



Manuscript facsimiles and facsimiles of & primary sources, together with a selection of modern transcriptions and studies. For ordering information go to: www.omifacsimiles.com/contactomi.html

BRÜCKNER, Wolfgang, b.? -1646

- 9693 Zweyfaches Zehen [ordentlicher Sonn- und Fest-Täglicher Evangelien Gott dem Allerhöchsten zu gebührenden Ehren dann Music liebenen Herzen zuschuldigem Gefallen mit 4.5.6.7. und 8. Stimmen neben dem Basso Continuo beydes Vocaliter und Instrumentaliter zu gebrauchen aufgesetzt. Erfurt / Johann Birckner, Friedrich Melchior Dedeckind 1656. [Pfarachiv Mügeln].

Faksimile-Edition Rara, 94. Stuttgart, 2021. 16 x 20 cm, 8 partbooks, 48 pp. Line-cut of the Erfurt 1656 partbook edition. 20 (2x Zehen) religious settings for 8 voices with bc and strings. Wrappers with slipcase in decorative paper. \$112

DONFRID, Johannes, 1585-1650

- 9722 *Promptuarii musici, pars altera.* Augustae Trebocorum / Paul Ledertz 1623. [Universitätsbibl. Regensburg; Württembergische Landesbibliothek Stuttgart; Proske-Bibliothek Regensburg].

Faksimile-Edition Rara, 110. Stuttgart, 2023. Upright & oblong, 22 x 32; 16 x 21 cm, 5 partbooks, 1030 pp. Line-cut of the Strasbourg, 1623 partbook edition, the second of three enormous sacred song collections published by Paul Ledertz under the title *Promptuarii musici*. RISM lists 16 libraries that possess 1 or more volumes of this rare work, attesting to the contemporary reception of the work. "Par altera" contains 233 settings for 2, 3 & 4 voices plus basso continuo. The composers, mostly Italian but also German, are: Agazzari, Aichinger, Allegri, Anerio, Antonelli, Archangeli, Baccinetti, Badi, Balbi, Banchieri, Belli, Benni, Bernardi, Bollius, Borsaro, Brunelli, Brunetti, Burlini, Capello, Castro, Biondi, Cifra, Cornale, Croce, Corsi, Fabricius, Fattorini, Finetti, Fontana, Grandi, De Grandis, Gussago, Hassler, Klingensteink, Lappi, Lasso, F., Lasso, Rudolph di, Leoni, Loth, Marazzi, Marenzio, Massiccio, Mezzogorri, Montesardo, Mortaro, Nanino, Pfendner, Porta, C., Porta, E., Dal Pozzo, Racholdinger, Scaletti, Spinello, Stadlmayr, Tarditi, Uffererii, Vecchi, Veneri, Vernizzi, Marchesi, Moro, Viadana, Victorinus, Zucchini. Hardbound with decorative paper boards. \$330

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. \$299
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 "Riesen" codex—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. \$109
http://www.omifacsimiles.com/brochures/hild_d.html

PYNSON, 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 \$88

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. Hardbound. \$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. \$187

- 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, cxxi, 520 pp. Halftone of an antiphonary transmitting the rite of the Collégiale Notre-Dame, Diocese of Thérouanne (Flanders). Cloth. \$210

- 3229 [Bamberg, Staatsbibl., lit. 6 (Ed. III.7)]

Bamberg Staatsbibliothek, lit. 6.

Monumenta Palaeographica Gregoriana, 2. Münsterschwarzach, [2/ 1991]. 25 x 32 cm, x, 196 pp. Halftone of an outstanding c.1000 Gradual from St. Emmeram in Regensburg. This source belongs to the St. Gall family of mss and has been cited by Corbin as a model of that notatinalo dialect. Includes one plate in full color. Index. Limited edition of only 150 copies. Hardbound. \$185

- 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 Aufsereuropäischen 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, I/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

- 7073 [Benevento, Bibl. Capit., VI 34]
Le codex VI. 34 de la Bibliothèque Capitulaire de Bénévent (XIe-XIIe 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
<http://www.omifacsimiles.com/brochures/ben40.html>
- 4242 Benevento, Biblioteca Capitolare 40. *Graduale. A cura di Nino Albarosa e Alberto Turco.*
 Codices Gregoriani, I. 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. \$468
<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. Halftone of an important German antiphonary 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
- 4491 [Berlin, Staatsbibl. Preuß. Kulturbesitz, ms.the.lat.qu.11]
Tropi carminum. Liber hymnorum Notkeri Balbuli (Berlin, ehem. Preuss. Staatsbibl., Ms. theol. lat. qu. 11, z.Zt. Kraków, Biblioteka Jagiellońska, Deposit). Farbmikrofiche-Edition. Musikhistorische Einführung von Karl-Heinz Schlager; Einführung zur Textgeschichte von Andreas Haug.
 Codices Illuminati Medii Aevi, 20. Munich, 1992. 17 x 25 cm, ca.30 pp, ca. 8 fiches (=226 pp). Full-color microfiche edition on Cibachrome film, together with a musicological and text historical study in Ger. This magnificent ms, with gold-framed initials and double-paged decorations with gold writing on a purple base, is believed to have been copied in St. Gall c.1025. The first part contains tropes with neumes for the feasts of the calendar. The second part begins with a portrait of Notker and follows with sequences with musical notation in the borders as in other St. Gall hymnbooks. (fiches only, commentary available as pdf) \$40
- 9434 [Bolzano]
I manoscritti liturgico-musicali di Bolzano (secoli XIII-XIX). A cura di Giulia Gabrielli.
 Biblioteca Mediaevalis, 3. Lucca, 2015. 21 x 26 cm. \$75
- 2320 [Bratislava (Czech.), City Archives, EC.Lad.3]
Missale notatum Strigoniense ante 1341 in Posonio. Edited by Janka Szendrei and Richard Rybaric.
 Musicalia Danubiana, 1. Budapest, 1982. 21 x 28 cm, 99, 590 pp. Halftone 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
- 9586 [Brussels, Bibl. Royale Albert I, 215-16]
A Choirbook for the Seven Sorrows / Een Koorboek voor de Zeven Smarten. Royal Library of Belgium / Koninklijke Bibliotheek van België MS 215-16. Facsimile. Study / Studie: Emily Thelen.
 Leuven Library of Music in Facsimile, 2. Antwerpen, 2019. 32 x 43 cm, 2 vols, 98, 102 pp Full size facsimile and study of Brussels MS 215-16, one of only two anthologies with masses, motets and office plainchant that was prepared for actual use at sacred services in the Low Countries, in this case for some chapel in Brussels. It is dedicated to the Seven Sorrows of Mary and has two masses specifically for the chapel. This sumptuous parchment choirbook comes from the workshop of Petrus Alamire and features the music De la Rue, Josquin, Pipelare and anonymous composers. The present publication offers a full color reproduction of the MS accompanied by a scholarly commentary in Eng/Fla. Hardbound, with paper boards that reproduce the original binding, \$133
http://www.omifacsimiles.com/brochures/leuven_lm2.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. \$239
<http://www.omifacsimiles.com/brochures/winchester.html>
- 3164 Cambridge, University Library F.f.i.17(1).
 Publications of Mediaeval Musical Manuscripts, 17. Ottawa, 1989. 8°, xxxii, 116 pp. Halftone 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
- 1519 [Chartres, Bibl. munic., 47]
Antiphonale missarum Sancti Gregorii, Xe siècle, codex 47 de la Bibliothèque de Chartres.
 Paléographie Musicale, I/11. Bern, 1972. 25 x 33 cm, 152, 134 pp. (Rpt. of Tournai, 1912 edition). Halftone. Introduction compares the notations of Chartres, St. Gall, and Metz. Hardbound. \$150
- 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). Halftone. Introduction compares the notations of Chartres, St. Gall, and Metz. Wrappers. \$65
- 4108 [Chartres, Bibl. Municip., 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. Halftone 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 [Cologny-Genève, Bibl. Dr. Martin Bodmer, 31]
Das Hohelied canticum canticorum. Faksimile-Ausgabe des codex Bodmer 31. Nachwort von Alois M. Haas. [Cologny-Genève, Bibl. Dr. Martin Bodmer].
 Publications de la Bibliotheca Bodmeriana, Serie Textes, III. Cologny-Genève, 1978. 15 x 22 cm, 61, 14 pp. Halftone 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 Salomon with Shulemite, the dark Jewish beauty of the songs. Handsome binding in glossy paper. (no music). \$60
- 2322 [Cologny-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. Cologny-Genève, 1987. 4°, 2 vols, 224, 254 pp. Historical introduction, inventory and beautiful halftone 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. \$350

- 9433 [Cortona, Biblioteca del Comune e dell'Accademia Etrusca, MS no.91] *Il Laudario di Cortona. Cortona. Biblioteca del Comune e dell'Accademia Etrusca, ms. 91. A cura di Francesco Zimei e Marco Gozzi.*
Venite a Laudare, 1. Lucca, 2015. 21 x 26 cm. 342 pp + commentary. Full-color facsimile of a mid to late 13th c. manuscript produced by the Brotherhood of Santa Maria delle Laude at the Church of San Francesco. This important source transmits 66 lauds—46 with text and music—and is one of the few cases with texts and music together. While the majority of the lauds are Marian in nature they also refer to Franciscanism, morality subjects, and the liturgical calendar such as Nativity, Epiphany, Easter, Pentecost or specific saints (Vol. 2—Commentary—will be published in 2017) \$195
<http://www.omifacsimiles.com/brochures/laudario.html>
- 1535 [Darmstadt, Hessische Landes- & Hochschulbibl., 1946] *Echternacher Sakramenter 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). Halftone 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 Grégorian 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 halftone 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 musical commentary by Ruperf 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 Stiftsbibliothek 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, Regulæ rhythmicæ, Prologus in antiphonarium, & Epistola de ignoto cantu, the treatises Músicae 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 Dupré 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>
- 9686 *Fragments of English Polyphonic Music c.1390-1475. A Facsimile Edition Edited by Margaret Bent & Andrew Wathey.*
Early English Church Music, 62. London, 2002. 30 x 43 cm. 78, 306 pp. This long-awaited volume contains fragments of English polyphonic music from the 1390s to the 1470s. Like the previous facsimile volume (EECM57) it has a large page format maximizing the number of manuscripts that can be reproduced at full size; color reproduction conveys the syntax of late-medieval notation, particularly the use of red notation; page-turns follow the recto-verso arrangement of the original MSS far as possible; extensive image editing restores a degree of legibility to much-degraded MSS. The MSS reproduced here include the famous Coventry Caput Mass, vestiges of a royal choirbook virtually reassembled by Bent and a systematic investigation by Wathey of the Beverley fragments. Although fragmentary, these 15th-century sources, containing music by Dunstable, Power, Plummer and their contemporaries, attest to the vitality of the English polyphonic tradition as it neared its pre-Reformation zenith. Buckram. \$265 <http://www.omifacsimiles.com/brochures/frag.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 antiphonary 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 Díurán, Ramón Moragas, Juan Villarreal.*
Zaragoza, 1987. 14 x 23 cm, 2 vols: 126; 146 pp. Beautiful full-color halftone 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, Topkapi Sarayi Müzesi, ms Deissmann 42]
The Istanbul Antiphonal. Facsimile Edition with Studies Edited by Janka Szendrei; Studies by Mária Czigler.
 Musicalia Danubiana, 18. Budapest, 2001. 4°, 608 pp. (reprint of the Budapest, 1999 edition). Halftone B/W reproduction of a Hungarian liturgical codex dating from about 1360. Wrappers. \$140
- 4841 [Karlsruhe, Badische Landesbibl., Aug. perg. 60]
Antiphonarium. Karlsruhe, Badische Landesbibliothek, Aug. perg. 60. Farbmikrofiche-Edition. Musik- und liturgiegeschichtliche Einführung und Beschreibung der Handschrift von Hartmut Möller. Anhang: Verzeichnis der Gesangsinitialen.
 Codices Illuminati Mediæ Aevi, 37. Munich, 1995. 17 x 25 cm, 87 pp, 10 fiches (=552 pp). Full-color microfiche edition of a Benedictine antiphonary, possibly from the monastery in Zweifalten or Hirsau. Similar to "Hartker" but with diastematic notation, written c.1165-1175, with additions from Reichenau from the 13-17th c. 276 folios with full repertoire of chants. Famous for its 20 large pen-and-ink drawings plus 38 floriated initials, which on stylistic grounds point a cloister of the Hirsau reform. The ms, an interesting palimpsest, was once in the possession of the Reichenau cloister. (Sale price) \$105
- 4630 Kelly, Thomas Forrest.
Les témoins manuscrits du chant Bénéventain.
 Paléographie Musicale, I/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 halftone 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. Special sale price \$25, regularly \$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 Bergsagel. Volume 1: Facsimile; Vol. 2: Edition. With an Essay on the Historical Background by Thomas Risi.
 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, I/10. Solesmes, 1992. 25 x 33 cm, 29, 178, 7 pp. (Rpt. of Tournai, 1909 edition). Wrappers. \$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
- 9385 [León, Catedral de Santa María de Regla, ms.8]
Liber antiphonarium de toto anni circulo a festivitate sancti Aciscli usque in finem
Cathedralis Ecclesiae Legionensis in Hispania codex signatus nr. VIII : Librum Iklani Abbat. Curavit: Ismael Fernández de la Cuesta.
 Madrid, 2011. 25 x 35 cm, 620 pp. Full color facsimile of a 11th century MS containing all the chants for the mass and office in calendar order, plus the chants for feast days and Sundays. It is the most important musical codex of the hispanic liturgy and one of the most representative musical codices of the West. At the same time it is the only complete visigothic mozarabic antiphonary that has survived. \$148 <http://www.omifacsimiles.com/brochures/avm.html>
- 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—Missæ 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 Hebdomodae Sanctas 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 Missæ (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 section on general rubrics for applying the calendar and classification system 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. Buckram, with 7 ribbons bound in for page markers. \$119
- 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. Halftone 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 Agilolfing family. The MS contains both the liturgical texts for the daily canons of the monks of Kremsmünster of the late 12th following the rite Hirsau and the melodies of nearly all chants notated in diastematic German neumes. Hardbound. \$396
- 1546 [London, British Library, add. 12194]
Graduale Sarisburicense. A Reproduction in Facsimile of a Manuscript of the Thirteenth Century, with a Dissertation and Historical Index Illustrating its Development from the Gregorian Antiphonale Missarum by Walter Howard Frere.
 Farnborough, 1966. 20 x 28 cm, cii, 274 pp. (Rpt. of London, 1891-2 edition). Halftone of the complete Mass service book for the Salisbury rite as it survives in a superb late 13th-c. ms. Historical introduction/tables. Hardbound. \$125
- 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 Schönfield, 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, xlvii, 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. \$98
- 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, Kalendar, 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
- 1550 [Lucca, Bibl. Capit., 601]
Antiphonaire monastique, XIIe siècle. Codex 601 de la Bibliothèque Capitulaire de Lucques.
 Paléographie Musicale, I/9. Bern, 1974. 25 x 33 cm, 218, 281 plates pp. (Rpt. of Tournai, 1906 edition). Halftone. Historical introduction and comparison of contents with ms Toledo 48-14. Hardbound. \$160
- 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. Softbound. \$78
- 9516 *Manuscripts of English Thirteenth-Century Polyphony. Facsimile Edition by William J. Summers and Peter M. Lefferts.*
 Early English Church Music, 57. London, 2016. 30 x 43 cm. 340 pp. The third facsimile collection to be published by Early English Church Music. Volume 57 attests to the quality and depth of the polyphonic traditions during the long reigns of Henry III and his son Edward I, when the music of English high culture achieved a technical autonomy from the common international Anglo-French repertoire of the period. Assembling within the covers of one publication a set of facsimiles of the extant remains of native origin, it comprises images of more than 60 sources of 13th-c. polyphony, including the Reading rota, the conductus-rondellus Flos regalis, and the Worcester fragments, here reunited from three codices. The large page layout adopted enables almost all the MSS to be reproduced at full size for direct comparison of different sources, layouts and dimensions. Buckram. \$275
<http://www.omifacsimiles.com/brochures/metc.html>
- 9015 [Milan, Biblioteca dell'Università Cattolica del S. Cuore, ms. catt. 5]
L'“Antiphonarium letaniarum” ambrosiano del 1492. A cura di Giacomo Baroffio e Eun Ju Kin 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
<http://www.omifacsimiles.com/brochures/proc.html>
- 9422 [Milan, Museo Diocesano s.n. “Antifonario ambrosiano”; olim *L'antifonario di Muggiasca*. A cura di Giacomo Baroffio.
 Bibliotheca Mediaevalis, 2. Lucca, 2014. 17 x 25 cm, 3 vols, 584, 596, 384 pp. Ambrosian chant, non-Roman chant cultivated within the historical boundaries of the archdiocese of Milan including the cities of Bergamo, Brescia, Pavia, Piacenza & Vercelli, has a complex history. It has been pointed out that its syllabic chants exhibit even more rigidity than equivalent Gregorian examples, yet at the same time its melismatic chants can burst forth with unusual excesses comparable to those of ancient Hispanic chant. Unlike sources transmitting the Roman tradition the Ambrosian manuscripts preserve chants of the mass together with those for the office. The antiphony of Muggiasca, a wonderful 14th-c. manuscript—reproduced here for the first time in facsimile (full-color, in reduced format), is considered by scholars to be one of the three most important sources of Ambrosian chant. Wrappers. \$298
http://www.omifacsimiles.com/brochures/ant_mug.html
- 8521 Mocquereau, Dom André.
Le répons-graduel, justus ut palma, reproduit en fac-similé d'après plus de deux cents antiphonaires manuscrits d'origines diverses du IXe au XVIIe siècle. Premier [-2.] partie. [feuilles].
 Paléographie Musicale, I/2-3. Bern, 1974. 4°, 88, 107 plates pp. (Rpt. of Tournai, 1891 edition). Halftones of the Gradual responsory “Justus ut palma” from about 200 mss. Preface by Dom André Mocquereau. Loose fascicles. \$68
- 1521 [Montpellier, Bibl. de l'École de Médecine, H 159]
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
- 7069 [Montpellier, Bibl. de l'École de Médecine, H 159]
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
- 9578 Montecassino Archivio dell'Abbazia Cod. 318. *Facsimile e commentarii. A cura di Mariano Dell'Omø e Nicola Tangari.*
 Bibliotheca Mediaevalis, 4. Lucca, 2018. 21 x 30 cm. 258, 320 pp. Color halftone of one of the most important medieval manuscripts of writings about music. MS 318, possibly copied at Montecassino, is an enormous compendium, containing the writings of Guido d'Arezzo, the famous Musica enchiriadis texts and much more. Many items are unique to this MS. There is non-musical matter as well. Contributors to commentary: Mariano Dell'Omø, Francis Newton, Giulia Orofino, Thomas Forrest Kelly, Angelo Rusconi, Luisa Nardini, Maddalena Sparagna, Nicola Tangari. 2 vols. \$179
<http://www.omifacsimiles.com/brochures/monte318.html>

- 9343 [Montecassino, Archivio della Badia, ms. 542]
Montecassino, Archivio dell'Abbazia, Ms. 542. Antiphonaire, 12eme siècle.
Katarina Livljanic.
 Paléographie Musicale, I/23. Solesmes, 2014. 4°, 194 pp. Facsimile, in color, of a 12th c. antiphoner from Montecassino. Beneventan notation on dry-point staff, the manuscript is devoted almost entirely to chants of the Gregorian tradition. Introduction and inventory by Katrina Livljanic. Wrappers. \$126
<http://www.omifacsimiles.com/brochures/pm123.html>
- 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.
 Conegut 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
- 9715 [Montserrat, Bibl. del Monasterio, cód. 1]
Llibre vermell — The Red Book of Montserrat. [Forward: Eckart Rahn; Introduction: Winsome Evans.]
 Berlin, 2022. 14.5 x 21 cm, xiii, 136, [30] pp. Full-color reproduction in reduced format of Llibre vermell (the "Red Book"). For musicians the jewel in this ms are the 10 pieces for 1 to 3 voices, including 3 caça (caccia), 1 ballada a ball redon, 3 dances and 3 cantilenas, all dating from the end of the 14th and early 15th century. Includes a description of the manuscript and purpose of the repertoire, texts of the pieces and English translations. Wrappers. \$30
<http://www.omifacsimiles.com/brochures/livre.html>
- 1503 [Moscow, Patriarchia Bibl., 1099]
Contacarium paleoslavicum mosquense edendum curavit Arne Bugge. Codex qui olim in Ecclesia Cathedrali Cremlensi memoriae dormitionis dei parae 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]
The Lavsky Troitsky Kondakar. Compiled by Gregory Myers.
 Monumenta Slavico-Byzantin et Mediaevalia Europensis, IV. Sofia, 1994. 8°, 30, 230 pp. Line-cut. One of five extant sources transmitting medieval Russian chant. Although the Lavsky 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
- 8788 [Moscow, Tretiakov Gallery, K-5349]
[Typografiskij Ustav.
Typicon with a Kondakarion (Late XI - early XII Century). Edited by B.A. Uspenskij.]
 Moscow, 2006. 20 x 27 cm, 3 vols, 254, 453, 255 pp; 1 DVD. "The Tipografiskij Ustav", one the oldest Slavonic music manuscripts. is written in two musical notations, both of Byzantine origin. Especially interesting is the so-called kondakarion notation which has not yet been deciphered (only five mss with this notation are known). The monument presents a unique combination of Typicon and Church hymns with pictures on margins which are interesting examples of pre-Mongolian Russian art. The publication is of interest for specialists in Byzantine studies, liturgical studies, hymnography, musical studies and art history. Vol. I consists of a halftone facsimile of the manuscript, vol. II provides a transcription with glossary and commentary, Vol. III presents a collection of studies concerning different aspects of the manuscript. All texts in Russian. Hardbound. \$364
- 9392 [Mozarabic chant, Toledo rite]
Los cantorales mozárabes de Cisneros. Catedral de Toledo. Edición facsimilar coordinada por Angel Fernández Collado, Alfredo Rodríguez e Isidoro Cañañeda Tordera.
 Primatialis Ecclesiae Toletanae Memoria, 11. Toledo, 2011. 20 x 29 cm, 2 vols, xi, 903 pp. The general definition of Mozarabic chant is the repertoire used by Christians of modern Spain and Portugal living under Muslim rule. Following the reconquest of Toledo in 1085 the Mozarabic rite was gradually replaced by the Roman rite. There were exceptions, one notable example is the remarkable action taken by Cardinal Ximenes de Cisneros (1436-1517) to print in 1500 and 1502—on parchment—a “mozarabic” missal & breviary, followed by a complete repertoire of chants. Although the intention was to revive and restore the Mozarabic tradition this was a tall order: mozarabic chant was largely an oral tradition, and because the mss and notation that were available to Cisneros' editors was at best ambiguous, the Cardinal's musicians had no choice but to invent at times and use elements of Gregorian chant in their “restoration”. This fascinating publication produced by the Spanish Musicalological Society allows us for the first time to see and compare the “restored” texts with some of the ancient manuscripts and to form a better understanding of what exactly Cisneros created. It provides a complete facsimile of the 4 printed music volumes—Cantoral Mozárabe Cisneros I, II, III & IV—comprising 796 pp, as well as relevant pages from genuine Mozarabic mss dating from the 10th to the 14th c. Introduction in Spanish with complete index of chants. 2 vols, wrappers. \$120
<http://www.omifacsimiles.com/brochures/cantmoz.html>
- 7891 [Munich, Bayerische Staatsbibl., clm 2541/2542]
Graduale. München, Bayerische Staatsbibliothek, Clm 2541/2542. Color Microfiche Edition. Introduction to the Gradual of Aldersbach and the Cistercian Plainchant by David Hiley.
 Codices Illuminati Medii Aevi, 61. Munich, 2001. 17 x 25 cm, 30 pp, 10 fiches. A pair of beautiful Cistercian mss from the monastery of Aldersbach in Bavaria. These sources (a single document) are a valuable witness to the musical tradition of the Cistercian order, having been written less than a century from the founding of the order, and show extraordinary efforts to ensure their purity and correctness. (fiches only, commentary available as pdf) \$40
- 8688 [München, Bayerische Staatsbibliothek, Clm 14965b. The Tonary of Frutolf of Michelsberg [ff.34-73v]. Introduction and Index by Rebecca Maloy.]
 Publications of Mediaeval Musical Manuscripts, 32. Ottawa, 2006. 22 x 28 cm, 68, 80 pp. Halftone of the second of two tonaries transmitted in MS 14965b, securely attributed to Frutolf of Michelsberg (d. 1103) based on close textual parallels between it and the “Breviarium de musica”. The tonary, long recognized as one of the most important larger German tonaries, presents a complete list of Mass and Office chants, sequences and processional antiphons. Cloth. \$130
- 7262 [Munich, Universitätsbibl., 2° 156]
Moosburger Graduale. München, Universitätsbibliothek, 2° Cod. ms. 156. Faksimile, mit einer Einleitung und Registern von David Hiley.
 Veröffentlichungen der Gesellschaft für Bayerische Musikgeschichte. Tutzing, 1996. 18 x 25 cm, xxxv, 5 color plates, 528 fác pp. Halftone of an important and representative German ms from the late middle ages (copied c.1355-1360). Transmits the chants of the proper and ordinary according to the southern German tradition, along with numerous sequences, songs and a few organa for two voices. The carefully executed music script-German neumes on four lines—is especially beautiful. Index. Linen. \$405
- 8699 [New York, Pierpont Morgan Library, M.711]
Hainricus Sacramentary (Pierpont Morgan Library, New York, MS. M711).
 Codices Selecti, CX. Graz, 2005. 17.2 x 24.2 cm, 296 pp + commentary. The "Hainricus Sacramentary"—consisting of calendar, gradual-antiphonary, sequentiary & sacramentary—was written and illuminated at the Abbey of Weingarten, a Benedictine house in Württemberg, Germany, ca. 1225-1250. Under Wolf IV and his wife Judith, Weingarten became an imperial abbey. The manuscript was commissioned by Hainricus sacristan, a monk at Weingarten Abbey, who is represented on the cover and in 4 miniatures (it has been suggested that Hainricus may have been also the illuminator, but no documentary evidence has been found). Decoration: 5 full-page miniatures, 2 illuminated text pages, 24 calendar medallions, 35 historiated initials. Music: the gradual-antiphonary and sequentiary parts of the manuscript are noted with non-diastematic neumes; the rite accords with the Hirsau tradition. Limited edition of 280 copies bound in full leather with clamshell box. Please call for special OMI price. <http://www.omifacsimiles.com/brochures/hain.html>
- 4979 [Noyon, Château du Mont-Renaud]
L'antiphonaire du Mont-Renaud, antiphonaire de la messe et de l'office, Xe siècle, collection privée.
 Paléographie Musicale, I/16. Solesmes, 1989. 25 x 33 cm, 36, 133, xxix pp. (Rpt. of Solesmes, 1955-56 edition). \$112

- 9225 [Opus artis novae, polyphonies]
Le codex de Chypre (Torino, Biblioteca Universitaria.J.II.9). Vol. I: Rondeaux et virelais I. Edition par Cécile Beaupain et Germana Schiassi sous la direction de Raphaël Picuzos.
 Opus Artis Novae, Polyphonies et Transcription Diplomatique 1300-1500, 1. Bologna, 2011. 4°, 127 pp. New critical edition using diplomatic transcription principles (original clefs, mensural notation). Wrappers. (In process of continuation, standing orders invited). \$73
- 9322 [Opus artis novae, polyphonies]
Le codex de Chypre (Torino, Biblioteca Universitaria.J.II.9). Vol. II: Ballades I Introductory Texts, Poetic Texts and Critical Notes in French and English.
 Opus Artis Novae, Polyphonies et Transcription Diplomatique 1300-1500, 2. Bologna, 2013. 24 x 32 cm, 232 pp. New critical edition using diplomatic transcription principles (original clefs, mensural notation). Wrappers. (In process of continuation, standing orders invited). \$92
- 9368 [Opus artis novae, polyphonies]
Le codex de Chypre (Torino, Biblioteca Universitaria.J.II.9). Vol. III: Ballades II Introductory Texts, Poetic Texts and Critical Notes in French and English.
 Opus Artis Novae, Polyphonies et Transcription Diplomatique 1300-1500, 3. Bologna, 2014. 24 x 32 cm, 236 pp. New critical edition using diplomatic transcription principles (original clefs, mensural notation). Wrappers. (In process of continuation, standing orders invited). \$97
- 9528 [Opus artis novae, polyphonies]
Le codex de Chypre (Torino, Biblioteca Universitaria.J.II.9). Vol. IV: Ballades III Introductory Texts, Poetic Texts and Critical Notes in French and English.
 Opus Artis Novae, Polyphonies et Transcription Diplomatique 1300-1500, 3. Bologna, 2016. 24 x 32 cm, 224 pp. New critical edition using diplomatic transcription principles (original clefs, mensural notation). Wrappers. (In process of continuation, standing orders invited). \$85
- 9345 [Osnabrück, Diözesanarchiv, Inv. Nr. Ma 101]
Codex Gisle — Gradual of Gisela von Kerssenbrock.
 Lucerne, 2014. 35.5 x 26 cm, 344 pp. Of the approximately 500 mss copied by nuns that survive from medieval Germany, none stands out quite like "Codex Gisle", a Gradual in courtly gothic style with about 1500 Gregorian chants adorned with 53 historiated initials. It gets its name from the Cistercian nun Gisela von Kerssenbrock who, according to the memorial inscription on fol. 1 (in an early 14th c. hand), copied and illuminated it sometime before 1300 for her convent of Marienbrunn in Rulle near Osnabrück. Already known to art connoisseurs through a fine but partial collotype facsimile published in 1926 with the participation of the art historian Martin Wackernagel, the manuscript will now be given its due worth in a complete and exacting fine arts facsimile by Quaternio Verlag of Lucerne. Deluxe edition of 480 copies bound with tooled leather and metal bosses and clasps. <http://www.omifacsimiles.com/brochures/gisle.html>
- 9369 [Oxford, Bodleian Library, canon. lit. 342]
Missale beneventanum notatum ecclesiae cathedralis ragusii. Oxford, Bodleian Library — MS. Canon. Liturg. 342.
 Dubrovnik, 2011. 22 x 30 cm, 173, 256 pp. Beautiful full-color facsimile of a 12th c. notated missal from the Cathedral of Saint Mary in Dubrovnik. Though the MS has been in the possession of the Bodleian Library since 1817—part of the sizable collection acquired from the estate of the Jesuit Matteo Luigi Canonic—scholars realized early on of its connection with the city of Dubrovnik based on the inclusion of prayers in honor of three local otherwise unknown martyrs from Kotor: Peter, Andrew and Lawrence. Another connection with Dubrovnik is the cult of St. Blaise. The missale survives with 122 parchment leaves although it is estimated that about a quarter of its original content has been lost. The texts of the MS were copied in rounded Dalmatian Beneventan script, while the music notation to be sung by the 'scholae cantorum' is written in cursive Beneventan notation of the Dalmatian style (the Italian version has more detailed liquescent neumes). As the missal is the only book of rites which assembles in one place everything necessary to conduct the Mass this source is of great interest for the history of Dubrovnik Cathedral at a time when each Catholic diocese organized its own liturgy by importing, according to local conditions, adapted texts and rubrics of the Roman rite and adding particular features of its own liturgical traditions. Edited by Miho Demovic; with parallel texts in English. Facsimile volume hardbound, commentary in wrappers; slipcase with reproduction of a page of the original. \$185
<http://www.omifacsimiles.com/brochures/bod342.html>
- 7665 *Oxford, Bodleian Library MS. e Mus. 126 (The York Processional). Edited by David Hiley.*
 Publications of Mediaeval Musical Manuscripts, 23. Ottawa, 1998. 23 x 30 cm, xxiv, 168 pp. Halftone of a 14th c. processional from York. Important witness for processional ceremonies and chants for York use. Hardbound. \$215
- 7175 *Oxford, Bodleian Library, Ms. Lat. liturg. b.5. Edited by David Hiley.*
 Publications of Mediaeval Musical Manuscripts, 20. Ottawa, 1995. 28 x 44 cm, xviii, 280 pp. Line-cut of a gradual, in its original 2^o format, containing chants for the proper and ordinary of the mass as sung in the parish church of East Drayton, Nottinghamshire, in the archdiocese of York, in the 15th c. The ms is the only surviving book with music of the chants reflecting York use. Invaluable source for both the study of York liturgical practice and polyphonic repertoires that bear on it. Hardbound. \$320
- 8696 *Oxford, Bodleian Library, MS. Selden Supra 27. Prosaire-Tropaire de Heidenheim. Edited by Dujka Smoje.*
 Publications of Mediaeval Musical Manuscripts, 33. Ottawa, 2006. 22 x 28 cm, 112, 214 pp. Halftone of a small-format codex containing a collection of sequences, proses and tropes, written in the mid-11th c. at the Monastery of Heidenheim in the diocese of Eichstätt. Its physical size and repertoire suggest that it was meant to be used as a private handbook of a cantor. The folios show signs of everyday use and there are later corrections and additions by several hands from the 12th and 13th c. The ms consists two clearly delimited parts: the prosarium (66 sequences and proses, and two additional sequences at the end of the book); and the troparium, with 492 pieces, including five parts of a Missa Graeca. Cloth. \$220
- 1525 [Paris, Bibl. Mazarine, 384]
Le graduel de Saint-Denis. Manuscrit 384 de la Bibliothèque Mazarine de Paris (XIe s.).
 Monumenta Musicae Sacrae, V. Paris, 1981. 25 x 33 cm, xxxiii, 282, 9 pp. Halftone. Important publication that fills a gap by offering a liturgical ms (Mass and Office Antiphony) truly representative of French notation from the Ile-de-France. One of the most beautifully copied monuments of chant. Limited edition. Wrappers. \$163
- 8556 [Paris, Bibl. Mazarine, 384]
Graduel de l'abbaye royale de Saint-Denis, début XIe siècle. Paris, Bibliothèque Mazarine, manuscrit 384. [Par] Claire Maître.
 Manuscrits Notés, 3. [Paris], 2005. 21 x 30 cm, xxii, 395, 109 pp. Halftone reproduction (with ten plates in full color) of a notated gradual and an abbreviated monastic antiphoner without notation (fol. 146-191) from St. Denis, Paris. The table of antiphons has been problematic to scholars due the fact the manuscript comes from the early 11th c., when the liturgy was partially transmitted orally, leading the monks to highly abbreviate the texts. Claire Maître has painstakingly reconstructed this and has provided a detailed codicological description of the manuscript. Wrappers. \$98
<http://www.omifacsimiles.com/brochures/graduel.html>
- 4459 [Paris, Bibl. Nationale, lat. 776]
Il cod. Bibliothèque Nationale de France lat. 776, sec. XI. Graduale di Gaillac.
 Codices Gregoriani, 3. Padua, 2001. 22 x 30 cm, lvi, 310 pp. Deluxe color reproduction of an important 11th-c. gradual with prosulas and tonary, probably from St. Michel-de-Gaillac, near Albi. Notated with Aquitanian neumes. With codicological, musical analytical and liturgical notes by Marie-Noël Colette and Rupert Fischer. Limited edition of 1000 copies. Linen. \$498
<http://www.omifacsimiles.com/brochures/albi.html>
- 8152 [Paris, Bibl. Nationale, lat. 776]
Il cod. Bibliothèque Nationale de France lat. 776, sec. XI. Graduale di Gaillac.
 Codices Gregoriani, 3. Padua, 2001. 22 x 30 cm, 310 pp. Deluxe color reproduction of a famous 11th-c. Gradual from Albi with Aquitanian notation. Special softcover version, with index of pieces but without commentary. \$325
<http://www.omifacsimiles.com/brochures/albi.html>
- 7072 [Paris, Bibl. Nationale, lat. 903]
Le codex 903 de la Bibliothèque Nationale de Paris (XIe siècle). Graduel de Saint-Yrieix.
 Paléographie Musicale, I/13. Solesmes, 1992. 25 x 33 cm, 62, 265 pp. (Rpt. of Tournai, 1925 edition). Halftone in reduced format of a Gradual once in the possession of the Chapter of Saint Martial de Limoges. Introduction into liturgy and history of Aquitanian notation. Hardbound. \$114

- 7930 [Paris, Bibliothèque Nationale, fonds latin 1143. Edited by Vicent Corrigan.] Publications of Mediaeval Musical Manuscripts, 26. Ottawa, 2001. 21 x 28 cm, xxiii, 78 pp. Halftone of a late 13th-c. ms, in a meticulous hand, transmitting the Mass and Office for Corpus Christi. Hardbound. \$109
- 7602 [Paris, Bibl. Nationale, nouv. acq. lat. 1411] *Un antiphonaire cistercien pour le temporal, XIIe siècle. Paris, Bibliothèque Nationale de France, nouvelles acquisitions latines 1411. Introduction, table, index [par] Claire Maitre.* Manuscrits Notés, 1. Poitiers, 1998. 8°, xii, 193, 47 pp. Halftone reproduction (with one plate in full color) of a Cistercian antiphoner from the abbey of St. Marie de Morimondo (founded 1134 in the environs of Milan); the ms is considered one of the oldest and best witnesses of the office chants from the Cistercian tradition. Includes music for the temporale: Sundays, and the feasts for Christ, Christmas, Easter, & Pentecost. With a note on the manuscripts decoration by Patricia Stirnemann. Hardbound. \$58
- 7725 [Paris, Bibl. Nationale, nouv. acq. lat. 1412] *Un antiphonaire cistercien pour le sanctoral, XIIe siècle. Paris, Bibliothèque Nationale de France, nouvelles acquisitions latines 1412. Introduction, table, index [par] Claire Maitre.* Manuscrits Notés, 2. Paris, 1999. 8°, xi, 403, 75 pp. Halftone reproduction (with one plate in full color) of MS 1412 (continuation of MS 1411), with music for the feasts of the saints. Stiff wrappers. \$68
- 8723 [Paris, Bibl. Nationale, nouv. acq. lat. 1871] *Tropaire séquentiaire prosaïre prosulaire de Moissac. Édition, introduction et index par Marie-Noël Colette.* Publications de la Société française de Musicologie, I/27. Paris, 2006. 24 x 32 cm, 116, 360 pp. The Abbey of Moissac is renowned in our time for the splendor of its monstery; since the 11th century it stood out for the quality of its intellectual and musical life which was reflected in its mss. The present "tropaire-prosaïre" is a beautiful sample of this, representing the literary and musical production of its time in the west of France. This work is also one of the first mss that was copied according to a musical notation perfectly legible thanks to a rigorous system of note placement around a reference line. It transmits chants with poetic texts whose beauty seduces not only specialists in literature, history or music, but also singers and the public. The facsimile fills a lacuna since reproductions up to now have mainly addressed the gradual and antiphonary, almost ignoring—for such an important epoch—the prose and trope repertoire. This edition of Paris BN nouv. acq. lat. 1871 in full color, combined with modern indices of texts and melodies, makes it possible to appreciate the relationship between these compositions and the chants to which they were joined in the Middle Ages. Wrappers. \$245 <http://www.omifacsimiles.com/brochures/trop.html>
- 9176 [Parma, Biblioteca Palatina, 1870 (de Rossi 510)] *The Parma Psalter.* London, 1995. 10 x 13.5 cm, 452, commentary pp. Among the nearly 1,650 Hebrew MSS housed in the Biblioteca Palatina in Parma that come down to us from the collection of the Christian Hebraist Giovanni Bernardo De Rossi (1742-1831), is MS 1870, a magnificent Psalter, written and decorated around 1280, possibly in Emilia in northern Italy. The work is one of the earliest and most important of all medieval Hebrew psalters. Its 452 pages contain the psalm texts in a clear, large vocalised Hebrew hand. Each chapter is illuminated and many are exquisitely illustrated with musical instruments or with scenes described in the text—extraordinary for a Hebrew manuscript of the period. Although its exact provenance is unknown it is clear that only a wealthy patron could have commissioned a MS so lavish and tasteful. Early copies of psalters with Abraham ibn Ezra's commentary on Psalms, as is the case here, are rare, and the Parma MS transmits interesting textual variants not found in the other versions. The illustrations in the MS—including numerous depictions of contemporary musical instruments—are particularly valuable for musicologists and art historians. In addition to the psalms one 8-page fascicle, added at a later date, contains the ceremonies for engagements, marriages, circumcisions and funerals, as well as for the end of a Sabbath followed by a Festival, times at which Psalms were especially recited. The rich decorations are characterized by the delicate use of harmonious colours; gold is used liberally but with sensitivity, the illuminator carefully balancing the Psalms and commentary with the images in the margin. Commentary, edited by Jeremy Schonfield, with contributions by Emmanuel Silver, Malachi Beit-Arié & Thérèse Metzger. Limited edition of 550 copies, bound in brown calfskin with gold stamping on the spine. \$2700
- 7626 [Piacenza, Biblioteca Capitolare, 65] *Il libro del Maestro - Piacenza, Biblioteca Capitolare, C.65.* Piacenza, 1997. 34 x 51 cm, 904, 273 pp. Fine color halftone of a rare 12th-c. manuscript from the Cathedral of Piacenza. One of the first "encyclopedias" of Western Europe, with great historic, paleographic, liturgical and artistic significance, touching the history of music, theater, miniature production, medicine, agriculture and the esoteric sciences. The codex consists of a calendar, psalter, divine office, gradual (with tropes-sequentiary), antiphonary, and obituary. With commentary by Brian Möller Jensen and congress proceeding edited by Pierre Racine. Deluxe binding in full leather. (please inquire for special OMI price) <http://www.omifacsimiles.com/brochures/pia65.html>
- 7931 [Prague, Bibl. Strahoviensis, DE. I. 7] *Breviarium notatum strigoniense, saeculi XIII. Edited and Introduced by Janka Szendrei.* Muscialia Danubiana, 17. Budapest, 1998. 20 x 28 cm, 73, 656 pp. Halftone of a 13th-c. notated breviary written in and reflecting an early Esztergom tradition. Introduction in Hung.-Eng. Wrappers. \$65
- 1563 [Rome, Bibl. Casanatense, 1741; C.IV.2] *Troparium sequentiarium Nonantulanum, Cod. Casanat. 1741. Phototipice diplomaticè edidit et studio historico ditavit Joseph Vecchi.* Monumenta Lyrica Italiæ Mediæ Aevi. I/1. Modena, 1955. 25 x 35 cm, 8, 193 pp. Halftone. Wrappers. \$135
- 7068 [Saint Gall, Stiftsbibl., 339] *Le Codex 339 de la Bibliothèque de Saint-Gall (Xe siècle), Antiphonale missarum sancti Gregorii.* Paléographie Musicale, I/1. Solesmes, 1992. 25 x 33 cm, 27, 173 fac, 6 pp. (Rpt. of Solesmes, 1889 edition). Halftone of a complete 10-11th c. Gregorian gradual from the celebrated school of St. Gall. Consists of four parts: calendar, gradual, breviary (supplementing the gradual), & sacramentary. Historical introduction. Wrappers. \$64
- 7075 [Saint Gall, Stiftsbibl., 359] *Cantatorium No.359 de la Bibliothèque de Saint-Gall, IXe siècle.* Paléographie Musicale, II/2. Solesmes, 1988. 26 x 33 cm, 23, 142, 5 pp. (Rpt. of Tournai, 1924 edition). Halftone. Introduction. Wrappers. \$59
- 7074 [Saint Gall, Stiftsbibl., 390-391] *Antiphonaire de Hartker, manuscrits Saint-Gall 390-391. Nouvelle édition par Dom Jacques Froger, moine des Solesmes.* Paléographie Musicale, II/1. Solesmes, 1992. 25 x 31 cm, 87, 458 pp. (Rpt. of Solesmes, 1900/1970 edition). Halftone in reduced format. Copied c.800. With new introduction by Dom Jacques Froger. Wrappers. \$182
- 7312 [Saint Gall, Stiftsbibl., 484 & 381] *Stiftsbibliothek Sankt Gallen Codices 484 & 381, kommentiert und in Faksimile herausgegeben von Wulf Art & Susan Rankin.* Winterthur, 1996. 23 x 30 cm, 3 vols, 329, 320 (facsimiles), 498 pp. Full-color facsimile of two of the oldest collections of tropes and sequences dating from the 10th century. Codex 484 transmits a repertoire of tropes for the Proper and the Ordinary of the Mass, as well as sequences and other chants. Codex 381—written after Codex 484 and by the same scribe—provides a gold mine of information on the range of music composed and performed at the Benedictine Abbey of St. Gall at the beginning of the 10th c. Apart from 72 sequences (this time with texts, and including the whole of Notker's "Liber Mymorum"), it contains an even greater selection of tropes than Codex 484, as well as notated versions of the psalmody for Introit and Commonion chants for the whole liturgical year. Commentary in Ger.-Eng. Inventory. Hardbound, with slipcase. \$628 http://www.omifacsimiles.com/brochures/stgall_484.html
- 2317 [St. Petersburg, O.v.I.6] In Thibaut, Jean-Baptiste, *Monuments de la notation exphonétique et neumatique de l'église latine. Exposé documentaire des manuscrits de Corbie, St. Germain-des-Prés et de Pologne, conservés à la Bibliothèque Impériale de Saint-Pétersbourg.* Hildesheim, 1984. 22 x 30 cm, 122, 94 plates pp. (Rpt. of St. Petersburg, 1912 edition). Halftones from French and Polish chant sources in the Imperial library before 1912. Introduction into the notation and sources. Includes complete facsimile (190 folios) of codex O.v.I.6, a late 12th-c. plenary from the abbey of Prés de Rouen in France. Inventory and tables. Linen. \$104

- 4461 [St. Petersburg, O.v.I.6]
San Pietroburgo, O.v.I.6. Graduale. A cura di Nino Albarosa e Alberto Turco.
 Codices Gregoriani, 4. Padua, nyp. Deluxe color reproduction of a 12th-c. Gradual (plenary Antiphonary) from the Abbey of Prés de Rouen. French neume notation, at times suggesting Metz influence. With codicological, musical analytical and liturgical notes. Limited edition of 1000 copies. Linen.
- 8112 Salamanca, Archivo de la Catedral, Ms.5. Edited by James Boyce, O. Carm.
 Publications of Mediaeval Musical Manuscripts, 27/1. Ottawa, 2002. 25 x 35 cm, vii, 94, 4 pp. Halftone of a pre-Trent Council chant source from Salamanca, an important Diocese following the Christian reconquest of Spain. Hardbound. \$109
- 8175 Salamanca, Archivo de la Catedral, Ms.6. Edited by James Boyce, O. Carm.
 Publications of Mediaeval Musical Manuscripts, 27/2. Ottawa, 2002. 25 x 35 cm, iii, 439, 5 pp. Halftone of a pre-Trent Council chant source from Salamanca, an important Diocese following the Christian reconquest of Spain. Cloth. \$155
- 8196 Salamanca, Archivo de la Catedral, Ms.7. Edited by James Boyce, O. Carm.
 Publications of Mediaeval Musical Manuscripts, 27/3. Ottawa, 2003. 25 x 35 cm, iii, 180, 2 pp. Halftone of a pre-Trent Council chant source from Salamanca, an important Diocese following the Christian reconquest of Spain. Cloth. \$135
- 8197 Salamanca, Archivo de la Catedral, Ms.8. Edited by James Boyce, O. Carm.
 Publications of Mediaeval Musical Manuscripts, 27/4. Ottawa, 2003. 25 x 35 cm, iii, 198, 3 pp. Halftone. (Continuation of above). \$135
- 9323 [Salamanca, Archivo de la Catedral, ms 2631]
Codex Calixtinus de Salamanca.
 Burgos, 2012. 27 x 37 cm, 246 pp + commentary. Students and scholars of the camino are now fortunate to have a second facsimile of Codex Calixtinus, based on the Salamanca copy. Known as Ms. S, and copied around 1325 in Santiago de Compostela, this counts as one of four complete (long) versions of the Jacobus compilation and at the same time one of four that are illustrated. According to M. Alison Stones the meagerness of Jacobus transmissions is a bit baffling—compared to about 200 sources for the Historia Turpini (Book IV), so the facsimile of the Salamanca source is all the more welcome. Telltale aspects of Ms. S show it has a slightly different lineage from Ms. C, and in that way the text and illustrations offer the historian new insights and challenges. Salamanca comes down to us without title page and the initial portrait of Pope Calixtus has been vandalized, however, other than this the manuscript is beautifully executed and adorned with 5 stunning illuminations, 1 of them a whole page. Although Salamanca provides full texts for the chants for the office and mass of St. James, the compiler didn't get around to enter the pitches for the chant around the a single reference line (usually C or F). Limited edition of 898 copies. Artisan binding in full leather with gold decoration on spine, pasted efikette and buckram-leather covered slipcase.
http://www.omifacsimiles.com/brochures/calix_s.html
- 4984 [Santiago de Compostela, Archivo de la Catedral]
Jacobus: Codex Calixtinus de la Catedral de Santiago de Compostela.
 Madrid, 1993. 21 x 29.5 cm, 2 vols, 450, 264 pp. Deluxe full-color facsimile. This MS, compiled around 1160, also known as the Book of St. James, is a jewel in medieval bibliography and one of the richest sources for historians, geographers, musicologists, sociologists, ethnologists, art historians and linguists. Consists of five “books”: I) sermons, texts and homilies for the liturgy of St. James; II) Book of Miracles, a collection of 22 miracles credited to St. James; III) narration of the moving of St. James’ body from Palestine to Compostela; IV) history of Charlemagne and Roland; V) “Liber Peregrinationis” (Guide to the Pilgrim)—the oldest touristic guide of Europe. Musical settings include plainsong and polyphonic conducti, tropes, and organa. Limited edition of 845 copies, bound in full leather with matching slipcase.
<http://www.omifacsimiles.com/brochures/calix.html>
- 692 [Santa Fe, Museum of New Mexico, Ms. Spiess, Lincoln Bunce]
A Mercedarian Antiphonary by Lincoln Spiess. With Notes on Painted Ornaments by E. Boyd.
 Museum of New Mexico Symbol Series, I. Santa Fe, 1965. 47 pp. Facsimile and transcription of a rare ms transmitting the music of the Mercedarian Order, a tradition practically unknown to musicologists. Wrappers. \$20
- 7300 [Sélestat, Bibliothèque Humaniste, ms 22]
Liber Miraculorum Sanctae Fidis (XIe-XIVe siècles) conservé à la Bibliothèque Humaniste de Sélestat.
 Sélestat, 1994. 22 x 33 cm, 249 pp. Beautiful 4-color reproduction of the 11th c. “Book of Miracles of Saint Faith” (fols. 15-104), and other material relating to her as late as the 14th c. (two hymns, a passion, a translation of the reliquary, and the legend on the founding of the priory of Ste. Foy). Contains 98 remarkable historiated initials (in the cloisonné style of south central France) and pieces for the Office of St. Faith in Aquitanian notation and square notation employing 17 staff lines. Issued on the occasion of the ninth centenary of the priory. Hardbound. \$128 <http://www.omifacsimiles.com/brôchures/faith.html>
- 7473 [Sélestat, Bibliothèque Humaniste, ms 22]
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. Halftone of a 11th c. manuscript (sequentiarium 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 Pahlmlöblad.
 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, Béziers, 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 linycopense, tryckt tidegårdsbok från 1493. Utgiven i nytryck av Knut Peters och med register upprättat av Karl Erik Wallin.
 Laurentius Petri Sällskaps 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. Halftone 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
- 4109 [Tübingen, Musikbibl., Wilhelmsstift, various fragments]
Psallite sapienter. 81 Fragmente in der Musikbibliothek des Wilhelmsstiftes in Tübingen, herausgegeben und eingeleitet von Stephan Klöckner.
 Quellen und Schriften, 5.1. Trochtelfingen-Wilsingen, 1991. 4°, c.510 pp. Halftone. 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. Trochtelfingen-Wilsingen, 1995. 4°, 110 pp.* (Codicological descriptions to vol.1). Wrappers. Special sale price \$15, regularly \$40
- 1556 [Turin, Biblioteca Nazionale, J.II.9] *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. Halftone 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 Lusignan, 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. <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. Halftone of one of the oldest extant notated liturgical mss of the Netherlands. Containing both an antiphonary 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. Halftone 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
- 2323 [Vatican, Bibl. Apost., Borg. 425] *Weihnachtsmissale Alexander VI. Borg. lat. 425. Vollständige Wiedergabe der Handschrift im Originalformat.* Stuttgart, 1986. 46 x 33 cm, 138, 100 pp. Impressive full-color facsimile of a festive Christmas Missal copied c.1493-94 (by "Luca") at the beginning of the papacy of Alexander VI. One of the most beautiful mss of the Renaissance, with 136 initials and numerous miniatures, including 2 very large miniatures and generous use of goldleaf. Commentary by Adalbert Roth. Limited numbered edition of 600 copies, handbound in full calf with contemporary tooling and stamped gold emblems; 2 shell-shaped hinges in handworked brass.
- 1554 [Vatican, Bibl. Apost., lat. 10673] *Le codex 10673 de la Bibliothèque Vaticane, fonds latin (XIe siècle) graduel Bénéventain.* Paléographie Musicale, I/14. Bern, 1971. 25 x 33 cm, 480, 117 plates pp. (Rpt. of Tournai, 1931-36 edition). Halftone. Historical introduction and note on textual analysis. \$150
- 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. Halftone 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
- 7872 [Vatican rite, printed liturgical books] *Caeremoniale episcoporum. Editio princeps (1600). Edizione anastatica, introduzione e appendice a cura di Achille Maria Triaca – Manlio Sodì. Con la collaborazione di Armando Cova e Vincenzo Raffa. Presentazione di S. Ecc. Mons. Piero Marini.* Monumenta Liturgica Concilii Tridentini, 4. Città del Vaticano, 2000. 17 x 24 cm, xlii, 307 pp. Line-cut of the first printed ceremonial for Vatican use after the council of Trent revisions. Beautiful engravings depicting the celebrants. Wrappers. \$86
- 8077 [Vatican rite, printed liturgical books] *Graduale de sanctis luxta ritum sacrosanctae romanae ecclesiae. Editio princeps (1614-1615) a cura di Giacomo Baroffio [e] Eun Ju Kim.* Monumenta Studia Instrumenta Liturgica, 11. Città del Vaticano, 2001. 17 x 24 cm, 732 pp. Two-color line-cut of the first printed Roman Graduale for Vatican use after the council of Trent revisions. Continuation of the series "Monumenta Liturgica Concilii Tridentini". Wrappers. \$86
- 8076 [Vatican Graduale rite, printed liturgical books] *Graduale de tempore luxta ritum sacrosanctae romanae ecclesiae. Editio princeps (1614) a cura di Giacomo Baroffio e Manlio Sodì.* Monumenta Studia Instrumenta Liturgica, 10. Città del Vaticano, 2001. 17 x 24 cm, 672 pp. Two-color line-cut of the first printed Roman Graduale for Vatican use after the council of Trent revisions. Continuation of the series "Monumenta Liturgica Concilii Tridentini". Wrappers. \$86
- 9193 [Vatican rite, printed liturgical books] *Martyrologium romanum. Editio princeps (1584). Edizione anastatica, introduzione e appendice.* Monumenta Liturgica Concilii Tridentini, 6. Città del Vaticano, 2004. 17 x 24 cm. Line-cut of the first printed martyrologium for Vatican use after the council of Trent revisions. Wrappers. \$103
- 7759 [Vatican rite, printed liturgical books] *Pontificale Romanum. Editio princeps (1595-1596). Edizione anastatica, introduzione e appendice a cura di Manlio Sodi, Achille Maria Triaca, con la collaborazione di Gabriela Foti.* Monumenta Liturgica Concilii Tridentini, 1. Città del Vaticano, 1997. 17 x 24 cm, xxiv, 711, 19 pp. Line-cut of the first printed Pontificale Romanum for Vatican use after the Council of Trent. Includes more than one hundred fifty beautiful large format illustrations (engravings) showing scenes of the celebrants performing mass. Preface in It. Indices. \$65
- 9192 [Vatican rite, printed liturgical books] *Rituale romanum. Editio princeps (1614). Edizione anastatica, introduzione e appendice.* Monumenta Liturgica Concilii Tridentini, 5. Città del Vaticano, 2004. 17 x 24 cm, lxxvi, 442 pp. Line-cut of the first printed rituale for Vatican use after the council of Trent revisions. Wrappers. \$103
- 1564 Vecchi, Giuseppe. *Uffici drammatici Padovani. [Mss. C55, C56, and Liber Ordinarius della Chiesa Padovanna, Biblioteca Capitolare, Padua].* Biblioteca dell' "Archivium romanicum", I/41. Florence, 1954. 18 x 23 cm, xii, 257, with 73 plates pp. Edition of and introduction to the oldest tropes and dramatic laudi and office pieces from Padua and Cividale, as transmitted in three important processions dating from the 14th c. Edition and texts of 31 monophonic office chants and 22 2-voice polyphonic settings. Complete halftone reproduction of Ms C56. 5 plates of illuminated miniatures from contemporary sources illustrating some of the celebrated feasts, including the Purification, Annunciation, & the Slaughter of the Innocents. Wrappers. \$86

- 4460 *Verdun, Bibliothèque Municipale, 759. Missale. [A cura di Daniel Saulnier].*
Codices Gregoriani, 2. Padua, 1995. 23 x 33 cm, xxxi, 600 pp. Two-color facsimile of a beautiful notated missal (plus kyriale and sequences) from the first half of the 13th c. Written in Metz notation, Ms Verdun 759 serves as an important "translation" of the 10th-c. codex Laon, Bibliothèque Municipale 239 (= PM 10), and, as such, it is an invaluable source for the critical edition of the Graduale Romanum. Introduction & analytical index. Linen. \$345
<http://www.omifacsimiles.com/brochures/verdun.html>
- 7149 *Verdun, Bibliothèque Municipale, 759. Missale. [A cura di Daniel Saulnier].*
Codices Gregoriani, 2. Padua, 1995. 23 x 33 cm, xx, 600 pp. Two-color facsimile of a beautiful notated missal (plus kyriale and sequences) from the first half of the 13th c. Written in Metz notation, Ms Verdun 759 serves as an important "translation" of the 10th-c. codex Laon, Bibliothèque Municipale 239. Softbound version with analytical index but no introduction. \$225
<http://www.omifacsimiles.com/brochures/verdun.html>
- 1531 [Vienna, Österr. Nationalbibl., nova 2700]
Das Antiphonar von St. Peter. Vollständige Faksimile-Ausgabe im Originalformat des Codex Vindobonensis series nova 2700.
Codices Selecti, 21. Graz, 1974. 31 x 43 cm, I: 304, 68; II: 848 pp. Full-color facsimile. Copied c.1150 in Salzburg. 14 full-page and 2 half-page representations with initials in gold; 13 richly decorated calendar scenes, 50 half-page illuminations with dark violet lines on a green and blue background. More than 400 decorated initials. Many folios with musical notation of the St. Gall type. Separate commentary vol. Deluxe edition with heavy coverboards bound with pigskin.
- 8395 [Vilnius, Lithuanian Academy of Sciences, F22-95]
Vilnius, Library of the Lithuanian Academy of Sciences, Department of Manuscripts, F22-95. Edited by Ike de Loos and Victoria Goncharova.
Publications of Mediaeval Musical Manuscripts, 29. Ottawa, 2003. 19 x 26 cm, xiii, 480, 23 pp. Halftone of a processional-hymnal (copied 1556) transmitting the rite of the Devotio Moderna, an influential spiritual movement created in the Low Countries in the 14th c. "Hufnagel"-type notation. Contains both chant and primitive 2-part polyphony. Cloth. \$124
- 7454 [Wales, National Library, ms. 20541 E]
National Library of Wales MS. 20541 E. The Penpont Antiphonal. Introduction and Indices Prepared by Owain Tudor Edwards.
Publications of Mediaeval Musical Manuscripts, 22. Ottawa, 1997. 25 x 41 cm, 122, 623 pp. Sharp halftone of an important antiphonal of Sarum use, prepared for a non-monastic Welsh church in the mid 14th c. Its name, "Penpont Antiphonal" is after the manor of that name in south Wales with which it was connected and where it was kept until its sale at a Sotheby auction in 1960. Hardbound. \$400
- 1544 [Worcester, Cathedral Library, F. 160]
Antiphonaire monastique, XIIIe siècle, codex F. 160 de la Bibliothèque de la Cathédrale de Worcester.
Paléographie Musicale, I/12. Bern, 1971. 25 x 33 cm, 180, 230 pp. (Rpt. of Tournai, 1922 edition). Halftone of one of the most important liturgical documents from England. Shows the full office as it was celebrated c.1300. Wrappers. \$224
- 7173 [Worcester, Cathedral Library, F. 160]
Antiphonaire monastique, XIIIe siècle, codex F. 160 de la Bibliothèque de la Cathédrale de Worcester.
Paléographie Musicale, I/12. Bern, 1971. 25 x 33 cm, 180, 230 pp. (Rpt. of Tournai, 1922 edition). Halftone of one of the most important liturgical documents from England. Shows the full office as it was celebrated c.1300. Wrappers. \$110
- 1943 [Zaragoza, Bibl. de la Universidad, BUZ, 2 Ms. 418]
Antiphonale hispanie vetus (s. X-XI). Biblioteca de la Universidad de Zaragoza.
Zaragoza, 1986. 29 x 38 cm, 62, with 16 pp. Beautiful color halftone in the original 2^o format. Important mozarabic antiphonal from San Juan de la Peña. With paleographical, historical and musical commentaries by Angel Canellas Lopez, Ismael Fernández de la Cuesta, Don M. Randel, and Lóuis Brou. Wrappers. \$35
- 7442 [Zaragoza Cathedral]
Antiphonarium de Sanctis illustrissimi Domini Alfonsi Gregorii Archiep. Caesaraugustani iussu aeditum. Caesarugustae, ex typographia Paschalis Perez MDXCVI.
Zaragoza, 1996. 24 x 31 cm, 75, 454 pp. Line-cut of the P. Perez edition, Zaragoza, 1596. Contains chants for all the feast days of the Saints as edited by the Archbishop of Zaragoza, Alonso Gregori. Musicological notes and indices. Wrappers. \$75
- 7517 [Zaragoza Cathedral]
Antiphonarium de Tempore illustrissimi Domini Alfonsi Gregorii Archiep. Caesaraugustani iussu aeditum. Caesarugustae, ex typographia Paschalis Perez MDXCVI.
Zaragoza, 1996. 24 x 31 cm, 75, 454 pp. Line-cut of the P. Perez edition, Zaragoza, 1596. Contains chants for all the days of the year as edited by the Archbishop of Zaragoza, Alonso Gregori. Musicological notes and indices. Wrappers. \$75
- 2318 [Zürich, Schweizerisches Landesmuseum, LM 26 117]
Die Dokumentationsmappe zur Faksimile-Edition "Das Graduale von St. Katharinental".
Lucerne, 1979. Portfolio of facsimile pages in full color suitable for framing. Introduction into the history, origin and significance of the codex as well as a note on the facsimile edition (now out of print). Folder. \$72
- MODERN EDITIONS**
- 6325 *Antiphonale missarum simplex iuxta ritum sanctae ecclesiae mediolanensis.*
Milan, 2001. 8°, xi, 307 pp. In traditional quadratic notation. Hardbound.
- 6614 *Antiphonale missarum iuxta ritum sanctae ecclesiae mediolanensis.*
Milan, 2005. 8°, xxviii, 656 pp. Edited by Jean Claire and Aberto Turco. In traditional quadratic notation. Hardbound. \$77
- 6751 *Antifonale Ambrosiano. Commune di Milano, Arcidiocesi di Milano. Servizio per la Pastorale liturgica.*
Milan, 2011. 17 x 23 cm, 271 pp, audio CD. Wrappers. \$53
- 5601 Bernhard, M. & C. Bower.
Glossa maior in institutionem musicam Boethii, edd. Michael Bernhard et Calvin Bower.
Veröffentlichungen der Musikhistorischen Kommission, 9. München, 1993. 8°, lxxvi, 358 pp. Wrappers. \$53
- 5677 Bernhard, M. & C. Bower.
Glossa maior in institutionem musicam Boethii, edd. Michael Bernhard et Calvin Bower. Editionsband II.
Veröffentlichungen der Musikhistorischen Kommission, 10. München, 1994. 8°, ix, 302 pp. Wrappers. \$45
- 6900 Bernhard, M. & C. Bower.
Glossa maior in institutionem musicam Boethii, edd. Michael Bernhard et Calvin Bower. Editionsband III.
Veröffentlichungen der Musikhistorischen Kommission, 10. München, 1996. 8°, i, 403 pp. Wrappers. \$53
- 5388 Dreves, Guido Maria.
Ein jahrtausend lateinischer Hymnendichtung. Eine Blütenlese aus den Analecta Hymnica mit literarhistorischen Erläuterungen von Guido Maria Dreves. Nach des Verfassers Ableben revidiert von Clemens Blume.
Bibliotheca Musica Bononiensis, V/10. Bologna, 1969. 8°, 2 vols: 1024 pp. (Rpt. of Leipzig, 1909 edition). Next to Analecta hymnica one of the great anthologies of medieval poetry. Texts by known authors are contained in vol.1, anonymous texts are found in vol.2. Hardbound.

- 5704 Ellsworth, Oliver B.
The Berkeley Manuscript. University of California Music Library, MS 744 (olim Phillipps 4450). A New Critical Text and Translation on Facing Pages, with an Introduction, Annotations, and indices verborum and nominum et rerum by Oliver B. Ellsworth.
 Greek and Latin Music Theory, [2]. Lincoln, 1984. 8°, x, 317 pp. Cloth. \$35
- 5385 Mone, F.J.
Hymni latini medii aevi [Lateinische Hymnen des Mittelalters, aus Handschriften herausgegeben und erklärt von F.J. Mone.
 Bibliotheca Musica Bononiensis, V/5. Bologna, 1969. 8°, 1534 pp. Reprint of the Freiburg im Breisgau, 1853-1855 edition. Along with Analecta Hymnica one of the great anthologies of poetry from the late Middle Ages. Cloth, in 3 volumes.
- 6501 Nocturnale romanum. Antiphonale sacrosanctae romanae ecclesiae pro nocturnis horis herausgegeben von Holger Peter Standhofe.
 Heidelberg, 2000. 15 x 21 cm 1,360 pp. A very useful addition to the Liber Usualis, providing a comprehensive edition of the chants for the evening services. Hardbound. \$172
- 6627 Psallite domino. Canti la messa.
 Lucca, 2/ 2006. 12°, xxviii, 236 pp. Edition by the monks of Solesmes, approved by the Concilio Ecumenico Vaticano II and edited according to the Costituzione Sacrosanctum Concilium and the "Graduale simplex" (1975). In traditional quadratic notation. Hardbound. \$44
- 6684 Schlager, Karlheinz.
Alleluia-Melodien II ab 1100, 411 Melodien der römischen Messe.
Herausgeben von Karlheinz Schlager.
 Monumenta Monodica Mediae Aevi, VIII. Kassel, 1987. 8°, xxxi, 682 pp. Transcription and critical commentary of 410 Alleluia melodies from the Roman Mass of the 10th and 11th c. Part II (from 1100 on). Cloth. \$405
- 6505 [Solesmes]
The Gregorian Missal for Sundays. Notated in Gregorian Chant by the Monks of Solesmes.
 Solesmes, 1990. 8°, 717. Hardbound. \$30
- 6757 Songs in British Sources c.1150-1300. Transcribed and Edited by Helen Deeming.
 Musica Britannica, XCV. London, 2013. 4°, lx, 226 pp. Modern critical edition. Partly as a result of the nature of their manuscript transmission, songs from the period 1150 to 1300 have remained unknown or unnoticed with the exception of Sumer is icumen in and Angelus ad virginem. The rich variety of content in MB95 is therefore an important corrective and addition to our knowledge of the period, and is evidence for a vigorous interest in the cultivation and preservation of song in the 12th and 13th centuries. Not all the songs edited here originated in Britain, but their presence in MSS of British origin suggests that all were at least sung here. Most items are found uniquely in single music sources, or with text-only concordances, and around half are published for the first time. Buckram. \$175
- 9696 Latin Church Music I: Mass Salve intemerata & Antiphons
Contrafactum Se lord and behold
Transcribed and edited by David Skinner.
 Early English Church Music, 64. London, 2022. 30 x 43 cm. 192 pp. First all-Tallis volume since EECM 12 and EECM 13. Focuses on Latin polyphony that is either demonstrably Henrician or can plausibly be dated to before 1547. Contents: Ave dei patris filia; Ave rosa sine spinis; Gaudie gloriosa dei mater; Salve intemerata; Mass Salve intemerata; Se lord and behold. Buckram. \$115
- MONOGRAPHS**
- 6322 Albarosa, Nino & Stefania Vitale.
Gregoriano in Lombardia.
 Con Notazioni, 1. Lucca, 2001. 8°, xvi, 235 pp. Wrappers. \$42
- 6104 Apel, Willi.
Il canto gregoriano. Liturgia, storia, notazione, modalità e tecniche compositive. Con due capitoli dedicati al canto ambrosiano e al canto romano-antico di Roy Jenson e Robert Snow. Edizione tradotta, riveduta e aggiornata da Marco Della Sciucca. Introduzione all'edizione italiana di Giacomo Baroffio.
 Musica Ragionata, 10. Lucca, 1998. 12°, lxvi, 718 pp. Wrappers. \$50
- 6863 Arlt, Wulf.
Die einstimmige Musik des Mittelalters. Mit einer Einleitung von Wulf Arlt und Beiträgen von Solange Corbin, Max Hass und Ewald Jammers.
 Palaeographie der Musik, I,1. Cologne, 1979. 18 x 25 cm, xiv, 114 pp. Introduction to chant notation. Wrappers. \$72
- 5780 Baldovin, John F.
The Urban Character of Christian Worship. The Origins, Development, and Meaning of Stational Liturgy.
 Orientalia Christiana Analecta, 228. Rome, 1987. 8°, 319 pp. Wrappers. \$42
- 5599 Barbera, André.
Music Theory and Its Sources: Antiquity and the Middle Ages.
 Notre Dame, 1990. 8°, 319 pp. Collection of essays by T.J. Mathiesen, A. Barbera, J. Solomon, A. Shiloah, N. Phillips, M. Bernhard, H. Huglo, J. Yudkin, F.A. Gallo, T. Seebass, J. Herlinger, & C.V. Palisca. Cloth. \$55
- 8928 Bouckaert, Bruno.
Cantus 21. Mémoires du chant. Le livre de musique d'Isidore de Séville à Edmond de Coussemaker. Sous la direction de Bruno Bouckaert.
Contributeurs: Florence Albaret, Véronique Denolf, Sandrine Dumont, Nele Gabriëls, Valérie Guéant, Barbara Haggh-Huglo, Thiphaine Hébert, Sofie Taes, Bruno Bouckaert, Johan Eeckeloo, Michel Huglo, Gilbert Huybens, Pierre-Jacques Lamblin, Christian Meyer, Damien Top.
Cantus 21: Patrimoine Musical du Nord de la France. Neerpelt, 2007. 24 x 29 cm, 240pp. From 19 Nov. 2005 to 18 Feb. 2006 four exhibitions, entitled "Cantus21. Patrimoine musical du Nord de la France", were organized in Cambrai (Maison Falleur/Médiathèque municipale), Douai (Bibli. municipale et Musée de la Chartreuse) and Bailleul (Musée Benoît-De-Puydt). This exceptionally beautiful and illustrated publication is the scholarly outcome of this event containing detailed descriptions of, and commentaries on more than 150 manuscripts, prints, treatises and archival documents. 2 sections are dedicated mainly to plainchant sources and liturgical manuscripts, one elaborates on sources of polyphony and music theory from the North of France and a final section is dedicated to Charles Edmond Hénri de Coussemaker (1805-1876), who was a pioneer in listing and studying music sources from the North of France. A lot of attention is paid to his vast private collection (more than 1600 books, prints and mss) and to the large number of pieces which found their way into the collections of the Brussels Royal Library and the Library of the Brussels Royal Conservatory. Wrappers. \$59
<http://www.omifacsimiles.com/brochures/cantus21.html>
- 5675 Cattin, Giulio.
Musica e liturgia a San Marco: Testi e melodie per la liturgia delle ore dal XII al XVII secolo, dal graduale tropato del duecento ai graduali cinquecenteschi.
 Venice, 1990-1992. 8°, 4 vols. 440, 516, 306, 194, 120 pp. Wrappers. \$300
- 5277 Cattin, Giulio.
Un processionale florentino per la Settimana Santa. Studio liturgico-musicale sul ms.21 dell'opera di S. Maria del Fiore.
 Testi Drammatici Medioevali, 4. Bologna, 1975. 8°, 170 pp. Wrappers. \$29
- 3632 Colk Santosuoso, Alma.
Letter Notations in the Middles Ages.
 Musicological Studies, 52. Ottawa, 1989. 8°. Introduction to letter notation with numerous halftone snippets from a large variety of mss. Hardbound. \$91

- 3230 Corbin, Solange.
Die Neumen.
 Palaeographie der Musik, I,3. Cologne, 1977. 18 x 25 cm, 238, 40 pp. Introduction to chant notation with special attention to origin, the oldest notations, neume families, and the characteristics of different regional types. Includes 40 halftones. Wrappers. \$96
- 6250 Garbini, Luigi.
Il perfumo della musica sacra.
 Akademos. Lucca, 1999. 8°, 55 pp. Wrappers. \$10
- 5509 Gérold, Théodore.
Les pères de l'Église et la musique.
 Geneva, 1973. 8°, 246 pp. (Rpt. of Strasbourg, 1931 edition). Wrappers. \$45
- 5600 [Geschichte der Musiktheorie, v.3]
Rezeption des antiken Fachs im Mittelalter. Von Michael Bernhard, Arno Borst, Detlef Illmer, Albrecht Riethmüller, Klaus-Jürgen Sachs.
 Geschichte der Musiktheorie, 3. Darmstadt, 1990. 8°, 338 pp. Linen. \$62
- 6280 [Geschichte der Musiktheorie, v.4]
Die Lehre vom einstimmigen liturgischen Gesang von Michel Huglo, Charles M. Atkinson, Christian Meyer, Kärlheinz Schlager, Nancy Phillips.
 Geschichte der Musiktheorie, 4. Darmstadt, 2000. 8°, xiv, 681 pp. Linen. \$96
- 5054 Gherardi, L.
Il codice Angelica 123 monumento della Chiesa Bolognese nel secolo XI.
 Biblioteca di "Quadrivium", Serie Liturgica, 1. Bologna, 1959. 8°, 114, 32 plates pp. Wrappers. \$30
- 6386 Ghiglione, Natalie & Alberto Turco.
La fioritura di un seme. Atti del convegno internazionale di canto ambrosiano. Milano 13-14 ottobre 1997. A cura di Natale Ghiglione [&] Alberto Turco.
 Thesaurus Cantus et Liturgiae Ambrosiane, 1. Lucca, 2002. 8°, ix, 83 pp. Wrappers.
- 6864 Haas, Max.
Byzantinische und slavische Notationen.
 Palaeographie der Musik, I,2. Cologne, 1973. 18 x 25 cm, 138 pp, 4 plates. Introduction to Byzantine and Slavic chant notation. Wrappers. \$83
- 5778 Hanssens, Jean Michel.
Amalarii episcopi opera liturgia omnia. Edita a Ioanne Michaele Hanssens Presbytero Societatis Iesu. Tomus I: Introductio – Opera minora; Tomus II: Liber officialis; Tomus III: Liber de ordine antiphonarii – Eclogae de ordine Romano – Appendix tomii I et II – Indices.
 Studi et Testi, 138-140. Città del Vaticano, 2/ 1993. 8°, 3 vols, 1454 pp. (Rpt. of Rome, 1948-50 edition). Wrappers. \$104
- 6559 Hermes, Michael.
Das Versicularium des Codex 381 der Stiftsbibliothek. St. Gallen. Verse zu den Introitus- und den Communioantiphonen.
 St. Ottilien, 2000. 8°, 338 pp. Introduction into codex 381 with diplomatic transcription of the verses and comprehensive tables. Hardbound. \$95
- 5616 [Hesbert, Dom]
Corpus antiphonalium officii. I: Manuscripti "cursus romanus"; II: Manuscripti "cursus monasticus"; III: Invitatoria et antiphonae; IV: Responsoria, versus, hymni et varia; V: Fontes earumque prima ordinatio.
 Rerum Ecclesiasticarum Documenta, ser. major, fontes, 7-12. Rome, 1963-1975. 4°, 6 vols, c.1700 pp. Hesbert's monumental Corpus antiphonalium officii (CAO) is an indispensable tool for establishing the liturgical tradition of any manuscript of the Office. Six structured antiphons copied before 1000 AD form the basis of the CAO: Lucca Bibl. Cap. 490; Páris, BN lat. 17436; Albi, BM ms. 44; Antiphonal of Mont-Renaud; St. Gall, Stiftsbibl. cod. 390/391; & Berlin, Staatsbibl. ms. Mus. 40047. Through a careful analysis of their content, representing various degrees in the advancement of Carolingian reform—Hesbert was able to address the three basic principles for the critical edition of any liturgical book: its general organization, the composition of its formulaires, and the textual analysis of each individual piece. 6 vols, wrappers. Ex-library copy, lightly used condition. Rare. \$500
- 5719 [Hucke Festschrift]
De Musica et Cantu. Studien zur Geschichte der Kirchenmusik und der Oper. Helmut Hucke zum 60. Geburtstag. Herausgegeben von Peter Cahn und Ann-Katrin heimer.
 Musikwissenschaftliche Publikationen, 2. Hildesheim, 1993. 8°, 621 pp. Festschrift for Helmut Hucke's 60th birthday. 34 contributions by noted colleagues on church and vocal music. Index of the publications of Hucke. Wrappers. \$75
- 6865 Jammers, Ewald.
Aufzeichnungsweisen der einstimmigen außerliturgischen Musik des Mittelalters.
 Palaeographie der Musik, I,4. Cologne, 1975. 18 x 25 cm, 146 pp, 23 plates. Introduction to the notation of lyric song. Wrappers. \$83
- 1575 Jammers, Ewald.
Tafeln zur Neumenschrift. Mit einer Einführung herausgegeben von Ewald Jammers.
 Tutzing, 1965. 16 x 24 cm, 151, with 43 pp. Halftones from 43 mss illustrating the history of neume notation. Full commentary. Linen. \$45
- 5511 Laloy, Louis.
Aristoxène de Tarente et la musique de l'antiquité.
 Geneva, 1973. 8°, 384 pp. (Rpt. of Paris, 1904 edition). Wrappers. \$76
- 5348 Laloy, Louis.
Aristoxène de Tarente et la musique de l'antiquité.
 Bibliotheca Musica Bononiensis, III/55. Bologna, 1979. 8°, 422 pp. (Rpt. of Paris, 1904 edition). One of the best books on ancient Greek music and the best account of Aristoxenu. Cloth.
- 6399 Leydi, Roberto.
Canti tradizionali e tradizioni liturgiche. Ricerche e studi sulle tradizioni musicali ebraiche e sui loro rapporti con il canto cristiano 1954-1971. A cura di Roberto Leydi con la collaborazione di Giacomo Baroffio.
 Alia Musica, 7. Lucca, 2002. 8°, xlvi, 246 pp. Wrappers. \$32
- 5047 Machabey, A.
De Ptolémée aux Carolingiens.
 Biblioteca di "Quadrivium", Serie Musicologica, 4. Bologna, 1964. 8°, 24 pp. Wrappers. \$14
- 6224 Maître, Claire.
La réforme cistercienne du plain-chant: étude d'un traité théorique [par] Claire Maître.
 Studia et Documenta, 6. Brecht, 1995. 8°, 453 pp. Critical edition and study of Guido d'Eur's Regule de arte musica, considered one of the most important documents for understanding the theoretical foundations of the music of the Cistercian order. Maître describes the milieu in which the treatise was written and provides a thorough account of the two phases of chant reform carried out by the Cistercians during the 12th c. Bilingual edition (Latin/French). Cloth. \$90

- 6000 Malacrida, Gianmaria.
Forme del canto siriaco.
 Quaderni di Musica / Realtà, 39. Lucca, 1997. 8°, 143 pp. Wrappers. \$26
- 5718 Marbach, Carl.
Carmina scripturarum [scilicet antiphonas et responsoria ex sacro scripturae fonte in libros liturgicos sanctae ecclesiae romanae derivata] collegit et edidit Carl Marbach.
 Hildesheim, 2/ 1994. 8°, 740 pp. (Rpt. of Strasburg, 1907 edition). Collection of antiphon, responsory and versicle texts from the Bible that are used in the liturgical books that contain the Roman rite (missal, breviary, antiphonary, pontificale and rituale). The song texts are organized appear in the bible. Invaluable tool for identifying the source of sacred texts, as each text is provided with the chapter and verse in which it appears and fully indexed. Linen. \$173
- 1559 Moderini, Ave.
La notazione neumatica di Nonantola. 2 vols.
 Instituta et Monumenta, II/3. Cremona, 1970. 17 x 25 cm, I: 244 pp; I:tables. Detailed study of Nonantola notation together with 40 halftone plates. Wrappers. \$91
- 6866 *Palaeographie der Musik. Herausgegeben von Wulf Arlt et al.*
 Cologne, 1973-1977. 18 x 25 cm, c.717 pp. Introduction into the notation and sources of medieval music. Wulf Arlt: chant; Max Hass: Byzantine and Slavic chant; Solange Corbin: chant; Ewald Jammers: lyric song). All 4 issues of *Palaeographie der Musik* bound together. Hardbound. \$165
- 4065 Paucker, Günther Michael.
Das Graduale Msc. lit. 6 der Staatsbibliothek Bamberg. Eine Handschriften-Monographie unter besonderer Berücksichtigung des Repertoires und der Notation [von] Günther Michael Paucker.
 Forschungsbeiträge zur Musikwissenschaft, 30. Regensburg, 1986. 8°, 259 pp. Independent commentary volume (in Ger) to above facsimile. Comprehensive study of the manuscript, its notation and repertory. Wrappers. \$44
- 1945 Peñas García, María Concepción.
La música en los evangelarios Españoles.
 Publicaciones de la Sociedad Española de Musicología, C/6. Madrid, 1983. 23 x 32 cm, 229 pp. Survey of 32 evangelariums from the Iberian peninsula, including sources from the major monastic and ecclesiastical centers of Avila, Barcelona, Burgos, El Escorial, Huesca, León, Montserrat, Pamplona, Tarragona, and Toledo. Historical commentary with diplomatic transcriptions. Wrappers. \$38
- 5859 *Rivista Internazionale di Musica Sacra. XVI July 1995/1.*
 Lucca, 1995. 8°, 232 pp. Articles by Pierpaolo Bellini, Ottavio Beretta and Bruno Meini. Wrappers. \$46
- 5869 *Rivista Internazionale di Musica Sacra. XVI - 1995/2.*
 Lucca, 1995. 8°, 267 pp. Articles by Marco di Pasquale, Pierpaolo Bellini and Roberto Pia. Wrappers. \$46
- 5870 *Rivista Internazionale di Musica Sacra. XVII - 1996/1.*
 Lucca, 1996. 8°, 184 pp. Articles by Philippe Bernard, Francesco Bussi, Carlo Ramella, Valentina Ragaini and Ottone Tonetti. Wrappers. \$46
- 6255 *Rivista Internazionale di Musica Sacra. XVII - 1996/2.*
 Lucca, 1996. 8°, 156 pp. Articles by Ottavio Beretta, Marco Rossi, Marco Bordini, Paolo Maurizi, Francescantonio Pollice and Michelangelo Gabbielli. Wrappers. \$46
- 6108 *Rivista Internazionale di Musica Sacra. XVIII - 1997/1-2.*
 Lucca, 1997. 8°, 274 pp. Articles by Alberto Fassone, Marina Vaccarini Gallarani, Carmine Moscariello, Maria Grazia Sità, Carlo Ramella, Inos Biffi and Salvatore Colazzo. Wrappers. \$91
- 6225 *Rivista Internazionale di Musica Sacra. XIX - 1998/1.*
 Lucca, 1998. 8°, 149 pp. Articles by Jean-Paul Montagnier, Edoardo Bellotti, Federica Faitelli, Maurizio Tarrini, Marco Rossi and Carlo Alessandro Landini. Wrappers. \$46
- 6258 *Rivista Internazionale di Musica Sacra. XIX - 1998/2.*
 Lucca, 1998. 8°, 157 pp. Articles by Claudio Bacciagaluppi, Mariateresa Dallaborra, Enrico Raggi, Michelangelo Gabbielli and Umberto Scarpetta. Wrappers. \$46
- 6260 *Rivista Internazionale di Musica Sacra. XX - 1999/1.*
 Lucca, 1999. 8°, 374 pp. Dedicated to Hebrew sacred music. Wrappers. \$46
- 6277 *Rivista Internazionale di Musica Sacra. XX - 1999/2.*
 Lucca, 1999. 8°, 372 pp. Marenzio is the focal point of this issue. Wrappers. \$46
- 6328 *Rivista Internazionale di Musica Sacra. XXI - 2000/1.*
 Lucca, 2000. 8°, 304 pp. Articles by Angelo Mafucci, Daniel S. Katz, Miled Tarabay, Angelo Rusconi, Giacomo Baroffio, Eduardo Bellotti, Eugenio Maria Fagiani, Maria Lucia Inguscio, Paolo Dal Molin and Eun Ju Kim. Wrappers. \$46
- 6329 *Rivista Internazionale di Musica Sacra. XXI - 2000/2.*
 Lucca, 2000. 8°, 372 pp. Wrappers. \$46
- 6330 *Rivista Internazionale di Musica Sacra. XXII - 2001/1.*
 Lucca, 2001. 8°, 367 pp. Articles by Serena Facci, Alessandro Zini, Francesco Cignoni, Angelo Rusconi, Leandra Scappaticci, Vittorio Rizzi, Gianfranco Mischia, Massimiliano Guido and Enrico DeMaria. Wrappers. \$46
- 6331 *Rivista Internazionale di Musica Sacra. XXII - 2001/2.*
 Lucca, 2001. 8°, 311 pp. Articles by Serena Facci, Francesco Cignoni, Patrizia Bertolotti, Brian Möller Jensen, Eun Ju Kim, Leandra Scappaticci, Massimiliano Locanto, Gian Paolo Fagotto, Marco Della Sciucca and Giacomo Baroffio. Wrappers. \$46
- 6515 *Rivista Internazionale di Musica Sacra. XXIII - 2002/1.*
 Lucca, 2002. 8°, 210 pp. Articles by Alessandro Zini, Sandra Martani, Benno Scharf, Angelo Mafucci, Vittorio Rizzi, Michela Niccolai, Eun Ju Kim, Giacomo Baroffio, Kitty Messina and Giovanni Alpigiano. Wrappers. \$46
- 6519 *Rivista Internazionale di Musica Sacra. XXIII - 2002/2.*
 Lucca, 2002. 8°, 193 pp. Articles by Sandra Martani, Giacomo Baroffio, Giovanni Alpigiano, Maria Lucia Inguscio, Rodobaldo Tibaldi, Francesco Bussi, Anna María Novelli and Giovanni Nobile. Wrappers. \$46
- 6520 *Rivista Internazionale di Musica Sacra. XXIV - 2003/1.*
 Lucca, 2003. 8°, 199 pp. Articles by Maria Incoronata Colantuono, Eun Ju Kim, Francesco Cignoni, Paolo Dal Molin (& Andrea Garavaglia & Leandra Scappaticci) and Giacomo Baroffio. Wrappers. \$46
- 6521 *Rivista Internazionale di Musica Sacra. XXIV - 2003/2.*
 Lucca, 2003. 8°, 250 pp. Articles by Alessandro Zini, John Arthur Smith, Massimiliano Locanto, Angelo Mafucci, Marina Toffetti, Giacomo Baroffio, Andrea Sanguineti and Anton Briffa. Wrappers. \$46
- 6528 *Rivista Internazionale di Musica Sacra. XXV - 2004/1.*
 Lucca, 2004. 8°, 333 pp. Articles by Giacomo Baroffio, Stefania Vitale, Francesco Marco Attanasi, Antonella Li Causi and M. Marullo. Wrappers. \$46
- 6591 *Rivista Internazionale di Musica Sacra. XXVI - 2005/1.*
 Lucca, 2005. 8°, 233 pp. Articles by Giacomo Baroffio, Dobszay László, Philippe Bernard, & Gabriele Moroni. Wrappers. \$46

- 2317 Thibaut, Jean-Baptiste.
Monuments de la notation ekphonétique et neumatique de l'église latine. Exposé documentaire des manuscrits de Corbie, St. Germain-des-Prés et de Pologne, conservés à la Bibliothèque Impériale de Saint-Pétersbourg.
 Hildesheim, 1984. 22 x 30 cm, 122, 94 plates pp. (Rpt. of St. Petersburg, 1912 edition). Halftones from French and Polish chant sources in the Imperial library before 1912. Introduction into the notation and sources. Includes complete facsimile (190 folios) of codex O.v.I.6, a late 12th-c. plenary from the abbey of Prés de Rouen in France. Inventory and tables. Linen. \$104
- 6646 Turco, Alberto.
Il canto gregoriano I. Corso fondamentale.
 Istituto di Paleografia Musicale, Roma, Studi e Testi, 4. Rome, 1996. 8°, 290 pp. Wrappers. \$30
- 5977 Turco, Alberto.
Il canto gregoriano II. Toni e modi.
 Istituto di Paleografia Musicale, Roma, Studi e Testi, 4. Rome, 1996. 8°, 328 pp. Wrappers. \$30
- 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. \$74
- 5263 [Uguzzione da Pisa]
Il "De dubio accentu" di Uguzzione da Pisa [a cura di] Giuseppe Cremascoli.
 Magistri Artium, Collana di studi e testi, 1. Bologna, 1969. 8°, 92 pp.
 Comprehensive study of Uguzzione's grammatical doctrine (12th c.), with thorough investigation of the relationship of the surviving mss. Full critical edition of two principal redactions. Wrappers. Special sale price, \$10, regularly \$20
- 5220 Vecchi, Giuseppe (Festschrift)
Contributi e studi di liturgia e musica nella regione padana. Raccolta di studi nel sessantesimo compleanno di G. Vecchi, a cura di Giampaolo Ropa e Vittorio Gibelli.
 Miscellanea Saggi Convegni, 6. Bologna, 1972. 8°, 386 pp. Collection of articles honoring the 60th birthday of Giuseppe Vecchi. Wrappers. \$32
- 5011 Wagner, Peter.
Origine e sviluppo del canto liturgico sino alla fine del medio evo. Versione italiana del Sac. M.R. riveduta dall'autore.
 Corso di Liturgia, 1. Bologna, 1970. 8°, 310 pp. (Rpt. of Siena, 1910 edition). With detailed table of feasts and chants from St. Gall 339. Wrappers. \$44
- 5431 Williams, John & Alison Stones.
The Codex Calixtinus and the Shrine of St. James.
 Jakobus-Studien, 3. Tübingen, 1992. 8°, 262 pp. Proceeding of a colloquium sponsored by the University of Pittsburgh. 16 contributions on language, art historical aspects, music, archeology, and legend. Wrappers. \$68
- 7263 Zapke, Susana.
Das Antiphonar von Sta. Cruz de la Serós, XII. Jahrhundert. [Serós, Archivo del Monasterio].
 Neuried, 1996. 17 x 22 cm, 574, with 78 pp. Dissertation on an Aquitanian antiphonary dating from the last third of the 12th c. The repertory documents the liturgical-musical practice of the cloisters of Santa Cruz de la Serós in Aragón (northern Spain). Includes 78 reproductions in reduced format. Hardbound. \$129