



- BACH, Johann Sebastian, 1685-1750**
- 8831 [Oratorio, BWV 11]
Himmelfahrtoratorium ["Lobet Gott in seinen Reichen"]. Oratorio Festo Ascensionis Christi BWV 11. *Faksimile nach dem Partiturautograph der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit Einführungen von Martin Petzold und Peter Wollny. Festgabe anlässlich des Jubiläums 100 Jahre Bachhaus Eisenach Museum der Neuen Bachgesellschaft e.V.* Stuttgart, 2007. 22 x 32 cm, viii, 34 pp. 4-color facsimile of the elegant autograph score, reproduced in the original loose bi-folio format. The Ascension Day Oratorio's festive orchestration calls for solo SATB, SATB chorus, 3 trumpets, timpani, flutes, oboes, violins, viola, & bc. Although it was first performed on May 19, 1735 for Ascension Day, according to indications in the autograph it is actually a copy of the score of the composer's inauguration piece of 1732 (or name-day cantata of 1733) with new underlaid text. The work bears striking similarities with the Christmas Oratorio (BWV 248), completed only six months earlier. Introduction in Ger-Eng-Fr. Issued on the occasion of the 100th anniversary of the founding of the Bachhaus Eisenach Museum of the Neue Bachgesellschaft. Portfolio. \$106 http://www.omifacsimiles.com/brochures/bach_ora_11.html
- 8757 [Mass, b minor, BWV 232]
Messe in h-moll BWV 232. Mit Sanctus in D-Dur (1724) BWV 232(iii). Autograph Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Kommentar von Christoph Wolff. Bärenreiter Facsimile. Documenta Musicologica, II/35 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, [2]). Kassel, 2007. 24 x 35 cm, viii, 216, xxxvii, 7 pp. New color facsimile of the autograph score based on newly commissioned photographs. Limited edition of 500 copies. Afterword in Eng-Ger-Jap. Handsome binding with linen spine and boards in decorative paper. \$522 http://www.omifacsimiles.com/brochures/bach_bminor.html
- 8797 [Organ transcriptions]
Weimarer Orgeltablatuur. Die frühesten Notenhandschriften Johann Sebastian Bach sowie Abschriften seines Schülers Johann Martin Schubart. Mit Werken von Dietrich Buxtehude, Johann Adam Reinken und Johann Pachelbel. Vorwort und Übertragung herausgegeben von Michael Maul und Peter Wollny. Documenta Musicologica, II/39 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 3]. Kassel, 2007. 23 x 30 cm, xxxv, 48 pp; 18 pp. Recently rediscovered manuscript in the Herzogin Anna Amalia Bibliothek, Kassel consisting of four fascicles notated in organ tabulature: I) Johann Adam Reinken, "An Wasserflüssen Babylon"; II) Dietrich Buxtehude, "Nun freut euch lieben Christen g'mein"; III) Johann Pachelbel, "An Wasserflüssen Babylon"; IV) Johann Pachelbel, "Kyrie Gott Vater in Ewigkeit" + Fuga. The Bach portion of this rare source—fascicles I & II—has been dated c.1700, making it the earliest testimony we have of the master's autograph. The colophon at the end of fascicle I conveys, for the first time, specific information underscoring the significance of Bach's stay in Lüneburg for the transmission of North German organ music in Thuringia. Preface in Ger-Eng, together with new critical edition. Wrappers/portfolios, in box. \$129
- BACILLY, Bénigne de, 1625-1692**
- 2981 [Method, singing]
L'art de bien chanter. Augmenté d'un discours qui sert de réponse a la critique de ce traité. Geneva, 1974. 14 x 23 cm, 472 pp. Line-cut of the Paris, 1679 edition. One of the most important theoretical works on vocal music in France during the 17th c. Discusses vocal techniques, accompaniment, ornamentation, cadenzas, and verbal declamation. Hardbound. \$85
- BARTÓK, Béla, 1881-1945**
- 8907 *Duke Bluebeard's Castle Opus 11, 1911. Autograph Draft. Edited by László Vikárius.* Budapest, 2006. 4°, 58, 51 pp. Full-color facsimile of the autograph working copy (short score). Issued on the occasion of the 125th anniversary of the composer's birth. Cloth. \$150
- BIBER, Heinrich Ignaz Franz von, 1644-1704**
- 8873 [Partitas, 2 violins, bc]
Harmonia artificioso-ariosa. Diversimodè accordata. VII Partien à tre. Faksimile, Erstdruck 1696 (Wiesentheid). Herausgegeben von Reinhard Goebel. [Stadtbibliothek, Wiesentheid]. Magdeburg, 2007. Oblong, 4°, 3 partbooks, xv, 100 pp. Line-cut of the first edition, Wiesentheid, 1696. The recently rediscovered first edition—now available for the first time in facsimile—does not have some of the errors made by the editors of the Denkmäler edition. The piece, in 7 movements or partitas and principally scored for 2 violins and bc (1 partita is for vln, vla & bass) employs scordatura tunings ("harmonia artificioso") in the upper parts. Only partita VI is written for violins in normal tuning. Wrappers. \$79
- BOSSINENSIS, Franciscus, 15-16th c.**
- 968 *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto. Libro primo.* Geneva, 1977. Oblong, 22 x 15 cm, 112 pp. Line-cut of the Petrucci, 1509 edition. Italian lute tablature and mensural notation. One of the earliest sources of Italian lute music. Nos. 1-70 for solo voice (in mensural notation) and lute; nos. 71-96 for solo lute. Wrappers. \$54
- 969 *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto. Libro secundo.* Geneva, 1982. Oblong, 22 x 15 cm, 127, iii pp. Line-cut of the Petrucci, 1511 edition. Italian lute tablature and mensural notation. Nos. 1-56, for solo voice and lute, are transcriptions of vocal works by Tromboncino, Pesenti, Demophon, Caprioli, Cesena, etc. Nos. 57-76 are ricercare for solo lute. Index. Wrappers. \$36
- BOTTEGARI, Cosimo, 1554-1620**
- 8702 *Il libro di canto e liuto. The Song and Lute Book. A cura di Dinko Fabris e John Griffiths. Facsimile Edition by Dinko Fabris and John Griffiths. [Ms. C 311, Bibl. Estense, Modena].* Bibliotheca Musica Bononiensis, IV/98. Bologna, 2006. 4°, 64, 122 pp. Facsimile of one of the most important mss relating to the history of the lute and an early source of Florentine monody from the last quarter of the 16th c. Besides works for solo lute it contains 127 pieces for voice with lute accompaniment in both mensural notation and tablature. Composers include Bottegari, Lasso, Rore, Striggio, Palestrina, Dentice, Vecchi, Primavera, Conversi, Nola, Malvezzi & Tromboncino. Wrappers. \$86
- BUXTEHUDE, Dietrich, 1637-1707**
- 8809 *Herr, ich lasse dich nicht, BuxWV36. Facsimile of the Autograph Set of Parts in the Uppsala University Library, including a New Full Score Critical Edition. Edited by Peter Wollny.* Documenta Musicologica, II/37. Kassel, 2007. 4°, 34 pp. Full-color facsimile of the autograph parts—recently identified by Peter Wollny—for the dialogue cantata "Herr, ich lasse nicht" from the Dübén Collection of Uppsala University Library. This source represents the only known set of original performance material for a work by Buxtehude. Together with a new critical edition. Commentary in Ger-Eng. Hardbound. \$70
- DEGLI ANTONI, Giovanni Battista., 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 Antoni'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. \$96

- ELGAR, Edward, 1857-1934**
- 8808 *Concerto for Violoncello and Orchestra in E Minor, Op. 85. Royal College of Music London MS 402. Facsimile. Introduction by Jonathan Del Mar; Foreword by Steven Isserlis.*
 Documenta Musicologica, II/36. Kassel, 2007. 25 x 34 cm, xix, 134 pp. Facsimile of the autograph score issued on the 150th anniversary of the composer's birth. Reproduces Elgar's numerous colored corrections and additions as well as preparations for the printed score and last minute changes. One of the great concertos of the cello repertoire, the work, composed shortly before the death of the composer's wife in 1920 and in the aftermath of a ghastly war, is considered by many as his last masterpiece. Introduction in Eng.-Ger. Handsome binding with torquise paper boards with reproduction of Cuno Amiet's "The Cellist". \$124
<http://www.omifacsimiles.com/brochures/elgar.html>
- HANDEL, George Frideric, 1685-1759**
- 7567 *Orlando, an Opera as it is Perform'd at the Kings Theatre in the Hay Market. [Stadtbibliothek, Ulm].*
 Faksimile-Edition, Ulm 1. Stuttgart, 1998. 22 x 36 cm, 90 pp. Line-cut of the Walsh full score edition, London, c.1733. Hardbound. \$88
- LASSO, Orlando di, 1532-1594**
- 8781 *Moduli nondum prius editi monachi boioariae ternis vocibus, ab Orlando Lasso Compositi. RISM L.886. [London, British Library].*
 [Yellow Book Series, 8]. Højbjerg, 2006. Oblong, 21 x 16 cm, 3 partbooks, 96 pp. Line-cut of the Ballard edition, Paris, 1576. 15 motet settings in partbook format (Superius, Tenor, Bassus) in mensural notation. Contents: Ave regina caelorum, Beati omnes, Cantate Dominio, Christus resurgens, Domine non est, Deus tu scis, Ego sum resurrectio, Exaudi me Domine, Ego sum pauper, Ego dixi Domine, Exaudi Deus, Haec quae ter triplici, Laetatus sum, O Maria clausus, Sancta & immaculata. Wrappers, with slipcase. \$82
- LE ROUX, Gaspard, c.1660-c.1707**
- 878 [Pièces, harpsichord]
Pièces de clavessin avec la manière de les joüer.
 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. Wrappers. \$49
- LISZT, Franz, 1811-1886**
- 8836 [Lied, "Wenn die letzten Sterne bleichen, soprano & piano]
"Wenn die letzten Sterne bleichen". Lied für Singstimme und Klavier op. post. Vorwort: Rolf Griebel; Kommentar: Sigrd von Moisy, Sabine Kurth.
 Henle Music Facsimiles, 19]. Munich, 2007. Oblong, 30 x 26 cm, xviii, 4, vi pp. Deluxe color facsimile, issued on the occasion of the rediscovery of the manuscript in 2007. The piece dates from 1843 and is dedicated to Graf Franz von Pocci of Munich. Commentary in Ger-Eng, together with modern edition. Handsome binding with blue paper boards, and pasted label. \$82
http://www.omifacsimiles.com/brochures/liszt_wenn.html
- MONTEVERDI, Claudio, 1567-1643**
- 8593 [Madrigals, a3, bc, book 8]
Madrigali guerrieri, et amorosi. Libro VIII (Venezia, 1638). Introduzione di Iain Fenlon
 Bibliotheca Musica Bononiensis, IV/99. Bologna, 2005. 8°, 8 partbooks, 480 pp. Line-cut of the Venice, 1638 partbook edition. Among his secular collections, Libro VIII is the most imposing and also the one in which the composer exploits the "modern practice". Divided into "canti guerrieri" and "amorosi" the collection includes not only the more customary madrigals "without gesture", but also works belonging to the "theatrical genre", among them, the warlike "Combattimento di Tancredi e Clorinda" and the amorous and allegorical "Ballo delle ingrato". Introduction in Eng-It. Wrappers, with slipcase. \$117
- 8783 *Il ritorno di Ulisse in patria. Ms. Wien. Saggio introduttivo e libretti a cura di Sergio Vartolo.*
 Musica Drammatica, 9. Florence, 2006. Oblong, 28 x 21 cm, 2 vols, 269, 197 pp. Line-cut of a MS score from the Österreichische Nationalbibliothek, Vienna. A wonderful composite edition, reproducing the full score (in the hand of a contemporary copyist) and all the relevant texts and libretti. Introduction in It-Eng. Wrappers. \$68
- NARDINI, Pietro, 1722-1793**
- 8877 [Sonatas, violin, bc, integral source]
VII sonates pour violon et basse avec les adagio brodés. Dernière édition. A cura / Edited by Enrico Gatti. Realizzazione e restauro di / Realization and Restoration by Carlo Denti. Con un' Appendice comparativa di sonate manoscritte inedite / With a Comparative Appendix of Manuscript Sonatas.
 Bologna, 2007. 4°, 4 vols, xxxi, 172 pp. Line-cut of the Decombe third edition, Paris, c.1800-1806, in score and parbook format (violin, bass). This facsimile also includes the 4 sonatas in manuscript: Seitenstetten, Stiftsbibliothek, V 535 n.5/n.8; Vienna, Gesellschaft der Musikfreunde, Ms Q 16736 n.3; Venice, Bibl. Naz. Marciana, Ms 11652, n.2. Preface in It-Eng. Wrappers, in portfolio. \$83
- PETRUCCI, Ottaviano, 1466-1539 [publisher]**
- 8725 *Laude libro secondo (Venezia, O. Petrucci, 1507). RISM 1508(3). [Biblioteca Colombina, Seville].*
 [Yellow Book Series, 7]. Højbjerg, 2006. Oblong, 23 x 16 cm, 112 pp. Line-cut of the Venice, 1507 edition. Contains 60 setting for 3 and 4 voices by Bartolomeo Tromboncino and his contemporaries. Wrappers. \$58
- 8724 *Motetti de passione de cruce de sacramento de beato virgine et huiusmodi. B (Venezia, O. Petrucci, 1503. RISM 1503(1). [British Library, London].*
 [Yellow Book Series, 6]. Højbjerg, 2006. Oblong, 23 x 16 cm, 144 pp. Line-cut of the Venice, 1503 edition. Contains 30 motet settings by Josquin and his contemporaries. Wrappers. \$72
- 4156 *Strambotti, ode, frottole, sonetti, et modo de cantar versi latini e capituli. Libro quarto. RISM 1507(2).*
 [Yellow Book Series, 3]. Højbjerg, 1991. Oblong, 23 x 16 cm, 112 pp. Line-cut of the Venice, 1507 edition. Includes 91 Italian secular songs in four parts; choirbook format with mensural notation. Wrappers. \$44
- SHOSTAKOVICH, Dmitri, 1906-1975**
- 8766 [Symphony no.13, op.113, Bb minor, "Babi Yar"]
Sinfonija no.13 Partitura. Faksimile / Symphony No.13. Score. Facsimile.
 Moscow, 2006. 24 x 32 cm, 196 pp. Facsimile edition of the autograph full score issued on the occasion of the 100th anniversary of the composer's birth. A poem by Yevgeny Yevtushenko, a young, but already very well-known poet at that time, called "Babi Yar", served as the stimulus for beginning work on the symphony. Babi Yar is a ravine on the northwest outskirts of Kiev, where, carrying out Hitler's plans to execute the "final solution", the German troops who occupied Ukraine shot approximately 100,000 Jews in 1941-1943. Shostakovich writes: "I am in some quandary... I don't know who will be able to sing it. ...But in the meantime, I came up with the idea of writing something else along the same lines to Yevtushenko's words. His little volume of poetry is making me think about writing a symphony in which "Babi Yar" will be the first or second movement. ...I hope Yevtushenko will now write me the poem I asked for. This is how the 13th Symphony is taking shape". The work experienced unexpected twists and turns during its emergence and development of its central idea, and by dramatic upheavals in the fate of the finished work. After its premiere, the performance of this symphony was long banned, and it was never published in the author's homeland in its original and unadulterated form. This high-quality reproduction makes this masterpiece accessible for the first time in its authentic form and gives us a glimpse into the composer's creative process. The introductory article by Manashir Jakubov (Rus-Eng) gives the first detailed account of the composition and premiere of this symphony. Cloth. \$350
<http://www.omifacsimiles.com/brochures/shost13.html>
- VALENTINI, Giuseppe, 1680-c.1759**
- 8870 [Sonatas, violin, bc, op.8]
Allattamenti per camera a violino, e violoncello, o cembalo. Opera ottava. [Stift Kremsmünster].
 Faksimile-Edition Kremsmünster, 3. Stuttgart, 2007. 24 x 31 cm, 53 pp. Line-cut of the Roger edition. Amsterdam, n.d. 12 sonatas notated in score. Hardbound, with marbled paper boards. \$52

COMPOSITE & MISCELLANEOUS SOURCES

- 8908 [Bologna, Museo Internazionale e Biblioteca della Musica, Cod. Q15]
Bologna Q.15: The Making and Remaking of a Musical Manuscript. Introductory Study and Facsimile Edition by Margaret Bent. Volume I: Introductory Study. Volume II: Facsimile.
 Ars Nova, Nuova Seria, 2. Lucca, 2008. 24.5 x 32.5 cm. 2 vols, 786, 300 pp. This manuscript is the largest international anthology of polyphonic music of the early 15th century. It was compiled in Padua in the early 1420s (stage I) and Vicenza in the early 1430s (stages II-III), all copied by a single scribe. The three illuminations are an unusual luxury for a musical manuscript at this period. It was acquired by Padre Martini in 1757 and is a major treasure of his library in Bologna. About half of its 323 compositions are unique; some others are shared with and complemented by the slightly younger Veneto manuscripts Bologna, Biblioteca Universitaria 2216 and Oxford, Canon. misc. 213. It is the most important source for the works of Zacara and Ciconia and for the early works of Guillaume Du Fay (with 78 works, many of them unica). About 50 composers are represented, including native Italians, and composers from the north who were sought after and made their careers in Italy. It is primarily a collection of mass movements (mostly Glorias and Credos, and a few cycles) and motets. Du Fay's *Missa Sancti Jacobi* was assembled as a cycle only here, and can now be linked with the humanist circle around the Venetian patrician bishop Pietro Emiliani of Vicenza, in which Q15 was compiled. The 109 motets include compositions in honour of doges, bishops and noblemen. 19 French songs were added at the end of stage I, and 11 laude at stage III. Other late additions are the cycle of 24 hymns (most by Du Fay), 9 Magnificats and 3 sequences. For the first time, the complex codicological history of this manuscript is unravelled and the importance of its many revisions examined. The first compilation was originally much larger; the manuscript now embodies two overlapping, superimposed anthologies. Margaret Bent tells this story in her extensive introductory study, which also includes comprehensive indexes and catalogues. She spells out some of the conclusions to be drawn from the partial destruction of the manuscript by its own creator, a unique and extraordinary testimony to changing taste and contemporary reception. Deluxe limited edition, supplied with slipcase. Special subscription price. \$1125 http://www.omifacsimiles.com/brochures/bologna_q15.html
- 8523 [Brussels, Bibl. Royale Albert I, iv 90]
Cancionero de Juana I de Castilla. Bibliothèque Royale de Belgique, Bruselas. Siglo XVI. [commentary title:] Cancionero de Juana la Loca. La música en la corte de Felipe el Hermoso y Juana I de Castilla / Song Book of Joan the Mad / Das Liederbuch Johanna's der Wahnsinnigen.
 Valencia, 2006. Oblong, 11 x 9 cm, 56, 359 pp, 1 audio CD. This lovely Burgundian chansonnier, one of the smallest complete collections of the time, created around 1511, consists of 56 pages of polyphonic music with Latin, French and Flemish texts by leading Netherlandish composers. Its 54 miniatures, made up of delightful little dramatic scenes, botanical designs, or emblems in the style of the Ghent-Bruges school of book illumination, have been linked to the atelier of the prestigious artist Alexander Bening (father of Simon Bening). Although the songbook was originally comprised of 4 separate partbooks—superius, alto, tenor, bassus—the bassus partbook is now lost, and the altus (=Bibl. Royal Albert I, ms. iv 1274) and tenor (=Bibl. Tournai, ms. 94) are incomplete and less well preserved. The surviving superius part, reproduced for this deluxe facsimile edition, still has its early 16th-c. leather binding decorated with animal figures and vines; it is the work of Lodovico Bloc, a master bookbinder active in Bruges 1484-1529, credited with binding numerous books for Philip the Good, Duke of Burgundy. Contents: 22 songs without attributions; concordances allow us positive identification of most of the composers—Compère (4), Josquin (4), Obrecht, Ockeghem, de la Rue, Agricola, Barbireau, Busnois, Japart, Pipelare, Hayne van Ghizighem (2), Ninot le Petit, and Isaac. Musicological commentary by Honey Meconi, modern transcriptions by Miguel Angel Picó, and an essay on the making of a codex by José Aspas Romano (texts in Sp-Eng-Ger). Limited edition of 999 copies, bound in full leather with gold, tooling, and leather ties, after the original. Please call for special OMI price. http://www.omifacsimiles.com/brochures/brussel_iv90.html
- 8906 [Cambridge, Corpus Christi, Ms. 473]
The Winchester Troper. Facsimile Edition and Introduction by Susan Rankin.
 Early English Church Music, 50. London, 2007. 30 x 43 cm. 104, 102 pp. The Winchester Troper, compiled in the early 11th century and added to until the early 12th, was originally copied out and used at Winchester Cathedral. It is regarded a seminal text for the study of Anglo-Saxon musical and liturgical practice. The introduction explains how and why the book was made, and how its liturgical contents were designed. Studies of the hands of over 50 text scribes are accompanied by the first full account of Anglo-Saxon musical notation, and a study of the most innovative element of the collection, a series of 174 organa, representing a musical practice not recorded elsewhere in Europe before the 13th century. Hardbound. \$219 <http://www.omifacsimiles.com/brochures/winchester.html>
- 8503 [Chantilly, Musée Condé, 564 (olim 1047)]
The Manuscript Chantilly, Musée Condé, 564: Critical Study and Facsimile Edition. Edited by Yolanda Plumley and Anne Stone.
 Epitome Musical. Turnhout, 2008. 30 x 40 cm. 130, 69 pp. Full-color facsimile in the original format. Exciting late medieval source with 112 polyphonic works: 13 motets, 70 ballades, 17 rondeaux, 12 virelais. The provenance of this complex manuscript is still in dispute, being either 14th century southern France or an early 15th century Italian copy of a French repertoire. The basic corpus dates from c.1350-95; the ars subtilior repertoire 1375-1395 (with highly complex pieces with notational intricacies) by papal singers from Avignon and musicians employed at the Foix and Avignon courts. Composers include Solage (10), Philippus de Caserta (7), Trebor (6), Vaillant (5), Cuvelier, Galiot, Grimace, Guido, Machaut, Senleches, Susay (3), Cordier, Magister Franciscus, Hasprois (2) among others. The ms was owned by a Florentine family (possibly commissioned by them) and remained in Florence until 1861, at which time it was brought to Chantilly by the Duke of Aumale. Handsome bibliophile edition, with paper boards. (scheduled for Spring, 2008) \$350 <http://www.omifacsimiles.com/brochures/chantilly.html>
- 8438 *The Compleat Flute-Master or The Whole Art of Playing on ye Recorder. A Facsimile of the 1695 First Edition with an Introduction and critical Commentary by Gerald Gifford, and Contributions by Jeanne Dolmetsch and Marianne Mezger. [Dolmetsch Library of Early Music, Haslemere].*
 Hebdon Bridge, 2004. Oblong, 30 x 21 cm, xxix, 30 pp. Line-cut of the first edition, London, 1695, based on the exemplar owned by Arnold Dolmetsch, upon which he taught himself to play recorder. Detailed preface with explanation of all the ornaments. Spiral binding, \$32
- 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. \$48
- 8692 [Munich, Bayerische Staatsbibl., cIm 14274]
Codex St. Emmeram, CIm 14274 der Bayerische Staatsbibliothek München. Faksimile. Herausgegeben von der Bayerische Staatsbibliothek und Lorenz Welker mit einem Kommentar von Ian Rumbold und Peter Wright. Einführung von Martin Stachelin.
 Elementa Musicae, 2. Wiesbaden, 2006. 22.5 x 32 cm, 2 vols, 328, 160 pp. Known as the "St. Emmeram Codex" because of its association with the Benedictine monastery of St. Emmeram in Regensburg, this is one of the most fascinating sources of late medieval polyphony. Compiled by Hermann Pötzlinger during the 1430s and early 1440s the MS comprises an anthology of over 250 compositions drawn from a wide variety of European sources. It includes works by Dufay and Dunstable and their contemporaries and shares concordances with MSS Aosta, Bologna Q15, & Trent 92 to mention a few. Interestingly the manuscript documents the change from black mensural notation (in common use during the first decades of the 15th c) and the newer white mensural notation which replaced it. Full-color reproduction with commentary in Ger-Eng. Linen. \$380 http://www.omifacsimiles.com/brochures/st_emm.html
- 8594 [Porto, Biblioteca Pública Municipal, ms. 714]
Porto 714: Um manuscrito precioso. Manuel Pedro Ferreira.
 Porto, 2001. 15.5 x 23 cm, 240 pp. Color half-tone of a lovely renaissance manuscript probably written in Ferrara around 1465. This source actually consists of two parts, a theoretical section, fols.1-50 (a tract on solmization, tones and modes and the "Libellus cantus mensurabilis" by the celebrated theorist Johannes de Muris), and a collection of polyphonic songs with Italian or French texts, fols.51-79, copied in choirbook format. The music notation for the song section—executed in solid black and red ink—figures—is unusual for this time period. The composers include Robert de Anglia (2), Galfridus de Anglia (2), John Bedyngham (3), Guillaume Dufay (8) and Gilles Joye (1). The ms features 30 decorated initials executed in gold, blue, red and green ink. Commentary and codicological remarks in Portuguese and English. Bound in dark brown cloth with embossed title. \$62 <http://www.omifacsimiles.com/brochures/porto.html>

- 8832 [Seville, Bibl. Colombina, 7-I-28]
Cançionero musical de La Colombina (Cantinelas vulgares puestas en música por varios españoles) (s. XV). Edición facsímil [por José Sierra y José Carlos Gosálvez].
 Madrid, 2006. 16 x 22 cm, 220 pp. Spanish songbook copied c.1460-1480 during the reign of the Catholic kings. The MS, the work of a single scribe, is an important precursor to the *Cançionero de Palacio*. Once consisting of 107 folios (17 are now lost), the collection contains 95 works, primarily for 3 to 4 voices. Composers include Juan de Triana (20), Juan Comago (6), Johannes Wreede (3), Ockeghem (2), Hurtado de Xerés (2), Enrique (2), Francisco de la Torre (1), Juan de León (1), Juan Fernández de Madrid (1), Pedro de Lagarto (1), Juan Pérez de Gijón (1), Juanes (1), Belmonte (1), Móxica (1) & Rodríguez (1). Wrappers. \$52 <http://www.omifacsimiles.com/brochures/seville.html>
- 8760 [Skara, Skara Stifts- och landsbibliotek]
Skaramissalet. Studier, edition, översättning och faksimil av handskriften i Skara. Christer Pahlmblad.
 Skrifter utgivna av Stifts- och landsbiblioteket. Skara, 2006. 24 x 32 cm, 450 pp. This fascinating MS known as the "Skara Missal" was compiled around 1150-1170. Only about one eighth of the more than 300 leaves of the original Skara Missal survives. This fact makes any definitive statement of its provenance difficult; not even its association with the diocese of Skara (the oldest in Sweden) can be proven as the first bibliographic record linking it to this diocese dates from the 18th century. The structure and selection of its prayers reveal connections with sources in Fulda, Winchcombe, Echternach, as well as with some Northern French MSS (Poitiers, Bec, & Chartres). The chants are written in an early square notation of an unmistakable Norman character. The decorations of the Skara Missal consist of 2 full-page illuminations depicting the *Maiestas Domini* and the Crucifixum, 4 large initial letters and a large number of simpler ones. The illuminations share many elements with models than come from the environs of Saint-Amand and Tournai. The style of the figures and certain idiosyncratic traits, such as the shape of the mandorla surrounding the *Maiestas Domini* cannot be found among the works produced by continental scriptoria, and indicates the possibility of a Scandinavian illuminator. The established contacts of the Skara region with Norway, and the fact that it is generally assumed to be highly probable that a fully equipped scriptorium did not exist in Skara itself during the middle of the 12th c., lend credence to the theory that this beautiful Missal, the oldest surviving MS of its type in Scandinavia and one of the prize possessions of the Skara Stifts- och landsbibliotek, was produced in Norway. \$108 <http://www.omifacsimiles.com/brochures/skara.html>
- 8620 [Vatican, Bibl. Apost., Urb. lat. 1411]
Rome, Biblioteca Apostolica Vaticana Ms. Urbinates latini 1411. Facsimile Edition.
 Codices e Vaticanis Selecti, Series Minor, 9. Lucca, 2005. 14 x 22 cm, 36, 54 pp. Deluxe full-color facsimile of a small manuscript, copied in Florence, ca. 1445, with a repertory of Franco-Burgundian music. The collection may have been intended for the use of a private circle of "cognoscenti", as is suggested by an inscription on the verso of the opening page indicating that it belonged to "Piero di Chosimo de Medici" [d.1469] and was given by him to "Piero de Archangelo de li Bonaventuri da Urbino". After entering the ducal library in Urbino (signalled by the presence of a large heraldic illustration on fol.2v) it remained there until the transfer of the library to the Vatican in 1657. Unusual features of the ms are its inclusion of two settings by Ciconia and Dunstable of Giustiniani's "O rosa bella", three works, two of them unica, by Dufay, and twelve songs by Binchois (including some of his best), marking the earliest appearance in Florence of the music of this master of courtly French chansons. There is evidence that Urb. lat. 1411 not only belonged to the Medici but was drawn upon for music to entertain them and their guests, showing that by 1440 the pre-eminence of Franco-Burgundian music was well established in Florence. Cloth. Special OMI introductory price (reg. \$260) \$189 http://www.omifacsimiles.com/brochures/vat_ul1411.html
- 8740 [Vatican, Bibl. Apost., Urb. lat. 1411]
Città del Vaticano. Ms Urbinas latinas 1411. James Haar.
 Lucca, 2006. 8°, 75 pp. Separate commentary (in Eng) to the facsimile. \$36
- 7357 [Vienna, Österr. Nationalbibl., pal. 4809]
Codex Vindobonensis Palatinus 4809.
 Waiblingen, c.1997. 21 x 30 cm, 282 pp. Line-cut of a choirbook, copied c.1521-34, belonging to the Netherlands court complex. An orthographic gem, the MS contains 6 Josquin masses: De venerabili sacramento, De domina, Hercules ducis ferrarie, Malhuer me bat, Faysant regretz, In dyatessaron, Ave maris stella. Hardbound, with linen spine and paper coverboards. (Few copies remaining). \$216
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 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. \$24
- 6637 Giordani, Giuseppe.
Veni sponsa Christi. Antifona. Edizione critica a cura di Ugo Gironacci e Italo Vescovo.
 Opera Omnia Giuseppe Giordani (Giordaniello), II/1. Lucca, 2006. 4°, xxiv, 19 pp. Critical edition. Wrappers. \$40
- MONOGRAPHS**
- 8867 Coin, Christophe & Susan Orlando.
A Viola da Gamba Miscellanea sous la dir. de C. Coin et S. Orlando.
 Limoges, 2005. 8°, 244 pp. Contents: Le mystère Sainte Colombe: l'état actuel des recherches (J. Dunford) ; Ditrich Stoeffken: A Brief Introduction (J. Dunford); Hotman et Dubuisson (S. Cheney); Handel and the Viol (R. King); Une dispute aux Tuileries (P. Jaquier); Italian Influence on Seventeenth-Century English Music (D. Pinto); The Descant Viol in Germany (A. Otterstedt); Les sept planetes: un consort de violes anglaises (P. Jaquier); Restaurer: le travail d'un atelier (I. Muthesius); The Restoration of Two English Viols by Henry Jaye and Richard Meares (D. Kessler); De la restauration d'une basse de viole de Nicolas Bertrand (C. Riché); Restoration Matters - An Interview with John Topham (M. Soubeyran). Wrappers. \$59
- 8868 Coin, Christophe & Susan Orlando.
The Italian Viola da Gamba. Proceedings of the International Symposium on the Italian Viola da Gamba. Christophe Coin et Susan Orlando, directors. Magnano, Italy, 29 April - 1 May 2000.
 Limoges, 2002. 8°, 223 pp. Contents: Early Evidence of the Viola da Gamba in Italy (Renato Meucci); "Wherein the most complete Harmony was heard": The Viola da Gamba in Chromatic and Enharmonic Music in Seventeenth-Century Rome (Martin Kirnbauer); Monteverdi, the Viola Bastarda Player (James Bates); An Eighteenth-Century Italian Treatise and Other Clues to the History of the Viola da Gamba in Italy (Vittorio Ghielmi); The Viola da Gamba in Cremona (Carlo Chiesa); Problems of Authenticity in Sixteenth-Century Italian Viols and the Brussels Collection (Karel Moens); The Viola Bastarda and the Art of Improvising (Paolo Pandolfo); Italian Instruments in a List of Extant Viols Made before 1900 (Thomas G. MacCracken); Violin Traits in Italian Viol Building, Rule or Exception? (Myrna Herzog); Real Gut Strings: Some New Experiments in Historical Stringing (Oliver Webber); The System and Proportions of Baring on Viols (Luc Breton); A Study of Three Viols Attributed to Antonio Ciciliano (Simone Zopf); The "Antonio Ciciliano à Venetia" Viol in the Accademia Filarmonica of Bologna (Marco Tiella). Introduction in Eng-It-Fr (articles all in Eng). Wrappers. \$66
- 6649 *Recercare XVIII 2006. [Rivista per lo studio e la pratica della musica antica | Journal for the Study and Practice of Early Music].*
 Lucca, 2007. 8°, 179 pp. Contents: Luca Della Libera: I concerti sacri di Alessandro Scarlatti; Davide Verga: Besozzi-Farinelli: origini di un sodalizio artistico nella Parma del tramonto farnesiano; Gastone Vio: L'arte dei sonadori e l'insegnamento della musica a Venezia; Claudio Bacciagaluppi: "Con quegli 'Gloria, gloria' non la finiscono mai". The reception of the Neapolitan mass between Rome and Northern Europe. Wrappers. \$38
- 6656 Schiltz, Katelijne & Bonnie J. Blackburn)
Canons and Canonic Techniques, 14th-16th Centuries: Theory, Practice, and Reception History. Proceedings of the International Conference, Leuven, 4-6 October 2005. Edited by K. Schiltz and Bonnie J. Blackburn.
 Analysis in Context. Leuven Studies in Musicology, 1. Louvain, 2007. 8°, xxvi, 498 pp. Although canons pervade music of the Middle Ages and the Renaissance, they have not received proportionate attention in the musicological literature. The 22 contributions in this book shed light on canons and canonic techniques from a wide range of perspectives, such as music theory and analysis, compositional and performance practice, palaeography and notation, as well as listening expectations and strategies. Wrappers. (in process of continuation, standing orders invited) \$128
- 6423 Turco, Aberto.
Gregorian Chant. Tones and Modes. Translated by Stefano Concordia O.S.B.
 Studi e Testi, 4. Rome, 2002. 8°, 328 pp. Wrappers. \$64

MANUSCRIPTS (by location)

i861 [Bologna, Museo Internazionale e Biblioteca della Musica, Cod. Q15]

Bologna Q.15: The Making and Remaking of a Musical Manuscript. Introductory Study and Facsimile Edition by Margaret Bent. Volume I: Introductory Study. Volume II: Facsimile.

Ars Nova, Nuova Seria, 2. Lucca, 2008. 24.5 x 32.5 cm. 2 vols, 786, 300 pp. This manuscript is the largest international anthology of polyphonic music of the early 15th century. It was compiled in Padua in the early 1420s (stage I) and Vicenza in the early 1430s (stages II-III), all copied by a single scribe. The three illuminations are an unusual luxury for a musical manuscript at this period. It was acquired by Padre Martini in 1757 and is a major treasure of his library in Bologna. About half of its 323 compositions are unique; some others are shared with and complemented by the slightly younger Veneto manuscripts Bologna, Biblioteca Universitaria 2216 and Oxford, Canon. misc. 213. It is the most important source for the works of Zacara and Ciconia and for the early works of Guillaume Du Fay (with 78 works, many of them unica). About 50 composers are represented, including native Italians, and composers from the north who were sought after and made their careers in Italy. It is primarily a collection of mass movements (mostly Glorias and Credos, and a few cycles) and motets. Du Fay's *Missa Sancti Jacobi* was assembled as a cycle only here, and can now be linked with the humanist circle around the Venetian patrician bishop Pietro Emiliani of Vicenza, in which Q15 was compiled. The 109 motets include compositions in honour of doges, bishops and noblemen. 19 French songs were added at the end of stage I, and 11 laude at stage III. Other late additions are the cycle of 24 hymns (most by Du Fay), 9 Magnificats and 3 sequences. For the first time, the complex codicological history of this manuscript is unravelled and the importance of its many revisions examined. The first compilation was originally much larger; the manuscript now embodies two overlapping, superimposed anthologies. Margaret Bent tells this story in her extensive introductory study, which also includes comprehensive indexes and catalogues. She spells out some of the conclusions to be drawn from the partial destruction of the manuscript by its own creator, a unique and extraordinary testimony to changing taste and contemporary reception. Deluxe limited edition, supplied with slipcase. Special subscription price. \$1125 http://www.omifacsimiles.com/brochures/bologna_q15.html