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- ABEL, Carl Friedrich, 1723-1787**
 8544 [6 Easy Sonatas, kbd or vdg/ vln/ fl & bc]
Six Easy Sonatas für Viola da Gamba und Basso Continuo oder andere Instrumente, WKO 141-146. Faksimile. Einführung von Leonore und Günter von Zadow. [Sächsische Landesbibl., Dresden].
 Heidelberg, 2005. 4°, 2 partbooks, 4, 48 pp. Line-cut of the Amsterdam, 1771 edition. Preface in Ger-Eng. Wrappers. \$46
- 4846 [Sonatas, harpsichord, fl/ vln, vc, op.5]
Six sonates pour le clavecin. Avec l'accompagnement d'un violon, or flute traversière, et d'un violoncelle. Opera V.
 Huntingdon, [1992]. 26 x 33 cm, 3 parts, 40 pp. Line-cut of the London, c.1764 edition. Wrappers. \$25
- ADAM, Louis, 1758-1848**
 2730 [Sonatas, piano, op.8]
Trois grandes sonates pour le forte-piano, op.8.
 Musique pour le Piano-Forte, IX. Geneva, 1984. 25 x 32 cm, 67 pp. Line-cut of the Pleyel edition, Paris 1810. Wrappers. \$61
- 2772 [Method, piano]
Méthode de piano.
 Méthodes Instrumentales, VII. Geneva, 1974. 4°, 246 pp. Line-cut of the Paris, 1805 edition. Hardbound. \$160
- AGAZZARI, Agostino, 1578-1640**
 2415 *Del sonare sopra'l basso con tutti li stromenti e dell'uso loro nel conserto.*
 Bibliotheca Musica Bononiensis, II/37. Bologna, 1985. 18 x 25 cm, 12 pp. Line-cut of the Siena, 1607 edition. One of first treatises to adopt figured bass. Deals with chordal and single-line improvisation from a basso continuo and makes an important distinction between "fundamental" and "ornamental" instrumental classes. Wrappers.
- AGRICOLA, Martin, 1486-1556**
 2531 *Musica figuralis deudsch (1532). Im Anhang: Musica instrumentalis deudsch (1529); Musica choralis deudsch (1533); Rudimenta musices (1539).*
 [Bayerische Staatsbibl., Munich & Bibliothek des Alten Gymnasiums, Flenburg].
 Hildesheim, 1985. 10 x 16 cm, 412 pp. Line-cut of 4 of Agricola's most famous treatises written in German. Musica instrumentalis was the second of its type (following Virdung's Musica getuscht, 1511). Rich with woodcut illustrations and examples in Gothic and German lute tablature. Linen. \$89
- ÄHLSTRÖM, Olof, 1756-1835**
 1159 [Sonatas, harpsichord/ piano, violin, no.1]
Sonata No 1 pour le clavecin ou piano forte avec l'accompagnement d'un violon.
 Autographus Musicus, 21. Bandhangen, 1981. 23 x 31 cm, i, 12 pp. Line-cut of the composer's edition, Stockholm, 1784. Wrappers. \$20
- ALBÉNIZ, Isaac, 1860-1909**
 7163 *Iberia. Revisión integral de Guillermo González. Edición facsímil de los manuscritos y estudio histórico-documental a cargo de Jacinto Torres.*
 Madrid, 1998. 31 x 41 cm, vi, 161 facs, xlii pp. Color facsimile of the working (and final) autograph copy now dispersed among four libraries. This collection of 12 movements, a masterpiece of the piano repertoire composed in 1905 and 1908, evince the technical heights of the postromantic piano. Handsome binding with orange cloth boards, gold lettering and pasted illustration by Laura Albéniz (from the first edition of Iberia, Paris, 1906-7). Commentary in Sp-Eng. Linen. \$229
<http://www.omifacsimiles.com/brochures/albeniz.html>
- ALBERTI, Domenico, c.1710-1740**
 8748 [Sonatas, harpsichord]
VIII Sonate for Harpsichord Opera Prima.
 Hebden Bridge, 2006. 4°, 27 pp. Line-cut of the John Walsh edition, London, 1748. Wrappers. \$24
- ALBRECHTSBERGER, Johann Georg, 1736-1809**
 7387 [Fugues, keyboard, op.1]
Douze fugues pour le clavecin ou l'orgue. Œuvre Premier. [Library of Congress, Washington, DC].
 Performers' Facsimiles, 172. New York, [1997]. 26 x 33 cm, 27 pp. Line-cut of the J.J. Hummer edition, Berlin & Amsterdam, n.d. Wrappers. \$18
- 9307 *Fundament zum Orgel und Fliegelspielen. Auth: Albrechtsberger. Ad usum. Ms. [Stift Kremsmünster].*
 Faksimile-Edition Kremsmünster, 21. Stuttgart, 2012. Oblong, 22 x 19 cm, 28 pp. Line-cut of a contemporary manuscript. Distilled into 6 sections (Absätze) this useful and practical manual instructs the user, "according to current convention", on 1) clefs, 2) the notation of tempi, notes & pauses, 3) the execution of ornaments & "manieren", 4) right & left hand fingerings 5) chordal fingering, 6) tonality. Wrappers. \$17
- 808 [Preludes, organ]
Twelve New Easy Preludes for Organ. Facsimile Edition with an Introduction by John Brock.
 London, 1979. Oblong, 31 x 23 cm, 2, 14 pp. Line-cut of the Leipzig, c.1800 edition. Wrappers. \$13
- 8841 [Preludes & fuges, harpsichord/ piano]
Six préludes et fugues pour le clavecin ou piano-forte.
 Collection FacsiMusic. Courlay, 2007. Oblong, 30 x 21 cm, 28 pp. Line-cut of the Vienna, "Au magasin de musique", edition. Wrappers. \$12
- ALCOCK, John, 1715-1806**
 8453 *Six Concerto's in Seven Parts, 1750. Four Violins, a Tenor, a Violoncello: & a Thorough Bass for the Harpsicord. [Library of Congress, Washington, DC].*
 Alston, 2004. 4°. 7 partbooks, ii, 127 pp. Line-cut of the London, 1750 edition. The 1st, 3rd, 4th and 6th concerto may be played with 2 German flutes and the 2nd and 5th with oboes and bassoons. Preface by Peter Holman. Ring binding. \$64
- AMBRUIS, Honoré d', 17th c.**
 8541 *Livre d'airs avec les seconds couplets en diminution [mesurez sur la basse continue]. Présentation par Jean Saint-Arroman. [Bibliothèque Nationale, Paris].*
 La Musique Française Classique de 1650 à 1800, 159 Courlay, 2005. Oblong, 31 x 23 cm, xviii, 115 pp. Line-cut of the Paris, 1685 edition. Airs for voice with basso continuo, "accompanied with all the ornaments which may facilitate a stylish performance". Introduction in Fr-Eng-Ger. Wrappers. \$54
- AMMERBACH, Nikolaus, c.1530-1597**
 8645 *Orgel- oder Instrument Tabulatur. Leipzig, Jakob Berwalds Erben 1571. RISM 1571(17). [Musikbibliothek, Leipzig].*
 Faksimile-Edition Rara, 50. Stuttgart, 2005. Oblong, 19 x 16 cm, 226 pp. Line-cut of the Leipzig, 1571 edition. One of the great milestones of organ tablature (considered the first printed German organ music), where pitches are expressed in letter notation with rhythmic signs above them. Amerbach arranged the contents of this book into five progressively more difficult categories, ranging from pieces with little or no coloration, to highly decorated pieces. "Instrument" as used in the title, includes "positive, regal, virginal, clavichord, clavicembalo, harpsichord and the like". Most of the pieces in the collection are from vocal originals. The music section is preceded by instructions on playing the organ. Hardbound, with decorative paper boards. \$63
- AMON, Johannes Andreas, 1763-1825**
 1818 *An der Tod, mit begleitung einer obligaten Flöte und Piano-Forte oder Guittarre. Bonn s.d.*
 Archivum Musicum: L'Arte della Chitarra, 18. Florence, 1986. Oblong, 34 x 24 cm, 7 pp. Line-cut of the Simrock, early 19th-c. edition. Wrappers in decorative paper. \$19

- ANTEGNATI, Costanzo, c.1549-1624**
 810 *Intavolatura de' ricercari d'organo (Venezia, 1608) / L'arte organica (Brescia, 1608).*
 Bibliotheca Musica Bononiensis, IV/44. Bologna, 1981. 22 x 31 cm, 32 & 17 pp. Line-cut of the A. Gardano and F. Tebaldino editions. L'arte was written for Antegnati's youngest son who became the helper of his father, the celebrated organ maker. Contains, in the form of a dialogue, the history of the Antegnati family, requirements of the church organ, methods of voicing, registration, and descriptions of several Antegnati organs. Lists 145 organs the master had built up to that time. Cloth. <http://www.omifacsimiles.com/brochures/antegnati.html>
- ANTICO, Andrea, c.1480-d.? [publisher]**
 811 *Frottole intabulate da sonare organi, libro primo.*
 Bibliotheca Musica Bononiensis, IV/42. Bologna, 1984. Oblong, 22 x 16 cm, xii, 76 pp. Line-cut of the Rome, 1517 edition. A remarkable book printed with metal-block, considered the first organ tablatures to be printed in Italy. Introduction in It by Giuseppe Radole. Cloth.
- ANTONII, Giovanni Battista degli., 1660-aft.1696**
 8826 [Ricercate, violoncello/violin, harpsichord, op.1]
Ricercate sopra il violoncello o clavicembalo (Bologna, 1687) e ricercate per il violino (Riproduzione del ms. conservato nella Bibl. Estense di Modena). Facsimile della stampa e del manoscritto ed edizione della partitura a cura di Marc Vanscheeuwijck.
 Bibliotheca Musica Bononiensis, IV/101. Bologna, 2006. 4°, 3 vols, 108, 50, 39 pp. Line-cut of the 1687 edition (violoncello o clavicembalo) and a contemporary ms copy (violin). Degli Antonii's Ricercate has been considered the earliest example of music for solo cello. The newly discovered ms of the work (reproduced in facsimile here) includes a further part for the violin, suggesting the the Ricercate were originally intended for violin and bc. Together with practical edition. Preface in It-Eng. Wrappers, in portfolio. \$86
- ANTONII, Pietro degli, 1648-1720**
 837 [Sonatas, keyboard, op.9]
Sonate, e versetti per tutti li tuoni, tanto naturali, come trasportati per l'organo da risponder al coro. Opera nona. [Civico Museo Bibliografico Musicale, Bologna].
 Bibliotheca Musica Bononiensis, IV/58. Bologna, 1972. 22 x 32 cm, 82 pp. Line-cut of the Bologna, 1712 edition. Laid paper. Hardbound.
- ARESTI, Giulio Cesare, 1625-1701**
 6 *Partitura di modulazioni precettive sopra gl'hinni del canto fermo gregoriano con le risposte intavolate in sette righe per l'organo. [Civico Museo Bibliografico Musicale, Bologna].*
 Bibliotheca Musica Bononiensis, IV/54. Bologna, 1972. 25 x 35 cm, 37 pp. Line-cut of the Bologna, 17th-c. edition. Laid paper. Cloth.
- ARNE, Thomas A., 1710-1778**
 8293 [Favourite Concertos, kbd, orch]
6 Favourite Concertos.
 Huntingdon, n.d. 4°. Xerographic reprint of the London, c.1787 edition. Scored for keyboard, 2 vln, vla, vc, db, 2 ob, [bsn], 2 hn, 2 tpt, kbd. Wrappers. \$68
- 1707 [Sonatas, harpsichord]
Eight Keyboard Sonatas. A Facsimile Reproduction of the First Edition, with an Introductory Note by Gwilym Beechey & Thurston Dart.
 London, 1969. Oblong, 30 x 23 cm, 32 facs, 1 pp. Line-cut of the Walsh edition, London, [1756]. Copy reproduced here includes a substantial number of carefully executed pen and ink additions, mostly of accidentals, possibly by the composer himself. Wrappers. \$20
- ARNOLD, Samuel, 1740-1802**
 4480 [Overtures, harpsichord/piano, op.8, arr.]
Six Overtures for the Harpsichord or Piano Forte, Opera VIII. [Colonial Williamsburg Foundation, Williamsburg].
 Performers' Facsimiles, 121. New York, [1992]. 26 x 33 cm, 26 pp. Line-cut of the London, c.1775 edition. Wrappers. \$18
- ASSMAYR, Ignaz, 1790-1862**
 4734 [Einleitung & Polonaise, piano, 4 hands, op.24]
Einleitung und Polonaise für Klavier zu vier Händen. Vorgelegt von Gerhard Walterskirchen. [Salzburg, Musikarchiv der Erzabtei St. Peter].
 Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 2. Bad Reichenhall, 1990. Oblong, 29 x 21 cm, 7 facs, 1 pp. Halftone of the S.Ä. Steiner edition, Vienna, n.d. Wrappers. \$19
- ATTAINGNANT, Pierre, c.1494-1552 [publisher]**
 7590 [Magnificats, keyboard]
Magnificat sur les huit tons avec te deum laudamus et deux préludes. Le tout mys en la tabulature des orgues, espinettes & manicordions. Présentation par Marcel Degrutère. [Bayerische Staatsbibl., Munich].
 Collection Dominantes. Courlay, 1998. Oblong, 17 x 12 cm, 41, 80 pp. Line-cut of the Paris, 1531 edition. 38 compositions for solo keyboard. Preface in Fr-Eng-Ger. Wrappers. \$33
- 7801 *Tabulature pour le jeu dorgues, espinettes et manichordions sur le plain chant de Cunctipotens et Kyrie fons. Avec leurs Et in terra. Patrem. Sanctus et Agnus dei. Paris, 1531. Présentation par Marcel Degrutère. [Bayerische Staatsbibl., Munich].*
 Collection Dominantes. Courlay, 2000. Oblong, 18 x 13 cm, li, 79 pp. Line-cut of the Paris, 1531. 77 numbers for keyboard solo. One of three publications of sacred keyboard works very likely edited by Pierre Mouton. Preface in Fr-Eng-Ger. Hardbound. \$29
- AVISON, Charles, 1709-1770**
 4847 [Sonatas, keyboard, 2 vln, vc, op.7]
Six Sonatas, for the Harpsichord, with Accompanymnts, for Two Violins, & a Violoncello. Opera Settima.
 Huntingdon, [1992]. 26 x 33 cm, 4 parts, 55 pp. Line-cut of the London, 1760 edition. Wrappers. \$27
- BABELL, William, c.1690-1723**
 7974 [Ladys Entertainment, book 3, harpsichord]
The 3d. Book of the Ladys Entertainment or Banquet of Musick being a Choice Collection of the Most Celebrated Aires & Duets in the Opera's of Pyrrhus & Clotilda Curiously Set and Fitted to the Harpsichord or Spinnet: with their Symphonys Introduc'd in a Compleat Manner. [Nederlands Musiek Instituut, The Hague].
 Performers' Facsimiles, 206. New York, [2001]. 24 x 33 cm, 24 pp. Line-cut of the Walsh edition, London. Wrappers. \$18
- 7975 [Ladys Entertainment, book 4, harpsichord]
The 4th Book of the Ladys Entertainment or Banquet of Musick being a Choice Collection of the Most Celebrated Aires & Duets in the Opera's of Pyrrhus & Clotilda Curiously Set and Fitted to the Harpsichord or Spinnet: with their Symphonys Introduc'd in a Compleat Manner. [Nederlands Musiek Instituut, The Hague].
 Performers' Facsimiles, 207. New York, [2001]. 24 x 33 cm, 33 pp. Line-cut of the Walsh edition, London. Wrappers. \$18
- 7806 [Suites of Lessons, harpsichord]
Suits of the Most Celebrated Lessons Collected and Fitted to the Harpsichord or Spinnet with a Variety of Passages by the Author. [King's College, Cambridge].
 Alston, 1999. 21 x 29 cm, ii, 79 pp. Line-cut of the Walsh edition, London, 1717. Arranged by key into four suites, each prefaced by an original prelude. Introduction by Peter Holman. Ring binding. \$32
- 7973 [Suites of Lessons, harpsichord]
Suits of the Most Celebrated Lessons Collected and Fitted to the Harpsicord or Spinnet. [Library of Congress, Washington, DC].
 Performers' Facsimiles, 208. New York, [2001]. 24 x 33 cm, 79 pp. Line-cut of the Walsh edition, London, 1717. Wrappers. \$25
- BACH, Carl Philipp Emanuel, 1714-1788**
 8385 [Cadenzas, keyboard, H.264/Wq.120]
75 Cadenzas (H.264/W.120) for Keyboard. Facsimile Edition with an Introduction by E. Eugene Helm. [Royal Conseratory, Brussels, ms. 5871].
 Utrecht, 1997, 4°, viii, 23 pp. Halftone of a contemporary ms copy of cadenzas principally for concertos by CPE Bach. Wrappers.
- 9648 [Concerto, harpsichord & fortepiano, orch, Wq. 47]
Double Concerto in E-flat Major, Wq 47. Facsimile Edition of the Autograph Score with an Introduction by Robert D. Levin.
 Carl Philipp Emanuel Bach, The Complete Works, III, Supplement. Los Altos, 2019. 25 x 32 cm, xix, 94 pp. Beautiful halftone facsimile of autograph score of 1788 from the original in the Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Wrappers \$37

- 7333 [Kurze & leichte Clavierstücke, keyboard, Wq.113-114]
Pièces courtes et faciles pour le clavier, 1766 et 1768. Kurze und leichte Clavierstücke mit veränderten Reprisen und beygefügtter Fingersetzung für Anfänger. Berlin, 1766 – Zweyte Sammlung, Berlin, 1768. Présentation par Yasuko et Michel Bouvard. [Österreichische Nationalbibl., Vienna].
 Collection Dominantes. Courlay, 1996. 24 x 32 cm, 26, 31 pp. Line-cut of the Berlin, 1766-68 editions. Preface in Fr-Eng-Ger-Jap. Wrappers. \$28
- 8940 [Kurze & leichte Clavierstücke, keyboard, Wq.113-114]
Pièces courtes et faciles pour le clavier, 1766 et 1768.
 Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 40 pp. Line-cut of the Berlin, 1766-68. Wrappers. \$15
- 19 [Method, keyboard]
Versuch über die wahre Art, das Klavier zu spielen. Erster und zweiter Teil. Faksimile-Nachdruck der 1. Auflage, Berlin 1753 und 1762, herausgegeben von Lothar Hoffmann-Erbrecht.
 Leipzig, 6/ 1986. 18 x 22 cm, 501 facs, 16 pp. Line-cut of the first printed edition. "Versuch" was, in the German-speaking countries, the most important treatise of the period on playing keyboard instruments. Linen. \$32
- 8324 [Method, keyboard]
Versuch über die wahre Art, das Klavier zu spielen. Erster und zweiter Teil. Reprint der 1. Auflage Berlin 1753 und 1762. Herausgegeben und mit modern geschlüsselten Notenbeispielen und einem ausführlichen Register versehen von Wolfgang Horn.
 Kassel, 1994. 12°, 592 pp. Line-cut of the first printed edition. "Versuch" was, in the German-speaking countries, the most important treatise of the period on playing keyboard instruments. Linen. \$31
- 8934 [Sonata, keyboard/harp, H.386]
Sonate pour le clavecin, forte piano, orgue ou harpe qui représente le bataille de Bergen - 1776.
 Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 12 pp. Line-cut of the Paris, [1776] edition. Programmatic music (falsely attributed to CPE Bach according to recent scholarship) depicting the beginning of a battle, the fire of the canons and musketry, the cavalry attack, and the wailing of the wounded. Wrappers. \$15
- 18 [Sonatas, keyboard, H.24-29; Wq.48, "Prussian"]
Sei Sonate per cembalo che all' Augusta Maestà di Federico II, Rè di Prussia, D.D.D. l'Autore. [The "Prussian" Sonatas].
 Performers' Facsimiles, 2. New York, 1986. 21 x 31 cm, 36 pp. Line-cut of the Nuremberg, 1742 edition. Wrappers. \$18
- 9101 [Sonatas, keyboard, H.30-34, 36, Wq.49, "Württemberg"]
Sei Sonate per cembalo dedicate all' Altezza Serenissima di Carlo Eugenio, Duca di Wirtemberg e Teckh. Opera II da. [Library of Congress, Washington, DC].
 Performers' Facsimiles, 284. New York, [2009]. Oblong, 39 x 26 cm, 44 pp. Line-cut of the Nuremberg, 1742 edition. Wrappers. \$28
- 4391 [Sonatas, keyboard, H.136-140; Wq.50]
Sechs Sonaten fürs Clavier mit veränderten Reprisen, 1760. Présentation par Philippe Lescaat. [Bibl. Municipale, Lyon].
 Collection Dominantes. Courlay, 1992. Oblong, 32 x 24 cm, 40, 37 pp. Line-cut of the G.L. Winter edition, Berlin 1760. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$43
- 9647 [Sonatas, keyboard, H.136-140; Wq.50]
Six sonates pour le clavecin avec des reprises variées. Bach's Copy of Wq 50 with His Embellishments. Facsimile Edition with an Introduction by Jaoson B. Grant.
 Carl Philipp Emanuel Bach, The Complete Works, I, Supplement. Los Altos, 2019. 25 x 32 cm, xiv, 40 pp. Beautiful halftone facsimile of the Berlin, 1760 edition based on the composer's annotated personal copy. A fascinating documents that records numerous corrections and additions that Bach added in the margins. Wrappers \$32
- 4393 [Sonatas, keyboard, H.150-51, 127-28, 141, 62; Wq.51]
Fortsetzung von sechs Sonaten fürs Clavier, 1761. Présentation par Philippe Lescaat. [Bibl. Municipale, Lyon].
 Collection Dominantes. Courlay, 1992. Oblong, 32 x 23 cm, 47, 34 pp. Line-cut of the G.L. Winter edition, Berlin 1761. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$38
- 4394 [Sonatas, keyboard, H.50, 142, 158, 37, 161, 129; Wq.52]
Zweite Fortsetzung von sechs Sonaten fürs Clavier. Berlin, 1763. Présentation par Philippe Lescaat.
 Collection Dominantes. Courlay, 1992. 24 x 32 cm, 64 pp. Line-cut of the G.L. Winter edition, Berlin 1763. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$31
- 7762 [Sonatas, keyboard, H.204-5, 184, 206, 185, 207; Wq.54]
Sei Sonate per il clavicembalo solo all'uso delle donne [Wq 54]. [British Library, London].
 Performers' Facsimiles, 202. New York, [2000]. 25 x 31 cm, 36 pp. Line-cut of the Riga, 1773 edition. Wrappers. \$18
- 8773 [Sonatas, keyboard, H.204-5, 184, 206, 185, 207; Wq.54]
Six sonates pour le clavecin à l'usage des dames. 1765-1766. Présentation par Miklos Spanyi. [Kunglika Musikaliska Akademiens Biblioteket, Stockholm].
 Collection Dominantes. Courlay, 2006. 24 x 32 cm, xvii, 28 pp. Line-cut of the 1765-1766 edition. Corresponds to Helm nos. H204, 205, 184, 206, 185, 207. Introduction in Fr-Eng-Ger. Wrappers. \$26
- 2400 [Sonatas, keyboard, Wq.55-59 & 61]
Clavier-Sonaten für Kenner & Liebhaber, nebst einigen Rondos und Fantasien. Erste bis sechste Sammlung, Leipzig, Autor, 1779-1787.
 Archivum Musicum: Monumenta Musicae Revocata, 7. Florence, 1988. Oblong, 30 x 24 cm, xiv, 235 pp. Line-cut of the Leipzig edition, issued in six collections, respectively in 1779, 1780, 1781, 1785 & 1787. Contains 13 sonatas, 13 rondos, and 6 fantasies. Introduction in It-Eng by Laura Alvini. Wrappers with quarter linen portfolio. \$79 <http://www.omifacsimiles.com/brochures/bachpe.html>
- 9144 [Sonatas, keyboard, Wq.63, 1-12]
Exempel nebst 18 Probe-Stücken in sechs Sonaten mit sechs neuen Clavier-Stücken. Facsimile Edition with an Introduction by Mark W. Knoll.
 Carl Philipp Emanuel Bach: The Complete Works, VIII, Facsimile Supplement, VII. Los Altos, 2009. 4°, xi, 35 pp. Beautiful halftone (in slightly reduced format) of the 12 sonatas published as a music supplement in C.P.E. Bach's "Versuch über die wahre Art das Clavier zu spielen". The original print—hand engraved—are from Tuft's university library and the Sibley Music Library. In contrast to "typeset" music of the time this source has a wonderful human quality and is exceptional in its execution. Wrappers. \$21
- 4873 [Sonatas, keyboard, vln, vc, H.525-530; Wq.89]
Six Sonatas for the Harpsichord or Piano Forte [with accompaniments for a Violin and Violoncello].
 Huntingdon, [1993]. 4°, 3 partbooks, 64 pp. Xerographic reprint of the Bremner edition, London, 1776. Wrappers. \$24
- 4871 [Sonatas, keyboard, vln, vc, H.522-524; Wq.90]
Clavier-Sonaten mit einer Violine und einem Violoncell zur Begleitung. Erste Sammlung.
 Huntingdon, [1993]. 4°, 3 partbooks, 46 pp. Xerographic reprint of the composer's edition, Leipzig, 1776. Wrappers. \$24
- 4872 [Sonatas, keyboard, vln, vc, H.531-534; Wq.91]
Clavier-Sonaten mit einer Violine und einem Violoncell zur Begleitung. Zweyte Sammlung.
 Huntingdon, [1993]. 4°, 3 partbooks, 42 pp. Xerographic reprint of the composer's edition, Leipzig, 1777. Wrappers. \$24
- BACH, Johann Christian, 1735-1782**
- 8257 [Canzonets, 2 voices, keyboard, op.4]
6 Canzonette op.4.
 Huntingdon, n.d. 4°, Line-cut of the London, 1765 edition. Score format, for SS & bc. Wrappers. \$4
- 8294 [Concerti, keyboard, strgs, bc]
6 concerti, op.1.
 Huntingdon, n.d. 4°, 4 partbooks. Xerographic reprint of the London, 1763 edition. Scored for 2 vln, vc, kbd. No. 6 has variations on "God Save the King". Wrappers. \$27
- 8295 [Concerti, keyboard, strgs, bc]
6 concerti, op.7.
 Huntingdon, n.d. 4°, 4 partbooks. Xerographic reprint of the London, 1770 edition. Scored for 2 vln, vc, kbd. Wrappers. \$38

- 4895 [Fuge über die Buchstaben seines Namens, keyboard]
Fuge für das Pianoforte oder die Orgel über die Buchstaben seines Namens BÄCH.
 Bibliotheca Classica, 2. Rotterdam, 1986. 4°, 8 pp. Line-cut of the A. Kühnel edition, Leipzig, c.1810. Plastic ring binding. \$10
- 3238 [Method, keyboard]
Méthode ou recueil de connaissances élémentaires pour le forte-piano ou clavecin. Œuvre mêlé de théorie et de pratique divisé en deux parties pour le Conservatoire de Naple.
 Geneva, 1974. Oblong, 30 x 22 cm, 91 pp. Line-cut of the Paris, 1876 edition. Examines basic musical concepts, notational symbols, shades of expression, musical forms, and rules for performance. A second section provides 118 examples, mostly whole pieces. Wrappers. \$37
- 4522 [Sonatas, keyboard, op.5 & 17, W A1-6; A7-12]
Sonates pour le clavecin ou le piano-forte, Opus V – Opus XVII. Présentation par Jeanne Roudet. [Bibl. Nationale, Paris & British Library, London].
 Collection Dominantes. Courlay, 1992. Oblong, 32 x 24 cm, 53, 77 pp. Line-cut of the London, c.1768 & 1779 editions. Introduction in Fr-Eng-Ger. Wrappers. \$54
- 4896 [Sonatas, keyboard, vln/fl, op.10, W B2-6a]
Six Sonatas for Harpsichord or Pianoforte & Violin. Op.X.
 Bibliotheca Classica, 3. Rotterdam, 1984. 4°, 38 pp. Line-cut of the London, 1773 edition. Plastic ring binding. \$25
- 23 [Sonatas, keyboard, vln/fl, op.16, W B10-15a]
Six Sonatas for the Harpsichord or Pianoforte with an Accompaniment for the Violin or German Flute. Opera XVI.
 Wilhelmshaven, n.d. Oblong, 30 x 21 cm, 39 pp. Line-cut of the London, 1779 edition. Wrappers. \$26
- BACH, Johann Christoph, 1642-1703**
- 7645 [variations, keyboard, on a them by D. Eberlin]
Aria Eberliniana pro dormiente camillo variata (1690). Faksimile der Handschrift im Bachhaus Eisenach mit einem Nachwort von Claus Oefner.
 Leipzig, 1992. Oblong, 21 x 17 cm, 16, iv pp. Beautiful full-color halftone of the autograph issued on the 350th anniversary of the birth of Johann Christoph Bach (Johann Sebastian Bach's great uncle). Aria with 15 variations based on a theme by the composer Daniel Eberlin (1647-1714). Wrappers. \$35
http://www.omifacsimiles.com/brochures/bach_eber.html
- BACH, Johann Michael, 1745-1820**
- 8296 [Concerti, keyboard, strgs, bc]
6 concertos pour le clavecin.
 Huntingdon, n.d. 4°. Xerographic reprint of the London, 1767 edition. Scored for kbd, 2 vln, vla, vc (lacking ad lib horn parts). Wrappers. \$42
- BACH, Johann Sebastian, 1685-1750**
- 9030 [Art of Fugue, BWV 1080]
Die Kunst der Fuge / L'arte della fuga BWV 1080. Studio introduttivo 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. \$155
http://www.omifacsimiles.com/brochures/bach_art2.html
- 8390 [Art of Fugue, BWV 1080, ms copy]
L'art de la fugue 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 of the original print into two, and four clefs (soprano, alto, tenor bass) into two. Introduction (Fr-Eng) and errata list by Georges Guillard. Spiral bound for laying flat on music stand. \$29
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
- 8986 [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. Halftone monochrome of the dedication autograph score—dated 24 March 1721—for Christian Ludwig, Margrave of Brandenburg. Bach's elegantly penned title "Concerts avec plusieurs instruments" (concertos with several instruments) is a somewhat modest description of the concertos to follow, in that many different combinations of instruments and sonorities are exploited, perhaps deliberately to get the Margrave's attention and approval, not unlike the way Mozart used his Gran Partita to introduce himself to the Viennese public. Sadly the autograph score was left unused in the Margrave's library until his death in 1734, the reason being (it is believed) that he lacked the musicians to perform the concertos. One of the great gems of Western music, this facsimile is a perfect gift for any wind or string player, harpsichordist, conductor or music lover. "Sonder-Ausgabe" issued on the occasion of the 200th anniversary C-F. Peters for Bach-Jahr 2000. Bound in green buckram with gold lettering. \$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 zuspieren 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, 4 pp. Beautiful line-cut of the "Schübler'sche Choräle", engraved during Bachs lifetime by Georg Schübler in Zella. Edited, with an afterword by Hans Schmidt-Mannheim. Laid paper with wrappers in decorative paper.
http://www.omifacsimiles.com/brochures/bach_6chor.html
- 7720 [Chorales, organ, BWV 651-668, 660a, 769]
Die Achtzehn Grossen Orgelchoräle BWV 651-668 und Canonische Veränderungen über "Vom Himmel Hoch" BWV 769. Faksimileausgabe der autographen Handschrift der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Herausgegeben und mit einer Einführung von Peter Wollny.
 Meisterwerke der Musik im Faksimile, 5. Laaber, 2/ 2015. 4°, xix, 54 pp. Fine color reproduction of the autograph score of the second part of Mus. ms. Bach P 271 which includes the 18 "Great" Leipzig organ chorales, plus "Vom Himmel Hoch" (S.769) and "Nun komm, der Heiden Heiland" (S.660a). Evidence suggests that the works arose, at least in part, as a virtuoso program of organ works that Bach performed at a number of churches including the Katharinenkirche in Hamburg, the "great organ in Cassel" and for a newly built Silbermann organ in the Dresden Frauenkirche. While the manuscript contains basically definitive versions of the chorales, as can be seen from the abundant corrections, a certain amount polishing of details took place in the preparation of this extraordinary collection. Introduction in Ger-Eng. Hardbound. \$146
http://www.omifacsimiles.com/brochures/bach_18oc.html
- 3047 [Clavierbüchlein, for Anna Magdalena Bach]
Klavierbüchlein für Anna Magdalena Bach 1725. Faksimile der Originalhandschrift mit einem Nachwort herausgegeben von Georg von Dädelsen. [Staatsbibliothek Preussischer Kulturbesitz, Berlin, Mus. ms. Bach P 225].
 Documenta Musicologica, II/25. Kassel, 1988. Oblong, 28 x 21 cm, 146 facs. xxii pp. Superb 4-color halftone in the original format. Arias, minuets, polonaises, marches and other short pieces of "galanterie" by Bach, his children, and a few visitors in the Bach home. Pieces arranged chronologically (except for the last section) with the earliest compositions from 1725 and the latest from the late 1740s. Almost every member of Bach family has helped to copy the Buchlein—only Wilhelm Friedemann is absent. Afterword in Ger-Eng-Fr. Index with identification of the copyist of each piece. Handsome binding with green glossy paper boards and gold trim. \$72
http://www.omifacsimiles.com/brochures/bach_kb.html
- 59 [Clavierbüchlein, for Wilhelm Friedemann Bach]
Clavier-Büchlein vor Wilhelm Friedemann Bach. Edited in Facsimile with a Preface by Ralph Kirkpatrick. [Ms. Yale University].
 New Haven, 1959. 21 x 19 cm, xvix, 154 including 148 pp. Fine monochrome halftone. Contains 62 compositions, some of the earliest versions of Bach's best known keyboard works. Written for the composer's eldest son, the Büchlein is in both the hand of the master and his pupil. Hardbound with coverboards in vellum paper.

- 4055 [Clavier-Übung, keyboard, part 1, BWV 825-830]
[Erster Theil der] Clavier Übung bestehend in Praeludien, Allemanden, Couranten, Sarabanden, Gigueen, 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 Italienischen 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^o partie (Concerto italien—Overture à la française) (1735) / Einige canonische Veraenderungen (Variations canoniques) (1747). [British Library, London].
 Collection Dominantes. Courlay, 1992. 4^o, 33, 33 pp. Line-cut of the Leipzig, [1735] edition, based on Bach's personal annotated copy. Introduction in Fr-Eng-Ger. Wrappers.
- 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. Flero 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. One of 8 surviving copies that have been hand corrected from the first issue. Wrappers. \$48 <http://www.omifacsimiles.com/brochures/bco.html>
- 3779 [Clavier-Übung, organ, part 3, BWV 552, 669-689, 802-805]
Clavier Übung 3e partie (Orgue), 1739. Présentation par Philippe Lescaat. [Bibliothèque Nationale, Paris].
 Collection Dominantes. Courlay, 1990. Oblong, 4^o, 28, 78 pp. Line-cut. Introduction in Fr-Eng-Ger. Wrappers.
- 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 Clavicimbal mit 2 Manualen denen Liebhabern zur Gemüths-Ergetzung. [Library of Congress, Washington, D.C.]
 Performers' Facsimiles, 99. New York, [1990]. 4^o, 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 Lescaat. [Bibliothèque Nationale, Paris].
 Collection Dominantes. Courlay, 1990. 4^o, 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 http://www.omifacsimiles.com/brochures/bach_clu4.html
- 9665 [Concerti, harpsichord, strgs, BWV 1052, -53, -54, -55, -56, -57, -58, -59]
Concerti a Cembalo obligato BWV 1052-1059. Autograph Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Commentary by / Kommentar von Christoph Wolff, Martina Rebmann.
 Documenta Musicologica, II/57. Kassel, 2021. 24 x 40 cm, viii, 106, 28 pp. Deluxe 4-color facsimile of the autograph (collective) score mus. ms. aut. Bach P. 234. Johann Sebastian Bach composed not only for the nobility and the church, but also for bourgeois musical culture. Among these works are the harpsichord concertos, "music for a Leipzig 'coffee house'". They are notated in a 1738 manuscript that is a unique and probably the most important document for the instrumental repertoire of the Leipzig "Collegium Musicum". The concerto movements are arranged in such a way that the harpsichord is given a solo part that exploits the instrument's "clavieristic" possibilities to the full. These works thus fix a decisive moment in the early history of the piano concerto genre which received significant impulses from Bach and his circle of students. Hardbound, with leather spine and decorative paper boards. 10% discount for early subscribers. \$345 http://www.omifacsimiles.com/brochures/bach_concerti1052.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 collotype 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^o, ii, 12, 14 pp. Halftone reproduction of autograph plus new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$23
- 2813 [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, c.1942. Oblong, 24 x 19 cm, 62 facs, ii pp. Superb collotype reproduction of mus. ms. Bach P. 610, Bach's carefully executed "Reinschrift". Composed in 1723 as a collection of pieces for the musical education of young pupils, Bach's preface clearly lays out his aim:
 "Straightforward instruction, in which amateurs of the keyboard, and especially the eager ones, are shown a clear way not only (1) of learning to play cleanly in two voices, but also, after further progress, (2) of dealing correctly and satisfactorily with three obbligato parts; at the same time not only getting good inventions, but developing the same satisfactorily, and above all arriving at a cantabile manner in playing, all the while acquiring a strong foretaste of composition". The first-time facsimile publication of the Inventions—along with Beethoven's Fifth Symphony, Schubert's Goethe Lieder and Mozart's Briefe—is extraordinary coming from the war years. A large portion of this particular facsimile was presented as a gift to musicians and music lovers by the Reichsmusikkammer, a Nazi organization and musicians' guild created to extol the virtues of "good" German music. Richard Strauss was its president 1933-34 until he ran afoul of the Gestapo. Afterword by Georg Schünemann. Wrappers in laid paper. http://www.omifacsimiles.com/brochures/bach_inv_42.html
- 71 [Inventions & sinfonias, keyboard, BWV 772-801]
Inventionen und Sinfonien. Faksimile nach der Urschrift.
 Frankfurt, c.1980. Oblong, 24 x 19 cm, 62 facs, ii pp. Collotype. Bach's "Reinschrift" of his famous two- and three-part inventions. With afterword in Ger by Georg Schünemann and English by Ralph Kirkpatrick. Coverboards in vellum-like paper with cloth spine. \$51
- 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^o, iii, 6 facs, 6 pp. Halftone of the autograph plus a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$12

- 9321 [Musical Offering, BWV 1079]
Musikalisches Opfer / Musical Offering (Musical Sacrifice). BWV 1079. Score Based on Bach's First Edition of 1747 with Inserted Facsimile. Edited by Hans-Eberhard Dentler with a Note by Alberto Basso.
 Musica Humana, Faszikel 1. Mainz, 2012. 25 x 33 cm, 53, 113, 38 pp. Modern edition in score format with facsimile supplement reproducing the 1747 edition of the instrumental parts. "Regis iussu cantio et reliqua canonica arte resoluta" is Bach's famous collection of canons and fugues based on a musical theme given to him by Frederick the Great, to whom they are dedicated. The work has its roots in a meeting on May 7, 1747 at the King's residence in Potsdam, where Carl Philipp Emanuel was employed as a court musician. The work comprises 2 ricercars, one a6 and one a3, 10 canons, and a "sonata sopr'li soggetto Reale", a trio sonata in 4 movements featuring the flute, one of the instruments Frederick played. Introduction and critical notes in Ger-Eng-Fr. Handsome binding in red linen with gold title. \$119 http://www.omifacsimiles.com/brochures/bach_mo.html
- 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. Half-tone 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.
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. \$179 http://www.omifacsimiles.com/brochures/bach_obl.html
- 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 Gutting.
 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. \$72 http://www.omifacsimiles.com/brochures/bach_prel552.html
- 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. \$44 http://www.omifacsimiles.com/brochures/bach_sof1030.html
- 9755 [Sonata, flute, harpsichord, BWV 1030, B minor]
Sonata in B Minor for Flute and Piano BWV 1030. Facsimile of the Autograph. Introduction: Yo Tomita, Martina Rebmann.
 [Henle Music Facsimiles, 30]. Munich, 2024. 24 x 40 cm, xxxii, 16, 4 pp 4-color facsimile of the autograph (in its restored state), together with a modern edition of the solo part. The copyist of the 18th-c. solo part has been newly identified as Johann Gottlieb Goldberg, anecdotally known as the author of the theme of the Goldberg Variations. Beautiful bibliophile presentation with decorative paper boards. \$139 http://www.omifacsimiles.com/brochures/bach_sof1030-2.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 colotype 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.
http://www.omifacsimiles.com/brochures/bach_soo.html
- 2819 [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].
 Documenta Musicologica, II/19. Kassel, 1988. 22 x 36 cm, viii, 56 pp. 2-color half-tone 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 way 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. (recommended alternate: OMI item no.2016)
http://www.omifacsimiles.com/brochures/bach_soo.html
- 8069 [Sonata, violin, bc, BWV 1021; Prelude, keyb, BWV 848/1]
Sonate G-Dur für Violin und Basso continuo (BWV 1021) und Präludium Cis-Dur (BWV 848/1). Mit einer Einführung von Hans-Joachim Schulze.
 Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 1 Leipzig, [2001]. 22 x 35 cm, xii, 16 pp. Beautiful full-color half-tone of two separate autographs, each from 1732, the sonata in the hand of Anna Magdalena Bach, the prelude (C-sharp major, WTC I) in the hand of Carl Philipp Emanuel Bach. More recent research shows that the sonata is actually a collective effort, with Anna Magdalena copying the main music text, and Johann Sebastian Bach adding the movement headings, key signatures and (in an extremely careful way) figures to the basso continuo. The mss were produced on behalf of the Bach student Heinrich Abraham von Boineburg and eventually ended up in the possession of Manfred Gorke; they were opened to the public for the first time in 1935. Introduction in Ger-Eng. Limited edition of 1100 copies. Distinctive portfolio with green paper boards, black linen spine, and hinged flaps. \$69 http://www.omifacsimiles.com/brochures/bach_vs.html
- 7860 [Toccat & fugue, keyboard, BWV 565, D minor]
Toccat 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 half-tone of the autograph of Johannes Ringk (1717-1778, a pupil of Johann Peter Kellner), the oldest surviving source of the Toccata & Fugue BWV 565. Afterword in Ger-Eng-Fr. Hardbound, in slipcase. \$68

- 9704 [WTC I, keyboard, BWV 846-869]
The Well-Tempered Clavier. Part I, BWV 846-869. Facsimile of the Autograph Manuscript in the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz. Commentary by Christoph Wolff and Martina Rebmann.
 Kassel, 2022. 20 x 32 cm, xxx, 90 pp. Deluxe 4-color facsimile of the autograph score based on newly commissioned photographs. The preludes and fugues of The Well-Tempered Clavier embrace an entire cosmos of compositional devices and musical characters—the ne plus ultra of ‘unity through diversity’. Here Bach not only presented the sum total of keyboard artistry in his day but foresaw its future evolution. His treatment of the keys marked a turning point in music history. The autograph score, originally a fair copy, contains later revisions and alterations reflecting the composer at work. Bach authority Christoph Wolff provides a commentary to the work’s genesis and the characteristics of Bach’s handwriting. Martina Rebmann (Staatsbibliothek Berlin) describes the subsequent history of the autograph. Afterword in Eng.-Ger. Limited bibliophile edition, binding with leather spine, boards in decorative paper and pasted title etikette. A note on the MS and its facsimiles: Previous facsimile editions (1962-1989) exhibit on some pages a “screen” effect, the result of a silk chiffon overlay that curators applied to Bach’s MS to prevent crumbling of the paper. Curators discovered that the chiffon was actually damaging the paper more, so in the early 80s the original MS was withdrawn from public view. To finally solve the problem of deterioration—much of it due to the corrosive quality of the ink—curators turned to a method called “paper splitting”, where front and reverse side of each leaf is split, and an alkali-buffered paper laid in between; during the process imperfections in the leaves are repaired with the finest cellulose fibers. The leaf is also treated with a chemical to stop the process of corrosion; in the end the damaging silk chiffon could be completely removed. This new facsimile edition presents the MS—for the first time—in its post-restoration state, without silk chiffon, significantly improving the vividness of Bach’s handwriting, a true joy for Bach lovers. Linen.
- 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. Half-tone. Together with a new practical edition by Warren Thomson. Historical introduction and analysis. Wrappers. \$49
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
- 9656 [WTC I, keyboard, BWV 846-869]
Das wohltemperierte Clavier Buch I BWV 846-869. Autograph Facsimile with All Lost Selections Set Anew by Johannes Gebauer. [Deutsche Staatsbibliothek Berlin, mus. ms. aut. P. 415].
 Berlin, 2018. 21 x 30 cm, 76 + 87 (facsimiles), 3 pp. Beautiful full color facsimile—published for the first time—of the BOTH surviving MSS of the WTC I: MS Bach P 202 (contemporary ms copy) and MS Bach P 415 (autograph). The first source, also known as the “Müllersches Manuscript” (c.1740-1760) is in the hand of Carl Heinrich Ernst Müller, Anna Magdalena Bach, Johann Friedrich Agricola, Wilhelm Friedmann Bach, Johann Sebastian Bach and one unknown scribe. The second source, the autograph P 415, is wholly in the hand of JS Bach. Because of the chronological closeness of the Müllerschen MS along with the authority of its excellent copyists, comparison against Bach’s version provides a wealth of information for performance practice. Where Bach’s autograph is missing Fugue no.13 and the Prelude no.14 a new modern edition by Johannes Gebauer has been inserted. Wrappers. \$86
http://www.omifacsimiles.com/brochures/bach_wtc1c.html
- 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. Half-tone of autograph plus new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$13
- 9613 [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, 2/ 2020. Oblong, 28 x 21 cm, bxxii, 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 edition 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. Wrappers. \$79
http://www.omifacsimiles.com/brochures/bach_chopin_wtc_b.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. Half-tone. Together with a new practical edition by Warren Thomson. Historical introduction and analysis. Wrappers. \$49
http://www.omifacsimiles.com/brochures/bach_wtc.html
- 9657 [WTC II, keyboard, BWV 870-893]
Das wohltemperierte Clavier Buch II BWV 870-893 [1739-1742]. Autograph Facsimile. [British Library, Add. MS 35021].
 Berlin, 2017. 21 x 29 cm, 86 (facsimiles), 16 pp. Beautiful full-color facsimile of the autograph sources. First fully “collated” facsimile edition reproducing 21 of the 24 preludes & fugues in the hand of Johann Sebastian Bach (17) and Anna Magdalena Bach (4), and the three lost works—nos. 4, 5, & 12—in modern edition by Johannes Gebauer. Wrappers. \$74
http://www.omifacsimiles.com/brochures/bach_wtc2c.html
- 6482 Guillard, Georges.
Guillard. J.-S. Bach et l’orgue. Nouvelle édition révisée.
 Bourg-la-Reine, 2000. 12°, 136 pp. Wrappers. \$18
- 9278 Wollny, Peter.
Generalbass- und Satzlehre, Kontrapunktstudien, Skizzen und Entwürfe. Herausgegeben von Peter Wollny. Anhang: Aria “Alles mit Gott und nichts ohn’ ihn” BWV 1127. Herausgegeben von Michael Maul.
 Neue Ausgabe Sämtlicher Werke, Supplement. Kassel, 2011. 22 x 30 cm, 250 pp (incl. 77 facsimiles). Comprehensive study of Bach’s basso continuo practice, documented with full-color reproductions from autograph manuscripts and sketches. Consists of teaching documents in figured bass and counterpoint, and sketches & fragments found in autograph full scores, all accompanied by modern transcriptions. Linen. \$495
http://www.omifacsimiles.com/brochures/bach_bc.html
- BACH, Wilhelm Friedemann, 1710-1784**
- 2690 *Sei sonate per il cembalo dedicate al Signore Illustrissimo il Signore George Ernesto Stahl Consigliere delle corte de Suo Maestá il Re di Prussia Elettore de Brandenburgo.*
 Performers’ Facsimiles, 52. New York, [1988]. Oblong, 28 x 20 cm, 18 pp. Line-cut of the Dresden, Leipzig, & Berlin, 1745 edition. (This publication in fact contains only one sonata). Wrappers. \$13
- BALBASTRE, Claude-Bénigne, 1729-1799**
- 4763 [Noëls, harpsichord/piano]
Recueil de noëls [formant quatre suites, avec des variations pour le clavecin et le forte piano]. [Private collection, Michel Chapuis].
 La Musique Française Classique de 1650 à 1800, 73. Courlay, 1994. Oblong, 32 x 24 cm, 26, 38 pp. Line-cut of the Paris, [1770] edition. 4 suites, each containing 6 noëls. Introduction by Jean Saint-Arroman. Wrappers. \$32

- 2914 [Pièces, harpsichord, book 1]
Pièces de clavecin (Premier livre). [Gemeente Museum, The Haag].
 La Musique Française Classique de 1650 à 1800, 32. Courlay, 1990. 24 x 33 cm, xxi, 30 pp. Line-cut of the 1759 edition. Introduction by Jean Saint-Arroman and Philippe Lescaat. Wrappers. \$28
- 2133 [Pièces, harpsichord, book 1]
Pièces de clavecin, premier livre, dédié à Madame de Caze.
 Performers' Facsimiles, 24. New York, 1987. 24 x 33 cm, 30 pp. Line-cut of the Paris, 1759 edition. Wrappers. \$18
- 8933 [Pièces, harpsichord, book 1]
Pièces de clavecin - Premier livre - 1759.
 Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 36 pp. Line-cut of the Paris, 1759 edition. Wrappers. \$14
- BANCHIERI, Adriano, 1568-1634**
- 1776 *Conclusioni del suono dell'organo. A Facsimile of the Bologna, 1609 Edition*.
 Monuments of Music and Music Literature in Facsimile, II/101. New York, 1975. 17 x 25 cm, 72 pp. Line-cut of the Bologna, 1609 edition. Laid paper, clothbound. \$50
- 2134 *L'organo suonarino*.
 Bibliotheca Organologica, 27. Buren, 1969. 4°, x, 203 pp. Line-cut of the Venice, 1605, 1611 & 1638 editions. Cloth. \$79
- BARRIÈRE, Jean, c.1705-1747**
- 814 [Sonatas & pièces, harpsichord, book 6]
Sonates et pièces pour le clavecin.
 Clavecinistes Français du XVIIIe Siècle, XIII. Geneva, 1982. 4°, 39 pp. Line-cut of the Paris, c.1745 edition. One of the founders of the "French cello school" and the first to write sonatas for the harpsichord. 12 compositions. Wrappers. \$30
- 7951 [Sonatas & pièces, harpsichord, book 6]
Sonates et pièces pour le clavecin, livre VI. [Library of Congress, Washington, DC].
 Performers' Facsimiles, 232. New York, [1999]. 26 x 33 cm, 39 pp. Line-cut of the Paris, 1734 edition. Wrappers. \$20
- BARTHELEMON, Mary Young, c.1749-1799**
- 7352 *Six Sonatas of the Harpsichord or Piano Forte. With an Accompaniment for the Violin*. [Library of Congress, Washington, D.C.].
 Performers' Facsimiles, 154. New York, [1997]. 25 x 31 cm, 26 pp. Line-cut of the author's edition, London, c.1785. Wrappers. \$18
- BARTÓK, Béla, 1881-1945**
- 7768 [Mozart piano cadenzas]
W.A. Mozart. Concerto for Two Pianos and Orchestra in Eb. K.365. Cadenzas by Béla Bartók. Fair Copy and facsimile of the Manuscript.
 Homosassa, 2000. 4°, iv, 8, 4 pp. Line-cut of the autograph prepared for performances by himself and his wife Ditta Pásztory, and before Mozart's own cadences were rediscovered. Introduction by Ferenc Bónis and afterword by Peter Bartók. Wrappers. \$15
- 124 [Sonata, piano, Sz.80]
Sonata (1926). Piano Solo. Facsimile Edition of the Manuscript (National Széchényi Library, Budapest) with a Commentary by László Somfal.
 Budapest, 1980. 30 x 42 cm, iv, 16 facs, viii pp. Beautiful halftone in the original 30 x 42 cm format of the composer's second draft, the version Bartók used in preparation for the work's performance in 1926 in Budapest, he himself at the keyboard. 1926 was a banner year for Bartók, a year that saw the composition of Nine Little Pieces, Out of Doors Suite, Piano Concerto No.1, and the Piano Sonata (Sz.80). According to Andrew Rangell the sonata represents a "radical departure from his overtly folk-based pieces of the previous decade". Issued on the occasion of the 100th anniversary of the composer's birth. Cloth.
http://www.omifacsimiles.com/brochures/bartok_ps.html
- 9589 [Sonata, 2 pianos, percussion, Sz.110, BB115]
Sonate für zwei Klaviere und Schlagzeug. Faksimile des Partiturentwurfs und der annotierten Partiturnote Paul Sachers / Sonata for Two Pianos and Percussion. Facsimile of the Draft Score and Paul Sacher's Annotated Full Score Copy. Edited by Felix Meyer.
 Eine Publikation der Paul Sacher Stiftung. London, 2018. 30 x 39 cm, 169 pp. Beautiful color halftone of the autograph draft score. Béla Bartók's Sonata for Two Pianos and Percussion, composed in summer 1937 on a commission from Paul Sacher and première in Basel in January 1938, is incontestably one of the supreme creations of modern music. This publication, with introductory essays by Felix Meyer, Robert W. Wason, László Vikárius, and Wolfgang Rathert, presents two major handwritten sources for this work from the holdings of the Paul Sacher Foundation: the draft score, which offers a fascinating glimpse into the sonata's genesis, and a "whiteprint" of the fair copy, which contains additions from Bartók and differs substantially from the definitive version at the end of the development section in movement I. The volume also contains a CD of the radio recording of 1940, with Bartók and his wife Ditta Pásztory playing the piano parts, as well as a new recording of the sonata in its "original" form, played by the Bugallo-Williams Piano Duo with percussionists Matthias Würsch and Christian Dierstein. Linen. \$135 http://www.omifacsimiles.com/brochures/bartok_sop2.html
- 9396 [Sonata, violin, Sz.117]
Sonate für Violine solo Sz 117 / BB 124. Faksimile nach dem Autograph aus der Paul Sacher Stiftung, Basel. Herausgegeben und kommentiert von Stefan Drees.
 Meisterwerke der Musik im Faksimile, 26. Laaber, 2017. 28 x 32 cm, xxi, 18 pp. Full-color facsimile of the autograph fair copy along with 15 pp of sketch material. The sonata was commissioned by Yehudi Menuhin in Nov. 1943 and premiered by him in Carnegie Hall Nov. 26, 1944. A wonderful late Bartók virtuoso piece full of Hungarian qualities, biting rhythms, with subtle reference to Bach's Sei solo a violino senza basso accompagnato BWV 1001-1006, by his use of movement titles "Tempo di ciaccona" and "Fuga". Like Bach's Sei solo autograph, it has a clearly copied text that allows the performer to play directly from it. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$164 http://www.omifacsimiles.com/brochures/bartok_vs.html
- BAUMGARTEN, Karl Friedrich, c.1740-1824**
- 3691 *Five Celebrated Fuges or Voluntaries for the Harpsichord or Organ*.
 Performers' Facsimiles, 72. New York, [1990]. 26 x 33 cm, 35 pp. Line-cut of the London, c.1784 edition. Wrappers. \$18
- BEAUVARLET-CHARPENTIER, Jean-Jacques, 1734-1794**
- 8660 [Pièces, op.1; Magnificats, Hymnes, harpsichord]
Premier livre de pièces de clavecin, œuvre I: Deux magnificats (Journal d'orgue n°3); Quatre hymnes (Journal d'orgue n°7); Trois hymnes (Journal d'orgue n°12). Présentation par Jean Saint-Arroman. [Bibliothèque Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 173. Courlay, 2006. Oblong & upright, 32 x 24 cm, xvi, 39, 15, 14, 25 pp. Line-cut of 4 separate titles, published in Paris respectively in 1771, 1784, 1784, & 1785. Introduction in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$51
- 4241 [Royal mass, magnificats, keyboard]
Messe royale de Dumont (Journal d'orgue no.6) / Deux magnificats (Journal d'orgue no.9).
 La Musique Française Classique de 1650 à 1800, 59. Courlay, 1991. Oblong, 32 x 24 cm, 54, 36 pp. Line-cut of Paris, 1704 edition. Introduction in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$43
- BECK, Franz, 1723-1809**
- 815 [Sonatas, harpsichord / piano, op.5]
Sonates pour le clavecin ou le piano-forte. Œuvre V.
 Musique pour le Piano-Forte, I. Geneva, 1983. 4°, 44 pp. Line-cut of the Paris, c.1773 edition. Wrappers. \$30
- BECKWITH, John, 1750-1809**
- 4967 [Voluntaries, organ/harpsichord]
Six Voluntaries for the Organ, Harpsichord, &c.
 Musica Reparita, 61F. Utrecht, 1993. Oblong, 4°, 22 pp. Line-cut of the London, 1780 edition. Plastic ring binding. \$20
- BÉDOS DE CELLES, François, 1709-1779**
- 2141 *L'art du facteur d'orgues. Avec un aperçu biographique de Jean-Bernard Condate. Université de Lyon 2 - Département de Musicologie*.
 Geneva, 1984. 27 x 37 cm, 12, 708 facs, plus 137 facs plates pp. Line-cut of the Paris, 1776-1778 edition, in a slightly reduced (-13%) format. Richly illustrated treatise on organ making, with beautifully executed plates addressing the structure of the instrument, methods of building, needs of the organist and characteristics of various instruments. Handsome binding in half leatherette with printed boards reproducing a Bedos engraving. \$546

- 7384 *L'arte del costruttore di organi. Prima edizione italiana di L'art du facteur d'orgues; a cura di Enrico Cirani; consulenza e presentazione di Oscar Mischiati.*
Cremona, c.1995. 2°, 2 vols pp. Line-cut of the Paris, 1776-1778 edition (plates only), with accompanying texts in It. With bibliographical references and indices.
- BEETHOVEN, Ludwig van, 1770-1827**
- 135 [Andante, piano, D major, RISM A 2 452004425]
Andante per il clavicembalo. Faksimile-Ausgabe mit freundlicher Genehmigung der Staatsbibliothek Preussischer Kulturbesitz, Berlin, Musikabteilung (Signatur: Mus. ms. 1267).
Berlin, 1988. Oblong, 22 x 16 cm, 4 pp. Half-tone of a contemporary ms copy, c.1835 (omitted from Kinsky-Halm), with title page attribution to Beethoven. The sonata movement was acquired in 1908 by the Königlichen Bibliothek in Berlin from the estate of the musicologist Wilhelm Tappert. Wrappers, in beautiful handmade paper. \$20
- 2882 [Bagatelles, piano, op.126]
Sechs Bagatellen für Klavier, Op.126. Faksimile der Handschriften und der Originalausgabe mit einem Kommentar herausgegeben von Sieghard Brandenburg. [Beethoven-Haus, Bonn, Mh. 23, Sammlung H.C. Bodmer & Mss. Bibl. Nationale, Paris & Gesellschaft der Musikfreunde, Wien].
Veröffentlichungen des Beethoven-Hauses, III/4. Bonn, 1984. Oblong & upright, 35 x 25 cm, 2 vols, 55, 17; 52 pp. Half-tone. Vol.I: Ms. 23, Bagatelles Op.126, Sketches to Op.126 nos.1, 2, & 6 and Ms. 69, (2), 74, 81; Vol.II presents original 1825 edition by B. Schott. Color frontis of Beethoven. Includes transcriptions of sketches and full commentary. Coverboards in beautiful green antique paper. Rare.
http://www.omifacsimiles.com/brochures/bee_bag.html
- 9508 [Concerto, piano, orch, no.3, op.37, C minor]
Konzert für Klavier und Orchester Nr.3 c-Moll, opus 37. Faksimileausgabe der autographen Handschrift der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Mit einem Geleitwort von Mitsuko Uchida. Herausgegeben und kommentiert von Elisabeth Schmierer.
Meisterwerke der Musik im Faksimile, 45. Laaber, 2018. Oblong, 32 x 24 cm, 22, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. The piece was composed in 1799-1800 and first performed—Beethoven playing from short score—April 5, 1803. Scholars have pointed out that Mozart's C Minor Concerto K.491, which Beethoven played in public concerts, bore an influence on Beethoven's Concerto. Hardbound. \$558
<http://www.omifacsimiles.com/brochures/bee3.html>
- 8446 [Concerto, piano, orch, no.5, op.73, "Emperor", Eb major]
Konzert für Klavier und Orchester Es-Dur Opus 73. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Mit einem Kommentar herausgegeben von Hartmut Hein und einem Vorwort von Alfred Brendel. [Mus. ms. autogr. Beethoven 15].
Meisterwerke der Musik im Faksimile, 7. Laaber, 2005. Oblong, 32 x 24 cm, xxiv, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. Beethoven called his last piano concerto, written in the same key as the Eroica, E-flat major, "a grand concerto". It was influenced by the political and social events of the time, originally intended as the people's call to arms against Napoleon. Beethoven's 1809 autograph score documents not only the compositional process of the work written over a period of more than a year, but also provides a fascinating biographical testimony, as it was in the same year, sadly, that the composer had to discontinue his own public performances as a pianist due to his ever worsening deafness. This tragic break in his performing career caused him to develop a much more detailed autograph of the Fifth Piano Concerto than those of his earlier works. Clothbound. \$578
<http://www.omifacsimiles.com/brochures/bee5.html>
- 170 [Concerti, piano, orch, cadenzas, selections]
Sämtliche Kadenzen / The Complete Cadenzas. Herausgegeben von Willy Hess. Faksimile Ausgabe anlässlich des 100 Geburtstages 22. Februar 1979 von Dr. Kurt Eulenberg.
Zürich, 1979. 34 x 26 cm, xi, 131 pp (with 98 facs). Beautiful 4-color facsimile of 17 autograph cadenzas now preserved in four different libraries: Beethoven-Haus-Bonn (14), Bibliothèque National - Paris (1), Staatsbibliothek - Berlin (1) & the British Library - London (1). The cadenzas—generally fair copies—belong to the Piano Concertos nos. 1, 2, 3 & 4, the piano version of the Violin Concerto Op.61, and Mozart's Concerto K.466 in d minor. Willy Hess' commentary provides careful descriptions of each autograph, as well as information on printed editions. While Mozart left behind a plethora of cadenzas, not only for his own concertos but for those of others, Beethoven once avowed that he could not write anything which was "non-obligato" (closing the door on anyone who wished to freely improvise in his concertos). Some believe that Beethoven composed them in 1809 for his talented pupil, Archduke Rudolph. This facsimile edition provides a wonderful opportunity to study Beethoven's approach to the cadenzas and, at the same time, compare them to the ones written by Moscheles, Reinecke, Brahms and Busoni which have also become a part of the repertory. Fine bibliophile edition issued on the occasion of the 100th birthday of Dr. Eulenberg. Handsomely bound with brown linen spine and Ingres marbled paper boards; matching slipcase. \$249
http://www.omifacsimiles.com/brochures/bee_cad.html
- 8200 *Für Elise. Klavierstück a-Moll WoO 59. Kritische Ausgabe mit Faksimile der Handschrift BH 116, Skizzentranskription und Kommentar von Sieghard Brandenburg.*
Veröffentlichungen des Beethoven-Hauses, III/18. Bonn, 2002. Oblong, 31 x 23 cm, 2, 16 pp. Full-color facsimile of the autograph sketch, together with a new critical edition & diplomatic transcription. This very interesting folio represents a fairly advanced stage of the composition, nearly complete, and partly already in score. There is evidence of 3 separate working phases (based on writing implements, corrections, revisions) which span the years 1810 and 1822. The dedicatee of the piece is not certain, scholars have suggested Theresa Malfatti, Elisabeth Röckel, & Juliane (Elise) Katharine Elisabet Barenfeld. Commentary in Ger. Wrappers. \$18
http://www.omifacsimiles.com/brochures/bee_elise.html
- 8384 [Goethe Lieder, op.75. arr. Liszt]
Sechs Goethe-Lieder / Six Goethe Songs by L.v. Beethoven. For Piano. Reprint of the First Printing, Leipzig 1849. Edited by Ulrich Mahler.
Breitkopf Archiv: Frühdrucke- und Bibliophile-Ausgaben von Hohen Quellenwerk. Wiesbaden, 1986. 4°, i, 24 pp. Color facsimile of the 1st edition. Liszt's transcription of the Goethe Lieder for piano. Wrappers. \$16
- 4899 [Rondo, piano, op.51, no.2, G major]
Rondo en G pour le piano-forte composé et dédié à Mademoiselle la Comtesse Henriette de Lichnowski.
Biblioteca Classica, 6. Rotterdam, 1988. Oblong, 30 x 21 cm, 11 pp. Line-cut of the Peters edition, Leipzig, 1814. Plastic ring binding. \$11
- 3647 [Sonatas, piano, complete facsimile of the 1st editions]
The 32 Sonatas. New Facsimile Edition of First & Early Prints / Neue Faksimile-Ausgabe nach Originaldrucken. Edited by Dr. Brian Jeffery.
London, 1989. Oblong, 4°, 27 booklets, 770 pp. Line-cut of the first or early edition of all the piano sonatas. Contents: Piano sonatas, op. 2 nos. 1, 2, and 3 (Vienna, Artaria, 1796, 52 pp); Piano sonata, op. 7 (Vienna, Artaria, 1797, 24 pp); Piano sonatas, op. 10 nos. 1, 2, and 3 (Vienna, Eder, 1798, 48 pp); Piano sonata, op. 13 "Pathétique" (Vienna, Hoffmeister, 1799, 24 pp); Piano sonatas, op. 14 nos. 1 and 2 (Vienna, Mollo, 1799, 32 pp); Piano sonata, op. 22 (Vienna, Hoffmeister, 1802, 24 pp); Piano sonata, op. 26 (Vienna, Cappi, 1802, 20 pp); Piano sonata, op. 27 no. 1 (Vienna, Cappi, 1802, 16 pp); Piano sonata, op. 27 no. 2 "Moonlight" (Vienna, Cappi, 1802, 16 pp); Piano sonatas, op. 28 (Vienna, Bureau d'Arts et d'Industrie, 1802, 28 pp); Piano sonatas, op. 31, nos. 1 and 2 (Zurich, Nägeli, 1803, 56 pp); Piano sonata, op. 31, no. 3 (Zurich, Nägeli, 1804, 28 pp); Piano sonatas, op. 31, nos. 1-3 (Bonn, Simrock, 1803-4, 68 pp); Piano sonatas, op. 49 nos. 1 and 2 (Vienna, Bureau d'Arts et d'Industrie, 1805, 20 pp); Piano sonata, op. 53 "Waldstein" (Vienna, Bureau d'Arts et d'Industrie, 1805, 32 pp); Piano sonata, op. 54 (Vienna, Bureau d'Arts et d'Industrie, 1806, 16 pp); Piano sonata, op. 57 "Appassionata" (Vienna, Bureau d'Arts et d'Industrie, 1807, 28 pp); Piano sonata, op. 78 (Leipzig, Breitkopf & Härtel, 1810, 16 pp); Piano sonata, op. 79 (Leipzig, Breitkopf & Härtel, 1810, 20 pp); Piano sonata, op. 81a (Leipzig, Breitkopf & Härtel, 1811, 24 pp); Piano sonata, op. 90 (Vienna, Steiner, 1815, 20 pp); Piano sonata, op. 101 (Vienna, Steiner, 1817, 24 pp); Piano sonata, op. 106 "Hammerklavier" (Vienna, Artaria, 1819, 60 pp); Piano sonata, op. 109 (Berlin, Schlesinger, 1821, 24 pp); Piano sonata, op. 110 (Paris and Berlin, Schlesinger, 1822, 24 pp); Piano sonata, op. 111 (London, Clementi, 1823, 24 pp); Piano sonata, op. 111 (Berlin, Schlesinger, 1822/3, 28 pp); introductory leaflet (8 pp); Slipcase. \$399
- 7392 [Sonatas, piano, complete facsimile of the Liszt ed.]
Sonaten für das Pianoforte. Erste vollständige Gesamtausgabe unter Revision von Franz Liszt. Neu herausgegeben von Janos Ceglédy und Laszlo Simon.
Tokyo, 1995. 23 x 30 cm, 2 vols, c.660 pp. Line-cut of L. Holle edition, Wolfenbüttel, 1847. Introduction in Ger-Eng-Jap. Wrappers. \$145

- 9035 [Sonata, piano, no.8, op.13, C minor]
Grandes sonates pathétique pour le clavecin ou le piano forte. Œuvre 13.
 Collection FacsiMusic. Courlay, 2008. Oblong 30 x 21 cm, 24 pp. Line-cut of the Joseph Eder edition, Vienna, 1799. Wrappers. \$16
- 3896 [Sonata, piano, no.11, op.22, Bb major]
Grande sonate pour le piano forte, œuvre XXII. Vienne/Leipsic, Hoffmeister/Bureau de Musique, 1802. Introduction: Greta Haenen.
[Conservatoire Royal de Musique, Brussels].
 Facsimile Series, III/13. Peer, 1991. 4", 24 pp. Line-cut of the Hoffmeister, 1802 edition. Wrappers. \$16
- 1912 [Sonata, piano, no.12, op.26, Ab major]
As-dur Sonate Op.26. Facsimile herausgegeben von Erich Prieger. [Ms. formerly Preuß. Staatsbibl. Berlin].
 Bonn, 1895. Oblong, 37 x 28 cm, xi, 31 pp. Beautiful collotype of the autograph, composed 1800-1801. The sonata, rediscovered in 1878 by Prieger among a pile of medicine and theological books in a private house, is the first major work from a classical composer to appear in facsimile. Prepared by the acclaimed atelier of Albert Frisch. Introduction in Ger. Fine handmade paper. Original black embossed cloth boards, with lettering in gold. Extremely rare.
http://www.omifacsimiles.com/brochures/bee_ps26.html
- 8360 [Sonata, piano, no.14, op.27.2 "Moonlight", C-sharp minor]
Piano Sonata in C-sharp Minor, op.27, no.2, "Moonlight Sonata". Part 1: Facsimile of Autograph BH 60 in the Beethoven-House and the Surviving Sketchleaves. Part 2: Facsimile of Original Edition with Sketch Transcriptions and a Commentary by Michael Ladenburger.
 Veröffentlichungen des Beethoven-Hauses, III/16. Bonn, 2003. Oblong, 32 x 23 cm, 2 vols, 56, 70 pp. Beautiful full-color halftone of the autograph fair copy, five surviving sketches (all relate to the third movement), the first edition by Cappi (in black & white), plus a transcription of the sketch pages. The autograph, tidily written and highly legible was composed in 1801; although a fair copy, Beethoven made many corrections and alterations in the compositional fabric while writing out the score. The autograph as it comes down to us is missing the first and final leaves (including the first 13 bars of the opening movement), a state that was already recorded in 1830. Commentary in Ger-Jap-Eng. Wrappers in stiff dark blue paper with silver lettering and matching slipcase. \$125
http://www.omifacsimiles.com/brochures/bee_ps272.html
- 7275 [Sonata, piano, no.15, op.28, "Pastoral", D major]
Piano Sonata, Op.28. Facsimile of the Autograph, Sketches and First Edition. With Commentary and Transcription by Martha Frohlich.
 Veröffentlichungen des Beethoven-Hauses, III/10. Bonn, 1996. Oblong, 36 x 28 cm, 135 pp. Monochrome halftone of the autograph fair copy, sketch pages (now dispersed among six libraries), and first edition. The autograph, dedicated to Joseph Edlen von Sonnenfels, dates from 1801; the first edition, published by the Bureau d'Arts et d'Industrie in Vienna, appeared in 1802. The "pastoral" associations of the sonata are invoked primarily by the lilting melodies and drone-like accompaniments in the themes of the outer movements, the folk-like style of the Trio in the third movement and nostalgic quality of the second movement. Although the autograph records clear evidence of Beethoven's compositional process (mostly by its irregular gathering structure), the actual discrepancies between the autograph and first edition seem to be mostly the result of careless errors rather than intentional changes. Wrappers with attractive dust jacket which reproduces an original cover.
http://www.omifacsimiles.com/brochures/bee_ps28.html
- 137 [Sonata, piano, no.21, op.53 "Waldstein", C major]
Klaviersonate in C-Dur Op. 53 (Waldsteinsonate). Faksimile-Ausgabe des im Beethoven-Haus Bonn befindlichen Autographs.
 Veröffentlichungen des Beethoven-Hauses, III/2. Bonn, 1965. Oblong, 35 x 26 cm, ix, 64 pp. Superb 3-color collotype on laid paper. Edited by Joseph Schmidt-Görg. Limited edition of 1000 copies. Handsome binding with laid paper boards and embossed title on pasted oval label.
http://www.omifacsimiles.com/brochures/bee_ps53a.html
- 1665 [Sonata, piano, no.21, op.53 "Waldstein", C major]
Klaviersonate in C-Dur Op. 53 (Waldsteinsonate). Faksimile-Ausgabe des im Beethoven-Haus Bonn befindlichen Autographs. Mit einem Vorwort in deutscher und englischer Sprache in Neuauflage herausgegeben von Martin Staehelin.
 Veröffentlichungen des Beethoven-Hauses, III/2. Bonn, 2/ 1984. Oblong, 35 x 26 cm, ix, 64 pp. (Re-issue of the Bonn, 1965 edition, together with new introduction in Ger-Eng). Superb 3-color collotype of the autograph fair copy. Named after the man for whom it was dedicated, the Waldstein Sonata was composed in 1804 at approximately the same time as the Eroica Symphony and drafts to Leonora. The autograph is believed to have served directly as the engraver's copy for the first published edition (various pencil markings in the margins indicate the plate no. and the planned distribution of the music on the page). Handsome binding with laid paper boards and embossed title on pasted oval label. Limited edition of 1000 copies. http://www.omifacsimiles.com/brochures/bee_ps53.html
- 2021 [Sonata, piano, no.23, op.57 "Appassionata", F minor]
Sonate appassionata (en fa mineur, opus 57). [Bibliothèque Nationale, Paris, mus. ms. 25529].
 Paris, [1927]. Oblong, 31 x 22 cm, 44 pp. Fine collotype in full color in the original format. According to a note by Mr. Bigot pasted on the inside board Beethoven gave the autograph to the pianist Marie Bigot (1786-1820), who impressed him by playing it at sight. From her it went in 1852 to the pianist René Paul Baillot (1813-1889), and after his death to the library of the Paris Conservatoire. Limited edition of 1000 copies (500 for France and 500 for the Beethoven Association of New York). This is one of the most impressive facsimile editions of all time, the first of its kind—treating the facsimile in a holistic way—recreating the binding, size, condition, marginalia, colors and paper. Original cloth spine, with paper boards. Extremely rare.
http://www.omifacsimiles.com/brochures/bee_app1927.html
- 138 [Sonata, piano, no.23, op.57 "Appassionata", F minor]
Klaviersonate F-moll Opus 57. Faksimile der Urschrift. [Bibliothèque Nationale, Paris, mus. ms. 25529].
 Leipzig, 1971. Oblong, 30 x 22 cm, 44 pp. Beautiful 3-color collotype of the autograph. Paper boards.
- 9265 [Sonata, piano, no.23, op.57, F minor]
Klaviersonate "Appassionata" f-moll op.57. Faksimile nach dem Autograph der Bibliothèque Nationale de France, Paris. Mit einer Einleitung von Wolfram Steinbeck.
 Meisterwerke der Musik im Faksimile, 21. Laaber, 2011. Oblong, 32 x 24 cm, xxiv, 48 pp. Full-color halftone of the composer's autograph (1805-1806), a fair copy with numerous corrections. The autograph contains a fascinating note written by Paul Bigot (husband of the pianist Marie Bigot) which sheds light on the provenance of the ms: "During the journey, he [Beethoven] was surprised by a storm and driving rain, which soaked through the case in which he carried the Sonata in F minor which he had just composed. Following his arrival in Vienna he visited us and, laughing, showed the still wet composition to my wife, who took a closer look at it. Moved by the surprising beginning she sat down at the piano and begin to play it. Beethoven had not expected this and was surprised to see how Mad. Bigot did not let herself be stopped for a moment by the many erasures and changes which he had made. It was the original which he was in the process of taking to the publisher so that it could be engraved. When Mad. Bigot had played it and asked him to give it to her, he agreed and faithfully brought it back for her once it had been engraved". The autograph passed from the Bigot family to the Conservatoire de Musique, and then to the BN in Paris. Introduction in Ger-Eng. Hardbound with handsome paper boards. \$126
http://www.omifacsimiles.com/brochures/bee_ps57.html
- 4623 [Sonata, piano, no.27, op.90, E minor]
Klaviersonate E-moll op.90. Faksimile des Autographs herausgegeben von Michael Ladenburger. [Beethoven-Haus, Bonn].
 Veröffentlichungen des Beethoven-Hauses, III/8. Bonn, 1993. Oblong, 36 x 28 cm, 34 facs, 15 pp. Beautiful 4-color halftone of the autograph fair copy. The ms of this work (dedicated to Prince Moritz von Lichnowsky), signed by the composer on 16 August, 1814, has been in private hands for a long time and therefore practically inaccessible to scholars and performers. The Beethoven-Haus in Bonn has recently acquired the autograph and issued this fine facsimile, a most welcome addition to the literature. Wrappers in white stock with color snippet of autograph in center.
http://www.omifacsimiles.com/brochures/bee_ps90.html
- 7636 [Sonata, piano, no.28, op.101]
Klaviersonate A-dur opus 101. Faksimile nach dem Autograph im Besitz des Beethoven-Hauses Bonn.
 [Henle Music Facsimiles, 12]. Munich, 1998. Oblong, 33 x 26 cm, 30, xvi pp. Full-color halftone of the composer's "working" autograph, composed in 1815 and 1816 over an 18 month period. The ms contains many crossouts and alterations and although a later "stage"—a copyist's ms—served as the Stichvorlage for the 1817 first edition, the ms here is in many ways more accurate and can be called upon to verify or refute questionable readings in the print. Afterword in Ger-Eng by Siegard Brandenburg. Hardbound with handsome boards in burgundy moire fabric and pasted title label. \$145
http://www.omifacsimiles.com/brochures/bee_ps101.html
- 1698 [Sonata, piano, no.30, op.109, E major]
Piano Sonata Opus 109. [Ms. Library of Congress, Washington].
 New York, 1965. Oblong, 33 x 26 cm, 2, 40 pp. Beautiful 2-color collotype of the autograph. Introduction by Oswald Jonas. Printed in the Netherlands by L. Van Leer & Co. Fine laid paper. Rare.

- 9090 [Sonata, piano, no.30, op.109, E major]
Klaviersonate E-Dur op.109. Faksimile nach dem Autograph der Library of Congress, Washington, D.C. Mit einem Kommentar von Siegfried Mauser.
 Meisterwerke der Musik im Faksimile, 14. Laaber, 2011. Oblong, 31 x 24 cm, xv, 40 pp. Facsimile, in full-color, of the autograph fair copy manuscript (with corrections) entitled "Sonate für das Hammerklavier" and dedicated to his friend Antoine Brentano, also the dedicatee of the Piano Trio WoO 39. This is the first sonata—completed in the fall of 1820—of a trilogy (op.109, 110 & 111) promised to the publisher Schlesinger with operations in Paris and Berlin. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$116
http://www.omifacsimiles.com/brochures/bee_ps109.html
- 9091 [Sonata, piano, no.31, op.110, Ab major]
Klaviersonate As-Dur op.110. Faksimile nach dem Autograph der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar von Siegfried Mauser.
 Meisterwerke der Musik im Faksimile, 15. Laaber, 2011. Oblong, 32 x 24 cm, xx, 58 pp. Full-color halftone of the composer's autograph—simultaneously a fair and working copy—completed on Dec. 25, 1821. Although the last piano sonatas op.109, 110 and 111 were planned as a trilogy and offered to the publisher Schlesinger, their composition was not continuous, and it is op.110 that has certain unmistakable links with the *Missa Solemnis* composed at the same time (sketches of op.110 can be found alongside those of the *Credo*, the *Agnus dei* & *Dona nobis pacem* of the *Mass*). The sonata was ultimately published by Schlesinger in September of 1822. Introduction in Ger/Eng. Hardbound with handsome boards in grey patterned paper. \$158
http://www.omifacsimiles.com/brochures/bee_ps110.html
- 2022 [Sonata, piano, no.32, op.111, C minor]
Klaviersonate in C-moll Op.111. [Deutsche Staatsbibl. Berlin mus. ms. aut. Beethoven, Artaria 198].
 Munich, 1922. Oblong, 33 x 24 cm, 40 pp. Beautiful colotype of the autograph produced by the photolithographic firm Kunstanstalt J.B. Obernetter, Munich. Includes two ink pen trials—"Ludwig"—"Ludwig"—on the first page ("removed" in the 1952 facsimile edition). Coverboards in decorative paper.
- 9092 [Sonata, piano, no.32, op.111, C minor]
Klaviersonate c-Moll op. 111. Das Faksimile Faksimile nach dem Autograph der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar von Siegfried Mauser.
 Meisterwerke der Musik im Faksimile, 16. Laaber, 2011. Oblong, 32 x 24 cm, xv, 42 pp. Facsimile, in full-color, of the autograph manuscript completed in the spring of 1822. Compared to the previous sonatas of the trilogy (op.109, 110 & 111), op.111 had a rather long correction and printing period. After the Schlesinger (son & father) editions appeared in Paris and Berlin respectively Beethoven angrily had the Viennese publisher Diabelli issue a corrected reprint. Introduction in Ger-Eng. Hardbound with decorative paper boards.
http://www.omifacsimiles.com/brochures/bee_ps111.html
- 148 [Sonata, violin, piano, op.30,3, G major]
Violin Sonata in G major, Op.30, no.3. Facsimile of the Autograph Manuscript in the British Library, Add. MS 37767. With an Introduction by Alan Tyson.
 British Library Music Facsimiles, III. London, 1980. Oblong, 37 x 28 cm, viii, 40 pp. Beautifully printed duotone of the autograph score, completed in the first half of 1802. Although the manuscript could be considered a faircopy, it appears not to be the source for the first edition issued by the Bureau des Arts et d'Industrie, Vienna, June, 1803, with a dedication to Alexander I, the Russian Czar. That edition contains additional expression marks and trill indications. As in the case of almost every Beethoven autograph there is evidence in the score reproduced here of compositional changes and improvements carried out after he had already begun to write out the final version. Handsomely bound in blue buckram with gold lettering. \$125
http://www.omifacsimiles.com/brochures/bee_vs303.html
- 149 [Sonata, violin, piano, op.96, G major]
Sonate für Klavier und Violine G-dur Op.96. Faksimile nach dem im Eigentum der Pierpont Morgan Library New York befindlichen Autograph.
 [Henle Music Facsimiles, 6], Munich, 1977. 26 x 37 cm, 46, x pp. 4-color halftone issued on the occasion of the 150th anniversary of the composer's death. Notes by Martin Staehelin. Includes 2 Beta-radiograms of watermarks. Coverboards in decorative paper. \$265
http://www.omifacsimiles.com/brochures/bee_vs96.html
- 9604 [Trio, piano, vln & vc, op.97, Bb minor, "Archduke"]
Klaviertrio B-dur Opus 97 "Erzherzog"-Trio. 1. und 2. Satz. / 3. und 4. Satz. Faksimile nach dem Partiturautograph Biblioteka Jagiellonska, Krakau. Geleitet von Mitsuko Uchida. Einleitung von Julia Ronge.
 [Henle Music Facsimiles, 28]. Munich, 2019. Oblong & upright, 34 x 26, 26.5 x 39 cm, 2 vols, xx, 34; 32 pp. Beautiful 4-color halftone of the "Archduke" Trio, a work dedicated to Archduke Rudolph of Austria, and regarded as the greatest of all works for this combination of instruments. The Trio in B-flat was probably performed at the Archduke's palace soon after it was written, but its public premiere did not take place until April 11, 1814, on which occasion the violinist was Ignaz Schuppanzigh (leader of the famous string quartet that introduced many of Beethoven's quartets and later some of Schubert's), the cellist was Joseph Linke (for whom Beethoven composed sonatas), and the pianist was Beethoven himself, in his last public appearance at the keyboard (Richard Freed). It's unclear whether this autograph, with inscription "Trio am 3ten März 1811", is actually from 1811 or whether the inscription was added later. Despite the presence of editorial/publisher's markings this copy does not seem to have served as the faircopy. Hardbound with decorative paper boards and pasted title etquette, produced on the occasion of the 250th anniversary of Beethoven birth. \$196
http://www.omifacsimiles.com/brochures/bee_trio97.html
- 9187 [Variations, piano, on a waltz, op.120]
33 Veränderungen C-Dur über einen Walzer von Anton Diabelli für Klavier op.120 / 33 Variations in C major on a Waltz by Anton Diabelli for piano op.120.
 Veröffentlichungen des Beethoven-Hauses, III/19. Bonn, 2010. Oblong, 35 x 24 cm, 2 vols, 92, 72, c.30 pp. Color facsimile of the autograph working copy and the first edition (Vienna, 1823), based on the exemplar that preserves Beethoven's handwritten dedication to Prince Lobkowitz. The Beethoven-Haus in Bonn acquired Beethoven's working manuscript of this last great piano work and his most important cycle of variation in 2009, made possible through an unprecedented joint effort of noted artists and numerous public and private sponsors. The Diabelli Variations op.120 are in many respects extraordinary. The facsimile edition makes this important Beethoven autograph—formerly in private hands—accessible to musicians, scholars and music lovers. This unique autograph comprises 86 handwritten pages. Following the leaf with the prescribed Diabelli theme, it contains the complete cycle of 33 variations, and includes several inserted leaves. Beethoven's compositional process can be recognized by means of the intensive corrections, the far-reaching conceptual alterations and editorial details down to the finest nuance. Introduction (Ger-Eng) by Kurt Masur, with contributions by William Kinderman, Michael Ladenburger and Bernard R. Appel. Wrappers. \$215
<http://www.omifacsimiles.com/brochures/beedia.html>
- 143 [Variations, piano, on a waltz, Op.120]
33 Veränderungen über einen Walzer für das Piano-Forte. Wien s.d. [Autori vari:] 50 Veränderungen über einen Walzer für das Piano-Forte, Wien s.d. A cura di Laura Alvini.
 Archivum Musicum: L'Arte del Fortepiano, 2. Florence, 1986. Oblong, 32 x 24 cm, 3 booklets, 125 facs, 16 pp. Line-cut of 2 complete collections of variations printed by Diabelli in Vienna. Introduction in It. Wrappers, with slip cover. \$38
- 1824 [Variations, piano, on arias of Paisiello, Op.180 & 179]
Variationi per il clavicembalo o piano-forte sopra il duetto "Nel cor più non mi sento", Wien s.d. / Variationi per il piano-forte della thema "Quant'è più bello l'amor contadino, Wien s.d.
 Archivum Musicum: L'Arte del Fortepiano, 4. Florence, 1987. Oblong & upright, 32 x 23 cm, 9 booklets, vii, 82 pp. Line-cut. Together with sets of variations by Josephine von Aurnhammer, Joseph Gelinek, Daniel Steibelt, Friedrich Heinrich Himmel, & Emanuel Aloys Förster. Introduction in It by Laura Alvini. Wrappers in decorative paper with slip cover. \$46
- 1823 [Variations, piano, on a minuet & Russian dance, Op.181-82]
XII Variationi per il clavicembalo o piano-forte sul menuetto ballato Sigs. Venturini e Sigr. Checchi nel Ballo delle "Nozze disturbate", Wien s.d. / XII Variations pour le clavecin ou piano-forte sur la danse Russe dansé par M. Cassentini dans le Ballet "das Waldmadchen", Wien s.d.
 Archivum Musicum: L'Arte del Fortepiano, 3. Florence, 1987. Oblong, 32 x 23 cm, 7 booklets, viii, 66 pp. Line-cut of the Vienna edition. Together with sets of variations by Johann Baptist Vanhal, Joseph Gelinek, & Josephine von Aurnhammer. Introduction in It by Laura Alvini. Wrappers in decorative paper with slip cover. \$40

- 9145 [sketchbook, "Artaria 197"]
A Sketchbook from the Year 1821 (Artaria 197). Sketches for the Agnus Dei and other Movements of the "Missa solemnis", the Piano Sonata Op.110 and Op.111, and the Canon WoO 182. Edited by William Drabkin. Vol. I: Facsimile; Vol. II: Transcription and Commentary.
 Veröffentlichungen des Beethoven-Hauses in Bonn, 1/37. Bonn, 2010. Oblong, 4°, 2 vols, 96, 100 pp. Color halftone. The sketchbook, well known under the name Artaria 197, has been edited and published for the first time in a complete historical-critical edition by the Beethoven expert William Drabkin. The sketchbook used by Beethoven in 1821 contains drafts of music for prominent later works: to the Missa solemnis and the final two piano sonatas, as well as many hitherto unknown sketches. The edition has been published in English. Linen. \$279
http://www.omifacsimiles.com/brochures/bee_art197.html
- 9393 [sketchbooks, composition studies with Haydn, Albrechtsberger, Salieri]
Kompositionsstudien bei Joseph Haydn, Johann Georg Albrechtsberger und Anton Salieri. Herausgegeben von Julia Ronge. 1. Transkriptionen; 2. Kritischer Bericht; 3. Reproduktionen der Handschriften.
 Beethoven Werke, XIII/1. Munich, 2014. Oblong, 31 x 27 cm, 3 vols, xv, 307; 93; 201 pp. When Beethoven moved to Vienna in 1792, almost immediately, and likely pre-arranged, he started composition studies with Haydn, who had been freed from his post with the Esterhazys and was now living in Vienna. The studies—exercises in free counterpoint but also concerned with the conception of a piece, movement structure, proportions of the various parts and the art of "sketching"—lasted until 1794 when his teacher recommended additional studies with Albrechtsberger; with him Beethoven acquired a wide range of technical and compositional tools building on the earlier study. In 1801 Beethoven then turned to Salieri to learn the technique of setting primarily Italian texts to music, an area not covered in the preceding studies. The present volume reproduces for the first time the surviving manuscripts that record those studies. These are remarkable witnesses showing Beethoven under the watchful eyes of his teachers with illuminating comments, corrections or alternative passages. Facsimile, transcription and commentary, 3 volumes, linen bound. \$833
http://www.omifacsimiles.com/brochures/bee_ks.html
- 157 [sketchbook, "Kafka"]
Autograph Miscellany from circa 1786 to 1799. British Museum Additional Manuscript 29801, ff. 39-162 (The "Kafka" Sketchbook). Edited by Joseph Kerman.
 London, 1970. Oblong, 36 x 27 cm, I: xxxix, 324; II: xxi, 296 pp. Halftone. Greatest single repository of sketches and drafts of early Beethoven compositions, Op. 14 and earlier. Includes 7 fold-out pages. Separate introduction, inventory and transcription vol. Beige buckram cover, title embossed in gold. Slipcase. \$160
http://www.omifacsimiles.com/brochures/bee_automis.html
- 159 [sketchbook, "Kessler"]
Kesslersches Skizzenbuch. Vollständiges Faksimile des Autographs. [Ms. Gesellschaft der Musikfreunde, Wien].
 Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien, 2. Bonn, 1976. Oblong, 31 x 23 cm, 196, x pp. Beautiful halftone of the autograph. Includes parts of Symphony No. 2, violin sonatas Op. 30, No. 1, 2 & 3, piano sonatas Op. 31, No. 1 & 2, the "Eroica Variations" Op. 35, etc. Bibliophile edition of 750 copies printed on laid paper and bound with Ingres marbled paper boards. \$212
http://www.omifacsimiles.com/brochures/bee_kessler.html
- 158 [sketchbook, "Kessler"]
Kesslersches Skizzenbuch. Vollständiges Faksimile des Autographs mit einem Nachwort und einem Register von Sieghard Brandenburg. [Ms. Gesellschaft der Musikfreunde, Wien].
 Veröffentlichungen des Beethoven-Hauses in Bonn, 1/5 (= Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien, 2). Bonn, 1976. Oblong, 31 x 23 cm, 2 vols, 122; 196, x pp. Halftone on beautiful laid paper. Includes parts of Symphony No.2, Violin Sonatas op.30, nos.1-3, Piano Sonatas op.31, nos.1-2, "Eroica" Variations op.35, etc. Separate commentary-edition vol. Edition of 750 copies. Wrappers. \$157
http://www.omifacsimiles.com/brochures/bee_kess.html
- 9266 [sketchbook, "Landsberg 6"]
Beethoven's "Eroica" Sketchbook. A Critical Edition. Transcribed, Edited, and with a Commentary by Lewis Lockwood and Alan Gosman. Volume 1: Facsimile; Volume 2: Transcription, Commentary, Inventory.
 Beethoven Sketchbook Series, [2]. Champaign, 2013. 4°, 2 vols. Complete halftone reproduction and critical edition of the MS, currently in Kraków at the Biblioteka Jagiellońska (formerly Berlin, Staatsbibliothek, Mus. ms. aut. Beethoven Landsberg 6). Once known as "Notierungsbuch E", Landsberg 6 is perhaps Beethoven's most famous sketchbook due in part to Nottetobohm's 1880 monograph on this source. This sketchbook documents Beethoven's creative work from sometime late in 1802 until early in 1804, a transformative period in his artistic career. The most significant sketches are those for the "Eroica" Symphony, op.55, the "Waldstein" Sonata, op.53, and for the first five numbers of the opera Leonore as produced in 1805 (later revised and renamed Fidelio). Hardbound. \$200
http://www.omifacsimiles.com/brochures/bee_land6.html
- 7541 [sketchbook, "Summer of 1800"]
A Sketchbook from the Summer of 1800. Sketches for the String Quartets Op.18, Nos.1, 2 and 6, the Piano Sonata Op.22, and for Various Other Works. Edited by Richard Kramer. I: Facsimile; II: Transcription and Commentary.
 Veröffentlichungen des Beethoven-Hauses in Bonn, 1/4. Bonn, 1996. Oblong, 4°, 2 vols, 70, 88 pp. Halftone. The sketchbook has been reconstructed from manuscripts currently housed in 11 separate collections. Since the original photographs were taken three leaves have been bought by private collectors and are now inaccessible. Hardbound. \$116
http://www.omifacsimiles.com/brochures/bee_1800.html
- 4794 [Archduke Rudolph of Austria, 40 Var., ms emendations]
Forty Variations on a Theme by Beethoven for Piano; Sonata in F Minor for Violin and Piano. Edited by Susan Kagan. [Kromeiz, Czech, Ms. A 4373, and Vienna, Gesellschaft der Musikfreunde, Ms. Q 15075].
 Music of the Nineteenth and Early Twentieth Centuries, 21. Madison, 1992. 4°, iv, 136, with 45 pp. New critical edition of works by one of Beethoven's students and patrons. Includes B/W facsimiles (in reduced format) of Beethoven's emendations to the Archduke's autograph of Forty Variations, as well as the complete autograph of the F Minor Sonata. Wrappers. \$68
- 6957 Schiff, Andrés.
Beethovens Klaviersonaten und ihre Deutung. "Für jeden Ton die Sprache finden...". Andrés Schiff im Gespräch mit Martin Meyer.
 Bonn, 2007. 8°, 112 pp, w/59 illus. Andrés Schiff's is a collector and advocate of primary source material and has personally sponsored the publication of a number of facsimile editions. This book-conversation outlines some of his experiences and approach to interpreting Beethoven, informed by autographs, early editions and facsimiles. Hardbound. \$28
- BELLINZANI, Paolo Benedetto, c.1690-1757**
- 7731 *Versetti per organo. Manoscritto dell'Archivio Capitolare del Duomo di Pesaro. A cura di Davide Marsano. Prefazione di Sergio Vartolo.*
 Bibliotheca Musica Bononiensis, VII/2. Bologna, 1997. Oblong, 4°, xxxviii, 138 pp. Bellinzani's versetti for organ in various registers was first published in 1728. This line-cut facsimile provides the same settings in manuscript form. Wrappers. \$65
<http://www.omifacsimiles.com/brochures/bellinzani.html>
- BEMETZRIEDER, Anton, 1743-1817**
- 1779 *Leçons de clavecin et principes d'harmonie. A Facsimile of the 1771 Paris Edition.*
 Monuments of Music and Music Literature in Facsimile, II/18. New York, 1966. 20 x 27 cm, 371 pp. Line-cut of the Paris, 1771 edition. Laid paper, clothbound.
- BENDELER, Johann Philipp, c.1660-d.?**
- 3558 *Organopoeta, oder: Unterweisung, wie eine Orgel nach ihren Hauptstücken, als Mensuriren, Abtheilung derer Laden, Zufall des Windes, Stimmung oder Temperatur &c, aus wahren mathematischen Gründen zu erbauen.*
 Bibliotheca Organologica, 28. Buren, 1972. 15 x 19 cm, 56 facs, ix pp. Line-cut of the Frankfurt & Leipzig edition. Afterword in Dut by Rudolf Bruhin. Wrappers. \$42
- BERG, Alban, 1885-1935**
- 3521 *Hier ist Friede, Op.4, No.5. Eigenhändiges Arrangement des Orchesterliedes für Klavier, Harmonium, Violine und Violoncello. Faksimile des Autographs in der Bayerischen Staatsbibliothek.*
 Veröffentlichungen der Kommission Bayern-Harvard zur Musikgeschichte des 20. Jahrhundert, 2. Vienna, 1989. 26 x 36 cm, iv, 6 pp. Beautiful 2 color line-cut of the autograph fair copy arranged for chamber ensemble. Introduction in Ger-Eng by Reinhold Brinkmann and Siegfried Mauser. Folder. \$39
- 4428 *Hier ist Friede, Op.4, No.5. Eigenhändiges Arrangement des Orchesterliedes für Klavier, Harmonium, Violine und Violoncello. Faksimile des Autographs in der Bayerischen Staatsbibliothek.*
 Veröffentlichungen der Kommission Bayern-Harvard zur Musikgeschichte des 20. Jahrhundert, 2. Vienna, 1989. 26 x 36 cm, iv, 6 facs, 12 (trans.) pp. Beautiful 2 color line-cut of the autograph fair copy arranged for chamber ensemble, together with modern edition. Introduction in Ger-Eng by Reinhold Brinkmann and Siegfried Mauser. Folder. \$54
- BERNOULLI, Daniel, 1700-1782**
- 3726 *Recherches physiques mécaniques et analytiques sur le son et sur les tons des tuyaux d'orgues différemment construits.*
 Bibliotheca Musica Bononiensis, II/74. Bologna, 1983. 16 x 22 cm, 56 pp. Line-cut of the Paris, 1764 edition. Laid paper. Cloth.

- BERTOLDO, Sperindio, c.1530-1570**
 816 *Tocate, ricercari et canzoni francese intavolate per sonar d'organo.*
 Bibliotheca Musica Bononiensis, IV/45. Bologna, 1971. Oblong, 25 x 17 cm, 31 pp.
 Line-cut of the Giacomo Vincenti edition, Venice, 1591. 6 pieces in score format.
 Laid paper. Hardbound.
- BIERMANN, Johann Hermann, 18th c.**
 3559 *Organographia Hildesiensis specialis.*
 Bibliotheca Organologica, 29. Buren, 1981. 8°, viii, c.72 pp. Line-cut of the
 Hildesheim, 1738 edition. Cloth. \$71
- BIHLER (Bühler), Gregor, 1760-1823**
 9556 [treatise, basso continuo]
*Partitur-Regeln [in einem kurzem Auszuge für Anfänger. Nebst einem
 Anhang, wie man in alle Töne gehen könne]. Ms. 1793. [Stift Kremsmünster].*
 Faksimile-Edition Kremsmünster, 36. Stuttgart, 2017. 17 x 22 cm, 39 pp. Color
 reproduction of a rare manuscript on basso-continuo practice "for beginners".
 Bihler was a German monastic composer; trained in the Minorite monastery in
 Mailingen, he was a boy soprano at the Benedictine Abbey at Neresheim and in
 1801 become cathedral organist at Augsburg. Wrappers. \$24
- BILLINGTON, Elizabeth Weichsell, c.1765-1818**
 7353 *Six Progressive Lessons for the Harpsichord or Piano-Forte. [Library of
 Congress, Washington, D.C.].*
 Performers' Facsimiles, 194. New York, [1997]. 26 x 32 cm, 35 pp. Line-cut of the J.
 Bland edition, London, c.1793. Wrappers. \$18
- BIRNSTIEL, Friedrich Wilhelm, fl.1753-1782 [publisher]**
 4197 *Musikalisches Allerley von verschiedenen Tonkünstlern. 1ste, 2te, 3te, 4te, 5te,
 6te, 7te, 8te, 9te Sammlung. Introduction: Greta Haenen.*
 [Conservatoriumbibl., Brussels].
 Facsimile Series, IV/2. Peer, 1992. 4°, 302 pp. Line-cut of the Berlin, 1761-63 edition.
 In 1728 Telemann began, with Getueuer Music-Meister, a trend in musical editions
 published by installments that catered to both professional and amateur
 musicians. Musikalisches Allerley is the leading serial and one of the first of such
 from Berlin, offering the newest works for keyboard instruments and songs with
 keyboard accompaniment. Among the 30+ composers featured are CPE Bach,
 Kirnberger, Marpurg & Schale. Wrappers. \$43
- BISMANTOVA, Bartolomeo, 17th c.**
 1250 *Compendio musicale, Ferrara 1677. [Biblioteca Municipale di Reggio Emilia].*
 Archivum Musicum: Strumentalismo Italiano, 1. Florence, 1978. 17 x 24 cm, v, 121
 pp. Line-cut of the holograph. Bismantova touches on many issues in his little
 compendium: notation, counterpoint, thoroughbass, and all sorts of wind, string,
 and keyboard instruments, including instructions for articulation and
 ornamentation on wind instruments and advice on violin bowing. Wrappers in
 decorative paper. \$33
- BOCCHERINI, Luigi, 1743-1805**
 7076 [Quartets, strings, op.26; arr.]
*Sei quartetti a due cembali. [Sächsische Landesbibliothek, Dresden, Mus
 3490-P-10 a/b].*
 Associazione Clavicembalistica Bolognese, 6. Rome, 1988. Oblong, 30 x 21 cm, 2
 parts, xx, 76 pp. Line-cut of a contemporary ms copy, a wonderful transcription for
 two harpsichords from the original string version. Boccherini calls these works
 "opera piccola" on account of their two-movement structure. Preface in It-Eng by
 Maria Pia Jacoboni. Wrappers. \$56
- 4874 [Sonatas, harpsichord, violin, op.5, G.25-30]
*Sei Sonate di cembalo e violino obbligato dedicate, a Madama Brillon de Jouy.
 Opera V.*
 Huntingdon, [1992]. 26 x 33 cm, 2 vols, 55 pp. Line-cut of the Paris, n.d. edition.
 Wrappers. \$27
- 4900 [Sonatas, harpsichord, violin, op.5, G.25-30]
*6 sonates pour le clavecin, avec l'accompagnement d'un violon. CŒuvre
 cinquième.*
 Bibliotheca Classica, 11. Rotterdam, 1984. 4°, 2 parts, 56 pp. Line-cut of the J.J.
 Hummel edition, Amsterdam, 1772. Wrappers. \$29
- 4875 [Sonatas, harpsichord, vln, vc, op.12, G.143-148]
*Six sonates pour le clavecin avec l'accompagnement d'un violon & violoncelle.
 CŒuvre XII.*
 Huntingdon, [1992]. 4°, 3 parts, 64 pp. Line-cut of the Hummel, n.d., edition.
 Wrappers. \$25
- BOËLY, Alexandre-Pierre-François, 1785-1858**
 2732 [Caprices ou pièces d'étude, piano, op.2]
*Trente caprices ou pièces d'étude pour piano-forte, op.2. Introduction de B.
 François-Sappéy.*
 Musique pour le Piano-Forte, XI. Geneva, 1986. 4°, 80 pp. Line-cut of the Paris,
 1816 edition. Wrappers. \$66
- 3823 [Sonatas, piano, op.1]
Deux sonates pour le forte piano, œuvre 1e.
 Collection Dominantes. Courlay, 1990. 24 x 32 cm, xii, 34 pp. Line-cut of the Pleyel
 edition, Paris, [1810]. Introduction in Fr-Eng-Ger by Jeanne Roudet. Wrappers. \$28
- BOISMORTIER, J.B. Bodin de, 1691-1755**
 817 [Suites, harpsichord, op.59]
Cinquante-neuvième œuvre contenant quatre suites de pièces de clavecin.
 Clavecinistes Français du XVIIIe Siècle, XXIV. Geneva, 1986. 22 x 30 cm, 23 pp.
 Line-cut of the author's edition, Boivin, Le Clerc, Paris, 1736. Descriptive pieces
 arranged as 4 suites, some of which include several couplets. Wrappers. \$33
- 8932 [Suites, harpsichord, op.59]
Les pièces de clavecin - Livre second.
 Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 28 pp. Line-cut of the Paris, 1736
 edition. Wrappers. \$13
- BOMTEMPO, João Domingos, 1775-1842**
 3987 [Sonatas, piano, violin ad lib., op.18, nos.1-3]
*3 sonatas de piano: op.18, no.1, com violino ad libitum; op.18, no.2, com violino
 ad libitum; op.18, no.3, com violino ad libitum.*
 Lusitana musica, 1/1. Lisbon, 1979. 21 x 30 cm, iv, 44 pp. Line-cut of the London,
 1816 edition. Preface in Port-Ger-Fr-Eng by Gerhard Döderer. Wrappers. \$15
- BON, Anna, 1740-1767?**
 7557 [Sonatas, harpsichord, op.2]
*Sei sonate per il cembalo. Opera seconda. [Fürstlich Thurm und Taxissche
 Hofbibliothek, Regensburg].*
 Performers' Facsimiles, 152. New York, [1998]. 26 x 33 cm, 26 pp. Line-cut of the
 Nuremberg, 1755 edition. Wrappers. \$15
- BONI, Pietro Giuseppe Gaetano, 18th c.**
 1251 [Divertimenti, violin/violone/cembalo/recorder/mandola]
*Divertimenti per camera à violino, violone, cimbalo, flauto e mandola. Roma
 s.d.*
 Archivum Musicum: Flauto Traversiere, 2. Florence, 1985. Oblong, 32 x 23 cm, v,
 43 pp. Line-cut of the Rome, c.1717-27 editions. 12 divertimenti. Introduction in It
 by Marcello Castellani. Wrappers, in decorative paper. \$34
- BONUZZI, Antonio**
 5345 *Saggio di una storia dell'arte organaria in Italia nei tempi moderni.*
 Bibliotheca Musica Bononiensis, III/52. Bologna, 1983. 8°, 128 pp. (Rpt. of Milan,
 1889 edition). Wrappers.
- BOTTAZZI, Bernardino, 16-17th c.**
 195 *Choro et organo. Primo libro.*
 Bibliotheca Musica Bononiensis, II/131. Bologna, 1980. 22 x 31 cm, 135 pp. Line-cut
 of the Venice, 1614 edition. Cloth.
- BOUTMY, Josse, 1697-1779**
 9257 *Premier livre de pièces de clavecin. Introduction: Henri Vanhulst.*
 Musica Bruxellensis, VI. Brussels, 2011. 4°. Line-cut of the Paris, 1738 edition. The
 first of four publications for clavecin by Boutmy to be published in facsimile.
 Preface in Eng-Fr. Wrappers. \$32
<http://www.omifacsimiles.com/brochures/robson.html>
- BOYCE, William, 1711-1779**
 7767 [Trio sonatas, 2 vln/fl, bc]
*Twelve Sonatas for Two Violins; with a Bass for the Violoncello or Harpsicord.
 [Library of Congress, Washington, DC].*
 Performers' Facsimiles, 210. New York, [2000]. 27 x 35 cm, 3 partbooks, 100 pp.
 Line-cut of the London, 1747 edition. Wrappers. \$45

- BOYVIN, Jacques, c.1649-1706**
- 8420 [Livre d'orgue, book 1]
Premier livre d'orgue, 1690. Présentation par Marcel Degrutere. [Bibliothèque Municipale, Bordeaux].
 La Musique Française Classique de 1650 à 1800, 155. Courlay, 2004. Oblong, 4°, xix, 121 pp. Line-cut of the Paris, 1690 edition. 10 sonatas. Preface in Fr-Eng-Ger. Wrappers. \$54
- 8421 [Livre d'orgue, book 2]
Second livre d'orgue, 1700. Présentation par Marcel Degrutere. [Bibliothèque Municipale, Bordeaux].
 La Musique Française Classique de 1650 à 1800, 156. Courlay, 2004. Oblong, 4°, xiii, 124 pp. Line-cut of the Paris, 1700 edition. Preface in Fr-Eng-Ger. Wrappers. \$54
- 2764 [Method, keyboard accomp.]
Traité abrégé de l'accompagnement pour l'orgue et pour le clavecin avec une explication / [C.-F. Clement:] Essai sur l'accompagnement du clavecin / Essai sur la basse fondamentale.
 Geneva, 2001. Oblong, 26 x 20 cm, 78 pp. Line-cut of the Paris, 1705, 1758, & 1762 editions. Three complementary treatises on accompanying with the organ and harpsichord. Wrappers. \$71
- BRAHMS, Johannes, 1833-1897**
- 9407 [Neue Liebeslieder Walzer, vocal quartet, piano 4-hands, op.65]
Die "Liebeslieder-Walzer" von Brahms und die zyklische Chormusik. Symposium in der Zentralbibliothek Zürich 15. November 2010. Herausgegeben von Urs Fischer, Laurenz Lüttken und Wolfgang Sandberger.
 Documenta Musicologica, II/49. Kassel, 2014. Oblong, 34 x 25 cm, 28, 71 pp, w/ 41 illus, & CD. Beautiful full-color facsimile of the autograph, issued on the occasion of a special symposium held at the Zentralbibliothek Zürich when the ms was officially placed on permanent loan by the Swiss bank UBS. This valuable manuscript, completed in Rüschlikon outside of Zürich in the summer of 1874, and lost until 1991, is Brahms' second set of love songs, building on his successful Liebeslieder Walzer op.52. Written for a vocal quartet and four-hand piano duo and intended as chamber music for use at home, the Neue Liebesliederwalzer are an eclectic mix of love-poems from many lands, including Turkey, Poland, Latvia, and Sicily (trans. into German by George Friedrich Daumer); the work concludes with Goethe's "Zum Schluß". The humorous casting of solo parts includes: bass as enraptured paramour, alto as jilted lover, tenor as Lothario, and soprano, a woman repeatedly unlucky in love. Commentary (in Ger) with 41 illustrations by Urs Fischer, Urs A. Müller-Lhotska, Otto Biba, Ingrid Fuchs, Wolfgang Sandberger, Inga Mai Groote, and Christiane Wiesenfeldt. Facsimile printed on fine laid paper with hand-stitched binding (after the original), housed with commentary and audio CD in a handsome clamshell case. Special sale price \$95, regularly \$158
http://www.omifacsimiles.com/brochures/brahms_nlw.html
- 9333 [Concerto, piano, orch, no.2, op.83, Bb major]
Konzert für Klavier und Orchester Nr. 2 B-Dur Opus 83. Faksimile nach dem Autograph der Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky. Mit einer Einführung von Jürgen Neubacher und einem Geleitwort von Christoph Eschenbach.
 Meisterwerke der Musik im Faksimile, 28. Laaber, 2013. Oblong, 38 x 30 cm, 21, 172 pp. Beautiful full-color halftone of the autograph fair copy. Since its premiere in Budapest on Nov. 9, 1881 with Brahms as soloist the Bb major Concerto has become a mainstay in the repertoire. The autograph, like the Symphony No.4, was used for the first performance and exemplar for the first engraved edition and as such is full of "performance & workshop talk"—performance instructions, messages, cues, corrections and other revisions that give the manuscript a living and breathing quality. \$429
http://www.omifacsimiles.com/brochures/brahms_pc2.html
- 7449 [Fantasies, piano, op.116]
Fantasien für Klavier opus 116. Faksimile nach dem Autograph, im Besitz der Staats- und Universitätsbibliothek Hamburg.
 [Henle Music Facsimiles, 11]. Munich, 1997. Oblong, 34 x 28 cm, 24 facs, 8 pp. Full-color halftone of the composer's "working" autograph, signed "Ischl, summer 1892". This is the only surviving source for op.116 (the engraver's fair copy is now lost), and sheds important light on Brahms' compositional and copying methods. A comparison with the first printed edition shows interesting changes or refinements in tempi, articulations and harmonic details; the original title of the fourth piece—"Notturmo"—has been retitled "Intermezzo" in the final version. Afterword in Ger-Eng by Bernhard Stockmann. Hardbound. \$119
http://www.omifacsimiles.com/brochures/brahms_fan.html
- 207 [Intermezzi, piano, op.117]
Drei Intermezzi, Op.117. Edited from the Autograph and Original Edition by Hans-Christian Müller. Fingering by Christoph Eschenbach. [Ms. Sammlungen der Gesellschaft der Musikfreunde, Wien].
 Urtext Edition + Faksimile. Vienna, 1973. 4°, 11 facs, ii, 13 pp. Halftone of the autograph, with new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$25
- 208 [Intermezzi, piano, op.119, nos. 2 & 3]
Intermezzi Opus 119 Nr. 2 und 3. Faksimile des Autographs. Mit einem Nachwort von Friedrich G. Zeileis.
 Tutzing, 1975. Oblong, 30 x 21 cm, 16pp. 2-color line-cut of the autograph. This opus composed in Bad Ischl in May and June of 1893 was the composer's last composition for solo piano. Although a fair copy of the work with Brahms' annotations survives in the Juilliard School Library, this facsimile reproduces the only known autograph of the E minor and C major Intermezzi. Wrappers with handsome linen paper with pasted title etikette. \$27
http://www.omifacsimiles.com/brochures/brahms_inter.html
- 2334 [Scherzo, piano, op.4, Eb minor]
Scherzo es-Moll op.4. Faksimile des Autographs herausgegeben von Margot Wetzstein. [Staatsarchiv, Leipzig, Signatur B & H 1637].
 Hamburg, 1986. Oblong, 35 x 27 cm, 8 facs, 7 pp. Attractive 3-color colotype of the 1851 autograph. This is the earliest work of Brahms known to survive in manuscript (op. 1, 2 & 3 postdate op.4). Brahms' playing of this piece for the violinist Joseph Joachim, and later Liszt and Schumann, was decisive for his early recognition. Afterword in Ger. Handsome binding with coverboards in decorative paper. \$30
http://www.omifacsimiles.com/brochures/brahms_sch.html
- 9332 [Sonata, violin, piano, no.1, op.78, G major]
Sonate für Klavier und Violine Nr. 1 G-Dur Opus 78. Faksimile nach dem Autograph der Wienbibliothek im Rathaus, Musiksammlung, Wien. Mit einem Geleitwort von Julia Fischer und einer Einführung von Eberhard Hüppe.
 Meisterwerke der Musik im Faksimile, 27. Laaber, 2013. Oblong, 38 x 30 cm, xxii, 36 pp. 3-color halftone of the autograph score signed "June 1879". It's the composer's first sonata for violin & piano, sometimes referred to as the "Regenlied Sonata" because of the self borrowing of the first two bars from the song Regenlied (op.59 no.3) for the main theme of the third movement. Its melancholic mood has been recently connected with Brahms' sadness over the deteriorating health and eventual death of his godson, Felix Schumann—son of Clara and Robert—who intermittently strove to become a violinist. The autograph is teeming with corrections and alterations, most likely made shortly after the first performance of the piece in August 1879 given by Brahms and Joachim in a private setting. The sonata received its first public performance by Robert Heckmann & Marie Heckmann-Hertig in Bonn, 8 Nov. 1879. Hardbound. \$159
http://www.omifacsimiles.com/brochures/brahms_son78.html
- 1684 [Symphony No.3, Op.90; & other works]
Opus 24 [Variations and Fugue on a Theme by Handel], Opus 23 [Variations for Piano Four Hands], Opus 18 [Arrangement from the Sextet; the Composer's Arrangement for Piano Solo of the Second Movement, Theme and Variations], Opus 90 [Symphony No. 3]. [Library of Congress, Washington, D.C.].
 New York, 1967. 35 x 28 cm, 164 pp. Beautiful 2-color halftone of the autograph score. Cloth. Rare.
- 212 [Trio, piano, clarinet, violoncello, op.114, A minor]
Trio für Pianoforte, Clarinette und Violoncell, Opus 114. Faksimile des Autographs und Werkbericht von Alfons Ott. [Städtische Musikbibliothek München, M19].
 Tutzing, 1958. Oblong, 35 x 27 cm, 14, 32 pp. Outstanding halftone of the elegant 1891 autograph score. Clarinetist Richard Mühlfeld (b.1856), a soloist and chamber virtuoso with the Meininger Hofkapelle, gave Brahms the impetus to write this beautiful Trio, whose composition is also closely tied with the Clarinet Quintet, op.115. The work premiered on 24. Nov. 1891, played directly from the manuscript, Brahms at the piano and Mühlfeld and Robert Hausmann respectively playing clarinet and cello. This facsimile represents the publishing debut of the venerable music publisher Dr. Hans Schneider. Handsome bibliophile edition of 800 copies bound in grey linen with ivory colored boards. (last copies) \$95
http://www.omifacsimiles.com/brochures/brahms_trio.html
- 9366 Variations, piano, theme by Handel, op.24]
Variationen und Fuge über ein Thema von Händel für Klavier B-Dur, op.24. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington = Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C.; In Zusammenarbeit mit der Library of Congress, Washington. Mit einem Geleitwort von Christoph Eschenbach und einer Einführung von Frédéric Döhr.
 Meisterwerke der Musik im Faksimile, 18. Laaber, 2014. Oblong, 32 x 24 cm, xvii, 26 pp. Full-color facsimile of the autograph fair copy dating from September 1861. Entitled "Variationen für eine liebe Freundin" (Clara Schumann), the autograph is a fascinating document abounding in corrections and alterations in tempi, fingerings, dynamics and articulations. Brahms played the piece for the first time in Hamburg 4 Nov. 1861 for a private social gathering at the home of Hermann Wagner. The first public performance was subsequently given by Clara Schumann on 7 Dec. 1861. The imminent music biographer Donald Harvey counts it as among the half dozen greatest sets of variations ever written. Hardbound in decorative paper with faux title etikette. \$124
http://www.omifacsimiles.com/brochures/brahms_var.html

- 3816 [Variations, 2 pianos, on a theme by Haydn, op.56b]
Variationen für zwei Klaviere über ein Thema von Joseph Haydn Opus 56b. Faksimile-Ausgabe nach dem Originalmanuskript im Besitz der Musiksammlung der Wiener Stadt- und Landesbibliothek herausgegeben von Ernst Hilmar.
 Schriftenreihe zu Musik, 1. Tutzing, 1989. Oblong, 35 x 25 cm, xvii, 19 pp. Line-cut of the autograph. This is Brahms' last large-scale piano work, composed during a summer retreat in Tutzing, 1873. C.F. Pöhl, Haydn biographer and librarian of the Vienna Philharmonic Society provided Brahms with the theme—"Chorale St. Antoni"—at the time mistakenly attributed to Haydn. Although it is not known for sure if the piano version (op.56b) preceded the orchestrated version (op.56a), it is known that he first revealed the 2-piano version to Clara Schumann, and two months later presented the orchestra version to his publisher. Introduction in Ger. Wrappers, with reproduction of a woodcut of Tutzing on the cover. \$48
http://www.omifacsimiles.com/brochures/brahms_hvar.html
- 213 [Waltz, piano, op.39, no.15]
Waltz Op. 39, No. 15. Version for Two Hands (A flat major) and the Composer's Simplified Version (A major). Edited from the Autograph, the Engraver's Copy and the Original Edition and with Fingering Added by Hans Höpfel. [Ms. Library of Congress, Washington, D.C.]. Urtext Edition + Faksimile.
 Vienna, 1982. 4°, 3 facs (oblong), 4 pp. Halftone reproduction together with a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$6
- 305 Grimm, Julius Otto.
Zukunfts-Brahmanen-Polka dem lieben Johanni Kreisler juniori (Pseudonymo Brahms) dediziret. Herausgegeben von Otto Biba.
 Tutzing, 1983. 23 x 32 cm, 10, with 3 pp. 2-color facsimile of a jocular piece composed by Grimm for piano and presented to Brahms on his 21st birthday. Beautiful period border decorations. With transcription of Grimm's dedicatory note, a practical edition, and afterword in Ger. Wrappers. \$26
- BREE, Johannes Bernardus van, 1801-1857**
- 4342 [Nocturnes, piano]
Trois nocturnes pour le piano-forte (1837). Facsimile Edition Edited by Jan ten Bokum.
 Dutch Music Facsimiles, 3. Utrecht, 1989. 4°, i, 9 pp. Line-cut of the Amsterdam, 1837 edition. Preface in Eng. Wrappers. \$29
- BREMNER, Robert, b.?-1789 [publisher]**
- 686 *The Harpsichord or Spinnet Miscellany by Robert Bremner. A Facsimile Reproduction of the Original Edition of about 1765, from a Copy Belonging to Colonial Williamsburg. With a Preface by J.S. Darling.*
 Williamsburg, 1986. Oblong, 31 x 23 cm, vi, 26 pp. Line-cut of the London edition. A graded collection of pieces including numbers by Nicracci, Lully, Corelli, Larini, Pescatore, and others, together with some rules on playing by Robert Bremner. Wrappers in marbled paper. \$15
- BROSSARD, Sébastien de, 1655-1730**
- 2112 *Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens & françois, les plus usitez dans la musique, seconde édition, 1705. Eingeleitet von Harald Heckmann.*
 Dictionarium Musicum, 1. Hilversum, 1965. 17 x 24 cm, xviii, 390 pp. Halftone of the second edition, Paris, 1705. Cloth (also available in wrappers). \$116
- BRUCKEN FOCK, Gerard von, 1859-1935**
- 7467 *5 Moments Musicaux, op.11; 12 Klavierstücken, op.27/1,3,7,8. Reprint (G. Alsbach & Co. 1712, 2333/2334). With an Introduction by Albert Clement.*
 Exempla Musica Zelandica, 3. Middelburg, 1995. 4°, xi, 26 pp. Line-cut of the Alsbach editions, Amsterdam, c.1880. Works of Brucken Fock, the "Dutch Chopin", were greatly admired by Grieg. Wrappers. \$28
- BRUNNENMÜLLER, Elias, b.?-1762**
- 4345 *Fasciculus musicus (1711). Introduction by Rudolf Rasch.*
 Dutch Music Facsimiles, 8. Utrecht, 1991. 4°, iv, 44 pp. Line-cut of the Leeuwarden, c.1711 edition. Contains 3 keyboard suites, 3 solos with figured bass (resp. for oboe, recorder and violin) and 4 songs with figured bass and oboe ad libitum (3 with Italian texts and 1 with German text). Introduction in Eng. Wrappers. \$32
- BULYOVSKY, Mihaly, b.?-1711**
- 3089 *Brevis de emendatione organi musici tractatio. Kurze Vorstellung von Verbesserung des Orgelwerkes.*
 Bibliotheca Organologica, 68. Buren, 1988. 11 x 18 cm, 164 pp. Line-cut of the Strasbourg, 1680 edition. Bilingual text, in Latin and German. Hardbound. \$71
- BUONANNI, Filippo, 1638-1725**
- 2703 *Descrizione degli'istromenti armonici d'ogni genere.*
 Leipzig, 1975. 20 x 28 cm, 256 pp. Line-cut of the Rome, 1726 edition. Extremely informative treatise on organology with altogether 140 extended descriptions provided in Italian and French. Bilingual indices. Accompanied by 142 superb woodcuts of scenes of musicians with their instruments. Linen. Special sale price \$50, regularly \$125
- BURGESS, Henry, 18th c.**
- 3513 [Lessons, harpsichord]
A Collection of Lessons for the Harpsichord Composed in an Easy and Familiar Style.
 Performers' Facsimiles, 61. New York, [1989]. 25 x 32 cm, 26 pp. Line-cut of the London, c.1725 edition. Wrappers. \$18
- BURKHARD, Willy, 1900-1955**
- 2845 [Toccatà, cembalo]
Kleine Toccatà für Cembalo.
 Willy-Burkhard-Gesellschaft, Jahresgabe 1972. Bern, 1972. 23 x 28 cm, 4 pp. Halftone of the autograph score composed in 1936 for the baptism of Christine Judermuhle. Special limited edition on laid paper. Wrappers. \$25
- BURY, Bernard de, 1720-1785**
- 820 [Pièces, harpsichord, book 1]
Premier livre de pièces de clavecin.
 Clavecinistes Français du XVIIIe Siècle, XI. Geneva, 1982. 4°, 40 pp. Line-cut of the Boivin & Le Clerc edition, Paris, [1737]. 4 suites. Wrappers. \$30
- BUSI, Alessandro, 1833-1895**
- 2442 (ed.)
30 componimenti per organo in istile legato di autori bolognesi del secolo XVIII. Raccolti da Alessandro Busi.
 Bibliotheca Musica Bononiensis, IV / 59. Bologna, 1970. 25 x 35 cm, 73 pp. Line-cut of the n.d. edition. Works by Martini, Santelli, Giovagnoni, G.P. Colonna, Incerto and Gajani. Hardbound.
- BUSONI, Ferruccio, 1866-1924**
- 1741 [Variations, "Kommt ein Vogel", piano]
5 Variationen über "Kommt ein Vogel geflogen" im Stil berühmter Meister. Herausgegeben von Jutta Theurich. [Ms. Deutsche Staatsbibliothek, Berlin].
 Journal für das Pianoforte (hrsg. Franzpeter Goebels), Sonderheft. Mainz, 1987. 4°, 13, 5 pp. Halftone of the autograph, together with new practical edition. These hitherto unpublished works are style exercises on the popular tune "Kommt ein Vogel geflogen". The pieces are titled "Schumann: Aus den Kinderszenen: Troitzköpfchen", "Mendelssohn", "Chopin: Mazurka", "Wagner: Nibelungen", & "Scarlati". Introduction in Ger by J. Theurich. Wrappers. \$8
- BUSTYN, Pierre, c.1649-1729**
- 4640 [Suites, harpsichord]
IX suites pour le clavessin. Facsimile Edition (Brussels, Royal Library Albert I, Fétis 2956 B Mus). With an Introduction by Albert Clement.
 Exempla Musica Zelandica, I. Middelburg, 1992. 4°, xvii, 41 pp. Line-cut of the Amsterdam, c.1712 edition. Wrappers. \$31
- BUUS, Jacques, b.?-1565**
- 8413 [Recercare, organ]
Intabolutura d'organo di recercari. Edizione della partitura a cura di Liuwè Tamminga.
 Bibliotheca Musica Bononiensis, IV / 97. Bologna, 2004. 4°, 66 pp. Line-cut of the Venice, 1549 edition [Libro primo], with modern transcription. The 1st of the 4 ricercars included in this collection is in fact an intabulation by the composer himself of a work that had already appeared in Il secondo Libro de recercari da cantare et sonare d'organo et altri stromenti a quatro voci (A. Gardane, 1549), in which the 4 voices making up the polyphonic texture were printed in partbook format. The appendix of the modern edition includes the partbook version in "intabulated" modern notation, giving us an opportunity to compare two authentic versions of the same piece (the intabulation adds a wealth of ornamentation, yet presents certain omissions in the action of the voices). Introduction in It-Eng. Wrappers in handsome portfolio.
<http://www.omifacsimiles.com/brochures/buus.html>

- BUXTEHUDE, Dietrich, 1637-1707**
- 8571 [Klaglied, voice, viols, bc (or voice, organ), BWV 76]
Fried- und Freudenreiche Hinfarth des alten großgläubigen Simeons bey seeligen ableiben des Herrn Johanns Buxtehüden. Edited by Michael Belotti. [Badische Landesbibl., Karlsruhe].
 Critical Facsimiles, 6. New York, 2005. 20 x 31 cm, iv, 9, i. Line-cut of the Lübeck, 1674 edition. A funeral piece composed and performed for the composer's father. Includes apparatus listing all editorial emendations. Wrappers. (Special sale price eff. 7/15/23: \$8) \$12
- 4403 [Sonatas, violin, viol, harpsichord, op.1, K.252-258]
VII. sonates à doi, 1 violino e viola da gamba, con cembalo. Opera prima, 1696. Présentation par Marie-Françoise Bloch. [Universitätsbibl., Uppsala].
 Collection Dominantes. Courlay, 1995. 24 x 33 cm, 3 partbooks, 8, 56 pp. Line-cut of the Lübeck, 1696 edition. Introduction in Fr-Eng-Ger. Wrappers. \$41
- 7208 [Sonatas, violin, viol, harpsichord, op.2, K.259-265]
VII. suonate à due, violono et viola de gamba con cembalo. Opera seconda. Présentation par Marie-Françoise Bloch. [Universitätsbibl., Uppsala].
 Collection Dominantes. Courlay, 2003. 4°. 3 partbooks, 124 pp. Line-cut of the Lübeck, 1696 edition. Introduction in Fr-Eng-Ger. Wrappers. \$53
- 2150 [Sonatas, violin, viol, harpsichord, op.2, K.259-265]
VII. suonate à due, violino et violadagamba con cembalo. Opera seconda. Edited by Eva Linfield.
 Critical Facsimiles, 3. New York, 2003. 21 x 38 cm, 3 partbooks, 19, 104 pp. Line-cut of the Lübeck, 1696 edition. Includes apparatus listing all editorial emendations. Wrappers. \$40
- 8545 [Sonata, viol, bc, K.268, D major]
Violadagamba Solo. Sonate D-dur für Viola de Gamba und Basso Continuo, BuxWV 268. Faksimile und Neuauflage. Generalbassaussetzung von Dankwart von Zadow. Herausgegeben von Leonore und Günter von Zadow. [Bodleian Library, Oxford, Mus. Sch. D. 249].
 Heidelberg, 2005. 4°, 22 pp. Halftone of a contemporary ms copy, together with a new performing edition. Preface in Ger-Eng. Wrappers. \$22
- BUYS, Jan, 1868-1933**
- 4344 [Drei Klavierstücke, piano, op.29]
Drei Klavierstücke Opus 29 (c.1911). Introduction by Jan ten Bokum.
 Dutch Music Facsimiles, 7. Utrecht, 1991. 4°, i, 12 pp. Line-cut of the Weinberger, 1917 edition. Preface in Eng. Wrappers. \$27
- BYRD, William, 1543-1623**
- 9297 *My Ladye Nevells Book (British Library MS Mus. 1591). Edited by Oliver Neighbour.*
 Documenta Musicologica, II/44. Kassel, 2012. Oblong, 8°, 394, 7 pp. Duo-tone facsimile of one of the most beautifully written music manuscripts to survive from the late 16th c. and is still preserved in its original ornate binding. It was painstakingly compiled by the Windsor-based scribe John Baldwin, who completed work on it on 11 September 1591. Baldwin seems to have worked under the direction of the composer of all the pieces in the book, William Byrd, and clearly thought highly of him, describing him elsewhere as one "whose greate skill and knowledge: dothe excelle all at this tyme: and farre to strange countries: abroade his skill dothe shyne". By 1591 Byrd was mid-way through his career as composer of church music and secular vocal and instrumental music. The MS provides a snapshot of the keyboard music he had composed by that date and is an exceptionally important source for his music. It contains some of his best-known compositions for keyboard, including variations on the popular tunes 'Sellinger's Round' and 'All in a Garden Green'. It also includes music written by Byrd specially for the dedicatee of the MS, 'Ladye Nevell'. She has recently been identified as Elizabeth, wife of Sir Henry Nevill of Billingbere, Berkshire. Her family's coat of arms adorns a leaf at the front of the MS. The MS was accepted by HM Government in Lieu of Inheritance Tax and allocated to the British Library in April 2006, with additional funding from donors. (adapted from BL description). Commentary in Eng-Ger. Hardbound. \$228
<http://www.omifacsimiles.com/brochures/mlnb.html>
- CALVI, Gian-Pietro, 18th c.**
- 3984 [Method, organ]
Istruzioni teorico-pratiche per l'organo e singolarmente sul modo di registrarlo. Bibliotheca Musica Bononiensis, IV/211. Bologna, 1972. Oblong, 32 x 22 cm, 34 pp. Line-cut of the Milan, 1833 edition. With 21 short pieces. Laid paper. Cloth.
- CARISSIMI, Gian Giacomo, 1605-1674**
- 9194 [Method, keyboard; method, singing & keyboard]
Vermehrter und nun zum zweytenmal in Druck befördertet kurzer jedoch gründlicher Wegweiser vermittelst welchen man nicht nur allein aus dem Grund die Kunst, die Orgel recht zu schlagen, sowol was den General-Bass... / Ars cantandi. Richtiger und außführlicher Weg, die Jugend aus dem rechten Grund in der Sing-Kunst zu unterrichten.
 Faksimile-Edition Theoretica, 4 Stuttgart, 2010. Oblong, 22 x 17 cm, 48; 74 pp. Line-cut of the Augsburg 1692 and 1693 editions. Ars cantandi—after a brief introduction on fundamentals and solmisation—includes an appendix of keyboard pieces (preamboli, intermezzi, versetti, toccate, tastate, variazioni, fughe). Hardbound in decorative paper. \$46
- CASTELLO, Dario, 16-17th c.**
- 821 [Sonate concertate, winds, strings, bc]
Sonate concertate in stil moderno, per sonar nel organo ovvero spineta, con diversi instrumenti a 2. e 3. voci. Venezia 1658.
 Archivum Musicum: Strumentalismo Italiano, 15. Florence, 1979. 24 x 34 cm, 4 partbooks: 96 pp. Line-cut of the Venice, 1658 partbooks (canto I, canto II, basso), as well as the full score. Introduction in It by Marcello Castellani. Wrappers in decorative paper, with slipcover. \$67
<http://www.omifacsimiles.com/brochures/castello.html>
- 1256 [Sonate concertate, a1-4, winds/strings, bc, book 2]
Sonate concertate in stil moderno per sonar nel organo ovvero clavicembalo con diversi instrumenti a 1.2.3. & 4 voci. Libro secondo, Venezia 1644.
 Archivum Musicum: Strumentalismo Italiano, 44. Florence, 1981. 24 x 34 cm, 5 partbooks, ii, 96 pp. Line-cut in the original partbook format. Consists of 17 sonatas for various instrumental combinations. Preface in It by Marcello Castellani. Wrappers and slipcover in decorative paper. \$67
<http://www.omifacsimiles.com/brochures/castello.html>
- CAUS, Salomon de, 1576-1626**
- 8351 *Kunst der Mechanik. Die phantastischen Erfindungen des Salomon de Caus. [Martin-Luther-Universität Halle-Wittenberg; Universitäts- & Landesbibliothek Sachsen-Anhalt].*
 Michaelsteiner Forschungsbeiträge, 23 Michaelstein, 2003. 25 x 38cm, 175 pp. Line-cut of Frankfurt, 1615 edition. Includes many elaborate drawings and engravings, including ones that depict a water-powered organ & organ bellows, a musical wheel, a water organ and various pipe and keyboard designs. Kunst der Mechanik also includes a madrigal by Alessandro Striggio, beautifully engraved in keyboard tablature by Pierre Filippe. Afterword by Stefan Gugenhan. Hardbound. \$55
- 2171 *Les raisons des forces mouvantes, avec diverses machines tant utiles que plaisantes.*
 Bibliotheca Organologica, 21. Buren, 1973. 2°. Line-cut of the Frankfurt, 1615 edition. Introduction and bibliography. Cloth. \$141
- CAVAZZONI, Marco Antonio, c.1490-c.1560**
- 822 *Recerchari / Motetti / Canzoni. Libro primo. A Facsimile of the [Venice, 1523] Edition.*
 Monuments of Music and Music Literature in Facsimile, I/12. New York, 1974. Oblong, 24 x 17 cm, 73 pp. Line-cut of the Bernardus Vercellensis edition, Venice, 1523, from the only complete copy known to exist (since the first impression of 1520). This collection of organ tablatures was printed with type and metal-block in two impressions, and contains the earliest known use of chords and ties. Laid paper, clothbound.
- CERONE, Pietro, c.1560-1625**
- 9151 *El melopeo y maestro : (Napolés, J.B. Gargano y L. Nucci, 1613) / Pedro Cerone ; Antonio Ezquerro Esteban, ed.*
 Monumentos de la Música Española, 74. Madrid, 2007. 23 x 32 cm, 2 vols: 1392 pp. Line-cut of the Naples, 1613 edition based on exemplars preserved in the Biblioteca "Jose Maria Lafragua" de la Benmerita Universidad Autonoma de Puebla (Puebla de los Angeles, Mexico), and in the Biblioteca Publica del Estado "Fray Francisco de Burgoa" de la Universidad Autonoma "Benito Juarez" de Oaxaca (Oaxaca, Mexico). Huge synthesis of musical-theoretical topics divided into 22 books. Deals with plainsong, mensural theory, vocal and instrumental variation, counterpoint, canon & fugue, problems of composition, mensuration and "tonality". The last book deals with musical enigmas and puzzle canons. Contains numerous references to composers and detailed musical examples, including a careful analysis of Palestrina's Missa L'homme armé. Hardbound. \$295
- CERRETO, Scipione, c.1551-c.1633**
- 1634 *Della prattica musica, vocale, et strumentale. [Civico Museo Bibliografico Musicale, Bologna].*
 Bibliotheca Musica Bononiensis, II/30. Bologna, 2/ 2003. 16 x 22 cm, v, 344 pp. Line-cut of the Naples, 1601 edition. Preface in It by Giuseppe Vecchi. Cloth.

- CHAM BONNIÈRES, Jacques Champion de, c.1602-1672**
- 823 [Pièces, harpsichord, books 1 & 2]
Pièces de clavecin.
 Monuments of Music and Music Literature in Facsimile, I/3. New York, 1967. Oblong, 31 x 22 cm, 70 pp. Line-cut of the Paris, 1670 edition. The first two books of harpsichord music to be engraved in France. Laid paper, clothbound.
- 3530 [Pièces, harpsichord, book 1]
Pièces de clavecin (premier livre). Paris, 1670. [Bibl. Sainte-Geneviève, Paris, Vm 126].
 La Musique Française Classique de 1650 à 1800, 47. Courlay, 1989. Oblong, 31 x 22 cm, 23, 70 pp. Line-cut of the Paris, 1670 edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$44
- 4114 [Pièces, harpsichord, book 1]
Les pièces de clavecin, livre premier.
 Performers' Facsimiles, 56. New York, [1991]. Oblong, 27 x 21 cm, 70 pp. Line-cut of the Paris, 1670 edition. Wrappers. \$20
- 4101 [Pièces, harpsichord, book 2]
Pièces de clavecin (livre second), Paris, 1670. [Bibl. Sainte-Geneviève, Paris, Vm 126].
 La Musique Française Classique de 1650 à 1800, 55. Courlay, 1991. Oblong, 31 x 22 cm, 20, 60 pp. Line-cut of the Paris, [1670] edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$41
- 3911 [Pièces, harpsichord, book 2]
Les pièces de clavecin, livre second.
 Performers' Facsimiles, 57. New York, [1990]. Oblong, 27 x 21 cm, 62 pp. Line-cut of the Paris, 1670 edition. Wrappers. \$20
- 8931 [Pièces, harpsichord, book 2]
Les pièces de clavecin - Livre second.
 Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 36 pp. Line-cut of the Paris, 1670 edition. Wrappers. \$15
- CHAUMONT, Lambert, c.1630-1712**
- 8561 *Pièces d'orgue sur les 8 tons, opus 2, 1695. Présentation par Jean Saint-Arroman. [Bibl. du Conservatoire, Liège].*
 La Musique Française Classique de 1650 à 1800, 165. Courlay, 2005. 24 x 33 cm, xii, 142 pp. Line-cut of the Liège, 1695 edition. Introduction in Fr-Eng-Ger. Wrappers. \$65
- CHERUBINI, Luigi, 1760-1842**
- 4800 [Sonatas, keyboard, op.1]
Sei sonate per cimbalo. Présentation par Emer Buckley. [Bibliothèque Nationale, Paris].
 Collection Dominantes. Courlay, 1994. Oblong, 32 x 23 cm, 18, 38 pp. Line-cut of the Poggiali edition, Florence, c.1783. The only keyboard sonatas by Cherubini. Preface in Fr-Eng-Ger. Wrappers. \$28
- 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
- 7679 [Ballade, piano, no.2, op.38/Kob.602]
Ballade F-dur, Opus 38. Faksimile nach dem Autograph, im Besitz der Bibliothèque Nationale de France, Paris.
 [Henle Music Facsimiles, 13]. Munich, 1999. Oblong, 35 x 28 cm, 10, iv pp. Full-color facsimile of the autograph "composing" copy. This is the principal source both in regard to the work's genesis and for the compilation of a definitive text. Saint-Saëns, a former owner of the manuscript, wrote that the paper was so thin that Chopin was unable to make any corrections by means of erasure, but rather carefully crossed out the passage in question. The manuscript contains a large number of alterations (mostly deleted bars) and shows the composer's extraordinary attention to pedaling (there are passages where he originally specified them, only to delete them later). Afterword in Ger-Fr-Eng by Catherine Massip. Wrappers. \$58
http://www.omifacsimiles.com/brochures/chopin_bal.html
- 9237 [Ballade, piano, no.2, op.38/Kob.602]
Ballada F-dur op. 38 / Ballade in F Major, op.38. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Nationale w Paryżu. Facsimile Edition of the Manuscript Held in the Bibliothèque Nationale de France in Paris.
 Works by Chopin—Facsimile Edition, [15] A /1/38. Warsaw, 2010. Oblong, 28 x 22 cm, 2 vols, 10, 56 pp. Full-color halftone of the autograph composing copy with engraver's markings consistent with the layout of the musical text in the Troupenas first edition. No title page. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$106
http://www.omifacsimiles.com/brochures/chop_bal38.html
- 244 [Ballade, piano, no.3, op.47/Kob.679]
Ballada As-Dur Op.47. [Ms. destroyed; reproduction from a photograph in the Fryderyk Chopin Society, Warsaw].
 Faksymilowane Wydanie Autografow F. Chopina, 2. Krakow, 1952. Oblong, 35 x 28 cm, vii, 14 pp. Halftone of the autograph fair copy dedicated "à Mademoiselle Pauline de Noailles", formerly in the possession of the firm Breitkopf & Härtel, Leipzig, and destroyed during World War II (the only other ms source of this ballade is the copy made by Camille Saint-Saëns, a text based on the Schlesinger first edition). Edited, with an introduction in Pol-Rus-Fr-Eng by Władysław Hordyński. Wrappers. (few copies remaining) \$55
http://www.omifacsimiles.com/brochures/chop_bal47.html
- 9242 [Ballade, piano, no.4, op.52]
Ballada F-Moll op.52 / Ballade in F Minor, op.52. Wydanie faksymilowe rękopisu ze zbiorów odleian Library w Oxfordzie. Facsimile Edition of the Manuscript Held in the Bodleian Library in Oxford.
 Works by Chopin—Facsimile Edition, [20] A /1/52. Warsaw, 2010. Oblong, 29 x 22 cm, 2 vols, 4, 46 pp. Full-color halftone of the incomplete autograph fair copy (dropping off at bar 138), the only known autograph except for another in private hands that ends at bar 79. Title page: "Ballade, pour le piano, dédié à Madame la Baronne C. Nathaniel de Rothschild par F. Chopin". Includes engraver's markings consistent with the layout of the musical text in the Breitkopf & Härtel first edition. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$105
http://www.omifacsimiles.com/brochures/chop_bal52.html
- 8982 [Barcarole, piano, op.60/Kob.808]
Barcarola Fis-dur Op.60 / Barcarolle in F-Sharp Major, Op.60. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Jagiellońskiej w Krakowie (Muz. Rkp 2204). Facsimile Edition of the Manuscript Held in the Jagiellonian Library in Kraków (Muz. Rkp 2204).
 Works by Chopin—Facsimile Edition, [7] A /XI/60a. Warsaw, 2007. Oblong, 28 x 22 cm, 2 vols, 8, 59 pp. Full-color halftone of the autograph fair copy produced for the French publisher Brandus & Cie, Paris. The autograph lay in the publisher's archive until purchased some time later by Jane Stirling, and after her death it passed from Thomas Tellefsen, to Édouard Gamche, to the Deutsche Staatsbibliothek Berlin, finally ending up in the Jagiellonian Library in Kraków. The manuscript has been meticulously notated, with a wealth of performance details, dynamic markings and expression marks. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Artur Szklener. Bound in blue linen, with matching slipcase. \$79
http://www.omifacsimiles.com/brochures/chop_bar.html
- 8626 [Concerto, piano & orch, op.21/Kob.258]
Piano Concerto No. 2 in F Minor, Op. 21. Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 215). Edited by The Fryderyk Chopin Institute, Warsaw, Bernardinum, Pelplin, Yushodo Co. Ltd., Tokyo.
 Pelplin, 2005. Oblong, 35 x 25 cm, 2 vols, 172, 262 pp + audio CD. Fine color halftone of the fair copy (autograph + copyist MS). This is the first volume of a new project of the Fryderyk Chopin Institute and The Publishing House of the Pelplin Diocese "Bernardinum" in Poland to reproduce Chopin's entire oeuvre in facsimile. Limited numbered collector's edition of 500 copies printed on special laid & watermarked paper and supplied with display case covered with leather and embossed with Chopin's name in gold. Special OMI price. (reg. \$1500)
http://www.omifacsimiles.com/brochures/chop_pc.html
- 245 [Ballade, piano, no.2, op.38/Kob.602]
Ballada F-Dur Op.38. Rękopis Biblioteki Konserwatorium w Paryżu. [Bibl. National, Paris, fonds du Conservatoire Nationale de Musique, mus. ms. 107].
 Faksymilowane Wydanie Autografow F. Chopina, 3. Krakow, 1952. Oblong, 35 x 28 cm, vii, 10 pp. Halftone of the autograph "composing" copy. Edited, with an introduction in Pol-Rus-Fr-Eng by Władysław Hordyński. Wrappers. \$65

- 8743 [Concerto, piano & orch, op.21/Kob.258]
Koncert Fortepianowy F-moll op.21 / Piano Concerto in F Minor, op.21. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 215 Cim.) / Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 215 Cim.)
 Works by Chopin—Facsimile Edition, [2] A XII/21. Warsaw, 2005. Oblong, 35 x 29 cm, 2 vols, 172, 76 pp. Full-color halftone of the fair copy (autograph + copyist MS). First volume of a new project of the Fryderyk Chopin Institute to reproduce Chopin's entire oeuvre in facsimile. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jan Ekier. Bound in blue linen with matching portfolio. \$162
http://www.omifacsimiles.com/brochures/chop_pc21.html
- 8983 [Etudes, op.10, nos. 3,5,6,8,9,10]
Etiudy Op.10, Nr 3, 5, 6, 8, 9, 10 / Etudes, Op.10, Nos. 3, 5, 6, 8, 9 and 10. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie (M 192-197, D16-21). Facsimile Edition of the Manuscripts Held in the Fryderyk Chopin Museum in Warsaw (M 192-197, D16-21).
 Works by Chopin—Facsimile Edition, [9] A /II/10/3,5,6,8,9,10. Warsaw, 2007. Oblong, 35 x 26 cm, 2 vols, 26, 58 pp. Full-color halftone of the autograph fair copies of six etudes from op.10, the only extant fair copies for op.10. Dated by Jan Ekier c.1829-1832, the provenance of these etudes are difficult to establish and the etudes nos. 8, 9 & 10 most probably constituted at one time a separate group. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irena Poniatowska. Bound in blue linen, with matching slipcase. \$95
http://www.omifacsimiles.com/brochures/chop_et10.html
- 246 [Etude, piano, no.3, op.10/Kob.124]
Etude E Major, Op. 10, No. 3. Edited from the Autographs, Manuscript Copies and Original Editions and with Fingering Added by Paul Badura-Skoda. [Fryderyk Chopin Society, Warsaw, M/192].
 Urtext Edition + Faksimile. Vienna, 1973. 4°, 4 (oblong), 8 pp. Halftone of the autograph faircopy, with new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$16
- 9551 [Etude, op.10 no.7]
Etiuda C-dur Op.10 Nr.7 / Etude in C Major, op.10, no.7. Wydanie faksymilowe rękopisu ze zbiorów The Morgan Library & Museum w Nowym Jorku / Facsimile Edition of the Manuscript Held in the Morgan Library & Museum in New York City.
 Works by Chopin—Facsimile Edition, [34] A II/10/7. Warsaw, 2017. Oblong, 35 x 25.5 cm, 2, 33 pp. Full-color halftone of the autograph fair copy (Pierpont Morgan call number MA 2473), basis of the French Schlesinger edition. Signs of the preparation needed for publication abound on the manuscript especially in the form of pencilled numbers that 'cast off' the number of bars to appear in a printed system, and the number of systems to appear on the printed page. Surviving correspondence between the French and German publishers of the Etudes informs us of the meticulous care with which Chopin prepared his first set of publications following his arrival in Paris (Kallberg). Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$69
http://www.omifacsimiles.com/brochures/chop_et10,7.html
- 8984 [Etudes, piano, op.25]
Etiudy Op.25 / Etudes, Op.25. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 217 Cim.). Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 217 Cim.).
 Works by Chopin—Facsimile Edition, [10] A /II/25. Warsaw, 2007. Oblong, 30 x 24 cm, 2 vols, 54, 47 pp. Full-color halftone of the fair copies prepared for Breitkopf & Härtel. This set consists of 2 fair copies entirely in the hand of Chopin (nos. 1 & 8), and 10 etudes in a copyist's hand, authorized, corrected and supplemented by the composer. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$82
http://www.omifacsimiles.com/brochures/chop_et25.html
- 9513 [Etude, piano, op.25, no.4]
Etiuda A-Moll Op.25 nr 4 / Etude in A Minor, Op.25 No.4. Wydanie faksymilowe rękopisu ze zbiorów Bibliothèque de l'Opéra w Paryżu. / Facsimile Edition of the Manuscript held in the Bibliothèque de l'Opéra in Paris.
 Works by Chopin—Facsimile Edition, [28] A /II/25/4. Warsaw, 2016. Oblong, 30 x 24 cm, 2 vols, 4, 47 pp. The Etude in A Minor was published with the whole cycle in October 1837, almost simultaneously by three publishers: Maurice Schlesinger in Paris, Breitkopf & Härtel in Leipzig and Wessel in London. The present full-color facsimile is based on the manuscript Rés 50 (2), Bibliothèque de l'Opéra; we know from engraver's markings showing the exact division into pages and systems that it served as the Stichvorlage for the Schlesinger edition. The pages of the Etude show a significant number of minor corrections; these might indicate haste on the composer's part resulting in slips in the notation. Before the final resolution to an A major chord in bar 65 a whole bar was deleted—could this indicate that Chopin meant to replace some notes before that chord? Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irena Poniatowska. Bound in blue linen, with matching slipcase. \$76
http://www.omifacsimiles.com/brochures/chop_et25,4.html
- 9598 [Etudes, Méthodes des méthodes, 1-3]
Manuscrits autografs musicals. Segona edició facsímil dels manuscrits autografs musicals de Frédéric Chopin conservats a la Cartoixa de Valldemossa.
 Mallorca, 2019. Oblong, 28 x 22 cm. vi, 20 pp. Full color facsimile edition of six Chopin autographs held in the Museu Frederic Chopin y George Sand de Valldemossa: 1) Nocturne, op. post. =Lento con gran espressione; 2-4) 3 Etudes for Méthode des Méthodes [fair copies w/ engraver's markings]; 5) Fugue in A minor, 1841, 70 bars; 6) Nocturne, op. 62 no.2 [heavily emended fair copy for Brandus edition]. Commentary in Catalan & Spanish by Miquel Estelrich i Serralta. Handsomely bound in blue cloth with gold lettering. \$82
http://www.omifacsimiles.com/brochures/chop_man.html
- 9575 [Etude, Méthodes des méthodes, no.1, F minor]
Etiuda f-moll z Méthode des Méthodes pour le piano / Etude in F Minor from Méthode des Méthodes pour piano. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript held in the Fryderyk Chopin Museum in Warsaw.
 Works by Chopin—Facsimile Edition, [36] A /II/Dop.36A/I. Warsaw, 2018. Oblong, 28 x 22 cm, 2 vols, 4, 49 pp. Purchased in an auction in 2008 by the Chopin Institute, and preserved now in the Chopin Museum as MS MC/188, this non-fair copy autograph represents an earlier version of the work. The MS has signs of burn damage on the upper corner which in no way affects the text except for the possibility of the loss of a tempo marking. Notable is the lack of dynamic, agogic, pedal and expression markings, and phrasing only appears at the beginning. It contains corrections and deletions which show the composer was still working out detail. One is most struck by Chopin's hesitation over the rhythmic shaping of the melodic line and changes in the closure of the piece. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$82
http://www.omifacsimiles.com/brochures/chop_etfm.html
- 8393 [Etudes, Méthodes des Méthodes, 1-3, 1st ed.]
Trois nouvelles études composées pour la Méthodes des Méthodes par F.J. Fétis et J. Moscheles. Présentation: Alex Szilasi.
 Collection Esther. Courlay, 2003. 4°, 16, 12 pp. Line-cut of the Paris, 1840 edition. 3 études in F minor, A-flat major and D-flat major, not a part of op.10 or op.25. With an essay entitled "Episode 2" by Alex Szilasi. Wrappers. \$22
- 8985 [Fantasy, piano, op.49/Kob.702]
Fantazja F-Moll Op.49 / Fantasy in F Minor Op.49. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 228 Cim.). Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 228 Cim.).
 Works by Chopin—Facsimile Edition, [8] A /XI/49. Warsaw, 2007. Oblong, 27 x 21 cm, 2 vols, 20, 66 pp. Full-color halftone of the autograph fair copy prepared for Breitkopf & Härtel. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Mieczysław Tomaszewski. Bound in blue linen, with matching slipcase. \$92
http://www.omifacsimiles.com/brochures/chop_fan49.html
- 9598 [Fugue, A minor, op. post., 1841]
Manuscrits autografs musicals. Segona edició facsímil dels manuscrits autografs musicals de Frédéric Chopin conservats a la Cartoixa de Valldemossa.
 Mallorca, 2019. Oblong, 28 x 22 cm. vi, 20 pp. Full color facsimile edition of six Chopin autographs held in the Museu Frederic Chopin y George Sand de Valldemossa: 1) Nocturne, op. post. =Lento con gran espressione; 2-4) 3 Etudes for Méthode des Méthodes [fair copies w/ engraver's markings]; 5) Fugue in A minor, 1841, 70 bars; 6) Nocturne, op. 62 no.2 [heavily emended fair copy for Brandus edition]. Commentary in Catalan & Spanish by Miquel Estelrich i Serralta. Handsomely bound in blue cloth with gold lettering. \$82
http://www.omifacsimiles.com/brochures/chop_man.html

- 9581 [Fugues, by Cherubini, arr.]
Trois fugues de Luigi Cherubini, mises en partition de piano. Commentaire de Jean-Jacques Eigeldinger.
 Publications de la Société Française de Musicologie, 1/29. Bourg-la-Reine, 2017. Oblong, 29 x 23 cm, xxxi, 36 pp. Chopin paid conspicuous attention to the art of counterpoint. In the early 1840s he went so far as to immerse himself in Luigi Cherubini's Cours de contrepoint et de fugue (1832) and transcribed for piano 3 of the master's vocal fugues. The autograph manuscript of this transcription—published for the first time in this volume—was long preserved, unknown, in a private collection; it is to be counted among the relatively rare manuscripts that Chopin set down with special attention in regard calligraphy. In the introduction, Jean-Jacques Eigeldinger traces the curious history of the manuscript and considers anew the importance of counterpoint to Chopin, who was immediately intrigued by the subject as a boy, in Warsaw, where his first teachers, Zywny and Elsner, inculcated in their pupil a fascination with J.S. Bach and with the Well-Tempered Clavier. The volume also features a number musical examples, illustrations (including portraits of Cherubini and of Chopin at his desk), facsimiles, and transcriptions of further rare contrapuntal studies by Chopin (including counterpoint exercises on given melodies of Cherubini and a fragment of a canon at the octave made in preparation for the Sonata, op. 65, for violoncello and piano). The excerpts from Cherubini's Cours de Contrepoint that served as Chopin's models are presented in the appendix. Hardbound. \$48
http://www.omifacsimiles.com/brochures/chop_cher.html
- 9545 [Grand duo concertant, violoncello, piano, op.16A]
Grand duo concertant E-dur na tematy a opery Giacomo Meyerbeer Robert le Diable / Grand duo concertant E Major on Themes from Meyerbeer's Opera Robert Le Diable. Wydanie faksymilowe rękopisu ze zbiorów Bibliothèque Nationale de France w Paryżu. / Facsimile Edition of the manuscript held in the Bibliothèque Nationale de France in Paris.
 Works by Chopin—Facsimile Edition, [31] A XIII/Dbop.16A. Warsaw, 2016. Oblong, 35,5 x 25.6 cm, 2 vols, 22, 45 pp. Full-color reproduction of the fair copy autograph. The Grand duo concertant owes its composition to Fryderyk Chopin's friendship with French cellist Auguste Franchomme. The manuscript being published here comes from the early 1830s and is an editorial autograph intended for the Paris publisher Maurice Schlesinger. The piano part is noted in Chopin's hand; the title page and 'cello part, in Franchomme's hand.. Bound in blue linen, with matching slipcase. \$93
http://www.omifacsimiles.com/brochures/chop_grand.html
- 9106 [Impromptu, no.1, op.29, Ab major]
Impromptu As dur op.29 / Impromptu in A Flat Major, op.29. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie, sygn. (M-198, D-22). Facsimile Edition of the Manuscripts Held in the Fryderyk Chopin Museum in Warsaw (M-198, D-22).
 Works by Chopin—Facsimile Edition, [14] A /III/29. Warsaw, 2008. Oblong, 31 x 24 cm, 12, 40 pp. Full-color halftone of the autograph fair copy completed in 1837, the third of just four impromptus that Chopin wrote. The manuscript was in the possession of the German musician Ludwig Landsberg until his death in 1858; from there it went to the Königliche Bibliothek in Berlin and finally, in 1949, it was presented back to the Polish people. The autograph contains engraver's marks in the form of digits, written either in ordinary lead pencil or in red pencil or crayon, indicating the division of the musical text in the edition into systems and pages. The present manuscript is the only extant autograph of the Impromptu in A flat major, op.29. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$85
http://www.omifacsimiles.com/brochures/chop_imp29.html
- 9546 [Impromptu, no.3, op.51, G flat major]
Impromptu Ges-dur op.51 / Impromptu in G Flat Major, op.51. Wydanie faksymilowe rękopisu ze zbiorów Library of Congress, Selden-Goth Collection w Waszyngtonie / Facsimile Edition of the Manuscript Held in the Selden-Goth Collection at the Library of Congress, Washington DC.
 Works by Chopin—Facsimile Edition, [32] A III/51. Warsaw, 2017. Oblong, 28 x 22 cm, 4, 47 pp. Full-color halftone of the autograph fair copy dedicated to Madame la Comtesse Esterházy née Comtesse Batthyány. This publication reproduces the manuscript of the Impromptu in G-flat major op. 51 from the Library of Congress (Selden-Goth Collection) in Washington DC. The history of this autograph is convoluted; until 1926, it was held by the Musikhistorisches Museum von Wilhelm Heyer in Cologne; its later owners are unknown. All we know is that as of 1946, the manuscript already belonged to the Selden-Goth collection.. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$69
http://www.omifacsimiles.com/brochures/chop_imp51.html
- 9567 [Impromptu, no.1 [op.66], C-sharp Minor]
Impromptu Cis-Moll [op.66] / Impromptu in C Sharp Minor [op.66]. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript Held in the Fryderyk Chopin Museum in Warsaw.
 Works by Chopin—Facsimile Edition, [35] A III/66. Warsaw, 2017. Oblong, 33 x 24 cm, 4, 41 pp. Full-color halftone of the autograph fair copy. This impromptu offers us an initial idea of how Chopin understood the genre. According to Fontana the work was composed in 1834 and not intended for publication by the composer, and only issued after his death with the title "Fantaisie-Impromptu". Designed to a da capo form with coda, in stylistic terms it stands largely within the sphere of the brilliant style. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$78
http://www.omifacsimiles.com/brochures/chop_imp66.html
- 9544 [Lento, C-sharp minor, op. posth.]
Lento con gran espressione Cis Moll / Lento con gran espressione in C Sharp Minor. Wydanie faksymilowe rękopisu ze kolekcji "Fryderyk Chopin i George Sand" w Valldemossie / Facsimile Edition of the Manuscript held in the "Fryderyk Chopin and George Sand" Collection in Valldemossa.
 Works by Chopin—Facsimile Edition, [30] A XI/WN 37. Warsaw, 2017. Oblong, 32 x 25 cm, 2 vols, 2, 45 pp. Full-color reproduction of the presentation autograph manuscript from the "Fryderyk Chopin and George Sand" collection" held by the Carthusian Monastery in Valldemossa on the Isle of Mallorca. Chopin composed the Lento in C-sharp minor in 1830. He probably later offered the manuscript to his pupil, Princess Marcelina Czartoryska née Radziwiłł. Another version of the Lento, an autograph manuscript with a dedication to his sister Ludwika, has disappeared and is known only from copies and facsimiles. The volume is supplied with source commentary authored by Bożena Schmid-Adamczyk. Bound in blue linen, with matching slipcase. \$78
http://www.omifacsimiles.com/brochures/chop_lento.html
- 8628 [Mazurka, piano, op.7,4/Kob.71]
Mazurka in A-flat Major, Op.7, No.4. Wydanie faksymilowe rękopisu ze zbiorów Warszawskie Towarzystwo Muzyczne (WTM 14/Ch, inv. 941) / Facsimile Edition of the Manuscript Held in the Warsaw Music Society (WTM 14/Ch, inv. 941).
 Works by Chopin—Facsimile Edition, [3] A IV/7/4/a. Warsaw, 2006. Oblong, 21 x 16 cm, 2 vols: 2, 92 pp. Full-color halftone of the autograph fair copy. This is the first version of the work which can be assigned to the composer's youthful period. The only evidence we have of its date is a handwritten annotation that appears on the ms: "Pisane przez Fr. Chopin w r 1824 / Kolberg" ("written by Fr. Chopin in 1824 / Kolberg"). The composition is written on a small sheet of paper which the composer probably folded into four and enclosed with a letter, sent to Wilhelm Kolberg. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Andrzej Spóz. Bound in blue linen with matching portfolio. \$65
http://www.omifacsimiles.com/brochures/chop_maz7.4.html
- 9105 [Mazurkas, piano, op.24/Kob.280, 285, 288, 293]
Mazurki Op.24 / Mazurkas, Op.24. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 216). Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 216).
 Works by Chopin—Facsimile Edition, [13] A /IV/24. Warsaw, 2008. Oblong, 31 x 23 cm, 24, 66 pp. Full-color halftone of the autograph fair copy completed in the autumn of 1835 and published—like most of Chopin's compositions—simultaneously in three editions (France, Dec. 1835, Germany, Jan. 1836 and England, Apr. 1836). The manuscript is a rather clean fair copy yet bearing traces of intensive work on the formulation of some details. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Paweł Kamiński. Bound in blue linen, with matching slipcase. \$92
http://www.omifacsimiles.com/brochures/chop_maz24.html
- 8926 [Mazurkas, piano, op.33/Kob.520, 528, 536, 541]
Mazurki Op.33 / Mazurkas, Op.33. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 221 Cim.). Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 221 Cim.)
 Works by Chopin—Facsimile Edition, [6] A /IV/33. Warsaw, 2007. Oblong, 30 x 23 cm, 2 vols, 18, 68 pp. Full-color halftone of the autograph fair copy with dedication: "4 Mazourkas pour le piano dédié à Mlle Rose Mostowska". The four mazurkas are G-sharp Minor, C major, D major & B minor, source of the 1838 printed edition by Breitkopf & Härtel. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Paweł Kamiński. Bound in blue linen, with matching slipcase. \$92
http://www.omifacsimiles.com/brochures/chop_maz33.html

- 9745 [Mazurka, piano, op.41,1]
Mazurek E-Moll Op.41 Nr 1 / Mazurka in E Minor, Op.41 No.1. Wydanie faksymilowe rękopisu ze zbiorów Bibliothèque nationale de France w Paryżu / Facsimile Edition of the Manuscript Held in Bibliothèque nationale de France in Paris.
 Works by Chopin—Facsimile Edition, [40] A IV/41/1. Warsaw, 2023. Oblong, 29 x 22 cm, 2 vols, 2, 47 pp. Full-color halftone of the so-called Palma Mazurka, drafted in 1937 in Marjorca, the first of a set of four Mazurkas belonging to op.41. The ms (BnF Ms. 113) is incomplete—comprising only bars 1-38—but originally served as part of the fair copy for the first French edition by Troupenas. Chopin wryly describes the op.41 cycle as “pretty to me, just as the youngest children appear beautiful to aging parents”. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$69
http://www.omifacsimiles.com/brochures/chop_maz41,1.html
- 9238 [Mazurkas, piano, op.50]
Mazurki op.50 / Mazurkas, op.50. Wydanie faksymilowe rękopisu ze zbiorów Pierpont Morgan Library w Nowym Jorku. Facsimile Edition of the Manuscript Held in the Pierpont Morgan Library in New York.
 Works by Chopin—Facsimile Edition, [16] A /IV/50. Warsaw, 2010. Oblong, 29 x 22 cm, 2 vols, 6, 47 pp. Full-color halftone of the autograph fair copy (1842?) dedicated “à Monsieur Leon Szmítkowski”. Consists of 3 mazurkas: G major, A-flat Major, and C-sharp Minor. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$105
http://www.omifacsimiles.com/brochures/chop_maz50.html
- 9022 [Mazurka, piano, op.59,2/Kob.796]
Mazurek Op.59 nr 2 / Mazurka, Op.59, No.2. Wydanie faksymilowe rękopisu ze zbiorów Biblioteka Opery, Paryż (Rès. 50[1]). Facsimile Edition of the Manuscript Held in the Library of the Paris Opera (Rès. 50[1]).
 Works by Chopin—Facsimile Edition, [11] A /IV/59/2. Warsaw, 2008. Oblong, 28 x 22 cm, 2 vols, 5, c.60 pp. Full-color halftone of the autograph sketch. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$79
http://www.omifacsimiles.com/brochures/chop_maz59,2.html
- 9244 [Mazurka, piano, op.59,3, British Library]
Mazurek fis-Moll op 59 nr 3 / Mazurka in F Sharp Minor, op.59, no.3. Wydanie faksymilowe rękopisu ze zbiorów British Library. Facsimile Edition of the Manuscript Held in the British Library.
 Works by Chopin—Facsimile Edition, [22] A /V/59/3a. Warsaw, 2009. Oblong, 28 x 22 cm, 2 vols, 4, 47 pp. Full-color halftone of the autograph fair copy for the edition first published in November of 1845 (Berlin, Stern & Cie). The manuscript of the Mazurkas op.59 is divided into two parts, no.1 & 2 and no.3—the second part being the autograph reproduced here. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$105
http://www.omifacsimiles.com/brochures/chop_maz59,3.html
- 9602 [Mazurka, piano, op.59,3, Morgan Library]
Mazurek op 59 nr 3 / Mazurka, op.59, no.3. Wydanie faksymilowe rękopisu ze zbiorów Morgan Library & Museum w Nowym Jorku / Facsimile Edition of the Manuscript Held in Morgan Library & Museum in New York.
 Works by Chopin—Facsimile Edition, [38] A IV/59/3/2. Warsaw, 2019. Oblong, 28 x 22 cm, 2 vols, 4, 47 pp. Full-color halftone of the “rejected public autograph” (a careful comprehensible rendering of the piece put aside for some unknown reason). This version is written in the original key of G minor, with differences in melodic and rhythmic details from the published version, including a 4-bar section before the coda that was ultimately scrapped. This rare ms passed into Ferdinand Hiller possession after Chopin’s death (thus the inscription “p[our] Mr. Hiller”), and later into the Musik-Bibliothek Peters as is evidenced by stamps in the ms. Comparison of this source with the British Library copy (no.22 of this series), reveals a lot about Chopin’s compositional practice. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$69
http://www.omifacsimiles.com/brochures/chop_maz59,32.html
- 9746 [Mazurka, piano, op.63,1]
Mazurek H-Dur Op.63 Nr 1 / Mazurka in B-Major, op.63 No.1. Wydanie faksymilowe rękopisu ze zbiorów Bibliothèque nationale de France w Paryżu / Facsimile Edition of the Manuscript Held in Bibliothèque nationale de France in Paris.
 Works by Chopin—Facsimile Edition, [41] A IV/63/1. Warsaw, 2024. Oblong, 29 x 22 cm, 2 vols, 4, 47 pp. Full-color halftone of the autograph fair copy (BnF Ms. 112). It’s the first and only survivor of a set of three mazurkas composed in the summer of 1846 at the house of George Sand in Nohant, published the following year by Brandus & Cie. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$69
http://www.omifacsimiles.com/brochures/chop_maz63,1.html
- 9483 [Mazurka, piano, w/o opus no., MAM 973]
Mazurek As-dur (Mazurek dla Szymanowskiej) / Mazurka in A flat Major (from the Album of Maria Szymanowska). Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Polskiej w Paryżu. Facsimile Edition of the Manuscript Held in the Adam Mickiewicz Museum, Paris.
 Works by Chopin—Facsimile Edition, [24] X/58. Warsaw, 2010. Oblong, 17 x 11 cm, 2 vols, 2, 47 pp. Full-color halftone of the autograph presentation copy from the Album of Maria Szymanowska (shelfmark MAM Rkp. 973 in the Adam Mickiewicz Museum, Paris). The autograph bears the date 1834, three years after Maria had died; it is believed that Chopin presented the work to her daughter, Celina Mickiewicz, who pasted it into the Album. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irene Poniatowskiej. Bound in blue linen, with matching slipcase. \$63
http://www.omifacsimiles.com/brochures/chop_maz_x58.html
- 8925 [Nocturne, piano, op.27, no.2/Kob.364]
Nocturn Des-Dur Op. 27 Nr 2 / Nocturne in D Flat Major, Op.27 No.2. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 218 Cim.). Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 218 Cim.)
 Works by Chopin—Facsimile Edition, [5] A /V/27/2. Warsaw, 2007. Oblong, 30 x 23 cm, 2 vols, 8, 48 pp. Full-color halftone of the 1836 autograph fair copy formerly in the possession of Breitkopf & Härtel. It is the only known Chopin manuscript of this work. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Mieczysław Tomaszewski. Bound in blue linen, with matching slipcase. \$89
http://www.omifacsimiles.com/brochures/chop_noc272.html
- 248 [Nocturne, piano, op.55, no.1, Kob.750]
Nocturne F Minor, Op. 55 No 1. Edited from the Autographs, Manuscript Copies and Original Editions and with Fingering Added by Jan Ekier. [National Library, Warsaw, mus. ms. 229].
 Urtext Edition + Facsimile. Vienna, 1980. 4°, 3 (oblong), 9 pp. Halftone of the autograph fair copy, together with a new authoritative edition. Preface in Eng-Ger-Fr. Wrappers. \$16
- 9240 [Nocturne, piano, op.62,1]
Nocturnu H-dur op.62 nr 1 / Nocturne in B Major, op.62 No.1. Wydanie faksymilowe rękopisu ze zbiorów Newberry Library w Chicago / Facsimile Edition of the Manuscript Held in the Newberry Library in Chicago.
 Works by Chopin—Facsimile Edition, [18] A /V/1a. Warsaw, 2010. Oblong, 29 x 22 cm, 2 vols, 4, 46 pp. Full-color halftone of the autograph fair copy for the French publisher Brandus & Cie. The musical text is in an advanced stage, including numerous dynamic, pedalling, articulation and phrasing markings. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$105
http://www.omifacsimiles.com/brochures/chop_noc62,1.html
- 9598 [Nocturne, op.62,2]
Manuscrits autografs musicals. Segona edició facsímil dels manuscrits autografs musicals de Frédéric Chopin conservats a la Cartoixa de Valldemossa.
 Mallorca, 2019. Oblong, 28 x 22 cm. vi, 20 pp. Full color facsimile edition of six Chopin autographs held in the Museu Frederic Chopin y George Sand de Valldemossa: 1) Nocturne, op. post. =Lento con gran espressione; 2-4) 3 Etudes for Méthode des Méthodes [fair copies w/ engraver’s markings]; 5) Fugue in A minor, 1841, 70 bars; 6) Nocturne, op. 62 no.2 [heavily emended fair copy for Brandus edition]. Commentary in Catalan & Spanish by Miquel Estelrich i Serralta. Handsomely bound in blue cloth with gold lettering. \$82
http://www.omifacsimiles.com/brochures/chop_man.html
- 9239 [Polonaises, piano, nos. 1-2, op.26]
Polonezy op.26 / Polojnaises op.26. Wydanie faksymilowe rękopisu ze zbiorów Pierpont Morgan Library w Nowym Jorku / Facsimile Edition of the Manuscript Held in the Pierpont Morgan Library in New York.
 Works by Chopin—Facsimile Edition, [17] A /VI/26. Warsaw, 2010. Oblong, 31 x 24 cm, 2 vols, 12, 46 pp. Full-color halftone of the autograph fair copy (1834 or 1835) dedicated, “à son ami J. Dessauer”. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$105
http://www.omifacsimiles.com/brochures/chop_pol26.html
- 9484 [Polonaises, piano, nos.3-4, op.40]
Polonezy op.40 / Polonaises op.40. Wydanie faksymilowe rękopisu ze zbiorów British Library w London / Facsimile Edition of the Manuscript Held in the British Library in London.
 Works by Chopin—Facsimile Edition, [25] A /VI/40. Warsaw, 2015. Oblong, 28 x 22 cm, 2 vols, 8, 46 pp. Full-color halftone of the 1838-1839 autograph fair copy held by the British Library in London under shelf number MS 3040. Chopin dedicated this pair of polonaises—called by Rubinstein the symbols of Polish glory & tragedy—to Jules Fontana; the autograph is the basis of the Troupenas 1st edition published 1840. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$88
http://www.omifacsimiles.com/brochures/chop_pol40.html

- 9114 [Polonaise, piano, op.53]
Polonaise As-Dur op.53. Vorwort: Ernst Herttrich.
 [Henle Music Facsimiles, 21]. Munich, 2009. Oblong 33 x 26 cm, 12, 5 pp. Deluxe color facsimile of the 1842 autograph issued on the occasion of the bicentenary of the composer's birth. Commentary in Ger-Eng. Hardbound, in decorative paper, with pasted title etikette. \$75
http://www.omifacsimiles.com/brochures/chop_pol53.html
- 9486 [Polonaise, piano, op.53]
Polonezy op.53 / Polonaises op.53. Wydanie faksymilowe rękopisu ze zbiorów Pierpont Morgan Library w Nowym Jorku / Facsimile Edition of the Manuscript Held in the Pierpont Morgan Library in New York.
 Works by Chopin—Facsimile Edition, [26] A /VI/53. Warsaw, 2016. Oblong, 28 x 22 cm, 2 vols, 12, 63 pp. Full-color halftone of the autograph fair copy formerly in the Breitkopf & Härtel archives (the "working" autograph is now lost). The manuscript contains precise articulation markings which were partly omitted in the first edition. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$90
http://www.omifacsimiles.com/brochures/chop_pol53b.html
- 8924 [Polonaise-fantasy, piano, op.61/Kob.817]
Polonez-Fantazja Op.61 / Polonaise-fantasy, Op.61. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 233 Cim.) / Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 233 Cim.).
 Works by Chopin—Facsimile Edition, [4] A /XI 61a. Warsaw, 2007. Oblong, 29 x 22 cm, 2 vols, 8, 64 pp. Full-color halftone of the autograph fair copy formerly in the possession of Breitkopf & Härtel. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Facsimile printed on laid paper. Bound in blue linen, with matching portfolio. \$94
http://www.omifacsimiles.com/brochures/chop_pol61.html
- 9241 [Preludes, piano, op.28/Kob.373ff]
Preludia op.28 / Preludes op.28. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie / Facsimile Edition of the Manuscript Held in the National Library in Warsaw. [shelf mark: Mus. 93].
 Works by Chopin—Facsimile Edition, [19] A /VII/28. Warsaw, 2010. Oblong, 28 x 21 cm, 2 vols, 44, 71 pp. Full-color halftone of the autograph fair copy with plate number of the Catelin edition. Title and dedication on the upper margin: "24 Preludes pour le piano forte dédiés à son ami J.C. Kessler, par F. Chopin". The musical text shows many deletions and corrections. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irena Poniatowskiej and Zofii Chechlińskiej. Bound in blue linen, with matching portfolio. \$105
http://www.omifacsimiles.com/brochures/chop_pre28.html
- 249 [Prelude, piano, op.28, no.15/Kob.437]
Prélude D Flat Major, Op. 28, No. 15. Edited from the Autograph and First Editions by Bernhard Hansen. Fingering by Jörg Demus. [National Library, Warsaw, mus. ms. 93].
 Urtext Edition + Faksimile. Vienna, 1973. 4°, 3 (oblong), 8 pp. Halftone of the autograph fair copy, together with a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$19
- 9747 [Scherzo, piano, no.2, op.31/Kob.505]
Scherzo B-Moll op.31 / Scherzo in B Flat Minor, op.31. Wydanie faksymilowe rękopisu ze zbiorów Bibliothèque nationale de France w Paryżu / Facsimile Edition of the Manuscript Held in Bibliothèque nationale de France in Paris.
 Works by Chopin—Facsimile Edition, [42] A VIII/31. Warsaw, 2023. Oblong, 29 x 23 cm, 2 vols, 26, 47 pp. Full-color halftone of the fair copy (BnF Ms. 106) with considerable cross-outs and corrections. It's the basis of the first French edition and it seems clear that after its engraving the ms was returned to Chopin because it was in the estate when he died. Composed 1837 and dedicated to his pupil Lady de Fürstenstein, the 2nd scherzo (like the other three) doesn't follow the stereotype of the genre, leading Ferdinand Hoesick to quip that the only jestful element of the composer's scherzos was the title, while the content was sad. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$89
http://www.omifacsimiles.com/brochures/chop_sch31.html
- 9243 [Scherzo, piano, no.4, op.54/Kob.744]
Scherzo E-dur op.54 / Scherzo in E Major op.54. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Jagiellońskiej w Krakowie. Facsimile Edition of the Manuscript Held in the Jagiellonian Library in Cracow.
 Works by Chopin—Facsimile Edition, [21] A /VIII/54. Warsaw, 2009. Oblong, 29 x 22 cm, 2 vols, 12, 47 pp. Full-color halftone of the autograph fair copy dedicated to Mademoiselle Jeanne de Caraman. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$105
http://www.omifacsimiles.com/brochures/chop_sch54.html
- 8627 [Sonata, piano, op.58/Kob.785]
Sonata H-moll op.58 / Sonata in B Minor, Op.58. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 232 Cim.) / Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 232 Cim.)j
 Works by Chopin—Facsimile Edition, [1] A IX/58. Warsaw, 2005. Oblong, 29 x 22 cm, 2 vols, 32, 52 pp. Full-color halftone of the autograph fair copy formerly from the archives of Breitkopf & Härtel. The Sonata in B minor, composed in 1844, is the last of three sonatas written for piano. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska & Irena Poniatowska. Bound in blue linen, with matching portfolio. \$100
http://www.omifacsimiles.com/brochures/chop_ps58.html
- 2358 [Sonata, violoncello, piano, op.65 (sketches), etc.]
The Work Sheets to Chopin's Violoncello Sonata. A Facsimile. Introduction by Ferdinand Gejewski.
 Music in Facsimile, 3. New York, 1988. Oblong, 31 x 23 cm, xxiii, 110 pp. Halftone of the working copy of the Sonata for Violoncello Op.65, together with sketches of major piano works, including the Mazurkas Op.50, 1, 63, 2 & 68, 4, Sonata Op.58, Barcarolle Op.60, Polonaise-Fantasia Op.61, Nocturne Op.62, 1 & Op.62, 1, & Valse Op.64, 1. These sketches, known as the André Collection, and now dispersed into several collections, have been reproduced in their original order from photographs taken in 1954. Cloth. Rare.
- 9599 *Tarantela op.43 / Tarantella op.43. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript held in the Fryderyk Chopin Museum in Warsaw.*
 Works by Chopin—Facsimile Edition, [37] A /XI/43. Warsaw, 2019. Oblong, 28 x 22 cm, 2 vols, 8, 47 pp. Color facsimile of MC/187 in the Chopin Museum, the only known autograph of this work (a source in the hand of Julian Fontana also exists). Chopin started the piece probably in Paris and finished it just after arriving in Nohant in June of 1841. Chopin was clearly adapting the dance-vocal "tarantella" to the domain of the piano, as is clear from a letter he wrote to Julian Fontana with the manuscript of the Tarantella (to be copied): "Take a look at the Recueil of Rossini songs. . . where the Tarantella (en la) appears. I don't know if it was written in 6/8 or 2/8. Both versions are in use, but I'd prefer it to be like the Rossini". Chopin wrote the whole piece in a single breath, and essentially in a single rhythm. The precious autograph, miraculously surviving the London Blitz (as is shown by the singeing marks on the upper corners) was purchased by the Chopin Institute in Dec. 2008. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Marita Albán Juárez. Bound in blue linen, with matching slipcase. \$82
http://www.omifacsimiles.com/brochures/chop_tar.html
- 9634 [Trio, piano, vln, vc, op.8, G major, selections]
Trio in G-Minor, for Pianoforte, Violin, and Cello, op.8 <A>. The Facsimile Edition of the Autographs of Fredric Chopin's Works from the Collection of the Frederic Chopin Society in Warsaw.
 Tokyo, 1990-1991. 35 x 44 cm, 16 pp. Deluxe 3-color halftone of the first two movements (Allegro, Scherzo) of the autograph fair copy / composing score from the Frederic Chopin Society in Warsaw. A single portfolio (containing 8 loose leaves) from the deluxe co-production of Green Peace Publishers and the Chopin Society in Warsaw. Handsome portfolio in Japanese art paper with reproduction of Chopin's signature in silver. \$95
- 9688 [Trio, piano, vln, vc, op.8, G major]
Trio G-Moll Op.8 / Trio in G Minor, op.8. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript held in the Fryderyk Chopin Museum in Warsaw.
 Works by Chopin—Facsimile Edition, [39] A XIII/8. Warsaw, 2021. Oblong, 28 x 22 cm, 2 vols, 32, 57 pp. Fine monochrome facsimile of the untitled unfinished autograph score in the possession of the Frederic Chopin Society in Warsaw. Composed between fall 1828 and spring 1829 the Trio op.8 was part of Chopin's curriculum with Elsner and is dedicated to Prince Antoni Radziwiłł. Described as genial and graceful the Trio is the composer's only composition that includes the violin. Although the manuscript here—part fair copy, part composing copy—is the sole surviving source, it was not the basis for the work's first publication in 1833. The autograph includes some unidentified sketches and a sketch of the Concerto in F Minor. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irena Poniatowska. Bound in blue linen, with matching slipcase. \$93
http://www.omifacsimiles.com/brochures/chop_trio.html

- 9550 [Variations, op.2, "Là ci darem la mano"]
Wariacje B-dur na temat arii "Là ci darem la mano" op.2 / Variations B flat major, on the theme "Là ci darem la mano" Op. 2. Wydanie faksymilowe rękopisu ze zbiorów Österreichische Nationalbibliothek w Wiedniu / Facsimile Edition of the Manuscript Held in the Österreichische Nationalbibliothek in Vienna.
 Works by Chopin—Facsimile Edition, [33] A XI/2/a. Warsaw, 2017. Oblong, 35 x 26 cm, 24, 57 pp. Full-color halftone of the autograph fair copy (ONB Cod.16789) with plate no. of the Haslinger first edition. Title page with Chopin's dedication and signature: "Là ci darem la mano" varié pour le piano=forte avec accompagnement d'orchestre dédié à Mt Titus Woyciechowski par Frédéric Chopin, Œuvre 2". Presents the solo parts and orchestral parts in piano reduction with orchestration suggestions. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Norbert Mülleman. Bound in blue linen, with matching slipcase. \$106
http://www.omifacsimiles.com/brochures/chop_var2.html
- 3880 [Waltzes, piano, mss & early editions]
Waltzes of Fryderyk Chopin: Sources. Volume 1: Waltzes Published during Chopin's Lifetime. Compiled and Annotated by Jan Bogdan Drath.
 Kingsville, 1979. 22 x 28 cm, xxiv, 319 pp. This remarkable work collates, in facsimile, all the available manuscripts, holographs and 19th-c. editions of the waltzes of Chopin published during the composer's lifetime. Works include Op.18, Op.34, nos.1-3, Op.42, Op.64, nos.1-3. Indispensable research tool for establishing authoritative texts of these works. Wrappers.
- 9016 [Waltzes, piano, op.18; op.34, 1st ed.]
Valses - Recueil n° 1. Opus 18, Grande Valse Brillante; Opus 34 Grande Valse Brillante N° 1; Grande Valse Brillante N° 2; Grande Valse Brillante N° 3.
 Édition Complète en Fac-similés de l'œuvre de Frédéric Chopin proposées par Alex Szilasi, 3. Courlay, 2008. 4°, 44 pp. Line-cut (in reduced format) of the Maurice Schlesinger 1834 & 1838 printed editions. Contents: Grande valse brillante op.18 (pl.no. MS 1599); Grande valse brillante, op.34, nos.1-3 (pl.no. 2715-17). Wrappers. \$15
- 9017 [Waltzes, piano, op.42; op.64, 1st ed.]
Valses - Recueil n° 2. Opus 42 Grande Valse; Opus 64 Valse N°1; Valse N°2; Valse N°3.
 Édition Complète en Fac-similés de l'œuvre de Frédéric Chopin proposées par Alex Szilasi, 3. Courlay, 2008. 4°, 36 pp. Line-cut (in reduced format) of the Magasin de Musique 1840 & Schlesinger/Brandus 1847 printed editions. Contents: Grande valse brillante, op.42 (pl.no. 3708); Valse, op.64, nos.1-3 (pl.no. 4743). Wrappers. \$13
- 9260 [Waltz, no.23, op.64, 1]
Walc Des-dur op.64 nr 1. / Waltz, op.64 no.1 in D flat Major. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Adama Mickiewicza działające w Bibliotece w Paryżu. Facsimile Edition of the Manuscript Held in the Bibliothèque Nationale de France in Paris. [shelf mark: Ms. 111 B]
 Works by Chopin—Facsimile Edition, [23] A X/64/1. Warsaw, 2010. Oblong, 21 x 16 cm, 2 vols, 4, 62 pp. Full-color halftone of the presentation autograph fair copy presented to the Rothschild family. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$67
http://www.omifacsimiles.com/brochures/chop_wal64,1.html
- 9512 [Waltz, no.24, op.64, 2]
Walc cis-moll op.64 nr 2 / Waltz in C-sharp Minor, Op.62 No.2. Wydanie faksymilowe rękopisu ze zbiorów Bibliothèque Nationale de France w Paryżu. / Facsimile Edition of the Manuscript held in the Bibliothèque Nationale de France in Paris.
 Works by Chopin—Facsimile Edition, [27] A X/64/2. Warsaw, 2015. Oblong, 28 x 22 cm, 2 vols, 2, 47 pp.. Full-color halftone of the autograph presentation copy signed "a Madame La Baronne Nathaniel de Rothschild". It is precisely because Chopin made presentation mss of this type that the source studies for some of the waltzes are so complex. Complete autographs include this one and another in Basel in private hands. The Basel version, twice corrected by Chopin, served as the Stichvorlage for the first French edition by Brandus published in 1847. It differs in several very significant respects from the autograph presented here, and clearly represents a revision and refinement of the work. This gives special interest to the present manuscript which includes no upbeat, has a smoother less-urgent melodic line in the central section, and a recapitulation that consists only of a figuration fragment of the first section; furthermore this version has no tempo or pedaling indications. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$63
http://www.omifacsimiles.com/brochures/chop_wal64,2.html
- 9018 [Waltzes, piano, op.69; op.70, op."KK IVa, nos.10-12", 1st ed.]
Valses - Recueil n° 3. Opus posth. 69 N° 1; Opus posth. 69 N° 2; Opus posth. 69 N° 3; Opus posth. 70 N° 1; Opus posth. 70 N° 2; Opus posth. 70 N° 3; KK IVa Valse N° 10; KK IVa Valse N° 11; KK IVa Valse N° 12.
 Édition Complète en Fac-similés de l'œuvre de Frédéric Chopin proposées par Alex Szilasi, 3. Courlay, 2008. 4°, 32 pp. Line-cut (in reduced format) of the Meissonnier 1855 editions (op.69-70), Francis, Day & Hunter 1855 edition (KK IVa 10-11) and Breitkopf & Härtel 1871 edition. Contents: Deux vales, op. post. 69 (pl.no. J.M.3526); Trois vales, op. post. 70 (pl.no. J.M. 3527); Waltzes, KK IVa, nos.10-11 (pl.no. 23100); Waltzer KK IVa, no.12 (C. XIII. 22). Wrappers. \$13
- 9514 [Waltz, op.70, no.2]
Walc f-moll/As-dur, op.70 nr 2 / Waltz in F Minor/A flat Major, Op.70 No.2. Wydanie faksymilowe autografów ze zbiorów Bibliothèque Nationale de France w Paryżu. / Facsimile Edition of the autographs held in the Bibliothèque Nationale de France in Paris.
 Works by Chopin—Facsimile Edition, [29] A X/70/2a-c. Warsaw, 2016. Oblong, 30 x 22 cm, 2 vols, 8, 61 pp. Full-color reproduction of three autographs of the F Minor/A flat Major Waltz: 1) The Krudner autograph BN W.20; 2) The "Rothschild" autograph BN Ms. 110; 3) The Gavard autograph, BN Ms.117. There are numerous variants of substance across the different versions of this pieces. To mention a few: The "Rothschild" autograph is the only version which begins on the downbeat; Phrasing in the Gavard autograph is significantly out of step (and "short-breathed") with that found in the other autographs. Commentary in Pol-Eng-Ger-Sp-Fr-Jp by Jim Samson. Bound in blue linen, with matching slipcase. \$86
http://www.omifacsimiles.com/brochures/chop_wal70,2.html
- 9188 [Agresta, Rosalba, et al]
Dossier "Chopin à Paris. L'atelier du compositeur".
 Revue de la Bibliothèque Nationale de France, no. 34. Paris, 2010. 8°, 95 pp. Exhibition catalog for "Chopin à Paris. L'atelier du compositeur" presented by the Cité de la Musique and Bibliothèque nationale de France at the Musée de la Musique 9 March to 6 June 2010, on the occasion of the 200th anniversary of the composer's birth. Contributions by Rosalba Agresta, Jean-Jacques Eigeldinger, Malgorzata Maria Grabczewska, Thierry Maniguet, Catherine Massip, Cécile Reynaud et Eric de Visscher. Wrappers. \$48
http://www.omifacsimiles.com/brochures/chop_bn.html
- 9613 J.S. Bach. *Vingt-Quatre préludes et fugues (Le clavier bien tempéré, livre I). Annoté par Frédéric Chopin. Commentaire de Jean-Jacques Eigeldinger.*
 Publications de la Société Française de Musicologie, 1/28. Bourg-la-Reine, 2/ 2020. Oblong, 28 x 21 cm, lxxii, 111 pp. Color facsimile of the Richault edition (one of the four first editions of the work), with autograph emendations by Frédéric Chopin. In his triple activity as composer, performer, and teacher, Chopin constantly turned to Bach as a supreme point of reference. The Well-Tempered Clavier is said to be the only score he took with him to Majorca in the winter of 1838-39, at the time he was completing his 24 Preludes op.28—in other words, at the heart of his career as a composer. Until now the important role played by the Well-Tempered Clavier in Chopin's teaching has been known on the basis of literary sources. The document published here for the first time confirms it with living proof of a different kind, a live record, so to speak, of his teaching. This precious score, held in a private collection, emanates directly from Pauline Chazaren, a pupil of Chopin and teacher of Cosima Liszt. The score was probably purchased in Lyons around 1843 prior to Pauline's Parisian sojourn and was brought or sent to Paris, where it was used in the lessons with Chopin. The score shows no trace of interventions that could be ascribed to Pauline or anyone else. Leafing through the pages of this copy of the Well-Tempered Clavier I, one cannot fail to be struck by the neatness with which the signs and words indicating tempo, metronome marks, phrasing, articulation, dynamics, left-hand octaves, and so on, have been noted. All of Czerny's indications (probably taken from the 1843 Veuve Launer edition), save fingerings, have been copied out by Chopin. The systematic copying stops after Prelude 7, as do the sporadic indications in ink. Commentary in Fr/Eng/Pol. Hardbound. \$79
http://www.omifacsimiles.com/brochures/bach_chopin_wtc_b.html
- CIAJA, Azzolino Bernardino della, 1671-1755
- 838 [Sonatas, harpsichord]
Sonate per cembalo.
 Archivum Musicum: Strumentalismo Italiano, 27. Florence, 1979. Oblong, 34 x 24 cm, iv, 77 pp. Line-cut of the Rome, 1727 edition. 6 sonata-toccatas, together with a "Saggi per organo", a ricercare, and a short mass setting. Introduction in It by Laura Alvin. Wrappers in decorative paper. \$34
- CIANCARLI, Heteroclitto, fl.1602 (= Giancarli)
- 9479 *Composizioni musicali [intavolate per cantare et sonare nel liuto]. Venedig, Giacomo Vincenti 1602. [Regensburg, Bischöflichen Bibliothek].*
 Faksimile-Edition Canto e Continuo, 9. Stuttgart, 2015. 21 x 33 cm, 48 pp. Line-cut of the Venice, 1602 edition. Collection of 19 songs with Italian lute tablature, interestingly referred to as "Motetti, e Mad[rigali]" on the footer of each gathering. Published the same year as Caccini's *Le nuove musiche*, these two collections—in the words of John Griffiths—are the meeting place of the old "oral" tradition and the new declamatory style. Giancarli's music has never been studied or performed since the early 17th c. Hardbound, with boards in decorative paper. \$40
<http://www.omifacsimiles.com/brochures/giancarli.html>

- CLARKE, Jeremiah, c.1674-1707**
 3837 [Lessons, harpsichord/virginal]
Choice Lessons for the Harpsichord or Spinett.
 Performers' Facsimiles, 92. New York, [1990]. Oblong, 27 x 19 cm, 36 pp. Line-cut of the London, 1711 edition. Wrappers. \$20
- CLÉMENT, Charles-François, 1720-d.?**
 2764 [Method, keyboard, accomp.]
Essai sur l'accompagnement du clavecin / Essai sur la basse fondamentale / [J. Boyvin:] Traité abrégé de l'accompagnement pour l'orgue et pour le clavecin avec une explication.
 Geneva, 2001. Oblong, 26 x 20 cm, 78 pp. Line-cut of the Paris, 1705, 1758, & 1762 editions. Three complementary treatises on accompanying with the organ and harpsichord. Wrappers. \$71
- CLEMENTI, Muzio, 1752-1832**
 8996 [Duets, piano 4-hands; sonatas, piano, vln/fl accomp, op.3]
Three Duets for Two Performers on One Piano Forte or Harpsichord and Three Sonatas with an Accompaniment for a Flute or Violin. Opera terza. [Yale University, Music Library, New Haven].
 Performers' Facsimiles, 269. New York, [2008]. Oblong, 35 x 24 cm, 49 pp. Line-cut of the London [after.1786] edition. Wrappers. \$23
- 4905 [Method, piano, French ed.]
Méthode pour le piano forte.
 Biblioteca Classica, 13. Rotterdam, 1986. 4°, 63 pp. Line-cut of the Pleyel edition, Paris, c.1803. Wrappers. \$30
- 2447 [Method, piano, Italian ed.]
Metodo completo pel piano-forte. [Civico Museo Bibliografico Musicale, Bologna].
 Bibliotheca Musica Bononiensis, IV/217. Bologna, 1974. 22 x 31 cm, 197 pp. Line-cut of the Bologna, n.d. edition. Cloth. \$69
- 2448 *Selection of Practical Harmony for the Organ or Piano Forte (unico pubblicato). [Civico Museo Bibliografico Musicale, Bologna].*
 Bibliotheca Musica Bononiensis, IV/204. Bologna, 1974. Oblong, 32 x 22 cm, 146 pp. Line-cut of the London, n.d. edition. Voluntaries, fugues, canons and other short works. Cloth.
- 8834 [Sonatas, piano, op.36]
Six Progressive Sonatinas for the Piano Forte Op.36. [Yale University, Music Library, New Haven].
 Performers' Facsimiles, 292. New York, [2007]. 26 x 33 cm, 31 pp. Line-cut of the London, n.d. edition. Wrappers. \$18
- 8995 [Sonatas, piano, vln/fl accomp., op.2]
Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a German Flute or Violin. Opera II. [Yale University, Music Library, New Haven].
 Performers' Facsimiles, 268. New York, [2008]. Oblong, 35 x 24 cm, 45 pp. Line-cut of the London, n.d. edition. Wrappers. \$23
- CLÉRAMBAULT, Louis Nicolas, 1676-1749**
 2904 [Livre d'orgue, book 1]
Premier livre d'orgue contenant deux suites du 1er et 2e ton dédié à Monsieur Raison, organiste de l'Abbaye Royale de Sainte Geneviève du Mont, et des R.R. P.P. Jacobins de la rue St. Jaques.
 La Musique Française Classique de 1650 à 1800, 38. Courlay, 1989. Oblong, 31 x 22 cm, xxiii, 31 pp. Line-cut of the Paris, c.1714 edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$31
- 3836 [Livre d'orgue, book 1]
Premier livre d'orgue contenant deux suites du Ire et du Ite ton.
 Performers' Facsimiles, 82. New York, [1990]. Oblong, 27 x 20 cm, 30 pp. Line-cut of the Paris, c.1714 edition. Wrappers. \$18
- 7621 [Motets, 1-2 voices, choir, bc]
Motets à une et deux voix pour tout le chœur avec la basse continue pour l'orgue. [Bibl. Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 110. Courlay, 1998. 22 x 31 cm, 14, 37 pp. Line-cut of the Paris, c.1733 edition. Introduction by Jean Saint-Arroman. Wrappers. \$28
- 824 [Pièces, harpsichord, book 1]
Premier livre de pièces de clavecin.
 Clavecinistes Français du XVIIIe Siècle, II. Geneva, 1982. Oblong, 25 x 19 cm, 19 pp. Line-cut of the author's & Foucault edition, Paris, 1704. Slightly augmented version of the 1702 edition. Wrappers. \$30
- 2156 [Pièces, harpsichord, book 1]
Ier livre de pièces de clavecin.
 Performers' Facsimiles, 22. New York, [1987]. Oblong, 28 x 21 cm, 19 pp. Line-cut of the Paris, 1704 edition. Wrappers. \$13
- 4102 [Pièces, harpsichord, book 1]
Premier livre de pièces de clavecin. [Bibl. Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 58. Courlay, 1991. Oblong, 31 x 22 cm, 28, 19 pp. Line-cut of the Paris, 1704 edition. Introduction in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$28
- COLONNA, Fabio, c.1567-1650**
 1259 *La sambuca lincea, ovvero dell'istromento musico perfetto, lib. iii. [Civico Museo Bibliografico Musicale, Bologna].*
 Bibliotheca Musica Bononiensis, II/152. Bologna, 1980. 16 x 22 cm, 121 pp. Line-cut of the Naples, 1618 edition. Describes a new instrument (invented by Colonna) called the "Pentecontachordon" which divides the octave into 17 parts. Cloth.
- 3809 *La sambuca lincea ovvero dell'istromento musico perfetto. Con annotazioni critiche manoscritte di Scipione Stella (1618-1622). A cura di Patrizio Barbieri.*
 Musurgiana: Sources and Materials for the History and Theory of Music, 24. Lucca, 1991. 16 x 22 cm, lxxi, 122 pp. Line-cut of the Naples, 1618 edition. The sambuca lincea was an enharmonic harpsichord with 31 key octaves built in Naples and based on the example of Vicentino's archicembalo. It is actually a blatant plagiarism of a design by Scipione Stella, whose annotations in his copy of the Sambuca lincea (Library of Congress, Washington, D.C.) have been produced in full in this edition. Introduction in It-Eng. Bibliography & index. Cloth. \$50
- CORELLI, Arcangelo, 1653-1713**
 4206 [Concerti grossi, op.6; arr.]
Corelli's Celebrated Twelve Concertos . . . Adapted for the Organ, Harpsichord or Piano Forte, by Thomas Billington, Opera IX.
 Performers' Facsimiles, 94. New York, [1991]. 25 x 35 cm, 58 pp. Line-cut of the G. Walker edition, London, 1605. Wrappers. \$18
- 4906 [Trio sonatas, 2 violins, bc, op.1-2, selections; arr.]
Six Sonatas, Opera I., Adapted for the Organ; Six Sonatas, Opera II., Adapted for the Piano Forte or Harpsichord by Edward Miller.
 Biblioteca Classica, 14/1-2. Rotterdam, 1993. 4°, 25 pp. Line-cut of the Longman & Broderip edition, London, c.1785. Wrappers. \$18
- 4908 [Trio sonatas, violins, bc, op.3-4; selections; arr.]
Six sonatas, Opera III., Adapted for the Organ; Six Sonatas, Opera IV., Adapted for the Piano Forte or Harpsichord by Edward Miller.
 Biblioteca Classica, 14/3-4. Rotterdam, 1993. 4°, 44 pp. Line-cut of the Longman & Broderip edition, London, c.1785. Wrappers. \$22
- CORREA DE ARAUJO, Francisco, c.1576-c.1654**
 812 *Libro de tintos y discursos de música práctica y teórica de órgano.*
 Geneva, 1981. 18 x 25 cm, 468 pp. Line-cut of the Alcalá, 1626 edition. Organ tablature with a very original theoretical and technical part, followed by some 70 pieces—tintos glosas and variations. \$202
- CORRETTE, Gaspard, 1671-c.1732**
 4098 [Masses, organ]
Messe du 8e ton pour l'orgue (1703). [Bibl. Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, [60]. Courlay, 1991. Oblong, 31 x 22 cm, 32, 52 pp. Line-cut of the Paris, 1703 edition. Introduction in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$39

- 828 [Method, keyboard, accomp.]
CORRETTE, Michel, 1709-1795
Le maître de clavecin pour l'accompagnement.
 Bibliotheca Musica Bononiensis, II/135. Bologna, 2/[1997]. 8°, 94 pp. Line-cut of the Paris, 1753 edition. Wrappers. \$44
- 1782 [Method, keyboard, accomp.]
Le maître de clavecin pour l'accompagnement. A Facsimile of the Paris, 1753 Edition.
 Monuments of Music and Music Literature in Facsimile, II/13. New York, 1976. 22 x 30 cm, i, 98 pp. Line-cut of the Paris, 1753 edition. This work was produced at various times with plates that were either corrected or added to. This edition attempts to present the "latest" state of Le maître. Laid paper, cloth.
- 827 [Method, keyboard, accomp.]
La maître de clavecin pour l'accompagnement. Méthode théorique et pratique.
 Hildesheim, 1975. vi, 90 pp. Line-cut reproduction of the Paris, 1753 edition. A tutor based on Champion's octave rule and Rameau's treatise on fundamental bass. \$51
- 8802 [Method, keyboard]
Les Amusements du Parnasse [Méthode courte et facile pour apprendre à toucher la clavecin avec les plus jolis airs à la mode où les doigts sont chifffés pour les commençans]. Livre 1er. 1749. [Bibliothèque Nationale, Paris].
 Collection FacsiMusic. Courlay, 2007. Oblong, 29 x 21 cm, 34 pp. Line-cut of the Paris, 1749 edition. Wrappers. \$18
- 829 [Method, keyboard; Sonatas, violin, flute, viol]
Le maître de clavecin pour l'accompagnement / Prototypes contenant des leçons d'accompagnement.
 Geneva, 1976. 4°, 130 pp. Line-cut of the Paris, 1753 & 1775 editions. Prototypes contains lessons in questions and answer form, and illustrative sonatas for the vln, fl, and descant viol. \$76
- 8228 [Noëls, keyboard, carillon]
Nouveau livre de noëls avec un carillon, pour le clavecin ou l'orgue. [British Library].
 Performers' Facsimiles, 212. New York, [2003]. Oblong, 27 x 21 cm, 55 pp. Line-cut of the author's edition, Paris, [1753]. Arranged into 4 suites. Wrappers. \$20
- 8801 [Pièces, harpsichord, book 1, op.12]
Premier livre de pièces de clavecin. 1734. [Bibliothèque Nationale, Paris].
 Collection FacsiMusic. Courlay, 2007. 21 x 29 cm, 29 pp. Line-cut of the author's, Boivin, & LeClerc edition, Paris, 1734. 4 suites with an explanation of passages to be fingered. Wrappers. \$13
- 831 [Pièces, harpsichord, book 1, op.12]
Premier livre de pièces de clavecin.
 Clavecinistes Français du XVIIIe Siècle, VIII. Geneva, 1982. 21 x 28 cm, 28 pp. Line-cut of the author's, Boivin, & Le Clerc edition, 1734. Includes 4 suites with an explanation of passages to be fingered. Wrappers. \$30
- 830 [Pièces, harpsichord, book 1, op.12]
Premier livre de pièces de clavecin, œuvre XIIe.
 Performers' Facsimiles, 12. New York, 1985. 26 x 34 cm, 28 pp. Line-cut of the author's, Boivin, & LeClerc edition, Paris, 1734. 4 suites with an explanation of passages to be fingered. Wrappers. \$18
- 8945 [Pièces, organ]
Pièces pour l'orgue dans un genre nouveau, à l'usage des Dames religieuses et à ceux qui touchent l'orgue. Avec le mélange des jeux et la manière d'imiter le tonnerre.
 La Musique Française Classique de 1650 à 1800, 198. Courlay, 2007. 21 x 29 cm, 60 pp. Line-cut of the Paris, [1787] edition. Wrappers. \$31
- 2158 [Sonatas, harpsichord, violin ad lib., op.2]
Sonates en pièces de clavecin, avec accompagnement de violon ad libitum . . . Œuvre IIe.
 Performers' Facsimiles, 34. New York, [1987]. 28 x 38 cm, 39 pp. Line-cut of the Paris, 1765 edition. Wrappers. \$20
- 832 [Method, keyboard]
COUPERIN, François, 1668-1733
L'art de toucher le clavecin.
 Geneva, 1986. 22 x 28 cm, 77 pp. Line-cut of the Couperin, Boivin, & Le Clerc edition, Paris, 1717. Deals with fingering, ornamentation, agréments and accompaniment. Develops a whole code of ethics for playing the instrument. With 8 preludes. Wrappers. \$66
- 1781 [Method, keyboard]
L'art de toucher le clavecin. A Facsimile of the Paris 1717 Edition.
 Monuments of Music and Music Literature in Facsimile, II/23. New York, 1969. 26 x 34 cm, 76 pp. Line-cut of another surviving print of the Paris, 1717 edition (this print is possibly earlier than no. 832, with slight differences in the addresses on the title page, a different "Privilege Général" and no "Prix des ouvrages"). Laid paper with handsome binding in cloth.
- 7330 [Method, keyboard]
L'art de toucher le clavecin. Édition de 1717. Règles pour l'accompagnement (manuscrit). [Bibl. Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 95. Courlay, 1996. 4°, 15, 82 pp. Line-cut of the Paris, 1717 edition, along with two manuscript versions of Règles pour l'accompagnement, one by an unidentified copyist, the other in the hand of Sébastien de Brossard. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$50
- 833 [Pièces, harpsichord, books 1-4]
Pièces de clavecin. A Facsimile of the Paris, 1713-1730 Edition.
 Monuments of Music and Music Literature in Facsimile, I/9. New York, 1973. 4°, 317 pp. Line-cut of the Paris, 1713-1730 edition. Laid paper, linen.
- 2159 [Pièces, harpsichord, book 1]
Pièces de clavecin (Premier livre).
 La Musique Française Classique de 1650 à 1800, 22. Courlay, 1988. 22 x 31 cm, xxxv, 78 pp. Line-cut of the Paris, 1713 edition. 41 pieces. Introduction by Jean Saint-Arroman. Wrappers. \$51
- 9200 [Pièces, harpsichord, book 1]
Pièces de clavecin premier livre. [private collection].
 Performers' Facsimiles, 296. New York, [2010]. 27 x 37 cm, 86 pp. Line-cut of the Paris, 1713 edition. Wrappers. \$30
- 2160 [Pièces, harpsichord, book 2]
Pièces de clavecin (Second livre). [Bibl. Inguimbertaine, Carpentras].
 La Musique Française Classique de 1650 à 1800, 42. Courlay, 1990. 22 x 31 cm, 30, 86 pp. Line-cut of the Paris, 1717 edition. Introduction by Jean Saint-Arroman. Wrappers. \$54
- 9179 [Pièces, harpsichord, book 2]
Second livre de pièces de clavecin. [Yale University Music Library, New Haven].
 Performers' Facsimiles, 297. New York, [2009]. 27 x 37 cm, 95 pp. Line-cut of the Paris, 1717 edition, based on the exemplar formerly owned by Ralph Kirkpatrick. Wrappers. \$30
- 2161 [Pièces, harpsichord, book 3]
Pièces de clavecin (troisième livre).
 La Musique Française Classique de 1650 à 1800, 23. Courlay, 1988. 22 x 31 cm, xxxv, 72 pp. Line-cut of the Paris, 1722 edition. Introduction by Jean Saint-Arroman. Wrappers. \$50
- 9079 [Pièces, harpsichord, book 3; Concerts royaux]
Troisième livre de Pièces de clavecin; Concerts royaux. [private collection].
 Performers' Facsimiles, 298. New York, [2009]. 27 x 37 cm, 75, 29 pp. Line-cut of the Paris, 1722 edition. Wrappers. \$30
- 2691 [Pièces, harpsichord]
COUPERIN, Armand-Louis, 1727-1789
Pièces de clavecin.
 Performers' Facsimiles, 41. New York, [1988]. 27 x 34 cm, 47 pp. Line-cut of the Paris, 1751 edition. Wrappers. \$20

- 2162 [Pièces, harpsichord, book 4]
Quatrième livre de pièces de clavecin.
 La Musique Française Classique de 1650 à 1800, 10. Courlay, 1987. 22 x 31 cm, xxviii, 81 pp. Line-cut of the Paris, 1730 edition. Introduction by Jean Saint-Arroman. Wrappers. \$50
- 9080 [Pièces, harpsichord, book 4]
Quatrième livre de pièces de clavecin. [Yale University Music Library, New Haven].
 Performers' Facsimiles, 299. New York, [2009]. 27 x 37 cm, 83 pp. Line-cut of the Paris, 1730 edition, based on the exemplar formerly owned by Ralph Kirkpatrick. Wrappers. \$30
- 8937 [Pièces, organ, book 1]
Pièces d'orgue - Messes à l'usage des paroisses.
 Collection FacsiMusic. Courlay, 2007. Oblong, 30 x 21 cm, 44 pp. Line-cut of the Paris, [1690] edition. Wrappers. \$16
- 2163 [Pièces, organ, book 2]
Pièces d'orgue II: messes propre pour les couvents de religieux et religieuses. [Bibl. Ingumbertine, Carpentras].
 La Musique Française Classique de 1650 à 1800, 5. Courlay, 1986. Oblong, 24 x 17 cm, xx, 39 pp. Line-cut of the Paris, [1690] edition. Introduction by Jean Saint-Arroman. Wrappers.
- 9134 [Preludes, harpsichord, from L'art de toucher le clavecin]
Eight Preludes and Allemande from L'art de toucher le Clavecin. Introduced by R. Peter Wolf.
 Performers' Editions. New York, 1991 23 x 31 cm, v, 14 pp. Line-cut. Wrappers. \$13
- COUPERIN, Gervais-François, 1759-1826**
- 2727 *Les incroyables, pièce musicale pour le piano-forte. Œuvre VI; Les merveilleuses, pièce musicale pour le piano-forte. Œuvre VII.*
 Musique pour le Piano-Forte, VI. Geneva, 1983. 4°, 24 pp. Line-cut of the Paris, 1797 edition. Wrappers. \$25
- 8846 *Les incroyables. Piano-forte 1797. Œuvre VI.*
 Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 12 pp. Line-cut of the author's edition, Paris, [1797]. Wrappers. \$11
- 8847 *Les merveilleuses. Piano-forte 1797. Œuvre VII.*
 Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 12 pp. Line-cut of the author's edition, Paris, [1797]. Wrappers. \$11
- CRAMER, John Baptist, 1771-1858**
- 4950 [Duets, harp & piano/harpsichord, op.45]
Duett for the Harp & Piano Forte. Op.45.
 Biblioteca Classica, 15. Rotterdam, 1986. 4°, 2 parts, 30 pp. Line-cut of the Birchall edition, London, c.1810. Wrappers. \$22
- CZERNY, Carl, 1791-1857**
- 2721 *Briefe über den Unterricht auf dem Pianoforte vom Anfange bis zur Ausbildund als Anhang zu jeder Clavierschule.*
 Straubenhardt, 1988. 16 x 23 cm, 84 pp. Line-cut of the Vienna, c.1839 edition by Diabelli. Wrappers. \$19
- 4425 *Letters to a Young Lady on the Art of Playing the Pianoforte, from the Earliest Rudiments to the Highest Stage of Cultivation; Written as an Appendix to Every School for the Instrument. Translated by J.A. Hamilton.*
 New York, 1982. 14 x 22 cm, 87 pp. Line-cut of the New York, 1837-41 edition. Ten letters on various aspects of piano technique and performance practice. Cloth.
- 8428 *Neue Pianoforte-Schule Wien 1834. Ms. deutsch/tschechisch "Aus den Musikalien des Jos. Linhart". [private collection].*
 Faksimile-Edition Rara, 46. Stuttgart, 2004. Oblong, 25 x 24 cm, 57 pp. Line-cut of a carefully copied ms "from the music collection of Jos. Linhart". Hardbound, in decorative paper. \$54
- 4426 [School of Practical Composition, op.600]
School of Practical Composition. Complete Treatise on the Composition of All Kinds of Music, both Instrumental and Vocal. Together with a Treatise on Instrumentation in Three Volumes by Carl Czerny, Opus 600. Translated and Preceded by a Memoir of the Author and a Complete List of His Works by John Bishop.
 New York, 1979. 23 x 31 cm, 3 vols, 563 pp. Line-cut of the London, c.1848 edition. Cloth.
- 8637 [Schule der Geläufigkeit, piano, "L'étude de la vélocité", op.299, part 1]
Schule der Geläufigkeit auf dem Piano-forte. 40 Übungsstücke, um die Schnelligkeit der Finger zu entwickeln... 299tes Werk.
 Reproduktionen Historische Ausgaben, 5-1. Berlin, 1995. 4°. 20 pp. Line-cut of the Diabelli, 1838 edition. Preface in Ger-Eng-Fr by Werner Feja. Wrappers. \$12
- 7165 [Systematische Anleitung, op.200]
Systematische Anleitung zum Fantasieren auf dem Pianoforte, op.200. Faksimile-Ausgabe, herausgegeben und mit einer Einleitung versehen von Ulrich Mahler.
 Wiesbaden, 1993. 23 x 31 cm, xv, 211 pp. Line-cut of the second edition, Vienna, c.1846. Wrappers. \$51
- 4062 [Vollständige theoretisch-praktische Pianoforte-Schule, Op.500, Von dem Vortrage (1839). Dritter Teil aus Vollständige theoretisch-praktische Pianoforte-Schule, Op.500. Faksimile-Ausgabe herausgegeben und mit einer Einleitung versehen von Ulrich Mahler.]
 Wiesbaden, 1991. 23 x 31 cm, xi, 99 pp. Line-cut of the second edition, Vienna, c.1846. Wrappers. \$48
- DALL'ABACO, Evaristo Felice, 1675-1742**
- 8771 [Concerti, vln, vla, vc, bc, op.2]
Concerti a quattro da chiesa. Cioè due violini, alto viola, violoncello e basso continuo. Opera seconda. Amsterdam s.d.
 Archivum Musicum: Monumenta Musicae Revocata, 33. Florence, 2006. 24 x 34 cm, 4 partbooks, 16, 92 pp. Line-cut of the Roger edition, Amsterdam, c.1714 edition. Preface in It-Eng by Laura Ochs. Quarter linen. \$72
- 8988 [Concerti, vln, vla, bsn, bc, op.5]
[VI] Concerti a più strumenti. Opera quinta, libro primo. Amsterdam s.d.
 Archivum Musicum: Monumenta Musicae Revocata, 34. Florence, 2007. 24 x 34 cm, 7 partbooks, 19, 143 pp. Line-cut of the Roger edition, Amsterdam, c.1716 edition. Partbooks: vln I, vln II, vln I ripieno, vln, II ripieno, vla, bsn, org/bc. Preface in It-Eng by Laura Ochs. Wrappers with portfolio in quarter linen and ties. \$144
- DANDRIEU, Jean François, 1682-1738**
- 2912 [Livre de pièces / Les caractères, harpsichord]
Livre de pièces de clavecin / Les caractères de la guerre, ou suite de symphonies, ajoutée à l'opera (version orchestrale).
 La Musique Française Classique de 1650 à 1800, 34. Courlay, 1989. 24 x 33 cm, 34, 87 pp. Line-cut of the Paris, 1724 & 1718 editions. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$54
- 834 [Method, harpsichord, accomp.]
Principes de l'accompagnement du clavecin.
 Geneva, 2/ 1993. Oblong, 30 x 22 cm, 118 pp. Line-cut of the Paris edition, c.1719. Method with 21 tables explaining figured bass. With examples giving basses for some celebrated brunettes. Wrappers. \$81
- 7689 [Pièces, harpsichord, book 1]
Pièces de clavecin, premier livre, contenant plusieurs divertissemens dont les principaux sont les caractères de la guerre, ceux de la chasse et la fête de village. [Bibl. Nationale, Paris].
 Performers' Facsimiles, 165. New York, [1999]. 27 x 35 cm, 71 pp. Line-cut of the Paris, 1724 edition. Wrappers. \$23
- 4674 [Pièces, harpsichord, book 2]
Second livre de pièces de clavecin. [Bibl. Nationale, Paris].
 Performers' Facsimiles, 166. New York, [1999]. 27 x 35 cm, 42 pp. Line-cut of the Paris, 1728 edition. Wrappers. \$20

- 3085 [Pièces, harpsichord, book 2]
Second livre de pièce de clavecin
 Clavecinistes Français du XVIIIe Siècle, XXIX/2. Geneva, 2002. 4°, 46 pp. Line-cut of the Paris, 1728 edition. Wrappers. \$61
- 7766 [Pièces, harpsichord, book 3]
Troisième livre de pièces de clavecin. [British Library, London].
 Performers' Facsimiles, 167. New York, [2000]. 27 x 35 cm, 43 pp. Line-cut of the Paris, 1734 edition. Wrappers. \$18
- 3086 [Pièces, harpsichord, book 3]
Pièces de clavecin, livre III.
 Clavecinistes Français du XVIIIe Siècle, XXIX/3. Geneva, 2002. 4°, 44 pp. Line-cut of the Paris, 1734 edition. Wrappers. \$40
- 4805 [Pièces, organ, book 1]
Premier livre de pièces d'orgue. [Bibliothèque Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 83. Courlay, 1994. Oblong, 32 x 23 cm, 18, 83 pp. Line-cut of the Paris, 1739 edition. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$46
- DANDRIEU, Pierre, 1665-1733**
- 7800 [Noëls, organ or harpsichord]
Noëls. O Filii, chansons de St-Jacques, Stabat Mater et carillon. Paris (ca 1729) / [Jean-François Dandrieu:] Noëls. O Filii, chansons de St-Jacques, et carillons. Paris (1759).
 La Musique Française Classique de 1650 à 1800, 130. Courlay, 2000. Oblong, 4°, 2 volumes, xxi, 194 pp. Line-cut of the Paris, 1729 and 1759 editions. Preface, in Fr-Eng-Ger by Philippe Lescat & Jean Saint-Arroman, compares the relationship of the Noël settings by Pierre and Jean-François Dandrieu. Hardbound, in slipcase. \$95
- DAQUIN, Louis-Claude, 1694-1772**
- 1688 [Noëls, organ/harpsichord, vln, fl, ob, etc, op.2]
Nouveau livre de noëls pour l'orgue et le clavecin, dont la plupart peuvent s'exécuter sur les violins, flutes, hautbois, &c, dédié à son altesse sérénissime Monseigneur Le Comte d'Eu, Prince Souverain de Dombes. Œuvre II.
 Performers' Facsimiles, 32. New York, [1987]. 4°, 52 pp. Line-cut of the Paris, [1757] edition. Wrappers. \$20
- 2170 [Noëls, organ/harpsichord, vln, fl, ob, etc, op.2]
Nouveau livre de noëls pour l'orgue et le clavecin, dont la plupart peuvent s'exécuter sur les violins, flutes, hautbois, &c, dédié à son altesse sérénissime Monseigneur Le Comte d'Eu, Prince Souverain de Dombes. Œuvre II.
 La Musique Française Classique de 1650 à 1800, 27. Courlay, 1989. 22 x 31 cm, xi, 52 pp. Line-cut of the Paris, [1757] edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$32
- 3211 [Pièces, harpsichord, book 1]
Ier livre de pièces de clavecin dédié à S.A. Mademoiselle de Soubise.
 La Musique Française Classique de 1650 à 1800, 40. Courlay, 1989. 24 x 33 cm, xii, 53 pp. Line-cut of the Paris, c.1735 edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$33
- 1689 [Pièces, harpsichord, book 1]
Ier livre de pièces de clavecin dédié à S.A. Mademoiselle de Soubise.
 Performers' Facsimiles, 42. New York, [1987]. Line-cut of the Paris, c.1735 edition. Wrappers. \$20
- 836 [Pièces, harpsichord, book 1]
Premier livre de pièces de clavecin dédié à S.A. Mademoiselle de Soubise.
 Clavecinistes Français du XVIIIe Siècle, IX. Geneva, 1982. 4°, 53 pp. Line-cut of the author's, Boivin, & Le Clerc edition, Paris, 1735. Wrappers. \$40
- DAVIDE DA BERGAMO, Padre, 1791-1863**
- 2457 [Fughette & versetti, organ]
72 fughette o versetti di stil fugato per organo a ripieno. Premessa alla ristampa di Paolo Marenzi.
 Bibliotheca Musica Bononiensis, IV/77. Bologna, 1985. Oblong, 31 x 22 cm, iv, 42 pp. Line-cut of Milan, n.d. edition. Laid paper. Cloth.
- 2458 [Musica sacra, organ]
Musica sacra per organo: Due sinfonie, suonatina, tre elevazioni, pastorale. Premessa alla ristampa di Paolo Marenzi.
 Bibliotheca Musica Bononiensis, IV/63. Bologna, 2/ 1981. Oblong, 35 x 25 cm, viii, 65 pp. Line-cut of the Ricordi, printed edition. Beautiful cloth portfolio.
- DEBUSSY, Claude, 1862-1918**
- 9542 *Arabesques pour le piano. Manuscrit conservé à la Bibliothèque nationale de France, département de la Musique — Ms 978.*
 Fac-similés de Manuscrits de Claude Debussy, [4]. Paris, 2017. 26.5 x 35 cm, iv, 8 pp. 4-color facsimile of the autograph. These two Arabesques, based on Debussy's meticulously copied fair copy, are especially relevant in understanding the composer's compositional arc: composed when he was in his twenties at a time when he was strongly influenced by the Chanteurs de Saint Gervais (a group founded for the study and performance of early music), these pieces embody a melodic gesture the composer called "divine arabesque", in part the musical language of the "primitives": Palestrina, Victoria and Lasso, whose melodic style the composer believed could be traced back to plainchant ("They found the basis of [the arabesque] in Gregorian chant, whose delicate tracery they supported with twining counterpoints". The early "Arabesques pour le piano" are key to interpreting Debussy's development as a composer. Preface in Fr-Eng by Pierre Boulez. Wrappers with exposed stitching, in special art paper. \$56 http://www.omifacsimiles.com/brochures/debussy_arab.html
- 9597 *Estampes [pour le piano]: Pagodes, La Sorée dans Grenade..., Jardins sous la pluie. [Fac-similé du] manuscrit conservé à la Bibliothèque Nationale de France, département de la Musique - MS-988.*
 Fac-similés de Manuscrits de Claude Debussy, [6]. Paris, 2019. 26.5 x 35 cm, vi, 30 pp. 4-color facsimile of the autograph, written in 1903 and dedicated to his friend the painter Jacques-Émile Blanche. A triptych of 3 short pieces entitled "Pagodes" (Pagodas), "La soirée dans Grenade" (The Evening in Granada) and "Jardins sous la pluie" (Gardens in the Rain). Estampes (or "Prints") are not a random selection but the distinctive sound pictures of three locations: A Javanese gamelan, a Spanish habanera and French children's songs. Preface in Fr/Eng by Pierre Boulez. Wrappers with exposed stitching, in special art paper. \$74 http://www.omifacsimiles.com/brochures/debussy_est.html
- 2823 *Étude retrouvée. A First Version of "Pour les arpèges composés". Piano Solo Realized by Roy Howat.*
 Bryn Mawr, 1980. 4°, iv, 6, 8 pp. Line-cut, together with a new authoritative edition. Preface in Eng-Fr. Wrappers. \$12
- 258 [Études, piano, sketches]
Études pour le piano. Fac-similé des esquisses autographes (1915). Introduction de Roy Howat.
 Publications du Centre de Documentation Claude Debussy, V. Geneva, 1989. 22 x 30 cm, xxii, 61, i pp. Line-cut of the autograph of the working draft, replete with revisions. This facsimile reunites, for the first time in 55 years, the constituent parts of the manuscript. Written in 1915—in the composer's words after "the long drought imposed on my brain by the war"—this is the only complete working draft that survives for any of Debussy's piano collections; as such, it allows a unique glimpse into the composer's workshop. Introduction in Eng-Fr. Wrappers in laid paper. \$63 http://www.omifacsimiles.com/brochures/debussy_et.html
- 260 *Golliwogg's Cake Walk. Edited from the Autograph and First Edition by Michael Stegemann. Fingering and Suggestions for Interpretation by Michel Béroff. [Ms. Bibl. Nationale, Paris].*
 Urtext Edition + Faksimile. Vienna, 1984. 4°, ii, 5, 3 pp. Halftone, together with a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$19
- 9013 *Images pour piano, 1re serie.*
 Fac-similés de Manuscrits de Claude Debussy, [1]. Paris, 2008. 27 x 35 cm, 36 pp. 4-color facsimile of the autograph. Wrappers, in beautiful art paper. \$130 http://www.omifacsimiles.com/brochures/debussy_img.html
- 9014 *Images pour piano, 2e serie.*
 Fac-similés de Manuscrits de Claude Debussy, [2]. Paris, 2008. 29 x 40 cm, 40 pp. 4-color facsimile of the autograph. Wrappers, in beautiful art paper. \$130 http://www.omifacsimiles.com/brochures/debussy_img.html

- 9250 *L'isle joyeuse. Kommentar/Commentary: Denis Herlin.*
[Henle Music Facsimiles, 24]. Munich, 2012. 27.5 x 37.5 cm, xxii, 18 pp. Deluxe full-color facsimile of the autograph issued on the occasion of the 150th anniversary of Debussy's birth. This colorful, highly virtuosic piano work is often associated with the island of Jersey, where Debussy secretly spent the summer of 1904 with his new love Emma Bardac. Even if he wrote the autograph during this time, evidence shows that the work was composed at an earlier date and was intended as part of the "Suite bergamasque". During his stay on the island Debussy revised the composition, giving the "Isle joyeuse" its present-day form. Commentary in Ger-Eng. Hardbound in beautiful blue art paper with embossed title in pink lettering.
http://www.omifacsimiles.com/brochures/debussy_Lisle.html
- DEVIENNE, François, 1759-1803**
- 8576 [Sonatas, keyboard, flute]
Trois sonates pour le clavecin ou le piano-forte avec accompagnement de flûte obligé. Présentation par les étudiants du CeFEdeM Ile-de-France. [Bibliothèque Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 169. Courlay, 2005. 24 x 34 cm, 2 partbooks, ix, 39 pp. Line-cut of the Paris, 1785 edition. Introduction in Fr-Eng-Ger. Wrappers, in portfolio. \$32
- 770 [Sonatas, keyboard, flute; Sonatas, keyboard, flute, op.23]
Trois sonates pour le clavecin ou pianoforte avec accompagnement de flûte obligé; Trois sonates pour clavecin ou forte-piano avec accompagnement de flûte obligé, œuvre XXIII.
Archivum Musicum: L'Art de la Flûte Traversière, 33. Florence, 1984. 24 x 34 cm, 2 partbooks, vii, 71 pp. Line-cut of the Paris, 1784 & c.1785 editions. Preface by Marcello Castellani. Wrappers in decorative paper with slipcover. \$31
- DIÉPART, Charles, c.1670-c.1740**
- 4648 *Select Lessons for the Harpsichord or Spinnet as Allemands, Sarabands, Corants, Gavots, Minuets, and Jigs, Plac'd on Five Lines in ye English Cliff, Engraven in a Fair Carecter. [Library of Congress, Washington, DC].*
Performers' Facsimiles, 122. New York, [1993]. Oblong, 31 x 22 cm, 11 pp. Line-cut of the John Walsh edition, London, [c.1705]. Contains 13 movements from Suites de clavecin (1701). Wrappers. \$15
- 5542 [Suites, harpsichord; or, vln/rec, viol/archlute, bc]
Six suites pour clavecin. Publiées par Paul Brunold. Avec le fac-similé des parties originales du XVIIIe siècle pour violon ou flûte et basse chiffrée (viola ou archiluth). Révision par Kenneth Gilbert.
Monaco, 1990. 4°, 2 partbooks 32, 64 pp. Newly revised critical edition of the original suites for harpsichord alone (Amsterdam, 1701), and line-cut facsimile of the optional Roger parts for violin or recorder and viol or archlute, mises en concert (Amsterdam, 1711). Wrappers. \$69
- 4353 [Suites, vln/rec, viol/archlute, bc]
Six suites de clavessin divisées en ouvertures, allemandes, courantes, sarabandes, gavottes, minuets, rondeaux & giges. Pour un violon & flûte avec une basse de viole & un archilut.
Münster, 1990. 4°, 2 partbooks: i, 49 pp. Line-cut of the Roger partbooks, (Amsterdam, 1711), for violin or recorder and viol or archlute. Wrappers. \$28
- 7871 [Suites, harpsichord]
Six suites de clavessin divisées en ouvertures, allemandes, courantes, sarabandes, gavottes, minuets, rondeaux & giges. Pour un violon & flûte avec une basse de viole & un archilut.
Münster, 1999. 4°, i, 49 pp. Line-cut of the Roger cembalo version, Amsterdam, 1711. Preface in Ger by Winfried Michel. Wrappers. \$28
- DIRUTA, Girolamo, c.1550-d.?**
- 842 *Il Transilvano. Part I e II.*
Bibliotheca Musica Bononiensis, II/132. Bologna, 2/ 1997. 22 x 32 cm, vi, 139 pp. Line-cut of the Vincenti editions, Venice, 1593 & 1622. Believed to be the first thorough going method written for organists and cembalists. The author's experience from studying with Merulo, Porta, and Zarlino, gave him great authority on contemporary Venetian keyboard technique. Introduction in It by Luisa Cervelli. Cloth. \$82
- 841 *Il Transilvano (1593, 1609). A Facsimile Edition with Introduction by Edward J. Soehnlén and Murray C. Bradshaw. [Library of Congress, Washington, D.C. & Civico Museo Bibliografico Musicale, Bologna].*
Bibliotheca Organologica, 44. Buren, 1983. 16 x 23 cm, 71, 176 pp. Line-cut, in reduced format, of the Venice, 1593 and Venice, 1609 editions. Cloth. \$123
- DOLES, Johann Friedrich, 1746-1796**
- 2744 *Sei sonate per il clavicembalo solo.*
Clavecinistes Européens du XVIIIe Siècle, XIII. Geneva, 1986. 4°, 48 pp. Line-cut of the Riga, 1773 edition. Wrappers. \$51
- DONI, Giovanni Battista, 1594-1647**
- 3732 *Lyra Barberina.*
Bibliotheca Musica Bononiensis, II/151. Bologna, 1974. 22 x 32 cm, 2 vols: 858 pp. Line-cut of the Antonio Francesco Gori edition (Florence, 1763). Description of Doni's newly invented instrument and history of the Greek lyre, kithara and similar instruments, the most ambitious history of these instruments ever written. Laid paper. Cloth, in 2 vols.
- 3733 Palisca, Claude V.
G.B. Doni's Lyra Barberina. Commentary and Iconographical Study; Facsimile Edition with Critical Notes.
Bibliotheca Musica Bononiensis, II/151b. Bologna, 2/ 1981. 17 x 25 cm, viii, 194 pp. Critical commentary to Lyra Barberina, with numerous plates and a facsimile of the chapters specifically on the "Lyra Barberina". Cloth.
- DORNEL, Louis Antoine, c.1685-1765**
- 843 [Pièces, harpsichord]
Pièces de clavecin.
Clavecinistes Français du XVIIIe Siècle, V. Geneva, 1982. 22 x 30 cm, 43 pp. Line-cut of the author's edition, Paris, 1731. 6 suites arranged according to key, the last being a Concert calotin. Wrappers. \$30
- DUFOUR, Mr., 18th c.**
- 2752 [Pièces, harpsichord, op.1]
Pièces de clavecin. Œuvre Ier.
Clavecinistes Français du XVIIIe Siècle, XXI. Geneva, 1982. 22 x 28 cm, 36, 1 pp. Line-cut of the Paris, c.1770 edition. Wrappers. \$30
- DU MAGE, Pierre, c.1674-1751**
- 2905 [Livre d'orgue, book 1]
Ier livre d'orgue contenant une suite du premier ton, dédié a Messieurs les vénérables Doyen Chanoines et Chapitre de l'Eglise Royale de St. Quentin. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 39. Courlay, 1989. Oblong, 31 x 22 cm, xvii, 21 pp. Line-cut of the Paris, 1708 edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$25
- DU PHLIY, Jacques, 1715-1789**
- 2181 [Pièces, harpsichord, book 1]
Pièces de clavecin dédiées à Mgr. Le Duc d'Agen. (Premier Livre).
La Musique Française Classique de 1650 à 1800, 26. Courlay, 1990. 24 x 32 cm, xiii, 26 pp. Line-cut of the Paris, [1744] edition. Preface in Fr-Eng-Ger by Philippe Lescat and Jean Saint-Arroman. Wrappers. \$25
- 4058 [Pièces, harpsichord, book 1]
Pièces de clavecin [premier livre].
Performers' Facsimiles, 65. New York, [1990]. 25 x 33 cm, 26 pp. Line-cut of the Paris, 1744 edition. Wrappers. \$18
- 2182 [Pièces, harpsichord, book 2]
Pièces de clavecin, second livre.
La Musique Française Classique de 1650 à 1800, 25. Courlay, 1990. 4°, 14, 29 pp. Line-cut of the Paris, 1748 edition. Introduction in Fr-Eng-Ger by Philippe Lescat and Jean Saint-Arroman. Wrappers. \$26
- 3912 [Pièces, harpsichord, book 2]
Second livre de pièces de clavecin.
Performers' Facsimiles, 66. New York, [1990]. Oblong, 27 x 21 cm, 62 pp. Line-cut of the Paris, 1748 edition. Wrappers. \$18
- 3335 [Pièces, harpsichord, violin, book 3]
Troisième livre de pièces de clavecin [accompagnement de violon].
Clavecinistes Français du XVIIIe Siècle, XXVI. Geneva, 1988. 24 x 34 cm, i, 35 pp. Line-cut of the Paris edition. Wrappers. \$40

- 4806 [Pièces, harpsichord, violin, book 3]
Pièces de clavecin, troisième livre. Paris (s.d. = 1756). [Zentralbibliothek, Zürich].
 La Musique Française Classique de 1650 à 1800, 79. Courlay, 1994. 24 x 32 cm, 12, 35 pp. Line-cut of the Paris, [1756] edition. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$26
- 4412 [Pièces, harpsichord, violin, book 3]
Troisième livre de pièces de clavecin [accompagnement de violon].
 Performers' Facsimiles, 67. New York, [1992]. 26 x 33 cm, 35 pp. Line-cut of the Paris, 1758 edition. Wrappers. \$18
- 4807 [Pièces, harpsichord, book 4]
Pièces de clavecin, quatrième livre. Paris (s.d. = 1768). [Bibliothèque Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 80. Courlay, 1994. 24 x 32 cm, 17, 14 pp. Line-cut of the Paris, 1768 edition. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Includes text of Du Phly's principles of finger, according to Jean-Jacques Rameau (Dictionnaire de Musique, 1768). Wrappers. \$25
- 4419 [Pièces, harpsichord, book 4]
Quatrième livre de pièces de clavecin. [Bibl. Nationale, Paris].
 Performers' Facsimiles, 68. New York, [1992]. 26 x 33 cm, 14 pp. Line-cut of the Paris, 1768 edition. Wrappers. \$15
- 8938 [Pièces, harpsichord, book 4]
Quatrième livre de pièces de clavecin - Paris 1768.
 Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 20 pp. Line-cut of the Paris, 1768 edition. Wrappers. \$12
- DURANTE, Francesco, 1684-1755**
- 844 *Sonate per cembalo divise in studii e divertimenti. [Civico Museo Bibliografico Musicale, Bologna].*
 Bibliotheca Musica Bononiensis, IV/168. Bologna, 1975. Oblong, 35 x 25 cm, 25 pp. Line-cut of the De Grado edition, Naples, 1732. 6 studii & 6 divertimenti. Laid paper. Handsome portfolio in cloth. \$33
- 845 *Sonate per cembalo divise in studii e divertimenti.*
 Clavecinistes Européens du XVIIIe Siècle, I. Geneva, 1986. Oblong, 30 x 22 cm, 24 pp. Line-cut reproduction of the F. de Grado edition, Naples, 1732. 6 studii and 6 divertimenti. Wrappers. \$35
- 1905 *Sonate per cembalo divise in studii e divertimenti. Napoli 1732 (?)*
 Essercizi di Musica, 2. Rome, 1987. Oblong, 31 x 23 cm, ix, 23 pp. Line-cut of the Naples, c.1732 edition. Introduction in It-Eng by Pinuccia Carrer. Wrappers. \$19
- DUSSEK, Jan Ladislav, 1760-1812**
- 8796 [Duet, harp & piano/2 pianos, op.26]
Duëto pour harpe et piano, ou pour deux pianos. Présentation par Fabienne Leloup (Ce.F.E. de M. Ile-de-France). [British Library, London].
 Collection Dominantes. Courlay, 2006. 24 x 34 cm, 2 parts, viii, 20 pp. Line-cut of the London, c.1796 edition. Introduction in Fr-Eng-Ger. Wrappers. \$21
- 8682 [Duo concertant, harp, piano, op.36]
Duo pour harpe et piano, opus 36 c.1804-1805). Présentation par Jehanne Drai (Ce.F.E. de M. Ile-de-France). [Bibl. Nationale, Paris].
 Collection Dominantes. Courlay, 2006. 33 x 24 cm, 2 parts, vii, 14 pp. Line-cut of the Paris, [1804/5] edition. Introduction in Fr-Eng-Ger. Wrappers. \$18
- 8683 [Duo concertant, harp, piano, op.73]
Duo concertant pour harpe et piano, opus 73, 1810. Présentation par les étudiants du Ce.F.E. de M. Ile de France. [Bibl. Nationale, Paris].
 Collection Dominantes. Courlay, 2006. 33 x 24 cm, 2 parts, 52 pp. Line-cut of the Paris, [1810] edition. Introduction in Fr-Eng-Ger. Wrappers. \$29
- 4968 ["God Save the King", piano, op.12]
"God Save the King", with Variations for the Piano Forte, op.12.
 Musica Repartita, 29. Utrecht, 1993. 4°, 11 pp. Line-cut of the Edinburgh, 1793 & London, c.1800 edition. Wrappers. \$8
- 2733 *L'invocation, grande sonate pour le piano-forte, opera 77.*
 Musique pour le Piano-Forte, XII. Geneva, 1986. 24 x 35 cm, 25 pp. Line-cut of the Nadermann edition, Paris 1812. Wrappers. \$35
- 3191 [Method, piano]
Méthode pour piano-forte [par Pleyel et Dussek]. Paris s.d.
 Archivum Musicum: L'Arte del Fortepiano, 6. Florence, 1993. 24 x 34 cm, 69 pp. Line-cut of the Paris, 1797 edition. Wrappers in decorative paper. \$36
- 4912 [Quartet, piano, violin, viola, violoncello, op.56]
Quatuor pour piano-forte, violon, alto et violoncelle. Œuv. 56.
 Biblioteca Classica, 22. Rotterdam, 1988. 4°, 4 parts, 42 pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, c.1800. Wrappers. \$21
- 4910 [Sonatas, piano/harpsichord, violin, op.10]
Trois sonates pour clavecin ou forte-piano, avec accompagnement de violon. Œuvre Xme.
 Biblioteca Classica, 19. Rotterdam, 1986. 4°, 2 parts, 35 pp. Line-cut of the Sieber edition, Paris, c.1789. Wrappers. \$19
- 4911 [Sonatas, piano, violin ad lib., op.13]
Trois sonates pour le piano-forte avec accompagnement d'un violon ad libitum. Op.13.
 Biblioteca Classica, 20. Rotterdam, 1985. 4°, 2 parts, 37, i pp. Line-cut of the Dale edition, London, [1791] edition. Afterword in Eng. Wrappers. \$21
- 4909 *Tableau de la situation de Marie Antoinette, Reine de France depuis son emprisonnement jusqu'au dernier moment de sa vie rendu dans une musique allegorique. [Muziekbibliotheek of the Gemeentemuseum, The Hague].*
 Biblioteca Classica, 17. Rotterdam, 1984. 4°, 12 pp. Line-cut of the A. Kuntze edition, Amsterdam, c.1795. Wrappers. \$11
- DVOŘÁK, Antonín, 1841-1904**
- 8440 [Concerto, piano, orch, op.33, G minor]
Klavierkonzert g-moll Opus 33. Faksimile nach dem Autograph im Národní Muzeum, České Muzeum Hudby, Muzeum Antonína Dvořáka, Praha. Signatur CMH-MAD S 76/1530. Herausgegeben von Andrés Schiff... Geleitwort von Andrés Schiff. Einführung von Jarmila Tauerová und Jan Dehner.
 [Henle Music Facsimiles, 16]. Munich, 2004. 25 x 33 cm, 28, 142 pp. Beautiful full-color facsimile of the autograph score composed during a two month period in the summer of 1876. The ms is both a fair copy and working copy, as the composer revisited it several times, first before its premiere in 1878, then before a performance in 1880 and then prior to its publication in 1883. Andrés Schiff considers it a wonderful concerto with enormous warmth, conceived in the noble tradition of Mozart, Beethoven, Schumann and Brahms, but where the piano is first among equals. The facsimile allows us to see the composer's original ideas, which vary significantly from the version by Vilém Kurz usually played since WW I, where the piano is robbed of its distinctive voice and overburdened with Lisztian gestures. Commentary in Ger-Eng-Czech. Hardbound with red laid paper boards. \$185 http://www.omifacsimiles.com/brochures/dvorak_pc.html
- EBERLIN, Johann Ernst, 1702-1762**
- 8109 *IX. toccate e fughe per l'organo vorgelegt von Hans-Joachim Röhrs, Domorganist Gerhard Zukriegel zum 70. Geburtstag.*
 Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 6. Salzburg, 1998. Oblong, 34 x 22 cm, xv, 60 pp. Halftone of the Augsburg, 1747 edition. Introduction in Ger. Wrappers. \$47
- ECKARDT, Johann Gottfried, c.1735-1809**
- 4397 [Sonatas, Menuet d'exaudet, keyboard, op.1-2]
Six sonates, opus I; Deux sonates, opus II; Menuet d'exaudet avec des variations (Intégrale de l'œuvre pour clavier). Présentation par Jeanne Roudet. [Bibl. Nationale, Paris].
 Collection Dominantes. Courlay, 1992. Oblong, 32 x 24 cm, 25, 52 pp. Line-cut of the author's edition, Paris, 1763-64. Eckhardt gave his sonatas to the Mozart family and it is interesting to note that the fourth sonata of op.1 was adapted by Wolfgang in the Andante of his Concerto pour Clavier, K.40. Introduction in Fr-Eng-Ger. Wrappers. \$39

- FALLA, Manuel de, 1876-1946**
- 8441 [Concerto, harpsichord/piano, fl, ob, cl, vln, vc]
Concerto per clavicembalo (ou pianoforte), flauto, oboe, clarinetto, violino, e violoncello. Edición crítica de la partitura y facsímil de los manuscritos fundamentales del Archivo Manuel de Falla y del Archivo de Valentín Ruiz-Aznar. Edición y estudio de Yoan Nommick.
 Colección "Facsimiles", Serie "Manuscritos", 3. Granada, [2004]. 25 x 35 cm. lxxxviii, 193 pp. Full-color reproduction of the autograph sketches, composing copy and fair copy (including extensive revisions), plus new critical edition. The work was written in homage to Wanda Landowsky for her indispensable role in the 20th century resurgence of the harpsichord. Commentary in Sp. Limited edition of 500 copies. Cloth. \$187
http://www.omifacsimiles.com/brochures/falla_conc.html
- 8687 [Noches en los jardines, symphonic impressions, piano, orch]
Noches en los jardines de España: Impresiones sinfónicas para piano y orquesta. Edición facsímil de los manuscritos fundamentales del Archivo Manuel de Falla y del Archivo de Valentín Ruiz-Aznar. Edición e introducción de Chris Collins.
 Colección "Facsimiles", Serie "Manuscritos", 4. Granada, [2006]. 25 x 35 cm. 225 pp. Full-color reproduction of the autograph. Commentary in Sp. Limited edition of 500 copies. Cloth. \$177
http://www.omifacsimiles.com/brochures/falla_noches.html
- 9273 *El retablo de Maese Pedro. Edición facsímil de los manuscritos fundamentales del Archivo Manuel de Falla. Edición y estudio de Elena Torre.*
 Colección "Facsimiles", Serie "Manuscritos", 5. Granada, [2011]. 25 x 35 cm. 194 pp. Full-color reproduction of the autograph issued on the occasion of the 20th anniversary of the Archivo Manuel de Falla. Translated "Master Peter's Puppet Show", the work, in one act with prologue and epilogue, is based on an episode (chap. 26, part II) from Don Quixote by Miguel de Cervantes. Commentary in Sp. Limited edition of 500 copies. Cloth. \$178
http://www.omifacsimiles.com/brochures/falla_ret.html
- FANTINI, Girolamo, fl.1630-1640**
- 9126 [Method, trumpet]
Modo per imparare a sonare di tromba. Tanto di guerra quanto musicalmente in organo, con tromba sordina, col cimbalo, e ogn'altro istrumento (Frankfort, 1638). Facsimile Edition with a Complete English Translation and Critical Commentary by Edward H. Tarr.
 Vuarmarens, 2/ 2009. 26 x 36 cm, 87, 7 pp. Line-cut of the Frankfurt (Florence?), 1638 edition. A seminal work in the history of the trumpet. Fantini was the first to introduce a new style of playing which made it possible for the trumpet to be accepted into art music. Wrappers. \$75
- 8153 [Method, trumpet]
Modo per imparare a sonare di tromba. Tanto di guerra quanto musicalmente in organo, con tromba sordina, col cimbalo, e ogn'altro istrumento.
 Performers' Facsimile, 211. New York [2002] 24 x 33 cm, 87 pp. Line-cut of the Frankfurt [Florence?], 1638 edition. Wrappers. \$25
- FASCH, Johann Friedrich, 1688-1758**
- 9040 *Ariette pour le clavecin ou pianoforte avec quatorze variations.*
 Collection FacsiMusic. Courlay, 2008. Oblong, 30 x 21 cm, 20 pp. Line-cut of the Berlin & Amsterdam, 1782 edition (Grand Magasin de Musique). Wrappers. \$14
- FAUCHARD, Auguste, 1881-1957**
- 7334 [Symphony, no.2, organ, D maj.]
Deuxième symphonie pour orgue, 1928/1929. Présentation par Michèle Guyard.
 Collection Dominantes. Courlay, 1996. 28 x 34 cm, 12, 48 pp. Line-cut of the autograph. Preface in Fr-Eng-Ger. Wrappers. \$32
- FELTON, William, 1715-1769**
- 3754 [Lessons, harpsichord, op.3]
Eight Suits of Easy Lessons for the Harpsichord [Vol.I]. Opera Terza.
 Performers' Facsimiles, 86. New York, [1990]. 25 x 32 cm, 59 pp. Line-cut of the London, 1750 edition. Wrappers. \$20
- 3755 [Lessons, harpsichord, op.6]
Eight Suits of Easy Lessons for the Harpsichord, Vol. II. Opera Sesta.
 Performers' Facsimiles, 87. New York, [1990]. 25 x 32 cm, 49 pp. Line-cut of the London, 1758 edition. Wrappers. \$20
- FERNÁNDEZ DE HUETE, Diego, f.1699-1704**
- 7085 [Method, harp/organ]
Compendio numeroso de zifras armónicas, con theorica, y practica, para harpa de una orden, de dos ordenes, y de organo. [Par] María Rosa Calvo Manzano.
 Madrid, 1992. Oblong, 32 x 22 cm, 2 vols, 206, 247 pp. Line-cut of the Madrid, 1702-1704 edition. The earliest known manual devoted mainly to the harp. Gives instructions for the diatonic harp with one string row and the chromatic harp with two. Includes popular dances of the day notated in Spanish keyboardtablature. Wrappers. \$88
- FERRARI, Giacomo Gotifredo, 1763-1842**
- 8730 [Duet, harp & piano/2 pianos, op.20]
2nd Duett for the Harp & Piano Forte or Two Piano Fortes, op.20.
 Biblioteca Classica, 179. Utrecht, 2006. 4°, 2 parts, 22 pp. Line-cut of the London, [after 1830] edition. Wrappers. \$28
- 4289 [Sonatas, flute/violin, piano]
Three Favourite Sonatas for the Pianoforte and Flute Obligato or Violin.
 Archivum Musicum: Flauto Traversiere, 23. Florence, 1992. 24 x 34 cm, iv, 40 pp. Line-cut of the London, c.1790 edition. Introduction in It by Daniele Valersi. Wrappers. \$31
- 8911 [Sonatas, piano, op.12]
Trois sonates et six ballets pour le piano-forte. Opera XII. [private collection].
 Performers' Facsimiles, 254. New York, [2008]. 25 x 32 cm, 26 pp. Line-cut of the London, n.d. edition. Wrappers. \$18
- FÉTIS, Francois Joseph, 1784-1871**
- 2042 *Fantasia symphonique pour orgue et orchestre par F. J. Fétis. [Ms. Bibl. du Conservatoire Royal de Bruxelles].*
 Veurne, 1983. 25 x 35 cm, 80 pp. Line-cut. Composed in 1866 on the occasion of the 50th anniversary of the founding of the Royal Academy and the installation of a new organ in its concert hall. An important precursor of St-Saëns' Symphony No.3 for organ & orchestra. Wrappers. \$44
- 7125 [Masses, organ]
6 messes faciles pour l'orgue. Ouvrage composé pour l'instruction élémentaire des élèves organistes.
 Veurne, 1983. 25 x 34 cm, i, 122 pp. Line-cut of the Henri Lemoine edition, Paris, 1840. Wrappers. \$32
- 2759 [& J. Moscheles]
Méthode des méthodes de piano. Traité de l'art de jouer de cet instrument basé sur l'analyse des meilleurs ouvrages.
 Geneva, 1973. 22 x 30 cm, 172 pp. Line-cut of the Paris, 1840 edition. Observations based on works by Dussek, Clementi, Hummel and Kalkbrenner. Also examines the technique of contemporary virtuosi such as Cramer, Moscheles, Chopin, Thalberg and Liszt. Wrappers. \$81
- 8468 [Méthode des méthodes, collected etudes, piano]
Méthode des méthodes pour le piano. F.J. Fétis et J. Moscheles/ 18 études de perfectionnement composées par Thalberg, Mendelssohn, Chopin, etc. Présentation: Alex Szulasi.
 Collection Esther. Courlay, 2004. 4°, 12 booklets, 63 pp. Line-cut. The collected etudes from Fétis' "Méthode": works by Julius Benedict, Chopin, Theodore Döhler, Stephen Heller, Adolph von Henselt, Liszt, Mendelssohn, Amédée Mereaux, Mocheles, Johann Georg Rosenhain, Sigismund Thalberg, & Edouard Wolff, Wrappers. \$38
- FÉVRIER, Pierre, 1696-d.?**
- 848 [Pièces, harpsichord, book 1]
Pièces de clavecin, [plusieurs de ces pièces pourront aussy s'exécuter sur autres instruments les plus en usage. Premier livre].
 Clavecinistes Français du XVIIIe Siècle, VII. Geneva, 1982. 22 x 30 cm, 42 pp. Line-cut of the author's, Boivin, & Le Clair edition, Paris, 1734. Descriptive pieces. Wrappers. \$30
- 8352 [Pièces, harpsichord, book 2]
Second livre de pièces de clavecin (Paris, vers 1735). Introduction: Marie Cornaz.
 Musica Bruxellensis, I. Brussels, 2000. 4°, 416, 16 pp. Line-cut of the Paris, c.1735 edition. Preface in Eng-Fr. Wrappers. \$24
<http://www.omifacsimiles.com/brochures/robson.html>

- FEYZEAU, J., 18th c.**
 2751 [Pièces, harpsichord, op.1]
Pièces de clavecin en sonates. Œuvre première.
 Clavecinistes Français du XVIIIe Siècle, XX. Geneva, 1982. 4°. 36 pp. Line-cut of the Paris, 1764 edition. Wrappers. \$30
- FIELD, John, 1782-1837**
 4913 [Divertimenti, piano quintet, no.2, A maj. Pastorale, arr.]
Trios romances pour le pianoforte.
 Biblioteca Classica, 23. Rotterdam, 1987. Oblong, 4°, 13 pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, c.1819. Plastic ring binding. \$13
- FIOCCO, Joseph Hector, 1703-1741**
 9146 *Pièces de clavecin (Bruxelles, [1731]). Introduction by Henri Vanhulst. [Paris, Bibliothèque Nationale].*
 Musica Bruxellensis, IV. Brussels, 2009. 4°. Line-cut of the Brussel, 1731 edition. Preface in Fr-Eng. Wrappers. \$34
<http://www.omifacsimiles.com/brochures/robson.html>
- FIORILLO, Ignazio, 1715-1787**
 849 *Sonate per cembalo.*
 Clavecinistes Européens du XVIIIe Siècle, VII. Geneva, 1986. Oblong, 30 x 22 cm, 18 pp. Line-cut of the J.G. Schmidt edition, Braunschweig, 1750. 6 short pièces in 1 movement. Wrappers. \$30
- FISCHER, Johann Caspar Ferdinand, c.1670-1746**
 7386 *Ariadne musica neo-organoedum per viginti praeludia, totidem fugas atque quinque ricercaras super totidem sacrorum anni temporum ecclesiasticas cantilenas e difficultatum labyrintho educens. [Library of Congress, Washington, DC].*
 Performers' Facsimiles, 197. New York, [1997]. Oblong, 28 x 20 cm, 52 pp. Line-cut of the second edition, Augsburg, 1715. Wrappers. \$20
- 8495 *Blumen Strauss, aus dem anmuthigsten musicalischen Kunst Garten. [Staats- & Stadtbibliothek, Augsburg].*
 Performers' Facsimiles, 199. New York, [2004]. Oblong, 34 x 26 cm, 46 pp. Line-cut of the Augsburg, 1732. Preludes and fugues set on the 8 ecclesiastical tones. Wrappers. \$25
- 7508 *Musicalisches Blumen-Büschlein, oder Neu eingerichtes Schlag-Wercklein bestehend in unterschiedlichen Galanterien: als Praeludien, Allemanden, Couranten, Sarabanden, Bourèen, Gavotten, Menueten, Chacommen &c. Opus II. [Private collection].*
 Performers' Facsimiles, 196. New York, [1997]. Oblong, 28 x 21 cm, 67 pp. Line-cut of the second edition, Augsburg, 1698. Wrappers. \$20
- 8494 *Musicalischer-Parnassus, oder ganz neu unter dem Nahmen der IX Musen, gleicherweiss in IX Parthien bestehend und auff das Clavier eingerichtetes Schlag-Werck. [Staats- & Stadtbibliothek, Augsburg].*
 Performers' Facsimiles, 198. New York, [2004]. Oblong, 34 x 26 cm, 68 pp. Line-cut of the Augsburg, 1738. 9 suites. Wrappers. \$28
- FODOR, Antoine, 1751-1828**
 7857 [Sonatas, harpsichord/piano, op.2]
Sonate pour le clavecin ou pinoforte, opus 2 no. 2 (1793). Edited in Facsimile with an Introduction by Dick Van Heuvel.
 Dutch Music Facsimiles, 10. Utrecht, 1999. 4°, vii, 10 pp. Line-cut. Wrappers. \$17
- FORQUERAY, Antoine, 1672-1745**
 3336 [Pièces, viol, bc; arr.]
Pièces de viole mises en pièces de clavecin. Livre premier.
 Clavecinistes Français du XVIIIe Siècle, XXVII. Geneva, 1988. 24 x 34 cm, 38 pp. Line-cut of the Paris, 1747 edition. Arrangement for harpsichord by the composer's son, Jean-Baptiste. Wrappers. \$40
- 4646 [Pièces, viol, bc; arr.]
Pièces de viole mise en pièces de clavecin. Livre premier. [Bibliothèque Nationale, Paris].
 Performer's Facsimiles, 104. New York, [1993]. 26 x 33 cm, 38 pp. Line-cut of the Paris, 1747 edition. Arrangement for harpsichord by the composer's son, Jean-Baptiste. Wrappers. \$18
- 7226 [Pièces, viol, bc; arr.]
Pièces de viole mises en pièces de clavecin. Paris, 1747.
 La Musique Française Classique de 1650 à 1800, 93. Courlay, 1995. 24 x 33 cm, 16, 38 pp. Line-cut of the Paris, 1747 edition. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$31
- FOUCQUET, Pierre-Claude, 1694-1772**
 8804 [Pieces, harpsichord, op.1]
Les caractères de la paix. Pièces de clavecin. Œuvre Per - 1752. [Bibliothèque Nationale, Paris].
 Collection FacsiMusic. Courlay, 2007. Oblong, 29 x 21 cm, 17 pp. Line-cut of Paris, [1752] edition. An eight-movement piece (two movements with violin and one with viol & violin accompaniment), preceded by a method. Wrappers. \$15
- 850 [Pièces, harpsichord, books 1-3]
Pièces de clavecin, livres I et II; Pièces de clavecin, livre III.
 Clavecinistes Français du XVIIIe Siècle, XV. Geneva, 1982. Oblong & upright, 22 x 30 cm, 2 vols, 72 pp. Line-cut of the Paris, 1751 edition. Wrappers, in 2 vols. \$71
- FRANCK, César, 1822-1890**
 2043 *Choral No.2 in B Minor for Organ. Facsimile of the Autograph Manuscript by César Franck, born December 10, 1822, in Liège, died November 8, 1890, in Paris. Introduction and Annotations by Emory Fanning.*
 Middlebury, 1981. 28 x 36 cm, iv, 20 pp. Half-tone in original format of Franck's autograph dated 14 Sept. 1890. Limited edition. Folder. \$43
- 274 *Prelude, aria et final pour piano FWV 23. Introduction: Yves Lenoir. [Bibl. Royale Albert Ier, mus. ms. 183].*
 Fontes Musicae Bibliothecae Regiae Belgicae, I/II. Brussels, 1982. 27 x 35 cm, 5, 27 pp. Line-cut of the autograph dated October 6-7, 1887, presented to the dedicatee of the work, Marie Bordès-Pène. Introduction in Fr-Ger. Wrappers. \$15
- 7819 *Prélude, aria et final pour piano (manuscrit autographe). Présentation par Jeanne Roudet. [Collection of Robert Lehman, on deposit, Pierpont Morgan Library, New York].*
 Collection Dominantes. Courlay, 2000. 4°, x, 28 pp. Line-cut of the autograph, undated, used for engraving purposes. Commentary in Fr-Eng-Ger. Hardbound. \$32
- FRANCK, George, 18th c.**
 851 *Pièces choisies et partagées en différentes œuvres, accommodées dans le goût moderne pour l'orgue et le clavecin.*
 Clavecinistes Européens du XVIIIe Siècle, IV. Geneva, 1986. 22 x 28 cm, 31 pp. Line-cut of the Colmar edition, Munich, c.1740. 4 sonatas. Wrappers. \$40
- FRESCOBALDI, Girolamo, 1583-1643**
 4801 [Fiori musicali, keyboard/voices, op.12]
Fiori musicali [di diverse compositioni, toccate, kirie, canzoni, capricci, e ricercari in partitura a quattro utili per sonatori. . . Opera duodecima], 1635. Présentation par Philippe Lescat.
 Collection Dominantes. Courlay, 1995. 24 x 32 cm, 29, 107 pp. Line-cut of the Venice, 1635 edition. For 4 unspecified singers/instruments or keyboard instrument, notated in open score. Wrappers. \$57
- 2470 [Fiori musicali, keyboard/voices, op.12]
Fiori musicali. Introduzione di Luigi Ferdinando Tagliavini. [Biblioteca Comunale Ariostea, Ferrara].
 Bibliotheca Musica Bononiensis, IV/86. Bologna, 2000. 21 x 31 cm, xx, 108 pp. Line-cut of the Venice, 1635 edition. For 4 unspecified singers/instruments or keyboard instrument, notated in open score. Introduction in It-Eng. Wrappers. http://www.omifacsimiles.com/brochures/fresco_fiori.html
- 853 [Toccatas, etc., keyboard, book 1]
Toccate d'intavolatura di cimbalo et organo. Partite di diverse, arie e corrente, balletti, ciaccone, passaghagli. Libro primo.
 Archivum Musicum: Strumentalismo Italiano, 3. Florence, 1980. 24 x 34 cm, iii, 116 pp. Line-cut of the Rome, 1637 edition. Preface in It by Laura Alvin. Wrappers in decorative paper. Special sale price, \$23, regularly \$35
http://www.omifacsimiles.com/brochures/fresco_toc.html

- 852 [Toccatas, etc., keyboard, book 2]
Il secondo libro di toccate, canzone, versi d'hinni magnificat, gagliarde, correnti, et altre partite d'intavolatura di cimbalo et organo.
 Archivum Musicum: Strumentalismo Italiano, 4. Florence, 1980. 24 x 34 cm, i, 94 pp. Line-cut of the Rome, 1637 edition. Preface in It by Laura Alvini. Wrappers in decorative paper. Special sale price, \$23, regularly \$35
http://www.omifacsimiles.com/brochures/fresco_toc.html
- FROBERGER, Johann Jacob, 1616-1667**
- 8814 [Partite musicali, keyboard]
Partite musicali. Mainz, Ludwig Bourgeat 1696. [Bibl. Jagiellońska, Krakow].
 Faksimile-Edition Krakau, 5. Stuttgart, 2006. Oblong, 32 x 20 cm, 28 pp. Halftone of the Amsterdam, 1696 edition. Hardbound in decorative paper. \$30
- 8909 [Partite musicali, keyboard]
Diverse ingegnossissime, rarissime & non mai piu viste curiose partite di toccate, canzone, ricercate, alemande, correnti, sarabande e gigue, di cimbali, organi e instramenti. [Princeton University Library].
 Performers' Facsimiles, 265. New York, [2008]. Oblong, 29 x 20 cm, 44 pp. Line-cut of the Mainz, 1693 edition. Wrappers. \$20
- 8980 [Partite musicali, keyboard]
Partite musicali. Prima continuatione per uso è recreatione de gli amatori di cimbali, organi, instramenti e spinetti. [Staatliche Hochschule für Musik & Darstellende Kunst, Berlin].
 Performers' Facsimiles, 266. New York, [2008]. Oblong, 29 x 20 cm, ii, 28 pp. Line-cut of the Mainz, 1696 edition. Wrappers. \$18
- 7247 [Suites, keyboard]
10 suites de clavessin.
 Musica Repartita, 44F. Utrecht, 1994. 4°, 42 pp. Line-cut of the Amsterdam, c.1710 edition. Wrappers. \$21
- 8782 [Suites, keyboard]
Suites des clavessin. Amsterdam, E. Roger. [Bibl. Jagiellońska, Krakow].
 Faksimile-Edition Krakau, 6. Stuttgart, 2006. Oblong, 25 x 18 cm, 40 pp. Halftone of the Amsterdam, 1710 edition. Hardbound in decorative paper. \$35
- 9160 [Suites, keyboard]
10 Suites de clavessin. [King's College Library, University of Cambridge].
 Performers' Facsimiles, 267. New York, [2010]. Oblong, 28 x 20 cm, ii, 40 pp. Line-cut of the Amsterdam, 1710 edition. Wrappers. \$18
- 8447 *Toccaten, Suiten, Lamenti. The Manuscript SA 4450 from the Berlin Sing-Akademie zu Berlin. Facsimile and Transcription Edited by Peter Wollny and the Berlin Sing-Akademie zu Berlin.*
 Documenta Musicologica, II/31. Kassel, 2004. 25 x 35 cm, xxv, 75, 55 pp. Full-color reproduction of a contemporary ms copy, together with a new engraved edition. This ms resurfaced in 1999 and was returned to the archives of the Sing-Akademie in Berlin in 2001. It was probably prepared from autograph originals by the Hamburg organist Johann Kortkamp, ca.1665-1670 and contains a total of 21 authentic Froberger compositions (6 toccatas, 13 suites, 2 lamenti). Besides providing the first reliable readings for most of the works, it also contains titles, explanations (especially elucidating the piece with "26 numbered Passages") and dedications that shed valuable light on Froberger's life. Preface in Ger/Eng. Hardbound. <http://www.omifacsimiles.com/brochures/froberger.html>
- 8815 [Toccatas, keyboard]
[Diverse ingegnossissime, rarissime & non maj piu viste curiose partite, di] toccate, [canzone, ricercate, alemande, correnti, sarabande e gigue, cimbali, organi e instramenti]. Ludwig Bourgeat 1693. [Bibl. Jagiellońska, Krakow].
 Faksimile-Edition Krakau, 7. Stuttgart, 2006. Oblong, 32 x 21 cm, 46 pp. Halftone of the Amsterdam, 1693 edition. Hardbound in decorative paper. \$40
- GABRIELI, Andrea, c.1510-1586**
- 857 [Intonations, organ]
Intonazioni d'organo composte sopra tutti li dodeci toni della musica.
 Bibliotheca Musica Bononiensis, IV/46. Bologna, 1972. Oblong, 25 x 18 cm, 86 pp. Line-cut of the Gardano edition, Venice, 1593. 12 works by Andrea and 29 by Giovanni. Cloth.
- 856 [Ricerari, keyboard]
Ricerari composti e tabulati per ogni sorte di stromento da tasti.
 Bibliotheca Musica Bononiensis, IV/47. Bologna, 2/ 2007 Oblong, 17 x 25 cm, 88 pp. Line-cut of the 1595 edition. Contains 13 works arranged by key. Cloth.
- GALL, Joseph, 18-19th c.**
- 2722 *Clavier-Stimmbuch oder deutliche Anweisung wie jeder Musikfreund sein Clavier-Flügel, Forte-Piano und Flügel-Piano selbst stimmen, repariren, und bestmöglichst gut erhalten könne.*
 Straubenhardt, 1988. 12 x 18 cm, 145 pp. Line-cut of the Carl Kupffer edition, Vienna 1805. Coverboards in decorative paper. \$33
- GARDANO, Angelo, b.?-1610 [publisher]**
- 7530 [Canzoni & ricercari, keyboard, book 5]
Canzoni alla francese et ricercari ariosi [tabulate per sonar sopra istromenti da tasti. Libro quinto]. [Augsburg, Staats- & Stadtsbibliothek].
 Faksimile-Edition Augsburg, 4. Stuttgart, 1997. Line-cut of the Venice, 1605 edition. 12 works in keyboard notation including works by Lasso, Crequillon and Jannequin. Hardbound in marbled paper. \$54
- GARDANO, Antonio, 1509-1569 [publisher]**
- 1035 *Intabolutura nova di varie sorte de balli da sonare.*
 Bibliotheca Musica Bononiensis, IV/50a. Bologna, 1971. Oblong, 23 x 16 cm, 52 pp. Line-cut of the Venice, 1551 edition. 25 pieces in two-staff keyboard notation. Wrappers.
- GASPARINI, Francesco, 1668-1727**
- 2621 *L'armonico pratico al cimbalo.*
 Monuments of Music and Music Literature in Facsimile, II/14. New York, 1967. Line-cut of the Venice, 1708 edition. Laid paper, clothbound.
- GEMINIANI, Francesco, c.1680-1762**
- 859 [Pièces, harpsichord; Pieces, harpsichord, 2nd coll.]
Pièces de clavecin tirées des differens ouvrages de Mr. F. Geminiani adaptées par luy même a cet instrument / The Second Collection of Pieces for the Harpsichord taken from Different Works of F. Geminiani and Adapted by Himself to that Instrument.
 Bibliotheca Musica Bononiensis, IV/163. Bologna, 2/ 1999. 22 x 32 cm, xiv, 94 pp. Line-cut of the London, 1743 & 1762 editions. Introduction in It by Gabriella Sartini. Cloth.
- 4603 [Pièces, harpsichord, 1st coll.]
Pièces de clavecin tirées des differens ouvrages de Mr. F. Geminiani adaptées par luy même a cet instrument. [Library of Congress, Washington, D.C.].
 Performers' Facsimiles, 117. New York, [1993]. 27 x 34 cm, 35 pp. Line-cut of the London, 1743 edition. Wrappers. \$20
- 4620 [Pieces, harpsichord, 2nd coll.]
The Second Collection of Pieces for the Harpsichord, Taken from different Works of F. Geminiani, and Adapted by Himself to that Instrument. [Library of Congress, Washington, D.C.].
 Performers' Facsimiles, 118. New York, [1993]. 27 x 34 cm, 59 pp. Line-cut of the Walsh edition, London, 1762. Wrappers. \$20
- GERVAIS, Laurent, fl.1725-1745**
- 860 [Method, keyboard, accomp.]
Méthode pour l'accompagnement du clavecin, qui peut servir d'introduction à la composition, & apprendre à bien chiffrer les basses.
 Bibliotheca Musica Bononiensis, II/142. Bologna, 1974. 23 x 32 cm, 33 pp. Line-cut of the Paris, 1734 edition. Cloth.
- 2766 [Method, keyboard, accomp.]
Méthode pour l'accompagnement du clavecin, qui peut servir d'introduction à la composition, et apprendre à bien chiffrer les basses.
 Geneva, 1995. 21 x 30 cm, 33 pp. Line-cut of the Paris, 1733 edition. Wrappers. \$40

- GILLIER, Mr., 18th c.**
 7807 [Lessons, harpsichord]
Six Setts of Lessons for the Harpsichord. [King's College, Cambridge].
 Alston, 1999. Oblong, 29 x 21 cm, i, 37 pp. Line-cut of the John Johnson edition, London, c.1757. Reflects the influence of contemporary Italian composers such as Domenico Scarlatti and Domenico Alberti. Introduction by Peter Holman. Ring binding. \$19
- GIORDANI, Tommaso, c.1730-1806**
 4951 [Duets, piano/harpsichord, 4 hands]
A First Sett of Three Duetts for Two Performers on One Forte Piano or Harpsichord.
 Biblioteca Classica, 25. Rotterdam, [1984]. Oblong, 4°, 27 pp. Line-cut of the S. Babb edition, London, c.1780. Plastic ring binding. \$19
- 4914 [Preludes, harpsichord/piano]
Fourteen Preludes for Harpsichord or Piano Forte in all the Different Keys.
 Biblioteca Classica, 26. Rotterdam, 1984. Oblong, 4°, 8 pp. Line-cut of the Preston edition, London, c.1790. Plastic ring binding. \$8
- GIULIANI, Mauro, 1781-1829**
 7416 [Works, v.27, concerto, op.30, guitar & pf, arr. Diabelli]
Concerto for Guitar, Opus 30, Arranged by Diabelli for Guitar and Piano.
 The Complete Works in Facsimiles of the Original Editions, 27. London, 1986. 4°, 8, 46 pp. Line-cut. Wrappers.
- 7418 [Works, v.29, concerto, op.36, guitar & pf, arr. Diabelli]
Concerto for Guitar and Strings, op.36.
 The Complete Works in Facsimiles of the Original Editions, 29. London, 1985. 4°, Line-cut. Wrappers.
- 7421 [Works, v.32, concerto, op.70, guitar & pf, arr. Diabelli]
Concerto, op.70, Arranged by Diabelli for Guitar and Piano.
 The Complete Works in Facsimiles of the Original Editions, 32. London, 1987. 4°, Line-cut. Wrappers.
- 7423 [Works, v.34, guitar & keyboard]
Five Works for Guitar and Keyboard.
 The Complete Works in Facsimiles of the Original Editions, 34. London, 1987. 4°, Line-cut. Wrappers.
- GIUSTINI, Lodovico, 1685-1743**
 862 [Sonatas, harpsichord/piano]
XII sonate da cimbalò di piano e forte. Firenze 1732.
 Archivum Musicum: Strumentalismo Italiano, 49. Florence, 1982. Oblong, 32 x 23 cm, 73 pp. Line-cut of the Florence, 1732 edition. Wrappers in decorative paper. \$27
- 4544 [Sonatas, harpsichord/piano]
Sonate da cimbalò di piano e forte.
 Utrecht, 1985. Oblong, 8°, 73 pp. Line-cut of the Florence, 1732 edition. Wrappers. \$22
- GLADWIN, Thomas, 1710-1799**
 7810 [Lessons, violin, harpsichord]
Eight Lessons for the Harpsichord. [British Library Board].
 Alston, 1998. Oblong, 29 x 21 cm, i, 48 pp. Line-cut of the J. Johnson edition, London, c.1750. The three movements with violin accompaniment probably represent the first of that genre to appear by an English composer. Ring binding. \$27
- GRAAF, Christiaan Ernst, c.1726-d.?**
 7251 [Sonatas, harpsichord/piano, violin, op.19]
Sex Sonater – Six sonates pour le clavecin ou forte et piano avec un violon. Œuvre XIX.
 Mantorp, c.1969. 4°, 2 parts, 36 pp. Line-cut of Hummel edition, Amsterdam, c.1780. Introduction in Danish by Gustaf Ruuth. Wrappers. \$55
- GRAUPNER, Christoph, 1683-1760**
 8344 *Monatliche Clavir Früchte [bestehend in Praeludien, Allemanden, Courranten, Sarabanden, Menuetten, Gigueen &c, meistentheils vor Anfänger] (1722). Präsentation par Oswald Bill. [Yale University, New Haven, CT].*
 Collection Dominantes. Courlay, 2003. Oblong, 4°, xii, 134 pp. Line-cut of the author's edition, Darmstadt, 1722. Consists of 12 dance suites corresponding to the 12 months of the year. Introduction in Fr-Eng-Ger. Wrappers. \$59
- 4599 [Suites, harpsichord]
17 suites pour clavecin (manuscrit inédit). Présentation par Oswald Bill. [Hessische Landes- & Hochschulbibliothek, Darmstadt].
 Collection Dominantes. Courlay, 1993. Oblong, 32 x 23 cm, 25, 199 pp. Line-cut of a manuscript believed to be in the hand of Samuel Endler (1694-1762), Graupner's vice-Kapellmeister at the Court of Darmstadt. Introduction in Fr-Eng-Ger. Wrappers. \$63
- GREENE, Maurice, 1696-1755**
 864 [Lessons, harpsichord]
A Collection of Lessons for the Harpsichord. Facsimile Reproduction of the Original Edition, with an Introduction by Davitt Moroney.
 London, 1977. Oblong, 30 x 23 cm, vi, 73 pp. Line-cut of the John Johnson edition, London, 1750. Published at the height of Greene's popularity. Wrappers. \$33
- 8745 [Lessons, harpsichord]
A Collection of Lessons for the Harpsichord Compos'd by Dr. Greene.
 Hebden Bridge, 2006. Oblong, 4°, i, 24 pp. Line-cut of the London, c.1757 edition, published without the composer's consent. This present set includes an added piece by Handel, the Sonata in C major (G 59). Ring binder. \$28
- 7389 [Overtures, orch, arr.]
Six Overtures for the Harpsichord or Spinnet. [British Library, London].
 Performers' Facsimiles, 161. New York, [1997]. 24 x 31 cm, 33 pp. Line-cut of the Walsh edition, London, [1745], arranged for keyboard. Wrappers. \$20
- 7509 [Voluntaries, keyboard]
Twelve Voluntaries of the Organ or Harpsichord or Spinnet. [British Library, London].
 Performers' Facsimiles, 192. New York, [1997]. 26 x 32 cm, 36 pp. Line-cut of the London, [1779] edition. Wrappers. \$20
- GRIEG, Edvard, 1843-1907**
 4510 [Concerto, piano & orch, op.16]
Konsert for klaver og orkester, a-moll, op.16 / Piano Concerto in A Minor, op.16. Facsimile Edition of the Original Manuscript in the National Music Collection, the Royal University Library, Oslo, Ms 67:14. Introduction by Einar Steen-Nøkleberg.
 Oslo, 1993. 26 x 34 cm, 10, 138 pp. Beautiful full-color facsimile of the autograph fair copy score from the Summer of 1868. After its completion the manuscript was used for a number of concerts—including the premiere in Copenhagen and a performance in Leipzig—and bears clear traces of corrections and changes to the orchestration. Although Grieg initially had difficulty finding a publisher (Fritsch in Leipzig accepted it 1872) the piece has become one of the most frequently played compositions of its kind. Introduction in Nor-Eng. Bibliophile edition of 500 copies issued on the occasion of the 150th anniversary of the composer's birth. Attractive binding in full linen with signature of Grieg embossed in gold on the cover. \$275 <http://www.omifacsimiles.com/brochures/grieg.html>
- GRIGNY, Nicolas de, 1671-1703**
 2907 [Masses & hymns, organ, book 1 (composite sources)]
Premier livre d'orgue [contenant une messe et les hymnes des principales fêtes de l'année]; Édition originale, 1699; Copie manuscrite de J.S. Bach; Copie manuscrite de J.G. Walther. [Bibl. Nationale de France, Paris; Stadt- & Landesbibl. Frankfurt; Staatsbibliothek Berlin].
 La Musique Française Classique de 1650 à 1800, 139. Courlay, 2000. Oblong, 4°, 3 vols, xlviii, 207 pp. Line-cut of the Paris, 1699, supplemented by the manuscript copy by J.S. Bach and J.G. Walther. Introduction in Fr-Eng-Ger by P. Hardouin, P. Lescat, J. Saint-Arroman et J.C. Tosi. Wrappers. \$114
- GRIMM, Julius Otto, 1827-1903**
 305 [Polka, piano]
Zukunfts-Brahmanen-Polka dem lieben Johanni Kreisler juniori (Pseudonymo Brahms) dediziret. Herausgegeben von Otto Biba.
 Tutzing, 1983. 23 x 32 cm, 10, with 3 pp. 2-color facsimile of a jocular piece composed by Grimm for piano and presented to Brahms on his 21st birthday. Beautiful period border decorations. With transcription of Grimm's dedicatory note, a practical edition, and afterword in Ger. Wrappers. \$31

- GUGL, Matthäus, c.1683-1721**
 8080 *Fundamenta partiturae. Kurtzer und gründlicher Unterricht, den General-Bass, oder Partitur, nach denen Reglen richt und wohl schlagen zu lernen.* [Stadtbibl., Ulm].
 Faksimile-Edition Ulm, 25. Stuttgart, 2002. Oblong, 22 x 18 cm, 52 + 52 pp. Line-cut of the Augsburg & Innsbruck, 1757 edition, and the Augsburg, 1777 edition. Hardbound. \$42
- GUGLIELMI, Pietro Alessandro, 1728-1804**
 7131 [Sonatas, harpsichord / piano, op.3]
Sei sonate per il clavicembalo o forte piano.
 Associazione Clavicembalistica Bolognese, 5. Rome, 1987. Oblong, 30 x 21 cm, vii, 27 pp. Line-cut of the London, c.1772 edition. Preface in It-Eng by Paola Bernardi. Wrappers. \$20
- GUNN, Barnabus, c.1680-d.?**
 7809 [Lessons, harpsichord]
Six Setts of Lessons for the Harpsichord. [King's College, Cambridge].
 Alston, 1998. Oblong, 29 x 21 cm, i, 51 pp. Line-cut of the John Johnson edition, London, c.1734. The lessons show elements of the suite, organ voluntary and the sonata. Ring binding. \$32
- HAESSLER, Johann Wilhelm, 1747-1822**
 4916 [Caprice & sonata, piano, op.5]
Caprice et sonate pour le piano-forte, op.5.
 Biblioteca Classica, 46. Rotterdam, 1985. 4°, 18 pp. Line-cut of the Moscow, c.1800 edition. Wrappers. \$13
- 4915 [Fantasy & sonata, piano, op.4]
Fantaisie et sonate pour le piano-forte, op.4.
 Biblioteca Classica, 47. Rotterdam, 1985. 4°, 13 pp. Line-cut of the C.F. Schilbach edition, Moscow, c.1800. Wrappers. \$13
- HANDEL, George Frideric, 1685-1759**
 8600 [Concerto, oboe & orch, arr.]
Handel's Celebrated Oboe Concertos Adapted for the Organ, Harpsichord or Piano Forte.
 Reproduktionen Historische Ausgaben, 7. Berlin, c.1990. 4°. 40 pp. Line-cut of the London, 1785 (first) edition, arranged for keyboard solo. Wrappers. \$28
- 8316 [Concerti, organ, orch, op.4, HWV 289-294]
Six Concertos for the Organ and Harpsichord. Opera Quarta.
 Huntingdon, n.d. 4°. Xerographic reprint of the Walsh edition. Scored for Scored for org, ob 1-2, vln 1-2, vla, vc/bass, vln 1-2 rip, vc/bass rip. Wrappers. \$59
- 8405 [Concerti, organ, orch, op.4, HWV 289-294]
Six Concertos for the Organ and Harpsichord. Opera Quarta.
 Performers' Facsimiles, 220. New York, [2004]. 4°, 10 partbooks, 153 pp. Line-cut of the Walsh edition, London, [1738]. Unlike Walsh's editions of Handel's opp.1-3 which were probably pirated, the Concertos for the Organ, op.4 were issued with the composer's cooperation (so the title-page claimed). Scored for org, ob 1-2, vln 1-2, vla, vc/bass, vln 1-2 rip, vc/bass rip. Wrappers. \$85
- 8997 [Fugues & Voluntaries, keyboard, HWV 605-610]
Six Fugues or Voluntaries for the Organ or Harpsichord. Troisième Ovarage. [private collection].
 Performers' Facsimiles, 272. New York, [2008]. Oblong, 34 x 24 cm, 25 pp. Line-cut of the Walsh edition, London, 1735. Wrappers. \$20
- 317 [Overtures, arr., HWV 456; 482, etc.]
XXIV Overtures Fitted to the Harpsichord or Spinnet.
 Bibliotheca Musica Bononiensis, IV/60. Bologna, 1984. 22 x 31 cm, 96 pp. Line-cut of the Walsh, London, n.d. edition. Contains the overtures, arranged for harpsichord, to Partenope, Lotario, Tolomeo, Serse, Riccardo Primo, Admeto, Admeto 2, Alessandro, Scipione, Rodelinda, Tamerlano, Amadis, G. Cesare, Flavio, Acis & Galatea, Radamisto, The Water Musick, Teseo, Il pastor fido, Ottone, Muzio Scevola, Floridante & Rinaldo. Laid paper. Linen.
- 2046 [Water Music, harpsichord, arr.]
Handel's Celebrated Water Musick Compleat. Set for the Harpsichord, to which is Added, Two Favourite Minuets, with Variations for the Harpsichord, by Geminiani.
 Performers' Facsimiles, 14. New York, [1987]. 25 x 33 cm, 27 pp. Line-cut of the Walsh edition, London, [1743]. Wrappers. \$18
- HAVINGHA, Gerhardus, 1696-1753**
 3474 *Oorspronk en Voortgang der Orgelen, met de Voortreffelykheit van Alkmaars groote Orgel (Alkmaar, 1727). . . Facsimile-uitgave verzorgd en van inleiding voorzien door Arend Jan Gierveld.*
 Bibliotheca Organologica, 13. Buren, 1985. 10 x 18 cm, 105, 230 +28 +38 pp. Line-cut of the Alkmaar, 1727 edition. The first Dutch publication on organ building and organ history. Together with a facsimile of Jacob Wognum's Verdediging tegen de lasterende Voorreden over de Oorspronk en Voortgang der Orgelen and A.E.E. Veldcamp's Onderrichtinge wegens eeinge Perioden tegens hem Uitgegeven in het Boek, genaamt Oorspronk en Voortgang der Orgelen. Linen (also available in wrappers). \$108
- 4547 [Suites, keyboard]
VIII Suites voor de Clavecymbal off Spinnet. Amsterdam, Michel Charles le Cène, 1725. Facsimile Edition with an Introduction by Clemens Romijn.
 Utrecht, 1990. 22 x 31 cm, vi, 69 pp. Line-cut of the Amsterdam, 1725 edition. Wrappers. \$24
- HAYDN, Franz Joseph, 1732-1809**
 4917 [Fantasy, harpsichord / piano, op.58]
Fantasia per il clavicembalo o forte-piano. Opera 58.
 Biblioteca Classica, 51. Rotterdam, 1988. Oblong, 30 x 21 cm, 10 pp. Line-cut of the Artaria edition, Vienna, 1789. Plastic ring binding. \$13
- 9027 [Quartet, strings, op.76,3]
Gott! Erhalte Franz den Kaiser (Hob. XXVIa: 4) und Streichquartett Op.76, Nr.3 (Hob. III:77), "Kaiserquartett" (Variationensatz). Vollständige Faksimile-Ausgabe im Originalformat der Mus. Hs. 16.501 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.
 Musica Manuscripta, 3a. Graz, 2008 32 x 23 cm, 26, 24 pp. Deluxe bibliophile facsimile in the original format of a composite ms comprising various versions of the hymn "Gott! erhalte Franz den Kaiser", which has served as the Austrian National Anthem for more than 140 years. The fascicle contains: 1) 1st ms version of the melody (sketch material on the backside), 2) fair copy of the harmonized version with Haydn's signature, 3) 1st version of the harmonized version with some erasures and corrections 4) complete score for unison voices and orchestra with signs of corrections, 5) four variations of the hymn for string quartet (= "Kaiser" quartet Hob. III: 77), 6) 1st printed edition of the hymn from 1787 with manuscript notations on the final page. Commentary in Ger. Binding after the original, with slipcase. \$263
http://www.omifacsimiles.com/brochures/haydn_gott.html
- 327 [Sonata, piano, Hob. XVI:26]
Klaviersonate A-Dur. Hob. XVI 26. Faksimile nach dem Autograph, im Besitz der Staatsbibliothek Stiftung Preussischer Kulturbesitz, Berlin.
 [Henle Music Facsimiles, 2]. Munich, 2/ 1982. Oblong, 32 x 23 cm, 8, 2 pp. Fine 2-color colotype of the autograph. Afterword in Ger by Jens Peter Larsen. Laid paper, wrappers. \$61
- 329 [Sonata, piano, Hob. XVI:49]
Piano Sonata E Flat Major, Hob. XVI:49. Edited from the Autograph and the First Edition by Christa Landon. Fingering by Oswald Jonas.
 Urtext Edition + Facsimile. Vienna, 1964. 4°, 20 (oblong), 21 pp. Halftone, plus new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$24
- 332 [Variations, "Gott Erhalte", keyboard]
"Gott Erhalte". Variations on the Imperial Anthem. Authentic Keyboard Version after Hob. III/77 II. Edited from the Autograph and the First Edition and with Fingering Added by Franz Eibner and Gerschon Jarecki. [Stefan Zweig Collection, Staatsbibliothek Preussischer Kulturbesitz, Berlin].
 Urtext Edition + Facsimile. Vienna, 1975. 4°, 4 (oblong), vii, 6 pp. Halftone, together with new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$17

- 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 for 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. \$86
http://www.omifacsimiles.com/brochures/haydn_var.html
- HEINICHEN, Johann David, 1683-1729**
- 7874 *Neu erfundene und Gründliche Anweisung zu vollkommener Erlesung des General-Basses.*
 Documenta Musicologica, I/40. Kassel, 1999. 8°. Line-cut of the Hamburg, 1711 edition. Introduction in Ger-Eng-Fr. Hardbound. \$70
- HELMONT, Charles-Joseph van, 1715-1790**
- 8359 *Pièces de clavecin, op.1 (Bruxelles, 1737). Introduction by Robert Wangermée. [Paris, Bibliothèque Nationale].*
 Musica Bruxellensis, III. Brussels, 2005 24 x 36 cm, 45 pp. Line-cut of the Brussel, 1737 edition. Preface in Fr. Wrappers. \$34
<http://www.omifacsimiles.com/brochures/robson.html>
- 8860 *Pièces de clavecin, 1737.*
 Collection FacsiMusic. Courlay, 2007. 21 x 29 cm, 16 pp. Line-cut of the L. Krafft edition, Brussels, [1737]. Wrappers. \$11
- HENKEL, Michael, 1780-1851**
- 4918 *24 leichte vermischte Orgelstücke, op.26.*
 Bibliotheca Classica, 54. Rotterdam, 1988. 4°, 13 pp. Line-cut of the Leipzig, 1813 edition. Wrappers. \$15
- HENRY D'ANGLEBERT, Jean, 1635-1691**
- 835 [Pièces, harpsichord, 2nd ed.]
Pièces de clavecin. Facsimile of the 1689 Paris Edition.
 Monuments of Music and Music Literature in Facsimile, I/4. New York, [1996]/1965. 4°, 128 pp. Line-cut of the Paris, second edition, "after 1691" according to D. Herlin. Laid paper, clothbound.
- 2915 [Pièces, harpsichord, 1st ed. + MS]
Pièces de clavecin. Édition originale – 1689 et Pièces manuscrites (Rés 89^{ter}) (manuscrit intégral). [Gemeentemuseum, The Hague; Bibl. Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 126. Courlay, 1999. 4°, 2 vols, 56, 134/180 pp. Line-cut of the Paris, [1689] edition (first impression), plus the MS Rés 89^{ter}, which contains earlier (not as precisely ornamented) states of the printed versions, lute pieces transcribed for harpsichord, and unpublished works by D'Anglebert and Charbonnières. Wrappers. \$112
- 8154 [Pièces, harpsichord, Amsterdam ed.]
Pièces de clavessin avec la maniere de les jouer diverses chaccannes, ouvertures & autres airs de Monsieur Lully mis sur cet instrument Avec quelques fugues pour l'orgue. [Yale University, New Haven].
 Performers' Facsimiles, 245. New York, [2002]. 24 x 31 cm, 72 pp. Line-cut of the Roger edition, Amsterdam, c.1704, in upright format. Includes the same music as the earlier (oblong) editions, but abbreviates the appendix of ornaments. Wrappers \$20
- HESS, Joachim, 1730-1810**
- 3552 *Disposition der merkwürdigste Kerk-orgelen, welken in de zeven Vereenigde Provinciën / Brief aan den Heer Joachim Hess, ten geleide van eene naauwkeurige Beschrijving van het nieuwe en uitmuntende Orgel in de St. Stephanus of Grote Kerk binnen Nijmegen. Introduction and Notes by A.J. Gierveld.*
 Bibliotheca Organologica, 11. Buren, 1982. 8°, 310 pp. Line-cut of the Gouda, 1774 and Nijmegen, 1782 editions. Cloth. (also available in wrappers). \$81
- 3551 *Luister van het orgel, of naauwkeurige aanwijzing, hoe men door eene gepaste registrering en geschikte bespeeling.*
 Bibliotheca Organologica, 10. Buren, 1976. 8°, 40, xii, 78 pp. Line-cut of the Gouda, 1772 edition. Wrappers. \$37
- HEURN, Johan van, 1751-1815**
- 3562 *De Orgelmaaker behelzende eene uitvoerige beschrijving van alle de uit- en inwendige deelen des orgels, en handleiding tot het maaken, zamenbrengen en herstellen derzelven.*
 Bibliotheca Organologica, 56. Buren, 1989. 8°, c.1250 pp. Line-cut of the Dordrecht, 1804-1805 edition. Cloth. 4 vols. \$314
- HILLER, Johann Adam, 1728-1804**
- 3874 *Allgemeines Choral-Melodienbuch [für Kirchen und Schulen, auch zum Privatgebrauche in vier Stimmen gesetzt: zur Bequemlichkeit der Orgel- und Clavierspieler auf zwei Linien zusammengezogen]. [Private collection].*
 Hildesheim, 1978. Oblong, 27 x 19 cm, 209 pp. Line-cut of the Leipzig, n.d. edition. Linen. \$60
- 8510 *Zur Guitarre. Impromptu für Pianoforte componirt und Frau Ida Ziegler in Winterthur angeeignet.*
 Reproduktionen Historische Ausgaben, 8. Berlin, n.d., 4°, 5 pp. Line-cut of the Friedrich Kistner edition, Leipzig, n.d. (plate. no. 2542). Wrappers. \$8
- HINDEMITH, Paul, 1895-1963**
- 7129 [Ludus tonalis, piano]
Ludi Leonum. Faksimile-Ausgabe eines von Paul Hindemith kolorierten Exemplares des "Ludus tonalis" aus dem Jahre 1950.
 Mainz, 1994. 23 x 31 cm, 60, iv pp. Full-color facsimile of the illustrated Schirmer edition (New York, 1950), issued on the occasion of the 100 birthday of the composer. Written in New Haven in 1942, Ludus tonalis is P.H.'s longest, most important and ambitious piano composition. On its publication in 1950 the composer personally illustrated a copy with lions in hundreds of disguises & positions related to the musical structure. It was presented to his wife, Gertrud, born under the sign of Leo, on her 50th birthday. Afterword in Eng-Ger-Fr-Sp-Jap by Giseller Schubert. Handsome paper boards with colored illustration of a lion playing a piano. \$58
http://www.omifacsimiles.com/brochures/hind_lt.html
- HODERMAN, George Caspar, 18th c.**
- 8461 [Fugues, keyboard, op.1]
Six fugues pour les orgues ou le clavecin, œuvre première (c.1780). Edited in Facsimile with an Introduction by Wil Dekker. [Toonkunst-Bibliothek, Amsterdam].
 Dutch Music Facsimiles, 11. Utrecht, 2002. 4°, ix, 17 pp. Line-cut of the Siegfried Markordt edition, c.1780, Amsterdam. Part of a composite volume which contained 11 organ works. Wrappers. \$32
- HOFFMEISTER, Franz Anton, 1754-1812**
- 8884 [Variations, keyboard]
Variationi per il clavicembalo o piano forte.
 Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 16 pp. Line-cut of the Vienna, [1799] edition. Wrappers. \$10
- HONAÛER, Leontzi, fl.1735-1778**
- 2741 [Sonatas, harpsichord, books 1 & 2]
Six sonates pour le clavecin. Livre premier [-second]. Gravé par Mme. Oger.
 Clavecinistes Européens du XVIIIe Siècle, X. Geneva, 1986. 4°, 96 pp. Line-cut of the Paris, 1761-64 edition. Sonatas in 3 movts. Wrappers. \$81
- HOOK, James, 1746-1827**
- 3792 [Sonatas, piano/harpsichord, flute/violin, op.54]
Six Sonatas for the Piano Forte, or Harpsichord, with an Accompaniment for the German Flute or Violin, Op. LIV.
 Performers' Facsimiles, 85. New York, [1990]. 25 x 32 cm, 27 pp. Line-cut of the London, 1788 edition. Wrappers. \$18
- HUGL, Franz Anton, c.1693-d.?**
- 4372 [Partitas, harpsichord, nos.1-3]
Parthia I-II-III für Cembalo [aus Dreyssig Cammer- oder Galanterie-Stück vor das Clavier in VI Parthien vertheilet]. Passau 1738. Facsimile-Edition.
 Musik aus Ostbayern, 3. Altötting, 1987. Oblong, 30 x 21 cm, 21, i pp. Line-cut of the Passau, 1738 edition. Hugl points out in the preface the possibility of doubling the melody line with a flute or violin. Afterword in Ger by Konrad Ruhland. Wrappers. \$10

- 4373 [Partitas, harpsichord, nos.4-6]
Parthia IV-V-VI für Cembalo [aus Dreyssig Cammer- oder Galanterie-Stück vor das Clavier in VI Parthien vertheilét]. Passau 1738. Facsimile-Edition.
 Musik aus Ostbayern, 13. Altötting, 1988. Oblong, 30 x 21 cm, i, 21 pp. Line-cut of the Passau, 1738 edition. Preface in Ger by Konrad Ruhland. Wrappers. \$11
- HÜLLMANDEL, Nicolas Joseph, 1751-1823**
- 4919 [Divertissement, piano/harpsichord, op.7]
Six divertissements ou Ite suite de petits airs pour le piano forte ou le clavier. Œuvre VIIe.
 Bibliotheca Classica, 27. Rotterdam, [1984]. Oblong, 30 x 21 cm, 26 pp. Line-cut of the author's edition, Paris, c.1775-1783. Plastic ring binding. \$20
- HÜLPHERS, Abraham Abrahamsson, 1734-1798**
- 3561 *Historisk Afhandling om Musik och Instrumenter särdeles om Orgwerks. . . With an English Introduction by Thorild Lindgren and a Note on the Organs by Peter Williams. [Musikhistoriska museet, Stockholm].*
 Bibliotheca Organologica, 35. Buren, 1971. 11 x 19 cm, 28, 353, plus 4 foldouts pp. Line-cut of the Westerås, 1773 edition. Cloth. \$66
- HUMMEL, Johann Nepomuk, 1778-1837**
- 4921 [Airs variés, piano]
Trois airs variés pour le clavecin, op.1.
 Bibliotheca Classica, 140. Rotterdam, 1988. 4°, 18 pp. Line-cut of the Amsterdam, c.1792 edition. Plastic ring binding. \$18
- 8599 *La galante, rondeau agréable & brillant pour le pianoforté seul. Œuvre 120.*
 Reproduktionen Historische Ausgaben, 6. Berlin, 1990. 4°. 12 pp. Line-cut of the Leipzig, n.d. edition (Fr. Kistner, VNr. 967). Wrappers. \$9
- 2899 [Method, piano]
Ausführliche theoretische-practische Anweisung zum Piano-Forte-Spiel vom ersten Elementar-Unterrichte an bis zur vollkommensten Ausbildung.
 Straubenhardt, 1989. 25 x 31 cm, iv, 480 pp. Line-cut of the second edition, Vienna 1838 by Tobias Haslinger. One of the most important pedagogical works devoted to the piano from this period. With preface in Ger by Andreas Eichhorn. Hardbound. \$139
- 2737 [Method, piano]
Méthode complète théorique et pratique pour le piano-forte. Traitant de tout ce qui a rapport à cet instrument depuis les premiers éléments jusqu'au plus haut degré de perfection.
 Geneva, 1982. 4°, 480 pp. Line-cut of the Paris, 1838 edition. Hardbound. \$253
- 4975 [Nocturne, piano, 4 hands, op.99]
Nocturne à 4 mains pour le piano forte, op.99.
 Bibliotheca Classica, 30. Amsterdam, 1993. Oblong, 4°, 26 pp. Line-cut of the Leipzig, c.1826 edition. Plastic ring binding. \$18
- 2808 [Potpourri, harpsichord, guitar, op.53]
Potpourri pour le clavecin avec accomp. de guitare Op: 53. Introduction: Peter Pieters. [Österr. Nationalbibl., Vienna].
 Facsimile Series, III/2. Peer, 1989. Oblong & upright, 33 x 24 cm, ii, 13 pp. Line-cut of the Vienna, c.1815 edition. Contains fragments from Jean de Paris, La Vestale, Don Juan, etc. Wrappers with folder. \$8
- 4920 [Variations, piano]
Variazioni facili per fortepiano.
 Bibliotheca Classica, 31. Rotterdam, 1987. 4°, 10 pp. Line-cut of the Milan, c.1827 edition. Wrappers. \$13
- 3774 [Works, piano, complete]
Variations for the Piano. Introduction by Joel Sachs.
 The Collected Works, 2. New York, 1989. Oblong, 31 x 23 cm, c.225 pp. Line-cut and halftone of the first edition. 23 compositions, five of which are reproduced from contemporary mss. Cloth. \$105
- JACQUET DE LA GUERRE, Élisabeth, 1659-1729**
- 7451 [Pièces, harpsichord, book 1]
Les pièces de clavecin. Premier livre. Paris (s.d. = 1687). [Biblioteca del Conservatorio B. Marcello, Venice].
 La Musique Française Classique de 1650 à 1800, 104. Courlay, 1997. Oblong, 31 x 23 cm, 12, 83 pp. Line-cut of Paris, [1687] edition. Introduction in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$48
- 9111 [Pièces, harpsichord, book 1]
Edited by Catherine Cessac and Arthur Lawrence. [private collection, Catherine Cessac].
 Critical Facsimiles, 9. New York, 2009. Oblong, 26 x 20 cm, xii, 86, 28 pp. Line-cut of the Paris, [1687] edition. Includes apparatus listing all editorial emendations. Wrappers. Special sale price \$10 eff. 7/15/23, regularly \$30
- 7668 [Pièces, harpsichord, violin; Sonatas, harpsichord, violin]
Sonates pour le violon et basse continue, 1707. Présentation par Catherine Cessac. [British Library, London].
 La Musique Française Classique de 1650 à 1800, 114. Courlay, 1999. Oblong, 33 x 24 cm, x, 62 pp. Line-cut of Paris, 1707 edition. Wrappers.
- 7884 [Sonatas, harpsichord, violin]
Pièces de clavecin qui peuvent se jouer sur le violon, 1707. Présentation par Catherine Cessac et Jean Saint-Arroman. [Bibl. Nationale de France, Paris].
 La Musique Française Classique de 1650 à 1800, 114. Courlay, 2000. Oblong, 31 x 23 cm, xi, 29 pp. Line-cut of Paris, 1707 edition. Introduction in Fr-Eng-Ger. Wrappers. \$26
- JADIN, Hyacinthe, 1769-1800**
- 2726 [Sonatas, piano, op.4 & 5]
Trois sonates pour le forte piano, œuvre 4e; Trois sonates pour le forte-piano, œuvre 5e.
 Musique pour le Piano-Forte, V. Geneva, 1983. 22 x 30 cm, 59 pp. Line-cut of the Paris, c.1796 edition (Magasin de musique à l'usage des fêtes nationales). Wrappers. \$40
- JADIN, Louis-Emmanuel, 1768-1853**
- 2725 [Sonatas, harpsichord/piano, 4 hands, op.2]
Trois sonates à quatre mains pour le clavecin ou forte-piano. Œuvre 2e.
 Musique pour le Piano-Forte, IV. Geneva, 1983. Oblong, 30 x 22 cm, 30 pp. Line-cut of the Paris, c.1794 edition. Wrappers. \$30
- JAN OF LUBLIN, fl.1540-1550**
Tabulatura oganowa Jana z Lublina. 1. Indeks Tematyczny, Indeks Alfabetyczny, Facsimile. Wydala Krystyna Wilkowska-Chominiska Instytut Sztuki Polskiej Akademii Nauk.
 Monumenta Musicae in Polonia, B/1. Warsaw, 1964. 25 x 31 cm, 54, 521 pp. Halftone on glossy paper. One of the most important Polish monuments of music from the first half of the 16th c. Includes also works by Bianchini, Cavazzoni, Josquin and others. Linen. \$175
- JANOVKA, Tomas, 1669-1741**
- 2115 *Clavis ad thesaurum magna artis musicae. . . Prag 1701. [Bibliothèque Royale Albert II, Brussel].*
 Dictionarium Musicum, 2. Buren, 1973. 15 x 23 cm, 343 pp. Line-cut of the Prag, 1701 edition. Along with Brossard's Dictionnaire de musique one of the first modern dictionaries of musical terms. Wrappers. \$66
- JOHNSEN, Hinrich Philip, 1717-1779**
- 873 [Sonatas, harpsichord]
Sei sonate per il cembalo. Faksimiltryck av kompositörens autograf i Kungl. Musikaliska Akademiens bibliotek i Stockholm.
 Autographus Musicus, 16. Bandhagen, 1979. Oblong, 30 x 23 cm, ii, 24 pp. Halftone of the c.1754 autograph. Each sonata consists of one movt in two parts. Introduction in Eng by Eva Nordenfelt-Åberg. Wrappers. \$18
- JOLLAGE, Charles Alexandre, b.?-1761**
- 874 [Pièces, harpsichord, book 1]
Premier livre de pièces de clavecin.
 Clavecinistes Français du XVIIIe Siècle, XXIII. Geneva, 1986. 21 x 28 cm, 34 pp. Line-cut of the Paris, 1738 edition. Contains 22 pieces. Jollage was formerly organist of Notre Dame de Paris. Wrappers. \$40

- 8806 [Pièces, harpsichord, book 1]
Premier livre de pièces de clavecin. 1738. [Bibliothèque Nationale, Paris].
 Collection FacsiMusic. Courlay, 2007. 21 x 29 cm, 34 pp. Line-cut of the Paris, 1738 edition. Contains 22 pieces. Jollage was formerly organist of Notre Dame de Paris. Wrappers. \$13
- JONES, Richard, b.?-1744**
- 7777 *Suits or Setts of Lessons for the Harpsicord or Spinnet. Consisting of Great Variety of Movements as Preludes Aires Toccats All'mands Jiggés Corrents Borre's Sarabands Gavots Minuets X&c. &c. [Library of Congress, Washington, DC].*
 Performers' Facsimiles, 242. New York, [2000]. 24 x 31 cm, 59 pp. Line-cut of the London, [1732] edition. Wrappers. \$23
- JUSTICE, Richard, 18th c.**
- 7805 [Lessons, harpsichord]
Six Sets of Lessons for the Harpsichord. [King's College, Cambridge].
 Alston, 1998. 21 x 29 cm, i, 41 pp. Line-cut of the John Johnson edition, London, c.1753. Ring binding. \$19
- KALLIWODA, Johann Wenzeslaus, 1801-1866**
- 4922 *Solo pour le pianoforte, op.68/1.*
 Bibliotheca Classica, 35. Rotterdam, 1984. 4°, 12 pp. Line-cut of the Leipzig, c.1836 edition. Wrappers. \$13
- KAYSER, Isfrid, 1712-1771**
- 8119 *Cantatae sacrae [complectentes arias XVIII. cum recitativis, et alleluja plerisque anni festivitatis accommodatas à voce sola, 2. violinis, alto viola, et organo. [Stadtbibl., Ulm].*
 Faksimile-Edition Ulm, 13. Stuttgart, 2002. 20 x 32 cm, 5 partbooks, c.270 pp. Line-cut of the Munich, c.1746 edition. Scored for solo voice, 2 vln, vla & bc (organ). Hardbound in decorative paper, with slipcase. \$109
- KELWAY, Joseph, b.?-1782**
- 4876 [Sonatas, harpsichord]
Six Sonatas for the Harpsicord.
 Huntingdon, [1993]. Oblong, 37 x 26 cm, 45 pp. Line-cut of the Welcker edition, London, 1764. Wrappers. \$17
- 8422 [Sonatas, harpsichord]
Six Sonatas for the Harpsicord. [Library of Congress, Washington, DC].
 Alston, 2004. Oblong, 37 x 26 cm, ii, 45 pp. Line-cut of the Welcker edition, London, 1764. Preface by John R. Edmonds. Wrappers. \$28
- KERLL, Johann Caspar von, 1627-1693**
- 9624 *Modulatio organica [super magnificat octo ecclesiasticis tonis respondens]. Michael Wening / München 1686. [Proske-Bibliothek Regensburg, AN64].*
 Faksimile-Edition Rara, 88. Stuttgart, 2020. Oblong, 24 x 19 cm, 90; 13 pp. Line-cut of the elegant Munich, 1686 edition; this particular print in the holdings of the Proske-Bibliothek includes additional music—ca. 5 toccatas—in manuscript (approx. 272 bars), added at the end; the unknown copyist has added the inscription "Gugi [or Giegil] Caspar Kerl". Hardbound, with decorative paper boards. \$63
- KINDERMANN, Johann Erasmus, 1616-1655**
- 9620 *Des Erlösers Christi [und sündigen Menschens heylsames Gespräch]. Nürnberg / Wolfgang Endter [1643]. [Proske-Bibliothek Regensburg, A40b].*
 Faksimile-Edition Rara, 87. Stuttgart, 2020. 21 x 33 cm, 28, i pp. Line-cut of the Nuremberg, 1643 edition. Oratorio setting on the spiritual poetry "Salutary Conversation of the Redeemer Christ and Sinful Man", consisting of 7-part chorus, soloists and instrumental accompaniment and instrumental "symphonias". The print is in many ways an unrealized short score with performance queues typical of the period. Hardbound in decorative paper boards. \$39
- 8871 *Harmonia organica [in tabulaturam germanicam composita: I. Praeambula per omnes tonos figurales, II. Fantasiae, III. Fuga, IV. Intonationes, V. Magnificat], Nürnberg, 1645. [Bibl. Jagiellońska, Krakow].*
 Faksimile-Edition Krakau, 11. Stuttgart, 2007. 21 x 32 cm, 56 pp. Line-cut of the Nuremberg, 1645 edition. 25 short pieces in contrapuntal style, of which 14 are preludes in the 7 authentic and plagal modes, and 1 is a triple fugue on 3 chorale melodies. One of the first German organ collections to be engraved. Laid paper. Hardbound, with marbled paper boards. \$44
- 9619 *Opitianischer Orpheus, das ist musicalischer Ergetzlichkeitene, erster Theil mitt 1. und 2. Stimmen ne., von dem General Baß darzu noch 3 Violi in Rittornelli. . . Cantus sive Tenor et Bassus Continuus / Opitianischer Orpheus, das ist Musicalischer Ergetzlichkeiten Ander Theil mit einer signiden Stimm/sanpreinem amoroischen Dialogo, mit zweneu/neben dem Basso Generali, für einen Organ-Theorb ober Lautenisten accommodirt. . . cantus sive tenor, & Bassus continuus]. Nürnberg / Wolfgang Endter 1642. [Proske-Bibliothek Regensburg, A40a].*
 Faksimile-Edition Rara, 86. Stuttgart, 2020. 21 x 33 cm, 26, 24, i pp. Line-cut of the Nuremberg, 1642 edition. 27 strophic settings for 1-2 voices (mainly for "cantus or tenor", but some for tenor or baritone alone) and basso continuo. With instrumental rittornelli for violins, viols & theorbo. "Opitianischer Orpheus" = songs based on poetry by Martin Opitz. Hardbound in decorative paper boards. \$39
- KINKEL, Johanna, 1810-1858**
- 3523 *Acht Briefe an eine Freundin über Clavier-Unterricht.*
 Straubenhardt, 1989. 11 x 19 cm, 86 pp. Line-cut of the Stuttgart & Tübingen, 1852 edition. Coverboards in decorative paper. \$15
- KIRCHER, Athanasius, 1602-1680**
- 2556 *Mursurgia universalis. Zwei Teile in einem Band. Mit einem Vorwort, Personen-, Orts-, und Sachregister von Ulf Scharlau. [Niedersächsische Landesbibl., Hannover].*
 Hildesheim, 4/ 2006. 20 x 27 cm, 2 vols, xxxii, 1413 pp. Line-cut of the Rome, 1650 edition. Linen. \$429
- KIRCHHOFF, Gottfried, 1685-1746**
- 9684 *L'A.B.C. Musical. Contenant des preludes et des fugues de tous les tons pour l'orgue, ou le clavecin. Fort utile aux disciples pour apprendre à accompagner de la basse continue et à faire des preludes et des fugues. Faksimile Nachdruck 2004 der Originalausgabe Amsterdam ca. 1734 herausgegeben, kommentiert und Generalbaß realisiert von Anatoly Milka.*
 St. Petersburg, 2004 Oblong, 28 x 21, xxvii, 33, 66 pp. Line-cut of the Witvogel edition, Amsterdam, 1734. An important source for partimento. Kirchoff provides a single figured bass line, then the performer is expected to expand this into a filled-out prelude and fugue. The importance of this—alongside such works as J.S. Bach's Well-Tempered Clavier—cannot be overstated. The work was considered lost until a copy was found in the State Conservatory in St. Petersburg. With complete realizations of the basso continuo examples. Commentary in Rus-Ger. Hardbound. \$46 <http://www.omifacsimiles.com/brochures/kirchhoff.html>
- KIRNBERGER, Johann Philipp, 1721-1783**
- 8851 [Fuges, keyboard]
Huit fugues pour les clavecin ou l'orgue - 1777.
 Collection FacsiMusic. Courlay, 2007. 21 x 29 cm, 16 pp. Line-cut of the Hummel edition, Berlin, [1777]. Wrappers. \$10
- KITTEL, Johann Christian, 1732-1809**
- 2194 *Der angehende praktische Organist. With an Introduction by Gerard Bal.*
 Bibliotheca Organologica, 72. Buren, 1981. Oblong, 25 x 22 cm, 70, 305 pp. Line-cut of the Erfurt, 1801-1808 edition. Hardbound. \$137
- 2980 *Der angehende praktische Organist. Reprint der Ausgaben: Teil 1, Erfurt, 2. vermehrte und verbesserte Auflage 1808; Teil 2, Erfurt 1803; Teil 3, Erfurt 1808. Mit einem Nachwort von Gerard Bal. [Musikbibl. der Stadt, Leipzig].*
 Leipzig, 1986. Oblong, 24 x 20 cm, 313, [xvi] pp. Line-cut of the Erfurt, 1808, 1803, & 1808 edition. Linen, with slipcase in marbled paper. \$42
- KNECHT, Justin Heinrich, 1752-1817**
- 4991 *Vollständige Orgelschule für Anfänger und Geübtere. Faksimile der Ausgabe Leipzig 1795-1798, herausgegeben von Michael Ladenburger.*
 Wiesbaden, 1989. 4°, 3 vols, x, 472, ix pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, 1795-1798. Wrappers. \$82
- KNOCK, Nicolaas Arnoldi, 1759-1794**
- 3557 *Dispositien der merkwaardigste Kerk-Orgelen welken in de Provincie Friesland, Groningen en Elders aangetroffen worden.*
 Bibliotheca Organologica, 24. Buren, 1972. 8°, 83, xxx pp. Line-cut of the Groningen, 1788 edition. Afterword by Herman S.J. Zandt. Wrappers. \$37

- KODÁLY, Zoltán, 1882-1967**
 351 *Dance of Marosszék. Piano Solo. Facsimile Edition of the Manuscript (British Library, London, [Ms. UE-Loan 49/21]).*
 Vienna, 1982. 29 x 42 cm, 10, i pp. 2-color halftone of the fair copy in the original format. Issued for the centenary of the composer's birth. From this work the orchestral version was arranged. \$64
- KOLB, Carlman, 1703-1765**
 9610 *Certamen aonium [id est Lusum vocum inter se innocuè concertantium, continens praeambula, verset: atque cadentias ab oeto tonis. Pars prima]. o.O. / o.D. [Bischöfliche Bibliothek Regensburg]*
 Faksimile-Edition Rara, 81. Stuttgart, 2018. Oblong, 31 x 24 cm, 49 pp. Line-cut of the Augsburg, [1733] edition. Certamen aonium consists of 8 preludes, each with 3 verses in the form of short fughettas and a cadenza; the music is reminiscent of Gottlieb Muffat. Hardbound, with decorative paper boards. \$42
- KOZELUCH, Leopold, 1752-1818**
 4953 [Duet, piano, 4 hands, F major, op.19]
Duett for Two Performers on One Piano Forte or Harpsichord. Opera 19.
 Bibliotheca Classica, 37. Rotterdam, 1986. 4°, 16 pp. Line-cut of the A. Bland & Wellers edition, London, c.1790. Wrappers. \$13
- 8617 [Sonatas, keyboard, op.2]
Trois sonates pour le clavecin ou piano forte. Œuvre II.
 Musica Repartita, 351B. Utrecht, 1999. 21 x 30 cm, 34, ii pp. Line-cut of the J.J. Hummel edition, c.1780, Berlin. Afterword in Dut-Eng by J.H. van Krevelen. Wrappers. \$18
- KRADENTHALLER [Gradenthaller], Hieronymus, 1637-1700**
 9622 [Die Sieg-prachtende Liebe und Beherrscherin der ganzen Welt in einer Sing-Ode. Christoff Fischer / Regensburg 1672. [Proske-Bibliothek Regensburg, AN87].
 Faksimile-Edition Rara, 89. Stuttgart, 2020. 16 x 21 cm, 4, i pp. Line-cut of the Regensburg, 1672 edition. Aria for canto solo with basso continuo. Stiff paper binding with exposed thread. \$8
- KREBS, Johann Ludwig, 1713-1780**
 8852 [Clavier-Übung, keyboard, part 1]
Clavier-Übung. Préludes et chorals pour orgue (1e partie) - c.1744.
 Collection FacsiMusic. Courlay, 2007. 21 x 29 cm, 28 pp. Line-cut of the B. Schmid edition, Nuremberg, c.1744. Wrappers. \$12
- 8853 [Clavier-Übung, keyboard, part 2]
Clavier-Übung (Ile partie - Suite pour clavecin), c. 1744.
 Collection FacsiMusic. Courlay, 2007. Oblong, 29 x 21 cm, 16 pp. Line-cut of the Hafner edition, Nuremberg, c.1744. Wrappers. \$10
- 8854 [Clavier-Übung, keyboard, part 3]
Clavier-Übung (IIIe partie - 6 sonatines), c. 1744.
 Collection FacsiMusic. Courlay, 2007. Oblong, 29 x 21 cm, 16 pp. Line-cut of the Hafner edition, Nuremberg, c.1744. Wrappers. \$10
- KRIEGER, Johann Philipp, 1649-1725**
 7388 *Anmuthige Clavier-Ubung bestehend in unterschiedlichen Ricercarien, Praeludien, Fugen, einer Ciacona und einer auf das Pedal gerichteten Toccaten.* [Library of Congress, Washington, DC].
 Performers' Facsimiles, 162. New York, [1997]. Oblong, 28 x 20 cm, 75 pp. Line-cut of the Wolfgang Moritz Endters edition, Nuremberg, 1699. Wrappers. \$20
- KÜHMSTEDT, Friedrich, 1809-1858**
 4925 [Fantasia eroica, organ, op.29]
Fantasia eroica, op.29.
 Bibliotheca Classica, 42. Rotterdam, 1985. Oblong, 4°, 7 pp. Line-cut of the Leipzig, first edition. Wrappers. \$6
- 4924 [Grosse Doppel-Fuge, organ, op.28, b minor]
Grosse Doppel-Fuge in H-moll als effektvolles Concertstück für die Orgel. Op.28.
 Bibliotheca Classica, 41. Rotterdam, 1985. Oblong, 4°, 7 pp. Line-cut of the G. Wilh. Körner edition, Erfurt & Leipzig. Wrappers. \$6
- 4923 [Orgelstücke, organ, op.17]
Acht Orgelstücke verschiedener Art. Op.17.
 Bibliotheca Classica, 40. Rotterdam, 1985. Oblong, 4°, 7 pp. Line-cut of the Leipzig, first edition. Wrappers. \$6
- KÜHNNAU, Johann, 1669-1722**
 7139 *Frische Clavier Früchte, oder sieben Suonaten [von guter Invention und Manier] auff dem Claviere zu spielen. Leipzig 1696.*
 Archivum Musicum: Monumenta Musicae Revocata, 17. Florence, 1995. Oblong, 25 x 17 cm, 22, 103 pp. Line-cut of the Leipzig, 1696 edition. Considered the first keyboard sonatas to be published in Germany. Preface in It-Eng by Laura Alvini. Quarter linen.
- 7844 *Musikalische Vorstellung einiger biblischer Historien. Leipzig 1700.*
 Archivum Musicum: Monumenta Musicae Revocata, 26. Florence, 2000. Oblong, 25 x 17 cm, 22, 123 pp. Line-cut of the Leipzig, 1700 edition. Preface in It-Eng by Laura Alvini. Quarter linen. \$49
- 7376 *Neuer Clavier Übung. Erster Theil. Leipzig 1689.*
 Archivum Musicum: Monumenta Musicae Revocata, 19. Florence, 1996. Oblong, 25 x 17 cm, 22, 94 pp. Line-cut of the Leipzig, 1689 edition. Seven sonatas in suite form. Preface It-Eng by Laura Alvini. Quarter linen. \$54
- 8055 *Neuer Clavier-Übung. Partie I, 1689. Présentation par Philippe Lescaat.* [British Library, London].
 Collection Dominantes. Courlay, 2001. Oblong, 4°, xiv, 91 pp. Line-cut of the Leipzig, 1689 edition. Wrappers. \$39
- 7377 *Neuer Clavier Übung. Andrer Theil. Leipzig 1696.*
 Archivum Musicum: Monumenta Musicae Revocata, 20. Florence, 1996. Oblong, 25 x 17 cm, 89 pp. Line-cut of the Leipzig, 1696 edition. Seven sonatas in suite form and one in sonata form. Preface It-Eng by Laura Alvini. Quarter linen. \$41
- KURTÁG, György, b.1926**
 9505 [Games, piano, selected works]
Zoli Kocsis's Manuscript Book / Kocsis Zoli Hangjegyzőzete. The History of the Manuscript Book. Postscript: The Contents of the Manuscript.
 Budapest, 2016. 25 x 34 cm, 96, 10/10 pp, audio CD. Full-color facsimile in the original format of a manuscript version of "Games" issued on the occasion of Kurtág's 90th birthday. "Games" is a series of piano pieces written for both teaching purposes and public performance. In the autumn of 1974 the composer (pupil of Messiaen & Milhaud and a close colleague of György Ligeti) began to copy selected pieces from Games into a special spiral-bound notebook for Zoltán Kocsis, a former piano student and important interpreter of Kurtág's works. Kocsis played from this notebook in the first public performance of Games in 1974, and since then as well, as the series was expanded over a 30 year period. Kocsis writes: "I didn't know that the spiral notebook I received at the premiere would later become, as it were, my permanent companion. That I would take it with me from Japan to Canada, from Australia to Iceland, traveling to the world's most prominent concert halls... that— well beyond the intention of its being 'copied with love'—it would include works and sketches for which this notebook would become the principal source". The MS-notebook with 65 pieces—one third of them hommages to contemporary composers—provides a wonderful glimpse into Kurtág's workshop, of equal interest to performers and musicologists. The former can understand more from Kurtág's handwriting about the composer's intentions than from the printed score and musicologists can appreciate the historical development of the works as some appear in more than one version and may differ from the printed score. With commentary in Hung-Eng by Zoltán Kocsis, and audio CD with 11 works performed by Kocsis from a recording made in 1982 not previously available. Limited edition of 600 copies issued on the occasion of Kurtág's 90th birthday. \$110
<http://www.omifacsimiles.com/brochures/kurtag.html>
- LA BORDE, Jean Benjamin de, 1734-1794**
 7095 *Le clavessin électrique; avec une nouvelle théorie du mécanisme et des phénomènes de l'électricité.*
 Geneva, 1997. 12 x 17 cm, 179 pp. Line-cut of the Paris, 1761 edition. Description of a harpsichord activated by a dead load and which must have produced a tremolo effect similar to an organ. Wrappers. \$56
- LADURNER, Ignace, 1766-1839**
 2728 [Grandes sonates, harpsichord/piano, op.4]
Trois grandes sonates avec la charge de cavalerie pour clavecin ou forte-piano. Œuvre 4.
 Musique pour le Piano-Forte, VII. Geneva, 1984. 4°, 52 pp. Line-cut of the Paris, 1797 edition. Wrappers. \$51

- LANNER, Joseph, 1801-1843**
- 9701 *Die Schönbrunner Walzer. 200. Werk. Partitur. Faksimile der Ausgabe der Wiener Stadt- und Landesbibliothek MH 6.418/c.*
Vienna, 2001. 12, 16 pp. Full-color facsimile of the autograph score published on the occasion of the 200th anniversary of the composer's birth. The Schönbrunner Waltz, one of Lanner's last works and probably best known, is the composer's tribute to the beautiful Schönbrunn Palace and Gardens which stood just across from Lanner's headquarters in the Casino Dommayer. According to hearsay Lanner is said to have been called to repeat the waltz 21 times before leaving the podium for the last time in his career. Igor Stravinsky paid tribute to Lanner by borrowing a tune from it for his ballet Petrushka. The piece is also a regular for New Year's eve concerts. Special bibliophile edition of 1400 copies (never offered commercially). Handsewn gathering of 6 bifolio in the original format, with stiff paper portfolio. \$45
- LA PORTE, Claude de, 1719-1779**
- 2753 [Method, keyboard, accomp.]
Traité théorique et pratique de l'accompagnement du clavecin avec l'art de transposer dans tous les tons et sur tous les instruments / [Dubugrarre:] *Méthode plus courte et plus facile que l'ancienne pour l'accompagnement du clavecin dédiée aux Dames.*
Geneva, 1972. 4°, 120 pp. Line-cut of the Paris, 1753 & 1754 editions. Wrappers. \$56
- LA ROUSSELIÈRE, Jean Baptiste Charles de, 17th c.**
- 877 [Method, keyboard]
Traité des languettes impériales pour la perfection du clavecin. Ouvrage dont la connaissance est très utile tant aux François qu'aux étrangers qui sont amateurs de la symphonie, en ce qui regarde le clavecin ou épinettes, non seulement aux maîtres qui enseignent à toucher ces nobles instruments de musique, mais encores à ceux qui l'apprennent.
Geneva, 2/ 1996. 11 x 15 cm, 188 pp. Line-cut of the Paris, 1679 edition. General observations on the manufacture and the art of playing the harpsichord, followed by a survey of the defects of ordinary-tongued jacks. Definition of the different sorts of "imperial" tongues and practical advice for the care of harpsichords and spinets. Wrappers. \$45
- LASCEUX, Guillaume, 1740-1831**
- 8774 *Annuaire de l'organiste. Fac-similé réalisé à partir du manuscrit autographe ms 2248 conservé à la Bibliothèque Nationale de France. Présentation par Jean Saint-Arroman.*
Collection Dominantes. Courlay, 2006. Oblong, 33 x 24 cm. viii, 137 pp. Wrappers. \$55
- 9236 *Essai théorique et pratique sur l'art de l'orgue. Ms conservé à la Bibliothèque Nationale de France. Présentation par Jean Saint-Arroman.*
La Musique Française Classique de 1650 à 1800. Courlay, 2011. 24 x 33 cm. viii, 137 pp. Facsimile of the autograph manuscript of 1809. An important theoretical section with text on organ registration, together with 23 works for organ, including a quartet, quintet, oboe concerto, flute concerto, symphonie concertante, Domine salvum fac regem, 3-part plainchant with organ accompaniment. Wrappers. \$61
- 8794 *Nouveau journal de pièces d'orgue. No.1 - Messe des Grands Solemnels; No.2 - Magnificat en fa majeur No.3 - Trois Noëlés variés. Présentation par Jean Saint-Arroman. [Bibliothèque Municipale, Bordeaux]*
La Musique Française Classique de 1650 à 1800, 187. Courlay, 2006. Oblong, 32 x 24 cm. xi, 46 pp. Line-cut of the Paris, c.1793, c.1785 & c.1785 editions. Wrappers. \$31
- LEBÈGUE, Nicolas-Antoine, 1631-1702**
- 7145 [Pièces, harpsichord, book 1]
Pièces de clavecin. Premier livre 1677. [Bibliothèque Municipale, Grenoble].
La Musique Française Classique de 1650 à 1800, 87. Courlay, 1995. Oblong, 31 x 22 cm, 15, 92 pp. Line-cut of Paris, 1677 edition. Introduction in Fr-Eng-Ger by Philippe Lescaut. Wrappers. \$48
- 8838 [Pièces, harpsichord, book 1]
Les pièces de clavecin [Premier livre]. [Yale Music Library, New Haven].
Performers' Facsimiles, 256. New York, [2007]. Oblong, 27 x 21 cm, 94 pp. Line-cut of the Paris, 1677 edition. Includes an unmeasured prelude for each key used (5 in all). Wrappers. \$25
- 9195 [Pièces, harpsichord, book 1]
Les pièces de clavecin, Paris 1677. [Biblioteka Jagiellońska, Krakow].
Faksimile-Edition Krakau, 21. Stuttgart, 2010. Oblong, 27 x 21 cm, 94 pp. Line-cut of the Paris, 1677 edition. Laid paper, hardbound in decorative paper boards. \$46
- 8839 [Pièces, harpsichord, book 2]
Second livre de clavecin. [British Library, London].
Performers' Facsimiles, 257. New York, [2007]. Oblong, 27 x 21 cm, 100 pp. Line-cut of the Paris, 1687 edition. Wrappers. \$25
- 9164 [Pièces, harpsichord, book 2]
Second livre de clavecin. Paris, Lesclap, s.d. (= 1687). Présentation par Marie Demeilliez. [British Library, London].
La Musique Française Classique de 1650 à 1800, 205. Courlay, 2010. Oblong, 30 x 22 cm, x, 96 pp. Line-cut of Paris, 1687 edition. Preface in Fr-Eng-Ger. Wrappers. \$53
- 9196 [Pièces, harpsichord, book 2]
Second livre de clavecin, Amsterdam, E. Rogier o.D. [Biblioteka Jagiellońska, Krakow].
Faksimile-Edition Krakau, 22. Stuttgart, 2010. Oblong, 27 x 21 cm, 50 pp. Line-cut of the Amsterdam, [1698] edition. Laid paper, hardbound with decorative paper boards. \$39
- 9357 [Pièces, organ & harpsichord]
Pièces d'orgue et de clavecin. Jahr-des Privilegs 1675. [Stift Kremsmünster].
Faksimile-Edition Kremsmünster, 29. Stuttgart, 2014. Oblong, 28 x 21 cm, 90 pp. Line-cut of the Paris, 1675 edition. Beautiful marbled paper boards. \$68
- 7670 [Pièces, organ, book 1]
Les pièces d'orgue (premier livre), 1676. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 119. Courlay, 1995. Oblong, 33 x 24 cm, xii, 148 pp. Line-cut of Paris, [1676] edition. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$59
- 7227 [Pièces, organ, book 2]
Second livre d'orgue, ca.1678 [Bibl. Municipale, Troyes].
La Musique Française Classique de 1650 à 1800, 91. Courlay, 1995. Oblong, 33 x 24 cm, 28, 92 pp. Line-cut of Paris, c.1678 edition. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$53
- 7502 [Pièces, organ, book 3]
Troisième livre d'orgue (s.d. = 1685). [Bibl. Municipale, Troyes].
La Musique Française Classique de 1650 à 1800, 103. Courlay, 1997. Oblong, 31 x 23 cm, 13, 124 pp. Line-cut of Paris, [1685] edition. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$56
- LECLAIR, Jean-Marie, 1697-1764**
- 4865 [Concerti, violin, orch, op.7]
Ier et IIme concerto a tre violino, alto, basso per organo, e violoncello. Œuvre VIIme.
Huntingdon, [1994]. 4°, 7 partbooks. Xerographic reprint of the Paris, 1737 edition. Partbooks: vln solo, vln I, vln II, vla, vc, db, kbd. Concerto no.3 can be played by flute/oboe. Wrappers. \$78
- 4866 [Concerti, violin, orch, op.10]
VI concerto a tre violini, alto basso per organo, e violoncello. Œuvre Xme.
Huntingdon, [1994]. 4°, 7 partbooks. Xerographic reprint of the Paris, 1745 edition. Partbooks: vln solo, vln I, vln II, vla, vc, db, kbd. Wrappers. \$79
- LEHNER, Bruno, 1721-1764**
- 4086 *Musikalische Uebungen in verschiedenen Galanterie- oder Schlag-Stücken. [Universitätsbibl., Geneva].*
Musik aus Ostbayern, 50. Altötting, 1991. Oblong, 30 x 21 cm, ii, 24 pp. Line-cut of the Augsburg, 1762 edition. Contains 14 organ works for Christmas. Preface in Ger by Konrad Ruhland. Wrappers. \$16
- LE ROUX, Gaspard, c.1660-c.1707**
- 878 [Pièces, harpsichord; trios, strings/winds, bc]
Pièces de clavecin avec la manière de les jouer.
Clavecinistes Français du XVIIIe Siècle, III. Geneva, 2/ 1995. Oblong, 25 x 18 cm, 90, ii pp. Line-cut of the Foucault edition, Paris, 1705. Pieces of various kinds, grouped according to key. A unique feature of this publication is that most pieces are also given in trio form—two melody instruments with figured bass line. Wrappers. \$56

- 7248 [Pièces, harpsichord; trios, strings/ winds, bc]
Pièces de clavecin.
 Musica Repartita, 124F. Amsterdam, 1995. 4°, 90 pp. Line-cut of the Paris, 1705 edition. A unique feature of this publication is that most pieces are also given in trio form—two melody instruments with figured bass line. Wrappers. \$37
- 7923 [Pièces, harpsichord; trios, strings/ winds, bc]
Pièces de clavecin avec la manière de les joüier. [Library of Congress, Washington, DC].
 Performers' Facsimiles, 222. New York, [2001]. Oblong, 29 x 21 cm, 90 pp. Line-cut of another surviving print of the Paris, 1705 edition. A unique feature of this publication is that most pieces are also given in trio form—two melody instruments with figured bass line. Wrappers. \$25
- LIGETI, György, 1923-2006**
- 2052 [Études, piano, book 1]
Études pour piano—premier livre— (1985). Faksimileausgabe/Facsimile Edition.
 Mainz, 1986. 27 x 33 cm, 38 pp. 2-color line-cut. With these 6 études the composer won the 1986 University of Louisville Grawemeyer Award for Music Composition. The manuscript reproduced here represents a preliminary version of the Études, which differs from the final published version. Limited edition of 2000 copies. Wrappers with full-color illustration of a page from the "draft" of étude no.1. \$30 http://www.omifacsimiles.com/brochures/ligeti_pr.html
- 4607 [Works, selections]
Notenbilder. Kunstmappe mit sechs Faksimiles nach Musik-Autographen von György Ligeti und mit dem Reprint eines Ligeti-Portraits von Klaus Böttger: Volumina; Etudes pour Piano; Monument; Violinkonzert; Klavierkonzert; Requiem.
 Mainz/Munich, 1991. 36 x 46 cm, i, iv, 7 pp. Superb full-color facsimile leaves from six works of Ligeti, each of them from "composing" scores for the final draft of the respective work. Ligeti's compositions take shape almost like frescos, with constant revision, crossing out, and varied use of color. Includes beautiful reprint of an original lithograph-portrait of the composer by Klaus Böttger. Bibliophile edition of 300 copies on Arches laid paper, with each leaf numbered and signed by the composer or artist. Distinctive portfolio in white paper with reverse embossed titles. \$630 http://www.omifacsimiles.com/brochures/ligeti_km.html
- LISZT, Franz, 1811-1886**
- 8638 *Ballade für Pianoforte componirt und dem Fürsten Eugen Wittgenstein gewidmet.*
 Reproduktionen Historische Ausgaben, 9. Berlin, c.2000. 4°. 12 pp. Line-cut of the Friedrich Kistner edition, Leipzig, n.d. (plate no. 1645). Wrappers. \$12
- 8171 *Étude de concert n° 1; Deux études de concert n° 1 et 2 pour piano. Manuscrits et premières éditions. Présentation: alex Szilasi. [Stiftung Weimarer Klassik, Weimar; "Anna Amalia Bibliothek", Weimar].*
 Collection Esther. Courlay, 2002. 4°, 4 booklets, 33, 41 pp. Line-cut of the autograph mss & first editions. Preface in Fr-Eng-Ger-Jap. Wrappers.
- 374 [Hungarian Rhapsody no.19, piano, D Minor, S.244/19]
Hungarian Rhapsody for Piano Solo (1885). Facsimile Edition of the Autograph Manuscript (National Széchényi Library, Budapest). With a Commentary by Mária P. Eckhardt.
 Budapest, 1985. 30 x 40 cm, 38, with 27 pp. Deluxe 5-color facsimile. Commentary in Ger-Hung-Eng. Photograph of Liszt. Linen. \$150
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Hungarian Rhapsody for Piano Solo (1885). Facsimile Edition of the Autograph Manuscript (National Széchényi Library, Budapest). With a Commentary by Mária P. Eckhardt.
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- 4789 [Lied, "Ich liebe Dich", voice & piano, R.211a, arr.]
Ich liebe Dich. Transcription for Piano Solo. A Facsimile of the Autograph Manuscript in the Music Division of The Library of Congress.
 Washington, D.C., 1993. 23 x 30 cm, 2, i, i pp. Line-cut of the transcription for piano, with the Rückert text written above the system. Commentary by Alan Walker. Bifolio, printed on stiff paper. \$15
- 9230 *Rigoletto Konzertparaphrase. Kommentar: Ulrich Scheideeler.*
 [Henle Music Facsimiles, 23]. Munich, 2011. 36 x 24 cm, 22 pp. Deluxe full-color facsimile of the autograph "working copy", issued on the occasion of the 200th anniversary of Liszt's birth. Franz Liszt not only wrote a series of opera paraphrases during his virtuoso years, but also composed some in his Weimar years from 1848 onwards. He did not, however, write them for himself but for the pianist friend (who was also his son-in-law) Hans von Bülow. Among these works, the paraphrase on Giuseppe Verdi's "Rigoletto", which was published in 1860, occupies a special place on account of its incredible virtuosity and at the same time its filigree texture. Since this is a working manuscript, the facsimile also offers fascinating insights into Liszt's manner of working. Commentary in Ger-Eng. Handsome black moiré coverboards with Liszt's signature in red. \$82 http://www.omifacsimiles.com/brochures/liszt_rig.html
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Klaviersonate h-moll / Piano Sonata in B Minor. Faksimile nach dem im Eigentum von Mr. Robert Owen Lehman befindlichen Autograph.
 [Henle Music Facsimiles, 5]. Munich, 1973. 27 x 35 cm, 28, iv pp. Deluxe 6-color facsimile. Afterword in Eng-Ger by Claudio Arrau. Issued on the occasion of the 25th year of the founding of Henle Verlag. Handsome binding with blue paper boards, and pasted label. \$158 http://www.omifacsimiles.com/brochures/liszt_ps.html
- 9379 [Sonata, piano, B minor, S.178]
Klaviersonate h-moll / Piano Sonata in B Minor. Faksimile nach dem im Eigentum von Mr. Robert Owen Lehman befindlichen Autograph. Vorwort: Mária Eckhardt; Geleitwort: Claudio Arrau.
 [Henle Music Facsimiles, 26]. Munich, 2015. 27 x 35 cm. xvii, 30, 8 pp. Deluxe [revised] full-color facsimile. The surviving autograph of Franz Liszt's b-minor Sonata is a fascinating document that illuminates the compositional process: many cuts and paste-overs show how Liszt refined the architecture of the work. The previously available facsimile of the autograph (OMI #372) also allowed a profound look into this work process—but it was not possible to see what Liszt had originally notated in the passages that were pasted over. These paste-overs have since been removed and this new edition shows for the first time what is hidden behind them. With new introduction by Liszt expert Mária Eckhardt along with the original foreword by Claudio Arrau.. Hardbound with pasted label. \$182 http://www.omifacsimiles.com/brochures/liszt_ps.html
- 8139 [Variations, piano, op.1]
Huit Variations pour le piano forte. Opus 1 (s.d. = 1824). Présentation par Alain Roudier. [British Library, London].
 Collection Dominantes. Courlay, 2002. 4°, xvi, 12 pp. Line-cut of Erard edition, Paris c.1824. Preface in Fr-Eng-Ger. Wrappers. \$22
- LOCATELLI, Pietro, 1695-1764**
- 4493 [Trio sonatas, 2 violins/ flutes, bc, op.5]
Sonate à tre, o due violini, o due flauti traversieri, è basso per il cembalo. Opera quinta.
 Archivum Musicum: Flauto Traversiere, 25. Florence, 1992. 24 x 34 cm, 3 partbooks, iv, 48 pp. Line-cut of the Amsterdam, n.d. edition. Includes 1 sonata for two harpsichords. Introduction in It by Marcello Castellani. Wrappers, in decorative paper. \$43
- LOCKE, Matthew, 1630-1677**
- 9173 [Macbeth, voice, piano, arr.]
The Original Music in Macbeth. Arranged from the Score and Adapted for the Piano Forte by B. Jacobs.
 Faksimile-Edition Rara, 60. Stuttgart, 2010. 24 x 31 cm, 16 pp. Line-cut of the London, n.d. edition. Wrappers. \$16
- 2620 *Melothesia. A Facsimile of the London, 1673 Edition.*
 Monuments of Music and Music Literature in Facsimile, II/30. New York, 1975. Oblong, 26 x 14 cm, 95 pp. Line-cut of the London, 1673 edition. Laid paper, clothbound.
- 8073 *Melothesia, or Certain General Rules for Playing upon a Continued-Bass. With a Choice Collection of Lessons for the Harpsicord and Organ of all Sorts. The First Part. [Private collection].*
 Performers' Facsimiles, 234. New York, [2002]. Oblong, 26 x 15 cm, 95 pp. Line-cut of the London, 1673 edition. Wrappers. \$25
- LÖEHLEIN, Georg Simon, 1725-1781**
- 2743 [Partitas, harpsichord, op.1 & 3]
Sei partite per il clavicembalo. Opera prima e terza.
 Clavecinistes Européens du XVIIIe Siècle, XII. Geneva, 1986. Oblong, 30 x 22 cm, 70 pp. Line-cut of the Breitkopf & Härtel edition, Leipzig 1766-1770. Wrappers. \$71

- LÆILLET, Jean-Baptiste (Lœillet de Gant), 1688-c.1720**
 2809 [Lessons, harpsichord, c.1712]
Lessons for the Harpsichord or Spinnet. Almands, Corants, Sarabands, Airs, Minuets, Jiggs. [Conservatoire Royal de Musique, Brussels].
 Facsimile Series, III/4. Peer, 1989. Oblong, 35 x 23 cm, 16 pp. Line-cut of the D. Wright edition, London, c.1712. Wrappers. \$18
- 1671 [Lessons (suites), harpsichord, c.1723]
Six Suites of Lessons for Harpsichord [or Spinnet in most of the Key's with Variety of Passages and Variations Throughout the Work]. A Facsimile Edition with an Introduction by Gerald Gifford.
 Cambridge, 1986. 4°, viii, 56 pp. Line-cut of the Walsh edition, London, c.1723. Wrappers. \$20
- 2817 [Lessons (suites), harpsichord, c.1723]
Six Suits of Lessons for the Harpsichord or Spinnet in Most of the Key's with Variety of Passages and Variations Throughout the Work. [Conservatoire Royal de Musique, Brussels].
 Facsimile Series, III/5. Peer, 1989. 22 x 31 cm, 56 pp. Line-cut of the Walsh edition, London, c.1723. Wrappers. \$18
- 4831 [Lessons (suites), harpsichord, c.1723]
Six Suits of Lessons for the Harpsichord or Spinnet in Most of the Key's with Variety of Passages and Variations Throughout the Work. [Library of Congress, Washington, D.C.].
 Performers' Facsimiles, 141. New York, [1994]. 25 x 32 cm, 55 pp. Line-cut of the London, 1723 edition. Wrappers. \$23
- LONG, Samuel, b.?-1764**
 8410 [Lessons & voluntaries, keyboard]
Four Lessons and Two Voluntaries for the Harpsichord or Organ. [Univ. of Illinois, Music Library, Urbana-Champaign].
 Alston, 2004. Oblong, 4°, ii, 21 pp. Line-cut of the Thompson edition, London, c.1770. Preface by Peter Holman. Ring binder. \$26
- LOOTENS, Willem, 1736-1813**
 7504 [Divertiments, piano]
Six Divertiments for the Pianoforte. Facsimile Edition (London, The British Library, Shelfmark 9.141[10]). With and Introduction by Albert Clement.
 Exempla Musica Zelandica, 4. Middelburg, 1996. 4°, ix, 20 pp. Line-cut of the Broderip & Wilkinson edition, London, [1798]. Wrappers. \$31
- LOTTI, Antonio, 1667-1740**
 7153 [Sonata, flute, viol, harpsichord, F maj.]
Sonata a flauto traversier, viola da gamba & cembalo, Ms (Wq 6829).
 Introduction: Piet Stryckers.
 Facsimile Series, IV/11. Peer, 1995. 4°, i, 10 pp. Line-cut of a contemporary ms copy, a unique source for this sonata. Wrappers. \$14
- LÜBECK, Vincent, 1654-1740**
 8400 *Clavier Uebung bestehnd im Praeludio, Fuga, Allemande, Courante, Sarabande und Gigue. Edited by C. David Harris. [British Library, London].*
 Critical Facsimiles, 5. New York, 2000. 30 x 43 cm, iv, 11, iii pp. Line-cut of the author's edition, Hamburg, 1728. A "corrected" facsimile, with critical apparatus listing emendations. Wrappers. (Special sale price \$8 eff. 7/15/23, regularly \$18
- LUSCINIUS, Othmar, 1487-1537**
 9408 *Musurgia seu praxis musicae (Strassburg: Johann Schott 1536). Kommentar von Martin Kirnbauer.*
 Facsimile-Edition Theoretica, 7 Stuttgart, 2014. Oblong, 20 x 16 cm, 108, xvi pp. Line-cut of the Strasbourg, 1536 edition. Essentially a free translation of Virdung's Musica getutscht of 1511, preserving the dialogue format and copies of many of the original woodcuts. The translation was made upon the request of a Milanese bookseller who wanted to make Virdung's treatise available to his Italian clientele. Besides the Virdung redux it also provides a treatise on mensural notation and polyphonic composition. Hardbound in decorative paper. \$48
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 880 [Sonatas, harpsichord]
Sonates pour le clavecin.
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- MAICHELBECK, Franz Anton, 1702-1750**
 8977 *Die auf dem Clavier lehrende Caecilia op.2. Lotter, Augsburg 1738. [Stift Kremsmünster].*
 Facsimile-Edition Kremsmünster, 10. Stuttgart, 2008. 33 x 21 cm, 100 pp. Line-cut of the Augsburg, 1738 edition. Maichelbeck's most important work, directed towards the amateur keyboard player, presents both theoretical instruction and compositions for performance. One of the earliest examples in a printed work where the use of the thumb is designated in keyboard patterns. Hardbound, with handsome decorative paper boards. \$115
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 Dokumentationen, Reprints, 23. Michaelstein, 1990. Oblong, 21 x 15 cm, 125 pp. Halftone of the Nuremberg, 1741 edition (second, vastly reset edition of Museum Musicum). Fascinating treatment of music theory, including 10 woodcuts of instruments and a glossary of musical terms taken from Greek, Latin, Italian and French. Wrappers. \$24
- MALERBI, Luigi, 1782-1843**
 9068 *Fuga della Sig.ra Marianna Bertazzoli. Per pianoforte, Ms. Lugo / Luigi Malerbi.*
 Archivum Musicum: L'Arte del Fortepiano, 7. Florence, 1997. 24 x 34 cm, 33 pp. Line-cut, reproduced from holograph. Preface in It. Wrappers in decorative paper. \$30
- MANTEL, John Christian, 1706-1761**
 8182 [Lesson, harpsichord/organ]
Six Setts of Lessons for the Harpsichord or Organ, op.1. [King's College, Cambridge].
 Alston, 2002. 4°, v, 44 pp. Line-cut of the London, 1743. Introduction by Helga Brück, David Galbraith, Robert Hallmann & John Edmonds. Ring binding. \$23
- MARAIS, Marin, 1656-1728**
 2787 [La gamme, violin, viol, harpsichord]
La gamme et autres morceaux de simphonie pour le violon, la viole, et le clavecin.
 Performers' Facsimiles, 49. New York, [1988]. 27 x 34 cm, 63 pp. Line-cut of the Paris, 1723 edition. Wrappers. \$25
- 8383 [La gamme, violin, viol, harpsichord]
La gamme et autres morceaux de simphonie pour le violon, la viole, et le clavecin (La gamme - La maresienne - Sonnerie de Sainte-Geneviève du Mont de Paris). 1723. Présentation par Jean Saint-Arroman. [Bibl. Nationale de France, Paris].
 La Musique Française Classique de 1650 à 1800, 154. Courlay, 2003. 4°, xiii, 75 pp. Line-cut of the Paris, 1723 edition. Contents: La gamme en forme de petit opéra, Sonate à la Marésienne, Sonnerie de Ste Geneviève du Mont de Paris. Wrappers. \$43
- MARCHAND, Louis, 1669-1732**
 8345 [Pièces, harpsichord, books 1-2]
Pièces de clavecin, livre premier; Pièces de clavecin, livre second; Air La Vénitienne. [Bibliothèque Nationale de France].
 La Musique Française Classique de 1650 à 1800, 150. Courlay, 2003. Oblong, 32 x 24 cm, xvii, 38 pp. Line-cut of the Paris, 1702, 1703 & 1707 editions, plus a contemporary ms copy. Introduction in Fr-Eng-Ger by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$32
- 2211 [Pièces, harpsichord, book 1]
Pièces de clavecin, livre 1er.
 Performers' Facsimiles, 17. New York, 1985. Oblong, 28 x 21 cm, 15 pp. Line-cut of the Paris, 1702 edition. Wrappers. \$8
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Pièces de clavecin, livre 2e.
 Performers' Facsimiles, 18. New York, 1985. Oblong, 28 x 21 cm, 15 pp. Line-cut of the Paris, 1702 edition. Wrappers. \$8

- 2906 [Pièces, organ, book 1]
Pièces choisies pour l'orgue de Feu Le Grand Marchand, Chevallier de l'ordre de Jerusalem. Livre premier.
 La Musique Française Classique de 1650 à 1800. 41. Courlay, 1989. Oblong, 31 x 22 cm, xxi, 24 pp. Line-cut of the Paris & Lyon, 1740 edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$28
- 3956 [Pièces, organ, autograph]
Pièces d'orgue manuscrites (manuscrit de Versailles). [Bibl. Municipale, Versailles, ml 61,1-2].
 La Musique Française Classique de 1650 à 1800. 53. Courlay, 1990. Oblong, 32 x 24 cm, xxxiv, 75 pp. Line-cut of the autograph. Introduction in Fr-Eng-Ger by Jean Saint-Arroman and Philippe Lescaat. Wrappers. \$48
- MARPURG, Friedrich Wilhelm, 1718-1795**
- 4680 [Fughe e capricci, keyboard, op.1]
Fughe e capricci pel'clavicembalo ò per l'organo composti e dedicati al celebre signore C.P.E. Bach. Opera prima.
 Performers' Facsimiles, 142. New York, [1993]. 26 x 33 cm, 18 pp. Line-cut of the Hummel edition, Berlin & Amsterdam, [1777]. Wrappers. \$18
- 4729 [Fughe e capricci, keyboard, op.1]
Fughe e capricci pel'clavicembalo ò per l'organo, 1777. Présentation par Philippe Lescaat.
 Collection Dominantes. Courlay, 1993. 24 x 33 cm, 13, 18 pp. Line-cut of the Hummel edition, Berlin & Amsterdam, [1777]. Introduction in Fr-Eng-Ger. Wrappers. \$24
- 1777 [Method, keyboard]
Anleitung zum Clavierspielen (Berlin, 1765).
 Monuments of Music and Music Literature in Facsimile, II/110. New York, 1969. 4°, 84 pp. Line-cut of the Berlin, 1765 edition. Laid paper, clothbound.
- 2567 [Method, keyboard]
Neue methode allerley Arten von Temperaturen dem Claviere aufs bequemste mitzuthelen. [Universitätsbibl., Marburg].
 Hildesheim, 1970. 15 x 21 cm, 50 pp. Line-cut of the Berlin, 1790 edition. Wrappers. \$30
- 884 [Method, keyboard]
Principes de clavecin.
 Bibliotheca Musica Bononiensis, II/136. Bologna, 2/ 2000. 8°, 138 pp. Line-cut of the Berlin, 1756 edition. Laid paper. Wrappers. \$48
- 2736 [Method, keyboard]
Principes de clavecin.
 Geneva, 1974. 8°, 136 pp. Line-cut of the Berlin, 1756 edition. \$51
- 3320 *Raccolta delle piu nuove composizioni di clavicembalo di differenti maestre ed autori per l'anno 1756 [-1757], fatta stampare del sig. F.G. Marpurg.*
 Clavecinistes Européens du XVIIIe Siècle, IX. Geneva, 1986. Oblong, 35 x 24 cm, 118 pp. Line-cut of the Leipzig, 1756-57 edition. Anthology including works by Agricola, C.P.E. Bach, C.H. Graun, Kirnberger, F.W. Marpurg, Nichelmann, Rackemann, Sack, Schale, Seyfarth, Silbermann, Zacharia, Duphly, Février, Rameau, & P. Martini. Wrappers. \$96
- 4678 *Versuch in figurirten Chorälen sowohl für die Orgel, als für das Clavichord.*
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- 4679 *Zweiter Versuch in figurirten Chorälen und Fugen so wohl für die Orgel, als für das Clavichord.*
 Performers' Facsimiles, 137. New York, [1993]. 26 x 33 cm, 18 pp. Line-cut of the Hummel edition, Berlin & Amsterdam, c.1792. 15 chorales variés and fugues for organ or harpsichord. Wrappers. \$18
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- MARTINI, Giovanni Battista, 1706-1784**
- 2938 *Compendio della teoria de' numeri per uso del musico.*
 Bibliotheca Musica Bononiensis, II/63. Bologna, 1984. 17 x 24 cm, iv, 14 pp. Line-cut of the Bologna, 1769 edition. Basso continuo treatise. Preface in It by Giuseppe Vecchi. Laid paper. Wrappers.
- 397 [Sonatas, keyboard]
Sonate d'intavolatura per l'organo e'l cembalo. A Facsimile of the Amsterdam Edition c.1742(?).
 Monuments of Music and Music Literature in Facsimile, I/19. New York, 1967. 26 x 34 cm, 107 pp. Line-cut of the Amsterdam, c.1742 edition. Laid paper, clothbound.
- 4606 [Sonatas, keyboard]
Sonate per l'organo e il cembalo. [Library of Congress, Washington, D.C. & Vassar College, Poughkeepsie].
 Performers' Facsimiles, 132. New York, [1993]. 4°, 26 pp. Line-cut of the Bologna, [1747] edition. The sonatas alternate between harpsichord and organ. Wrappers. \$18
- MARTINI, Johann Paul Aegidius, 1741-1816**
- 2760 [Method, organ]
École d'orgue résumée d'après les ouvrages des plus célèbres organistes de l'Allemagne.
 Geneva, 1974. 4°, 342 pp. Line-cut of the Paris, c.1805 edition. Dedicated to Empress Josephine. Complete tutor, including discussion of structure, performance, repertory, accompaniment, and improvisation. Hardbound. \$207
- MARTUCCI, Giuseppe, 1856-1909**
- 9157 [Works, selection]
Gli autografi della Fondazione Pagliara. Facsimili
 Lucca, 2009. 4°, 2 vols, vii, 219; vii, 171 pp. Line-cut of 7 autograph manuscripts in possession of the Fondazione Pagliara, together with new critical editions: Capriccio per pianoforte op.2; Pensiero musicale per violoncello e pianoforte op.36, no.1; Tre pezzi per pianoforte op.64; Due canti op.68c; La canzone dei Ricordi op.68a; Composizione in re (1902); Terza melodia (1902). Wrappers. \$130
- MASCHERA, Florentio, c.1540-1584**
- 885 [Canzoni]
Libro primo di canzoni a 4 voci (1584).
 Thesaurus musicus, nova series, A/6. Brussels, 1979. Oblong, 31 x 23 cm, 52 pp. Line-cut of the only known printed copy. 44 compositions in score format. Cloth. \$44
- MASSAINO, Tiburtio, c.1550-c.1609**
- 7562 [Musica per cantare, op.32]
Musica per cantare con l'organo ad una, due, & tre voci di Tiburtio Massaino. Opera trentesima seconda. [Stadtbibliothek, Augsburg].
 Faksimile-Edition Augsburg, 5. Stuttgart, 1998. 14 x 19 cm, 3 partbooks, 121 pp. Line-cut of the Venice, 1607 edition. 20 works a1, 21 a2, and 11 a3 in mensural notation and partbook format. Wrappers, with handsome portfolio in marbled paper. \$54
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- 2746 *Nouveau traité des regles pour la composition de la musique par lequel on apprend à faire facilement un chant sur des paroles, à composer à 2, à 3 et à 4 parties, etc., et à chiffrer la basse-continue, suivant l'usage des meilleurs auteurs. Ouvrage très utile à ceux qui jouent de l'orgue, du clavecin, et du théorbe. Troisième édition.*
 Geneva, 2/ 1995. 13 x 21 cm, 135 pp. Line-cut of the third edition, Paris, 1705. Hardbound. \$40

- MATTHESON, Johann, 1681-1764**
- 2572 *Das neu-eröffnete Orchestre [oder universelle und gründliche Anleitung, wie ein Galant Homme einen vollkommenen Begriff von der Hoheit und Würde der edlen Musik erlangen, seinen Gout darnach formiren, die Terminus technicos verstehen und geschicklich von dieser vortrefflichen Wissenschaft raisonnieren möge].* [Niedersächsische Landesbibl., Hannover]. Hildesheim, 3/ 2002 9 x 15 cm, 364 pp. Line-cut of the Hamburg, 1713 edition. Linen. \$93
- 887 [Pièces, harpsichord]
Pièces de clavecin. Facsimile of the 1714 London Edition. Volumes I-II. Monuments of Music and Music Literature in Facsimile, 1/5. New York, 1965. 4°, 47 pp. Line-cut of the London, 1714 edition. Laid paper, clothbound.
- 888 [Pièces, harpsichord]
Pièces de clavecin en deux volumes. Performers' Facsimiles, 21. New York, [1986]. 26 x 38 cm, 47 pp. Line-cut of the London, 1714 edition. Wrappers. \$25
- MEGERLE, Abraham, 1607-1680**
- 9070 *Speculum Musico-Mortuale [Das ist: Musicalischer-Todtenspiegel], 1672.* [Staatliche Bibliothek, Regensburg]. Faksimile-Edition Theoretica, 3 Stuttgart, 2008. 11 x 17cm, 54 pp. Line-cut of the Salzburg, 1672 edition. Megerle was from Innsbruck and was once a choirboy under Stadlmayer, later a treble singer and organist with the court music ensemble at Innsbruck. Speculum Musico-Mortuale contains a few pages of autobiography but its extraordinary content are mainly its 12 engravings showing a human skull in the center, surrounded emblematic symbols and beautiful depictions of musical instruments (almost 50 in all). Hardbound in decorative paper. \$29
- MÉHUL, Étienne-Nicolas, 1763-1817**
- 7221 [Sonatas, harpsichord / piano, op.1, +violin ad lib, op.2]
Trois sonates pour le clavecin ou le piano-forte – Opus 1 / Trois sonates pour le clavecin ou le piano-forte avec accompagnement de violon – Opus 2. Présentation par Joël Pontet. [Bibl. Nationale, Paris]. Collection Dominantes. Courlay, 1995. Oblong, 33 x 24 cm, 2 vols, 29, 58 pp. Line-cut of the Paris, 1783 & 1788 editions. Wrappers. \$43
- 2724 [Sonatas, harpsichord / piano, op.1]
Trois sonates pour le clavecin ou piano-forte, Op.1. Musique pour le Piano-Forte, III. Geneva, 1983. 4°, 24 pp. Line-cut of the Paris, 1783 edition. Wrappers. \$25
- 2734 [Sonatas, harpsichord / piano, violin ad lib., op.2]
Trois sonates pour le clavecin ou le forte piano avec accompagnement d'un violon ad libitum. Œuvre IIe. Musique pour le Piano-Forte, XIII. Geneva, 1990. 4°, 48 pp. Line-cut of the Paris, 1788 edition. Wrappers. \$45
- MELLI, Domenico Maria, 16-17th c.**
- 9621 *Musiche di Domenico Maria Melio Reggiano. Composte sopra alcuni madrigali di diversi. Per cantare nel chittarone, clavicembalo, & altri istromenti / Musiche di Domenico Maria Megli, Reggiano. Nelle quali si contengono madrigali, canzonette, arie, & dialoghi, à una & due voci. Per cantare nel chittarone, clavicembalo, & altri istromenti, sì in soprano, come in tenore, & trasportate, comode per qual parte più piace.* Giacomo Vincenti, Venedig 1602. Faksimile-Edition Rara, 88. Stuttgart, 2020. 22 x 32 cm, 20; 30; i pp. Line-cut of the 1602 & 1602 editions, respectively with 18 & 23 monodies for 1-2 voices and basso continuo in staff notation. Hardbound in decorative paper boards. \$45 http://www.omifacsimiles.com/brochures/musiche_melli.pdf
- MENDELSSOHN-BARTHOLDY, Felix, 1809-1847**
- 8358 *"Wie die Zeit läuft!" für Klavier. Faksimile und Übertragung herausgegeben von der Internationalen Mendelssohn-Stiftung e.V. Erstdruck.* Wiesbaden, 2002. Oblong, 30 x 22, [xiv, 2, 9] pp. Full color facsimile of the autograph, composed on Easter Sunday, 1847, in Leipzig. The work was dedicated to Louise Auguste Sachse from Weißfenels. With new critical edition and commentary in Ger-Eng- \$21
- MERSENNE, Marin, 1588-1648**
- 2754 *Harmonicorum libri XII. In quibus agitur de sonorum natura, causis, et effectibus: de consonantiis, dissonantiis, rationibus, generibus, modis, cantibus, compositione, orbisque totius harmonicis instrumentis.* Geneva, 1973. 22 x 30 cm, 367 pp. Line-cut of the Paris, 1648 edition. Complements the Harmonie universelle. The copy used for this facsimile includes many manuscript notes and corrections in the author's hand. Hardbound.
- 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. <http://www.omifacsimiles.com/brochures/merulo.html>
- 890 [Ricerari, organ, book 1]
Ricerari d'intavolatura d'organo. Libro primo. Bibliotheca Musica Bononiensis, IV/49. Bologna, 1982. Oblong, 24 x 18 cm, 80 pp. Line-cut of the Gardano edition, Venice 1605. 8 ricerars in score notation. Cloth. \$39
- 889 [Toccatas, organ, books 1 & 2]
Toccate d'intavolatura d'organo. Libro primo e secondo. Rome 1598, 1604. Archivum Musicum: Strumentalismo Italiano, 43. Florence, 1981. 24 x 34 cm, vi, 96 pp. Line-cut of the Simone Verovio edition, Rome, 1598-1604. Introduction in It by Laura Alvinì. Wrappers in decorative paper. \$35
- 8969 [Toccatas, organ, book 1]
Toccate d'intavolatura d'organo libro primo. [Library of Congress, Washington, DC]. Performers' Facsimiles, 281. New York, [2008]. 26 x 34 cm, 47 pp. Line-cut of the Rome, 1598 edition. Wrappers. \$20
- 8970 [Toccatas, organ, book 2]
Toccate d'intavolatura d'organo libro secondo. [Library of Congress, Washington, DC]. Performers' Facsimiles, 282. New York, [2008]. 26 x 34 cm, 53 pp. Line-cut of the Rome, 1604 edition. Wrappers. \$20
- MILCHMEYER, Johann Peter, 18-19th c.**
- 8731 *Die wahre Art das Pianoforte zu spielen. Dresden 1797.* Musica Repartita, 350. Utrecht, 2006. Oblong, 4°, 80 pp. Line-cut of the Dresden, 1797 edition. The first keyboard treatise in Germany aimed at the piano exclusively, addressed to students attempting to learn without an instructor or teachers who lacked training and experience. Wrappers. \$38
- MINGUET Y YROL, Pablo, fl.1733-1775**
- 3308 *Reglas y advertencias generales que enseñan el modo de tañer todos los instrumentos mejores, y mas usuales, como son la guitarra, tiple, vandola, cythara, clavicordio, organo, harpa, psalterio, bandurria, violin, flauta traversera, flauta dulce, y la flautilla.* Geneva, 1982. 8°, 120 pp. Line-cut of the Madrid, 1754 edition. An instrumental encyclopedia by a pupil of Sanz. Includes examples of dances in the Castillian, Italian, Catalanian and French styles, notated either in the author's alfabeto-like notation or mensural notation. Wrappers. \$35
- MOLINO, Francesco, 1768-c.1847**
- 2777 [Nocturnes, guitar, piano, op.36, 44 & 57]
Premier, second et troisième nocturne pour piano et guitare, Opus 36, 44 & 57. Introduction: Peter Pieters. [Bibl. Nationale, Paris]. Facsimile Series, III/3. Peer, 1989. 4°, 3 books, i, 46 pp. Line-cut of the Paris, c.1825-29 editions. Wrappers, in folder. \$11

- 891 **MONDONVILLE, Jean-Joseph Cassanea de, 1711-1772**
 [Pièces, harpsichord, voice/violin, op.5]
Les pièces de clavecin avec voix ou violon. Par Marc Pincherle.
 London, 1966. 31 x 41 cm, ii, 22 pp. Beautiful line-cut of the Boivin & Le Clerc edition, Paris, 1748. 9 settings of psalms for harpsichord with voice or violin accompaniment, the first publication of its type. The elaborately engraved frontispiece is a masterpiece of 18th c. pictorial art. Preface in Fr by Marc Pincherle. Bibliophile edition with laid paper & marbled coverboards. Special sale price \$20, regularly \$55 <http://www.omifacsimiles.com/brochures/mondon.html>
- 2214 [Pièces, harpsichord, voice/violin, op.5]
Pièces de clavecin avec voix ou violon. Œuvre Ve.
 La Musique Française Classique de 1650 à 1800, 18. Courlay, 1988. 30 x 40 cm, xiv, 22 pp. Line-cut of the Paris, 1748 edition. Introduction by Jean Saint-Arroman. Wrappers. \$23
- MONZA, Carlo Ignazio, 1696-1739**
- 4201 [Sonatas, harpsichord]
Pièces modernes pour le clavecin. A cura di Mariangela Donà e Lorenzo Ghielmi. Riproduzione in facsimile dell'originale. [Civico Museo Bibliografico Musicale, Bologna].
 Quaderni di San Maurizio, 1 – La Musica a Milano. Milan, 1986. Oblong, 32 x 24 cm, 34, 36 pp. Line-cut of the Turin(?), n.d., edition, an elegant example of copper plate engraving. Four suites for harpsichord plus prelude & fugue, all in a distinctive French-Italian style. With a new biographical note in It-Eng. Monza's real identity had escaped Fétis, Eitner, as well as the author of the New Grove. Includes new work list. Wrappers with beautiful image of angel figure playing a gamba. \$64 <http://www.omifacsimiles.com/brochures/monza.html>
- MOSCHELES, Ignaz, 1794-1870**
- 8145 [Études, piano, op.95]
Nouvelles grandes études op.95. 1837, Edition Schlesinger. Edition Cramer, Addison & Beale. Présentation par Nathalie Froud. [Bibliothèque Nationale, Paris; British Library, London].
 Collection Dominantes. Courlay, 2002. 4°, 3 vols, xxvii, 52, 59 pp. Line-cut of Paris, 1837 & London, 1837 editions. Preface in Fr-Eng-Ger. Wrappers. \$57
- 4926 *Sonate mélancolique pour le pianoforte, op.49.*
 Biblioteca Classica, 56. Rotterdam, 1985. 4°, 16 pp. Line-cut of the Offenbach, c.1822 edition. Wrappers. \$16
- MOUTON, Charles, 18th c.**
- 9315 *Concerto à 5. [Stift Kremsmünster].*
 Faksimile-Edition Kremsmünster, 23. Stuttgart, 2012. 21 x 32 cm, 5 partbooks, 132 pp. Line-cut of manuscript parts preserved in the library of Kremsmünster Abber in Upper Austria. 10 chamber concertos in Italianate style scored for vl I, vl II, alto vla, tenor vla, and basso continuo (organ). Wrappers. \$77
- MOYREAU, Christophe, 18th c.**
- 2747 [Pièces, harpsichord, op.1-5]
Pièces de clavecin. Œuvre Ier à V.
 Clavecinistes Français du XVIIIe Siècle, XVI. Geneva, 1982. 22 x 30 cm, 210; ii pp. Line-cut of the Paris, 1753 edition. These five books contain overtures, concertos, sonatas, dances and picturesque and descriptive pieces. Wrappers. \$100
- MOZART, Franz Xavier, 1791-1844**
- 436 [Polonaises, piano]
Four Polonaises for Piano. A Facsimile of the First Edition with an Introduction by Stoddard Lincoln.
 London, 1974. Oblong, 31 x 23 cm, 1, 6 pp. Line-cut of C.F. Peters edition issued in Leipzig c.1820. W.A. Mozart's youngest son. Delightful pieces in the style of Hummel, Schubert and von Weber. Wrappers. Special sale price \$5, regularly \$12
- MOZART, Wolfgang Amadeus, 1756-1791**
- 9671 [Abduction from the Seraglio, K.384, overture, arr.]
Mozart's Piano Arrangement of the Overture to "Die Entführung aus dem Serail". Vienna: 1782-1785. Sammlung der Österreichischen Nationalbibliothek, Vienna.
 New York, 1991. 33 x 43 cm; oblong 37 x 26 cm, iv, 8 pp. Fine duotone of the 1st edition by Chr. Torricella, a transcription Mozart is believed to have personally made and which "exhibits a careful rethinking of the texture of the work, substituting keyboard idioms for orchestral ones". No.11 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$35 http://www.omifacsimiles.com/brochures/moz_port.html
- 9043 [Adagio, glass harmonica, K.356 (617a)]
L'autografo dell' Adagio KV 356 (617a) per Glasharmonika nella Bibliothèque Nationale de France di Parigi (Département de la Musique, Fondo Ch. Maherbe, Segnatura: Ms. 220). Edizione in facsimile a cura di Giacomo Fornari.
 Lucca, 2/2017. 23 x 33 cm, xvi, 2 pp. This beautiful and exacting facsimile, recreating the tactile experience of the autograph now in the possession of the Bibliothèque Nationale, was first issued in 2008 solely for members of the International Mozart Society. Fortunately the publisher has now re-issued it, making it available to a larger public. Little is known about the origins of the work and the composer failed to enter the piece into his thematic catalog (*Verzeichnüß aller meiner Werke*). Several clues however suggest that the piece was drafted in the summer of 1791, in the same period as the genesis of La clemenza di Tito and Die Zauberflöte, and that Marianne Kirchgessner, the esteemed virtuoso of the glass harmonica, blind since the age of four, performed it in Vienna. The instrument itself, a type of mechanical piano with resonating glasses, whose sound is described as "especially sweet, ethereal, melancholic and penetrating", has a fascinating American connection in that it was Benjamin Franklin who perfected the instrument in 1762. Commentary in It-Eng-Ger. Portfolio. \$66 http://www.omifacsimiles.com/brochures/mozart_glas.html
- 446 [Andante, organ, K.616] In,
Orgelwerke IV: Fantasie in f-Moll KV 594, Fantasie in f-Moll KV 608, Andante in F-Dur KV 616. Herausgegeben und eingerichtet von Martin Haselböck. Anhang: Andante KV 616. Faksimile des Autographs.
 Vienna, 1980. 4°, xv, 33, 3 pp. Practical edition (for organ) of Fantasies K.594 & 608 and the Andante, K.616. Includes halftone reproduction of K.616 and line-cut of the first page of a contemporary ms copy of K.608. Introduction in Ger-Eng-Fr. Wrappers. \$27
- 9404 [Concerto, piano, orch, no.9, K.271]
Klavierkonzert "Jenamy" Eb-Dur KV 271. Faksimile nach dem Autograph der Bibliothek der Jagiellońska Kraków. Herausgegeben und mit einer Einführung von Ulrich Konrad.
 Meisterwerke der Musik im Faksimile, 38. Laaber, 2017. Oblong, 4°, xxiii, 136 pp. Full-color facsimile of the autograph score. Michael Lorenz describes Mozart's Piano Concerto K. 271 ('Jenamy') as "a miracle of musical originality. In the mastery of its orchestration, its stupendous innovative energy and its effect, despite limited instrumental means, this piece has absolutely no precedent. It is Mozart's first great composition, 'his Eroica' as Alfred Einstein put it, 'which he later would match, but never surpass'. With a creative thrust beyond compare, a kind of musical fulguration (in the sense of the term as coined by Konrad Lorenz), Mozart broke all previous conventions and already in 1777 demonstrated the superior mastery that distinguishes his piano concertos of the Vienna years. Formal surprises are being combined with unbridled melodic exuberance". Lorenz also made the important discovery in 2003 that the concerto—previously nicknamed "Jeunehomme"—was actually commissioned by Victoire Jenamy, an excellent pianist and daughter of the the famous dance master Jean George Noverre. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$284 http://www.omifacsimiles.com/brochures/moz_pc271.html
- 9403 [Concerto, piano, orch, no.15, K.450]
Klavierkonzert Nr. 15 B-Dur KV 450. Faksimile nach dem Autograph der Herzogin Anna Amalia Bibliothek, Weimar. Mit einem Kommentar von Hartmut Hein.
 Meisterwerke der Musik im Faksimile, 37. Laaber, [in prep—2023]. Oblong, 4°, xxiv, 88 pp. Full-color facsimile of the autograph score. Introduction in Ger-Eng. Hardbound. (subscription price) \$205
- 9405 [Concerto, piano, orch, no.16, K.451]
Klavierkonzert Nr. 16 D-Dur KV 451. Faksimile nach dem Autograph der Bibliothek der Jagiellonen-Universität Krakau. Mit einem Kommentar von Siegbert Rampe.
 Meisterwerke der Musik im Faksimile, 39. Laaber, [in prep—2023]. Oblong, 4°, xxiv, 84 pp. Full-color facsimile of the autograph score. Introduction in Ger-Eng. Hardbound. (subscription price) \$191
- 462 [Concerto, piano, orch, no.21, K.467]
Piano Concerto No.21 in C Major, K.467. The Autograph Score. With an Introduction by Jan LaRue, Professor of Music, New York University. [Pierpont Morgan Library, New York, mus. ms. aut. Heineman 266].
 The Pierpont Morgan Library Music Manuscript Reprint Series. New York, 1985. Oblong, 29 x 22 cm, xv, 88 pp. Halftone, in slightly reduced format. Historical note on the manuscript by J. Rigbie Turner. Wrappers. \$35

- 8596 [Concerto, piano, orch, no.23, K.488, A major]
Klavierkonzert A-dur KV 488. Faksimile nach dem Autograph Ms. 226 im Besitz der Bibliothèque Nationale de France, Paris. Vorwort von András Schiff; Einleitung von Ernst-Günter Heinemann.
 [Henle Music Facsimiles, 17]. Munich, 2005. Oblong, 32 x 215 cm. xvi, 100 pp. Full-color reproduction of the autograph score completed on 2 March 1786, issued on the occasion of the 250th anniversary of the composer's birth. The A Major Concerto K.488, alongside the C-major Concerto K.467, is the most frequently played and recorded piano concerto in Mozart's entire output. The autograph has come down to us in exceptionally fine condition, written with remarkable care and clarity, complete with Mozart's own cadenza for the first movement unusually incorporated into the score itself. The composer's penmanship, especially in the final movement, betrays the fact that he was working under deadline pressure, the notation becoming noticeably hastier, though it is always easy to read. The score is not a fair copy but rather a working manuscript containing in addition to later changes in scoring, many spontaneous alterations of greater or lesser importance that cropped up during the copying process. Introduction in Ger-Eng. Handsome binding in red cloth with embossed title. Special OMI introductory price. \$212
http://www.omifacsimiles.com/brochures/moz_pc488.html
- 9359 [Concerto, piano, orch, no.24, K.491]
Piano Concerto in C minor K.491. Facsimile of the Autograph Score in the Royal College of Music, London. With a commentary by Robert Levin.
 Documenta Musicologica, II/48. Kassel, 2014. Oblong, 34 x 25 cm, 74, 40 pp. Beautiful color halftone of the autograph fair copy completed on March 24, 1786. In his fascinating preface Colin Lawson, Director of the Royal College of Music, describes the journey made by Mozart's autograph following its sale in 1800 by Constanze, Mozart's widow, to its eventual resting place in London where it is the jewel in the RCM's extensive collection of historic manuscripts. The Piano Concerto in C minor K. 491 is one of Mozart's greatest piano concertos not least because of the dramatic character of its minor key (it is one of only two piano concertos composed in minor keys). It also has the largest orchestra he ever used in a piano concerto and the only piano concerto to use both oboes and clarinets. Written in 1786 during a period of almost feverish activity, it was completed only 22 days after the A major concerto K. 488 and during composition of The Marriage of Figaro. The autograph is exceptional in that Mozart records sketches that he later enlarged and extensively revised for the score thus allowing us an insight into his creative process. Mozart's work appears here for the first time in a color facsimile, making it possible to easily recognize the contrasting colors of ink. The renowned Mozart scholar and pianist Robert Levin has written an illuminating commentary. He explains Mozart's method of composition and guides the reader page by page through the autograph. This high-quality facsimile truly is a fascinating insight into Mozart's art of composition. Hardbound with linen spine and decorative paper boards. \$289
http://www.omifacsimiles.com/brochures/mozart_pc491.html
- 9402 [Concerto, piano, orch, no.27, K.595]
Klavierkonzert Nr. 27 B-Dur KV 595. Faksimile nach dem Autograph der Bibliothek der Jagiellonen-Universität Krakau. Mit einem Kommentar von Peter Revers.
 Meisterwerke der Musik im Faksimile, 36. Laaber, [in prep—2023]. Oblong, 4°, xxiv, 104 pp. Full-color facsimile of the autograph score. Introduction in Ger-Eng. Hardbound. (subscription price) \$229
- 4928 [Fantasy keyboard, K.396, C minor]
Fantasie pour le clavecin ou piano-forte composée et dédiée à Madame Constance Mozart.
 Bibliotheca Classica, 66. Rotterdam, 1985. 4°, 8 pp. Line-cut of the Jean Cappi edition, Vienna, 1803. The surviving autograph, for piano and violin, only goes as far as the first double bar of the first movement. Stadler finished the Adagio movement, for piano solo, and had it published. Plastic ring binding. \$13
- 4160 [Fantasy & sonata, piano, K.475/457, autogr.]
Fantasie und Sonate c-Moll für Klavier, KV 475 + 457. Faksimile nach dem Autograph in der Bibliotheca Mozartiana Salzburg. Einführung von Wolfgang Plath und Wolfgang Rehm. Compact Disc: Fantasie und Sonate c-Moll gespielt von Alfred Brendel.
 Kassel, 1991. Oblong, 34 x 25 cm, 18, 12 pp. Full-color halftone of the autograph in the original loose bifolio format. "Re-discovered" in the vault of the Eastern Baptist Theological Seminary in the summer of 1990, this precious manuscript is now at the Mozarteum in Salzburg. Mozart originally conceived the close of the sonata-rondo finale as a 3-bar cadence following bar 300 before he opted for the longer, more striking final version. This and a number of other corrections suggest that the manuscript is a "working" copy. A comparison of this source with the printed version of 1785 offers a whole host of discrepancies, a gold mine for students of the composer's compositional process. Comes with CD recording featuring pianist Alfred Brendel. Handsome portfolio in laid paper with pasted and embossed label. http://www.omifacsimiles.com/brochures/moz_475.html
- 9659 [Fantasy & sonata, piano, K.475/457, autogr.]
Fantasie und Sonate c-Moll für Klavier, KV 475 + 457. Faksimile nach dem Autograph in der Bibliotheca Mozartiana Salzburg. Einführung von Wolfgang Plath und Wolfgang Rehm. Compact Disc: Fantasie und Sonate c-Moll gespielt von Alfred Brendel.
 Salzburg, 1991. Oblong, 34 x 25 cm, 18, 12 pp. Full-color halftone of the autograph in the original loose bifolio format. "Re-discovered" in the vault of the Eastern Baptist Theological Seminary in the summer of 1990, this precious manuscript is now at the Mozarteum in Salzburg. Mozart originally conceived the close of the sonata-rondo finale as a 3-bar cadence following bar 300 before he opted for the longer, more striking final version. This and a number of other corrections suggest that the manuscript is a "working" copy. A comparison of this source with the printed version of 1785 offers a whole host of discrepancies, a gold mine for students of the composer's compositional process. Comes with CD recording featuring pianist Alfred Brendel. Deluxe portfolio in laid paper with pasted and embossed label and leather spine. http://www.omifacsimiles.com/brochures/moz_475.html
- 4087 [Fantasy & sonata, piano, K.475/457, 1st ed.]
Fantaisie et sonate pour le forte piano, opus XI, 1785. K.475–K.457. Présentation par Norbert Kaltz. [Bibl. de l'Université, Bâle].
 Collection Dominantes. Courlay, 1991. Oblong, 32 x 23 cm, 60, 23 pp. Line-cut of the Vienna, [1785] edition, a publication supervised by the composer. Introduction in Fr-Eng-Ger. Wrappers. \$47
http://www.omifacsimiles.com/brochures/moz_son475.html
- 8601 [Musikalisches Würfelspiel, piano]
Anleitung, Walzer oder Schleifer mit zwei Würfeln zu componieren, so viele man will, ohne etwas von der Musik oder Composition zu verstehen = Instructions to compose without the least knowledge of music so much German Walzer or Schleifer as one pleases, by throwing a certain number with two dice.
 Ampleforth, 2000. 4°, 6 pp. Line-cut of the N. Simrock edition, Bonn, 1798. 176 bars of music for piano, to be performed in an order determined by the throwing of dice. Foreword in English by Fritz Spiegl. Wrappers. (The Mozart scholar Neal Zaslow has recently disproven Mozart's authorship of this work; nevertheless it is included here as a curiosity piece which relates to other published treatises of the time using chance as a compositional device) \$17
- 448 [Prelude, piano, K.269c]
Praeludium (ohne Köchel-Nummer). Faksimile-Ausgabe, Erstdruck, herausgegeben und mit einem Vorwort von Imre Sulyok. [Ms. formerly in the collection of Dr. Vilmos Schulek, now Ms. mus. 6.341, Music Collection of the National Széchényi Library, Budapest].
 Budapest, 1977. 22 x 34 cm, 8, 2 pp. Halftone of the c.1776-77 autograph copied on the verso side of the last page of an exercise copybook. The MS originally owned by Mozart's sister, Nannerl, and its history can be reconstructed in some detail: At the bottom of the fully written side of the leaf, one sees the signature of the composer's son, Carl Mozart. From him the MS apparently came in the hands of Josepha Baroni Castiglione, since at the bottom of the other side of the leaf (which includes figured bass exercises in Nannerl's hand) there is a remark, according to which the autograph of 'the immortal Mozart' was presented by Josepha Baroni Castiglione to Luigia Branca on July 23, 1846: "Vienne le 23 de Juillet 846. / Autographe de l'immortel W. A. Mozart. / Offert à Mselle Louise Branca par J. Baroni Castiglione". The MS was for a while in the possession of the niece of Luigia Branca's husband, Melánia Fuchs, and eventually came from the estate of his husband, Vilmos Schulek, in the hands of their grandson, Imre Sulyok. In the decades that have passed since the publication of the facsimile edition, it has also been clarified that this folio was originally part of a bifolio, the rest of which has also survived: the manuscript K. Anh. C 15.11 preserved in the Krakow Biblioteka Jagellonska, bound in a collection under shelf mark autogr Moz 624/5 Kadenzen. Both the characteristics of the handwriting and the type of the paper suggest that Mozart wrote this modulating prelude in 1776-1777, for his sister Nannerl. (The bass clef and the six chords, all in black pencil, above the prelude were presumably noted by Mozart's father, Leopold). Introduction in Ger-Eng-Hung, together with a practical edition. Hardbound. (adapted from notes by the NSL, Budapest) \$35
- 9669 [Preludes, piano, K.284a]
Four Preludes for Nannerl Mozart. Munich: October, 1777. The Pierpont Morgan Library. Mary Flagler Cary Music Collection, New York.
 New York, 1991. 33 x 43 cm; oblong 24 x 19 cm, iv, 4 pp. Fine duotone facsimile of K.284a from Oct. 1777, a set of 4 preambulum Mozart composed at the request of his sister Nannerl ("Please be so good as to send me soon a short preambulum. But write one this time that modulates from C to B flat, so that I may gradually learn it by heart".) No.8 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$40
http://www.omifacsimiles.com/brochures/moz_port.html

- 4161 [Quartet, piano, vln, vla & vc, K.478, G minor]
Quartett in g für Klavier, Violine, Viola und Violoncello KV 478. Faksimile nach dem Autograph im Museum der Chopin-Gesellschaft in Warschau. Mit einer Einführung von Faye Ferguson.
 Kassel, 1991. Oblong, 34 x 25 cm, 14, 40 pp. Half-tone of the autograph score dated 16 October 1785. The instrumental force called for here—cembalo (fortepiano), violin, viola, and violoncello—was practically a novelty at that time. The manuscript shows a visible alteration in the viola part from a treble clef to an alto clef at the beginning of the first, second and third movements, suggesting that Mozart first thought of scoring the work with two violins. In any case the viola voice adds a wonderful sonorous element that Mozart exploits. Preface in Ger-Pol-Eng. Handsome binding with green laid paper boards and embossed label. http://www.omifacsimiles.com/brochures/moz_478.html
- 7429 [Quintet, piano & winds K.452]
Quintette pour piano, hautbois, clarinette, cor et basson, K.452. Manuscrit autographe 1784, Esquisses et fragments (manuscrits autographes). Présentation par Michel Giboureau.
 Collection Dominantes. Courlay, 1999. Oblong, 4°, xxvi, 9 + 32 pp. Line-cut of the autograph score and sketch (Ms. 221 & 250, Bibliothèque Nationale, Paris) and autograph fragment (Ms. Fot. 2449, Staatsbibliothek Preussischer Kulturbesitz, Berlin). Introduction in Fr-Eng-Ger. Wrappers. \$43 http://www.omifacsimiles.com/brochures/moz_qu452.html
- 449 [Rondos, piano, K.485 & 511]
Rondo for Piano D Major, KV 485. Edited from the Autograph and First Edition by Hans-Christian Müller. Fingering by Hans Kann. [Ms. Private Collection, Switzerland].
 Urtext Edition + Faksimile. Vienna, 1973. 4°, 4 (oblong), 7 pp. (Rpt. of Vienna, 1923 edition). Half-tone together with a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$10
- 450 [Rondos, piano, K.485 & 511]
Rondo for Piano A Minor, KV 511. Edited from the Autograph and First Edition by Hans-Christian Müller. Fingering by Hans Kann.
 Urtext Edition + Faksimile. Vienna, 1973. 4°, 5 (oblong), iii, 11 pp. (Rpt. of Vienna, 1923 edition). Half-tone, together with a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$19
- 9064 [Sonata movts, keyboard, w/o Köchel no.]
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
- 9468 [Sonata movts, keyboard, w/o Köchel no.]
Zwei "unbekannte" Klavierstücke von Wolfgang Amadé Mozart aus dem "Nannerl-Notenbuch". Faksimile und Übertragung mit einer Einführung von Ulrich Leisinger.
 Salzburg, 2009. Oblong, 32 x 24 cm, 24 pp. Color half-tone. Contains two keyboard pieces attributed to Wolfgang, written in Leopold's hand (=NMA no.50-51). Pref. in Ger/Eng/Fr, modern edition with critical commentary in Ger. Limited bibliophile edition. \$36 http://www.omifacsimiles.com/brochures/moz_unbk.html
- 2060 [Sonata, keyboard, K.1] In,
Erich Valentin, Wolfgang Amadeus Mozarts erste Klavierkompositionen.
 Wilhelmshaven, 1969. Oblong, 27 x 19 cm, 15, 4, 28 pp. Re-issue of "Der früheste Mozart", Munich, 1956 with half-tone's of the Andante, Allegro, Allegro & Menuetto movts of K.1. Omits Dent's introduction and reproduces the plates in simple half-tone. Wrappers. \$19
- 9470 [Sonata, piano, violin, K.6, 1st movt]
Allegro in C-Dur für Klavier KV 6. Komponiert in Brüssel am 14. Oktober 1763. Faksimile der Handschrift Leopold Mozarts aus dem "Nannerl-Notenbuch" mit einem Vorwort von Geneviève Geffray. [Bibliothek der Internationalen Stiftung Mozarteum Salzburg].
 Salzburg, 1997. Oblong, 34 x 27 cm, 8 pp. Color half-tone of the first movement of K.6 in the hand of Leopold Mozart. The work was original composed in Brussels 14. Oct. 1763 and is the original version (keyboard alone) of the first movement of K.6 published in 1764 as "Sonates / Pour le Clavecin / Qui peuvent se jouer avec l'Accompagnement de Violon". Preface in Ger/Eng/Fr. Limited bibliophile edition. \$35 http://www.omifacsimiles.com/brochures/moz_k6.html
- 3051 [Sonata, piano, violin, K.6, 1st ed.]
Sonates pour le clavecin qui peuvent se jouer avec l'accompagnement de violon. Œuvre première.
 Geneva, 1988. Oblong, 30 x 22 cm, iv, 22 pp. Line-cut of the Paris, [1764] edition. The first work of Mozart (at seven years of age) to be engraved. Facsimile based on the copy delivered by Leopold and Wolfgang to Madame Victoire, Louis XV's daughter. Introduction in Fr-Eng by François Lesure. Wrappers. Special sale price \$15, regularly \$40
- 4405 [Sonata, piano, K.284, K.333; piano & violin, K.454, 1st ed.]
Trois sonates pour le clavecin ou le piano-forte. La troisième est accompagnée d'un violon obligé. K.333 – K.284 – K.454. Présentation par Norbert Kälz. [British Library, London & Bibliothèque de l'Université, Basel].
 Collection Dominantes. Courlay, 1993. Oblong, 32 x 24 cm, 83, 60 pp. Line-cut of the first edition by Christoph Torricelli, Vienna, [1784]. Introduction in Fr-Eng-Ger. Wrappers. \$59 http://www.omifacsimiles.com/brochures/moz_son284.html
- 451 [Sonata, piano, K.310/300d]
Piano Sonata A Minor, KV 300d (310). Edited from the Autograph and First Edition by Karl Heinz Füssl und Heinz Scholz. Fingering by Heinz Scholz. [Ms. Pierpont Morgan Library, New York].
 Urtext Edition + Faksimile. Vienna, 1973. 4°, 11, 18 pp. Half-tone, plus new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$23
- 452 [Sonata, piano, K.333, autogr.]
Analyse der Klaviersonate B-dur von W. A. Mozart (K.V. 333), mit dem Faksimiledruck der Handschrift. [Ms. Staatsbibl. Preußischer Kulturbesitz Berlin].
 Studium musicale. Stuttgart, 1966. 8°. 35; 6 pp. 2-color half-tone (in slightly reduced format) of the autograph. Wrappers, with plastic sleeve. (no commentary). \$20
- 7830 [Sonata, piano, K.333, autogr.]
Klaviersonate B-Dur KV 333. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Geleitwort von Mitsuko Uchida. Herausgegeben und mit einer Einführung von Claudia Maria Knispel.
 Meisterwerke der Musik im Faksimile, 2. Laaber, 2005. 24 x 31 cm, 19, 6 pp. Full-color (and full-sized) facsimile of the autograph score issued on the occasion of "Mozart Year 2006". Mozart's notation is wonderfully fluid and free, yet almost completely free of corrections. An analysis of the autograph and first edition (Torricelli, 1784) reveal interesting differences in dynamics, articulations, including a few altered pitches. Introduction in Ger-Eng. Coverboard in decorative paper. \$79 http://www.omifacsimiles.com/brochures/moz_son333.html
- 9676 [Symphony, no.38, "Prague", K.504, sketches]
Sketches for the "Prague" Symphony. Vienna: ? November, 1786. Internationale Stiftung Mozarteum, Salzburg.
 New York, 1991. 33 x 43 cm; oblong 30 x 11 cm, iv, 4 pp. Color facsimile of a manuscript snippet (notated on both sides) showing Mozart working out passages following bars 155, 142 and 176 of the first movement of the Prague Symphony. No.16 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$40 http://www.omifacsimiles.com/brochures/moz_port.html
- 4243 [Symphony, no.40, K.550, arr. Clementi]
Sinfonia in sol minore K 550. Adattamento per 4 strumenti di Muzio Clementi. Introduzione, facsimile dell'autografo e trascrizione a cura di Remo Giazzotto. [Biblioteca dell'Accademia Nazionale di Santa Cecilia, Rome].
 L'Arte Armonica, I/1. Lucca, 1991. Oblong, 33 x 27 cm, xxxiii, 23, 77 pp. Beautiful by half-tone in full color of Clementi's autograph transcription of the G Minor Symphony for four instruments (piano, flute, violin & violoncello). This is a fascinating document showing the tradition common at the turn of the 18th century of arranging symphonic works for smaller chamber groups. Together with a new printed edition of the score and introduction in It-Eng. Wrappers, with slipcase. \$80 http://www.omifacsimiles.com/brochures/moz_clementi.html
- 7385 [Variations, piano, on Dutch songs, K.24-25]
"Dutch" Keyboard Variations. "Laat ons juichen, Batavieren!" K.24; "Willem van Nassau" K.25. Edited in Facsimile with an Introduction by Paul van Reijen.
 Dutch Music Facsimiles, 9. Utrecht, 1996. 4°, xiii, 9 pp. Line-cut of the Hummel editions, Amsterdam & The Hague, 1766. Written during the Mozart family's stay in The Hague (September, 1765 to March, 1766). K.24 is based on a patriotic song "Let us shout with joy, Batavians", K.25 on a well-known air, also known as the "Prince's March". Wrappers. \$27

- 453 [Variations, piano, on arias; K.180, 189, 354, 398, & 460]
VI Variazioni su "Mio caro Adone"; XII Variations sur "Je suis Lindor"; VI Variazioni su "Salve tu, Domine"; VIII Variazioni su "Come un agnelio"; Trois Airs variés pour le clavecin ou forte piano.
 Archivum Musicum: L'Arte del Fortepiano, 1. Florence, 1984. Oblong, 32 x 23 cm, 4 booklets, v, 55 pp. Line-cut of the early printed editions. Variations based on operatic numbers by Salieri, Baudron, Paisiello, and Sarti. Introduction in It by Laura Alvini. Wrappers with slipcover. \$30
- 7932 [Variations, piano, "Ah, vous dirai-je Maman", K.265]
Zwölf Variationen in C für Klavier über das französische Lied "Ah, vous dirai-je Maman" KV 265 (300e). Faksimile nach den autographen Fragmenten und Reproduktion des Erstdrucks. Im Auftrag der Deutschen Mozart-Gesellschaft herausgegeben und kommentiert von Ulrich Konrad.
 [Henle Music Facsimiles, 14]. Munich, 2001. Oblong, 34 x 25 cm, 22, 4 + 8 pp. Full-color halftone of the composer's c.1781-82 autograph (variations no. 8 & 10 are now missing), plus halftone of the first printed edition by Christoph Torricelli, reconstructed from two incomplete sources. These variations, based on the French tune "Ah, vous dirai-je Maman" ("Twinkle, Twinkle Little Star"), were, even during Mozart's lifetime, immensely popular. Introduction in Ger-Eng. Handsome portfolio with red paper boards, white lettering & cloth ties. \$66
http://www.omifacsimiles.com/brochures/moz_var.html
- 9472 [Variations, piano, "Ah, vous dirai-je Maman", K.265]
Variationen für Klavier in C-Dur KV 265 über das Lied "Ah, vous dirai-je, Maman". Faksimile des ersten Teils des Autographs, Thema und Variationen 1 bis 7. Komponiert vermutlich in Wien um 1781/82.
 Salzburg, 2008. Oblong, 34 x 27 cm, 7 pp. Color halftone of the autograph—acquired by the Salzburg Mozarteum in 2008—containing the theme and the first 7 (of 12) variations.* The catchy theme, commonly known since about 1840 in Germany as the Christmas carol "Morgen kommt der Weihnachtsmann" and in English as "Twinkle, twinkle little star", might have attracted Mozart's attention while he was in Paris, where where it was used in theme & variation form since 1761 and became popular in 1774 under the title "Les Amours de Silvandre". Commentary in Ger/Eng/Fr by Ulrich Leisinger. Limited bibliophile edition. \$35
http://www.omifacsimiles.com/brochures/moz_var2.html
- 7487 *Skizzen und Entwürfe herausgegeben von Ulrich Konrad.*
 Supplement zur Neuen Mozart Ausgabe, X/30/3. Kassel, 1997. Oblong, 4°, 192, c.145 pp. A rare opportunity to enter the "workshop" of Mozart. Virtually every sketch and draft that has survived—192 pages—has been assembled and collated in chronological order for this superb facsimile edition reproduced in full color. Like Band 44 of the Bachgesellschaft edition which contained only reproductions of Bach manuscripts, this publication marks the culmination of the Neue Mozart Edition. The facsimiles are accompanied by careful transcriptions and critical commentary (Ger), making them accessible to both layman and specialist. Deluxe edition with clamshell case covered in burgundy linen and titles in gold lettering. An indispensable resource for any Mozart enthusiast. \$395
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- 9202 *Nannerl Notenbuch. Vollständiges Faksimile aller erhaltenen Teile der Handschrift. Mit einer Einführung und einem Nachwort von Ulrich Leisinger.*
 Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 16. Munich, 2010. Oblong, 8°, 120 pp, 2 audio CDs. Full-color facsimile. This famous music book not only documents the musical training of Anna Maria (Nannerl) Mozart and her brother Wolfgang, but also provides the first glimpse of the exceptional talent of the young composer, showing the astounding development from an improvisation, written at the age of 5, to an ambitious sonata and concerto movement penned when he was almost 8. Leopold Mozart used the book to instruct his children up to about 1766; later Nannerl began to copy various works of Mozart as a souvenir of her brother. The volume contains altogether 27 works, most of them by Wolfgang, but there are also works by Leopold Mozart, Georg Christoph Wagenseil, Anton Cajetan Adlgasser, Johann Jakob Paul Küffner, Johann Niklaus Tischer, & Johann Joachim Agrell. With 2 audio CD, performed by Florian Birsak, a respected harpsichord and fortepiano soloist. \$150
http://www.omifacsimiles.com/brochures/moz_nn.html
- MUDARRA, Alonso, c.1508-1580**
- 1094 *Tres libros de música en cifras para vihuela (1546). Complete Facsimile Edition with an Introduction by James Tyler. (Reproduced by Permission of the Biblioteca Nacional Madrid).*
 Monte Carlo, 1980. Oblong, 21 x 15 cm, 15, 257 pp. Line-cut of the Seville, 1546 edition. Italian lute tablature & harp (or organ) tablature, in mensural notation. 3 books, one for solo vihuela or guitar, one for solo vihuela, and one for voice and vihuela. Fantasias, dances, villancicos, romances, sonnets, glossas, versos, tientos y canciones. Wrappers. (out of print - included only for bibliographic reference)
- MUFFAT, Georg, 1653-1704**
- 892 *Apparatus musico-organisticus. Faksimileausgabe nach dem Druck von 1690 herausgegeben von Karl Friedrich Wagner.*
 Dokumente zur Aufführungspraxis alter Musik, 1. Innsbruck, 1979. 27 x 40 cm, ii, 70, ii pp. Halftone of the Vienna, 1690 edition. Compendium of remarks and observations on the art of playing the organ. One of the finest engraved specimens of the late 17th c, showing a perfect balance of music engraving and the visual arts. Afterword in Ger. Beautiful coverboards in decorative paper with attractive engraving of the title page. \$93
- 7168 *Apparatus musico-organisticus. Faksimileausgabe nach dem Druck von 1690 herausgegeben von Karl Friedrich Wagner.*
 Early Keyboard Music in Facsimile, 1. Innsbruck, 1994. 27 x 40 cm, 70 pp. Halftone of the Vienna, 1690 edition. \$71
- 7448 *Apparatus musico-organisticus liber primus. [Musikarchiv, Kremsmünster Benediktiner-Stift, Kremsmünster].*
 Performers' Facsimiles, 181. New York, [1997]. 27 x 40 cm, 70 pp. Line-cut of the Vienna, 1690 edition. Wrappers. \$30
- 8981 *Apparatus musico organisticus. Johann Baptist Mayr, Salzburg 1690. [Stift Kremsmünster].*
 Faksimile-Edition Kremsmünster, 17. Stuttgart, 2008. 30 x 43 cm, 72 pp. Color facsimile of the Salzburg, 169 edition. Hardbound, with handsome decorative paper boards. \$124
- MUFFAT, Gottlieb, 1690-1770**
- 893 *Componimenti musicali. A Facsimile of the Vienna Edition c.1739 (?).*
 Monuments of Music and Music Literature in Facsimile, 1/8. New York, 1967. Oblong, 35 x 26 cm, 112 pp. Line-cut of the Vienna, c.1739 edition. Laid paper, clothbound.
- 8888 *XII kleine Fugen sammt 2 Toccaten.*
 Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 12 pp. Line-cut of the H. Löschenkohl edition, Vienna, n.d. Wrappers. \$9
- 894 *12 Toccaten und 72 Versetl. A Facsimile of the 1726 Vienna Edition.*
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- 8978 *72 Versetl sammt 12 Toccaten besonders zum Kirchen-Dienst bey Choral-Aemtern und Versperen dienlich.*
 Performers' Facsimiles, 262. New York, [2008]. Oblong, 29 x 21 cm, 93 pp. Line-cut of the Vienna, 1726 edition. Wrappers. \$25
- MÜHLING, August, 19th c.**
- 4929 [Orgelstücke, op.52]
30 kurze und leichte Orgelstücke, op.52.
 Biblioteca Classica, 70. Rotterdam, 1988. 4°, 17 pp. Line-cut of the Simrock, c.1836 edition. Wrappers. \$16
- MUSSORGSKY, Modest Petrovich, 1839-1881**
- 478 [Pictures at an Exposition, original piano solo version]
Pictures from an Exhibition for Piano. Facsimile. [Ms. Saltykov-Schedrin Public Library, Leningrad].
 Moscow, 1982. Oblong & upright, 39 x 26 cm, xii, 6 color plates, 32 pp. 3- to 5-color halftone of the autograph faircopy. With full-color plates of six paintings by Victor Hartmann, entitled: Paris catacombs; Design for Kiev city gate; Sketches of costumes for J. Gerber's ballet Trilby; A rich Jew in a fur hat; A poor Jew (and old man); Baba-Yaga's hut on hen's legs. Commentary in Rus-Eng-Fr-Ger by Emili Frid. Limited edition of 3,000 copies. Cloth slipcase. Very rare.
<http://www.omifacsimiles.com/brochures/muss.html>
- 9585 [Pictures at an Exposition, original piano solo version]
Bilder einer Ausstellung. Faksimile nach dem Autograph aus der Nationalbibliothek Russland, St. Petersburg. Herausgegeben und mit einer Einführung von Christoph Flamm.
 Meisterwerke der Musik im Faksimile, 44. Laaber, 2019. Oblong, 40 x 27 cm, 18, 32 pp. Full-color facsimile of the autograph fair copy dating from September 1861, inspired by Victor Hartmann's drawings: Paris catacombs; Design for Kiev city gate; Sketches of costumes for J. Gerber's ballet Trilby; A rich Jew in a fur hat; A poor Jew (and old man); Baba-Yaga's hut on hen's legs. Commentary in Ger-Eng. Hardbound with attractive paper boards. \$122
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- NARES, James, 1715-1783**
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Il Principio or a Regular Introduction to Playing on the Harpsichord. A Facsimile of the Original Edition of 1760 with Introductory Notes by Robin Langley.
 London, 1981. Oblong, 28 x 22 cm, 9, 37 pp. Line-cut of the London, 1760 edition. Teaching pieces by the virtuoso organist at the Chapel Royal similar to Bach's instructional books for Anna Magdalena and Wilhelm Friedemann. 3 essays and 8 lessons (2-movt works). Wrappers. \$15
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Concerto di Naumann accomodato per due cembali. Facsimile from a Handwriting in the Sächsische Landesbibliothek in Dresden. Modern Edition by Eva Nordenfelt-Aberg.
 Autographus Musicus, 17. Bandhagen, 1979. 3 fascicles, ii, 37, 15 pp. Halftone of a contemporary ms copy. Written as separate parts; together with practical edition of the score. Introduction in Eng. Wrappers. \$32
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 8856 *Fantasia per il clavicembalo, c. 1778.*
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- 8417 [Sonatas, keyboard]
Zwölf Klavier-Sonaten, 1773. Présentation par Pascal Dug. [British Library, London].
 Collection Dominantes. Courlay, 2004. 4°, x, 74 pp. Line-cut of the Schwickert edition, Leipzig, 1773. Introduction in Fr-Eng-Ger. Wrappers. \$41
- NICHELMANN, Christoph, 1717-1762**
 2738 [Sonatas, harpsichord, op.1 & 2]
Sei brevi sonate da cembalo massime all'uso delle dame [Op. 1-2].
 Clavecinistes Européens du XVIIIe Siècle, VI. Geneva, 1986. 4°, 60 pp. Line-cut of the B. Schmid edition, Nuremberg, c.1750. Wrappers. \$51
- NIVERS, Guillaume Gabriel, 1632-1714**
 2226 [Livre d'orgue, book 1]
Livre d'orgue contenant cent pièces de tous les tons de l'église.
 La Musique Française Classique de 1650 à 1800, 13. Courlay, 1987. Oblong, 24 x 17 cm, xiv, 110 pp. Line-cut of the Paris, 1665 edition. The first book of keyboard music to be engraved in France. Introduction by Jean Saint-Arroman. Wrappers. \$56
- 4384 [Livre d'orgue, book 2]
2. livre d'orgue contenant la messe et les hymnes de l'Eglise. [Bibl. Sainte-Genève, Paris].
 La Musique Française Classique de 1650 à 1800, 61. Courlay, 1992. Oblong, 24 x 17 cm, 56, 105 pp. Line-cut of the Paris, 1665 edition. Introduction by Jean Saint-Arroman. Wrappers. \$64
- 4811 [Livre d'orgue, book 3]
3. livre d'orgue des huit tons de l'église, 1675. [Bibliothèque Sainte Geneviève, Paris].
 La Musique Française Classique de 1650 à 1800, 74. Courlay, 1994. Oblong, 30 x 22 cm, 39, 123 pp. Line-cut of the Paris, 1675 edition. Wrappers. \$64
- 7798 [method, keyboard]
L'art d'accompagner sur la basse continue pour l'orgue & clavecin. Préface par Denis Herlin.
 Geneva, 2000. Oblong, 21 x 17 cm, ii, 24 pp. Line-cut of the Paris, 1689 edition (pp.149-170 of "Motets à voix seule"). Introduction by in Fr-Eng. Wrappers. \$35
- 4812 [Motets, 1 & 2 voices, bc]
Motets à voix seule, accompagnée de la basse continue. Paris, 1689. [Bibliothèque Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 75. Courlay, 1994. Oblong, 31 x 22 cm, 49, 196 pp. Line-cut of the Paris, 1689 edition. Concludes with Nivers' treatise on basso continuo practice—"L'art d'accompagner sur la basse continue" (pp.149-170). Introduction in Fr-Eng-Ger by Philippe Lescat. Introduction includes Niver's explanations on ornamentation as given in his *Manière de toucher l'orgue dans toute la propreté et la délicatesse qui est en usage aujourd'hui à Paris* (Ms. Bibliothèque de l'Arnsenal, Paris). Wrappers. \$94
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Nouvelle suites de pièces de clavecin et trois sonates, avec accompagnement de violon.
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 2227 [Sonatas, harpsichord, recorder/violin, op.1]
Sonate per il cembalo appropriate al flauto & violino, opera prima.
 Amsterdam, 1978. 16 x 26 cm, 23, iv pp. Halftone of the Amsterdam, 1690 edition. Includes sonatas for alto recorder & continuo, viol & continuo, 2 viols & continuo, and harpsichord solo. Afterword in Du-Eng by Reine Verhagen. Wrappers. \$31
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 8646 *Tabulatuurboek [van Psalmen en Fantasyen]. Amsterdam, Willem van Beaumont 1659. [Universitätsbibl. Krakow].*
 Faksimile-Edition Krakau, 1. Stuttgart, 2005. 25 x 36 cm, 68 pp. Line-cut of the Amsterdam, 1659 edition. The only known print preserving the works of A. van Noordt. (New Groves indicates erroneously that this work was lost in WW II). Uses unusual notation where the upper parts are distributed over two six-line staves ("Anglo-Dutch" notation); the bass, probably intended for the organ pedals, is printed under the staves in German organ tablature. Hardbound, with laid paper boards. \$56
- OEHME, Fritz**
 6132 *Handbuch über ältere, neuere und neueste Orgelwerke im Königreiche Sachsen von 1710 an bis zur Gegenwart.*
 Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1978. 8°, 4 vols, 1094 pp. (Rpt. of Dresden, 1889-1897 edition). Cloth. Special sale price \$45, regularly \$125
- ORTIZ, Diego, c.1510-c.1570**
 2228 [Treatise, ornamentation]
El primo libro nel quale si tratta delle glose sopra le cadenze et altre sorte de punti in la musica del violone.
 Archivum Musicum: Strumentalismo Italiano, 57. Florence, 1984. Oblong, 24 x 17 cm, vi, 121 pp. Line-cut of the Rome, 1553 edition. Rules on ornamentation with examples in mensural notation. Divided into two books, part I for the performer of consort music for viols; part II presents several different kinds of compositions for one viol and cimbalo. Total of 29 works. Introduction by Marco Di Pasquale. Wrappers. \$43 <http://www.omifacsimiles.com/brochures/ortiz.html>
- PACHELBEL, Johann, 1653-1706**
 8897 *Freu dich sehr o meine Seele cum 12 Variationibus für Orgel (oder Cembalo). Herausgegeben von Jolando Scarpa.*
 Frutti Musicali. Magdeburg, 2007. 4°, 17 pp. New practical edition, together with facsimile, in reduced format, of Gerber's manuscript copy, making this masterwork organ partita available for the first time in its original form. Wrappers. \$22
- 7170 [Hexachordum apollinis, organ/harpsichord]
Hexachordum apollinis, sex arias exhibens, organo pneumatico, vel clavato cymbalo modulandas. [Bayerische Staatsbibliothek, Munich].
 Early Keyboard Music in Facsimile, 3. Innsbruck, 1994. Oblong, 23 x 18 cm, 51, iv pp. Line-cut of the Nuremberg, 1699 edition. Cycle of 6 arias with variations. Afterword in Ger-Eng by Rupert Gottfried Freiberger. Wrappers. \$42
- 7294 [Hexachordum apollinis, organ/harpsichord]
Hexachordum Apollinis, 1699. Présentation par Philippe Lescat. [British Library, London].
 Collection Dominantes. Courlay, 1996. Oblong, 31 x 22 cm, xiii, 51 pp. Line-cut of the Nuremberg, 1699 edition. Preface in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$32

- 7558 [Hexachordum apollinis, organ/harpsichord]
Hexachordum Apollinis, sex arias exhibens organo pneumatico, vel clavato cymbalo, modulandas, quarum singulis suae sunt subjectae variationes. [British Library, London].
 Performers' Facsimiles, 182. New York, [1998]. Oblong, 26 x 20 cm, 51 pp. Line-cut of the Nuremberg, 1699 edition. Wrappers. \$20
- PAGANELLI, Giuseppe Antonio, 1710-c.1763**
- 2739 [Arias, organ/harpsichord]
XXX arie pro organo et cembalo, non solum in templis, sed etiam in musaeis musicis publicis et privatis spectatim, sub elevatione producendae, styloque tam gravi quam suavi elaboratae.
 Clavecinistes Européens du XVIIIe Siècle, VIII. Geneva, 1986. 4°, 40 pp. Line-cut of the Augsburg, 1756 edition. Wrappers. \$40
- PAISIELLO, Giovanni, 1740-1816**
- 9131 [method, basso continuo practice]
Regole per bene accompagnare il partimento o sia il basso fondamentale sopra il Cembalo. Neu-edition und Transkription nach der Ausgabe St. Petersburg 1782 und der Handschrift Rari 3-4-17 des Conservatoria di Musica Napoli. Herausgegeben von Ludwig Holtmeier, Johannes Menke und Felix Diergarten.
 Quellenkataloge zur Musikgeschichte, 43; Praxis und Theorie des Partimentospiels, 1. Wilhelmshaven, 2009. 21 x 39 cm, 160 pp (44 facs). Color facsimile and new edition of the St. Petersburg, 1782 manuscript (possibly holograph). Paisiello wrote his *Regole per bene accompagnare il partimento* for the Grand Duchess Maria Feodorovna (née Sophia Dorothea von Württemberg) while serving as the maestro di cappella for the Empress Catherine II of Russia. The work is a complete course in partimento, including both rules and exercises. Cloth. \$194 http://www.omifacsimiles.com/brochures/paisiello_reg.html
- PAIX, Jakob, 1556-c.1623**
- 7913 *Ein schön Nutz und Gebreüchlich Orgel Tabulaturbuch. Reinmichel, Laugingen 1583. Herzog-August-Bibliothek, Wolfenbüttel.*
 Faksimile-Edition Rara, 26. Stuttgart, 2001. 14 x 21 cm, 352 pp. Line-cut of the Laugingen, 1583 edition. An important source of German keyboard music from the second half of the 16th c. Contains 26 motets, 27 popular French, German and Italian songs, 30 dances and 2 canzoni alla francese and numerous passamezzos, saltarellos, pavans, galliards, branles and German dances. Hardbound. \$133
- PARANT, Mr., 18th c.**
- 2750 [Pièces, harpsichord, book 1]
Premier livre de pièces de clavecin.
 Clavecinistes Français du XVIIIe Siècle, XIX. Geneva, 1982. 4°, 26 pp. Line-cut of the Paris, 1762 edition. 16 works, consisting of dances and descriptive pieces. Wrappers. \$30
- PASQUINI, Bernardo, 1637-1710**
- 8636 [Keyboard compositions]
L'Œuvre pour clavier. Sonate per gravecembalo composte dal Sig. Bernardo Pasquini e scritte di sua mano in questo libro, .D. 1702 Aprile. Manuscrit autographe L.215 (Berlin). Première [& deuxième] partie. Présentation par Emer Buckley.
 Collection Dominantes. Courlay, 2005. Oblong, 4°, 500 pp + audio CD. Line-cut of the autograph manuscript. Together with a CD recording by Emer Buckley. Wrappers. \$157
- PASTERWIZ, Georg (Giorgio), 1730-1803**
- 9616 *Werke für Cembalo und Piano [Stift Kremsmünster].*
 Faksimile-Edition Kremsmünster, 39. Stuttgart, 2020. Oblong, 34 x 24 cm, 36, 2 pp. Line-cut of the autograph score containing 3 delightful compositions: Divertimento per il cembalo; XII Variazioni per il Forte piano; [17] Variazioni per il Clavi Cembalo. Hardbound with marbled boards. \$37
- PERI, Jacopo, 1561-1633**
- 7797 *Le varie musiche a una, due, e tre voci con alcune spirituali in ultimo. Per cantare nel clavicembalo, e chitarrone, & ancora la maggior parte di esse per sonare semplicemente nel organo.*
 Performers' Facsimiles, 235. New York, [2000]. 25 x 35 cm, 32 pp. Line-cut of the Florence, 1609 edition. 20 monodies for 1 to 3 voices and basso continuo. Wrappers. \$20
- PESCETTI, Giovanni Battista, c.1704-c.1766**
- 904 [Sonatas, harpsichord]
Sonate per gravicembalo. [Civico Museo Bibliografico Musicale, Bologna].
 Bibliotheca Musica Bononiensis, IV/165. Bologna, 1977. Oblong, 31 x 21 cm, 58 pp. Line-cut of the London, 1739 edition. Laid paper. Cloth.
- PESENTI, Martino, c.1600-c.1648**
- 905 *Il primo libro delle correnti alla francese per sonar nel clavicimbalo et altri stromenti. Nuovamente ristampate con una agionta di alcune correnti et un baletto a tre.*
 Bibliotheca Musica Bononiensis, IV/33. Bologna, 1983. 22 x 32 cm, 28 pp. Line-cut of the Alessandro Vincenti edition, Venice 1635. 30 compositions. Laid paper. Cloth.
- PETRI, Johann Samuel, 1738-1808**
- 2526 *Anleitung zur praktischen Musik. Faksimile-Nachdruck der zweiten, stark erweiterten Auflage Leipzig 1782.*
 Munich, 2/ 1999. 4°, 484 pp. Line-cut of the second, expanded edition of 1782. Linen. \$92
- PICCHI, Giovanni, 1572-1643**
- 906 [Intavolatura di balli, harpsichord/virginal]
Intavolatura di balli d'arpicordo.
 Bibliotheca Musica Bononiensis, IV/36. Bologna, 1968. Oblong, 21 x 16 cm, 61 pp. Line-cut of the Venice, 1621 edition. Hardbound.
- PLAYFORD, John, 1623-1686 [publisher]**
- 7786 *Musicks Hand-maide. Presenting new and pleasant Lessons for the Virginals or Harpsycon. [British Library, London].*
 Faksimile-Edition Rara, 36. Stuttgart, 2000. Oblong, 20 x 17 cm, 60 pp. Line-cut of the John Playford edition, London, 1663. Works by Ben Sandley, William Lawes, Ben Rogers, Matthew Locke, & John Moyses, together with anonymous numbers, Hardbound, in marbled paper. \$44
- 7006 [Musick's Hand-maid, keyboard, part 1]
Musicks Hand-maid: New Lessons and Instructions for the Virginals or Harpychord. [Library of Congress, Washington, D.C.].
 Performers' Facsimiles, 101. New York, [1994]. Oblong, 23 x 15 cm, 82 pp. Line-cut of the London, 1678 edition. Pieces by Bryan, Jackson, Lawes, Locke, Mell, Moss, Pratt, Rogers, Sandley, and others. Wrappers. \$20
- 7127 [Musick's Hand-maid, keyboard, part 2]
The Second Part of Musick's Hand-maid: Containing the Newest Lessons, Grounds, Sarabands, Minuets, and Jiggs, Set for the Virginals, Harpsichord, and Spinnet. [British Library, London].
 Performers' Facsimiles, 102. New York, [1995]. Oblong, 23 x 15 cm, 70 pp. Line-cut of the London, 1689 edition. Pieces by Blow, Motley, Purcell, Snow, Turner, and others. Wrappers. \$20
- PLEYEL, Ignaz, 1757-1831**
- 3191 [Method, piano]
Méthode pour pianoforte [par Pleyel et Dussek]. Paris s.d.
 Archivum Musicum: L'Arte del Fortepiano, 6. Florence, 1993. 24 x 34 cm, 69 pp. Line-cut of the Paris, 1797 edition. Wrappers in decorative paper. \$34
- 4930 *Nocturne à la Field.*
 Biblioteca Classica, 75. Rotterdam, 1983. 4°, 8 pp. Line-cut of the Pleyel edition, Paris, c.1825. Wrappers. \$8
- 8418 [Sonatas, keyboard, fl/vln/vc]
Trois sonates pour clavecin ou forte-piano avec accompagnement de flûte (ou violon) et violoncelle, 1788. Présentation par Les étudiants du Ce.F.E. de M.-Ile-de-France. [Bibliothèque Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 157. Courlay, 2004. 4°, 3 partbooks, xii, 58 pp. Line-cut of the Paris, 1788 edition. Preface in Fr-Eng-Ger. Portfolio. \$36

- POGLIETTI, Alessandro, b.?-1683**
- 8913 *Compendium [oder kurtzer Begriff, und Einführung zur Musica]*, Ms. 1676. [Stift Kremsmünster].
Faksimile-Edition Kremsmünster, 5. Stuttgart, 2007. 26 x 31 cm, 134 pp. Color reproduction of a contemporary ms copy. Offers guidance to students of 17th-c. keyboard practice and an introduction to the art of composition. Includes 12 ricercares, models of the strict style, important compositions that stand in the tradition of Frescobaldi's Fiori musicali and Bach's Die Kunst der Fuge. The compendium also includes many themes "all manner of capriccios", variously imitating on an instrument the songs of birds and other sounds (nightingale, canary, cuckoo, cock and hen) and of the sounds of bells, work and war. Hardbound, with cloth spine. \$135
- 7172 *Pièces pour le clavecin ou l'orgue* (Rossignolo).
Early Keyboard Music in Facsimile, 5. Innsbruck, nyp. Half-tone of the undated print, second half of the 17th c.
- 8519 *Rossignolo, pièces pour le clavecin ou l'orgue Présentation: Peter Waldner*. [Österreichische Nationalbibliothek, Vienna].
Collections Dominantes. Courlay, 2004. 4°, x, 199. Line-cut of the autograph score and a contemporary manuscript copy. Wrappers. \$79
- 3135 *The "Rossignolo" Autograph*. Vienna, Österreichische Nationalbibliothek, Musiksammlung, Mus. Hs. 19248. Introduction by C. David Harris.
Seventeenth-Century Keyboard Music, 6. New York, 1987. Oblong, 29 x 22 cm, xii, 68 pp. Half-tone of the autograph. Known as the "Rossignolo" autograph, this ms is remarkable for its decorations, including two musical circles, a "perpetuum mobile" and a "horologium musicale". Cloth. \$85
- PRAETORIUS, Michael, 1571-1621**
- 8126 *Syntagma musicum: Band II, De Organographia*. Wolfenbüttel 1619. Faksimile-Nachdruck herausgegeben von Wilibald Gurlitt.
Kassel, 1929 17 x 24 cm, 311, iv pp. Line-cut. This volume, in German, describes the instruments known to the author and includes beautiful woodcut illustrations of them. Hardbound. \$95
- 1889 *Syntagma musicum: Band II, De Organographia*. Wolfenbüttel 1619. Faksimile-Nachdruck herausgegeben von Wilibald Gurlitt.
Documenta Musicologica, I/14. Kassel, 6/ 1985. 17 x 24 cm, 311, iv pp. Line-cut. This volume, in German, describes the instruments known to the author and includes beautiful woodcut illustrations of them. Hardbound. \$87
- 7972 *Syntagma musicum: Musicae artis analecta / De Organographia / Termini musicae*. Reprint der Originalausgaben von 1614-15 und 1619. Herausgeben von Arno Forchert.
Kassel, 2001. 8°, 3 vols, 1153 pp. Line-cut. Wrappers. \$95
- PUCCHINI, Domenico, 1772-1815**
- 8598 *Sonate per organo*. Edition fac-simile. A cura di F. Guidotti.
Accademia a Lucchese di Scienze, Lettere e Arti. Musica in Accademia, 1. Pisa, 2001 30 x 21 cm, 200 pp. \$29
- PURCELL, Daniel, c.1660-1717**
- 8979 *Psalms, Set Full for the Organ or Harpsicord as They are Plaid in Churches and Chappels in the manner Given Out; as also with their Interludes of Great Variety*. [Library of Congress, Washington, DC].
Performers' Facsimiles, 264. New York, [2008]. Oblong 35 x 24 cm, 26 pp. Line-cut of the Walsh edition, London, [1718]. Wrappers. \$18
- PURCELL, Henry, 1659-1695**
- 908 [Lessons, harpsichord / virginal]
A Choice Collection of Lessons for the Harpsichord or Spinnet.
Monuments of Music and Music Literature in Facsimile, I/26. New York, 1978. Oblong, 25 x 17 cm, 69 pp. Line-cut of the London, 1696 edition. Laid paper, beautifully bound in white linen.
- 4621 [Lessons, harpsichord / virginal]
A Choice Collection of Lessons for the Harpsichord or Spinnet.
Performers' Facsimiles, 134. New York, [1993]. Oblong, 25 x 17 cm, 69 pp. Line-cut of the London, 1696 edition. Wrappers. \$20
- RACHMANINOFF, Sergei, 1873-1943**
- 9738 *Elegy. Prelude for Piano Op.3. Urtext & Facsimiles*. Edition Prepared by V. Samarin. [Ms. Central Glinka Museum of Music Culture, Moscow].
Moscow, 2015. 22 x 29 cm, iv, 12, 10, ii pp. Full color facsimile of the autograph written at the end of 1892 when the composer was 19. With preface in Rus=Eng, newly edited Urtext and critical apparatus by V. Samarin. Wrappers. \$47
- RADEKER, Johannes, 18th c.**
- 3553 *Korte beschryving van het beroemde en prachtige orgel, in de Grootte of St. Bavoos Kerk te Haerlem 1775*.
Bibliotheca Organologica, 14. Buren, 1974. 8°, 60, 32 pp. Line-cut of the Haarlem, 1775 editions. Wrappers. \$29
- RADINO, Giovanni Maria, fl.1575-1600**
- 909 [Intavolatura di balli, lute/harpsichord]
Il primo libro d'intavolatura di balli d'arpicordo di Gio. Maria Radino, organista in S. Gio. di Verdara in Padova Venetia MDXCII. Facsimile with Transcription by Rosamond E.M. Harding. [Copy, Bibl. Royale, Brussels].
Cambridge & New York, 1949. 8°, v, 26, 45 pp. Half-tone of the Venice, 1592 edition, together with new practical edition and historical introduction. First Italian collection of dances to specify the harpsichord. Hardbound. \$40
- 7378 [Intavolatura di balli, lute/harpsichord]
Il primo libro de intavolatura di balli per sonar di liuto. Venezia 1592.
Archivum Musicum: Strumentalismo Italiano, 79. Florence, 1996. Oblong, 24 x 16 cm, vi, 31 pp. Line-cut of the Venice, 1592 edition. Preface in It by Fabio Mori. Wrappers. \$29
- RAISON, André, b.?-1719**
- 4401 *Livre d'orgue contenant cinq messes, 1688*. [Bibl. Inguimbertine de Carpentras, Vaucluse].
La Musique Française Classique de 1650 à 1800, 69. Courlay, 1993. Oblong, 31 x 22 cm, 85, 126 pp. Line-cut of the Paris, 1688 edition. Introduction in Fr-Eng-Ger. Wrappers. \$83
- RAMEAU, Jean-Philippe, 1683-1764**
- 910 *Nouvelles suites de pièces de clavecin avec remarques sur les différents types de musique*.
Monuments of Music and Music Literature in Facsimile, I/13. New York, 1967. Line-cut of the Paris, c.1728 edition. Laid paper, clothbound.
- 2239 *Nouvelles suites de pièces de clavecin avec des remarques sur les différents types de musique*.
La Musique Française Classique de 1650 à 1800, 20. Courlay, 1987. 22 x 31 cm, xxi, 31 pp. Line-cut of the Paris, [1728] edition. Introduction by Jean Saint-Arroman. Wrappers. \$31
- 7324 *Nouvelles suites de pièces de clavecin avec des remarques sur les différents genres de musique*.
Performers' Facsimiles, 157. New York, [1996]. Oblong 29 x 22 cm, 31 pp. Line-cut of the Paris, c.1728 edition. Wrappers. \$20
- 911 [Pièces, harpsichord]
Pièces de clavessin.
Monuments of Music and Music Literature in Facsimile, I/7. New York, 1967. Line-cut of the Paris, 1724 edition. Laid paper, clothbound.
- 7323 [Pièces, harpsichord]
Pièces de clavessin avec une méthode pour la mécanique des doigts, où l'on enseigne les moyens de se procurer une parfaite exécution sur cet instrument.
Performers' Facsimiles, 156. New York, [1996]. Oblong 29 x 22 cm, 41 pp. Line-cut of the Paris, 1724 edition. Wrappers. \$20
- 2241 [Pièces, harpsichord]
Pièces de clavecin avec une table pour les agréments.
La Musique Française Classique de 1650 à 1800, 21. Courlay, 1988. Oblong, 31 x 22 cm, xxv, 35 pp. Line-cut of the Paris, 1736 edition (a re-issue of the 1724 collection). Introduction by Jean Saint-Arroman. Wrappers. \$31

- 2240 [Pièces, harpsichord, book 1]
Premier livre de pièces de clavecin. Edited by R. Peter Wolf.
 Critical Facsimiles, 1. New York, 1986. Oblong, 28 x 21 cm, v, 15, iii pp. Line-cut of the Paris, 1706 edition (contains introduction and apparatus listing editorial emendations). Wrappers. Special sale price \$8 eff. 7/15/23, regularly \$15
- 4764 [Pièces, harpsichord, book 1, 1741 ed.]
La Dauphine (manuscrit autographe); Les petits marteaux (manuscrit); Pièces de clavecin. Œuvre premier (Édition de 1741). [Bibliothèque National, Paris & Bibliothèque Municipale, Bordeaux].
 La Musique Française Classique de 1650 à 1800, 71. Courlay, 1993. Oblong, 31 x 22 cm, 25, 20 pp. Line-cut of the Paris, 1741 edition of Pièces de clavecin, plus the autograph of "La Dauphine" and a manuscript copy of "Les petits marteaux". Introduction in Fr-Eng-Ger by Jean Saint-Arroman & Philippe Lescat. Wrappers. \$31
- 3529 [Pièces, harpsichord, violin/flute, viol/violin]
Pièces de clavecin en concert.
 La Musique Française Classique de 1650 à 1800, 48. Courlay, 1989. 24 x 33 cm, 14, 55 pp. Line-cut of the score. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$37
- 2238 [Pièces, harpsichord, violin/flute, viol/violin, parts]
Five Concertos for the Harpsicord Accompanied with a Violin or German Flute or Two Violins or Viola, with Some Select Pieces for the Harpsicord Alone. London: I. Walsh, [1750]. [Pièces de clavecin en concert].
 Performers' Facsimiles, 13. New York, 1987. 26 x 34 cm, 3 partbooks, 73 pp. Line-cut of the Walsh edition, London, [1750]. Wrappers. \$45
- REGER, Max, 1873-1916**
- 519 *Phantasie und Fuge für Orgel über B A C H. Op. 46. Faksimile des Autographs.*
 Vienna, 1984. 28 x 36 cm, iv, 28 pp. Beautiful 3 and 4-color halftone in original folio format. Preface in Ger-Eng by Susanne Popp and Susanne Shighihara. Protective folder. \$42
- 9229 [Schumann, lieder, op.35, selections, arr.]
Zwei Lieder Robert Schumann; bearbeitet von Max Reger für tiefe Singstimme und Orgel; mit einem Vorwort von Susanne Popp.
 Stuttgart, 2011. 24 x 30 cm, 8 pp. Full-color reproduction of the Reger's autograph Mus. Ms. 085, & Mus. Ms. 179, issued on the occasion of the bicentenary of Schumann's birth. A curiosity arrangement of "Wer machte dich so krank?" (op.35, no.11) and "Alte Laute" (op.35, no.12)—for organ and voice—showing Reger's admiration for Schumann. Portfolio. \$26
http://www.omifacsimiles.com/brochures/regers_schum.html
- REICHA, Anton, 1770-1836**
- 1825 *L'art de varier, Wien s.d.*
 Archivum Musicum: L'Arte del Fortepiano, 5. Florence, 1986. Oblong, 30 x 23 cm, v, 53 pp. Line-cut of Vienna, n.d. edition. Theme with 57 variations. Introduction in It by Laura Alvini. Wrappers. \$27
- 7588 [Fugues, piano]
Douze fugues pour le piano, 1800. Présentation par Joël Pontet. [Bibl. Nationale, Paris].
 Collection Dominantes. Courlay, 1998. 4°, 25, 40 pp. Line-cut of the Paris, 1800 edition. Preface in Fr-Eng-Ger. Wrappers. \$33
- REICHARDT, Johann Friedrich, 1752-1814**
- 8858 [Sonatas, keyboard]
Sei sonate per il clavicembalo, tomo II. 1778.
 Collection Facsimiles. Courlay, 2007. Oblong, 29 x 21 cm, 32 pp. Line-cut of the A. Mylius edition, Berlin, 1778. Wrappers. \$13
- RENOTTE, Hubert, 1694-1745**
- 8616 *Pièces de clavecin composée par Monsieur Renotte Organiste de l'Eglise Cathedrale de Liege.*
 Musica Repartita, 182. Utrecht, 1997. 21 x 30 cm, 106, vi pp. Line-cut of a contemporary ms copy in the hand of J.G. Delarge. Afterword in Dut-Fr by J.H. van Krevelen. Wrappers. \$46
- 8615 [Sonatas, keyboard; flute/violin, keyboard, bc]
Six sonates de clavecin également propres pour un violon ou pour une flute traversiere avec la bass. Premier œuvre.
 Musica Repartita, 181F. Utrecht, 1997. 21 x 30 cm. 33, ii pp. Line-cut of the Liège, 1740 edition. Afterword in Dut-Eng by J.H. van Krevelen. Wrappers. \$16
- REPICHET, G.P., 18th c.**
- 2729 [Sonatas, harpsichord/piano, violin ad lib., op.1]
Deux sonates pour le clavecin ou forte-piano avec accompagnement de violon ad libitum. Œuvre Ie.
 Musique pour le Piano-Forte, VIII. Geneva, 1983. 4°, 36 pp. Line-cut of the Paris, 1798 edition. Wrappers. \$30
- RHEINBERGER, Josef Gabriel (1839-1901)**
- 9259 [Trio, piano, strings, no.2, op.112, A major]
Faksimileausgabe des Klaviertrios Nr. 2 in A op.112 nach der autographen Partitur in der Bayerischen Staatsbibliothek München. Mit einem Nachwort von Harald Wanger. [Mus.ms. 4584].
 Die Gesamtausgabe der Werke Rheinbergers, Supplement, 1. Stuttgart, 1996. 4°, 59 pp. This enigmatic composer, mostly remembered today only for his organ compositions, is an important contemporary of Wagner and Brahms, and a teacher of Humperdinck, Wolf-Ferrari, George Chadwick and Wilhelm Furtwängler. Interestingly he did little to publicize his compositions in his lifetime and in many cases it was due to the vigorous initiative of his wife Fanny that a work was sent to a publisher. Fortunately the newly launched Complete Edition of the Works of Rheinberger (Carus-Verlag) will remedy this situation. The present facsimile edition, a part of this series, is based on the fair copy autograph housed at the Bavarian State Library in Munich, one of two important repositories of Rheinberger's music. The Piano Trio No. 2, a highly original work dating from 1878, is classical in structure and romantic in character with many eclectic qualities lacking in of the music of his German contemporaries. The piece has many wonderful moments, the minuet section is a "lovers duet" between the strings while the piano provides the underpinning with a light flowing texture. Handsome blue linen binding with signature of Rheinberger in gold. \$97
<http://www.omifacsimiles.com/brochures/rhein.html>
- RIES, Ferdinand, 1784-1838**
- 4931 [Fantasy & var. on Marriage of Figaro, piano, op.77]
Quatre fantaisies et variations pour le piano sur les thèmes favoris de l'opera des Noces de Mozart. Œuv. 51, 66 et 77.
 Bibliotheca Classica, 81. Rotterdam, 1983. 4°, Line-cut of the Paris, c.1818 edition. Wrappers. \$16
- 4955 [Polonaise, piano, 4 hands, op.93]
Second polonoise à quatre mains pour le piano-forte. Œuv. 93.
 Bibliotheca Classica, 82. Rotterdam, 1986. 4°, 17 pp. Line-cut of the C.F. Peters, Bureau de Musique edition, Leipzig, 1820. Ring binding, \$16
- RIGEL, Henri-Joseph, 1741-1799**
- 2742 [Sonatas, harpsichord, op.1]
Six sonates pour le clavecin. Œuvre I. Gravée par Mme. Bérault.
 Clavecinistes Européens du XVIIIe Siècle, XI. Geneva, 1986. 4°, 48 pp. Line-cut of the Paris, 1767 edition engraved by Françoise Bérault. Wrappers. \$51
- ROBERT, Clément, 1886-1941**
- 4416 *Prélude, arabesque, tarentelle, op.3, no.1.*
 Béziers, [1992]. 21 x 30 cm, 27 pp. Line-cut of the Justin Robert edition, Paris, 1911. Laid paper, with stiff folder. \$16
- ROBSON, Jean-Jacques, 1723-1785**
- 8353 *Pieces de clavecin, opus 1 (Liège, B. Andrez, 1749). Introduction: Olivia Wahnnon de Oliveira.*
 Musica Bruxellensis, II. Brussels, 2003. 4°, 16, 46 pp. Line-cut of the Liège, 1749 edition. Preface in Eng-Fr. Wrappers. \$32
<http://www.omifacsimiles.com/brochures/robson.html>
- RODRIGUES CELHO, Manuel, c.1555-c.1635**
- 825 *Flores de música para o instrumento de tecla & harpa.*
 Geneva, 1986. 17 x 24 cm, 250 pp. Line-cut of the P. Craesbeeck edition, Lisbonne, 1620. For harpsichord or harp. 24 tientos and 4 suzanas (variations Lasso's famous chanson spirituelle). Wrappers. \$182

- ROMAN, Johan Helmich, 1694-1758**
 526 [Sonata, harpsichord, C major]
Sonata C-dur - Cembalo. Faksimiltryck av kompositörens autograf 1728 i Kungliga Musikaliska Akademiens bibliotek i Stockholm.
 Autographus Musicus, 5. Bandhagen, 1976. Oblong, 37 x 25 cm, 7 pp. Line-cut of the autograph. Wrappers. \$15
- 527 [Sonata, harpsichord, D minor]
Sonata nr 9 i d. Cembalo. Faksimiltryck av kompositörens autograf i Kungl. Musikaliska Akademiens bibliotek i Stockholm.
 Autographus Musicus, 6. Bandhagen, 1976. 21 x 32 cm, 6 pp. Line-cut of the autograph. Wrappers. \$15
- ROSEINGRAVE, Thomas, 1690-1766**
 4647 [Fugues, organ/harpsichord]
6 Double Fugues for the Organ or Harpsichord to which is Added, Sigr. Domenico Scarlatti's Celebrated Lesson for the Harpsichord, with Several Additions by Mr. Roseingrave. [Yale University, New Haven].
 Performers' Facsimiles, 105. New York, [1993]. Oblong, 31 x 22 cm, 25 pp. Line-cut of the Walsh edition, London, c.1750. The Roseingrave pieces are concluded by Scarlatti's K.37. Wrappers. \$18
- 914 [Suites, harpsichord / virginal]
Eight Suits of Lessons for the Harpsichord or Spinnet.
 Monuments of Music and Music Literature in Facsimile, 1/27. New York, 1967. Line-cut of the London, 1728 edition. Laid paper, clothbound.
- 915 [Suites, harpsichord / virginal]
Eight Suits of Lessons for the Harpsichord or Spinnet in Most of the Keys; with Variety of Passages & Variations Throughout the Work.
 Performers' Facsimiles, 19. New York, 1986. 25 x 33 cm, 40 pp. Line-cut of the London, 1728 edition. Wrappers. \$18
- 916 [Voluntaries & fuges, organ/harpsichord]
Voluntarys and Fugues Made on Purpose for the Organ or Harpsicord.
 Performers' Facsimiles, 5. New York, 1985. 25 x 34 cm, 30 pp. Line-cut of the Walsh & Hare edition, London, c.1730. Wrappers. \$18
- ROSSI, Giovanni Battista, 16-17th c.**
 3741 *Organo de cantori. [Civico Museo Bibliografico Musicale, Bologna].*
 Bibliotheca Musica Bononiensis, II/57. Bologna, 1984. 22 x 31 cm, 120 pp. Line-cut of the Gardano edition, Venice, 1618. A treatise on counterpoint, complete with music examples. Includes 4 instrumental canzonas for 4 instruments & bc and duos suitable for organ. Laid paper. Cloth. \$71
- ROUSSEL, Albert, 1869-1937**
 8095 *Fugue pour piano (ca 1898); Rustiques pour piano op.5 (1904-1906); Light pour chant et piano op.19 n° 1 (1918); Fanfare pour un sacre païen (1921).*
Introduction-Introleding: Yves Lenoir.
 Fontes Musicae Bibliothecae Regiae Belgicae, I/IV. Brussels, 1987. 27 x 35 cm, xviii, 30 pp. Line-cut of the autograph. Wrappers. \$16
- ROYER, Pancrace, c.1705-1755**
 918 [Pièces, harpsichord, book 1]
Pièces de clavecin, premier livre.
 Clavecinistes Français du XVIIIe Siècle, XIV. Geneva, 1981. 4°, 27 pp. Line-cut of the Paris, 1746 edition. Wrappers. \$30
- 4830 [Pièces, harpsichord, book 1]
Pièces de clavecin, premier livre. [Bibliothèque Nationale, Paris].
 Performers' Facsimiles, 112. New York, [1994]. 25 x 33 cm, 28 pp. Line-cut of the Paris, 1746 edition. Wrappers. \$18
- 7332 [Pièces, harpsichord, book 1]
Pièces de clavecin, premier livre. 1746. [Bibliothèque Nationale, Paris].
 La Musique Française Classique de 1650 à 1800, 98. Courlay, 1996. 22 x 31 cm, 29, 28 pp. Line-cut of the Paris, 1746 edition. Preface in Fr-Eng-Ger by Philippe Lescaut and Jean Saint-Arroman. Wrappers. \$31
- RUDOLF, ARCHDUKE OF AUSTRIA, 1788-1831**
 4794 [Aufgabe von Beethoven gedichtet, 40 Mahl verändert]
Forty Variations on a Theme by Beethoven for Piano; Sonata in F Minor for Violin and Piano. Edited by Susan Kagan. [KromeΩrΩizΩ, Czech, Ms. A 4373, and Vienna, Gesellschaft der Musikfreunde, Ms. Q 15075].
 Music of the Nineteenth and Early Twentieth Centuries, 21. Madison, 1992. 4°, iv, 136, with 45 pp. New critical edition of works by one of Beethoven's students and patrons. Includes B/W facsimiles (in reduced format) of Beethoven's emendations to the Archduke's autograph of Forty Variations, as well as the complete autograph of the F Minor Sonata. Wrappers. \$68
- RÜHLING, Johannes, 1550-1615**
 8158 *Tablaturbuch [auff Orgeln und Instrument], Beyer 1583. RISM 1583(24). [Herzog-August-Bibliothek, Wolfenbüttel].*
 Faksimile-Edition Rara, 27. Stuttgart, 2001. 21 x 32 cm, 312 pp. Line-cut of the Leipzig, 1583 edition. 85 motet arrangements, arranged by the church calendar, printed in "new" German organ tablature. Additional tablatures have been entered by hand on the front and rear flyleaves. Hardbound. \$123
- RUIZ DE RIBAYAZ, Lucas, 17th c.**
 1130 *Luz y norte musical para caminar por las cifras de la guitarra española, y arpa, tañer y cantar á compás por canto de organo; y breve explicación del arte, con preceptos faciles, indubitables, y explicados con claras reglas por teórica, y practica.*
 Geneva, 1972. 8°, 172 pp. Line-cut of the Madrid, 1677 edition. Method for the guitar and harp with pieces in tablature (españolotas, turdion, matachines, galerias de amora, torneos, marionas, chaconas & passacalles). (out of print - included only for bibliographic reference)
- RUTINI, Giovanni Maria Placido, 1723-1797**
 919 [Sonata, harpsichord, F major]
Sonata per cembalo. Manoscritti della biblioteca del Conservatorio Musicale Nicolò Paganini di Genova.
 Collana Anastatica a cura di L. Gamberini. Genova, 1972. 33 x 25 cm, 5 pp. Line-cut of a contemporary ms copy. Wrappers. \$32
- 920 [Sonatas, harpsichord, op.8]
Sei sonate per cimbalo. Opera VIII.
 Bibliotheca Musica Bononiensis, IV/162. Bologna, 1969. Oblong, 31 x 22 cm, 39 pp. Line-cut of the Florence, 1775 edition. 6 sonatas in major keys (F, C, D, Eb, A & G); interestingly the last movement of the last sonata has text underlay "Clori amabile ti..." Hardbound.
- SAINT-LAMBERT, Michel de, b.?-c.1707**
 921 [Method, harpsichord]
Les principes du clavecin / Nouveau traité de l'accompagnement du clavecin, de l'orgue et des autres instruments.
 Geneva, 1982. Oblong, 30 x 22 cm, 144 pp. Line-cut of two complementary treatises published respectively in Paris, 1702 & 1707. A valuable guide for playing French music. Lambert's clear treatment of the subject relies primarily on the music of Chambonnières, Lebèque, d'Anglebert and Marchand. Wrappers. \$66
- SAINT-SAËNS, Camille, 1835-1921**
 9580 *Le carnaval des animaux. Fac-similé du manuscrit autographe / The Carnival of the Animals. Facsimile of the Autograph Manuscripts. Introduction Marie-Gabrielle Soret.*
 De Main de Maître, 2. Turnhout, 2018. 30 x 36.6 cm, 192 pp (127 color). Full-color facsimile of the autograph full score—"Stichvorlage". The second volume of the series "De main de maître", a facsimile collection devoted to orchestral scores of the most prestigious sources conserved in the Music Department of the Bibliothèque Nationale de France. If there is one work in all of Saint-Saëns' musical output that supremely captures the disposition so typical of the composer, it is The Carnival of the Animals, completed in Feb. 1886, and created for friends and performers close to Saint-Saëns and performed about 15 times between 1886 and 1894 to a small audience. Because Saint-Saëns feared that his "zoological fantasy" would damage his reputation, the work was published in its entirety only after his death. Since then, its immense popularity has continued to grow, so much so that it is now enjoyed by music lovers and the general public alike. Marie-Gabrielle Soret, a Saint-Saëns specialist, provides a detailed description of the work and the context of its creation, the facsimile includes the 14 numbers of The Carnival of the Animals. It reveals the composer's handwriting, all the performance directions as he noted them, and the playful animal drawings with which he decorated his score—a fish for "Aquarium", the skeleton of a dinosaur for "Fossiles", and the pale blue pencil silhouette of a swan to illustrate the famous "Swan". Commentary in Fr-Eng. Hardbound, with colorful dust jacket. \$289
http://www.omifacsimiles.com/brochures/saintsaens_cda.html

- 7176 **SAMBER, J.B., c.1654-1717**
Manuductio ad organum.
 Bibliotheca Organologica, 54. Buren, nyp. 8°. Line-cut of the 1704-1707 edition. Cloth.
- 922 **SANDONI, Pietro Giuseppe, 1685-1750**
Cantate da camera e sonate per il cembalo.
 Bibliotheca Musica Bononiensis, IV/57. Bologna, 1983. Oblong, 31 x 22 cm, 55 pp. Line-cut of the n.d. edition. Collection of 6 cantatas and 3 sonatas. Cloth. \$38
- 3185 **SARTI, Giuseppe, 1729-1802**
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VI sonate a flauto traversiero solo e basso continuo. Paris, s.d. / III sonate per il cembalo con violino o flauto traverso concertante. Amsterdam s.d.
 Archivum Musicum: Flauto Traversiere, 17. Florence, 1989. 24 x 32 cm, 3 partbooks, v, 40 pp. Line-cut of the Paris, [1772] and Amsterdam, [1765] editions. Introduction in It by Marcello Castellani. Wrappers, in decorative paper with matching slipcover. \$42
- 4011 **SAUZAY, Charles Eugène, 1809-1901**
L'école de l'accompagnement. Ouvrage faisant suite à l'étude sur le quatuor par Eug. Sauzay.
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- 2745 **SBORGI, Gaetano, 1762-d.?**
 [Sonatas, harpsichord, op.1]
Sei sonate da cembalo, opera prima.
 Clavecinistes Européens du XVIIIe Siècle, XIV. Geneva, 1986. 4°, 48 pp. Line-cut of the Florence, c.1775 edition. Wrappers. \$51
- 926 **SCARLATTI, Alessandro, 1660-1725**
 [Toccatas, keyboard, books 1 & 2]
Primo e secondo libro di toccate. Napoli, s.d. [Biblioteca del Conservatorio, Naples, Ms. 34.6.31].
 Archivum Musicum: Strumentalismo Italiano, 40. Florence, 1981. Oblong, 24 x 22 cm, vii, 108 pp. Line-cut of an 18th-c. ms transmitting 10 toccatas. Introduction in It by Laura Alvini. Wrappers in decorative paper. \$31
- 2079 **SCARLATTI, Domenico, 1685-1757**
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Essercizi per gravicembalo.
 Archivum Musicum: Strumentalismo Italiano, 63. Florence, 1985. Oblong, 30 x 21 cm, i, 116 pp. Line-cut of the Fortier edition, London, 1738. 30 sonatas—the only pieces whose publication was supervised by Scarlatti himself—corresponding to Kirkpatrick nos. 1-30. Preface in It by Laura Alvini. Wrappers in decorative paper.
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Sonate per cembalo del Cavalier Dn. Domenico Scarlatti, 1742. [Biblioteca Nazionale Marciana di Venezia, ms. 9770].
 Archivum Musicum: Monumenta Musicae Revocata, 1/I. Magdeburg, 2/ [2019]. Oblong, 33 x 25 cm, ii, 249 pp. Line-cut of the first of the Venice mss. Contains 61 sonatas corresponding to K.43-93. Preface in It-Eng by Laura Alvini. Wrappers. \$85 <http://www.omifacsimiles.com/brochures/scarlatti.html>
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Sonate per cembalo del Sigr. Dn. Domco. Scarlatti, 1749. [Biblioteca Nazionale Marciana di Venezia, ms. 9771].
 Archivum Musicum: Monumenta Musicae Revocata, 1/II. Florence, 1986. Oblong, 31 x 25 cm, ii, 169 pp. Line-cut of the second of the Venice mss. Contains 41 sonatas corresponding to K.99-138. Preface in It-Eng by Laura Alvini. Hardbound. \$75 <http://www.omifacsimiles.com/brochures/scarlatti.html>
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 Archivum Musicum: Monumenta Musicae Revocata, 1/III. Florence, 1987. Oblong, 31 x 25 cm, iv, 123 pp. Line-cut of the third of the Venice mss, containing 30 sonatas corresponding to K.148-176. Preface in It-Eng by Laura Alvini. Hardbound. \$75 <http://www.omifacsimiles.com/brochures/scarlatti.html>
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Sonate per cembalo, libro II, año de 1752. [Biblioteca Nazionale Marciana di Venezia, ms. 9773].
 Archivum Musicum: Monumenta Musicae Revocata, 1/IV. Florence, 1989. Oblong, 31 x 25 cm, viii, 118 pp. Line-cut of the fourth of the Venice mss, containing 30 sonatas corresponding to K.177-206. Preface in It-Eng by Laura Alvini. Hardbound. \$75 <http://www.omifacsimiles.com/brochures/scarlatti.html>
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 Performers' Facsimiles, 237. New York, [2003]. Oblong, 30 x 22 cm, 70 pp. Line-cut of the Thomas Roseingrave edition, London 1739. Wrappers. \$23
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 9426 *Das Notizbuch von Johann David Schiedmayer und seinem Sohn Johann Lorenz : Faksimile - Transkription - Übersetzung / The Notebook of Johann David Scheidmayer & His Son Johann Lorenz. Facsimile—Transcription-Translation. Edited and Annotated with an Introduction by Michael Latham.*
 Quellenkataloge zur Musikgeschichte, 49. Wilhelmshaven, 2010. Oblong, 21 x 30 cm, 508 pp. Color facsimile of the notebook of this esteemed piano maker active in Erlangen and Nuremberg. 4 years after his death his son Johann Lorenz, together with Carl Wilhelm Friedrich Dieudonné founded the firm of piano makers Dieudonné & Scheidmayer in Stuttgart. The two Scheidmayers, father and son, made use of this small notebook, comprising 192 pages, most jotting down remarks and records in relation to their work. While Johann David used the book to record wages he was paid as an apprentice to Johann Andreas Stein, other income and notes on the construction of instruments, Johann Lorenz used it to keep notes on the construction of pianos, both grand and square, record tunings he had carried out and the construction costs of a new building complex in Stuttgart for the firm. The whole document provides an extraordinary account of instrument making, on social life and on the relationship between apprentice and master. Clothbound. \$356
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 Dutch Music Facsimiles, 4. Utrecht, 1989. 4°, i, 14 pp. Line-cut of the Schott edition. Preface in Eng. Wrappers. \$24
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 2253 *Spiegel der Orgelmacher un Organisten (Mainz 1511). Translation and Notes by Elisabeth Berry Barber.*
 Bibliotheca Organologica, 63. Buren, 1980. 22 x 24 cm, xvi, 122, with 57 pp. Half-tone. Transcription and English translation on opposite pages from facsimile. Cloth. \$69
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 Bibliotheca Musica Bononiensis, IV/52. Bologna, 1969. 18 x 25 cm, 225 pp. Line-cut of the Strasbourg, 1607 edition. Mostly transcriptions of Italian masters (the Gabrielis, Diruta, Mortaro, Massaino, etc.) featuring motets, madrigals, canzoni, toccatas, galliards and fugues. Laid paper. Hardbound. <http://www.omifacsimiles.com/brochures/schmid.html>

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Die wahre Art das Pianoforte zu spielen. Dresden 1797.
Musica Repartita, 104. Utrecht, 2006. Oblong, 4°, 17 pp. Line-cut of the London, c.1780 edition. Wrappers. \$15
- 4933 [Sonatas, harpsichord, violin, op.5]
Deux sonates pour le clavecin avec l'accompagnement de violon. Œuvre V.
Biblioteca Classica, 105. Rotterdam, 1984. 4°, 2 parts, 18 pp. Line-cut of the R. Bremner edition, London, 1780. Wrappers. \$13
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Trois quatuor pour le clavecin avec accompagnements de deux violons et basse ad libitum. Opera VII.
Biblioteca Classica, 107. Rotterdam, 1985. 4°, 4 parts, 44 pp. Line-cut of the Robert Bremner edition, London, 1780. Wrappers. \$23
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Sonates en quatuor (Clavecin avec accompagnement de deux violons et basse). Opus VII, 1764. Présentation par Jean-Patrice Brosse. [Bibl. Nationale, Paris].
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Biblioteca Classica, 114. Rotterdam, 1983. 4°, 3 parts, 61 pp. Line-cut of the Robert Bremner edition, London, c.1770. Wrappers. \$30
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Collection Dominantes. Courlay, 1990. 24 x 33 cm, xxxiii, 63 pp. Line-cut of the Paris, [1766] edition. Introduction in Fr-Eng-Ger. Wrappers. \$46
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IV sonates pour le clavecin (avec violon ad lib.) - Opus XVII.
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 40 pp. Line-cut of the Paris, n.d. edition. Wrappers. \$15
- SCHOENBERG, Arnold, 1874-1951**
- 9724 [Concerto, piano, orch, op.42]
Concerto for Piano and Orchestra, opus 42. Faksimile nach der autographen Particellreinschrift Arnold Schönberg Center, Wien, Signatur MS 46, 149-173. Herausgegeben von Katharina Bleier und Therese Muxender. Geleitwort von Mitsuko Uchida. Einleitung von Katharina Bleier und Therese Muxender. Restaurierungsbericht von Verena Graf.
[Henle Music Facsimiles, 29]. Munich, 2023. 31 x 44 cm, xxvii, 52 pp. Color reproduction of the autograph fair copy completed December of 1942, and first performed by Eduard Steuermann with the NBC Orchestra's Radio City Habitat in New York City under Leopold Stokowski. A work written in America using the 12-tone technique with extra-musical indications (corresponding to the 4 movements) of an autobiographical nature: "Life was so easy", "Suddenly hatred broke out", "A grave situation was created", and "But life goes on". Commentary in Ger-Eng. Beautiful bibliophile presentation, hardbound with blue paper boards and gold embossed title.
\$168 http://www.omifacsimiles.com/brochures/schoen_cop.html
- 9168 [Kleine Klavierstücke, piano, op.19]
Six Little Piano Pieces, op.19 (1911). Facsimile Edition. Commentary by Christian Meyer.
Vienna, 2009. 4°. 23 pp. Arnold Schoenberg's "Six Little Piano Pieces," op. 19, composed in 1911, can be counted among the iconic works of the music of the 20th century. Extreme concision of diction and an immediate will to expression are here combined. This newly released facsimile edition permits a detailed study of the composer's first written copy and holograph fair copy. The aura of the manuscripts conveyed by the faithful reproduction of the originals gives an impression of the uniqueness of this piece in its time and also in ours. It allows us to follow compositional thought processes and to obtain insight into details of interpretation. Wrappers (hardbound version is now out of print). \$25
http://www.omifacsimiles.com/brochures/schoen_ks.html
- SCHRÖTER, Johann Samuel, c.1752-1788**
- 4959 [Concertos, harpsichord / piano, op.5, nos.1-3]
Six Concertos for the Harpsichord of Pianoforte. Op.5, nos.1-3.
Biblioteca Classica, 144/1. Rotterdam, 1984. 4°, 36 pp. Line-cut of the London, 1774 edition. Wrappers. \$20
- 4960 [Concertos, harpsichord / piano, op.5, nos.4-6]
Six Concertos for the Harpsichord of Pianoforte. Op.5, nos.4-6.
Biblioteca Classica, 144/2. Rotterdam, 1984. 4°, 40 pp. Line-cut of the London, 1774 edition. Wrappers. \$20
- 4937 [Sonatas, harpsichord / piano, flute / violin, op.4]
Six sonates pour le clavecin ou le piano forte avec accompagnement de flute ou violon ad libitum. Opera IV.
Biblioteca Classica, 143. Rotterdam, 1984. 4°, 2 parts, 26 pp. Line-cut of the Paris, 1772 edition. Wrappers. \$16
- SCHUBERT, Franz, 1797-1828**
- 4178 [Fantasy, piano, D.2E; 2 Minuets, piano, D.2D]
Fantasy in C Minor (D.993); Two Minuets (D.995) [for] Piano. Edited by S. Mühlhäuser. [Universitätsbibl., Lund].
Wilhelmshaven, 1979. 4°, iii, 8, 9 pp. Line-cut of the autograph fair copies, both from 1811. Together with new practical edition. Wrappers. \$22
- 4116 [Fantasy, piano, 4 hands, D.940, F minor]
Fantasie in f-Moll D 940 für Klavier zu vier Händen. Entwurf in The Pierpont Morgan Library New York und eigenhändige Reinschrift in der Musiksammlung der Österreichischen Nationalbibl. Faksimile-Ausgabe, Erstveröffentlichung, hrsg. von Hans-Joachim Hinrichsen. Nachwort von Günter Brosche.
Veröffentlichungen des Internationalen Franz Schubert Instituts, 6. Tutzing, 1991. Oblong, 30 x 21 cm, 113, with 77 pp. Half-tone of the autograph sketches and faircopy, in slightly reduced format. One of the great works of the piano repertoire, whose sources have been curiously neglected. A new study of the relationship of the two mss reveals a great deal about Schubert's careful and methodical approach to composition. The work, dedicated to Caroline von Esterházy, was first performed by Schubert and Franz Lachner during a Schubertiade with Eduard von Bauernfeld on 9 May 1828. Linen.
http://www.omifacsimiles.com/brochures/schub_fan.html

- 568 *Impromptu A Flat Major D 935 (Op. post. 142) No 2. Edited from the Autograph and First Edition and with Fingering Added by Paul Badura Skoda. [Ms. Pierpont Morgan Library, New York].* Urtext Edition + Faksimile. Vienna, 1969. 4°, 3 (oblong), 5 pp. Halftone, together with a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$17
- 8123 [Ländler, D 790, piano 4 hands]
12 Ländler, op.post. 171/D 790 (1823) für Klavier zu 4 Händen eingerichtet von Julius Epstein. Herausgegeben von Joachim Draheim
Karlsruhe, 1998 4° Line-cut of the 1823 edition \$15
- 8066 *Marche hongroise de Schubert pour le piano à 4 main par Ch. Czerny. Simrock, Bonn, c.1850. [Musica Antica Archives].* Biblioteca Classica, 175/II. Utrecht, 1998. 4°, 7 pp. Line-cut of the Bonn, c.1850 edition. Wrappers. \$7
- 7522 [Polonaises, piano 4 hands, op.61, D.824]
Sechs Polonaises für das Pianoforte zu 4 Händen D 824. [Fonds Michotte, Brussels Conservatory Library]. Brussels, 1997. Oblong, 32 x 25 cm, 20, 20, i pp. 2-color halftone of the autograph, composed between April and June, 1826. Although this is considered a fair copy, serving as the basis ("Stichvorlage") for the first edition published by Cappi & Czerny a few months later, the manuscript contains numerous corrections and revisions. Limited bibliophile edition, issued on the occasion of the Schubert bicentenary. Commentary in Dut-Fr-Ger by Johan Eeckeloo and Sabine Goethals. Handsome portfolio in cloth and paper with cloth ties. \$74
http://www.omifacsimiles.com/brochures/schub_pol.html
- 7370 [Quintet, piano, strings, "Trout", D.667, A major]
Grand quintour pour le piano-forte, violon, alto, violoncelle, & contrebass ["The Trout"]. Performers' Facsimiles, 160. New York, [1997]. 25 x 31 cm, 5 parts, 104 pp. Line-cut of the Josef Czerny edition, Vienna, [1829]. Wrappers. \$45
- 4183 [Sonata, piano, D.840, C major]
"Reliquie". Sonata in C für Klavier D 840. Faksimile-Ausgabe nach den Autographen in Cambridge, Paris und Wien. Herausgegeben von Hans-Joachim Hinrichsen mit Beiträgen von Karl Heinz Füssl, Andreas Krause, Elizabeth Norman McKay und Geoffrey Saba. Veröffentlichungen des Internationalen Franz Schubert Instituts, 9. Tutzing, 1992. Oblong, 26 x 18 cm, 148, with 59 pp. Halftone of the surviving parts of the autograph mss consisting of leaves 1 & 9-10, Wiener Stadt- & Landesbibliothek, Vienna, MH 4125/c; leaf 2, Fitzwilliam Museum, Cambridge, Mus. Ms. 686; leaves 3-6, private collection on deposit, Gesellschaft der Musikfreunde, Vienna; leaf 7, Bibliothèque Nationale, Paris, Ms. 16.860; and leaf 8, from an illustration in a 1951 auction catalog. With reprint of the 1st printed edition and 6 essays (in Ger) on various aspects of the sonata. Wrappers. \$75
- 569 [Sonatas, piano, D.958, 959 & 960]
Die große Sonaten für das Pianoforte, D 958, D 959 und D 960 (Frühe Fassungen). Faksimile nach den Autographen in der Wiener Stadt- und Landesbibliothek. Erstveröffentlichung. Begleitender Text und Kommentar von Ernst Hilmar. Veröffentlichungen des Internationalen Franz Schubert Instituts, 1. Tutzing, 1987. Oblong & upright, 35 x 27 cm, 34, 28 pp. Beautiful 4- and 5-color halftone in the original loose sheet and bifolio format. Schubert's working copies of the great C minor, A major and B-flat major sonatas. Includes beginning of the fair copy of the A major. Separate commentary vol. in Ger by one of the most distinguished Schubert scholars; richly illustrated with letters, musical autographs, title pages, and watermarks. 4 folders in handsome antique-patterned paper. (n.b. This facsimile is no longer supplied with the blue linen portfolio). Reduced price.
http://www.omifacsimiles.com/brochures/schub_gro.html
- 9710 [Sonatas, piano, D.958]
Sonate in C-Moll. Erste Niederschrift. [Faksimile nach den Autographen in der Wiener Stadt- und Landesbibliothek]. Veröffentlichungen des Internationalen Franz Schubert Instituts, 1. Tutzing, 1987. Oblong & upright, 35 x 27 cm, 8 pp. Beautiful 4- and 5-color halftone in the original loose sheet format. Schubert's working copy of the great C Minor sonata. partly in oblong and partly in upright format. In folder of handsome antique-patterned paper. \$33
- 2084 [Sonata, violin, piano, D.384, op.137,1, D major]
Sonate für Klavier und Violine D-Dur Opus 137 Nr. 1, D 384. Faksimile nach dem Autograph und einer autographen Abschrift. [Mss. Private Collection, Anne Liese Henle of Duisburg, Universitätsbibl. Lund, & The Newberry Library, Chicago]. [Henle Music Facsimiles, 9]. Munich, 1988. 25 x 33 cm, 30, viii pp. Beautiful 3-color halftone of the autograph score and autograph piano part (1st movement only), together with the song "Gruppe aus dem Tartarus" D 396 added at the end of the ms. One of three sonatas written in March and April of 1816 (possibly for home use, i.e., the "Schubertiades") at the age of 19. The ms, divided by Schubert himself into 3 parts, preserved today in 3 separate libraries, has been re-united in this facsimile. Afterword in Ger-Eng by Martin Bente. Handsome binding with paper boards and pasted label. \$119
http://www.omifacsimiles.com/brochures/schub_vs.html
- 9360 [Trio, piano, vln & vc, op.100, D929, Eb major]
Klaviertrio Es-dur Opus 100 D 929. Faksimile nach dem Partitur-Autograph Schweizer Privatbesitz. Herausgegeben und mit einem Vorwort von Andrés Schiff. Einleitung von Andrea Lindmayr-Brandl. [Henle Music Facsimiles, 25]. Munich, 2014. Oblong, 35 x 29 cm, xxi, 74 pp. Deluxe full-color facsimile of the autograph. Schubert's Trio in Eb major op. 100 underwent many changes during its composition. The manuscript, parts of which were greatly revised, bears eloquent witness to this and offers an opportunity to trace the intricacies of Schubert's phrasing and articulation. This source is in a private collection and this facsimile makes it accessible to the public for the very first time. In a letter to his publisher in 1828, Schubert explicitly dedicated the work to "no one, save those who find pleasure in it". Commentary in Ger-Eng. Hardbound. \$124
http://www.omifacsimiles.com/brochures/schub_trio.html
- 9141 [Variations, flute, piano, D.802, E minor]
Variationen über "Trockne Blumen" E-Moll für Flöte & Klavier op.160 / D 802. Faksimile des Autographs der Wienbibliothek. Mit einem Kommentar von Andrés Adorján. Meisterwerke der Musik im Faksimile, 17. Laaber, 2010. Oblong, 4°, xii, 24 pp. Full-color facsimile of the autograph. After completing the song cycle Die schöne Müllerin in January of 1824 Schubert set about recasting the 18th song—"Trockne Blumen"—into an introduction and set of seven variations for flute and piano. The work may have been composed for Ferdinand Bogner, a flutist and friend of the composer. Introduction in Ger-Eng. Hardbound. \$102
http://www.omifacsimiles.com/brochures/schub_trock.html
- 8765 [Variations, piano, D. Anh. I,12, G major]
"Sieben leichte Variationen" G-dur / "Siedem łatwych Wariacji" G-Dur. 1810. Wydat / Edited by Karol Musiol. Biblioteka Główna Państwowej Wyższej Szkoły Muzycznej w Katowicach / Music College Library - Katowice, Facsimilia, Nr.2. Katowice, 1975. 4°, 14, 4 pp. Line-cut of the Musikalische Neuigkeiten für Freunde des Gesangs und Fortepiano's, 1810 edition, a music periodical published in Silesia. Introduction in Pol-Eng. Edition of 300 copies. Wrappers. \$95
- 571 [Waltz, piano, D. Anh. I,14, Gb major]
Walzer von Franz Schubert komponiert anlässlich der Hochzeit seines Freundes Leopold Kuppelwieser mit Johanna von Lutz am 17. September 1826 und in der Familie Kuppelwieser durch Überlieferung erhalten. Aufgezeichnet von Richard Strauss. Wien, 4. Januar 1943. [Ms. Collection Kuppelwieser]. Vienna, 1970. 4°, 6, with 1 pp. Line-cut of Richard Strauss' copy made 4 January 1943, together with a performing edition (no autograph survives). Wrappers with folder. \$9
- SCHÜBLER, Johann Jakob, 1689-1741**
- 931 *Neu-inventirte Hauß- und Kirchen-Orgeln. Herausgegeben von Hermann Fischer und Theodor Wohnhaas.* Documenta Organologica, 9. Berlin, 1983. 26 x 36 cm, ii, 7 pp. Beautiful line-cut of the title page and 6 copper engravings. Introduction in Ger. In protective folder. \$23
- SCHUMANN, Robert, 1810-1856**
- 579 [Album for the Young, piano, op.68]
Jugend-Album Opus 68. Faksimile nach der im Besitz des Robert-Schumann-Museums Zwickau befindlichen Urschrift. Leipzig, 1956. Oblong, 25 x 20 cm, 90 pp. Beautiful 3-color colotype of the autograph issued on the occasion of the centennial of the composer's death. Schumann composed this cycle of 43 easy-to-play miniatures in 1848 for his 3 daughters Marie, Elise, and Eugenie. Nos. 1-18 are beginner level; the pieces of the second part, from no. 19 on—marked "Für Erwachsene"—are more technically demanding. The autograph is a highly marked up fair copy. Handsome binding with red paper boards with red leatherette spine. Separate commentary booklet in Ger by Georg Eismann. Rare. \$325

- 9509 [Album for the Young, piano, op.68]
Album für die Jugend op.68. Faksimile nach dem Autograph aus dem Robert-Schumann-Haus, Zwickau. Herausgegeben und mit einer Einführung von Michael Beiche.
 Meisterwerke der Musik im Faksimile, 43. Laaber, 2017. Oblong, 28.5 x 21.5 cm, xxi, 94 pp. Full-color facsimile of the autograph score, together with some entries by his wife Clara, and two pieces in the hand of Ferdinand, Schumann's grandson. The MS is the basis of the first edition and thus has the usual engravers pencil markings. Despite being a fair copy it documents some compositional work, especially regarding the conclusions of certain pieces, and also sheds light on the selections process, as not all pieces get included in the final printed edition. The impetus of composing Album for the Young is clear from a diary entry of Clara written 1 September 1848: "The pieces which children learn in piano lessons are so poor that Robert had the idea of composing and publishing a book (a kind of album) entirely with children's pieces. He has already written a plethora of charming little pieces". Later that year Clara wrote to their friend Carl Reinecke of the pedagogical importance of the work: "they are thus also easy to execute and I believe these pieces will meet the wishes of many amateurs, of precisely those who do not play well enough to perform Robert's grander piano compositions". And in a postscript to this letter Robert writes as a postscript: "I do not know when I ever found myself in such a good mood as when writing these pieces. It truly overwhelmed me". Introduction in Ger-Eng. Hardbound with boards in decorative paper. (subscription price) \$173
http://www.omifacsimiles.com/brochures/schumann_album.html
- 9594 [Album for the Young, piano, op.68, 1st ed.]
Album für die Jugend für Klavier. Faksimile der Erstausgabe 1848.
 Weinberg, 1999. 22 x 34 cm, v, 44 pp. Beautiful bibliophile facsimile of the 1st edition, engraved by Schubert & Comp., 1848, and edited by Schumann. This edition is distinguished by an incorrect contents page, indicating 40 instead of 43 titles. The second edition corrected this and also included a supplement: "Musikalischen Haus- und Lebensregeln" (Advice to Young Musicians), considered progressive for its time, as it offered a combination of practical and poetic words of wisdom for young people beginning their musical education. Example: "If everyone were to play first violin, we could not have an orchestra. Therefore respect each musician in his own place". Preface (including the 68 rules) in Ger by August Humer. Bibliophile binding with buckram spine, marbled paper boards and pasted title etikette. A wonderful gift for any Schumann lover or piano student with about half of the works for "Kleinere" (young) and the other half for "Erwachsenere" (adults). \$65
http://www.omifacsimiles.com/brochures/schumann_album1st.html
- 9054 [Album for the Young, piano, op.68, 2nd ed.]
Robert Schumanns "Album für die Jugend". Geleitwort von Peter Härtling. Vorwort von Bernhard R. Appel.
 Mainz, 2008. 4", 321 pp. Special commemorative edition issued on the occasion of the 150 anniversary of the 1848 first edition. Includes facsimile of the second (enlarged) edition of 1850 which includes "Musikalischen Haus- und Lebensregeln". Hardbound. \$55
- 583 [Album for the Young, piano, op.68, selections]
3 Very Easy Pieces from the Album for the Young. Op.68 No.1, 8, 10. Edited from the Autographs and Original Editions by Klaus Rönna. Fingers by Hans Kam. [Ms. Robert-Schumann-Haus, Zwickau].
 Urtext Edition + Faksimile. Vienna, 1979. 4", 8, 3 pp. Half-tone, together with a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$11
- 7230 [Concerto, piano, orch, op.54, A major]
Klavierkonzert a-moll, opus 54. Faksimile der autographen Partitur. Herausgegeben vom Heinrich-Heine-Institut, Düsseldorf, mit Geleitworten von Joseph A. Kruse und Akio Mayeda und einer Einleitung von Bernhard R. Appel.
 Documenta Musicologica, II/28. Kassel, 1996. Oblong, 33 x 25 cm, 192, 25 pp. Half-tone of the autograph score (composing copy). Documents the evolution of the piece, from its original one-movement conception (Phantasie für Clavier) through various reworkings and the addition of the intermezzo, rondo finale, and a section connecting the second and third movements, notated in the original by a pasted in page. Afterword in Ger-Eng. Hardbound.
- 7371 *Kinderszenen, op.15. Herausgegeben von Joachim Draheim.*
 Breitkopf Archiv: Frühdrucke- und Bibliophile-Ausgaben von Hohen Quellenwerk. Wiesbaden, 1988. Color facsimile of the 1st edition, Leipzig, 1839 printed with beautiful border decorations. Wrappers. \$16
- 581 *Papillons, Opus 2. Edited from the Autograph and Original Edition by Hans-Christian Müller. Fingering by Gerhard Puchelt. [Bibliothèque Nationale, Paris].*
 Urtext Edition + Faksimile. Vienna, 1973. 4", 14, ii, 16 pp. Half-tone, together with new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$22
- 8597 [Forest Scenes, piano, op.82]
Waldszenen Opus 82. Faksimile nach dem Autograph im Besitz der Bibliothèque Nationale de France, Paris. Nachwort von Margrit L. McCorkle. [Ms. 344].
 [Henle Music Facsimiles, 18]. Munich, 2005. Oblong, 35 x 28 cm, 16, 12 pp. Full-color reproduction of the autograph score dating from 1848. Schumann's piano tribute to the forest consists of 9 scenes representing a full day of hunting game, exploring nature, sharing companionship, and contemplating one's life and dreams. The manuscript served as the composer's working draft which he then revised in stages over the subsequent 20 months, finally sending it to the publisher for use as the engraver's layout model. The dedicatee of the Waldszenen was the young amateur pianist Annette Preusser, the daughter of a prominent businessman in Leipzig with whose family the Schumanns had maintained a long-standing friendship. Handsome coverboards in green decorative paper with Schumann's signature embossed on cover.
http://www.omifacsimiles.com/brochures/schum_wald.html
- 6840 [Sketchbooks]
Studies and Sketches. Dresden Sketchbook. Edited by Reinhold Dusella and Matthias Wendt; Pocket Notebook. Edited by Bernhard R. Appel, Kazuko Ozawa-Müller and Matthias Wendt.
 Schumann New Edition of the Complete Works, VII/3/4. Mainz, 1998 24 x 31 cm, xviii, 159 pp. Half-tone of the "Dresden Sketchbook" (Dresdener Skizzenheft), the only genuine sketchbook that survives of Robert Schumann containing music for op. 61, 81, 68, 66 and some unidentified compositions, and the "Pocket Sketchbook" (Taschennotizbuch), a small book the composer carried with him from the end of 1848 to the beginning of 1849, containing memoranda about things to be taken care of, travel plans, notes on correspondence and music sketches to op. 61, 75, 76, 79, 82, 85, 91, 101, 102, 114, 145, 146, WoO 3, plus some unidentified works. Complete transcriptions with notes in Ger-Eng. Linen. \$202
http://www.omifacsimiles.com/brochures/schum_sketches.html
- SCRIABIN, Alexander Nikolaievich, 1872-1915**
- 9440 *Piano Sonata No.7 op.64. Faksimile nach dem Autograph im Besitz der Juilliard School, New York, Juilliard Manuscript Collection, Signatur 2 Sk63 AA JMC. Einleitung von Valentina Rubcova.*
 [Henle Music Facsimiles, 27]. Munich, 2015. 27 x 39 cm. xiv, 26 pp. Deluxe full-color facsimile of the autograph issued on the occasion of "Scriabin Year". Scriabin's seventh piano sonata is amongst the late sonatas nos. 6-10, conceived as preliminary studies for a "Gesamtkunstwerk" of enormous proportions, the "Mysterium". The mystic aura of the sonata is communicated to the player not least through the ecstatic performance directions contained in the autograph and the first edition. Valentina Rubcova provides a guide for a journey of discovery through Scriabin's esoteric musical world. Beautiful textured paper boards with autograph titling in mauvish crimson. \$118
<http://www.omifacsimiles.com/brochures/scriabin.html>
- SEGER, Josef, 1716-1782**
- 3677 *Acht Toccaten und Fugen für die Orgel. Mit einer Vorrede von Daniel Gottlob Türk.*
 Performers' Facsimiles, 62. New York, [1989]. 25 x 32 cm, 31 pp. Line-cut of the Leipzig, 1793 edition. Wrappers. \$18
- SÉJAN, Nicolas, 1745-1819**
- 2723 [Pièces, harpsichord / piano, op.2]
Recueil de pièces pour le clavecin ou le piano-forte, dans le genre gracieux ou gay. Œuvre II.
 Musique pour le Piano-Forte, II. Geneva, 1983. Oblong, 32 x 24 cm, 21 pp. Line-cut of the Paris, 1783 edition. Wrappers. \$35
- SIMON, Johann Caspar, 1701-1776**
- 9004 [Preludes & fuges; Musikalische Nebenstunden, keyboard]
Johann Caspar Simon: a) Leichte Praeludia und Fugen; b) Leichte und wohlklingende Praeludia und Fugen Ander Theil; c) Gemüthsvergnügende musikalische Nebenstunden; d) Gemüthsvergnügende musikalische Nebenstunden Ander Theil. Augsburg, Lotter Erben. [Stift Kremsmünster].
 Faksimile-Edition Kremsmünster, 9. Stuttgart, 2008. Oblong, 33 x 21 cm, 80 pp. Line-cut of two of Simon's organ works, both in two parts, issued in Augsburg 1750-51 and 1750-52. Hardbound, with marbled paper boards. \$62
- SIRET, Nicolas, 1663-1754**
- 932 [Pièces, harpsichord, books 1-2]
Pièces de clavecin. Premier [-2e] livre.
 Clavecinistes Français du XVIIIe Siècle, IV. Geneva, 1982. Oblong, 4", 96 pp. Line-cut of the author's & Foucault edition, Paris, c.1710 and 1719. 5 suites preceded by overtures or preludes. Wrappers. \$41

- SMITH, John Christopher, 1712-1795**
 8568 [Lessons, harpsichord, op.3]
Six Suits of Lessons for the Harpsichord. Opera terza. [Private Collection of John H. Burkhalter & Eugene Roan].
 Morecambe, 2005. Oblong, 28 x 22 cm, iii, 43 pp. Line-cut of the J. Walsh edition, London, 1755. Introduction by Peter Holman. Ring binding. \$33
- 8569 [Lessons, harpsichord, op.4]
A Collection of Lessons for the Harpsichord. Opera IV. [Private Collection of John H. Burkhalter & Eugene Roan].
 Morecambe, 2005. Oblong, 28 x 22 cm, iii, 41 pp. Line-cut of the J. Walsh edition, London, 1757. Introduction by Peter Holman. Ring binding. \$33
- 933 [Suites, harpsichord, books 1-2]
Suites de pièces pour le clavecin. Premier - Second Volumes.
 Clavecinistes Européens du XVIIIe Siècle, III. Geneva, 1986. Oblong, 28 x 22 cm, 160 pp. Line-cut of the author's & J. Walsh edition, London, c.1732-1737. 2 sets of 6 suites, including airs with doubles. Wrappers. \$101
- SMITH, Theodore, c.1740-c.1810**
 4504 *Six Sonatinas for the Harpsichord or Piano Forte. [Colonial Williamsburg Foundation, Williamsburg].*
 Performers' Facsimiles, 126. New York, [1992]. 26 x 32 cm, 13 pp. Line-cut of the London, c.1785 edition. Wrappers. \$13
- SOLER, Antonio, 1729-1783**
 8429 [Quintets, strgs, organ/harpsichord, op.1]
6 quintetos con violines, viola, violoncello y órgano ô clave ôbligado. Obra 1^o (1776). Présentation par Jean-Patrice Brosse. [Ms. Bibl. del Real Monasterio de El Escorial].
 Collection Dominantes. Courlay, 2004. 4°, 5 partbooks, xxiii, 368 pp. Line-cut of the manuscript parts housed at the Library of El Escorial. Wrappers. \$121
- 9199 [Sonatas, harpsichord]
XXXVII sonatas para clave. [Library of Congress, Washington, DC].
 Performers' Facsimiles, 294. New York, [2010]. Oblong, 34 x 24 cm, ii, 95 pp. Line-cut of the Robert Birchall edition, London, c.1795. Wrappers. \$30
- 1870 *Teórica y practica del temple para los órganos y claves (Edición facsímil).*
 Publicaciones de la Sociedad Española de Musicología, F/1. Madrid, 1983. 23 x 31 cm, 73 pp. Line-cut of the autograph. Preface in Sp by Samuel Rubio. Wrappers. \$42
- SORGE, Georg Andreas, 1703-1778**
 3556 *Der in Rechen und Meszkunst wohlerfahrne Orgelbaumeister, 1773. Together with Sorge's Die Natur des Orgelklanges, 1771. Introduction and Notes by Carl O. Bleye.*
 Bibliotheca Organologica, 23. Buren, nyp. 8°, Line-cut. Cloth. (also available in wrappers).
- SPETH, Johann, 1664-1709**
 7169 [Ars magna consoni et dissoni, organ]
Ars magna consoni et dissoni, in vireto hoc organico-instrumentali musico, verè & practice ob oculos posita. Das ist, Organisch-Instrumentalischer Kunst-Zier- und Lust-Garten. Augsburg, 1693. [Stadt- & Landesbibl., Augsburg].
 Early Keyboard Music in Facsimile, 2. Innsbruck, 1994. Oblong, 27 x 20 cm, 98, iv pp. Line-cut of the Augsburg, 1693 edition. Subdivided into three distinctive parts: toccatas (musicalische Blumen-Felder), magnificent verses, and arias with variations. Afterword in Ger-Eng by Rupert Gottfried Frieberger. Wrappers. \$50
- SPONSEL, Johann U., 1721-1788**
 3554 *Orgelhistoire. Nürnberg 1771.*
 Bibliotheca Organologica, 18. Buren, 1968. 8°, 168 pp. Line-cut. Wrappers. \$37
- STADEN, Johann, 1581-1634**
 7660 *Hertzens-Trosts Musica geistlicher Meditationen mit einer Stim. neben dem Basso Continuo, für einen Org. Theorb. oder Lautenisten. [Stadtbibliothek, Nuremberg, Will II, 436a].*
 Facsimile-Edition Stadtbibliothek Nürnberg, 2. Stuttgart, 1998. 21 x 32 cm, 13 pp. Line-cut of the Nuremberg, 1630 edition, 12 strophic songs for tenor/cantus with basso continuo accompaniment (organ/theorbo/lute), concluding with a fugue a3 at the unison. This exemplar includes a page of organ tablature entered in manuscript on the last page. Hardbound in marbled paper. \$23
- STANLEY, John, 1712-1786**
 4961 [Concerti, harpsichord/organ, op.2]
Six Concertos Set for the Harpsichord or Organ.
 Bibliotheca Classica, 96. Rotterdam, 1984. 4°, 33, i pp. Line-cut of the Walsh edition, London, 1774. Wrappers. \$23
- 1673 [Concerti, keyboard, op.10]
Six Concertos for Organ, Harpsichord or Fortepiano [Opus X]. A Facsimile Edition with an Introduction by Gerald Gifford.
 Oxford, 1986. 4°, xii, 39, iv pp. Line-cut of the Estienne Roger edition, Amsterdam, 1775. Unlike earlier works by Stanley, these concerti reflect a distinct classical spirit. Includes an appendix of transcriptions where the original is written in the C clef. Wrappers. \$20
- 4966 [Solos, flute/violin/harpsichord, op.4]
Six Solo's for a German Flute, Violin or Harpsichord, op.4.
 Bibliotheca Classica, 97. Rotterdam, 1984. Oblong, 4°, 28 pp. Line-cut of the London, 1745 edition. Plastic ring binding. \$19
- STEIBELT, Daniel, 1765-1823**
 4988 [Airs varié, harp, piano (or 2 pianos), op.32]
Airs varié "Enfant chéri des dames" pour Harpe et Piano. Œuvre 32.
 Bibliotheca Classica, 121. Rotterdam, 1986. 4°, 16 pp. Line-cut of the Pleyel edition, Paris, c.1800 edition. Wrappers. \$8
- 4938 [Bacchanales, piano, tambourin ad lib., "Turkish Rondo"]
Six bacchanales pour le pianoforte avec tambourin ad libitum.
 Bibliotheca Classica, 120. Rotterdam, 1985. 4°, 36 pp. Line-cut of the first edition. Wrappers. \$18
- 4940 [Fantasy & var. on "Der Vogelfänger", piano, op.44]
Fantasia avec variations sur l'air "Der Vogelfänger", op.44.
 Bibliotheca Classica, 125. Rotterdam, 1988. 4°, 16 pp. Line-cut of the first edition, Vienna. Plastic ring binding. \$15
- 4941 [Grande sonate, à Madame Bonaparte, piano, op.45]
Grande sonate pour piano forte dédiée à Madame Bonaparte.
 Bibliotheca Classica, 128. Rotterdam, 1986. 4°, 35 pp. Line-cut of the Erard edition, Paris, 1799. Wrappers. \$23
- 4956 [Sonata, piano, 4 hands]
Six sonates à quatre mains pour le forte-piano. Premier Œuvre de sonates à quatre mains, N^o 4.
 Bibliotheca Classica, 123/4. Rotterdam, 1985. 4°, 16 pp. Line-cut of the B. Viguerie edition, Paris, c.1800. Wrappers. \$18
- 4939 [Sonatas, piano, flute/violin, op.39]
Trois sonates pour piano forte avec flute ou violon, œuvre 39.
 Bibliotheca Classica, 122. Rotterdam, c.1985. 4°, Line-cut of the first edition. Wrappers. \$18
- 4942 [Sonatas, piano, op.84]
Trois sonates pour le piano-forte. Œuvre 84.
 Bibliotheca Classica, 129. Rotterdam, 1984. 4°, 32 pp. Line-cut of the J. André edition, Offenbach, 1813. Wrappers. \$18
- STEIGLEDER, Johann Ulrich, 1593-1635**
 7498 *Ricercar tabulatura. [Württembergische Landesbibliothek, Stuttgart].*
 Faksimile-Edition Rara, 3. Stuttgart, 1997. 19 x 30 cm, 40 pp. Line-cut of the [Stuttgart], 1624 edition. 12 organ ricercare notated on two five-line staves, with Scheidt's Tabulatura nova a landmark in German keyboard music. Steigleder engraved the music himself and is credited with being one of the first to use key nomenclature over modal ones. Hardbound, in marbled paper. \$56
- 7584 *Tabulatur-Buch, darinen Daß Vatter unser [auff 2.3. und 4. Stimmen componiert]. [Bayerische Staatsbibliothek, Munich].*
 Faksimile-Edition Rara, 8. Stuttgart, 1998. 21 x 31 cm, 149 pp. Line-cut of the Strasbourg, 1627 edition. Approximately 40 instrumental pieces in fugal style notated in open score for 2 to 4 voices. Consists of fantasies and a large number of chorale preludes with the chorale tune in various positions. Hardbound, with beautiful marbled paper. \$102

- STEIN, Johann Andreas, 1728-1792**
 9425 *Das Notizbuch von Johann Andreas Stein : Faksimile - Transkription - Übersetzung / The Notebook of Johann Andreas Stein. Facsimile—Transcription—Translation. Edited with an Introduction and commentary by Michael Litcham.*
 Quellenkataloge zur Musikgeschichte, 61 Wilhelmshaven, 2014. Oblong, 21 x 30 cm, 2 vols, 342, 510. Color facsimile, together with transcriptions, a translation into English and commentary of the personal notebook of Johann Andreas Stein, one of the most important instrument makers of the 18th c. The book contains poems, sketches, anecdotes, descriptions of all his journeys and work as a journeyman and instrument maker in Augsburg. There are references to Bartolomeo Cristofori and Frantz Jacob Spath and other interesting material such as stringing schemes for harpsichords, pianos and clavichords, improvements to the piano and clavichord, organ dispositions and lists of clients. Stein used the notebook from 1748 until 1777. The notebook contains dispositions of various organs including that of the famous Gabler organ in Weingarten, J.A. Silbermann's organ in the New Church in Strasbourg and Stein's own organ in the Barfüßerkirche in Augsburg. During the period of the notebook Stein invented his "Poly-Tono-Clavichordium" an instrument combining a large harpsichord and a Hammerflügel (1769) and a small expressive melody organ he called the "Melodica" (1772). 2 vols, clothbound, in slipcase. \$558
- STEPAN, Josef Antonin, 1726-1797**
 4962 [Concertos, harpsichord/harp, flute/violins & bc, op.3,4]
Six Concertos pour clavecin ou harpe avec accompagnement, op.3, no.4.
 Biblioteca Classica, 157. Rotterdam, 1986. 4°, 20 pp. Line-cut of the Paris, 1772 edition. Wrappers. \$13
- STERKEL, Johann Franz Xaver, 1750-1817**
 4970 [Pieces, harpsichord/piano, op.10]
Twelve Pieces for Harpsichord or Piano Forte. Opera X.
 Musica Repartita, 76. Amsterdam, 1994. 4°, 16 pp. Line-cut of the Longman and Broderip edition, London, c.1782. Wrappers. \$12
- 4971 [Recueil de pièces, harpsichord/piano]
Recueil des six pièces pour le clavecin ou piano forte.
 Musica Repartita, 77. Amsterdam, 1994. Oblong, 4°, 17 pp. Line-cut of the Schott edition, Mainz, c.1785. Plastic ring binding. \$12
- 4972 [Sonatas, harpsichord/piano, 4 hands, op.23]
Sonate à 4. mains pour le clavecin ou piano forte. Œuvre 23.
 Musica Repartita, 79. Amsterdam, 1994. Oblong, 4°, 21 pp. Line-cut of the Schott edition, Mainz, c.1786. Ring binder. \$15
- 4973 [Works, selections, harpsichord/piano]
Werke von Johann Franz Xaver Sterkel [aus] Neue Blumenlese für Klavierliebhaber. Eine musikalische Wochenschrift, erster und zweiter Theil. 1784. Speier bei Rath Bossler.
 Musica Repartita, 159E. Amsterdam, 1994. 4°, 16 pp. Line-cut of the Speier, 1784 edition. 13 pieces. Wrappers. \$12
- 4974 [Works, selections, harpsichord/piano]
Werke von Johann Franz Xaver Sterkel [aus] Blumenlese für Klavierliebhaber 1785/1787, Speier bei Rath Bossler.
 Musica Repartita, 160-161E. Amsterdam, 1994. Oblong, 4°, i, 9 pp. Line-cut of the Speier, 1785 & 1787 editions. Contains 2 pieces for voice and piano and 4 for piano alone. Plastic ring binding. \$9
- STORACE, Bernardo, 17th c.**
 935 [Selva di varie composizioni, harpsichord/organ]
Selva di varie composizioni d'intavolatura per cimballo ed organo, Venezia 1664. [Bibl. del Conservatorio, Naples].
 Archivum Musicum: Strumentalismo Italiano, 13. Florence, 1982. 24 x 34 cm, iii, 103 pp. Half-tone of the sole surviving engraved edition. 29 compositions. Introduction in It by Laura Alvini. Wrappers in decorative paper. \$52
- STÖRL, Johann Georg Christian, 1675-1719**
 7639 [Neu-bezogenes Davidisches Harpfen- und Psalter-Spiel, oder: neu-aufgesetztes Württembergisch vollständiges, nach der genauerten und reinesten Sing- und Schlag-Kunst eingerichtetes] Schlag-Gesang- und Notenbuch. [Stadtbibliothek, Ulm].
 Faksimile-Edition Ulm, 3. Stuttgart, 1998. Oblong, 21 x 17 cm, c.424 pp. Line-cut of the Metzler edition, Stuttgart, 1744. 399 textless hymns set for disant & bass, apparently for for voice and basso continuo or solo keyboard. Hardbound, in marbled paper. \$109
- STRAUSS, Johann (father), 1804-1849**
 3925 [Works, piano, complete]
Klavierwerke Op.1-60. Herausgegeben von Ernst Hilmar.
 Sämtliche Werke in Wiedergabe der Originaldrucke, 1. Tutzing, 1989. Oblong, 4°, c.250 pp. Line-cut. Linen. \$197
- 3926 [Works, piano, complete]
Klavierwerke Op.61-120. Herausgegeben von Ernst Hilmar.
 Sämtliche Werke in Wiedergabe der Originaldrucke, 2. Tutzing, 1989. Oblong, 4°, c.250 pp. Line-cut. Linen. \$197
- 3927 [Works, piano, complete]
Klavierwerke Op.121-180. Herausgegeben von Ernst Hilmar.
 Sämtliche Werke in Wiedergabe der Originaldrucke, 3. Tutzing, 1989. Oblong, 4°, c.250 pp. Line-cut. Linen. \$197
- 3928 [Works, piano, complete]
Klavierwerke Op.181-250. Herausgegeben von Ernst Hilmar.
 Sämtliche Werke in Wiedergabe der Originaldrucke, 4. Tutzing, 1989. Oblong, 4°, c.250 pp. Line-cut. Linen. \$197
- 3929 [Works, piano, complete]
Klavierwerke im Hochformat. Herausgegeben von Ernst Hilmar.
 Sämtliche Werke in Wiedergabe der Originaldrucke, 5. Tutzing, 1989. 8°, c.250 pp. Line-cut. Linen. \$197
- 3930 [Works, piano, complete]
Register.
 Sämtliche Werke in Wiedergabe der Originaldrucke, 6. Tutzing, 1991. 8°, c.250 pp. Index and commentary to above. Linen. \$197
- STRAUSS, Johann (son), 1825-1899**
 7892 *Sämtliche Werke in Wiedergabe der Originaldrucke herausgegeben von Ernst Hilmar. I. Tanzmusik. 1. Band: Klavierfassungen der Opera 1-100 (Ausgaben im Querformat).*
 Tutzing, 1991. Oblong, 8°, ii, 490 pp. Hardbound. \$139
- 7893 *Sämtliche Werke in Wiedergabe der Originaldrucke herausgegeben von Ernst Hilmar. Band 2: op.1-100.*
 Tutzing, 1991. 8°, 377, ii pp. Hardbound. \$139
- 7894 *Sämtliche Werke in Wiedergabe der Originaldrucke herausgegeben von Ernst Hilmar. Band 3: op.101-200.*
 Tutzing, 1991. Oblong, 8°, 439, ii pp. Hardbound. \$139
- 7895 *Sämtliche Werke in Wiedergabe der Originaldrucke herausgegeben von Ernst Hilmar. Band 4: op.101-200.*
 Tutzing, 1991. 8°, 347, ii pp. Hardbound. \$139
- 7896 *Sämtliche Werke in Wiedergabe der Originaldrucke herausgegeben von Ernst Hilmar. Band 5: op.201-300.*
 Tutzing, 2000. Oblong, 8°, 465, ii pp. Hardbound. \$139
- 7897 *Sämtliche Werke in Wiedergabe der Originaldrucke herausgegeben von Ernst Hilmar. Band 6: op.201-300.*
 Tutzing, 2001. 8°, 439, ii pp. Hardbound. \$139
- 8065 *Sämtliche Werke in Wiedergabe der Originaldrucke. Begründet von Ernst Hilmar, fortgeführt von Norbert Rubey. I. Tanzmusik. 7. Band: Klavierfassungen der Opern 301-479 und o. Op. (Ausgaben im Querformat).*
 Tutzing, 2001. 8°, 157, i pp. Hardbound. \$139
- 8700 *Sämtliche Werke in Wiedergabe der Originaldrucke. Begründet von Ernst Hilmar, fortgeführt von Norbert Rubey. I. Tanzmusik. 8. Band: Klavierfassungen der Opern 301-370 (Ausgaben im Hochformat).*
 Tutzing, 2001. 8°, 507, ii pp. Hardbound. \$139

- 8671 *Sämtliche Werke in Wiedergabe der Originaldrucken. Begründet von Ernst Hilmar, fortgeführt von Norbert Rubey. I. Tanzmusik. 9. Band: Klavierfassungen der Opern 371-436 (Ausgaben im Hochformat).* Tutzing, 2006. 8°, 595, iii pp. Hardbound. \$139
- 7771 [Waltzes, op.314]
An der schönen blauen Donau Walzer, op.314. "Donauwalzer". Klavierfassung des ersten Waltzers. Autograph im Archiv der Gesellschaft der Musikfreunde in Wien. Faksimile herausgegeben von Ingrid Fuchs. Vienna, 1999. Oblong, 29 x 21 cm, iv, 2 pp (1 leaf). Beautiful full-color facsimile of the piano version autograph of the first waltz from the "Blue Danube Waltz" dated September 29, 1873. Folder, with preface in Ger-Eng-It-Jap. \$24
- 4715 [Waltzes, piano, selections]
Strauß-Raritäten aus Rußland. Herausgegeben von Thomas Aigner. Veröffentlichungen des Wiener Instituts für Strauß-Forschung, Jahresgabe. Tutzing, 1992. 17 x 24 cm, vi, 51 pp. Line-cut of the 19th-c. printed editions. Works include: Pawlowsk-Polka, Faust-Quadrille, Kaiser-Alexander-Huldigungs-Marsch, Hönmmage au public russe, and Romanze "Sehnsucht" ("Le désir"). Introduction. Wrappers. \$41
- STRAUSS, Richard, 1864-1949**
- 601 *Aus alter Zeit. Gavotte [AV 57]. Faksimile der handschriftlichen Vorlagen sowie des Erstdrucks. Mit einer Einführung von Stephan Kohler.* Faksimile-Drucke des Richard-Strauß-Instituts, 1. Tutzing, 1985. 28 x 36 cm, viii, 6 & 9 pp. Superb 4-color halftone of the autograph and the 1881 fair copy for Maria Beetz. With a reprint of the original 1879 edition with magnificent Jugendstil illustrations. Introduction. Wrappers. \$53
- 9712 [Variations, piano, TrV 68]
Douze variations pour piano en ré majeur
Paris, 2021. Oblong, 35 x 25 cm, viii, 8 pp. Superb full color bibliophile facsimile of the autograph. There is no better reason to present a work of Richard Strauss than through the publication in facsimile of a rare unpublished work: Twelve variations for Piano in D major, composed at the age of fourteen. This manuscript is one of 8 Strauss autographs kept at the Bibliothèque Nationale de France, acquired in 1979 after the dispersal of the rich collection of André Meyer (1884-1974). It's a marvel to compare this autograph from 1878 with one of the composer's last—"Im Abendroth" from 1948, a seventy-year span, and see that little has changed in the master's handwriting, deliberate and joyful. Introduction in Fr by Mathias Auclair and Rosalba Agresta. Wrappers with exposed stitching.
\$55 http://www.omifacsimiles.com/brochures/strauss_12var.html
- STREICHER, Johann Andreas, 1761-1833**
- 9032 *[Kurze Bemerkungen über das] Spielen, Stimmen und Erhalten der Pianoforte. Wien 1802. [Staatsbibliothek zu Berlin].* Faksimile-Edition Theoretica, 2 Stuttgart, 2008. 11 x 19 cm, 40, 46 pp. Line-cut of the Vienna, 1802 edition. Streicher, a music teacher and pianoforte maker, married Nannette Stein, founder of the famous pianoforte manufacturer in Vienna. In due course the firm became Streicher & Sohn. Every purchaser of a Streicher piano received a copy of this delightful booklet on piano playing, tuning and maintenance. Afterword in Ger-Eng by Christophe Öhm-Kühnle. Hardbound in decorative paper. \$42
- STREICHER, Nannette (STEIN), 1761-1833**
- 7984 *Das Stammbuch der Nannette Stein (1787-1793). Streiflichter auf Kultur und Gesellschaft in Augsburg und Süddeutschland im ausgehenden 18. Jahrhundert. Herausgegeben und kommentiert von Uta Goebel-Streicher.* Tutzing, 2001. 8°, 2 vols, 276, 232 pp. Line-cut reproduction of an interesting Stammbuch belonging to Anna Maria Stein, the favorite daughter of the instrument maker Johann Andreas Stein. With transcription volume and notes. Hardbound in decorative paper. \$225
- STROZZI, Gregorio, c.1615-d.?**
- 936 [Capricci da sonare, harpsichord/organ]
Capricci da sonare cimbali et organi, Napoli 1687. Archivum Musicum: Strumentalismo Italiano, 14. Florence, 1979. 24 x 34 cm, iii, 123 pp. Line-cut. 30 compositions a4 in score. Introduction in It by Laura Alvini. Wrappers in decorative paper. \$31
- SYMONDS, Henry, b.?-1740**
- 7808 [Lessons, harpsichord]
Six Sets of Lessons for the Harpsichord. [King's College, Cambridge]. Alston, 1997. Oblong, 29 x 21 cm, i, 57 pp. Line-cut of the William Smith edition, London, c.1734. Shows a similarity with Chilcot's Lessons of the same year. Ring binding. \$23
- TANEYEV, Sergei, 1856-1915**
- 8810 *Canzone, clarinette et quintette à cordes. Clarinette, ou violoncelle, et piano. c.1883. Présentation par Valeriy Berezin. [Glinka Museum, Moscow; Moscow Conservatory Library].* Collection Dominantes. Courlay, 2006. 24 x 34 cm, 2 parts, xvii, 10 parts, 80 pp. Line-cut of the autograph and contemporary ms material. Introduction in Fr-Rus-Eng-Ger. Wrappers, in portfolio. \$48
- TAPRAY, Jean-François, 1738-1800**
- 8891 *Les sauvages avec de variations pour le clavecin.* Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 12 pp. Line-cut of the Paris, [1770] edition. Wrappers. \$11
- TELEMANN, Georg Philipp, 1681-1767**
- 1765 [Essercizii musici; sonatas/trio sonatas, vln/fl, bc, TWV 42]
Essercizii musici ovvero dodeci soli e dodeci trii à diversi stromenti. [Library of Congress, Washington, DC]. Performers' Facsimiles, 140. New York, [1996]. 25 x 31 cm, 3 partbooks, 138 pp. Line-cut of the Hamburg, 1739-1740 edition. Telemann's "pedagogical" sonatas, 2 for keyboard or lute (TWV 32:3 & 4), 2 for violin (TWV 41:F4 & A6), 2 for flute (TWV 41:D9 & G9), 2 for viola da gamba (TWV 41:a6 & e5), 2 for recorder (TWV 41:d4 & C5), 2 for oboe (TWV 41:B6 & e6), and the 12 trios: olo instrument and bc, and 12 trio sonatas (TWV 42..) for rec.+ob. (c2), vdg.+harps.obl. (G6), vln.+ob. (g5), fl.+harps.obl. (A6), rec.+vln. (a4), fl.+vdg. (h4), rec.+vdg. (F3), rec.+harps. obl. (B4), fl.+vln. (E4), vln.+vdg. (D9), fl.+ob. (d4) and ob.+harps.obl. (Eb3). Wrappers. \$50
- 9042 [Fugues légères & petits, harpsichord, TWV 30:21-26]
Fugues légères & petits jeux à clavessin seul. Collection FacsiMusic. Courlay, 2008. 21 x 30 cm, 24 pp. Line-cut of the Hamburg, n.d. edition. Wrappers. \$16
- 7663 *Der getreue Music-Meister.* Musica Repartita, 250. Utrecht, 1997. 21 x 28 cm, 105 pp. Halftone of the Hamburg, 1728 edition. The first German musical edition published by installments and model for Birnstiel's Musikalisches Allerley and CPE Bach's Musikalisches Vielerey. Telemann prepared the pewter plates himself; he first wrote the music down in pencil (in mirror image) and then engraved over the pencil, taking advantage of a ruler and other engraver's tools which resulted in greater consistency. Printed boards with linen spine. \$47
- 8520 *Der Getreue Music-Meister (1728-1729). Présentation por Michel Giboureau.* Collections Dominantes. Courlay, 2004. 4°, xvi, 108 pp. Halftone of the Hamburg, 1728 edition. The first German musical edition published by installments and model for Birnstiel's Musikalisches Allerley and CPE Bach's Musikalisches Vielerey. Telemann prepared the pewter plates himself; he first wrote the music down in pencil (in mirror image) and then engraved over the pencil, taking advantage of a ruler and other engraver's tools which resulted in greater consistency. Includes: TWV 40:1, 107-111; TWV 41:C1, C2, d1, D1, D4, D5, D6, E2, E3, fl, F2, g4, g5, G6, a3, A2, B3, B4, h2; TWV 42:C1. Wrappers. \$63
http://www.omifacsimiles.com/brochures/telemann_gm.html
- 8374 [Overtures, keyboard, TWV 32:5-10]
Sechs Ouverturen nebst zween Folgesätzen. TWV 32:5-10 fürs Clavier. Herausgegeben von Brit Reipsch. Faksimile. [Sächsische Landesbibl. Sachsen; Staats- & Universitätsbibl. Dresden]. Magdeburg, 2003. 4°, 8, 19 pp. Halftone of the Balthasar Schmid edition, Nuremberg, c.1740-49. Preface in Ger-Eng. Wrappers. \$29
- 7266 [Quartets, vln, fl, viol/vc, bc, no.1-6, "Paris"]
Pariser Quartette für Flöte, Violine, Gambe und B.C. Faksimile des Erstdrucks, Paris 1730. Band I: Quartette 1-6. Münster, 1996. 4°, partbooks, c.130 pp. Line-cut of the Paris, [1730] edition. Wrappers. \$72
- 7696 [Quartets, vln, fl, viol/vc, bc, no.1-6, "Paris"]
Six quatuors à violon, flûte, viole ou violoncelle, et basse continue ["Paris Quartets" Nos. 1-6]. [Library of Congress, Washington, DC]. Performers' Facsimiles, 223. New York, 1999. 4°, 5 partbooks, 130 pp. Line-cut of the Paris, 1736 edition. Wrappers. \$50
- 7709 [Quartets, vln, fl, viol/vc, bc, no.1-6, "Paris"]
Six quatuors à violon, flûte, viole ou violoncelle, et basse continue. Nouvelle édition (ca.1740). Présentation par les élèves du C.E.F.E. de M. de Rueil-Malmaison. [Bibl. National, Paris]. Collection Dominantes. Courlay, 1999. 4°, 5 partbooks, 15, 97 pp. Line-cut of the "nouvelle édition", Paris c.1740. Wrappers. \$51

- 7199 [Quartets, vln, fl, viol/vc, bc, no.7-12, "Paris"]
"Nouveaux quatuors". "Pariser Quartette" 7-12. für Flöte, Violine, Gambe und B.C. Faksimile des Erstdrucks, Paris 1736. Band II: Quartette 7-12.
 Münster, 1995. 4°, 5 partbooks, 130 pp. Line-cut of the Paris, [1736] edition. Wrappers. \$72
- 8684 [Quartets, vln, fl, viol/vc, bc, no.7-12, "Paris"]
Nouveaux quatuors en six suites à une flûte traversière, un violon, une basse de viole ou violoncelle, et basse continue. Paris, 1738. Présentation par les étudiants du Ce.F.E. de M. Île de France. [British Library, London].
 Collection Dominantes. Courlay, 2006. 4°, 5 partbooks, xii, 152 pp. Line-cut of the Paris, [1738] edition. Wrappers. \$61
- 8548 [Quartets, vln, fl, viol/vc, bc, "Hamburg"]
Quadri à Violino, Flauto traversiere, Viola di Gamba à Violoncello, e Fondamento; Ripartiti in 2. Concerti, 2. Balletti, 2. Sonate.
 Shumilov Facsimile Collection. Magdeburg, [2005]. 4°, 5 partbooks, 61 pp. Line-cut of the Hamburg, 1730 edition. This is the edition engraved by Telemann himself, comprising TWV 43:G1, 43:D1, 43:A1, 43:g1, 43:h1, 43:e1, later published in Paris and known as the "Paris Quartets", nos. 1-6. Wrappers. \$42
- 7261 [Trio sonatas, various combinations, bc, works w/o TWV]
Six trios, 1718. Violon, hautbois et BC – Violon, flûte à bec et BC – Violon, flûte traversière et BC – 2 violons et BC – Violon, basse de viole et BC – Violon, basson ou violoncelle et BC. Présentation par Michel Giboureau. [Musikbibl. der Stadt, Leipzig].
 Collection Dominantes. Courlay, 1996. 24 x 33 cm, 3 partbooks, xi, 42 pp. Line-cut of the Frankfurt, 1718 edition published at Telemann's expense. Introduction in Fr-Eng-Ger by Michel Giboureau. Wrappers. \$35
- THALBERG, Sigismund, 1812-1871**
- 7717 [Etudes, piano, op.26, autograph & first ed.]
Études pour piano opus 26, Ile suite. Présentation par Nathalie Froud; Douze études pour piano divisée en deux suites, opus 26. Deuxième suite. Paris, E. Troupenas & Ce, 1838. [Bibl. Nationale, Paris, Ms. 12933].
 Collection Dominantes. Courlay, 1999. 4°, oblong & upright, xxvi, 24 & 30 pp. Line-cut of the autograph, together with the Paris, 1838 edition. Introduction in Fr-Eng-Ger. Hardbound, with slipcase. \$37
- THOMSON, Virgil, 1896-1989**
- 4455 ["Bugles and Birds", piano, portrait of Picasso]
Picasso. Words: Gertrude Stein; Music: Virgil Thomson. [Yale Music Library].
 New York, 1992. 26 x 36 cm, c.40, 4 pp. "Portraits", one in words, the other in music, of Pablo Picasso. Includes beautiful letterpress edition of Stein's Picasso (1909), A Completed Portrait of Picasso (1923), Picasso (1938 monograph) and Thomson's Bugles and Birds: A Portrait of Picasso (30 April 1940). Thomson does not attempt to evoke Picasso's visual art, rather, "only the sitter's presence is portrayed". Limited numbered edition of 275 copies, in handsome silk case.
- 639 [Portraits, piano]
Eighteen Portraits. A Collaboration by Virgil Thomson & Maurice Grosser.
 New York, 1985. 38 x 50 cm, iv, 108 pp. Superb halftone. For many years Virgil Thomson and Maurice Grosser made portraits of mutual friends, in music and paint respectively. For the first time Eighteen Portraits documents this association in a beautiful portfolio containing portraits of the artists and 16 friends in music and lithography. Handmade Banryo Hikizome paper in a beautiful portfolio of Tussah silk by Gérard Charrière and Carol Joyce. Edition of 120 signed copies. \$2995 <http://www.omifacsimiles.com/brochures/thomson.html>
- TITELOUZE, Jean, 1563-1633**
- 2762 [Hymnes, organ]
Hymnes de l'église pour toucher sur l'orgue avec les fugues et recherches sur leur plainchant / Le magnificat ou cantique da la vierge pour toucher sur l'orgue suivant les huit tons de l'Eglise.
 Geneva, 1987. 28 x 22 cm, 223 pp. Line-cut of the Paris, 1623 & 1626 edition. Wrappers. \$172
- 4387 [Hymnes, organ]
Hymnes de l'église pour toucher sur l'orgue. 2e édition, 1624. Présentation par Marcel Degrutère. [Bibl. Sainte Geneviève, Paris].
 Collection Dominantes. Courlay, 1992. Oblong, 31 x 22 cm, 28, 103 pp. Line-cut of the Paris, 1624 edition. Introduction in Fr-Eng-Ger. Wrappers. \$54
- 4392 [Magnificat, organ]
Magnificat ou cantique de la vierge, pour toucher sur l'orgue. Paris, 1626. Présentation par Marcel Degrutère.
 Collection Dominantes. Courlay, 1992. Oblong, 30 x 22 cm, 21, 119 pp. Line-cut of the Paris, 1626 edition. Introduction in Fr-Eng-Ger. Wrappers. \$57
- TODINI, Michele, 1636-d.?**
- 2895 *Dichiarazione della Galleria Armonica, Roma, 1676. Edizione a curae di Patrizio Barbieri.*
 Musurgiana: Sources and Materials for the History and Theory of Music, 2. Lucca, 1988. 11 x 16 cm, xxii, 92 pp. Line-cut of the Rome, 1676 edition. Introduction, bibliography and index. Cloth. \$21
- TOMEONI, Pellegrino, 1729-1816?**
- 3752 *Regole pratiche per accompagnare il basso continuo.*
 Bibliotheca Musica Bononiensis, IV/205. Bologna, 1972. 8°, c.40 pp. Line-cut of the 1795 edition. Basso continuo treatise. Laid paper. Wrappers. \$24
- TOMKINS, Thomas, c.1575-1656**
- 939 *Pièces pour virginal 1646-1654. Fac-similé du manuscrit de la Bibliothèque nationale, Paris, Rés. 1122. Introduction de François Lesure. Index.*
 Manuscripts, 30. Geneva, 1982. 22 x 30 cm, vi, 192, ii pp. Line-cut of the autograph "working copy". Tomkins has copied 70 of his works, and some by Bryd and Bull. Includes notes on the pieces and casual remarks on the Tomkins family circle. Wrappers. \$182
- TORRES, Joseph de, c.1665-1738**
- 2258 [Method, keyboard/harp, accomp.]
Reglas generales de acompañar, en órgano, clavicordio y harpa.
 Música Facsimil, 28G. Madrid, 1983. Oblong, 17 x 12 cm, x, 288 pp. Line-cut of the Madrid 1702 & 1736 edition. Basso continuo treatises. Hardbound. \$44
- TRABACI, Giovanni Maria, c.1575-1647**
- 940 [Ricercate, canzone, a1-4, keyboard, books 1 & 2]
Ricercate, canzone francese, capricci. Opere tutte da sonare, a quattro voci. Libro primo, Napoli 1603; Il secondo libro de ricercate et altri varii capricci. Libro secondo, Napoli 1615.
 Archivum Musicum: Strumentalismo Italiano, 56. Florence, 1984. 24 x 34 cm, 2 books, v, 258 pp. Line-cut. Over 150 compositions, all notated in score. Introduction in It by Laura Alvini. Wrappers and slip cover in decorative paper. \$53
- TÜRK, Daniel Gottlob, 1756-1813**
- 8506 *Anweisung zum Generalbaßspielen. Herausgegeben und mit einer Einführung deutsch/englisch von Rainer Bayreuther.*
 Laaber-Reprint, 6. Laaber, 2005. 16 x 21 cm, xxxvi, 402 pp. Line-cut of the Halle, 1800 edition. With introduction in Ger-Eng. Wrappers. \$102
- 8673 *120 leichte und angenehme Handstücke für Anfänger im Clavier Spiel. 1ère édition: c.1780; 2ème édition: 1792-1795 (deux parties). Présentation par Emer Buckley. [Library of Congress, Washington, DC; British Library, London].*
 Collection Dominantes Courlay, 2006. Oblong, 31 x 23 cm. xi, 117 pp. Line-cut of the Linz and Leipzig editions. Introduction in Fr-Eng-Ger. Wrappers. \$52
- 7459 *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende. Faksimile-Reprint der 1. Ausgabe 1789 herausgegeben von Siegbert Rampe.*
 Kassel, 1997. 8°, xiii, 442, 15 pp. Line-cut of the Leipzig & Halle, 1789 edition. Wrappers. \$26
- 943 *Von den wichtigsten Pflichten eines Organisten.*
 Kassel. Line-cut of the Halle, 1800 edition. \$50
- TURNER, Eliza, 18th c.**
- 7827 *A Collection of Songs with Symphonies and a Thorough Bass with Six Lessons for the Harpsichord Compos'd by Miss Eliza Turner. [King's College, Cambridge].*
 Alston, 1999. 4°, i, 78 pp. Line-cut of the author's edition, London, c.1750. An unusual collection, with songs and lessons for the harpsichord plus transpositions of several of the songs for unaccompanied flute. Ring binding. \$31

- VALENTI, Niccolò, 18th c.**
 4944 [Toccate, sonate, etc., selections]
[Raccolta di] sonate per organo.
 Biblioteca Classica, 161. Rotterdam, [1985]. Oblong, 4°, 22 pp. Line-cut. Selection of 13 pieces from a ms copy dated 1765 and of Florentine provenance. Ring binding. \$20
- VALERI, Gaetano, 1760-1822**
 4945 [Sonatas, harpsichord/ piano, violin, op.6]
Sei suonate per il clavicembalo, e piano forte accompagnate con violino.
 Biblioteca Classica, 163/1. Rotterdam, 1995. Oblong, 4°, 2 parts, 55 pp. Line-cut of the Pasinati edition, Venice or Padova, 1790. Plastic ring binding. \$15
- VALLOTTI, Francescantonio, 1697-1780**
 7375 *Dies irae a quattro voci con strumenti. Ms. Padova 1756. [Cappella Musicale Antoniana, Padua].*
 Archivum Musicum: Monumenta Musicae Revocata, 18. Florence, 1996. Oblong & upright, 30 x 24 cm, 3 vols, 9, 364 pp. Line-cut of a manuscript by Vallotti's copyist. Composed in Padua in 1756, the work consists of a full score and parts; it calls for a four-voice choir with solo parts for the arias, duets and quartet and strings, two trumpets, and organ. Wrappers in portfolio. \$108
- VANHAL, Johann Baptist, 1739-1813**
 4957 [Dances, piano, 4 hands]
Six danses hongroises à quatre mains pour le piano forte. [Muziekbibliotheek of the Gemeentemuseum, The Hague].
 Biblioteca Classica, 174. Rotterdam, 1988. Oblong, 4°, 5 pp. Line-cut of the J.B. Nolting edition, Amsterdam, c.1800. Plastic ring binding. \$10
- 4946 [Fugues, organ]
Sechs Fugen für die Orgel, oder Clavier.
 Biblioteca Classica, 165. Rotterdam, 1988. Oblong, 4°, 13 pp. Line-cut of the Vienna, c.1805 edition. Plastic ring binding. \$13
- 4947 [Fugues, organ, nos.7-12]
Douze fugues pour l'orgue en deux cahiers. No.2, fugues 7-12.
 Biblioteca Classica, 164. Rotterdam, 1992. 4°, 32 pp. Line-cut of the Bonn, 1805 edition. Plastic ring binding. \$13
- VERAS, Philippe-François, fl.1740**
 945 [Pièces, harpsichord, book 1]
Pièces de clavecin. Premier livre.
 Clavecinistes Français du XVIIIe Siècle, XII. Geneva, 1982. 21 x 28 cm, 25 pp. Line-cut of the Paris edition. 4 ordres in the Italian style. Wrappers. \$30
- VIVALDI, Antonio, 1678-1741**
 7678 [Concerti, flute, strings, op.10]
VI concerti a flauto traverso, violino primo, e secondo, alto viola, organo e violoncello. Operas decima. [British Library, London].
 Performers' Facsimiles, 203. New York, [1999]. 23 x 31 cm, 5 partbooks, c.94 pp. Line-cut of the Le Cène edition, Amsterdam, c.1728. Concerti correspond to RV 433, 439 (including "La Notte"), 428, 435, 434, & 437. Wrappers. \$60
- 7065 [Concerti, vln, strings, op.12]
Sei concerti a violino principale, violino primo e secondo, alto viola, organo e violoncello. Opera duodecima.
 Huntingdon, c.1988. 4°. Xerographic reprint of the Le Cène edition, Amsterdam, [1729]. Scored for vln solo, vln I, II, vla, vc, & bc. Ryom numbers: 317, 244, 124, 173, 379, & 361. Wrappers. \$58
- WAGENSEIL, Georg Christoph, 1715-1777**
 4963 [Concertos, harpsichord/ organ, 2 vln, bc, nos.1-3]
Six Concertos for the Harpsichord or Organ, with Accompaniments for Two Violins and a Bass.
 Biblioteca Classica, 151/1. Rotterdam, 1987. 4°. 17, 3 pp. Line-cut of the London, c.1765 edition. "Tutti" and "solo" sections indicated in the score. Wrappers. \$14
- WALOND, William, c.1725-1770**
 8820 *Six Voluntaries for Organ or Harpsichord.*
 Brewood, 2007. Oblong, 4°. 21 pp. Line-cut of the London, 1752 edition. Little is known of William Walond; he took his BMus at Oxford in the late 1750s and published two sets of voluntaries. The title pages of both these volumes describe him as Organist in Oxford. Ring binder. \$29
- WEBER, Carl Maria von, 1786-1826**
 8457 [Fugues, keyboard, op.1]
Sechs Fugetten. Faksimile der Originalausgabe aus dem Besitz der Gesellschaft der Musikfreunde Wien. Einführung von Gerhard Walerskirchen. Transkription von Heribert Metzger.
 Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 13. Salzburg, 2003. Oblong, 22 x 20, 8, 20 pp. Color facsimile of the 1798 first edition of Weber's first opus and product of the young composer's studies with Johann Michael Haydn. Wrappers. \$35
- WEBERN, Anton, 1883-1945**
 672 *Variations für Klavier Op. 27. Webern's Ideas on the Work's Interpretation Set Out for the First Time by Peter Stadlen with the Aid of His Facsimile of His Working Copy Containing Webern's Instructions for the World Premiere.*
 Vienna, 1979. 4°, vii, 18 pp. Halftone reproduction of Webern's annotated print along with Stadlen's copy annotated for performance. Wrappers. \$30
- WECKMANN, Matthias, 1619-1674**
 3138 *Lüneburg, Ratsbücherei, Mus. ant. pract. KN 147 (Matthias Weckmann). Introduction by Alexander Silbiger.*
 Seventeenth-Century Keyboard Music, 9. New York, 1987. Oblong, 4°, xii, 168 pp. Halftone of the mostly autograph score. Contains four canzonas and six suites. It is not certain that all of these compositions are by Weckmann himself. Cloth. \$95
- WEELKES, Thomas, c.1576-1623**
 946 *Keyboard Music in Facsimile from BL Add. MS 30485, NYPL Drexel MS 5612, RCM (London) MS 2093) with Introduction and Transcriptions by Desmond Hunter. Reproduced Under the Direction of Leslie Hewitt.*
 Musical Sources, 24. Kilkenny, 1985. 22 x 33 cm, x, 16, 11 pp. Halftone of Weelkes' known surviving keyboard music, consisting of 2 voluntaries, a pavan and an unrelated galliard. Transcriptions and discussion of performance by D. Hunter. A 3rd voluntary, possibly by Weelkes, is added. Linen. \$54
- WEIGEL, Johann Christoph, 1661-1726**
 4622 *Musicalisches theatrum . . . auf welchem alle zu dieser edlen Kunst gehörige Instrumenta in anmuthigen Posituren lebhaft gezeigt. Faksimile-Nachdruck herausgegeben von Alfred Berner.*
 Documenta Musicologica, I/22. Kassel, 1/ 1961. 22 x 36 cm, 36, xii pp. Line-cut of the original copper engravings of musicians with their instruments. This facsimile brings together for the first time four separate groups of surviving single sheets from this publisher. Mattheson's Das neu-eröffnete Orchestre (specifically the chapter "Von den musicalischen Instrumenten") evidently served as a guide for its planning. The engravings date from c.1715-1725. Afterword in Ger-Eng-Fr. Coverboards and slipcase in decorative paper. \$95
- 2861 *Musicalisches theatrum . . . auf welchem alle zu dieser edlen Kunst gehörige Instrumenta in anmuthigen Posituren lebhaft gezeigt. Faksimile-Nachdruck herausgegeben von Alfred Berner.*
 Documenta Musicologica, I/22. Kassel, 2/ 1964. 22 x 36 cm, 36, xii pp. Line-cut of the original copper engravings of musicians with their instruments. This facsimile brings together for the first time four separate groups of surviving single sheets from this publisher. \$77
- WERCKMEISTER, Andreas, 1645-1706**
 948 *Erweiterte und verbesserte Orgel-Probe. [Civico Museo Bibliografico Musicale, Bologna].*
 Bibliotheca Musica Bononiensis, II/44. Bologna, 1984. 16 x 22 cm, 109 pp. Line-cut of the 1698 edition. Laid paper. Cloth.
- 2127 *Musicalische Temperatur [oder deutlicher und warer mathematischer Unterricht, wie man durch Anweisung des Monochordi ein Clavier, sonderlich die Orgel-Wercke, Positive, Regale, Spinetten, und dergleichen wol temperiert stimmen]. (Quedlinburg, 1691). Edited by Rudolf Rasch.*
 Tuning and Temperament Library, 1. Buren, 1983. 15 x 22 cm, 63, 114 pp. Line-cut of the Quedlinburg, 1691 edition. The author's most famous treatise on tuning where, for the first time in history, the circle of fifths is given as the basis of tuning. Describes six tuning methods including his well-known unequal tuning. Cloth. \$61

- 4892 *Musicalische Temperatur [oder deutlicher und warer mathematischer Unterricht, wie man durch Anweisung des Monochordi ein Clavier, sonderlich die Orgel-Wercke, Positive, Regale, Spinnetten, und dergleichen wol temperiert stimmen].* (Quedlinburg, 1691). Edited by Rudolf Rasch.
Tuning and Temperament Library, 1. Buren, 1983. 15 x 22 cm, 63, 114 pp. Line-cut of the Quedlinburg, 1691 edition. The author's most famous treatise on tuning where, for the first time in history, the circle of fifths is given as the basis of tuning. Describes six tuning methods including his well-known unequal tuning. Wrappers. \$50
- WESLEY, Samuel, 1766-1837**
- 7763 *Voluntaries for the Organ. Opus 6, Nos.1-6.* [Library of Congress, Washington, DC].
Performers' Facsimiles, 217. New York, [2000]. 25 x 31 cm, 37 pp. Line-cut of the London, 1802-5 edition. Wrappers. \$20
- 7764 *Voluntaries for the Organ. Opus 6, Nos.7-12.* [private collection].
Performers' Facsimiles, 218. New York, [2000]. 25 x 31 cm, 37 pp. Line-cut of the London, 1806-8 edition. Wrappers. \$20
- WIECK, Friedrich, 1785-1873**
- 7156 *Clavier und Gesang. Didaktisches und Polemisches.*
Facsimile Series, V/1. Peer, 1995. 15 x 22 cm, 152 pp. Line-cut of the Leipzig, 1853 edition. Popular manual consisting of critical, polemical, satirical and novel-like texts. Afterword by Greta Haenen. Wrappers. Special sale price \$10, regularly \$28
- WIEDEBURG, Michael Johann Friedrich, 1720-1800**
- 9127 *Der sich selbst informirende Clavierspieler, oder, Deutlicher und leichter Unterricht zur Selbstinformation im Clavierspielen / Michael Johann Friedrich Wiedeberg ; herausgegeben, Harald Vogel ; mit einem biographischen Beitrag von Reinhard Ruge*
Quellenkataloge zur Musikgeschichte, 37. Wilhelmshaven, 2006. 18 x 26 cm, 254 pp. Cloth. \$229
- 9128 *Anderer Theil des sich selbstinformierenden Clavierspielers oder deutlicher und gründlicher Unterricht zur Selbstinformation im Generalbaß. Faksimile des Erstdrucks Halle 1767. Mit einem Vorwort und Kommentar herausgegeben von Harald Vogel.*
Quellenkataloge zur Musikgeschichte, 38. Wilhelmshaven, 2006. 18 x 26 cm, 560 pp. Cloth. \$307
- 9129 *Dritter Theil des sich selbstinformierenden Clavier-Spielers, worin gezeigt wird wie ein Liebhaber der Music bey fleißiger Selbst-Information nicht allein nach und nach zum Fantasiren auf der Orgel und dem Clavier, sondern auch zu einer Geschicklichkeit, allerley musicalische Stücke zu seinem und anderer Vergnügen zu verfertigen und zu Componiren gelangen kan ... Faksimile des Erstdrucks Halle 1775. Herausgegeben von Harald Vogel.*
Quellenkataloge zur Musikgeschichte, 39. Wilhelmshaven, 2008. 18 x 26 cm, 2 vols, 948 pp. Line-cut of the Halle, 1775 edition. Cloth. \$548
- WIKMANSON, Johan, 1753-1800**
- 674 *Fragmenter för min lilla flicka [Fragments for My Little Girl].* [Ms., Library of the Royal Academy of Music, Stockholm].
Autographus Musicus, 24. Bandhagen, 1984. 21 x 26 cm, ii, 29 pp. Line-cut of the autograph. Composed in 1796 for the composer's 14 year old daughter. Introduction in Eng by Eva Nordenfelt. Wrappers. \$32
- WILMS, Johann Wilhelm, 1772-1847**
- 3659 [Sonata, piano, 4 hands, op.41]
Sonate à quatre mains pour pianoforte œuvre 41 (c.1813). Facsimile Edition Edited by Luc van Hasselt.
Dutch Music Facsimiles, 2. Utrecht, 1988. Oblong, 4°, ii, 29 pp. Line-cut of the C.F. Peters edition, Leipzig, c.1914. Introduction in Eng. Wrappers. \$21
- WILTBERGER, August, 1850-1928**
- 9612 *Orgel-Trio op.61 und op.65. Schwann / Düsseldorf.* [private collection].
Faksimile-Edition Rara, 84. Stuttgart, 2019. Oblong, 21 x 16 cm, 42 pp. Line-cut of the Düsseldorf, c.1895-96 edition. Hardbound, with decorative paper boards. \$27
- WISE, Samuel, c.1730-d.?**
- 8747 [Lessons, harpsichord]
Six Lessons for the Harpsichord Composed by Mr. Samuel Wise.
Hebden Bridge, 2006. 4°, 29 pp. Line-cut of the London, n.d. edition. Wise's Lessons proved to be very popular with over 200 subscribers including William Boyce and the instrument makers Kirckman and Snezler. Wrappers. \$24
- WÖFL, Joseph, 1773-1812**
- 4948 [Divertissement, piano, op.61]
Second divertissement pour le piano-forté. Œuvre 61.
Biblioteca Classica, 167. Rotterdam, 1988. Oblong, 30 x 21 cm, 11 pp. Line-cut of the J. André edition, Offenbach, 1814. Plastic ring binding. \$13
- WOLFRAM, Johann Christian, 1766-1828**
- 3549 *Anleitung zur Kemtniz, Beurteilung und Erhaltung der Orgeln, Gotha 1815.*
Bibliotheca Organologica, 3. Amsterdam, 1972. 8°, xx, 364 pp. Line-cut. Wrappers. \$46
- WOLTZ, Johann, c.1550-1618**
- 2511 *Nova musices organicae tabulatura. I: Tavolatura originale.*
Bibliotheca Musica Bononiensis, IV/53. Bologna, 1970. 22 x 32 cm, 358 pp. Line-cut of the Bale, 1617 edition. Organ tablature with 215 works, including transcriptions of motets, canzonetti and fugues by German and Italian masters. Hardbound. \$147
- WORGAN, John, 1724-1790**
- 4877 [Sonatas, harpsichord]
Six Sonatas for the Harpsicord.
Huntingdon, [1992]. 37 x 26 cm, 30 pp. Reprint of the author's edition, London, 1769. Wrappers. \$16
- YOUNG, Anthony, c.1685-1739**
- 7835 *Suits of Lessons for the Harpsicord or Spinnet in most of the Keyes with Variety of Passages and Variations Throughout the Work.* [British Library, London].
Alston, 1998. 4°, i, 30 pp. Line-cut of the London, [1719] edition. Preface by Peter Holman. Ring binder. \$17
- ZELLBELL, Ferdinand, 1710-1780**
- 950 [Preludes, organ]
8 Preludier. Facsimiltryck av handskrift i Kungl. Musikaliska Akademiens bibliotek i Stockholm.
Autographus Musicus, 9. Bandhagen, 1977. Oblong, 32 x 26 cm, 8 pp. Line-cut of a contemporary ms copy. Wrappers. \$19
- ZÖSCHINGER, Ludwig, 1731-1860 [pseud. "Reschnezi"]**
- 9611 *Concors digitorum discordia [sue IV. Parthiae]. Augsburg / Jacob Lotter 1761.* [Bischöfliche Bibliothek Regensburg].
Faksimile-Edition Rara, 82. Stuttgart, 2018. Oblong, 31 x 21 cm, 31 pp. Line-cut of the Augsburg, 1761 edition. Hardbound, with decorative paper boards. \$40
- 9608 [Minuet & Trio]
XII. Menuet und Trio [welch auf dem Clavi-cembalo mit Accompanierung einer Hand-Gamb, Violin, oder Flauto-Traversiere samt einem Bassel nach belieben können prudicirt werden, woy zu erinnern, daß der XI. Menuet den Schlag einer Wachtel, und das darauf folgende Trio das Geschrey eines Guggu immitiret]. Augsburg, Johann Jacob Lotter sel. Erben 1760.
Faksimile-Edition Rara, 83. Stuttgart, 2018. Oblong, 21 x 18 cm, 28 pp. Line-cut of the Augsburg, 1760 edition. Harbound with decorative paper boards. \$24
- COMPOSITE & MISCELLANEOUS SOURCES**
- 8151 [Album, Marie von Sayn-Wittgenstein]
Das Album der Prinzessen Marie von Sayn-Wittgenstein.
Patrimonia, 179. Berlin, 2000. 21 x 27 cm, 48 pp. Reproduces, in color, 10 pages from the exquisite Album of Princess Marie von Sayn-Wittgenstein, whose family was a great patron of the arts. The album comprises material dating from 1847 to 1859 and includes autographs on presentation paper by Liszt, Berlioz, Rubinstein, Wagner, Smetana, Cornelius, Draeseke, Séroff and Joachim. Comprehensive notes (in Ger) by Mária Eckhardt. Wrappers. Special sale price \$10, regularly \$20
<http://www.omifacsimiles.com/brochures/album.html>

- 9488 *Altfrauhofener Orgelbuch. Kommentar von Karl-Friedrich Wagner.*
Faksimile-Edition Rara, 71. Stuttgart, 2016. Oblong, 34 x 26 cm, 8, 40 pp. Color facsimile of a charming MS collection of organ music (mostly preludes) from the early romantic period. Written in a clear and legible hand, the composer attributions include Georg Hamel, Georg Valentin Röder, Justin Heinrich Knecht, Georg Joseph Vogler & Pater Agäus. Hardbound, with decorative paper boards. \$57
- 9557 *Ars componendi / Regulae componendj [1718]. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 37. Stuttgart, 2017. Oblong, 23 x 19 cm, 87 pp. Color reproduction of 2 fascinating manuscripts on the rules of composition—shelfmark L70; one is dated 1717. Hardbound with decorative marbled boards. \$69
- 8718 ["Bauyn Ms."]
Manuscrit Bauyn. Première partie, après 1658. Pièces de clavecin de Jacques Champion de Chambonnières. Présentation par Bertrand Porot. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 183. Courlay, 2006. 23 x 31 cm, xvii, 136 pp. Line-cut of the portion of the MS that transmits works by Chambonnières. Introduction in Fr-Eng-Ger. Wrappers. \$75
- 8719 ["Bauyn Ms."]
Manuscrit Bauyn. Deuxième partie, après 1658. Pièces de clavecin de Louis Couperin. Présentation par Bertrand Porot. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 184. Courlay, 2006. 23 x 31 cm, ix, 150 pp. Line-cut of the portion of the MS that transmits works by Louis Couperin. Introduction in Fr-Eng-Ger. Wrappers. \$71
- 8720 ["Bauyn Ms."]
Manuscrit Bauyn. Troisième partie, après 1658. Pièces de clavecin de divers auteurs. Anonymes, Louis Couperin, d'Anglebert, Du Mont, Frescobaldi, Froberger, Gautier, Hardel, de la Barre, LeBègue, Lorency, Mézangeau, Mico, Monnard, Richard, Rossi, Vincent. Présentation par Bertrand Porot. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 1845 Courlay, 2006. 23 x 31 cm, ix, 124 pp. Line-cut of the portion of the MS that consists of an anthology of composers. Introduction in Fr-Eng-Ger. Wrappers. \$65
- 1414 [Berlin, Staatsbibl. der SPKB, 40613]
Locheimer-Liederbuch und Fundamentum organisandi des Conrad Paumann. In Faksimiledruck herausgegeben von Konrad Ameln.
Berlin, 1925. 18 x 24 cm, 96, xxv pp. Superb 4-color colotype of one of the most celebrated German-produced chansonniers of the 15th c., bound together with an organ collection notated in tablature. 47 anonymous pieces with music, 44 of them are lieder: 35 a1, 2 a2, and 7 a3. Historical introduction, tables, and illustrations of the watermarks. Edition of 700 in half vellum. Rare. \$300
- 729 ["Beyaert Ms"]
Aspects of the 18th Century Carillon Art in the Low Countries; Facsimile of Beyaert 1728, Antwerp, Stadsarchief, M.25; Transcription of Beyaert 1728.
Scholarly Studies, 1. Peer, 1985. 224, 42, 79 pp. Devoted to the discovery of an Antwerp carillon ms of 1728. 4 studies on 18th-c. carillon playing; transcription of the ms in modern notation. \$55
- 8212 [Buckley, Emer]
Clavecin. Volume 1, 1er cycle. Réalisé par Emer Buckley.
Fac-Similés Enseignement. Courlay, 2003. 4°, iii, 11 pp. Line-cut of a selection of pieces by Corrette, Rameau, Despreaux, JC Bach, Viguierie and Dreux, selected for teaching-didactic purposes. Wrappers. \$14
- 8213 [Buckley, Emer]
Clavecin. Volume 1, 2e cycle. Réalisé par Emer Buckley.
Fac-Similés Enseignement. Courlay, 2003. 4°, iii, 11 pp. Line-cut of a selection of pieces by Couperin, Corrette, Boismortier, Duphly and CPE Bach, selected for teaching-didactic purposes. Wrappers. \$14
- 7559 *A Choice Collection of Ayres for the Harpsichord or Spinett. With very Plain & Easely Directions for Young Beginners. [British Library, London].*
Performers' Facsimiles, 201. New York, [1998]. Oblong, 26 x 20 cm, 24 pp. Line-cut of the London, 1700 edition. Pieces by Blow, Piggot, J. Clarke, Barrett, Croft and others. Also contains Clarke's "Prince of Denmark's March", also known as "Trumpet Voluntary", erroneously attributed to Purcell. Wrappers. \$18
- 7744 *A Choice Collection of Ayres for the Harpsichord or Spinett, with very Plain and Easely Directions for Young Beginners. [British Library, London].*
Faksimile-Edition Rara, 29. Stuttgart, 1999. Oblong, 23 x 18 cm, 24 pp. Line-cut of the John Young edition, London, 1700. Hardbound, in marbled paper. \$31
- 9364 *Clavierstücke aus dem Concert-Programmen von Frau Wilhelmine Szarvady geb. Clauss. Werke von Scarlatti, Couperin, Rameau u.a. herausgegeben von Raymond Dittrich.*
Stuttgart, 2013. 30 x 42 cm, xx, 104 pp. Color facsimile of the first editions (London : Ewer & Co., ca. 1854 and Leipzig : Bartholf Senff, ca. 1863-1864) preserved in the British Library, Zentralbibliothek Zürich, Beethovenhaus Bonn, and the Universitätsbibliothek Frankfurt. Wilhelmine Clauss-Szarvady (1834-1907) was a successful concert pianist who frequently included the works of Baroque masters in her programs. Contents: Domenico Scarlatti, Sonata for the pianoforte—Drei Clavierstücke, Erstes Heft—Clavierstücke, zweites Heft—Clavierstücke, Drittes Heft—K. Phil. Em. Bach, Concert (F moll) für Clavier. Hardbound, in marbled paper. \$93
- 826 *A Collection of Favourite Lessons for Young Practitioners of the Harpsichord Composed by Different Authors. A Facsimile of the Eighteenth-Century Edition with an Introduction by Gwilym Beechey.*
London, 1981. Oblong, 26 x 18 cm, 4, 25 pp. Line-cut of a collection that came to light in 1969. From the only known copy published by A. Hummel in London c.1760-70. 22 pieces, all anonymous and unique. Wrappers. \$16
- 4071 *Collezione di musica a ballo de' più celebri autori di Parigi e di Londra.*
Bibliotheca Musica Bononiensis, IV/35. Bologna, 1972. 16 x 22 cm, 84 pp. Line-cut of the Florence, 1805 edition. Beautifully engraved publication containing 16 quadrilles, 10 contradances, and 6 waltzes scored for 2 violins and basso continuo or keyboard alone. Laid paper. Hardbound.
- 7613 [Colombian salon music]
La música en las publicaciones periódicas Colombianas del siglo XIX (1848-1860). Ellie Anne Duque.
Bogotá, 1998. 4°, 2 vols, 93, 64 pp + audio CD. Halftone of popular salon music published in newspapers in Colombia 1848-1860, together with modern edition. Fascinating glimpse into the Colombian music scene and the earliest development of a distinct Colombian style. Music by Santos Quijano, Julio Quevedo, José T. Andrade, Daniel Figueroa, I.F., J.T., Atanasio Bello, Mercedes Campuzano, J. Fco. Agudelo, Joaquín Guarín, M. de Quijano, Ma. del Carmen Cordovez, M.M. Párraga, & Juan C. Osorio. CD recording: Harold Martina, on restored 1872 Steinway. \$60
- 3117 *The Continuo Companion. Sources for Basso Continuo Instruction in Facsimile. [Edited by] Nanette Gomory Lunde.*
Columbus, 1988. 24 x 32 cm, viii, 204 pp. Line-cut. Wrappers.
- 9717 *Democratic Souvenirs: An Historical Anthology of 19th-Century American Music Selected, with Introduction and Commentary, by Richard Jackson Head, Americana Collection, Music Division the New York Public Library Foreword by Virgil Thomson.*
The Americana Collection Music Series, 3. New York, 1988. 4°, xvi, 336 pp. 10 songs; 7 piano pieces; 8 pieces of theatrical music; 8 pieces of choral music; 2 pieces of chamber music; and 2 pieces of orchestral music reproduced from the originals. Wrappers. Special sale price \$10, regularly \$20
- 3934 [Divisions, flute/recorder/violin, Greensleeves]
Greensleeves to a Ground. Divisions for Flute (Recorder/Violin), with a Ground for Lute (Guitar/Keyboard), with the Violl da Gamba.
Munich, 1983. 4°, iv pp. Line-cut of the 17th-c. edition. Divisions for recorder, flute or violin, with a simple ground for lute, guitar or harpsichord. Wrappers. \$9
- 847 Edgeworth, Elisabeth (compiler).
Livre de clavecin, XVIIe siècle. [Bibl. Conservatoire Royal de musique, Brussels, mus. ms. 15418].
Thesaurus musicus, nova series, A/9. Brussels, 1980. Oblong, 31 x 23 cm, 146 pp. Line-cut. Ms of English origin from the late 17th c. Curiously written from head to tail for 53 pages, then the other direction for 144 pages. Some works attributed to Froberger, Kaspar, Fischer and Frescobaldi. Cloth. \$58

- 6833 Engelke, Ulrike.
Melody as Musical Speech in the 17th and 18th Century. The Most Important Statements about Vocal and Instrumental Performance Practice from Baroque and Pre-Classical Sources / Melodie als Klangrede in der Musik des 17./18. Jahrhunderts. Die wichtigsten Aussagen zur vokalen und instrumentalen Aufführungspraxis aus den barocken und vorklassischen Quellen.
 Münster, 2018. 21 x 30 cm, 515 pp All the important composers and theorists of the baroque and rococo periods wrote about how music should be, touching on many aspects of aesthetics, style, embellishment and technique. If there was one concern of overriding importance—whether it be instrumental or vocal music—it was the belief that musical expression should emulate human speech, that music should be “played spoken”. Contemporary reports tell it in many ways with many tips and analogies. Mattheson describes breaking up small motives of a vocal or instrumental melody by shortening syllables into “Klangfüße” using commas, semicolon and the period; other comments are blunter: “play from the soul, not like a trained bird”. This remarkable book by Ulrike Engelke, a distinguished performer and scholar, is a unique exploration and narrative on the subject, in easy-to-follow bilingual format (Ger-Eng), using more than 1,000 facsimile-examples to make her point and allow the masters to speak for themselves. It’s an indispensable work for students and scholars interested in performance practice which can also be used as an exercise book. Handy ring-binder, for easy reading from the music stand. \$68
<http://www.omifacsimiles.com/brochures/engelke1.html>
- 9628 Engelke, Ulrike.
Musik und Sprache. Interpretation der Frühen Musik nach überlieferten Regeln / Music and Language. Interpretation of Early Music according to Traditional Rules.
 Münster, 2012. 21 x 30 cm, 214 pp Wrappers. \$62
- 9299 [Faenza, Bibl. Comunale, 117]
The Codex Faenza 117. Instrumental Polyphony in Late Medieval Italy Vol. I: Introductory Study; Vol. II: Facsimile Edition. Edited by Pedro Memelsdorff.
 Ars Nova, Nuova Serie, 3. Lucca, 2012. 18 x 25 cm, 2 vols, 258; 212 pp. Deluxe full-color reproduction. A small unadorned parchment booklet, MS 117 of the Biblioteca Comunale Manfrediana in Faenza deals with a stunning quantity and unique quality of information on 14th- and 15th-c. Italian musical culture. The Codex is composed of two distinct and independent copying layers. The older one contains 50 non-texted intabulated diminutions generally assumed to be instrumental and dated within the first two decades of the 15th century. They comprise diminished versions of Italian and French songs by some of the major composers of the 14th and early 15th c., Jacopo da Bologna, Bartolino da Padova, Francesco Landini, Antonio Zacara da Teramo, Guillaume de Machaut, and Pierre des Molins, as well as polyphonic estampies and diminutions on dance-related and liturgical tenors, including the 3 earliest alternatim mass-pairs that have come down to us. The younger layer is an autograph by the Carmelite friar Johannes Bonadies, who in 1473 and 1474 used empty folios to add 16 music theory treatises, summaries or tables, and 22 mid- or late-fifteenth-century polyphonic settings, mostly composed by John Hothby, Bernardus Ycart, and Johannes de Erfordia, aside with some anonymous settings and a short Kyrie by Bonadies himself. Hardbound.
 \$485 <http://www.omifacsimiles.com/brochures/faenza.html>
- 866 [“Harpichord Master”, parts II-III]
The Second Book of the Harpsichord Master (1700) and the Third Book of the Harpsichord Master (1702). Reprinted Under the Direction of Leslie Hewitt.
 Musical Sources, 15. Kilkenny, 1980. Oblong, 22 x 19 cm, x, 60 & 48 pp. Halftone of the rare printed editions. Master II has 26 harpsichord or spinet lessons by Blow, Courteville, Clarke, Barrett and Croft, printed on a 6-line staff. Includes rules for learners attributed to Purcell. Master III, a sequel, contains 24 pieces by Clarke, Wood, Barrett, Croft and anonymous composers. Printed on a 5-line staff. Introduction by R. Rastall. Cloth. \$59
- 8496 [Harmonia organica]
Ochsenhauser Orgelbuch. Harmonia organica. Quellenkritische Erstausgabe herausgegeben von Michael Gerhard Kaufmann im Auftrag der Landesakademie für die musizierende Jugend in Baden-Württemberg, der Gesellschaft der Orgelfreund, und der Stadt Ochsenhausen. [Misc. Ms. 150, Yale Music Library, New Haven].
 Veröffentlichungen der Landesakademie für die musizierende Jugend in Baden-Württemberg, 1/1/2. Stuttgart, 2004. 24 x 33 cm, 2 vols, 152, 88 pp. Full-color facsimile of the 1735 edition of “Harmonia organica: seu praestantissimi in imperiali monasterio Ochsenhusano novi organi perfectus usus ac praeclara tractandi methodus”. 40 Pieces a toucher and four fuges, all of them anonymous, written for the organ built by Joseph Gabler for the Imperial Benedictine Abbey, Ochsenhausen, in southern Germany. With commentary (Ger-Eng) and modern transcription. Hardbound, with slipcase. Limited bibliophile edition. \$238
<http://www.omifacsimiles.com/brochures/ochsen.html>
- 870 *Intavolatura d’organo facilissima accomodata in versetti sopra gli otto tuoni. [Civico Museo Bibliografico Musicale, Bologna].*
 Bibliotheca Musica Bononiensis, IV/51. Bologna, 1970. Oblong, 25 x 17 cm, ii, 17 pp. Line-cut of the G. Vincenti edition, Venice, 1598. 16 pieces in keyboard score. Preface in It. Laid paper. Hardbound. \$25
- 9662 *Irseer-Orgeltabulatur. [Passau State Library].*
 Faksimile-Edition Rara, 95. Stuttgart, 2021. 24 x 36 cm, 226 pp. Color facsimile of a rare and unique organ tablature MS from 1590 containing 83 pieces. According to an inscription in the book it was created for Abbot Carolus Andraea, a Benedictine monk active at the Kloster of Irsee, Ostallgäu, Bavaria (Andraea is credited with initiating the installation of a new organ by the Irsee organ builder Daniel Hayl in 1612). The MS comprises an anthology organ adaptations of vocal music from the last decades of the 16th c., including works by Hans Leo Hassler, Orlando di Lasso, Johannes Eccard, Joachim a Burck, Michael Tonsor, Jakob Regnart, Heinrich de la Court, Philippe le Duc, Sebastian Hasenknopt, and Alexander Utendal. The aim of the intabulations (a notation very similar to German lute tablature) is not clear—they may have been written for study, or rehearsal purposes, or most likely, for possible insertion in a liturgical setting. The MS ends with one piece in “modern” staff notation. Hardbound in decorative paper boards. \$125 <http://www.omifacsimiles.com/brochures/irseer.html>
- 1960 Jambou, Louis.
Compendio de el arte de organeria. Introducción y edición a cargo de Louis Jambou.
 Publicaciones de la Sociedad Española de Musicología, F/3. Madrid, 1987. 17 x 24 cm, 16, 112 pp. Halftone of a fascinating Spanish manuscript from Granada detailing organ building. Dated 1830 and clearly tied to the cathedral de Granada the work bears influence of Nasarre and Kircher and is an important testimony on organ building in Spain during the first half of the 19th century. Historical commentary in Sp. Wrappers. \$49
<http://www.omifacsimiles.com/brochures/compendio.html>
- 1692 *A Jefferson Music Book: Keyboard Pieces, Some with Violin Accompaniment. Facsimile Reproductions from Eighteenth-Century Editions in the Music Collection of the Colonial Williamsburg Foundation. With a Preface and Notes by J.S. Darling, Organist and Choirmaster of Bruton Parish Church, Williamsburg.*
 Williamsburg, 1986. Oblong, 31 x 23 cm, x, 42 pp. Line-cut. Contains works by Dr. Samuel Arnold, J.C. Bach, C.F. Abel, Wenzel Wodiczka, G.F. Handel, and J. Snow. Wrappers. \$15
- 7943 [Ladys Entertainment, book 1]
The 1st Book of the Ladys Entertainment or Banquet of Musick Being a Choice Collection of the Newest and Most Airy Lessons for the Harpsicord or Spinnet. [Nederlands Musiek Instituut, The Hague].
 Performers’ Facsimiles, 204. New York, [2001]. 22 x 32 cm, 26 pp. Line-cut of the Walsh edition, London, n.d. Works by Amadori, Simonelli and others (title page note: lessons can also be preformed on the lute or harp). Wrappers. \$18
- 7944 [Ladys Entertainment, book 2]
The 1st Book of the Ladys Entertainment or Banquet of Musick Being a Choice Collection of the Newest and Most Airy Lessons for the Harpsicord or Spinnet. [Nederlands Musiek Instituut, The Hague].
 Performers’ Facsimiles, 205. New York, [2001]. 22 x 32 cm, 26 pp. Line-cut of the Walsh edition, London, n.d. Works by Fontana, D. Purcell, H. Hall, Richardson and others (title page note: lessons can also be performed on the lute or harp). Wrappers. \$18
- 8746 [Lessons, harpsichord]
Eight Lessons for the Harpsichord Composed by Various English Masters of the 18th Century.
 Hebben Bridge, 2006. 4°, 57 pp. Line-cut. Includes works by Symonds, Nares, Gunn, Smith, Gladwin, Kelway, Long, and Wise. Wrappers. \$34
- 8328 *Linzer Orgeltabulatur, 1611-1613. [Mus Hs 512 Inv.-Nr. 9647, Oberösterreichischen Landesmuseum, Linz].*
 Faksimile-Edition Rara, 17. Stuttgart, 2002. Oblong, 20 x 14 cm, 190 pp. Line-cut of a ms transmitting 56 dance movements in organ tablature. Hardbound with marbled paper boards. \$64
- 7258 *Livre d’orgue de Limoges (manuscrit inédit – vers 1710-1725. Présentation par Guy Marissal. [Bibl. Municipale, Limoges].*
 La Musique Française Classique de 1650 à 1800, 90. Courlay, 1996. 4°, xvi, 50 pp. Line-cut of a contemporary ms containing works by A. Raison, G. Julien and G. Corette. Wrappers. \$32
- 3147 *London, British Library, Ms Add. 23623. Introduction by Alexander Silbiger.*
 Seventeenth-Century Keyboard Music, 18. New York, 1987. 4°, xviii, 384 pp. Halftone. Anthology compiled during the 1620s in Antwerp by Gulielmus a Messaus, a friend and admirer of John Bull. Includes a large number of works by Bull as well as compositions by other English, Italian, Netherlandish, and possibly French composers. Contains a remarkable toccata most likely by Frescobaldi hitherto unpublished. Cloth. \$125

- 3148 *London, British Library, Ms Add. 39569 ("Babell Ms").*
Seventeenth-Century Keyboard Music, 19. New York, 1987. 4°, 288 pp. Half-tone. Entitled "Recueil de pièces choisies pour le clavessin, 1702, William Babell". In the hand of Charles Babell (William's father). Almost wholly without attributions, the collection contains pieces by French, English, German, and Dutch composers. Attributions include Chambonnières, Louis Couperin, Froberger, Georg Muffat, Purcell & Luigi Rossi. Cloth. \$95
- 8866 [Lüdingworth Organ Tabulature]
Tabulatur Lüdingworth. Norddeutsche Orgelmusik des 16. Jahrhunderts. Faksimile und Übertragung herausgegeben und kommentiert von Konrad Küster.
Documenta Musicologica, II/38. Kassel, 2007. 4°, xxi, 8, 6 pp. These recently rediscovered leaves, reproduced here in a full-color facsimile edition, contain the earliest known organ chorale by a Lutheran organist (associated with the world famous Arp Schnitger organ in Lüdingworth) and documents the earliest available sources of late German organ tablature. Together with a new critical edition. Commentary in Ger-Eng. Hardbound. \$53
- 4008 *Lutherie. Encyclopédie sciences et arts liberaux.*
Bibliotheca Musica Bononiensis, II/101. Bologna, 1981. 25 x 35 cm, 46, with 34 illus pp. Line-cut of the Livorno, 1774 edition. Beautiful full-page illustrations of instruments. Cloth.
- 8169 [Methods, clavecin, France, 1600-1800, part 1]
Clavecin. Méthodes – Traités – Dictionnaires et Encyclopédies – Ouvrages généraux. Volume I: Anonyme, d'Anglebert, Chambonnières, Couperin (1-2), Corrette (1), Dagincourt, Dandrieu, Daquin, Denis, Dieupart, Dornel, Forqueray, Furetière, Jollage, Lebeque, Le Gallois, Le Roux, Mersenne, Mondonville, Rameau (1-2-3), Saint-Lambert, Royer, Van Helmont.
Méthodes et Traités, I. Courlay, 2002. 4°, 213 pp. Line-cut of original articles or treatises on the harpsichord from these sources: Mersenne: Harmonie universelle - 1636; Denis: Traité de l'accord de l'espinette - 1650; Chambonnières: Les pièces de clavessin - 1670; Anonymous: Tablature pour le clavecin - s.d.; Lebeque: Les pièces de clavessin - 1677; Le Gallois: Lettre de Mr Le Gallois - 1680; Henry d'Anglebert: Pièces de clavecin - 1689; Furetière: Dictionnaire universel - 1690; Dieupart: Six suites de clavessin - 1701; Saint-Lambert: Les principes du clavecin - 1702; Leroux: Pièces de clavessin - 1705; Couperin: Pièces de clavecin - 1713; Couperin: L'art de toucher le clavecin - 1717; Rameau: Pièces de clavecin - 1724; Dandrieu: Livre de pièces de clavecin - 1724; Rameau: Nouvelles suites de pièces de clavecin - 1728; Dornel: Pièces de clavecin - 1731; Dagincourt: Pièces de clavecin - 1733; Corrette: 1. livre de pièces de clavecin - 1734; Daquin: 1. livre de pièces de clavecin - 1735; Rameau: Pièces de clavecin - 1736; Helmont: Pièces de clavecin - 1737; Jollage: 1. livre de pièces de clavecin - 1738; Royer: Pièces de clavecin - 1737; Forqueray: Pièces de viole (...) mises en pièces de clavecin - 1747; Mondonville: Pièces de clavecin avec voix ou violon - 1748. Wrappers. \$78
- 8170 [Methods, clavecin, France, 1600-1800, part 2]
Clavecin. Méthodes – Traités – Dictionnaires et Encyclopédies – Ouvrages généraux. Volume II: Ancelet, Bemetzrieder (1-2), Béthisy, Corrette (2), Diderot, Duphly (1-2), Encyclopédie, Encyclopédie méthodique, Francaeur, Foucquet (1-2), Garsault, Laborde, Macquer, Marpurg, Rameau (4), Rousseau, Simon.
Méthodes et Traités, I. Courlay, 2002. 4°, 231 pp. Line-cut of original articles or treatises on the harpsichord from these sources: Corrette: Les amusements du Parnasse - 1749; Foucquet Pierre Claude: Les caractères de la paix - 1749; Foucquet: 2. livre de pièces de clavecin - 1751; Encyclopédie: Encyclopédie ou dictionnaire raisonné - 1751/1772; Duphly: 3. livre de pièces de clavecin - 1756; Ancelet: Observations sur la musique - 1757; Rameau: Code de musique pratique - 1760; Garsault: Notionnaire - 1761; Simon: Pièces de clavecin - 1761; Béthisy: Exposition de la théorie - 1764; Rousseau: Dictionnaire de la musique - 1768; Duphly: Du doigtier - c.1769; Diderot: Manuscrit autographe - s.d.; Bemetzrieder: Leçons de clavecin - 1771; Francoeur: Diapason général - 1772; Macquer: Dictionnaire raisonné - 1773; Laborde: Essai sur la musique - 1780; Bemetzrieder: Nouvelles leçons de clavecin - 1783; Encyclopédie: Encyclopédie méthodique, arts et métiers mécaniques - 1788; Marpurg Friedrich Wilhelm: L'art de toucher le clavecin - c.1797. Wrappers. \$84
- 8749 [Methods, continuo, France, 1600-1800, parts 1-6]
Basse Continue-France 1600-1800. Méthodes, études, ouvrages généraux. Six volumes réalisés par Jean Saint-Arroman.
Méthodes et Traités, I. Courlay, 2006. 4°, 6 vols, c.1185 pp. Line-cut, arranged chronologically, of 63 treatises on basso continuo practice by an anonymous writers, Bartolotti, Bovin, Buterne, Carre, Charpentier, Chaumont, Henry d'Anglebert, De la Barre, Delair, Feury, Marais, Nivers, Perrine/Saint-Lambert, F. Campion, T. Campion, Cheron, Clerambault, Couperin, Dandrieu, Delair, Leclair, Rameau, Dornel, Forqueray, Gervais, Goudat, Guillemain, Monnier, Monteclair, Pingre, Rameau, Serré de Rieux, Telemann, Travenol, Alembert, Blanville, Corrette, Dubugrarre/Geminiani, Laporte, Bethisy, Biferi, Clement, Dubreuil, Garnier, Gianofli, Gougelet, Labbet, Le Boeuf/Rameau, Roussier, Simon, Tapray, Bemetzrieder, Froestler, Gournay, Langle, Rodolphe, and Roussier. Wrappers. \$423
- 8750 [Methods, continuo, France, 1600-1800, part 1]
Basse Continue-France 1600-1800. Méthodes, études, ouvrages généraux. Six volumes réalisés par Jean Saint-Arroman.
Méthodes et Traités, I. Courlay, 2006. 4°, c.240 pp. Line-cut of original articles or treatises on continuo practice from these sources: Fleury: Methode pour apprendre facilement - 1660; Bartolotti: Table pour apprendre facilement - 1669; Carré: Livre de Guitare contenant plusieurs pièces - 1671; Perrine: Livre de musique pour le Lut - 1680; Anonymous: Petites regles generales qui peuvent servir de methode - 1680; Nivers: Motets a voix seule - 1689; Henry d'Anglebert: Pièces de clavecin - 1689; Marais: Basse-continués des pièces a une et a deux violes - 1689; Anonymous: (traité abrégé d'accompagnement) - c. 1690; Anonymous: Règles pour l'accompagnement - 1690; Delair: Traité d'accompagnement pour le theorbe - 1690; Charpentier: Abrégé des règles de l'accompagnement - c. 1692; Chaumont: Pièces d'orgue sur les 8 tons - 1695; Buterne: Petites regles pour l'accompagnement - 1700; Boyvin: 2. livre d'orgue - 1700; Anonymous: Traité d'accompagnement du clavecin - c. 1700; La Barre: 1. livre de pièces pour la flûte - 1702; Saint-Lambert: Nouveau traité de l'accompagnement - 1707. Wrappers. \$93
- 8751 [Methods, continuo, France, 1600-1800, part 2]
Basse Continue-France 1600-1800. Méthodes, études, ouvrages généraux. Six volumes réalisés par Jean Saint-Arroman.
Méthodes et Traités, I. Courlay, 2006. 4°, c.220 pp. Line-cut of original articles or treatises on continuo practice from these sources: Couperin: Règles pour l'accompagnement - s.d.; Campion: Traité d'accompagnement et de composition - 1716; Clerambault: Règles d'accompagnement - 1716; Clerambault: Principes d'accompagnement - 1716; Dandrieu: Principes de l'accompagnement - 1719; Rameau: Traité de l'harmonie - 1722; Delair: Nouveau traité d'accompagnement - 1724; Leclair: 1. livre de sonates - 1723; Rameau: Nouveau système de musique théorique - 1726; Cheron: Sonates en trio - 1727; Campion: Lettre du sieur Campion a un philosophe - 1729; Campion: Addition au traité d'accompagnement - 1730. Wrappers. \$85
- 8752 [Methods, continuo, France, 1600-1800, part 3]
Basse Continue-France 1600-1800. Méthodes, études, ouvrages généraux. Six volumes réalisés par Jean Saint-Arroman.
Méthodes et Traités, I. Courlay, 2006. 4°, c.230 pp. Line-cut of original articles or treatises on continuo practice from these sources: Pingre: Traité de l'harmonie - s.d.; Rameau: Observations sur la méthode d'accompagnement - 1730; Rameau: Plan abrégé d'une méthode nouvelle - 1730; Monteclair: Réponse du second Musicien au premier - 1729; Rameau: Réplique du premier Musicien à la réponse du second - 1730; Monteclair: Réponse du second Musicien au premier Musicien - 1730; Rameau: Réplique du premier Musicien à l'écrit du second - 1730; Rameau: Dissertation sur les différentes méthodes - 1732; Gervais: Line-cut of original articles or treatises on continuo practice from these sources: Methode pour l'accompagnement - 1733; Campion: 2. recueil d'airs - 1734; Serre de Rieux: Les dons des Enfants de Latone - 1734; Telemann: Nouveaux quatuors en six suites - 1738; Goudat: Principes de L'accompagnement - 1738; Travenol: 1. livre de sonates a violon seul - 1739; Guillemain: Six sonates en quatuors - 1743; Monnier le Cadet: L'art de toucher le clavecin dans son propre caractère - c.1745; Dornel: le tour du clavier - 1745; Forqueray: Pièces de viole avec la basse continue - 1747; Anonymous: (Méthode d'accompagnement) - s.d. Wrappers. \$88
- 8753 [Methods, continuo, France, 1600-1800, part 4]
Basse Continue-France 1600-1800. Méthodes, études, ouvrages généraux. Six volumes réalisés par Jean Saint-Arroman.
Méthodes et Traités, I. Courlay, 2006. 4°, c.230 pp. Line-cut of original articles or treatises on continuo practice from these sources: D'Alembert: Elemens de musique - 1752; Blainville: Essay sur un troisième mode - 1751; Corrette: Le maître de clavecin - 1753; La Porte: Traité théorique et pratique - 1753; Geminiani: L'art de bien accompagner - 1754; Dubugrarre: Méthode plus courte et plus facile - 1754. Wrappers. \$88
- 8754 [Methods, continuo, France, 1600-1800, part 5]
Basse Continue-France 1600-1800. Méthodes, études, ouvrages généraux. Six volumes réalisés par Jean Saint-Arroman.
Méthodes et Traités, I. Courlay, 2006. 4°, c.210 pp. Line-cut of original articles or treatises on continuo practice from these sources: Tapray: Abrège de l'accompagnement - 1755; Labbet & Leris: Sentiment d'un Harmoniphile - 1756; Clement: Essai sur l'accompagnement - 1758; Gianotti: Le guide du compositeur - 1759; Rameau: Code de musique pratique - 1760; Bethisy: Exposition de la théorie et de la pratique - 1764; Roussier: Traité des accords et de leur succession - 1764; Le Boeuf: Traité d'harmonie et règles d'accompagnement - 1766; Garnier: Nouvelle méthode pour l'accompagnement - 1767; Dubreuil: Manuel harmonique - 1767; Biferi: Traité de musique abrégé, divisé en trois parties - 1770; Simon: Théorie pratique d'accompagnement - s.d.; Gougelet: Méthode ou abrégé des règles - 1771. Wrappers. \$80

- 8755 [Methods, continuo, France, 1600-1800, part 6]
Basse Continue-France 1600-1800. Méthodes, études, ouvrages généraux. Six volumes réalisés par Jean Saint-Arroman.
 Méthodes et Traités, I. Courlay, 2006. 4°, c.255 pp. Line-cut of original articles or treatises on continuo practice from these sources: Roussier: L'harmonie pratique - 1775; Corrette: Prototypes contenant des leçons d'accompagnement - 1775; Anonymus: Abrégé des règles de composition - 1777; Bemetzrieder: Nouvelles leçons de clavecin ou instructions générales - 1782; Rodolphe: Théorie d'accompagnement - c.1785; Gournay: Lettre à M. l'abbé Roussier - 1785; Langle: Traité de la basse sous le chant - 1797; Froestler: Traité d'harmonie et de modulation - 1800; Anonymus: Principes de l'accompagnement - s.d.; Anonymus: Règles d'accompagnement - s.d. Wrappers. \$98
- 8531 [Methods, organ, integrale source, parts 1-5]
Orgue. Méthodes - Ouvrages sur la facture - Ouvrages sur le mélange des jeux - Préfaces - Extraits d'ouvrages généraux - Dictionnaires et encyclopédies - Cérémonials. Cinq volumes réalisés par Jean Saint-Arroman et Jean-Christophe Tosti.
 Méthodes et Traités, I. Courlay, 2005. 4°, 5 vols, 1,232 pp. Line-cut. Collection of theoretical writings on the organ, arranged chronologically, from the mid 16th c. to Silbermann. Indispensable resources for all students of the organ. Wrappers. \$336
- 8532 [Methods, organ, integrale source, part 1]
Orgue. Méthodes - Ouvrages sur la facture - Ouvrages sur le mélange des jeux - Préfaces - Extraits d'ouvrages généraux - Dictionnaires et encyclopédies - Cérémonials. Volume I: Anonymus (1-2-3-4) - Mersenne - Nivers (1) - Sainte-Catherine - Sonnet - Titelouze (1-2) - Trichet.
 Méthodes et Traités, I. Courlay, 2005. 4°, 224 pp. Line-cut. Wrappers. \$83
- 8533 [Methods, organ, integrale source, part 2]
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Faksimile-Edition Kremsmünster, 42. Stuttgart, 2023. Oblong, 31 x 22 cm, 138 pp. Line-cut of a contemporary manuscript copy. One might call this important anthology the "missing volume" of Alexander Silbiger's *Seventeenth-Century Keyboard Music* (Garland Publishing). Hardbound with decorative paper boards. \$71
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Paris, Bibliothèque Nationale de France, Ms. Rés. Vm7 674-675: The Bauyn Manuscript. Edited by Bruce Gustafson with R. Peter Wolf.
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Monaco, 1990. 4°, 64, 2 partbooks: 32 pp. Newly revised critical edition of the original suites for harpsichord alone (Amsterdam, 1701), and line-cut facsimile of the optional Roger parts for violin or recorder and viol or archlute, mises en concert (Amsterdam, 1711). Wrappers. \$69
- 6669 Doles, Johann Friedrich, Jr.
The Collected Works for Keyboard. Edited by C. David Harris.
The Art of the Keyboard, 5. New York, 1999. 4°, xviii, 83 pp. Wrappers. (Special sale price eff. 7/15/23: \$10) \$30
- 6917 Dumont, Henry.
The Collected Works. Edited by Bruce Gustafson & Denis Herlin.
The Art of the Keyboard, 11. New York, 2016. 4°. 2 vols. Wrappers. (Special sale price eff. 7/15/23: \$10) \$30
- 5532 Duphly, Jacques.
Pièces de clavecin avec violon (1756). Publiées par Olivier Baumont.
Le Grand Clavier, III. Monaco, 1990. 4°, x, 63 pp. Wrappers. Special sale price \$25, regularly \$55
- 9733 *Early Tudor Organ Music I. Edited by John Caldwell.*
Early English Church Music, 65. London, 2024. 30 x 43 cm. 246 pp. EECM65 and EECM66 revisit the repertoire of the ground-breaking volumes 6 and 10 in the series, Early Tudor Organ Music, in the light of 60 years of continuing research and deeper understanding of the surviving corpus. Some 109 works are brought together here, in the order in which they appear in each manuscript: British Library Additional MS 29996 accounting for three-quarters of the content, plus 22 works from other sources. There are settings for the Office (antiphons, hymns, the Te Deum and Magnificat) and Mass ordinary and propers (particularly the Offertory). Buckram. \$154
- 9734 *Early Tudor Organ Music II. Edited by John Caldwell.*
Early English Church Music, 66. London, 2023. 30 x 43 cm. 210 pp. EECM65 and EECM66 revisit the repertoire of the ground-breaking volumes 6 and 10 in the series, Early Tudor Organ Music, in the light of 60 years of continuing research and deeper understanding of the surviving corpus. Some 109 works are brought together here, in the order in which they appear in each manuscript: British Library Additional MS 29996 accounting for three-quarters of the content, plus 22 works from other sources. There are settings for the Office (antiphons, hymns, the Te Deum and Magnificat) and Mass ordinary and propers (particularly the Offertory). Buckram. \$130
- 6782 *English Keyboard Music c.1600-1625. Edited by Alan Brown*
Musica Britannica, XCVI. London, 2014. 4°. Modern critical edition. This volume is the first of two intended to extend the coverage of keyboard music in Musica Britannica comprehensively into the first quarter of the 17th century. The present edition contains music by anonymous and a dozen or so named composers, including the complete keyboard works of Nicholas Carleton, the surviving twenty 'Miserere' canons by Thomas Woodson, and the anonymous 'Pretty ways for young beginners to look on'. The 77 complete pieces are organized by genre, including preludes, plainsong settings, voluntaries, dances and character pieces. Drawing on 22 manuscripts which mostly also transmit music by Byrd and other noted virginalists, this residue of music from these sources shows great diversity and a pleasing level of technical skill and musical interest, sufficient to enhance our wider view of English Renaissance music. Buckram. \$175
- 5890 Février, Pierre.
Pièces de clavecin (1734). Édition de Edward Smith.
Le Grand Clavier, XI. Monaco, 1996. 4°, xiii, 48 pp. Preface in Fr-Eng. Wrappers. Special sale price \$20, regularly \$44
- 5807 Field, John (complete works for keyboard)
Opere complete per pianoforte.
Rome, 1991-. 4°, . \$0
- 6291 Field, John (complete works for keyboard)
Sonata IV in si magg. A cura di Pietro Spada.
Opere complete per pianoforte, VI. Rome, 1995. 4°, 19 pp. Wrappers. \$25
- 6110 Field, John (complete works for keyboard)
Variazioni in la magg. (Fal lal la). A cura di Pietro Spada.
Opere complete per pianoforte, VII. Rome, 1998. 4°, 11 pp. Wrappers. \$16
- 6111 Field, John (complete works for keyboard)
Variazioni in do magg. (Since then I'm doom'd). A cura di Pietro Spada.
Opere complete per pianoforte, VIII. Rome, 1998. 4°, 10 pp. Wrappers. \$16
- 6112 Field, John (complete works for keyboard)
Variazioni in do magg. (Logie of Buchan). A cura di Pietro Spada.
Opere complete per pianoforte, IX. Rome, 1998. 4°, 8 pp. Wrappers. \$16
- 6292 Field, John (complete works for keyboard)
Variazioni in si bem. magg. (Kamarinskaya). A cura di Pietro Spada.
Opere complete per pianoforte, X. Rome, 1999. 4°, 7 pp. Wrappers. \$16
- 5912 Field, John (complete works for keyboard)
Variazioni in la min. (Air du bon Roi Henry IV). A cura di Pietro Spada.
Opere complete per pianoforte, XI. Rome, 1994. 4°, 4 pp. Wrappers. \$12
- 5808 Field, John (complete works for keyboard)
Variazioni in re minore (Chanson russe variée). A cura di Pietro Spada.
Opere complete per pianoforte, XII. Rome, 1991. 4°, 6 pp. Wrappers. \$12

- 5982 Field, John (complete works for keyboard)
Variazioni in si bem. magg. (Whitin a Mile of Edinboro' Town). A cura di Pietro Spada.
Opere complete per pianoforte, XIII. Rome, 1997. 4°, 8 pp. Wrappers. \$16
- 5809 Field, John (complete works for keyboard)
Fantasia in la magg. (Guardami un poco dal capo al piede). A cura di Pietro Spada.
Opere complete per pianoforte, XIV. Rome, 1994. 4°, 16 pp. Wrappers. \$22
- 5913 Field, John (complete works for keyboard)
Fantasia in sol magg. (Ah! Quel dommage). A cura di Pietro Spada.
Opere complete per pianoforte, XV. Rome, 1994. 4°, 13 pp. Wrappers. \$22
- 6293 Field, John (complete works for keyboard)
Fantasia in sol magg. (We Met). A cura di Pietro Spada.
Opere complete per pianoforte, XVI. Rome, 1999. 4°, 14 pp. Wrappers. \$22
- 5914 Field, John (complete works for keyboard)
Fantasia in la min. (Nel giardino). A cura di Pietro Spada.
Opere complete per pianoforte, XVII. Rome, 1994. 4°, 7 pp. Wrappers. \$22
- 6113 Field, John (complete works for keyboard)
Rondò in la magg. (The Favorite Hornpipe). A cura di Pietro Spada.
Opere complete per pianoforte, XVIII. Rome, 1998. 4°, 8 pp. Wrappers. \$19
- 6114 Field, John (complete works for keyboard)
Rondò in do magg. (Go to the Devil). A cura di Pietro Spada.
Opere complete per pianoforte, XIX. Rome, 1998. 4°, 8 pp. Wrappers. \$19
- 6115 Field, John (complete works for keyboard)
Rondò in sol magg. (The Two Slave Dances). A cura di Pietro Spada.
Opere complete per pianoforte, XX. Rome, 1998. 4°, 8 pp. Wrappers. \$19
- 5956 Field, John (complete works for keyboard)
Rondò in si magg. A cura di Pietro Spada.
Opere complete per pianoforte, XXI. Rome, 1996. 4°, 7 pp. Wrappers. \$22
- 5983 Field, John (complete works for keyboard)
Rondò in mi bem. magg. (dal I concerto). A cura di Pietro Spada.
Opere complete per pianoforte, XXII. Rome, 1997. 4°, 12 pp. Wrappers. \$19
- 5984 Field, John (complete works for keyboard)
Rondò in la bem. magg. (dal II concerto). A cura di Pietro Spada.
Opere complete per pianoforte, XXIII. Rome, 1997. 4°, 20 pp. Wrappers. \$24
- 5957 Field, John (complete works for keyboard)
Rondò in mi bem. magg. A cura di Pietro Spada.
Opere complete per pianoforte, XXIV. Rome, 1996. 4°, 15 pp. Wrappers. \$25
- 5958 Field, John (complete works for keyboard)
Rondò in la magg. A cura di Pietro Spada.
Opere complete per pianoforte, XXV. Rome, 1996. 4°, 7 pp. Wrappers. \$22
- 5985 Field, John (complete works for keyboard)
Rondò in mi bem. magg. (dal IV concerto). A cura di Pietro Spada.
Opere complete per pianoforte, XXVI. Rome, 1997. 4°, 16 pp. Wrappers. \$21
- 5915 Field, John (complete works for keyboard)
Rondò in la bem. magg. A cura di Pietro Spada.
Opere complete per pianoforte, XXVII. Rome, 1994. 4°, 14 pp. Wrappers. \$22
- 5986 Field, John (complete works for keyboard)
Rondò in do magg. (dal V concerto). A cura di Pietro Spada.
Opere complete per pianoforte, XXVIII. Rome, 1997. 4°, 16 pp. Wrappers. \$21
- 5955 Field, John (complete works for keyboard)
Rondò in do magg. A cura di Pietro Spada.
Opere complete per pianoforte, XXIX. Rome, 1996. 4°, 11 pp. Wrappers. \$22
- 5916 Field, John (complete works for keyboard)
Rondò in mi magg. A cura di Pietro Spada.
Opere complete per pianoforte, XXX. Rome, 1994. 4°, 11 pp. Wrappers. \$22
- 6294 Field, John (complete works for keyboard)
Rondoletto in mi bem. magg. A cura di Pietro Spada.
Opere complete per pianoforte, XXXI. Rome, 1999. 4°, 11 pp. Wrappers. \$22
- 8893 *50 Renaissance & Baroque Standards – English Version. With Variants, Examples & Advice for Playing & Improvising on Any Instrument.*
Courlay, 2007. 21 x 30 cm, 144 pp. Here, brought together for the first time, are 50 renaissance and baroque ostinato basses, songs and dances upon which composers wrote variations over the course of decades or even centuries. These pieces circulated from country to country, from one publication or manuscript to another, and also served as a basis for improvisation by performing musicians of the time. Wrappers. \$28
- 8899 *50 Standards, Renaissance & Baroque. Avec variantes exemples & conseils pour jouer & improviser sur tout instruments.*
Courlay, 2007. 21 x 30 cm, 144 pp. Same as above, but French version. \$30
- 6670 Fiocco, Joseph-Hector.
Werken voor Clavecimbel. Edited by Jos. Watelet, with a Short Biography by Christiane Stellfeld.
New York, 1971. 4°, xvi, 58 pp. (rpt. of the Berchem-Antwerp, 1936 edition). Wrappers. \$25
- 9741 [Forqueray family]
Antoine Forqueray, Jean-Baptiste Forqueray, Michel Forqueray, Nicolas-Gilles Forqueray. The Works, Part One [& Part 2]. Edited by Mary Cyr.
New York, 2012. 4°, 2 vols, lxxxv, 129 pp; x, 235 pp. Cloth. (Special sale price eff. 7/15/23: \$30) \$300
- 6884 Francisque, Antoine.
Le trésor d'Orphée. Transcribed for Keyboard by H. Quittard.
New York, 1967. 4°, 80, iii pp. Reprint of the Paris, 1905 edition. Editorial notes in French with English translation. Wrappers \$18
- 5412 Franck, César.
L'organiste. Recueil de pièces pour orgue ou harmonium.
Bibliotheca Musica Bononiensis, IV/62. Bologna, 1979. 21 x 31 cm, 117 pp. Line-cut of the Paris, 1889 edition. Collection of 59 pieces arranged by key groupings. Wrappers. Special sale print \$10, regularly \$30
- 5373 Frescobaldi, Girolamo.
Partite di Girolamo Frescobaldi trascrizione in notazione moderna di Oscar Chilesotti.
Bibliotheca Musica Bononiensis, IV/27. Bologna, 1969. 8°, 45 pp. (Rpt. of Ricordi, c.1890 edition). Modern edition for keyboard of Frescobaldi's Partite sopra l'aria della romanesca, Partite sopra la monicha, Partite sopra Ruggiero, and Partita sopra la follia. Hardbound.
- 6821 Frescobaldi, Girolamo.
Recercari, et canzoni francese, 1615, 1618. Edited by Kenneth Gilbert.
Girolamo Frescobaldi. Organ and Keyboard Works 1,1 Kassel, 2009. 24 x 30 cm. lxxxiii, 59 pages Critical edition. Wrappers. \$58
- 6198 Froberger, Johann Jakob.
Œuvres complètes pour clavecin. Livre de 1649. Édition par Howard Schott.
Le Pupitre, 57/1. Paris, 2/ 1998. 4°, xvi, 104 pp. Wrappers. \$26
- 6199 Froberger, Johann Jakob.
Œuvres complètes pour clavecin. Livres de 1656 et 1658. Édition par Howard Schott.
Le Pupitre, 57/2. Paris, 2/ 1993. 4°, xvi, 142 pp. Wrappers. \$26

- 6200 Froberger, Johann Jakob.
Cœuvres complètes pour clavecin. Édition par Howard Schott.
Le Pupitre, 58/1. Paris. 4°. Wrappers. \$26
- 6201 Froberger, Johann Jakob.
Cœuvres complètes pour clavecin. Suites et pièces diverses. Édition par Howard Schott.
Le Pupitre, 58/2. Paris, 2/ 1992. 4°, xiii, 97 pp. Wrappers. \$26
- 6677 Geoffroy, Jean-Nicolas.
Paris, Bibliothèque Nationale de France, Ms. Rés. 475, Works by Jean Nicolas Geoffroy Edited by Mary Tilton.
The Art of the Keyboard, 9. New York, 2007. 4°, 2 vols, 197, 217 pp. This ms is the largest collection of 17th century French harpsichord music devoted to music by a single composer. 213 distinct pieces, including suites for harpsichord, string trios for 3 viols, quartets for harpsichord & 3 viols, & organ music. Wrappers. (Special sale price eff. 7/15/23: \$25) \$100
- 6877 [Goruppi, Giuliano]
Antichi e nuove melodie di natale. Elaborazioni per coro, quattro strumenti a fiato e organo di Giuliano Goruppi.
Lucca, 2009. 23 x 31.5 cm, x, 188 pp. Critical edition of 9 Christmas songs. Contents: Luciano Migliavacca "Brilla una luce in cielo"; Tradizionale, "Conventry Carol"; Enrico Capaccioli, "Lieti Pastori"; Settimio Zimarino, "Ninna nanna a Gesù bambino"; Luigi Ricci, "Pastorale"; Carlo Adolfo Bossi, "Puer natus"; Stanko Premrl, "Quem Vidistis"; Jan Kampanus Vodnansky, "Rorando caeli defluant"; Katherine Davis, "The little drummer boy". Wrappers. \$40
- 6673 Hardel, Jacques.
The Collected Works. Edited by Bruce Gustafson.
The Art of the Keyboard, 1. New York, 1991. 4°, xviii, 38 pp. Wrappers. (Special sale price eff. 7/15/23: \$10) \$25
- 5550 Hardel, Jacques.
Pièces de clavecin. Publiées par Denis Herlin.
Le Grand Clavier, 5. Monaco, 1991. 4°, xvi, 20 pp. Wrappers. Special sale price \$20, regularly \$44
- 6195 *Harpsichord Music of the Southern Low Countries. Three Manuscripts from the National Archives in Antwerp: Arendonk, Dimpna Isabella and Maria Therese Reijnders. 17th Century. Ediderunt Godelieve Spiessens & Irène Cornelis.*
Monumenta Flandriae Musica, 4. Peer, 1998. 4°, lvi, 111 pp. Special sale price \$25, regularly \$56
- 6887 [Henry] D'Anglebert, Jean.
Pièces de clavecin. Édition par Kenneth Gilbert. [vol. 1].
Le Pupitre, 54/1. Paris, 2/ 1998. 4°, xv, c.104 pp. Wrappers. \$26
- 6888 [Henry] D'Anglebert, Jean.
Pièces de clavecin. Édition par Kenneth Gilbert. [vol. 2].
Le Pupitre, 54/2. Paris, 2/ 1998. 4°, xvi, c.104 pp. Wrappers. \$26
- 6916 Henry d'Anglebert, Jean.
The Collected Works. Edited by C. David Harris.
The Art of the Keyboard, 7. New York, 2009. 4°, 2 vols, 218, 245 pp. Wrappers. (Special sale price eff. 7/15/23: \$25) \$100
- 6663 Jacquet de la Guerre, Elisabeth.
Pièces de clavecin, éditées par Carol Henry Bates.
Le Pupitre, 66 Paris, 1986. 4°, xxxiii, 98 pp. Wrappers. \$26
- 9631 Jacquet de la Guerre.
Harpsichord Works. Edited by Arthur Lawrence
Elisabeth Jacquet de la Guerre - Collected Works, 1. New York, 2008. 4°, liii, 135 pp. Cloth. (Special sale price eff. 7/15/23: \$25) \$175
- 6909 *The Mulliner Book (I). Edited by John Caldwell.*
Musica Britannica, 1 London, 2010. 4°, xxxii, 159 pp. Modern critical edition. The Mulliner Book is published in a completely new edition on the occasion of the 60th anniversary of Musica Britannica. A major source of 16th-c. keyboard music, it is also a compilation of music for cittern and gittern, plus a short vocal piece by Mulliner himself, available for the first time complete in one volume with a detailed commentary. The collection is also of importance for the light it sheds on musical tastes and attitudes at a time when the Reformation and its consequences were becoming embedded in the national psyche. Buckram. \$168
- 6667 Jones, Richard.
Six Suites of Lessons for the Harpsichord (1734) éditées par Davitt Moroney.
Le Pupitre, 49 Paris. 4°. Wrappers. \$26
- 6489 [Kapsperger, intavolatura, chitarrone. book 1]
Intavolatura di chitarrone. Libro primo (Venezia 1604). Traslitterato per tastiera / Transliterated for Keyboard. A cura di Kenneth Gilbert.
Tastar de Corde, Il Liuto Traslitterato per Tastiera, 2 Bologna, 2001. 4°, xxiii, 67 pp. Critical edition in staff notation. Wrappers. \$45
- 6488 [Kapsperger, intavolatura, lute, book 1]
Intavolatura di liuto. Libro primo (Roma 1611). Traslitterato per tastiera / Transliterated for Keyboard. A cura di Kenneth Gilbert.
Tastar de Corde, Il Liuto Traslitterato per Tastiera, 1 Bologna, 2001. 4°, xxiii, 48 pp. Critical edition in staff notation. Wrappers. \$44
- 6490 [Kapsperger, intavolatura, lute, book 1, arr]
Intavolatura di liuto. Libro primo (Roma 1611). Traslitterato per chitarra / Transliterated for Guitar. A cura di Kenneth Gilbert.
Chitarra. Bologna, 1998. 4°, x, 48 pp. Critical edition in staff notation transliterated for guitar. Wrappers. \$30
- 6671 Kerll, Johann Caspar.
The Collected Works for Keyboard. Edited by C. David Harris.
The Art of the Keyboard, 2. New York, 1995. 4°, 115 pp. 2 vols, 359 pp. Wrappers. (Special sale price eff. 7/15/23: \$20) \$100
- 6914 Kleber, Leonhard.
Die Orgeltabulatur des Leonhard Kleber. Erster Teil. Herausgegeben von Karin Berg-Kötterba. Mit einem Konkordanzverzeichnis von Martin Staehelin.
Das Erber Deutscher Musik, 91. Frankfurt, 1987. 4°, xii, 116 pp. Modern edition in staff notation. Leonhard Kleber (c.1495-1556), possibly a pupil of Arnolt Schlick, produced this set of 112 tablatures—playable on organ, lute or keyboard—between 1521 and 1524; composers represented in the collection include Paul Hofhaimer, Hayne van Ghizeghem, Heinrich Isaac, Josquin des Prez, Jacob Obrecht, Antoine Brumel, Heinrich Finck, Ludwig Senfl, Hans Buchner. Linen. \$164
- 6915 Kleber, Leonhard.
Die Orgeltabulatur des Leonhard Kleber. Zweiter Teil. Herausgegeben von Karin Berg-Kötterba. Mit einem Konkordanzverzeichnis von Martin Staehelin.
Das Erber Deutscher Musik, 92. Frankfurt, 1987. 4°, 160 pp. Part two of above. Linen. \$150
- 6672 Kuhnau, Johann.
The Collected Works for Keyboard. Edited by C. David Harris
The Art of the Keyboard, 6. New York, 2003. 4°, 2 vols. Wrappers. (Special sale price eff. 7/15/23: \$25) \$100
- 6676 La Barre, J. Chabanceau de.
Harpsichord Music Associated with the Name La Barre. Edited by Bruce Gustafson and R. Peter Wolf.
The Art of the Keyboard, 4. New York, 1999. 4°, xix, 104 pp. Courants, allemandes, sarabandes, and other pieces for harpsichord, probably by members of the Chabanceau de La Barre family of Paris. Wrappers. (Special sale price eff. 7/15/23: \$15) \$30
- 6600 Lambert, Michel.
Airs from Airs de différents auteurs. Edited by Robert A. Green.
Recent Researches in the Music of the Baroque, 139. Madison, 2005. 4°, xlvii, 151 pp. New critical edition in modern score notation of 121 airs, primarily from the anthology published by Ballard between 1658 and 1694. Wrappers. \$95

- 6743 Laukvig, Jon.
Orgelschule zur historischen Aufführungspraxis. Teil 2: Orgel und Orgelspiel in der Romantik von Mendelssohn bis Reger und Widor.
Stuttgart, 1996. 4°, 352 pp. Wrappers. \$112
- 5417 Lebègue, Nicolas-Antoine.
Œuvres de clavecin. Publiées par Norbert Dufourcq.
Monaco, 1956. 4°, 100 pp. Wrappers. \$39
- 6668 Lœillet, Jean-Baptiste.
Pièces pour clavecin, éditées par Eiji Hashimoto.
Le Pupitre, 67 Paris. 4°. Wrappers. \$26
- 6625 Morphy, G. ed.,
Les luthistes espagnols du XVIe siècle. Volume II[-III].
New York, 1967. 4°, liv, 252 pp. Reprint of the Breitkopf & Härtel edition, Leipzig, 1902 edition. Edition, in modern staff notation of: Luis Milan, "El Maestro" (1536), Luis de Narvaez, "Delfin para vihuela" (1538), Alonso de Mudarra, "Tres libros de música en cifras" (1546), Anriquez de Valderrábano, "Silva de Sirenes" (1547), Diego Pisador, "Libro de música de vihuela" (1552), Miguel de Fuenllana, "Orphénica lira" (1554), Venegas de Hinestrosa, "copla de Jorge Manrique" (1557), and Esteban Daza, Villancicos (1576). Cloth. \$95
- 6930 Chambonnières, Jacques Champion de.
Œuvres complètes. Edited by Paul Brunold and André Tessier. English Translation and New Preface by Denise Restout.
New York, 1967. 27 x 36 cm, xxxv, 139 pp. Cloth. \$75
- 6391 Marais, Marin (new edition of instr. works)
La gamme et autres morceaux de symphonie pour le violon, la viole et le clavecin (1723). Unpublished Pieces from the Panmure Manuscripts. Edited by John Hsu.
Marin Marais, The Instrumental Works, 7. New York, 2002. 4°, xxii, 154 pp. Cloth. Special sale price \$18 eff. 7/15/23, regularly \$158
- 6596 Marais, Marin.
Pièces de clavecin tirées d'Alcide (1693). Édition établie par Laurence Boulay. Avec une introduction en anglais de Bruce Gustafson.
Monaco, 2005. 4°, xviii, 45 pp. Wrappers. \$47
- 5418 Marchand, Louis.
Pièces de clavecin. Publiées par Thurston Dart et revues d'après les sources par Davitt Moroney.
Monaco, 1987. 4°, 40 pp. Wrappers. \$36
- 6589 Mozart, Franz Xaver Wolfgang.
Concerto per pianoforte e orchestra, op.14. A cura di Rudolph Angermüller.
Lucca, 2005. 4°, ix, 134 pp. New critical edition. Wrappers. \$48
- 8362 Ortiz, Diego.
Tratado de glosas. Edited by Annette Otterstedt. Translated by Hans Reiners.
Kassel, 2003. Oblong, 25 x 16 cm, 126 pp. Complete edition in modern notation with a selection of line-cut reproductions. Introduction and translation in Ger-Sp-It-Eng. Hardbound. \$78
- 4313 Pellegrini, Vincenzo.
[Canzoni d'intavolatura d'organal], libro primo (1599), a cura di Primo Beraldo.
Monumenta Organica, B/3. Milan, 1968. 4°, xii, 47 pp. Modern edition with preface. 15 canzoni. Wrappers. \$25
- 5974 Rameau, Jean-Philippe (opera omnia)
Pièces de clavecin en concerts. Édition de Denis Herlin et Davitt Moroney.
Rameau Opera Omnia, ser.1, v.2, Musica Gallica. Paris, 1996. 4°, li, 137, 3 parts pp. New critical edition. Cloth, plus 3 partbooks in wrappers. \$259
- 6664 Rameau, Jean-Philippe.
Pièces de clavecin, éditées par Kenneth Gilbert.
Le Pupitre, 59 Paris. 2/1999 4°, xviii, 163 pp. Wrappers. \$26
- 6574 Ravissa, Genovieffa.
Trois sonates pour le forte-piano avec accompagnement du violon ad libitum. Introduzione e revisione de Clauda Schweitzer. Traduzione di Marina Caracciolo.
Corona di Delizie Musicali, 7. Lucca, 2005. 4°, xxiii, 51 pp. Critical edition. Wrappers. \$42
- 6674 Richard, Etienne.
The Collected Works. Edited by Bruce Gustafson.
The Art of the Keyboard, 3. New York, 1994. 4°, xix, 49 pp. For unspecified keyboard instrument. Works commonly attributed to Etienne Richard; other attributions include Pierre Richard (d.1642) and/or Charles Richard (1620-1652). Wrappers. (Special sale price eff. 7/15/23: \$10) \$25
- 6675 Roberts, John.
The Collected Works. Edited by Candice Bailey.
The Art of the Keyboard, 8. New York, 2003. 4°. xviii, 53 pp. Wrappers. (Special sale price eff. 7/15/23: \$10) \$25
- 6619 Roseingrave, Thomas.
Complete Keyboard Music. Edited by H. Diack Johnstone and Richard Platt.
Musica Britannica, LXXXIV. London, 2006. 4°. xliii, 130 pp. Modern edition. Consists of 15 voluntaries and fugues from 1728, 6 double fugues from 1750, 8 setts from 1728, and 4 miscellaneous pieces. While studying in Italy Thomas Roseingrave became a disciple of Domenico Scarlatti, but in his own keyboard music he developed a personal gift for bold harmonies and modulations into a style that confounded his contemporaries and retains its novelty to this day. He was the first organist of St George's, Hanover Square, until mental illness overshadowed his professional life. His keyboard music remains among the most intriguing œuvres of any 18th-century British composer. Buckram. \$157
- 6742 Royer, Pancrace.
Pièces de clavecin. Édition par Lisa Goode Crawford.
Le Pupitre, 71. Paris. 1990. 4°, xxv, 38 pp. Wrappers. \$26
- 6221 Ruiz de Ribayaz, Lucas.
Luz y norte musical. Harp Tablature Transcribed and Edited with a Summary of the Introduction by Astrid Nielsch and Andrew Lawrence-King.
Huntingdon, n.d. 8°, 36 pp. New practical edition. Wrappers. \$15
- 6928 *St. Gallen Orgelbuch. Die Orgeltabulatur des Fridolin Sicher (St. Gallen, Codex 530). Herausgegeben von / édité par / Edited by Hans Joachim Marz in Zusammenarbeit mit / en collaboration / in Collaboration with Thomas Warburton. Tabulaturen des XVI Jahrhunderts, Teil 3.*
Schweizerische Musikdenkmäler, 8. Winterthur, 1992. 4°, 366 pp. Modern edition in staff notation. Fridolin Sicher's (1490-1546) compilation of organ tablatures are principally arrangements of sacred vocal compositions. \$375
- 6470 Scarlatti, Alessandro.
Toccate per organo o clavicembalo (Biblioteca del Conservatorio di Napoli ms. 9478). A cura di Andrea Macinanti e Francesco Tasini. Urtext.
Opera Omnia per Strumento a Tastiera / Complete Works for Keyboard, 1. Bologna, 2000. 4°, xvi, 124 pp. New critical edition. 10 toccatas. Introduction in It-Eng. Wrappers. \$77
- 6471 Scarlatti, Alessandro.
Toccate e composizioni varie (Biblioteca Nazionale di Torino, Foà-Giordano mss. 394 e 401). A cura di Andrea Macinanti e Francesco Tasini. Urtext.
Opera Omnia per Strumento a Tastiera / Complete Works for Keyboard, 2. Bologna, 2003. 4°, xv, 98 pp. New critical edition. Introduction in It-Eng. Wrappers. \$74
- 6665 Scarlatti, Alessandro.
Neuf toccatas pour clavier éditées par Luciano Sgrizzi.
Le Pupitre, 72 Paris. 4°. Wrappers. \$26
- 5788 Scarlatti, Domenico.
Sonate per clavicembalo. Edizione critica a cura di Emilia Fadini, 1.
Milan, 1978. 4°, xv, 205 pp. Comprises sonatas K.1-50. Wrappers. \$60
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