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ASOLA, Giovanni Matteo, c.1532-1609

- 8613 *Canto fermo sopra messe himni ed altre cose ecclesiastiche appartenenti à sonatori d'organo per giustamente rispondero al choro. A cura di Mauro Casadei Turroni Monti.*

Antiquae Musicae Italicae Scriptores Veronenses, VII. Verona, 1993. 17 x 24 cm, 28, 63, 3 pp. Line-cut of the 1592 edition. A publication of chant notated in mensural notation, edited by Asola. Wrappers. \$27

HILDEGARD VON BINGEN, 1098-1179

- 7531 [Lieder, selections, "Riesencodex"]

Hildegard von Bingen Lieder. Faksimile. Riesencodex (Hs.2) der Hessischen Landesbibliothek Wiesbaden, fol. 466-481v. Herausgegeben von Lorenz Welker mit einem Kommentar von Michael Klaper.

Elementa Musicae, 1. Wiesbaden, 2/ 2005. 35 x 49 cm, xl, 32 pp. A splendid full-color reproduction of the musical portion of the "Riesencodex" (a unique "Gesamtausgabe" of Hildegard's writings), consisting of altogether 75 songs and the play "Ordo Virtutum" ("Ritual of Virtues"). Like the Dendermonde source from the same period (c.1175), the Riesencodex—"giant codex"—transmits these "songs" in the form of a liturgical cycle of antiphons, responsories, sequences, hymns, a Kyrie and Alleluia. Commentary in Ger-Eng. Linen. \$259
http://www.omifacsimiles.com/brochures/hild_w.html

- 3893 *Symphonia harmoniae caelestium revelationum. Dendermonde, St.-Pieters & Paulusabdij, Ms. Cod. 9. Introduction: Peter van Poucke.*

Facsimile Series: I/A.8. Peer, 1991. 21 x 31 cm, xvi, 36 pp. Full-color halftone of the music portion (f.153-170) of a unique source written at the Rupertsberg scriptorium c.1175 under Hildegard's supervision and sent to the Cistercian abbey of Villers in the province of Brabant in Belgium approximately that same year. Known as the "Dendermonde" ms, and slightly shorter than the "Riesencodex"—but no less authoritative—it consists of a liturgical cycle with antiphons, responsories, sequences, hymns, a Kyrie and an Alleluia. Interestingly, Hildegard refers to all these pieces as "symphonies of the harmony of celestial revelations"; its overall structure consists of an overarching celestial, semi-celestial and earthly hierarchy. Hardbound in linen with embossed titles. \$89
http://www.omifacsimiles.com/brochures/hild_d.html

PYSON, Richard, 15-16th c. [publisher]

- 1548 *Processionale ad usum Sarum. Richard Pynson, 1502. [Unique copy, St. John's College, Oxford].*

Musical Sources, 16. Kilkenny, 1980. 16 x 22 cm, xxxii, 375 pp. Halftone of a magnificent processional intended for Salisbury. 2-color frontispiece. Regarded as one of the finest printed books of the period. Introduction and index by R. Rastall. \$101

SPECHSHART, Hugo, c.1285-1359

- 8554 *Flores musicae [omnis cantus Gregoriani]. [Stadtbibliothek, Ulm].*

Faksimile-Edition Ulm, 37. Stuttgart, 2005. 15 x 22 cm, 168 pp + 1 foldout. Color reproduction of the Strasbourg, 1488 edition. Although written in 1332, this important pedagogical work was not published until 1488. The treatise, partly in verse, comprises 4 chapters covering solmization, the monochord, intervals and the ecclesiastical modes; the division proposed for the monochord is the first based on the chromatic scale. The marvelous woodblocks include a full-page scene with men forging, a Guidonian hand, a foldout of the monochord and numerous musical examples in Hufnagel notation. Harbound. \$98
<http://www.omifacsimiles.com/brochures/spechhart.html>

WINTERBURGER, Johann, 15-16th c. [publisher]

- 1530 *Antiphonale Pataviense (Wien 1519). Faksimile herausgegeben von Karl Heinz Schlager.*

Das Erbe Deutscher Musik, 88. Kassel, 1985. Oblong, 33 x 25 cm, vii, 277, 25 pp. Halftone in reduced format, with one opening per page. One of the last publications of this important Viennese printer. Preserves the rite of the influential diocese of Passau around 1500. The basic texts and melodies correspond to the Roman-Frankish tradition of Metz. Historical introduction in Ger. Inventory. Linen. \$272

- 1538 *Graduale Pataviense (Wien 1511). Faksimile herausgegeben von Christian Väterlein.*

Das Erbe Deutscher Musik, 87. Kassel, 1982. Oblong, 33 x 25 cm, vi, 297, 13 pp. Halftone in reduced format, with one opening per page. Important printed Gradual preserving the rite from Passau around 1500. One of the main chant sources for Heinrich Isaac's Choralis Constantinus and works by Senfl. Historical introduction in Ger. Inventory. Linen. \$280

COMPOSITE & MISCELLANEOUS SOURCES

- 1527 [Aachen, Münsterarchiv, 13]

Le prosaire d'Aix-la-Chapelle. Manuscript 13 du Chapitre d'Aix-la-Chapelle (XIIIe siècle, début).

Monumenta Musicae Sacrae, III. Rouen, 1961. 25 x 32 cm, 96, 99 pp. Halftone. Introduction and tables. Wrappers. \$137

- 8454 *L'antiphonaire de la Paix des Princes chrétiens. Calligraphié à Saint-Omer par Sire Michel Reymbault enluminé à Lille par Sœur Françoise de Heuchin, ca.1550-1561*

Publications of Mediaeval Musical Manuscripts, 30. Ottawa, 2003. 18 x 25 cm, cxxxi, 520 pp. Halftone of an antiphonary transmitting the rite of the Collégiale Notre-Dame, Diocese of Thérouanne (Flanders). Cloth. \$210

- 1511 [Bélaja Krinica, Orthodox Cloister]

Die Gesänge des altrussischen Oktoechos samt den Evangelien-Stichiren. Eine Neumenhandschrift des Altgläubigen-Klosters zu Bélaja Krinica.

Nogma. Studien zur Volksmusik und Außereuropäischen Kunstmusik, 9. Munich, 1984. 4°, 2 vols, vii, 419, 155 pp. Halftone. Separate commentary-transcription vol. Wrappers. \$141

- 4676 [Benevento, Bibl. Capit., V / 21]

Antiphonaire monastique. Benevento, Bibl. cap. 21 (XII-XIIIe).

Paléographie Musicale, 1/22. Solesmes, 2001. 4°, 74, 609 pp. Halftone of a late 12th c. manuscript from San Lupo. Introduction and inventory by Jean Mallet and Daniel Saulnier. Wrappers. \$238

- 3515 [Benevento, Bibl. Capit., 33; olim VI 33]

Die Handschrift Benevento, Biblioteca Capitolare 33.

Monumenta Palaeographica Gregoriana, 1. Münsterschwarzach, [1986]. 25 x 32 cm, 13, 162 pp. Excellent halftone in the original format. Limited edition of 150 copies. Indices. Hardbound. \$202

- 7073 [Benevento, Bibl. Capit., VI 34]

Le codex VI. 34 de la Bibliothèque Capitulare de Bénévent (XIe-XIIIe siècle). Graduel de Bénévent avec prosaire et tropaire.

Paléographie Musicale, I/15. Solesmes, 1992. 25 x 33 cm, 35, 291 pp. (Rpt. of Tournai, 1937 edition). Halftone in reduced format with one opening per page. Historical introduction. \$112

- 4242 *Benevento, Biblioteca Capitolare 40. Graduale. A cura di Nino Albarosa e Alberto Turco.*

Codices Gregoriani, 1. Padua, 1991. 22 x 30 cm, xxxix, 340 pp. Deluxe full-color reproduction of a 11th-c. Gradual from Benevento with early diastematic notation. With one of the most beautiful musical scripts of the Beneventan sources, this ms transmits a full Gregorian repertoire and one of the largest collections of old Beneventan pieces. Codicological notes by Jean Mallet and André Thibaut, description of the rhythmic language by Rupert Fischer, and notes on the Beneventan liturgy by Thomas Kelly. Index. Limited edition of 1000 copies. Handsome binding with black linen boards. \$498
<http://www.omifacsimiles.com/brochures/ben40.html>

- 3908 [Berlin, Staatsbibl. Preuß. Kulturbesitz, mus. ms.40047]
Das Quedlinburger Antiphonar (Berlin, Staatsbibliothek Preussischer Kulturbesitz Mus. ms. 40047) [Hrsg. von] Hartmut Möller.
 Mainzer Studien zur Musikwissenschaft, 25. Tutzing, 1990. 17 x 25 cm, 3 vols: xii, 293, 389, 288 pp. Half-tone of an important German antiphony dating from the early 11th c. Along with Codex Hartker, it is the earliest source from a German-speaking area fully notated with neumes. With musicological study, inventory, and bibliography. Linen, in 3 vols. \$238
- 2320 [Bratislava (Czech.), City Archives, EC.Lad.3]
Missale notatum Strigoniense ante 1341 in Posonio. Edited by Janka Szendrei and Richard Rybaric.
 Musicaalia Danubiana, 1. Budapest, 1982. 21 x 28 cm, 99, 590 pp. Half-tone of a 14th-c. notated missal written in Esztergom and used in Pozsony (now Bratislava). Blend between the medieval missal and the gradual. Contains the liturgy for the priest to celebrate the Mass and also the parts of the Mass that would be sung by the choir. Shares notational features with the St. Thomas Gradual. Historical commentary in Hung-Eng. Indices. Wrappers. \$85
- 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>
- 1549 [Cambridge, University Library, add. 710]
Le tropaire-prosaire de Dublin, manuscrit add. 710 de l'Université de Cambridge (vers 1300).
 Monumenta Musicae Sacrae, IV. Rouen, 1966. 24 x 31 cm, 123, 96 pp. Half-tone. Wrappers. \$185
- 3164 Cambridge, University Library Ff.i.17(1).
 Publications of Mediaeval Musical Manuscripts, 17. Ottawa, 1989. 8", xxxii, 116 pp. Half-tone of a 12th-c. source containing tropes and conductus for 2 and 3 voices notated in score. Notation similar to Saint Gall, Stiftsbibliothek 383 (StG A), being halfway between neumatic and square notation. Index. Hardbound. \$67
- 7071 [Chartres, Bibl. munic., 47]
Antiphonale missarum Sancti Gregorii, Xe siècle, codex 47 de la Bibliothèque de Chartres.
 Paléographie Musicale, I/11. Solesmes, 1972. 25 x 33 cm, 8, 134 pp. (Rpt. of Tournai, 1912 edition). Half-tone. Introduction compares the notations of Chartres, St. Gall, and Metz. Wrappers. \$65
- 4108 [Chartres, Bibl. Munic., 520]
Missale aus Chartres (Chartres 520, Bibl. Municipale). Faksimile, herausgegeben von David Hiley.
 Monumenta Monodica Medii Aevi, IV. Kassel, 1992. 18 x 25 cm, 2 vols: 972, 40 pp. Half-tone of a noted missal dating from the first half of the 13th c. Documents the complete liturgy of Chartres Cathedral. This enormous codex (lost in the last war) has been reproduced from microfilms formerly made for Jacques Handschin and Bruno Stäblein. Introduction in Eng-Ger. Indices. Linen, in 2 vols. \$566
- 2319 [Cologne-Genève, Bibl. Dr. Martin Bodmer, 31]
Das Hohelied canticum canticorum. Faksimile-Ausgabe des codex Bodmer 31. Nachwort von Alois M. Haas. [Cologne-Genève, Bibl. Dr. Martin Bodmer].
 Publications de la Bibliotheca Bodmeriana, Serie Textes, III. Cologne-Genève, 1978. 15 x 22 cm, 61, 14 pp. Half-tone of the Song of Solomon as they are transmitted in a beautiful and carefully copied 12th-c. South German or Swiss source. With full-color facsimile of fol.2r, featuring a miniature of King Solomon with Shulemite, the dark Jewish beauty of the songs. Handsome binding in glossy paper. (no music). \$60
- 2322 [Cologne-Genève, Bibl. Dr. Martin Bodmer, 74]
Das Graduale von Santa Cecilia in Trastevere (1071) (Cod. Bodmer 74). Band I: Kommentar und Register; Band II: Faksimile. Herausgegeben von Max Lütolf.
 Publications de la Bibliotheca Bodmeriana, Serie Textes, II. Cologne-Genève, 1987. 4", 2 vols, 224, 254 pp. Historical introduction, inventory and beautiful half-tone of the oldest Old Roman Gradual (dated 1071) notated with neumes. Copied by "Johannes presbyter", one of the most innovative members of the Abbey of Montecassino. Contains the Proper of the Mass up to the Feast of Peter and Paul, processional antiphons, as well as prosa and troped Ordinary chants. \$300
- 1535 [Darmstadt, Hessische Landes- & Hochschulbibl., 1946]
Echternacher Sakramentar und Antiphonar (Hessische Landes- und Hochschulbibliothek Darmstadt, Ms. 1946).
 Codices Selecti, 74 (= Publications Nationales des Großherzogtums Luxemburg). Graz, 1982. 17 x 24 cm, 556 pp + commentary vol. Deluxe full-color facsimile of complete ms, copied and illuminated in Echternach, 1030. St. Gall-type notation. Commentary by K. H. Staub, P. Ulveling & F. Unterkircher. Limited edition of 500 numbered copies. Full leather, with slipcase.
- 7229 [Einsiedeln, Benediktinerkloster, Bibl., 121]
Le codex 121 de la Bibliothèque d'Einsiedeln (Xe-XIe siècle). Antiphonale missarum Sancti Gregorii.
 Paléographie Musicale, I/4. Bern, 1974. 25 x 33 cm, 215, 112 pp. (Rpt. of Solesmes, 1894 edition). Half-tone in reduced format with one opening per page. Liturgically and musically very similar to Ms. St. Gall 339. Regarded as the oldest complete manuscript of Gregorian chant missal propers. Wrappers. \$51
- 3258 [Einsiedeln, Benediktinerkloster, Bibl., 121]
Codex 121 Einsiedeln: Graduale und Sequenzen Notker von St. Gallen.
 Weinheim, 1991. 12 x 17 cm, 2 vols, 600, 240 pp. Full-color half-tone in the original format. Regarded as the oldest complete manuscript of Gregorian chant missal propers. One of the best examples of "lettres romaniennes"—literally thousands of them—added in different stages to the neumatic notation. Separate commentary volume with codicological notes by Anton von Euw, inventory and liturgical notes by Odo Lang, and musicological commentary by Rupert Fischer, Godehard Joppich, and Andreas Haug. Linen. \$2156
<http://www.omifacsimiles.com/brochures/ein121.html>
- 8505 [Einsiedeln, Benediktinerkloster, Bibl., 121]
Codex 121 Einsiedeln: Graduale und Sequenzen Notker von St. Gallen.
 Berlin, 1996. 12 x 17 cm, 2 vols, 600, 240 pp. Same as above but special edition with paper boards. \$750 <http://www.omifacsimiles.com/brochures/ein121.html>
- 2315 Engelberg Stiftbibliothek Codex 314 kommentiert und im Faksimile herausgegeben von Wulf Arlt & Mathias Stauffacher unter Mitarbeit von Ulrike Hascher.
 Schweizerische Musikdenkmäler, 11. Winterthur, 1986. 26 x 33 cm, 110, 176 pp. Full-color facsimile of one of the most important late-medieval liturgical mss from Switzerland. The codex is a composite source—copied over an extended period of time and by different scribes—containing monophony & polyphony, including early examples of German sacred song, an Easter play, tropes, sequences and motets. This excellent 4-color facsimile allows the student to examine and identify the different types of ink colors, scripts, note shapes, and rubrics, and to draw useful conclusions regarding the development and codicological structure of the codex. Includes extensive introduction to the manuscript's history, filiation, & water marks. Tables and bibliography. Handsomely bound in leatherette. \$395
http://www.omifacsimiles.com/brochures/engel_314.html
- 7010 [Florence, Bibl. Naz., Conv. soppr. F.III.565]
Firenze, Biblioteca Nazionale, Conv. soppr. F.III.565. Edited by Alma Santosuosso.
 Publications of Mediaeval Musical Manuscripts, 19. Ottawa, 1994. 8", clxxviii, 115, 5 pp. Line-cut of an early 12th-c. composite ms transmitting theoretical texts. Includes Guido's Micrologus, Regulae rhythmicae, Prologus in antiphonarum, & Epistola de ignoto cantu, the treatises Musicae artis disciplina and Dialogus de musica (Abbot Odo of Arezzo), plus a wide variety of miscellaneous theoretical writings, which in some instances run directly into another without a break. With inventory and general index. Hardbound. \$115

- 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>
- 1504 (Gardner, Johann von & Erwin Koschmieder)
Ein handschriftliches Lehrbuch der altrussischen Neumenschrift herausgegeben von Johann von Gardner und Erwin Koschmieder.
 Abhandlungen der Bayerischen Akademie der Wissenschaften. Philosophisch-historische Klasse, 57/62/68. Munich, 1963-1972. 22 x 31 cm, I: 369; II: 66; II: 288 pp Halftone of a central Russian Orthodox ms (c.1700) which teaches an oral tradition that dates back to the early dates of the Byzantine Church. Edition in modern notation with diplomatic transcription. 2 commentary vols. Wrappers. \$202
- 1533 [Graz, Universitätsbibl., 211]
Codex Albensis. Ein Antiphonar aus dem 12. Jahrhundert von Z. Falvy-L. Mezey.
 Monumenta Hungariae Musica, 1. Budapest/Graz, 1963. 19 x 28 cm, 175, 321 pp. Beautiful 2-color facsimile of the oldest antiphony from Hungary, copied c.1125. 8 pages in 4 colors. Historical introduction, inventory and critical commentary in Ger, summary in Eng. Handsome binding in quarter leather with linen (last copies). \$295
- 1572 [Hourlier, Dom Jacques]
La notation musicale des chants liturgiques latins, présentée par les moines de Solesmes.
 Solesmes, 1959. 25 x 32 cm, 38, 39 pp. Collotype reproduction from 43 chant mss. Introduction into the musical notation by Dom Jacques Hourlier. Excellent overview of the various chant dialects. Wrappers, with a folder. \$45
- 1940 [Huesca, Archivo de la Catedral, 1]
Hymnarium oscense (s. XI). I. Edición facsímil; II. Estudios. [Por] Antonio Durán, Ramón Moragas, Juan Villarreal.
 Zaragoza, 1987. 14 x 23 cm, 2 vols: 126; 146 pp. Beautiful full-color half-tone of a 11th-c. hymnarium in Aquitanian notation. Contains 94 hymns. Separate commentary vol with indices, edition of texts, musical formulas (in square notation), and notes on the glosses. Wrappers. \$52
- 8185 [Istanbul, Topkapı Sarayı Müzesi, ms Deissmann 42]
The Istanbul Antiphonal. Facsimile Edition with Studies Edited by Janka Szendrei; Studies by Mária Czizler.
 Musica Danubiana, 18. Budapest, 2001. 4°, 608 pp. (reprint of the Budapest, 1999 edition). Half-tone B/W reproduction of a Hungarian liturgical codex dating from about 1360. Wrappers. \$140
- 4630 Kelly, Thomas Forrest.
Les témoins manuscrits du chant Bénéventain.
 Paléographie Musicale, 1/21. Solesmes, 1992. 25 x 33 cm, 451, with 330 pp. The first new volume from the series Paléographie Musicale after a pause of ten years. Kelly's long awaited study on the Beneventan sources, including half-tone reproductions from mss Baltimore W6; Cologne, Bod. 74; Benevento 35; Lucca 606, Vat. Reg. 334; Zadar, Ord. 38; Rome, Vall. C 9; and Vat. lat. 10657. Wrappers. \$118
- 9190 [Kiel, Universitätsbibliothek, S.H. 8 A.8°]
The Offices & Masses of St. Knud Lavard (†1131) (Kiel, Univ. Lib. MS S.H. 8 A.8°). Reproduced in Facsimile, Transcribed and Edited by John Bergsgaell. Volume 1: Facsimile; Vol. 2: Edition. With an Essay on the Historical Background by Thomas Riis.
 Musicological Studies, 65/17. Ottawa, 2010. 21 x 30, 2 vols, viii, 145, 72 pp. Full color reproduction of MS Kiel, Universitätsbibliothek S.H. 8 A 8°, compiled around 1202. Preserves the music for the complete monastic cycle of the Office of the Translation of St. Knud Lavard (25 June), as well as for the feast of his Passion (7 January), together with the proper items of their respective Masses. There can be little doubt that it records the words and music that were sung at the Translation of St. Knud Lavard on 25 June, 1170, and that the liturgical celebration of the Feast of the Passion, which was his major feast throughout the Middle Ages, was composed at the same time by the same composer (or team). This remarkable document is probably the earliest music composed in Denmark. Hardbound. \$265
- 4977 [Laon, Bibl., 239]
Antiphonale missarum Sancti Gregorii, IXe-Xe siècle, codex 239 de la Bibliothèque de Laon.
 Paléographie Musicale, 1/10. Solesmes, 1992. 25 x 33 cm, 29, 178, 7 pp. (Rpt. of Tournai, 1909 edition). \$79
- 1537 [Leipzig, Thomaskirche, 371]
Das Graduale der St. Thomaskirche zu Leipzig (XIV. Jahrhundert) als Zeuge deutscher Choralüberlieferung. Mit einer Einführung in das Gesangbuch [&] einer Untersuchung über den germanischen Dialekt des gregorianischen Gesanges hrsg. von Peter Wagner.
 Publikationen älterer Musik, V & VII. Hildesheim, 1967. 17 x 23 cm, I: 28, 144; II: 78, 105 pp. (Rpt. of Leipzig, 1930-32 edition). \$144
- 9184 *The Liber Usualis. With Introduction and Rubrics in English. Edited by the Benedictines of Solesmes.*
 Great Falls MT, 2007. 13 x 19 cm, 2010 pp. Reprint of the Declée, 1952 edition. The Liber Usualis or Book of Common Use—Missae et Officii: Pro Dominicis et Festis cum Cantu Gregoriano—is usually associated with the Gregorian chant propers sung at Mass, but its usefulness doesn't end there: it is a practical combination of the various official liturgical-musical books of the Roman Rite (e.g., Kyriale, Graduale Romanum, Cantorinus, Officium Hebdomadae Sanctae Instauratus) used for both chanting the various parts of the Divine Office and the Holy Sacrifice of the Mass. It also contains a wealth of ancient Latin hymns, ad libitum Kyriale modes, litanies and even the Ordo Missae (the Ordinary, Prefaces and Canon of the Mass) allowing it to be used in place of a daily missal during Mass. The Liber further explains the names of the various components of Gregorian chant, the method for properly rendering it according to the "Solesmes method", how to chant the Lessons, Epistles and Gospels, a universal 1962 Roman calendar, a section on general rubrics for applying the calendar and classification system (according to the 1960 reform) in addition featuring important particular rubrical notes as necessary (e.g., for the ceremonies of Ash Wednesday), a general index as well as alphabetical indexes for the various parts of the propers, antiphons, psalms (even a numerical index for these), canticles, and hymns. In Latin. Buckram, with 7 ribbons bound in for page markers. \$106
- 8777 Linz, Upper Austrian State Library (olim Bundesstaatliche Studienbibliothek), Codex 290 (183). Introduction and Indices by Martin Czernin.
 Publications of Mediaeval Musical Manuscripts, 34. Ottawa, 2006. 23 x 30 cm, 2 vols, ii, 183, 881 pp. Half-tone of the "Breviarium Monasticum", written during the second half of the 12th c. at the scriptorium of the Benedictine abbey of Kremsmünster. The abbey, the second oldest in Austria, was established in 777 as a colonial and missionary center by Tassilo III, duke of Bavaria and a member of the Agilofing family. The MS contains both the liturgical texts for the daily canons of the monks of Kremsmünster of the late 12th c following the rite Hirsau and the melodies of nearly all chants notated in adiastematic German neumes. Hardbound. \$396

- 8733 [London, British Library, Add. 14761]
The Barcelona Haggadah.
 London, 1992. 19 x 26 cm, 322 pp + commentary. The Barcelona Haggadah, created around 1350 and named after the heraldic shield it bears resembling the arms of Barcelona, is recognized as one of the finest illuminated Hebrew MSS in the British Library. When it was created the Jews of Aragon and Catalonia formed one of the largest communities in Europe, and Barcelona was home to a flourishing center of book illumination linked to the Court and influenced by Italian and French styles. Of all categories of Jewish prayer book the Passover Haggadah tends to be the most extensively and richly decorated. The narrative itself, the Rabbinic elaboration, the family meal, the symbolic foods and the fact that the story is told to children, provide added incentives for colorful elaboration. Even the size of the MS lends itself to be used and enjoyed at the Passover table on the eve of the festival for the family gathering known as the Seder. This Haggadah is outstanding for its rich decorative and representational art scattered throughout the text. 128 of its 322 pages are richly ornamented with fanciful figures and pictorial scenes that provide fascinating insights into Jewish life in medieval Spain. For instance, music and culture in general flourished in Barcelona and its environs, and the Jewish community was proud to be fully involved. Indeed, until the forced conversion of the Jewish population of Barcelona in 1401, Jewish musicians played a vital role in drawing the Jews and Christians closer together. It is not surprising, therefore, that a lively interest in music is clearly displayed throughout the MS: in all, twenty-eight different instruments appear in the illustrations. More intimate details, such as the pictures of the meal, take us straight into a Jewish home of the period, while the synagogue scene reflects 14th-c. conditions and traditions. The illustrations of the five rabbis of Bnei Brak, the four sons, the story of Abraham breaking the idols, and the Exodus (which is shown taking place on horseback in medieval costume), are of great historical value. The unrestrained humor of the artist is clear from the dogs and rabbits that romp through the pages of the MS. Commentary by Jeremy Schonfield, Raphael Loewe, David Goldstein, & Malachi Beit-Arie. Limited edition of 500 copies, bound in leather. \$4810
- 1942 [London, British Library, add. 30850]
Antiphonale Silense. British Library Mss. Add. 30.850. Introducción, índices y edición por Ismael Fernández de la Cuesta.
 Publicaciones de la Sociedad Española de Musicología, F/2. Madrid, 1985. 21 x 30 cm, xvii, 487 pp. Halftone of a late 11th c. antiphonal from the Benedictine Monastery of Santo Domingo de Silos in Northern Spain. Historical introduction, indices & bibliography. Wrappers. \$76
- 1551 [London, British Library, add. 34209]
Antiphonarium ambrosianum du Musée Britannique (XIIe siècle), codex additional 34209.
 Paléographie Musicale, I/5. Bern, 1972. 25 x 33 cm, 200, 136 pp. (Rpt. of Tournai, 1896-1900 edition). Halftone. Introduction. Hardbound. \$79
- 9076 [London, British Library, add. 34209]
Antiphonaire ambrosien de la British Library. Codex additional 34209 (XIIe siècle).
 Paléographie Musicale, I/5-6. Solesmes, 1996. 25 x 33 cm, 26, 136, 334 pp. (Rpt. of Solesmes, 1900 edition). Transcription vol. to above with introduction into the Milanese liturgy. Hardbound. \$149
- 7929 [London, Lambeth Palace, Sion College, MS L1]
Lambeth Palace Sion College MS. L1. The Noted Breviary of York (Olim Sion College ms Arc.L.40.2/L.1). Volume 1: Tempore, Kalendär, and Psalter; Volume 2: Sanctorale and Common of Saints. Edited by Andrew Hughes.
 Publications of Mediaeval Musical Manuscripts, 25/1-2. Ottawa, 2000. 4°, 2 vols, viii, 910 pp. Halftone of a 14-15th c. notated breviary for the Use of York. Hardbound. \$425
- 7070 [Lucca, Bibl. Capit., 601]
Antiphonaire monastique, XIIe siècle. Codex 601 de la Bibliothèque Capitulaire de Lucques.
 Paléographie Musicale, I/9. Solesmes, 1974. 25 x 33 cm, 40, 281 plates pp. (Rpt. of Tournai, 1906 edition). Halftone. Historical introduction and comparison of contents with ms Toledo 48-14. Hardbound. \$78
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L'“Antiphonarium letaniarum” ambrosiano del 1492. A cura di Giacomo Baroffio e Eun Ju Kim e una presentazione di Ellis Sada.
 Bibliotheca Mediaevalis, 1 Lucca, 2008. 20.5 x 28 cm, xxxii, 150 pp. Deluxe full-color reproduction of a late 15th-c. Ambrosian processional. This beautifully executed “Antiphonale of the Litanies” in characteristic Ambrosian script was acquired by Catholic University of the Sacred Heart in 1970, gift of Father Oblati di Rho. It contains the antiphons of the Rogation week according to the Milanese ritual, a complex liturgical itinerary celebrated on Monday, Tuesday and Wednesday after Ascension, that is, at the beginning of the week preceding Pentecost. The liturgy provided the singing of the antiphons during the processional itinerary where both congregation and clergy participated. The procession lasted 3 days and went to 30 churches; 13 churches during the first day and 11 and 12 (or 14) the following days. The book was written in 1492 by Antonio de Lampugnano, commissioned by Cristoforo de Camponibus, a canon of S. Maria della Scala. The later provided to include the music according to the canonic calligraphy of the gothic Lombard notation used exclusively in the liturgical Ambrosian books. The only historiated miniature, at the beginning of the litanies, shows St. Ambrosio seated with the mitre and pallium. Two miniatures signal the beginning of the second and third days of the litanies. The topographic index confirms the local character of the chants. The majority of them are transmitted solely in the books of the Ambrosian rite; few are common with the Roman tradition and probably derived from it. Hardbound. \$280
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Antiphonarium tonale missarum (XIe siècle). Codex H. 159 de la Bibliothèque de l'École de Médecine de Montpellier.
 Paléographie Musicale, I/7. Bern, 1972. 25 x 33 cm, 377 pp. (Rpt. of Solesmes, 1901 edition). Commentary to facsimile. Hardbound. \$95
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Antiphonarium tonale missarum (XIe siècle). Codex H. 159 de la Bibliothèque de l'École de Médecine de Montpellier.
 Paléographie Musicale, I/7 & I/8. Solesmes, 1972. 25 x 33 cm, 25, 323 pp. (Rpt. of Solesmes, 1901 edition). \$74
- 7858 [Montserrat, Bibl. del Monasterio, cód. 1]
El llibre vermell de Montserrat. Cants i dances s. XIV. Ma. Carmen Gómez i Muntané. Summary in English.
 Coneguem Catalunya, 30. Barcelona, 2000. 12 x 19 cm, 166, with 15 pp. Halftone in reduced format. Text in Catalan version with English summary. Wrappers. \$17
- 1503 [Moscow, Patriarshii Bibl., 1099]
Contacarium paleoslavicum mosquense edendum curavit Arne Bugge. Codex qui olim in Ecclesia Cathedrali Cremlensi memoriae dormitionis deiparae dedicata inscriptus nunc in Museo Historico Mosquensi asservatur phototypice depictus.
 Monumenta Musicae Byzantinae, séries principale, VI. Copenhagen, 1960. 4°, xxvii, 10, 204 pp. Halftone of the “Uspensky Kondakar”.
- 7367 [Moscow, Russian State Library, Tr.-Serg. Lavra no.23]
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 Monumenta Slavico-Byzantian et Mediaevalia Euroopensia, IV. Sofia, 1994. 8°, 30, 230 pp. Line-cut. One of five extant sources transmitting medieval Russian chant. Although the Lavrsky Kondakar dates from the late 12th c., certain characteristics in its notation (simplicity and austerity of musical style) suggest that it may have been copied from a source predating the 11th c. Index. Hardbound. \$125

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Troparium sequentiarium Nonantulanum, Cod. Casanat. 1741. Phototypice diplomaticae editit et studio historico ditavit Ioseph Vecchi.
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Annuaire 1994, XLIV. Les Amis de la Bibliothèque Humaniste de Sélestat.
 Sélestat, 1994. 8°, 101 pp. This annual functions as a special festschrift to the Livre de Miracles and contains 21 articles in French or German on the work and influence of St. Faith or related topics. Includes translation of the miracles and a summary of the musical contents. Wrappers. \$40
- 8201 [Sibenik, Franciscan Monastery]
Liber sequentiarum et sacramentarium de Sibenik. Edited by Dujka Smoje.
 Publications of Mediaeval Musical Manuscripts, 28. Ottawa, 2003. 22 x 29 cm, lxvi, 59 pp. Half-tone of a 11th c. manuscript (sequentary and sacramentary section) from the Franciscan monastery of Sibenik (Yugoslavia). St. Gall-type neume notation. Cloth. \$85
- 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 that 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>
- 4486 [Sweden]
Breviarium lincopense, tryckt tidegärdsbok från 1493. Utgiven i nytryck av Knut Peters och med register upprättat av Karl Erik Wallin.
 Laurentius Petri Sällskapets Urkundserie, V. Lund, 1950-1958. 15 x 23 cm, 7 vols: 916, 190 pp. Authoritative modern edition of an important breviary from Linköping dated 1493. Indispensable reference tool for any research on church music from Scandinavia. 5 volumes of text and 2 of indices. Wrappers. \$88

- 8965 Tallin, Eesti Ajaloomuuseum (Tallin, Historical Museum), MS 237.1.228a (XIX.184; 240750. Herausgegeben von / Edited by Victoria Goncharova.
Publications of Mediaeval Musical Manuscripts, 35. Ottawa, 2008. 27 x 40, xli, 630 pp. Half-tone of a Antiphonal-Gradual from Preetz (near Kiel), copied c. 1525. Written in in "Hufnagel" script, Ms 237.1.228a is a witness to the liturgical practice of one of the largest and most influential Benedictine convents in Schleswig-Holstein. Hardbound. \$305
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Psallite sapienter. 81 Fragmente in der Musikbibliothek des Wilhelmsstiftes in Tübingen, herausgegeben und eingeleitet von Stephan Klöckner.
Quellen und Schriften, 5.1. Trocheltfingen-Wilsingen, 1991. 4°, c.510 pp. Half-tone. Contains mostly chant sources from Southern Swabia from the 11th to the 16th c. With introduction to liturgical and musical aspects of their origin. Wrappers, in 2 vols. \$35
- 5824 [Tübingen, Musikbibl., Wilhelmsstift, various fragments]
Psallite sapienter. Fragmente liturgischer Handschriften aus der Bibliothek des Wilhelmsstiftes Tübingen, herausgegeben von Stephan Klöckner. Band 2.
Quellen und Schriften, 5.1. Trocheltfingen-Wilsingen, 1995. 4°, 110 pp. (Codicological descriptions to vol.1). Wrappers. \$40
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Cypriot Plainchant of the Manuscript Torino, Biblioteca Nazionale J.II.9. A Facsimile Edition with a Commentary by Richard H. Hoppin.
Musicological Studies and Documents, 19. Dallas, 1968. 18 x 26 cm, 109, 56 pp. Half-tone of the plainsong Offices for St. Hylarion, St. Anne, and mass cycles of the early 15th c. Quarter linen. \$44
- 7202 [Turin, Biblioteca Nazionale, J.II.9]
Il codice J.II.9 / The Codex J.II.9. Torino, Biblioteca Nazionale Universitaria. Edizione in facsimile / Facsimile Edition. Studio introduttivo / Introduction Study, Isabella Data, Karl Kügle.
Ars Nova, 4. Lucca, 1999. 27 x 38 cm, 117, 320 pp. Full color facsimile in the original size of a beautiful ars subtilior source believed to be composed for the Royal Court of Cyprus. In all likelihood J.II.9 was part of the dowry brought over by Anne of Lusignon, the bride of Louis of Savoy. The MS, arranged in 5 fascicles, contains no less than 334 polyphonic and monophonic entries in this order: plainchant, polyphonic mass movements, Latin & French motets, French ballads, and virelais & rondeaux. Linen. (reg. \$790) \$724
<http://www.omifacsimiles.com/brochures/turin.html>
- 7366 Utrecht, Bibliotheek der Rijksuniversiteit, MS 406 (3.J.7). Introduction by Ike de Loos, Index by Charles Downey, Edited by Ruth Steiner.
Publications of Mediaeval Musical Manuscripts, 21. Ottawa, 1997. 28 x 44 cm, liii, 512 pp. Half-tone of one of the oldest extant notated liturgical mss of the Netherlands. Containing both an antiphony and tonary, the ms was written in Utrecht in the late 12th c., probably for the chapter church of St. Mary's. It employs a subtle staff notation that besides expressing the normal modal system, includes devices for indicating chromatic alteration and micro-chromatic tones. Indices. \$252
- 8460 Utrecht, Universiteitsbibliotheek, Hs. 16 H 34. Vorbereitet von/Prepared by Ulrike Hascher-Burger.
Publications of Mediaeval Musical Manuscripts, 31. Ottawa, 2004. 14 x 20 cm, xxxviii, 277 pp. Half-tone of a fascinating composite manuscript transmitting Latin songs for 1 to 3 voices and Dutch Christmas carols for 2 voices. The 15th c. ms, believed to have been copied in the IJssel Valley in the Netherlands, contains both white mensural and German neume notation. Cloth. \$158
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- 4978 [Vatican, Bibl. Apost., lat. 10673]
Le codex 10673 de la Bibliothèque Vaticane, fonds latin (XIe siècle) graduel Bénéventain.
Paléographie Musicale, I/14. Solesmes, 1971. 25 x 33 cm, 16, 117 plates pp. (Rpt. of Tournai, 1931-36 edition). Wrappers. \$114
- 3509 [Vatican, Bibl. Apost., S. Pietro B 79]
Città del Vaticano, Biblioteca Apostolica Vaticana, Archivio S. Pietro, B 79, Antifonario romano-antico, Roma sec. XII. A cura di B.G. Baroffio e S.J. Kim.
Musica Italiae Liturgica, 1. Rome, 1995. 4°, 2 vols, 726 pp. Half-tone of a precious antiphonal from the Roman Basilica of S. Pietro, dating from the end of the 12th c. Initiates the series "Musica Italiae Liturgica". One of the few sources transmitting the enigmatic "Old Roman" chant tradition. Codicological study and inventory. Linen, with slipcase. \$430
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