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- ABEL, Carl Friedrich, 1723-1787**
8544 [6 Easy Sonatas, kbd or vdg/ vln/ fl & bc]
Six Easy Sonatas für Viola da Gamba und Basso Continuo oder andere Instrumente, WKO 141-146. Faksimile. Einführung von Leonore und Günter von Zadow. [Sächsische Landesbibl., Dresden].
Heidelberg, 2005. 4°, 2 partbooks, 4, 48 pp. Line-cut of the Amsterdam, 1771 edition. Preface in Ger-Eng. Wrappers. \$46
- 4846 [Sonatas, harpsichord, fl/ vln, vc, op.5]
Six sonates pour le clavecin. Avec l'accompagnement d'un violon, or flute traversière, et d'un violoncelle. Opera V.
Huntingdon, [1992], 26 x 33 cm, 3 parts, 40 pp. Line-cut of the London, c.1764 edition. Wrappers. \$25
- 7020 [Trio sonatas, 2 vln, bc, or fl, vln, bc, op.3]
Six Sonatas for Two Violins, or Flute and Violin and Continuo. Opus 3.
Chamber Music from Georgian England, 1. Huntingdon, c.1984. 4°, 4 partbooks, 45 pp. Line-cut of the London, c.1765 edition. Preface by Clifford Bartlett. Wrappers. \$20
- 8562 [Trio sonatas, vln, vla, bc, op.16]
Six Trios for a Violin, Tenor, & Violoncello, op.XVI. [Library of Congress, Washington DC].
Performers' Facsimiles, 180 New York, [2005]. 4°, 3 partbooks, 39 pp. Line-cut of the London, c.1783 edition. Wrappers. \$33
- ACCADEMICO BIZZARRO CAPRICCIOSO, fl.1620-23**
7658 *Secondo libro de trastulli estivi concertati à due, tre, & quattro voci con il basso continuo del bizzarro Accademico capriccioso. [Österreichische Nationalbibliothek, Vienna].*
Faksimile-Edition Rara, 22. Stuttgart, 1998. 14 x 21 cm, 4 partbooks, 92 pp. Line-cut of the Venice, 1621 edition. Vocal settings with basso continuo, ten a2, six a3 and two a4 plus 2 violins. One piece is by Girolamo Avanzolini and one of the instrumental works is by Massimiliano Fredutii. Wrappers, with portfolio in marbled paper. \$59
- ADSON, John, c.1585-1640**
9094 *Courtly Masquing Ayres, Composed to 5. and 6. Parts, for Violins, Consorts, and Cornets. [Christ Church Library, Oxford University].*
Performers' Facsimiles, 293. New York, [2009]. 18 x 23 cm, 6 partbooks, 88 pp. Line-cut of T. Snodham edition, London, 1621. 20 ayres in partbook format, in mensural notation. Wrappers. \$33
- AGLIONE, Alessandro, fl.1599-1621**
8666 *Giardino di spirituali concertti [à quattro, à due voci, con alcuni motetti à voce sola]. Venezia, G. Visconti 1618. [Universitätsbibl. Krakow].*
Faksimile-Edition Krakau, 3. Stuttgart, 2006. 12 x 26 cm, 5 partbooks, 168 pp. Line-cut of the Venice, 1618 edition. Marvellous collection of sacred concerti: 8 works a4, 3 works a3, 16 works a2 and 12 for solo voice, all with basso continuo. Wrappers, in portfolio with marbled paper boards. \$49
- AGRICOLA, Martin, 1486-1556**
2531 *Musica figuralis deusch (1532). Im Anhang: Musica instrumentalis deusch (1529); Musica choralis deusch (1533); Rudimenta musices (1539). [Bayerische Staatsbibl., Munich & Bibliothek des Alten Gymnasiums, Flenburg].*
Hildesheim, 1985. 10 x 16 cm, 412 pp. Line-cut of 4 of Agricola's most famous treatises written in German. Musica instrumentalis was the second of its type (following Virdung's Musica getuscht, 1511). Rich with woodcut illustrations and examples in Gothic and German lute tablature. Linen. \$89
- AHLE, Johann Rudolf, 1625-1673**
9150 *Neu-gepflanzten thüringischen Lust-Gartens Ander Theil. [In welschen XXX. neue geistliche musikalische Gewaechse mit 1.2.3.4.5.6.7.8.9.10. und mehr Stimmen...]. Mühlhausen, Johann Hüter 1658. [Biblioteka Jagiellońska, Krakow].*
Faksimile-Edition Krakau, [20]. Stuttgart, 2010. 19 x 32 cm, 10 partbooks, c.300 pp. Line-cut of the Mühlhausen, 1658 edition. Wrappers, in slipcase. \$132
- ÅHLSTRÖM, Olof, 1756-1835**
1159 [Sonatas, harpsichord/ piano, violin, no.1]
Sonata No 1 pour le clavecin ou piano forte avec l'accompagnement d'un violon.
Autographus Musicus, 21. Bandhangen, 1981. 23 x 31 cm, i, 12 pp. Line-cut of the composer's edition, Stockholm, 1784. Wrappers. \$20
- AICH, Arnt von, b.?-c.1528 [publisher]**
8331 *Liederbuch des Arndt von Aich Köln 1519. [In diesem Buechlein fynt man LVVV. hübscher Lieder myt Discant, Alt, Bas, und Tenor lustick zu syngen. Auck etlich zu sleiten, schwegezen, und an deren musicalisch Instrumenten artlichen zugebrauchten]. [Universitätsbibliothek, Basel].*
Faksimile-Edition Rara, 4. Stuttgart, 1997. Oblong, 15 x 10 cm, 4 partbooks, 432 pp. Line-cut of the Cologne, 1519 print. Beautiful wood-block printed collection of 80 lieder, a4, appropriate for voices and/or instruments. The tenor partbook contains the complete texts of each lied. Composers include Hofhaimer, Isaac, Renner and Grefinger. Hardbound in decorative paper with matching slipcase. \$95
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7957 [Method, violin]
Ecole du violon. Méthode complète et progressive à l'usage du conservatoire. [Bibliothèque Nationale, Paris].
Méthodes et Traités, II. Courlay, 2001. 4°, 115 pp. Line-cut of the Paris, 1842 edition. Wrappers. \$45
- ALBERT, Heinrich, 1604-1651**
7917 [Arias]
Erster [2.3.4.5.6.7.8] Theil der Arien. [Stadtbibl., Ulm].
Faksimile-Edition Heinrich Albert, 1. Stuttgart, 2001. 20 x 32 cm, 226 pp. Line-cut of the Königsberg, 1652, 1651, 1651, 1651, 1651, 1652, 1648, 1650 editions. 170 songs, sacred and secular, written for weddings, funerals, anniversaries, and the visits of important persons as well as for the private enjoyment of the composer's friends. For voices with instrumental accompaniment. Hardbound with boards in marbled paper. \$95
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Arien erster Theil... Leipzig, Cellarius 1657; Arien ander Theil... Brieg, Tschorn 1657. RISM A 641 und 642. [Universitätsbibl. Tübingen].
Faksimile-Edition Heinrich Albert, 3. Stuttgart, 2002. 20 x 32 cm, 278, 279 pp. Line-cut of the Leipzig, 1657 and Brieg, 1657 editions. For voice with instrumental accompaniment. Hardbound with boards in marbled paper. \$81
- 7919 *Alle Gelegenheitskompositionen. [Niedersächsische Staats- & Universitätsbibl., Göttingen & Bayerische Staatsbibl., Munich].*
Faksimile-Edition Heinrich Albert, 5. Stuttgart, 2001. 20 x 32 cm, 37 pp. Line-cut of the 1644, 1645, 1645, 1649, 1619, 1650, 1651 editions. Contents: Partitura der Musica; Auf den erfreulichen Namens-Tag Herrn Johann Schmeissen; Freude dem Edlen Koyen; Hirten-Liedchen; Hochzeits-Lied; Rechte Heyrats-Kunst; Braut- & Ehren-Tantz. For voice and instrumental accompaniment. Hardbound, with boards in marbled paper. \$30
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Faksimile-Edition Heinrich Albert, 2. Stuttgart, 2001. 20 x 32 cm, 159 pp. Line-cut of the Königsberg, 1648 edition. 144 songs for various functions, notated in score, for voices with instrumental accompaniment. Hardbound, with boards in marbled paper. \$73

- 8964 *Verschiedene Gelegenheitskompositionen. 1. Auff den Nahmens-Tag Herrn Michael Adersbachen.. 2. Klag- und Tros-Lied... Herr Georg von der Gröben 3: Braut-Tantz... Herr Barthel Michell Bräutigam 4: Hochzeit=Lied zu Ehren... Sigismund Scharffen... 5: Der Liebe Lob-Gesang, auff den Hochzeitlichen Ehren-Tag. [Biblioteka Jagiellońska, Krakow].*
Faksimile-Edition Krakau, 10. Stuttgart, 2008. 22 x 33 cm, 2 vols, 56 pp. Line-cut of the Königsberg, 1642-1647 edition. 2 strophic settings a5 and settings for voices, with strings, trombone and bc support. Portfolio, with decorative paper boards. \$45
- ALBERTI, Giuseppe Matteo, 1685-1751**
- 7851 [Sonatas, violin, bc, op.2]
Sonate a violino, e basso. Introduzione di Paolo Da Col.
Bibliotheca Musica Bononiensis, IV/87. Bologna, 2000. Oblong, 29 x 21 cm, 17, 52 pp. Line-cut of the Giuseppe Fabri edition, Bologna, 1721. Set of 12 sonatas written in a highly idiomatic style in which the composer fully exploits the instrument's technical and expressive resources. Introduction in It-Eng. Wrappers.
<http://www.omifacsimiles.com/brochures/alberti.html>
- ALBINONI, Tommaso, 1671-1750**
- 7013 [Concerti, vln, strgs, bc, op.5]
12 concerti a 5, op.5.
Huntingdon, [1990]. 4°, partbooks, c.110 pp. Xerographic reprint of the London, 1709 edition. Scored for vln conc, vln I-II, vla I-II, vc, & bc. Wrappers. \$68
- 7014 [Concerti, vln, strgs, bc, op.7]
12 concerti a 5, op.7.
Huntingdon, [1990]. 4°, partbooks, c.120 pp. Xerographic reprint of the London, 1715 edition. Scored for vln conc, vln I-II, vla, vc, ob I-II, & bc. Wrappers. \$79
- 7015 [Concerti à 5, vln, strgs. 2 ob, bc, op.9]
Concerti à cinque con violini, oboe, violetta, violoncello, e basso continuo. Opera nona.
Huntingdon, [1990]. 4°, 11 partbooks, c.225 pp. Line-cut of the Amsterdam, 1722 edition. Scored for vln solo, vln I-II, vla, vc, ob I-II, & bc. Wrappers. \$95
- 1715 [Sonata, violin, bc]
Sonate B-dur für Violin und Basso Continuo. Faksimile nach dem Autograph der Sächsische Landesbibliothek Dresden. Mit einem Kommentar von Michael Talbot.
Musik der Dresdener Hofkapelle, [7]. Leipzig, 1980. Oblong, 30 x 24 cm, 8, 16 pp. Sharp collotype of the autograph score. Linen. \$45
- 3781 [Sonatas, violin, bc, op.4]
Sonate da chiesa (sonates d'église pour violon et basse continue). Opus IV. Présentation par N. Fromageot.
Collection Dominantes. Courlay, 1990. Oblong, 4°, 14, 26 pp. Line-cut of the Roger edition, Amsterdam, c.1704. Introduction in Fr-Eng-Ger. Wrappers. \$26
- 3782 [Sonatas, violin, bc, op.6]
Trattenimenti armonici per camera (sonates de chambre pour violon et basse continue). Opus VI. Présentation par N. Fromageot. [Bibl. Nationale, Paris].
Collection Dominantes. Courlay, 1990. 4°, 13, 67 pp. Line-cut of the Roger edition, Amsterdam, c.1711. Introduction in Fr-Eng-Ger. Wrappers. \$36
- 4576 [Sonatas, violin, bc, op.6]
Trattenimenti armonici per camera, divisi in dodici sonate a violino, violone e cembalo. Amsterdam, s.d.
Archivum Musicum: Strumentalismo Italiano, 76. Florence, 1993. 23 x 33 cm, ii, 67 pp. Line-cut of the Amsterdam, c.1711 edition. Wrappers, in decorative paper. \$59
- 7012 [Sinfonie e concerti, vln, strgs, bc, op.2]
Sinfonie e concerti a cinque. due violini, alto, tenore, violoncello e basse. Opera seconda.
Huntingdon, [1990]. 4°, 7 partbooks, c.155 pp. Xerographic reprint of the Amsterdam, 1702 edition. Scored for vln conc, vln I-II, vla I-II, vc, & bc. Wrappers. \$69
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Huntingdon, [1992]. 4°, 4 partbooks, 70 pp. Xerographic reprint of the Amsterdam/Roger edition. Wrappers. \$30
- 4857 [Trio sonatas, 2 vln, vc, bc, op.3]
Balletti's in 3 Parts, op.3.
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- 4858 [Trio sonatas, 2 vln, vc, bc, op.8]
Baletti e sonate a tre à due violini, violoncello, e cembalo con le sue fughe tirate à canone. Opera ottava.
Huntingdon, [1992]. 4°, 4 partbooks, 104 pp. Xerographic reprint of the Amsterdam, 1722 edition. Wrappers. \$30
- ALCOCK, John, 1715-1806**
- 8453 *Six Concerto's in Seven Parts, 1750. Four Violins, a Tenor, a Violoncello: & a Thorough Bass for the Harpsicord. [Library of Congress, Washington, DC].*
Alston, 2004. 4°. 7 partbooks, ii, 127 pp. Line-cut of the London, 1750 edition. The 1st, 3rd, 4th and 6th concerto may be played with 2 German flutes and the 2nd and 5th with oboes and bassoons. Preface by Peter Holman. Ring binding. \$64
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- 3189 [Divertissement, guitar, strgs, op.16]
Divertissement per chitarra, violino, viola e violoncello. Offenbach s.d.
Archivum Musicum: L'Arte della Chitarra, 22. Florence, 1989. 24 x 34 cm, iii, 19 pp. Line-cut of the Offenbach, n.d. edition. Introduction in It by Andrea Sebastiani. Wrappers in decorative paper. \$27
- ANFOSSI, Pasquale, 1727-1797**
- 1654 [Il Curioso Indiscreto, vln, vc, selections]
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Early Cello Series, 3. n.p., c.1985. 4°, 4 pp. Line-cut of the c.1777 printed edition. Wrappers. \$12
- ANTONII, Giovanni Battista degli., 1660-aft.1696**
- 1262 [Balletti e correnti, 2 vln, vc, bc, op.4]
Balletti e correnti gighe, e sarabande da camera a violino, e clavicembalo; o violoncello. [Civico Museo Bibliografico Musicale, Bologna].
Bibliotheca Musica Bononiensis, IV/145. Bologna, 1972. 18 x 25 cm, 55 pp. Line-cut of the Bologna, 1688 edition. 12 numbers in score format. Laid paper. Hardbound. Last copy. \$36
- 8826 [Ricercate, violoncello/violin, harpsichord, op.1]
Ricercate sopra il violoncello o clavicembalo (Bologna, 1687) e ricercate per il violino (Riproduzione del ms. conservato nella Bibl. Estense di Modena). Facsimile della stampa e del manoscritto ed edizione della partitura a cura di Marc Vanscheeuwijck.
Bibliotheca Musica Bononiensis, IV/101. Bologna, 2006. 4°, 3 vols, 108, 50, 39 pp. Line-cut of the 1687 edition (violoncello o clavicembalo) and a contemporary ms copy (violin). Degli Antoni's Ricercate has been considered the earliest example of music for solo cello. The newly discovered ms of the work (reproduced in facsimile here) includes a further part for the violin, suggesting the the Ricercate were originally intended for violin and bc. Together with practical edition. Preface in It-Eng. Wrappers, in portfolio. \$86
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- 7025 [Trio sonatas, 2 vln, bc, op.3]
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Chamber Music from Georgian England, 2. Huntingdon, [1990]. 4°. Xerographic reprint of the 18th-c. edition. Flute may substitute for vln I in sonatas nos. 2, 5, 6 & 7. Wrappers. \$25
- ATTAINGNANT, Pierre, c.1494-1552 [publisher]**
- 8332 [Motet & magnificat collections, books 1-13]
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[Universitäts-Bibl., Jena].
Faksimile-Edition Rara, 35. Stuttgart, 2003. Oblong, 21 x 16 cm, 4 partbooks, c.1700 pp. Line-cut of the Paris, 1534 edition. Fantastic motet & magnificat collection for 3 to 8 voices by a wonderful cross section of European masters including Gombert, Verdelot, Richafort, Mouton, De la Fage, Josquin, Certon, Manchicourf, etc. Over 260 works in choirbook format. Hardbound in decorative paper with matching slipcase. \$379
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Archivum Musicum: L'Art de la Flûte Traversière, 65. Florence, 2007. 24 x 34 cm, vi, 31 pp. Line-cut of the Paris, c.1754 edition. Preface in It by Marcello Castellani. Wrappers in decorative paper. \$38
- AUBERT, Jacques, 1689-1753**
- 8842 [Pièces, 2 flutes/violins, bc]
Pièces à deux flûtes traversières ou à deux violons, 1723. 1ère suite.
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 16 pp. Line-cut of the author's and Boivin edition, Paris, 1723. Wrappers. \$10
- 7708 [Sonatas, violin, bc, book 2]
Sonates à violon seul et basse continue. Livre IIe. Paris, 1721; Sonates à violon seul et basse continue. Livre IIe. Nouvelle édition corrigé et augmentée et les basses ajustées à la portée du violoncelle et du basson. Paris. (s.d. = 1737). [Bibl. Nationale, Paris & British Library, London].
La Musique Française Classique de 1650 à 1800, 116. Courlay, 1999. 4°, 2 vols, xxii, 113 pp. Line-cut of the Paris, 1721 & [1737] revised edition. 10 sonatas. Preface in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$54
- AVENARIUS, Philipp, c.1553-c.1610**
- 7118 *Cantiones sacrae quinque vocum, accommodatae ad omnes usus, tam viva voce, quam omnis generis instrumentis cantatu iucundae, iam recens in lucem editae.* [Bayerische Staatsbibliothek, Munich].
Waiblingen, [1994]. Oblong, 20 x 15 cm, 5 partbooks, c.328 pp. Line-cut of the Neuber edition, Nuremberg, 1572. 30 pieces a5 with latin texts, written in mensural notation, for voices or instruments. Hardbound, with matching slipcase. \$109
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- 8242 [Concerti, strgs, bc, op.3]
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12 Concertos in Seven Parts Arranged from Harpsichord Sonatas by Domenico Scarlatti.
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- 8243 [Concerti, after Scarlatti, arr.]
12 Concerto's in Seven Parts for Four Violins, One Alto Viola, a Violoncello, & a Thorough Bass.
Huntingdon, 2000. 4°, c.132 pp. Newly edited score to Concertos 3, 6, 9, 10, 11 & 12. Wrappers. \$60
- 8184 [Concerti, strgs, bc, op.9]
Twelve Concertos. Opera Nona (Long 1766). With an Introduction by Peter Harrison. [British Library].
Alston, 2002. 4°, 5 partbooks, v, c.130 pp. Line-cut of the London, 1766 edition. Ring binding. \$62
- 4847 [Sonatas, keyboard, 2 vln, vc, op.7]
Six Sonatas, for the Harpsichord, with Accompaniments, for Two Violins, & a Violoncello. Opera Settima.
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- 7026 [Trio sonatas, 2 vln, bc, op.1]
Six Sonatas for Two Violins and Continuo, Opus 1.
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- BABELL, William, c.1690-1723**
- 7865 [Concerti, violin & 1-2 flutes, bc, op.3]
Concertos in 7 Parts: The First Four for Violins and One Small Flute and the Two Last for Violins and Two Flutes. The Proper Flute Being Nam'd to Each Concerto. Opera Terza. [Statens Musikbibliotek, Stockholm].
Alston, 2000. 4°, i, 7 partbooks, 86 pp. Line-cut of the London, c.1726 edition. Preface by Peter Holman. Ring binder. \$54
- 7507 [Solos, vln/ob, bc, part 1]
XII Solos for a Violin or Hoboy: with a Bass, figur'd for the Harpsicord, with Proper Graces Adapted to Each Adagio by the Author. Part the First of his Posthumous Works. [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 186. New York, [1997]. 24 x 31 cm, 61 pp. Line-cut of the Walsh edition, London, c.1725. The unaligned ornamental figures in this edition, almost impossible to transcribe, make the facsimile indispensable for performance practice. Wrappers. \$20
- 7834 [Solos, vln/ob, bc, part 1]
XII Solos, For a Violin or Hautboy with a Bass, figur'd for the Harpsicord with proper Graces adapted to each Adagio by the Author. [British Library, London].
Alston, 1996/ 2000. 4°, i, 61 pp. Line-cut of the London, c.1725 edition. Preface by Peter Holman. Ring binder. \$36
- 7351 [Solos, vln/ob/fl, bc, part 2]
XII Solos for a Violin, Hoboy or German Flute with a Bass figur'd for the Harpsicord... Part the Second of his Posthumous Works. [Library of Congress, Washington, DC].
Performers' Facsimiles, 187. New York, [1996]. 24 x 31 cm, 52 pp. Line-cut of the Walsh edition, London, c.1725. The unaligned ornamental figures in this edition, almost impossible to transcribe, make the facsimile indispensable for performance practice. Wrappers. \$20
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XII Solos, For a Violin or Hautboy with a Bass, figur'd for the Harpsicord with proper Graces adapted to each Adagio by the Author. Part the Second of His Posthumous Works. [British Library, London].
Alston, 1996/ 2000. 4°, i, 52 pp. Line-cut of the London, c.1725 edition. Preface by Peter Holman. Ring binder. \$36
- BACH, Carl Philipp Emanuel, 1714-1788**
- 4873 [Sonatas, keyboard, vln, vc, H.525-530; Wq.89]
Six Sonatas for the Harpsichord or Piano Forte [with accompaniments for a Violin and Violoncello].
Huntingdon, [1993]. 4°, 3 partbooks, 64 pp. Xerographic reprint of the Bremner edition, London, 1776. Wrappers. \$24

- 4871 [Sonatas, keyboard, vln, vc, H.522-524; Wq.90]
Clavier-Sonaten mit einer Violine und einem Violoncell zur Begleitung. Erste Sammlung.
Huntingdon, [1993]. 4°, 3 partbooks. 46 pp. Xerographic reprint of the composer's edition, Leipzig, 1776. Wrappers. \$24
- 4872 [Sonatas, keyboard, vln, vc, H.531-534; Wq.91]
Clavier-Sonaten mit einer Violine und einem Violoncell zur Begleitung. Zweyte Sammlung.
Huntingdon, [1993]. 4°, 3 partbooks, 42 pp. Xerographic reprint of the composer's edition, Leipzig, 1777. Wrappers. \$24
- 9697 [Sonatas, keyboard, H.567-572; Wq.143-148]
Trio Sonatas, Wq 143-148. Introduction by Peter Wollny.
Carl Philipp Emanuel Bach, *The Complete Works, II, Supplement*. Los Altos, 2022. 25 x 32 cm, 137 pp. Beautiful half-tone facsimile of the autograph scores and original parts, including C.P.E. Bach's early trios for flute, violin, and basso continuo that were mostly written in Leipzig in 1731 and revised in Berlin in 1747. Wrappers. \$47
- 20 [Trio sonatas, 2 vln, bc; fl, vln, bc, H.579-78/Wq.161/1-2]
Zwey Trio, das erste für zwo Violinen und Bass, das zweyte für 1. Querflöte, 1. Violine und Bass; bey welchen beyden aber die eine von den Oberstimmen auch auf dem Flügel gespielt werden kan [Wq. 161].
Performers' Facsimiles, 9. New York, 1986. 24 x 33 cm, 28 pp. Line-cut of the Nuremberg, 1751 edition, in score format. Contains the piece "Sanguineus et Melancholicus", a musical "argument" between sanguine and melancholy temperaments personified by the two violin parts. The composer provides about 40 stagedirections throughout the piece. Wrappers. \$18
- BACH, Johann Christian, 1735-1782**
- 8294 [Concerti, keyboard, strgs, bc]
6 concerti, op.1.
Huntingdon, n.d. 4°, 4 partbooks. Xerographic reprint of the London, 1763 edition. Scored for 2 vln, vc, kbd. No. 6 has variations on "God Save the King". Wrappers. \$27
- 8295 [Concerti, keyboard, strgs, bc]
6 concerti, op.7.
Huntingdon, n.d. 4°, 4 partbooks. Xerographic reprint of the London, 1770 edition. Scored for 2 vln, vc, kbd. Wrappers. \$38
- 9100 [Quartets, fl/vln, vla, vc, op.8, W B51-56]
Six Quartettos for a German Flute, Violin, Tenor and Violoncello. Opera VIII. [Yale University Library, New Haven].
Performers' Facsimiles, 283. New York, [2009]. 26 x 33 cm, 4 parts, 54 pp. Line-cut of the London, c.1775 edition. Wrappers. \$35
- 8309 [Quartets, winds/strings, op.19, W B61-64]
Four Quartettos, Two for Two Flutes, a Tenor and Violoncello, One for Two Flutes a Violin and Violoncello, and One for a Flute, Hoboy, or Two Flutes, a Tenor, Violoncello. Opera XIX.
Huntingdon, n.d. 4°. 4 partbooks, 45 pp. Xerographic reprint of the London, 1784 edition. Nos. 1-2 for 2 fl, vla, vc; no.3 for 2 fl, vln, vc; no.4 for f/ob, fl, vla, vc. Wrappers. \$24
- 8310 [Quartets, fl, vln, vla, vc; 2 vln, vla, vc]
Six Quartettos for a German Flute, Violin, Tenor and Bass, or Two Violins, a Tenor and Bass.
Huntingdon, n.d. 4°. 4 partbooks, 54 pp. Xerographic reprint of the London, 1776 edition. Works by J.C. Bach, Abel & Giardini. Wrappers. \$24
- 4896 [Sonatas, keyboard, vln/fl, op.10, W B2-6a]
Six Sonatas for Harpsichord or Pianoforte & Violin. Op.X.
Biblioteca Classica, 3. Rotterdam, 1984. 4°, 38 pp. Line-cut of the London, 1773 edition. Plastic ring binding. \$25
- 23 [Sonatas, keyboard, vln/fl, op.16, W B10-15a]
Six Sonatas for the Harpsichord or Pianoforte with an Accompaniment for the Violin or German Flute. Opera XVI.
Wilhelmshaven, n.d. Oblong, 30 x 21 cm, 39 pp. Line-cut of the London, 1779 edition. Wrappers. \$26
- BACH, Johann Christoph Friedrich, 1732-1795**
- 9036 [Sonata, flute/violin, bc]
Sonata per il flauto, violino, e basso.
Collection FacsiMusic. Courlay, 2008. 21 x 30 cm, 28 pp. Line-cut of the Hamburg, 1770 edition (extracted from Musikalisches Vielerley). Wrappers. \$15
- BACH, Johann Michael, 1745-1820**
- 8296 [Concerti, keyboard, strgs, bc]
6 concerts pour le clavecin.
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1767 edition. Scored for kbd, 2 vln, vla, vc (lacking ad lib horn parts). Wrappers. \$42
- BACH, Johann Sebastian, 1685-1750**
- 8629 [Sacred aria, soprano, strings, bc, BWV 1127]
"Alles mit Gott und nichts ohn' ihn" BWV 1127. Einleitung von Michael Maul. Geleitwort von Christoph Wolff. [Herzogin Anna Amalia Bibliothek, Weimar].
Documenta Musicologica, II/33 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge). Kassel, 2005. 4°, 8, 15 pp + audio CD. Color half-tone facsimile of the autograph manuscript rediscovered in May 2005 in Weimar. The aria, consisting of 12 verses, was composed in 1713 to celebrate the 53rd birthday of Duke Wilhelm Ernst of Saxe-Weimar. Together with CD containing the world premiere recording with soprano Elin Manahan Thomas and the English Baroque Soloists conducted by Sir John Eliot Gardiner. Afterword in Ger-Eng. Decorative marbled paper coverboards with pasted title etiquette and red linen spine. \$70 http://www.omifacsimiles.com/brochures/bach_alles.html
- 8612 [Sacred aria, soprano, strings, bc, BWV 1127]
"Alles mit Gott und nichts ohn' ihn" BWV 1127. Aria for Soprano, Two Violins, Viola and Continuo, BWV 1127. First Edition Edited by Michael Maul.
Kassel, 2005. 4°, viii, 4, i pp. Half-tone facsimile, (B/W) of the autograph manuscript rediscovered in May 2005 in Weimar. The aria, consisting of 12 verses, was composed in 1713 to celebrate the 53rd birthday of Duke Wilhelm Ernst of Saxe-Weimar. Together with new performing edition. Wrappers. \$23
- 9030 [Art of Fugue, BWV 1080]
Die Kunst der Fuge / L'arte della fuga BWV 1080. Studio introduttivo a cura di Sergio Vartolo.
Archivum Musicum: Monumenta Musicae Revocata, 37. Florence, 2008. 24 x 34 cm, 4 vols, 99, 40, 72, 20 pp. Line-cut of the autograph score and the beautifully engraved first edition issued 1751/1752. Introduction in It by Sergio Vartolo, with abstract in English. Wrappers, with portfolio in cloth and decorative paper. \$155 http://www.omifacsimiles.com/brochures/bach_art2.html
- 8986 [Brandenburg Concerti, BWV 1046-1051]
Brandenburgische Konzerte. Faksimile des Autographen. Faksimileausgabe nach dem Autograph Staatsbibliothek zu Berlin - Preussische Kulturbesitz, Musikabteilung, Am.B.78.
Leipzig, 4/ 1996. Oblong, 33 x 26 cm, 170 pp. Half-tone monochrome of the dedication autograph score—dated 24 March 1721—for Christian Ludwig, Margrave of Brandenburg. Bach's elegantly penned title "Concerts avec plusieurs instruments" (concertos with several instruments) is a somewhat modest description of the concertos to follow, in that many different combinations of instruments and sonorities are exploited, perhaps deliberately to get the Margrave's attention and approval, not unlike the way Mozart used his Gran Partita to introduce himself to the Viennese public. Sadly the autograph score was left unused in the Margrave's library until his death in 1734, the reason being (it is believed) that he lacked the musicians to perform the concertos. One of the great gems of Western music, this facsimile is a perfect gift for any wind or string player, harpsichordist, conductor or music lover. "Sonder-Ausgabe" issued on the occasion of the 200th anniversary C-F. Peters for Bach-Jahr 2000. Bound in green buckram with gold lettering. \$285 http://www.omifacsimiles.com/brochures/bach_brand.html
- 9665 [Concerti, harpsichord, strgs, BWV 1052, -53, -54, -55, -56, -57, -58, -59]
Concerti a Cembalo obligato BWV 1052-1059. Autograph Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Commentary by / Kommentar von Christoph Wolff, Marina Rebmann.
Documenta Musicologica, II/57. Kassel, 2021. 24 x 40 cm, viii, 106, 28 pp. Deluxe 4-color facsimile of the autograph (collective) score mus. ms. aut. Bach P. 234. Johann Sebastian Bach composed not only for the nobility and the church, but also for bourgeois musical culture. Among these works are the harpsichord concertos, "music for a Leipzig 'coffee house'". They are noted in a 1738 manuscript that is a unique and probably the most important document for the instrumental repertoire of the Leipzig "Collegium Musicum". The concerto movements are arranged in such a way that the harpsichord is given a solo part that exploits the instrument's "clavieristic" possibilities to the full. These works thus fix a decisive moment in the early history of the piano concerto genre which received significant impulses from Bach and his circle of students. Hardbound, with leather spine and decorative paper boards. 10% discount for early subscribers. \$345 http://www.omifacsimiles.com/brochures/bach_concerti1052.html

- 3922 [Concerto, 2 violins, strg orch, bc, BWV 1043]
Concerto à 6. Concerto in D Minor for Two Violins, Strings and Continuo BWV 1043. Facsimile Edition of the Original Performing Parts with an Introduction by Christoph Wolff. Published in Honor of Isaac Stern on the Occasion of His Seventieth Birthday on July 21, 1990. [Bibl. Jagiellońska, Krakow].
New York, 1990. 28 x 41 cm, 3 parts: xiv, 15 pp. Beautiful 2-color halftone of the autograph "solo" parts (vln I, vln II & cembalo), Mus. ms. Bach St 148, formerly in the possession of the Preußische Staatsbibliothek in Berlin (the "tutti" non-autograph parts of the concerto are not reproduced in this edition). The continuo part is in the hand of C.P.E. Bach and an unknown Leipzig copyist. Reveals a number of instructive details including clearly marked cues for the solo and tutti sections, and interesting dynamic and articulation markings. Portfolio in heavy textured paper, with pocket for music. Edition of 1100 copies printed by Stinehour Press in Vermont. (special sale price, formerly \$85). \$30
http://www.omifacsimiles.com/brochures/bach_conc.html
- 9321 [Musical Offering, BWV 1079]
Musikalisches Opfer / Musical Offering (Musical Sacrifice). BWV 1079. Score Based on Bach's First Edition of 1747 with Inserted Facsimile. Edited by Hans-Eberhard Dentler with a Note by Alberto Basso.
Musica Humana, Faszikel 1. Mainz, 2012. 25 x 33 cm, 53, 113, 38 pp. Modern edition in score format with facsimile supplement reproducing the 1747 edition of the instrumental parts. "Regis iussu cantio et reliqua canonica arte resoluta" is Bach's famous collection of canons and fugues based on a musical theme given to him by Frederick the Great, to whom they are dedicated. The work has its roots in a meeting on May 7, 1747 at the King's residence in Potsdam, where Carl Philipp Emanuel was employed as a court musician. The work comprises 2 ricercars, one a6 and one a3, 10 canons, and a "sonata sopr'li soggetto Reale", a trio sonata in 4 movements featuring the flute, one of the instruments Frederick played. Introduction and critical notes in Ger-Eng-Fr. Handsome binding in red linen with gold title. \$119 http://www.omifacsimiles.com/brochures/bach_mo.html
- 9437 [Sonatas & partitas, violin, BWV 1001-1006]
Sei solo a violino senza basso accompagnato. Libri primo, BWV 1001-1006. Faksimile-Druck des Autographs. [Staatsbibl. Preußischer Kulturbesitz, Berlin, mus. ms. aut. Bach P. 967].
Kassel, 4/ 1977. 21 x 33 cm, 44, iv pp. Monochrome collotype. Afterword in Ger by Wilhelm Martin Luther. Handsome coverboards in decorative paper with pasted title etikette. \$125
- 2015 [Sonatas & partitas, violin, BWV 1001-1006]
Sei solo a violino senza basso accompagnato. [Staatsbibliothek Preußischer Kulturbesitz, Berlin, mus. ms. Bach P. 967].
Archivum Musicum: Monumenta Musicae Revocata, 2. Florence, 1985. 25 x 33 cm, ii, 41 pp. Line-cut. Preface in It-Eng by Paolo Paolini. Wrappers. \$47
- 85 [Sonatas & partitas, violin, BWV 1001-1006]
Sonaten und Partiten für Violine allein. Wiedergabe der Handschrift. Mit einem Nachwort herausgegeben von Günter Hausswald. Geleitwort von Yehudi Menuhin.
Frankfurt, 1984. 12 x 19 cm, 8, 44 facs, 15 pp. Superb color reproduction in reduced format of the autograph. Wrappers, in decorative paper (used copy) \$28
- 8624 [Sonatas & partitas, violin, BWV 1001-1006]
Sei solo a violino senza basso accompagnato, BWV 1001-1006. Faksimile nach der autographen Handschrift in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Mit einem Geleitwort von Julia Fischer herausgegeben und mit einer Einführung von Sven Hiemke. [Signatur ms. aut. Bach P. 967].
Meisterwerke der Musik im Faksimile, 8. Laaber, 2/ 2015. 21 x 33 cm, 19, 48 pp. New full-color facsimile, in the original format, of the autograph score prepared in 1720. One of the most beautiful and meticulous of all of Bach's manuscripts, "Sei solo à violino senza basso accompagnato" are a delight for the scholar and performer alike. Bach clearly has taken performance from the autograph into consideration—by using comparatively large note heads, detailed articulation and phrasing marks, "custodes" that sit nearly throughout the manuscript at the end of each staff and anticipate the pitch at the beginning of the following staff, and by diligently planning the page layout with only few page turns, which are accompanied with the instruction "volti subito" (turn immediately). Bibliophile edition with commentary in Ger-Eng. Hardbound with blue paper boards and faux title etikett. \$116 http://www.omifacsimiles.com/brochures/bach_6vs.html
- 8069 [Sonata, violin, bc, BWV 1021; Prelude, keyb, BWV 848/1]
Sonate G-Dur für Violin und Basso continuo (BWV 1021) und Präludium Cis-Dur (BWV 848/1). Mit einer Einführung von Hans-Joachim Schulze.
Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 1 Leipzig, [2001]. 22 x 35 cm, xii, 16 pp. Beautiful full-color halftone of two separate autographs, each from 1732, the sonata in the hand of Anna Magdalena Bach, the prelude (C-sharp major, WTC I) in the hand of Carl Philipp Emanuel Bach. More recent research shows that the sonata is actually a collective effort, with Anna Magdalena copying the main music text, and Johann Sebastian Bach adding the movement headings, key signatures and (in an extremely careful way) figures to the basso continuo. The mss were produced on behalf of the Bach student Heinrich Abraham von Boineburg and eventually ended up in the possession of Manfred Gorke; they were opened to the public for the first time in 1935. Introduction in Ger-Eng. Limited edition of 1100 copies. Distinctive portfolio with green paper boards, black linen spine, and hinged flaps. \$69
http://www.omifacsimiles.com/brochures/bach_vs.html
- 9084 [Sonatas & partitas, violin, BWV 1001-1006]
Sonatas & Partitas for Solo Violin BWV 1001-1006. A New Bach Series. Transcribed for Guitar by Walter Dešpalj. Fingering by István Römer.
Heidelberg, 2005. 4°, 123, 21 pp. Line-cut in reduced format (2 up per page) of the autograph ms, together with complete transcription for guitar. Wrappers. \$40
- 9278 Wollny, Peter.
Generalbass- und Satzlehre, Kontrapunktstudien, Skizzen und Entwürfe. Herausgegeben von Peter Wollny. Anhang: Aria "Alles mit Gott und nichts ohn' ihn" BWV 1127. Herausgegeben von Michael Maul.
Neue Ausgabe Sämtlicher Werke, Supplement. Kassel, 2011. 22 x 30 cm, 250 pp (incl. 77 facsimiles). Comprehensive study of Bach's basso continuo practice, documented with full-color reproductions from autograph manuscripts and sketches. Consists of teaching documents in figured bass and counterpoint, and sketches & fragments found in autograph full scores, all accompanied by modern transcriptions. Linen. \$495
http://www.omifacsimiles.com/brochures/bach_bc.html
- BAILLOT, Pierre-Marie-François, 1771-1842**
- 7954 [Method, violin, 1834]
L'art du violon. Nouvelle méthode. [Bibliothèque Nationale, Paris].
Méthodes et Traités, II. Courlay, 2001. 4°, iv, 277 pp. Line-cut of the Paris, 1834 edition. Wrappers. \$100
- BANCHIERI, Adriano, 1568-1634**
- 7494 *Il zabaione musicale [inventioine boscareccia et primo libro di madrigali a cinque voci]. [Staats- & Stadtbibliothek, Augsburg].*
Faksimile-Edition Augsburg, 1. Stuttgart, 1997. 15 x 20 cm, 3 partbooks, c.128 pp. Line-cut of the Simon Tini & Filippo Lomazzo edition, Milan, 1604. 17 settings a5, for voices with or without instruments, based on the pastoral stories of Greek mythology. Wrappers, with handsome portfolio in marbled paper. \$76
- BARBELLA, Emanuele, 1718-1777**
- 4747 [Duets, violins/ mandolines, bc ad lib.]
Six Duettos for 2 Violins or 2 Mandolines with an optional Bass. A Facsimile of the Original Printing with Notes by Neil Gladd. [Library of Congress, Washington, D.C.].
Arlington, 1983. 22 x 29 cm, 3 parts: ii, 34 pp. Line-cut of the Paris, late 18th-c. edition. Wrappers. \$20
- BARBELLA, Emanuelle, 1718-1777**
- 4421 [Duets, violins]
Six Duets for Two Violins. Composed in an Easy Stile for the Use of the Duke of Parma.
Performers' Facsimiles, 79. New York, [1992]. 24 x 32 cm, 2 parts: 26 pp. Line-cut of the Robert Bremner edition, London, c.1770. Wrappers. \$23
- BARSANTI, Francesco, c.1690-1775**
- 2139 [Sonatas, flute/oboe/violin, bc, op.2]
VI sonate per la traversiera, o german flute, con basso per violone o cembalo, opera seconda.
Archivum Musicum: Flauto Traversiere, 4. Florence, 1985. 22 x 31 cm, v, 33 pp. Line-cut of the London, 1728 edition. Introduction in It by Marcello Castellani. Wrappers, in decorative paper. \$39
- 4287 [Sonatas, recorder/ violin, bc, op.1]
Sonate a flauto, o violino solo, con basso per violone, o cembalo. Londra 1724.
Archivum Musicum: Strumentalismo Italiano, 75. Florence, 1993. 23 x 33 cm, ii, 36 pp. Line-cut of the London, 1724 edition. Introduction in It by Marcello Castellani. Wrappers, in decorative paper. \$31

- 4500 [Sonatas, recorder/violin, bc, op.1]
Sonate a flauto, o violino solo con basso, per violone o cembalo. Introduction: P. Holman. [Royal Conservatory of Music, Brussels, Wq 12116].
Facsimile Series, IV/10. Peer, 1993. 4°. 36 pp. Line-cut of the London, 1724 edition. Wrappers. \$21
- BARTHELEMON, Mary Young, c.1749-1799**
- 7352 *Six Sonatas of the Harpsichord or Piano Forte. With an Accompaniment for the Violin. [Library of Congress, Washington, D.C.].*
Performers' Facsimiles, 154. New York, [1997]. 25 x 31 cm, 26 pp. Line-cut of the author's edition, London, c.1785. Wrappers. \$18
- BARTÓK, Béla, 1881-1945**
- 4417 [Concerto, viola, orch, draft]
Concerto for Viola and Orchestra. Facsimile of the Autograph Draft, with an Introduction by Laszlo Somfai. Preface by Peter Bartók. New Fair Copy of the Autograph by Nelson Dellamaggiore.
Homosassa, 1995. 28 x 40 cm, 16 facs, 80 pp. Full-color facsimile of the composing (short) score written in 1944 in New York (and Saranac Lake), which, along with the Third Piano Concerto, is the composer's last work. The concerto, a commission of the violist William Primrose, although "complete", was not scored by Bartók (the composer referred to its orchestration as "mechanical work"), and surely many details and modifications would have occurred when he transferred the composition onto the final score paper. That task was later completed by Tibor Serly. With this facsimile we can finally answer the question, how much is Bartók, and what details come from Serly. With preface by Peter Bartók and commentary provided in Eng-Hung-Ger-Jap-Sp. Hardbound in black, with gold lettering. Special OMI price (reg. \$100).
http://www.omifacsimiles.com/brochures/bartok_vc.html
- 7854 [Music for Strings, Percussion & Celeste. Sz.106]
Musik für Saiteninstrumente, Schlagzeug und Celesta. Faksimile des Partituraautographs und der Skizzen. Herausgegeben von Felix Meyer.
Eine Publikation der Paul Sacher Stiftung. Basel, 2000. 30 x 40 cm, 176 pp (103 facs). Beautiful color halftone of the autograph score of one of the towering masterpieces of 20th-century music. Originally commissioned by Paul Sacher in 1936 for the tenth-anniversary of the Basel Chamber Orchestra, the work was supposed to be "for strings alone" and "not too difficult technically". Bartók, vacationing at the time in Braunwald, Switzerland eagerly accepted the task. The manuscript is an unusual draft and faircopy in a single document. This stunning bibliophile edition consists of an introduction by Felix Meyer accompanied by numerous reproductions of period documents and photographs, and a full facsimile of the score—including 31 "discarded" pages provided as a supplement. It was published as a tribute to the memory of Paul Sacher and a celebration of sorts for the transfer (on loan) of the original manuscript from Peter Bartók to the Sacher Foundation Library. Introduction in Ger-Eng. Handsome binding in red linen, with matching slipcase. \$254
http://www.omifacsimiles.com/brochures/bartok_mspc.html
- 9396 [Sonata, violin, Sz.117]
Sonate für Violine solo Sz 117 / BB 124). Faksimile nach dem Autograph aus der Paul Sacher Stiftung, Basel. Herausgegeben und kommentiert von Stefan Drees.
Meisterwerke der Musik im Faksimile, 26. Laaber, 2017. 28 x 32 cm, xxi, 18 pp. Full-color facsimile of the autograph fair copy along with 15 pp of sketch material. The sonata was commissioned by Yehudi Menuhin in Nov. 1943 and premiered by him in Carnegie Hall Nov. 26, 1944. A wonderful late Bartók virtuosic piece full of Hungarian qualities, biting rhythms, with subtle reference to Bach's Sei solo a violino senza basso accompagnato BWV 1001-1006, by his use of movement titles "Tempo di ciaccona" and "Fuga". Like Bach's Sei solo autograph, it has a clearly-copied text that allows the performer to play directly from it. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$164
http://www.omifacsimiles.com/brochures/bartok_vs.html
- BARTOLINI, Orindio, 1589-1640**
- 9532 *Messe concertate [a 5. 8. & 9. voci, & motteti à 1. 2. 3. & 8. col basso continuo per l'organo]. Venedig, Bartholomeo Magni, 1634. [Stift Kremsmünster].*
Facsimile-Edition Kremsmünster, 35. Stuttgart, 2015. 17 x 25 cm, 10 partbooks, 308 pp. Line-cut of the Venice, 1621 partbook edition. Contents: Missa Stabat Mater dolorosa; Missa Susanna; Missa Diligam te Domine; Missa Sine Nomine. Wrappers, with portfolio covered in marbled paper. \$79
- BASELLI, Constantino, fl.1600-1640**
- 8689 *Il primo libro de sacri concerti [a una, a due, a tre & quatro voci con il basso continuo per l'organo]. Venetia, Ricciardo Amadino 1614. [Biblioteka Jagiellońska, Krakow].*
Facsimile-Edition Krakau, 4. Stuttgart, 2006. 12 x 26 cm, 5 partbooks, 160 pp. Line-cut of the Venice, 1614 edition. Rich collection of sacred concerti for all sorts of vocal combinations: 8 works a4, 3 works a3, 9 works a2 and 4 for solo voice, all with basso continuo and many calling for trombone or chitarone accompaniment. Wrappers, in portfolio with marbled paper boards. \$59
- BASSANI, Giovanni Battista, 17th c.**
- 7027 [Trio sonatas, 2 vln, bc, op.5]
XII sonate da chiesa à tre, due violini, e basso e basso continuo. Opera quinta.
Huntingdon, [1990]. 4°. 4 partbooks, 96 pp. Xerographic reprint of the Amsterdam, c.1710 edition. Wrappers. \$24
- BASSANO, Giovanni, c.1550-d.?**
- 7355 *Ricercate, passaggi et cadentie per potersi essercitar nel diminuir terminatamente con ogni sorte d'istrumento: & anco diverti passaggi per la semplice voce. [Civico Museo Bibliografico Musicale, Bologna].*
Münster, c.1995. 4°, i, 23 pp. Line-cut of the Venice, 1585 edition. Bassano, a cornetto player who was a member of the ensemble at St. Mark's in Venice, wrote two important treatises. This is the first one, which includes examples of quasi-improvised pieces for solo instrument. Ring binder. \$26
- BASTON, John, fl.1711-1733**
- 7430 [Concerti, recorders/violins]
Six Concertos (1729) in Six Parts for Violins and Flutes, viz. a Fifth, Sixth and Consort Flute. The Proper Flute Being Nam'd to Each Concerto. Presentation par Susi Möhlmeier & Frédérique Thouvenot. [British Library, London].
Collection Dominantes. Courlay, 1997. 4°. 18, 6 partbooks, 61 pp. Line-cut of the Walsh edition, London, 1729. Concertos I & III are for alto recorder in F, concertos II, IV and V for soprano recorder in D, concerto VI for a C recorder. Introduction in Fr-Eng-Ger. Wrappers. \$37
- BÂTON, Charles, b.?-1758**
- 8214 [Suites, 2 viols/musettes/flutes/recorder/oboes; Suites, treble inst, bc]
Premier œuvre contenant trois suites pour deux vièles, muzettes, flûtes traversières, flûtes a bec, hautbois, et trois suites avec la basse continue. [Collection Paul Fustier].
Béziers, 2003. 20 x 29 cm, ii, 28 pp. Line-cut of the Paris, [1733]. Introduction in Fr by Paul Fustier. Wrappers. \$26
- BATTISHILL, Jonathan, 1738-1801**
- 7628 [Songs, voice, strings/winds, bc]
A Collection of Favourite Songs Sung at the Publick Gardens, and Theatres.
Huntingdon, n.d.. 4°, 24 pp. Line-cut of the London, c.1748 edition. Wrappers. \$12
- BEACH, Amy, 1867-1944**
- 7008 [Quartet, strings, op.89]
Quartet for Strings (in One Movement). Opus 89. Edited by Adrienne Fried Block. [Fuller Public Library, Hillsborough, on deposit at the Univ. of New Hampshire, Beach Collection, 51A, box 4, folder 25].
Music of the United States of America, 3. Madison, 1994. 4°, xxxiv, 31, 21 pp. New critical edition, together with halftone of the draft score. Wrappers. \$54
- BECKER, Dietrich, 1623-1679**
- 7028 [Musikalische Frühlings-Früchte, strings/winds]
Musikalische Frühlings-Früchte bestehend in drey-, vier- und funff-stimmiger Instrumental-Harmonia, nebenst dem Basso Continuo.
Huntingdon, 1991. 4°, 7 partbooks, c.190 pp. Line-cut of the Hamburg, 1668 edition. Sonatas and dances for 3, 4 & 5 instruments: strings, cornetti, bassoons, & viols. Wrappers. \$49
- 7029 [Trio sonatas, strings/winds]
Erster Theil zwey-stimmiger Sonaten und Suiten nebest einem gedoppelten Basso Continuo.
Huntingdon, c.1990. 4°, 4 partbooks. c.225 pp. Line-cut of the Hamburg, 1674 edition. Vln I, II, bass, & bc partbooks. Wrappers. \$48
- 8543 *Sonata à 2. Violino & Violdagamba (aus "Erster Theil zwey-stimmiger Sonaten und Suiten", Hamburg 1674). Für Violine, Viola da Gamba und Basso Continuo. Faksimile herausgegeben: Leonore und Günter von Zadow.*
Heidelberg, 2005. 4°, 12, 21 pp. Line-cut of the Hamburg, 1674 edition, together with new edition. Preface in Ger-Eng. Wrappers. \$28

- BEETHOVEN, Ludwig van, 1770-1827**
- 151 [Concerto, violin, orch, op.61, D major]
Konzert für Violine und Orchester, D-dur, Opus 61. [Osterreichische Nationalbibl., Vienna, Mus. Hs. 17.538].
Musica Manuscripta, I. Graz, 1979. Oblong, 34 x 24 cm, 55, 260 pp. The Violin Concerto in D Major of Ludwig van Beethoven—probably the most famous of all violin concerti—has a complicated history. Written on rather short notice for his friend Fanz Clement in late 1806, and completed only hours before the concert was to begin (sight read by Clement according to some sources), the work was nearly forgotten until its rediscovery in 1844 by the virtuoso Josef Joachim, who performed it with various orchestras conducted by Felix Mendelssohn. No violin cadenzas were written by Beethoven though cadenzas were written by him for the piano version published shortly after the 1808 edition for violin. It is one of the most fascinating Beethoven autographs, since it not only shows the usual corrections during and after the writing process, but also the first stages of the revisions of the violin solo part and the sketches of its transformation into a piano part. The faint colors of the main text in the autograph score—mat brown on ivory paper—and the latter autograph additions with strong ink, red crayon and pencil, reproduced here with utmost fidelity, allow scholar and musician alike to take a fascinating journey into the composer's creative process. Deluxe 5-color halftone of the autograph score, edited and introduced by Franz Grasberger. Limited edition of 1000 copies in half-leather binding that duplicates a former binding of the original. Handsome slipcase in full linen with gold lettering. (special OMI price, regularly \$1,075). \$599 <http://www.omifacsimiles.com/brochures/beevc.html>
- 2020 [Duet, viola, violoncello, WoO 32, Eb major]
Duett mit zwei obligaten Augenglässern für Viola und Violoncello herausgegeben von Franz Beyer. Vorwort von Willy Hess.
Winterthur, 1986. 4°, iii, 7 facs, 12 pp. Halftone of the autograph score, together with a new practical edition. The jocular title seems to mean that the piece was written for 2 bespectacled players. Preface in Ger-Eng. Wrappers. \$19
- 144 [Quartets, strings, op.18, SV 46, "Grasnick 2" Sketchbook]
Ein Skizzenbuch zu Streichquartetten aus Op.18, SV 46. Faksimile / Übertragung von Wilhelm Virneisel. [Staatsbibliothek Preussischer Kulturbesitz, Berlin, mus. ms. aut. Beethoven Grasnick 2].
Veröffentlichungen des Beethoven-Hauses, I/6. Bonn, 1972-1974. Oblong, 34 x 27 cm, 2 vols, 90 facs, 122 pp. Halftone. Separate commentary-edition vol. Limited issue of 500 copies. Wrappers. \$36
- 9215 [Quartet, strings, op.59, 1st ed.]
Trois quatuors pour deux violons, alto et violoncello. Œuvre 59me [The "Rasumovskiy" Quartets]. [private collection].
Performers' Facsimiles, 280. New York, [2011]. 27 x 35 cm, 4 partbooks, c.136 pp. Line-cut of Vienna [1808] edition (Au Bureau des arts et d'industrie A. Pesth chez Schreyvogel & Comp. plate nos. 580.584.585). Wrappers. \$50
- 9596 [Quartet, strings, op.130, no.13, B-flat major; Great Fugue, op.133]
Streichquartett B-dur op.130 / Grande Fugue B-dur Op.133. Autograph: Staatsbibliothek zu Berlin—Preussischer Kulturbesitz; Moravské Zemské Muzeum, Brno; Badische Landesbibliothek, Karlsruhe; Biblioteka Jagiellońska, Kraków; Bibliothèque Nationale de France, Paris; Library of Congress, Washington, D.C. Commentary - Kommentar Ulrich Köhnrad.
Documenta Musicologica, II/55. Kassel, 2019. Oblong, 4°. viii, 252, 26 pp. Full-color facsimile of the autograph, dispersed now among six libraries around the world (movt I - Bibl. Jagiellońska Kraków; II - Library of Congress Washington; III - Bibliothèque Nationale Paris & Badische Landesbibl. Karlsruhe; IV - Maravské zemské muzeum Brno; V & VI - Staatsbibliothek zu Berlin). The autograph ranges from fair copy to composing copy and includes 7 paste-over corrections (2 of them full page), meticulously reproduced in this exceptional facsimile. A truly remarkable contribution to Beethoven research and gift to Beethoven lovers, this facsimile reunites the various movements after 190 years. Commentary in Eng-Ger. Quarter leather with boards in decorative paper. \$425 http://www.omifacsimiles.com/brochures/bee_qus130.html
- 9189 [Quartet, strings, op.132, no.15, A minor]
Streichquartett a-moll op.132. Vollständige Faksimileausgabe der Handschrift Mus. ms. autogr. Beethoven Mend.-Stift. 11 der Staatsbibliothek zu Berlin—Preussischer Kulturbesitz. Vorwort von Andrés Schiff, Einleitung von Ernst Hertrich.
[Henle Music Facsimiles, 22]. Munich, 2011. Oblong, 35 x 29 cm, 168, xxiv pp. Beautiful 4-color halftone. The heart of Beethoven's Quartet op. 132 is the "Holy song of thanksgiving", in which Beethoven takes up old counterpoint techniques and Gregorian simplicity. In this unusually beautiful and well preserved manuscript, Beethoven generously makes the most of the space on its pages. The lavish 4-color printing allows the composer's occasionally unconventional manner of notation to come to life. It permits a unique insight into the creative process, which continued after it had been written down in the form of multiple additions and changes. The edition is rounded off with a preface by the pianist Andrés Schiff, with his generous support this valuable facsimile was made possible. Hardbound. \$190 http://www.omifacsimiles.com/brochures/bee_qus132.html
- 4067 [Romances, violin, orch, op.40 & 50]
Zwei Romanzen für Violine und Orchester Op.40 und 50. Faksimile-Ausgabe der autographen Partituren mit Klavierauszug herausgegeben von Willy Hess. [Beethoven Archiv, Bonn, Schmidt Nr.533 & Library of Congress, Washington, D.C.
Winterthur, 1990. 4°, iv, 19 facs, 13 pp. Halftone of the autograph score (reproduced 2 originals per page), together with new practical edition for violin and piano. Preface in Ger-Eng. Wrappers. \$38
- 9264 [Romance, violin, orch, op.50, F major]
Romanze für Violine & Orchester F-Dur op.50. Faksimile nach dem Autograph der Library of Congress in Washington. Mit einer Einleitung von Stefan Drees.
Meisterwerke der Musik im Faksimile, 20. Laaber, 2011. Oblong, 32 x 24 cm, xvi, 32 pp. Facsimile, in full-color, of the autograph fair copy, dated by different authorities as either 1798 or 1802. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$104 http://www.omifacsimiles.com/brochures/bee_rom.html
- 3203 Serenade Op.8, Arranged for Violin, Viola and Guitar by Wenceslaus Matiegka. Revised and Edited by Matanya Ophce.
Boston, 1981. 4°, iii, 48, 6 pp. Line-cut of the Artaria, 1807 edition in reduced format, together with a new practical edition (score & parts). Historical introduction. Wrappers. \$26
- 148 [Sonata, violin, piano, op.30,3, G major]
Violin Sonata in G major, Op.30, no.3. Facsimile of the Autograph Manuscript in the British Library, Add. MS 37767. With an Introduction by Alan Tyson.
British Library Music Facsimiles, III. London, 1980. Oblong, 37 x 28 cm, viii, 40 pp. Beautifully printed duotone of the autograph score, completed in the first half of 1802. Although the manuscript could be considered a faircopy, it appears not to be the source for the first edition issued by the Bureau des Arts et d'Industrie, Vienna, June, 1803, with a dedication to Alexander I, the Russian Czar. That edition contains additional expression marks and trill indications. As in the case of almost every Beethoven autograph there is evidence in the score reproduced here of compositional changes and improvements carried out after he had already begun to write out the final version. Handsomely bound in blue buckram with gold lettering. \$125 http://www.omifacsimiles.com/brochures/bee_vs303.html
- 149 [Sonata, violin, piano, op.96, G major]
Sonate für Klavier und Violine G-dur Op.96. Faksimile nach dem im Eigentum der Pierpont Morgan Library New York befindlichen Autograph.
[Henle Music Facsimiles, 6]. Munich, 1977. 26 x 37 cm, 46, x pp. 4-color halftone issued on the occasion of the 150th anniversary of the composer's death. Notes by Martin Staehelin. Includes 2 Beta-radiograms of watermarks. Coverboards in decorative paper. \$265 http://www.omifacsimiles.com/brochures/bee_vs96.html
- 9604 [Trio, piano, vln & vc, op.97, Bb minor, "Archduke"]
Klaviertrio B-dur Opus 97 "Erzherog"-Trio. 1. und 2. Satz. / 3. und 4. Satz. Faksimile nach dem Partiturautograph Biblioteka Jagiellońska, Krakau. Geleitwort von Mitsuko Uchida. Einleitung von Julia Ronge.
[Henle Music Facsimiles, 28]. Munich, 2019. Oblong & upright, 34 x 26, 26.5 x 39 cm, 2 vols, xx, 34; 32 pp. Beautiful 4-color halftone of the "Archduke" Trio, a work dedicated to Archduke Rudolph of Austria, and regarded as the greatest of all works for this combination of instruments. The Trio in B-flat was probably performed at the Archduke's palace soon after it was written, but its public premiere did not take place until April 11, 1814, on which occasion the violinist was Ignaz Schuppanzigh (leader of the famous string quartet that introduced many of Beethoven's quartets and later some of Schubert's), the cellist was Joseph Linke (for whom Beethoven composed sonatas), and the pianist was Beethoven himself, in his last public appearance at the keyboard (Richard Freed). It's unclear whether this autograph, with inscription "Trio am 3ten März 1811", is actually from 1811 or whether the inscription was added later. Despite the presence of editorial/publisher's markings this copy does not seem to have served as the faircopy. Hardbound with decorative paper boards and pasted title etikette, produced on the occasion of the 250th anniversary of Beethoven birth. \$196 http://www.omifacsimiles.com/brochures/bee_trio97.html
- 157 [sketchbook, "Kafka"]
Autograph Miscellany from circa 1786 to 1799. British Museum Additional Manuscript 29801, ff. 39-162 (The "Kafka" Sketchbook). Edited by Joseph Kerman.
London, 1970. Oblong, 36 x 27 cm, I: xxxix, 324; II: xxi, 296 pp. Halftone. Greatest single repository of sketches and drafts of early Beethoven compositions, Op. 14 and earlier. Includes 7 fold-out pages. Separate introduction, inventory and transcription vol. Beige buckram cover, title embossed in gold. Slipcase. \$160 http://www.omifacsimiles.com/brochures/bee_automis.html

- 159 [sketchbook, "Kessler"]
Kesslersches Skizzenbuch. Vollständiges Faksimile des Autographs. [Ms. Gesellschaft der Musikfreunde, Wien].
Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien, 2. Bonn, 1976. Oblong, 31 x 23 cm, 196, x pp. Beautiful half-tone of the autograph. Includes parts of Symphony No. 2, violin sonatas Op. 30, No. 1, 2 & 3, piano sonatas Op. 31, No. 1 & 2, the "Eroica Variations" Op. 35, etc. Bibliophile edition of 750 copies printed on laid paper and bound with Ingres marbled paper boards. \$212 http://www.omifacsimiles.com/brochures/bee_kessler.html
- 158 [sketchbook, "Kessler"]
Kesslersches Skizzenbuch. Vollständiges Faksimile des Autographs mit einem Nachwort und einem Register von Sieghard Brandenburg. [Ms. Gesellschaft der Musikfreunde, Wien].
Veröffentlichungen des Beethoven-Hauses in Bonn, 1/5 (= Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien, 2). Bonn, 1976. Oblong, 31 x 23 cm, 2 vols, 122; 196, x pp. Half-tone on beautiful laid paper. Includes parts of Symphony No. 2, Violin Sonatas op. 30, nos. 1-3, Piano Sonatas op. 31, nos. 1-2, "Eroica" Variations op. 35, etc. Separate commentary-edition vol. Edition of 750 copies. Wrappers. \$157 http://www.omifacsimiles.com/brochures/bee_kess.html
- 7541 [sketchbook, "Summer of 1800"]
A Sketchbook from the Summer of 1800. Sketches for the String Quartets Op. 18, Nos. 1, 2 and 6, the Piano Sonata Op. 22, and for Various Other Works. Edited by Richard Kramer. I: Facsimile; II: Transcription and Commentary.
Veröffentlichungen des Beethoven-Hauses in Bonn, 1/4. Bonn, 1996. Oblong, 4°, 2 vols, 70, 88 pp. Half-tone. The sketchbook has been reconstructed from manuscripts currently housed in 11 separate collections. Since the original photographs were taken three leaves have been bought by private collectors and are now inaccessible. Hardbound. \$116 http://www.omifacsimiles.com/brochures/bee_1800.html
- 6704 [Küthen, Hans-Werner]
Beethovens und die Rezeption der Alten Musik. Die hohe Schule der Überlieferung, Symposion Bonn 2000, Congressional Report Edited by Hans-Werner Küthen, 2002.
Veröffentlichungen des Beethoven-Hauses, IV/16. Bonn, 2002. 8°, viii, 312 pp. Contents: Martin Zenck, "Geschichtsreflexion und Historismus im Musikdenken Beethovens"; Hans-Josef Irmen, "Beethoven, Bach und die Illuminaten"; Tomislav Volek, "Mozartsche Fragmente und Beethovensche Rente. Zwei historische Tatsachen von großer Aussagekraft"; William Drabkin, "Die langsame Einleitung zur Kreuzersonate. Form und Vorbilder"; Richard Kramer, "Beethovens Opus 90 und die Fenster zur Vergangenheit"; William Kinderman, "Rückblick nach vorn: Beethovens 'Kunstvereinigung' und das Erbe Bachs"; Annette Monheim, "Händel auf dem Weg nach Wien. Die Händel-Rezeption in Florenz, Berlin und Wien von 1760 bis 1800"; Ulrich Bartels, "Zwischen Assimilation und Provokation. Bemerkungen zur 'barocken' Beethoven-Interpretation"; Christopher Reynolds, "Beethovens 'Arioso dolente' und die Frage seiner motivischen Erbschaft"; Hans-Werner Küthen, "'Szene am Bach' oder der Einfluss durch die Hintertür. Die Bach-Rezeption der anderen als Impuls für Beethoven"; Norbert Gertsch, "Wer verfasste die Orgelstimmen in Beethovens Messen?". Wrappers. \$55
- 4794 [Archduke Rudolph of Austria, 40 Var., ms emendations]
Forty Variations on a Theme by Beethoven for Piano; Sonata in F Minor for Violin and Piano. Edited by Susan Kagan. [Kromeiz, Czech, Ms. A 4373, and Vienna, Gesellschaft der Musikfreunde, Ms. Q 15075].
Music of the Nineteenth and Early Twentieth Centuries, 21. Madison, 1992. 4°, iv, 136, with 45 pp. New critical edition of works by one of Beethoven's students and patrons. Includes B/W facsimiles (in reduced format) of Beethoven's emendations to the Archduke's autograph of Forty Variations, as well as the complete autograph of the F Minor Sonata. Wrappers. \$68
- BERARDI, Angelo, c.1635-1695**
- 4355 [Canzoni, violin/recorder, bc, book 1, op.7]
Sinfonie a violino solo. Libro primo, opera settima. [Civico Museo Bibliografico Musicale, Bologna].
Münster, 1993. Oblong, 30 x 21 cm, 98 pp. Line-cut of the Giacomo Monti edition, Bologna, 1670. Six canzoni notated in score (treble plus basso continuo). Wrappers. \$62
- BERG, Alban, 1885-1935**
- 9228 [Concerto, violin, orchestra]
Violinkonzert. Faksimile nach dem Autograph der Library of Congress, Washington.
Mit einem Kommentar von Douglas Jarman.
Meisterwerke der Musik im Faksimile, 22. Laaber, 2011. 4°, xv, 96 pp. Full-color facsimile of the autograph dated August 11, 1935. The work was written on commission from the violinist Louis Krasner, but it was the death of Manon Gropius (daughter of Alma Mahler and Walter Gropius) that was the main impetus for Berg, setting aside work on Lulu, to complete the concerto. It was dedicated "To the memory of an angel". Introduction in Ger-Eng. Hardbound. \$249 http://www.omifacsimiles.com/brochures/berg_vc.html
- 3521 *Hier ist Friede, Op. 4, No. 5. Eigenhändiges Arrangement des Orchesterliedes für Klavier, Harmonium, Violine und Violoncello. Faksimile des Autographs in der Bayerischen Staatsbibliothek.*
Veröffentlichungen der Kommission Bayern-Harvard zur Musikgeschichte des 20. Jahrhunderts, 2. Vienna, 1989. 26 x 36 cm, iv, 6 pp. Beautiful 2 color line-cut of the autograph fair copy arranged for chamber ensemble. Introduction in Ger-Eng by Reinhold Brinkmann and Siegfried Mauser. Folder. \$39
- 4428 *Hier ist Friede, Op. 4, No. 5. Eigenhändiges Arrangement des Orchesterliedes für Klavier, Harmonium, Violine und Violoncello. Faksimile des Autographs in der Bayerischen Staatsbibliothek.*
Veröffentlichungen der Kommission Bayern-Harvard zur Musikgeschichte des 20. Jahrhunderts, 2. Vienna, 1989. 26 x 36 cm, iv, 6 pp. Beautiful 2 color line-cut of the autograph fair copy arranged for chamber ensemble, together with modern edition. Introduction in Ger-Eng by Reinhold Brinkmann and Siegfried Mauser. Folder. \$54
- BÉRIOT, Charles-Auguste de, 1802-1870**
- 8057 *Méthode de violon.*
Méthodes et Traités, II. Courlay, 2001. 4°, 254 pp. Line-cut of the Paris, 1857 edition. Wrappers. \$90
- BERNHARDT, Christoph, 1628-1692**
- 8830 *Geistliche Harmonien [erster Theil, begreifende zwanzig deutsche Concerten von 2. 3. 4. und 5. Stimmen. Opus primum].* Dresden/Wolfgang Seyffert 1665. [Bibl. Jagiellońska, Krakow].
Faksimile-Edition Krakau, 9. Stuttgart, 2007. 21 x 33 cm, 7 partbooks, 138 pp. Line-cut of the Dresden, 1665 edition. Collection of 12 sacred settings (3 a2, 1 a3, 5 a4, 2 a5, & 1 a6), with violin and viola da gamba accompaniment. Printed in partbook format: 1. Sing-Stimme, 2. Sing-Stimme, 3. Sing-Stimme, 4. Sing-Stimme, 1. Instrument, Anderes Instrument, Basso Continuo. Wrappers, in marbled paper slipcase. \$65
- BERNIER, Nicolas, 1664-1734**
- 3526 [Cantatas, voice, bc, with & without instruments, book 3]
Cantates françaises, ou musique de chambre a voix seule et a deux avec symphonie et sans symphonie avec la basse continue, troisième livre, partition in folio.
La Musique Française Classique de 1650 à 1800, 43. Courlay, 1989. 22 x 31 cm, 12, 119 pp. Line-cut of the Paris, [1703] edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$54
- 8935 [Cantatas, voice, bc, book 3, selection]
Le café (cantate extraite du IIIe livre) - 1703.
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 32 pp. Line-cut of the Paris, [1703] edition. Wrappers. \$14
- 3824 [Cantatas, voice, bc, with & without instruments, book 6]
Cantates françaises, ou musique de chambre a voix seule avec symphonie et sans symphonie avec la basse-continue, sixième livre, partition in folio.
La Musique Française Classique de 1650 à 1800, 49. Courlay, 1990. 22 x 31 cm, xii, 98 pp. Line-cut of the Paris, 1718 edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman and Philippe Lescaat. Wrappers. \$48
- 3527 [Cantatas, voice, bc, with & without instruments, book 7]
Cantates françaises, ou musique de chambre a voix seule avec symphonie et sans symphonie avec la basse continue, septième livre, partition in folio.
La Musique Française Classique de 1650 à 1800, 44. Courlay, 1989. 22 x 31 cm, 9, 106 pp. Line-cut of the Paris, 1723 edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$51
- 184 [Cantata, selection]
Diane et Endimion.
La Cantate Française au XVIIIe Siècle, I. Geneva, 1984. 4°, 36 pp. Line-cut of the Foucault edition, Paris, c.1703. Cantata for soprano, bass and continuo. Text by Louis Fusellier. Wrappers. \$30
- 185 [Cantata, selection]
Médée, Cantate pour soprano avec violon et Bachus, cantate pour basse avec violon.
La Cantate Française au XVIIIe Siècle, II. Geneva, 1984. 22 x 30 cm, 50 pp. Line-cut of the Foucault edition, Paris, c.1703. Two cantatas, one for soprano and violin, the other for bass and violin. Wrappers. \$40

- 2142 [Motets, 1-3 voices, bc, with & without instruments, op.1]
Motets à une, deux et trois voix, avec symphonie et sans symphonie, au nombre de vingt six. Première œuvre.
La Musique Française Classique de 1650 à 1800, 17. Courlay, 1987. 22 x 31 cm, ix, 259 pp. Line-cut of the Paris, 1703 edition. Introduction by Jean Saint-Arroman. Wrappers. \$88
- 7711 [Motets, 1-3 voices, bc, with & without instruments, op.2]
Motets à une, deux et trois voix, avec symphonie et sans symphonie. Second œuvre, 1713. [Bibliothèque Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 127. Courlay, 1999. 22 x 31 cm, 17, 196 pp. Line-cut of the Paris, 1713 edition. Introduction by Jean Saint-Arroman. Wrappers. \$78
- BERTALI, Antonio, 1605-1699**
- 7842 *Prothimia suavissima ovvero XII sonate a tre o quattro strumenti e basso, parte seconda. S.l. 1672.*
Archivum Musicum: Strumentalismo Italiano, 82. Florence, 2000. Oblong, 34 x 24 cm, 4 partbooks, c.112 pp. Line-cut of the 1672 edition. Scored for vln I, vln II, viola da gamba & basso continuo. Introduction in It by Hugh Ward-Perkins. Wrappers in decorative paper with matching slipcase. \$49
- BERTHEAUME, Isidore, c.1752-1802**
- 7940 *Deux symphonies concertantes opus VI. La première pour deux violons, La seconde pour deux violons et alto ou cor. 1787. Présentation par les étudiants de la formation supérieure aux métiers de l'orchestre de musiques classiques et romantiques. Abbaye aux Dames - Saintes.*
La Musique Française Classique de 1650 à 1800, 141. Courlay, 2001. 4°, 14 vols, xiii, c.120 pp. Line-cut of the Paris, 1787 edition. Scored for solo vln I/vln II/vla/hn and vln I/vln II/vla/bass/obl/oblI, hnI/hnII. Preface in Fr-Eng-Ger by Helen Shillito, Anneke Scott & Anna Starr. Wrappers. \$63
- BIBER, Heinrich Ignaz Franz von, 1644-1704**
- 691 *Battalia à 10. Faksimile der autographen Stimmenhandschrift und deren Neuedition vorgelegt von Bernhard Moosbauer.*
Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 8. Salzburg, 1999. 24 x 34 cm, x, 9, 24 pp. Half-tone of the autograph parts, plus new edition in score format. Eric Chafe describes this as "one of Biber's most famous pieces... a virtual compendium of rustic, military, and purely rhetorical elements, all combined brilliantly and with the greatest technical finesse." Loose bifolio format, with portfolio in decorative paper. \$86
- 8470 *Chi la dura la vince (Wer ausharrt, siegt). Dramma musicale in drei Akten. Text von Francesco Maria Raffaelini(?). Faksimile der Partitur Hs 560 aus dem Besitz des Salzburger Museums Carolino Augusteum. Einführung von Sibylle Dahms.*
Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 10. Salzburg, 2004. 22 x 32 cm, 156, 107 pp. Half-tone of the manuscript score. Historical commentary in Ger. Hardbound, with slipcase in decorative paper. \$139
- 8873 [Partitas, 2 violins, bc]
Harmonia artificioso-ariosa. Diversimodè accordata. VII Partien à tre. Faksimile, Erstdruck 1696 (Wiesentheid). Herausgegeben von Reinhard Goebel. [Stadtbibliothek, Wiesentheid].
Magdeburg, 2007. Oblong, 4°, 3 partbooks, xv, 100 pp. Line-cut of the first edition, Wiesentheid, 1696. The recently rediscovered first edition—now available for the first time in facsimile—does not have some of the errors made by the editors of the Denkmäler edition. The piece, in 7 movements or partitas and principally scored for 2 violins and bc (1 partita is for 2 viole d'amore & bass) employs scordatura tunings ("harmonia artificioso") in the upper parts. Only partita VI is written for violins in normal tuning. Wrappers. \$75
http://www.omifacsimiles.com/brochures/biber_harm.html
- 9062 [Pastorella, violin, bc]
Ausgewählte Werke IV: Pastorella für Violine und Basso continuo. Vorgelegt von Bernhard Moosbauer. [Vienna, Minoriten-Kodex 726].
Denkmäler der Musik in Salzburg (Hauptreihe), 13. Munich, 2002. 24 x 32 cm, 2 vols, xvi, 8 pp. Half-tone of a contemporary ms copy, together with a new practical edition. This "pastorella", published for the first time from MS 726, falls into the category of "Hirtenmusik" (Pastorale) with its typical 12/8 meter and its Siciliano rhythm. Wrappers. \$36
- 9028 [Sonatas, violin, bc, "Mystery Sonatas"]
Rosenkranz-Sonaten. Bayerische Staatsbibliothek München, Mus. Mss 4123. Vorgelegt von Manfred Hermann Schmid. [Im Anhang:] Faksimile der "Türken-Sonate" aus dem Kodex Ms XIV 726 (Nummer 80, Bl. 162r bis 163v) des Wiener Minoritenkonvents.
Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 14. Munich, 2008. Oblong, 30 x 22 cm, 86, xxx, 4 pp + 1 foldout. New color reproduction of the magnificent presentation copy (non autograph, sole surviving source), dedicated to the Archbishop Maximilian Gandolph von Khuenberg. These fifteen wonderful sonatas, abstract commentaries on biblical incidents traditionally grouped into three groups of five—Joyful (his early life), Sorrowful (his passion), Glorious (his resurrection)—are noteworthy for their use of scordatura and their powerful preludes. They originally were performed in the lecture hall "Aula Academica" of Salzburg University, which still contains fifteen paintings depicting the mysteries. In same manner biblical illustrations—small engraved medallions—were glued in the manuscript at the beginning of each piece. The work ends with the passacaglia for solo violin, one of the most beautiful and soaring pieces of the German baroque. This new facsimile edition importantly includes a facsimile of a concordance of the tenth sonata (from MS XIV 726, Wiener Minoritenkonvents) — "Türken-Sonate"—where the same music has programmatic titles: "Der Türcken Anmarch", "Der Türcken Belägerung der Stadt Wien", "Der Türcken stürmen", "Anmarsch der Christen", "Treffen der Christen", "Durchgang der Türcken", "Victori der Christen". In Ms XIV 726, a composite source of violin music by Biber, Schmelzer and others, the scribe attributes the Türken-Sonate to "Schmelzer". Introduction in Ger. Cloth. \$179
http://www.omifacsimiles.com/brochures/biber_ms2.html
- 3982 [Sonatas, violin, bc, "Mystery Sonatas"]
Sonatas für Violin & Continuo. The Mystery Sonatas. [Bayerische Staatsbibl., Munich, Hs. 4123].
Huntingdon, [1985]. 4°, 84 pp. Xerographic reprint of the presentation ms. Wrappers. \$20
- 9112 [Sonatas, violin, bc, 1681 ed.]
Sonatae Violino solo 1681. [Stift Kremsmünster].
Faksimile-Edition Kremsmünster, 11. Stuttgart, 2009. Oblong, 33 x 25 cm, 63 pp. Line-cut of the Salzburg, 1681 edition. Wrappers. Hardbound, with marbled paper boards. \$58
- 7190 [Sonata, violin, bc, "representativa"]
Sonata violino solo rappresentativa. Vorgelegt von Michael Lutz. [Musiksammlung, Olmützer Erzbischof, Kremsier].
Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 5. Salzburg, 1994. 24 x 32 cm, 10, 13 pp. Half-tone of a contemporary ms copy. Biber composed this unusual work—featuring imitations of animal calls (nightgall, cuckoo, hen, rooster, cat, etc.)—on the occasion of the carnival-ball organized by Bischof Karl Liechtenstein-Castelcorn in Schloß Wischau, 1669. Contemporaneous examples of such writing can be found in the music of Schmelzer and in Kircher's Musurgia universalis. Wrappers. \$39
http://www.omifacsimiles.com/brochures/biber_vs.html
- 9061 [Sonata, violin, bc, E major, Chafe 108]
Ausgewählte Werke III: Sonata für Violine und Basso continuo. Vorgelegt von Bernhard Moosbauer. [Vienna, Minoriten-Kodex 726].
Denkmäler der Musik in Salzburg (Hauptreihe), 12. Salzburg, 2002. 24 x 32 cm, xviii, 14 pp. Half-tone of a contemporary ms copy, together with a new practical edition. Wrappers. \$42
- BITTI, M. 17-18th c.**
- 774 [Sonatas, flute/oboe/violin, bc]
VI sonate da camera a flauto traversa, haubois o violino solo. Amsterdam s.d.
Archivum Musicum: Flauto Traversiere, 1. Florence, 1984. 22 x 31 cm, iv, 21 pp. Line-cut of the Amsterdam, c.1708-1712 edition. 4 sonatas by Haym and 2 by Bitti. Introduction in It by Marcello Castellani. Wrappers, in decorative paper. \$27
- BLAVET, Michel, 1700-1768**
- 7141 [Pièces, 2 flutes/violins/viols, collections 1-3]
Premier recueil de pièces accomodé pour les flûtes traversières; Deuxième recueil de pièces accomodé pour les flûtes traversières; Troisième recueil de pièces accomodé pour les flûtes traversières. Paris s.d.
Archivum Musicum: L'Art de la Flûte Traversière, 48. Florence, 1995. Oblong, 24 x 17 cm, viii, 245 pp. Line-cut of the Paris, c.1750-1755 editions. Introduction in It by Marcello Castellani. Wrappers. \$64
<http://www.omifacsimiles.com/brochures/blavet.html>

- 1589 [Pièces, 2 flutes/violins/viols, 1st collection]
Le recueil de pièces. Petits airs, brunettes, menuets, &c. avec des doubles et variations, accomodé pour les flutes travers, violons, pardessus de viole, &c.
Paris, n.d. Oblong, 25 x 16 cm, 81 pp. Line-cut of the Paris printed edition.
Contains 69 pieces by M. Blavet and other Baroque masters. Wrappers. \$28
- 8679 [Pièces, 2 flutes/violins/viols, 1st collection]
1er recueil de pièces, petits airs, brunettes, menuets, etc., avec des doubles et variations, accomodé pour les flutes traversières, violons, par-dessus de viole & c.. 1744. Présentation par Jean Saint-Arroman. [Bibliothèque Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 180. Courlay, 2006. Oblong, 23 x 31 cm, xi, 85 pp. Line-cut of the Paris, [1744] edition. Introduction in Fr-Eng-Ger. Wrappers. \$43
- 9375 [Pièces, 2 flutes/violins/viols, 1st collection]
1er. recueil de pieces... Paris. [Bibliothèque d'étude et de conservation Besançon].
Faksimile-Edition Kammermusik des Barock, 1. Stuttgart, 2014. Oblong, 25 x 17 cm, 81 pp. Line-cut of the Paris printed edition. Contains 69 pieces by M. Blavet and other Baroque masters. Hardbound in marbled paper. \$49
- 3830 [Pièces, 2 flutes/violins/viols, 2nd collection]
Ile recueil de pièces. Petits airs, brunettes, menuets, &c. avec des doubles et variations, accomodé pour les flutes travers, violons, pardessus de viole, &c.
Paris, n.d. Oblong, 25 x 16 cm, 82 pp. Line-cut of the Paris printed edition.
Wrappers. \$28
- 8680 [Pièces, 2 flutes/violins/viols, 2nd collection]
2ème recueil de pièces, petits airs, brunettes, menuets, etc., avec des doubles et variations, accomodé pour les flutes traversières, violons, par-dessus de viole & c.. 1744. Présentation par Jean Saint-Arroman. [Bibliothèque Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 180. Courlay, 2006. Oblong, 23 x 31 cm, xi, 85 pp. Line-cut of the Paris, [1744] edition. Introduction in Fr-Eng-Ger. Wrappers. \$43
- 9376 [Pièces, 2 flutes/violins/viols, 2nd collection]
Ile. recueil de pieces... Paris. [Bibliothèque d'étude et de conservation Besançon].
Faksimile-Edition Kammermusik des Barock, 2. Stuttgart, 2014. Oblong, 25 x 17 cm, 81 pp. Line-cut of the Paris printed edition. Hardbound in marbled paper. \$49
- 3831 [Pièces, 2 flutes/violins/viols, 3rd collection]
IIIe recueil de pièces. Petits airs, brunettes, menuets, &c. avec des doubles et variations, accomodé pour les flutes travers, violons, pardessus de viole, &c.
Paris, n.d. Oblong, 25 x 16 cm, 82 pp. Line-cut of the Paris printed edition.
Contains 69 pieces by M. Blavet and other Baroque masters. Wrappers. \$28
- 8681 [Pièces, 2 flutes/violins/viols, 3rd collection]
3ème recueil de pièces, petits airs, brunettes, menuets, etc., avec des doubles et variations, accomodé pour les flutes traversières, violons, par-dessus de viole & c.. 1757. Présentation par Jean Saint-Arroman. [Bibliothèque Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 182. Courlay, 2006. Oblong, 23 x 31 cm, xi, 85 pp. Line-cut of the Paris, [1757] edition. Introduction in Fr-Eng-Ger. Wrappers. \$43
- BLOCHWITZ, Johann Martin, fl.1711-1740**
- 7686 [Arias, flute/violin/oboe, bc]
Sechtzig Arien eintheilet in funffzehn Suitten per flauto traverso, violino o oboe e basso continuo. Freiberg s.d.
Archivum Musicum: Monumenta Musicae Revocata, 23. Florence, 1998. 4°, 2 vols, 65 pp. Line-cut of the Freiberg, c.1720-1725 edition. Introduction in It-Eng by Giuliano Furlanetto. Wrapper with portfolio. \$62
- BOCCHERINI, Luigi, 1743-1805**
- 4880 [Quartets, string, op.58, G.252-257]
Six quartetti a deux violons, alto, et violoncelle. Op.58.
Huntingdon, [1992]. 4°, 4 partbooks, 50 pp. Xerographic reprint of the original edition published by Sieber, Paris, c.1803. Wrappers. \$32
- 7959 [Quintet, string, book 1, op.12, nos.1-6]
String Quintets Reprinted from the Janet et Cotelle Edition. Paris, 1812-1822. Book 1 (nos.1-6), op.12. (G.265-270).
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Xerographic reprint of the original edition. Wrappers. \$54
- 4881 [Quintet, string, book 2, op.13, nos.7-12]
String Quintets Reprinted from the Janet et Cotelle Edition. Paris, 1812-1822. Book 2 (nos.7-12), op.13. (G.271-276).
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Xerographic reprint of the c.1820 edition. Wrappers. \$54
- 7960 [Quintet, string, book 3, op.20, nos.13-18]
String Quintets Reprinted from the Janet et Cotelle Edition. Paris, 1812-1822. Book 3 (nos.13-18), op.20. (G.277-282).
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Xerographic reprint of the c.1820 edition. Wrappers. \$54
- 7961 [Quintet, string, book 4, nos.19-24]
String Quintets Reprinted from the Janet et Cotelle Edition. Paris, 1812-1822. Book 4 (nos.19-24) (G.289-294).
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Xerographic reprint of the c.1820 edition. Wrappers. \$54
- 7962 [Quintet, string, book 5, op.23, nos.25-30]
String Quintets Reprinted from the Janet et Cotelle Edition. Paris, 1812-1822. Book 5 (nos.25-30), op.23. (G.289-294).
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Xerographic reprint of the c.1820 edition. Wrappers. \$54
- 7963 [Quintet, string, book 6, op.33, nos.31-36]
String Quintets Reprinted from the Janet et Cotelle Edition. Paris, 1812-1822. Book 6 (nos.31-36), op.33. (G.301-306).
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Xerographic reprint of the c.1820 edition. Wrappers. \$54
- 7964 [Quintet, string, book 7, nos.37-39]
String Quintets Reprinted from the Janet et Cotelle Edition. Paris, 1812-1822. Book 7 (nos.37-39) (G.295-297).
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Xerographic reprint of the c.1820 edition. Wrappers. \$30
- 4882 [Quintet, string, book 8, op.37, nos.40-45]
String Quintets Reprinted from the Janet et Cotelle Edition. Paris, 1812-1822. Book 8 (nos.40-45), op.37. [G.358, 362, 364, 356, 369, 368].
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Xerographic reprint of the c.1820 edition. Wrappers. \$54
- 4883 [Quintet, string, book 9, nos.46-51]
String Quintets Reprinted from the Janet et Cotelle Edition. Paris, 1812-1822. Book 9 (nos.46-51). [G.310, 308, 366, 359, 365, 346].
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Xerographic reprint of the c.1820 edition. Wrappers. \$54
- 4884 [Quintet, string, book 10, nos.52-57]
String Quintets Reprinted from the Janet et Cotelle Edition. Paris, 1812-1822. Book 10 (nos.52-57). [G.351, 307, 312, 361, 299, 355].
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Xerographic reprint of the c.1820 edition. Wrappers. \$54
- 7360 [Quintet, string, book 11, nos.58-63]
String Quintets Reprinted from the Janet et Cotelle Edition. Paris, 1812-1822. Book 11 (nos.58-63). [G.348, 337, 363, 347, 339, 377].
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Line-cut of the c.1812-1822 edition. Wrappers. \$54
- 4885 [Quintet, string, book 12, nos.64-69]
String Quintets Reprinted from the Janet et Cotelle Edition. Paris, 1812-1822. Book 12 (nos.64-69). [G.357, 360, 354, 338, 300, 376].
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Line-cut of the c.1812-1822 edition. Wrappers. \$54
- 4886 [Quintet, string, book 13, nos.70-75]
String Quintets Reprinted from the Janet et Cotelle Edition. Paris, 1812-1822. Book 13 (nos.70-75). [G.367, 349, 298, 328, 317, 313].
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Xerographic reprint of the c.1820 edition. Wrappers. \$54

- 4887 [Quintet, string, book 14, op.48, nos.76-81]
String Quintets Reprinted from the Janet et Cotelte Edition. Paris, 1812-1822. Book 14 (nos.76-81), op.48. [G.314, 315, 318, 330, 325, 316].
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Xerographic reprint of the c.1820 edition. Wrappers. \$54
- 4888 [Quintet, string, book 15, op.50, nos.82-87]
String Quintets Reprinted from the Janet et Cotelte Edition. Paris, 1812-1822. Book 15 (nos.82-87), op.50. [343, 341, 342, 340, 344, 345].
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Xerographic reprint of the c.1820 edition. Quintet op.50, no.4 in D, contained in this set, is the popular "Fandango". Wrappers. \$54
- 7965 [Quintet, string, book 16, nos.88-93]
String Quintets Reprinted from the Janet et Cotelte Edition. Paris, 1812-1822. Book 16 (nos.88-93). [G.309, 311, 374, 370, 371, 373].
Huntingdon, [1993]. 4°, 5 partbooks, c.110 pp. Xerographic reprint of the c.1820 edition. Wrappers. \$54
- 7952 [Quintet, string, complete, books 1-16, nos.1-93]
String Quintets Reprinted from the Janet et Cotelte Edition. Paris, 1812-1822. Books 1-16 (nos.1-93).
Huntingdon, [1993]. 80 partbooks, c.1760 pp. Xerographic reprint. \$695
- 4874 [Sonatas, harpsichord, violin, op.5, G.25-30]
Sei Sonate di cembalo e violino obbligato dedicate, a Madama Brillon de Jouy. Opera V.
Huntingdon, [1992]. 26 x 33 cm, 2 vols, 55 pp. Line-cut of the Paris, n.d. edition. Wrappers. \$27
- 4900 [Sonatas, harpsichord, violin, op.5, G.25-30]
6 sonates pour le clavecin, avec l'accompagnement d'un violon. Œuvre cinquième.
Biblioteca Classica, 11. Rotterdam, 1984. 4°, 2 parts, 56 pp. Line-cut of the J.J. Hummel edition, Amsterdam, 1772. Wrappers. \$29
- 4875 [Sonatas, harpsichord, vln, vc, op.12, G.143-148]
Six sonates pour le clavecin avec l'accompagnement d'un violon & violoncelle. Œuvre XII.
Huntingdon, [1992]. 4°, 3 parts, 64 pp. Line-cut of the Hummel, n.d., edition. Wrappers. \$25
- BÖDDECKER, Phillip Friedrich, 1607-1683**
- 7576 *Jairi Todten-Post/Seuffzer/Trauerklang. [Staatsbibliothek zu Berlin, Preußischer Kulterbesitz, Berlin].*
Faksimile-Edition Rara, 15. Stuttgart, 1998. 15 x 21 cm, 76 pp. Line-cut of the Stuttgart, 1661 edition. Contains two musical settings by Böddecker, one a4 & bc, the other a3 & bc. Bound together with Jairi Todten-Post und Christ Herten-Trost (Stuttgart, 1661) and Seuffzer und Thränen und klägliches Sehnen, for the funeral of Maria Agnes Müller. Hardbound in marbled paper. \$20
- BÖDDECKER, Phillip Jacob, 1607-1683**
- 7542 *Höchst-schätzbares Seelen-Kleinod hangend an dem stets hell-leuchtenden geistlichen Morgenstern oder Zwey schöne geistliche Lieder in einem doppelten (einfachen und fugirten) Contrapunkt. [Württembergischen Landesbibliothek, Stuttgart].*
Faksimile-Edition Rara, 10. Stuttgart, 1997. 24 x 29 cm, 14 pp. Line-cut of the Stuttgart, n.d. edition. Written for soprano, alto, tenor, bass and continuo, only the continuo part for organ (reproduced here) survive. Hardbound in marbled paper. \$17
- 7441 *Sacra Partitura. [Württembergischen Landesbibliothek, Stuttgart].*
Faksimile-Edition Rara, 2. Stuttgart, 1997. 20 x 30 cm, 72 pp. Line-cut of the rare Strasbourg, 1651 print. 12 pieces for solo voice and bc in the style of Italian monody, including "O mira, o magna" by Casati and "Ecce sacrum paratum" by Monteverdi; the collection ends with two very interesting instrumental sonatas by Böddecker: "Sonata. Violino solo" & "Sonate. sopra la Monica. Fagotto solo", among the earliest known German examples of the genre. Hardbound. \$44
- BOISMORTIER, J.B. Bodin de, 1691-1755**
- 8726 [Ballets, trios, 2 musettes/ viols/ rec/vln/ ob/fl, bc, op.52]
IV balets de village en trio pour les musettes, vieles, flutes à bec, violons, haubois, ou flutes traversières. Œuvres 54, 1734.
Les Plaisirs Champêtres. Paris, 1991. 4°, 3 partbooks, ii, 36 pp. Line-cut of the Paris, 1752 edition. Preface in Fr-Eng by Jean-Christophe Maillard. Wrappers. \$28
- 8143 [Cantatas, voice, w/ various accomp., op.5]
Les quatre saisons. Cantates françaises à voix seule, mêlées de symphonies. Œuvre cinquième. 1724. [Bibliothèque Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 144. Courlay, 2002. 4°, xi, 104 pp. Line-cut of the author's edition, Paris, 1724. Preface in Fr-Eng-Ger by Jean Saint-Arroman & Philippe Lescat. Wrappers. \$60
- 8142 *Motets à voix seule mêlés de simphonies. Œuvre 23. 1728 [Bibliothèque Nationale, Paris].*
La Musique Française Classique de 1650 à 1800, 148. Courlay, 2002. 4°, x, 27 pp. Line-cut of the author's edition, Paris, 1728. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$24
- 4059 [Sonatas, 2 flutes, op.1]
Sonates a deux flûtes-traversières sans basse. Œuvre premier.
Performers' Facsimiles, 75. New York, [1991]. 23 x 30 cm, 27 pp. Line-cut of the Paris, 1724 edition. Wrappers. \$15
- 8799 [Sonatas, 2 flutes, op.1]
Sonates a deux flûtes traversières sans basse. Œuvre premier, 1724. [Bibliothèque Nationale, Paris].
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 26 pp. Line-cut of the Paris, 1724 edition. Wrappers. \$12
- 3678 [Sonatas, 2 flutes, op.2]
Sonates a deux flûtes-traversières sans basse. Œuvre IIe.
Performers' Facsimiles, 76. New York, [1989]. 23 x 30 cm, 27 pp. Line-cut of the Paris, 1724 edition. Wrappers. \$15
- 3679 [Sonatas, 2 flutes, op.6]
Sonates a deux flûtes-traversières sans basse. Œuvre sixième.
Performers' Facsimiles, 77. New York, [1989]. 23 x 30 cm, 26 pp. Line-cut of the Paris, 1725 edition. Wrappers. \$15
- 8843 [Sonatas, 2 flutes, op.6]
Sonates à deux flûtes traversières sans basse. Opus 6, 1725.
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 28 pp. Line-cut of the author's, Boivin & Leclerc edition, Paris, 1725. Wrappers. \$12
- 3649 [Sonatas, 2 flutes, op.8]
Sonates a deux flûtes-traversières sans basse. Œuvre huitième.
Performers' Facsimiles, 78. New York, [1989]. 23 x 30 cm, 26 pp. Line-cut of the Paris, 1725 edition. Wrappers. \$15
- 8947 [Sonatas, 2 flutes, op.8]
Sonates a deux flûtes traversières sans opus 8.
La Musique Française Classique de 1650 à 1800, 200. Courlay, 2007. 4°, 40 pp. Line-cut of the Paris, 1725 edition. Introduction in Fr-Eng-Ger. Wrappers. \$26
- 8800 [Sonatas, flute, bc, op.9]
Sonates pour la flûte-traversière avec la basse. Œuvre neuvième, 1725. [Bibliothèque Nationale, Paris].
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 26 pp. Line-cut of the Paris, 1725 edition. Wrappers. \$12
- 8088 [Sonatas, flute, violin, op.51]
VI sonates pour une flûte traversière et un violon par accords, op.51. Paris 1734.
Archivum Musicum: L' Art de la Flûte Traversière, 61. Florence, 2001. 24 x 33 cm, iv, 26 pp. Line-cut of the Paris, 1734 edition. Preface in It by Marcello Castellani. Wrappers. \$36
- 8894 [Sonatas, flute, violin, op.51]
VI sonates pour une flûte traversière, et un violon par accords, sans basse. 1734. Présentation par Marion Delorme et Pauline van Agt (étudiantes au CeFEdM Ile-de-France).
La Musique Française Classique de 1650 à 1800. Courlay, 2007. 21 x 30 cm, ix, 24 pp. Line-cut of the Paris, 1734 edition. Preface in Fr-Eng-Ger. Wrappers. \$27

- 7823 [Sonatas, 2 violoncelli/ viols/bassoons, bc, op.26 & op.50]
Cinq sonates, un concerto. Opus 26 (violoncelle, viole ou basson); Six sonates, un trio. Opus 50 (violoncelle, viole ou basson). Présentation par Stéphane Perreau.
La Musique Française Classique de 1650 à 1800, 132. Courlay, 2000. 4°, vii, 52 pp. Line-cut of the Paris, 1729 and 1734 editions. Introduction in Fr-Eng-Ger. Hardbound. \$42
- 753 [Trio sonatas, 2 flutes/violin/oboes, bc, op.12]
Sonates en trio pour les flûtes-traversières, violons, ou haubois avec la basse, œuvre douzième.
Archivum Musicum: L'Art de la Flûte Traversière, 19. Florence, 1981. 20 x 28 cm, 3 parts, vi, 123 pp. Line-cut of the Paris 1726 edition. Together with Naudot's *Sonates en trio pour deux flûtes, op.2* and Braun's *Troisième œuvre contenant six sonates en trio pour deux flûtes*. Preface in It by Marcello Castellani. Wrappers in decorative paper with matching slipcase. \$58
- 8120 [Trio sonatas, 2 ob/fl/vln, bc; bass/bassoon, bc, op.28/37]
Six sonates en trio, opus 28 / Cinq sonates en trio, suivies d'un concerto, opus 37. Présentation par les élèves du Ce. F.E. de M. de Rueil-Malmaison.
La Musique Française Classique de 1650 à 1800, 134. Courlay, 2000. 4°, xv, 78 pp. Line-cut of the Paris, 1730 and 1722 editions. Preface in Fr-Eng-Ger by Nathalie Lechat, Karen Daniau, Céline Morandeaude & Marie-Hélène Landreau. Wrappers, in slipcase. \$57
- 4859 [Trio sonatas, flute/violin, bass/bassoon, bc, op.37]
XXXVIIe Œuvre contenant V sonates en trio pour un dessus & deux basses; suivie d'un concerto à cinq parties pour une flûte, un violon, un haubois, un basson, & la basse.
Huntingdon, [1994]. 4°, 3 parts, 32 pp. Line-cut of the Paris, [1732] edition. Wrappers. \$20
- BOMTEMPO, João Domingos, 1775-1842**
- 3987 [Sonatas, piano, violin ad lib., op.18, nos.1-3]
3 sonatas de piano: op.18, no.1, com violino ad libitum; op.18, no.2, com violino ad libitum; op.18, no.3, com violino ad libitum.
Lusitana musica, 1/1. Lisbon, 1979. 21 x 30 cm, iv, 44 pp. Line-cut of the London, 1816 edition. Preface in Port-Ger-Fr-Eng by Gerhard Döderer. Wrappers. \$15
- BOND, Capel, 1730-1790**
- 8622 [Concerti, strings, bc; trumpet, bassoon, strings, bc]
Six Concertos in 7 Parts for Four Violins, a Tenor Violin, a Violoncello, with a Thorough Bass for the Harpsicord... The First is for a Trumpet, the Sixth a Bassoon Concerto. [Library of Congress, Washington, DC].
Alston, 2005. 4°. 9 partbooks, ii, 113 pp. Line-cut of the London, 1766 edition. Nos. 2-5 are concerti grossi for strings & bc, while Nos. 1 & 6 are solo concertos for trumpet and bassoon. Preface by Peter Holman. Ring binder. \$63
- BONI, Pietro Giuseppe Gaetano, 18th c.**
- 1251 [Divertimenti, violin/violone/cembalo/recorder/mandola]
Divertimenti per camera à violino, violone, cimbalo, flauto e mandola. Roma s.d.
Archivum Musicum: Flauto Traversiere, 2. Florence, 1985. Oblong, 32 x 23 cm, v, 43 pp. Line-cut of the Rome, c.1717-27 editions. 12 divertimenti. Introduction in It by Marcello Castellani. Wrappers, in decorative paper. \$34
- BONIZZI, Vincenzo, b.?-1630**
- 1169 [Alcune opera, viola bastarda, strings]
Alcune opere di diversi autori. Passaggiate principalmente per la viola bastarda, ma anco per ogni sorte di stromenti e di voci, Venezia 1626. [Printed source & Ms, Civico Museo Bibl. musicale, Bologna].
Archivum Musicum: Strumentalismo Italiano, 54. Florence, 1983. Oblong, 24 x 17 cm, xvii, 94 pp. Line-cut. Includes facsimile of contemporary ms copy transmitting passaggiate. Introduction in It by Elio Durante & Anna Martellotti. Wrappers in decorative paper. \$31
- BONONCINI, Giovanni, 1670-1747**
- 9006 [Cantatas & duets, voice, violin, bc]
Cantate e duetti (Londra 1721). Introduzione di / Introduction by Paolo Da Col.
Bibliotheca Musica Bononiensis, IV/73. Bologna, 2008. Oblong, 4°, xvii, 107 pp. Line-cut of the London, 1721 edition. The collection features 7 cantatas for soprano, 6 for alto and 2 duets, with violin or bc. Wrappers. \$59
http://www.omifacsimiles.com/brochures/bononcini_can.html
- BONONCINI, Giovanni Maria, 1642-1678**
- 1171 [Sonatas, 2 violins, da chiesa, op.6]
Sonate da chiesa a due violini.
Bibliotheca Musica Bononiensis, IV/146. Bologna, 1970. 21 x 31 cm, 84 pp. Line-cut of the Venice, 1672 edition. 12 sonatas. 3 partbooks (violino primo, secondo and basso continuo) bound together. Hardbound.
http://www.omifacsimiles.com/brochures/bononcini_son.html
- 1252 *Varii fiori del giardino musicale. Opera terza.*
Bibliotheca Musica Bononiensis, IV/74. Bologna, [1978]. 16 x 21 cm, 5 partbooks, vii, 125 pp. Line-cut of the Bologna, 1669 edition. 30 compositions for 2-4 instruments with basso continuo. Introduction in It by Marta Lucchi. Wrappers, in cloth folder. \$39
- BONPORTI, Francesco Antonio, 1672-1749**
- 7140 [Sonatas, violin, bc, op.7 & 10]
Sonate da camera a violin solo e basso, op.VII; Invenzioni a violino solo e basso, op.X. Amsterdam s.d.
Archivum Musicum: Strumentalismo Italiano, 78. Florence, 1995. Oblong & upright, 4°, 2 vols, ix, 52 pp. Line-cut of the Amsterdam, n.d. edition. Preface in It by Daniele Valersi. Wrappers. \$45
- 8233 [Trio sonatas, 2 violin, bc, op.4]
Sonate da camera. Opera IV. A due violini, violone, cembalo o arcileuto. Venezia 1703.
Archivum Musicum: Strumentalismo Italiano, 87. Florence, 2002. 4°, 3 partbooks, viii, 108 pp. Line-cut of the Venice, 1704 edition. Preface in It by Daniele Valersi. Wrappers. \$35
- BORGHI, Luigi, b.?-c.1806**
- 1173 *Six Violin Concertos and Sixty Four Cadenzas. With an Introduction by Frederick Neumann. With Performance Notes by Gabriel Banat.*
Masters of the Violin, 1. New York, 1981. 27 x 37 cm, xii, 162 pp. Line-cut. For solo violin, string orchestra, 2 ob & 2 hn. Wrappers, with protective box. \$85
- BOULEZ, Pierre, 1925-**
- 8588 *Le marteau sans maître. Fac-similé de l'épure et de la première mise au net de la partition / Facsimile of the Draft Score and the First Fair Copy of the Full Score. Édité par / Edited by Pascal Decroupet.*
Eine Publikation der Paul Sacher Stiftung. Mainz, 2005. Oblong, 38 x 30 cm. 215 pp. Beautiful full-color facsimile edition of the autograph draft score and fair copy, produced on the occasion of the 80th birthday of the composer. Since its premiere 50 years ago at the 1955 Baden-Baden Festival, "Le marteau sans maître", with its novel scoring (contralto, alto flute, viola, guitar, vibraphone, xyloimba and unpitched percussion) and poetry by René Char in four of the nine interlocked movements, has been considered one of the most outstanding serial works of the postwar avantgarde. Commentators have pointed out its wonderful hypnotic soundworld, complex rhythmic structure, and sudden bursts of instrumental crossfire, creating such a demand on the performers that some fifty rehearsals were required before its premiere. This excellent facsimile offers an exciting entry into Boulez' "workshop"—allowing us to examine, side by side, the pencil draft score, final ink version, as well as a selection of sketch pages. Handsome binding in red linen with slipcase. \$254
<http://www.omifacsimiles.com/brochures/boulez.html>
- BOYCE, William, 1711-1779**
- 7016 [Symphonies, op.2]
8 Symphonies, op.2 (1760).
Huntingdon, [1990]. 4°, partbooks, c.100 pp. Xerographic reprint of the 1760 edition. Scored for vln I-II, vla, vc, db, ob/fl I-II, bsn I-II, hm I-II, tpt I, II, & timp. Wrappers. \$70
- 7912 [Symphonies, op.2]
Eight Symphonys in Eight Parts. Six for Violins, Hoboys, or German Flutes, and Two for Violins, French Horns and Trumpets. With a Bass for the Violoncello and Harpsicord. Opera seconda. [British Library, London].
Performers' Facsimiles, 230. New York, [2001]. 4°, 12 partbooks, c.100 pp. Line-cut of the London, 1760 edition. Wrappers. \$55
- 7468 [Trio sonatas, 2 vln/fl, bc]
Twelve Sonatas for Two Violins with a Bass, 1747.
Chamber Music from Georgian England, 4. Huntingdon, [1990]. 4°, 4 partbooks, 132 facs, [12] pp. Line-cut of the Walsh edition, London, 1747. Wrappers. \$39

- BRAHMS, Johannes, 1833-1897**
- 9268 [Concerto, violin, orchestra, op.77, D major]
Violinkonzert D-Dur Opus 77: With a Selection from the Engraver's Copy of the Violin Part. Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C. with a Preface by Julia Fischer and an Introduction by Stefan Drees / Mit einer Auswahl aus der Stichvorlage der Violinstimme. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington mit einem Kommentar von Stefan Drees.
Meisterwerke der Musik im Faksimile, 19. Laaber, 2014 Oblong, 38 x 30 cm, xviii, 106 pp. Beautiful full-color half-tone of the autograph and annotated solo violin part. Contains numerous corrections and adjustments (involving phrasing, dynamics and minor note changes) by Brahms' revered friend Joseph Joachim. Hardbound in decorative paper. \$249
http://www.omifacsimiles.com/brochures/brahms_vc.html
- 7077 [Quintet, strings, op.88, F major]
Streichquintett Nr.1 F-Dur op.88. Faksimilé-Ausgabe. [Brahmgesellschaft, Baden-Baden].
Baden-Baden, 1994. Oblong, 33 x 26 cm, 46 pp. Fine color reproduction of Brahms' elegant autograph fair copy, dated and signed May 1882. Limited bibliophile edition of 200 copies. Handsomely bound in dark burgundy leatherette with the composer's signature embossed in silver. \$185
http://www.omifacsimiles.com/brochures/brahms_qu88.html
- 9332 [Sonata, violin, piano, no.1, op.78, G major]
Sonate für Klavier und Violine Nr. 1 G-Dur Opus 78. Faksimile nach dem Autograph der Wienbibliothek im Rathaus, Musiksammlung, Wien. Mit einem Geleitwort von Julia Fischer und einer Einführung von Eberhard Hüppe.
Meisterwerke der Musik im Faksimile, 27. Laaber, 2013. Oblong, 38 x 30 cm, xxii, 36 pp. 3-color half-tone of the autograph score signed "June 1879". It's the composer's first sonata for violin & piano, sometimes referred to as the "Regenlied Sonata" because of the self borrowing of the first two bars from the song Regenlied (op.59 no.3) for the main theme of the third movement. Its melancholic mood has been recently connected with Brahms' sadness over the deteriorating health and eventual death of his godson, Felix Schumann—son of Clara and Robert—who intermittently strove to become a violinist. The autograph is teeming with corrections and alterations, most likely made shortly after the first performance of the piece in August 1879 given by Brahms and Joachim in a private setting. The sonata received its first public performance by Robert Heckmann & Marie Heckmann-Hertig in Bonn, 8 Nov. 1879. Hardbound. \$159
http://www.omifacsimiles.com/brochures/brahms_son78.html
- BRANCHE, Charles-Antoine, 1722-c.1779**
- 4965 [Sonatas, violin, bc, book 1]
1er livre de sonates à violon seul et basse.
Biblioteca Classica, 170. Rotterdam, 1985. 4°, 28 pp. Line-cut of the Paris, [1748] edition. Wrappers. \$18
- 2815 [Sonatas, violin, bc, book 1]
Premier livre de sonates à violon seul et basse.
La Musique Française Classique de 1650 à 1800, 45. Courlay, 1989. 22 x 31 cm, 14, 52 pp. Line-cut of the Paris, [1748] edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$33
- BRAUN, Jean Daniel, 18th c.**
- 753 [Trio sonatas, 2 flutes/ violins/oboe, bc, op.3]
Troisième œuvre contenant six sonates en trio pour 2 flutes-traversière, violons, ou haubois, avec la basse.
Archivum Musicum: L'Art de la Flûte Traversière, 19. Florence, 1981. 20 x 28 cm, 3 parts, vi, 123 pp. Line-cut of the Paris, 1728 edition. Includes Boismortier's Sonates en trio (1726) and Naudot's Sonates en trio (1726). Preface in It by Marcello Castellani. Wrappers in decorative paper with slipcover.
- BRÉVAL, Jean-Baptiste Sébastien, 1753-1823**
- 9037 *Les nocturnes, ou six airs variés pour un violon et violoncelle. Œuvre IX.*
Collection FacsiMusic. Courlay, 2008. 21 x 30 cm, 16 pp. Line-cut of the Paris, 1782 edition. Wrappers. \$13
- BROSSARD, Sébastien de, 1655-1730**
- 2112 *Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens & François, les plus usitez dans la musique, seconde édition, 1705. Eingeleitet von Harald Heckmann.*
Dictionarium Musicum, 1. Hilversum, 1965. 17 x 24 cm, xviii, 390 pp. Half-tone of the second edition, Paris, 1705. Cloth (also available in wrappers). \$116
- BRÜCKNER, Wolfgang, b.?-1646**
- 9693 *Zweyfaches Zehen [ordentlicher Sonn- und Fest-Täglicher Evangelien Gott dem Allerhöchsten zu gebührenden Ehren dann Music liebenden Herzen zuschuldigem Gefallen mit 4.5.6.7. und 8. Stimmen neben dem Basso Continuo beydes Vocaliter und Instrumentaliter zu gebrauchen aufgesetzt. Erfurt / Johann Bückner, Friedrich Melchio Dedekind 1656. [Färschiv Mügelnl].*
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
- BRUMEL, Antoine, c.1460-c.1515**
- 8498 *Missae. Petrucci, Venedig 1503. [Civico Museo Bibliografico Musicale, Bologna].*
Faksimile-Edition Rara, 47. Stuttgart, 2004. Oblong, 23 x 17 cm, 4 partbooks, 132 pp. Line-cut of the Petrucci edition, Venice, 1503. Five Antoine Brumel masses a4: "Je nay dueul"; "Berzerette savoyenne"; "Ut re mi fa sol la"; "Lomme arme"; "Victime paschali". Hardbound, in decorative paper with slipcase. \$74
- BRUNI, Antonio Bartolomeo, 1757-1821**
- 8880 [Caprices, violin, op.1]
Caprices et airs variés en forme d'étude pour un violon seul — Œuvre 1er.
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 32 pp. Line-cut of the Paris, 1787 edition. 23 caprices & 6 airs variés. Wrappers. \$13
- BRUNNENMÜLLER, Elias, b.?-1762**
- 4345 *Fasciculus musicus (1711). Introduction by Rudolf Rasch.*
Dutch Music Facsimiles, 8. Utrecht, 1991. 4°, iv, 44 pp. Line-cut of the Leeuwarden, c.1711 edition. Contains 3 keyboard suites, 3 solos with figured bass (resp. for oboe, recorder and violin) and 4 songs with figured bass and oboe ad libitum (3 with Italian texts and 1 with German text). Introduction in Eng. Wrappers. \$32
- BUONAMENTE, Giovanni Battista, b.?-1642**
- 1254 [Sonatas, 2 violins, bc, book 4]
Il quarto libro de varie sonate, Venezia 1626.
Archivum Musicum: Strumentalismo Italiano, 47. Florence, 1982. 24 x 34 cm, 3 parts, iii, 138 pp. Line-cut. Contains 50 compositions, sinfonie, gagliarde, corrente, & brandi for 2 violins and violone. Wrappers and slipcover in decorative paper. \$72
- BUONANNI, Filippo, 1638-1725**
- 2703 *Descrizione degl'istromenti armonici d'ogni genere.*
Leipzig, 1975. 20 x 28 cm, 256 pp. Line-cut of the Rome, 1726 edition. Extremely informative treatise on organology with altogether 140 extended descriptions provided in Italian and French. Bilingual indices. Accompanied by 142 superb woodcuts of scenes of musicians with their instruments. Linen. Special sale price \$50, regularly \$125
- 7204 *Trattato sopra la vernice detta comunemente cinese.*
Collana di Liuteria e Cultura Musicale, 5. Cremona, 1994. 8°, 142 pp. Line-cut of the Rome, 1720 edition. Fascinating treatise on varnishes (cinese) as used on string instruments. Wrappers. \$55
- BUTERNE, Charles, 17-18th c.**
- 2149 [Sonatas, winds/strings, bc, op.2]
Six sonates pour la vielle, musette, violon, flutes, hautbois et pardessus de violles; quatre avec la basse continue, et deux en duo. Œuvre IIe. [Bibl. Municipale, Nîmes].
Béziers, 1985. 29 x 21 cm, 29 pp. Line-cut of the 1745 edition. Sonatas for viol/mus/vln/fl/rec/ob/viol, bc, and 2 viol/mus/vln/fl/rec/ob/viol, without bc. Laid paper, with wrappers. \$20
- BUXTEHUDE, Dietrich, 1637-1707**
- 223 [Sonata, 2 violins, viol, bc, G major, K.271]
Sonata i G-dur. Besättning: 2 Violiner, Viola da gamba och basso continuo. Faksimiltryck från handskrift i Uppsala Universitetsbibliotek.
Autographus Musicus, 4. Bandhagen, 1973. 21 x 34 cm, ii, 9 pp. Line-cut of a contemporary ms copy. Loose sheets in folder. \$15
- 4403 [Sonatas, violin, viol, harpsichord, op.1, K.252-258]
VII. sonates à doi, 1 violino e viola da gamba, con cembalo. Opera prima, 1696. Présentation par Marie-Françoise Bloch. [Universitetsbibl., Uppsala].
Collection Dominantes. Courlay, 1995. 24 x 33 cm, 3 partbooks, 8, 56 pp. Line-cut of the Lübeck, 1696 edition. Introduction in Fr-Eng-Ger. Wrappers. \$41

- 7208 [Sonatas, violin, viol, harpsichord, op.2, K.259-265]
VII. suonate à due, violino et viola de gamba con cembalo. Opera secunda. Présentation par Marie-Françoise Bloch. [Universitätsbibl., Uppsala].
Collection Dominantes. Courlay, 2003. 4°, 3 partbooks, 124 pp. Line-cut of the Lübeck, 1696 edition. Introduction in Fr-Eng-Ger. Wrappers. \$53
- 2150 [Sonatas, violin, viol, harpsichord, op.2, K.259-265]
VII. suonate à due, violino et violadagamba con cembalo. Opera secunda. Edited by Eva Linfield.
Critical Facsimiles, 3. New York, 2003. 21 x 38 cm, 3 partbooks, 19, 104 pp. Line-cut of the Lübeck, 1696 edition. Includes apparatus listing all editorial emendations. Wrappers. \$40
- BYRD, William, 1543-1623**
- 7840 *Songs of Sundry Natures, Some of Gravitie, and Others of Myrth, Fit for All Companies and Voyces. Lately Made and Composed into Musicke of 3.4.5. and 6. Parts. [British Library, London].*
Performers' Facsimiles, 163. New York, [2000]. 18 x 25 cm, 5 partbooks, c.292 pp. Line-cut of the London, 1589 edition. 14 compositions a3, 11 a4, 12 a5, and 10 a6, suitable for voices and or instruments. Wrappers. \$75
- CALDARA, Antonio, c.1670-1736**
- 4799 [Sonatas, 2 violins, bc, op.2]
Suonate da camera a due violini con il basso continuo. Opera secunda. Présentation par Brian W. Pritchard. [Civico Museo Bibliografico Musicale, Bologna].
Collection Dominantes. Courlay, 1994. 22 x 31 cm, 4 partbooks, 26, 156 pp. Line-cut of the Venice, 1699 edition. Introduction in Fr-Eng-Ger. Wrappers. \$73
- CAMERLOHR, Placidus von, 1718-1782**
- 9429 *Solo per la gallichone; Partia ex f (Gallichon, 2 violinen, Baß); Trio ex C (2 Gallichon, Violoncello). [Mss, Abtei Metten].*
Faksimile-Edition Laute, 12. Stuttgart, 2015. 26 x 33 cm, 96 pp. Full-color reproduction of three works of Camerlohr, one for solo gallichone a type of bass lute, and two chamber works. Handstitched folios in portfolio with decorative paper boards and ties. \$55
- CAMPRA, André, 1660-1744**
- 8661 [Cantatas, voice, winds/strings, bc, book 2]
Cantates françaises mêlées de symphonies et pour différents voix, avec un duo. Livre second, 1714. Présentation par Bertrand Porot. [Bibliothèque Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 174. Courlay, 2006. Oblong, 4°, vvi, 156 pp. Line-cut of the Paris, 1714 edition. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$67
- 8419 [Cantatas, book 2, selections]
Cantate Enee & Didon (extraite du Second livre de cantates), 1714. Œuvre au programme du Capes et de l'Agrégation. [Bibliothèque Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 177. Courlay, 2004. Oblong, 4°, ix, 36 pp. Line-cut of the Paris, 1714 edition. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$28
- 2033 [Motets, a1-3, flutes/violins, bc, book 1]
Motets à I, II et III voix, avec la basse continue. Livre premier.
La Musique Française Classique de 1650 à 1800, 1. Courlay, 1986. 22 x 31 cm, x, 116 pp. Line-cut of the Ballard edition, Paris, 1699. Introduction by Jean Saint-Arroman. Wrappers. \$54
- 9410 *Motets a I, II, III voix. . . Livre premier. Paris / Christophe Ballard 1700. [Bibliothèque d'étude et de conservation Besançon].*
Faksimile-Edition Canto e Continuo, 7. Stuttgart, 2014. 22 x 35 cm, 116 pp. Line-cut of the Paris, 1700 edition. Hardbound, with boards in decorative paper. \$65
- 2034 [Motets, a1-3, flutes/violins, bc, book 2]
Motets à I, II et III voix, et instruments avec la basse continue. Livre second.
La Musique Française Classique de 1650 à 1800, 2. Courlay, 1986. 22 x 31 cm, xi, 139 fasc pp. Line-cut of the Ballard edition, Paris, 1700. Introduction by Jean Saint-Arroman. Wrappers. \$63
- 9428 *Motets a I, II, III voix. . . Livre second. Paris / Christophe Ballard 1700. [Bibliothèque d'étude et de conservation Besançon].*
Faksimile-Edition Canto e Continuo, 7. Stuttgart, 2014. 22 x 35 cm, 140 pp. Line-cut of the Paris, 1700 edition. Hardbound, with boards in decorative paper. \$62
- CANTONE, Serafino, fl.1580-1627**
- 7438 *Sacrae cantiones, [sive motecta, tum ad instrumenta omnia, tum ad vocis modulationem aptissima]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
Faksimile-Edition Schermar-Bibliothek Ulm, 22. Stuttgart, 1997. 16 x 23 cm, 5 partbooks, c.120 pp. Line-cut Gardano edition, Venice, 1596. 20 sacred settings a5, for voices with or without instruments. Wrappers, with slipcase. \$79
- 7439 *Sacrae cantiones, [sive motecta, tum ad instrumenta omnia, tum ad vocis modulationem aptissima]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
Faksimile-Edition Schermar-Bibliothek Ulm, 22. Stuttgart, 1997. 16 x 23 cm, 5 partbooks, c.120 pp. Line-cut Gardano edition, Venice, 1596. 20 sacred settings a5, for voices with or without instruments. Wrappers. \$47
- CAPRICORNUS, Samuel Friedrich, 1628-1665**
- 7899 *Geistliche Concerten mit 2. und 3. Stimmen. [Universitätsbibl., Uppsala].*
Faksimile-Edition Capricornus, 11. Stuttgart, 2000. 14 x 19 cm, 4 partbooks, c.120 pp. Line-cut of the Gerjard edition, Nuremberg, 1658. Partbook format: vox prima, vox secunda, vox tertia, bassus pro organo. Wrappers, with slipcase in marbled paper. \$84
- 8658 *Geistliche Concerten ander Theil. Stuttgart 1665. RISM C 936. [Landesbibl. Dresden; Universitätsbibl., Tübingen].*
Faksimile-Edition Capricornus, 3. Stuttgart, 2002. 14 x 19 cm, 3 partbooks, 102 pp. Line-cut of the Stuttgart, 1665 edition. 12 settings a 3 plus basso continuo ("vox prima" partbook of original print has been lost and is not included in this facsimile). Wrappers, in portfolio covered with decorative paper. \$56
- 7815 [Geistliche Harmonie, 3 voices, winds, strings, bc]
Erster [-Ander, -Dritter] Theil geistlicher Harmonien mit zwei und drey Stimmen und 2. Violinen.
Faksimile-Edition Capricornus, 9. Stuttgart, 2000. 16 x 23 cm, 7 partbooks, 740 pp. Line-cut of the Stuttgart, 1659, 1660 & 1664 editions. 42 pieces for two and three sopranos, two violins, in various combinations with flute, cornetto, bassoon, trombone, & viola da gamba. Hardbound in marbled paper. \$158
- 7821 *Jubilus Bernhardi [in 24. partes distributus, & quinque vocibus concertantibus, quibus adjunctae quatuor violae]. [Bibliothèque Nationale, Paris, Ms. VM1 988].*
Faksimile-Edition Capricornus, 8. Stuttgart, 2000. 15 x 21 cm, 15 partbooks, c.590 pp. Line-cut of the Endter edition, Stuttgart, 1660. 24 sacred numbers in concerted form in partbook format: cantus 1, cantus 1 ripieno, cantus 2, cantus 2 ripieno, alto, alto ripieno, 4 violas, tenor, tenor ripieno, bassus, bassus ripieno, & basso continuo (organ). Wrappers, with slipcase. \$160
- 7755 *Opus aureum missarum [ad sex, decem & duodecim tonos redactae, cum basso ad organum]. [Bibliothèque Nationale, Paris, Ms. VM1 982].*
Faksimile-Edition Capricornus, 7. Stuttgart, 2000. Oblong, 30 x 20 cm, 11 partbooks, c. 110 pp. Line-cut of the Bencard edition, Frankfurt, 1670. Partbook format: 2 cantus, 2 alto, 2 tenor, 2 violins & bass continuo (organ). Wrappers, with slipcase in marbled paper. \$137
- 7947 *Opus Musicum. [Zentralbibliothek, Zürich].*
Faksimile-Edition Capricornus, 15. Stuttgart, 2001. 20 x 33 cm, 18 partbooks, c.190 pp. Line-cut of the Nuremberg, 1655 edition. Concerted pieces for voice and instruments, from 1 to 8 parts & bc. Wrappers, with portfolio in marbled paper. \$134
- 7747 *Raptus Proserpinae. In einem singenden Schaw-Spiel vorgestellt. [Landesbibliothek Stuttgart].*
Faksimile-Edition Capricornus, 4. Stuttgart, 1999. 14 x 19 cm, 46 pp. Line-cut of the Nuremberg, 1662 edition. Libretto only. Hardbound, with marbled paper boards. \$20
- 7987 *Scelta musicale à la prima opera d'eccelesiasti motteti, voce sola è uno, overò duos instrumenti. [Zentralbibliothek, Zürich].*
Faksimile-Edition Capricornus, 5. Stuttgart, 2000. Oblong, 28 x 20 cm, 4 partbooks, c.80 pp. Line-cut of Ammon edition, Frankfurt, 1669. 8 settings for voice (canto, alto, basso) and various instruments (viola da gamba, violins, cornetti, trombone, bassoon, organo). Hardbound, with slipcase in marbled paper. \$115
- 9377 [Sonatas, 2 violins, trombone/viola da gamba]
Sonaten und Canzonen [mit 3. Instrumenten gesetzt. Instrumentum primum]. Nürnberg, Christoff Gerhard 1660. [Bischöflichen Zentralbibliothek Regensburg].
Faksimile-Edition Capricornus, 16. Stuttgart, 2014. 16 x 22 cm, 24 pp. Line-cut of the Nuremberg, 1660 edition. Rare collection of 6 sonatas for violins & trombone/viola da gamba. Only the Violino I part survives. Hardbound, with marbled paper boards. \$23

- 7945 [Tafelmusik, voice, strings/winds, bc, part 1]
Neu-Angestimmte und erfreuliche Tafelmusik. [Österreichische Nationalbibliothek, Vienna].
Faksimile-Edition Capricornus, 12. Stuttgart, 2001. Oblong, 28 x 19 cm, 3 partbooks, 28 pp. Line-cut of the Frankfurt, 1670 edition. Wrappers, with portfolio in marbled paper. \$46
- 7946 [Tafelmusik, strings/winds, bc, part 2]
Continuation der neuen wohl angestimmten Taffel-Lustmusik. [Österreichische Nationalbibliothek, Vienna].
Faksimile-Edition Capricornus, 13. Stuttgart, 2001. Oblong, 28 x 19 cm, 3 partbooks, 34 pp. Line-cut of the Frankfurt, 1671 edition. Wrappers, in marbled portfolio. \$48
- 8346 *Theatrum musicum [quod per duodecim secenas sue sacras cantiones]. Würzburg, Bencard 1669. RISM C 937.*
Faksimile-Edition Capricornus, 2. Stuttgart, 2003. Oblong, 29 x 20 cm, 8 partbooks, 131 pp. Line-cut of the Würzburg, 1669 edition. 12 settings with sacred Latin texts scored for altus, tenor, bass, four viols & organ. Hardbound, with marbled paper boards & matching slipcase. \$87
- 8375 *Continuatio theatri musici [seu Sacrarum cantionum. Pars secunda]. Würzburg, Bencard 1669. [Bibl. Nationale de France, Paris].*
Faksimile-Edition Capricornus, 6. Stuttgart, 2003. Oblong, 28 x 20 cm, 10 partbooks, c.114 pp. Line-cut of J. Bencard edition, Würzburg, 1669. 8 sacred settings for various voice and instrumental combinations (partbooks: SSTAB, vdg I-II-III-IV, trb, org). Portfolio in marbled paper. \$92
- 7544 *Zwey Lieder von dem Leyden und Tode Jesu, in 6. Stücke getheilet und mit 2. Stimmen wie auch 4. Violen (welche doch nach belieben können ausgelassen werden) auf besondere Concerten Art gesetzt. [Landesbibliothek Stuttgart].*
Faksimile-Edition Capricornus, 1. Stuttgart, 1997. 15 x 19 cm, 7 partbooks, 80 pp. Line-cut of the Nuremberg, [1660] edition. For two sopranos, four viols (ad libitum) & bc. Wrappers, in portfolio. \$36
- CARBONELLI, Giovanni Stefano, d.1772**
- 7030 [Sonatas, violin, bc]
12 sonate da camera a violino, e violone, o cembalo.
Huntingdon, c.1988. 4°, Xerographic reprint of the 1729 edition. Wrappers. \$17
- CARTIER, Jean-Baptiste, 1765-1841**
- 8845 [Airs, viola]
Trois airs variés pour l'alto.
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 12 pp. Line-cut of the Sieber edition, Paris, c.1822. Wrappers. \$9
- 1177 *L'art du violon.*
Monuments of Music and Music Literature in Facsimile, I/14. New York, [1997]/1973. 27 x 35 cm, 335 pp. Line-cut of the 3rd edition, Paris, c.1803. Contains a comprehensive selection of sonatas and single movements composed by Italian, French, and German masters of the 17th and 18th centuries. Laid paper, handsomely bound in white linen.
- 4374 [L'art du violon, selections]
L'art du violon. Works from the Famous Anthology of Jean-Baptiste Cartier Selected and Introduced by David L. Sills. 1) The Italian School. Music by Corelli, Geminiani, Locatelli, Tartini, Nardini, Spadina, Chabran, San Raffaele, & Manfredi.
Performers' Editions. New York, 1989. 27 x 35 cm, v, 46 pp. Line-cut of the Paris, c.1803 edition. Wrappers. \$15
- 4375 [L'art du violon, selections]
L'art du violon. Works from the Famous Anthology of Jean-Baptiste Cartier. Selected and Introduced by David L. Sills. 2) The French School. Music by Leclair, Guillemain, Gaviniès, Navoigille & Leblanc.
Performers' Editions. New York, 1989. 27 x 35 cm, iii, 39 pp. Line-cut of the Paris, c.1803 edition. Wrappers. \$15
- CASTELLO, Dario, 16-17th c.**
- 821 [Sonate concertate, winds, strings, bc]
Sonate concertate in stil moderno, per sonar nel organo overo spineta, con diversi instrumenti a 2. e 3. voci. Venezia 1658.
Archivum Musicum: Strumentalismo Italiano, 15. Florence, 1979. 24 x 34 cm, 4 partbooks: 96 pp. Line-cut of the Venice, 1658 partbooks (canto I, canto II, basso), as well as the full score. Introduction in It by Marcello Castellani. Wrappers in decorative paper, with slipcover. \$67
<http://www.omifacsimiles.com/brochures/castello.html>
- 1256 [Sonate concertate, a1-4, winds/strings, bc, book 2]
Sonate concertate in stil moderno per sonar nel organo overo clavicembalo con diversi instrumenti a 1.2.3. & 4 voci. Libro secondo, Venezia 1644.
Archivum Musicum: Strumentalismo Italiano, 44. Florence, 1981. 24 x 34 cm, 5 partbooks, ii, 96 pp. Line-cut in the original partbook format. Consists of 17 sonatas for various instrumental combinations. Preface in It by Marcello Castellani. Wrappers and slipcover in decorative paper. \$67
<http://www.omifacsimiles.com/brochures/castello.html>
- CASTRUCCI, Pietro, 1679-1752**
- 8370 [Sonatas, violin, bc, op.1]
Sonate a violino e violone o cembalo. Opera prima. [British Library, London].
Alston, 2003 4°, iv, 51 pp. Line-cut of the Amsterdam, c.1717 edition. Introduction by Peter Holman. \$20
- CAZZATI, Maurizio, c.1620-1677**
- 1257 [Correnti & balletti, strings, bc, op.4]
Correnti, balletti, galiarde a 3. è 4.
Monumenta Bononiensia, Fototypice Expressa, 12. Bologna, 1971. 16 x 22 cm, 4 partbooks, 118 pp. Line-cut of the Francesco Magni edition, Venice 1659. 31 pieces in partbooks (vln I-II, violone, & spinetta/chitarone) in one vol. Laid paper. Cloth. Special sale price, \$25, regularly \$46
- 9253 [Masses a8, op.28]
Messe brevi a otto voce [con una concertata a 4. e suoi ripieni à beneplacito, & una à otto da capella]. [Stift Kremsmünster].
Faksimile-Edition Kremsmünster, 14. Stuttgart, 2011. 16 x 21 cm, 11 partbooks, c.390 pp. Line-cut of the Antonio Pifarri edition, Bologna, 1662. Wrappers, with slipcase with marbled paper. \$74
- 1179 [Trattenimenti per camera, strings, bc, op.22]
Trattenimenti per camera [d'arie, correnti, e balletti, a due violini, se piace, con passacaglio, ciaccona, & un capriccio sopra 12 note, Opera XXII].
Monumenta Bononiensia, Fototypice Expressa, 13. Bologna, 1971. 16 x 22 cm, 4 partbooks, 74 pp. Line-cut of the Antonio Pifarri edition, Bologna, 1660. 26 pieces in partbook (vln I-II, spinetta, violone/tiorba), in one vol. Hardbound. \$43
- CECERE, Carlo, 1706-1761**
- 4176 [Concerti, flute, strings, bc]
Concerto per flauto traversiero con violini obbligati e basso, ms. Uppsala; Concerto a 5 stromenti, flauto traverso, violino primo, violino secondo, viola e basso, ms. Karlsruhe.
Archivum Musicum: Flauto Traversiere, 21. Florence, 1991. Oblong, 32 x 22 cm, 5 partbooks, vii, 73 pp. Line-cut of two contemporary ms copies. Introduction in It by Marcello Castellani. Wrappers, in decorative paper with matching slipcase. \$40
- CERONE, Pietro, c.1560-1625**
- 9151 *El melopeo y maestro : (Napoles, J.B. Gargano y L. Nucci, 1613) / Pedro Cerone ; Antonio Ezquerro Esteban, ed.*
Monumentos de la Música Española, 74. Madrid, 2007 23 x 32 cm, 2 vols: 1392 pp. Line-cut of the Naples, 1613 edition based on exemplars preserved in the Biblioteca "Jose Maria Lafragua" de la Benmerita Universidad Autonoma de Puebla (Puebla de los Angeles, Mexico), and in the Biblioteca Publica del Estado "Fray Francisco de Burgoa" de la Universidad Autonoma "Benito Juarez" de Oaxaca (Oaxaca, Mexico). Huge synthesis of musical-theoretical topics divided into 22 books. Deals with plainsong, mensural theory, vocal and instrumental variation, counterpoint, canon & fugue, problems of composition, mensuration and "tonality". The last book deals with musical enigmas and puzzle canons. Contains numerous references to composers and detailed musical examples, including a careful analysis of Palestrina's Missa L'homme armé. Hardbound. \$295

- CHARPENTIER, Marc-Antoine, 1643-1704**
- 3052 [Complete works, from autographs]
Mélanges autographes. Volume 1. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.
Manuscripts, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/1. Geneva, 1990. 23 x 35 cm, 159 pp. Half-tone of the autograph score. Cloth. \$111
<http://www.omifacsimiles.com/brochures/char01.html>
- 3054 [Complete works, from autographs]
Mélanges autographes. Volume 3. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.
Manuscripts, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/3. Geneva, 1995. 23 x 35 cm, 273 pp. Half-tone of the autograph. Cloth. \$111
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- 3061 [Complete works, from autographs]
Mélanges autographes. Volume 10. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.
Manuscripts, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/10. Geneva, 1997. 23 x 35 cm, 177 pp. Half-tone of the autograph. Cloth. \$111
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- 3073 [Complete works, from autographs]
Mélanges autographes. Volume 22. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.
Manuscripts, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/22. Geneva, 2002. 23 x 35 cm, 200 pp. Half-tone of the autograph. Cloth. \$111
<http://www.omifacsimiles.com/brochures/char22.html>
- 3074 [Complete works, from autographs]
Mélanges autographes. Volume 23. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.
Manuscripts, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/23. Geneva, 2002. 23 x 35 cm, 123 pp. Half-tone of the autograph. Cloth. \$111
<http://www.omifacsimiles.com/brochures/char23.html>
- 3075 [Complete works, from autographs]
Mélanges autographes. Volume 24. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.
Manuscripts, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/24. Geneva, 2003. 23 x 35 cm. Half-tone of the autograph. Cloth. \$111
<http://www.omifacsimiles.com/brochures/char24.html>
- 3076 [Complete works, from autographs]
Mélanges autographes. Volume 25. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.
Manuscripts, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/25. Geneva, 2003. 23 x 35 cm. Half-tone of the autograph. Cloth. \$111
<http://www.omifacsimiles.com/brochures/char25.html>
- CHAUVON, François, fl.1712-1736**
- 7225 [Tibiades, flute/oboe, bc; Sonatas, violin, bc]
Tibiades, nouveau genre de pièces pour la flûte, et le hautbois, avec quelques sonates pour le violon. Paris, 1717. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 92. Courlay, 1995. Oblong, 31 x 22 cm, 10, 72 pp. Line-cut of the Paris, 1717 edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$47
- CHÉDEVILLE, Nicolas, 1705-1782**
- 8991 [Sonatas, flute/oboe/violin, bc, op.7]
Six sonates pour la flûte traversière, hautbois ou violon, avec la basse. Œuvre VIIe. Paris s.d. [c.1739].
Archivum Musicum: L'Art de la Flûte Traversière, 67. Florence, 2008. 24 x 34 cm, iv, 26 pp. Line-cut of the author's edition, Paris, 1739. Discusses transposition for the musette. Wrappers. Introduction in It by Marcello Castellani. Wrappers, in decorative paper. \$42
- 7688 [Sonatas, musette/flute/oboe, bc]
VIII sonate per musette, flûte traversière o hautbois e basso continuo. Paris s.d.
Archivum Musicum: Flauto traversiere, 33. Florence, 1998. 24 x 34 cm, vii, 48 pp. Line-cut of the Paris, c.1740 edition. Set of 8 sonatas with 35 movements arranged by Chédeville, 27 of which are from E.F. Dall'Abaco's "Opera Quarta". Introduction in It by Marcello Castellani. Wrappers. \$31
- CHÉRON, André, 1695-1766**
- 759 [Sonatas, fl/vln, bc; Trio sonatas, fl, vln, bc, op.2]
Sonates en duo et en trio pour la flûte traversière et le violon avec la basse, second œuvre.
Archivum Musicum: L'Art de la Flûte Traversière, 18. Florence, 1982. 20 x 28 cm, 3 partbooks, vii, 64 pp. Line-cut of the Paris, 1729 edition. Introduction in It by Marcello Castellani. Wrappers in decorative paper with slipcover. \$35
- 9038 [Trio sonatas, 2 fl/ob/vln, bc, op.1]
Sonates en trio p. deux flûtes traversières avec la basse continue. Premier œuvre.
Collection FacsiMusic. Courlay, 2008. 21 x 30 cm, 3 parts, 84 pp. Line-cut of the Paris, 1727 edition. Wrappers. \$43
- CHIOCCHIA, Prospero, 17th c.**
- 8097 *Del metallo ricercari a due voci per sonare, e cantare. [British Library, London].*
Faksimile-Edition Rara, 33. Stuttgart, 2002. 16 x 23 cm, 2 partbooks, 104 pp. Line-cut of the Rome, 1674 edition. 39 duos for various vocal or instrumental ranges. Wrappers, with portfolio in marbled paper. \$34
- CHOPIN, Frédéric, 1810-1849**
- 9634 [Trio, piano, vln, vc, op.8, G major, selections]
Trio in G-Minor, for Pianoforte, Violin, and Cello, op.8 <A>. The Facsimile Edition of the Autographs of Fredric Chopin's Works from the Collection of the Frederic Chopin Society in Warsaw.
Tokyo, 1990-1991. 35 x 44 cm, 16 pp. Deluxe 3-color half-tone of the first two movements (Allegro, Scherzo) of the autograph fair copy/composing score from the Frederic Chopin Society in Warsaw. A single portfolio (containing 8 loose leaves) from the deluxe co-production of Green Peace Publishers and the Chopin Society in Warsaw. Handsome portfolio in Japanese art paper with reproduction of Chopin's signature in silver. \$95
- 9688 [Trio, piano, vln, vc, op.8, G major]
Trio G-Moll Op.8 / Trio in G Minor, op.8. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript held in the Fryderyk Chopin Museum in Warsaw.
Works by Chopin—Facsimile Edition, [39] A XIII/8. Warsaw, 2021. Oblong, 28 x 22 cm, 2 vols, 32, 57 pp. Fine monochrome facsimile of the untitled unfinished autograph score in the possession of the Frederic Chopin Society in Warsaw. Composed between fall 1828 and spring 1829 the Trio op.8 was part of Chopin's curriculum with Elsner and is dedicated to Prince Antoni Radziwiłł. Described as genial and graceful the Trio is the composer's only composition that includes the violin. Although the manuscript here—part fair copy, part composing copy—is the sole surviving source, it was not the basis for the work's first publication in 1833. The autograph includes some unidentified sketches and a sketch of the Concerto in F Minor. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irena Poniatowska. Bound in blue linen, with matching slipcase. \$93
http://www.omifacsimiles.com/brochures/chop_trio.html
- CHRISOPONUS, Gevicensus Andreas [publisher], 16th c.**
- 8775 *Bicinia nova. Prag, Typis nigricianis 1579. RISM 1579(7). [Ratsschulebibliothek, Zwickau].*
Faksimile-Edition Zwickau, 4. Stuttgart, 2006. Oblong, 20 x 14 cm, 2 partbooks, 380 pp. Line-cut of the Prague, 1579 edition. 102 compositions for two voices with Latin/Czech texts. Suitable for different voice ranges, with or without instrumental accompaniment. Hardbound in decorative paper, matching slipcase. \$86
- CIRRI, Giambattista, c.1740-d.?**
- 2445 [Duets, violin, violoncello, op.12]
Six Duets for a Violin and a Violoncello. Opera XII. [Civico Museo Bibliografico Musicale, Bologna].
Bibliotheca Musica Bononiensis, IV/149. Bologna, 1983. 25 x 35 cm, 2 partbooks: 26 pp. Line-cut of the London, 1600 edition. Partbooks in handsome cloth portfolio.
- 2446 [Solos, violoncello; duets, violon, violoncello, op.7]
Six Easy Solos for a Violoncello and Three Duets for a Violin. Opus VII. [Civico Museo Bibliografico Musicale, Bologna].
Bibliotheca Musica Bononiensis, IV/131. Bologna, 1977. 21 x 31 cm, 43 pp. Line-cut of the London, n.d. edition. Laid paper. Cloth.

- CLEMENTI, Muzio, 1752-1832**
8996 [Duets, piano 4-hands; sonatas, piano, vln/fl accomp, op.3]
Three Duets for Two Performers on One Piano Forte or Harpsichord and Three Sonatas with an Accompaniment for a Flute or Violin. Opera terza. [Yale University, Music Library, New Haven].
Performers' Facsimiles, 269. New York, [2008]. Oblong, 35 x 24 cm, 49 pp. Line-cut of the London [after.1786] edition. Wrappers. \$23
- 8995 [Sonatas, piano, vln/fl accomp., op.2]
Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a German Flute or Violin. Opera II. [Yale University, Music Library, New Haven].
Performers' Facsimiles, 268. New York, [2008]. Oblong, 35 x 24 cm, 45 pp. Line-cut of the London, n.d. edition. Wrappers. \$23
- CLÉRAMBAULT, Louis Nicolas, 1676-1749**
252 [Cantatas, voice, winds/strings, bc, book 1, selections]
Médée.
La Cantate Française au XVIIIe Siècle, VI. Geneva, 1984. 4°, 36 pp. Line-cut of the author's edition, Paris, 1710. Wrappers. \$30
- 253 [Cantatas, voice, winds/strings, bc, book 2, selections]
Pirame et Tisbé.
La Cantate Française au XVIIIe Siècle, VII. Geneva, 1984. 4°, 32 pp. Line-cut of the author's edition, Paris, 1713. Wrappers. \$30
- 3528 [Cantatas, voice, winds/strings, bc, book 3]
Cantates françaises mêlées de symphonies, livre troisième. Paris, 1716.
La Musique Française Classique de 1650 à 1800, 46. Courlay, 1989. 22 x 31 cm, 10, 79 pp. Line-cut of the Paris, 1716 edition. Contents: Apollon, Zéphire et Flore, L'Île de Délos, & La mort d'Hercule. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$43
- 3641 [Cantatas, books 3 & 4; La muse & Abraham]
Cantates françaises, livre IIIe; Cantates françaises, livre IVe; La muse de l'opéra, cantate à voix seule et symphonie; Le Bouclier de Mineroe, cantate; Abraham, cantate à voix seule.
Basel, 1980. 24 x 34 cm, 201, i pp. Line-cut of the Paris, 1716, 1720, 1716, 1714 & 1715 editions. Wrappers. \$33
- 9306 [Cantatas, book 4, selection]
Apollon et Doris.
Basel, 1980. 24 x 34 cm, 32 pp. Line-cut of the Paris, 1720 editions. For haute-contre, violin, bc. Ring binder. \$20
- 4642 [Cantatas, voice, winds/strings, bc, selection, 1715]
Abraham. Cantate à voix seule, dessus et basse continue. [Bibliothèque Nationale, Paris].
Collection Facsimiles, D1. Gland, 1992. 21 x 31 cm, ii, 13 pp. Line-cut of the author's & Foucault edition, Paris, 1715. Wrappers. \$12
- CONFORTI, Giovanni Luca, c.1560-d.?**
1635 *Breve et facile maniera d'essercitarsi . . . a far passaggi. A Facsimile of the Rome, 1593[?] Edition.*
Monuments of Music and Music Literature in Facsimile, II/115. New York, 1978. Oblong, 20 x 14 cm, 40 pp. Line-cut of the Rome, c.1593 edition. Laid paper, cloth.
- 3520 *Breve et facile maniera d'essercitarsi a far passaggi. Roma, 1593.*
Prattica di Musica, A/1. Rome, 1986. 24 x 30 cm, iv, 10 pp. Halftone, reproduced 2 original pages per page. Introduction in It by Giancarlo Rostirolla. Bibliography. Wrappers. \$18
- 4030 *The Joy of Ornamentation by Giovanni Luca Conforto, Being Conforto's Treatise on Ornamentation (Rome, 1593) with a Preface by Sir Yehudi Menuhin and an Introduction by Denis Stevens.*
White Plains, 1989. 16 x 23 cm, 40, with 21 pp. Line-cut, reproducing 2 original pages per page. Historical commentary, with bibliography. Wrappers. \$12
- 9363 *Passaggi sopra tutti li salmi [che ordinariamente canta santa chiesa, ne i vesperi della dominica, & ne i giorni festiui di tutto l'anno. Con il basso sotto per sonare, & cantare con organo, ò con altri stromenti]. Venedig, Angelo Gardano & Fratelli 1607.* [Stift Kremsmünster].
Faksimile-Edition Kremsmünster, 30. Stuttgart, 2014. 16 x 22 cm, 56 pp. Line-cut of the Venice, 1607 edition. This fascinating ornamentation treatise—unlike the author's Rome c.1593 edition—is printed entirely in movable type and addresses the sacred repertoire. Hardbound, in marbled paper. \$32
- CORBETT, William, c.1675-1748**
8280 [Concerti, strings, bc, op.8]
XXXV Concertos, or the Three Compleat Setts of Universal Bizzaries in Seven Parts for Four Violins, a Tenor Violin, a Violoncello with a Thorough Bass for the Harpsicord. Opera VIII.
Huntingdon, n.d. 4°. 10 parts, c.250 pp. Line-cut of the London, 1728 edition. Each concerto is named after a European city or region. Scored for solo vln I/II, vc, kbd; ripieno vln I/II, vla, vc, db, kbd. Wrappers. \$118
- 8367 [Trios, 2 flutes/violins, bc, op.1]
XII Sonatae à tre. Due Violins & Violoncello col basso per l'organo. Opera I. [King's College, Cambridge]
Alston, [2003]. 4°. 4 partbooks, iii, 80 pp. Line-cut of the London, c.1700 edition. Introduction by Peter Holman. No. 1 is scored for vln, bass viola da gamba obbligato & bc and no.12 is for tpt/vln, ob/vln, vc & bc. Ring binder. \$32
- CORELLI, Arcangelo, 1653-1713**
4683 [Concerti grossi, op.6]
Concerti grossi, con 2 violini e violoncello di concertino obligato e 2 altri violini, viola e basso di concerto grosso ad arbitrio che si potranno radoppiare. [Library of Congress & private collection].
Performers' Facsimiles, 130. New York, [1993]. 22 x 28 cm, 7 partbooks, 209 pp. Line-cut of the Estienne Roger edition, Amsterdam, [1714]. Wrappers. \$75
- 1183 [Sonatas, violin, bc, op.5]
Sonate a violino e violone o cimbalò, Roma 1700.
Archivum Musicum: Strumentalismo Italiano, 21. Florence, 1979. Oblong, 34 x 24 cm, viii, 70, 32 2-up (=61) pp. Line-cut of the G.P. Santa edition, Rome 1700, together with reprint of the Roger third edition (Amsterdam, 1710) with ornamented adagios. Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$45
http://www.omifacsimiles.com/brochures/corelli_sov5.html
- 1789 [Sonatas, violin, bc, op.5]
Sonate a violino e violone o cimbalò. Opera quinta. Facsimile Edition.
London, 1987. Oblong, 32 x 22 cm, iii, 69 pp. Line-cut of the Rome, 1700 edition. Introduction in Eng-Ger by Edgar Hunt. 11 sonatas. Linen. \$59
- 7690 [Sonatas, violin, bc, op.5]
Sonate a violino e violone o cimbalò. Opera quinta. Nouvelle édition où l'on a joint les agréments des Adagio de cet ouvrage, composez par Mr. A. Corelli, comme il les joue. [Library of Congress, Washington, DC].
Performers' Facsimiles, 231. New York, [1999]. 24 x 31 cm, 93 pp. Line-cut of the Roger edition, Amsterdam, 1710. Wrappers. \$28
- 7374 [Sonatas, violin, bc, op.5; arr.]
VI sonate per flauto traversiere e basso trascritte dall'opera V, parte 1. Paris s.d.
Archivum Musicum: Flauto Traversiere, 32. Florence, 1996. 24 x 33 cm, v, 39 pp. Line-cut of the Paris, c.1745-1754 edition. The first part of op.5, arranged for flute by an anonymous Frenchman. Preface in It by Marcello Castellani. Wrappers, in decorative paper. \$31
- 7585 [Sonatas, violin, bc, op.5, arr.]
Six Solos for a Flute and a Bass. Walsh and Hare, London, 1702. Présentation par Susi Möhlmeier & Frédérique Thouvenot. [British Library].
Collection Dominates. Courlay, 1998. Oblong, 32 x 24 cm, 3 vols, 35, 28 pp. Line-cut of the London, 1702 edition. The second part of op.5, arranged for recorder and bc. Introduction in Fr-Eng-Ger. Wrappers. \$44
- 9482 [Sonatas, violin, bc, Anhang 38-49]
Le sonate da camera di Assisi dal Ms. 177 della Biblioteca del Sacro Convento. Edizione critica a cura di Enrico Gatti. Saggio introduttivo di Guido Olivieri.
Lucca, 2015. Oblong, 30 x 22 cm, 82 pp. Facsimile of a fascinating manuscript collection known as the "Assisi Sonatas", Anhang 38-49 in the Corelli catalog. With new critical performing edition edited by Enrico Gatti. Introduction in It-Eng. Wrappers in decorative paper. \$40
http://www.omifacsimiles.com/brochures/corelli_ass.html

- 9005 [Trio sonatas, 2 violins, bc, op.1-4]
Sonate a tre. London, Richard Meares. Op.1 RISM C3682; Op.2 RISM C3719; Op.3 RISM C3749; Op.4 RISM C3782. [private collection].
Faksimile-Edition Rara, 58. Stuttgart, 2008. 24 x 29 cm, 4 vols, 328 pp. Line-cut of the Richard Meares edition, London, c.1720. The Meares firm became one of Walsh's chief rivals and its publications rank among the finest of the period. Four partbooks (vln I, vln II, vc, org), with slipcase. \$130
- 7021 [Trio sonatas, 2 violins, bc, op.1]
XII Sonatas of Three Parts for Two Violins and a Bass with a Through Bass for ye Organ, Harpsicord or Arch Lute. Opera Prima.
Huntingdon, [1990]. 4°, 4 partbooks, 96 pp. Xerographic reprint of the Walsh edition. Wrappers. \$31
- 8072 [Trio sonatas, 2 violins, bc, op.1]
XII Sonatas of Three Parts for Two Violins and a Bass with a Through Bass for ye Organ, Harpsicord or Arch Lute. Opera Prima. [Library of Congress, Washington, DC].
Performers' Facsimiles, 240. New York, [2002]. 4°, 4 partbooks, 96 pp. Line-cut of the Roger edition, Amsterdam, 1713. Wrappers. \$50
- 7022 [Trio sonatas, 2 violins, bc, op.2]
XII Sonatas of Three Parts for Two Violins and a Bass with a Through Bass of ye Organ, Harpsicord or Arch Lute. Opera Secunda.
Huntingdon, [1990]. 4°, 4 partbooks, c.72 pp. Xerographic reprint of the Walsh edition. Wrappers. \$24
- 8822 [Trio sonatas, 2 violins, bc, op.2]
Sonate da camera à tre. Due violini e violone col basso per l'organo. Opera seconda. [Library of Congress, Washington, DC].
Performers' Facsimiles, 260. New York, [2007]. 4°, 4 partbooks, 58 pp. Line-cut of the Roger edition, Amsterdam, 1713. Wrappers. \$50
- 1182 [Trio sonatas, 2 vln, vc, bc, op.3]
Sonate a tre. Opera terza. [Biblioteca Civica "Aurelio Saffi", Forlì].
Bibliotheca Musica Bononiensis, IV/[147]. Bologna, 2/ 2003. 17 x 24 cm, 4 partbooks, 160 pp. Line-cut of the printed partbooks, Rome 1689. Wrappers with handsome case in cloth.
- 7023 [Trio sonatas, 2 vln, bc, op.3]
XII Sonatas of Three Parts for Two Violins and a Bass with a Through Bass for ye Organ, Harpsicord or Arch Lute. Opera Terza.
Huntingdon, [1990]. 4°, 4 partbooks, c.96 pp. Xerographic reprint of the Walsh edition. Wrappers. \$31
- 8128 [Trio sonatas, 2 violins, vc, bc, op.3]
Sonate à tre. Due violini e violone col basso per l'organo. Opera terza. [Library of Congress, Washington, DC].
Performers' Facsimiles, 241. New York, [2002]. 4°, 4 partbooks, 100 pp. Line-cut of the Roger edition, Amsterdam, 1713. Wrappers. \$50
- 7024 [Trio sonatas, 2 vln, bc, op.4]
XII Sonatas of Three Parts for Two Violins and a Bass with a Through Bass for ye Organ, Harpsicord or Arch Lute. Opera Quarta.
Huntingdon, [1990]. 4°, 4 partbooks, c.64 pp. Xerographic reprint of the Walsh edition. Wrappers. \$24
- 8823 [Trio sonatas, 2 violins, bc, op.4]
Sonate da camera à tre. Due violini e violone col basso per l'organo. Opera quarta. [Library of Congress, Washington, DC].
Performers' Facsimiles, 261. New York, [2007]. 4°, 4 partbooks, 63 pp. Line-cut of the Roger edition, Amsterdam, 1713. Wrappers. \$50
- CORRETTE, Michel, 1709-1795**
- 829 [Method, keyboard; Sonatas, violin, flute, viol]
Le maître de clavecin pour l'accompagnement / Prototypes contenant des leçons d'accompagnement.
Geneva, 1976. 4°, 130 pp. Line-cut of the Paris, 1753 & 1775 editions. Prototypes contains lessons in questions and answer form, and illustrative sonatas for the vln, fl, and descant viol. \$76
- 763 [Sonatas, flute/violin, bc, op.13a]
Sonates pour la flûte ou violon avec la basse continue, op.13.
Archivum Musicum: L'Art de la Flûte Traversière, 21. Florence, 1982. 21 x 29 cm, vii, 31 pp. Line-cut of the Paris, c.1735 edition. Preface in It by Marcello Castellani. Wrappers in decorative paper. \$38
- COSIMI, Nicola, c.1660-1717**
- 7867 [Sonatas, violin, bc, op.1]
Sonate da camera a violino e violone e cembalo. Opera prima. [Royal College of Music, London & Conservatoire Royal de Musique, Brussels].
Alston, 2000. Oblong, 4°, ii, 53 pp. Line-cut of the London, c.1702 edition. 12 sonatas sharing many features with Corelli's Op.5, written about the same time. Preface by Peter Holman. Ring binder. \$32
- COSTE, Napoléon, 1806-1883**
- 1007 [Works, v.8, ob/fl/vln, guitar, op.25, 36, 33b, 34a]
Works for Oboe (Flute or Violin) & Guitar. Edited and Arranged by Simon Wynberg. [Op.25, 36, 33b, 34a].
The Guitar Works of Napoleon Coste, VIII. Heidelberg, 2/ 1986. 4°, v, 28 pp. New edition. Wrappers. \$21
- COUPERIN, Armand-Louis, 1727-1789**
- 2158 [Sonatas, harpsichord, violin ad lib., op.2]
Sonates en pièces de clavecin, avec accompagnement de violon ad libitum . . . Œuvre IIe.
Performers' Facsimiles, 34. New York, [1987]. 28 x 38 cm, 39 pp. Line-cut of the Paris, 1765 edition. Wrappers. \$20
- COUPERIN, François, 1668-1733**
- 2908 [Apothéose de Corelli & Lully, winds/strings]
Apothéose de Corelli; Apothéose de Lully.
La Musique Française Classique de 1650 à 1800, 35. Courlay, 1989. 24 x 33 cm, x, 45 pp. Line-cut of the Paris, 1725 edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$35
http://www.omifacsimiles.com/brochures/couperin_apot.html
- 7942 [Apothéose de Lully, winds/strings]
Concert instrumental sous le titre d'Apothéose composé à la mémoire immortelle de l'incomparable Monsieur de Lully. [Nederlands Muziek Instituut, The Hague].
Performers' Facsimiles, 248. New York, [2001]. 26 x 34 cm, 29 pp. Line-cut of another surviving print of the Paris, 1725 edition. Wrappers. \$20
- 2909 [Concerts royaux; Goûts réunis, nos.1-14]
Concerts royaux; Les goûts réunis ou nouveaux concerts à l'usage de toutes les sortes d'instruments de musique.
La Musique Française Classique de 1650 à 1800, 36. Courlay, 1989. 24 x 33 cm, x, 91 pp. Line-cut of the Paris 1722 & 1724 editions. 14 concerts for unspecified instruments and basso continuo, notated in keyboard format. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$61
http://www.omifacsimiles.com/brochures/couperin_cr.html
- 1936 [Concerts royaux, nos.1-4]
Concerts royaux.
Música Facsímil, 18. Madrid, 1988. 21 x 30 cm, 29 pp. Line-cut of the Paris, 1722 edition. Wrappers. \$16
- 3644 [Concerts royaux, nos.1-4]
Concerts royaux. [Rowe Music Library, King's College, Cambridge].
Basel, c.1980. 25 x 35 cm, 29 pp. Line-cut of the Paris, 1722 edition. Wrappers. \$18
- 4492 [Goûts réunis, nos.5-14]
Les goûts réunis du 5e au 14e concerts.
Paris, 1990. 4°, 64 pp. Line-cut of the author's edition, Boivin, Paris, 1724. \$64
- 7922 [Goûts réunis, nos.5-14]
Les goûts-réunis ou nouveaux concerts à l'usage de toutes les sortes d'instruments de musique augmentés d'une grande sonade en trio intitulée Le Parnasse ou l'Apothéose de Corelli. [Nederlands Muziek Instituut, The Hague].
Performers' Facsimiles, 249. New York, [2001]. 26 x 34 cm, 82 pp. Line-cut of another surviving print of the Paris, 1724 edition. Wrappers. \$28

- 3833 [Goûts réunis, nos.10, 12 & 13]
12e, 13e et 10e concerts extraits des "Goûts réunis ou Nouveaux concerts".
Musique pour Virole de Gambe, 1 Paris, 1981. 4°, i, 13 pp. Line-cut of the Paris, 1724 edition. Preface in Fr by Jean-Louis Charbonnier. Wrappers. \$23
- 7259 [Motets, 1-2 voices, flute, violin, bc, 1703]
Quatre versets d'un motet composé de l'ordre du Roy. On y a joint le verset qui dat nivem, du pseume lauda Jerusalem, 1703. [British Library, London].
La Musique Française Classique de 1650 à 1800, 94. Courlay, 1996. Oblong, 31 x 22 cm, xiv, 34 pp. Line-cut of the Chr. Ballard edition, Paris, 1703. 5 verses of a motet ("Tabescere me fecit", "Ignitum eloquium tuum", "Adolescentulus sum ego", "Justitia tua in aeternum", "Qui dat nivem"). Set for voice(s), flutes, and continuo. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$28
- 4682 [Nations, 2 violins/flutes, bc]
Les nations. Edition de 1726: La Française – L'Espagnole – La Piémontaise; Manuscrit de Lyon: La Pucelle – La Visionnaire – L'Astrée – La Steinkerque – La Sultane – La Superbe; Manuscrit de Paris: La Pucelle – La Visionnaire – L'Astrée – La Steinkerque.
La Musique Française Classique de 1650 à 1800, 68. Courlay, 1993. 24 x 33 cm, 9 partbooks, 44, 296 pp. Line-cut of the engraved edition from the Bibl. Nationale in Paris and two non-autograph manuscripts (resp. Bibl. Nationale, Paris and Bibl. Municipale, Lyon); both of which pre-date the printed edition. Commentary by Jean Saint-Arroman and Philippe Lescat. Wrappers, in portfolio. \$103
- 5548 [Nations, 2 violins/flutes, bc]
Musique de chambre – 3. Les Nations. Publiées par Amédée Gastoué et revues d'après les sources par Kenneth Gilbert et Davitt Moroney.
François Couperin: Œuvres Complètes, IV/3. Monaco, 1987. 4°, 224, 4 partbooks: 128 pp. Line-cut of the Paris, 1726 edition, together with newly revised critical edition. 2 vols, wrappers. \$138
- 1687 [Nations, 2 violins/flutes, bc]
Les nations. Sonades; et suites de symphonies en trio.
Performers' Facsimiles, 40. New York, [1988]. 22 x 28 cm, 4 partbooks, 129 pp. Line-cut of the Paris, 1726 edition. Wrappers, with folder. \$45
- 5549 [Sonatas, 2 melody inst, bc (Sonades inédites)] In,
Musique de chambre – 4. Apothéose de Corelli; Apothéose de Lully; Pièces de violes; Sonades inédites. Publiées par Amédée Gastoué et revues d'après les sources par Kenneth Gilbert et Davitt Moroney.
François Couperin: Œuvres Complètes, IV/4. Monaco, 1992. 4°, 214, with 48 pp. Line-cut of the first three sonatas from "Six sonades inédites", from Brossard's score (Bibl. Nationale, Ms. Vm7 1156), with sonatas entitled "La Pucelle", "La Visionnaire" and "L'Astrée". Together with practical edition of the Apothéoses and Pièces de violes. Critical notes. Wrappers. \$124
- CROFT, William, 1678-1727**
- 7832 [Sonatas, vln/fl, bc]
Six Sonatas or Solos, Three for a Violin and Three for the Flute with Thorough Bass for ye Harpsicord, Theorboe or Bass-Viol. [The College, Durham].
Alston, 1999. 4°, 2 partbooks, ii, 26 pp. Line-cut of the London, 1700 edition. Three sonatas by Croft and three by an "Anonymous Italian, possibly Gottfried Finger. Preface by Peter Holman. Ring binder. \$25
- CUPIS, Jean-Baptiste, c.1711-1788**
- 2165 [Sonatas, violin, bc, op.1]
Sonates a violon seul avec la basse continue. 1er œuvre.
Performers' Facsimiles, 27. New York, [1987]. 27 x 34 cm, 38 pp. Line-cut of the Paris, 1738 edition. Wrappers. \$20
- 2166 [Sonatas, violin, bc, op.2]
Sonates pour le violon. Second œuvre.
Performers' Facsimiles, 28. New York, [1987]. 27 x 34 cm, 47 pp. Line-cut of the Paris c.1740 edition. Wrappers. \$20
- DALL'ABACO, Evaristo Felice, 1675-1742**
- 8771 [Concerti, vln, vla, vc, bc, op.2]
Concerti a quattro da chiesa. Cioè due violini, alto viola, violoncello e basso continuo. Opera seconda. Amsterdam s.d.
Archivum Musicum: Monumenta Musicae Revocata, 33. Florence, 2006. 24 x 34 cm, 4 partbooks, 16, 92 pp. Line-cut of the Roger edition, Amsterdam, c.1714 edition. Preface in It-Eng by Laura Ochs. Quarter linen. \$72
- 8988 [Concerti, vln, vla, bsn, bc, op.5]
[VI] Concerti a più strumenti. Opera quinta, libro primo. Amsterdam s.d.
Archivum Musicum: Monumenta Musicae Revocata, 34. Florence, 2007. 24 x 34 cm, 7 partbooks, 19, 143 pp. Line-cut of the Roger edition, Amsterdam, c.1716 edition. Partbooks: vln I, vln II, vln I ripieno, vln, II ripieno, vla, bsn, org/bc. Preface in It-Eng by Laura Ochs. Wrappers with portfolio in quarter linen and ties. \$144
- DANDRIEU, Jean François, 1682-1738**
- 3514 [Sonatas, violin, bc, op.2]
Libre de sonates, à violon seul dédié à Monsieur de la Lande. Second Œuvre.
Performers' Facsimiles, 54. New York, [1989]. 27 x 36 cm, 40 pp. Line-cut of the Paris, 1710 edition. Wrappers. \$20
- 3083 [Sonatas, violin, bc, op.2]
Libre de sonates à violon seul. Seconde Œuvre. Avant-propos de Brigitte François-Sappey.
Geneva, 2003. 4°, x, 80 pp. Line-cut of the Paris, 1710 edition. Six sonatas, each consisting of six movts with Italian terminology. Wrappers. \$61
- 2168 [Trio sonatas, 2 violins, bc, op.1]
Libre de sonates en trio.
La Musique Française Classique de 1650 à 1800, 28. Courlay, 1988. 22 x 31 cm, xiii, 43 pp. Line-cut of the Paris, 1705 edition. Introduction by Jean Saint-Arroman. Wrappers. \$31
- 2169 [Trio sonatas, 2 violins, bc, op.1]
Libre de sonates en trio.
Béziers, 1997. 21 x 28 cm, 43 pp. Line-cut of the Paris, 1705 edition. Wrappers. \$22
- 9496 [Trio sonatas, 2 violins, bc, op.1]
Libre de sonates en trio. [Premier Œuvre]. Henri Foucault, Paris, 1705. [Bibl. d'Étude et de Conservation Besançon].
Faksimile-Edition Kammermusik des Barock, 3. Stuttgart, 2014. 25 x 35 cm, 43 pp. Line-cut of the Paris, 1705 edition. Hardbound in marbled paper. \$49
- DANZI, Franz, 1763-1826**
- 8901 [Duos, viola, violoncello, op.9]
Trois duos pour alto et violoncelle, livre I.
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 2 parts, 40 pp. Line-cut of the Paris, n.d. edition. Wrappers. \$16
- DEBUSSY, Claude, 1862-1918**
- 9584 *Quatuor pour cordes. Manuscrit conservé à la Bibliothèque nationale de France, département de la Musique.*
Fac-similés de Manuscrits de Claude Debussy, [5]. Paris, 2018. 26.5 x 35 cm, 48 pp. 4-color facsimile of the autograph score issued on the occasion of the centenary of Debussy's death. Wrappers, in special art paper. \$74
http://www.omifacsimiles.com/brochures/debussy_quat.html
- DE SELMA Y SALAVERDE, Bartolome, 17th c.**
- 1196 [Canzoni, fantasia, winds, strings, bc, books 1-4]
Canzoni, fantasia et correnti, primo [secondo, terzo, & quarto] libro, Venezia 1638.
Archivum Musicum: Strumentalismo Italiano, 38. Florence, 1980. 24 x 34 cm, 5 partbooks, iii, 219 pp. Line-cut of the Venice, 1638 edition. 57 compositions for 1, 2, 3 & 4 voices with basso continuo. Introduction in It by Marcello Castellani. Wrappers and slipcover in decorative paper. \$51
- DEVIENNE, François, 1759-1803**
- 8542 [Duos concertants, flute, viola, op.5]
Six duos concertants pour flûte et alto, 1784. Présentation par les étudiants du CeFEdEM Ile-de-France. [Bibliothèque Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 161. Courlay, 2005. 23 x 31, 2 partbooks, xii, 28 pp. Line-cut of the Paris, 1784 edition. Introduction in Fr-Eng-Ger. Wrappers, in portfolio. \$28
- 7920 [Quartet; trios, strings/winds, bc]
Sonate en quatuor pour le clavecin ou le forte-piano avec accompagnement de flûte, cor (ou violoncelle) et alto obligés / Six trios pour trois flûtes; Six trios pour deux flûtes et basse.
La Musique Française Classique de 1650 à 1800, 140. Courlay, 2001. 4°, 11 partbooks, xiii, 101 pp. Line-cut of the Paris, 1789, Paris, n.d., & London, n.d. editions. Preface in Fr-Eng-Ger. Wrappers. \$57

- 8575 [Quartets, fl, vln, vla, vc, op.66]
Six quatuors concertants pour flûte, violon, alto et basse, 1799. Présentation par: Audrey Jacques (CeFEdEM Ile-de-France). [Bibliothèque Nationale, Paris]. La Musique Française Classique de 1650 à 1800, 170. Courlay, 2005. 24 x 34 cm, 8 partbooks, xii, c.104 pp. Line-cut of the Paris, 1799 edition. Introduction in Fr-Eng-Ger. Wrappers, in portfolio. \$56
- 8366 [Symphonie concertante, 1789]
Quatrième symphonie concertante (pour flûte - hautbois - cor et basson) Présentation par les étudiants de la formation supérieure aux métiers de l'orchestre des musiques classiques et romantiques. Abbaye aux Dames - Saintes. [Universitätsbibl., Münster]. La Musique Française Classique de 1650 à 1800, 153. Courlay, 2003. 4°, xx, 12 parts, 41, 63 pp. Line-cut of the Paris, 1789, edition (parts), and newly edited full score. Scored for solo hn, fl, ob & bsn solo, plus vln I-II, vla, bass, ob I-II, hn I-II, Preface in Fr-Eng-Ger. Portfolio. \$56
- DIEUPART, Charles, c.1670-c.1740**
- 5542 [Suites, harpsichord; or, vln/rec, viol/archlute, bc]
Six suites pour clavecin. Publiées par Paul Brunold. Avec le fac-similé des parties originales du XVIIIe siècle pour violon ou flûte et basse chiffrée (viola ou archiluth). Révision par Kenneth Gilbert. Monaco, 1990. 4°, 2 partbooks 32, 64 pp. Newly revised critical edition of the original suites for harpsichord alone (Amsterdam, 1701), and line-cut facsimile of the optional Roger parts for violin or recorder and viol or archlute, mises en concert (Amsterdam, 1711). Wrappers. \$69
- 4353 [Suites, vln/rec, viol/archlute, bc]
Six suites de clavecin divisées en ouvertures, allemandes, courantes, sarabandes, gavottes, menuets, rondeaux & giges. Pour un violon & flûte avec une basse de viole & un archiluth. Münster, 1990. 4°, 2 partbooks: i, 49 pp. Line-cut of the Roger partbooks, (Amsterdam, 1711), for violin or recorder and viol or archlute. Wrappers. \$28
- DONFRID, Johannes, 1585-1650**
- 9722 *Promptuarii musici, pars altera. Augustae Trebocorum / Paul Ledertz 1623. [Universitätsbibl. Regensburg; Württembergische Landesbibliothek Stuttgart; Proske-Bibliothek Regensburg]. Facsimile-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, Benn, Bernardi, Bollius, Borsaro, Brunelli, Brunetti, Burlini, Capello, Castro, Biondi, Cifra, Cornale, Croce, Corsi, Fabricius, Fattorini, Finetti, Fontana, Grandi, De Grandis, Gussago, Hassler, Klingenstein, Lappi, Lasso, F., Lasso, Rudolph di, Leoni, Loth, Marazzi, Marenzio, Massiccio, Mezzogorri, Montesardo, Mortaro, Nanino, Pfendner, Porta, C., Porta, E., Dal Pozzo, Racholdinger, Scaletta, Spinello, Stadlmayr, Tarditi, Uffererii, Vecchi, Veneri, Vernizzi, Marchesi, Moro, Viadana, Victorinus, Zucchini. Hardbound with decorative paper boards. \$330*
- DORNEL, Louis Antoine, c.1685-1765**
- 1198 [Sonatas, violin; Suites, flute, bc, op.2]
Sonates a violon seul et suites pour la flûte traversière avec la basse. Œuvre second, Paris 1711. Archivum Musicum: L'Art de la Flûte Traversière, 12. Florence, 1981. 24 x 34 cm, i, 44 pp. Line-cut. 8 sonatas and 4 suites. Preface in It by Marcello Castellani. Wrappers. \$33
- 773 [Trio sonatas, 2 fl/vln/ob, bc; Sonata, 3 fl/vln/ob; op.3]
Sonates en trio pour les flûtes allemandes, violons, hautbois, &c, œuvre IIIe. Archivum Musicum: L'Art de la Flûte Traversière, 9. Florence, 1980. Oblong, 28 x 21 cm, 3 partbooks, vii, 54 pp. Line-cut of the Paris, 1713 edition. Introduction in It by Marcello Castellano. Wrappers in decorative paper with slipcover. \$48
- DOWLAND, John, 1562-1626**
- 4449 *Lachrimae [1604]. A Reproduction of the Copy Owned by Robert Spencer. With the Commentary by Warwick Edwards for the 1974 Reproduction of the Manchester P.L. Copy and Additional Notes 1991 by Stewart McCoy and Robert Spencer. Musical Sources, 5. Aberystwyth, 1992. 23 x 33 cm, 8, 49 pp. Half-tone of the London, 1604 edition. 21 pieces for 5 strings with nine-course Renaissance lute in old tuning (French tablature). Collection comprises the 7 pavans based on "Lachrimae" (Dowland's most celebrated composition and the most widely known melody at that time), 3 other pavans, 9 gailliards and 2 almands. Printed in table-book format. Some pieces can be played as lute solos. Wrappers. \$38*
- 7580 *Lachrimae. Performers' Facsimiles, 209. New York, [1998]. 22 x 33 cm, 49 pp. Line-cut of the London, 1604 edition. 21 pieces for 5 strings with nine-course Renaissance lute in old tuning (French tablature). Collection comprises the 7 pavans based on "Lachrimae" (Dowland's most celebrated composition and the most widely known melody at that time), 3 other pavans, 9 gailliards and 2 almands. Printed in table-book format. Some pieces can be played as lute solos. Wrappers. \$20 http://www.omifacsimiles.com/brochures/dowland_ayres.html*
- DRESSLER, Gallus, 1533-c.1580**
- 7513 *Opus selectissimum sacrarum cantionum [quinque et pluribus vocibus in gratiam musicorum compositorum]. [Schermar-Bibliothek, Stadtbibliothek, Ulm]. Facsimile-Edition Scherमार-Bibliothek Ulm, 21. Stuttgart, 1997. Oblong, 20 x 15 cm, 5 partbooks, c.690 pp. Line-cut of the Gerlach edition, Nuremberg, 1574. 37 sacred settings a4, 38 a5, 2 a6 and 1 a8, for voices with or without instruments. Hardbound in vellum paper, with matching slipcase. \$184*
- DU PHLIY, Jacques, 1715-1789**
- 3335 [Pièces, harpsichord, violin, book 3]
Troisième livre de pièces de clavecin [accompagnement de violon]. Clavecinistes Français du XVIIIe Siècle, XXVI. Geneva, 1988. 24 x 34 cm, i, 35 pp. Line-cut of the Paris edition. Wrappers. \$40
- 4806 [Pièces, harpsichord, violin, book 3]
Pièces de clavecin, troisième livre. Paris (s.d. = 1756). [Zentralbibliothek, Zürich]. La Musique Française Classique de 1650 à 1800, 79. Courlay, 1994. 24 x 32 cm, 12, 35 pp. Line-cut of the Paris, [1756] edition. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$26
- 4412 [Pièces, harpsichord, violin, book 3]
Troisième livre de pièces de clavecin [accompagnement de violon]. Performers' Facsimiles, 67. New York, [1992]. 26 x 33 cm, 35 pp. Line-cut of the Paris, 1758 edition. Wrappers. \$18
- DURANT, Paul Charles, 17-18th c.**
- 4742 *Gesamtausgabe Solo- und Kammermusik-Werke für Laute Paul Charles Durant herausgegeben von Joachim Domning. Hamburg, 1986. Oblong & upright, 31 x 20 cm, 8 books, iii, c.106 pp. Line-cut. Contains Sonata a-moll, Carillon F-Dur, Duo für Laute & Violine g-moll, Ragazada D-Dur, Concerto C-Dur für obligate Laute, obligates Cembalo, obligates Violoncello und Streichquartett, Concerto F-Dur Laute & Streichquartett. Wrappers. \$115*
- DUSSEK, Jan Ladislav, 1760-1812**
- 4912 [Quartet, piano, violin, viola, violoncello, op.56]
Quatuor pour pianoforte, violon, alto et violoncelle. Œuv. 56. Biblioteca Classica, 22. Rotterdam, 1988. 4°, 4 parts, 42 pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, c.1800. Wrappers. \$21
- 4910 [Sonatas, piano/harpsichord, violin, op.10]
Trois sonates pour clavecin ou forte-piano, avec accompagnement de violon. Œuvre Xme. Biblioteca Classica, 19. Rotterdam, 1986. 4°, 2 parts, 35 pp. Line-cut of the Sieber edition, Paris, c.1789. Wrappers. \$19
- 4911 [Sonatas, piano, violin ad lib., op.13]
Trois sonates pour le piano-forte avec accompagnement d'un violon ad libitum. Op.13. Biblioteca Classica, 20. Rotterdam, 1985. 4°, 2 parts, 37, i pp. Line-cut of the Dale edition, London, [1791] edition. Afterword in Eng. Wrappers. \$21

- DVOŘÁK, Antonín, 1841-1904**
8784 [Largo, fl, vln, vla, triangle]
Largo A dur. Pro flétnu, housle, violu a triangu. Faksimile partitury s revidovanými party / For Flute, Violin, Viola and Triangle. Facsimile of the Score with Revised Parts. [Ms. Museum Antonina Dvořáka, Prague, Signatur CMH-MAD S 76/1563].
Prague, 2006. Oblong, 4°, 5, 4, 4 pp. Full-color facsimile of the autograph score, together with modern performance parts. The recently rediscovered bifolio begins with a sketch for a piece in four-part choral texture, without words; the Largo, spanning pages 2 through 4, consist of 64 bars in 3/4 time and was probably composed in 1867. We can easily imagine this Largo having been composed to provide variety in a musical soirée in someone's home, with the composer himself playing the viola, colleagues of his the flute and violin, and one of the audience members the triangle. Dvořák's annotation at the end—"mea culpa, mea maxima culpa"—suggests that the piece may have been intended as a joke. Preface in Czech-Eng-Ger-Fr-Jap. Wrappers. \$28
- EARL OF KELLY, 18th c.**
8288 *The Favourite Minuets.*
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1775 score. Scored for 2 vln, vc, db, 2 cl, 2 hn. Wrappers. \$5
- EBELING, Johann Georg, 1637-1696**
8377 *Geistliche Andachten 1667 Paul Gerhardt samt den übrigen Liedern und den lateinischen Gedichten herausgegeben von Friedhelm Kemp. Mit einem Beitrag von Walter Blankenburg.*
Bern, 1975. 8°, 269, 57 pp. Line-cut of the Berlin, 1667. Hymns for 4 voices (SATB), with accompaniment for 2 violins & bc. Includes separate instrumental parts. Hardbound. \$235
- ECCLES, Henry, c.1675-1735**
9213 [Sonata, violin, bc, arr.]
Sonate in g-Moll für Violoncello und Basso Continuo. Faksimile und Urtextausgabe herausgegeben von Sven Rössel.
Collegium Musicum—Kölner Reihe alter Musik. Magdeburg, 2010. 4°, 15, 6 pp. Line-cut of the London, 1720 edition, together with new performing edition transcribed for violoncello. Wrappers. \$22
- ECCLES, John, c.1668-1735**
8260 *A Collection of Songs. For One, Two and Three Voices Together with Such Symphonys for Violins or Flutes as Were by the Author Design'd for any of Them. And a Thorough-bass to Each Song Figur'd for an Organ. Harpsicord or Theorbo-Lute.*
Huntingdon, c.1994. 4°. Line-cut of the London, 1704 edition. Wrappers. \$49
- EGENOLF, Christian, 1502-1555 [publisher]**
9059 *Geminae undeviginti odarum horatii [melodiae, quatuor vocibus probè adornatae...].* Frankfurt, C. Egenolph 1551. RISM 1551/17. [Musikbibliothek Leipzig].
Faksimile-Edition Rara, 55. Stuttgart, 2008. 10 x 14 cm, 221 pp. Line-cut of the Frankfurt, 1551 edition. 53 polyphonic settings a4 on the odes of the Roman poet Horace (Quintus Horatius Flaccus, 65 BC - 8 BC). Hardbound with decorative paper boards. \$37
- ENESCO, Georges, 1881-1955**
2041 [Quartet, string, op.22, no.2 in G; quartet movt, in C]
Quatuors à cordes: 1) 2d Quatuor pour deux violons, un alto et un violoncelle en sol majeur, Op. 22, No. 2; partition / 2) Quatuor pour deux violons, un alto et un violoncelle (en ut majeur); partition (le premier mouvement). Manuscriptum. Edition publiée par les soins de Titus Moisescu. [Ms. Library of Congress, Washington, D.C.].
Bucarest, 1985. 21 x 30 cm, 96, 10 pp. Half-tone of the autograph of Op.22, no.2 and the 1st movt of the quartet in C. Afterword in Fr-Rom. Wrappers. \$45
- ERLEBACH, Philipp Heinrich, 1657-1714**
7911 [Sonatas, violin, gamba, bc]
VI Sonate. Nürnberg, Endter 1694. [Stadtbibliothek, Nürnberg].
Faksimile-Edition Stadtbibliothek Nürnberg, 3. Stuttgart, 2000. 22 x 34 cm, 3 partbooks, 96 pp. Line-cut of the Endter edition, Nuremberg, 1694. Some pieces call for scordatura tuning. The exemplar upon which this facsimile is based lacks sonata no.6. Wrappers, in portfolio. \$79
- ERTEL, Sebastian, c.1550-1618**
9358 *Psalmodiae vespertinae [solemnibus totius anni festivitibus octonis vocibus, et tam vocum quam variorum instrumentorum usui, accommodatae. Quibus accesserunt canticum deiparse virginis, & singulae eiusdem antiphonae, cum basso ad organum].* München, Nicolaus Heinrich 1617. [Stift Kremsmünster].
Faksimile-Edition Kremsmünster, 7. Stuttgart, 2014. 16 x 21 cm, 9 partbooks, c.460 pp. Line-cut of the Munich, 1617 partbook edition (Canto/Canto, Alto/Alto, Tenore/Tenore, Basso/Basso, Organo. 22 settings for double choir. Wrappers, with slipcase covered in marbled paper. \$126
- 9537 *Sacrosanctum magnae [et intemeratae virginis] canticum. Octonis vocibus, cum intonationibus psalmorum ad octo visitatos tonos duobus choris una cum clausula Gloria Patri &c. quà instrumentis, quà viuis vocibus cum duplici basso ad organum accommodato, compositum & iam primum in lucem editum.* München / Nicolaus Heinrich 1615. [Stift Kremsmünster].
Faksimile-Edition Kremsmünster, [34]. Stuttgart, 2015. 15 x 19 cm, 9 partbooks, 996 pp. Line-cut of the Munich, 1625 partbook edition (cantus, altus, tenor, bassus, V vox, VI vox, VII vox, VIII vox, partitura. Contents: 15 setting for magnificat. Wrappers, with slipcase covered in marbled paper. \$204
- FALCKENHAGEN, Adam, 1697-1761**
4738 [Complete works in facsimile]
Gesamtausgabe Band III: Kammermusik für Laute herausgegeben von Joachim Domning.
Hamburg, 1982. 21 x 30 cm, 3 books, iv, 99 pp. Line-cut. Contents: Sei concerti à Liuto, Traverso, Oboe a Violino e Violoncello, opera nuova [op. 4], Concerto F-Dur für Laute und Streichquartett – Augburg Staats- & Stadtbibl., Tonkunst 2° Fasz. III No. 37, Concerto g-moll für Laute und Streichquartett – Brussels, Königl. Bibl. Albert I Ms. II 4086. Wrappers. \$58
- FALCONIERI, Andrea, 1585-1656**
1263 [Canzone, sinfonie, winds, strings, bc, book 1]
Il primo libro di canzone, sinfonie, fantasie, capricci, brandi, correnti, gagliarde alemane, volte per violini, e viole, ouero altro stromento à uno, due, et tre con il basso continuo.
Archivum Musicum: Strumentalismo Italiano, 22. Florence, 1980. 24 x 34 cm, 4 partbooks, i, 210 pp. Line-cut of the Naples, 1650 edition in the original partbook format (canto, altro canto, basso, & basso continuo). Contains 29 pieces a3, 14 a2 and 7 a1 in staff notation. Introduction in It by Marcello Castellani. Wrappers and slipcase in decorative paper. \$58
- 9097 *Sacrae modulationes [quinque et sex vocibus].* [Biblioteka Jagiellońska, Krakow].
Faksimile-Edition Krakau, 16. Stuttgart, 2009. 17 x 23 cm, 6 parts, 120 pp. Line-cut of the Gardane/Magni edition, Venice, 1619. 14 setting for a5 & a6. Portfolio, with decorative paper boards. \$68
- FALLA, Manuel de, 1876-1946**
8441 [Concerto, harpsichord/piano, fl, ob, cl, vln, vc]
Concerto per clavicembalo (ou pianoforte), flauto, oboe, clarinetto, violino, e violoncello. Edición crítica de la partitura y facsimil de los manuscritos fundamentales del Archivo Manuel de Falla y del Archivo de Valentín Fuiz-Aznar. Edición y estudio de Yoan Nommick.
Colección "Facsimiles", Serie "Manuscritos", 3. Granada, [2004]. 25 x 35 cm. lxxxviii, 193 pp. Full-color reproduction of the autograph sketches, composing copy and fair copy (including extensive revisions), plus new critical edition. The work was written in homage to Wanda Landowsky for her indispensable role in the 20th century resurgence of the harpsichord. Commentary in Sp. Limited edition of 500 copies. Cloth. \$187
http://www.omifacsimiles.com/brochures/falla_conc.html
- FAURÉ, Gabriel, 1845-1924**
2866 [Quartet, strings, op.121]
Quatuor Op.121. Reproduction photographique du manuscrit. [Ms. Bibliothèque Nationale (ancien fonds du Conservatoire Nationale de Musique), Paris].
Paris, 1925. 29 x 38 cm, 54 pp. Beautiful line-cut of the autograph score in its original 4° format issued in a limited edition. The E Minor quartet was Fauré's last work, composed in 1923 and finished, shortly before his death, during the summer of 1924 at Annecy near Geneva. The first performance was given at the Paris Conservatoire on June 12, 1925, by a quartet led by Jacques Thibaud. Original paper wrappers. It's an oddity, with all four movements in the same key, and the writing setting up its own hypnotic world. Rare.
<http://www.omifacsimiles.com/brochures/faure.html>

- FERRANDINI, Giovanni Battista, 1710-1791**
1805 [Sonatas, flute/oboe/violin, bc, op.2]
VI sonate a flauto traversiere o oboé, o violino, basso continuo, opera seconda.
Archivum Musicum: Flauto Traversiere, 8. Florence, 1986. 21 x 30 cm, v, 32 pp.
Line-cut of the Paris, c.1740 edition. Introduction in It by Marcello Castellani.
Wrappers, in decorative paper. \$31
- FERRARI, Domenico, 1722-1780**
9503 [Sonatas, violin, bc, op.5]
Six sonate a violin seul avec basse op.5. Paris, Huberty. [Bibliothèque d'étude et de Conservation Besançon].
Faksimile-Edition Violino e Continuo, 3. Stuttgart, 2014. 25 x 33 cm, 27 pp. Line-cut of the Paris, [c.1762-1778] edition, engraved by Chambon. Wrappers in laid paper. \$29
- FERRARI, Giacomo Gotifredo, 1763-1842**
4289 [Sonatas, flute/violin, piano]
Three Favourite Sonatas for the Pianoforte and Flute Obligato or Violin.
Archivum Musicum: Flauto Traversiere, 23. Florence, 1992. 24 x 34 cm, iv, 40 pp.
Line-cut of the London, c.1790 edition. Introduction in It by Daniele Valersi.
Wrappers. \$31
- FESCH, Willem de, 1687-1757**
7035 [Sonatas, flute/violin, op.9]
VI Sonatas for Two German Flutes. Opera IX.
Huntingdon, c.1988. 4°, 24 pp. Line-cut of the London, 1739 edition. Wrappers. \$11
- 7627 [Tempest, songs, voice, strings/winds, selections]
The Songs in the Tempest or the Enchanted Istand as They were Perform'd at the Theatre Royal in Drury Land by Mrs. Clive and Mrs. Mozeen.
Huntingdon, n.d.. 4°, 20 pp. Line-cut of the London, c.1748 edition. Wrappers. \$12
- 3658 [Trio sonatas, 2 flutes/violins, bc, op.12]
Twelve Sonatas for Two German Flutes or Two Violins with a Bass for the Violoncello or Harpsichord, opera XII (1748). Facsimile Edition Edited by Dick van den Hul.
Dutch Music Facsimiles, 1. Utrecht, 1987. 4°, ii, 3 partbooks, 75 pp. Line-cut of the Walsh edition, London, 1748. Introduction in Eng. Wrappers. \$15
- FESTING, Michael Christian, c.1680-1752**
7968 [Concerti, 2 solo vln/fl, strings, bc, op.3]
Twelve Concerto's in Seven Parts, the First Eight Concerto's for Four Violins, One Tenor, One Violoncello, and a Thorough Bass. The Last Four Concerto's for Two German Flutes, Two Violins, &c. [King's College, Cambridge].
Alston, 2001. 4°, 7 partbooks, ii, 140 pp. Line-cut of the London, 1734 edition.
Preface by Peter Holman. Ring binder. \$74
- 7839 [Solos, violin, bc, op.4]
Eight Solo's for a Violin and Thorough-Bass. Dedicated to the Apollo Society, at Temple-Bar. [University of St. Andrews, St. Andrews].
Alston, 1998. 4°, i, 33 pp. Line-cut of the London, 1736 edition. Preface. Ring binder. \$32
- 7838 [Solos, violin, bc, op.7]
Six Solo's for a Violin and Thorough-Bass. [University of St. Andrews, St. Andrews].
Alston, 1996. 4°, i, 26 pp. Line-cut of the London, c.1747 edition. Preface by Peter Holman. Ring binder. \$29
- FINCK, Heinrich, c.1444-1527**
8778 *Schöne auszerlesene Lieder [des hoch berühmten Heinrich Finckens sampt andern neuen Liedern von den fürnsten dieser Kunst gesetzt/lustig zu singen/und auff die Instrument dienstlich vor nie im Druck außgegangen]. Nürnberg/Formschneider 1536. RISM 1536(9). [Ratsschulebibliothek, Zwickau].*
Faksimile-Edition Zwickau, 2. Stuttgart, 2006. Oblong, 14 x 10 cm, 4 partbooks, 456 pp. Line-cut of the Formschneider edition, Nuremberg, 1536. 55 lieder in SATB partbook format. Beautifully printed German songbook, an anthology devoted exclusively to Heinrich Finck. Hardbound in decorative paper. \$124
- FINGER, Godfrev, c.1660-1730**
8181 *A Collection of Musick in Two Parts 1691 by Mr. G. Finger to which is Added a Sett of Ayres in Four Part by Mr. John Banister. (University College, Durham).*
Alston, 2002. Oblong, 4°, 2 partbooks, viii, 47 pp. Line-cut of the London, 1691.
Ayres, chaconnes, divisions and sonatas for recorders/flutes (with and without bc) and four-part strings & bc. Introduction by Peter Holman. \$20
- 7007 [Sonatas, violin, bc]
Six Sonatas or Solos for the Violin with a Through Bass for the Harpsicord or Bass Violin, Compos'd by Mr. G. Finger and Mr. D. Purcell. [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 108. New York, [1994]. 23 x 31 cm, 23 pp. Line-cut of the Walsh edition, London, [1690]. Wrappers. \$18
- 7828 [Trio sonatas, var. strings combinations, bc, op.1]
Sonatae XII pro diversis intrumentis quarum tres priores pro violino & viola di gamba. Proximae tres pro II violinis & viola di basso, tres sequentes pro III violinis reliquae pro II violinis & viola. [The College, Durham].
Alston, 1998. 4°, i, 5 partbooks, c.125 pp. Line-cut of the Roger edition, Amsterdam, 1688, possibly engraved by Finger himself. Divided into four grouping of three pieces by their scoring: vln, bass viol & bc; 2 vln, bass vln & bc; 3 vln & bc; 2 vln, vla & bc. Introduction by Peter Holman. Ring binding. \$61
- 7829 [Trio sonatas, 2 vln, bc, op.5]
X suonate à tre due violini e violoncello o basso continuo. Opera quinta. [Royal College of Music, London].
Alston, 1998. 4°, i, 5 partbooks, c.48 pp. Line-cut of the Roger edition, Amsterdam, 1702. No.10 is scored for violin, violone or fagotto obbligato and continuo.
Introduction by Peter Holman. Ring binding. \$27
- FIORENZA, Nicola, fl.1720**
9295 [Concerto, flute, strings, bc]
Concerto in la minore per flauto, 2 violini e basso continuo (1729). Facsimile e apparato critico a cura di Dario Benigno.
Bibliotheca Musica Bononiensis, IV/106. Bologna, 2012. Oblong, 4°, 32, 32, pp + 4 partbooks. Facsimile edition together with modern edition and performing parts.
Wrappers. \$36 <http://www.omifacsimiles.com/brochures/fiorenza.html>
- FIORILLO, Federigo, 1755-1823**
9002 *Étude pour le violon formant 36 caprices.*
Offenburg, 2007. 4°. Line-cut of the Sieber edition, c.1785, Paris. Wrappers. \$25
- FISCHER, Johann Caspar Ferdinand, c.1670-1746**
8850 [Musicalisch Divertissement, rec/fl/ob/vln/bsn, bc]
Musicalisch Divertissement (flûte à bec ou flûte traversière ou hautbois ou violon et basse).
Collection FacsiMusic. Courlay, 2007. 21 x 29 cm, 32 pp. Line-cut of the J. Riedeln edition, Dresden, 1699/1700. Wrappers. \$13
- FLORIO, Pietro Grassi, c.1740-1795**
8768 [Trio sonatas, fl, vln, vc, op.3]
Six Trios for a German Flute, Violin and Violoncello Obligato. London s.d.
Archivum Musicum: Flauto Traversiere, 40. Florence, 2006. 24 x 30 cm, 3 partbooks, xii, 37 pp. Line-cut of the London, [1781] edition. Introduction in It by Giovanni Battista Columbro. Wrappers, in decorative paper, in matching portfolio. \$40
- FONTANA, Giovanni Battista, b.?-1630**
1265 *Sonate a 1, 2, 3. per il violino, o cornetto, fagotto, chitarone, violoncino o simile altro istromento. Venezia 1641.*
Archivum Musicum: Strumentalismo Italiano, 5. Florence, 1981. 24 x 34 cm, 4 partbooks, vi, c.120 pp. Line-cut of the Bartolomeo Magni edition, Venice, 1641.
Consists of 18 sonatas. Introduction in It by Marcello Castellani. Wrappers and slip cover in decorative paper. \$68
<http://www.omifacsimiles.com/brochures/fontana.html>
- FONTEI, Nicolò, b.?-c.1647**
8159 *Bizzarrie poetiche [a una, due, tre voci] op.4. Venetia, A. Vincenti 1639. [Bibl. del Conservatorio, Bologna].*
Faksimile-Edition Fontei, 1. Stuttgart, 2002. 20 x 28 cm, 4 partbooks, 152 pp.
Line-cut of the Venice, 1639 edition. 18 secular settings for soprano or tenor solo +bc, 2 each for contralto and bass solo + bc, 8 duos for various combinations and 4 trios for various combinations. Wrappers in portfolio. \$54

- 8502 *Compieta e letanie [della Beata Vergine à cinque con sue antifone per ciascun tempo dell'anno à tre, e con alcuni duplicati salmi à tre voice con doi violini e doi confiteor]... op.5. Venezia, Vincenti 2640. [Bibl. del Conservatorio, Bologna].*
Faksimile-Edition Fontei, 2. Stuttgart, 2004. 15 x 22 cm, 6 partbooks, 210 pp. Line-cut of the Venice, 1640 edition. 17 settings for 1 to 5 voices & bc (2 violins are indicated in 3). Wrappers, with slipcase. \$74
- 8493 *Messa e salmi op.6 [a diverse voci et istrumenti]. [Biblioteca Conservatorio, Bologna].*
Faksimile-Edition Fontei, 3. Stuttgart, 2004. 15 x 23 cm, 14 partbooks, 492 pp. Line-cut of the Venice, 1647 edition. 1 mass 9 psalm and 2 magnificat settings for two SATB choirs, plus 2 violins, 3 trombones ("ò altro istrumento"), bc. Wrappers, with slipcase covered with marbled paper. \$119
- 8203 *Salmi brevi op.7 [a otto con il primo choro concertato]. [Biblioteca Conservatorio, Bologna].*
Faksimile-Edition Fontei, 4. Stuttgart, 2003. 17 x 25 cm, 9 partbooks, c.315 pp. Line-cut of the Venice, 1647 edition. 19 settings for two SATB choirs, plus bc. Wrappers, with slipcase covered with marbled paper. \$79
- FORSTER, Georg, c.1514-1568 [compiler]**
- 7299 [Teutsche Liedlein, parts 1 & 2]
Georg Forsters Lieder-Sammlung Bände 1 und 2. [Schermar-Bibliothek, Stadtbibliothek, Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 2. Stuttgart, 1996. Oblong, 18 x 12 cm, 4 partbooks, 470 pp. Line-cut of the Nuremberg editions (v. 1 is based on the 4th edition and v. 2 on the 3rd edition. Forster, a doctor and composer, put together an excellent anthology of the best secular pieces of the period, including such beloved works as Isaac's "Innsbruck, ich muß dich lassen". This is the 1st and 2nd parts of Forster's enormous 5-part work. Hardbound in vellum paper, with matching slipcase. \$184
- 7659 [Teutsche Liedlein, part 3]
Der dritte Teyl schöner lieblicher teutscher Liedlein, nicht allein zu singen, sonder auch auff allerley Instrumenten zu brauchen, sehr dienstlich außzerlesen, ubersehen und gebessert. [Staats- & Stadtbibliothek, Augsburg].
Faksimile-Edition Augsburg, 6. Stuttgart, 1998. Oblong, 14 x 11 cm, 4 partbooks, 406 pp. Line-cut of the Nuremberg, 1552 edition. 80 works in mensural notation for 4 voices, with or without instrumental accompaniment. Hardbound in decorative paper, with matching slipcase. \$129
- FOSSA, François de, 1775-1849**
- 3200 *Trio concertante for Guitar, Violin, and Violoncello. Op.18 No.1. Edited by Margarita Mazo.*
Boston, 1984. 4°, vi, 52, 12 pp. Line-cut of the autograph score, together with a new practical edition (score & parts). Historical introduction. Wrappers. \$17
- 3201 *3 trios concertantes for Guitar, Violin, and Violoncello Op. 18 (c.1825). Facsimile Edited by Simon Wynberg.*
Heidelberg, c.1985. 4°, Line-cut of the first edition. Wrappers. \$32
- FOUCQUET, Pierre-Claude, 1694-1772**
- 8804 [Pieces, harpsichord, op.1]
Les caractères de la paix. Pièces de clavecin. (Œuvre Per - 1752. [Bibliothèque Nationale, Paris].
Collection FacsiMusic. Courlay, 2007. Oblong, 29 x 21 cm, 17 pp. Line-cut of Paris, [1752] edition. An eight-movement piece (two movements with violin and one with viol & violin accompaniment), preceded by a method. Wrappers. \$15
- FRANCŒUR, Louis-Joseph, 1738-1804**
- 9233 [Sonatas, violin, bc, book 1]
Sonates à violon seul & basse continue. Livre premier.
Shumilov Facsimile Collection. Magdeburg, [2011]. 4°, 2 partbooks, 94 pp. Line-cut of the Amsterdam, c.1717 edition. Set of 6 sonatas. Wrappers. (extra part provided for violin) \$33
- 9234 [Sonatas, violin, bc, book 2, part 1]
Sonates à violon seul & basse continue. Ile livre (sonates I-VI).
Shumilov Facsimile Collection. Magdeburg, [2011]. 4°, 2 partbooks, 94 pp. Line-cut of the Paris, c.1730 edition. The first 6 of a set of 12 sonatas. Wrappers. (extra part provided for violin) \$33
- 9235 [Sonatas, violin, bc, book 2, part 2]
Sonates à violon seul & basse continue. Ile livre [sonates VII-XII].
Shumilov Facsimile Collection. Magdeburg, [2011]. 4°, 2 partbooks, 94 pp. Line-cut of the Paris, c.1730 edition. The second 6 of a set of 12 sonatas. The second sonata is for violoncello or viol. Wrappers. (extra part provided for violin). \$33
- FRESCOBALDI, Girolamo, 1583-1643**
- 1266 [Canzoni, a1-4, strings, winds, bc, books 1 & 2]
Il primo libro delle canzoni a una, due, tre, e quattro voci per sonar con ogni sorte de stromenti, Rome 1628 / Canzoni da sonare a una, due, tre e quattro con il basso continuo. Venezia 1634.
Archivum Musicum: Strumentalismo Italiano, 42. Florence, 1981. Oblong & upright, 34 x 24 cm, 6 partbooks & score, c.300, ii pp. Line-cut of the Paolo Masotti and Alessandro Vincenti edition (the former issued the work in score format, the latter in partbooks). Preface in It by Lapo Bramanti. Wrappers in decorative paper, in a slipcase. http://www.omifacsimiles.com/brochures/fresco_can.html
- 4801 [Fiori musicali, keyboard / voices, op.12]
Fiori musicali [di diverse compositioni, toccate, kirie, canzoni, capricci, e ricercari in partitura a quattro utili per sonatori. . . Opera duodecima], 1635. Présentation par Philippe Lescaut.
Collection Dominantes. Courlay, 1995. 24 x 32 cm, 29, 107 pp. Line-cut of the Venice, 1635 edition. For 4 unspecified singers/instruments or keyboard instrument, notated in open score. Wrappers. \$57
- 2470 [Fiori musicali, keyboard / voices, op.12]
Fiori musicali. Introduzione di Luigi Ferdinando Tagliavini. [Biblioteca Comunale Ariostea, Ferrara].
Bibliotheca Musica Bononiensis, IV/86. Bologna, 2000. 21 x 31 cm, xx, 108 pp. Line-cut of the Venice, 1635 edition. For 4 unspecified singers/instruments or keyboard instrument, notated in open score. Introduction in It-Eng. Wrappers. http://www.omifacsimiles.com/brochures/fresco_fiori.html
- FURCHHEIM, Johann Wilhelm, c.1635-1682**
- 9618 *Musikalische Taffel-Bedienung. [mit 5. Instrumenten, als 2. Violinen, 2. Violen, 1. Violon, benebenst dem General-Bass]. Paul August Hamann / Dresden 1674. [Jever, Bibl. des Marien-Gymnasiums].*
Faksimile-Edition Kammermusik des Barock, 79. Stuttgart, 2020. 23 x 33 cm, 6 partbooks, 88 pp. Line-cut of the Dresden, 1674 edition. A great set of six lively sonatas by a student of Heinrich Schütz written for the Dresden Court. Wrappers with portfolio in marbled paper. \$68
- GALLO, Domenico, 18th c.**
- 2073 [Sonatas, 2 violins, bc / orchestra]
Twelve Sonatas for Two Violins and a Bass or an Orchestra.
Performers' Facsimiles, 23. New York, 1987. Line-cut of the London, [1780] edition. These pieces, published under Pergolesi's name, are now attributed to Domenico Gallo. 3 partbooks. Wrappers. \$35
- GARDANO, Angelo, b.?-1610 [publisher]**
- 7530 [Canzoni & ricercari, keyboard, book 5]
Canzoni alla francese et ricercari ariosi [tabulate per sonar sopra istrumenti da tasti. Libro quinto]. [Augsburg, Staats- & Stadtbibliothek].
Faksimile-Edition Augsburg, 4. Stuttgart, 1997. Line-cut of the Venice, 1605 edition. 12 works in keyboard notation including works by Lasso, Crequillon and Jannequin. Hardbound in marbled paper. \$54
- GARDANO, Antonio, 1509-1569 [publisher]**
- 9478 [Madrigals / Canzoni francese, Ihan Gero / Clement Janequin]
Quaranta madrigali di Ihan Gero insiema trenta canzoni francese di Clement Janequin. RISM(22). Venezia, A. Gardane 1543. [Trent, Biblioteca Comunale & Eichstätt-Ingolstadt, Universitätsbibliothek].
Faksimile-Edition Rara, 43. Stuttgart, [2015]. Oblong, 22 x 16 cm, 3 partbooks, 118 pp. Line-cut of the Venice, 1534 edition containing madrigals by Gero and Canzoni francese by Janequin. No complete source of this print survives but this facsimile, by combining the incomplete Cantus and Bassus partbooks from Trent and the incomplete Tenor partbook from Eichstätt-Ingolstadt, is able to provide the music for nos. 9-55 of the Cantus; nos. 41-55 of the Tenor and nos. 11-55 of the Bassus, or 15 complete settings. Some of the missing parts can be completed from concordances found in other collections. Hardbound, in decorative paper with matching slipcase. \$74

- GARTH, John, 1722-1810**
7067 [Trio sonatas, 2 vln, bc, op.2]
Six Sonatas for the harpsichord, piano forte and organ, with accompaniments for two violins and a violoncello, opera seconda.
Huntingdon, c.1988. 4°. Xerographic reprint of the London, c.1750 edition. Wrappers. \$20
- GAUTIER, Pierre, 1642-1696**
8657 [Suites, 1-2 recorders/flutes/violins, bc]
Symphonies divisées par suites de tons. Introduction de Marc Signorile.
Musique de Chambre, 22. Geneva, 2005. Oblong, 25 x 19 cm, 16, 108 pp. Line-cut of the Chr. Ballard edition, Paris, 1707. Brings together 4 suites en duo for recorder or flute or violin & continuo, and 5 suites en trio for recorders or flutes or violins (or mixed combinations thereof) & continuo, 40 pieces in all. Introduction in Fr-Eng. Wrappers. \$71
- GAVINIÈS, Pierre, 1728-1800**
9003 [Matinées, violin]
Les vingt quatre matinées—Exercices pour le violon.
Offenburg, 2007. 4°. Line-cut of the Imbault edition (after 790). Gaviniès was one of the most important violin virtuosos of the 2nd half of the 18th c. and the first professor of violin at the Paris Conservatoire. Wrappers. \$49
- 8882 [Sonatas, violin, bc, op.1]
Six sonates à violon seul et basse - 1er œuvre.
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 32 pp. Line-cut of the Paris, [1760] edition. Wrappers. \$13
- GEMINIANI, Francesco, c.1680-1762**
8281 [Concerti grossi, strings, bc, op.2]
Concerti grossi con due violini, violoncello, e viola de concertino obligati, e due altri violini, e basso di concerto grosso ad arbitrio. Il IV. V. e VI. si potranno suonare con due flauti traversieri, o due violini con violoncello. Opera seconda.
Huntingdon, n.d. 4°. 6 parts, c.108 pp. Xerographic reprint of the London, 1732 edition. Scored for solo vln I/II, vla, vc, kbd; ripieno vln I/II, vc, db. Wrappers. \$69
- 8282 [Concerti grossi, strings, bc, op.3]
Six concerti grossi, op.3.
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1732 edition. Scored for solo vln I/II, vla, vc, kbd; ripieno vln I/II, vc, db. Wrappers. \$69
- 8283 [Concerti grossi, strings, bc, op.7]
Six concerti grossi, op.7.
Huntingdon, n.d. 4°. Xerographic reprint of the London, [1746] edition. Scored for solo vln I/II, vla, vc, kbd; ripieno vln I/II, vla, vc, db (in nos. 3-6 two flutes may double the solo vln). Wrappers. \$69
- 8285 [Concerti grossi, after Corelli, strings, bc, 1726, part 1]
Sei concerti grossi (1726) della prima parte dell' op. 5 d' Arcangelo Corelli.
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1726 edition. Scored for solo vln I/II, vla, vc, kbd; ripieno vln I/II, vc, db. Wrappers. \$60
- 8286 [Concerti grossi, after Corelli, strings, bc, 1726, part 2]
Sei concerti grossi (1726) della seconda parte dell' op. 5 d' Arcangelo Corelli.
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1726 edition. Scored for solo vln I/II, vla, vc, kbd; ripieno vln I/II, vc, db. Wrappers. \$60
- 8284 *The Incharnted Forrest.*
Huntingdon, n.d. 4°. Xerographic reprint of the John Johnson, London, c.1761 edition. Scored for solo vln I/II, vla, vc, kbd; ripieno vln I/II, vla, vc, db, 2 fl, [bsn], 2 hn, tpt. Wrappers. \$67
- 7928 [method, violin, op.9]
The Art of Playing on the Violin. Opera IX. [private collection].
Performers' Facsimiles, 238. New York, [2001]. 4°, 63 pp. Line-cut of the London, 1751 edition. Wrappers. \$25
- 9698 [method, violin/flute/vc/harpsichord, op.8]
Rules for Playing in a True Taste on the Violin, German Flute, Violoncello and Harpsichord Particularly the Thorough Bass. Opera VIII.
Dehli, 2017. 22 x 28 cm, 27 pp. Line-cut of the London, 1739 edition. Wrappers. \$24
- 4802 [Sonatas, violin, bc; Sonatas, vln, bc, op.1]
Sonate a violino, violone, e cembalo. Opus I. Edition originale de 1716. Edition de 1739, agrémentation complétée. Présentation par Nicolas Fromageot. [British Library, London].
Collection Dominantes. Courlay, 1994. 24 x 33 cm, 18, 62 pp. Line-cut of the London, 1716 & 1739 editions, the latter a revision of the 1716 edition. Preface in Fr-Eng-Ger. Wrappers. \$38
- 2898 [Sonatas, violin, bc, op.1]
Le prime sonate a violino, e basso, nuovamente ristampate, e con diligenza corrette, aggiuntovi ancora per maggior facilità le grazie agli adagi, ed i numeri per la trasposizione della mano.
Karlsbad-Ittersbach, 1988. 4°, 42 pp. Line-cut of the London, 1739 edition (revision of the 1716 edition). Wrappers. \$19
- 8563 [Sonatas, violin, bc, op.1]
Le prime sonate a violino, e basso. Nuovamente ristampate, e con diligenza corrette, aggiuntovi ancora per maggior facilità le grazie agli adagi, ed i numeri per la trasposizione della mano [Opus 1, in the 1739 Edition]. [Library of Congress, Washington, DC].
Performers' Facsimiles, 246. New York, [2005]. 4°, 52 pp. Line-cut of the London, 1739 edition. Wrappers. \$20
- 7055 [Sonatas, violin, bc, op.1, arr.]
Trio Sonata Versions of 12 Solos, op.1. Nos.1-6.
Huntingdon, c.1988. 4°, Xerographic reprint of the 18th-c. edition. Arranged by the Geminiani for trio sonata. Wrappers. \$20
- 7056 [Sonatas, violin, bc, op.1, arr.]
Trio Sonata Versions of 12 Solos, op.1. Nos.7-12.
Huntingdon, c.1988. 4°, Xerographic reprint of the 18th-c. edition. Arranged by Barsanti for trio sonata. Wrappers. \$20
- 4523 [Sonatas, violin, bc, op.4]
Sonate a violino e basso, opus IV (1739). Présentation par Nicolas Fromageot. [British Library, London].
Collection Dominantes. Courlay, 1992. 24 x 32 cm, 40, 48 pp. Line-cut of the London, 1739 edition. Introduction in Fr-Eng-Ger. Wrappers. \$39
- 4575 [Sonatas, violin, bc, op.4]
XII sonate a violino e basso op.IV. Londra 1739.
Archivum Musicum: Monumenta Musicae Revocata, 15. Florence, 1995. 25 x 34 cm, 50, i pp. Line-cut of the London, 1739 edition. Quarter linen. \$49
- 8564 [Sonatas, violin, bc, op.4]
Sonate a violino e basso. Opera IV. [Library of Congress, Washington, DC].
Performers' Facsimiles, 247. New York, [2005]. 4°, 50 pp. Line-cut of the London, 1739 edition. Wrappers. \$20
- 7031 [Sonatas, violoncello, bc, op.5, arr.]
VI sonate di violoncello e basso continuo. Opera V.
Huntingdon, c.1988. 4°, 24 pp. Xerographic reprint of the London, 1746 edition, arranged for violin from the cello sonatas. Wrappers. (2 required for performance). \$15
- GERLE, Hans, c.1500-1570**
9290 *Musica teusch, auf die Instrument [der grossen unnd kleinen Geygen, auch Lautten]. Nürnberg, H. Formscheider 1532. [British Library, London].*
Faksimile-Edition Laute, 10. Stuttgart, 2012. Oblong, 22 x 17 cm, 128 pp. Line-cut of the 1532 edition. Gerle introduces students to the rudiments of playing the renaissance lute, the viol and rebec, including the way they were tuned, held, and played. Musicologists have called it the first viol tutor. Hardbound with decorative paper boards. \$45
- GIARDINI, Felice (de), 1716-1796**
8818 [Sonatas, violin, bc, op.4]
Sei sonate da camera [a violino solo col basso. Opera IV]. Paris, Bayard u.a. um 1760. [private collection].
Stuttgart, 2007. 26 x 35 cm, 40 pp. Line-cut of the Paris, c.1760 edition. Burney called Giardini "the greatest performer in Europe" and credits him for initiating a "new discipline and a new style of playing". Laid paper with marbled paper coverboards and pasted etiquette. \$53

- GIARDINI, Felice, 1716-1796**
7032 [Sonatas, violin, bc, op.1]
Sei sonate a violino solo e basso. Opera prima.
Huntingdon, c.1988. 4°, 23 partbooks, 69 pp. Xerographic reprint of the London, c.1765 edition. Wrappers. \$20
- GIBBS, Joseph, 1698-1788**
7836 [Solos, violin, bc]
Eight Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin. [British Library, London].
Alston, 2000. 4°, i, 41 pp. Line-cut of the London, 1746 edition. Preface by Peter Holman. Ring binder. \$30
- GIORDANI, Tommaso, c.1730-1806**
7036 [Duets, flute/violin, op.7]
Six Duets for German Flutes. Op.7.
Huntingdon, c.1988. 4°, 20 pp. Xerographic reprint of the London, 1775 edition. Wrappers. \$10
- 1661 [Duets, violin, violoncello; 2 violins, op.21]
Six Duettos, Four for a Violin and Violoncello and Two for Two Violins. Op. XXI.
Early Cello Series, 7. n.p., c.1985. 4°, 28 pp. Line-cut of the London, c.1775 edition. Wrappers. \$16
- GIULIANI, Mauro, 1781-1829**
2880 [Serenade, flute/violin, guitar]
Serenade für Flöte oder Violine und Gitarre. Reprint der Originalausgabe.
Musik für Gitarre. Vienna, n.d. 4°, i, 16 pp. Line-cut of the Hofmeister edition, Leipzig, [1825]. Preface by Karl Scheit. Wrappers. \$15
- 7414 [Works, v.25, concerto, op.30, guitar & orchestra]
Concerto for Guitar and Orchestra, Opus 30. Orchestra Parts.
The Complete Works in Facsimiles of the Original Editions in Facsimiles of the Original Editions, 25. London, 2/ 2002. 4°, ix, 72 pp. Line-cut of the Haslinger edition (parts), Vienna, c.1810. Scored for guitar, vln I-II, vla, vc/db, ripieno vln I-II, fl I-II, ob I-II, clar I-II, hn I-II, bsn I-II (parts bound together). Wrappers.
- 7415 [Works, v.26, concerto, op.30, guitar & strings]
Concerto for Guitar, op.30.
The Complete Works in Facsimiles of the Original Editions, 26. London, 1985. 4°. Line-cut. Wrappers.
- 7417 [Works, v.28, concerto, op.36, guitar & strings]
Concerto for Guitar and Strings, Opus 36.
The Complete Works in Facsimiles of the Original Editions, 28. London, 1985. 4°, vi, 5 parts, 43 pp. Line-cut of the Artaria edition (parts), Vienna, 1812. Scored for guitar, vln I-II, vla, vc/db. Wrappers.
- 7419 [Works, v.30, concerto, op.70, guitar & orch]
Concerto for Guitar and Orchestra, Opus 70.
The Complete Works in Facsimiles of the Original Editions, 30. London, 1987. 4°, vi, 17 parts, 89 pp. Line-cut of the Cappi & Diabelli edition (parts), Vienna, 1822. Scored for guitar, vln I-II, vla, vc/db, fl, ob I-II, clar I-II, hn I-II, bsn I-II, tpt I-II, tmp. Wrappers.
- 7420 [Works, v.31, concerto, op.70, arr. guitar & strings]
Concerto for Guitar and Orchestra, Opus 70. Arranged for Guitar and String Quartet.
The Complete Works in Facsimiles of the Original Editions, 31. London, 1987. 4°, vi, 5 parts, 59 pp. Line-cut of the Cappi & Diabelli edition, Vienna, 1822. Wrappers.
- 7422 [Works, v.33, guitar & string quartet]
Four Works for Guitar and String Quartet.
The Complete Works in Facsimiles of the Original Editions, 33. London, 1988. 4°. Line-cut. Wrappers.
- 7424 [Works, v.35, guitar & flute/violin]
Ten Works for Guitar and Flute or Violin.
The Complete Works in Facsimiles of the Original Editions, 35. London, 1986. 4°, 2 vols. Line-cut. Wrappers.
- 7425 [Works, v.36, guitar & flute/violin]
Twelve Works for Guitar and Flute or Violin.
The Complete Works in Facsimiles of the Original Editions, 36. London, 1987. 4°. Line-cut. Wrappers.
- GLADWIN, Thomas, 1710-1799**
7810 [Lessons, violin, harpsichord]
Eight Lessons for the Harpsichord. [British Library Board].
Alston, 1998. Oblong, 29 x 21 cm, i, 48 pp. Line-cut of the J. Johnson edition, London, c.1750. The three movements with violin accompaniment probably represent the first of that genre to appear by an English composer. Ring binding. \$27
- GLUCK, Christoph Willibald, 1714-1787**
3793 [Sonatas, 2 violins/flutes, bc]
Six Sonatas for the Two Violins & a Thorough Bass.
Performers' Facsimiles, 53. New York, [1990]. 25 x 34 cm, 3 partbooks, 39 pp. Line-cut of the London, 1746 edition. Wrappers. \$28
- GODECHARLE, Eugène, 1742-1798**
1206 [Trio sonatas, 2 violins, bc, op.3]
Six trios pour deux violons et basse, opus III. Inleiding-Introduction: Bernard Huys.
Fontes Musicae Bibliothecae Regiae Belgicae, II/1. Brussels, 1980. 25 x 32 cm, 4 partbooks, ii, c.60 pp. Line-cut of the 18th-c. print issued in Paris between 1765 and 1774. Introduction in Flam-Fr. Wrappers, with folder. \$24
- GETZ, Hermann Gustav, 1840-1876**
4329 [Quartet, strings, Bb major]
Quartett für zwei Violinen, Viola und Violoncello B-Dur. Herausgegeben von Bernhard Billeter.
Winterthur, 1990. 4°, 34 pp. Half-tone of the autograph score, together with a new practical edition. Wrappers. \$58
- GRAAF, Christiaan Ernst, 1723-1804**
7466 *Sei sinfonie a violino primo, secondo, viola & basso. Facsimile Edition (Zentralbibliothek Zürich, Z AMG XIII 127 & a-f). With an Introduction by Albert Clement.*
Exempla Musicae Zelandicae, 2. Middelburg, 1994. 4°, 5 vols, xxii, 70 pp. Line-cut of the Suenonius Madelgreen edition, Middelburg, [1756]. Wrappers. \$59
- GRANATA, Giovanni Battista, c.1620-1680**
1050 *Novi capricci armonici musicali in vari toni per la chitarra spagnola, violino, e viola concertati, et altre sonate per chitarra sola.*
Bibliotheca Musica Bononiensis, IV/183. Bologna, 3/ 2005. 22 x 32 cm, 55 pp. Line-cut of the Giacomo Monti edition, Bologna, 1674, in mixed tablature. Wrappers. <http://www.omifacsimiles.com/brochures/granata.html>
- GRANDI, Alessandro, 1586-c.1630**
9344 *Salmi a otto brevi. Venedig / Alessandro Vincenti 1629. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 28. Stuttgart, 2013. 16 x 21 cm, 9 partbooks, c.200 pp. Line-cut of the Venice, 1629 partbook edition (Canto/Canto, Alto/Alto, Tenore/Tenore, Basso/Basso, Basso cont. 19 settings for double choir. Wrappers, with slipcase covered in marbled paper. \$105
- GRAUPNER, Christoph, 1683-1760**
7219 [Concerto, fl, 2 vln, vla, bc, & other works]
Œuvres pour flûtes à bec: Concerto à flûte à bec, 2 violini, viola e cembalo; Ouverture à flûte à bec, 2 violini, viola e cembalo; Canon all'unissono a 2 flauti, violoncello o vero viola da gamba e cembalo. Présentation par H. Susi Möhlmeier et Frédérique Thouvenot. [Hessische Landes- & Hochschulbibl., Darmstadt].
Collection Dominantes. Courlay, 1995. 24 x 33 cm, 3 partbooks, 25, 46 pp. Line-cut of the autograph parts. Wrappers. \$33
- GREENE, Maurice, 1696-1755**
8917 *A Cantata and English Songs. Book II. [private collection John H. Burkhalter III].*
Britannia's Invitation: A Treasury of 18th Century English Vocal Music, 2. Hebdon Bridge, 2007. 21 x 30 cm, 19 pp. Line-cut of the London, n.d. edition. Contents: "Beauty, an Ode" (voice, vln I-II, vla, bc). Songs (voice & bc): "Amoroso"; "The Je ne scay quoi"; "The Poet's Picture of his love"; "Astraea". Wrappers. \$16

- 8287 [Overtures, orch]
Six Overtures.
Huntingdon, n.d. 4°. Xerographic reproduction of the London, 1745. Scored for 2 vln, vla, vc, db, 2 ob/fl, bsn, kbd (flutes in slow movts of nos. 3 & 5). Wrappers \$60
- GRONEMAN, Albertus, c.1710-1778**
- 7249 [Sonatas, 2 flutes / violins, bc, op.2]
Sei sonate à due flauti traversieri o violini e basso. Op.2.
Musica Repartita, 53. Utrecht, 1994. 4°, 3 partbooks, 38 pp. Line-cut of the Amsterdam, [1757] edition. Wrappers. \$24
- GRUBER, Franz, 1787-1863**
- 741 *Stille Nacht, heilige Nacht! Getreue Wiedergabe der eigenhändigen Niederschrift von Franz Gruber. Mit einem Begleitwort über die Geschichte des Weihnachtsliedes [von Otto Erich Deutsch].*
Vienna, 1937. Oblong, 36 x 26 cm, iv, 1, 4 pp. Beautiful halftone of the autograph fair copy of the original version of "Silent Night" scored for strings, horn, SATB and organ. The famous Christmas song with text by Josef Mohr, was first performed in Arnsdorf, Austria, Dec. 24, 1818. Afterword in Ger. Hardbound. Rare. \$200
- 7505 *Weihnachtslied "Stille Nacht, heil'ge Nacht!" Faksimile. Vorgelegt von Gerhard Waterskirchen und Thomas Hochradner.*
Salzburg, 1995. Oblong, 36 x 26 cm, iv, 4 pp. Color reproduction of the earliest known autograph version, together with Joseph Mohr's text and transcription. Wrappers. \$31
- GUILLEMAIN, Louis Gabriel, 1705-1770**
- 2187 [Caprices, violin, op.18]
Douze caprices pour le violon seul (avec un amusement pour le violon seul). Œuvre XVIIIe.
La Musique Française Classique de 1650 à 1800, 15. Courlay, 1987. 24 x 33 cm, xii, 33 pp. Line-cut of the Paris, [1762] edition. Introduction by Jean Saint-Arroman. Wrappers. \$32
- 7796 [Sonatas, flute, violin, viol, bc, op.12]
Six sonates en quatuors, ou conversations galantes et amusantes entre une flûte traversière, un violon, une basse de viole et la basse continue. Œuvre XIIe. [British Library, London].
Performers' Facsimiles, 243. New York, [2000]. 4°, 4 partbooks, 80 pp. Line-cut of the Paris, 1743 edition. Wrappers. \$43
- 8241 [Sonatas, flute, violin, viol, bc, op.12]
Six sonates en quatuor ou conversations galantes et amusantes, flûte traversière, violon, basse de viole, basse continue. Œuvre XII, 1743. Présentation par les étudiants du Ce.F.E. de M. d'Île-de-France.
La Musique Française Classique de 1650 à 1800, 149. Courlay, 2003. 22 x 33 cm, xvi, 88 pp. Line-cut of the Paris, 1743 edition. Introduction in Fr-Eng-Ger. Wrappers. \$46
- 2188 [Sonatas, violin, bc, book 1]
Sonates à violon seul avec la basse continue. Premier livre. (Nouvelle édition revue par l'auteur).
La Musique Française Classique de 1650 à 1800, 16. Courlay, 1987. 22 x 31 cm, xi, 79 pp. Line-cut of the Paris, [1734] edition. Introduction by Jean Saint-Arroman. Wrappers. \$43
- 8054 [Sonatas, 2 violins, op.4]
VI sonates à deux violons sans basses. Œuvre IV, 1739, Présentation par Philippe Lescat. [Bibliothèque Nationale de France, Paris].
La Musique Française Classique de 1650 à 1800, 142. Courlay, 2001. 4°, 2 partbooks, vii, 50 pp. Line-cut of the Paris, [1739] edition. Introduction by Jean Saint-Arroman. Wrappers. \$31
- 8053 [Sonatas, 2 violins, book 2, op.5]
Ile livre de sonates à deux violons sans basses. Œuvre V, 1739. [Bibliothèque Nationale de France, Paris].
La Musique Française Classique de 1650 à 1800, 143. Courlay, 2001. 4°, 2 partbooks, xii, 48 pp. Line-cut of the Paris, [1739] edition. Introduction by Jean Saint-Arroman. Wrappers. \$33
- HABENECK, François-Antoine, 1781-1849**
- 7956 [Method, violin]
Méthode théorique et pratique de violon. [Bibliothèque Nationale, Paris]. Méthodes et Traités, II. Courlay, 2001. 4°, 178 pp. Line-cut of the Paris, 1842 edition. Wrappers. \$64
- HAGEN, Bernhard Joachim, c.1720-1787**
- 4741 *Kammernusik für Laute herausgegeben von Joachim Domming.*
Hamburg, 1984. 21 x 30 cm, 3 partbooks, ii, 137 pp. Line-cut. Music for lute, violin I & II, viola & violoncello. Wrappers. \$79
- HAHN, George Joachim Joseph, c.1690-c.1769**
- 7816 [Cornucopiae Musicum, 2 voices, 2 violins / flutes, bc]
Cornucopiae Musicum in se sono vocali instrumentali continens cantilenas triginta duas. Nimirum arias XX. tam latinis tam germanicas per totum annum en ecclesia decantari folitas, et threnodias XII.. [Stadtbibl., Ulm].
Faksimile-Edition Ulm, 14. Stuttgart, 2000. 20 x 32 cm, 5 partbooks, 190 pp. Line-cut of the Augsburg, 1735 edition. 32 pieces for two sopranos, two violins, & bc. Wrappers with portfolio in marbled paper. \$118
- HAIDEN, Hans Christoph, 1572-1617**
- 9579 *Ganz neue lustige Tantz vnd Leidlein, [deren Text mehrer theils auff Namen gerichtet, mit vier Stimmen, nicht allein zu singen, sondern auch auff allerhand Instrumenten zu gebrauchen]. Nürnberg / Paul Kauffmann 1601. [Library of Congress, Washington, DC].*
Faksimile-Edition Rara, 61. Stuttgart, 2018. 17 x 20 cm, 4 partbooks, 108 pp. Line-cut of the Nuremberg, 1601 edition. Wonderful collection of 23 dance numbers (all texted) for various string and wind instrumental groupings. Partbooks: cantus, altus, tenor, bassus) Wrappers, with portfolio. \$75
- HAKE, Hans, 1628-dc.1663**
- 9174 *Ander Theil newer Pavanen, [Sonaten, Arien, Balletten, Brandlen, Couranten, und Sarabanden, mit 2.3.4.5. und 8-Instrumenten mit dem basso continuo]. Stade 1654 / Elias Holwein. [British Library, London & Stadtbibliothek Växjö].*
Faksimile-Edition Rara, 61. Stuttgart, 2010. 16 x 21 cm, 5 partbooks, 222 pp. Line-cut of the Stade, 1654 edition. Wonderful collection of 43 dance movements for various string and wind instrumental groupings (a2 to a5), including 4 for 2 cornetti & 3 trombones and 2 for 5 trombones. Wrappers, with portfolio. \$76
- HANDEL, George Frideric, 1685-1759**
- 8923 [Acis & Galatea, masque, HWV 49, selections]
The Songs & Symphony's in the Masque of Acis & Galatea, Made and Perform'd for His Grace the Duke of Chandos. [private collection John H. Burkhalter III].
Britannia's Invitation: A Treasury of 18th Century English Vocal Music, 8. Hebden Bridge, 2007. 21 x 30 cm, 38 pp. Line-cut of the London, n.d. edition. Wrappers. \$26
- 7774 [Cantatas, voice, bc, vols. 1-2]
Cantates a voix seule et basse continue. Manuscrits autographes. Manuscrit [British Library] R.M.20.d.11. c.1706-c.1709. Présentation par Philippe Lescat.
Collection Dominantes. Courlay, 2000. Oblong, 4°, 2 volumes, 62, 279 pp. Line-cut of the autograph score. Contains a total of 40 cantatas. Introduction in Fr-Eng-Ger. Hardbound. \$145
- 8785 [Cantatas, voice, bc, vol. 1]
Cantates a voix seule et basse continue. Manuscrits autographes. Manuscrit [British Library] R.M.20.d.11. c.1706-c.1709. Présentation par Philippe Lescat. Volume 1.
Collection Dominantes. Courlay, 2000. Oblong, 4°, 220 pp. Line-cut of the autograph score. Contains a total of 40 cantatas. Introduction in Fr-Eng-Ger. Hardbound. \$86
- 8786 [Cantatas, voice, bc, vol. 2]
Cantates a voix seule et basse continue. Manuscrits autographes. Manuscrit [British Library] R.M.20.d.11. c.1706-c.1709. Présentation par Philippe Lescat. Volume 2.
Collection Dominantes. Courlay, 2000. Oblong, 4°, 128 pp. Line-cut of the autograph score. Contains a total of 40 cantatas. Introduction in Fr-Eng-Ger. Hardbound. \$59

- 4753 [Concerti grossi, strings/winds, op.3, HWV 311-317]
Concerti grossi. Con due violini e violoncello di concertino obbligati e due altri violini viola e basso di concerto grosso. Opera terza. [Princeton University Library & British Library].
Performers' Facsimiles, 133. New York, [1994]. 22 x 28 cm, 9 partbooks, c.122 pp. Line-cut of the Walsh edition, London, [1734]. Wrappers. \$75
- 7011 [Concerti grossi, strings, op.6, HWV 319-330]
Twelve Grand Concertos for Violins &c. in Seven Parts. Opera Sexta.
Huntingdon, [1990]. 4°, 8 partbooks, c.230 pp. Xerographic reprint of the Walsh edition. Scored for solo vln I-II, vc, ripieno vln I-II, vla, vc, bc. Wrappers. \$148
- 9207 [Concerti grossi, strings, op.6, HWV 319-330]
Twelve Grand Concertos for Violins &c. in Seven Parts. Opera sexta. [private collection].
Performers' Facsimiles, 270. New York, [2010]. 4°, 7 partbooks, c.202 pp. Line-cut of the Walsh edition, London, [1746] (third issue of the first edition). Scored for solo vln I-II, vc, ripieno vln I-II, vla, vc, bc. Wrappers. \$100
- 8316 [Concerti, organ, orch, op.4, HWV 289-294]
Six Concertos for the Organ and Harpsicord. Opera Quarta.
Huntingdon, n.d. 4°. Xerographic reprint of the Walsh edition. Scored for Scord for org, ob 1-2, vln 1-2, vla, vc/bass, vln 1-2 rip, vc/bass rip. Wrappers. \$59
- 8405 [Concerti, organ, orch, op.4, HWV 289-294]
Six Concertos for the Organ and Harpsicord. Opera Quarta.
Performers' Facsimiles, 220. New York, [2004]. 4°, 10 partbooks, 153 pp. Line-cut of the Walsh edition, London, [1738]. Unlike Walsh's editions of Handel's opp.1-3 which were probably pirated, the Concertos for the Organ, op.4 were issued with the composer's cooperation (so the title-page claimed). Scored for org, ob 1-2, vln 1-2, vla, vc/bass, vln 1-2 rip, vc/bass rip. Wrappers. \$85
- 4619 [Musick for the Royal Fireworks, fl/vln, bc]
The Musick for the Royal Fireworks [and Other Works] Set for the German Flute, Violin or Harpsichord. [Curtis Institute of Music, Philadelphia].
Performers' Facsimiles, 114. New York, [1993]. 25 x 33 cm, 22 pp. Line-cut of the Walsh edition, London, c.1749. Also contains transcriptions of numbers from Atalanta, Joshua, Occasional Oratorio, Joseph, Saul, Ode for St. Cecilia's Day, Coronation Anthem, plus two unidentified airs. Wrappers. \$18
- 8448 [Musick for the Royal Fireworks, orch, HWV 351; Concerti, orch, HWV
The Musick for the Royal Fireworks / Feuerwerksmusik, HWV 351. Concerti HWV 335a & 335b. British Library Manuscript R.M. 20.g.7. Facsimile. Introduction and Commentary by Christopher Hogwood / Eingeleitet und kommentiert von Christopher Hogwood.
Documenta Musicologica, II/32. Kassel, 2004. 4°, 26, 70 pp. Handel's great outdoor piece for strings and wind band. Halftone of the 1749 autograph score, composed for the celebration of the Treaty of Aix-la-Chapelle. The overture is the longest single instrumental movement that Handel wrote and is scored for tpt 1-3 (x3), hn 1-3 (x3), ob 1-3 (x12, x8, x4), bsn 1-2 (x8, x4), timp (3 pairs), & bc. The manuscript also includes 2 concerti, HWV 335a and 335b, intended as interludes during oratorio performances, scored for strings, 2 ob, 2 tpt (only HWV 335a), 4 hn, bsn, timp, & bc (organ). This is a fascinating score, in Handel's forceful script, showing his erasures by smudging, his clarifications by writing note letters over a correction, and his normal abbreviations for colla parte using custodes. The manuscript also bears evidence of arguments over scoring that went on with the civil servants organizing the spectacle. Preface in Ger/Eng. Hardbound. \$68
<http://www.omifacsimiles.com/brochures/handel.html>
- 4530 [Musick for the Royal Fireworks, orch, HWV 351, 1st ed.]
The Musick for the Royal Fireworks in all its Parts, viz. French Horns, Trumpets, Kettle Drums, Violin, Hoboys, Violoncello, & Bassoons with a Thorough Bass for the Harpsicord or Organ. [British Library, London].
Performers' Facsimiles, 120. New York, [1993]. 4°, 11 partbooks: 37 pp. Line-cut of the original Walsh printed parts, London, [1749]. Scored for 2 vln, 3 ob, 3 hns, 3 tpt, timp, bsn & bc. Wrappers. \$40
- 1588 [Sonatas, recorder, bc, op.1, selections, HWV 360, 362, 365 & 369]
Four Sonatas, Op.1, Nos. 2, 4, 7, 11 for Treble Recorder and Continuo. Revised Edition by Edgar Hunt.
London, 1980. 4°, v, 44, 21 pp. Beautiful halftone of the 17th-c. Walsh edition. Together with introduction and practical edition. Wrappers. \$24
- 4281 [Sonatas, recorder, bc, op.1, HWV 365, 362, 360, 377, 369, 367a]
Die Sonaten für Altblockflöte und B.C. [Fitzwilliam Museum, Cambridge].
Münster, 1989. Oblong, 4°, iii, 54 pp. Line-cut of the autograph score. 6 sonatas: G minor, F major, A minor, C major (incomplete), B major, D minor, plus G major (vln & bc), & F major (2 flutes). Introduction in Ger by Winfried Michel. Wrappers. \$27
- 7019 [Trio sonatas, 2 violins/oboes/flutes, bc, op.2, HWV 386b-391]
VI sonates à deux violons, deux haubois ou deux flutes traversieres & basse continue. Second ouvrage.
Huntingdon, [1990]. 4°, 4 partbooks, c.80 pp. Line-cut of the John Walsh edition, London, c.1733. 6 sonatas: B minor; G minor; Bb major; F major; G minor; G major. Wrappers. \$30
- 7472 [Trio sonatas, 2 violins/oboes/flutes, bc, op.2, HWV 386b-391]
VI sonates à deux violons, deux haubois ou deux flutes traversieres & basse continue. Second Ouvrage. [Miller Collection, Library of Congress, Washington, D.C.].
Performers' Facsimiles, 170. New York, [1997]. 4°, 3 partbooks, 71 pp. Line-cut of the Walsh edition, London, c.1733. 6 sonatas: B minor; G minor; Bb major; F major; G minor; G major. Wrappers. \$38
- 2048 [Trio sonatas, 2 violins/flutes, bc, op.5, HWV 396-402]
Seven Sonatas or Trios for Two Violins or German Flutes with a Thorough Bass for the Harpsicord or Violoncello. Opera Quinta.
Performers' Facsimiles, 20. New York, 1987. 24 x 31 cm, 3 partbooks, 80 pp. Line-cut of the London, [1739] edition. 7 sonatas: A major; D major; E minor; G major; G minor; F major; Bb major. Wrappers. \$38
- 3690 [Water Music, orchestra, HWV 348-350]
The Celebrated Water Musick in Seven Parts, viz., Two French Horns, Two Violins or Hoboys, a Tenor, and a Thorough Bass for the Harpsichord or Bass Violin.
Performers' Facsimiles, 70. New York, [1990]. 24 x 36 cm, 7 partbooks, 36 pp. Line-cut of the Walsh edition, London, [1733]. Wrappers. \$40
- HASSE, Johann Adolph, 1699-1783**
- 8812 [Sonatas, flute/violin, bc, op.2]
Solos for a German Flute or Violin with a Through Bass for the Harpsicord or Violoncello. Opera Seconda. [Library of Congress, Washington, DC].
Performers' Facsimiles, 271. New York, [2007]. 25 x 31 cm, 31 pp. Line-cut of the London, [1740] edition. Wrappers. \$20
- HASSLER, Hans Leo, 1562-1612**
- 7608 *Lustgarten neuer teutscher Gesäng. Balletti, Galliarden und Intraden mit 4.5.6. und 8. Stimmen. [Schermar Bibliothek, Stadtbibliothek, Ulm].*
Faksimile-Edition Schermar-Bibliothek Ulm, 45. Stuttgart, 1998. 16 x 20 cm, 4 partbooks, c.230 pp. Line-cut of the Paul Kauffmann edition, Nuremberg, 1610. 15 settings a4, 13 a5, 8 a6, 3 a8 and 6 instrumental Intraden a6. Tenor, altus, quinta and sexta partbooks only. Wrappers, with portfolio in marbled paper. \$72
- 7582 *Venusgarten [oder Neue lustige liebliche Täntz teutscher und polnischer art auch Galliarden und Intraden mit 4.5.6. Stimmen mit und ohne Text]. [Schermar Bibliothek, Stadtbibliothek, Ulm].*
Faksimile-Edition Schermar-Bibliothek Ulm, 46. Stuttgart, 1998. 15 x 21 cm, 3 partbooks, c.240 pp. Line-cut of the Paul Kauffmann edition, Nuremberg, 1615. 36 texted settings a5 and 11 a4 textless settings by J.L. Hassler and Valentin Haussmann. For voices, with or without instruments. Wrappers, with portfolio in marbled paper. \$58
- HAUSSMANN, Valentin, c.1565-c.1614**
- 7524 [Dances, German & Polish]
Aufzug aus Valentini Haufsmanns [Gerbipol. zweyen unterschiedlichen Wercken als der teutschen Täntz mit 4. Stimmen und des ersten Theils polnischer Täntz so Venusgarten tituliert mit 5. Stimmen mit und ohne Text in ein Opusculum zusammen gebracht durch V. Haufsmann].
Schermar-Bibliothek, Stadtbibliothek, Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 26. Stuttgart, 1997. 15 x 19 cm, 5 partbooks, c.284 pp. Line-cut of the Balthasar Scherff edition, Nuremberg, 1609. 11 dances a4, 28 a5, plus 59 purely instrumental dances a4. Wrappers, with handsome portfolio in marbled paper. \$115

- 7485 *Melodien unter weltliche Texte, da jeder einen besondern Namen anzeigt, umb ein guten Theil vermehret und von neuem auffgelegt.* [Schermar-Bibliothek, Stadtbibliothek, Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 25. Stuttgart, 1997. 15 x 19 cm, 5 partbooks, c.260 pp. Line-cut of the Paul Kauffmann edition, Nuremberg, 1608. 51 works a5, with German texts. Wrappers, with handsome portfolio in marbled paper. \$115
- 7582 *Venusgarten [oder Neue lustige liebliche Täntz deutscher und polnischer art auch Galliardn und Intraden mit 4.5.6. Stimmen mit und ohne Text].* [Schermar Bibliothek, Stadtbibliothek, Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 46. Stuttgart, 1998. 15 x 21 cm, 3 partbooks, c.240 pp. Line-cut of the Paul Kauffmann edition, Nuremberg, 1615. 36 texted settings a5 and 11 a4 textless settings by J.L. Hassler and Valentin Haussmann. For voices, with or without instruments. Wrappers, with portfolio in marbled paper. \$58
- HAYDN, Franz Joseph, 1732-1809**
- 9000 [Duos, 2 violins]
Trois grands duo. Dialogués et concertans pour deux violons.
Offenburg, 2004. 4°, 3 parts, i, 155 pp. Line-cut of the Paris, n.d. edition. An arrangement for 2 violins, published during the composer's lifetime, of a combination of quartet movements, symphonies and piano trios, including the Andante from the "Surprise Symphony". Includes modern edition in score. Introduction in Ger-Eng by Mihoko Kimura. Wrappers. \$48
- 4424 [Quartets, strings, "Prussian", op.50, 1st ed.]
Six quatuors pour deux violins alto et basse. Composes et dediés a sa Majesté Frederic Guillaume II, roi de Prusse, œuvre 50e. [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 80. New York, [1992]. 27 x 26 cm, 4 partbooks: 88 pp. Line-cut of the Artaria edition, Vienna, 1787. Wrappers. \$50
- 9027 [Quartet, strings, op.76,3]
Gott! Erhalte Franz den Kaiser (Hob. XXVIA: 4) und Streichquartett Op.76, Nr.3 (Hob. III:77), "Kaiserquartett" (Variationensatz). Vollständige Faksimile-Ausgabe im Originalformat der Mus. Hs. 16.501 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.
Musica Manuscripta, 3a. Graz, 2008 32 x 23 cm, 26, 24 pp. Deluxe bibliophile facsimile in the original format of a composite ms comprising various versions of the hymn "Gott! erhalte Franz den Kaiser", which has served as the Austrian National Anthem for more than 140 years. The fascicle contains: 1) 1st ms version of the melody (sketch material on the backside), 2) fair copy of the harmonized version with Haydn's signature, 3) 1st version of the harmonized version with some erasures and corrections 4) complete score for unison voices and orchestra with signs of corrections, 5) four variations of the hymn for string quartet (= "Kaiser" quartet Hob. III: 77), 6) 1st printed edition of the hymn from 1787 with manuscript notations on the final page. Commentary in Ger. Binding after the original, with slipcase. \$263
http://www.omifacsimiles.com/brochures/haydn_gott.html
- 8354 [Sonatas, violin, bass/bc, Hob. VI 1-6, op.23]
Six sonates à violon seul avec la basse, Hob. VI 1-6. Inleiding-Introduction: Manuel Couvreur.
Fontes Musicae Bibliothecae Regiae Belgicae, II/3. Brussels, 2002. 4°, 9, 25 pp. Line-cut of the Bailleux edition, Paris, 1775. Introduction in Fr-Flam. Wrappers. \$20
- HAYM, Nicola, c.1679-1729**
- 774 [Sonatas, flute/oboe/violin, bc]
VI sonate da camera a flauto traversa, haubois o violino solo. Amsterdam s.d.
Archivum Musicum: Flauto Traversiere, 1. Florence, 1984. 22 x 31 cm, iv, 21 pp. Line-cut of the Amsterdam, c.1708-1712 edition. 4 sonatas by Haym and 2 by Bitti. Introduction in It by Marcello Castellani. Wrappers, in decorative paper. \$27
- HEBDEN, John, 1712-1765**
- 7910 [Concertos, strings, bc]
Six Concertos in Seven Parts for Four Violins, a Tenor Violin, a Violoncello with a Thorough Bass for the Harpsicord. Opera II. [British Library, London].
Alston, 2001. 4°, 7 vols, ii, c.84 pp. Line-cut of the London, 1745 edition. Preface by Peter Holman. Ring binder. \$54
- HELLENDAAAL, Pieter, 1721-1799**
- 1207 [Sonatas, vln & bc, op.2]
VI sonate a violino solo e basso. Opera seconda [Amsterdam 1748]. Facsimile Edition. Introduction by Leendert Haasnoot, Marijke Carasso, Eduard Melkus.
Facsimilia Musica Neerlandica, 2. Amsterdam, 1986. Oblong, 31 x 25 cm, xxv, 42 pp. Halftone. Cloth. \$91
- HERTEL, Johann Christian, 1699-1754**
- 8647 [Sonatas, violin, bc, op.1]
Sonate [à violino solo col violon o cimbalò] op.1. Michele Carlo de Cene / Amsterdam 1727. [Universitetsbibl., Uppsala].
Faksimile-Edition Rara, 49. Stuttgart, 2005. Oblong, 35 x 25 cm, 33 pp. Line-cut of the Amsterdam, 1727 edition. The only known published music of Hertel, one of the best viol players of his time. Hardbound with beautiful paper boards and pasted etiquette. \$57
- HEZLIN, Joseph, 16-17th c.**
- 7526 *Sacrarum melodiarum [tribus vocibus].* [Schermar-Bibliothek, Stadtbibliothek, Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 27. Stuttgart, 1997. 15 x 19 cm, 3 partbooks, 72 pp. Line-cut of the Abraham Wagenmann edition, Nuremberg, 1605. 19 settings a3 with sacred texts. Wrappers, with handsome portfolio in marbled paper. \$58
- 7527 *Sacrarum melodiarum [tribus vocibus].* [Schermar-Bibliothek, Stadtbibliothek, Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 27. Stuttgart, 1997. 15 x 19 cm, 3 partbooks, 72 pp. Line-cut of the Abraham Wagenmann edition, Nuremberg, 1605. 19 settings a3 with sacred texts. Wrappers. \$34
- HOFFMANN, Ernst Theodor Amadeus, 1786-1822**
- 7624 [Quintet, harp, strings]
Quinette pour harpe e quatuor à cordes (manuscrit autographe), 1807. Présentation par Norbert Kaltz. [Hoffmann, E.T., 14 AKZ Nr.M.1185, Deutsche Staatsbibliothek, Berlin].
Collection Dominantes. Courlay, 1998. Oblong, 32 x 23 cm, 23, 29 pp. Line-cut of the autograph fair copy. Introduction in Fr-Eng-Ger. Wrappers. \$29
- HOFFMEISTER, Franz Anton, 1754-1812**
- 8942 [Caprices, violin]
Six caprices pour violon seul - c.1800.
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 16 pp. Line-cut of the London, [c.1800] edition. Wrappers. \$11
- HOLBORNE, Antony, b.?-1602**
- 4149 *Pavans, Galliards, Almains and other Short Aeirs both Grave and Light, in Five Parts, for Viols, Violins, or other Musicall Winde Instruments.*
Waiblingen, 1991. 8°, 5 partbooks, c.180 pp. Line-cut of the London, 1599 edition. 65 charming instrumental pieces, suitable for strings & winds, in mensural notation. It is the largest surviving collection of its kind, most of the pieces are of the pavan-galliard combination. Handsome bibliophile edition produced with vellum-paper boards, with matching slipcase. Special sale price \$75, regularly \$122
<http://www.omifacsimiles.com/brochures/holborne.html>
- 9161 *Pavans, Galliards, Almains, and other Short Aeirs both Grave and Light, in Five Parts, for Viols, Violins, or other Musicall Winde Instruments.* [Christ Church Library, University of Oxford].
Performers' Facsimiles, 263. New York, [2010]. 19 x 23 cm, 5 partbooks, c.180 pp. Line-cut of the 2nd edition, London, 1648. 65 instrumental pieces, suitable for strings & winds, in mensural notation. Wrappers. \$45
- HOOKE, James, 1746-1827**
- 3792 [Sonatas, piano/harpsichord, flute/violin, op.54]
Six Sonatas for the Piano Forte, or Harpsichord, with an Accompaniment for the German Flute or Violin, Op. LIV.
Performers' Facsimiles, 85. New York, [1990]. 25 x 32 cm, 27 pp. Line-cut of the London, 1788 edition. Wrappers. \$18

- HOTTETERRE, Jacques Martin, 1674-1763**
- 7715 [Pièces, flute, bc, op.2, book 1]
Pièces pour la flûte traversière, livre premier. Première édition. Paris, 1708; Premier livre de pièces pour la flûte traversière. Nouvelle édition augmentée de plusieurs agréments. Paris, 1715. [British Library, London; Bibliothèque Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 115. Courlay, 1999. Oblong, 31 x 22 cm, 2 vols, xviii, 126 pp. Line-cut of Paris, 1708 & Paris, 1715 editions. Introduction in Fr-Eng-Ger by Philippe Lescat. Hardbound, with slipcase. \$54
- 3182 [Suites, 2 flutes/recorders/ viols/ oboes, bc, op.4, 6 & 8]
Première suite de pièces à deux dessus, sans basse continue, œuvre quatrième; Deuxième suite de pièces à deux dessus pour les flûtes-traversières, flûtes-à-bec, violes, &c, œuvres VIe; Troisième suite de pièces à deux dessus.
Archivum Musicum: L'Art de la Flûte Traversière, 40. Florence, 1989. Oblong, 29 x 21 cm, viii, 49 pp. Line-cut of the Paris 1712, 1717 & 1722 edition. Introduction in It by Marcello Castellano. Wrappers in decorative paper. \$35
- 3103 [Suite, 2 flutes/recorders/ viols, op.4]
Première suite de pièces à deux dessus, sans basse continue pour les flûtes traversières, flûtes à bec, violes, etc. Œuvre IVe.
Musique de Chambre, 13. Geneva, 1991. Oblong, 25 x 17 cm, 18 pp. Line-cut of the author's & Boivin edition, Paris, 1712. Wrappers. \$25
- 7146 [Suite, 2 flutes/recorders/ viols, op.4]
Première suite de pièces à deux dessus, sans basse continue. Pour les flûtes traversières, flûtes à bec, violes, etc. Paris, 1712. [Bibliothèque Municipale, Grenoble].
La Musique Française Classique de 1650 à 1800, 86. Courlay, 1995. Oblong, 31 x 22 cm, 13, 18 pp. Line-cut of Paris, 1712 edition. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$19
- 3104 [Suite, flutes/recorders/ viols, (bc), op.6]
Deuxième suite de pièces à deux dessus pour les flûtes traversières, flûtes-à-bec, violes, etc. Avec une basse adjointe séparément et sans altération des dessus, laquelle on y pourra joindre dans le concert. Œuvre VIe.
Musique de Chambre, 14. Geneva, 1991. Oblong, 25 x 17 cm, 18 pp. Line-cut of the edition published by the composer and Boivin, Paris, 1717. Pieces dedicated by the author to his pupil, the chamberlain to the Duke of Orleans. Wrappers. \$25
- 779 [Trio sonatas, 2 flutes/recorders/ violins/ oboes, bc, op.3]
Sonates en trio pour les flûtes traversières, flûtes à bec, violons, hautbois, &c, livre premier, œuvre troisième.
Archivum Musicum: L'Art de la Flûte Traversière, 3. Florence, 1980. Oblong, 24 x 22 cm, 3 partbooks, vii, 75 pp. Line-cut of the Paris, 1712 edition. Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$49
- HOWARD, Samuel, 18th c.**
- 8921 *A Cantata and English Songs. [private collection John H. Burkhalter III].*
Britannia's Invitation: A Treasury of 18th Century English Vocal Music, 6. Hebdon Bridge, 2007. 21 x 30 cm, 13 pp. Line-cut of the London, n.d. edition. For voice and bc with accompaniment by flute or violin. Wrappers. \$15
- HUGL, Franz Anton, c.1693-d.?**
- 4372 [Partitas, harpsichord, nos.1-3]
Parthia I-II-III für Cembalo [aus Dreyssig Cammer- oder Galanterie-Stück vor das Clavier in VI Parthien vertheilt]. Passau 1738. Facsimile-Edition.
Musik aus Ostbayern, 3. Altötting, 1987. Oblong, 30 x 21 cm, 21, i pp. Line-cut of the Passau, 1738 edition. Hugl points out in the preface the possibility of doubling the melody line with a flute or violin. Afterword in Ger by Konrad Ruhland. Wrappers. \$10
- 4373 [Partitas, harpsichord, nos.4-6]
Parthia IV-V-VI für Cembalo [aus Dreyssig Cammer- oder Galanterie-Stück vor das Clavier in VI Parthien vertheilt]. Passau 1738. Facsimile-Edition.
Musik aus Ostbayern, 13. Altötting, 1988. Oblong, 30 x 21 cm, i, 21 pp. Line-cut of the Passau, 1738 edition. Preface in Ger by Konrad Ruhland. Wrappers. \$11
- JACCHINI, Giuseppe Maria, 1667-1727**
- 8640 [Sonatas, violin & violoncello; violoncello, bc, op.1]
Sonate a violino e violoncello e a violoncello solo per camera. Edizione della partitura e prefazione a cura di / Score Edition and Preface by Marc Vanscheeuwijck.
Bibliotheca Musica Bononiensis, IV/91. Bologna, 2005. Oblong, 31 x 22 cm, 64 pp. Line-cut of the c.1692 edition by the celebrated Bolognese cellist. 6 sonatas for violin & cello and 2 sonatas for cello and bc. Wrappers. \$54
- JACQUET DE LA GUERRE, Élisabeth, 1659-1729**
- 7450 [Cantatas, voice, violins, bc, book 1]
Cantates françaises sur des sujets tirés de l'écriture, livre 1. Paris, 1708. [Bibliothèque Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 101. Courlay, 1997. Oblong, 31 x 23 cm, 12, 80 pp. Line-cut of Paris, 1708 edition. Contains Esther, Le passage de la mer rouge, Jacob et Rachel, Jonas, Susanne et les Vieillards, & Judith. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$41
- 2767 [Cantatas, voice, violins, bc, books 1-2, selections]
Le passage de la mer rouge; Samson. Cantates pour soprano avec accompagnement de violons tirés des livres I et II des Cantates françaises sur des sujets tirez de l'Ecriture.
La Cantate Française au XVIIIe Siècle, X. Geneva, 1988. Oblong, 30 x 22 cm, 58 pp. Line-cut of the Paris, 1708 & 1711 editions. Wrappers. \$51
- 7500 [Cantatas, 1-2 voices, violins, bc, book 2]
Cantates françaises sur des sujets tirés de l'écriture, livre II. Paris, 1711. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 102. Courlay, 1998. Oblong, 31 x 23 cm, 10, 79 pp. Line-cut of Paris, 1711 edition. Contains Adam, Le temple Rebasti, Le déluge, Joseph, Jephthé, Samson. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$48
- 7693 [Cantatas, 1-2 voices, violin/ flute, bc, book 3]
Cantates françaises, livre III. Semelé, L'île de Delos, Le Sommeil d'Ulisse, Le Racommodement Comique. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 117. Courlay, 1999. 24 x 32 cm, 14, 89 pp. Line-cut of Paris, c.1715. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$50
- 7635 [Cantatas, voice, violins, flutes, bc]
Cantates francoises. Semelé, L'île de Delos, Le sommeil d'Ulisse, àuquelles on a joint Le raccommodement comique. [British Library, London].
Performer's Facsimiles, 225. New York, [1998]. 24 x 32 cm, 85 pp. Line-cut of the Paris, n.d. edition. Wrappers. \$28
- 7668 [Pièces, harpsichord, violin; Sonatas, harpsichord, violin]
Sonates pour le violon et basse continue, 1707. Présentation par Catherine Cessac. [British Library, London].
La Musique Française Classique de 1650 à 1800, 114. Courlay, 1999. Oblong, 33 x 24 cm, x, 62 pp. Line-cut of Paris, 1707 edition. Wrappers.
- 7884 [Sonatas, harpsichord, violin]
Pièces de clavecin qui peuvent se jouer sur le violon, 1707. Présentation par Catherine Cessac et Jean Saint-Arroman. [Bibl. Nationale de France, Paris].
La Musique Française Classique de 1650 à 1800, 114. Courlay, 2000. Oblong, 31 x 23 cm, xi, 29 pp. Line-cut of Paris, 1707 edition. Introduction in Fr-Eng-Ger. Wrappers. \$26
- 8559 [Trio sonatas, 2 vlns, viol/ bsn, bc]
Quatre sonates en trio (partition). Présentation par Catherine Cessac. [Ms Vm7 1110, Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800 164. Courlay, 2005. 24 x 33 cm, vii, 83 pp. Line-cut of a unique manuscript score (autograph?), a source which the theorist Brossard alluded to in his catalog. Introduction in Fr-Eng-Ger. Wrappers.
- JANOVKA, Tomas, 1669-1741**
- 2115 *Clavis ad thesaurum magnae artis musicae. . . Prag 1701. [Bibliothèque Royale Albert II, Brussel].*
Dictionarium Musicum, 2. Buren, 1973. 15 x 23 cm, 343 pp. Line-cut of the Prag, 1701 edition. Along with Brossard's Dictionnaire de musique one of the first modern dictionaries of musical terms. Wrappers. \$66

- JOMMELLI, Niccolò, 1714-1774**
3186 [Trio sonatas, 2 flutes/violins, bc]
Six Sonatas for Two German Flutes or Violins with a Thorough Bass for the Harpsichord or Violoncello.
Archivum Musicum: Flauto Traversiere, 18. Florence, 1989. 24 x 34 cm, 3 partbooks, ii, 32 pp. Line-cut of the London, [1753] edition. Introduction in It by Marcello Castellani. Wrappers in decorative paper with matching slipcase. \$35
- JUST, Johann August, c.1750-1791**
4321 [Duos, 2 violins, op.17]
Six duos à deux violons. Œuvre XVII (c.1790). Edited in Facsimile with an Introduction by Paul van Reijen.
Dutch Music Facsimiles, 5. Utrecht, 1990. 4°, 2 partbooks; iv, 19 pp. Line-cut of the Berlin & Amsterdam edition. Preface in Eng. Wrappers. \$24
- KAMMEL, Antonin, 1730-d.?**
4878 [Solos, violin, bc, op.8]
Six Solos for the Violin with a Thorough Bass for the Harpsichord. Opera VIII.
Huntingdon, [1993]. 4°, 33 pp. Xerographic reprint of the London, c.1775 edition. Wrappers. \$15
- KAPSBERGER, Johann Hieronymus, c.1575-c.1640**
1065 [Villanelle, a1-3, books 1-4]
Libro primo [secondo, terzo & quarto] di villanelle a 1, 2, & 3 voci, Roma, 1610 [1619, 1619, & 1623].
Archivum Musicum: Strumentalismo Italiano, 28. Florence, 1982. 24 x 34 cm, ii, 4 books, 96 pp. Line-cut of the Rome, 1610, 1619, 1619 & 1623 editions. Contains 83 villanelle. Notated in score (staff notation) with lute accompaniment in Italian tablature for books 1 & 3. Books 2 & 4 are printed in movable type using staff notation. Introduction in It by Orlando Cristoforetti. Wrappers in decorative paper with slip case. \$40
http://www.omifacsimiles.com/brochures/kapsberger_vill.html
- 9749 [Villanelle, a1-3, book 1]
Libro primo di villanelle [a 1, 2, et 3 voci], Rom 1610. [Library of Congress, Washington DC].
Faksimile-Edition Canto e Continuo, 11. Stuttgart, 2024. 22 x 32 cm, 24 pp. Full color facsimile of the Rome, 1610 edition. Collection of 20 villanelle for voice and lute tablature in Italian lute tablature. Hardbound, with boards in decorative paper. \$48
- KAYSER, Isfrid, 1712-1771**
8119 *Cantatae sacrae [complectentes arias XVIII. cum recitativis, et alleluja plerisque anni festivitativibus accommodatas à voce sola, 2. violinis, alto viola, et organo. [Stadtbibl., Ulm].*
Faksimile-Edition Ulm, 13. Stuttgart, 2002. 20 x 32 cm, 5 partbooks, c.270 pp. Line-cut of the Munich, c.1746 edition. Scored for solo voice, 2 vln, vla & bc (organ). Hardbound in decorative paper, with slipcase. \$109
- 8490 [Masses, SATB chorus, orch]
VI. missae a 4. vocibus ordinariis. Rieger, Augsburg 1743 (Druck Wagner Ulm). [Stadtbibl., Ulm].
Faksimile-Edition Ulm, 4. Stuttgart, 2004. 20 x 32 cm, 11 partbooks, 427 pp. Line-cut of the Ulm, 1743 edition. Scored for SATB, 2 vln, vc, timp, 2 trp, bc (organ). Hardbound in decorative paper, with slipcase. \$156
- 8100 *Psalmi longiores, & breves in vesperas. . . a quatuor vocibus ordinariis canto, alto, tenore, basso, II. violinis necessar, II. Lituis ac tymp. ex diversis clavibus ad libitus colludentibus. [Stadtbibl., Ulm].*
Faksimile-Edition Ulm, 9. Stuttgart, 2002. 20 x 32 cm, 11 partbooks, c.450 pp. Line-cut of the Ulm, 1746 edition. Five vesper sets scored for SATB chorus, 2 vln, 2 trp, timp, vc, org/bc. Wrappers with slipcase. \$160
- KEISER, Reinhard, 1674-1739**
9098 *Gemüths-Ergötzung [bestehend in einigen Sing-Gedichten mit einer Stimme und unterschiedlichen Instrumenten]. [Biblioteka Jagiellońska, Krakow].*
Faksimile-Edition Krakau, 17. Stuttgart, 2009. Oblong, 33 x 20 cm, 3 parts, 135 pp. Line-cut of the Nicolaus Spiering edition, Hamburg, 1698. 7 solo cantatas for various voice ranges; notated in 2-3 staves (voice with basso continuo), together with 2 supplement violin parts. Portfolio, with decorative paper boards. \$65
- KELLER, Godfrey, b.?-1704**
8078 [Trio sonatas, tpt, ob (2 vln), bc; 2 fl, 2 ob (2 vln), bc]
Six Sonatas. The First Three for a Trumpett, Houbois, or Violins, with Double Basses. The Other Three for Two Flutes, and Two Houbois, or Two Violins, with Double Basses. [British Library, London].
Alston, 2002. 4°, 7 partbooks, c.70 pp. Line-cut of the Roger edition, Amsterdam, 1700. Preface by Peter Holman. Ring binder. \$58
- 8079 [Trio sonatas, 2 fl/vln, bc; 2 fl, vln/ob, bc]
8 Sonatas a 3 Pties. Dont 5 sont a 2 flûtes ou violons & 2 basse & 3 a 2 flûte 2 violon ou hautbois & 2 basse le 4me est de la composition de Mr. Robert Orme Ecuyer & les 7 autres de celle de Monsr. Godefroy Keller. [Library of Congress, Washington, DC].
Alston, 2002. 4°, 4 partbooks, c.35 pp. Line-cut of the Roger edition, Amsterdam, 1700. Preface by Peter Holman. Ring binder. \$28
- KELLY, Thomas Alexander Erskine, Earl of, 1732-1781.**
7058 [Trio sonatas, 2 violins, bc]
6 Trio Sonatas.
Chamber Music from Georgian England, 5. Huntingdon, c.1988. 4°, Xerographic reprint of the 1769 edition. Flute may substitute for vln I. Wrappers. \$18
- KERN, Joseph Seraphin, 1700-1779**
9380 *Hortus Marianus [consistens in selectissimus 24. antiphonis beatissimae mariae virginis, per annum integrum. Nempe 6. Ave regina, 6. Regina coeli, 6. Salve regina, 6. Alma redempt. 4. vocibus. 2. violinis. 1. viola, cum duplici basso continuo. Ad primum salve regina, cum 2. clarinis & tympano. Praeterquam, ad primum Ave regina, primum Regina coeli, & primum Alma, cum clar. & tymp. ad libitum]. Hals, Johann Anton Pustätt 1746. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 31. Stuttgart, 2014. 16 x 21 cm, 10 partbooks, 178 pp. Line-cut of the Passau, 1746 partbook edition (Canto/Alto/Tenore/Basso/Violino I/Violino II/Viola/Organo/Clarino/Tympano. 24 Marian settings for choir plus instruments. Kern was Fürstbischöflicher Kammer-Kompositeur in Passau. Wrappers, with portfolio covered in marbled paper. \$82
- KHANDOSHKIN, Ivan Evstafevich, 1747-1804**
8663 *Chansons russes variees pour deux violons, opus 2, 1796. Présentation par Pavel Serbin. [Uljanovsk Local Scientific Library].*
Collection Dominantes. Courlay, 2002. 4°, xvii, 16 pp. Line-cut of St. Petersburg, 1796 edition. Preface in Fr-Eng-Ger. Wrappers. \$24
- 8172 [Sonatas, violin]
Trois sonates pour le violon seul, c.1807 (édition posthume). Présentation par Pavel Serbin. [Musée National, Culture Musicale M. Glinka, Moskow].
Collection Dominantes. Courlay, 2002. 4°, xv, 12 pp. Line-cut of St. Petersburg, c.1807 edition. Preface in Fr-Eng-Ger. Wrappers. \$23
- KINDERMANN, Johann Erasmus, 1616-1655**
9617 *Cantiones pathetickai [h.e. Ad memoriam passionis domini nostre Jesus Christi, dei & hominis repraesentandam, ternis 7 quaternis vocibus, etiam cum basso continuo]. Nürnberg / Johannes Friedrich Sartori 1639. [Prospe-Bibliothek Regensburg, AR.9].*
Faksimile-Edition Rara, 85. Stuttgart, 2020. 20 x 33 cm, 4 partbooks, 64 pp. Line-cut of the Nuremberg, 1639 partbook edition (cantus/altus/tenor/bassus-bassus ad organum). Wonderful collection of 23 dance numbers (all texted) for various string and wind instrumental groupings. Wrappers, with portfolio with marbled boards. \$43
- KIRCHHOFF, Gottfried, 1685-1746**
9684 *L'A.B.C. Musical. Contenant des preludes et des fugues de tous les tons pour l'orgue, ou le clavecin. Fort utile aux disciples pour apprendre à accompagner de la basse continue et à faire des preludes et des fugues. Faksimile Nachdruck 2004 der Originalausgabe Amsterdam ca. 1734 herausgegeben, kommentiert und Generalbaß realisiert von Anatoly Milka.*
St. Petersburg, 2004 Oblong, 28 x 21, xxvii, 33, 66 pp. Line-cut of the Witvogel edition, Amsterdam, 1734. An important source for partimento. Kirchoff provides a single figured bass line, then the performer is expected to expand this into a filled-out prelude and fugue. The importance of this—alongside such works as J.S. Bach's Well-Tempered Clavier—cannot be overstated. The work was considered lost until a copy was found in the State Conservatory in St. Petersburg. With complete realizations of the basso continuo examples. Commentary in Rus-Ger. Hardbound. \$46 <http://www.omifacsimiles.com/brochures/kirchhoff.html>

- KNÖFEL, Johann, fl.1571-1592**
7180 *Cantus choralis. Musicis numeris quinque vocum inclusus, eo ordine, quo per totum anni curriculum praecipuis diebus festis in ecclesia cantari solet.* [Stadtarchiv, Heilbronn].
Faksimile Heilbronner Musikschatz, 3. Stuttgart, 1995. Oblong, 20 x 15 cm, 5 partbooks, 438 pp. Line-cut of the Dietrich Gerlach edition, Nuremberg, 1575. 14 sacred setting for five voices, in mensural notation, arranged by the liturgical calendar. Hardbound, in slipcase. \$155
- 8247 *Neue teutsche Liedlein [mit fünff Stimmen, welche den mehrern Theil den Brauch diser Welt beschreiben und anzeigen als nemlich von untrew der Leute von vil zusage und wenig halten von guten Worten und falschem her].* Nürnberg, Katharina Gerlach und Johann vom Berg Erben 1581. [Bayerische Staatsbibl., Munich].
Faksimile-Edition Rara, 19. Stuttgart, 2000. Oblong, 20 x 15 cm, 4 partbooks, 280 pp. Line-cut of the Nuremberg, 1581 edition. 23 settings for five voices, with or without instruments. Hardbound in decorative paper, with matching slipcase. \$128
- KÖNIGSPERGER, Marianus [Johann Erhard], 1708-1769**
8462 [Cymbala jubilationis, op.10]
Cymbala jubilationis [sive VI. missae solemniores, unà cum hymno ambrosiano Te deum laudamus, 4. vocibus obligatis, 2. violinis necessartis, alto viola, 2. clarinis, vel cornibus & tympanis ad libitum, ac duplici basso generali. Opus X. [Stadtbibl., Ulm].
Faksimile-Edition Ulm, 7. Stuttgart, 2004. 20 x 32 cm, 11 partbooks, 429 pp. Line-cut of the Ulm, 1747 edition. 6 masses for SATB, 2 tpt/hrn, timp, 2 vln, vla, vc, org/bc. Wrappers with slipcase. \$154
- 7926 [Sacrae raris, op.6]
Sacrae raris deliciae seu sex missae rurales. [Stadtbibl., Ulm].
Faksimile-Edition Ulm, 5. Stuttgart, 2001. 20 x 32 cm, 11 partbooks, 209 pp. Line-cut of the Ulm, 1744 edition. 6 masses for SATB, 2 tpt/hrn, timp, 2 vln, vc, org/bc. Wrappers with portfolio. \$93
- 8776 [Sacrae raris, op.5]
Sacrae raris deliciae seu sex missae rurales. [Stadtbibl., Ulm].
Faksimile-Edition Ulm, 8. Stuttgart, 2006. 20 x 32 cm, 11 partbooks, 299 pp. Line-cut of the Ulm, 1743 edition. 4 vesper settings for SATB, 2 tpt, timp, 2 vln, vc, org/bc. Wrappers with slipcase. \$134
- 8492 [Sonatae concertantes, op.9]
Chordae corda trahentes, seu XII. Sonatae concertantes pro missis solemnibus [Stadtbibl., Ulm].
Faksimile-Edition Ulm, 6. Stuttgart, 2004. 20 x 32 cm, 6 partbooks, 224 pp. Line-cut of the Ulm, 1745 edition. Scored for vln solo, 2 vln, vc, timp, bc (organ). Hardbound in decorative paper, with slipcase. \$97
- 7986 [Threnodia Davidica, op.3]
Threnodia Davidica et Mariana, sue Psalmus miserere, & planctus stabat mater, ille sexies, iste bis in modulos musicos. [Stadtbibl., Ulm].
Faksimile-Edition Ulm, 12. Stuttgart, 2001. 20 x 32 cm, 10 partbooks, c.210 pp. Line-cut of the Ulm, 1743 edition. 6 miserere and 2 stabat mater settings for 4 voices with instrumental accompaniment. Wrappers, with portfolio. \$138
- KOPP, Anton Ernst, 17-18th c.**
9723 *Der Groß=Wunderhätigen Mutter Gottes Hülf Lob=Gesang. [Gerichtet auff all ihre hohe Fest und auff die Sonntag des ganzen Jahrs].* Passau/ Georg Höller 1659. [Bischöfliche Bibliothek, Passau].
Faksimile-Edition Rara, 111. Stuttgart, 2023 10 x 16 cm. 377 pp. Line-cut of the 1659 edition. Hardbound with decorative paper boards. \$53
- KRADENTHALLER [Gradenthaller], Hieronymus, 1637-1700**
9539 [Musicalische Recreation; Musicalische Recreation Anderer Theil, violin, *Musicalische Recreation [von Alleman, den Sarabanden Gavotten und Boure. Allen Liebhabern und Incipienten der Music componirt und vorgestellet Violino solo è Basso continuo].* Regensburg 1672. [Prose-Bibliothek Regensburg].
Faksimile-Edition Violino e Continuo, 4. Stuttgart, 2017. Oblong, 21 x 16 cm, 2 partbooks, 180 pp. Line-cut of the Regensburg, 1672 edition (includes both parts). 119 settings altogether, including several sonatinas. 4 magnificent woodblock title pages. Hardbound in decorative paper with matching portfolio. \$72
- KRAF, Michael, 1595-1662**
9416 *Virginis parentis canticum. . . Rohrschach / Johann Schrötter / Canticum deiparae virginis. . . Ravensburg / Johann Schröter 1623.* [Stift Kremsmünster].
Faksimile-Edition Kremsmünster, 32. Stuttgart, 2014. 16 x 21 cm, 9 partbooks, 718 pp. Line-cut of the Rohrschach (n.d.) and Ravensburg, 1623 partbook edition. (cantus/altus/tenor/bassus/quinta vox/ sexta vox/septima vox/octava vox/bascontin.). Wrappers, with portfolio covered in marbled paper. \$156
- KRESS, Johann Albrecht, 1644-1684**
8530 *Musicalische Seelen-Belustigung [oder Geistliche Concerten mit vier nothwendigen Vocal-Stimmen und Sechs Instrumenten, welche nach Belieben können ausgelassen werden].* Stuttgart, Paul Treu 1681. [Bibl. Jagiellońska, Krakow].
Faksimile-Edition Kress, 1. Stuttgart, 2004. 20 x 21 cm, 10 partbooks, 414 pp. Line-cut of the Stuttgart, 1681 edition. 14 settings for 4 voices and 6 instrumental parts (scored for SATB, 2 vln, 3 vla, & bc.). Wrappers, with slipcase. \$162
- 8659 *Der süsse Nahme Jesu, oder Teutscher Iubilus Bernhardi [mit dreyen Stimmen gesetzt].* Stuttgart, Paul Treu 1681. [Universitätsbibliothek Krakow].
Faksimile-Edition Kress, 2. Stuttgart, 2006. 16 x 22 cm, 5 partbooks, 230 pp. Line-cut of the Stuttgart, 1681 edition. 15 settings a3 with basso continuo. Wrappers, with slipcase covered in marbled paper. \$75
- KREUTZER, Rodolphe, 1766-1831**
9001 *40 études, ou caprices pour le violon.*
Offenburg, 2007. 4°. Line-cut of the "Magasin de musique" edition, Paris, c.1805. Wrappers. \$49
- KROMMER, Franz, 1759-1831**
7732 [Quintet, fl, vln, 2 vla, vc, op.104]
Seventh Quintet, op.104 for Flute, Violin, Two Violas and Cello.
Nashua, c.1996. 4°, 4 parts pp. Line-cut of the 1821 edition. Wrappers. \$17
- LA BARRE, Michel de, 1674-1744**
4861 [Trios, violins/flutes/oboes, book 1]
Premier livre des trio.
Huntingdon, [1993]. 4°, Xerographic reprint of the Paris, [1694 & 1707] editions. Wrappers. \$30
- 4862 [Trios, violins/flutes/oboes, book 2]
Pièces en trio, livre second.
Huntingdon, [1993]. 4°, Xerographic reprint of the Paris, [1700] edition. Wrappers. \$30
- 767 [Trios, violins/flutes/oboes, book 3]
Troisième livre des trio. Mêlez de sonates pour la flûte traversière.
Archivum Musicum: L'Art de la Flûte Traversière, 2. Florence, 1980. Oblong, 24 x 22 cm, 3 partbooks, vii, 152 pp. Line-cut of the Paris, 1707 edition. Introduction in It by Marcello Castellani. Wrappers in decorative paper, with slipcase. \$35
- LALANDE, Michel-Richard de, 1657-1726**
4632 [Noëls, 2 flutes/violins/oboes, bc, book 1]
Noëls en trio avec un carillon, pour les flûtes, violins, et hautbois. Ier livre. [Bibl. Nationale de France, Paris].
Performers' Facsimiles, 213. New York, [2001]. 4°, 3 partbooks, 33 pp. Line-cut of the Paris, n.d., edition. Wrappers. \$25
- LASSO, Orlando di, 1532-1594**
7535 *Fasciculi aliquot [sacraerum cantionum cum quatuor, quinque, sex & octo vocibus, antea quidem separatim excusi, nunc vero auctoris contensu in unum corpus redacti].*
Faksimile-Edition Schermer-Bibliothek Ulm, 28. Stuttgart, 1997. Oblong, 20 x 15 cm, 6 partbooks, 888 pp. Line-cut of the Dietrich Gerlach edition, Nuremberg, 1582. Magnificent collection of 85 sacred songs and motets for 4, 5, 6 & 8 voices. Wrappers. \$211
- 8202 *Teutsche Psalmen. [Geistliche Psalmen mit dreyen Stimmen welche mit alain lieblich zu singen sonder auch auff aller hand art Instrumenten zugebrauchen.]* [Archiv, Freiherrn von Fürstenberg Herdringen].
Faksimile-Edition Rara, 41. Stuttgart, 2003. Oblong, 19 x 14 cm, 3 partbooks, 150 pp. Line-cut of the A. Berg edition, Munich, 1588. 50 setting a3, suitable for voices or instruments. Wrappers, with portfolio in marbled paper. \$47

- LAURENZI, Filiberto, 17th c.**
8090 [Arie, voice, bc, 1643; Concerti e arie, 1-3 voices, 2 vln, bc, 1641]
Arie a una voce per cantarsi nel clavicembalo ò tiobra [composte per] La Finta Savia, Drama di Giulio Strozzi (Venezia 1643) e Concerti et Arie, a una, due, e tre voci, con una serenata à 5. e doi violini, e chitarrone (Venezia, 1641).
Musica Drammatica, 6. Florence, 2000. 24 x 34 cm, x, c.180 pp. Line-cut of Venice, 1643 and 1641 editions in staff notation movable type. Preface in It by Alessandro Magini. Wrappers. \$48
- LECHLER, P. Benedikt, 1594-1659**
9753 *Manuskript geistlicher Werke und Instrumentalwerke. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 42. Stuttgart, 2024 28 x 37 cm, 379, i pp. Full color reproduction of Codex L14. P. Benedikt Lechler, student at the Imperial College in Vienna 1607 to 1615—repeating what Heinrich Schütz had done 20 years earlier, aided by a bursary or at least by leave of absence from his employers—traveled to Italy for the purpose of musical study and collecting music. MS L14, one of three autograph manuscripts that Lechler left behind, is a compilation of Italian sacred (masses, canzone, motets) and instrumental music, no fewer than 48 pieces. It's an astonishing testament to Lechler's insatiable appetite for collecting and preserving the music of the early 17th-c. Italian masters, and bringing it back north over the Alps for use at Kremsmünster in upper Austria. Hardbound with decorative paper boards. \$240
<http://www.omifacsimiles.com/brochures/lechler.html>
- LECLAIR, Jean-Marie, 1697-1764**
4865 [Concerti, violin, orch, op.7]
Ier et Ilme concerto a tre violino, alto, basso per organo, e violoncello. Œuvre VIIme.
Huntingdon, [1994]. 4°, 7 partbooks. Xerographic reprint of the Paris, 1737 edition. Partbooks: vln solo, vln I, vln II, vla, vc, db, kbd. Concerto no.3 can be played by flute/oboe. Wrappers. \$78
- 8677 [Concerti, violin, orch, op.7]
Six concertos pour violon et orchestre – Opus VII, 1737. Présentation par Jean Saint-Arroman. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 178. Courlay, 2006. 24 x 33 cm, 5 partbooks, viii, 116 pp. Line-cut of the Paris, 1743 edition. Concerto no.3 can be played by flute/oboe. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers.
- 4866 [Concerti, violin, orch, op.10]
VI concerto a tre violini, alto basso per organo, e violoncello. Œuvre Xme.
Huntingdon, [1994]. 4°, 7 partbooks. Xerographic reprint of the Paris, 1745 edition. Partbooks: vln solo, vln I, vln II, vla, vc, db, kbd. Wrappers. \$79
- 8678 [Concerti, violin, orch, op.10]
Six concertos pour violon et orchestre. Opus X. 1743. Présentation par Jean Saint-Arroman. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 179. Courlay, 2006. 24 x 33 cm, 5 partbooks, ix, 116 pp. Line-cut of the Paris, 1743 edition. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$52
- 4061 [Overtures & sonatas, 2 violins, bc, op.13]
Ouvertures et sonates en trio pour deux violons, avec la basse continuë, œuvre XIIIe.
Performers' Facsimiles, 83. New York, [1991]. 26 x 32 cm, 3 partbooks, 55 pp. Line-cut of the Paris, 1753 edition. Wrappers. \$35
- 7773 [Overtures & sonatas, 2 violins, bc, op.13]
Ouvertures et sonates en trio [pour deux violons, avec le basse continuë. Œuvre XIIIe]. 1753. [Bibliothèque Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 128. Courlay, 2000. 24 x 33 cm, 3 partbooks, 10, 63 pp. Line-cut of the Paris, 1753 edition. Preface in Fr-Eng-Ger by Philippe Lescat and Jean Saint-Arroman. Wrappers, with slipcase. \$39
- 4808 [“Recreations”, 2 violins, bc, op.6; 2 flutes/violins, op.8]
Première récréation de musique, œuvre VIe; Deuxième récréation de musique, œuvre VIIIe (1737). [Bibliothèque Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 81. Courlay, 1994. 22 x 31 cm, 3 partbooks, 8, 51 pp. Line-cut of the Paris, 1737 edition. The “recreations” op.6 were engraved by Elisabeth-Catherine Ballard Boivin, Louise Catherine Leclair and Louise Anne Roussel. Preface in Fr-Eng-Ger by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$36
- 4503 [“Recreations”, 2 violins, bc, op.6]
Première recreation de musique d'une execution facile composée pour deux violons et la basse continue, œuvre VIe. [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 123. New York, [1992]. 26 x 32 cm, 3 partbooks, 24 pp. Line-cut of the Paris, 1737 edition (engraved by Elisabeth-Catherine Ballard Boivin, Louise Catherine Leclair and Louise Anne Roussel). Wrappers. \$20
- 4614 [“Recreations”, 2 flutes/violins, bc, op.8]
Deuxième recreation de musique d'une execution facile composée pour deux flutes ou pour deux violons et la basse continue, œuvre VIIIe. [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 124. New York, [1993]. 26 x 32 cm, 3 partbooks, 28 pp. Line-cut of the Paris, 1737 edition. Wrappers. \$20
- 2198 [Sonatas, violin, bc, op.1]
Premier livre de sonates à violon seul avec la basse continue.
La Musique Française Classique de 1650 à 1800, 19. Courlay, 1988. 24 x 33 cm, xxxiv, 83 pp. Line-cut of the Paris, 1723 edition, containing 12 sonatas. Introduction by Jean Saint-Arroman. Wrappers. \$53
- 9223 [Sonatas, violin/flute, bc, op.1]
Premier livre de sonates pour le violon et pour la flute traversiere avec la basse continue [Œuvre I]. [Yale University, New Haven, CT].
Performers' Facsimiles, 285. New York, [2011]. 27 x 36 cm, 86 pp. Line-cut of the Paris, 1723 edition, containing 12 sonatas. Wrappers. \$30
- 2199 [Sonatas, violin/flute, bc, op.2]
Sonates pour le violon et pour la flûte traversière avec la basse continue (Second livre).
La Musique Française Classique de 1650 à 1800, 6. Courlay, 1986. 22 x 31 cm, xiv, 86 pp. Line-cut of the Paris, [1728] edition, containing 12 sonatas. No.8 is à trois (vln/fil, vdg, bc). Introduction by Jean Saint-Arroman. Wrappers. \$46
- 9178 [Sonatas, violin/flute, bc, op.2]
Second livre de sonates pour le violon et pour la flute traversiere avec la basse continue [Œuvre II]. [Yale University, New Haven, CT].
Performers' Facsimiles, 286. New York, [2010]. 27 x 36 cm, 90 pp. Line-cut of the Paris, [1728] edition, containing 12 sonatas. Wrappers. \$30
- 2200 [Sonatas, violin, bc, op.5]
Sonates à violon seul avec la basse continue (Troisième livre).
La Musique Française Classique de 1650 à 1800, 7. Courlay, 1986. 22 x 31 cm, xii, 84 pp. Line-cut of the Paris, 1734 edition, containing 12 sonatas. Introduction by Jean Saint-Arroman. Wrappers. \$57
- 9136 [Sonatas, violin, bc, op.5]
Troisième livre de sonates a violon seul avec la basse continuë. Œuvre V. [Yales University, New Haven, CT].
Performers' Facsimiles, 287. New York, [2009]. 27 x 36 cm, 87 pp. Line-cut of the Paris, 1734 edition, containing 12 sonatas. Wrappers. \$30
- 2201 [Sonatas, violin, bc, op.9]
Sonates à violon seul avec la basse continue (Quatrième livre).
La Musique Française Classique de 1650 à 1800, 9. Courlay, 1986. 22 x 31 cm, xx, 79 pp. Line-cut of the Paris, [1738] edition, containing 12 sonatas. Introduction by Jean Saint-Arroman. Wrappers. \$57
- 9137 [Sonatas, violin, bc, op.9]
Quatrième livre de sonates a violon seul avec la basse continuë. Œuvre IX. [Yale University, New Haven, CT].
Performers' Facsimiles, 288. New York, [2009]. 27 x 36 cm, 80 pp. Line-cut of the Paris, [1738] edition, containing 12 sonatas. Wrappers. \$30
- 781 [Sonatas, violin/flute, bc, op.9, no.2, E minor]
Sonate op. 9, no. II pour flûte traversière ou violon et basse continue. Restitution de Jean-Claude Veilhan. Réalisation de la basse Danièle Salzer.
Archives de la Musique Ancienne. Paris, 1977. 4°, 36, with 6 pp. Line-cut of the early Paris edition with a new practical edition for flute. Wrappers. \$31

- 2202 [Sonatas, 2 violins / violes, op.3]
Sonates à deux violons sans basse (Premier livre).
La Musique Française Classique de 1650 à 1800, 3. Courlay, 1986. 22 x 31 cm, x, 48 pp. Line-cut of the Paris, 1730 edition, containing 6 sonatas (which, according to the title page, can also be played on 2 violes). Introduction by Jean Saint-Arroman. Wrappers. (violins I & II bound together). \$36
- 3977 [Sonatas, 2 violins / violes, op.3]
Sonates à deux violons sans basse. Troisième œuvre. On peut jouer ces sonates a deux violes.
Performers' Facsimiles, 88. New York, [1990]. 26 x 33 cm, 2 partbooks, 48 pp. Line-cut of the Paris, 1730 edition, containing 6 sonatas. Wrappers. \$25
- 2203 [Sonatas, 2 violins / violes, op.12]
Second livre de sonates à deux violons sans basse dédiées à Monsieur Baron, Conseiller du Roy, Notaire. Œuvre XII.
La Musique Française Classique de 1650 à 1800, 30. Courlay, 1989. 22 x 31 cm, x, 47 pp. Line-cut of the Paris, [1747] edition, containing 6 sonatas. Introduction in Fr-Eng-Ger by Philippe Lescat & Jean Saint-Arroman. Wrappers. (violins I & II bound together). \$31
- LEGRENZI, Giovanni, 1626-1690**
- 4853 *Balletti e correnti a 5. . . op.16.*
Huntingdon, [1993]. 4°, Xerographic reprint of the 18th-c. edition. Wrappers. \$59
- 4852 [Sonatas, a 2,3,5,6, strings, bc, op.8]
Sonate a due, tre, cinque, e sei stromenti. Libro terzo, opera ottava.
Huntingdon, [1993]. 4°, 6 partbooks, c.193 pp. Xerographic reprint of the Giacomo Monti edition, Bologna, 1671. Wrappers. \$69
- LE JEUNE, Claude, 1528-1600**
- 8574 *Fantaisies pour les violes, 1612, [Moulinié: Cinquième livre d'airs de cour a quatre & cinq parties] 1639. Présentation par: Anne-Sophie Aliz. [Bibl. Sainte-Genève, Paris].*
La Musique Française Classique de 1650 à 1800, 167. Courlay, 2005. 24 x 33 cm, 9 partbooks, viii, 62 + 64 pp. Line-cut of the Paris, 1612 & 1639 editions. Two complementary sets of airs for viol ensembles (dessus/haut-contre/taille/5. voc./basse-contre; dessus/haute-contre/taille/basse-contre). Introduction in Fr-Eng-Ger. Wrappers. \$59
- LENDORMY, N.-G., 18th c.**
- 3296 [Pièces, viol, bc, books 1 & 2, op.2-3]
Premier [-second] livre de pièces pour le pardessus de viole ou le violon à cinq cordes avec la basse.
Viole de Gambe, IX. Geneva, 1984. 8°, 36 pp. Line-cut of the Paris, c.1760 edition. Wrappers. \$30
- LE ROUX, Gaspard, c.1660-c.1707**
- 878 [Pièces, harpsichord; trios, strings / winds, bc]
Pièces de clavessin avec la manière de les jouer.
Clavecinistes Français du XVIIIe Siècle, III. Geneva, 2/ 1995. Oblong, 25 x 18 cm, 90, ii pp. Line-cut of the Foucault edition, Paris, 1705. Pieces of various kinds, grouped according to key. A unique feature of this publication is that most pieces are also given in trio form—two melody instruments with figured bass line. Wrappers. \$56
- 7248 [Pièces, harpsichord; trios, strings / winds, bc]
Pièces de clavecin.
Musica Repartita, 124F. Amsterdam, 1995. 4°, 90 pp. Line-cut of the Paris, 1705 edition. A unique feature of this publication is that most pieces are also given in trio form—two melody instruments with figured bass line. Wrappers. \$37
- 7923 [Pièces, harpsichord; trios, strings / winds, bc]
Pièces de clavessin avec la manière de les jouer. [Library of Congress, Washington, DC].
Performers' Facsimiles, 222. New York, [2001]. Oblong, 29 x 21 cm, 90 pp. Line-cut of another surviving print of the Paris, 1705 edition. A unique feature of this publication is that most pieces are also given in trio form—two melody instruments with figured bass line. Wrappers. \$25
- LIGETI, György, 1923-2006**
- 4607 [Works, selections]
Notenbilder. Kunstmappe mit sechs Faksimiles nach Musik-Autographen von György Ligeti und mit dem Reprint eines Ligeti-Portraits von Klaus Böttger: Volumina; Etudes pour Piano; Monument; Violinkonzert; Klavierkonzert; Requiem.
Mainz/Munich, 1991. 36 x 46 cm, i, iv, 7 pp. Superb full-color facsimile leaves from six works of Ligeti, each of them from "composing" scores for the final draft of the respective work. Ligeti's compositions take shape almost like frescos, with constant revision, crossing out, and varied use of color. Includes beautiful reprint of an original lithograph-portrait of the composer by Klaus Böttger. Bibliophile edition of 300 copies on Arches laid paper, with each leaf numbered and signed by the composer or artist. Distinctive portfolio in white paper with reverse embossed titles. \$630 http://www.omifacsimiles.com/brochures/ligeti_km.html
- LOCATELLI, Pietro, 1695-1764**
- 4834 [Concerti grossi, strings, op.1]
XII concerti grossi à quattro è à cinque, dedicati all'Ecce. è reve. Sig. Monsignore C. Camillo Cybo de Duchi di Massa, è Carrara & Patriarca di Costantinopoli. Opera prima.
Huntingdon, [1993]. 4°, 12 partbooks, c.130 pp. Xerographic reprint of the Jeanne Roger edition, Amsterdam, [1721]. Partbooks: (concertino) vln I, vln II, vla I, vla II, vc; (ripieno) vln I, vln II, vla I, vla II, vc, continuo, bass. Wrappers. \$95
- 2206 [Concerti, strings, op.3]
L'arte del violino. 12 concerti per violino con 24 capricci ad libitum. Reprint of the 1733 Amsterdam Edition. Introduction by Paul van Reijen.
Amsterdam, 1981. 22 x 31 cm, vii, 132 pp. Line-cut of the violin solo and basso continuo parts. Wrappers. \$70
- 4835 [Concerti, strings, op.3]
L'arte del violino. XII concerti cioè, violino solo, con XXIV capricci ad libitum, che si potrà finire al segno. Violino primo, violino secondo, alto, violoncello solo, è basso. . . Opera terza. [Toonkunst-Bibliotheek, Amsterdam].
Huntingdon, [1993]. 4°, 6 partbooks, c.230 pp. Xerographic reprint of the Le Cène edition, Amsterdam, [1733], plate no. 572. These orchestral parts supplement the violin solo and basso parts previously published by Saul B. Groen (OMI #2206). Partbooks: vln I, vln II, vla, vla, cello solo, keyboard. Wrappers. \$68
- 4863 [Concerti, strings, op.7]
VI concerti à quattro, violino primo, secondo, alto, e violoncello, soli. Violino primo, secondo, alto, e basso, ripieni. . . Opera settima.
Huntingdon, [1993]. 4°, 11 partbooks, c.300 pp. Xerographic reprint of the [1741] edition. Partbooks: solo vln I, vln II, vla, kbd; ripieno vln I, vln II, vla, vc, bass, bc. Wrappers. \$79
- 4837 [Introduzioni teatrali & concerti, strings, op.4]
Opera quarta. Parte prima: VI introduzioni teatrali. Parte seconda: VI concerti, violino primo, secondo, alto, è violoncello, soli violino primo, secondo, alto, è basso, ripieni.
Huntingdon, [1993]. 4°, 12 partbooks, i, c.300 pp. Xerographic reprint of the Le Cène edition, Amsterdam, [1735]. Wrappers. \$79
- 7033 [Sonatas, violin, bc, op.6]
XII sonate a violino solo è basso da camera. Opera sesta.
Huntingdon, c.1988. 4°, 66 pp. Line-cut of the Paris, c.1750 edition, originally published in Amsterdam, 1737. Wrappers. \$25
- 7220 [Sonatas, violin, bc, op.6]
XII sonate a violino solo e basso. Opus VI, 1737. Présentation par Nicolas Fromageot. [Bibl. de l'Université, Leiden].
Collection Dominantes. Courlay, 1995. 24 x 33 cm, 10, 68 pp. Line-cut of the 1737 edition. Wrappers. \$42
- 7431 [Sonatas, violin & bc; & 2 violins & bc, op.8]
X sonate, VI a violino solo e basso, e IV a tre. Opus VIII. 1744. Présentation par Nicola Fromageot. [Bibl., University of Leiden].
Collection Dominantes. Courlay, 1997. 4°, 3 vols, ix, 70 pp. Line-cut of the Amsterdam, 1744 edition. Introduction in Fr-Eng-Ger. Wrappers. \$38
- 4836 [Sonatas, violin & bc; & 2 violins & bc, op.8]
X sonate: VI, à violino solo è basso, e IV à tre. Dedicate al molto illustre signore il signor Abraham Croock. Opera ottava.
Huntingdon, [1993]. 4°, 4 partbooks, 82 pp. Line-cut of the author's edition, Amsterdam, [1752]. Partbooks: vln I, vln II, cello, bc. Wrappers. \$30

- 4493 [Trio sonatas, 2 violins/flutes, bc, op.5]
Sonate à tre, o due violini, o due flauti traversieri, è basso per il cembalo. Opera quinta.
Archivum Musicum: Flauto Traversiere, 25. Florence, 1992. 24 x 34 cm, 3 partbooks, iv, 48 pp. Line-cut of the Amsterdam, n.d. edition. Includes 1 sonata for two harpsichords. Introduction in It by Marcello Castellani. Wrappers, in decorative paper. \$43
- 7593 [Trio sonatas, 2 violins/flutes, bc, op.5]
Sei sonate à trè, o due violini, o due flauti traversieri, è basso per il cembalo. Opera quinta. Présentation par Brian W. Pritchard. [British Library].
Collection Dominantes. Courlay, 1997. 4°, 3 partbooks, 46; 29 pp. Line-cut of author's edition, Amsterdam, n.d. Introduction in Fr-Eng-Ger. Includes critical apparatus. Wrappers. \$39
- 8929 [Trio sonatas, 2 violins/flutes, bc, op.5]
Sei sonate à trè - Opus V.
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 64 pp. Line-cut of the Paris, n.d. edition. Wrappers. \$24
- LOCKE, Matthew, 1630-1677**
- 8074 *His Little Consort of Three Parts: Containing Pavans, Ayres, Corants and Sarabands, for Viols or Violins. In Two Several Varieties: The First 20 are for Two Trebles and a Basse. The Last 20 for Treble, Tenor & Basse. To be Performed either Alone or with Theorbo's and Harpsicord. [The Chapter Library, The College, Durham].*
Performers' Facsimiles, 193. New York, [2002]. Oblong, 24 x 19 cm, 3 parts, 36 pp. Line-cut of the London, 1673 partbook edition, in staff notation. Wrappers. \$25
- LŒILLET, John Baptiste (John "of London"), 1680-1730**
- 7694 [Trio sonatas, recorder, oboe, bc; 2 flutes, bc, op.1]
Sonata's for Variety of Instruments. Opera prima. London, Walsh, 1722. Présentation par Susi Möhlmeier, Frédérique Thouvenot. [British Library, London].
Collection Dominantes. Courlay, 1999. 4°, 5 vols, xvi, 52 pp. Line-cut of the Walsh edition, 1722. Introduction in Fr-Eng-Ger. Wrappers. \$37
- 7713 [Trio sonatas, vln/fl/ob, bc, op.2]
XII Sonatas in Three Parts. Opera Secunda. London, Walsh, ca 1725. Présentation par Susi Möhlmeier, Frédérique Thouvenot. [British Library, London].
Collection Dominantes. Courlay, 1999. 4°, 3 partbooks, xvii, 75 pp. Line-cut of the Walsh edition, c.1725. Introduction in Fr-Eng-Ger. Wrappers, with slipcase. \$44
- LOLLI, Antonio, 1730-c.1802**
- 3511 [Sonatas, violin & bc]
Sei sonate a violino solo col basso. [Bibl. municipale, Toulouse].
Béziers, 1989. 21 x 28 cm, 29 pp. Line-cut of the Paris, c.1774 edition. Wrappers in hand-made marbled paper. \$16
- LONATI, Carlo Ambrogio, c.1645-c.1710**
- 8669 [Sonatas, violin, bc]
XII sonate a violino solo e basso. Ms. Salzburg, Milano 1701. [Paris-Lodron Universität, Salzburg].
Archivum Musicum: Monumenta Musicae Revocata, 32. Florence, 2005. Oblong, 30 x 24 cm, 12, 113 pp. Line-cut of a contemporary ms copy, reproduced from photographs in the Nachlaß of Bernhard Paumgartner. Preface in Ger-It by Christoph Timpe. Hardbound with linen spine. \$62
- LÖWE VON EYSENACH, Johann Jakob, 17th c.**
- 9143 *Einstimmige neue Arien [mit zweystimmigen Rittornellen, über Johann Georg Brauens] C.I.H. Weltliche Lieder]. Nürnberg, Christoph Gerhard 1682. [Biblioteka Jagiellońska, Krakow].*
Faksimile-Edition Krakau, 18. Stuttgart, 2008. 21 x 32 cm, 3 vols, 86 pp. Line-cut of the Nuremberg, 1682 edition. 21 arias "à voce sola con rittornello à 2. violini". Wrappers. \$60
- LULLY, Jean-Baptiste, 1632-1687**
- 7126 [Armide, instrumental pieces]
Ouverture chaconne & tous les autres airs à jouer de l'opéra d'Armide [Amsterdam, c.1710]. [British Library, London].
Performers' Facsimiles, 113. New York, [1995]. Oblong, 26 x 19 cm, 4 partbooks, 56 pp. Line-cut Roger Marchand edition, Amsterdam, [1710]. Dessus, second dessus, taille, & basse partbooks. Wrappers. \$30
- 7671 [Motets, 2 choirs, strings/winds, bc]
Motets à deux chœurs pour la Chapelle du Roy: Motet dies irae. Partition: copie manuscrite (atelier de Philidor); Parties séparées: édition de Ballard (1684); Livret: édition de Ballard (1703).
La Musique Française Classique de 1650 à 1800, 125. Courlay, 1999. 4°, xvii, 252 pp. Line-cut of the ms score from the Philidor atelier, the first edition of the instrumental and vocal parts, Paris, 1684 and the printed libretto, Paris, 1703. Preface in Fr-Eng-Ger by Philippe Lescat and Jean Saint-Arroman. Wrappers. \$94
- LUSCINIUS, Othmar, 1487-1537**
- 9408 *Musurgia seu praxis musicae (Strassburg: Johann Schott 1536). Kommentar von Martin Kirnbauer.*
Faksimile-Edition Theoretica, 7 Stuttgart, 2014. Oblong, 20 x 16 cm, 108, xvi pp. Line-cut of the Strassburg, 1536 edition. Essentially a free translation of Viridung's Musica getutscht of 1511, preserving the dialogue format and copies of many of the original woodcuts. The translation was made upon the request of a Milanese bookseller who wanted to make Viridung's treatise available to his Italian clientele. Besides the Viridung redux it also provides a treatise on mensural notation and polyphonic composition. Hardbound in decorative paper. \$48
- MAJER, Joseph Friedrich Bernhard Caspar, 1689-1768**
- 4221 *Neu-eröffneter theoretisch- und praktischer Music-Saal, das ist: Kurze, doch vollständige Methode, so wohl die Vocal- als Instrumental-Music gründlich zu erlernen.*
Dokumentationen, Reprints, 23. Michaelstein, 1990. Oblong, 21 x 15 cm, 125 pp. Half-tone of the Nuremberg, 1741 edition (second, vastly reset edition of Museum Musicum). Fascinating treatment of music theory, including 10 woodcuts of instruments and a glossary of musical terms taken from Greek, Latin, Italian and French. Wrappers. \$24
- MALDERE, Pierre van, 1729-1768**
- 2711 [Sonatas, 2 violins, bc, no.30]
VI Sonatas for Two Violins with a Bass for the Harpsicord or Violoncello, No XXX. [Conservatoire Royal de Musique, Brussels].
Facsimile Series, III/10. Peer, 1989. 4°, 3 partbooks, 34 pp. Line-cut of the London, 1766 edition. Music by an important virtuoso in the service of Duke Charles of Lorraine. Wrappers in folder. \$16
- MANCINELLI, Domenico, d.1802**
- 7037 [Nocturnes, flutes/violins]
Six Notturnos for Two German Flutes or Violins.
Huntingdon, c.1988. 4°, 12 pp. Xerographic reprint of the c.1780 edition. Wrappers. \$8
- MANCINI, Francesco, 1672-1737**
- 4762 [Sonatas, violin/recorder, bc]
XII Solos for a Violin or Flute [. . . which Solos are Proper Lessons for the Harpsichord]. London s.d.
Archivum Musicum: Strumentalismo Italiano, 77. Florence, 1994. 25 x 34 cm, iv, 57 pp. Line-cut of the J. Barrett & Wm. Smith edition, London, n.d. Preface in It by Giuliano Furlanetto. Wrappers, in decorative paper. \$42
- 3639 [Sonatas, violin/recorder, bc]
XII Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin. [Rowe Music Library, King's College, Cambridge].
Basel, c.1980. 25 x 35 cm, 57 pp. Line-cut of the third edition by John Walsh, London, n.d. (the original title "for a Violin or Flute" has been changed to "Flute with a Thorough Bass . . .") Wrappers. \$17
- MARAIS, Marin, 1656-1728**
- 2787 [La gamme, violin, viol, harpsichord]
La gamme et autres morceaux de symphonie pour le violon, la viole, et le clavecin.
Performers' Facsimiles, 49. New York, [1988]. 27 x 34 cm, 63 pp. Line-cut of the Paris, 1723 edition. Wrappers. \$25
- 8383 [La gamme, violin, viol, harpsichord]
La gamme et autres morceaux de simphonie pour le violon, la viole, et le clavecin (La gamme - La maresienne - Sonnerie de Sainte-Genevieve du Mont de Paris). 1723. Présentation par Jean Saint-Arroman. [Bibl. Nationale de France, Paris].
La Musique Française Classique de 1650 à 1800, 154. Courlay, 2003. 4°, xiii, 75 pp. Line-cut of the Paris, 1723 edition. Contents: La gamme en forme de petit opéra, Sonate à la Marésienne, Sonnerie de Ste Genevieve du Mont de Paris. Wrappers. \$43

- 787 [Trios, flutes/violins/viols, bc]
Pièces en trio pour les flûtes, violon, & dessus de viole.
Archivum Musicum: L'Art de la Flûte Traversière, 20. Florence, 1982. Oblong, 21 x 15 cm, 3 partbooks, xii, 342 pp. Line-cut of the Paris, 1692 edition. Preface in It by Marcello Castellani. Wrappers in decorative paper with slipcover. \$50
- 8388 [Trios, flutes/violins/viols, bc]
Pièces en trio pour flûtes, violon & dessus de viole. Paris, 1692. [Bibl. Municipale, Grenoble].
La Musique Française Classique de 1650 à 1800, 118. Courlay, 1999. Oblong, 4°, 3 partbooks, xvi, 342 pp. Line-cut of the Paris, 1692 edition. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$118
- 8227 [Trios, flutes/violins/viols, bc]
Pièces en trio pour les flûtes, violon, & dessus de viole. Edited by John Hsu.
Critical Facsimiles, 4. New York, 2003. Oblong, 21 x 13 cm, 3 partbooks, xiv, 342 pp. Line-cut of the Paris, 1692 edition. "Corrected" facsimile edition reflecting the views of the editor. With critical apparatus listing all errors and inconsistencies. Laid paper, wrappers. \$50
- MARCELLO, Alessandro, 1684-1750**
- 8488 [Concerti, "La Cetra", 2 ob/vln, strings, bc]
La cetra. Concerti [da Eterio Stinfalico. Parte prima. Oboe primo à traversiere col violono principale]. [Staats- & Stadtbibliothek, Augsburg].
Performers' Facsimiles, 233. New York, [2004]. Oblong, 38 x 28 cm, 6 partbooks, 72 pp. Line-cut of the Augsburg, c.1740 edition. 6 concerti scored for oboe I/violin I solo, oboe II/violin II solo, 2 violin I rip, 2 violins II rip, 2 violas, violoncello, cembalo & bc. Wrappers. \$75
- MARCHAND, Jean-Noël, 1666-1710**
- 7697 [Cantiques spirituels, voices, vln/fl, bc]
Cantiques spirituels. Présentation par Thierry Favier. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 124. Courlay, 1999. Oblong, 32 x 23 cm, 4 vols, xi, 97 pp. Line-cut of a contemporary ms copy, plus the Paris, 1694 edition of the text. Introduction in Fr-Eng-Ger. Wrappers. \$53
- MARINI, Biagio, c.1587-1663**
- 1271 [Affetti musicali, winds, strings, bc, op.1]
Affetti musicali nella quale si contiene, symfonie, canzoni, sonate balletti, arie, brandi, gagliarde & corenti à 1.2.3 accomodate da potersi suonar con violini corneti & con ogni sorte de strumenti musicali. Opera prima.
Archivum Musicum: Strumentalismo Italiano, 7. Florence, 1985. 24 x 34 cm, 4 partbooks, ii, c.60 pp. Line-cut of the Gardano edition, Venice, 1617. 27 pieces in partbook format. Introduction in It by Marcello Castellani. Wrappers and slipcover in decorative paper. \$50
- MARTIN, Frank, 1890-1974**
- 9690 *Concerto pour 7 instruments à vent, timbales, batterie et orchestre à cordes. Partition (Reproduction du manuscrit de l'auteur)... Dédié à la "Bernische Musikgesellschaft".*
Vienna, 1950. 28 x 37 cm, 139 pp. Line-cut of the autograph fair copy. Wrappers
- MASSAINO, Tiburtio, c.1550-c.1609**
- 7562 [Musica per cantare, op.32]
Musica per cantare con l'organo ad una, due, & tre voci di Tiburtio Massaino. Opera trentesima seconda. [Stadtbibliothek, Augsburg].
Faksimile-Edition Augsburg, 5. Stuttgart, 1998. 14 x 19 cm, 3 partbooks, 121 pp. Line-cut of the Venice, 1607 edition. 20 works a1, 21 a2, and 11 a3 in mensural notation and partbook format. Wrappers, with handsome portfolio in marbled paper. \$54
- 1335 *Sacri modulorum concentus, a 6, 7, 8, 9, 10 e 12 voci (Venezia 1592). Edizione critica di Raffaello Monterosso. Introduzione; facsimile; testi letterari-trascrizione in notazione moderna.*
Institut et Monumenta, I/VI. Cremona, 1971. 25 x 35 cm, 182 pp. Line-cut of the Venice, 1592 edition, together with a new practical edition. \$91
- MASSE, Jean-Baptiste, 18th c.**
- 1215 [Sonatas, 2 violoncelli, op.1]
Sonates a deux violoncelles. Œuvre 1er.
Performers' Facsimiles, 6. New York, 1985. 28 x 36 cm, 28 pp. Line-cut of the author's, Boivin, & Le Clerc edition, Paris, c.1736. 6 sonatas that can also be played by 2 bassoons, violas or violins. Wrappers. \$18
- 8560 [Sonatas, 2 violoncelli, op.1]
Sonates a deux violoncelles (Violoncelle et basse continue), 1736. Présentation: Maëlle Trouvé. [Bibl. Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 162 Courlay, 2005. 24 x 33 cm, ix, 27 pp. Line-cut of the author's, Boivin, & Le Clerc edition, Paris, c.1736. 6 sonatas that can also be played by 2 bassoons, violas or violins. Wrappers. \$28
- MATTEI, Stanislao, 1750-1825**
- 3985 *Bassi numerati per accompagnare. Ridotti ad intavolatura a due violini e viola. Opera postuma.*
Bibliotheca Musica Bononiensis, IV / 202. Bologna, 1969. 17 x 25 cm, 206 pp. Line-cut of the Milan, 1850 edition. Mattei, pupil of Martini and professor of counterpoint at the Liceo from its foundation in 1804, was the teacher of Rossini, Donizetti and many others. Bassi numerati consists of 125 lovely musical miniatures: quartets, trios and duets notated in score with basso continuo accompaniment. Hardbound.
- MATTEIS, Nicola, b.?-c.1749**
- 7826 *Sen'r Nicola's First and Second Book's of Aire's in 3 Parts (London, 1703). [The College, Durham].*
Alston, 1999. Oblong, 4°, iii, 6 partbooks, c.108 pp. Line-cut of the John Walsh edition, London, 1703 which includes a second violin part ("the second treble never being printed before is now engraven from the authors own manuscript which renders the whole work compleat"). Introduction by Peter Holman. Ring binding. \$48
- MATTHESON, Johann, 1681-1764**
- 2572 *Das neu-eröffnete Orchestre [oder universelle und gründliche Anleitung, wie ein Galant Homme einen vollkommenen Begriff von der Hoheit und Würde der edlen Musik erlangen, seinen Gout darnach formiren, die Terminos technicos verstehen und geschicklich von dieser vortrefflichen Wissenschaft raisonnieren möge]. [Niedersächsische Landesbibl., Hannover].*
Hildesheim, 3/ 2002 9 x 15 cm, 364 pp. Line-cut of the Hamburg, 1713 edition. Linen. \$93
- 7604 [Sonatas, flute/violin, bc]
Der brauchbare Virtuoso, welcher sich (nach beliebiger Überlesung der Vorrede) mit zwölf neuen Kammer-Sonaten auf der Flute Trafersiere, der Violine und dem Claviere bey Gelegenheit hören lassen mag. [Library of Congress, Washington, DC].
Performers' Facsimiles, 221. New York, [1998]. 25 x 36 cm, 69 pp. Line-cut of the Hamburg, 1720 edition. Wrappers. \$25
- MAZAS, Jacques-Féréol, 1782-1849**
- 8056 [method, violin]
Méthode de violon suivie d'un traité des sons harmoniques en simple et double-cordes.
Méthodes et Traités, II. Courlay, 2001. 4°, 132 pp. Line-cut of the Paris, 1830 edition. Wrappers. \$45
- MEGERLE, Abraham, 1607-1680**
- 9070 *Speculum Musico-Mortuale [Das ist: Musicalischer-Todtenspiegel], 1672. [Staatliche Bibliothek, Regensburg].*
Faksimile-Edition Theoretica, 3 Stuttgart, 2008. 11 x 17cm, 54 pp. Line-cut of the Salzburg, 1672 edition. Megerle was from Innsbruck and was once a choirboy under Stadlmayer, later a treble singer and organist with the court music ensemble at Innsbruck. Speculum Musico-Mortuale contains a few pages of autobiography but its extraordinary content are mainly its 12 engravings showing a human skull in the center, surrounded emblematic symbols and beautiful depictions of musical instruments (almost 50 in all). Hardbound in decorative paper. \$29
- MÉHUL, Étienne-Nicolas, 1763-1817**
- 7221 [Sonatas, harpsichord/piano, op.1, +violin ad lib, op.2]
Trois sonates pour le clavecin ou le piano-forte – Opus 1 / Trois sonates pour le clavecin ou le piano-forte avec accompagnement de violon – Opus 2. Présentation par Joël Pontet. [Bibl. Nationale, Paris].
Collection Dominantes. Courlay, 1995. Oblong, 33 x 24 cm, 2 vols, 29, 58 pp. Line-cut of the Paris, 1783 & 1788 editions. Wrappers. \$43
- 2734 [Sonatas, harpsichord/piano, violin ad lib., op.2]
Trois sonates pour le clavecin ou le forte piano avec accompagnement d'un violon ad libitum. Œuvre IIe.
Musique pour le Piano-Forte, XIII. Geneva, 1990. 4°, 48 pp. Line-cut of the Paris, 1788 edition. Wrappers. \$45

MENDELSSOHN-BARTHOLDY, Felix, 1809-1847

- 9009 [Concerto, violin, orch, op.64, E minor]
Violinkonzert E-Moll, Opus 64. Faksimile nach dem Autograph der Bibliotheka Jagiellońska, Kraków. Mit einem Kommentar von Stefan Drees.
Meisterwerke der Musik im Faksimile, 10. Laaber, 2010. Oblong, 32 x 24 cm, xii, 68 pp. Full-color facsimile of the autograph score dated 16 September 1844. Mendelssohn's popular "Concerto for Violin in E Minor op.64", a mainstay in the concerto repertoire didn't have an easy birth and is known in two versions, the sole surviving autograph of 1844—reproduced here in facsimile—and the printed edition of 1845, a more brilliant version incorporating many of the changes suggested by Ferdinand David, dedicatee of the piece and his concertmaster at Leipzig. On July 30, 1838, the composer wrote to him: "I would like to write a violin concerto for you next winter. One in E minor goes through my head and the beginning will not leave me in peace." David encouraged Mendelssohn but also expressed a desire for it to be ostentatious, a suitable showcase for the violinist's talents. Mendelssohn was not used to flamboyance for its own sake and this wish conflicted with his musical temperament, prolonging the writing of the concerto. More than six years later with only three months before it was to be performed he confided to David: "Do not laugh at me too much. I feel ashamed in any case, but I cannot help it. I am just groping around." It was finally premiered on 13 March 1845 and published shortly thereafter by Breitkopf & Härtel. There are well over 100 changes between the two versions, mostly issues concerning tempo, orchestration, and solo parts. While some are outright shocking, where Mendelssohn has taken in the final version the solo line up or down an octave, added entirely new notes to the violin part, or slightly changed the wind writing, no matter which version is considered both are pure Mendelssohn, and all the magical elements that make the Violin Concerto what it is, that make it so beloved and so popular, are completely intact. Commentary in Ger-Eng. Linen. Issued on the occasion of the bicentenary of the composer's birth. Hardbound with dark blue boards. http://www.omifacsimiles.com/brochures/mendel_vc.html

- 411 *Octet for Strings, Opus 20. A Facsimile of the Holograph in the Whittall Foundation Collection. With an Introduction by Jon Newsom.*
Washington, D.C., 1976. 28 x 36 cm, 8, 81 pp. Half-tone of the autograph score. Composed when Mendelssohn was 16 years old, this work was the first of its type in the literature. The manuscript, one of the Library of Congress' most treasured works, was formerly in the possession of Musikbibliothek Peters. Although it is an extremely clean copy, it contains a number of markings and passages that were ultimately removed for the first edition. Quarter linen and decorative paper with signature of the composer in gold on the cover.
http://www.omifacsimiles.com/brochures/mend_octet.html

MERSENNE, Marin, 1588-1648

- 2754 *Harmonicorum libri XII. In quibus agitur de sonorum natura, causis, et effectibus: de consonantiis, dissonantiis, rationibus, generibus, modis, cantibus, compositione, orbisque totius harmonicis instrumentis.*
Geneva, 1973. 22 x 30 cm, 367 pp. Line-cut of the Paris, 1648 edition. Complements the Harmonie universelle. The copy used for this facsimile includes many manuscript notes and corrections in the author's hand. Hardbound.

MERTZ, Johann Kaspar, 1806-1856

- 9086 *Divertissement über Motive der Oper: Der Prophet (Meyerbeer), op.32. Flute (Violin), Viola, and Guitar. Edited by Brian Torosian.*
n.p., 2008. 4^p, 19, 13 pp. Line-cut of the Jos. Aibl edition, Munich, 1851, together with preface and new practical edition. Meyerbeer's music was rarely used as a source for guitar arrangements and these works by Mertz provide a pleasing addition to the 19th-c. guitar repertoire. Wrappers. \$20

MERULA, Tarquinio, c.1594-1665

- 1276 *Canzoni overo sonate concertate per chiesa, e camera a due, et a tre.*
Bibliotheca Musica Bononiensis, IV/150. Bologna, 2/ 1999. 22 x 32 cm, 4 partbooks, 105 pp. Line-cut of the Alessandro Vincenti edition, Venice 1637. Seventeen pieces a2 and seven a3 in the original partbook layout (vln I-II, violone, bc). Laid paper. Wrappers with portfolio in stiff paper. \$53
<http://www.omifacsimiles.com/brochures/merula.html>

MILLER, Edward, 1735-1807

- 7804 [Solos, flute/violin/oboe, bc, op.1]
Six Solos for a German Flute, with a Thorough Bass for the Harpsichord or Violoncello.
Alston, 1995. Oblong, 29 x 21 cm, i, 27 pp. Line-cut of the John Johnson edition, London, c.1761. Preceded by "Remarks on the German Flute". Ring binding. \$23

MINGUET Y YROL, Pablo, fl.1733-1775

- 3308 *Reglas y advertencias generales que enseñan el modo de tañer todos los instrumentos mejores, y mas usuales, como son la guitarra, tiple, vandola, cythara, clavicordio, organo, harpa, psalterio, bandurria, violin, flauta traversera, flauta dulce, y la flautilla.*
Geneva, 1982. 8^p, 120 pp. Line-cut of the Madrid, 1754 edition. An instrumental encyclopedia by a pupil of Sanz. Includes examples of dances in the Castilian, Italian, Catalanian and French styles, notated either in the author's alfabeto-like notation or mensural notation. Wrappers. \$35

MIROGLIO, Pietro, 18th c.

- 9175 *Sonata a violino e basso. [Opera prima. Gravées par Mlle. V[er]dôme]. Paris. Kommentar von Ernst Kubitschek. [Bibliothèque Nationale de France, Paris].*
Facsimile-Edition Violino e Continuo, 1 Stuttgart, 2010. 29 x 37 cm, 28, ii pp. Line-cut of the author's edition, Paris, c.1750. 6 sonatas. Hardbound, with marbled paper boards. \$48

MODERNE, Jacques, fl.1523-1544 [publisher]

- 8160 [Motets, a5 & a6]
Tertius liber mottetorum ad quinque e sex voces. Lyon, Moderne. RISM 1538(2).
Facsimile-Editionen Psalmen und Motetten, 2. Stuttgart, 2002. Oblong, 25 x 18 cm, 4 partbooks, c.224 pp. Line-cut of the Lyon, 1538 edition. Collection of 26 vocal (or instrumental) motets by Gombert, Archadelt, Verdelot and their contemporaries. Hardbound with decorative paper and matching slipcase. \$124
- 3894 *Musique de joye. Lyon. Introduction: Samuel F. Pogue. [Universitätsbibl., München].*
Facsimile Series, I/B.21. Peer, 1991. Oblong, 22 x 16 cm, 4 partbooks: xiii, 160 pp. Line-cut of the Lyon, 1550 edition. A reworked and enlarged edition of Musica nova, 1540 (to the 21 four-part ricercars, 29 French dances were added). For "violons a fleutes" and "espinets". Includes 13 keyboard works of Da Modena, as well as works by Parabosco, Cavazzoni, Willaert, Coste, Benoist and others. Wrappers. \$36

MOLTER, Johann Melchior, 1696-1765

- 417 *Concerto No. 2 for D Trumpet, Strings and Continuo. Facsimile Score. Edited by Stephen L. Glover and John F. Sawyer. [Ms. Badische Landesbibl. Karlsruhe].*
Blair Academy Series. Nashville, 1972. ii, 8 pp. Line-cut of a contemporary ms copy. Wrappers. \$8

MONDONVILLE, Jean-Joseph Cassanea de, 1711-1772

- 891 [Pièces, harpsichord, voice/violin, op.5]
Les pièces de clavecin avec voix ou violon. Par Marc Pincherle.
London, 1966. 31 x 41 cm, ii, 22 pp. Beautiful line-cut of the Boivin & Le Clerc edition, Paris, 1748. 9 settings of psalms for harpsichord with voice or violin accompaniment, the first publication of its type. The elaborately engraved frontispiece is a masterpiece of 18th c. pictorial art. Preface in Fr by Marc Pincherle. Bibliophile edition with laid paper & marbled coverboards. Special sale price \$20, regularly \$55 <http://www.omifacsimiles.com/brochures/mondonville.html>
- 2214 [Pièces, harpsichord, voice/violin, op.5]
Pièces de clavecin avec voix ou violon. Œuvre Ve.
La Musique Française Classique de 1650 à 1800, 18. Courlay, 1988. 30 x 40 cm, xiv, 22 pp. Line-cut of the Paris, 1748 edition. Introduction by Jean Saint-Arroman. Wrappers. \$23
- 2913 [Sonatas, violin, bc, op.4]
Les sons harmoniques: sonates à violon seul avec la basse continue. Œuvre 4e.
La Musique Française Classique de 1650 à 1800, 31. Courlay, 1990. 4^p, 21, 44 pp. Line-cut of the Paris, [1738] edition. Wrappers. \$33

MONTÉCLAIR, Michel Pinolet de, 1667-1737

- 422 [Cantatas, voice, flutes/violins, bc, book 1]
Cantates à voix seule, et avec symphonie. Premier livre qui contient six cantates françaises et deux cantates italiènes.
Archivum Musicum: La Cantata Barocca, 8. Florence, 1981. 20 x 29 cm, vi, 99 pp. Line-cut of the Paris, n.d. edition. 8 compositions notated in score with violin and flute accompaniment. Contents: La fortune; Le triomfe de la Constance; La Badine; Le Dépit généreux; Godimento e pena in Amore; La mort de Didon; Amante di bella donna; Le retour de la paix. Introduction in It by Piero Mioli. Wrappers in decorative paper. \$35
- 8648 [Cantatas, voice, flutes/violins, bc, book 1]
Cantates à voix seule et avec symphonie. Premier livre. Après 1709. Présentation par Bertrand Porot. [Bibliothèque Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 172. Courlay, 2005. 4^p, x, 102 pp. Line-cut of the Paris, c.1709 edition. Preface in Fr-Eng-Ger. Wrappers. \$49

- 418 [Cantatas, 1-2 voices, flutes/violins, bc, book 2]
Cantates à une et à deux voix et avec sinfonie. Second livre qui contient six cantates françaises et une cantate italienne.
Archivum Musicum: La Cantata Barocca, 9. Florence, 1981. 20 x 29 cm, vii, 105 pp. Line-cut of the Paris, n.d. edition. 7 compositions notated in score with violin, flute, & oboe accompaniment. Contents: L'amour vengé; Les syrènes; Le triomphe de l'amour, Pan et Sirinx; L'enlèvement d'Orithie; Pyrame et Thisbé; Il dispetto in amore. Introduction in It by Piero Mioli. Wrappers in decorative paper. \$35
- 797 [Concerti, flute/violin/oboe, recorder, bc]
Concerts pour la flûte traversière avec la basse. Paris 1724, 1725. [Bibl. Nationale, Paris].
Archivum Musicum: L'Art de la Flûte Traversière, 11. Florence, 1981. 20 x 29 cm, v, 94 pp. Line-cut of the Boivin edition, Paris, 1724-1725. Preface in It by Marcello Castellani. Wrappers, in decorative paper. \$35
- 8239 [Concerti, flute/violin/oboe/recorder, bc]
Concert pour la flûte traversière avec la basse chiffrée, 1724. Présentation par Anne Prichard.
La Musique Française Classique de 1650 à 1800, 151. Courlay, 2003. 4°, xiii, 98 pp. Line-cut of the Paris, 1724 edition. Preface in Fr-Eng-Ger. Wrappers. \$52
- 796 [Concerti, 2 flutes/violins/viols]
Concerts à deux flûtes traversières sans basse, [1.-6. concert].
Archivum Musicum: L'Art de la Flûte Traversière, 10. Florence, 1980. 20 x 29 cm, vii, 84 pp. Line-cut of the Paris, c.1724 edition. Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$35
- 8238 [Concerti, 2 flutes/violins/viols]
Concerts à deux flûtes traversières sans basse. 1724. Présentation par Anne Prichard.
La Musique Française Classique de 1650 à 1800, 152. Courlay, 2003. 4°, x, 86 pp. Line-cut of the Paris, 1724 edition. 6 sonatas. Preface in Fr-Eng-Ger. Wrappers. \$44
- 8240 [Serenade, melody instrument, bc or trio]
Serenade ou concert, divisé en trois suites de pieces pour les violons, flûtes & hautbois composées d'airs de fanfares, d'airs de fanfares, d'airs tendres, & d'airs champêtres, propres à danser, 1697. Présentation: Département de Musique Ancienne du Conservatoire National Supérieur de Musique et de Danse de Paris.
La Musique Française Classique de 1650 à 1800, 153. Courlay, 2003. 4°, 3 partbooks, xii, 104 pp. Line-cut of the Paris, 1697 edition. According to composer these pieces are suitable for dancing. Preface in Fr-Eng-Ger. Wrappers. \$68
- MONTEVERDI, Claudio, 1567-1643**
- 8593 [Madrigals, a3, bc, book 8]
Madrigali guerrieri, et amorosi. Libro VIII (Venezia, 1638). Introduzione di Iain Fenlon.
Bibliotheca Musica Bononiensis, IV/99. Bologna, 2005. 4°, 8 partbooks, 480 pp. Line-cut of the Venice, 1638 partbook edition. Among his secular collections, Libro VIII is the most imposing and also the one in which the composer exploits the "modern practice". Divided into "canti guerrieri" and "amorosi" the collection includes not only the more customary madrigals "without gesture", but also works belonging to the "theatrical genre", among them, the warlike "Combattimento di Tancredi e Clorinda" and the amorous and allegorical "Ballo delle ingrâte". Introduction in Eng-It. Wrappers, with slipcase.
http://www.omifacsimiles.com/brochures/monteverdi_m8.html
- 9251 *Salve regine del Sig. Claudio Monteverde. Facsimile e edizione critica a cura di / Facsimile and Critical Edition by Luigi Collarile.*
Bibliotheca Musica Bononiensis, IV/105. Bologna, 2011. 16 x 21 cm & 4°, 4 partbooks, xxvi, 30, 56, 32 pp. Line-cut of the Venice printed partbooks (tenor, alto, basso, continuo) issued by Alessandro Vincenti from the only extant copy, together with a new critical edition. This wonderful Marian hymn going back to the 12th c. is one of four antiphons sung at different times within the Christian calendar. Monteverdi's moving setting, adroitly set in the modern style, is for 3 voices with basso continuo. Introduction in Eng-It. Wrappers.
http://www.omifacsimiles.com/brochures/monteverdi_salve.html
- 3717 *Selva morale e spirituale. Madrigali e canzoni morali; una messa; mottetti; salmi; inni; tre salve regina, e in fine il pianto della Madonna sopra al Lamento del' Arianna (1640).*
Bibliotheca Musica Bononiensis, IV/88. Bologna, 2001. 8°, 10 partbooks, 772 pp. Line-cut of the Venice, 1640 edition. Introduction in It-Eng by Iain Fenlon. Wrappers, with cloth folder.
http://www.omifacsimiles.com/brochures/monteverdi_selva.html
- MORIA, François, c.1720-1776**
- 2416 [Chansons, voice, violin, bc, 1st coll.]
Recueil de chansons avec un accompagnement de violon et la basse continue.
Béziers, 1997. Oblong, 26 x 21 cm, 30 pp. Line-cut of the Paris, n.d. edition. Wrappers. \$23
- MORLEY, Thomas, 1557-1602**
- 2693 [Canzonets, a2]
The First Booke of Canzonets to Two Voyces.
Performers' Facsimiles, 39. New York, [1988]. 4°, 2 partbooks, c.60 pp. Line-cut of the London, 1595 edition. 11 duos (with texts) for cantus and tenor. Also contains 9 instrumental fantasies. Wrappers. \$25
- 3885 [Canzonets, a3]
Canzonets or Little Short Songs to Three Voyces. Library of Congress & Folger Shakespeare Library, Washington, D.C..
Performers' Facsimiles, 93. New York, [1990]. 18 x 25 cm, 3 partbooks, c.132 pp. Line-cut of the London, 1593 edition. 20 canzonets for cantus, altus & bass. Wrappers. \$35
- 4413 *Madrigales. The Triumphes of Oriana, to 5. and 6. Voices: Composed by Divers Severall Authors. Newly Published by Thomas Morley.*
Performers' Facsimiles, 63. New York, [1992]. 18 x 24 cm, 6 partbooks, c.150 pp. Line-cut of the Thomas Este edition, London, 1601. Wonderful anthology of works by Bennet, Carlton, Cavendish, Cobbold, Farmer, Gibbons, Hilton, Holmes, Hunt, Johnson, Jones, Kirbye, Lisley, Marson, Milton, Morley, Mundy, Nicholson, Norcombe, Tomkins, Weelkes and Wilbye. Wrappers. \$45
- MOURET, Jean-Joseph, 1682-1738**
- 8467 *Concert de chambre [à deux et trois parties, pour les violons, flûtes, et hautbois]. Suivi u'une suite d'Airs à danser. Premier livre. 1737. Présentation: Département de musique ancienne du Conservatoire National Supérieur de Musique et de Danse de Paris.*
La Musique Française Classique de 1650 à 1800, 158. Courlay, 2004. 24 x 33 cm, 4 vols, xix, 33 pp. Line-cut of the Paris, 1737. Introduction (with dance choreography) in Fr-Eng-Ger. Wrappers. \$33
- 4529 [Fanfares, winds/strings]
Fanfares pour des trompettes timbales violons et hautbois avec une suite de symphonies mêlées de cors de chasse. Livre second. [Bibl. Nationale, Paris].
Performers' Facsimiles, 109. New York, [1993]. 4°, 23 pp. Line-cut of the Paris, c.1729 edition. Wrappers. \$18
- 8887 [Fanfares, winds/strings]
Fanfares pour des trompettes, timbales, violons et hautbois avec une suite de symphonies mêlées de cors de chasse — livre second.
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 28 pp. Line-cut of the Paris, 1729 edition. Wrappers. \$12
- MOUTON, Charles, 18th c.**
- 9315 *Concerto à 5. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 23. Stuttgart, 2012. 21 x 32 cm, 5 partbooks, 132 pp. Line-cut of manuscript parts preserved in the library of Kremsmünster Abber in Upper Austria. 10 chamber concertos in Italianate style scored for vln I, vln II, alto via, tenor via, and basso continuo (organ). Wrappers. \$77
- MOZART, Leopold, 1719-1787**
- 1221 [Method, violin]
Versuch einer gründlichen Violinschule entworfen und mit 4. Kupfertafeln sammt einer Tabelle versehen von Leopold Mozart, Hochfürstl. Salzburgerischen Cammermusikus.
Frankfurt, 1956. 18 x 22 cm, 288, 1 oversize foldout pp. Line-cut of the author's edition, Augsburg, 1756, issued on the occasion of "Mozart-Jahre 1956". Coverboards in laid paper with engraving of author. \$36
- 8323 [Method, violin]
Versuch einer gründlichen Violinschule. Reprint der 1. Auflage 1756. Herausgegeben und mit einem Kommentar versehen von Greia Moens-Haenen.
Kassel, 1995. 12°, 321 pp. Line-cut in reduced format of the author's edition, Augsburg, 1756. Wrappers \$22

- 3954 [Method, violin]
Gründliche Violinschule als Faksimile herausgegeben von Prof. D. Dr. Hans Joachim Moser.
Leipzig, 1956. 17 x 20 cm, x, 282, 1 oversize foldout pp. Line-cut of the third edition, Augsburg 1787, issued on the occasion of "Mozart-Jahre 1956". With commentary in Ger and Revisionsbericht. Coverboards in decorative paper. \$60
- 2329 [Method, violin]
Gründliche Violinschule. Faksimile-Nachdruck der 3. Auflage, Augsburg 1789. Mit einem Geleitwort von David Oistrach. Erläutert und kommentiert von Hans Rudolf Jung.
Wiesbaden, 1983. 17 x 20 cm, 308, with 1 oversize foldout pp. Line-cut of the 1789 third edition. Linen. \$24
- 7286 [Method, violin, French edition]
Méthode raisonnée pour apprendre à jouer du violon composée par Leopold Mozart. Traduite de l'Allemand en Français par Valentin Roeser.
Paris, 1993. 8°, vii, 96 pp. Line-cut of the French edition, Paris, 1770. Introduction by Brigitte Haudebourg. Cloth. \$62
- MOZART, Wolfgang Amadeus, 1756-1791**
- 8146 [Aria, soprano, strgs, 2 hrs, K.Anh.11a (K.365a)]
Die neugeborne Ros' entzückt. Arie für Sopran, Streicher und zwei Hörner. KV Anh.11a (365a). Faksimile mit Edition. Geleitwort von Christoph Wolff. Einführung von Faye Ferguson.
Salzburg, 1996. Oblong, 31 x 23 cm, 12, 1 pp. Color halftone of the autograph aria, "The new rose is enchanting", previously unknown in any form. Commentary in Ger-Eng. Limited bibliophile edition. Wrappers in decorative paper. \$44
- 4732 [Adagio & Fugue, K.546, parts]
Fugha per 2 Violini, Alto e Violoncello, composta dal W.A. Mozart. — Adagio und Fuge KV 546. Faksimile des 1788 von F.A. Hoffmeister in seinem Wiener Verlag erstmals veröffentlichten Werkes, das er in das 1800 neu gegründete "Bureau de Musique Hoffmeister & Kühnel (seit 1813 C.F. Peters) als Verlagsnummer 1 einbrachte.
Frankfurt, [1980]. 23 x 30 cm, 4 parts, 16 pp. Fine line-cut of the Vienna, 1788 edition. This work, especially the fugue section, has a clear connection to the music of Bach, introduced to him in 1782. It is a transcription for strings of his Fugue in C minor for two pianos, K.426 written in 1783. This beautiful facsimile attempts to recreate the look of an 18th print, showing the impression of the printing plates on the paper and utilizing fine paper the exact size of the original with irregular deckel edges. As this work was the very first publication of Hoffmeister & Kühnel (forerunner of the firm C.F. Peters) the facsimile is a tribute to both composer (one of few works published within his lifetime) and the publisher. With green silk string securing the four bifolios together. \$45
http://www.omifacsimiles.com/brochures/moz_546.html
- 2062 [Concerti, violin, orch, complete]
The Mozart Violin Concerti. A Facsimile Edition of the Autographs. Edited and with an Introduction by Gabriel Banat. [Mss. Jagiellonian University Library, Krakow; Library of Congress, Washington, D.C. & Staatsbibliothek Preußischer Kulturbesitz Berlin].
New York, 1986. Oblong, 31 x 24 cm, 29, 400 pp. Halftone. Includes all 5 violin concerti, K.207, 211, 216, 218, & 219, the Adagio in E, K.261, and the Rondo in B-flat, K.216a. Limited edition of 800 copies. Cloth.
- 9454 [Concerti, violin, orch, complete]
The Mozart Violin Concerti. A Facsimile Edition of the Autographs. Edited and with an Introduction by Gabriel Banat. [Mss. Jagiellonian University Library, Krakow; Library of Congress, Washington, D.C. & Staatsbibliothek Preußischer Kulturbesitz Berlin].
Mineola, 2015. Oblong, 32 x 26 cm, 29, 400 pp. Unabridged republication of the 1986 Raven Press edition. Halftone. Includes all 5 violin concerti, K.207, 211, 216, 218, & 219, the Adagio in E, K.261, and the Rondo in B-flat, K.216a. Red cloth with composer's signature embossed in gold on the cover. \$75
http://www.omifacsimiles.com/brochures/moz_vc2.html
- 9401 [Concerto, violin & orch, no. 5, K.219, A major]
Violinkonzert A-Dur KV 219. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung Stefan Drees | Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C. Edited and with an Introduction by Stefan Dress.
Meisterwerke der Musik im Faksimile, 35. Laaber, 2016. Oblong, 4°, xxii, 92 pp. Full-color facsimile of the autograph score. Although Mozart was an accomplished violinist, playing the premiere of the Strassbourg Concerto, his last concerto was probably fashioned for Antonio Brunetti, with whom Mozart shared the concertmaster position in the orchestra of the Prince and Archbishop of Salzburg. Introduction in Ger-Eng. Hardbound with decorative paper bounds. Special sale price \$110, regularly \$189
http://www.omifacsimiles.com/brochures/moz_vc219.html
- 2064 [Duos, violin, viola, K.423-424]
Two Duos for Violin and Viola, KV 423 and 424. Facsimile of the Handwritten Score of 1783 and Edition of the Parts According to the Original Text, Taking into Account the Variants in the First Edition by Artaria in 1792. Edited by Ulrich Drüner. [Ms. deposit, Pierpont Morgan Library, New York].
Winterthur, 1980. 4°, iv, 16, 28 pp. Halftone of the autograph score, together with a new practical edition. Introduction in Ger-Eng. Wrappers. \$27
- 4928 [Fantasy keyboard, K.396, C minor]
Fantasia pour le clavecin ou piano-forte composée et dédiée à Madame Constance Mozart.
Biblioteca Classica, 66. Rotterdam, 1985. 4°, 8 pp. Line-cut of the Jean Cappi edition, Vienna, 1803. The surviving autograph, for piano and violin, only goes as far as the first double bar of the first movement. Stadler finished the Adagio movement, for piano solo, and had it published. Plastic ring binding. \$13
- 3034 [Fantasia, quartet, K.Anh. A 60; arr.]
Johann Jakob Froberger: Fantasia. Fassung für Streichquartett von Wolfgang Amadeus Mozart. Erstdruck (Otto Biba). Partitur, Stimmen und vollständige Wiedergabe von Mozarts Handschrift.
Diletto Musicale, 1000. Vienna, 1991. Oblong, 4° (edition, upright), iii, 4, 12 pp. Duotone of Mozart's transcription, together with new edition of score & performing parts. The original Froberger work first appeared in 1650 in Kircher's *Murgia Universalis*. André had given a 1782 date to this Mozart arrangement, but Wolfgang Plath has recently assigned a new date, 1785-86. For exactly whom Mozart intended the arrangement (voices or instruments) is unclear—the clefs he used, soprano, alto, tenor & bass, suggests a vocal ensemble, but there are no words. Wrappers. \$32
- 4586 [Galimathias musicum, orch, K.32]
Quodlibet — Galimathias musicum (KV 32) [National Library, Prague, ms. 59 R 2857].
Prague, 2/ 1994. Oblong, 17 x 24 cm, 10 parts, 56, ii pp. Line-cut of a contemporary ms copy of the orchestra parts. Scored for 2 ob, 2 hn, bsn, vln I-II, vla, bass, & cembalo, the 17 movement work was written in The Hague in 1766 for the festivities around the installation of the Prince of Orange. The "quodlibet" form, fairly popular during the early to mid 18th century, typically included popular folk tunes. The theme for the last movement, a fugue, is based "William van Nassau". Introduction in Czech-Eng by Julius Hůlek. Loose sheets in a portfolio. \$40
- 8708 [Masonic Funeral Music, K.477]
L'autografo della musica funebre massonica KV 477 (479a) della Musikabteilung della Staatsbibliothek (Preußischer Kulturbesitz) di Berlino. Das Autograph der "Maurerische Trauermusik KV 477 (479a) der Musikabteilung der Staatsbibliothek (Preußischer Kulturbesitz) von Berlin. Edizione in facsimile a cura di Giacomo Fornari.
Lucca, 2006. Color facsimile of the autograph issued on the occasion of the 250th anniversary of the composer's birth. Composed around November 1785, and scored for strings, 2 oboes, 2 clarinets, 2 horns & basset horn, Masonic Funeral Music was written for the Masonic Lodge "Zur gekrönten Hoffnung" in Vienna, and was dedicated to the memory of Esterházy, a fallen brother. The composer's autograph includes the characteristic Mason symbol (a square and compass); the "corno di bassetto" (basset horn) has special significance in the mason tradition. (in preparation)
- 4406 [Quartet, oboe, strgs, K.370 (368b)]
Quatuor pour hautbois, violon, alto et violoncelle, K.370 (368b). Manuscrit autographe de 1781. Édition originale de 1800. Présentation par Michel Giboureau.
Collection Dominantes. Courlay, 1997. Oblong & upright, 4°, 5 vols, 36, 34 pp. Line-cut of the autograph score (1781) and first edition published by J. André (Offenbach, 1800). Introduction in Fr-Eng-Ger. Wrappers. \$32

- 4161 [Quartet, piano, vln, vla & vc, K.478, G minor]
Quartett in g für Klavier, Violine, Viola und Violoncello KV 478. Faksimile nach dem Autograph im Museum der Chopin-Gesellschaft in Warschau. Mit einer Einführung von Faye Ferguson.
Kassel, 1991. Oblong, 34 x 25 cm, 14, 40 pp. Half-tone of the autograph score dated 16 October 1785. The instrumental force called for here—cembalo (fortepiano), violin, viola, and violoncello—was practically a novelty at that time. The manuscript shows a visible alteration in the viola part from a treble clef to an alto clef at the beginning of the first, second and third movements, suggesting that Mozart first thought of scoring the work with two violins. In any case the viola voice adds a wonderful sonorous element that Mozart exploits. Preface in Ger-Pol-Eng. Handsome binding with green laid paper boards and embossed label. http://www.omifacsimiles.com/brochures/moz_478.html
- 8621 [Quartet, strings, nos. 2-7, K.155-160, "Milanese"]
L'autografo dei quartetti "milanesi" KV 155 (134a) — 160 (159a) della Musikabteilung della Staatsbibliothek (Preußischer Kulturbesitz) di Berlino. (Segnatura: Mus. ms. autogr. W.A. Mozart 155-160). Das Autograph der "Mailänder Streichquartette KV 155 (134a) — 160 (159a) der Musikabteilung der Staatsbibliothek (Preußischer Kulturbesitz) von Berlin (Signatur: Mus. ms. autogr. W.A. Mozart 155-160). Edizione in facsimile a cura di Giacomo Fornari.
Lucca, 2006. Oblong, 34 x 24 cm, 45, 111 pp. Color facsimile of the autograph manuscript issued on the occasion of the 250th anniversary of the composer's birth. These 6 quartets known as the "Milanese Quartets", were composed during Mozart's third and last Italian journey (Oct. 1772 until March 1773) and coincide with the premiere of "Lucio Silla" in Milan. Hardbound, with coverboards that duplicate the original binding. \$218
http://www.omifacsimiles.com/brochures/moz_qu155.html
- 3909 [Quartet, strings, no.8, K.168, F major]
Streichquartett F-Dur, KV 168. Faksimile nach dem Autograph, im Besitz der Staatsbibliothek Preussischer Kulturbesitz, Berlin.
[Henle Music Facsimiles, 10]. Munich, 1991. Oblong, 25 x 20 cm, 24, vi pp. Beautiful 3-color half-tone of the autograph score. The first of six quartets composed during Mozart's stay in Vienna, Aug. and Sept., 1773, written on charming, small, format paper from the "Salzburg" period. Bibliophile edition in laid paper; handsome brown laid paper boards with pasted label. \$95
http://www.omifacsimiles.com/brochures/moz_qu168.html
- 2889 [Quartets, strings, nos.14-19, "Haydn", first ed.]
Sei quartetti per due violini, viola, e violoncello. Composti e dedicati al Signor Giuseppe Haydn. Opera X.
Performers' Facsimiles, 100. New York, [1991]. 4°, 4 partbooks. Line-cut of the Vienna, 1785 edition. Wrappers. \$50
- 1866 [Quartets, strings, "6 Haydn" + "6 Late"]
String Quartet K. 387; 421; 428; 458; 464; 465; 499; 575; 589; 590. [British Library, London, mus. ms. 37763, 37764, 37765].
New York, 1969. Oblong 35 x 27 cm, 10 vols, 272 pp. Superb half-tone of the autograph scores in their original format. This rich composite of Mozart's string music consists of 6 quartets known as the "Haydn" Quartets (inspired by Haydn's "Russian" Quartets op.33), and the composer's last 4 quartets. Quartet K.458 is also known as the "Hunt", K.465 the "Dissonant", and K.499 as the "Hofmeister". Quartets K.575, 589 & 590 are called the "Prussian", being written for Wilhelm II King of Prussia (they contain striking cello passages, the instrument that the King played). Privately issued by the Lehman Foundation, this publication was never offered for sale. Printed in the Netherlands. Slipcase. Extremely rare.
- 9417 [Quartet, strings, no.17, K.458, "Haydn", Bb major]
String Quartet 458. [British Library, London, mus. ms. 37763].
New York, 1969. Oblong 35 x 27 cm, xii, 22 pp. Superb half-tone of the 1784 autograph score of the 3rd quartet dedicated to Haydn, K.458 "Hunt" (single volume from the Lehman Foundation 10-vol. set). Laid paper, light brown linen boards with Mozart's signature embossed on lower right corner. Ex-library copy with stamping, good condition. \$75
- 9668 Serenade, K.185, "Antretter", selection]
A Leaf from the Serenade in D Major, K.185. Vienna: ? July, 1773. Private Collection of Theodore Cohn.
New York, 1991. 33 x 43 cm; oblong 25 x 19 cm iv, 2 pp. Fine duotone of an autograph leaf containing the 15 bar beginning of the andante that is the third movement of this serenade scored for strings, oboes, horns [& trumpets]. No.7 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$30
http://www.omifacsimiles.com/brochures/moz_port.html
- 3901 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]
Eine kleine Nachtmusik. Serenade in G-Dur KV 525. Faksimile der autographen Partitur. Einführung von Wolfgang Rehm. [Ms. Dr. Arthur Wilhelm Collection, Switzerland].
Leipzig, 1989. Oblong, 33 x 25 cm, xiii, 14 pp. Collotype of the autograph score completed August 10, 1787. This celebrated serenade or "party music" in four movements originally had a fifth movement—two minuets and their trio are now lost. The autograph calls for 2 violins, viola, violoncello and bass (string quintet) but it is often performed by a larger orchestra. The manuscript was rediscovered by Manfred Gorke in 1943; it then went to Karl Vötterle, avid collector and founder of Bärenreiter Verlag who sold it for 50,000 Deutschmarks after WW2 to help rebuild the destroyed publishing house. It is now in private hands in Basel. Introduction in Fr/Ger/Eng. Handsome binding in linen with red and gold title stamp. Special sale price \$25, regularly \$75
http://www.omifacsimiles.com/brochures/mozart_ekn.html
- 3645 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]
Eine kleine Nachtmusik. Serenade in G-Dur KV 525. Faksimile der autographen Partitur. Einführung von Wolfgang Rehm. [Ms. Dr. Arthur Wilhelm Collection, Switzerland].
Documenta Musicologica, II/26. Kassel, 1989. Oblong, 33 x 25 cm, 14, 5 pp. (Rpt. of Cassel, 1955 edition). Half-tone, with new introduction in Ger-Eng-Fr. Coverboards in paper. \$75
- 9331 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]
Eine kleine Nachtmusik KV 525. Introduction / Einführung: Wolfgang Rehm.
Documenta Musicologica, II/46. Kassel, 2013. Oblong, 34 x 25 cm, 14, 24 pp. New color facsimile of the autograph score in its original loose bifolio and folio format. Afterword in Eng-Ger. Limited bibliophile edition with beautiful clam shell case covered in moire fabric. Special sale price \$145, regularly \$239
http://www.omifacsimiles.com/brochures/mozart_ekn2.html
- 9470 [Sonata, piano, violin, K.6, 1st movt]
Allegro in C-Dur für Klavier KV 6. Komponiert in Brüssel am 14. Oktober 1763. Faksimile der Handschrift Leopold Mozarts aus dem "Nannerl-Notenbuch" mit einem Vorwort von Geneviève Geffray. [Bibliothek der Internationalen Stiftung Mozarteum Salzburg].
Salzburg, 1997. Oblong, 34 x 27 cm, 8 pp. Color half-tone of the first movement of K.6 in the hand of Leopold Mozart. The work was original composed in Brussels 14. Oct. 1763 and is the original version (keyboard alone) of the first movement of K.6 published in 1764 as "Sonates / Pour le Clavecin / Qui peuvent se jouer avec l'Accompagnement de Violon". Preface in Ger/Eng/Fr. Limited bibliophile edition. \$35 http://www.omifacsimiles.com/brochures/moz_k6.html
- 3051 [Sonata, piano, violin, K.6, 1st ed.]
Sonates pour le clavecin qui peuvent se jouer avec l'accompagnement de violon. Œuvre première.
Geneva, 1988. Oblong, 30 x 22 cm, iv, 22 pp. Line-cut of the Paris, [1764] edition. The first work of Mozart (at seven years of age) to be engraved. Facsimile based on the copy delivered by Leopold and Wolfgang to Madame Victoire, Louis XV's daughter. Introduction in Fr-Eng by François Lesure. Wrappers. Special sale price \$15, regularly \$40
- 4243 [Symphony, no.40, K.550, arr. Clementi]
Sinfonia in sol minore K 550. Adattamento per 4 strumenti di Muzio Clementi. Introduzione, facsimile dell'autografo e trascrizione a cura di Remo Giazotto. [Biblioteca dell'Accademia Nazionale di Santa Cecilia, Rome].
L'Arte Armonica, I/1. Lucca, 1991. Oblong, 33 x 27 cm, xxxiii, 23, 77 pp. Beautiful by half-tone in full color of Clementi's autograph transcription of the G Minor Symphony for four instruments (piano, flute, violin & violoncello). This is a fascinating document showing the tradition common at the turn of the 18th century of arranging symphonic works for smaller chamber groups. Together with a new printed edition of the score and introduction in It-Eng. Wrappers, with slipcase. \$80 http://www.omifacsimiles.com/brochures/moz_clementi.html
- 459 [Trio, strings, K.Anh. 66]
Streichtriosatz G-dur, KV Anhang 66. Ergänzt und herausgegeben von Franz Beyer. [Ms. Fitzwilliam Museum, Cambridge].
Winterthur, 1976. 4°, i, 3, 22 pp. Half-tone of autograph fragment scored for violin, viola & basso. Mozart's autograph consisting of 3 pages, breaks off inexplicably after bar 100. Together with performing edition and parts completed by Franz Beyer. Wrappers. \$20

- 7487 *Skizzen und Entwürfe herausgegeben von Ulrich Konrad.*
Supplement zur Neuen Mozart Ausgabe, X/30/3. Kassel, 1997. Oblong, 4°, 192, c.145 pp. A rare opportunity to enter the "workshop" of Mozart. Virtually every sketch and draft that has survived—192 pages—has been assembled and collated in chronological order for this superb facsimile edition reproduced in full color. Like Band 44 of the Bachgesellschaft edition which contained only reproductions of Bach manuscripts, this publication marks the culmination of the Neue Mozart Edition. The facsimiles are accompanied by careful transcriptions and critical commentary (Ger), making them accessible to both layman and specialist. Deluxe edition with clamshell case covered in burgundy linen and titles in gold lettering. An indispensable resource for any Mozart enthusiast. \$395
http://www.omifacsimiles.com/brochures/moz_frag.html
- MUDGE, Richard, 1718-1763**
- 8289 [Concerti grossi]
6 *Concertos.*
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1749 edition. Includes *Non nobis Dominie* a 8. Scored for solo vln I/II, vc, kbd; ripieno vln I/II, vla, vc, db, kbd (tpt no.1 & organ solo no.6). Wrappers. \$73
- MUFFAT, Georg, 1653-1704**
- 9565 *Armonico tributo [cioè sonate di camera commondissime a pocchi, ò a molti stromenti].* Salzburg. Giovanni Battista Mayr 1682 [Fürstlich Thurn und Taxische Hofbibliothek, Regensburg].
Faksimile-Edition Kammermusik des Barock, 7. Stuttgart, 2017. 26 x 37 cm, 5 partbooks, 158 pp. Line-cut of the Salzburg, 1682 edition. Like Biber's *Mystery Sonatas* and *Sonatas 1681*, this set was dedicated to Archbishop Maximilian Gandolph von Khuenberg with whom he was employed for 10 years. Scored for vln I, vln II, va I, va II, cembalo (bc). The performance markings in the print are nearly unique for the time—perhaps aids to assist German string players with the idiom of cosmopolitan French dance styles—and include meticulous tempo, dynamic, bowing, and solo-ensemble markings. Additional performance instructions are provided in the preface ("Amico Lettore"). Wrappers with portfolio in decorative paper. \$87
http://www.omifacsimiles.com/brochures/muffat_armonico.jpg
- 4719 [Sonata, violin, bc]
Sonata violino solo, Prag 1677. Vorgelegt von Jiří Sehnal. [Musikarchiv, Erzbischöfliche Schloss, Kremsier, Czech Rep.].
Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 4. Bad Reichenhall, 1992. 24 x 33 cm, 10, ii pp. Beautiful 2-color halftone of the autograph, dated Prague, 2 July, 1677. This elegantly copied manuscript is the earliest known composition by the composer (it was possibly a present to the Prince-Bishop Karl Liechtenstein-Castelcorn in whose library it is preserved) and is Muffat's only known sonata for solo violin. An extremely attractive and moving sonata sharing many of the features and characteristics of his immediate circle, notably Biber, Schmelzer and Bertali. Wrappers. \$33
<http://www.omifacsimiles.com/brochures/muffat.html>
- MULLER, Jean-Michel, 1683-1743**
- 8206 [Sonatas, oboe/violin, viola, bc]
XII sonates. Hautbois solo, Hautbois ou violon 1 – Hautbois ou violon 2, alto viola – basse continue. Présentation par Michel Giboureau. [Universitätsbibl., Lund].
Collection Dominantes. Courlay, 2003. 4°, 5 partbooks, viii, 106 pp. Line-cut of the Roger edition, Amsterdam, c.1712. Introduction in Fr-Eng-Ger. Wrappers. \$59
- NARDINI, Pietro, 1722-1793**
- 8877 [Sonatas, violin, bc, integral source]
VII sonates pour violon et basse avec les adagio brodés. Dernière édition. A cura / Edited by Enrico Gatti. Realizzazione e restauro di / Realization and Restoration by Carlo Dentì. Con un'Appendice comparativa di sonate manoscritte inedite / With a Comparative Appendix of Manuscript Sonatas.
Bologna, 2007. 4°, 4 vols, xxxi, 172 pp. Line-cut of the Decombe third edition, Paris, c.1800-1806, in score and partbook format (violin, bass). This facsimile also includes the 4 sonatas in manuscript: Seitenstetten, Stiftsbibliothek, V 535 n.5/n.8; Vienna, Gesellschaft der Musikfreunde, Ms Q 16736 n.3; Venice, Bibl. Naz. Marciana, Ms 11652, n.2. Preface in It-Eng. Wrappers, in portfolio. \$83
<http://www.omifacsimiles.com/brochures/nardini.html>
- NAUDOT, Jacques-Christophe, c.1690-1762**
- 8896 [Concerti, flute, strings, op.11]
Six concertos à sept parties (flûte-traversière, trois violons, alto, basson, basse continue). Vers 1737. Présentation par Mi-Sung Kim et Emilie Stahl (étudiantes au CeFEdM Île-de-France).
La Musique Française Classique de 1650 à 1800, 197. Courlay, 2007. 21 x 30 cm, 7 parts, 136 pp. Line-cut of the Paris, c.1737 edition. Preface in Fr-Eng-Ger. Wrappers. \$51
- NEUMARK, Georg, 1621-1681**
- 8721 *Poetisch und Musikalisches Lustwäldchen [In welches erster Abtheilung abgesonderliche geist- und weltliche wie auch keusche Ehren- und Liebeslieder mit beygefüigten Melodien nach itziger neuen Ahrt. In der andern aber unterschiedliche ganze Gedichte, Hochzeits, Traut-Glückwünschungs und Lobschriften. Und in der dritten allerhand kurze Sinnlehr und Wehlsprüche etc. so wol geist- als weltliche enthalten sind].* [Stadtbibl. Leipzig].
Faksimile-Edition Rara, 53. Stuttgart, 2005. 8 x 13 cm, 228 pp. Line-cut of Hamburg, 1652 edition. Includes 29 songs and several pairs of dances for 3 tpt/vln, alto trb, 2 tenor tbn, bc. Hardbound in decorative paper. \$46
- NOBLET, Charles, c.1715-1769**
- 2748 [Suites & sonatas, harpsichord, violin]
Nouvelle suites de pièces de clavecin et trois sonates, avec accompagnement de violon.
Clavecinistes Français du XVIIIe Siècle, XVII. Geneva, 1982. 4°, 44 pp. Line-cut of the Paris, 1757 edition. The suites include brilliant descriptive pieces; the sonatas with violin accompaniment are in score format. Wrappers. \$30
- NOORDT, Sybrand van, b.?-1705**
- 2227 [Sonatas, harpsichord, recorder/violin, op.1]
Sonate per il cembalo appropriate al flauto & violino, opera prima.
Amsterdam, 1978. 16 x 26 cm, 23, iv pp. Halftone of the Amsterdam, 1690 edition. Includes sonatas for alto recorder & continuo, viol & continuo, 2 viols & continuo, and harpsichord solo. Afterword in Du-Eng by Reine Verhagen. Wrappers. \$31
- ONSLow, Georg, 1784-1853**
- 8950 [Quintet, 2 vlns, 2 vla, vc, op.78]
32e quintette pour deux violons, deux altos et violoncelle - Op. 78.
Collection Dominantes. Courlay, 2007. 5 parts, 23 x 33 cm, 128 pp. Line-cut of Brandus edition, Paris, [1851]. Introduction in Fr-Eng-Ger. Wrappers. \$54
- 8951 [Quintet, 2 vlns, 2 vla, vc, op.80]
33e quintette pour deux violons, deux altos et violoncelle - Op. 80.
Collection Dominantes. Courlay, 2007. 5 parts, 23 x 33 cm, 204 pp. Line-cut of Brandus edition, Paris, [1852]. Introduction in Fr-Eng-Ger. Wrappers. \$75
- 8952 [Quintet, 2 vlns, 2 vla, vc, op.82]
34e quintette pour deux violons, deux altos et violoncelle - Op. 82.
Collection Dominantes. Courlay, 2007. 5 parts, 23 x 33 cm, 120 pp. Line-cut of Brandus edition, Paris, [1852]. Introduction in Fr-Eng-Ger. Wrappers. \$51
- ORTIZ, Diego, c.1510-c.1570**
- 2228 [Treatise, ornamentation]
El primo libro nel quale si tratta delle glose sopra le cadenze et altre sorte de punti in la musica del violone.
Archivum Musicum: Strumentalismo Italiano, 57. Florence, 1984. Oblong, 24 x 17 cm, vi, 121 pp. Line-cut of the Rome, 1553 edition. Rules on ornamentation with examples in mensural notation. Divided into two books, part I for the performer of consort music for viols; part II presents several different kinds of compositions for one viol and cimbalo. Total of 29 works. Introduction by Marco Di Pasquale. Wrappers. \$43
<http://www.omifacsimiles.com/brochures/ortiz.html>
- OTHMAYR, Caspar, 1515-1553 [compiler]**
- 9113 *Bicina sacra. [Schöne geistliche Lieder unnd Psalmen mit zwo Stimmen lieblich zu singen]. Gestelt durch Caspar Orthmayr. Nürnberg/ Berg und Neuber. [Ratsschulebibliothek, Zwickau].*
Faksimile-Edition Zwickau, 7. Stuttgart, 2009. Oblong, 18 x 15 cm, 2 partbooks, 136 pp. Line-cut of the Berg & Neuber edition, Nuremberg, 1547. Wonderful collection 32 duets for instruments or voices. Hardbound in decorative paper, matching portfolio. \$64
- OTT, Hans, b.?-1546 [compiler]**
- 8816 [Lieder, 4-5 voices, 1534]
Der erst Teil: Hundert ainund zweintzig neue Lieder... Nürnberg/Formschneider 1534. [Ratsschulebibliothek, Zwickau].
Faksimile-Edition Zwickau, 3. Stuttgart, 2006. Oblong, 15 x 9 cm, 5 partbooks, c.936 pp. Line-cut of the Formschneider edition, Nuremberg, 1534. A wonderful collection devoted mainly to German secular songs, and a primary source for the music of Ludw. Senfl. Hardbound in decorative paper, matching slipcase. \$174

- 7822 [Lieder, 4-6 voices, 1544]
Hundert und fünfztzehen guter newer Liedlein [mit vier, fünff, sechs Stimmen, vor nie im cruck außgangen. Deutsch, Französisch, welsch und Lateinisch lustig zu singen und auff die Instrument dienstlich von den berühmbtesten diser Kunst gemacht]. RISM 1544(20). [SPKB, Berlin].
Faksimile-Edition Rara, 28. Stuttgart, 2000. Oblong, 18 x 14 cm, 4 partbooks, c.750 pp. Line-cut of Nuremberg, 1544 edition. Wonderful anthology of German secular songs by Isaac, Senfl, Stoltzer. Müller & others. Hardbound in decorative paper, with matching slipcase. \$229
- PACHELBEL, Johann, 1653-1706**
- 4386 [Musicalische Ergötzung, 2 violins, bc]
Musicalische Ergötzung bestehend in sechs verstimten Partien à 2. Violin nebst den Basso Continuo, welche denen Liebhabern der edlen Music zur Recreation gesetzt und radiert. Präsentation par Frohmüt Dangel-Hoffmann. [Private collection, Graf von Schönborn-Wiesentheid].
Collection Dominantes. Courlay, 1992. 4°, 3 partbooks: xxiv, 38 pp. Line-cut of the c.1695, Nuremberg edition, based on the only known surviving exemplar. With scordatura tunings provided at beginning of each piece. Introduction in Fr-Eng-Ger. Wrappers. \$32
- PAGANINI, Niccolò, 1782-1840**
- 8071 [Caprices, violin, op.1, printed ed.]
24 capricci per violino solo, op.1°. [Library of Congress, Washington, DC].
Performers' Facsimiles, 244. New York, [2002]. 28 x 35 cm, 46 pp. Line-cut of the Milan (Ricordi), 1820 edition. There is no equivalent for the Paganini capriccios in all previous violin literature. His were the first to be grounded in the romantic spirit and instead of fitting them in the circle of 24 major and minor keys (e.g., Bach's Well-Tempered) Paganini chose the keys ad libitum with regard to their suitability for the violin technique. The Capricci left an indelible mark on 19th and 20th c. music, inspiring composers such as Schumann, Brahms, Rachmaninov or Lutoslawski to compose variations on them. Interestingly the Capricci remained long in manuscript until 1820 when Ricordi of Milan published them as Paganini's opus 1. Dedicated "Agli Artisti", because of their extreme technical requirements and new or newly exploited elements it took some time for them to enter the general repertory. This facsimile allows violinists to play or study from a genuine contemporary edition of the capricci. Wrappers. \$20
- 2072 [Quartet, vln, vla, guit & vc, op.5]
Tre quartetti a violino, viola, chitarra e violoncello.
Archivum Musicum: L'Arte della Chitarra, 15b. Florence, 1985. 24 x 34 cm, 4 partbooks, x, 68 pp. Line-cut of the G. Ricordi, 1820 edition. Introduction in It by Adriano Sebastiani. Wrappers in decorative paper with slipcover. \$47
- 3951 [Sonata, guitar & violin, Ms. 2]
Sonata Concertata for Guitar & Violin (M.S. 2). Urtext Edition with a Facsimile of the Original Manuscript Edited by Giuseppe Gazzelloni.
Heidelberg, 1990. 4°, vii, 9, 26 pp. Line-cut of the autograph, together with a new authoritative practical edition. Introduction in Eng. Wrappers, in slipcase. \$15
- 3952 [Sonata, guitar & violin, Ms. 3]
Grand Sonata for Guitar & Violin (M.S. 3). Urtext Edition with a Facsimile of the Original Manuscript Edited by Giuseppe Gazzelloni.
Heidelberg, 1990. 4°, vii, 10, 30 pp. Line-cut of the autograph, together with a new authoritative practical edition. Introduction in Eng. Wrappers, in slipcase. \$25
- PANDOLFI-MEALLI, Giovanni Antonio, 17th c.**
- 9212 [Sonatas, violin, bc, op.3-4]
Sonate op.III & IV for Violin & BC - Innsbruck 1660. Facsimile, Edited by Enrico Gatti and Fabrizio Longo.
Magdeburger Faksimile Offizin. Magdeburg, 2011. 4°, 30 94 pp. 4-color reproduction of the Innsbruck, 1660 edition. Although the details of Giovanni Antonio Pandolfo Mealli's life are still largely unknown, his music is no stranger to the concert hall. Unfortunately these beautifully reproduced facsimiles of Sonata Opera Terza and Opera Quarta represent all that the world knows of this great composer and virtuoso violinist. Printed in the movable type of the time—but easy to read by modern performers today—these pieces illustrate the flourishing art of violin playing in central Italy in the heart of the 17th century. Pandolfi often writes out his ornamentation in full—a personal indication of his virtuosity—and so adds an extra dimension of interest for the modern performer. The sonatas have an almost "portrait" quality with endearing titles such as La Stella, La Cesta, La Melana, La Castella, La Monella Romanesca, La Biancuccia, La Vinciolina, etc. These are "nicknames" actual historical figures—many of them virtuosi musicians—to whom Pandolfi Mealli pays special homage.
Commentary in It-Eng. Wrappers. \$74
<http://www.omifacsimiles.com/brochures/pandolfi.html>
- PEPUSCH, John Christopher, 1667-1752**
- 4600 [Concerti, 2 flutes/recorders/oboes/violins, bc, op.8]
VI concerts à 2 flûtes à bec, 2 flûtes traversières, hautbois ou violons et basse continue. Présentation per Susi Möhlmeier et Frédérique Thouvenot. [Universitätsbibliothek, Uppsala].
Collection Dominantes. Courlay, 1993. 4°, 5 partbooks, 32, 61 pp. Line-cut of a Roger edition, Amsterdam, n.d. Introduction in Fr-Eng-Ger. Wrappers. \$46
- PERGOLESI, Giovanni Battista, 1710-1736**
- 2073 [Sonatas, 2 violins, bc/orchestra]
Twelve Sonatas for Two Violins and a Bass or an Orchestra.
Performers' Facsimiles, 23. New York, 1987. Line-cut of the London, [1780] edition. These pieces are now attributed to Domenico Gallo. 3 partbooks. Wrappers. \$35
- PESORI, Stefano, c.1613-d.?**
- 1793 [Lo scigno armonico, winds, strings, harpsichord, bc, op.2]
Lo scigno armonico. Opera seconda. Ove si rinchiudono vaghissime danze, & ariette al modo italiano, spagnolo, e francese, per suonare in concerto con basso, violino, manacordo, & altri instrumenti.
Archivum Musicum: Strumentalismo Italiano, 65. Florence, 1986. 34 x 24 cm, 60 pp. Line-cut. Wrappers in decorative paper. \$31
- PETREIUS, Johann, 1497-1550 [publisher]**
- 7495 *Guter seltzamer und künstreicher deutscher Gesang [sonderlich ettliche künstliche Quodlibet, Schlacht und der gleichen mit vier oder fünff Stimmen biß her im Truck nicht gesehen]. [Bayerische Staatsbibliothek, Munich].*
Faksimile-Edition Rara, 5. Stuttgart, 1997. Oblong, 20 x 15 cm, 4 partbooks, c.610 pp. Line-cut of the Nuremberg, 1544 edition. 25 settings a4, for voices with or without instruments. Hardbound in vegetable vellum, with matching slipcase. \$174
- PETRUCCI, Ottaviano, 1466-1539 [publisher]**
- 9569 *Frottole Libro secondo. Venedig Ottaviano Petrucci 1507 / Frottole libro tertio Venedig Ottaviano Petrucci 1507. [Bischöfliche Bibliothek, Regensburg].*
Faksimile-Edition Rara, 78. Stuttgart, 2018. Oblong, 24 x 17 cm, 111; 127 pp. Line-cut of Petrucci's 2nd and 3rd books of frottole both published in Venice, 1507. Comprising 53 & 61 frottole respectively—the word means "trifles" or "unimportant things"—these two books are a repertorial goldmine, with composers such as Rossinus Mantuanus (R.M.), Francesco d'Ana, Nicolo Patavino, Cara, Tromboncino, Pesenti, Honophrius Antenoreus, Peregrinus Cesena, Antonius Rossetus, and others. Notated in quasi score format (if frottole fits on single page) or choirbook format (if spread over an opening). Hardbound, in decorative paper. \$88
- 8439 *Lamentationum Jeremie... liber primus und secundus. Venezia, O. Petrucci 1506. [Civico Museo Bibliografico Musicale, Bologna].*
Faksimile-Edition Rara, 45. Stuttgart, 2004. Oblong, 24 x 17 cm, 204 pp. Line-cut of the Venice, 1506/1506 edition. Two books of lamentations settings a4, notated in choirbook format, by Agricola, Tinctoris, Bernhard Ycart, Marbrianus de Orto, Johannes de Quadris, Tromboncino, Gaspar, Francesco d'Ana, Erasmus Lapidica and others. Hardbound, in decorative paper. \$64
http://www.omifacsimiles.com/brochures/petrucci_lam.html
- 8425 *Motetti A, numero trentatre. Petrucci, Venezia 1502. [Civico Museo Bibliografico Musicale, Bologna].*
Faksimile-Edition Rara, 44. Stuttgart, 2004. Oblong, 24 x 17 cm, 112, 22 pp. Line-cut of the Venice, 1502 edition. Motets a4, choirbook format, by Josquin, Compere, Agricola, Brumel and their contemporaries. In this particular Petrucci print from the CMBM four additional pieces were added in manuscript in 1850. Hardbound, in decorative paper. \$62
- PEZ, Johann Christoph, 1664-1716**
- 9346 *Duplex Geniis. Five Gallo-Italus Instrumentorum Concertus Opus 1. [12. Constans Symphoniis, 2. Violinis cum archiviala & basso continuo]. E. Roger Marchand / Amsterdam. [Biblioteka Jagiellońska, Krakow].*
Faksimile-Edition Krakau, 25. Stuttgart, 2013. 21 x 32 cm, 4 partbooks, 106 pp. Line-cut of the Amsterdam, n.d. partbook edition. Scored for vln I, vln II, vc, bc. Wrappers with portfolio in marbled paper. \$65

- PEZEL, Johann Christoph, 1639-1694**
 9661 [Neue Arien]
[Schöne lustiger und anmuthige] Neue Arien [über die überflüßigen Gedanken von einer Vocal-Stimme begeben ihren Ritonellen, auf zwey Violinen, zwey Violen u. einen Fagot oder Violon, samt de Bc]. [Biblioteka Jagiellońska, Krakow].
 Faksimile-Edition Krakau, 24. Stuttgart, 2021. 21 x 31 cm, 84 pp. Line-cut of the Leipzig, 1672 edition. 12 strophic songs in declamatory style with bc accompaniment, with separate parts for vln I, vln II, vla I, vla II, bsn/vc, bsn bound in. Hardbound with marbled paper boards. \$51
- 8312 [Delitiae musicales, 2 vln, 2 vla, bsn/vc, bc]
Delitiae musicales oder Lust-Music.
 Huntingdon, n.d. 4°. Xerographic reprint of the Frankfurt, 1678 edition. 7 suites containing 63 pieces. Wrappers. \$72
- PHALÈSE, Pierre, c.1510-1574 [publisher]**
 7287 *Liber primus leviorum carminum. Premier livre de danseries. Löwen, P. Phalèse und Antwerpen, J. Bellere 1571.* [Stadtarchiv, Heilbronn].
 Faksimile Heilbronner Musikschatz, 2. Stuttgart, 1995. Oblong, 19 x 15 cm, 4 partbooks, 438 pp. Line-cut of the Louvain, 1571 edition. *Liber primus leviorum carminum*—or “first book of easy songs”—consists of 103 dances a4 intended for all instruments. Mostly by Jean d’Estrée, the works include pavane-galliard pairs, allemandes and numerous branles, all written in mensural notation in partbook format. Hardbound in vegetable vellum. Slipcase. \$126
- PHILIDOR, André Danican, 1681-1728**
 8807 [Pièces, fl/rec/ob/vln, bc]
1. livre de pièces pour la flûte traversiere, flûte a bec, violons et hautbois, avec la basse continue, 1712. [Bibliothèque Nationale, Paris].
 Collection FacsiMusic. Courlay, 2007. Oblong, 29 x 21 cm, 25 pp. Line-cut of the author’s, Roussel & Foucault edition, Paris, 1712. Wrappers. \$14
- PHILIDOR, Anne Danican, 1681-1728**
 791 [Suites, flute, bc; Sonatas, recorder, bc; book 1]
Premier livre de pièces pour la flûte traversière avec la basse.
 Archivum Musicum: L’Art de la Flûte Traversière, 5. Florence, 1980. Oblong, 4°, 24 pp. Line-cut of the 1712 Foucault edition, Paris. 19 pieces for two players, mostly dances, including a sonata for recorder, 3 fugues and 2 picturesque pieces: “Les Forgerons et le Papillon”. Wrappers, in decorative paper. \$38
- PHILIDOR, François Danican, 1689-c.1717**
 793 [Pièces, flute/violin, bc, book 1]
Pièces pour la flûte traversière. Paris 1716. [Bibl. Nationale, Paris].
 Archivum Musicum: L’Art de la Flûte Traversière, 6. Florence, 1980. Oblong, 24 x 22 cm, iii, 51 pp. Line-cut of the Ballard edition, Paris, 1716. The edition, printed with type, employs diamond shaped notes. Wrappers in decorative paper. \$33
- 4100 [Pièces, flute/violin, bc, book 1]
Pièces pour la flûte traversière qui peuvent aussi se jouer sur le violon, premier livre. [Bibl. Municipale, Lyon].
 La Musique Française Classique de 1650 à 1800, 56. Courlay, 1991. Oblong, 31 x 22 cm, 18, 51 pp. Line-cut of the Paris, 1716 edition. Introduction by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$31
- 8939 [Pièces, flute/violin, bc, book 1]
Pièces pour la flûte traversière (ou le violon) - 1716.
 Collection FacsiMusic. Courlay, 2007. Oblong, 30 x 21 cm, 32 pp. Line-cut of the Paris, 1716 edition. Wrappers. \$14
- 7586 [Quartets, ob/fl/vln, 2 vln, bc]
L’art de la modulation; Quatuors pour un hautbois, deux violons et basse (la partie de hautbois peut se jouer sur la flûte ou le violon). 1755. Présentation par les élèves de l’I.F.E. de M. de Rueil-Malmaison.
 La Musique Française Classique de 1650 à 1800, 108. Courlay, 1998. 4°, 4 partbooks, 13, 52 pp. Line-cut of the Paris, 1755 edition. Introduction in Fr-Eng-Ger. Wrappers. \$45
- PHILIDOR, Pierre Danican, 1681-1731**
 2231 [Suites, 2 flutes; Suites, oboe/flute/violin, bc, op.1]
Premier œuvre.
 Musica Musica, S/14. Basel, c.1980. 49 pp. Line-cut of the printed score. Wrappers. \$34
- 8902 [Suites, 2 flutes; Suites, oboe/flute/violin, bc, op.1]
Premier œuvre contenant III. suites a II. flûtes traversieres seules avec III. autres suites dessus et basse, pour les hautbois, flûtes, violons, &c. [private collection].
 Performers’ Facsimiles, 275. New York, [2007]. Oblong, 27 x 21 cm, 52 pp. Line-cut of the Paris, 1717 edition. Wrappers. \$20
- 8903 [Suites, 2 flutes; Suites, oboe/flute/violin, bc, op.2]
Deuxième œuvre contenant II. suites a 2. flûtes-traversieres seules avec II. autres suites dessus et basse, pour les hautbois, flûtes, violons, &c. [private collection].
 Performers’ Facsimiles, 276. New York, [2007]. Oblong, 27 x 21 cm, 26 pp. Line-cut of the Paris, 1718 edition. Wrappers. \$15
- 8904 [Suite, 2 flutes; Suite, oboe/flute/violin, bc, op.3]
Troisième œuvre contenant une suite a deux flûtes-traversieres seules, et une autre suite dessus et basse, pour les hautbois, flûtes, violons, &c. Avec une réduction de la chaße. [private collection].
 Performers’ Facsimiles, 277. New York, [2007]. Oblong, 27 x 21 cm, 22 pp. Line-cut of the Paris, 1718 edition. Wrappers. \$13
- 795 [Suites, 2 flutes, bc, op.1]
Trio, premier œuvre, contenant six suites. [Bibl. Nationale, Paris].
 Archivum Musicum: L’Art de la Flûte Traversière, 8. Florence, 1980. Oblong, 24 x 22 cm, v, 52 pp. \$44
- PIANI, Giovanni Antonio, 1678-c.1760**
 4578 [Sonatas, violin/flute/recorder, bc, op.1]
XII sonate a violino solo e violoncello col cimbalo, opera prima.
 Archivum Musicum: Flauto Traversiere, 26. Florence, 1993. 23 x 33 cm, iv, 80 pp. Line-cut of the Paris, 1712 edition. Introduction by Giovanni Battista Columbro. Wrappers, in decorative paper. \$39
- PICCHI, Giovanni, 1572-1643**
 1280 [Canzoni, winds, strings, bc, part 1]
Canzoni da sonar con ogni sorte d’istromenti. Prima parte. Venezia 1625.
XII sonate a violino solo e violoncello col cimbalo, opera prima.
 Archivum Musicum: Strumentalismo Italiano, 24. Florence, 1979. 17 x 24 cm, 9 partbooks, vi, c.240 pp. Line-cut of the A. Vincenti edition, Venice, 1625. Consists of 19 canzons and sonatas for 2, 3, 4, 6, & 8 instruments (vln, fl, bsn, trb, cornetti, etc). Introduction in It by Marcello Castellani. Wrappers. \$57
- PIERRE, Constant, 1855-1918**
 4262 *Les facteurs d’instruments de musique. Les luthiers et la facture instrumentale. Précis historique.*
 Geneva, 1971. 8°, 460 pp. Line-cut of Paris, 1893 edition. Treats French musical instrument makers, covering the period from the 15th to the 19th century. Wrappers. \$61
- PISENDEL, Johann Georg, 1687-1755**
 2074 [Concerto, violin, strings & bc]
Konzert Es-Dur für Violine, Streicher und Basso continuo. Faksimile nach dem Partiturautograph der Sächsischen Landesbibliothek Dresden. Mit einem Kommentar von Karl Heller.
 Musik der Dresdener Hofkapelle, [13]. Leipzig, 1986. 23 x 35 cm, 8, 10 pp. Halftone of the autograph score. Wrappers. \$45
- PITTONI, Giovanni, 17th c.**
 1116 [Intabulations, theorbo, op.1-2]
Intavolatura di tiorba. Opera prima e seconda, Bologna 1669. [Printed edition & Ms. G.289, Bibl. Estense di Modena].
 Archivum Musicum: Strumentalismo Italiano, 29. Florence, 1980. 25 x 34 cm, v, 122 pp. Line-cut. 12 sonatas in tablature. Together with a reproduction of a ms that transmits the violin part for sonatas a 3. Introduction in It by Orlando Cristoforetti. Wrappers in decorative paper. \$35
- PIZZETTI, Ildebrando, 1880-1968**
 4465 *Quartetto in re per due violini, viola e violoncello.*
 Milan, 1934. Oblong, 30 x 21 cm, 96 pp. Line-cut of the autograph fair copy (score), dated 3 December 1932. Coverboards in paper. \$95

- PLATTI, Giovanni Benedetto, 1697-1763**
8230 [Trio sonatas, vln, vc, bc]
Sonate à 3 cioè violino, violoncello e basso. Présentation par Frohmut Dangel-Hofmann. [Private collection, Comte de Schönborn-Wiesentheid].
Collection Dominantes. Courlay, 2003. 4°, xx, 6 partbooks, 56 pp. Line-cut of the autographs parts. Introduction in Fr-Eng-Ger. Wrappers. \$46
- PLAYFORD, Henry, 1657-c.1709**
7833 *Apollo's Banquet, Newly Reviv'd: Containing New and Easie Instructions for the Treble-Violin with Variety of the best and choicest Ayres, Tunes, Jiggs, Minuets, Sarabands, Chacones and Cybells, that have been Perform'd at both Theatres, and other Publick Places. To which are added, The Newest French Dances, now in use at Court, and in Dancing-Schools.*
Alston, 1999. Oblong, 4°, ii, 66 pp. Line-cut of the London, 1701 edition. A collection of choice tunes, many traceable to the suites of incidental music written for plays by Henry Purcell, John Eccles, William Croft, Thomas Tallett, Thomas Morgan and others. Novel new engraving font ("NewTy'd Character" or "new London character", developed by the printer William Pearson. Preface by Peter Holman. Ring binding. \$29
- PLAYFORD, John, 1623-1686 [publisher]**
7186 [Divisions, violin, 1st part]
The Division-Violin: Containing a Choice Collection of Divisions to a Ground for the Treble-Violin. [London, 1684]. [British Library, London].
Performers' Facsimiles, 115. New York, [1995]. Oblong, 23 x 20 cm, 42 pp. Line-cut of the London, 1684 edition. Pieces by Becket, Baltzer, Banister, Farinel, Frecknold, Mell, Powlwheel, Reading, C. & R. Smith, Tollet, Van Shmelt, and others. Wrappers. \$20
- 7187 [Divisions, violin, 2nd part]
The Second Part of the Division-Violin, Containing the Newest Divisions upon Grounds for the Violin. The Fourth Edition. [Royal College of Music, London].
Performers' Facsimiles, 116. New York, [1995]. Oblong, 23 x 20 cm, 53 pp. Line-cut of the 4th edition, London, [1705]. Pieces by Baltzer, Banister, Bullimore, Lord Byron, Clarke, Corelli, Dean, J. & S. Eccles, Farmer, Finch, Finger, Haym, King, Lully, Morgan, Poole, D. & H. Purcell, and others. Wrappers. \$20
- 1642 *An Introduction to the Skill of Musick [in Two Books, The First: The Grounds and Rules of Musik, according to the Gamuut, and other Principles thereof. The Second: Instructions & Lessons for the Bass Viol: and Instruments & Lessons for the Treble-Violin, By John Playford. To Which is Added, The Art of Descant, or Composing Musick in Parts, by Dr. Tho. Champion].*
Ridgewood, 1966. 12 x 19 cm, 135 & 56 pp. Line-cut of the London, 1684 edition. Cloth. \$48
- PLEYEL, Ignaz, 1757-1831**
8418 [Sonatas, keyboard, fl/vln/vc]
Trois sonates pour clavecin ou forte-piano avec accompagnement de flûte (ou violon) et violoncelle, 1788. Présentation par Les étudiants du Ce.F.E. de M.-lle-de-France. [Bibliothèque Nationale, Paris].
La Musique Française Classique de 1650 à 1800, 157. Courlay, 2004. 4°, 3 partbooks, xii, 58 pp. Line-cut of the Paris, 1788 edition. Preface in Fr-Eng-Ger. Portfolio. \$36
- POULENC, Francis, 1899-1963**
8075 *Cocardes. Chanson populaire sur le poème de Jean Cocteau: I. Miel de Narbonne; II. Bonne d'enfant; III. Enfant de troupe (1919). Introduction-Inleiding: Catherine Miller.*
Fontes Musicae Bibliothecae Regiae Belgicae, I/VII. Brussels, 2000. 27 x 35 cm, xii, 14 pp. Halftone of the autograph. Version for violin, cornet, trombone, bass drum & triangle. Wrappers. \$24
<http://www.omifacsimiles.com/brochures/poulenc.html>
- PRAETORIUS, Michael, 1571-1621**
8245 *Cantiones sacrae [de festis praecipuis totius anni, 5.6.7.10. & 11. vocum]. Ohr, Hamburg 1607. [Stadtbibliothek Augsburg].*
Faksimile-Edition Augsburg, 7. Stuttgart, 2000. 15 x 21 cm, 8 partbooks, c.700 pp. Line-cut of the Hamburg, 1607 edition. 47 compositions for 5 to 12 voices, with or without instruments. Hardbound in marbled paper, with matching slipcase. \$269
- 8126 *Syntagma musicum: Band II, De Organographia. Wolfenbüttel 1619. Faksimile-Nachdruck herausgegeben von Wilibald Gurlitt.*
Kassel, 1929 17 x 24 cm, 311, iv pp. Line-cut. This volume, in German, describes the instruments known to the author and includes beautiful woodcut illustrations of them. Hardbound. \$95
- 1889 *Syntagma musicum: Band II, De Organographia. Wolfenbüttel 1619. Faksimile-Nachdruck herausgegeben von Wilibald Gurlitt.*
Documenta Musicologica, I/14. Kassel, 6/ 1985. 17 x 24 cm, 311, iv pp. Line-cut. This volume, in German, describes the instruments known to the author and includes beautiful woodcut illustrations of them. Hardbound. \$87
- 7972 *Syntagma musicum: Musicae artis analecta / De Organographia / Termini musici. Reprint der Originalausgaben von 1614-15 und 1619. Herausgegeben von Arno Forchert.*
Kassel, 2001. 8°, 3 vols, 1153 pp. Line-cut. Wrappers. \$95
- PRELLEUR, Peter, fl.1728-1755**
1227 [Method, violin]
The Art of Playing on the Violin.
Kassel, n.d. (Part V of the Modern Musick-Master). Line-cut. Wrappers. \$16
- PURCELL, Daniel, c.1660-1717**
3648 [Sonatas, violin, bc; Sonatas, recorder, bc]
Six Sonata's or Solos, Three for a Violin, and Three for the Flute, with a Through Bass for the Harpsicord.
Performers' Facsimiles, 71. New York, [1989]. 25 x 37 cm, 14 pp. Line-cut of the Walsh edition, London, [1698]. Wrappers. \$13
- 8330 [Sonatas, violin, bc; Sonatas, recorder, bc]
Six Sonata's or Solos [Three for a Violin, and Three for the Flute, with a Through Bass for the Harpsicord]. [British Library, London].
Faksimile-Edition Rara, 24. Stuttgart, 1997. 20 x 31cm, 14 pp. Line-cut of the Walsh edition, London, [1698]. Wrappers. \$14
- 7007 [Sonatas, violin, bc]
Six Sonatas or Solos for the Violin with a Through Bass for the Harpsicord or Bass Violin, Compos'd by Mr. G. Finger and Mr. D. Purcell. [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 108. New York, [1994]. 23 x 31 cm, 23 pp. Line-cut of the Walsh edition, London, [1690]. Wrappers. \$18
- PURCELL, Henry, 1659-1695**
2694 [Sonatas, 2 violins, bass, bc]
Ten Sonata's in Four Parts.
Performers' Facsimiles, 60. New York, [1988]. 23 x 35 cm, 4 partbooks, c.90 pp. Line-cut of the London, 1697 edition. Wrappers. \$50
- 4756 [Theater music, strings, a4]
A Collection of Ayres, Compos'd for the Theatre, and upon other Occasions. [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 110. New York, [1994]. 22 x 35 cm, 4 partbooks, 156 pp. Line-cut of the London, 1697 edition. Partbook format, for vln I, vln II, tenor & bass. Contents: 16 numbers from Dioclesian, 7 from Abdelazer, 7 from The Gordian Knot Untied, 8 from The Married Beau, and 7 from The Double Dealer. Wrappers. \$65
- 7813 [Theater music, strings, a4]
Recueil d'airs a 4 parties tirez des opera tragédies & comedies. Livre premier; Livre second [Music Library Sweden].
Alston, 1999. 21 x 29 cm, 8 volumes, i, c.120 pp. Line-cut of the E. Roger edition, Amsterdam, c.1700. The Dutch plagiarized version of A Collection of Ayres. Fortunately Roger had access to the errata sheet printed with the 1697 publication as the worst errors in the original printing are avoided. Introduction by Peter Holman. Ring binding. \$64
- 1228 [Trio sonatas, 2 violins, bass, bc]
Sonnata's of III Parts: Two Viollins and Basse: to the Organ or Harpsicord.
Performers' Facsimiles, 10. New York, 1986. 23 x 30 cm, 4 partbooks, c.56 pp. Line-cut of the London, 1683 edition. Wrappers. \$50
- QUANTZ, Johann Joachim, 1697-1773**
2237 [Trio sonatas, 2 fl/vln, op.5, QV 3:2.10, 5, 3, 8, 11 & 6]
Six Sonatas or Duets for Two German Flutes or Violins Compos'd by Sigr. Quantz. Opera Quinta.
London, 1986. 4°, ii, 22 pp. Line-cut of the Walsh edition, London, c.1750. Introduction by Jennifer Carr. Wrappers. \$17

- QUENTIN, Jean Baptiste, b.?-c.1750**
8141 [Trios; quartets, strings/ winds, bc, op. 11]
Sonates en trio et quatre parties pour violons, flûtes traversières, viole et basse continue, Œuvre XI, c.1742. Présentation par les élèves du Ce. R.E. de M. Île-de-France. [Staatsbibl. zu Berlin].
La Musique Française Classique de 1650 à 1800, 148. Courlay, 2002. 4°, 3 partbooks, x, 60 pp. Line-cut of the author's edition, Paris, c.1742. Preface in Fr-Eng-Ger. Wrappers. \$33
- RAGAZZI, Angelo c.1680-1750**
9373 [Sonatas a 4, strings, bc, op.1]
Sonate a quattro per violino primo principale, violino primo di raddoppio, violino secondo, violino terzo o violetta, violone e basso continuo. Op.1 (Roma 1736). Facsimile. [Museo Internazionale e Biblioteca della Musica di Bologna, sign. II.256].
Offenburg, 2013. 4°, 6 partbooks, 112 pp. Beautiful halftone of the Rome, 1736 edition. Ragazzi, trained at the orphanage of S. Maria di Loreto in Naples, later attained the position of concert master at the Neapolitan Court Orchestra. The 12 sonatas feature experimental combinations of sonata, solo concerto and concerto grosso. Wrappers. \$92 <http://www.omifacsimiles.com/brochures/ragazzi.html>
- RAMEAU, Jean-Philippe, 1683-1764**
2769 [Cantatas, voice, violins, bc, book 1]
Le berger fidèle, cantate pour soprano avec deux violons; Aquilon et Orithie, cantate pour basse avec accompagnement de violons.
La Cantate Française du XVIIIe Siècle, XI. Geneva, 1988. 4°, 41 pp. Line-cut of the Paris, c.1728 edition. 2 cantatas, the first for soprano & two violins, the second for bass and violin. Wrappers. \$40
- 8930 [Cantatas, voice, violins, bc, book 1]
Cantates françaises à voix seule avec symphonie - 1729.
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 44 pp. Line-cut of the Paris, 1729 edition. Contents: Le berger fidèle; Aquilon et Orithie, Wrappers. \$16
- 8572 *Les Indes galantes. Ballet réduit à quatre grands concerts. 1735-1736. Présentation par Pascal Duc. [Bibl. Municipale, Lyon].*
La Musique Française Classique de 1650 à 1800, 166. Courlay, 2005. Oblong, 31 x 23 cm, xxxi, 230 pp. Line-cut of the Paris, 1735-1736 edition (short score). Introduction in Fr-Eng-Ger. Wrappers. \$93
- 9427 *Les Indes galantes. Paris. [Bibliothèque d'étude et de conservation Besançon].*
Facsimile-Edition Kammermusik des Barock, 5. Stuttgart, 2015. Oblong, 31 x 23 cm, 226 pp. Line-cut of the Paris, 1735-1736 edition (short score). Hardbound, with boards in decorative paper. \$83
- 3529 [Pièces, harpsichord, violin/flute, viol/violin]
Pièces de clavecin en concert.
La Musique Française Classique de 1650 à 1800, 48. Courlay, 1989. 24 x 33 cm, 14, 55 pp. Line-cut of the score. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$37
- 2238 [Pièces, harpsichord, violin/flute, viol/violin, parts]
Five Concertos for the Harpsicord Accompanied with a Violin or German Flute or Two Violins or Viola, with Some Select Pieces for the Harpsicord Alone. London: I. Walsh, [1750]. [Pièces de clavecin en concert].
Performers' Facsimiles, 13. New York, 1987. 26 x 34 cm, 3 partbooks, 73 pp. Line-cut of the Walsh edition, London, [1750]. Wrappers. \$45
- RAVENSCROFT, Thomas, c.1590-c.1633**
7610 *Deuteromelia: or the Second Part of Musicks Melodie, or Melodius Musicke, of Pleasant Roundelaies, K.H. Mirth, or Freemens Songs, and Such Delightfull Catches. [Library of Congress, Washington, DC].*
Performers' Facsimiles, 227. New York, [1998]. 17 x 24 cm, 46 pp. Line-cut of the William Adams edition, London, 1609. Wrappers. \$18
- 7611 *Melismata. Musicall Phansies, fitting the Court, Citie, and Country Humours, to 3.4. and 5. Voyces. [British Library, London].*
Performers' Facsimiles, 228. New York, [1998]. 17 x 24 cm, 45 pp. Line-cut of the William Stanley edition, London, 1611. Wrappers. \$18
- 7612 *Pammelia. Musicks Miscellanie, or, Mixed Varietie of Pleasant Boundelays, and delightfull Catches, of 3.4.5.6.7.8.9.10 Parts in one. [British Library, London].*
Performers' Facsimiles, 226. New York, [1998]. 17 x 24 cm, 55 pp. Line-cut of the William Barley edition, London, 1609. Wrappers. \$18
- REBEL, Jean-Férv, 1666-1747**
8790 *Caprice (1711); Boutade (1712). Présentation par Catherine Cessac. [Nederlands Muziek Instituut, The Hague; Bibliothèque Nationale, Paris].*
La Musique Française Classique de 1650 à 1800, 189. Courlay, 2006. 24 x 33 cm, 3 vols, vii, 58 pp. Preface in Fr-Eng-Ger. Wrappers. \$32
- 8898 *Les caractères de la dance. Fantaisie (1715). Grand chœur / Petit chœur. Neuauflage. Facsimile der Pisendel-Abschrift. Facsimile Erstdruck. Neuauflage 1727/1733. Herausgegeben von Stefan Fuchs.*
Magdeburger Facsimile Offizin. Magdeburg, 2007. 4°, 41 pp. Facsimile of Pisendel's manuscript copy, plus the first edition (Le Clerc, 1727/1733), together with a new practical edition of the score. This fantasie, from 1715, is considered one of the great monuments of Baroque dance music (even performed by Handel in London), and can be performed "petit chœur" (i.e. as a trio sonata) or "grand chœur" with extra inner voices. Wrappers. \$46
- 9275 *Les caractères de la danse, 1715 / La Terpsichore, 1720. Présentation: Dona Borel, CeFEdeM Île-de-France.*
La Musique Française Classique de 1650 à 1800, 206. Courlay, 2012. 22 x 30 cm, x, 16 pp. Line-cut of the Paris, 1715 & 1720 editions. Preface in Fr-Eng-Ger. Wrappers. \$35
- 9077 *Les éléments. Symphonie nouvelle. Neuauflage. Facsimile der Pisendel-Abschrift. Herausgegeben von Stefan Fuchs.*
Magdeburger Facsimile Offizin. Magdeburg, 2005. 4°. Facsimile of the of Paris, 1737 edition, together with modern edition. Wrappers. \$56
- 9077 *Fantaisie, 1729; Les plaisirs champêtres, 1734; [Les parodies nouvelles, et les vaudevilles inconnus, 1730]. Présentation par Catherine Cessac. [Nederlands Muziek Instituut, The Hague; Bibliothèque Nationale, Paris].*
La Musique Française Classique de 1650 à 1800, 191. Courlay, 2006. 24 x 33 cm, vii, 26 pp. Line-cut of the 1729, 1734 & 1730 editions. The Fantaisie is also known as Pas de trois, with string/wind accompaniment. Les plaisirs champêtres is for 2 female and 4 male dancers (pas de six), with string/wind accompaniment. Preface in Fr-Eng-Ger. Wrappers. \$23
- 8792 *Recueil de douze sonates a II et III parties avec la basse chiffrée. 1712. Intégralité des sources. Présentation par Catherine Cessac. [Bibliothèque Municipale de Versailles; Bibliothèque Nationale, Paris].*
La Musique Française Classique de 1650 à 1800, 193. Courlay, 2006. 24 x 33 cm, 7 vols, viii, 250 pp. Line-cut of the Paris, 1712 edition, along with material in manuscript. Contents: 7 sonatas (en trio): La Flore, La Vénus, L'Apollon, La Junon, La Pallas, L'Immortelle, Le Tombeau de Monsieur Lully; and 5 sonatas (violin & bc): Le Sincère, La Fidelle, L'Iris, La Brillante, La Toute belle (plua La Forcrocy). Preface in Fr-Eng-Ger. Wrappers. \$86
- REGER, Max, 1873-1916**
9309 [Fantasy on "Freu' dich sehr, o meine Seele", organ, op.30]
Phantasie für Orgel über den Choral "Freu' dich sehr, o meine Seele", op. 30. Für Pianoforte zu 4 Händen bearbeitet vom Komponisten. Erstausgabe herausgeben von Jürgen Schaarwächter, Max-Reger-Institut/Elsa-Reger-Stiftung.
Stuttgart, 2003. 24 x 33 cm, 32 pp. Color halftone of the fair copy autograph. Preface in Ger-Eng-Fr. Wrappers. \$36
http://www.omifacsimiles.com/brochures/regen_pr.html
- 520 [Trio, violin, viola, & cello]
Trio Op.77b. Facsimile der Handschrift herausgegeben aus Anlaß des 100. Geburtstags Max Regers.
Musikalische Veröffentlichung des Max Reger Instituts, 3. Wiesbaden, 1973. Oblong, 17 x 13 cm, i, 68 pp. Fine 3-color line-cut/halftone issued on the occasion of the composer's 100th birthday. The use of different inks for the notes versus dynamic and articulation markings, as is the case here, is characteristic of Reger's fair copies. Foreword by Ottmar Schreiber. Wrappers, with beautiful presentation folder. \$75
- REGNART, Jakob, c.1540-1599**
7514 *Neue kurzweilige teutsche Lieder / Deutsche Lieder und Motteten, Ms. [Schermar-Bibliothek, Stadtbibliothek, Ulm, sign. misc. 122].*
Facsimile-Edition Schermar-Bibliothek Ulm, 29. Stuttgart, 1997. Oblong, 20 x 15 cm, 5 partbooks, c.390 pp. Line-cut of two editions, one printed by Gerlach (Nuremberg, 1580), and the other a contemporary manuscript, Stadtbibliothek, Ulm, sign. misc. 122. Contains 16 settings a5 from the printed collection, plus 29 settings a4 and 4 a5 from the manuscript source. Hardbound in vellum paper, with matching slipcase. \$152

- REID, John, 1721-1807**
7733 [Solos, flute/violin, bc, books 1 & 2]
6 *Solos for a German Flute, book 1*; 6 *Solos for a German Flute, book 2*.
Nashua, c.1996. 4°. Line-cut of the London, 1756 & 1762 editions. Wrappers. \$23
- RENOTTE, Hubert, 1694-1745**
8615 [Sonatas, keyboard; flute/violin, keyboard, bc]
Six sonates de clavecin également apropres pour un violon ou pour une flute traversiere avec la bass. Premier oeuvre.
Musica Repartita, 181F. Utrecht, 1997. 21 x 30 cm. 33, ii pp. Line-cut of the Liège, 1740 edition. Afterword in Dut-Eng by J.H. van Krevelen. Wrappers. \$16
- REPICHER, G.P., 18th c.**
2729 [Sonatas, harpsichord/piano, violin ad lib., op.1]
Deux sonates pour le clavecin ou forte-piano avec accompagnement de violon ad libitum. Oeuvre Ie.
Musique pour le Piano-Forte, VIII. Geneva, 1983. 4°, 36 pp. Line-cut of the Paris, 1798 edition. Wrappers. \$30
- RHEINBERGER, Josef Gabriel (1839-1901)**
9259 [Trio, piano, strings, no.2, op.112, A major]
Faksimileausgabe des Klaviertrios Nr. 2 in A op.112 nach der autographen Partitur in der Bayerischen Staatsbibliothek München. Mit einem Nachwort von Harald Wanger. [Mus.ms. 4584].
Die Gesamtausgabe der Werke Rheinbergers, Supplement, 1. Stuttgart, 1996. 4°, 59 pp. This enigmatic composer, mostly remembered today only for his organ compositions, is an important contemporary of Wagner and Brahms, and a teacher of Humperdinck, Wolf-Ferrari, George Chadwick and Wilhelm Furtwangler. Interestingly he did little to publicize his compositions in his lifetime and in many cases it was due to the vigorous initiative of his wife Fanny that a work was sent to a publisher. Fortunately the newly launched Complete Edition of the Works of Rheinberger (Carus-Verlag) will remedy this situation. The present facsimile edition, a part of this series, is based on the fair copy autograph housed at the Bavarian State Library in Munich, one of two important repositories of Rheinberger's music. The Piano Trio No. 2, a highly original work dating from 1878, is classical in structure and romantic in character with many eclectic qualities lacking in of the music of his German contemporaries. The piece has many wonderful moments, the minuet section is a "lovers duet" between the strings while the piano provides the underpinning with a light flowing texture. Handsome blue linen binding with signature of Rheinberger in gold. \$97
<http://www.omifacsimiles.com/brochures/rhein.html>
- RIES, Ferdinand, 1784-1838**
4671 [Quartets, fl, vln, vla, vc, op.145]
Three Quartets, op.145 for Flute, Violin, Viola, and Cello.
Nashua, 1993. 4°, 4 parts, i, 63 pp. Line-cut. Quartets in the key of C major, E minor and A minor. Wrappers. \$28
- RIGHINI, Vincenzo, 1756-1812**
7142 [Concerto, fl, 2 vln, 2 ob, 2 bsn, 2 hns, vla, bc, G maj.]
Concerto in sol maggiore a flauto obbligato, violino 1° e 2°, oboe 1° e 2°, fagotto 1° e 2°, corno 1° e 2°, viola e basso. Ms. Copenhagen [le Augsburg].
Archivum Musicum: Flauto Traversiere, 29. Florence, 1995. Oblong & upright, 32 x 24 cm, 2 vols, v, 104 + 21 pp. Line-cut of a contemporary ms copy (both score and parts), copied c.1802. Introduction in It by Marcello Castellani. Wrappers. \$45
- ROGET, Clair-Nicolas, 18th c.**
3325 [Sonatas, 2 viols, flutes/violins, op.1]
Sonates pour deux pardessus de viole, flûtes ou violons. Oeuvre 1er.
Flûtistes Français du XVIIIe Siècle, VI. Geneva, 1985. 4°, 26 pp. Line-cut of the Paris, 1765 edition. Six sonatas in 2 movements. Wrappers. \$30
- ROGNONI, Francesco, fl.1608-1624**
1282 *Selva de varii passaggi per cantare, & sonare. [Bibl. del Conservatorio, Milan].*
Bibliotheca Musica Bononiensis, II/153. Bologna, 2/ 1983. 22 x 32 cm, xii, 130 pp. Line-cut of the Milan, 1620 edition. Francesco Rognoni came from a prominent musical family and was himself a virtuoso of several instruments. Selva contains important expressive devices of the time: portar la voce, accento, tremolo, grupp, esclamazione and intonatio, absolutely essential for performing the music of Monteverdi and his generation. Introduction in It by Guglielmo Barblan. Wrappers. http://www.omifacsimiles.com/brochures/rognoni_f.html
- ROLLA, Alessandro, 1757-1841**
8941 [Duos concertants violin, viola, book 4]
Trois duos concertants pour violon et alto - 4e livre.
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 56 pp. Line-cut of the Paris, [c.1809] edition. Wrappers. \$18
- ROSENMÜLLER, Johann, c.1619-1684**
8313 [Studenten-Music, 3-5 strings/winds, bc]
Studenten-Music. Darinnen zu befinden allerhand Sachen mit drey und fünfzig Violen/ oder auch andern Instrumenten zu spielen.
Huntingdon, n.d. 4°, 6 partbooks, 284 pp Xerographic reprint of the Leipzig, 1654 edition. 10 suites, systematically arranged in ascending order by key. Wrappers. \$90
- ROSSI, Giovanni Battista, 16-17th c.**
3741 *Organo de cantori. [Civico Museo Bibliografico Musicale, Bologna].*
Bibliotheca Musica Bononiensis, II/57. Bologna, 1984. 22 x 31 cm, 120 pp. Line-cut of the Gardano edition, Venice, 1618. A treatise on counterpoint, complete with music examples. Includes 4 instrumental canzonas for 4 instruments & bc and duos suitable for organ. Laid paper. Cloth. \$71
- ROSTHIUS, Nicolaus, c.1542-1622**
7182 *Fröhliche neue teutsche Gesäng, so zum Theil geistlich, zum Theil auch sonst kurtzweilig, mit vier, fünf und secht Stimmen. [Stadtarchiv, Heilbronn & Bibliothek der Gesamthochschule, Kassel].*
Faksimile Heilbronner Musikschatz, 1. Stuttgart, 1995. Oblong, 20 x 15 cm, 6 partbooks, 286 pp. Line-cut of the Christoff Raben edition, Frankfurt, 1583. Four German songs a6, eighteen a5, and eight a4, in mensural notation. Hardbound, in slipcase. \$183
- 7820 [Galliards]
XXX newer lieblicher Galliardt [mit schönen lustigen Texten]. [Der ander Theil newer lieblicher Galliardt mit schönen lustigen Texten [Herzog August Bibliothek, Wolfenbüttel].
Faksimile-Edition Rara, 16. Stuttgart, 2000. 17 x 21 cm, 4 partbooks, c.320 pp. Line-cut of the Altenburg, 1593 edition. 58 German galliards for 4 voices, suitable for voices and instrumentals or instruments alone. Hardbound in marbled paper, with matching slipcase. \$146
- ROTH, Christian, c.1585-c.1640**
7575 *Couranten-Lustgärtlein, RISM 1625(10). [Stadtbibliothek, Bautzen].*
Faksimile-Edition Rara, 9. Stuttgart, 1998. Oblong, 20 x 24 cm, 5 partbooks, c.180 pp. Line-cut of Wolff Seiffert edition, Dresden, 1625. 74 pieces for wind or string instruments. Wrappers, with slipcase in marbled paper. \$78
- RUDOLF, ARCHDUKE OF AUSTRIA, 1788-1831**
4794 [Aufgabe von Beethoven gedichtet, 40 Mahl verändert]
Forty Variations on a Theme by Beethoven for Piano; Sonata in F Minor for Violin and Piano. Edited by Susan Kagan. [KromeQrQizQ, Czech, Ms. A 4373, and Vienna, Gesellschaft der Musikfreunde, Ms. Q 15075].
Music of the Nineteenth and Early Twentieth Centuries, 21. Madison, 1992. 4°, iv, 136, with 45 pp. New critical edition of works by one of Beethoven's students and patrons. Includes B/W facsimiles (in reduced format) of Beethoven's emendations to the Archduke's autograph of Forty Variations, as well as the complete autograph of the F Minor Sonata. Wrappers. \$68
- RUGE, Filippo, c.1725-c.1767**
3864 [Solos, flute/violin, bc]
Six Solos for a German Flute with a Thorough Bass. London s.d.
Archivum Musicum: Flauto Traversiere, 20. Florence, 1990. 24 x 32 cm, iv, 29 pp. Line-cut of the Walsh edition, London, [1751]. Preface in It by Marcello Castellani. Wrappers, in decorative paper. \$31

- SAINT-SAËNS, Camille, 1835-1921**
9580 *Le carnaval des animaux. Fac-similé du manuscrit autographe / The Carnival of the Animals. Facsimile of the Autograph Manuscripts. Introduction Marie-Gabrielle Soret.*
De Main de Maitre, 2. Turnhout, 2018. 30 x 36.6 cm, 192 pp (127 color). Full-color facsimile of the autograph full score—"Stichvorlage". The second volume of the series "De main de maître", a facsimile collection devoted to orchestral scores of the most prestigious sources conserved in the Music Department of the Bibliothèque Nationale de France. If there is one work in all of Saint-Saëns' musical output that supremely captures the disposition so typical of the composer, it is The Carnival of the Animals, completed in Feb. 1886, and created for friends and performers close to Saint-Saëns and performed about 15 times between 1886 and 1894 to a small audience. Because Saint-Saëns feared that his "zoological fantasy" would damage his reputation, the work was published in its entirety only after his death. Since then, its immense popularity has continued to grow, so much so that it is now enjoyed by music lovers and the general public alike. Marie-Gabrielle Soret, a Saint-Saëns specialist, provides a detailed description of the work and the context of its creation, the facsimile includes the 14 numbers of The Carnival of the Animals. It reveals the composer's handwriting, all the performance directions as he noted them, and the playful animal drawings with which he decorated his score—a fish for "Aquarium", the skeleton of a dinosaur for "Fossiles", and the pale blue pencil silhouette of a swan to illustrate the famous "Swan". Commentary in Fr-Eng. Hardbound, with colorful dust jacket. \$289
http://www.omifacsimiles.com/brochures/saintsaens_cda.html
- SAMMARTINI, Giuseppe, 1695-1750**
4283 [Concerto, soprano recorder, strings, F maj.]
Concerto per flauto. [Ms., Academy of Music, Stockholm].
Münster, 2/1991. Oblong, 4°, 26, i pp. Line-cut of the score, from a contemporary ms copy. Introduction in Ger by Winfried Michel. Wrappers. \$19
- 7130 [Concerti grossi, strings, op.5]
6 Concerti Grossi, op.5.
Huntingdon, c.1991. 4°, 9 partbooks, c.90 pp. Line-cut of the London, 1747 edition. Scored for solo vln I, II, vc, kbd; ripieno vln I, II, vla, vc, & db. Wrappers. \$76
- 7373 [Solos, flute/violin/oboe, bc, op.13]
Six Solos for a German Flute with a Thorough Bass. London s.d.
Archivum Musicum: Flauto Traversiere, 31. Florence, 1996. 24 x 33 cm, v, 26 pp. Line-cut of the London, [1760] edition. Preface in It by Rossella Rossi. Wrappers, in decorative paper. \$33
- 7054 [Trio sonatas, 2 violins/flutes, bc, op.3]
12 Trio Sonatas, op.3.
Chamber Music from Georgian England, 6. Huntingdon, c.1988. 4°, Line-cut of the London, 1747 edition. Wrappers. \$39
- SAMMARTINI, Giovanni Battista, c.1700-1775**
3756 [Sonatas, 2 violins, bc]
Six Sonatas for Two Violins with Thorough Bass for the Harpsicord or Violoncello.
Performers' Facsimiles, 73. New York, [1990]. 24 x 32 cm, 3 partbooks, 31 pp. Line-cut of the Walsh edition, London, [1756]. Wrappers. \$25
- SANGIORGIO DI MONACO, Pietro, 16-17th c.**
7745 [Capricci, 2 voices]
Il primo libro de capricci [a due voci]. [British Library, London].
Faksimile-Edition Rara, 31. Stuttgart, 1999. 16 x 22 cm, 2 partbooks, 80 pp. Line-cut of the Venice, 1608 edition. 36 duos for unspecified treble instrument and bass. Wrappers, with portfolio in marbled paper. \$39
- SARTI, Giuseppe, 1729-1802**
3185 [Sonatas, flute, bc; Sonatas, harpsichord, violin/flute]
VI sonate a flauto traversiero solo e basso continuo. Paris, s.d. / III sonate per il cembalo con violino o flauto traverso concertante. Amsterdam s.d.
Archivum Musicum: Flauto Traversiere, 17. Florence, 1989. 24 x 32 cm, 3 partbooks, v, 40 pp. Line-cut of the Paris, [1772] and Amsterdam, [1765] editions. Introduction in It by Marcello Castellani. Wrappers, in decorative paper with matching slipcover. \$42
- 7914 [Sonatas, flute, bc]
VI sonates a flauto traversiero solo e basso continuo.
La Flûte Retrouvée, [15]. Béziers, 2000. 21 x 27 cm, 17 pp. Line-cut of the Paris [1782] edition. Laid paper. Wrappers in marbled paper. \$21
- SCARLATTI, Alessandro, 1660-1725**
7017 [Concerti grossi, strings]
VI. Concertos in Seven Parts, for Two Violins & Violoncello Obligato With Two Violins More, a Tenor & Thorough Bass. [Library of Congress, Washington, DC].
Performers' Facsimiles, 173. New York, NY, [1998]. 4°, 7 partbooks, c.90 pp. Line-cut of the Benjamin Cooke edition, London, c.1740. Scored for solo vln I-II, vc, kbd; ripieno vln I, II, vla, vc, & bc. Wrappers. \$50
- SCARLATTI, Domenico, 1685-1757**
8291 *Symphony to Narcissus.*
Huntingdon, n.d. 4°. Line-cut of the London, 1720 edition. Scored for 2 vln, vla, vc, db, ob, bsn. Wrappers. \$28
- SCHENCK, Johannes, c.1660-d.?**
9452 [Sonatas, violin, bc, op.7]
Sonate a Violino e Violone o Cimbalo op.7. Amsterdam / Estienne Roger. [Bibliothek der Kathedrale, Durham].
Faksimile-Edition Violino e Continuo, 2. Stuttgart, 2015. 19 x 31 cm, 2 partbooks, 52 pp. Line-cut of the Roger edition, Amsterdam, [1699] edition. 18 sonatas. Wrappers with handsome marbled paper boards with ties. \$43
- SCHICKHARDT, Johann Christian, c.1680-c.1762**
7390 [Sonatas, flute, 2 oboes, vdg, bc, op.5]
Six sonates à une flute, deux haubois, une viole de gamba & basse continue. Cinquième ouvrage. [Library of Congress, Washington, DC].
Performers' Facsimiles, 183. New York, [1997]. 24 x 30 cm, 5 parts, c.60 pp. Line-cut of the Roger edition, Amsterdam, n.d. Wrappers. \$38
- 4229 [Sonatas, flute/violin/recorder, bc, op.30]
L'alphabet de la musique [contenant, XXIV sonates-solos, pour la flûte traversière ou pour le violon avec une basse continue, selon la clef française pour la flûte à bec . . . XXX Ouvrage]. Londra s.d.
Archivum Musicum: Monumenta Musicae Revocata, 12. Florence, 1992. Oblong, 32 x 25 cm, viii, 91 pp. Line-cut of the London, c.1735 edition. Collection of 24 sonatas in 24 different keys. Interestingly, Schickhardt employed five different English engravers for the work. Introduction in It-Eng by Marcello Castellani. Quarter linen. \$54
- 8675 [Trio sonatas, 2 oboes/violin, bc, op.7]
XII sonates à deux haubois ou violons & basse continue. Septième ouvrage. [Library of Congress, Washington, DC].
Performers' Facsimiles, 253. New York, [2006]. 4°, 3 partbooks, 64 pp. Line-cut of the Amsterdam, n.d. edition. Wrappers. \$35
- SCHMELZER, Johann Heinrich, 1620-1680**
9050 [Sonatas, violin, bc]
Sonatae unarum fidium. Sechs Sonaten für Violine und B.c. Faksimile, Nürnberg 1664. Herausgegeben von Marc Strimper.
Magdeburg, 2009. 4°. viii, 41 pp. Halftone of the Endter edition, Nuremberg, 1664. The first collection of violin sonatas published by a German-speaking composer and a milestone in the history of violin music. The first 6 sonatas are in variation form; the last two introduce dance movements with wonderful ruminative monologues. Introduction in Ger-Eng. Wrappers. \$40
<http://www.omifacsimiles.com/brochures/schmelzer.html>
- SCHMIED, Salomon, 17th c.**
9117 *Dialogus wieder böse Verfolger. [Biblioteka Jagiellońska, Krakow].*
Faksimile-Edition Krakau, 19. Stuttgart, 2009. 14 x 20 cm, 16 pp. Line-cut of the Daniel Starck edition, Stettin, 1665. Wrappers. \$10
- SCHOBERT, Johann, 1735-1767**
7223 [Sonatas, harpsichord, violin, op.1, 2, 3, 17]
Sonates pour le clavecin qui peuvent se jouer avec l'accompagnement de violon. Opus I, II, III, XVII. [Archives Départementales du Lot-et-Garonne].
Collection Dominantes. Courlay, 1996. Oblong, 33 x 24 cm, xxii, 140 pp. Line-cut of the Paris, 1761, 1762, 1763 and 1767 editions. Introduction in Fr-Eng-Ger. Wrappers. \$55
- 4933 [Sonatas, harpsichord, violin, op.5]
Deux sonates pour le clavecin avec l'accompagnement de violon. Œuvre V.
Biblioteca Classica, 105. Rotterdam, 1984. 4°, 2 parts, 18 pp. Line-cut of the R. Bremner edition, London, 1780. Wrappers. \$13

- 4935 [Sonatas, harpsichord, 2 violins, violoncello, op.7]
Trois quatuor pour le clavecin avec accompagnements de deux violons et basse ad libitum. Opera VII.
Biblioteca Classica, 107. Rotterdam, 1985. 4°, 4 parts, 44 pp. Line-cut of the Robert Bremner edition, London, 1780. Wrappers. \$23
- 4396 [Sonatas, harpsichord, 2 violins, violoncello, op.7]
Sonates en quatuor (Clavecin avec accompagnement de deux violons et basse). Opus VII, 1764. Présentation par Jean-Patrice Brosse. [Bibl. Nationale, Paris].
Collection Dominantes. Courlay, 1992. Oblong, 33 x 24 cm, 4 partbooks: 35, 38 pp. Line-cut of the Paris, 1764 edition. Introduction in Fr-Eng-Ger. Wrappers. \$39
- 4936 [Sonatas, harpsichord, violin, vc, op.14]
Six sonates pour le clavecin. . . opera XIV. Les parties d'accompagnements fonts ad libitum.
Biblioteca Classica, 114. Rotterdam, 1983. 4°, 3 parts, 61 pp. Line-cut of the Robert Bremner edition, London, c.1770. Wrappers. \$30
- 3957 [Sonatas, harpsichord, violin, op.14]
Six sonates pour le clavecin (Accompagnement ad libitum: quatuor pour la sonate 1-violon pour les sonates 2 à 6). Œuvre XIV (1766). Présentation par Jeanne Roudet. [Bibl. Nationale, Paris].
Collection Dominantes. Courlay, 1990. 24 x 33 cm, xxxiii, 63 pp. Line-cut of the Paris, [1766] edition. Introduction in Fr-Eng-Ger. Wrappers. \$46
- 4987 [Sonatas, harpsichord, violin, op.17]
IV sonates pour le clavecin avec accompagnement de violon. Œuvre XVII.
Biblioteca Classica, 117. Rotterdam, 1984. 4°, 2 parts, 40 pp. Line-cut of the Bremner edition, London, c.1775. Wrappers. \$25
- SCHOENBERG, Arnold, 1874-1951**
- 557 *Three Pieces for Chamber Orchestra (1910). Score, Facsimile and Parts.*
Los Angeles, 1962. 4°, 23, 3 pp. Line-cut of the autograph score, together with new practical edition (score & parts). Scored for fl, ob, cl, bsn, hn, org, cel & strings. Wrappers. \$18
- SCHÖFFER, Peter [publisher]**
- 8722 *Fünff und sechzig teütscher Lieder [vormals im Truck nie usgangen]. Straßburg / P. Schöffler und M. Apiarius. [Ratsschulebibliothek, Zwickau].*
Faksimile-Edition Zwickau, 1. Stuttgart, 2005. Oblong, 13 x 12 cm, 5 partbooks, c.450 pp. Line-cut of the Schöffler and Apiarius edition, Strasbourg, 1538. SATB + Vagans partbooks. Wonderful 16th-c. German songbook. Composers include: Alderinus (3), Bruck, Arthopius (4), Eckel (3), Grefinger (3), Greitter (5), Hofhaimer, St. Mahu, Senfl (7), Sporer (6), Stoltzer (3), Spengler, Wannenmacher, & Wüst (10). Hardbound in decorative paper. \$105
- SCHRÖTER, Johann Samuel, c.1752-1788**
- 4937 [Sonatas, harpsichord/piano, flute/violin, op.4]
Six sonates pour le clavecin ou le piano forte avec accompagnement de flute ou violon ad libitum. Opera IV.
Biblioteca Classica, 143. Rotterdam, 1984. 4°, 2 parts, 26 pp. Line-cut of the Paris, 1772 edition. Wrappers. \$16
- SCHUBERT, Franz, 1797-1828**
- 7370 [Quintet, piano, strings, "Trout", D.667, A major]
Grand quintour pour le piano-forte, violon, alto, violoncelle, & contrebass ["The Trout"].
Performers' Facsimiles, 160. New York, [1997]. 25 x 31 cm, 5 parts, 104 pp. Line-cut of the Josef Czerny edition, Vienna, [1829]. Wrappers. \$45
- 2084 [Sonata, violin, piano, D.384, op.137,1, D major]
Sonate für Klavier und Violine D-Dur Opus 137 Nr. 1, D 384. Faksimile nach dem Autograph und einer autographen Abschrift. [Mss. Private Collection, Anne Liese Henle of Duisburg, Universitätsbibl. Lund, & The Newberry Library, Chicago].
[Henle Music Facsimiles, 9]. Munich, 1988. 25 x 33 cm, 30, viii pp. Beautiful 3-color halftone of the autograph score and autograph piano part (1st movement only), together with the song "Gruppe aus dem Tartarus" D 396 added at the end of the ms. One of three sonatas written in March and April of 1816 (possibly for home use, i.e., the "Schubertiades") at the age of 19. The ms, divided by Schubert himself into 3 parts, preserved today in 3 separate libraries, has been re-united in this facsimile. Afterword in Ger-Eng by Martin Bente. Handsome binding with paper boards and pasted label. \$119
http://www.omifacsimiles.com/brochures/schub_vs.html
- 9360 [Trio, piano, vln & vc, op.100, D929, Eb major]
Klaviertrio Es-dur Opus 100 D 929. Faksimile nach dem Partitur-Autograph Schweizer Privatbesitz. Herausgegeben und mit einem Vorwort von Andrés Schiff. Einleitung von Andrea Lindmayr-Brandl.
[Henle Music Facsimiles, 25]. Munich, 2014. Oblong, 35 x 29 cm, xxi, 74 pp. Deluxe full-color facsimile of the autograph. Schubert's Trio in Eb major op. 100 underwent many changes during its composition. The manuscript, parts of which were greatly revised, bears eloquent witness to this and offers an opportunity to trace the intricacies of Schubert's phrasing and articulation. This source is in a private collection and this facsimile makes it accessible to the public for the very first time. In a letter to his publisher in 1828, Schubert explicitly dedicated the work to "no one, save those who find pleasure in it". Commentary in Ger-Eng. Hardbound. \$124 http://www.omifacsimiles.com/brochures/schub_trio.html
- SCHWARTZKOPFF, Theodor, 1659-1732**
- 8664 *Fuga melancholiae [hoc estharmonica, Concertus sacri, missas, psalmos & hymnos continentes, à quatuor vocibus necessariis, & quinque instrumentis ad libitum]. Stuttgart, Weyrich Rösslin 1684. [Universitätsbibl. Krakow].*
Faksimile-Edition Krakau, 2. Stuttgart, 2006. 25 x 36 cm, 68 pp. Line-cut of the Stuttgart, 1684 edition. edition. 8 sacred concerti scored for SATB, vln I-II, vla I-II-III & basso continuo. Wrappers, in slipcase covered in marbled paper. \$89
- SHIELD, William, 1748-1829**
- 7272 *Six Duettos, Five for Two Violins and One for Two German Flutes. Opera 1. [Library of Congress, Washington, D.C.].*
Performers' Facsimiles, 188. New York, [1996]. 26 x 33 cm, 2 part, 28 pp. Line-cut of the William Napier edition, London, [1777]. Wrappers. \$20
- 7273 *Six Duets for Two Violins. Opera 2d. [Library of Congress, Washington, D.C.].*
Performers' Facsimiles, 189. New York, [1996]. 26 x 33 cm, 2 partbooks, 18 pp. Line-cut of the William Napier edition, London, c.1780. Wrappers. \$20
- SHOSTAKOVICH, Dmitri, 1906-1975**
- 7904 *Sonate für Viola und Klavier / Sonata for Viola and Piano, op.147. Facsimile Edition.*
[Hamburg], c.2000. 24 x 32 cm, 8, 68 pp. Color facsimile of the autograph fair copy issued on the occasion of the 25th anniversary of the composer's death. The Sonata is his last work and received its premiere on October 1, 1975, after Shostakovich's death. As is the case with other works of Shostakovich, quotations from his other compositions as well as quotations and reminiscences from works by other composers play an important role in the Viola Sonata. During the days of its composition the composer wrote an open letter to the musicians of the world: "By building bridges into the future we must take care not to burn the bridges connecting today's culture to its immortal past"; the Viola Sonata demonstrates this living connection between times and cultures with hypnotic power. Preface in Ger-Eng-Rus by Manashir Jakubov. Hardbound. \$114
http://www.omifacsimiles.com/brochures/shost_vs.html
- SIRMEN, Maddalena Laura Lombardini, 1735-c.1785**
- 7326 [Duets, violin]
Six Duettos for Two Violins. [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 179. New York, [1996]. 26 x 34 cm, 2 parts, 26 pp. Line-cut of the London, c.1775, edition. Wrappers. \$20
- 7327 [Trios, 2 vlns, vc, op.1]
Six Trios a deux violons et violoncello obligé, œuvre première. [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 153. New York, [1996]. 26 x 34 cm, 3 parts, 45 pp. Line-cut of the London, [1770], edition. Wrappers. \$28
- SMYTH, Ethel, 1858-1944**
- 9153 *String Trio in D, op.6 for Violin, Viola and Violoncello. Faksimile der Handschrift Smyth MSS 1 Durham University Library.*
Sound Research of Women Composers: Music of the Romantic. Kassel, 2010. 8°, 82 pp. Full-color facsimile of the autograph score. This ambitious 4-movement trio in D major is full of vitality and displays an extraordinary eagerness to experiment with regard to the specific conditions and potential of the genre. At the same time it is permeated by a kaleidoscopic variety of themes, which is typical for this spirited composer with her broad education. She intentionally takes on the themes from different traditions and uses them to express many facets of her feelings and ability. Hardbound. \$88 <http://www.omifacsimiles.com/brochures/smyth.html>

- SOLER, Antonio, 1729-1783**
8429 [Quintets, strgs, organ/harpsichord, op.1]
6 quintetos con violines, viola, violoncello y órgano ó clave obligado. Obra 1^o (1776). Présentation par Jean-Patrice Brosse. [Ms. Bibl. del Real Monasterio de El Escorial].
Collection Dominantes. Courlay, 2004. 4^o, 5 partbooks, xxiii, 368 pp. Line-cut of the manuscript parts housed at the Library of El Escorial. Wrappers. \$121
- SOMIS, Giovanni Battista, 1686-1763**
1237 [Sonatas, violin, violoncello, bc, op.2]
Sonata da camera a violino solo, e violoncello, ò cembalo.
Performers' Facsimiles, 11. New York, 1986. 26 x 33 cm, 47 pp. Line-cut of the Amsterdam, c.1717 edition. In score format. Wrappers. \$20
- 4803 [Sonatas, violin, violoncello, bc, op.2]
Sonate da camera a violino solo e violoncello ò cembalo. Opus II, 1723. Présentation par Nicolas Fromageot. [British Library, London].
Collection Dominantes. Courlay, 1994. 24 x 32 cm, 8, 50 pp. Line-cut of the Turin, 1723 edition. Preface in Fr-Eng-Ger. Wrappers. \$31
- SPADI, Giovanni Battista, 17th c.**
1285 *Libro de passaggi ascendenti e descendenti.*
Bibliotheca Musica Bononiensis, II/55. Bologna, 3/ 2007. 17 x 25 cm, 31 pp. Line-cut of the A. Vincenti edition, Venice, 1624. Wrappers. \$38
- SPOHR, Louis, 1784-1859**
7953 [method, violin, WoO 45]
Violinschule. Reprint der Erstaussgabe Wien, T. Haslinger 1833.
Munich, 2000. 25 x 33 cm, 250, vi pp. Line-cut of the Vienna, 1833 edition. Afterword in Ger by Kai Köpp. Cloth. \$135
- 9055 [method, violon]
Gran metodo per violino. Novara s.d.
Archivum Musicum: Ottocento, 1. Florence, 2008. 24 x 34 cm, 11, 247 pp. Line-cut of the Italian edition, Novara, [1832]. Preface in It by Franco Pavan. Wrappers, in decorative paper. \$82
- STADEN, Sigmund Theophil, 1607-1655**
7756 *Musicalischer Friedens-Gesänger. [Stadtbibliothek, Nuremberg].*
Faksimile-Edition Stadtbibliothek Nürnberg, 1. Stuttgart, 2000. 17 x 21 cm, 7 partbooks, 84 pp. Line-cut of the Ender edition, Nuremberg, 1651. 12 sacred and secular composition of which 9 are strophic. Scored for 3 voices plus 2 violins & basso continue. Wrappers, in marbled portfolio. \$59
- STADEN, Johann, 1581-1634**
9740 *Hausmusik [geistlicher Gesäng. Darunter etliche auff die fürnembsten Fest deß Jahrs: ein theils aber in gemeintäglich von Gottliebenden hertzen nußlich zu gebrauchen]. Nürnberg [Johann Friedrich Sartorius 1623. [Library of Congress, Washington DC].*
Faksimile-Edition Rara, 114. Stuttgart, 2024. 17 x 23 cm. 4 partbooks, 120 pp. Line-cut of the Sartorius, Nuremberg, 1623 partbook edition. 22 strophic settings for Cantus-Altus-Tenor-Bassus. Wrappers & portfolio covered with decorative paper. \$68
- 7660 *Hertzens-Trosts Musica geistlicher Meditationen mit einer Stim. neben dem Basso Continuo, für einen Org. Theorb. oder Lautenisten. [Stadtbibliothek, Nuremberg, Will II, 436a].*
Faksimile-Edition Stadtbibliothek Nürnberg, 2. Stuttgart, 1998. 21 x 32 cm, 13 pp. Line-cut of the Nuremberg, 1630 edition, 12 strophic songs for tenor/cantus with basso continuo accompaniment (organ/theorbo/lute), concluding with a fugue a3 at the unison. This exemplar includes a page of organ tablature entered in manuscript on the last page. Hardbound in marbled paper. \$23
- 3606 *Neue teutsche Lieder.*
Dokumentation zur Geschichte des Deutschen Liedes. Hildesheim, nyp. 8^o, 128 pp. Line-cut of the Nuremberg, 1609 edition. Linen. \$45
- 7303 *Venus-Kränzlein [newer musicalischer Gesäng und Lieder]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
Faksimile-Edition Schermar-Bibliothek Ulm, 5. Stuttgart, 1996. 15 x 19 cm, 4 partbooks, 112 pp. Line-cut of the Jena, 1610 edition. 32 songs a4, 18 with texts and 14 without. Wrappers, with handsome slipcase in marbled paper. \$64
- 7304 *Venus-Kränzlein [newer musicalischer Gesäng und Lieder]. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*
Faksimile-Edition Schermar-Bibliothek Ulm, 5. Stuttgart, 1996. 15 x 19 cm, 4 partbooks, 112 pp. Line-cut of the Jena, 1610 edition. 32 songs a4, 18 with texts and 14 without. Wrappers. \$59
- STADLMAYR, Johann, c.1575-1648**
9338 *Cantici mariani [septies variati. liber quartus, vocum duodecim, dum triplici basso ad organum accommodato]. Innsbruck / Daniel Agricola 1618. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 25. Stuttgart, 2013. 16 x 21 cm, 13 partbooks, 436 pp. Line-cut of the Vienna, 1618 partbooks. Wrappers, in marbled paper slipcase. \$148
- 9180 *Missae concertatae a X. et XII, vocibus et instrumentis cum quatuor partibus pro secundo choro. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 12. Stuttgart, 2010. 15 x 20 cm, 17 partbooks, c.500 pp. Line-cut of the Michael Wagner edition, 1642. 4 concerted masses, two a10 and two a12. Wrappers, with marbled paper slipcase. \$115
- 9249 *Missae concertatae [a VI. adiuncto choro secundo sive ripieni, ut vocant, pro beneplacito itidem 6. vocum] Innsbruck, Johann Gäch 1631. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 15. Stuttgart, 2011. 17 x 22 cm, 13 partbooks, 582 pp. Line-cut of the Innsbruck, 1631 partbooks. Wrappers, in marbled paper slipcase. \$99
- 9248 *Missae duodenis vocibus, [cum triplici basso ad organum accommodato]. Liber secundus, Wien, Formica 1616. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 16. Stuttgart, 2011. 17 x 22 cm, 13 partbooks, 436 pp. Line-cut of the Vienna, 1616 partbooks. Wrappers, in marbled paper slipcase. \$85
- 9646 *Missae breves [a. IV. cum una pro defunctis, et alia. V. voc: concertatae]. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 25. Stuttgart, 2021. 16 x 21 cm, 5 partbooks, 172 pp. Line-cut of the Vienna, 1618 partbooks (cantus, altus, tenor, bassus, bassus continuus). Wrappers, in marbled paper portfolio. \$59
- 9152 *Musica super cantum gregorianum. Pars prima: Ravensburg J. Schröter 1625; Pars secunda: Ravensburg J. Schröter 1626. RISM S4289. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 13. Stuttgart, 2010. 16 x 21 cm, 6 partbooks, c.360 pp. Line-cut of the Ravensburg, 1625 & 1626 editions. 102 introit and 9 Gloria Patri settings for 5 voices with bc in mensural notation. Hardbound, with marbled paper boards; slipcase. \$239
- 9563 *Psalmi integri [a quatuor vocibus concertantibus quatuor aliis accessoriis ad libitum accinendis cum 2, cornet: sive violini.] Wagner/Innsbruck 1641. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 38. Stuttgart, 2017. 17 x 22 cm, 11 partbooks, 368 pp. Line-cut of the Innsbruck, 1641 partbooks. Scoring: SATB soli, SATB ripieni, violin, viol (or horn 1), viol (or horn 2). Wrappers, in marbled paper slipcase. \$85
- STAMITZ, Carl, 1745-1801**
7455 [Concerto, viola, orch, no.1, D major]
Concerto pour alto en ré majeur (ca. 1844) (Editions originales de Hau Eisen et Heina). Présentation par Jean-Philippe Vasseur. [Mecklenburgische Landesbibliothek, Schwerin; British Library, London].
Courlay, 1997. 4^o, 17 parts, 15, 57 pp. Line-cut of the partbooks of two contemporary editions, one published in Frankfurt by Hau Eisen, the other in Paris by Heina. Scored for viola solo, 2 horns, 2 clarinets, & string quartet. Introduction in Fr-Eng-Ger. Wrappers. \$36
- STANLEY, John, 1712-1786**
8423 [Cantatas, voice, winds/strings, bc, op.3]
Six Cantatas for a Voice and Instruments [op.3]. [British Library, London].
Alston, 2004. Oblong, 4^o, ii, 53 pp. Line-cut of the London, 1742 edition. Conventional English cantatas, with a regular alternation of secco recitatives and airs. Preface by Peter Holman. Wrappers. \$34
- 8424 [Cantatas, voice, winds/strings, bc, op.8]
Six Cantatas for a Voice and Instruments [op.8]. [British Library, London].
Alston, 2004. Oblong, 4^o, ii, 45 pp. Line-cut of the London, c.1748 edition. Conventional English cantatas, with a regular alternation of secco recitatives and airs derived from the Italian cantata during the first decades of the 18th c. Preface by Peter Holman. Wrappers. \$34

- 7066 [Concerti, strings, op.2]
6 Concertos, op.2 (1742).
Huntingdon, c.1988. 4°. Xerographic reprint of the London, 1742 edition. Scored for solo, vln I, II, vc, kbd; ripieno vln I, II, vla, vc, & db. Wrappers. \$59
- 4966 [Solos, flute/violin/harpsichord, op.4]
Six Solo's for a German Flute, Violin or Harpsichord, op.4.
Biblioteca Classica, 97. Rotterdam, 1984. Oblong, 4°, 28 pp. Line-cut of the London, 1745 edition. Plastic ring binding. \$19
- STEIBELT, Daniel, 1765-1823**
- 4939 [Sonatas, piano, flute/violin, op.39]
Trois sonates pour piano forte avec flute ou violon, œuvre 39.
Biblioteca Classica, 122. Rotterdam, c.1985. 4°. Line-cut of the first edition. Wrappers. \$18
- STEPAN, Josef Antonin, 1726-1797**
- 4962 [Concertos, harpsichord/harp, flute/violins & bc, op.3,4]
Six Concertos pour clavecin ou harpe avec accompagnement, op.3, no.4.
Biblioteca Classica, 157. Rotterdam, 1986. 4°, 20 pp. Line-cut of the Paris, 1772 edition. Wrappers. \$13
- STRADIVARIUS, Antonio, 1644-1737**
- 9342 *Antonius Stradivarius / Jost Thöne, Jan Röhrmann. [volumes I-IV].*
Cologne, 2010. 32 x 45 cm, 4 vols, 1200 pp, CR-ROM, A chronological catalog of Stradivari stringed instruments, detailing 148 instruments, each entry with photographs in color and details of construction, condition, and ownership. Accompanying electronic resource provides measurements and additional visual aspects. Limited edition of 2000 copies. Linen.
<http://www.omifacsimiles.com/brochures/as.html>
- 9494 *Antonius Stradivarius / Jost Thöne, Jan Röhrmann. [volumes V-VIII].*
Cologne, 2016. 32 x 45 cm, 4 vols, 1200 pp, CR-ROM, A chronological catalog of Stradivari stringed instruments, detailing 152 instruments, each entry with photographs in color and details of construction, condition, and ownership. Accompanying electronic resource provides measurements and additional visual aspects. Limited edition of 2000 copies. Linen.
<http://www.omifacsimiles.com/brochures/as2.html>
- STRAUBE, Rudolf, 1717-c.1780**
- 1139 [Sonatas, guitar]
Three Sonatas for the Guitar with Accompaniments for the Harpsichord or Violoncello. With an Addition of Two Sonatas for the Guitar Accompanied with the Violin. Likewise a Choice Collection of the Most Favourite English Scotch and Italian Songs for One and Two Guitars of Different Authors Properly Adapted for the Instrument. Also Thirty Two Solo Lessons by Several Masters.
Heidelberg, c.1980. 4°, ii, 56 pp. Line-cut of the London, 1768 edition. Wrappers. \$13
- STRAUS, Christoph, c.1575-1631**
- 9247 *Missae octo, novem, decem, undecim, duodecim, tredecim et viginti, tam vocibus, quam variis instrumentis, et basso generali ad organum accommodato. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, 8. Stuttgart, 2011. 19 x 29 cm, 13 partbooks, c.989 pp. Line-cut of the Vienna, 1631 partbooks. Straus, a native Viennese, was Kapellmeister at the Court from 1612-19 and organist at St. Stephen's Cathedral. Wrappers, in marbled paper slipcase. \$295
- STRAUSS, Richard, 1864-1949**
- 611 [Etudes, violin]
Zwei späte Violinstudien. Daphne-Etude: Etude G-dur nach einem Motiv aus "Daphne" für Violin Solo; Allegretto E-dur für Violin und Klavier. Im Faksimile und im Erstdruck herausgegeben von Alfons Ott. [Ms. Richard Strauss Collection, Garmish, & Dr. Christian Strauss Collection, Munich].
Varie musiche di Baviera, 3. Giebing, 1969. 21 x 29 cm, i, 5, with 2 pp. Line-cut of 2 autographs (composed respectively in 1945 and 1948), together with practical edition. Introduction in Ger. Wrappers. \$15
- 8550 *Till Eulenspiegels lustige Streiche, opus 28. Nach alter Schelmenweise in Rondoform gesetzt von Richard Strauss, op.28. Faksimile der autographen Partitur.*
Frankfurt, 1999. 30 x 40 cm, 38, ii pp. Handsome line-cut of the autograph full score. Strauss prepared a new manuscript of the tone poem "Till Eulenspiegel" (1895) in 1944, presented here in this facsimile edition. He writes to his grandson Richard on 3 Oct. 1944, deeply disconsolate at the destruction of the war: "The day before yesterday I began to write out the Eulenspiegel score once again; it's a more intelligent occupation than fabricating more decrepit original works.... This work gives me a lot of pleasure and at least keeps me from thinking about other things". The manuscript, dedicated not only to his children and grandchildren but "to the good Till himself on his fiftieth birthday", is largely identical to the original score, however not without some significant refinements: in the final bars where the reinforcement of horns 4 to 8 could be dropped ("ad libitum"), Strauss has combined the original six trumpets into a rich three voice texture. Afterword in Ger-Eng by Walter Werbeck. Full linen binding with gold lettering. \$124
http://www.omifacsimiles.com/brochures/strauss_til.html
- STRAVINSKY, Igor, 1882-1971**
- 8589 *Stravinsky's Histoire du Soldat: A Facsimile of the Sketches. Edited by Maureen A. Carr.*
Music in Facsimile. Madison, 2005 23 x 31 cm, 355 pp (224 plates). Halftone reproduction of the autograph draft in various stages of development, mostly noted in short score. The facsimile contains all the existing musical sketches, reproduced from the combined holdings of the Paul Sacher Stiftung in Basel and the Rychenberg Stiftung in Winterthur; the editor has provided a careful ordering and description of the highly diverse material which comes down to us in 8 distinct sketchbooks. Contributions by Maureen Carr, Philippe Girard, Alain Rochat, & Noël Cordonier. Wrappers, with colorful artwork. \$114
http://www.omifacsimiles.com/brochures/strav_histoire.html
- 7078 [3 Pieces, string quartet]
Trois pièces pour quatuor à cordes. Skizzen, Fassungen, Dokumente, Essays. Festgabe für Albi Rosenthal zum 80. Geburtstag. Herausgegeben von Hermann Danuser in Verbindung mit Felix Meyer und Ulrich Mosch.
Eine Veröffentlichung der Paul Sacher Stiftung, Winterthur, 1994. 25 x 38 cm, 174 pp. Beautiful full-color reproduction, documenting all the compositional stages of this important work: an early 4-hand version, various sketch-drafts, the complete fair copy (with first printed edition below), plus the first printed edition of the piano 4-hand version of 1914. Musiological contributions (in Ger & Fr) by Ernst Lichtenbahn, Richard Turuskin, Ulrich Mosch, Felix Meyer, Hermann Danuser, Niklaus Röhlin, & Robert Riecnickowski. Dedicated to Albi Rosenthal on his 80th birthday. Hardbound. \$254
http://www.omifacsimiles.com/brochures/strav_trois.html
- STROZZI, Barbara, c.1619-c.1664**
- 8386 [Cantatas & arias, op.3]
Cantate, ariette a una, due e tre voci. Opera terza.
Faksimile-Edition Strozzi, 6. Stuttgart, 2000 / 2003. 17 x 23 cm, 58 pp. Line-cut of the Venice, 1654 edition. \$52
- 8132 [Madrigals, 2, 3, 4 & 5 voices, bc, op.1]
Il primo [libro] de' madrigali a due, tre, quattro, e cinque voci. [Civico Museo Bibliografico Musicale, Bologna].
Faksimile-Edition Strozzi, 8. Stuttgart, 2002. 17 x 23 cm, 5 partbooks, c.225 pp. Line-cut of the Venice, 1644 edition. 9 madrigals a2, 3 a3, 4 a4, and 5 a5, the last of which calls for 2 violins. Wrappers, w/ portfolio in marbled paper. \$61
- 9314 *Sacra corona [motetti a due, e trè voci di diversi eccellentissimi autori moderni, novamente raccolti & dati in luce da Bartolomeo Marcesso]. Venedig, Francesco Magni, 1656. [Library of Congress, Washington, DC].*
Faksimile-Edition Strozzi, 9. Stuttgart, 2013. 17 x 21 cm, 4 partbooks, 294 pp. Line-cut of the Francesco Magni edition, Venice, 1656 edition. Edited by Bartolomeo Barcesso, this wonderful anthology features 23 motets for 3 and 2 voices (in various pairings), with basso continuo. Composers include Giovanni Rovetta, Maximiliano Neri, Pietr' Andrea Ziani, Barbara Strozzi ("Quis dabit mihi"), Francesco Cavalli, Biago Marini, Simone Vesi, Horatio Tarditi, Stefano Filippini, Maurizio Cazzati & Natale Monferato. Wrappers, with portfolio in marbled paper. \$68
<http://www.omifacsimiles.com/brochures/sacracorona.pdf>
- STUCK (BATISTIN), Jean Baptiste, c.1680-1755**
- 7669 [Cantatas, voice, violins/flutes/oboe, bc, book 1]
Cantates françaises. Livre I, 1706. Présentation par Bertrand Porot. [Bibl. Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 120. Courlay, 1999. Oblong, 33 x 24 cm, xiv, 106 pp. Line-cut of Paris, 1706 edition. Contents: Philomele, L'impatience, L'heureux amant, "Cantate III", La Bergere Philis, Céphale. Wrappers. \$53

- 7712 [Cantatas, voice, violins/flutes/oboe, bc, book 2]
Cantates françaises. Livre II, 1708. Présentation par Bertrand Porot. [Bibl. Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 121. Courlay, 1999. Oblong, 33 x 24 cm, 21, 76 pp. Line-cut of Paris, 1708 edition. Contents: Proserpine, Neptune & Aymone, La Naissance d'Achille, Ariane, Sur la prise de Lerida, Mars Jaloux. Wrappers. \$44
- 7695 [Cantatas, voice, violins/flutes/oboe, bc, book 3]
Cantates françaises à I, II voix et basse-continue avec symphonie. Livre III. Paris, 1711. [Bibl. Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 122. Courlay, 1999. Oblong, 33 x 24 cm, 22, 51 pp. Line-cut of Paris, 1711 edition. Contents: "Les bains de Tomery", "Heraclite et Democrite". Introduction in Fr-Eng-Ger by Bertraud Porot. Wrappers. \$37
- 7772 [Cantatas, voice, violins/flutes/oboe, bc, book 4]
Cantates françaises, let italienne à I, II voix et basse-continue avec symphonie. Livre III. 1714. Présentation par Jean Saint-Arroman. [Bibl. Municipale, Lyon].
La Musique Française Classique de 1650 à 1800, 123. Courlay, 1999. Oblong, 33 x 24 cm, xvii, 75 pp. Line-cut of Paris, 1714 edition. Contents of cantatas: "Flore", "L'amour venge", "Diane", "Pсихе", "Les fetes dolonnoises", "Cantata". In addition this prints contains 15 airs & ariettes detachez, and 4 airs italiens. Introduction in Fr-Eng-Ger. Hardbound. \$46
- TANEYEV, Sergei, 1856-1915**
- 8810 *Canzone, clarinette et quintette à cordes. Clarinette, ou violoncelle, et piano. c.1883. Présentation par Valeriy Berezin. [Glinka Museum, Moscow; Moscow Conservatory Library].*
Collection Dominantes. Courlay, 2006. 24 x 34 cm, 2 parts, xvii, 10 parts, 80 pp. Line-cut of the autograph and contemporary ms material. Introduction in Fr-Rus-Eng-Ger. Wrappers, in portfolio. \$48
- TARTINI, Giuseppe, 1692-1770**
- 7471 *L'arte del arco ou L'art de l'archet contenant 38. variations composées sous la plus belle gavotte de Corelly. [Library of Congress, Washington, D.C.].*
Performers' Facsimiles, 168. New York, [1997]. Oblong, 27 x 20 cm, 16 pp. Line-cut of the Paris, c.1758 edition. This version of L'art de l'archet, engraved by Mme. Leclair, includes 38 variations on Corelli's Gavotte melody from Op.5, no 10. Wrappers. \$13
- 8859 *L'arte dell'arco (violon seul), 1758.*
Collection FacsiMusic. Courlay, 2007. 21 x 29 cm, 16 pp. Line-cut of the L. Maarescalchi edition, Naples, [1758]. Wrappers. \$10
- 4867 [Concerti, violin, orch, op.1, D.85, 55, 60, 15, 58, 89]
18 Concerti. . . op.1. Nos.1-6.
Huntingdon, [1992]. 4°, 7 partbooks. Xerographic reprint of the 1728-30 edition. Partbooks: vln solo, vln I, vln II, vla, vc, db, kbd. Wrappers. \$49
- 4868 [Concerti, violin, orch, op.1, D.111, 91, 59, 71, 88, 18]
18 Concerti. . . op.1. Nos.7-12.
Huntingdon, [1992]. 4°, 7 partbooks. Xerographic reprint of the 1728-30 edition. Partbooks: vln solo, vln I, vln II, vla, vc, db, kbd. Wrappers. \$49
- 4869 [Concerti, violin, orch, op.1, D.Anh. vi, v, ii, ?, iv, ?]
18 Concerti. . . op.1. Nos.13-18.
Huntingdon, [1992]. 4°, 7 partbooks. Xerographic reprint of the 1728-30 edition. Partbooks: vln solo, vln I, vln II, vla, vc, db, kbd. Wrappers. \$49
- 4870 [Concerti, violin, orch, arr.]
6 Concerti a 4.
Huntingdon, [1992]. 4°, 4 partbooks. Xerographic reprint. Arrangement for 2 violins, violoncello & keyboard of violin concerti D.36, 6, 120 Anh.vii, ?, & 64. Wrappers. \$20
- 1790 [Concerti, violin/flute, strings]
IV Concerti a violino o flauto traversiero, con violini obbligati, ripieni, viola e basso. Ms. Uppsala. [Mss. Gimo 291, 292, 293 3 294, Universitetsbibl. Uppsala & Ms. 1902/1904, Archivio mus. della Capp. Antoniana, Padova].
Archivum Musicum: Monumenta Musicae Revocata, 4. Florence, 1986. Oblong, 31 x 23 cm, 6 partbooks, ix, 131 pp. Line-cut of the ms partbooks, in a contemporary hand. Introduction in It-Eng by Marcello Castellani. Wrappers with quarter linen portfolio. \$63
- 623 Concerto, violin/flute, strings, G major]
Concerto for Violin or Flute in G-Major. [Ms. Universitetsbibliotek Uppsala].
Autographus Musicus, 28. Bandhagen, 1985. Oblong, 29 x 22 cm, iv, 26 pp. Line-cut of a contemporary ms copy. Introduction in Eng by Anders Ljungar-Chapelon. Wrappers. \$38
- 7034 [Solos, violin, bc]
XII Solos for a Violin with a Thorough Bass for the Harpsichord or Violoncello.
Huntingdon, c.1988. 4°, 57 pp. Xerographic reprint of the 1742 edition. Wrappers. \$25
- 4377 [Sonatas, violin, from Cartier's L'art du violon]
L'art du violon. Works from the Famous Anthology of Jean-Baptiste Cartier. Selected and Introduced by David L. Sills. 4) Giuseppe Tartini: Sonate le, œuvre 1e; Sonate le, œuvre 2e; L'art de l'archet; Le trille du diable.
Performers' Editions. New York, 1989. 27 x 35 cm, iii, 28 pp. Line-cut of the Paris, c.1803 edition. Wrappers. \$15
- 2695 [Sonatas, violin, bc, op.4]
Sonates a violon seul avec la basse continue, œuvre IVe.
Performers' Facsimiles, 44. New York, [1988]. 24 x 32 cm, 29 pp. Line-cut of the Paris, c.1747 edition. Op.4-7 & 9 are considered "suspect" as they were not authorized by the composer. Wrappers. \$18
- 2696 [Sonatas, violin, bc, op.5]
Sonates a violon seul avec la basse continue, œuvre Ve.
Performers' Facsimiles, 45. New York, [1988]. 24 x 32 cm, 33 pp. Line-cut of the Paris, c.1747 edition. Op.4-7 & 9 are considered "suspect" as they were not authorized by the composer. Wrappers. \$18
- 2697 [Sonatas, violin, bc, op.6]
Sei sonate a violino e violoncello o cimballo, opera VI.
Performers' Facsimiles, 46. New York, [1988]. 24 x 32 cm, 30 pp. Line-cut of the LeClerc edition, Paris, c.1745. Op.4-7 & 9 are considered "suspect" as they were not authorized by the composer. Wrappers. \$18
- 1894 *Trattato di musica secondo la vera scienza dell'armonia. A Facsimile Edition of 1754 Padua Edition.*
Monuments of Music and Music Literature in Facsimile, II/8. New York, 1966. 8°, 175, plus 1 foldout pp. Line-cut. Treatise in six sections. Includes one of the first scientific explanations of the "terzo suono" (the difference in tone that is heard below two notes in "just" intonation if they are sounded together loudly and clearly). Contains valuable information on Dalmatian folk music of the period. Laid paper, clothbound.
- TELEMANN, Georg Philipp, 1681-1767**
- 7676 [Canons, 2 flutes/viols/bass viols, TWV 40:118-123]
XIIX canons mélodieux ou 6 sonates en duo (2 flûtes, 2 violes, 2 basses de vile).
Présentation par Arlette Leroy-Biget. [Bibliothèque Nationale, Paris].
Collection Dominantes. Courlay, 1999. 4°. 2 partbooks, xi, 31 pp. Wrappers. \$26
- 4574 [Concerts et suites, flute/violin, harpsichord, bc]
VI concerts et vi suites à clavessin et flûte traversière, ou à clavessin, traversière et violoncello; ou à violon, traversière et violoncello ou fondement, ou à clavessin, violon, traversière et violoncello.
Archivum Musicum: Monumenta Musicae Revocata, 13. Florence, 1993. 4°, 4 parts, c.200 pp. Line-cut of the Hamburg, [1734] edition. TWV 42:D6 / 42:G4; 42:g2 / 42:B2; 42:A3 / 42:h2; 42:e3 / 42:E2; 42:h1 / 42:a3; 42:a2 / 42:d3. Preface in It-Eng by Marcello Castellani. Wrappers with quarter linen portfolio. \$92
http://www.omifacsimiles.com/brochures/telemann_conc.html
- 1723 [Concerto, violin, strings, bc, TWV 51:B1, B-flat major]
Concerto grosso per il Sigr. Pisendel. Faksimile der Partitur und der Violino-Concertato-Stimme nach den Autographen der Sächsischen Landesbibliothek Dresden. Herausgegeben von Eitelfriedrich Thom.
Leipzig, 1981. 24 x 33 cm, vii, 24 pp. Beautiful halftone of the autograph score, together with Pisendel's copy of the solo violin part. Introduction in Ger. Coverboards in decorative paper. \$95
- 1722 [Concerto, violin, orch, bc, TWV 51:F4, F major]
Konzert F-Dur für Violine und Orchester. Faksimile nach dem Partiturautograph der Sächsischen Landesbibliothek Dresden mit einem Kommentar von Wolf Hohobhm.
Musik der Dresdener Hofkapelle, [8]. Leipzig, 1980. 23 x 35 cm, 10, 68 pp. Halftone of the autograph score. Scored for 2 trombe, 2 flutes, 2 oboes, timpani, strings and basso continuo. Wrappers. \$81

- 631 [Concerto, violin, orch, bc, TWV 51:F4, F major]
Konzert F-Dur für Violine und Orchester. Faksimile nach dem Partiturautograph der Sächsischen Landesbibliothek Dresden. Mit einem Kommentar von Wolf Hoholm.
Musik der Dresdener Hofkapelle, 8. Leipzig, 1980. 23 x 35 cm, 10, 68 pp. Half-tone of the autograph score. Scored for 2 trombe, 2 flutes, 2 oboes, timpani, strings and basso continuo. Wrappers. \$81
- 1765 [Essercizii musici; sonatas/trio sonatas, vln/fl, bc, TWV 42]
Essercizii musici ovvero dodeci soli e dodeci trii à diversi stromenti. [Library of Congress, Washington, DC].
Performers' Facsimiles, 140. New York, [1996]. 25 x 31 cm, 3 partbooks, 138 pp. Line-cut of the Hamburg, 1739-1740 edition. Telemann's "pedagogical" sonatas, 2 for keyboard or lute (TWV 32:3 & 4), 2 for violin (TWV 41:F4 & A6), 2 for flute (TWV 41:D9 & G9), 2 for viola da gamba (TWV 41:a6 & e5), 2 for recorder (TWV 41:d4 & C5), 2 for oboe (TWV 41:B6 & e6), and the 12 trios: obo instrument and bc, and 12 trio sonatas (TWV 42..) for rec.+ob. (c2), vdg.+harps.obl. (G6), vln.+ob. (g5), fl.+harps.obl. (A6), rec.+vln. (a4), fl.+vdg. (h4), rec.+vdg. (F3), rec.+harps. obl. (B4), fl.+vln. (E4), vln.+vdg. (D9), fl.+ob. (d4) and ob.+harps.obl. (Eb3). Wrappers. \$50
- 7978 [Fantasies, violin, TWV 40:15-25]
Fantasia per il violino senza Basso TWV 40:15-25. Herausgegeben von Brit Reipsch. [Staatsbibliothek Preußischer Kulturbesitz Berlin, Ms.21788].
Magdeburg, 2001. 4°, 9, 15 pp. Half-tone of a contemporary ms copy. Preface in Ger-Eng. Wrappers. \$29
- 7663 *Der getreue Music-Meister.*
Musica Repartita, 250. Utrecht, 1997. 21 x 28 cm, 105 pp. Half-tone of the Hamburg, 1728 edition. The first German musical edition published by installments and model for Birnstiel's Musikalisches Allerley and CPE Bach's Musikalisches Vielerey. Telemann prepared the pewter plates himself; he first wrote the music down in pencil (in mirror image) and then engraved over the pencil, taking advantage of a ruler and other engraver's tools which resulted in greater consistency. Printed boards with linen spine. \$47
- 8520 *Der Getreue Music-Meister (1728-1729). Présentation por Michel Giboureau.*
Collections Dominantes. Courlay, 2004. 4°, xvi, 108 pp. Half-tone of the Hamburg, 1728 edition. The first German musical edition published by installments and model for Birnstiel's Musikalisches Allerley and CPE Bach's Musikalisches Vielerey. Telemann prepared the pewter plates himself; he first wrote the music down in pencil (in mirror image) and then engraved over the pencil, taking advantage of a ruler and other engraver's tools which resulted in greater consistency. Includes: TWV 40:1, 107-111; TWV 41:C1, C2, d1, D1, D4, D5, D6, E2, E3, f1, F2, g4, g5, G6, a3, A2, B3, B4, h2; TWV 42:C1. Wrappers. \$63
http://www.omifacsimiles.com/brochures/telemann_gm.html
- 2093 [Getreuer Musikmeister, Sonata, flute, violin, G maj]
Duetto in G-dur für Flöte und Violine aus "Der getreuer Musikmeister". Herausgegeben von Hermien Teske.
Winterthur, 1979. 4°, i, 2, 5 pp. Half-tone of the first printed edition, together with a new practical edition. Preface in Ger-Eng. Wrappers. \$12
- 7616 [Getreuer Musikmeister, Sonata, viola, bc, Bb maj]
Sonata in B-dur für Viola und Basso Continuo; "Der getreue Musikmeister. Herausgegeben von Bernhard Päuler; Continuo-Aussetzung von Willy Hess.
Winterthur, 1991. 4°, 2 partbooks, 9 pp. Half-tone of the first printed edition, together with a new practical edition. Preface in Ger-Eng. Wrappers. \$12
- 4388 [Kleine Cammer-Musik, oboe/violin/flute, bc, works w/o TWV]
La petite musique de chambre. Die kleine Kammer-Musik (1728). Présentation par Michel Giboureau. [Hessische Landes- & Hochschulbibl., Darmstadt].
Collection Dominantes. Courlay, 1992. Oblong, 31 x 22 cm, 28, 48 pp. Line-cut of the Hamburg, 1728 edition published at the composer's expense. Introduction in Fr-Eng-Ger. Wrappers. \$37
- TELLER, Marcus, 1682-1728**
- 9555 *Musica sacra [stylo plane Italico & Cromatico pro compositionis amatoribus]. P. und M. Veith & Joannis Fratrum Her. Augsburg. Druck Wagner Ulm 1733. [Stadtbibliothek, Ulm].*
Faksimile-Edition Ulm, 15. Stuttgart, 2017. 21 x 31 cm, 13 partbooks, 512 pp. Line-cut of the 1733 partbook edition. This rare print contains 4 masses & 4 motets scored for concerto/ripieno voices plus strings. Partbooks: canto concert, canto ripieno, alto concert, alto ripieno, tenore concert, tenore ripieno, basso concert, basso ripieno, vln I, vln II, vla, bsn, bc). Wrappers, with slip case in marbled paper. \$150
- TELEMANN, Georg Philipp, 1681-1767**
- 9051 [Musique de table, strings/winds, sel. TWV 41, 42, 43, 50, 55]
Musique de Table. Tafelmusik in 3 Produktionen. Herausgegeben von Reinhard Goebel.
Magdeburg, 2010. 4°, 7 partbooks. Line-cut of the Hamburg, 1733 partbook edition. Contents: TWV 41:g6, 41:A4, 41:h4, 42:D5, 42:Es1, 42:e2, 43:d1, 43:e2, 43:G2, 50:5, 50:9, 50:10, 55:D1, 55:e1, 55:B1. With the publication of his Tafelmusik, Telemann provides a crowning "trio" of German instrumental music of the late Baroque period, alongside Bach's Brandenburg Concerti and Handel's Concerti grossi op.6. The composer shows himself at the zenith of his creative powers. Each part consists of a series of movements (Ouverture, Quatuor, Concert, Trio, Solo, and Conclusion) in various instrumentations—flauto dolce, flauto traversiere, oboe, tromb, strings & fondamento. One masterwork follows the other, forming a logically-built structure, yet each work can also stand alone. Wrappers, in slipcase. \$136 http://www.omifacsimiles.com/brochures/telemann_mdt.html
- 7266 [Quartets, vln, fl, viol/vc, bc, no.1-6, "Paris"]
Pariser Quartette für Flöte, Violine, Gambe und B.C. Faksimile des Erstdrucks, Paris 1730. Band I: Quartette 1-6.
Münster, 1996. 4°, partbooks, c.130 pp. Line-cut of the Paris, [1730] edition. Wrappers. \$72
- 7696 [Quartets, vln, fl, viol/vc, bc, no.1-6, "Paris"]
Six quatuors à violon, flûte, viole ou violoncelle, et basse continuë ["Paris Quartets" Nos. 1-6]. [Library of Congress, Washington, DC].
Performers' Facsimiles, 223. New York, 1999. 4°, 5 partbooks, 130 pp. Line-cut of the Paris, 1736 edition. Wrappers. \$50
- 7709 [Quartets, vln, fl, viol/vc, bc, no.1-6, "Paris"]
Six quatuors à violon, flûte, viole ou violoncelle, et basse continue. Nouvelle édition (ca.1740). Présentation par les élèves du C.E.F.E. de M. de Rueil-Malmaison. [Bibl. National, Paris].
Collection Dominantes. Courlay, 1999. 4°, 5 partbooks, 15, 97 pp. Line-cut of the "nouvelle édition", Paris c.1740. Wrappers. \$51
- 7199 [Quartets, vln, fl, viol/vc, bc, no.7-12, "Paris"]
"Nouveaux quatuors", "Pariser Quartette" 7-12. für Flöte, Violine, Gambe und B.C. Faksimile des Erstdrucks, Paris 1736. Band II: Quartette 7-12.
Münster, 1995. 4°, 5 partbooks, 130 pp. Line-cut of the Paris, [1736] edition. Wrappers. \$72
- 8684 [Quartets, vln, fl, viol/vc, bc, no.7-12, "Paris"]
Nouveaux quatuors en six suites à une flûte traversière, un violon, une basse de viole ou violoncelle, et basse continue. Paris, 1738. Présentation par les étudiants du Ce.F.E. de M. Ile de France. [British Library, London].
Collection Dominantes. Courlay, 2006. 4°, 5 partbooks, xii, 152 pp. Line-cut of the Paris, [1738] edition. Wrappers. \$61
- 8548 [Quartets, vln, fl, viol/vc, bc, "Hamburg"]
Quadri à Violino, Flauto traversiere, Viola di Gamba à Violoncello, e Fondamento; Ripartiti in 2. Concerti, 2. Balletti, 2. Sonate.
Shumilov Facsimile Collection. Magdeburg, [2005]. 4°, 5 partbooks, 61 pp. Line-cut of the Hamburg, 1730 edition. This is the edition engraved by Telemann himself, comprising TWV 43:G1, 43:D1, 43:A1, 43:g1, 43:h1, 43:e1, later published in Paris and known as the "Paris Quartets", nos. 1-6. Wrappers. \$42
- 636 [Sonatas, 2 flutes/recorders/violins, op.2]
Sonates pour deux flûtes traversières, deux flûtes douces ou deux violons. Nouvelle édition.
Flûtistes Français du XVIIIe Siècle, IV. Geneva, 1985. 21 x 28 cm, 48 pp. Line-cut of the Paris, c.1738 edition. Contains 6 sonatas in 3 and 4 movts, w/o bass. Wrappers. \$51
- 4328 [Sonatas, violin, bc, works w/o TWV]
Six sonates a violon seul accompagné par le clavecin (1715). Présentation par N. Fromagelot. [Hessische Landes- und Hochschulbibl., Darmstadt].
Collection Dominantes. Courlay, 1991. 4°, 17, 23 pp. Line-cut of the composer's edition, Frankfurt, 1715. Introduction in Fr-Eng-Ger. Wrappers. (Violin and keyboard parts bound together; keyboard part not realized). \$26
- 8874 [Sonatas, violin, harpsichord, TWV 413]
Sei sonatine per violino e cembalo.
Shumilov Facsimile Collection. Magdeburg, [2006]. 4°, 2 parts, 40 pp. Line-cut of the Amsterdam, n.d. edition. Score (vln + bc), supplied with extra part. Wrappers. \$33

- 7308 [Sonate metodiche, violin/flute, bc, op.13, part 2, works w/o TWV]
Continuation des sonates methodiques à flûte traverse ou à violon, avec la basse chiffrée. [Staatsbibliothek, Berlin].
Performers' Facsimiles, 176. New York, [1996]. 25 x 31 cm, 31 pp. Line-cut of the Hamburg, 1732 edition published at the composer's expense. Wrappers. \$18
- 8091 [Trio sonatas, 2 flutes/violins, bc]
III trietti metodici e III scherzi per 2 flauti traversieri o 2 violini col fondamento. Hamburg e Paris, s.d.
Archivum Musicum: Monumenta Musicae Revocata, 27. Florence, 2000. 24 x 33 cm, 3 partbooks, vi, 76 pp. Line-cut of the Hamburg, 1731 and Paris, c.1737 editions, the former engraved by Telemann himself, the later by Denise Vincent. Preface in It-Eng by Marcello Castellani. Wrappers, with quarter linen portfolio. \$68
- 8232 [Trio sonatas, flute, viola da gamba, bc]
V sonate per flauto traverso, viola da gamba e basso continuo. Mss. Darmstadt. [Hessische Landes- & Hochschulbibl., 599, 631, 634, 665, 675].
Archivum Musicum: Monumenta Musicae Revocata, 30. Florence, 2002. 24 x 33 cm, 3 partbooks, ix, 52 pp. Line-cut of five copyists' mss, including one in the hand of Christoph Graupner and one of John Samuel Eндler. Preface in It-Eng by Francesca Bassi. Wrappers, with quarter linen portfolio. \$55
- 7261 [Trio sonatas, various combinations, bc, works w/o TWV]
Six trios, 1718. Violon, hautbois et BC – Violon, flûte à bec et BC – Violon, flûte traversière et BC – 2 violons et BC – Violon, basse de viole et BC – Violon, basson ou violoncelle et BC. Présentation par Michel Giboureau. [Musikbibl. der Stadt, Leipzig].
Collection Dominantes. Courlay, 1996. 24 x 33 cm, 3 partbooks, xi, 42 pp. Line-cut of the Frankfurt, 1718 edition published at Telemann's expense. Introduction in Fr-Eng-Ger by Michel Giboureau. Wrappers. \$35
- TESSARINI, Carlo, 1690-c.1765**
- 1907 *Gramatica di musica: insegno il modo facile, e breve per bene imparare di sonare il violino sù la parte. Urbino 1741.*
Essercizi di Musica, 1. Rome, 1987. Oblong, 30 x 22 cm, xvii, 52 pp. Line-cut of the Urbino, 1741 edition. Introduction in It-Eng by Luigi Rovighi. Wrappers. \$24
- 7958 *Il maestro e discepolo. Divertimenti da camera a due violini, opus 2 (2 violons seuls). Présentation par Nicolas Fromageot. [Jean Vidil private collection].*
Collection Dominantes. Courlay, 2001. 4°, oblong, v, 22 pp. Line-cut of the Urbino, 1734 edition. Introduction in Fr-Eng-Ger. Wrappers. \$23
- 2698 *Il piacer del amator di musica: facile sonatine da camera à due violini è basso con canone al fine.*
Performers' Facsimiles, 43. New York, [1988]. 4°, 3 partbooks. Line-cut of the Paris, c.1745 edition. Wrappers. \$23
- 7143 [Trio sonatas, 2 flutes/violins, bc, op.12]
Sonate à tre per 2 flauti traversi o 2 violini e basso. Paris s.d.
Archivum Musicum: Flauto Traversiere, 30. Florence, 1995. 25 x 33 cm, 3 partbooks, v, 29 pp. Line-cut of the Paris, c.1745 edition. Wrappers. \$42
- 1242 *Works for the Violin. With an Introduction by Frederick Dorian and Judith Meibach. With Performance Notes by Gabriel Banat.*
Masters of the Violin, 4. New York, 1981. 24 x 33 cm, 10 booklets: 23, 171 pp. Line-cut. Contains: Il maestro, e discepolo, opera Seconda; Allettamenti da camera à violino solo e violoncello; Grammatica di musica, opera prima; Contrasto armonico à 3 violini è basso; 6 duetti à due violini, libro secondo; Opera xv pantomine à 2 violini. Wrappers, with protective box. \$85
- TRAVENOL, Louis Antoine, c.1698-1783**
- 8946 [Sonatas, violin, bc, book 1]
Premier livre de sonates à violon seul avec la basse continue.
La Musique Française Classique de 1650 à 1800, 199. Courlay, 2007. 21 x 29 cm, 64 pp. Line-cut of the Paris, [1739] edition. Wrappers. \$33
- TURINI, Francesco, 1589-1656**
- 7563 *Cantiones admodum devotae. [Schermar-Bibliothek, Stadtbibl., Ulm].*
Faksimile-Edition Schermar-Bibliothek Ulm, 31. Stuttgart, 1997. 17 x 22 cm, 4 partbooks, c.136 pp. Line-cut of the Raverio edition, Venice, 1606. 27 sacred settings a4, for voices with or without instruments. Wrappers, with portfolio in marbled paper. \$68
- UCCELLINI, Marco, c.1603-1680**
- 4354 [Sonatas, violin/recorder, bc, op.5]
Sonate over canzoni da farsi à violino solo, & basso continuo, opera quinta. [Bodleian Library, Oxford].
Münster, 1993. 21 x 30 cm, 2 partbooks, 106 pp. Line-cut of the Alessandro Vincenti edition, Venice, 1649. 12 sonatas for solo violin/recorder plus bc, one for 2 violins/recorders & bc, and one for tromba sordina & solo violin/recorder. Separate partbooks for canto & partitura. Wrappers. \$62
- 2263 [Sonatas, correnti, a1-3, strings, bc, op.4]
Sonate, correnti et arie da farsi con diversi stromenti sì da camera, come da chiesa, à uno à due, à tre. Opera quarta.
Archivum Musicum: Strumentalismo Italiano, 59. Florence, 1984. 24 x 34 cm, 4 partbooks, i, c.162 pp. Line-cut of the Venice, 1645 partbooks (canto primo & secondo, terza parte & basso continuo). Contains 41 pieces for 1 to 3 instruments (ideally violins) & continuo. Introduction in It by Marcello Castellani. Wrappers and slip cover in decorative paper. \$50
<http://www.omifacsimiles.com/brochures/uccellini.html>
- VALENTINI, Giovanni, c.1582-1649**
- 9531 *Missae quatuor partim octonis [partim oconis, partim duodenis vocibus unà cum basso generali ad placitum]. Venedig, Alessandro Vincenti, 1621. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, [33]. Stuttgart, 2016. 16 x 23 cm, 13 partbooks, 352 pp. Line-cut of the Venice, 1621 partbook edition. Contents: Missa Stabat Mater dolorosa; Missa Susanna; Missa Diligam te Domine; Missa Sine Nomine. Wrappers, with portfolio covered in marbled paper. \$89
- 9540 *Salmi, hinni, magnificat, antifone, falsibordoni, et motetti. Concertati a una, due, tre, & quattro voci]. Venedig, Giacomo Vincenti, 1618. [Stift Kremsmünster].*
Faksimile-Edition Kremsmünster, [34]. Stuttgart, 2015. 17 x 24 cm, 4 partbooks, 144 pp. Line-cut of the Venice, 1618 partbook edition (cantus, alto, tenor, bassus). Contents: sixteen settings a4, three a3, and three a2. Wrappers, with portfolio covered in marbled paper. \$58
- VALENTINI, Giuseppe, 1681-c.1759**
- 8990 [Sonatas, violin, violoncello (or cembalo), op.4]
Idee per camera a violino e violone o cembalo, opera quarta. Amsterdam s.d.
Archivum Musicum: Strumentalismo Italiano, 92. Florence, 2007. 24 x 34 cm, 9, 49 pp. Line-cut of the Roger edition, Amsterdam, 1706. 7 "Idee" or sonatas notated in score. Introduction in It by Enrico Parizzi Wrappers, in decorative paper. \$47
- 8870 [Sonatas, violin, bc, op.8]
Allettamenti per camera a violino, e violoncello, o cembalo. Opera ottava. [Stift Kremsmünster].
Faksimile-Edition Kremsmünster, 3. Stuttgart, 2007. 24 x 31 cm, 53 pp. Line-cut of the Roger edition. Amsterdam, [1714]. 12 sonatas notated in score. Hardbound, with marbled paper boards. \$52
- VALERI, Gaetano, 1760-1822**
- 4945 [Sonatas, harpsichord/piano, violin, op.6]
Sei suonate per il clavicembalo, e piano forte accompagnate con violino.
Biblioteca Classica, 163/1. Rotterdam, 1995. Oblong, 4°, 2 parts, 55 pp. Line-cut of the Pasinati edition, Venice or Padova, 1790. Plastic ring binding. \$15
- VALETTE DE MONTIGNY, Joseph, 1665-1738**
- 2266 [Motets, 1-3 voices, with & without instruments, book 1]
Motets à I, II, III voix, avec et sans instruments et basse continue. Livre premier.
La Musique Française Classique de 1650 à 1800, 24. Courlay, 1988. 22 x 31 cm, xiv, 115 pp. Line-cut of the Paris, 1711 edition. 8 motets notated in score format. Introduction by Jean Saint-Arroman. Wrappers. \$54
- VALLOTTI, Francescantonio, 1697-1780**
- 7375 *Dies irae a quattro voci con strumenti. Ms. Padova 1756. [Cappella Musicale Antoniana, Padua].*
Archivum Musicum: Monumenta Musicae Revocata, 18. Florence, 1996. Oblong & upright, 30 x 24 cm, 3 vols, 9, 364 pp. Line-cut of a manuscript by Vallotti's copyist. Composed in Padua in 1756, the work consists of a full score and parts; it calls for a four-voice choir with solo parts for the arias, duets and quartet and strings, two trumpets, and organ. Wrappers in portfolio. \$108

- VECCHI, Orazio, 1550-1605**
7490 [& Gemignani Capi Lupi]
Canzonette mit dreyen Stimmen Horatii Vecchii unnd Gemignani Capi Lupi [zwoor mit Italianischen Texten jetzo aber zu besserm mit Teutschen Texten belegt und inn Truck gegeben durch Valentin Hauffmann]. [Schermar-Bibliothek, Stadtsbibl., Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 32. Stuttgart, 1997. 15 x 20 cm, 3 partbooks, c.129 pp. Line-cut of the Paulus Kauffmann edition, Nuremberg, 1606. 34 secular settings a3, with German texts, for voices with or without instruments. Wrappers, with portfolio in marbled paper. \$61
- VERACINI, Antonio, 1659-1733**
8314 [Sonatas, violin, violoncello/archlute, bc, op.3]
Sonate da camera a due, a violino, violoncello o arcileuto, col basso per il cimballo. Opera terza.
Huntingdon, n.d. Oblong, 4°, 3 partbooks, 146 pp. Xerographic reprint of the Modena, 1696 edition. Wrappers. \$30
- VERACINI, Francesco Maria, 1690-1768**
8577 [Sonatas, violin, bc, op.1]
Sonate a violino solo e basso. Opera prima, Dresde, 1721. Présentation par Nicolas Fromageot. [British Library, London].
Collection Dominantes. Courlay, 2005. Oblong, 4°, xi, 4, 81 pp. Line-cut of the Dresden, 1721 edition. Introduction in Fr-Eng-Ger. Wrappers. \$55
- 3861 [Sonatas, violin, bc, op.2]
Sonate accademiche a violino solo e basso, opera seconda. London-Firenze 1744.
Archivum Musicum: Strumentalismo Italiano, 73. Florence, 1990. Oblong, 34 x 23 cm, vii, 95 pp. Line-cut of the author's edition, London & Florence, 1744. Introduction in It by Rossella Rossi. Wrappers in decorative paper. \$42
- VICTORINUS, Georg, b.?-1631**
8614 *Siren coelestis centum harmoniarum [duarum, trium et quatuor vocum]*
München, Berg Wwe. 1622.
Faksimile-Edition Rara, 48. Stuttgart, 2005. 15 x 20 cm, 4 partbooks, c.550 pp. Line-cut of the Berg (widow) edition, Munich, 1622, edited by the composer Georg Victorinus. 100 setting altogether, 27 a2, 65 a3, and 7 a4. Composers include Victorinus himself (5), and numerous others, among them Finet, Cornazzani, Ursini, Cifra, Agazzari, Tomasi, Banchieri, Viadani, Aichmiller, Mezzogori, & Rudolph de Lasso. It also includes 2 works by Catterina Assandra. Hardbound, in decorative paper with slipcase. \$115
- VILLENEUVE, Alexandre de, 1677-d.**
805 [Sonatas, fl/vln, bc, op.1; Trio sonatas, 2 fl/vln/va, op.2]
Conversations en manière de sonates pour la flûte ou le violon, avec la basse continue.
Flûtistes Français du XVIIIe Siècle, III. Geneva, 1986. 4°, 60 pp. Line-cut of the 1733 Boivin, Paris edition. 2 unica, containing 2 sets of six suites. Movts with vivid titles: "La danseuse sur la corde", "La coquette", etc. Wrappers. \$51
- VINCENT, Thomas, c.1720-1783**
2699 [Solos, oboe/flute/violin, bc, op.1]
Six Solos for a Houtboy, German Flute, Violin, or Harpsichord, with a Thorough Bass.
Performers' Facsimiles, 51. New York, [1988]. 4°. Line-cut of the London, [1748] edition. Wrappers. \$18
- VIRGILIANO, Aurelio, 17-18th c.**
1289 *Il Dolcimelo. Variati passaggi e diminutioni così per voci. Riproduzione eseguita dall' esemplare del Civico Museo Bibliografico Musicale di Bologna.*
Archivum Musicum: Strumentalismo Italiano, 11. Florence, 1979. 24 x 34 cm, v, 113 pp. Half-tone of a rare manuscript illustrating ornamentation "tutti modi da sonar qualiuoglia istrumento". Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$42
- VISCONTI, Gasparo, 1683-1731**
8961 *Sonate a violino e violone o cembalo. Opera prima. Edizione critica di Raffaello Monterosso.*
Istituta et Monumenta, I/III.7. Cremona, 2004. 25 x 35 cm, 1 vol + 3 partbooks, 42, 328 pp. Complete facsimile of the 1703 edition, together with facsimiles from all of Visconti's remaining editions and new critical edition. Linen \$420
- VISÉE, Robert de, 17th c.**
2268 [Suites, melody instrument, bc]
Trois suites de pièces pour dessus et basse (violon, flûte à bec ou traversière, hautbois . . . et clavecin, théorbe, viole de gambe . . .). Restitution de Jean-Claude Veilhan.
Archives de la Musique Ancienne. Paris, 1980. Oblong, 4°, 52, with 12 pp. Line-cut of the Paris, 1716 edition, together with a new practical edition. Wrappers. \$46
- VITALI, Tomaso, 1663-1745**
1724 [Chaconne, violin, bc]
Chaconne für Violine und Basso continuo. Faksimile nach der singulären Kopie der Sächsische Landesbibliothek Dresden. Mit einem Kommentar von Wolfgang Reich.
Musik der Dresdener Hofkapelle, [9]. Leipzig, 1982. 26 x 40 cm, 8, 12 pp. Half-tone of the famous "Vitalino" piece from a c.1720 ms in the careful hand of Jacob Lindner, one of the main copyists for the Dresdener Hofkapelle. Wrappers. \$45
- VITZTHUMB, Ignace, 1724-1816**
9245 *Recueils d'ariettes. Bruxelles, 1775-1777. Introduction Marie Cornaz.*
Musica Bruxellensis, V. Brussels, 2009. 4°. 2 vols, 302 pp. Line-cut of the Brussels, 1775-1777 editions. 72 arias from popular operas (Fridzeri, Gluck, Gossec, Grétry, Monsigny & Philidor) arranged for voice, two violins & bc. Preface in Fr-Eng. Wrappers. \$76 <http://www.omifacsimiles.com/brochures/robson.html>
- VIVALDI, Antonio, 1678-1741**
1761 [Concerti, RV 540, 552, 558, & Sinfonia, RV 149]
Concerti con molti istromenti. Faksimiledruck nach der Musikhandschrift 2389-0-4 der Sächsischen Landesbibliothek Dresden. Mit einem Nachwort von Karl Heller.
Leipzig, 1978. Oblong, 22 x 17 cm, 163, xi pp. Extremely clear half-tone. Concerto RV 540 is scored for viola d'amore and lute, RV 552 for 4 violins, 558 for 2 violins and orchestra. Linen. \$95
- 8994 [Concerti, RV 540, 552, 558, & Sinfonia, RV 149]
Concerti con molti istromenti. Manoscritto Dresden, Sächsische Landesbibliothek - Staats- und Landesbibliothek. Concerto in Do maggiore per 2 violini "in tromba marina", 2 flauti [dritti], 2 mandolini, 2 chalumeaux, 2 tiorbe, violoncello, archi e basso continuo, RV 558; Concerto in La maggiore per violino principale. 3 violini in eco, archi e basso continuo, RV 552; Concerto in Re minore per viola d'amore, liuto, archi e basso continuo, RV 540; Sinfonia in Sol maggiore per archi e basso continuo, RV 149. A cura di Karl Heller.
Archivum Musicum: Vivaldiana, 5. Florence, 2007. Oblong, 30 x 24 cm, 38, 158 pp. Half-tone of a copyist MS (being the work of 2 scribes) which offers an interesting glimpse into a multi-work "concert program" rather than a single work. Introduction in It-Ger. Wrappers, in decorative paper. \$81 http://www.omifacsimiles.com/brochures/vivaldi_molti.html
- 7018 [Concerti, flute, strings, op.10]
6 Flute Concertos, op.10.
Huntingdon, [1990]. 4°, partbooks, c.94 pp. Xerographic reprint of the Le Cène, c.1728 edition. Scored for fl solo, vln I, II, vla, vc, & bc. Concerti correspond to RV 433, 439, 428, 435, 434, & 437. Wrappers. \$58
- 7678 [Concerti, flute, strings, op.10]
VI concerti a flauto traverso, violino primo, e secondo, alto viola, organo e violoncello. Operas decima. [British Library, London].
Performers' Facsimiles, 203. New York, [1999]. 23 x 31 cm, 5 partbooks, c.94 pp. Line-cut of the Le Cène edition, Amsterdam, c.1728. Concerti correspond to RV 433, 439 (including "La Notte"), 428, 435, 434, & 437. Wrappers. \$60
- 8122 [Concerti, flute, strings, op.10]
VI concerti a flauto traverso, opera decima. Versioni manoscritte Torino, Bibl. Naz. Univ., Giordano 31 (RV 98/570, 104, 90, 442, 101).
Archivum Musicum, Vivaldiana, 1. Florence, 2002. 4°, 6 vols, 23, c.94 pp. Half-tone of autograph and copyist mss, plus line-cut reproduction of the Amsterdam, c.1728 (partbook) edition. Introduction in It-Eng by Federico Maria Sardelli. Prepared under the auspices of the Fondazione Giorgio Cini, Istituto Italiano Antonio Vivaldi. Wrappers, in portfolio. \$116
- 8537 [Concerti, flute, vln & bc, RV 91, 100]
Concerto pour flûte à traversière, violon, basson, et basse continue (RV 91); Concerto pour flûte à traversière, violon, basson, et basse continue (RV 100). Présentation par Michel Giboureau. [Bibl. Nazionale, Turin].
Collection Dominantes. Courlay, 2005. Oblong & upright, 4°, 60 pp. Line-cut of two autograph scores. Introduction in Fr-Eng-Ger. Wrappers. \$32

- 8538 [Concerti, flute, vln & bc, RV 96, 104, 106]
Concerto pour flûte a traversière, violon, basson, et basse continue (RV 96); *Concerto "La notte" pour flûte a traversière (ou violon), 2 violons, basson, et basse continue* (RV 104); *Concerto pour flûte a traversière, violon, basson, et basse continue, ou 2 violons, violoncelle et basse continue* (RV 106).
Présentation par Michel Giboureau.
Collection Dominantes. Courlay, 2005. Oblong & upright, 4°, 64 pp. Line-cut of a contemporary ms copy parts (RV 96) and two autograph scores (RV 104 & 106). Introduction in Fr-Eng-Ger. Wrappers. \$32
- 7474 [Concerto, rec, vln, bsn, bc; rec, vlms, bc]
Sonate pour flûte à bec, basson et basse continue; Concerto pour flûte à bec, violon et basson ou violoncelle et b.c.; Concerto pour flûte à bec, 2 violons et basse continue. *Présentation par Susi Möhlmeier et Frédérique Thouvenot.*
Collection Dominantes. Courlay, 1996. 23 x 32 cm, 28, 42 pp. Line-cut of one sonata (RV 86) and 2 concerti (RV 92 & 108) from the Biblioteca Nazionale, Turin. Introduction in Fr-Eng-Ger. Wrappers. \$36
- 7677 [Concerti, flute, oboe, violin, bassoon]
Concerto pour flûte traversière... (RV 88); Concerto "Il Gardellino" pour flûte traversière ou violon... (RV 90); Concerto "Tempesta di mare" pour flûte traversière... (RV 98); Concerto pour flûte traversière... (RV 99); Concerto pour flûte traversière... (RV 107). *Présentation par Michel Giboureau.*
Collection Dominantes. Courlay, 1999. 4°, oblong & upright, xxiii, c.98 pp. Line-cut reproduction of five flute concerti in ms from the Biblioteca Nazionale, Turin, with additional ms parts from the Sächsische Landesbibliothek, Dresden. Wrappers. \$54
- 7598 [Concerti, rec, ob/vln, bsn/vc, bc, etc., RV 87, 97, 103]
Concerto pour flûte a bec, hautbois, deux violons et basse; Concerto pour viole d'amour, deux cors, deux hautbois, basson et basse; Concerto pour flûte a bec, hautbois et basson. *Présentation par Michel Giboureau.* [Bibl. Nazionale, Turin].
Collection Dominantes. Courlay, 1996. Oblong, 4°, 4 vols, 21, 62 pp. Line-cut of three autograph scores. Introduction in Fr-Eng-Ger. Wrappers. \$43
- 7598 [Concerti, viole d'amour, 2 hn, 2 ob, bsn, bc, etc., RV 97]
Concerto pour flûte a bec, hautbois, deux violons et basse; Concerto pour viole d'amour, deux cors, deux hautbois, basson et basse; Concerto pour flûte a bec, hautbois et basson. *Présentation par Michel Giboureau.* [Bibl. Nazionale, Turin].
Collection Dominantes. Courlay, 1996. Oblong, 4°, 4 vols, 21, 62 pp. Line-cut of three autograph scores. Introduction in Fr-Eng-Ger. Wrappers. \$43
- 4463 [Concerti, violin, strings, "L'estro armonico", op.3]
L'estro armonico. Concerti. Op.3. [Library of Congress, Washington, D.C. and Houghton Library, Cambridge].
Performers' Facsimiles, 103. New York, [1992]. 22 x 28 cm, 8 partbooks, c.229 pp. Line-cut of the Roger & Le Cène edition, Amsterdam, [1711]. These 12 works (for one to four solo violins & orch) include some of the most dramatic and moving music Vivaldi ever wrote. Ryom (RV) catalog numbers are: 549, 578, 310, 550, 519, 356, 567, 522, 580, 565, & 265. Wrappers. \$85
- 8539 [Concerti, violin, strings, "La Stravaganza", op.4]
La Stravaganza concerti. Opera quarta. Libro I [-II]. [Royal Academy of Music, London].
Performers' Facsimiles, 250. New York, [2005]. 22 x 29 cm, 5 partbooks, 173 pp. Line-cut of the Roger edition, Amsterdam, [1712]. Scored for vln solo, vln I, II, vla, org/vc. Ryom numbers: 383a, 279, 301, 357, 347, 316a, 185, 249, 284, 196, 204, & 298. Wrappers. \$70
- 7062 [Concerti, violin, strings, op.6]
6 Concerti a 5, op.6.
Huntingdon, c.1988. 4°. Xerographic reprint of the Roger edition, Amsterdam, [1716/1717]. Scored for vln solo, vln I, II, vla, vc, & bc. Ryom numbers: 324, 259, 318, 216, 280, & 239. Wrappers. \$41
- 8315 [Concerti, violin, strings, op.7]
12 concerti a 5, op.7.
Huntingdon, n.d. 4°, 8 partbooks, 156 pp. Xerographic reprint of the Roger edition, Amsterdam, [1716/1717]. Scored for vln/oboe solo, vln I, II, vla, vc, & bc (Ob solo in nos. 1 & 7). Ryom numbers: 465, 188, 326, 354, 285a, 374, 464, 299, 373, 294a, 208a & 214. Wrappers. \$79
- 4054 [Concerti, vln, strgs, "Cimento dell'armonia", op.8]
Il cimento dell'armonia e dell'inventione. Concerti a 4 e 5. Opera ottava [libro primo & libro secondo].
Performers' Facsimiles, 3. New York, [1991]. 22 x 28 cm, 5 partbooks, c.160 pp. Line-cut of the Le Cène edition, Amsterdam, 1725. Contains 12 concerti, RV 269, 315, 0293, 297 (4 Seasons); 253 (La tempesta di mare), 180 (Il piacere), 242, 332, 362, 210, 178, & 449. Wrappers. \$75
- 3900 [Concerti, vln, strgs, "Cimento dell'armonia", op.8]
Il cimento dell'armonia e dell'inventione. Concerti a 4 e 5. Opera ottava, libro primo & libro secondo. Introduction: Greta Haenen. [Conservatoire Royal, Brussels & Bibl. Nationale, Paris].
Facsimile Series, II/1. Peer, 1991. 22 x 28 cm, 5 partbooks: c.160; vi pp. Halftone of the Le Cène edition, Amsterdam, 1725. Wrappers. \$48
- 7063 [Concerti, vln, strings, "La Cetra", op.9]
La Cetra, op.9.
Huntingdon, c.1988. 4°. Xerographic reprint of the Le Cène edition, Amsterdam, [1727]. Scored for vln I [solo], II, III, vla, vc, & bc. Ryom numbers: 181a, 345, 334, 263a, 358, 348, 359, 238, 530, 300, 198a, & 391. Wrappers. \$95
- 9066 [Concerti, violin, strings, "La Cetra", op.9]
La Cetra concerti. Opera nono.
Performers' Facsimiles, 290. New York, [2009]. 22 x 29 cm, 5 partbooks, 173 pp. Line-cut of the Le Cène edition, Amsterdam, [1727]. Scored for vln I [solo], II, III, vla, vc, & bc. Ryom numbers: 181a, 345, 334, 263a, 358, 348, 359, 238, 530, 300, 198a, & 391. Wrappers. \$75
- 7064 [Concerti, vln (ob for no.6), strings, op.11]
6 Concertos, op.11.
Huntingdon, c.1988. 4°. Xerographic reprint of the Le Cène edition, Amsterdam, [1729]. Scored for vln solo/[ob], vln I, II, vla, vc, & bc. Ryom numbers: 207, 277, 336, 308, 202, & 460. Wrappers. \$58
- 7065 [Concerti, vln, strings, op.12]
Sei concerti a violino principale, violino primo e secondo, alto viola, organo e violoncello. Opera duodecima.
Huntingdon, c.1988. 4°. Xerographic reprint of the Le Cène edition, Amsterdam, [1729]. Scored for vln solo, vln I, II, vla, vc, & bc. Ryom numbers: 317, 244, 124, 173, 379, & 361. Wrappers. \$58
- 653 [Concerti, violin, strings, RV 224, 240, 260 & 585]
Quattro concerti autografi della Sächsische Landesbibliothek di Dresda. [Ms. 2389-O-77].
Siena, 1949. Oblong, 18 x 13 cm, viii, 65 pp. Line-cut. Preface in It by Olga Rudge. Wrappers. \$43
- 654 [Concerti, violin, strings, RV 552 & 558]
Due concerti manoscritti della Sächsische Landesbibliothek di Dresda.
Siena, 1950. Oblong, 18 x 13 cm, viii, 113 pp. Line-cut. Preface in It. Wrappers. \$33
- 4302 [Sonatas, musette/vielle/fl/rec/ob/vln, bc, op.13, RV 54-59]
Il pastor fido, sonates pour la musette, viole, flûte, hautbois, violon, avec la basse continue, Opera XIII. Réimpression de l'édition de Paris, Boivin, 1737. Source: München, Bayerische Staatsbibliothek, cote 4729/4. RISM: [V. 2233. Catalogue: P. Ryom RV 54-59].
Collection Facsimiles, B1. Gland, 1991. 4°, 40, 8 pp. Line-cut of the Paris, 1737 edition. Together with an introduction in Fr-Eng by Peter Ryom entitled "An Authentic Case of Falsification" which reproduces a document from the Archives Nationales de France clearly identifying N. Chédeville as the composer/arranger of the six sonatas. Limited edition of 500 numbered copies. Linen slipcase. \$40
- 4481 [Sonatas, musette/vielle/fl/rec/ob/vln, bc, op.13, RV 54-59]
Il pastor fido, sonates, pour la musette, viole, flûte, hautbois, violon, avec la basse continue. Opera XIII. [Library of Congress, Washington, D.C.].
Performers' Facsimiles, 111. New York, [1992]. 24 x 31 cm, 41 pp. Line-cut of the Paris, 1737 edition. Wrappers. \$20
- 4804 [Sonatas, musette/vielle/fl/rec/ob/vln, bc, op.13, RV 54-59]
Il pastor fido (œuvre attribuée à Antonio Vivaldi), 1737. Présentation par Philippe Lescaut. [Munich, Bayerische Staatsbibliothek].
La Musique Française Classique de 1650 à 1800, 78. Courlay, 1994. 24 x 33 cm, 21, 38 pp. Line-cut of the Paris, 1737 edition. Preface in Fr-Eng-Ger. Wrappers. \$31

- 7224 [Sonata, oboe, bc, RV 53; Sonata, 2 obs, bc, RV 81], in *Sonata pour hautbois et basse; Sonata pour deux hautbois et basse; Sonate pour violon, hautbois, orgue et basse. Présentation par Michel Giboureau. [Sächsische Landesbibliothek & Universitätsbibliothek, Lund.* Collection Dominantes. Courlay, 1995. 24 x 33 cm, xvi, 32 pp. Line-cut of two contemporary ms copies and one autograph. Corresponds to RV 53, 81, & 779. Wrappers. \$26
- 8068 [Sonatas, violin, bc, RV 3, 6, 12, 17a, 22, 754-760] *Le 12 sonate "di Manchester". Fonti concordanti RV 3, 12, 757, 758, 6, 22, 17. Manoscritti Dresden, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek; Cividale del Friuli, Archivio Capitolare; Udine, Archivio di Stato, Archivio Teatro Sociale di Udine; Venezia, Biblioteca del Conservatorio "Benedetto Marcello"; Bruxelles, Bibliothèque du Conservatoire; Graz, Diözesanarchiv, Sammlung Bad-Aussee.* Archivum Musicum: Vivaldiana, 3 Florence, 2004. Upright & oblong, 24 x 30 cm, 2 vols, 55, 61, 78 pp. Line-cut of the "Manchester" sonatas, reproduced from autograph and copyists' manuscripts. Introduction in It-Eng by Michael Talbot. Wrappers. \$99 http://www.omifacsimiles.com/brochures/vivaldi_manch.html
- 7088 [Sonatas, violin, bc, op.2] *Sonate a violino e basso per il cembalo. Opera seconda. [Library of Congress, Washington, D.C.]* Performers' Facsimiles, 138. New York, [1994]. 26 x 33 cm, 47 pp. Line-cut of the Roger edition, Amsterdam, [1711]. 12 sonatas notated in score (violin clef plus figured bass). RV numbers are: 27, 31, 14, 20, 36, 1, 8, 23, 16, 21, 9, & 32. Wrappers. \$20
- 7906 [Sonatas, violin, bc, op.2] *Sonate a violino e basso per il cembalo. Opera seconda. Venezia 1709, Amsterdam s.d.* Archivum Musicum: Strumentalismo Italiano, 86. Florence, 2000. 24 x 34 cm, viii, 126 pp. Line-cut of the Venice, 1709 edition (in movable type) and the Amsterdam, [1711] (engraved) edition. Corresponds to RV numbers 27, 31, 14, 20, 36, 1, 8, 23, 16, 21, 9, & 32. Preface in It by Federico Maria Sardelli. Wrappers in decorative paper. \$42
- 8207 [Sonatas, violin, bc, op.2] *Sonates pour violon et basse continue, opus II. Edition originale, 1709. Présentation par Nicolas Fromageot. [Bibl. Nationale de France; British Library, London].* Collection Dominantes. Courlay, 2003. 4°, 2 partbooks, xii, 72 pp. Line-cut (in reduced format) of the Venice, 1709 edition, and (in normal size) the Amsterdam, c.1710 edition. (RV numbers 27, 31, 14, 20, 36, 1, 8, 23, 16, 21, 9, & 32). Introduction in Fr-Eng-Ger. Wrappers. \$44
- 7179 [Sonatas, violin, bc, & 2 violins, bc, op.5] *VI sonate, quatro à violino solo e basso & due a due violini & basso continuo. Opera quinta, o vero parte seconda del opera seconda. [Staatsbibliothek zu Berlin].* Performers' Facsimiles, 139. New York, [1995]. 4°, 2 partbooks, 30 pp. Line-cut of the Michel Charles Le Cène edition, Amsterdam, [1716]. RV numbers: 18, 30, 33, 35, 76, & 72. Wrappers. \$20
- 1677 [Sonatas, 2 violins, bc, op.1, RV 61-67, 69, 73, 75, 78-79] *Suonate da camera a tre. Due violini e violone o cembalo.* Performers' Facsimiles, 30. New York, [1987]. 4°, 3 parts, 60 pp. Line-cut of the Estienne Roger edition, Amsterdam, c.1705. 12 sonatas, of which no.12 is also known *Sonate a tre 'La Folia'*. Wrappers, with folder. \$35
- 7224 [Trio sonata, violin, oboe, organ/vln, bc, RV 779] in *Sonata pour hautbois et basse; Sonata pour deux hautbois et basse; Sonate pour violon, hautbois, orgue et basse. Présentation par Michel Giboureau. [Sächsische Landesbibliothek & Universitätsbibliothek, Lund.* Collection Dominantes. Courlay, 1995. 24 x 33 cm, xvi, 32 pp. Line-cut of two contemporary ms copies and one autograph. Corresponds to RV 53, 81, & 779. The trio sonata is in the hand of Vivaldi and is scored for "Signora Prudenza/viol.; Signora Pellegrina/oboe; Signora Lucietta/organo; Signora Candida/Salmoè se piace", evidently young girls from the Pietà. Wrappers. \$26
- 8993 [Works, selections, viola da gamba & other instruments] *Opere per viola all'inglese (viola da gamba). Recitativo e aria con "Concerto de' Viole all'Inglese" da Juditha Triumphans, RV 644; Cantata in Scena con Viola all'Inglese de L'Incoronazione di Dario, RV 719; Concerto Funebre in Si bemolle maggiore, RV 579; Concerto con molti Istromenti in Do maggiore, RV 555. A Cura di Bettina Hoffmann.* Archivum Musicum: Vivaldiana, 4. Florence, 2006. Oblong, 30 x 24 cm, 43, 83 pp. Half-tone of 4 autograph scores that include music for viola da gamba. Introduction in It-Eng. Wrappers, in decorative paper. \$86 http://www.omifacsimiles.com/brochures/vivaldi_viol.html
- VIVIANI, Giovanni Bonaventura, 1638-1692**
- 7780 [Capricci armonici, violin, bc; tromba, bc, op.4] *Capricci armonici da chiesa e da camera a violino solo et sonate per tromba sola. Opera quarta. Venezia 1678.* Archivum Musicum: Strumentalismo Italiano, 84. Florence, 1999. 24 x 33 cm, 2 partbooks, 6, 60 pp. Line-cut of the Venice, 1678 edition. Contains sinfonie, toccate, sonate, introduzioni, alemande, corente, gagliarde, sarabande, gigue, balletti, e capricci for solo violin and bc, and one sonata for tromba. Preface in It by Luigi Lupo. Wrappers in decorative paper. \$45
- WAGENSEIL, Georg Christoph, 1715-1777**
- 4963 [Concertos, harpsichord/organ, 2 vln, bc, nos.1-3] *Six Concertos for the Harpsichord or Organ, with Accompaniments for Two Violins and a Bass.* Biblioteca Classica, 151/1. Rotterdam, 1987. 4°, 17, 3 pp. Line-cut of the London, c.1765 edition. "Tutti" and "solo" sections indicated in the score. Wrappers. \$14
- 2108 *Sinfonia in G maggiore à 2 violini e basso, No. 2.* Tutzing, [1965]. Oblong, 32 x 23 cm, 8 pp. Line-cut of the autograph score. Wrappers. \$30
- WALTHER, Johann Jakob, c.1650-1717**
- 7250 [Scherzi, violin, bc] *Scherzi da violino solo con il basso continuo per l'organo o cimbalo, accompagnabile anche con una viola o leuto.* Musica Repartita, 58. Amsterdam, 1996. 4°, 49, iii pp. Line-cut of the Mainz, 1687 edition. Wrappers. \$28
- WANNENMACHER (Vannius), Johannes, c.1485-1551**
- 7703 *Bicinia sive duo germanica [ad aequales. Tütsche Psalmen unnd andre Lieder durch Joannum Vannium mit zweyen Stimmen zusammen gsetzt].* Bern: Apiarius, 1533. RISM 1553(T1). Faksimile-Edition Rara, 21. Stuttgart, 1998. Oblong, 18 x 15 cm, 2 partbooks, 80 pp. Line-cut of the Bern, 1533 edition. 16 settings of psalms for two equal voices/instruments. Wrappers in handsome portfolio in marbled paper. \$43
- WEBER, Carl Maria von, 1786-1826**
- 8813 [Quintet, cl, 2 vln, vla, vc, op.34] *Quintetto pour clarinette, deux violons, alto & violoncelle, op.34. [Library of Congress, Washington, DC].* Performers' Facsimiles, 273. New York, [2007]. 26 x 34 cm, 5 parts, 42 pp. Line-cut of the Berlin, [1816] edition. Wrappers. \$25
- WEBERN, Anton, 1883-1945**
- 671 *Sketches (1926-1945). Facsimile Reproductions from the Composer's Autograph Sketchbooks in the Moldenhauer Archive. Commentary by Ernst Kreněk with a Foreword by Hans Moldenhauer.* New York, 1968. Oblong, 37 x 30 cm, 16, 47 pp. Fine line-cut reproduction of the autograph. Webern made preliminary drafts for his compositions which show stages of evolution and the unending thought and care that he bestowed upon them. While Stravinsky called the finished products "those dazzling diamonds", this volume allows us a glimpse into the composer's workshop. These fascinating sketches, extracted from five sketchbooks from the Webern Archive, illustrate the meticulous step-by-step process of the composer's 12-tone technique. Compositions include op.19, 20, 21, 22, 24, 31 and several unidentified works. Handsome binding in beige and brown linen, with slipcase. \$70 <http://www.omifacsimiles.com/brochures/webern.html>
- WECKER, Georg Caspar, 1632-1695**
- 8829 *XVIII. geistliche Concerten [mit 2. bis 4. Vocal-Stimmen und 5. Instrumentis ad libitum, zu musicieren...].* Nürnberg, Moritz Endter 1695. [Bibl. Jagiellońska, Krakow]. Faksimile-Edition Krakau, 8. Stuttgart, 2007. 20 x 26 cm, 19 partbooks, c.500 pp. Line-cut of the Nuremberg, 1695 edition. Wrappers, in marbled paper slipcase. \$128

- WEIGEL, Johann Christopf, 1661-1726**
4622 *Musicalisches theatrum . . . auf welchem alle zu dieser edlen Kunst gehörige Instrumenta in anmuthigen Posituren lebhaft gezeiget. Faksimile-Nachdruck herausgegeben von Alfred Berner.*
Documenta Musicologica, 1/22. Kassel, 1/ 1961. 22 x 36 cm, 36, xii pp. Line-cut of the original copper engravings of musicians with their instruments. This facsimile brings together for the first time four separate groups of surviving single sheets from this publisher. Mattheson's *Das neu-eröffnete Orchestre* (specifically the chapter "Von den musicalischen Instrumenten") evidently served as a guide for its planning. The engravings date from c.1715-1725. Afterword in Ger-Eng-Fr. Coverboards and slipcase in decorative paper. \$95
- 2861 *Musicalisches theatrum . . . auf welchem alle zu dieser edlen Kunst gehörige Instrumenta in anmuthigen Posituren lebhaft gezeiget. Faksimile-Nachdruck herausgegeben von Alfred Berner.*
Documenta Musicologica, 1/22. Kassel, 2/ 1964. 22 x 36 cm, 36, xii pp. Line-cut of the original copper engravings of musicians with their instruments. This facsimile brings together for the first time four separate groups of surviving single sheets from this publisher. \$77
- WEIGEL, Joseph, 1766-1846**
9725 [La famille Suisse, arr. string quartet]
La famille Suisse [Die Schweizer-Familie arrangée pour deux violons, alto et violoncelle. [private collection].
Faksimile-Edition Rara, 110. Stuttgart, 2023. 25 x 30 cm, 4 partbooks, 75 pp. Line-cut of the Simrock, Bonn c.1811 edition. Arrangement of Weigel's opera "La famille Suisse" for string quartet with text references to the opera numbers. Wrappers with portfolio with decorative paper boards and ties. \$79
- WILLIAMS, William, b.?-1701**
7831 Trio sonatas, 2 vln/fl, bc]
Six Sonata's in Three Parts. Three for Two Violins and Three for Two Flutes. With a Part for the Base Violin or Viol, and a Figur'd Base for the Organ, Harpsicord or Arch-lute. [Library of Congress, Washington, DC].
Alston, 1999. 4°, 4 partbooks, ii, 52 pp. Line-cut of the London, 1700 edition. The composer points out that "those for the flutes being writ three notes lower, will go on the violins, and those for the violins being rais'd will go on the flutes". Preface by Peter Holman. Ring binder. \$29
- WOLDEMAR, Michel, 1750-1815**
8892 *Études ou caprices pour le violon (seul).*
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 12 pp. Line-cut of the Paris, [1800] edition. Wrappers. \$9
- 7955 [Method, violin]
Grande méthode ou étude élémentaire pour le violon / L'art du violon par abonnement / Les commandements du violon. [Bibliothèque Nationale, Paris].
Méthodes et Traités, II. Courlay, 2001. 4°, 133 pp. Line-cut of the Paris, 1800 edition (Grande méthode was first published as *Méthode pour le violon*, 1798). Wrappers. \$45
- WOODCOCK, Robert, 1690-1728**
8183 [Concerti, violins/flute/recorders, bc]
XII Concertos in Eight Parts [The First Three for Violins and One Small Flute, The Second Three for Violins and Two Small Flutes, The Third Three for Violins & One German Flute and the Three Last for Violins & One Hoboy]. [British Library].
Alston, 2002. 4°, 8 partbooks, v, c.160 pp. Line-cut of the Walsh and Hare edition, London, 1727. Introduction by Peter Holman. Ring binding. \$74
- YOUNG, William, b.?-1671**
4854 [Sonatas, 2-4 violins, bc]
Sonate à 3, 4 e 5. con alcune allemand, dorrenti e balletti à 3.
Huntingdon, [1992]. 4°, 5 partbooks, 88 pp. Xerographic reprint of the London, 1655 edition. Wrappers. \$30
- ZANGIUS, Nikolaus, c.1570-c.1618**
7492 [Schöne neue außerlesene] weltliche Lieder [mit drey Stimmen auff ein neue Art und Manier lustig zu singen unnd auff allerley Instrumenten zugebrauchen, zuvor nie in Druck außgangen]. [Schermar-Bibliothek, Stadtbibl., Ulm].
Faksimile-Edition Schermar-Bibliothek Ulm, 33. Stuttgart, 1997. 15 x 20 cm, 3 partbooks, c.324 pp. Line-cut of the Martin Guthen edition, Berlin, 1617. 56 secular settings a3, for voices with or without instruments. Wrappers, with portfolio in marbled paper. \$122
- ZANETTI, Francesco, c.1737-?**
8992 [Sonatas, flute/violin, bc]
VI Solos for a German-Flute or Violin with a Thorough Bass for the Harpsichord. London 1763.
Archivum Musicum: Flauto Traversiere, 41. Florence, 2007. 22 x 31 cm, vi, 20 pp. Line-cut of the London, 1763 edition. Introduction in It by Mario Folena. Wrappers, in decorative paper. \$34
- ZANETTI, Gasparo, 1626-1645**
2271 [Method, violin & other instruments]
Il scolare per imparare a suonare di violino, et altri stromenti. Milano 1645.
Archivum Musicum: Strumentalismo Italiano, 58. Florence, 1984. 24 x 34 cm, ii, 154 pp. Line-cut. Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$45
- ZELENKA, Jan Dismas, 1679-1745**
1764 *Hipochondrie à 7 concertanti. Faksimiledruck nach der Musikhandschrift 2358-N-II der Sächsischen Landesbibliothek Dresden. Mit einer Nachwort von Jaroslav Buzga.*
Leipzig, 1979. 21 x 32 cm, v, 16 pp. Halftone of the autograph score, copied 1723 in Prague. Wrappers. \$28
- ZÖSCHINGER, Ludwig, 1731-1860 [pseud. "Reschnezi"]**
9608 [Minuet & Trio]
XII. Menuet und Trio [welch auf dem Clavi-cembalo mit Accompanierung einer Hand-Gamb, Violin, oder Flauto-Traversiere samt einem Bassetel nach belieben können pradicirt werden, woey zu erinnern, daß der XI. Menuet den Schlag einer Wachtel, und das darauf folgende Trio das Geschrey eines Guggu immitiret]. Augsburg, Johann Jacob Lotter sel. Erben 1760.
Faksimile-Edition Rara, 83. Stuttgart, 2018. Oblong, 21 x 18 cm, 28 pp. Line-cut of the Augsburg, 1760 edition. Harbound with decorative paper boards. \$24
- COMPOSITE & MISCELLANEOUS SOURCES**
4199 *Airs a deux chalumeaux, deux trompettes, deux haubois, deux violons, deux flutes, deux clarinettes ou cors de chasse. Introduction: Paul Raspé. [Wq 5606, Bibl. Conservatoire Royal de Musique, Brussels].*
Facsimile Series, IV/4. Peer, 1992. Oblong, 22 x 13 cm, 2 partbooks, 94 pp. Line-cut of a unique collection of 78 duos for different instruments. Wrappers. \$18
- 4200 [Airs anglois, book 1]
50 airs anglois dont les 20 premiers sont à dessus seul les 10 suivants à 2 dessus & les 20 derniers à un dessus & une basse. Choisis & mis en ordre par George Bingham. Introduction: Paul Raspé. [Wq 5526, Bibl. Conservatoire de Musique, Brussels].
Facsimile Series, IV/5. Peer, 1992. Oblong, 22 x 13 cm, 2 partbooks, 54 pp. Line-cut of a rare print published in two volumes, one with 20 airs for solo recorder and the other for two recorders. Wrappers. \$15
- 4496 [Airs anglois, book 2]
40 airs anglois & trois sonates. Livre second. Introduction: Paul Raspé. [Wq 5527, Bibl. Conservatoire de Musique, Brussels].
Facsimile Series, IV/6. Peer, 1993. Oblong, 22 x 13 cm, 2 partbooks, 70 pp. Line-cut of the Roger & Le Cène edition, Amsterdam, n.d. Wrappers. \$15
- 3236 *Art du faiseur d'instruments de musique et lutherie extrait de l'Encyclopédie méthodique, Arts et métiers mécaniques.*
Geneva, 1972. 8°, 240 pp. Line-cut of the Paris, 1785 edition. Historical and technical articles on musical instruments with 38 original plates. Wrappers. \$61
- 4230 [Canzoni, a4, 5 & 8, winds, strings, bc, book 1]
Canzoni per sonare con ogni sorte di stromenti, a quattro, cinque, & otto, con il suo basso generale per l'organo, novamente raccolte da diversi eccellentissimi musici. . . libro primo.
Archivum Musicum: Strumentalismo Italiano, 74. Florence, 1992. 17 x 24 cm, 9 partbooks, ix, 300 pp. Line-cut of the Raverij edition, Venice, 1608. 36 instrumental canzoni a4, 5 & 8 in mensural notation by Gabrieli, Merulo, Guami, Maschera, Antegnati, Luzaschi, Frescobaldi, Grillo, Chiese, Lappi, Bartolini & Massaino. Preface in It by Dario Lo Cicero. Wrappers, in decorative paper. \$51

- 7577 [Canzoni, a4, 5 & 8, winds, strings, bc, book 1]
Canzoni per sonare con ogni sorte di stromenti a quattro, cinque, & otto con il suo basso generale per l'organo novamente raccolta da diversi eccellentissimi musici, & date in luce. Libro primo. [Stadtbibliothek, Augsburg].
Faksimile-Edition Augsburg, 2. Stuttgart, 1998. 14 x 18 cm, 9 partbooks, c.300 pp. Line-cut of the Alessandro Raverij edition, Venice, 1608. Wrappers, with portfolio in marbled paper. \$114
- 9191 *A Collection of the Most Celebrated Irish Tunes Proper for the Violin, German Flute or Hautboy. John & William Neal, Dublin, 1724. Second Facsimile Edition Edited by Nicholas Carolan.*
Dublin, 2010. 8°, xiv, 118 pp. Illustrated introduction, music (49 melodies), notes on the tunes, appendixes, bibliography, indexes. Hardbound. \$79
- 4071 *Collezione di musica a ballo de' più celebri autori di Parigi e di Londra.*
Bibliotheca Musica Bononiensis, IV/35. Bologna, 1972. 16 x 22 cm, 84 pp. Line-cut of the Florence, 1805 edition. Beautifully engraved publication containing 16 quadrilles, 10 contradances, and 6 waltzes scored for 2 violins and basso continuo or keyboard alone. Laid paper. Hardbound.
- 2429 *Corona di dodici fiori armonici, tessiuta da altrettanti ingegni sonori a tre strumenti.* [Civico Museo Bibliografico Musicale, Bologna].
Bibliotheca Musica Bononiensis, IV/143. Bologna, 1974. 22 x 31 cm, 3 partbooks: viii, 80 pp. Line-cut of the Bologna, 1706 edition. 12 sonatas by Alberti, Prandi, Bettinozzi, Laurenti, Manfredini, Sandoni, Farnè, Vitali, Mazzolini and Torelli. Introduction in It by Alberto Colzani. Laid paper. Loose bifolios, with handsome cloth portfolio.
- 9149 *Cygnus terrestris alaudae coelestis [obstrepens 3, hoc est: Alaudae coelestis pars III. Seu Conventus funebres, sex missarum de requiem... Hercinia silva camoenis St. Georgij].* Ulm Beurlein 1709 / Druck Wagner. [Stadtbibliothek, Ulm].
Faksimile-Edition Ulm, 11. Stuttgart, 2010. 16 x 21 cm, 11 parts, c.880 pp. Line-cut of the Beurlin edition, Ulm, 1709. 6 anonymous funeral masses for 1 to 5 voices, strings & bc. Partbooks: cantus 1, cantus 2, altus, tenor, bassus, violinum 1, violinum 2, viola 1, viola 2, violone/fagotto organum. According to Eitner—"Silva, Hercinia, ein Benediktiner-Monch"—was a person-composer, however the words "hercinia silva" on the title page is actually a reference to the Black Forest where the monastery "Camoenis St. Georgij" was located. The monastery was relocated to Villingen; the church at Villingen still exists and originally had an organ by Johann Andreas Silbermann. Wrappers, in slipcase. \$159
- 3934 [Divisions, flute/recorder/violin, Greensleeves]
Greensleeves to a Ground. Divisions for Flute (Recorder/Violin), with a Ground for Lute (Guitar/Keyboard), with the Violl da Gamba.
Munich, 1983. 4°, iv pp. Line-cut of the 17th-c. edition. Divisions for recorder, flute or violin, with a simple ground for lute, guitar or harpsichord. Wrappers. \$9
- 9227 [Dobney, Jayson Kerr]
Guitar Heroes: Legendary Craftsmen from Italy to New York. Jayson Kerr Dobney.
The Metropolitan Museum of Art Bulletin, Winter 2011. New York, 2011. 50 pp. Illustrated exhibition catalog with 70 color illustrations. Wrappers. Special sale price \$15, regularly \$25
<http://www.omifacsimiles.com/brochures/guitarheroes.html>
- 711 Ecorcheville, Jules.
Vingt suites d'orchestre du XVIIe siècle français. Publiées pour la première fois d'après un manuscrit de la Bibliothèque de Cassel.
New York, [1970]. 4°, 2 vols, 448, with 47 pp. Study, edition, and line-cut (in reduced format) of a c.1660 ms transmitting orchestral suites for the "vingt-quatre violons" orchestra of Louis XIV. 2 vols, cloth. \$195
- 6833 Engelke, Ulrike.
Melody as Musical Speech in the 17th and 18th Century. The Most Important Statements about Vocal and Instrumental Performance Practice from Baroque and Pre-Classical Sources / Melodie als Klangrede in der Musik des 17./18. Jahrhunderts. Die wichtigsten Aussagen zur vokalen und instrumentalen Aufführungspraxis aus den barocken und vorklassischen Quellen.
Münster, 2018. 21 x 30 cm, 515 pp. All the important composers and theorists of the baroque and rococo periods wrote about how music should be, touching on many aspects of aesthetics, style, embellishment and technique. If there was one concern of overriding importance—whether it be instrumental or vocal music—it was the belief that musical expression should emulate human speech, that music should be "played spoken". Contemporary reports tell it in many ways with many tips and analogies. Mattheson describes breaking up small motives of a vocal or instrumental melody by shortening syllables into "Klangfüße" using commas, semicolon and the period; other comments are blunter: "play from the soul, not like a trained bird". This remarkable book by Ulrike Engelke, a distinguished performer and scholar, is a unique exploration and narrative on the subject, in easy-to-follow bilingual format (Ger-Eng), using more than 1,000 facsimile-examples to make her point and allow the masters to speak for themselves. It's an indispensable work for students and scholars interested in performance practice which can also be used as an exercise book. Handy ring-binder, for easy reading from the music stand. \$68
<http://www.omifacsimiles.com/brochures/engelke1.html>
- 9628 Engelke, Ulrike.
Musik und Sprache. Interpretation der Frühen Musik nach überlieferten Regeln / Music and Language. Interpretation of Early Music according to Traditional Rules.
Münster, 2012. 21 x 30 cm, 214 pp Wrappers. \$62
- 9063 *Fantasie über das Kirchenlied "Wie schön leuchtet der Morgenstern". Contrapunctum sopra Baßigaylos d'Altr für Violine und Basso continuo.. Vorgelegt von Bernhard Moosbauer.* [Vienna, Minoriten-Kodex 726].
Denkmäler der Musik in Salzburg (Hauptreihe), 14. Munich, 2002. 24 x 32 cm, xix, 14 pp. Halftone of an anonymous virtuoso piece for solo violin and basso continuo from the famous Minoriten Kodex 726, together with a new practical edition. A descending ostinato bass line provides a dramatic backdrop for the gradually accelerating violin part which in the end takes up the beautiful choral melody. Wrappers. \$44
- 2814 [Fiddler's books]
Das kralcsche Geigenspielbuch / Kralowy husterski spetvnik. Eine Budissiner Liederhandschrift vom Ende des 18. Jahrhunderts. Fotomechanischer Erstdruck mit einem Vorwort von Jan Kaupp.
Bautzen, 1983. Oblong, 13 x 19 cm, 18, 96 pp. Beautiful 3-color halftone. Quarter leather with coverboards in decorative paper with matching slipcase. \$106
- 7157 [Fiddler's books]
Speelmansboek uit Maastricht. Tongeren, O.-L.-Vrouwebasiliek, Bibliotheek Hs. 81, Inleiding: Gilbert Huybens, Eugene Schreurs.
Facsimile Series, VI/1. Peer, 1996. Oblong, 23 x 17 cm, xli, 297 pp. Facsimile of a fiddlers book created between 1786 and 1824. Contains monophonic vocal and instrumental dances, songs and political pieces, mixed with two-part pieces for two violins. Most of the works are anonymous with the exception of a few pieces by Pleyel and Mozart. Wrappers. \$62
- 7159 [Fiddler's books]
T'Haegelant. Vier 18de-eeuwse muziekboekjes uit Diest. Quatre recueils de musique du XVIIIe siècle de Diest. Familiearchief Di Martinelli (P 206) KU Leuven. Inleiding/Introduction: Gilbert Huybens - Eugene Schreurs.
Facsimile Series, VI/2. Peer, 1995. Oblong, 21 x 16 cm, xxxiv, 138 pp. Interesting collection of fiddle music that stems from the city of Diest. Contains "Het Diester Bier" (brown beer from Diest), "Tdansen van Hogaerden" (dance of Hoegaerden), and "Den Antwerpschen omganck" (procession of Antwerp), etc. Wrappers. \$36
- 7934 *Flute & Guitar Facsimiles from the Romantic Salon (Facsimile Edition). Music by Hummel, Meyerbeer & Auber. Introduction by Janice Dockendorff Boland and John Dowdall.*
Nashua, 2000. 4°, iii, 44 pp. Line-cut of selections from Hummel, Neue Walzer mit Trios, op.91 (182?), Arnold (arr.), Potpourris sur des motifs des opéras modernes (184?), and Forest (arr.), Choix d'airs pur une flûte avec accompagnement de guitare de l'opéra Zanetta (184?). Arranged for flute/violin & guitar. Wrappers. \$19

- 7814 *Harmonia Anglicana. The Musick of the English Stage Containing Six Sets of Ayers and Tunes in 4 Parts made for the Operas, Tragedys and Comedyes of the Theater Royal. Sets 1 and 2.* [Durham Cathedral Library, Durham]. Alston, 2000. Oblong, 29 x 21 cm, 8 volumes, i, c.104 pp. Line-cut of the Walsh edition, London, 1700-01. Incidental music (overture followed by 7 or 8 dances) from the London theater, suitable for English violin consort (two violins, viola and large bass violin tuned in B flat, or alternatively, oboe band, recorder consort). Music by Paisible, Croft, Finger, Lenton, D. Purcell, Eccles, and Orme. Introduction by Peter Holman. Ring binding. \$60
- 708 *Instrumental Music for London Theatres, 1690-1699, Royal College of Music, London, MS 1172. Introduction by Curtis Price.* Music for London Entertainment, 1660-1800, A/3. Tunbridge Wells, 1987. Oblong, 4°, xvi, 101 pp. Half-tone. Carefully selected anthology of virtually every type of instrumental music required by the London theaters in the 1690s—overtures, act-tunes, dances and music for special effects—usually written in full score. Compiled c.1700, possibly at the behest of the managers of the Theatre Royal, Drury Lane. Buckram. \$116
- 1363 *Livre septième, dat is het boeck van de zanghkunst . . . met 4 stemmen te zingen: en opnieuw verrykt met verscheyden stukken, a 2, 3, 4, en 5, stemmen, door D.J. Swelingh . . . en andere voornamen Autheuren.* [Rijksarchief, Haarlem; Archief van de hervormde kerk, classis Alkmaar]. Facsimile Series, I/B.2. Peer, 1984. Oblong, 22 x 16 cm, 4 partbooks, 224 pp. Line-cut of the Amsterdam, 1644 edition. Popular anthology of chansons, madrigals, and Dutch songs. Works by Sweelinck, Clemens non Papa, Cricquillon, Sandrin, Dirk, etc. Wrappers. \$60
- 4008 *Lutherie. Encyclopédie sciences et arts liberaux.* Bibliotheca Musica Bononiensis, II/101. Bologna, 1981. 25 x 35 cm, 46, with 34 illus pp. Line-cut of the Livorno, 1774 edition. Beautiful full-page illustrations of instruments. Cloth.
- 8334 [Methods, viola, France, 1800-1860, part 1] *Alto. Méthodes -Traités - Dictionnaires et Encyclopédies. Ouvrages généraux. Volume I: Alday, Baudiot, Bruni, Castil-Blaze, Choron, Kastner, Reiche. Volume réalisé par Jean-Philippe Vasseur.* Méthodes et Traités, II. Courlay, 2003. 4°, 155 pp. Line-cut of 7 treatises or contributions pertaining to the viola published between 1813 and 1838. Wrappers. \$63
- 8335 [Methods, viola, France, 1800-1860, part 2] *Alto. Méthodes -Traités - Dictionnaires et Encyclopédies. Ouvrages généraux. Volume II: Berlioz (1-2), Martinn (1-2), Panseron, Vimeux. Volume réalisé par Jean-Philippe Vasseur.* Méthodes et Traités, II. Courlay, 2003. 4°, 129 pp. Line-cut of 6 treatises or contributions pertaining to the viola published between 1826 and 1865. Wrappers. \$54
- 8336 [Methods, viola, France, 1800-1860, part 3] *Alto. Méthodes -Traités - Dictionnaires et Encyclopédies. Ouvrages généraux. Volume III: Adhémar, Garaudé, Gebauer, Rogér. Volume réalisé par Ulrich Drüner.* Méthodes et Traités, II. Courlay, 2003. 4°, 178 pp. Line-cut of 4 treatises or contributions pertaining to the viola published between c.1805 and c.1850. Wrappers. \$66
- 8340 [Methods, violin, France, 1600-1800, part 1] *Violon. Méthodes -Traités - Dictionnaires et Encyclopédies. Ouvrages généraux. Volume I: Ancelet, Béthisy, de Brossard (1-2), M. Corrette (1), Domenjoué, Dupont (1-2), Encyclopédie, Garsault, Geminiani, Mersenne, Montéclair, L. Mozart.* Méthodes et Traités, I. Courlay, 2003. 4°, 323 pp. Line-cut of 14 treatises or contributions pertaining to the violin published between 1636 and 1770. Wrappers. \$115
- 8341 [Methods, violin, France, 1600-1800, part 2] *Violon. Méthodes -Traités - Dictionnaires et Encyclopédies. Ouvrages généraux. Volume II: Anonyme (1-2), M. Corrette (2), Labadens (1), L'Abbé de fils, Laborde, Tarade.* Méthodes et Traités, I. Courlay, 2003. 4°, 335 pp. Line-cut of 7 treatises or contributions pertaining to the violin published between 1771 and 1782. Wrappers. \$106
- 8342 [Methods, violin, France, 1600-1800, part 3] *Violon. Méthodes -Traités - Dictionnaires et Encyclopédies. Ouvrages généraux. Volume III: Anonyme (3-4), Bornet, J. Demar, Durieu, Encyclopédie méthodique, Labadens (2), Meudé-Monpas.* Méthodes et Traités, I. Courlay, 2003. 4°, 259 pp. Line-cut of 8 treatises or contributions pertaining to the violin published between 1782 and c.1797. Wrappers. \$88
- 8343 [Methods, violin, France, 1600-1800, part 4] *Violon. Méthodes -Traités - Dictionnaires et Encyclopédies. Ouvrages généraux. Volume IV: Anicot, Anonume (5), Bailleux, Bédard, Cartier, S. Demar, Lorenziti, Sibire.* Méthodes et Traités, I. Courlay, 2003. 4°, 296 pp. Line-cut of 8 treatises or contributions pertaining to the violin published between c.1797 and 1806. Wrappers. \$94
- 8861 [Methods, violin, Germany-Austria, 1600-1800, part 1] *Violon. The Complete Theoretic Documentation on the Violin in 4 Books. Realisation by Siegbert Rampe & Dominik Sackmann.* Méthodes et Traités, VII. Courlay, 2007. 4°, 272 pp. Line-cut of 10 original articles or treatises on the violin, including works by Hans Gerle, Matthias Kelz, Johann Jacob Prinner, Georg Muffat (2), Daniel Speer, Joseph Friedrich Bernhard Caspar Majer, Johann Philipp Eisel, Maurus Buohl, and one anonymous treatise. Wrappers. \$84
- 8862 [Methods, violin, Germany-Austria, 1600-1800, part 2] *Violon. The Complete Theoretic Documentation on the Violin in 4 Books. Realisation by Siegbert Rampe & Dominik Sackmann.* Méthodes et Traités, VII. Courlay, 2007. 4°, 304 pp. Line-cut of Leopold Mozart's treatise on the violin. Wrappers. \$91
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- 8864 [Methods, violin, Germany-Austria, 1600-1800, part 4] *Violon. The Complete Theoretic Documentation on the Violin in 4 Books. Realisation by Siegbert Rampe & Dominik Sackmann.* Méthodes et Traités, VII. Courlay, 2007. 4°, 304 pp. Line-cut of 6 original articles or treatises on the violin, including works by Francesco Geminiani, Giuseppe Tartini, F.A.W. (anonymous), Johann Adam Hiller, Ignaz Schwegel, and George Simon Löhlein. Wrappers. \$91
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- 8164 [Methods, violin, Italy, 1600-1800, part 2] *Violon. Trois volumes réalisés par Alessandro Moccia. Méthodes - Traités - Ouvrages généraux. Volume II: Anonyme, Campagnoli (1), Galeazzi, Leone, Lolli, Panerai, Rangoni, Signoretti, Tartini (2-3), Tessarini (2-3), Zuccari.* Méthodes et Traités, IV. Courlay, 2002. 4°, 339 pp. Line-cut of 13 original articles or treatises on the violin, from Tessarini (c.1760) to Galeazzi (1796). Wrappers. \$100
- 8165 [Methods, violin, Italy, 1600-1800, part 3] *Violon. Trois volumes réalisés par Alessandro Moccia. Méthodes - Traités - Ouvrages généraux. Volume III: Campagnoli (2), Fanzago, Tartini (4-5).* Méthodes et Traités, IV. Courlay, 2002. 4°, 265 pp. Line-cut of 4 original articles or treatises on the violin, from Fanzago (1792) to Campagnoli (1797). Wrappers. \$80
- 9561 Millant, Bernard & Jean-François Raffin *L'archet (Les archetiers français 1750-1950). Bernard Millant, Jean Francois Raffin, with contributions by Bernard Gaudfroy & Loic Le Canu.* Paris, 2000. 4 vols, 1660 pp (215, 350, 560, 535). History of the bow in France during the eighteenth century. Standard edition, bound in leatherette. \$2646 <http://www.omifacsimiles.com/brochures/archet.html>

- 9719 Millant, Bernard.
J.B. Vuillaume Sa vie et son oeuvre.
London, 1972 Small 4°, 207, 80 pp. Millant's master Commentary in Fr-Eng-Ger. Paper boards with leatherette spine. New condition, with original onionskin dust shield. \$200
- 4499 *Musikalisches Vielerley, herausgegeben von Herrn Carl Philip Emanuel Bach. Introduction: Greta Haenen. [Royal Conservatory of Music, Brussels, Wq 6314].*
Facsimile Series, IV / 9. Peer, 1993. 4°, i, 207 facs, iv pp. Line-cut of the Michael Christian Bock edition, Hamburg, 1770. Edited by Emmanuel Bach, this volume contains music by the composer's Berlin friends such as Fasch, Kirnberger, Graun, and some relatives, J.C. Friedrich and J.E. Baron. Works for keyboard and various combinations for strings, flute, and voice. With new work and composer indices. Wrappers. \$38
- 4893 Philidor, André (ed.)
Partition de plusieurs marches et batteries de tambour tant françoises qu'étrangères avec les airs de fifre et de hautbois a 3 et 4 parties. Fac-similé du manuscrits musical 168 de la Bibliothèque Municipale de Versailles. Introduction de François Lesure.
Manuscrits, XXXI. Geneva, 1994. 23 x 34 cm, 10, 170 pp. Line-cut of autograph. André Philidor, music librarian to the French King from 1684, compiled this collection of "marches and batteries for drums, with airs for fife and oboes" in 1705. The elegantly copied source, showing the keen interest of Louis XIV's military music, includes music by Lully, the Philidors (André & Jacques), Hotteterre, Lalande, and Descrozières (the "fifre des mousquetaires"). Wrappers. \$87
- 8967 ["Rost" ms]
Manuscrit Rost. Œuvres anonymes et de Abel, Bertali, Cazzatti, Eberlin, Fuchs, Heller, Kerll, Krieger, Majer, Miltschewski, Nicolai, Richardo, Rosenmüller, Rosier, Schmelzer, Stoss, Valentini, Vitali, Zamboni. Premier volume 1: Œuvres pour violon, alto, ou viole d'amour, ou viole de gambe, et basse continue. Présentation par Catherine Puig.
Collection Dominantes. Courlay, 2008. 23 x 33 cm, 144 pp. Anthology string music by Italian and German masters. Introduction in Fr-Eng-Ger. Wrappers. \$56
- 9089 *Ryan's Mammoth Collection: 1050 Reels and Jigs, Hornpipes, Clogs, Walk-arounds, Essences, Strathspeys, Highland Flings and Contra Dances, with Fugues, and How to Play Them by Patrick Sky. Bowing and Fingering Marked together with Forty Introductory Studies for the Violin, with Explanations of Bowing, etc.*
Pacific, 1995. 4°, 176 pp. This comprehensive book is a line-cut facsimile edition of the original collection published by William Bradbury Ryan in 1883. It has survived over the years because it is one of the richest and most interesting of the 19th c. instrumental collections as well as a resource for students of American vernacular music. Examining the cultural exchange between minstrel show, ethnic music and even classical music influenced some of the genres of what we now call American music. A special section containing historical notes and comments is included. Wrappers. \$23
- 1233 *Scielta delle suonate a due violini, con il basso continuo per l'organo. Raccolte da diversi eccellenti autori. [Civico Museo Bibliografico Musicale, Bologna].*
Bibliotheca Musica Bononiensis, IV/141. Bologna, 1974. 16 x 21 cm, 3 partbooks: vi, 108 pp. Line-cut of the Bologna, 1680 edition. Preface in It by Alberto Colzani. Laid paper. 3 partbooks, with handsome cloth portfolio.
- 7274 *Select Preludes & Voluntarys for the Violin. Being Made and Contrived for the Improvement of the Hand with Variety of Compositions by all the Greatest Masters in Europe for that Instrument. [Library of Congress, Washington, Washington, DC].*
Performers' Facsimiles, 164. New York, [1996]. Oblong, 24 x 21 cm, 35 pp. Line-cut of the John Walsh edition, London, c.1705. Pieces by Albinoni, Banister, Barenclow, Bassani, Biber, Bononcini, Corbett, Corelli, Cosma, Dean, H. Eccles, Finger, Gasparini, Gorton, Hills, Hyam, Keller, King, Lonati, Matteis, Pepusch, H. Purcell, Simons, Smith, Torelli, Vitali & Ziani. Wrappers. \$20
- 1238 *Sonate à violino e violoncello di vari autori. [Civico Museo Bibliografico Musicale, Bologna].*
Bibliotheca Musica Bononiensis, IV/[142]. Bologna, 1974. Oblong, 31 x 22 cm, 2 partbooks: vii, 21 pp. Line-cut of the elegantly engraved c.1705 edition. Works by Corelli, Torelli, Montanari, Perdiere, Mazolini, Iachini and Rozzi. Introduction in It by Alberto Colzani. Laid paper. Handsome portfolio in cloth.
<http://www.omifacsimiles.com/brochures/sonatebmb4142.html>
- 1239 *Sonate per camera a violino e' violoncello di vari autori. [Civico Museo Bibliografico Musicale, Bologna, mus. ms. DD.32].*
Bibliotheca Musica Bononiensis, IV/144. Bologna, 1974. Oblong, 31 x 22 cm, v, 26 pp. Line-cut of the Bologna, c.1705 edition. Beautifully engraved by Carlo Buffagnotti, with ingenious integration of borders and musical text. Works by Perti, Aldrovandini & Torelli. Introduction in It by Alberto Colzani. Loose sheets, with handsome portfolio in cloth.
- 7781 [Sonatas, violin, bc]
[V] sonate a violino solo e basso. MS Bergamo. [Biblioteca Civica "Angelo Mai", sign. Mayr 356/23, Bergamo].
Archivum Musicum: Strumentalismo Italiano, 85. Florence, 1999. Oblong, 30 x 23 cm, 11, 22 pp. Line-cut of a contemporary ms copy. Contains four sonatas for solo violin and bc, respectively by Antonio Vivaldi (D maj.), Antonio Galeazzi (C maj.), Giovanni Battista Somis (Bb min.) and Diogenio Bigaglia (D maj.). Introduction in It by Marcello Eynard. Wrappers in decorative paper. \$25
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Sonates a violon ou flûte traversière avec a basse. Paris 1710 . . . 1737. Pour la flûte traversière.
Archivum Musicum: L'Art de la Flûte Traversière, 24. Florence, 1983. 24 x 34 cm, iv, 108 pp. Line-cut of seven separate printed editions with works by Senaille, Leclair, Guillemain, Guignon. Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$53
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Italian & French Violin Makers by Jost Thöne.
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Motetti in cantilena a quattro voci con alcune canzoni per sonare con ogni sorte di stromenti, con il basso per l'organo. 1613. Edizione a cura di Marco Materassi, trascrizioni: Flavio Cinquetti.
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Cantate a Clori. A cura di Sara Diecchi.
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Cantate con strumenti. vol.1 - (Biblioteca del Monumento Nazionale di Montecassino, ms. 1-C-9/2). A cura di Michele Vannelli.
Musiche Italiane del Settecento, [5]. Lucca, 2010. 4°, xlv, 79 pp. Critical edition. Wrappers. \$37

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Complete Chamber Music. Edited by H. Diack Johnstone.
Musica Britannica, LXXXVIII. London, 2009. 4°. xxxvii, 104 pp. Modern edition. Hitherto unpublished, the 4 trio sonatas and 2 five-part sonatas by William Croft, which came to light in 1977, are among the most interesting and rewarding of English chamber works to have been written in the period between the trio sonatas of Purcell and those of Boyce and Arne. Possibly first heard at the concerts of the musical smallcoals man, Thomas Britton, they are complemented by 6 sonatas for 2 solo recorders, and 3 violin sonatas that are amongst the earliest printed works in this genre by an English composer. Buckram. \$136
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- 6640 Flori, Jacobus.
Motetten en Nederlandse Polyfone Liederen / Motets and Dutch Polyphonic Songs. Leuven, 1573. Ediderunt Nele Gabriëls, Eugeen Schreurs, Maartie de Wilde, Hubert Meeus, Piet Stryckers, Demmy Verbeke.
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Pièces de clavecin en concerts. Edition de Denis Herlin et Davitt Moroney.
Rameau Opera Omnia, ser.1, v.2, Musica Gallica. Paris, 1996. 4°, li, 137, 3 parts pp. New critical edition. Cloth, plus 3 partbooks in wrappers. \$259
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Trois sonates pour le forte-piano avec accompagnement du violon ad libitum. Introduzione e revisione de Claudia Schweitzer. Traduzione di Marina Caracciolo.
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- 5863 Telemann, Georg Philipp (urtext edition)
Concerto B Flat Major [TWV 43:B1] for Two Violins, Viola and Basso Continuo. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 2. Hereford, 1995. 4°, 6 parts, 32 pp. Wrappers. \$9
- 5927 Telemann, Georg Philipp (urtext edition)
Sonata, G Major [TWV 43:G8] for Two Violins, Viola and Basso Continuo. Urtext Edited by Ian Payne.
Severinus Urtext Telemann Edition, 3. Hereford, 1996. 4°, 5 parts, 25 pp. Wrappers. \$10
- 5928 Telemann, Georg Philipp (urtext edition)
Sonata, F Major [TWV 43:F3] for Two Violins, Viola and Basso Continuo. Urtext Edited by Ian Payne.
Severinus Urtext Telemann Edition, 4. Hereford, 1996. 4°, 5 parts, 31 pp. Wrappers. \$13
- 5929 Telemann, Georg Philipp (urtext edition)
Sonata F Major [TWV 43:F4] for Two Violins, Viola and Basso Continuo. Urtext Edited by Ian Payne.
Severinus Urtext Telemann Edition, 5. Hereford, 1996. 4°, 5 parts, 26 pp. Wrappers. \$11

- 5930 Telemann, Georg Philipp (urtext edition)
Sonata F Major [TWV 43:F5] for Two Violins, Viola and Basso Continuo.
Urtext Edited by Ian Payne.
Severinus Urtext Telemann Edition, 6. Hereford, 1996. 4°, 5 parts, 28 pp. Wrappers. \$10
- 5931 Telemann, Georg Philipp (urtext edition)
Sinfonia A Major [TWV 43:A6] for Two Oboes [ad. lib.], [Bassoon, ad. lib.], Two Violins, Viola and Basso Continuo. *Urtext/First Edition Edited by Ian Payne.*
Severinus Urtext Telemann Edition, 7. Hereford, 1996. 4°, 7 parts, 35 pp. Wrappers. \$15
- 5932 Telemann, Georg Philipp (urtext edition)
Concerto E Major [TWV 43:E2] for Two Violins, Viola and Basso Continuo.
Urtext/First Edition Edited by Ian Payne.
Severinus Urtext Telemann Edition, 8. Hereford, 1996. 4°, 5 parts, 34 pp. Wrappers. \$14
- 5933 Telemann, Georg Philipp (urtext edition)
Sonata E Minor [TWV 44:5] for Two Violins, Viola and Basso Continuo.
Urtext/First Edition Edited by Ian Payne.
Severinus Urtext Telemann Edition, 9. Hereford, 1996. 4°, 6 parts, 37 pp. Wrappers. \$14
- 5934 Telemann, Georg Philipp (urtext edition)
Sonata F Major [TWV 44:11] for Two Violins, Viola and Basso Continuo.
Urtext/First Edition Edited by Ian Payne.
Severinus Urtext Telemann Edition, 10. Hereford, 1996. 4°, 6 parts, 46 pp. Wrappers. \$18
- 5935 Telemann, Georg Philipp (urtext edition)
Concerto G Major [TWV 43:G13] for Flute (Treble Recorder), Oboe d'Amore (Oboe), Violin and Basso Continuo. *Urtext/First Edition Reconstructed by Ian Payne.*
Severinus Urtext Telemann Edition, 11. Hereford, 1996. 4°, 6 parts, 39 pp. Wrappers. \$22
- 5936 Telemann, Georg Philipp (urtext edition)
Concerto E-Flat Major [TWV 43:Es1] for Two Violins, Viola and Basso Continuo. *Urtext/First Edition Edited by Ian Payne.*
Severinus Urtext Telemann Edition, 13. Hereford, 1996. 4°, 5 parts, 30 pp. Wrappers. \$12
- 5937 Telemann, Georg Philipp (urtext edition)
Sonata E Minor [TWV 50:4] for Two Oboes, Bassoon, Two Violins, Two Violas and Basso Continuo. *Urtext/First Edition Edited by Ian Payne.*
Severinus Urtext Telemann Edition, 16. Hereford, 1996. 4°, 27 pp. Wrappers. \$16
- 5938 Telemann, Georg Philipp (urtext edition)
Sonata in E Minor [TWV 50:4] for Two Oboes, Bassoon, 2 Violins, 2 Violas and Basso Continuo.
Severinus Urtext Telemann Edition, 16b. Hereford, 1996. 4°, 5 parts pp. Wrappers. \$14
- 5877 Telemann, Georg Philipp (urtext edition)
Concerto in B Minor [TWV 43:h3] for Flute, Viola da Gamba (Tenor Viol or Viola), Bassoon (Viola da Gamba or Violoncello) and Basso Continuo. *Edited by Ian Payne.*
Severinus Urtext Telemann Edition, 18. Hereford, 1996. 4°, 5 parts, 38 pp. Wrappers. \$12
- 5878 Telemann, Georg Philipp (urtext edition)
Concerto C Major [TWV 43:C2] for Flute, Viola da Gamba (Tenor Viol or Viola), Bassoon (Viola da Gamba or Violoncello) and Basso Continuo. *Edited by Ian Payne.*
Severinus Urtext Telemann Edition, 19. Hereford, 1996. 4°, 5 parts, 31 pp. Wrappers. \$12
- 6023 Telemann, Georg Philipp (urtext edition)
Sonata in G Major [TWV 43:G10]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 20. Hereford, 1997. 4°, Wrappers. \$25
- 6024 Telemann, Georg Philipp (urtext edition)
Sonata in G Major [TWV 43:G12]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 21. Hereford, 1997. 4°, Wrappers. \$29
- 5939 Telemann, Georg Philipp (urtext edition)
Concerto in E Minor [TWV 43:e5] for Two Violins, Viola and Basso Continuo.
Urtext/First Edition Edited by Ian Payne.
Severinus Urtext Telemann Edition, 23. Hereford, 1996. 4°, 5 parts, 33 pp. Wrappers. \$14
- 5940 Telemann, Georg Philipp (urtext edition)
Sonata A Minor [TWV 43:a5] for Two Violins, Viola and Basso Continuo.
Urtext/First Edition Edited by Ian Payne.
Severinus Urtext Telemann Edition, 24. Hereford, 1996. 4°, 5 parts, 35 pp. Wrappers. \$14
- 5941 Telemann, Georg Philipp (urtext edition)
[Concerto] B-Flat Major [TWV 43:B2] for Two Violins, Viola and Basso Continuo. *Urtext Edited by Ian Payne.*
Severinus Urtext Telemann Edition, 25. Hereford, 1996. 4°, 5 parts, 28 pp. Wrappers. \$10
- 5942 Telemann, Georg Philipp (urtext edition)
Sonata C Major [TWV 41:C7] for Violin and Basso Continuo. *Urtext/First Edition Edited by Ian Payne.*
Severinus Urtext Telemann Edition, 26. Hereford, 1996. 4°, 3 parts, 16 pp. Wrappers. \$10
- 5943 Telemann, Georg Philipp (urtext edition)
Sonata G Major [TWV 41:G10] for Violin and Basso Continuo. *Urtext/First Edition Edited by Ian Payne.*
Severinus Urtext Telemann Edition, 27. Hereford, 1996. 4°, 3 parts, 16 pp. Wrappers. \$10
- 6025 Telemann, Georg Philipp (urtext edition)
Sonata in E Minor [TWV 41:e8]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 28. Hereford, 1997. 4°, Wrappers. \$10
- 5944 Telemann, Georg Philipp (urtext edition)
Sonata D Minor [TWV 41:d6] for Violin and Basso Continuo. *Urtext/First Edition Edited by Ian Payne.*
Severinus Urtext Telemann Edition, 29. Hereford, 1996. 4°, 3 parts, 16 pp. Wrappers. \$11
- 5945 Telemann, Georg Philipp (urtext edition)
Concerto A Major [Kross 4V.A] for Four Violins, Strings and Basso Continuo. *Urtext/First Edition Edited by Ian Payne.*
Severinus Urtext Telemann Edition, 30. Hereford, 1996. 4°, 20 pp. Wrappers. \$14
- 5946 Telemann, Georg Philipp (urtext edition)
Concerto A Major [Kross 4V.A] for Four Violins, Strings and Basso Continuo.
Severinus Urtext Telemann Edition, 30b. Hereford, 1996. 4°, 9 parts pp. Wrappers. \$21
- 5947 Telemann, Georg Philipp (urtext edition)
Concerto A Major [Kross V.A] for Violin, Strings and Basso Continuo. *Urtext/First Edition Edited by Ian Payne.*
Severinus Urtext Telemann Edition, 31. Hereford, 1996. 4°, 16 pp. Wrappers. \$13
- 5948 Telemann, Georg Philipp (urtext edition)
Concerto in A Major [Kross V.A] for Violin, Strings and Basso Continuo.
Severinus Urtext Telemann Edition, 31b. Hereford, 1996. 4°, 6 parts pp. Wrappers. \$11
- 5949 Telemann, Georg Philipp (urtext edition)
Overture B-Flat Major [TWV 55:B3] for Two Violins, Viola and Basso Continuo. *Urtext/First Edition Edited by Ian Payne.*
Severinus Urtext Telemann Edition, 32. Hereford, 1996. 4°, 23 pp. Wrappers. \$15

- 5950 Telemann, Georg Philipp (urtext edition)
Overture B-flat Major [TWV 55:B3] for Two Violins, Viola and Basso Continuo. Urtext/First Edition Edited by Ian Payne.
Severinus Urtext Telemann Edition, 32b. Hereford, 1996. 4°, 4 parts pp. Wrappers. \$9
- 5951 Telemann, Georg Philipp (urtext edition)
Overture D Major [TWV 55:D7] for Clarino (Trumpet in D), Two Violins, Viola and Basso Continuo. Urtext/First Edition Edited by Ian Payne.
Severinus Urtext Telemann Edition, 33. Hereford, 1996. 4°, 24 pp. Wrappers. \$15
- 5952 Telemann, Georg Philipp (urtext edition)
Overture D Major [TWV 55:D7] for Clarino (Trumpet in D), Two Violins, Viola and Basso Continuo.
Severinus Urtext Telemann Edition, 33b. Hereford, 1996. 4°, 5 parts pp. Wrappers. \$17
- 5953 Telemann, Georg Philipp (urtext edition)
Two Sonatas: G Major [TWV 41:G11]; E Minor [TWV 41:e10] for Flute and Basso Continuo. Urtext/First Edition Edited by Ian Payne.
Severinus Urtext Telemann Edition, 34. Hereford, 1996. 4°, 3 parts, 43 pp. Wrappers. \$20
- 6026 Telemann, Georg Philipp (urtext edition)
Overture in B Minor [TWV 55:h2]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 35. Hereford, 1997. 4°, Wrappers. \$35
- 6027 Telemann, Georg Philipp (urtext edition)
Overture in D Major [TWV 55:D15]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 36. Hereford, 1997. 4°, Wrappers. \$64
- 6028 Telemann, Georg Philipp (urtext edition)
Overture in E Major [TWV 55:E1]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 37. Hereford, 1997. 4°, Wrappers. \$34
- 6029 Telemann, Georg Philipp (urtext edition)
Overture in E Major [TWV 55:E2]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 38. Hereford, 1997. 4°, Wrappers. \$37
- 6030 Telemann, Georg Philipp (urtext edition)
Overture in F Major [TWV 55:F14]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 39. Hereford, 1997. 4°, Wrappers. \$33
- 6031 Telemann, Georg Philipp (urtext edition)
Overture in B-flat Major [TWV 55:B12]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 40. Hereford, 1997. 4°, Wrappers. \$32
- 6032 Telemann, Georg Philipp (urtext edition)
Sonata in C Minor [TWV 41:c5]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 41. Hereford, 1997. 4°, Wrappers. \$10
- 6033 Telemann, Georg Philipp (urtext edition)
Sonata in G Minor [TWV 41:G11]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 42. Hereford, 1997. 4°, Wrappers. \$10
- 6034 Telemann, Georg Philipp (urtext edition)
Concerto in E Minor, Kross 2v.e. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 43. Hereford, 1997. 4°, Wrappers. \$38
- 6035 Telemann, Georg Philipp (urtext edition)
Concerto in G Major, Kross V.G(2). Edited by Ian Payne.
Severinus Urtext Telemann Edition, 44. Hereford, 1997. 4°, Wrappers. \$30
- 6036 Telemann, Georg Philipp (urtext edition)
Concerto in A Major, Kross 2 Ob.d'm.A. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 45. Hereford, 1997. 4°, Wrappers. \$31
- 6037 Telemann, Georg Philipp (urtext edition)
Concerto Gross in D Minor, Kross C.gr.d. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 46. Hereford, 1997. 4°, Wrappers. \$40
- 6038 Telemann, Georg Philipp (urtext edition)
Concerto in D Minor [TWV 43:d2]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 47. Hereford, 1997. 4°, Wrappers. \$28
- 6039 Telemann, Georg Philipp (urtext edition)
Concerto in A Major [TWV 43:A4]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 49. Hereford, 1997. 4°, Wrappers. \$29
- 6040 Telemann, Georg Philipp (urtext edition)
Concerto in D Major [TWV 43:D4]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 50. Hereford, 1997. 4°, Wrappers. \$29
- 6041 Telemann, Georg Philipp (urtext edition)
Concerto in F Major [TWV 43:F1]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 51. Hereford, 1997. 4°, Wrappers. \$30
- 6042 Telemann, Georg Philipp (urtext edition)
Sonata in A Major [TWV 41:A7]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 54. Hereford, 1997. 4°, Wrappers. \$10
- 6043 Telemann, Georg Philipp (urtext edition)
Overture in G Major [TWV 55:G6]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 55. Hereford, 1997. 4°, Wrappers. \$40
- 6044 Telemann, Georg Philipp (urtext edition)
Overture in B Minor [TWV 55:b4]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 56. Hereford, 1997. 4°, Wrappers. \$43
- 6045 Telemann, Georg Philipp (urtext edition)
Overture in E Major [TWV 55:E3]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 57. Hereford, 1997. 4°, Wrappers. \$38
- 6046 Telemann, Georg Philipp (urtext edition)
Overture in D Major [TWV 55:D14]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 58. Hereford, 1997. 4°, Wrappers. \$49
- 6208 Telemann, Georg Philipp (urtext edition)
Overture, B-Flat Major [TWV 55:B2]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 67. Hereford, 1999. 4°, Wrappers. \$15
- 6209 Telemann, Georg Philipp (urtext edition)
Overture, B-Flat Major [TWV 55:B2]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 67. Hereford, 1999. 4°, Wrappers. \$20
- 6210 Telemann, Georg Philipp (urtext edition)
Overture, G Major [TWV 55:G11]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 68. Hereford, 1999. 4°, Wrappers. \$14
- 6211 Telemann, Georg Philipp (urtext edition)
Overture, B-Flat Major [TWV 55:B2]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 68b. Hereford, 1999. 4°, Wrappers. \$34
- 6212 Telemann, Georg Philipp (urtext edition)
Overture, C Minor [TWV 55:c3]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 69. Hereford, 1999. 4°, Wrappers. \$15
- 6213 Telemann, Georg Philipp (urtext edition)
Overture, C Minor [TWV 55:c3]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 69b. Hereford, 1999. 4°, Wrappers. \$20

- 6214 Telemann, Georg Philipp (urtext edition)
Overture, G Minor [TWV 55:g3]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 70. Hereford, 1999. 4°. Wrappers. \$16
- 6215 Telemann, Georg Philipp (urtext edition)
Overture, G Minor [TWV 55:g3]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 70b. Hereford, 1999. 4°. Wrappers. \$35
- 6216 Telemann, Georg Philipp (urtext edition)
Overture, E Minor [TWV 55:e6]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 71. Hereford, 1999. 4°. Wrappers. \$14
- 6217 Telemann, Georg Philipp (urtext edition)
Overture, E Minor [TWV 55:e6]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 71b. Hereford, 1999. 4°. Wrappers. \$37
- 6218 Telemann, Georg Philipp (urtext edition)
Overture, E-flat Major [TWV 55:Es5]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 72. Hereford, 1999. 4°. Wrappers. \$15
- 6219 Telemann, Georg Philipp (urtext edition)
Overture, E-flat Major [TWV 55:Es5]. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 72b. Hereford, 1999. 4°. Wrappers. \$38
- 6267 Telemann, Georg Philipp (urtext edition)
Sonata in B-Flat Major [TWV 41:B8] for Violin and Basso Continuo. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 91. Hereford, 2001. 4°. Wrappers. \$21
- 6268 Telemann, Georg Philipp (urtext edition)
Concerto in D Major [TWV 55:D16] for Violin, Three Violas (or Two Violins, Two Violas) and Basso Continuo. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 93. Hereford, 2004. 4°. Wrappers. \$31
- 6269 Telemann, Georg Philipp (urtext edition)
Concerto in G Major [TWV 51:G2] for Oboe (or Flute) Two Violins, Viola, Viola and Basso Continuo. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 95. Hereford, 1998. 4°. Wrappers. \$28
- 6270 Telemann, Georg Philipp (urtext edition)
Suite in F Major [TWV 55:F16]. for Two Horns, Bassoon, Two Violins, Viola and Basso Continuo. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 97. Hereford, 2002. 4°. Wrappers. \$47
- 6271 Telemann, Georg Philipp (urtext edition)
Overture in G Minor [TWV 55:g9]. for Two Oboes, Bassoon, Two Violins, Viola and Basso Continuo. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 98. Hereford, 2003. 4°. Wrappers. \$53
- 6272 Telemann, Georg Philipp (urtext edition)
Overture in D Major [TWV 55:D23] for Two Flutes, Bassoon, Two Violin, Viola and Basso Continuo (Fanfare, TWV50:44 with Horn in D, ad lib.). Edited by Ian Payne.
Severinus Urtext Telemann Edition, 99. Hereford, 2004. 4°. Wrappers. \$66
- 6273 Telemann, Georg Philipp (urtext edition)
Divertimento in A Major [TWV 50:22] for Two Violins, Viola and Basso Continuo. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 100. Hereford, 2004. 4°. Wrappers. \$27
- 6274 Telemann, Georg Philipp (urtext edition)
Divertimento in B-Flat Major [TWV 50:23] for Two Violins, Viola and Basso Continuo. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 101. Hereford, 2004. 4°. Wrappers. \$27
- 6275 Telemann, Georg Philipp (urtext edition)
Overture L'Omphale. E Minor [TWV 55:e8] for Two Violins, Viola and Basso Continuo (Two Oboes and Bassoon ad lib.). Edited by Ian Payne.
Severinus Urtext Telemann Edition, 124. Hereford, 1999. 4°. Wrappers. \$39
- 6276 Telemann, Georg Philipp (urtext edition)
2 Sonatines in E Minor and E Major [TWV 41:e3+E4]. Nos I and VI from Neue Sonatinen [1730/1] for Violin (or Flute) and Basso Continuo. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 135. Hereford, 2005. 4°. Wrappers. \$16
- 6277 Telemann, Georg Philipp (urtext edition)
2 Sonatines in C Minor and A Minor [TWV 41:c2+a4]. Nos II and V from Neue Sonatinen [1730/1] for Treble Recorder, Bassoon or Violoncello and Basso Continuo. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 136. Hereford, 2006. 4°. Wrappers. \$23
- 6278 Telemann, Georg Philipp (urtext edition)
2 Sonatina in D Major and G Major [TWV 41:D7+G7]. Nos III and IV from Neue Sonatinen [1730/1] for Violin (or Flute) and Basso Continuo. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 137. Hereford, 2005. 4°. Wrappers. \$18
- 6279 Telemann, Georg Philipp (urtext edition)
Overture Burlesque de Quixotte G Major [TWV 55:G10] for Two Violins, Viola and Basso Continuo. Edited by Ian Payne.
Severinus Urtext Telemann Edition, 140. Hereford, 2006. 4°. Wrappers. \$35
- 5972 [Trecento]
Instrumental Music of the Trecento. A Critical Edition of the Instrumental Repertoire of the Manuscript London, British Library, Add. 29987. Edited by Martin van Schaik and Christiane Schima.
Utrecht, 1997. 8°, 54 pp. Transcription of 15 trecento instrumental/ dance pieces, which forms a unique corpus included in the manuscript Lo. Introduction & bibliography. Wrappers. \$24
- 6384 Uccellini, Marco (opera omnia)
Sonate over canzoni da farsi a violino solo e basso continuo, opera quinta. A cura di/Edited by Piotr Wilk.
Opera Omnia Marco Uccellini, 4. Lucca, 2002. 4°, xliii, 72 pp. Critical edition. Wrappers. \$48
- 6274 Utendal, Alexander.
Motetten / Motets. Ediderit Ignace Bossuyt.
Monumenta Flandriae Musica, 5. Peer, 1999. 4°, lvi, 137 pp. New critical edition. Hardbound. Special sale price \$25, regularly \$48
- 6809 Vivaldi, Antonio (new edition)
Vivaldi. Opera omnia instrumental. [Edited by] Olivier Fourés.
Madrid, 2010 - . New acclaimed critical edition of the complete instrument works of Antonio Vivaldi, score and parts. 405 volumes published to date. Scores only also available. Please inquire.
http://www.omifacsimiles.com/brochures/vivaldi_ooi.html
- 6599 Vivaldi, Antonio (new edition)
Concerti per violino RV 320, 378, 745. Edizione critica a cura di Oliviero Fourés.
Antonio Vivaldi, Opere Incomplete, Edizione Critica, 5. Florence, 2005. 8°, xl, 68 pp. New critical edition of the score prepared under the auspices of the Fondazione Giorgio Cini, Istituto Italiano Antonio Vivaldi. Scored for principal violin, violins I-II, viola, & basso. Wrappers. \$27
- 6485 Vivaldi, Antonio (new edition)
Concerto in due cori con due violini e due organi obbligati. RV 584. Edizione critica a cura di Federico Maria Sardelli.
Antonio Vivaldi, Opere Incomplete, Edizione Critica, 3. Florence, 2003. 8°, 38 pp. New critical edition of the score prepared under the auspices of the Fondazione Giorgio Cini, Istituto Italiano Antonio Vivaldi. Preface in It-Eng. Wrappers.

- 6593 Vivaldi, Antonio (new edition)
Regina Caeli, RV 615. Edizione critica a cura di Michael Talbot.
Antonio Vivaldi, Opere Incomplete, Edizione Critica, 4. Florence, 2004. 8°, 42 pp. New critical edition of the score prepared under the auspices of the Fondazione Giorgio Cini, Istituto Italiano Antonio Vivaldi. Scored for S/T solo, 2 trumpets, vln I-II, vla, & bc. Preface in It-Eng. Wrappers. \$27
- 6563 Ward, John.
Consort Music of Four Parts. Transcribed and Edited by Ian Payne.
Musica Britannica, LXXXIII. London, 2005. 4°. xxxviii, 106 pp. Modern edition. John Ward's music for 4 viols shows less consistency of style than his work for 5- or 6-part consort. The smooth madrigalian lines of the 6 Oxford fantasias most clearly approach the accomplishment of his characteristic pieces for larger ensembles. The Paris fantasias, which with the In nomine also included in the collection feature uniquely in a single source in the Bibliothèque Nationale de France, are more variable in texture and idiom. The volume also includes 6 ayres for two bass viols and organ, brief, tuneful compositions in dance-like rhythm redolent of the almain. Buckram. \$143
- 6527 Weill, Kurt (collected edition)
Chamber Music. Edited by Wolfgang Rathert and Jürgen Selk.
The Kurt Weill Edition, II/1. New York, 2004. 30 x 39 cm, 2 vols, 192, 107 pp. The first volume of Weill's chamber works edited in critical edition. Contents: String Quartet in B Minor, String Quartet op.8, Sonata for Violin and Piano, Frauentanz: Sieben Gedichte des Mittelalter, op.10 (voice, fl, vla, cl, hn, bsn), Ick sitze da _un esse Klops (voice, 2 pic, bsn). Cloth. (Subscribers to the series receive a substantial savings). \$335 <http://www.omifacsimiles.com/brochures/weill.html>
- MONOGRAPHS**
- 7203 Bagatella, Antonio.
Règles pour la construction des violon altis, violoncelles et basses de viole.
Collana di Liuteria e cultura musicale, 6. Cremona, 1995. 8°, 86, 4 plates pp. Reprint of the French translation by G. Koeckert published in Geneva, 1927, together with a new translation in English and the original Italian text from 1782. Bagatella analyzed instruments made by A. and G. Amati and then established rules for their construction, as such details as wall thickness, the height of the ribs, the placement of the f-holes and the neck. Wrappers. \$35
- 4247 Bruni, Antonio Bartolomeo.
Un inventaire sous la Terreur. Etat des instruments de musique relevé chez les émigrés et condamnés. Introduction, notices biographiques et notes par J. Gallay.
Geneva, 1984. 8°, 280 pp. Line-cut of the Paris, 1890 edition. Inventories harpsichords, fortepianos, violins, violas, flutes, guitars, harps, etc. seized from the homes of emigrants in an official report in 1794. Includes names of makers and sometimes the date of the instruments. Wrappers. \$76
- 6585 Caporaletti, Vincenzo.
I processi improvvisativi nella musica. Un approccio globale.
Quaderni di Musica/Realtà, 54. Lucca, 2005. 8°, xii, 508 pp. Wrappers. \$48
- 6236 Caraci Vela, Maria & Marina Toffetti.
Marco Uccellini. Atti del convegno "Marco Uccellini di Forlimpopoli e la sua musica" (Forlimpopoli, 26-7 Ottobre 1996). A cura della Società Italiana di Musicologia. A cura di Maria Caraci Vela e Marina Toffetti.
Strumenti della Ricerca Musicale, 5. Lucca, 1999. 8°, 359 pp. Congress proceedings on the works and influence of Marco Uccellini. Includes essays by Marina Toffetti, Piotr Wilk, Daniele Torelli, Marcello Eynard, John Suess, Diego Cantalupi, Angela Lepore and Luigi Rovighi. Wrappers. \$50
- 6732 Careri, Enrico.
Dopo l'opera quinta. Studi sulla musica italiana del XVIII secolo.
Lucca, 2008. 17 x 24 cm, xv, 299 pp. Wrappers. \$37
- 6285 Chevalier, Claire & Jos van Immerseel.
Matière et musique. The Cluny Encounter. Proceedings of the European Encounter on Instrument Making and Restoration. Edited by Claire Chevalier and Jos van Immerseel.
Peer, 2000. 8°, 392 pp. Proceedings on instrument making and restoration. Articles by Florence Gtreaux. Antonello Palazzolo, Kerstin Schwarz, Klaus Gernhardt, Philippe Bolton, Joël Dugot, Sylvain Mathieu, Marc Rosenstiel, Jean Tournay, Paul Poletti, Stephen Birkett and William Jurgenson. Wrappers. \$46
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