



ANTICO, Andrea, c.1480-d.? [publisher]

- 8744 *Liber quindecim missarum electarum quae per excellentissimos musicos composita fuerunt* (Rom: Andrea Antico 1516) (RISM 1516[1]). [Stadtbibl. Baden/Schweiz].

Faksimile-Edition Rara, 52. Stuttgart, 2006. 29 x 42 cm, 326, iii pp. Line-cut of the Rome, 1516 edition. An important Antico print executed in choirbook format. Contents: 15 masses, Josquin (3), Brumel (3), Fevin (3), De la Rue (2), Mouton (2), Pippelare (1), & Rosselli (1). Afterword by Martin Kirnbauer. Hardbound in decorative paper. \$172

BOULEZ, Pierre, 1925-

- 8588 *Le marteau sans maître. Fac-similé de l'épure et de la première mise au net de la partition / Facsimile of the Draft Score and the First Fair Copy of the Full Score. Édité par / Edited by Pascal Decroupet.*

Eine Publikation der Paul Sacher Stiftung. Mainz, 2005. Oblong, 38 x 30 cm. 215 pp. Beautiful full-color facsimile edition of the autograph draft score and fair copy, produced on the occasion of the 80th birthday of the composer. Since its premiere 50 years ago at the 1955 Baden-Baden Festival, "Le marteau sans maître", with its novel scoring (contralto, alto flute, viola, guitar, vibraphone, xyloimba and unpitched percussion) and poetry by René Char in four of the nine interlocked movements, has been considered one of the most outstanding serial works of the postwar avantgarde. Commentators have pointed out its wonderful hypnotic soundworld, complex rhythmic structure, and sudden bursts of instrumental crossfire, creating such a demand on the performers that some fifty rehearsals were required before its premiere. This excellent facsimile offers an exciting entry into Boulez' "workshop"—allowing us to examine, side by side, the pencil draft score, final ink version, as well as a selection of sketch pages. Handsome binding in red linen with slipcase. \$189
<http://www.omifacsimiles.com/brochures/boulez.html>

CHOPIN, Frédéric, 1810-1849

- 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, 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. \$124
http://www.omifacsimiles.com/brochures/chop_pc21.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, A IV/7/4/a. Warsaw, 2006. Oblong, 21 x 16 cm, 2 vols, 2, c.30 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. \$55
http://www.omifacsimiles.com/brochures/chop_maz7.4.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.)

Works by Chopin—Facsimile Edition, 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. \$73
http://www.omifacsimiles.com/brochures/chop_ps58.html

FINCK, Hermann, 1527-1558

- 8778 *Schöne auszerlesene Lieder [des hoch berühmten Heinrich Finckens sampt andern neuen Liedern von den fürnsten dieser Kunst gesetzt/lustig zu singen/und auff die Instrument dienstlich vor nie im Druck außgegangen]. Nürnberg/Formschneider 1536. RISM 1536(9).* [Ratsschulebibliothek, Zwickau].

Faksimile-Edition Zwickau, 2. Stuttgart, 2006. Oblong, 14 x 10 cm, 4 partbooks, 456 pp. Line-cut of the Formschneider edition, Nuremberg, 1536. 55 lieder in SATB partbook format. Beautifully printed German songbook, an anthology devoted exclusively to Hermann Finck. Hardbound in decorative paper. \$124

HOVE, Joachim van den, 1567-1620

- 8529 *Florida, sive cantiones [. . .] ad testudinis usum accommodatae* (Utrecht 1601). *Uitgegeven door / Edited by Taco Walsra met medewerking van / with the co-operation of David van Ooijen & Rudolf Rasch.*

Utrecht, 2004 4°, 31, 224 pp. Line-cut of the Utrecht, 1601 edition. Dutch lute music (fantasies, intabulations of Italian vocal music, gaillards, passamezzi, allemandes, etc.) written for 7 and 8 course renaissance lute. Cloth. \$128

- 8742 *Lautenbuch, Leiden 1615, Gesamtfaksimile / Complete Facsimile. Faksimile nach der Lautenhandschrift in der Staatsbibliothek Berlin Signatur: Mus. ms. autogr. Hove 1. Kommentar: Ralf Jarchow.*

Glinde, 2006. 21 x 30 cm, 37, 53 pp. The "Lautenbuch" is the only known manuscript by Joachim van den Hove, who, around 1600, with Emanuel Adriaenssen, Nicolas Vallet and Gregorio Huwet was counted among the most important lutenists of the Netherlands. The pieces for 6- to 10-course lute intabulated in French tablature are retrospectively closer in style to the Renaissance rather than to early Baroque and emphasize the more traditional compositional style of Hove known from the prints. Contents: Ballard, Bataille, Caccini, J. Dowland, D. M. Ferrabosco, Gastoldi, Hove, Praetorius, Hagenbach, Lasso, Robinson, Saman, A. Striggio, Vallet. Commentary in Ger-Eng. Hardbound. \$60

LOBWASSER, Ambrosius, 1515-1585

- 8595 *Psalter dess königlichen Propheten Davids. Herausgegeben und kommentiert von Eckhard Grunewald und Henning P. Jürgens. In Zusammenarbeit mit Dieter Gutknecht und Lars Kessner.*

Hildesheim 2004. 8°, 2 vols, 1263 pp. Line-cut of the Leipzig, 1576 (2nd, revised) edition. The most important work of literature of reformed German Protestantism and the German equivalent to the 1562 Geneva Psalter of Clément Marot and Théodore de Bèze. It became the source for all later Lobwasser Psalters. Linen. \$159

MOZART, Wolfgang Amadeus, 1756-1791

- 8623 *Idomeneo. K.366, with Ballet K.367. Facsimile of the Autograph Score. Staatsbibliothek zu Berlin — Preußischer Kulturbesitz, Biblioteka Jagiellońska Kraków* (Mus. ms. autogr. W.A. Mozart 366, 367, 489 and 490). *Introductory Essay by Hans Joachim Kreutzer. Musicological Introduction by Bruce Alan Brown.*

Mozart Operas in Facsimile, 1. Palo Alto, 2006. Oblong, 4°, 3 vols, 888 pp. A beautiful and exacting full-color reproduction of the autograph score composed between September of 1780 and January of 1781, with additions and corrections as late as 1786. The facsimile reunites Acts I & II preserved today in the Biblioteka Jagiellońska Kraków, and the Act III and the ballet music (K.367) held by the Staatsbibliothek zu Berlin. Mozart's score, written in a clear and neat handwriting, served as the source for a copyist's score used for the premiere. Yet by no means is Mozart's autograph score a fair copy, as it represents a fascinating mixture of completely stable portions with ones that show clear signs of fluidity and development, with numerous crossouts, multiple versions, even versions that appear as rehearsal trials. The nature of the commission and the relatively strict time frame imposed on the composer must have turned the Palatine Elector Carl Theodor's residence into a noisy production studio, with various rehearsals going on simultaneously, copyists preparing parts, Mozart coaching and cajoling singers, all the while he was still composing the work. The opera saw, in addition to its Munich performance, a concert version in Vienna in 1786 with orchestra and tenor, portions of which are also documented in the facsimile. This beautiful bibliophile edition, in three volumes, bound in dark brown quarter leather with beige linen boards, inaugurates the series "Mozart Operas in Facsimiles". Generous underwriting by the Packard Humanities Institute is making these facsimile editions available at the exceptionally low price of ca. \$200 per opera.
http://www.omifacsimiles.com/brochures/moz_ope.html

- 8759 [Motet, Exultate, Jubilate, soprano, orch, K.165/158a]
The Autograph of the Motet "Exultate, Jubilate" (KV 165/158a) of the Bibliotheka Jagiellońska of Krakow. Facsimile Edition, Edited by Domenico Antonio D'Alessandro [&] Flavio Colusso. With an Essay by Rudolph Angermüller.
 Music Theatina, 3. Lucca, 2006. Oblong, 32.5 x 24.5 cm, xlvii, 48 pp. Full-color facsimile of the autograph score issued on the occasion of the 250th anniversary of the composer's birth. A sacred motet in Latin for soprano, instruments and continuo, with two arias, a recitative and a final Alleluia, EXULTATE, JUBILATE was composed for the feast day of the Regular Theatine Clerics, and first performed on January 17, 1773. The work was specifically written for the famous castrato Venanzio Rauzzini—Mozart's "leading man" in the opera Lucio Silla being performed at that time in Milan—and the virtuosity of the piece with florid coloratura style gives us a glimpse of Rauzzini's abilities. It combines the aria and recitative style of opera seria with the 3-part form of the Italian symphony. Introduction in It-Eng-Ger. Includes CD audio recording featuring Mariella Devia and the Cappella Musicale Theatina under the direction of Flavio Colusso. Handsome binding that replicates the original. \$145
http://www.omifacsimiles.com/brochures/moz_ex.html
- 8756 [Concerto, piano, orch, 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 25 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. \$148
http://www.omifacsimiles.com/brochures/moz_pc488.html
- 8621 [Quartet, strings, K.155-160, "Milanese"]
L'autografo dei quartetti "milanesi" KV 155 (134a) — 160 (159a) della Musikabteilung della Staatsbibliothek (Preussischer Kulturbesitz) di Berlino. (Segnatura: Mus. ms. autogr. W.A. Mozart 155-160). Das Autograph der "Mailänder Streichquartette KV 155 (134a) — 160 (159a) der Musikabteilung der Staatsbibliothek (Preussischer Kulturbesitz) von Berlin (Signatur: Mus. ms. autogr. W.A. Mozart 155-160). Edizione in facsimile a cura di Giacomo Fornari.
 Lucca, 2006. Oblong, 34 x 24 cm, 45, 111 pp. Color facsimile of the autograph manuscript issued on the occasion of the 250th anniversary of the composer's birth. These 6 quartets known as the "Milanese Quartets", were composed during Mozart's third and last Italian journey (Oct. 1772 until March 1773) and coincide with the premiere of "Lucio Silla" in Milan. Hardbound, with coverboards that duplicate the original binding. \$195
http://www.omifacsimiles.com/brochures/moz_qu155.html
- 8611 [Symphony, no.41, "Jupiter", K.551]
Sinfonie in C KV 551, "Jupiter". Ulrich Konrad Commentary. [Ms. Deutsche Staatsbibl. Berlin].
 Bärenreiter Facsimile, [1] Kassel, 2005. Oblong, 33 x 25 cm, 103, 64 pp. Beautiful full-color halftone reproduction of the autograph score based on newly commissioned photographs. This new edition greatly improves the readability of many faint passages in the original, which, over the years have faded and lost their legibility. At the same time this greater fidelity allows one to see different copying "layers" based on different intensities of the ink (for example, Mozart often copies the highest and lowest parts first, then later fills in the inner parts). Commentary in Eng-Ger-Jap. Handsome bibliophile edition printed on deckel-edged laid paper. Quarter linen, decorative paper boards and embossed/pasted title etikette. Inaugurates the new high-quality facsimile series "Bärenreiter Facsimile". \$425
http://www.omifacsimiles.com/brochures/moz_sym551.html
- 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
- SCHEIBE, Johann Adolph, 1708-1776**
- 8758 *Ueber die musikalische Composition. Reprint der Ausgabe Leipzig 1773 ("Erster Theil"). Herausgegeben von Karsten Mackensen mit einem Register von Dieter Haberl.*
 Documenta Musicologica, I/42. Kassel, 2006. 8", 708 pp. Line-cut of the Leipzig, 1773 edition. Scheibe, composer and publicist, wrote this important treatise—considered one of the most comprehensive treatments of 18th-c. music and its fundamentals—near the end of his life; he was only able to finish the first part, reproduced here in its entirety. Hardbound. \$98
- SCHEMELLI, George Christian, c.1676-1762**
- 715 *Musikalisches Gesangbuch. Darinnen 954 geistreiche, sowohl alte als neue Lieder und Arien, mit wohlgesetzten Melodien, in Discant und Baß, befindlich sind.*
 Hildesheim, 1975. xviii, 668 pp. Line-cut of the Leipzig, 1736 edition. Linen. \$121
- SCHUMANN, Robert, 1810-1856**
- 8625 [Lieder, op.48]
Dichterliebe, opus 48. Liederkreis aus Heinrich Heines Buch der Liede. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Mit einem Geleitwort von Brigitte Fassbaender. Herausgegeben und mit einer Einführung von Elisabeth Schmierer.
 Meisterwerke der Musik im Faksimile, 9. Laaber, 2005. 25 x 33 cm, 14, 44 pp. Full-color facsimile of the autograph score (Mus. ms. autogr. R. Schumann 16,2) issued on the occasion of "Schumann Year 2006". Dichterliebe ("Poet's Love"), a cycle of 20 settings on poetry by Heinrich Heine ("Book of Songs"), is undoubtedly Schumann's masterpiece of song writing. It was written in the short period of a week, during what is called Schumann's "year of songs", 1840 (the same year as the Eichendorff Songs, op.30 Myrten, op.25, Frauenliebe und -leben, op.42 and Heine-Liederkreis op.24). The cycle was first performed by Julius Stockhausen with Brahms accompanying at the piano. Hardbound, with decorative paper boards. Introduction in Ger-Eng. Hardbound with boards in decorative paper. \$82
http://www.omifacsimiles.com/brochures/schum_dich.html
- 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. \$78
http://www.omifacsimiles.com/brochures/schum_wald.html
- SHOSTAKOVICH, Dmitri, 1906-1975**
- 8766 [Symphony no.13, op.113, Bb minor, "Babi Yar"]
Symphony No.13. Facsimile Edition.
 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. 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 Jakobov (Rus-Eng) gives the first detailed account of the composition and premiere of this symphony. Hardbound. \$350

- 8756 *Tahiti-trott (Tea for Two von Vincent Youmans) op.16. Faksimile des Partiturautographs. Festgabe zum 60. Geburtstag von Hermann Danuser, herausgegeben von der Paul Sacher Stiftung.*
Eine Publikation der Paul Sacher Stiftung. [Hamburg], 2006. 30 x 39, 71, 6 pp. Full color facsimile of Shostakovich's full score autograph of the orchestra arrangement of the musical hit "Tea for Two". The composer evidently became acquainted with the Russian version of the song—called "Tahiti-Trott"—in 1926 in the Meyerhold Theater, where it formed a number in a theater piece. The composer's arrangement (for large orchestra) dates from 1927 and was stimulated by the conductor Nikolaj Malko to whom it was dedicated. As the new proletarian orientation of the Soviet culture took place Shostakovich was compelled to distance himself from the work which was criticized for its decadent Western posture. Although a set of parts existed in the Soviet Union, allowing occasional performances and providing the basis of two posthumous editions (1984 & 2006), the original manuscript stayed in the possession of Malko until 1989, when it passed to the Paul Sacher Foundation. This publication, a festschrift honoring the 60th birthday of Hermann Danuser, presents for the first time a complete facsimile edition, accompanied by 5 essays and a reproduction of the 1926 Russian edition of Tahiti-Trott. Linen. \$79 http://www.omifacsimiles.com/brochures/shos_tt.html

COMPOSITE & MISCELLANEOUS SOURCES

- 8739 [Florence, Museo di San Marco, ms 558]
Il messale del Beato Angelico.
Florence, 2005. 43 x 59 cm, 203 pp (51 plates, 45 illus). Il Messale del Beato Angelico (The San Domenico Missal), preserved in the Dominican Monastery of San Marco in Florence, is an early 15th-c. Missal embellished by a selection of works by Fra Angelico and other masters of the Florentine milieu. This is the only volume in which extensive work can safely be attributed to Fra Angelico (c.1387-1466), whose frescos adorn the same walls of the convent of San Marco. In regard to provenance there are many reasons to think that the MS came out of the church of San Domenico di Fiesoli where the painter was active. It is certain that it belongs to a young period, the third decade of the Quattrocento, a period that coincides with Fra Angelico's constant presence at the convent. This fine bibliophile edition reproduces 51 illuminated panels in full size and full color, with gold decorations. An excellent commentary, edited by Magnolia Scudieri, is provided by Maria Grazia Ciardi Duprè Dal Poggetto (history of 15th-c. Florentine miniatures), Sara Giacomelli (codicological analysis), and Maria Paola Masini (miniature technique). The volume represents a just tribute to one of the greatest artists of Florence. Limited edition of 600 copies printed on special paper produced by the Fedrigoni papermill of Verona, bound in tooled leather with brass bosses and a center rosette, after the binding of Ms. 515 in the same collection, which, for typology and chronology, is closest to the original. Please call for special OMI offer. <http://www.omifacsimiles.com/brochures/angelico.html>
- 8361 [London, Lambeth Palace Library, ms 1]
The Arundel Choirbook. A Facsimile & Introduction by David Skinner.
[Huttsfield]. 2003. 31 x 41 cm, 230 pp. Deluxe color reproduction of a rare English choirbook, one of just three major choirbooks that survives from c.1490 to 1530. The ms contains 7 masses, 4 magnificent settings and 8 motets. Robert Fayrfax is represented by 8 works, followed by Ludford (2), Sturton (1) and Lambe (1). Quarter leather with wood boards. Edition of 300 copies. (few copies remaining) \$795 <http://www.omifacsimiles.com/brochures/arundel.html>
- 8692 [Munich, Bayerische Staatsbibl., cdm 14274]
Codex St. Emmeram, Cdm 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 Staehelin.
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, Binchois & Dunstable and their contemporaries (Brassart, Grossin, Libert, Edlerawer, Kungspurger, Schweikl, etc.), and is notated in black mensural notation in common use during the first decades of the 15th c. Full-color reproduction with commentary in Ger-Eng. Linen. \$355 http://www.omifacsimiles.com/brochures/st_emm.html
- 8723 [Paris, Bibl. Nationale, nouv. acq. lat. 1871]
Tropaire séquentiaire prosaire prosulaire de Moissac. Edition, introduction et index par Marie-Noël Colette.
Paris, 2006. 24 x 32 cm, 116, 360 pp. Facsimile, reproduced in color, of a Troper with Aquitanian notation, dating from the third quarter of the 11th c. Closely related to the Albi Gradual (Graduel de Gaillac). Wrappers. \$225
- 8741 ["Schele Lute Book"]
Ernst Schele Tabulaturbuch. Musica et Vinum lætificant cor hominis Anno 1619. Faksimile der Lautenhandschrift nach dem Exemplar der Staats- und Universitätsbibliothek Hamburg Signatur: ND VI 3238. Kommentar: Ralf Jarchow.
Glinde, 2004. 21 x 30 cm, 40, 164 pp. Thought to have been copied by the Dutch lutenist Joachim van den Hove, and contains many of this own compositions, as well as a selection of music by his contemporaries (Aragona, Bachelier, Ballard, Besard, Bocquet, Cato, J. Dowland, Ferrabosco, Francisque, Hove, Huet, J. Johnson, Kapsberger, Lorenzini, Melii, d'Orleans, Palestrina, Philips, Quaresmine, Rude, Strobel, Tuenhuysen, Vallet, Verdelot). For 6 to 11-course lute, notated in French tablature. Commentary in Ger-Eng. Hardbound. \$87
- 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 Maestas 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 Maestas 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. \$102 <http://www.omifacsimiles.com/brochures/skara.html>
- 8620 [Vatican, Bibl. Apost., Urb. lat. 1411]
Rome, Biblioteca Apostolica Vaticana Ms. Urbinate 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

MONOGRAPHS

- 6624 Barthel, Laura, & Alain Roudier.
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