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**AARON, Pietro, c.1490-1545**

- 2422 *Compendiolo di molti dubbi, segreti et sentenze intorno al canto fermo, et figurato.*  
Bibliotheca Musica Bononiensis, II/11. Bologna, 1970. 16 x 22 cm, 75 pp. Line-cut of the Milan, 1545 edition. Laid paper. Hardbound.

- 2589 *Compendiolo di molti dubbi, segreti et sentenze intorno al canto fermo, et figurato. A Facsimile of the Milan, ca.1545 Edition.*  
Monuments of Music and Music Literature in Facsimile, II/66. New York, 1974. 15 x 23 cm, 74 pp. Line-cut of the Milan, c.1545 edition. Laid paper, clothbound.

- 2423 *Libri tres de institutione harmonica. [Civico Museo Bibliografico Musicale, Bologna].*  
Bibliotheca Musica Bononiensis, II/8. Bologna, 1970. 16 x 22 cm, x, 122 pp. Line-cut of the Bologna, 1516 edition. Introduction in It by Giuseppe Vecchi. Laid paper. Hardbound. \$53

- 2588 *Libri tres de institutione harmonica. A Facsimile of the Bologna, [1516] Edition.*  
Monuments of Music and Music Literature in Facsimile, II/67. New York, 1976. 16 x 24 cm, 128 pp. Line-cut of the Bologna, [1516] edition. Laid paper, clothbound.

- 2424 *Lucidario in musica.*  
Bibliotheca Musica Bononiensis, II/12. Bologna, 1969. 16 x 24 cm, 108 pp. Line-cut of the Venice, 1545 edition. Cloth. \$44

- 2599 *Lucidario in musica. A Facsimile of the Venice, 1545 Edition.*  
Monuments of Music and Music Literature in Facsimile, II/68. New York, 1978. 16 x 24 cm, 106 pp. Line-cut of the Venice, 1545 edition. Laid paper, clothbound.

- 2600 *Thoscanello de la musica. A Facsimile of the Venice 1523 Edition.*  
Monuments of Music and Music Literature in Facsimile, II/69. New York, 1969. 22 x 34 cm, 106 pp. Line-cut of the Venice, 1523 edition. This general manual, dealing with mensural notation, intervals, etc., also contains the first recommendation from a theorist that the parts of a polyphonic composition be conceived simultaneously. Aaron also advocates that the composer ought to enter all the desired accidentals in the music and to use uniform signatures. Laid paper, with handsome binding in cloth.

- 2583 *Trattato della natura et cognitione di tutti gli tuoni di canto figurato non da altri piu scritti.*  
Utrecht, 1966. 22 x 29 cm, iii, 45 pp. Line-cut of the Venice, 1525 edition. With an introduction by Wilem Elders. Quarter leather. \$75

- 2595 *Trattato della natura et cognitione di tutti gli tuoni di canto figurato non da altri piu scritti. A Facsimile of the Venice, 1525 Edition.*  
Monuments of Music and Music Literature in Facsimile, II/129. New York, 1979. 22 x 34 cm, 45 pp. Line-cut of the Venice, 1525 edition. Laid paper, clothbound.

**ABBATE, Carlo, 16-17th c.**

- 2700 *Regulae contrapuncti excerptae ex operibus Zerlini et aliorum ad breviorem tyronium instructionem accommodate per Fr. Carolus Abbate.*  
Leipzig, 1977. 11 x 17 cm, 108 pp. Line-cut of the St. Oslowan, 1629 edition. Linen. Special sale price \$10, regularly \$26

**ADAM, Louis, 1758-1848**

- 2772 [Method, piano]  
*Méthode de piano.*  
Méthodes Instrumentales, VII. Geneva, 1974. 4°, 246 pp. Line-cut of the Paris, 1805 edition. Hardbound. \$160

**ADAMI DI BOLSENA, Andrea, 1663-1742**

- 2896 *Osservazioni per ben regolare il coro dei cantori della Cappella Pontificia, Roma, 1711. Edizione a cura di Giancarlo Rostirolla.*  
Musurgiana: Sources and Materials for the History and Theory of Music, 1. Lucca, 1988. 18 x 25 cm, xxi, 261 pp. Line-cut of the Rome, 1711 edition. Includes 11 engraving (portraits) of Papal singers. Introduction, bibliography & index. Cloth. \$40

**AFFLIGEMENSIS, Johannis, 14th c.**

- 3631 *De musica cum tonario. Edidit S. Smits van Waesberghe.*  
Corpus Scriptorum de Musica, 1. Rome, 1950. 8°, 207 with 15 pp. Introduction and new edition with critical commentary. Includes 15 halftone plates from various mss. Hardbound. \$86

**AGAZZARI, Agostino, 1578-1640**

- 2415 *Del sonare sopra'l basso con tutti li stromenti e dell'uso loro nel conserto.*  
Bibliotheca Musica Bononiensis, II/37. Bologna, 1985. 18 x 25 cm, 12 pp. Line-cut of the Siena, 1607 edition. One of first treatises to adopt figured bass. Deals with chordal and single-line improvisation from a basso continuo and makes an important distinction between "fundamental" and "ornamental" instrumental classes. Wrappers.

**AGRICOLA, Johann Friedrich, 1720-1774**

- 4661 [Method, singing]  
*Anleitung zur Singkunst. Faksimile-Neudruck mit Nachwort und Kommentar von Kurt Wichmann. [Staatsbibliothek zu Berlin].*  
Leipzig, 2/ 1993. 17 x 25 cm, xvi, 239 pp. Line-cut of the 1757 edition. Linen. \$40

- 8325 [Method, singing]

- Anleitung zur Singkunst. Reprint der Ausgabe Berlin 1757. Herausgegeben und von Thomas Seedorf.*  
Kassel, 2007. 12°, xxix, xiv, 283 pp. Line-cut of the 1757 edition. Wrappers. \$33

**AGRICOLA, Martin, 1486-1556**

- 2531 *Musica figuralis deudsch (1532). Im Anhang: Musica instrumentalis deudsch (1529); Musica choralis deudsch (1533); Rudimenta musices (1539).* [Bayerische Staatsbibl., Munich & Bibliothek des Alten Gymnasiums, Flensburg].  
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

- 2610 *Rudimenta musices. A Facsimile of the 1539 Wittenberg Edition.*

- Monuments of Music and Music Literature in Facsimile, II/34. New York, 1966. 12 x 18 cm, 61 pp. Line-cut of the Wittenberg, 1539 edition. Laid paper, clothbound.

- 8187 *Von der Lauten aus Martin Agricola's Musica Intrumentalis Deutsch 1529. Teil-Faksimile nach dem Exemplar im Besitz der Stadt Leipzig Städtische Bibliotheken Musikbibliothek (Signatur I 8° 191).*

- Lübeck, 2003. 4°, 19 pp. Line-cut of 35 lute-related pages of Agricola's "Musica Instrumentalis Deutsch, 1529". Explains the German tablature system, how to tune a lute, how to choose proper strings and much more. Wrappers. \$14

**AGUILAR, Gaspar de, 16th c.**

- 2391 *Arte de principios de canto llano.*  
Colección Viejos Libros de Música, 11. Madrid, 1977. 15 x 20 cm, 32 pp. Line-cut of the c.1530-37 edition, based on the sole surviving exemplar in the Biblioteca Colombina, Seville. Wrappers. \$20

**ALARD, Jean-Delphin, 1815-1888**

- 7957 [Method, violin]  
*École 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

**ALBRECHTSBERGER, Johann Georg, 1736-1809**

- 9307 *Fundament zum Orgel und Fliegelspielen. Auth: Albrechtsberger. Ad usum Ms. [Stift Kremsmünster].*  
Faksimile-Edition Kremsmünster, 21. Stuttgart, 2012. Oblong, 22 x 19 cm, 28 pp. Line-cut of a contemporary manuscript. Distilled into 6 sections (Absätze) this useful and practical manual instructs the user, "according to current convention", on 1) clefs, 2) the notation of tempi, notes & pauses, 3) the execution of ornaments & "manieren", 4) right & left hand fingerings 5) chordal fingering, 6) tonality. Wrappers. \$17

- 9130 *Gründliche Anweisung zur Composition. Faksimile der ersten Auflage, Leipzig 1790, mit den "Beilägen" der "Dritten Ausgabe". Mit Einleitung und der Biographie der Ausgaben herausgegeben von Wolfgang Horn.*  
Quellenkataloge zur Musikgeschichte, 42. Wilhelmshaven, 2009. 18 x 28 cm, 538 pp. Line-cut of the Leipzig, 1790 edition. Cloth. \$307

**ALEMBERT, Jean Le Rond d', 1717-1783**

- 2619 *Eléments de musique théorique et pratique. A Facsimile of the 1752 Paris Edition.*  
Monuments of Music and Music Literature in Facsimile, II/19. New York, 1966. 15 x 22 cm, 199 pp. Line-cut of the Paris, 1752 edition. Laid paper, clothbound.

- 4657 *Eléments de musique. Présentation de Jean-Michel Bardez.*

Collection Ressources, 77. Geneva, 1980. 13 x 21 cm, xiii, 199 pp. Line-cut of the Paris, 1752 edition. Hardbound. \$39

**ALGAROTTI, Francesco, 1712-1764**

- 4015 *Saggio sopra l'opera in musica (1763).*  
Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 56. Bologna, 1975. 16 x 21 cm, 157 pp. Line-cut of the Livorno, 1763. Wrappers. Special sale price, \$10, regularly \$25

- 3626 *Saggio sopra l'opera in musica. Le edizioni di Venezia (1755) e di Livorno (1763). A cura di Annalisa Bini.*  
Musurgiana: Sources and Materials for the History and Theory of Music, 6. Lucca, 1989. 12 x 19 cm, liv, 250 pp. Line-cut. Introduction, bibliography and index. Cloth. \$40

**ALSTED, Johann Heinrich, 1588-1638**

- 2639 *Templum musicum.*  
Monuments of Music and Music Literature in Facsimile, II/35. New York, 1967. Line-cut of the London, 1664 edition. Laid paper, clothbound.

**ALTENBURG, Johann Ernst, 1734-1801**

- 2925 [Method, trumpet]  
*Versuch einer Anleitung zur heroisch-musikalischen Trompeter- & Paukerkunst.*  
Monuments of Music and Music Literature in Facsimile, II/36. New York, 1967. 8°, 144 pp. Line-cut of the Halle, 1795 edition. Laid paper, clothbound.

- 3162 [Method, trumpet]  
*Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Paukerkunst. Faksimile der Ausgabe von 1795 mit einem Nachwort in Deutsch und Englisch von Frieder Zschoch.*  
Leipzig, 1972. 19 x 20 cm, 144 facs, x pp. Line-cut of the Halle, 1795 edition. \$45

- 4662 [Method, trumpet]  
*Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Paukerkunst. Reprint der Ausgabe von 1795. Nachwort von Frieder Zschoch. [Städtische Bibliothek, Leipzig].*  
Dokumentationen, Reprints, 31. Michaelstein, 1993. 17 x 19 cm, 144 facs, x pp. Line-cut of the Halle, 1795 edition. Wrappers. \$38

**AMAT, Juan Carlos, 1572-1642**

- 955 [Method, guitar]  
*Guitarra española (c.1761). Complete Facsimile Edition with an Introduction by Monica Hall. (Reproduced by Permission of the Biblioteca Nacional, Madrid).*  
Monte Carlo, 1980. 10 x 15 cm, iv, 64 pp. Line-cut of the Joseph Bró edition, printed in Gerona between 1761-1766. This is an expanded version of the original dating from the end of the 16th c., considered one of the earliest printed treatises on the five-course guitar in the rassegado style with alfabeto notation. Also see "De Soto". Wrappers. \$15

**AMMERBACH, Nikolaus, c.1530-1597**

- 8645 *Orgel- oder Instrument Tabulatur. Leipzig, Jakob Berwalds Erben 1571. RISM 1571(17). [Musikbibliothek, Leipzig].*  
Faksimile-Edition Rara, 50. Stuttgart, 2005. Oblong, 19 x 16 cm, 226 pp. Line-cut of the Leipzig, 1571 edition. One of the great milestones of organ tablature (considered the first printed German organ music), where pitches are expressed in letter notation with rhythmic signs above them. Amerbach arranged the contents of this book into five progressively more difficult categories, ranging from pieces with little or no coloration, to highly decorated pieces. "Instrument" as used in the title, includes "positive, regal, virginal, clavichord, clavicembalo, harpsichord and the like". Most of the pieces in the collection are from vocal originals. The music section is preceded by instructions on playing the organ. Hardbound, with decorative paper boards. \$63

**AMIOT, Joseph-Marie, 1718-d?**

- 4246 *Mémoire sur la musique des chinois tant anciens que modernes. Avec des notes, des observations et une table des matières, par l'Abbé Roussier.*  
Geneva, 2/ 2004. 8°, 322 pp. Line-cut of the Paris, 1779 edition. Observations written by a Jesuit missionary in Peking; discusses the eight kinds of sounds, "lu" (twelve semitones within the octave), and the tones. With 30 plates. Wrappers. \$116

**ANCELET, 18th c.**

- 3231 *Observations sur la musique, les musiciens et les intruments.*  
Geneva, 1984. 8°, 48 pp. Line-cut of the Amsterdam, 1757 edition. Offers a detailed account of the musical life in Paris from the middle of the 18th c. Wrappers. Special sale price \$10, regularly \$25

**ANGELINI BONTEMPI, Giovanni Andrea, 1624-1705**

- 2418 *Historia musica, nella quale si ha piena cognizione della teorica, e della pratica antica della musica harmonica.*  
Bibliotheca Musica Bononiensis, II/48. Bologna, 1971. 22 x 32 cm, 292 pp. Line-cut of the Perugia, 1695 edition. Considered the first history of music in Italy. Laid paper. Hardbound.

- 3082 *Historia musica.*

Geneva, 1976. 18 x 25 cm, 292 pp. Line-cut of the Perugia, 1695 edition. Hardbound. \$121

- 2439 *Nova quatuor vocibus componendi methodus.*

Scriptores, Libri Fototypice Expressi, 6. Bologna, 1971. 16 x 22 cm, 40 pp. Line-cut of the Dresden, 1660 edition. Dedicated to Schütz. Lays down the basic principles of polyphonic composition. Hardbound. Special sale price, \$10, regularly \$26

- 3804 *Nova quatuor vocibus componendi methodus. A cura di Wolfgang Witzenmann.*

Musurgiana: Sources and Materials for the History and Theory of Music, 19. Lucca, 1993. 15 x 20 cm, xxviii, 40 pp. Line-cut of the Dresden, 1660 edition. Introduction in It-Eng. Cloth. \$30

**ANGLERIA, Camillo, b.?1630**

- 2420 *Regola del contraponto e della musical compositione. [Civico Museo Bibliografico Musicale, Bologna].*  
Bibliotheca Musica Bononiensis, II/59. Bologna, 1983. 16 x 22 cm, 132 pp. Line-cut of the Milan, 1622 edition. Cloth.

**ANTONIO DA TEMPO**

- 5389 *Delle rime volgari. Trattato de Antonio da Tempo, Giudice Padovano, composto nel 1332, dato in luce integralmente ora la prima volta per cura di Giusto Grion.*  
Bibliotheca Musica Bononiensis, V/14. Bologna, 1970. 8°, 384 pp. (Rpt. of Bologna, 1896 edition). Hardbound. \$72

**ARBEAU, Thoinot, 1520-1595**

- 2530 *Orchésographie, et traité en forme de dialogue, par lequel toutes personnes peuvent facilement apprendre et pratiquer l'honnête exercice des dances / [Albert Czerwiski:] Die Tänze des 16. Jahrhunderts und die alte französische Tanzschule vor Einführung des Menuett. Nach Jean Tabourots Orchésographie.*  
Hildesheim, 2/ 1989. 15 x 21 cm, 210 & 140 pp. Line-cut of the Langres, [1588] edition and the Danzig, 1878 edition. Linen. \$149

**ARNOLD, Ignaz Ferdinand, 1774-1812**

- 7004 *Gallerie der berühmtesten Tonkünstler des 18. und 19. Jahrhunderts. Ihre kurzen Biografien, karakterisierende Anekdoten und ästhetische Darstellung ihrer Werke.*  
Buren, 1984. 8°, 767 pp. Line-cut of the Erfurt, 1810 edition. Linen. \$149

**ARTEAGA, Esteban, 1747-1799**

- 3857 [& J.N. Forkel]  
*Geschichte der italiänischen Oper. Aus dem Italiänischen übersetzt und mit Anmerkungen begleitet von Johann Nicolaus Forkel.*  
Hildesheim, 1973. 11 x 17 cm, 887 pp. Line-cut of the Leipzig, 1789 edition. Linen. \$222

**ARTUSI, Giovanni Maria, c.1540-1613**

- 2427 *L'arte del contraponto. [Civico Museo Bibliografico Musicale, Bologna].*  
Biblioteca Musica Bononiensis, II/43. Bologna, 1980. 22 x 31 cm, 50 pp. Line-cut of the Giacomo Vincenzi and Ricciardo Amadino edition, Venice, 1586. Laid paper. Cloth.

- 2529 *L'arte del contrpunto.*  
Hildesheim, 1969. 8°, xii, 80 pp. Line cut. Linen. \$60

- 2428 *L'artusi ovvero Delle imperfettioni della moderna musica.*

Bibliotheca Musica Bononiensis, II/36. Bologna, 2/ 2000. 4°, viii, 158, 120, 16 pp. Line-cut of all three editions of this famous theoretical polemic: Venice, 1600; Venice, 1603 (Seconda parte dell'artusi); Venice, 1608 (Discorso secono musicale di Antonio Braccino. Intröduction in It by Giuseppe Vecchi. Wrappers. \$102

**AUFSCHNAITTER, Benedikt Anton, 1665-1742**

- 9255 *Regulae compositionis fundamentalis musurgiae.*  
Faksimile-Edition Theoretica, 5 Stuttgart, 2011. 22 x 32 cm, 14, 151 pp. Line-cut of the c.1730 manuscript. Rules on composing "good music" by the successor of Georg Muffat as Hof- and Domkapellmeister in Passau. Introduction by Markus Eberhardt. Hardbound in decorative paper. \$75

**AUGUSTIN FLORENCIO, Francisco, 18th c.**

- 7239 *Crotología o ciencia de las castañuelas.*  
Colección Biblioteca Valeciana. Valencia, n.d. 11 x 16 cm, 126 pp. Line-cut of the Valencia, 1792 edition. Wrappers. \$22

- 7240 *Impugnación literaria a la crotología erudita, o ciencia de las castañuelas para vaylor el bolero, que en IV. reimpressions.*  
Colección Biblioteca Valeciana. Valencia, n.d. 11 x 16 cm, 64 pp. Line-cut of the Valencia, 1792 edition. Wrappers. \$19

**AVISON, Charles, 1709-1770**

- 2926 *An Essay on Musical Expression. A Facsimile of the 1753 Edition.*  
Monuments of Music and Music Literature in Facsimile, II/55. New York, 1967. 15 x 22 cm, 248, plus 4 foldout pp. Line-cut of the second, enlarged edition, London 1753. Laid paper, clothbound.

**BACH, Carl Philipp Emanuel, 1714-1788**

- 19 [Method, keyboard]  
*Versuch über die wahre Art, das Klavier zu spielen. Erster und zweiter Teil. Faksimile-Nachdruck der 1. Auflage, Berlin 1753 und 1762, herausgegeben von Lothar Hoffmann-Erbrecht.*  
Leipzig, 6/ 1986. 18 x 22 cm, 501 facs, 16 pp. Line-cut of the first printed edition. "Versuch" was, in the German-speaking countries, the most important treatise of the period on playing keyboard instruments. Linen. \$32

## 8324 [Method, keyboard]

- Versuch über die wahre Art, das Klavier zu spielen. Erster und zweiter Teil Reprint der 1. Auflage Berlin 1753 und 1762. Herausgegeben und mit modern geschlüsselten Notenbeispielen und einem ausführlichen Register versehen von Wolfgang Horn.*  
Kassel, 1994. 12°, 592 pp. Line-cut of the first printed edition. "Versuch" was, in the German-speaking countries, the most important treatise of the period on playing keyboard instruments. Linen. \$31

## 1829 [Autobiography]

- Carl Philip Emanuel Bach's Autobiography. Facsimile of the Original Edition of 1773 with Critical Annotations by William S. Newman.*  
Facsimiles of Early Biographies, 4. Buren, 1967. Oblong, 22 x 18 cm, 20 pp. Line-cut. Wrappers. \$30

**BACH, Johann Christian, 1735-1782**

## 3238 [Method, keyboard]

- Méthode ou recueil de connaissances élémentaires pour le forte-piano ou clavecin. Œuvre mêlé de théorie et de pratique divisé en deux parties pour le Conservatoire de Napoléon.*  
Geneva, 1974. Oblong, 30 x 22 cm, 91 pp. Line-cut of the Paris, 1876 edition. Examines basic musical concepts, notational symbols, shades of expression, musical forms, and rules for performance. A second section provides 118 examples, mostly whole pieces. Wrappers. \$37

**BACH, Johann Sebastian, 1685-1750**

## 7861 Forkel, Johann N.

- Über Johann Sebastian Bachs Leben, Kunst und Kunftwerke. Reprint der Erstausgabe Leipzig 1802. Herausgegeben, kommentiert und mit Registern versehen von Axel Fischer.*  
Kassel, 1999. 17 x 21 cm, 26, 81 facs, 40 pp. Line-cut of the Hoffmeister & Kühnel edition (Leipzig, 1802). Introduction in Ger. Useful appendices and index. Hardbound. \$48

## 5521 Pirro, André.

- L'esthétique de Jean-Sébastien Bach.*  
Geneva, 1973. 8°, 548 pp. (Rpt. of Paris, 1907 edition). Wrappers. \$61

## 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](http://www.omifacsimiles.com/brochures/bach_bc.html)

**BACKOFEN, Johann Georg Heinrich, 1768-1830**

## 4330 [Method, clarinet &amp; bassoon horn]

- Anweisung zur Klarinette nebst einer kurzen Abhandlung über das Bassett-Hörn. Reprint der Ausgabe Leipzig 1803, herausgegeben und mit einem Vorwort versehen von Karl Venzke.*  
Celle, 1986. 8°, i, 38 pp. Line-cut of the Leipzig, 1803 edition. Wrappers. \$15

**BACQUOY-GUÉDON, Alexis, 18th c.**

## 3232 Bacquoy-Guédon, Alexis.

- Méthode pour exercer l'oreille à mesure dans l'art de la danse.*  
Geneva, 2/ 1995. 13 x 21 cm, 78 pp. Line-cut of the Amsterdam & Paris, c.1784 edition. Wrappers. \$30

**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

- 3241 [Method, violoncello]  
*Méthode de violoncelle et de basse d'accompagnement.*  
*Méthodes Instrumentales*, VI. Geneva, 1974. 4°, 230 pp. Line-cut of the Paris, 1804 edition. Authors include Levasseur, Catel & Baudot. Hardbound. \$157
- BAN (Bannius), Joan Albert, 1587-1644**  
3578 *Zangh-Bloemzel (Theoretical Part) & Kort Sangh-Bericht. With an Introduction by Frits Noske.*  
Early Music Theory in the Low Countries, 1. Buren, 1969. 17 x 25 cm, xiv, 70 pp. Line-cut of the Amsterdam, 1642-1643 edition. Wrappers. \$33
- BANCHIERI, Adriano, 1568-1634**  
2430 *Cantorino utile a novizie e chierici principianti del canto fermo alla romana.*  
*Biblioteca Musica Bononiensis*, II/19. Bologna, 1980. 13 x 17 cm, 103 pp. Line-cut of the Bologna, 1622 edition. 8 pages have been reproduced in 2 colors. Cloth. \$50
- 1776 *Conclusioni del suono dell'organo. A Facsimile of the Bologna, 1609 Edition.*  
Monuments of Music and Music Literature in Facsimile, II/101. New York, 1975. 17 x 25 cm, 72 pp. Line-cut of the Bologna, 1609 edition. Laid paper, clothbound. \$50
- 2432 *Discorso della lingua bolognese.*  
*Biblioteca Musica Bononiensis*, V/12. Bologna, 1969. 15 x 22 cm, viii, 224 pp. Line-cut of the Bologna, 1629 edition. Preface in It by Giuseppe Vecchi. Hardbound. \$66
- 2433 *Lettere armoniche.*  
*Biblioteca Musica Bononiensis*, V/21. Bologna, 1968. 17 x 22 cm, vi, 212 facs, vii pp. Line-cut of the Bologna, 1628-30 edition. Preface and index by Giuseppe Vecchi. Hardbound. \$40
- 2134 *L'organo suonarino.*  
*Biblioteca Organologica*, 27. Buren, 1969. 4°, x, 203 pp. Line-cut of the Venice, 1605, 1611 & 1638 editions. Cloth. \$79
- BANISTER, John, II, 17-18th c.**  
3115 [Method, oboe]  
*The Sprightly Companion. Complete Facsimile Edition from the Copy in the British Library. Preface: Peter Hédrick.*  
Historical Oboe Tutor Series, I. Columbus, 1987. Oblong, 28 x 21 cm, vi, 19 pp. Line-cut of the Walsh edition, London, 1695. Wrappers. \$18
- BASSANO, Giovanni, c.1550-d.?**  
7355 *Ricercate, passaggi et cadentie per potersi essercitar nel diminuir terminatamente con ogni sorte d'istrumento: & anco divertiti passaggi per la semplice voce.* [Civico Museo Bibliografico Musicale, Bologna].  
Münster, c.1595. 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
- BATHE, William, 1564-1614**  
9217 *A Briefe Introduction to the Skill of Song, c.1587.*  
London, 2008. 13 x 19 cm, 49 pp. Line-cut of the c.1587 revised edition of the now lost 1584 work considered to be the first musical text book to appear in the English language. Bath abandons the Gamut in favor of his own seven-note sol-fa system. Wrappers. \$29
- BAYLY, Anselm, 1719-1794**  
3858 *The Alliance of Musick, Poetry and Oratory. Under the Head of Poetry is Considered the Alliance and Nature of the Epic and Dramatic Poem, as it Exists in the Iliad, Aeneid and Paradise Lost.*  
Anglistica und Americana 108. Hildesheim, 1989. 8°, 38 pp. Line-cut of the London, 1789 edition. Linen. \$75
- BEDFORD, Arthur, 1668-1745**  
2924 *The Great Abuse of Musick.*  
Monuments of Music and Music Literature in Facsimile, II/12. New York, 1965. 8°, Line-cut of the London, 1711 edition. Laid paper, clothbound.
- BÉDOS DE CELLES, François, 1709-1779**  
2141 *L'art du facteur d'orgues. Avec un aperçu biographique de Jean-Bernard Condare.* Université de Lyon 2 – Département de Musicologie.  
Geneva, 1984. 27 x 37 cm, 12, 708 facs, plus 137 facs plates pp. Line-cut of the Paris, 1776-1778 edition, in a slightly reduced (-13%) format. Richly illustrated treatise on organ making, with beautifully executed plates addressing the structure of the instrument, methods of building, needs of the organist and characteristics of various instruments. Handsome binding in half leatherette with printed boards reproducing a Bedos engraving. \$546
- 7384 *L'arte del costruttore di organi. Prima edizione italiana di L'art du facteur d'orgues; a cura di Enrico Cirani; consulenza e presentazione di Oscar Mischiati.*  
Cremona, c.1995. 2°, 2 vols pp. Line-cut of the Paris, 1776-1778 edition (plates only), with accompanying texts in It. With bibliographical references and indices.
- BEETHOVEN, Ludwig van, 1770-1827**  
9393 [sketchbooks, composition studies with Haydn, Albrechtsberger, Salieri]  
*Kompositionstudien bei Joseph Haydn, Johann Georg Albrechtsberger und Anton Salieri. Herausgegeben von Julia Ronze.* 1. *Transkriptionen;* 2. *Kritischer Bericht;* 3. *Reproduktionen der Handschriften.*  
Beethoven Werke, XIII/1. Munich, 2014. Oblong, 31 x 27 cm, 3 vols, xv, 307; 93; 201 pp. When Beethoven moved to Vienna in 1792, almost immediately, and likely pre-arranged, he started composition studies with Haydn, who had been freed from his post with the Esterhazys and was now living in Vienna. The studies—exercises in free counterpoint but also concerned with the conception of a piece, movement structure, proportions of the various parts and the art of “sketching”—lasted until 1794 when his teacher recommended additional studies with Albrechtsberger; with him Beethoven acquired a wide range of technical and compositional tools building on the earlier study. In 1801 Beethoven then turned to Salieri to learn the technique of setting primarily Italian texts to music, an area not covered in the preceding studies. The present volume reproduces for the first time the surviving manuscripts that record those studies. These are remarkable witnesses showing Beethoven under the watchful eyes of his teachers with illuminating comments, corrections or alternative passages. Facsimile, transcription and commentary, 3 volumes, linen bound. \$833  
[http://www.omifacsimiles.com/brochures/bee\\_ks.html](http://www.omifacsimiles.com/brochures/bee_ks.html)
- 4681 [Method, thoroughbass]  
*Ludwig van Beethovens Studien im Generalbaß, Contrapunkt und in der Compositionslehre, aus dessen handschriftlichem Nachlaß gesammelt und herausgegeben [von] Ignaz von Seyfried. 2. revidierte und im Text vervollständigte Ausgabe von Henry Hugh Pierson.*  
Hildesheim, 1967. 8°, xiv, 446 pp. Line-cut of the Leipzig, 1853 edition. (Bound together with Nottebohm, Beethoveniana II, Leipzig, 1892). Linen.
- 4001 [Method, thoroughbass]  
*Studii di Beethoven, ossia trattato d'armonia e composizione. Prima versione italiana con note di Félix e Rossi.*  
*Biblioteca Musica Bononiensis*, II/77. Bologna, 3/ 2003. 18 x 25 cm, 424 pp. Line-cut of the G. Canti edition, Milan, 1855. Italian edition of Ludwig van Beethoven's Studien im Generalbasse, edited by Ignaz von Seyfried and first published in 1832. An extremely interesting treatment of the subject, illustrated with hundreds of musical examples. The Italian edition includes a fold-out facsimile of a page from a Beethoven sketchbook, one of the earliest examples of a Beethoven facsimile in the history of photo-lithography. Cloth.
- BELOSELSKY, Prince de, 18th c.**  
4082 *La musique en Italie.*  
*Biblioteca Musica Bononiensis*, III/42. Bologna, 1969. 16 x 22 cm, 38 pp. Line-cut of the Hague, 1778 edition. Laid paper. Hardbound.
- BENDELER, Johann Philipp, c.1660-d.?**  
3558 *Organopoeia, oder: Unterweisung, wie eine Orgel nach ihren Haupstücken, als Mensuriren, Abtheilung derer Laden, Zufall des Windes, Stimmung oder Temperatur &c, aus wahren mathematischen Gründen zu erbauen.*  
*Biblioteca Organologica*, 28. Buren, 1972. 15 x 19 cm, 56 facs, ix pp. Line-cut of the Frankfurt & Leipzig edition. Afterword in Dut by Rudolf Bruhin. Wrappers. \$42
- BÉRARD, Jean Antoine, 1710-1777**  
2629 [Method, singing]  
*L'art du chant. A Facsimile of the 1755 Paris Edition.*  
Monuments of Music and Music Literature in Facsimile, II/75. New York, 1967. 17 x 24 cm, 215 pp. Line-cut of the Paris, 1755 edition. Laid paper, clothbound.

- 3243 [Method, singing]  
*L'art du chant, dédié à Madame de Pompadour.*  
 Geneva, 1984. 12 x 17 cm, 215 pp. Line-cut of the Paris, 1755 edition. Wrappers. \$51
- BERARDI, Angelo, c.1635-1695**
- 9498 *Arcani musicali*, 1706.  
 [New Delhi], 2015. 12°, 28 pp. Line-cut of the Bologna, 1706 edition. Offers refinements in contrapuntal practice (some more elementary than those in set forward in Documenti armonici) and an assessment of the relationship between the construction of a fugue and of an oration. Paperback. \$15
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- 9500 *Ragionamenti musicali*, 1681.  
 [New Delhi], 2015. 12°, 190 pp. Line-cut of the Bologna, 1693 edition. A resume of lessons given by Berardi to his pupils, written by G. Orsolini. Paperback. \$31
- BERINGER, Maternus, 16-17th c.**
- 4664 *Musicae, das ist der freyen lieblichen Singkunst, erster & anderer Theyl samt beygefügtem nützlichen Exempelbüchlein auf dergleichen Schlag vorne keins ausgegangen nach welches richtiger Anweisung ein junger hierzu qualifizierter Anfänger aussrechtem Grund gar leichtlich kann singen lernen.*  
 Waiblingen, c.1991. 15 x 20 cm, i, 38 pp. Line-cut of the G.L. Fuhrmann edition, Nuremberg, 1610. Fascinating little tutor with numerous canons (mensural) exercises for different intervals and rhythmic proportions. Coverboards in handsome decorative paper. \$57
- 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
- BERMUDO, Juan, c.1510-c.1565**
- 2847 *El arte tripharia.*  
 [Kassel], n.d. 17 x 24 cm, 80 pp. Line-cut of the Osuna 1550 edition. Wrappers. \$40
- BERNHARDI, Wilhelm, 1800-1878**
- 3867 *Allgemeines deutsches Lieder-Lexikon oder vollständige Sammlung aller bekannten deutschen Lieder und Volksgesänge in alphabetischer Folge.* [Hrsg. von] Wilhelm Bernhardi.  
 Hildesheim, 1968. 8°, 4 vols, 1277 pp. Line-cut of the Leipzig, 1844-46 edition. Linen. \$222
- BERNIER, Nicolas, 1664-1734**
- 9664 *Principes de composition. Fac-similé du manuscrit Rés.Vmb.ms 2 de la Bibliothèque de France.* [Éditées par] Jean-Paul C. Montagnier.  
 Langres, 2009. 113 pp. Wrappers.
- BERNOULLI, Daniel, 1700-1782**
- 3726 *Recherches physiques mécaniques et analytiques sur le son et sur les tons des tuyaux d'orgues différemment construits.*  
 Biblioteca Musica Bononiensis, II/74. Bologna, 1983. 16 x 22 cm, 56 pp. Line-cut of the Paris, 1764 edition. Laid paper. Cloth.
- BERTALI, Antonio, 1605-1699**
- 9302 *Instruction musicalis* [Domini Antonij Bertalli, 1676]. Ms. [Stift Kremsmünster].  
 Faksimile-Edition Kremsmünster, 22. Stuttgart, 2012. 17 x 24 cm, 50 pp. Color reproduction of a manuscript dated 1676. Bertali's Regulæ compositionis is a short instruction and guide to the thoroughbass. In the copy from 1676 it is called Instuctio musicalis; it partly adheres to Carissimi's widespread theory of composition. Wrappers. \$28
- BÉTHIZY, Jean-Laurent de, 18th c.**
- 3244 *Exposition de la théorie et de la pratique de la musique, suivant les nouvelles découvertes.*  
 Geneva, 1972. 8°, 420 pp. Line-cut of the Paris, 1764 edition. Hardbound. \$131
- BIERMANN, Johann Hermann, 18th c.**
- 3559 *Organographia Hildesiensis specialis.*  
 Bibliotheca Organologica, 29. Buren, 1981. 8°, viii, c.72 pp. Line-cut of the Hildesheim, 1738 edition. Cloth. \$71
- BIHLER (Bühler), Gregor, 1760-1823**
- 9556 [treatise, basso continuo]  
*Partititur-Regeln [in einem kurzem Auszuge für Anfänger. Nebst einem Anhange, wie man in alle Töne gehen könne].* Ms. 1793. [Stift Kremsmünster].  
 Faksimile-Edition Kremsmünster, 36. Stuttgart, 2017. 17 x 22 cm, 39 pp. Color reproduction of a rare manuscript on basso-continuo practice "for beginners". Bihler was a German monastic composer; trained in the Minorite monastery in Maihingen, he was a boy soprano at the Benedictine Abbey at Neresheim and in 1801 became cathedral organist at Augsburg. Wrappers. \$24
- BISMANTOVA, Bartolomeo, 17th c.**
- 1250 *Compendio musicale*, Ferrara 1677. [Biblioteca Municipale di Reggio Emilia].  
 Archivum Musicum: Strumentalismo Italiano, I. Florence, 1978. 17 x 24 cm, v, 121 pp. Line-cut of the holograph. Bismantova touches on many issues in his little compendium: notation, counterpoint, thoroughbass, and all sorts of wind, string, and keyboard instruments, including instructions for articulation and ornametation on wind instruments and advice on violin bowing. Wrappers in decorative paper. \$33
- BLAINVILLE, Charles-Henri de, c.1711-c.1769**
- 3246 *L'esprit de l'art musical ou réflexions sur la musique et ses différentes parties.*  
 Geneva, 1975. 14 x 22 cm, 132 pp. Line-cut of the Paris, 1754 edition. One of the classics on musical aesthetics in 18th-c. France. Hardbound. \$45
- 3589 *Histoire générale, critique et philologique de la musique.*  
 Hildesheim, nyp. 8°, xi, 189 pp. Line-cut of the Paris, 1767 edition. Linen. \$147
- BLANCHINUS, Franciscus, 18th c.**
- 2617 *De tribus generibus instrumentorum musicae veterum organicae dissertatio.*  
 Monuments of Music and Music Literature in Facsimile, II/9. New York, 1966. Line-cut of the Rome, 1742 edition. Laid paper, clothbound.
- 2862 *De tribus generibus instrumentorum musicae veterum organicae dissertatio.*  
 Dokumente früher Musik und Musikliteratur im Faksimile, 3. Laaber, 1980. 8°, xi, 58 pp. Line-cut of the Rome, 1742 edition. Wrappers. \$40
- BLANKENBURG, Gerbrandt van, 17th c.**
- 4347 [Method, recorder]  
*Onderwyzinge hoemen alle de Toonen en halve Toonen, die meest gebruyckelyck zyn, op de Handt-Fluyt zal kunnen t'enemael zuyver Blaezen, en hoe men op yeder 't gemackelycks een Trammelant zal kunnen maken, heel dienstigh voor de Lief-hebbers.*  
 Münster, 2/ 1989. Oblong, 21 x 14 cm, 10 facs, 12 pp. (Rpt. of Munich, 1871 edition). Line-cut of the Amsterdam, 1654 edition, together with a new translation into German and afterword. Short treatise with information on performance practice during the time of Van Eyck. Wrappers. \$12
- BLANKENBURG, Quirinus van, 1654-c.1740**
- 3580 *Elementa musica of nieuw licht tot het welverstaan van de musiec. With an Introduction by Peter Williams.* [Toekunst-bibl., Amsterdam].  
 Early Music Theory in the Low Countries, 4. Buren, 1973. 17 x 24 cm, 13, 259 pp. Liné-cut of the Hague, 1739 edition. Wrappers. \$75
- BLASIS, Carlo, 1803-1878**
- 9045 *L'uomo fisico, intellettuale e morale. A cura / Edited by Ornella Di Tondo e / and Flavia Pappacena.*  
 Chorégraphie, Rivista di Ricerca Danza, nuova serie, 5/2005. Lucca, 2007. 8°, 120, 331 pp. Line-cut of the 1868 edition. Preface in It-Eng. Wrappers.

4096 *Studi sulle arti imitatorie.*  
Biblioteca Musica Bononiensis, III/83. Bologna, 1971. 16 x 22 cm, 94 pp. Line-cut of the Milan, 1844 edition. Hardbound. \$29

3727 *Traité de l'art de la danse.*  
Biblioteca Musica Bononiensis, II/107. Bologna, 1969. 8°, c.120 pp. Line-cut of the 1820 edition. Laid paper. Wrappers. \$45

#### BLEGNY, Nicolas de (PRADEL, Abraham du), 17th c.

3316 *Le livre commode contenant les adresses de la ville de Paris, et le trésor des almanachs pour l'année bissextile 1692.*  
Geneva, 1973. 8°, 210 pp. Line-cut of the Paris, 1692 edition. Historic survey of the Académie National de Musique, inventory of the opera houses, official denominations, list of successive directors, conductors, performances, singers, choreographers and dancers. Hardbound. \$56

#### BLOCKLAND DE MONTFORT, Corneille, 16th c.

3250 *Instruction méthodique et fort facile pour apprendre la musique pratique / I. Yssandon:] Traité de la musique pratique, divisé en deux parties.*  
Geneva, 2/ 1998. 16 x 23 cm, 82 pp. Line-cut of the Lyon & Paris, 1587 & 1582 editions. Two complementary treatises on 16th-c. music theory from the South of France. Hardbound. \$61

#### BOCCHI, Francesco, 1548-1618

4078 *Discorso sopra la musica [non secondo l'arte di quella, ma secondo la ragione alla politica pertinente] (Firenze 1581).*  
Scriptores, Libri Fototypice Expressi, 4. Bologna, 1977. 12 x 17 cm, 37 pp. Line-cut of the Florence, 1581 edition. Elaborate essay on music from the standpoint of its merits in various situations. Wrappers. Special sale price, \$5, regularly \$16

#### BÖDDECKER, Phillip Friedrich, 1607-1683

7391 *Manuductio [nova methodico-practica ad bassum generalem, das ist: Neue vortheilhafte reale Handleitung zu dem General-Bass].* [Staatsbibliothek zu Berlin].  
Faksimile-Edition Rara, 1. Stuttgart, 1997. 15 x 19 cm, 44 pp. Line-cut of the Stuttgart, 1701 edition. Treatise on general bass published by Böddecker's son Phillip Jakob. Hardbound. \$46

#### BÖHM, Théobald, 1794-1881

8387 [Method, flute]  
*La flûte et son jeu dans ses aspects acoustique, techniques et artistique – 1871 & De la fabrication et des derniers perfectionnements des flûtes – 1847. Préface d'Alain Marion. Présentation de Philippe Allain-Dupré. Traduction, avertissement, Notice biographique et notes de Thierry Labat. 1ère Édition française intégrale.*  
Paris, 1994. 4°, 111 pp. Line-cut of plates of the original German edition, with a new French translation. Indispensable study on the design and construction of the Böhm flute. Cloth. \$53

#### BONAVENTURA DA BRESCIA, 15-16th c.

2650 *Brevilogium musicale (Regula musice plane) (1497).* [Bibl. Palatina, Parma]. Monumenta Brixiensia, Fototypice Expressa, 2. Bologna, 1970. 16 x 22 cm, viii, 40 pp. Line-cut of the Brescia, 1497 incunabulum. Introduction in It by Vittorio Gibelli. Hardbound. Special sale price, \$10, regularly \$30

2630 *Regula musicae plane. A Facsimile of the [Brescia, September, 1497] Edition.*  
Monuments of Music and Music Literature in Facsimile, II/77. New York, 1975. 17 x 24 cm, 40 pp. Line-cut of the Brescia, 1497 edition. Laid paper, clothbound.

#### BONINI, Piermaria, 16th c.

4077 *Acutissime observationes nobilissime disciplinarum omnium musices (Firenze 1520).*  
Scriptores, Libri Fototypice Expressi, 3. Bologna, 1977. 17 x 25 cm, 34 pp. Line-cut of the Florence, 1520 edition. Wrappers. \$19

#### BONIZZI, Vincenzo, b.?1630

1169 [Alcune opere, viola bastarda, strings]  
*Alcune opere di diversi autori. Passaggiate principalmente per la viola bastarda, ma anco per ogni sorte di strumenti 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

#### BONLINI, Giovanni Carlo, 1673-1731

3728 *Le glorie della poesia e della musica contenute nell'esatta notitia de teatri della città di Venezia.*  
Biblioteca Musica Bononiensis, III/65. Bologna, 1979. 12 x 17 cm, 266 pp. Line-cut of the Venice, 1730 edition. Catalog of music performed in Venice theaters from 1637-1730. Each work arranged by title/theater/poet/composer, with index to each at the end. Cloth.

#### BONNET, Jacques, 1644-1724

3729 *Histoire générale de la danse sacrée et profane. Ristampa anastatica eseguita sull'esemplare gentilmente fornito dal Civico Museo Bibliografico Musicale di Bologna (Coll. F.42).*  
Biblioteca Musica Bononiensis, III/82. Bologna, 1972. 16 x 22 cm, 312 pp. Line-cut of the Paris, 1724 edition. One of the first histories of dance and ballet; later authors as de Cahusac made extensive use of Bonnet's text. Laid paper. Hardbound. \$80

4656 *Histoire générale de la danse sacrée et profane. Avec un supplément de l'histoire de la musique et le parallèle de la peinture et de la poésie.*  
Geneva, 1969. 8°, 308 pp. Line-cut of the Paris, 1724 edition. Hardbound. \$91

#### BONONCINI, Giovanni Maria, 1642-1678

2538 *Musico pratico.*  
Hildesheim, 1969. 8°, 164 pp. Line-cut of the Bologna, 1673 edition. Linen. \$60

2614 *Musico pratico.*  
Monuments of Music and Music Literature in Facsimile, II/78. New York, 1969. Line-cut of the Bologna, 1673 edition. Laid paper, clothbound.

#### BORDET, Toussaint, 18th c.

4577 [Method, flute]  
*Méthode raisonnée pour apprendre la musique. . . suivi d'un recueil d'airs en duo, livre premier. Paris S.D. [1755].*  
Archivum Musicum: L'Art de la Flûte Traversière, 46. Florence, 1993. Oblong, 28 x 21 cm, vii, 85 pp. Line-cut of the Paris, c.1755 edition. Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$35

#### BORJON DE SCELLERY, Charles Emmanuel, 17th c.

2440 [Method, musette]  
*Traité de la musette avec une nouvelle méthode, pour apprendre de soy-mesme à jouer de cet instrument facilement, & en peu de temps.* [Civico Museo Bibliografico Musicale, Bologna].  
Biblioteca Musica Bononiensis, II/42. Bologna, 1983. 22 x 32 cm, 63 pp. Line-cut of the Lyon, 1672 edition. Unique source for the history and technique of the musette. Examples by Chédeville & Hotteterre. Concludes with a series of brantes and airs à chanter in tablature. Cloth.

1253 [Method, musette]  
*Traité de la musette.*  
Vielle et Musette, 2. Geneva, 1972. 4°, 63 pp. Line-cut of the Lyon, 1672 edition. Wrappers. \$35

#### BOSANQUET, Robert H.M., 19th c.

7164 *Elementary Treatise on Musical Intervals and Temperament.* Edited by Rudolf Rasch.  
Tuning and Temperament Library, 4. Utrecht, c.1990. 8°, Line-cut of the London, 1876 edition. \$71

**BÖTTCHER, Hermann**

- 6138 [& Uwe Kerner]  
*Methoden in der Musikpsychologie.*  
 Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1978. 8°, 195 pp. Cloth.  
 Special sale price \$10, regularly \$42

**BOTTRIGARI, Ercole, 1531-1612**

- 2985 *Il melone et il melone secondo. [Bibl. Universitaria, Bologna].*  
 Biblioteca Musica Bononiensis, II/29. Bologna, 1969. 17 x 25 cm, x, 104 pp.  
 Line-cut of the Ferrara, 1602 edition. Preface in It by Giuseppe Vecchi. Hardbound.

- 2986 *Il patrício, overo de' tetracordi armonici. [Bibl. Universitaria, Bologna].*  
 Biblioteca Musica Bononiensis, II/27. Bologna, 1969. 17 x 25 cm, viii, 47 pp.  
 Line-cut of the Bologna, 1593 edition. Preface in It by Giuseppe Vecchi.  
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**BOURDELOT, Pierre, 1610-1685**

- 2930 *Histoire de la musique et de ses effets, depuis son origine jusqu'à présent / [Jean Laurent de Cerv.] Comparaison de la musique italienne et de la françoise.*  
 Die Großen Darstellungen der Musikgeschichte in Barock und Aufklärung, 2.  
 Graz, 1966. 12°, 2 vols, c.1200 pp. Line-cut of the Amsterdam, 1725 and 1704-1706  
 editions. Two complementary titles. 4 vols. in 2. Linen. Special sale price \$45,  
 regularly \$95 <http://www.omifacsimiles.com/brochures/bourg.html>

**BOURGEOIS, Loys, c.1510-c.1561**

- 2717 *The Direct Road to Music (Le droit chemin de musique, 1550). Translated and  
 Introduced by Bernarr Rainbow.*  
 Classic Texts in Music Education, 4. Kilkenny, 1982. 13 x 19 cm, 157, with 63 pp.  
 Line-cut. Reveals the way in which the movement to simplify musical instruction  
 for both adults and children was pursued under Calvinism. Page by page  
 translation. Hardbound. \$40

**BOYVIN, Jacques, c.1649-1706**

- 2764 [Method, keyboard accomp.]  
*Traité abrégé de l'accompagnement pour l'orgue et pour le clavecin avec une  
 explication / [C.-F. Clement:] Essai sur l'accompagnement du clavecin / Essai  
 sur la basse fondamentale.*  
 Geneva, 2001. Oblong, 26 x 20 cm, 78 pp. Line-cut of the Paris, 1705, 1758, & 1762  
 editions. Three complementary treatises on accompanying with the organ and  
 harpsichord. Wrappers. \$71

**BREITKOPF, Johann Gottlob Immanuel, 1719-1794**

- 4610 *The Breitkopf Thematic Catalogue: The Six parts and Sixteen Supplements,  
 1762-1787. Edited and with an Introduction and Indexes by Barry S. Brook.*  
 New York, 1966. Oblong, 27 x 22 cm, xxvii, 888 col, lv pp. Line-cut of the famous  
 Breitkopf catalogs—the very first of its kind—originally published over a period of a  
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 1300 vocal works. It reflects the panorama of musical life in its time and is an  
 eloquent testimony regarding musical taste and sociology. Provides valuable  
 information on the production and dissemination of both mss and prints. Cloth.  
 \$155

**BRENET, Michel, 1858-1918**

- 5583 *Les musiciens de la Sainte-Chapelle du Palais. Documents inédits, recueillis et  
 annotés par Michel Brenet.*  
 Geneva, 2/ 1993. 8°, 382 pp. Wrappers. \$81

**BRICAIRE DE LA DIXMÉRIES, Nicolas, 18th c.**

- 3563 Bricaire de la Dixmérie, Nicolas.  
*Les deux âges du goût et du génie français, sous Louis XIV et sous Louis XV,  
 ou Parallèle des efforts du génie et du goût dans les sciences, dans les arts et  
 dans les lettres, sous les deux règnes.*  
 Geneva, 1970. 8°, 589 pp. Line-cut of The Hague, 1769 edition. Hardbound. \$143

**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. Halftone of  
 the second edition, Paris, 1705. Cloth (also available in wrappers). \$116

**BROWN, John, 1715-1766**

- 2657 *A Dissertation on the Rise, Union and Power, the Progressions, Separations  
 and Corruptions of Poetry and Music. To Which is Prefixed the Cure of Saul, a  
 Sacred Ode.*  
 Farnborough, 197?. 4°, 244 pp. Line-cut of the London, 1763 edition. Cloth. \$72

**BULYOVSZKY, Mihaly, b.? - 1711**

- 3089 *Brevis de emendatione organi musici tractatio. Kurze Vorstellung von  
 Verbesserung des Orgelwerkes.*  
 Bibliotheca Organologica, 68. Buren, 1988. 11 x 18 cm, 164 pp. Line-cut of the  
 Strasbourg, 1680 edition. Bilingual text, in Latin and German. Hardbound. \$71

**BUONA, Valerio, c.1560-d.?**

- 2438 *Essempli dell'i passaggi, delle consonanze, et dissonanze, et d'altre cose  
 pertinenti al compositore.*  
 Monumenta Brixiensia, Fototypice Expressa, 5. Milan, 1971. 16 x 22 cm, 27 pp.  
 Line-cut of the Francesco & Simon Tini edition, Milan, 1596. Hardbound. Special  
 sale price, \$10, regularly \$20

- 3914 *Regole del contraponto et compositione [brevemente raccolte da diversi autori].*  
 Monumenta Brixiensia, Fototypice Expressa, 4. Bologna, 1971. 16 x 22 cm, xii, 79  
 pp. Line-cut of the Casale, 1595 edition. Introduction in It by Angiola Cortellazzo.  
 Hardbound. Special sale price, \$10, regularly \$24

**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  
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 \$50, regularly \$125

- 7204 *Trattato sopra la vernice detta communemente cinese.*

Collana di Liuteria e Cultura Musicale, 5. Cremona, 1994. 8°, 142 pp. Line-cut of  
 the Rome, 1720 edition. Fascinating treatise on varnishes (cenese) as used on string  
 instruments. Wrappers. \$55

**BURMEISTER, Joachim, 1564-1629**

- 8501 *Musica poetica. Herausgegeben und mit einer Einführung (deutsch/englisch)  
 von Rainer Bayreuther. Übersetzung von Philipp Kallenberger.*  
 Laaber-Reprint, 7. Laaber, 2004. 16 x 21 cm, xxiii, 92, 78 pp. Line-cut of the Rostock,  
 1606 edition, together with new translation into German. Wrappers. \$59

**BURNEY, Charles, 1726-1814**

- 3665 *Catalogue of the Music Library of Charles Burney, Sold in London, 8 August  
 1814. With an Introduction by A. Hyatt King.*  
 Auction Catalogues of Music, 2. Amsterdam, 1973. 8°, viii, 42 pp. Line-cut of the  
 London, 1814 edition. Burney—as stipulated in his will—describes his collection  
 thus: "My collection of music, printed and manuscript, I wish to be sold by  
 auction. It was most of it good in its day, thought now some of it is out of fashion,  
 but there are many curious scarce and excellent compositions for voices... and for  
 instruments...." Wrappers. \$42

- 2625 *The Present State of Music in France and Italy. A Facsimile of the 1773  
 London Edition.*

Monuments of Music and Music Literature in Facsimile, II/70. New York, 1969. 15  
 x 22 cm, 426 pp. Line-cut of the London, 1773 edition. Laid paper, clothbound.

- 2626 *The Present State of Music in Germany, the Netherlands, and United  
 Provinces. A Facsimile of the 1775 London Edition.*

Monuments of Music and Music Literature in Facsimile, II/117. New York, 1969.  
 15 x 22 cm, 742 pp. Line-cut of the London, 1775 edition. A mine of information  
 about European music and musical conditions, embodying a high degree of  
 technical knowledge, historical inquiry, personal observation and literary skill, the  
 latter attribute lacking in Hawkins' history. Laid paper, clothbound.

- 8333 *Tagebuch einer musikalischen Reise. Vollständige Ausgabe. Herausgegeben  
 von Christoph Hust.*

Documenta Musicologica, I/19. Kassel, 2003. Oblong, 21 x 17 cm, 19, 355 pp.  
 Line-cut of the Hamburg, 1772 edition. Introduction in Ger. Coverboards in  
 decorative paper. (Special sale price: \$15) \$52

**BURTIUS, Nicolaus, c.1450-d.?**2441 *Musices opusculum.*

Bibliotheca Musica Bononiensis, II/4. Bologna, 1969. 15 x 22 cm, vii, 133 pp. Line-cut of the Bologna, 1487 incunabulum, printed by Ugo de Rugerii. Contains the earliest example of polyphonic music, complete with staves, printed by woodblock. Defends the system of hexachords as used by Guido d'Arezzo. Preface in It. Hardbound.

9643 *Opusculum musicum. Ugo Rugeri / Bologna 1487 [private collection].*

Faksimile-Edition Theoretica, 8 Stuttgart, 2021 Oblong, 16 x 22 cm, 133 pp. Full color facsimile of the Bologna, 1487 incunabulum, printed by Ugo de Rugerii. Contains the earliest example of polyphonic music, complete with staves, printed by woodblock. Defends the system of hexachords as used by Guido d'Arezzo. Preface in It. Hardbound in decorative paper. \$52  
<http://www.omifacsimiles.com/brochures/burtius.html>

**CAHUSAC, Louis de, 1706-1759**4655 *Épître sur les dangers de la poésie, suivie de la danse ancienne et moderne, ou traité historique de la danse.*  
 Geneva, 1971. 4°, 4 vols in 1, 180 pp. Line-cut of the Paris, 1739-1754 edition, reproduced 4 pages per page. Buckram. \$195**CALVI, Gian-Pietro, 18th c.**

3984 [Method, organ]

*Istruzioni teorico-pratiche per l'organo e singolarmente sul modo di registrarlo.* Bibliotheca Musica Bononiensis, IV/211. Bologna, 1972. Oblong, 32 x 22 cm, 34 pp. Line-cut of the Milan, 1833 edition. With 21 short pieces. Laid paper. Cloth.

**CALVIVSUS (Kalwitz), Sethus, 1556-1615**2539 *Exercitationes musicae duae. Quarum prior est, de modis musicis . . . Posterior, de initio et progressu musices / Exercitationes musica tertia. [Niedersächsische Landesbibl., Hannover & Stadtbibl., Braunschweig].*  
 Hildesheim, 1973. 10 x 16 cm, 318 pp. Line-cut of the Leipzig, 1600 and 1611 edition. Largely basing himself on Zarlino, Calvisius served to introduce that writer's theories into Germany. Linen. \$75**CAMBINI, Giuseppe Maria, 1746-1825**

804 [Method, flute]

*Tre metodi per flauto del Neoclassicismo francese: F. Devienne, Nouvelle méthode, Paris c. 1794 / J.M. Cambini, Nouvelle méthode, Paris c.1796 / A. Vanderhagen, Nouvelle méthode, Paris c.1798.*

Archivum Musicum: L'Art de la Flûte Traversière, 29. Florence, 1984. 24 x 33 cm, 15, 229 pp. Line-cut. 3 complementary method books. Preface in It by Marcello Castellani. Wrappers in decorative paper with slipcover. \$51

**CAPPUS, Jean-Baptiste, b.?~1751**3049 *Etrennes de musique contenant une méthode courte et facile pour apprendre cet art en très peu de tems. Introduction de David Fuller. [Newberry Library, Chicago].*

Geneva, 1989. 9 x 15 cm, 18, 32 pp. Line-cut of the Paris, [1730] edition. A virtually unknown treatise dealing with contemporary music performance. Contains a very complete discussion of triplets, notes inégales and other rhythmic anomalies. Introduction in Fr-Eng. Wrappers. \$30

**CARCASSI, Matteo, c.1792-c.1853**

1607 [Method, guitar]

*Méthode complète pour la guitare divisée en trois parties. Les deux premières parties contiennent: les principes élémentaires de musique, la théorie de l'instrument, les exemples et les leçons nécessaires classés successivement pour en faciliter l'application. La troisième renferme cinquante morceaux choisis de différents caractères.*

Geneva, 1972. 4°, 120 pp. Line-cut of the Paris, [1836] edition. Important guitar tutor with 50 progressive pieces, including marches, waltzes, rondos, chasses, theme & variations. Wrappers. \$45

**CARDANO, Girolamo, 1501-1576**4076 *Delle natura dei principi et regole musicali.*

Scriptores: Libri Fototypice Expressi, 2. Bologna, 1977. 4°, 16 pp. Line-cut of the Lyon, 1663 edition. Cloth. \$17

**CARISSIMI, Gian Giacomo, 1605-1674**

9194 [Method, keyboard; method, singing &amp; keyboard]

*Vermehrter und nun zum zweytenmal in Druck befördertet kurzer jedoch gründlicher Wegweiser vermittelst welchen man nicht nur allein aus dem Grund die Kunst, die Orgel recht zu schlagen, sowol was den General-Bass... / Ars cantandi. Richtiger und aufführlicher Weg, die Jugend aus dem rechten Grund in der Sing-Kunst zu unterrichten.*

Faksimile-Edition Theoretica, 4 Stuttgart, 2010. Oblong, 22 x 17 cm, 48; 74 pp. Line-cut of the Augsburg 1692 and 1693 editions. Ars cantandi—after a brief introduction on fundamentals and solmisation—includes an appendix of keyboard pieces (preamboli, intermezzi, versetti, toccate, tastate, variazioni, fughe). Hardbound in decorative paper. \$46

**CAROSO, Fabritio, c.1530-c.1605**1644 *Il Ballarino. A Facsimile of the 1581 Venice Edition.*

Monuments of Music and Music Literature in Facsimile, II/46. New York, 1967. 20 x 27 cm, 239 pp. Line-cut. One of the most famous early books on dance, describing and illustrating the techniques of dance as they existed at the end of the 16th c. Contains a portrait of Caroso and seven copper plates of dancers by Giacomo Franco. Highly important for music which is printed throughout both in Italian tablature and in ordinary notation. Of particular interest are the charming engraved plates showing dancing couples in splendid costumes. Laid paper. Cloth.

**CARULLI, Ferdinando, 1770-1841**984 *Méthode complète pour le décacorde, nouvelle guitare, op.293.*

Archivum Musicum: L'Arte della Chitara, 14. Florence, 1981. 23 x 30 cm, 78 pp. Line-cut. Carulli's method for the ten string guitar. Wrappers in decorative paper. \$20

**CASA, Girolamo dalla, c.1543-c.1601**1261 *Il vero modo di diminuir, con tutte le sorti di stromenti.*

Bibliotheca Musica Bononiensis, II/23. Bologna, 1980. 22 x 31 cm, iii, 104 pp. Line-cut of the Angelo Gardano edition, Venice, 1584. Introduction in It by Giuseppe Vecchi. Gives curious sidelight on how contemporary music was performed, including examples of brilliant and very difficult divisions on the individual voice parts of popular madrigals. Laid paper, wrappers.  
[http://www.omifacsimiles.com/brochures/casa\\_vero.html](http://www.omifacsimiles.com/brochures/casa_vero.html)

**CASE, John, b.?~1600**2555 *The Praise of Musicke (1586). [British Library, London].*

Anglistica & Americana, 99. Hildesheim, 1980. 14 x 20 cm, 159 pp. Line-cut of the Oxford, 1586 edition. Linen. \$54

**CAUS, Salomon de, 1576-1626**2631 *Institution harmonique.*

Monuments of Music and Music Literature in Facsimile, II/81. New York, 1969. Line-cut of the Frankfurt, 1615 edition. Laid paper, clothbound.

2735 *Institution harmonique divisée en 2 parties.*

Geneva, 1980. 22 x 30 cm, i, 114 pp. Line-cut of the Frankfurt, 1615 edition. Preface in Fr-Eng by Pierre Féraselle. Wrappers. \$56

8351 *Kunst der Mechanik. Die phantastischen Erfindungen des Salomon de Caus. [Martin-Luther-Universität Halle-Wittenberg; Universitäts- & Landesbiblio-thek Sachsen-Anhalt].*

Michaelsteiner Forschungsbeiträge, 23 Michaelstein, 2003. 25 x 38cm, 175 pp. Line-cut of Frankfurt, 1615 edition. Includes many elaborate drawings and engravings, including ones that depict a water-powered organ & organ bellows, a musical wheel, a water organ and various pipe and keyboard designs. Kunst der Mechanik also includes a madrigal by Alessandro Strigio, beautifully engraved in keyboard tablature by Pierre Filipe. Afterword by Stefan Gugenthaler. Hardbound. \$55

2171 *Les raisons des forces mouvantes, avec diverses machines tant utiles que plaiantes.*

Bibliotheca Organologica, 21. Buren, 1973. 2°. Line-cut of the Frankfurt, 1615 edition. Introduction and bibliography. Cloth. \$141

**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 María Lafragua" de la Benmerita Universidad Autónoma de Puebla (Puebla de los Angeles, Mexico), and in the Biblioteca Pública del Estado "Fray Francisco de Burgoa" de la Universidad Autónoma "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

- 3624 *Le regole più necessarie per l'introduzione del canto fermo. A cura di Bonifacio Baroffio.*  
 Musurgiana: Sources and Materials for the History and Theory of Music, 4. Lucca, 1989. 14 x 23 cm, xxii, 39 pp. Line-cut of the Naples, 1609 edition. Introduction, bibliography and index. Cloth. \$21

**CERRETO, Scipione, c.1551-c.1633**

- 1634 *Della prattica musica, vocale, et strumentale. [Civico Museo Bibliografico Musicale, Bologna].*  
 Bibliotheca Musica Bononiensis, II/30. Bologna, 2/ 2003. 16 x 22 cm, v, 344 pp.  
 Line-cut of the Naples, 1601 edition. Preface in It by Giuseppe Vecchi. Cloth.

- 3628 *Dell'arbore musicale. Facsimile dell'esemplare appartenuto a Padre Martini. A cura di Francesco Luisi.*  
 Musurgiana: Sources and Materials for the History and Theory of Music, 12. Lucca, 1989. 18 x 28 cm, xv, 47 pp. Line-cut of the Naples, 1608 edition. Introduction, bibliography and index. Cloth. \$24

**CHABANON, Michel-Paul Guy de, c.1729-1792**

- 3564 *De la musique considérée en elle-même et dans ses rapports avec la parole, les langues, la poésie et le théâtre.*  
 Geneva, 1969. 14 x 22 cm, 461 pp. Line-cut of the Paris, 1785 edition. Buckram. \$130
- 3565 *Observations sur la musique et principalement sur la métaphysique de l'art.*  
 Geneva, 1969. 14 x 22 cm, 237 pp. Line-cut of the Paris, 1779 edition. Buckram. \$72
- 3566 *Sur le sort de la poésie en ce siècle philosophe.*  
 Geneva, 1970. 8°, 79 pp. Line-cut of the Paris, 1764 edition. Buckram. \$33

**CHASTELLEUX, François-Jean de, 18th c.**

- 3567 *Essai sur l'unison de la poésie et de la musique.*  
 Geneva, 1970. 8°, 99 pp. Line-cut of The Hague & Paris, 1765 edition. Buckram. \$39

**CHATEAUNEUF, François de Castagnères, 17-18th c.**

- 2640 *Dialogue sur la musique des anciens. A Facsimile of the 1725 Edition.*  
 Monuments of Music and Music Literature in Facsimile, II/38. New York, 1966. 12 x 20 cm, 138 pp. Line-cut of the Paris, 1725 edition. Laid paper, clothbound.

**CHORON, Alexandre Étienne, 1771-1834**

- 3860 [& Fayolle, F.J.]  
*Dictionnaire historique des musiciens, artistes et amateurs, morts ou vivans. Précédé d'un sommaire de l'histoire de la musique.* [Bayerische Staatsbibliothek, Munich].  
 Hildesheim, 1971. 13 x 20 cm, 2 vols, 905 pp. Line-cut of the Paris, 1810-11 edition. Linen. \$237

**CLÉMENT, Charles-François, 1720-d.?**

- 2764 [Method, keyboard, accomp.]  
*Essai sur l'accompagnement du clavecin / Essai sur la basse fondamentale / [J. Boyvin:] Traité abrégé de l'accompagnement pour l'orgue et pour le clavecin avec une explication.*  
 Geneva, 2001. Oblong, 26 x 20 cm, 78 pp. Line-cut of the Paris, 1705, 1758, & 1762 editions. Three complementary treatises on accompanying with the organ and harpsichord. Wrappers. \$71

**CLEMENTI, Muzio, 1752-1832**

- 4905 [Method, piano, French ed.]  
*Méthode pour le piano forte.*  
 Biblioteca Classica, 13. Rotterdam, 1986. 4°, 63 pp. Line-cut of the Pleyel edition, Paris, c.1803. Wrappers. \$30
- 2447 [Method, piano, Italian ed.]  
*Metodo completo pel piano-forte. [Civico Museo Bibliografico Musicale, Bologna].*  
 Bibliotheca Musica Bononiensis, IV/217. Bologna, 1974. 22 x 31 cm, 197 pp.  
 Line-cut of the Bologna, n.d. edition. Cloth. \$69

- 2448 *Selection of Practical Harmony for the Organ or Piano Forte (unico pubblicato).* [Civico Museo Bibliográfico Musical, Bologna].  
 Bibliotheca Musica Bononiensis, IV/204. Bologna, 1974. Oblong, 32 x 22 cm, 146 pp. Line-cut of the London, n.d. edition. Voluntaries, fugues, canons and other short works. Cloth.

**CLINTON, JOHN, 1810-1864**

- 4994 *A Code of Instruction for the Fingering of the Equisonant Flute by the Inventor & Patentee. With an Introduction by Karl Venzke.*  
 The Flute Library, 14. Buren, 1990. 8°, xiii, 34 pp. Line-cut of the London, c.1860 edition. Hardbound. \$62

**COCHLAEUS, Johannes, 1479-1552**

- 2536 *Tetrachordum musices.* [Herzog August Bibliothek, Wolfenbüttel & Bayerische Staatsbibli., Munich].  
 Hildesheim, 1971. 15 x 21 cm, 64 pp. Line-cut of the Joannis Meyssenburger edition, Nuremberg 1512. Beautifully printed with woodblocks. Deals with the modes, mensural theory and serves as an instruction in sacred music. Linen. \$45

**COCLICO, Adrian Petit, c.1500-d.?**

- 2586 *Compendium musices. Faksimile-Neudruck herausgegeben von Manfred F. Kufözer.*  
 Documenta Musicologica, I/9. Kassel, 1954. 14 x 21 cm, 119, iv pp. Line-cut of the Montanus & Neuber edition, Nuremberg 1552. Afterword in Ger-Eng. Hardbound. \$52

**COLONNA, Fabio, c.1567-1650**

- 1259 *La sambuca lineea, ovvero dell'istromento musicò perfetto, lib. iii.* [Civico Museo Bibliografico Musicale, Bologna].  
 Bibliotheca Musica Bononiensis, II/152. Bologna, 1980. 16 x 22 cm, 121 pp. Line-cut of the Naples, 1618 edition. Describes a new instrument (invented by Colonna) called the "Pentecontachordon" which divides the octave into 17 parts. Cloth.

- 3809 *La sambuca lineea ovvero dell'istromento musicò perfetto. Con annotazioni critiche manoscritte di Scipione Stella (1618-1622).* A cura di Patrizio Barbieri.  
 Musurgiana: Sources and Materials for the History and Theory of Music, 24. Lucca, 1991. 16 x 22 cm, lxxi, 122 pp. Line-cut of the Naples, 1618 edition. The sambuca lineea was an enharmonic harpsichord with 31 key octaves built in Naples and based on the example of Vicentino's archicembalo. It is actually a blatant plagiarism of a design by Scipione Stella, whose annotations in his copy of the Sambuca lineea (Library of Congress, Washington, D.C.) have been produced in full in this edition. Introduction in It-Eng. Bibliography & index. Cloth. \$50

**COMPAN, Charles, c.1740-d.?**

- 2633 *Dictionnaire de danse. A Facsimile of the Paris, 1787 Edition.*  
 Monuments of Music and Music Literature in Facsimile, II/84. New York, 1974. 13 x 20 cm, 410 pp. Line-cut of the Paris, 1787 edition. Laid paper, clothbound.
- 3262 *Dictionnaire de danse, contenant l'histoire, les règles et les principes de cet art, avec des réflexions critiques, et des anecdotes curieuses concernant la danse ancienne et moderne; le tout tiré des meilleurs auteurs qui ont écrit sur cet art.*  
 Geneva, 1980. 12 x 17 cm, 410 pp. (Rpt. of Paris & Berlin, 1906 edition). Line-cut. A pioneering attempt to draw together material on the history of dance from a wide variety of sources, including Noverre, Cahusac, Beauchamp and many others, with attention to technique, choreography, musicians—characterizes the ballet of the time of Lully as cold and without character. Wrappers. \$76

- 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 festivi di tutto l'anno. Con il basso sotto per sonare, & cantare con organo, o con altri strumenti]. 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 autor's Rome c.1593 edition—is printed entirely in movable type and addresses the sacred repertoire. Hardbound, in marbled paper. \$32
- CORREA DE ARAUJO, Francisco, c.1576-c.1654**
- 812 *Libro de tientos y discursos de música práctica y teórica de órgano.*  
Geneva, 1981. 18 x 25 cm, 468 pp. Line-cut of the Alcalá, 1626 edition. Organ tablature with a very original theoretical and technical part, followed by some 70 pieces—tientos glosas and variations. \$20
- CORRETTE, Michel, 1709-1795**
- 761 [Method, flute]  
*Méthode pour apprendre aisément à jouer de la flute traversiere. [British Library, London].*  
Hildesheim, 1975. 13 x 18 cm, 53 pp. Line-cut of the Paris, 1739 edition. Discussion of cadences, flattements, battements and agréments plus the technique of tonguing, fingering and transposition. Composition for fl, ob and clar given as one of the examples. Wrappers. \$27
- 2157 [Method, flute]  
*Méthode pour apprendre aisément à jouer de la flûte traversière. Paris (1740). With Introduction and Notes by Mirjam Nastasi.*  
Flute Library, 6. Buren, 1978. 8°, iii, 50 pp. Line-cut of the Paris, 1740 edition. Wrappers. \$42
- 7209 [Method, flute]  
*Méthode pour apprendre aisément à jouer de la flûte traversière. Paris s.d.*  
Archivum Musicum: L'Art de la Flûte Traversière, 49. Florence, 1995. 21 x 30 cm, x, 54 pp. Line-cut of the Paris, 1735 edition. Preface in It by Marcello Castellani. Wrappers. \$35
- 762 [Méthode raisonnée, flute]  
*Méthode raisonnée pour apprendre aisément à jouer de la flûte traversière.*  
Geneva, 2/ 2000. 17 x 25 cm, 70 pp. Line-cut of the Paris, 1773 edition. \$51
- 828 [Method, keyboard, accomp.]  
*Le maître de clavecin pour l'accompagnement.*  
Biblioteca Musica Bononiensis, II/135. Bologna, 2/[1997]. 8°, 94 pp. Line-cut of the Paris, 1753 edition. Wrappers. \$44
- 1782 [Method, keyboard, accomp.]  
*Le maître de clavecin pour l'accompagnement. A Facsimile of the Paris, 1753 Edition.*  
Monuments of Music and Music Literature in Facsimile, II/13. New York, 1976. 22 x 30 cm, i, 98 pp. Line-cut of the Paris, 1753 edition. This work was produced at various times with plates that were either corrected or added to. This edition attempts to present the "latest" state of Le maître. Laid paper, cloth.
- 827 [Method, keyboard, accomp.]  
*La maître de clavecin pour l'accompagnement. Méthode théorétique et pratique.*  
Hildesheim, 1975. vi, 90 pp. Line-cut reproduction of the Paris, 1753 edition. A tutor based on Campion's octave rule and Rameau's treatise on fundamental bass. \$51
- 8802 [Method, keyboard]  
*Les Amusements du Parnasse [Méthode courte et facile pour apprendre à toucher la clavecin avec les plus jolis airs à la mode où les doigts sont chiffés pour les commençans]. Livré 1er. 1749. [Bibliothèque Nationale, Paris].*  
Collection Facsimile. Courlay, 2007. Oblong, 29 x 21 cm, 34 pp. Line-cut of the Paris, 1749 edition. Wrappers. \$18
- 999 [Method, mandoline]  
*Nouvelle méthode pour apprendre à jouer en très peu de temps de la mandoline. Préface de François Lesure.*  
Geneva, 1984. 17 x 24 cm, vii, 50 pp. Line-cut of the Lyon & Dunkerque edition, Paris, 1772. Discusses the hold, tuning and fingering of the instrument, as well as "coups de plume", ornamentation and realization of figured bass. Pieces for 2 mandolines or for mandoline and bass. Wrappers. \$39
- 2765 [Method, singing]  
*Le parfait maître à chanter. Méthode pour apprendre facilement la musique vocale et instrumentale [où tous les principes sont développés nettement et distinctement. Avec des leçons dans le goût nouveau à une et à deux parties].*  
Geneva, 1999. 4°, 62 pp. Line-cut of the Paris, 1758 edition. Deals with the rules of solfeggio, transposition, vocal ranges and instrumental tuning, melodic ornamentation and the way in which to "sing words". Wrappers. \$56
- 1187 [Method, viol]  
*Méthode pour apprendre facilement à jouer du pardessus de viole à 5 et à 6 cordes avec des leçons à I. et II. parties composée par Michel Corrette.*  
Geneva, 1983. 20 x 25 cm, 48 pp. Line-cut of the author's, Boivin, & Leclerc edition, Paris, 1738. Method for the high treble viol with 5 strings or quinton. Discusses tuning, bowing, cadences, arpeggios, with preludes, sonatas and rondeaux. Wrappers. \$40
- CORRI, Domenico, 1746-1825**
- 4572 [A Select Collection]  
*A Select Collection of the Most Admired Songs, Duets &c. From Operas in the Highest Esteem, and from Other Works, in Italian, English, French, Scotch, Irish, &c. &c. In Three Books. Edizione e traduzione italiana a cura di Paola Bernardi e Gino Nappo.*  
Associazione Clavicembalistica Bolognese, 9/I-II-III. Rome, 1990-1992. 4°, 3 vols, 28, 357, 37 pp. Line-cut of the Edinburgh, c.1778 edition. Afterword in It-Eng. Wrappers. \$135
- COUPERIN, François, 1668-1733**
- 832 [Method, keyboard]  
*L'art de toucher le clavecin.*  
Geneva, 1986. 22 x 28 cm, 77 pp. Line-cut of the Couperin, Boivin, & Le Clerc edition, Paris, 1717. Deals with fingering, ornamentation, agréments and accompaniment. Develops a whole code of ethics for playing the instrument. With 8 preludes. Wrappers. \$66
- 1781 [Method, keyboard]  
*L'art de toucher le clavecin. A Facsimile of the Paris 1717 Edition.*  
Monuments of Music and Music Literature in Facsimile, II/23. New York, 1969. 26 x 34 cm, 76 pp. Line-cut of another surviving print of the Paris, 1717 edition (this print is possibly earlier than no. 832, with slight differences in the addresses on the title page, a different "Privilege Général" and no "Prix des ouvrages"). Laid paper with handsome binding in cloth.
- 7330 [Method, keyboard]  
*L'art de toucher le clavecin. Édition de 1717. Règles pour l'accompagnement (manuscrit). [Bibl. Nationale, Paris].*  
La Musique Française Classique de 1650 à 1800, 95. Courlay, 1996. 4°, 15, 82 pp. Line-cut of the Paris, 1717 edition, along with two manuscript versions of Règles pour l'accompagnement, one by an unidentified copyist, the other in the hand of Sébastien de Brossard. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$50

- COUSINEAU, Jacques Georges, 1760-1824**
- 1775 *Méthode de harpe* (Paris, c.1786).  
Monuments of Music and Music Literature in Facsimile, II/86. New York, 1968.  
Line-cut of the Paris, c.1786 edition. Laid paper, clothbound.
- COUSSEMAKER, Charles Edmond, 1805-1876**
- 8604 *Catalogue of the Music Library of Charles Edmond Henri de Coussemaker Sold at Brussels 1877. With an Introduction by A. Hyatt King.*  
Auction Catalogues of Music, 4. Amsterdam, 1977. 20 x 27 cm, viii, 207 pp.  
Line-cut of the Bruxelles, 1877 edition. Considered one of the most interesting auctions in the last quarter of the 19th c., this collection of valuable printed music, music manuscripts and instruments, once owned by the eminent Belgian musicologist Edmond de Coussemaker was, to a large extent, acquired by the Bibliothèque Royale Albert I. Wrappers. \$60
- 3030 *Scriptorum de musica medii aevi novam seriem a Gerbertina alteram collegit nuncque primum edidit.*  
Hildesheim, 2/ 1988. 8°, 4 vols, 2122 pp. Line-cut of the Paris, 1864-76 edition.  
Basic collection of medieval treatises which, combined with Gerbert's Scriptores, constitutes an almost complete library of treatises from the Middle Ages and early Renaissance. 4 vols, in linén. \$52
- COUSU, Antoine de, b.?1658**
- 3263 *La musique universelle contenant toute la pratique et toute la théorie.*  
Geneva, 2/ 1996. 4°, 208 pp. (Rpt. of Paris & Berlin, 1906 edition). Line-cut of the Paris, 1658 edition. One of the most important treatises of music written in France during the 17th c. Hardbound. \$101
- CROMBERGER, Jacobo, 15-16th c. [printer]**
- 2394 *Anónimo: Arte de canto llano.*  
Colección Viejos Libros de Música, 14. Madrid, 1978. 15 x 20 cm, 27 pp. Line-cut of the Jacobo Cromberger edition, Seville, between 1512 and 1515. Cromberger was to become the greatest printer of the period in that city. Wrappers. \$20
- CUPIS, Jean-Baptiste, c.1711-1788**
- 1192 [Method, violoncello]  
*Méthode nouvelle et raisonnée pour apprendre à jouer du violoncello.* [Civico Museo Bibliografico Musicale, Bologna].  
Biblioteca Musica Bononiensis, IV/212. Bologna, 1974. Oblong, 31 x 22 cm, 45 pp.  
Line-cut of the 18th-c. edition. Cloth.
- CZERNY, Carl, 1791-1857**
- 2721 *Briefe über den Unterricht auf dem Pianoforte vom Anfange bis zur Ausbildung als Anhang zu jeder Clavierschule.*  
Straubenhartd, 1988. 16 x 23 cm, 84 pp. Line-cut of the Vienna, c.1839 edition by Diabelli. Wrappers. \$19
- 4425 *Letters to a Young Lady on the Art of Playing the Pianoforte, from the Earliest Rudiments to the Highest Stage of Cultivation; Written as an Appendix to Every School for the Instrument. Translated by J.A. Hamilton.*  
New York, 1982. 14 x 22 cm, 87 pp. Line-cut of the New York, 1837-41 edition. Ten letters on various aspects of piano technique and performance practice. Cloth.
- 8428 *Neue Pianoforte-Schule Wien 1834. Ms. deutsch/tschechisch "Aus den Musikalien des Jos. Linhart". [private collection].*  
Faksimile-Edition Rara, 46. Stuttgart, 2004. Oblong, 25 x 24 cm, 57 pp. Line-cut of a carefully copied ms "from the music collection of Jos. Linhart". Hardbound, in decorative paper. \$54
- 4426 [School of Practical Composition, op.600]  
*School of Practical Composition. Complete Treatise on the Composition of All Kinds of Music, both Instrumental and Vocal. Together with a Treatise on Instrumentation in Three Volumes by Carl Czerny, Opus 600. Translated and Preceded by a Memoir of the Author and a Complete List of His Works by John Bishop.*  
New York, 1979. 23 x 31 cm, 3 vols, 563 pp. Line-cut of the London, c.1848 edition. Cloth.
- 7165 [Systematische Anleitung, op.200]  
*Systematische Anleitung zum Fantasieren auf dem Pianoforte, op.200. Faksimile-Ausgabe, herausgegeben und mit einer Einleitung versehen von Ulrich Mahlert.*  
Wiesbaden, 1993. 23 x 31 cm, xv, 211 pp. Line-cut of the second edition, Vienna, c.1846. Wrappers. \$51
- 4062 [Vollständige theoretisch-praktische Pianoforte-Schule, Op.500,  
*Von dem Vortrage (1839). Dritter Teil aus Vollständige theoretisch-praktische Pianoforte-Schule, Op.500. Faksimile-Ausgabe herausgegeben und mit einer Einleitung versehen von Ulrich Mahlert.*  
Wiesbaden, 1991. 23 x 31 cm, xi, 99 pp. Line-cut of the second edition, Vienna, c.1846. Wrappers. \$48
- DANDRIEU, Jean François, 1682-1738**
- 834 [Method, harpsichord, accomp.]  
*Principes de l'accompagnement du clavecin.*  
Geneva, 2/ 1993. Oblong, 30 x 22 cm, 118 pp. Line-cut of the Paris edition, c.1719.  
Method with 21 tables explaining figured bass. With examples giving basses for some celebrated brunettes. Wrappers. \$81
- DANOVILLE, 17th c.**
- 1193 [Method, treble/bass viol]  
*L'art de toucher le dessus et basse de violle.*  
Geneva, 1986. 13 x 21 cm, 48 pp. Line-cut of the Paris, 1687 edition. Wrappers. \$30
- DAUBE, Johann Friedrich, 1733-1797**
- 4214 *General-Baß in drey Accorden, gegründet in den Regeln der alt- und neuen Autoren nebst einem hierauf gebäueten Unterricht.*  
Dokumentationen, Reprints, 10. Michaelstein, 1985. Oblong, 27 x 16 cm, i, 82 pp.  
Line-cut of the Leipzig, 1756 edition. Wrappers. \$24
- DELLE SEDIE, Enrico, 1824-1907**
- 5380 *L'art lyrique. Traité complet de chant et de déclamation lyrique.*  
Biblioteca Musica Bononiensis, IV/219. Bologna, 1979. 25 x 34 cm, 234 pp.  
Line-cut of the Paris, 1874 edition. Cloth.
- DELUSSE, Charles, c.1720-d.?**
- 778 [Method, flute]  
*L'art de la flûte traversière / J.-M. Hotteterre: Principes de la flûte traversière.*  
Geneva, 1973. 4°, 118 pp. Line-cut of the Paris, 1761 & 1721 editions. De Lusse's treatise includes a collection of examples and tables. Wrappers. \$86
- 7591 [Method, flute]  
*L'art de la flûte traversière. Paris s.d.*  
Archivum Musicum: L'Art de la Flûte Traversière, 52. Florence, 1997. 17 x 24 cm, vii, 58 pp. Line-cut of the Paris, 1761 edition. Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$31
- DEMANTIUS, Christoph, 1567-1643**
- 2113 *Isagogae artis musicae, Norimberg 1607. [British Library, London].*  
Dictionary musicum, 3. Buren, 1975. 14 x 21 cm, 86 pp. Line-cut of the Nürnberg, 1607 edition. Wrappers. \$50
- DENTICE, Luigi, c.1510-c.1561**
- 2897 *Due dialoghi della musica, Roma, 1554. Edizione a cura di Patrizio Barbieri.*  
Musurgiana: Sources and Materials for the History and Theory of Music, 3. Lucca, 1988. 16 x 21 cm, xv, 80 pp. Line-cut of the Rome, 1554 edition. Introduction, bibliography and index. Cloth. \$24
- DEROSIER, Nicolas, 17th c.**
- 1016 [Method, guitar]  
*Les principes de la guitarre. [Civico Museo Bibliografico Musicale, Bologna].*  
Biblioteca Musica Bononiensis, IV/213. Bologna, 1975. Oblong, 22 x 16 cm, 12 pp.  
Line-cut of the Amsterdam, 17th-c. edition, in French tablature. Various tables illustrating notational conventions, together with 12 short chaconnes in minor keys. Laid paper. Cloth. http://www.omifacsimiles.com/brochures/derosier.html

**DESCARTES, René, 1596-1650**

- 2634 *Musicae compendium. A Facsimile of the 1650 Utrecht Edition.*  
 Monuments of Music and Music Literature in Facsimile, II/87. New York, 1968. 17 x 24 cm, 58 pp. Line-cut of the Utrecht, 1650 edition. Laid paper, clothbound.

**DIRUTA, Girolamo, c.1550-d.?**

- 842 *Il Transilvano. Part I e II.*  
 Biblioteca Musica Bononiensis, II/132. Bologna, 2/ 1997. 22 x 32 cm, vi, 139 pp.  
 Line-cut of the Vinci editions, Venice, 1593 & 1622. Believed to be the first thorough going method written for organists and cembalists. The author's experience from studying with Merulo, Porta, and Zarlino, gave him great authority on contemporary Venetian keyboard technique. Introduction in It by Luisa Cervelli. Cloth. \$82

- 841 *Il Transilvano (1593, 1609). A Facsimile Edition with Introduction by Edward J. Soehnen and Murray C. Bradshaw. [Library of Congress, Washington, D.C. & Civico Museo Bibliografico Musicale, Bologna].*  
 Biblioteca Organologica, 44. Buren, 1983. 16 x 23 cm, 71, 176 pp. Line-cut, in reduced format, of the Venice, 1593 and Venice, 1609 editions. Cloth. \$123

**DOISY, Charles, 18-19th c.**

- 3264 [Method, guitar]  
*Principes généraux de la guitare dédiés à Madame Bonaparte.*  
 Geneva, 1979. 4°, 92 pp. Line-cut of the Paris, 1801 edition. Wrappers. \$44

**DONI, Anton Francesco, 1513-1574**

- 5292 *La libraria del Doni Fiorentino; nella quale sono scritti tutti gli autori volgari, con cento discorsi sopra quelli.*  
 Biblioteca Musica Bononiensis, I/13. Bologna, 1979. 12 x 17 cm, 180 pp. Line-cut of the Venice, 1580 edition. A splendid bibliography of the popular literary works of the time; a short commentary is provided for 100 of the most important authors. Laid paper. Cloth. (no music). \$56

**DONI, Giovanni Battista, 1594-1647**

- 3731 *De praestantia musicae veteris, libri tres.*  
 Biblioteca Musica Bononiensis, II/49. Bologna, 1970. 18 x 25 cm, 172 pp. Line-cut of the Florence, 1647 edition. Hardbound.

- 2543 *De praestantia musicae veteris libri tres [totidem dialogis comprehensi].* [Herzog August Bibliothek, Wolfenbüttel].  
 Hildesheim, 1986. 15 x 23 cm, 172 pp. Line-cut of the Florence, 1647 edition. Linen. \$117

- 3732 *Lyra Barberina.*  
 Biblioteca Musica Bononiensis, II/151. Bologna, 1974. 22 x 32 cm, 2 vols: 858 pp.  
 Line-cut of the Antonio Francesco Gori edition (Florence, 1763). Description of Doni's newly invented instrument and history of the Greek lyre, kithara and similar instruments, the most ambitious history of these instruments ever written. Laid paper. Cloth, in 2 vols.

- 3733 Palisca, Claude V.  
*G.B. Doni's Lyra Barberina. Commentary and Iconographical Study; Facsimile Edition with Critical Notes.*  
 Biblioteca Musica Bononiensis, II/151b. Bologna, 2/ 1981. 17 x 25 cm, viii, 194 pp.  
 Critical commentary to Lyra Barberina, with numerous plates and a facsimile of the chapters specifically on the "lyra Barberina". Cloth.

- 4000 Palisca, Claude V.  
*G.B. Doni's Lyra Barberina. Commentary and Iconographical Study; Facsimile Edition with Critical Notes.*  
 Miscellanea Saggi Convegni, 18. Bologna, 1981. 17 x 25 cm, viii, 194 pp. (Identical to above, but with wrappers).

**DOUWES, Klaas, 1668-d.?**

- 3579 *Grondig onderzoek van de Toonen der Musijk. With an Introduction by Peter Williams.*  
 Early Music Theory in the Low Countries, 2. Buren, 1971. 11 x 16 cm, xxviii, 132 pp. Line-cut of the Franeker edition. An impressive book, providing instruction in the modes, builders dimensions for organ pipes, and practical insights into temperament. Wrappers. \$50

**DROUET, Louis, 1792-1873**

- 3584 [Method, flute]  
*Method of Flute Playing Intended for Those Who Have Already Made Some Progress on the Instrument. With an Introduction by Stephen Preston and Rudolf Rasch.*  
 Flute Library, 17. Buren, 1988. 8°, xxiv, 113 pp. Line-cut of the London, 1830 edition. Cloth. \$100

## 4627 [Method, flute]

- Drouet's Method of Flute Playing, London, 1830. Facsimile Edition with Introduction by Janice Dockendorff Boland.*  
 Historical Flute Tutor, 2. Marion, 1992. 4°, vi, 113 pp. Line-cut. \$22

**DUBOS, Abbé Jean Baptiste, 1670-1742**

- 4654 *Réflexions critiques sur la poésie et sur la peinture, I-III.*  
 Geneva, 1967. 23 x 30 cm, 398 pp. Line-cut of the Paris, 1770 edition, reproduced 4 original pages per page. Hardbound. \$265

**DUMANOIR, Guillaume, 1615-1697**

- 3734 *Le mariage de la musique avec la danse.*  
 Biblioteca Musica Bononiensis, II/106. Bologna, 1985. 16 x 22 cm, 131 pp. Line-cut of the Paris, 1664 edition. Laid paper. Cloth.

**DUPUISTS DES BRICETTES, Jean-Bapiste, 18th c.**

- 1174 [Method, hurdy gurdy]  
*Principes pour toucher de la viole / [J.F. Boüin:] La vieilleuse habile ou nouvelle méthode courte, très facile et très sûre pour apprendre à jouer de la viole.*  
 Geneva, 1986. 4°, 108 pp. Line-cut of the authors' edition, Paris, c.1761, 1741. 2 complementary tutors for the hurdy gurdy. Discusses fingering, cadences, the coup de poignet, choice of bowings, etc. Sonatas and other pieces. Wrappers. \$66

**DURÁN, Marcos, c.1460-d.?**

- 2376 *Lux bella.*  
 Colección Viejos Libros de Música, 1. Madrid, 1976. 17 x 24 cm, 26 pp. Line-cut of the Seville, 1492 edition. Wrappers. \$20

2377 *Comento sobre lux bella.*

- Colección Viejos Libros de Música, 2. Madrid, 1976. 17 x 24 cm, 75 pp. Line-cut of the Salamanca, 1498 edition. Wrappers. \$20

- 2378 *Sumula de canto de organo, contrapunto y composición vocal práctica y especulativa.*  
 Colección Viejos Libros de Música, 3. Madrid, 1976. 17 x 24 cm, 46 pp. Line-cut of the Salamanca, 1504 edition. Wrappers. \$20

**DUSSEK, Jan Ladislav, 1760-1812**

- 3191 [Method, piano]  
*Méthode pour pianoforte [par Pleyel et Dussek]. Paris s.d.*  
 Archivum Musicum: L'Arte del Fortepiano, 6. Florence, 1993. 24 x 34 cm, 69 pp.  
 Line-cut of the Paris, 1797 edition. Wrappers in decorative paper. \$36

**DUVAL, Pierre, 18th c.**

- 3267 [Method, singing]  
*Méthode agréable et utile pour apprendre facilement à chanter juste avec goût et précision. On y a joint table alphabétique de tous les mots en usage dans la musique, définis et expliqués succinctement, mais avec clarté.*  
 Geneva, 1972. 2°, 116 pp. Line-cut of the Paris, 1775 edition. Draws on 283 examples from operas by Rameau, Philidor, Monsigny, Grétry, Gluck, etc.  
 Hardbound. \$182

**DUVERNOY, Frédéric, 1765-1838**

- 3268 [Method, horn]  
*Méthode pour le cor.*  
 Méthodes Instrumentales, I. Geneva, 1974. 4°, 76 pp. Line-cut of the Paris, c.1802 edition. Wrappers. \$61

**EISENHUT, Thomas, 1644-1702**

- 8905 *Musicalisches Fundament. Ex Ducali Typographia Campidonensi 1682. [Stift Kremsmünster].*  
 Faksimile-Edition Kremsmünster, 6. Stuttgart, 2007. 18 x 23 cm, 73 pp. Line-cut of the Kempten, 1682. Theoretical work, organized in two parts, addressed to the music education of young boys; deals with notation, the church modes, simple vocal exercises, and exercises in solmization. Hardbound, with marbled paper boards. \$45

**EITNER, Robert, 1832-1905**

- 4665 *Bibliographie der Musik-Sammelwerke des 16. und 17. Jahrhunderts. Zusammen mit F.X. Haberl, A. Lagerberg und C.F. Pohl bearbeitet und herausgegeben.*  
 Hildesheim, 2/ 1972. 8°, 973 pp. Line-cut of the Berlin, 1877 edition. One of the major bibliographic tools for historical research in music. Linen. \$237

- 4667 *Publikation älterer praktischer und theoretischer Musik-Werke. Herausgegeben von der Gesellschaft für Musikforschung.*  
 New York, 1966. 4° & 8°, Line-cut of the Leipzig, 1873-1905 edition. 29 vols in 27. Cloth. (n.b. Complete sets of this edition are no longer available; please inquire for individual volumes)

**ELMENHORST, Hinrich, 1632-1704**

- 4132 *Dramatologia antiquo-hodierna: Das ist Bericht von denen Oper-Spielen, darinn gewiesen wird, was sie bey d. Heyden gewiesen wird.*  
 Leipzig, 1977. 15 x 20 cm, 198 pp. Line-cut of the Hamburg, 1688 edition. Linen. \$31

**ESCOBAR, Cristóbal de, b.?c.1514**

- 2392 *Esta es una introducción muy breve de canto llano.*  
 Colección Viejos Libros de Música, 12. Madrid, 1978. 17 x 24 cm, 8 pp. Line-cut of Salamanca, c.1500 edition. Based on the sole surviving copy in the Staatsbibliothek Preußischer Kulturbesitz, Berlin. Wrappers. \$20

**ESPINOSA, Juan de, 15-16th c.**

- 2389 *Tratado breve de principios de canto llano.*  
 Colección Viejos Libros de Música, 10. Madrid, 1977. 15 x 20 cm, 47 pp. Line-cut of the Toledo, c.1510-20 edition. Based on the sole surviving exemplar in the British Library. Wrappers. \$20

- 2393 *Tratado de principios de música práctica y teórica sin dejar ninguna cosa atrás.*  
 Colección Viejos Libros de Música, 13. Madrid, 1978. 17 x 24 cm, 69 pp. Line-cut of the Toledo, 1520 edition. Wrappers. \$30

- 2390 (Alonso, Miguel)  
*Cuatro tratados de principios de canto llano: los de Espinosa, Aguilar, Escobar y el anónimo.*  
 Colección Viejos Libros de Música, J/M. Madrid, 1983. 17 x 24 cm, 233 pp.  
 Commentary to above. Historical introduction. Wrappers. \$64

**ESQUIVEL NAVARRO, Juan de, 17th c.**

- 7238 *Discursos sobre el arte del dançado y sus excelencias y primer origen, reprobando las acciones deshonestas.*  
 Colección Biblioteca Valenciana. Valencia, n.d. 11 x 16 cm, 131 pp. Line-cut of the Seville, 1642 edition. Wrappers. \$18

**ESTEVAN, Fernand, 14-15th c.**

- 1937 *Reglas de canto plano è de contrapunto è de canto de organo. Primer tratado de música escrito en Castellano. Comentario, estudio, transcripción y facsímil por Ma. Pilar Escudero García.*  
 Madrid, 1984. 17 x 24 cm, 213, with 80 pp. Halftone of a contemporary ms copy from c.1410, the first treatise on music in the Spanish language. Influenced later theorists on the peninsula, including Bartolomé Ramos de Pareja, Fray Juan Bermudo and others. Facsimiles on facing pages with diplomatic transcription. Commentary in Sp. Bibliography. Wrappers. \$36

**EULER, Leonhard, 1707-1783**

- 2635 *Tentamen novae theoriae musicae. A Facsimile of the 1739 St. Petersburg Edition.*  
 Monuments of Music and Music Literature in Facsimile, II/90. New York, 1968. 22 x 30 cm, 284 pp. Line-cut of the St. Petersburg, 1739 edition. Laid paper, clothbound.

**EXIMENO Y PUJADES, Antonio, 1729-1808**

- 2541 *Dell' origine delle regole della musica colla storia del suo progresso, decadenza e rinnovazione.*  
 Hildesheim, 1983. 8°, 468 pp. Line-cut of the Rome, 1774 edition. Linen. \$132

**FABER, Heinrich, b.?c.1522**

- 2464 *Compendiolum musicae pro incipientibus. [Civico Museo Bibliografico Musicale, Bologna].*  
 Biblioteca Musica Bononiensis, II/20. Bologna, 1980. 13 x 17 cm, 38 pp. Line-cut of the P. Kauffmann edition, Nuremberg, 1594. Cloth.

**FALLA, Manuel de, 1876-1946**

- 8356 *Apuntes de harmonía. Diccionario de París (1908). Edición a cargo de Yvan Nomnick. Apuntes de harmonía: estudio de Yvan Nomnick. Diccionario de París (1908): estudio y transcripción de Francesc Bonastre.*  
 Colección "Facsimiles", Serie "Documentos", 1 Granada, 2001. 17 x 24 cm, 387 pp. Full-color reproduction of two fascinating autograph documents, one (202 pp.) containing rules on orchestration and harmony, notes on numerous musical subjects, plus personal expense tallies (including income from sales of scores), and the other (100 pp.) showing the composer's personal expenses during his stay in Paris in 1908. Commentary in Sp. Limited numbered edition of 500 copies. Cloth. \$143

**FANTINI, Girolamo, fl.1630-1640**

- 9126 [Method, trumpet]  
*Modo per imparare a sonare di tromba. Tanto di guerra quanto musicalmente in organo, con tromba sordina, col cimbalo, e ogn'altro istruimento (Frankfort, 1638). Facsimile Edition with a Complete English Translation and Critical Commentary by Edward H. Tarr.*  
 Vuarmarens, 2/ 2009. 26 x 36 cm, 87, 7 pp. Line-cut of the Frankfurt (Florence?), 1638 edition. A seminal work in the history of the trumpet. Fantini was the first to introduce a new style of playing which made it possible for the trumpet to be accepted into art music. Wrappers. \$75

- 8153 [Method, trumpet]

- Modo per imparare a sonare di tromba. Tanto di guerra quanto musicalmente in organo, con tromba sordina, col cimbalo, e ogn'altro istruimento.*  
 Performers' Facsimile, 211. New York [2002] 24 x 33 cm, 87 pp. Line-cut of the Frankfurt [Florence?], 1638 edition. Wrappers. \$25

**FAYOLLE, François Joseph, 1774-1852**

- 3860 [& Choron, A.É.]  
*Dictionnaire historique des musiciens, artistes et amateurs, morts ou vivans. Précedé d'un sommaire de l'histoire de la musique. [Bayerische Staatsbibliothek, Munich].*  
 Hildesheim, 1971. 13 x 20 cm, 2 vols, 905 pp. Line-cut of the Paris, 1810-11 edition. Linen. \$237

**FERANDIERE, Fernando, 18th c.**

- 9371 [Method, guitar]  
*Arte de tocar la guitarra española por música, Madrid, 1799. Complete Facsimile Edition with an Introduction, English Translation, and Transcription of the Music by Brian Jeffery.*  
 London, 2013 15 x 22 cm, 85, 59, 36 pp. Line-cut of the Madrid, 1799 edition. Wrappers. \$38

**FÉTIS, Francois Joseph, 1784-1871**

- 3586 *Histoire générale de la musique depuis les temps les plus anciens jusqu'à nos jours. [Universitätsbibliothek, Freiburg].*  
 Hildesheim, 1983. 8°, 5 vols, 2458 pp. Line-cut of the Paris, 1869 edition. Linen. 5 vols. \$387

- 2759 [& J. Moscheles]

- Méthode des méthodes de piano. Traité de l'art de jouer de cet instrument basé sur l'analyse des meilleurs ouvrages.*  
 Geneva, 1973. 22 x 30 cm, 172 pp. Line-cut of the Paris, 1840 edition. Observations based on works by Dussek, Clementi, Hummel and Kalkbrenner. Also examines the technique of contemporary virtuosi such as Cramer, Moscheles, Chopin, Thalberg and Liszt. Wrappers. \$81

- 8468 [Méthode des méthodes, collected études, piano] **Méthode des méthodes pour le piano. F.J. Fétis et J. Moschelès/ 18 études de perfectionnement composées par Thalberg, Mendelssohn, Chopin, etc. Présentation: Alex Szilasi.** Collection Esther. Courlay, 2004. 4°, 12 booklets, 63 pp. Line-cut. The collected études from Fétis' "Méthode": works by Julius Benedict, Chopin, Theodore Döhler, Stephen Heller, Adolph von Henselt, Liszt, Mendelssohn, Amédée Mereaux, Mochelles, Johann Georg Rosenhain, Sigismund Thalberg, & Edouard Wolff, Wrappers. \$38
- FEUILLET, Raoul-Auger, 1659-1710**
- 2466 *Chorégraphie ou l'art de décrire la danse.* Bibliotheca Musica Bononiensis, II/105. Bologna, 2/ 1983. 17 x 25 cm, 113 pp. Line-cut of the Paris, 1701 edition. Describes Feuillet's principles of notation in detail. Much of the text is engraved, with hundreds of examples of various steps and patterns. Considered the origin of dance notation as we know it today. Feuillet's methods immediately became popular and remained in use for nearly a hundred years until modified by Malpied at the end of the 18th c. Cloth. \$54
- 1646 *Choreographie ou l'art de decrire la dance. A Facsimile of the 1700 Paris Edition; Recueil de dances compose'es par M. Feuillet. A Facsimile of the 1700 Paris Edition; Recueil de danses compose'es par M. Pécour. A Facsimile of the 1700 Paris Edition.* Monuments of Music and Music Literature in Facsimile, II/130. New York, 1968. 21 x 29 cm, 114 & 85 & 73 pp. Line-cut of three treatises. Laid paper, clothbound. \$20
- 2534 *Chorégraphie ou l'art de décrire la danse.* Hildesheim, 1979. 8°, 120 pp. Line-cut of the 1700 edition. Linen. \$75
- 3222 *For the Further Improvement of Dancing, London 1710. Translated by John Essex.* Farnborough, 1970. 14 x 21 cm, 92 pp. Line-cut. Paperback.
- 1780 *Recueil de contredances. A Facsimile of the 1706 Paris Edition.* Monuments of Music and Music Literature in Facsimile, II/135. New York, 1968. 13 x 20 cm, 224 pp. Line-cut. A collection of 32 dances presented here in a simpler form for ballroom purposes, of the method of annotation introduced in Chorégraphie. Laid paper. Handsome binding in cloth.
- FINCK, Hermann, 1527-1558**
- 2468 *Practica musica.* Bibliotheca Musica Bononiensis, II/21. Bologna, 1969. 16 x 22 cm, 360 pp. Line-cut of the Wittenberg, 1556 edition. A general treatise on music best known for its information about vocal embellishment (part 5). Finck recommends that ornamentation be applied to all the voices of a work, but only to one voice at a time so that the embellishment can be heard clearly. It should not be introduced where there is more than one singer to a part. Contains numerous examples including a motet with its ornamentation written out. Laid paper. Hardbound. \$100
- 2535 *Practica musica. [Württembergische Landesbibl., Stuttgart].* Hildesheim, 1971. 16 x 21 cm, 366 pp. Line-cut of the Wittenberg, 1556 edition. Linen. \$87
- 7218 *Practica musica. [Stadtarchiv, Heilbronn].* Faksimile Heilbronner Musikschatz, 6. Stuttgart, 1995. Oblong, 16 x 21 cm, 366 pp. Line-cut of the Wittenberg, 1556 edition. Contains numerous contemporary notes and marginalia in the hand of Johann Lauterbach. Hardbound. \$74
- FIORONI, Gianandrea, 1716-1778**
- 9216 [Regole per il contraponto], in Ottavio Beretta: *Una nuova fonte della trattatistica musicale settecentesca : Le Regole per il contraponto del Signor Fioroni Maestro di Capela de Milano.* Musurgiana: Sources and Materials for the History and Theory of Music, 8-9. Lucca, 2010. 8°, xxii, 76, 57 pp. Recently rediscovered manuscript—the only theoretical work of Fiorini, a pupil of Leonardo Leo)—reproduced in facsimile with modern transcription and notes. Wrappers. \$68
- FISCHER, Johann Christian, 1733-1800**
- 3114 [Method, oboe] *New and Complete Instructions for the Oboe or Hoboy. Complete Facsimile Edition of the Copy from the Library of Congress. Preface: Peter Hedrick.* Historical Oboe Tutor Series, II. Columbus, 1987. Oblong, 28 x 21 cm, ix, 38 pp. Line-cut. Wrappers. \$23
- FOGLIANI, Lodovico, b.?-1539**
- 2469 *Musica theorica. [Civico Museo Bibliografico Musicale, Bologna].* Bibliotheca Musica Bononiensis, II/13. Bologna, 1970. 22 x 31 cm, iv, 88 pp. Line-cut of the Venice, 1529 edition. Fogliani was a disciple of Ramos de Pareja and an opponent of the authority of Boethius. Introduction in It by Giuseppe Massera. Laid paper. Hardbound. Last copy. \$63
- 2590 *Musica theorica. A Facsimile of the Venice 1529 Edition.* Monuments of Music and Music Literature in Facsimile, II/93. New York, 1969. 22 x 33 cm, 86 pp. Line-cut of the Venice, 1529 edition. Laid paper, cloth.
- FORKEL, Johann Nikolaus, 1749-1818**
- 8509 *Allgemeine Geschichte der Musik. Herausgegeben und mit einer Einführung (deutsch-englisch) von Claudia maria Knispel.* Laaber-Reprint, 8. Laaber, 2005. 15 x 21 cm, 2 vols, xviii, 1449 pp. Line-cut of the Leipzig, 1788-1801 edition. Wrappers. \$231
- 2936 *Musikalisch-kritische Bibliothek.* Hildesheim, 1964. 8°, xl, 1066 pp. Line-cut of the Gotha, 1778-79 edition. Collection of essays, reviews, literary announcements & musical reports, including an essay on setting Klopstock's poetry to music. Linen, 3 vols in 1. \$237
- 2937 *Musikalischer Almanach für Deutschland auf das Jahr 1782, desgleichen 1783, 1784 und 1789.* Hildesheim, 1974. 8°, xxvii, 849 pp. Line-cut of the Leipzig, 1781-88 edition. Linen. \$209
- 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 Facsimile. 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
- FOURNIER, Pierre Simon, 1712-1768**
- 3337 *Traité historique et critique sur l'origine et les progrès des caractères de fonte pour l'impression de la musique; Réponse à un mémoire publiée en 1776 par Mm. Gando / [Gando:] Observations sur le traité historique et critique de M. Fournier. Archives de l'édition musicale française, IX.* Geneva, 1972. 15 x 22 cm, 96 pp. Line-cut of the Paris, 1765 & 1766 edition. Fournier worked in Paris with a new improved music type that closely resembled Breitkopf's. Unfortunately little was produced by the Parisian printer (mainly due to his inability to overcome the monopoly held by the Ballards), however, we at least have his Traité historique, an interesting essay on the topic. Wrappers. \$61
- FREILLON-PONCEIN, Jean-Pierre, 17th c.**
- 3275 [Method, oboe, recorder, & flageolet] *La véritable manière d'apprendre à jouer en perfection du hautbois, de la flûte et du flageolet / [A. Van der Hagen:] Méthode nouvelle et raisonnée pour le hautbois en deux parties.* Geneva, 1974. Oblong, 24 x 17 cm, 145 pp. Line-cut of the Paris, 1700 & c.1792 edition. Two complementary treatises on wind instruments. Wrappers. \$51
- FRIEDMANN, Aron, 1855-1936**
- 6136 *Der synagogale Gesang.* Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1978. 8°, 150, xvii pp. (Rpt. of Berlin, 1908 edition). Cloth. Special sale price \$15, regularly \$35
- FROSCH, Johann, 16th c.**
- 2641 *Rerum musicarum opusculum.* Monuments of Music and Music Literature in Facsimile, II/39. New York, 1967. Line-cut of the Peter Schoeffer (the Younger) & Matthias Apiarius edition, Strasbourg 1535. Printed with mensural music type resembling Petrucci's. Contains 16 pages of musical examples in 4 or 6 parts on facing pages. Laid paper with handsome binding in cloth.

- FUX, Johann Joseph, c.1660-1741**
- 2044 [Gradus ad Parnassum, Latin ed.]  
*Gradus ad Parnassum. Vorgelegt von Alfred Mann.*  
 Sämtliche Werke, VII/1. Graz, 1967. 26 x 32 cm, xxxiii, 288 pp. Line-cut of the Vienna, 1725 edition in the original folio format. Includes hundreds of music examples. Introduction in Ger-Eng. Wrappers. \$196
- 1783 [Gradus ad Parnassum, Latin ed.]  
*Gradus ad Parnassum. A Facsimile of the 1725 Vienna Edition.*  
 Monuments of Music and Music Literature in Facsimile, II/24. New York, 1966. 23 x 33 cm, 288 pp. Line-cut of the Vienna, 1725 edition. Laid paper, clothbound.
- 2471 [Gradus ad Parnassum, Italian ed.]  
*Salita al Parnasso, osia, guida alla regolare composizione delle musica. Con nuove, e certo metodo non per anche in ordine si estatto.*  
 Bibliotheca Musica Bononiensis, II/46. Bologna, 1972. 22 x 31 cm, 250 pp. Line-cut of the Carpi, 1761 edition. Translated into Italian by Manfredini. Includes hundreds of music examples. Laid paper. Cloth. \$87
- 5673 Köchel, Ludwig Ritter von.  
*Johann Josef Fux. Hofkomponist und Hofkapellmeister der Kaiser Leopold I., Josef I. und Karl VI von 1698 bis 1740. Nach urkundlichen Forschungen, mit einem Bildnis und zwei Facsimile.*  
 Hildesheim, 1988. 8°, 787 pp. Line-cut of the Vienna, 1872. \$150
- GAFURIO, Franchino, 1451-1522**
- 3026 *Angelicum ac divinum opus musicae.*  
 Scriptores, Libri Fototypice Expressi, 1. Bologna, 1971. 22 x 31 cm, 92 pp. Line-cut of the Milan, 1508 edition. Laid paper. Hardbound. Special sale price, 25, regularly \$52
- 2597 *Apologia Franchini Gafurii, adversus Ioannem Spatiarum & complices musicos Bononienses. A Facsimile of the Turin, 1520 Edition.*  
 Monuments of Music and Music Literature in Facsimile, II/96. New York, 1979. 22 x 34 cm, 20 pp. Line-cut of the Turin, 1520 edition. Laid paper, clothbound.
- 2598 *De harmonia musicorum instrumentorum. A Facsimile of the Milan, 1518 Edition.*  
 Monuments of Music and Music Literature in Facsimile, II/97. New York, 1979. 22 x 34 cm, 212 pp. Line-cut of the Milan, 1518 edition. Laid paper, clothbound.
- 2927 *Practica musice. A Facsimile of the Milan, 1496 Edition.*  
 Monuments of Music and Music Literature in Facsimile, II/99. New York, 1979. 22 x 34 cm, 222 pp. Line-cut of the Milan, 1496 incunabulum. Laid paper, clothbound.
- 2477 *Theorica musice.*  
 Bibliotheca Musica Bononiensis, II/5. Bologna, 1969. 22 x 32 cm, vi, 136 pp. Line-cut of the 1492 incunabulum. Cloth. \$90
- 2587 *Theorica musice. A Facsimile of the 1492 Milan Edition.*  
 Monuments of Music and Music Literature in Facsimile, II/21. New York, 1967. 22 x 33 cm, 135 pp. Line-cut of the 1492 incunabulum. Laid paper, clothbound.
- 3801 *Theoricum opus musice discipline. Napoli 1480. A cura di Cesario Ruini.*  
 Musurgiana: Sources and Materials for the History and Theory of Music, 15. Lucca, 1996. 8°, xxiv, 244 pp. Line-cut of the Naples, 1480 incunabulum. The first printed book of this Lombard musician. Shows the author's growing interest in Greek music theory and contains one of the most exhaustive Renaissance studies of proportions. Introduction, bibliography, and index. Cloth. \$67  
<http://www.omifacsimiles.com/brochures/gaffurio.html>
- GALILEI, Vincenzo, 1520-1591**
- 2591 *Dialogo della musica antica et della moderna. A Facsimile of the 1581 Florence Edition.*  
 Monuments of Music and Music Literature in Facsimile, II/20. New York, 1967. 23 x 35 cm, 162 pp. Line-cut of the Florence, 1581 edition. In Italian lute tablature and mensural notation. Laid paper, clothbound.
- 2704 *Fronimo. Dialogo sopra l'arte del bene intavolare et rettamento sonare.*  
*[Musikbibliothek der Stadt Leipzig].*  
 Leipzig, 1978. 22 x 31 cm, 188 pp. Line-cut of the Venice, 1584 edition. Handsome binding in linen and vellum paper. \$88
- GALIN, Pierre, 1786-1821**
- 2720 *Rationale for a New Way of Teaching Music (from Exposition d'une nouvelle méthode, 1818). Translated and Introduced by Bernarr Rainbow.*  
 Classic Texts in Music Education, 8. Kilkenny, 1983. 13 x 19 cm, 93, with 39 pp. Line-cut. An exciting analysis of the learning process common to language and music. Introduction by Bernarr Rainbow. Hardbound. \$36
- GALL, Joseph, 18-19th c.**
- 2722 *Clavier-Stimmbuch oder deutliche Anweisung wie jeder Musikfreund sein Clavier-Flügel, Forte-Piano und Flügel-Piano selbst stimmen, repariren, und bestmöglichst gut erhalten könne.*  
 Straubenhhardt, 1988. 12 x 18 cm, 145 pp. Line-cut of the Carl Kupffer edition, Vienna 1805. Coverboards in decorative paper. \$33
- GALLINI, Giovanni-Andrea, 1728-1805**
- 2648 *A Treatise on the Art of Dancing.*  
 Monuments of Music and Music Literature in Facsimile, II/48. New York, 1967. 8°, Line-cut of the London, 1772 edition. Contains substantial chapters on the minuet, on dances in various parts of the world (including America), and on pantomimes. Laid paper, clothbound.
- GANASSI, Sylvestro, 1492-d.?**
- 1838 [Method, recorder]  
*Opera intitulata Fontegara.*  
 Bibliotheca Musica Bononiensis, II/18. Bologna, 2/ 2002. Oblong, 25 x 17 cm, 158 pp. Line-cut of the Venice, 1535 edition. Earliest known tutor on playing the recorder and indispensable source of information on 16th-c. ornamentation. Wrappers.
- 9691 [Method, viol, part 1]  
*Regola che insegnia. Sonat de uiola darcho Tastada... Venedig 1542. [Library of Congress, Washington DC].*  
 Faksimile-Edition Theoretica, 4 Stuttgart, 2022. Oblong, 22 x 17 cm, 48 pp. Line-cut of the 1542 edition. Earliest known tutor on playing the viol named after the author's aristocratic pupil, Roberto Strozzi. Hardbound in art paper. \$28
- GANDO, Nicolas, b.-?1767**
- 3337 Gando, Nicolas & Pierre-François.  
*Observations sur le traité historique et critique de M. Fournier / [P.-S. Fournier:] Traité historique et critique sur l'origine et les progrès des caractères de fonte l'impression de la musique; Réponse à un mémoire publié en 1766 par MM. Gando.*  
 Archives de l'Édition Musicale Française, IX. Geneva, 1972. 15 x 22 cm, 96 pp. Line-cut of the Paris & Bern, 1766 & 1765 editions. Wrappers. \$61
- GARDETTON, César, 1786-1831**
- 3276 *Annales de la musique, ou almanach musical pour l'an 1819 et 1820.*  
 Archives de l'Édition Musicale Française, V. Geneva, 1978. 22 x 15 cm, 325 pp. Line-cut of the Paris, 1819-1820 edition. Wrappers. \$96
- 3276 *Annales de la musique, ou almanach musical pour l'an 1819 et 1820 [par] César Gardeton.*  
 Archives de l'Édition Musicale Française, V. Geneva, 1978. 22 x 15 cm, 325 pp. Line-cut of the Paris, 1819-1820 edition. Wrappers. \$96
- 3277 *Bibliographie musicale de la France et de l'étranger ou répertoire général systématique de tous les traités et œuvres de musique vocale et instrumentale, imprimés ou gravés en Europe jusqu'à de jour, avec l'indication des lieux de l'impression, des marchands et des prix.*  
 Archives de l'Édition Musicale Française, VI. Geneva, 1978. 8°, 620 pp. Line-cut of the Paris, 1822 edition. Wrappers. \$152

**GARNIER, François-Joseph, 1755-1825**

- 3116 [Method, oboe]  
*A Systematic Method for the Oboe. Facsimile Edition with English Translation by Peter Hedrick.*  
 Historical Oboe Tutor Series, III. Columbus, 1987. 21 x 27 cm, xxiii, 103 pp.  
 Line-cut. Wrappers. \$35

**GASPARINI, Francesco, 1668-1727**

- 2621 *L'armonico pratico al cimbalo.*  
 Monuments of Music and Music Literature in Facsimile, II/14. New York, 1967.  
 Line-cut of the Venice, 1708 edition. Laid paper, clothbound.

**GAULTIER, Denis, c.1597-1672**

- 9095 *Livre de tablature des pièces de luth sur plusieurs différents modes, avec quelques règles qu'il faut observer pour le bien toucher.* [Library of Congress, Washington, DC].  
 Performers' Facsimiles, 279. New York, [2009]. Oblong, 21 x 14 cm, 88 pp. Line-cut of the Paris, c.1680 edition. One of the main sources of the music by "Gaultier de Paris", in French tablature, together with pieces by "Vieux Gaultier". Begins with a short set of instructions. Wrappers. \$25

**GEMINIANI, Francesco, c.1680-1762**

- 7707 [method, guitar]  
*The Art of Playing the Guitar or Cittra containing Several Compositions with a Bass for the Violoncello or Harpsichord.* [Library of Congress, Washington, DC].  
 Performers' Facsimiles, 216. New York, [1999]. 4°, 52 pp. Line-cut of the Edinburgh, 1760 edition. Wrappers. \$20

## 8116 [method, guitar]

- The Art of Playing the Guitar or Cittra. A cura di Carlo Mascigli Migliorini.* [Library of Congress, Washington, DC].  
 Musurgiana: Sources and Materials for the History and Theory of Music, 20. Lucca, 2002. 4°, vi, 52, 26 pp. Line-cut of the Edinburgh, 1760 edition, together with a new practical edition (on single clef) of the 11 music examples. Preface in It.  
 Wrappers. \$42

9699 *A Treatise of Good Taste in the Art of Musick.*

- Delhi, 2016. 22 x 28 cm, 44 pp. Line-cut of the London, 1749 edition. Wrappers. \$26

## 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

**GERBERT, Martin, 1720-1793**

- 3868 *Monumenta veteris liturgiae alemannicae.*  
 Hildesheim, 1967. 8°, 854 pp. Line-cut of the St. Blasien, 1777-79 edition. 2 vols, in linen. \$222
- 7547 *Scriptores ecclesiastici de musica sacra potissimum ex variis italiae, galliae et germaniae codicibus manuscriptis collecti et nunc primum publica luce donati.*  
 Milan, [1931]. 8°, 3 vols, 1166 pp. Line-cut of the St. Blasien, 1784 edition. Basic collection of medieval treatises which, combined with Coussemaker's *Scriptorum*, constitutes an almost complete library of treatises from the Middle Ages and early Renaissance. Hardbound with paper boards. \$250

- 3869 *Scriptores ecclesiastici de musica sacra potissimum ex variis italiae, galliae et germaniae codicibus manuscriptis collecti et nunc primum publica luce donati.*  
 Hildesheim, 1963. 8°, 3 vols, 1166 pp. Line-cut of the St. Blasien, 1784 edition, in slightly reduced format. Linen. \$312

3870 *Vetus liturgia alemannica.*

- Hildesheim, 1967. 8°, 1048 pp. Line-cut of the St. Blasien, 1776 edition. 2 vols, in linen. \$267

**GERLE, Hans, c.1500-1570**

- 9290 *Musica teutsch, auf die Instrument [der grossen unnd kleinen Geygen, auch Lautten]. Nürnberg, H. Formschneider 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

**GERVERAIS, Laurent, fl.1725-1745**

- 860 [Method, keyboard, accomp.]  
*Méthode pour l'accompagnement du clavecin, qui peut servir d'introduction à la composition, & apprendre à bien chiffer les basses.*  
 Biblioteca Musica Bononiensis, II/142. Bologna, 1974. 23 x 32 cm, 33 pp. Line-cut of the Paris, 1734 edition. Cloth.

## 2766 [Method, keyboard, accomp.]

- Méthode pour l'accompagnement du clavecin, qui peut servir d'introduction à la composition, et apprendre à bien chiffer les basses.*  
 Geneva, 1995. 21 x 30 cm, 33 pp. Line-cut of the Paris, 1733 edition. Wrappers. \$40

**GERVASONI, Carlo, 1762-1819**

- 4003 *La scuola della musica in tre parti divisa.*  
 Biblioteca Musica Bononiensis, II/69. Bologna, 1969. 14 x 22 cm, xiii, 554, plus 100 musical ex pp. Line-cut of the Piacenza, 1800 edition. Introduction in It by Sergio Martinotti. Hardbound.

**GESSI, Berlingiero, 17th c.**

- 4049 *Il giuoco de' Cavalieri. Discorso sopra le Giostre ed i Tornei* (1670). Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 103 (= Studi e Testi Bolognesi, 3). Bologna, 1977. 16 x 21 cm, 63 pp. Line-cut of the Bologna, 1670 edition. Wrappers. \$25

**GLAREANUS, Henricus Loritus, 1488-1563**

- 2542 *Dodekachordon.* [Universitätsbibl., Freiburg & Herzog August Bibl., Wolfenbüttel]. Hildesheim, 1969. 8°, 495 pp. Line-cut of the Basel, 1547 edition. A milestone in the history of music. Thorough treatment of music theory, including definitions, solmization, structure of the gamut, mutation, transposition, consonance, dissonance and modal theory. To the eight traditional modes Glareanus proposes the addition of six, some of them corresponding to the natural minor or major scales. Numerous polyphonic examples by composers of the times. Linen. \$201

**GÖRLITZ, Johann Friderich, 16-17th c.**

- 8363 *Fugarum libellus [liebliche Fugen und geistlich Lieder allen kunstliebenden Musicus zu gefallen auff mancherley Art, mit drey, vier, fünff, und mehr Stimmen]. Frankfurt/Oder, F. Hartmann 1601.* [Herzog-August-Bibliothek, Wolfenbüttel]. Faksimile-Edition Rara, 42. Stuttgart, 2003. 19 x 25cm, 32 pp. Line-cut of the Frankfurt an der Oder, 1601 edition. Wrappers. \$15

**GOTTSCHED, Johann Christoph, 1700-1766**

- 3872 *Nöthiger Vorrath zur Geschichte der deutschen dramatischen Dichtkunst, oder Verzeichniß aller deutschen Trauer-, Lust-, und Sing-Spiele, die im Druck erschienen, von 1450 bis zur Hälfte des jetzigen Jahrhunderts gesammelt und ans Licht gestellt / [G.C. Freiesleben:] Kleine Nachlese zu Herrn Gottscheds nöthigem Vorrathe.* Hildesheim, 1970. 8°, 414 & 302 pp. Line-cut of the Leipzig, 1757-65, and 1760 editions. Linen. \$150

**GOUNDAR, Ange, 1720-1791**

- 3500 *Le brigandage de la musique italienne.*  
 New York, 1978. 12 x 18 cm, 165 pp. Line-cut of the Paris, 1777 edition. Cloth. \$41

3280 *Le brigandage de la musique italienne.*

- Geneva, 2/ 2000. 13 x 21 cm, 165 pp. Line-cut of the Paris, 1777 edition. Hardbound. \$61

**GRAAF, Christiaan Ernst, c.1726-d.**

- 3028 *Proeve over de natuur der Harmonie in de General Bas, benevens een Onderricht eener korte en regelmaatige Belyffering.*  
Amsterdam, 1970. 46 pp. Line-cut of the Amsterdam, 1782 edition.

**GRANDVAL, Nicolas Racot de, 1676-1753**

- 4380 *Essai sur le bon goust en musique.*  
Geneva, 1992. 11 x 15 cm, 82 pp. Line-cut of the Paris, 1732 edition. Delightful little essay on bad and good taste in music, its rules and components. Wrappers. \$40

**GRASSINEAU, James, c.1715-1767**

- 2642 *A Musical Dictionary. A Facsimile of the 1740 London Edition.*  
Monuments of Music and Music Literature in Facsimile, II/40. New York, 1966. 15 x 22 cm, vi, 358 pp. Line-cut of the London, 1740 edition. The first important dictionary of music in English, largely based on Brossard's Dictionnaire de musique, but with some additions. Laid paper, cloth.

**GRÉTRY, André-Ernest-Modeste, 1741-1818**

- 3735 *Mémoires ou essais sur la musique.*  
Biblioteca Musica Bononiensis, III/43. Bologna, 1978. 12 x 17 cm, 997 pp. Line-cut of the Bruxelles, Paris, 1829 edition. Cloth. \$75

- 2928 *Méthode simple pour apprendre à préluder.*  
Monuments of Music and Music Literature in Facsimile, II/102. New York, 1968. Line-cut of the Paris, 1801-1802 edition. Laid paper, clothbound.

**GROSSATESTA, Gaetano, c.1720-c.1774**

- 8553 *Balletti in occasione delle felicissime Nozze di Sua Eccellenza La Signora Loredana Duodo con Sua eccellenza il Signor Antonio Grimani composti da Gaetano Grossatesta Maestro di Ballo in Venezia e dallo stesso Presentati all'Eccellentissimo Sposo. A cura di / Edited by: Gloria Giordano. Traduzione [Translation: Ken Hurry. Traduzioni delle fonti coreografiche del XVIII secolo / Translation from Eighteenth-Century Dance Sources by Angene Feves.*  
Musurgiana: Sources and Materials for the History and Theory of Music, 21. Lucca, [2005]. 8°, 127, 26 pp + audio CD. Beautiful color facsimile of a recently rediscovered ms with dance choreography. Written for the 1726 Duodo-Grimanni marriage the work is the only extant Italian choreography based on French dance composition and style and written in Beauchamps-Feuillet notation. Historical commentary, and biographical introduction in It-Eng. Includes Grossatesta's complete work list. Wrappers. \$53  
<http://www.omifacsimiles.com/brochures/gross.html>

**GRUBER, Johann Siegmund, 1759-1805**

- 4130 *Litteratur der Musik oder systematische Anleitung zur Kenntnis der vorzüglichsten musikalischen Bücher für Liebhaber der musikalischen-Litteratur bestimmt.*  
Leipzig, 1981. 11 x 18 cm, 146 pp. Line-cut of the 2nd enlarged edition, Frankfurt, 1792. Delightful compendium of music literature systematically organized into introductions, general surveys, composition theory, singing theory and instrumental theory. Within each section the author offers many subdivisions, such as theory, modes, canons, harmony, mensuration, thorough bass, counterpoint, composition. Hundreds of citations of important but lesser-known works. Linen. \$31

**GUGL, Matthäus, c.1683-1721**

- 8080 *Fundamenta partiturae. Kurtzer und gründlicher Unterricht, den General-Bass, oder Partitur, nach denen Regeln richt und wohl schlagen zu lernen. [Stadtbibl., Ulm].*  
Faksimile-Edition Ulm, 25. Stuttgart, 2002. Oblong, 22 x 18 cm, 52 + 52 pp. Line-cut of the Augsburg & Innsbruck, 1757 edition, and the Augsburg, 1777 edition. Hardbound. \$42

**GUILLIAUD, Maximilien, 16th c.**

- 3302 *Rudiments de musique pratique / [C. Martin:] Elementorum musices practicae pars prior, libris duobus absoluta, nunc primum in lucem aedita / [M. de Ménehou:] Nouvelle instruction familière en laquelle sont contenus les difficultés de la musique, avecque le nombre des concordanças et accordos.*  
Geneva, 1981. Oblong, 22 x 15 cm, 55, 31 & 23 pp. Line-cut of the Paris, 1554, 1550 & 1558 editions. Three complementary treatises on mensural music published by Nicolas du Chemin. Wrappers. \$51

**GUMPELZHAIMER, Adam, 1559-1625**

- 7440 *Compendium musicae. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*  
Faksimile-Edition Schermar-Bibliothek Ulm, 23. Stuttgart, 1997. 17 x 20 cm, 163 pp. Line-cut of the Valentin Schoenig edition, Augsburg, 1611. Extremely popular textbook on the rudiments of music which was issued in 13 editions over a period of 90 years. Written for the author's students at St. Anna's in Augsburg, it is largely based on Heinrich Faber's Compendium musicae, but with parallel texts in Latin and German and a greatly expanded musical section. Hardbound. \$51

**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

**HANDEL, George Frideric, 1685-1759**

- 3254 Burney, Charles.  
*Nachricht von Georg Friedrich Händels Lebensumständen und der ihm zu London im Mai und Jun. 1784 angestellten Gedächtnissfeier. Aus dem Englischen übersetzt von Johann Joachim Eschenburg.*  
Leipzig, 1965. 20 x 25 cm, 180, ii pp. Line-cut of the Berlin, 1785 edition. Afterword in Ger by Walther Siegmund-Schultze. Linen. \$52

**HANSLICK, Eduard, 1825-1904**

- 3537 *Vom Musikalisch-Schönen. Ein Beitrag zur Revision der Ästhetik der Tonkunst.*  
Darmstadt, 1981. 16°, vii, 104 pp. Line-cut of the first edition, Leipzig, 1854. Linen. \$26

**HARTUNG, Phillip Christoph, 18th c.**

- 2832 *Musicus theoretico-practicus [bey welchem anzutreffen I. Die demonstrativische Theoria Musica auf ihre wahre Principia gebauet. . . II. Die methodische Clavier-Anweisung mit Regeln und Exemplen]. Herausgegeben und kommentiert von Isolde Ahlgren und Bernhard Billeter.*  
Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1977. 18 x 21 cm, 143, XV pp. Line-cut of the Nuremberg, 1749 edition. Combines in one a general treatise on music with instructions for the harpsichord. The first part, in its seriousness and systematic approach to the material is almost unprecedented for its time, while the second part may be considered the first German harpsichord instruction in the modern sense. Linen. Special sale price \$20, regularly \$55

**HAVINGHA, Gerhardus, 1696-1753**

- 3474 *Oorspronk en Voortgang der Orgelen, met de Voortreffelykheit van Alkmaars groote Orgel (Alkmaar, 1727). . . Facsimile-uitgave verzorgd en van inleiding voorzien door Arend Jan Gerveld.*  
Bibliotheca Organologica, 13. Buren, 1985. 10 x 18 cm, 105, 230 +28 +38 pp. Line-cut of the Alkmaar, 1727 edition. The first Dutch publication on organ building and organ history. Together with a facsimile of Jacob Wognum's Verdediging tegen de lasterende Voorreden over de Oorspronk en Voortgang der Orgelen and A.E. Veldcamps' Onderrichtinge wegens eeinge Perioden tegens hem Uitgegeven in het Boek, genaamt Oorsponk en Voortgang der Orgelen. Linen (also available in wrappers). \$108

**HAWKINS, John, 1719-1789**

- 2933 *A General History of the Science and Practice of Music, London 1776. A New Edition with the Author's Posthumous Notes, London 1875. Herausgegeben und mit Registern versehen von Othmar Wessely.*  
Die Großen Darstellungen der Musikgeschichte in Barock und Aufklärung, 5. Graz, 1969. 19 x 27 cm, 2 vols: xli, 1502, ccx pp. Line-cut of the London, 1776 edition, with a reprint of the author's notes from 1875. Appeared the same year as Burney's A General History of Music. Hawkins' work contains extensive translations of excerpts from early theoretical works. Linen, in 2 vols.

- 8607 *A General History of the Science and Practice of Music. With a New Introduction by Charles Cudworth.*  
New York, 1963. 19 x 27 cm, 2 vols: vii, 980 pp. Line-cut of the Novello edition, London, 1852. A major pioneering work, considered the earliest history (along with Burney's "History") of music published in England. Though Burney was a clear rival, the two men provide a complementary treatment of music criticism of the time. Clothbound. \$95

**HEINICHEN, Johann David, 1683-1729**

- 7874 *Neu erfundene und Gründliche Anweisung zu vollkommener Erlesung des General-Basses.*  
Documenta Musicologica, I/40. Kassel, 1999. 8°. Line-cut of the Hamburg, 1711 edition. Introduction in Ger-Eng-Fr. Hardbound. \$70

**2551 *Der Generalbaß in der Komposition.***

Hildesheim, 2/ 1994. 8°, 960 pp. Line-cut of the Dresden, 1728 edition. Rich source of information on thorough-bass practice, skillfully written and organized. Deals with many complex issues confronting musicians in the performance and interpretation of Baroque music, including meters, embellishments, dissonance, recitative and the use of the figured bass. Linen. \$267

**HEINSE, Johann Jakob Wilhelm, 1746-1803**

- 3873 *Musikalische Dialogen, oder: Philosophische Unterredungen berühmter Gelehrten, Dichter und Tonkünstler über den Kunstgeschmack in der Musik. Ein Nachlaß.*  
Hildesheim, 1977. 8°, 238 pp. Line-cut of the Leipzig, 1805 edition. Linen. \$54

**HESS, Joachim, 1730-1810**

- 3552 *Dispositien der merkwaardigste Kerk-orgelen, welken in de zeven Vereenigde Provincien / Brief aan den Heer Joachim Hess, ten geleide van eene naauwkeurige Beschrijving van het nieuwe en uitmuntende Orgel in de St. Stephanus of Grote Kerk binnen Nijmegen. Introduction and Notes by A.J. Gierveld.*  
Bibliotheca Organologica, 11. Buren, 1982. 8°, 310 pp. Line-cut of the Gouda, 1774 and Nijmegen, 1782 editions. Cloth. (also available in wrappers). \$81

- 3551 *Luister van het orgel, of naauwkeurige aanwijzinge, hoe men door eene gepaste registrering en geschikte bespeeling.*  
Bibliotheca Organologica, 10. Buren, 1976. 8°, 40, xii, 78 pp. Line-cut of the Gouda, 1772 edition. Wrappers. \$37

**HEURN, Johan van, 1751-1815**

- 3562 *De Orgelmaaker behelzende een uitvoerige beschrijving van alle de uit- en inwendige delen des orgels, en handleiding tot het maaken, zamenbrengen en herstellen derzelven.*  
Bibliotheca Organologica, 56. Buren, 1989. 8°, c.1250 pp. Line-cut of the Dordrecht, 1804-1805 edition. Cloth. 4 vols. \$314

**HEYDEN, Sebald, 1499-1561**

- 2622 *De arte canendi. A Facsimile of the Nuremberg 1540 edition.*  
Monuments of Music and Music Literature in Facsimile, II/139. New York, 1969. 16 x 23 cm, 175 pp. Line-cut. An instruction book for the boys at St. Sebaldus School in Nuremberg where the author was rector. Contains detailed treatment of the transpositions of the ecclesiastical modes, in itself a significant step forward from the Guidonian hexachord system to the modern system of major and minor scales. Numerous musical examples. Laid paper with handsome binding in white cloth.

- 3594 *De arte canendi ac vero signorum in cantibus usu, libri duo. Ab ipso authore recogniti, mutati et aucti.*  
Hildesheim, nyp. 8°, 163 pp. Line-cut of the Nuremberg, 1540 edition. Linen. \$67

**HILLER, Johann Adam, 1728-1804**

- 3874 *Allgemeines Choral-Melodienbuch [für Kirchen und Schulen, auch zum Privatgebrauche in vier Stimmen gesetzt: zur Bequemlichkeit der Orgel- und Clavierspieler auf zwei Linien zusammengezogen]. [Private collection].*  
Hildesheim, 1978. Oblong, 27 x 19 cm, 209 pp. Line-cut of the Leipzig, n.d. edition. Linen. \$60

- 2834 *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit.*

Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1979. 12 x 21 cm, 322, xx pp. Line-cut of the Leipzig, 1784 edition. Linen. Special sale price \$20, regularly \$78

**HINDEMITH, Paul, 1895-1963**

- 7129 [Ludus tonalis, piano]  
*Ludi Leonum. Faksimile-Ausgabe eines von Paul Hindemith kolorierten Exemplares des "Ludus tonalis" aus dem Jahre 1950.*  
Mainz, 1994. 23 x 31 cm, 60, iv pp. Full-color facsimile of the illustrated Schirmer edition (New York, 1950), issued on the occasion of the 100 birthday of the composer. Written in New Haven in 1942. Ludus tonalis is P.H.'s longest, most important and ambitious piano composition. On its publication in 1950 the composer personally illustrated a copy with lions in hundreds of disguises & positions related to the musical structure. It was presented to his wife, Gertrud, born under the sign of Leo, on her 50th birthday. Afterword in Eng-Ger-Fr-Sp-Jap by Giseler Schubert. Handsome paper boards with colored illustration of a lion playing a piano. \$58 [http://www.omifacsimiles.com/brochures/hind\\_lt.html](http://www.omifacsimiles.com/brochures/hind_lt.html)

**HINRICHES, Johann Christian, 1760-d.?**

- 4131 *Entstehung, Fortgang und ietzige Beschaffenheit der russischen Jagdmusik.*  
Leipzig, 1974. 8°, 38 pp. Line-cut of the St. Peterburg, 1796 edition. This is the only contemporary account of the fascinating and long extinct phenomenon of the Russian Horn Band. Includes detailed illustrations of the horns and six musical examples. Quarter linen. \$42

**HOLDER, William, 1616-1697**

- 2638 *Treatise of the Natural Grounds and Principals of Harmony. A Facsimile of the 1694 London Edition.*  
Monuments of Music and Music Literature in Facsimile, II/32. New York, 1967. 12 x 20 cm, 211 pp. Line-cut of the London, 1694 edition. Laid paper with handsome binding in white linen.

**HOTTETERRE, Jacques Martin, 1674-1763**

- 7775 [L'art de préluder, flute / recorder / oboe]  
*L'art de préluder sur la flûte traversière sur la flûte à bec, sur le hautbois et autres instrumens de dessus pour les flûtes traversières, flûtes à bec, haubois, & muzetzes, œuvres VIII.*  
Archivum Musicum: L'Art de la Flûte Traversière, 55. Florence, 1999. Oblong, 29 x 21 cm, ix, 67 pp. Line-cut of the Paris 1719 edition. Preface in It by Marcello Castellani. Wrappers in decorative paper. \$37

- 7685 [Method, flute, recorder, oboe]

*Principes de la flûte traversière de la flûte à bec et du haut-bois. Paris 1707.*  
Archivum Musicum: L'Art de la Flûte Traversière, 53. Florence, 1998. 21 x 30 cm, ii, 57 pp. Line-cut of the Paris 1707 Paris edition. Preface in It by Marcello Castellani. Wrappers. \$35

- 777 [Method, flute, recorder, oboe]

*Principes de la flûte traversière ou flûte d'allemande, de la flûte à bec ou flûte douce, et du haut-bois par le Sieur Hotteterre-le Romain. Deutsche Übertragung von Hans Joachim Hellwig.*  
Documenta Musicologica, I/34. Kassel, 2/ 1965. 12 x 19 cm, 51, 48 & 5 foldouts pp. Line-cut of the Amsterdam, 1710 edition, together with a complete translation and afterword in German. Wrappers. \$31

- 778 [Method, flute, recorder, oboe]

*Principes de la flûte traversière / [Charles de Lusse:] L'art de la flûte traversière.*  
Geneva, 1973. 18 x 25 cm, 110 pp. Line-cut of the Paris, 1721 & 1761 editions. Hardbound. \$86

- 8322 [Method, flute, recorder, oboe]

*Principes de la flûte. Reprint der Amsterdamer Ausgabe von 1728. Mit deutscher Übersetzung von Hans Joachim Hellwig und einer Einleitung von Vera Funk.*  
Kassel, 1998. 12 x 19 cm, xii, 55, 52 pp. Line-cut of the Amsterdam, 1728 edition, together with a complete translation and afterword in German. Wrappers. \$16

**HOYLE, John, b.?c.1797**

- 3281 *A Complete Dictionary of Music, Containing a Full and Clear Explanation, Divested of Technical Phrases, of All the Words and Terms, English, Italian, etc. Made Use of in that Science, Speculative, Practical and Historical. The Whole Compiled from the Best Ancient and Modern Authors, and Particularly Adapted to Scholars, as Well as Proficient.*  
Geneva, 1975. 16 x 23 cm, 163 pp. Line-cut of the London, 1791 edition. One of the rare glossaries of musical terms published in England in the course of the 18th c. Hardbound. \$45

- 2632 *Dictionarium musica. A Facsimile of the London, 1770 Edition.*  
Monuments of Music and Music Literature in Facsimile, II/83. New York, 1976. 15 x 24 cm, 115 pp. Line-cut of the London, 1770 edition. Laid paper, clothbound.
- HUBERTY, Anton, c.1722-1791**
- 8953 [Method, viola d'amore]  
*Neu Method-Messige Viol d'amore Stüke. Wien. Mit einem Kommentar und Inhaltsverzeichnis von Marianne Rómez.* [Sibley Library, Rochester, NY].  
Faksimile-Edition Rara, 56. Stuttgart, 2008. Oblong, 25 x 18 cm, 3 vols, 220, 23 pp. Line-cut of the Vienna, c.1790 edition, based on the unique copy preserved in the Sibley Library. This rare and fascinating publication, by a professional double bass player and publisher, offers a treatise on the viola d'amore, together with a rich collection of music: genre pieces (short dances or character pieces), 9 sonatas, 1 duo, pieces with bc accompaniment, pieces with voice. Introduction in Ger-Eng. Hardbound in decorative paper, with handsome slipcase. \$175
- HUGOT, Antoine, 1761-1803**
- 3283 [Method, flute (completed by Jean-Georges Wunderlich)]  
*Méthode de flûte.*  
*Méthodes Instrumentales*, V. Geneva, 1974. 4°, 169 pp. Line-cut of the Paris, 1804 edition. Hardbound. \$131
- HÜLPHERS, Abraham Abrahamsson, 1734-1798**
- 3561 *Historisk Afhandling om Musik och Instrumenter särdeles om Orgwerks. . . With an English Introduction by Thorild Lindgren and a Note on the Organs by Peter Williams.* [Musikhistoriska museet, Stockholm].  
Bibliotheca Organologica, 35. Buren, 1971. 11 x 19 cm, 28, 353, plus 4 foldouts pp. Line-cut of the Westerås, 1773 edition. Cloth. \$66
- HUMMEL, Johann Nepomuk, 1778-1837**
- 2899 [Method, piano]  
*Ausführliche theoretische-practische Anweisung zum Piano-Forte-Spiel vom ersten Elementar-Unterrichte an bis zur vollkommensten Ausbildung.*  
Straubenhartd, 1889. 25 x 31 cm, iv, 480 pp. Line-cut of the second edition, Vienna 1838 by Tobias Haslinger. One of the most important pedagogical works devoted to the piano from this period. With preface in Ger by Andreas Eichhorn. Hardbound. \$139
- 2737 [Method, piano]  
*Méthode complète théorique et pratique pour le piano-forte. Traitant de tout ce qui a rapport à cet instrument depuis les premiers éléments jusqu'au plus haut degré de perfection.*  
Geneva, 1982. 4°, 480 pp. Line-cut of the Paris, 1838 edition. Hardbound. \$253
- HYUGENS, Christiaan, 1629-1695**
- 2125 *Le cycle harmonique (Rotterdam 1691); Novus cyclus harmonicus (Leiden 1724), with Dutch and English Translations Edited by Rudolf Rasch.*  
Tuning and Temperament Library, 6. Buren, 1986. 15 x 21 cm, 184, with 34 pp. Line-cut. Includes comprehensive biography of Huygens and commentary on his theoretical contributions. Cloth. \$71
- IVANOVICH, Cristoforo, 1628-1688**
- 4333 *Memorie teatrali di Venezia. Contengono diversi trattenimenti piacevoli della città, l'introduzione de' teatri, il titolo di tutti i drami rappresentati, col nome degli autori di poesia, e di musica sino questo anno 1687. A cura di Norbert Dubowy.*  
Musurgiana: Sources and Materials for the History and Theory of Music, 27. Lucca, 1993. 12 x 17 cm, lxvi, 92, ii pp. Line-cut of the Venice, 1688 edition. Lively account of the origins and development of melodrama in Venetian public theaters. Introduction in It-Eng, bibliography & index. Cloth. \$35
- 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
- JAYME, Ernest August, 18th c.**
- 4225 *Recueil de contre dance mises en chorégraphie.* [Herzog-August Bibliothek, Wolfenbüttel, Cod. Guelf. 244 Blank.].  
Dokumentationen, Reprints, 29. Michaelstein, 1991. Oblong & upright, 21 x 15 cm, 2 vols, ii, 178 pp. Line-cut of the 1717 ms. Jayme was dancing master to Herzog Ludwig Rudolf. Contains explanations of dance and dance notation and offers 119 titled dances with 102 melodies. Important witness to the cultivation of dance at the German court. Wrappers, in 2 volumes. \$25
- JUAN MARTINEZ, José de, 19th c.**
- 7086 [Method, trumpet]  
*Método de clarín (1830). Edición de Beryl Kenyon de Pascual.* [Ms. S/1288, Real Conservatorio Superior de Música, Madrid].  
Madrid, 1990. 4°, xi, 72 pp. New edition, with musical portions of the manuscript reproduced in facsimile. Wrappers. \$25
- KAPSBERGER, Johann Hieronymus, c.1575-c.1640**
- 1269 [Arias, voice, bc, book 1-2; Motets, voice, bc, book 1]  
*Libro primo di arie passeggiate a una voce con l'intavolatura del chitarone, Roma 1612; Libro primo di motetti passeggiati a una voce, Roma 1612; Libro secondo d'arie a una e più voci, Roma 1623.*  
Archivum Musicum: Strumentalismo Italiano, 32. Florence, 1980. 24 x 34 cm, 3 booklets, v, 80 pp. Halftone and line-cut. Over 60 monodies among the 3 publications, the first and third from engraved plates, the second in movable type. Italian lute tablature occurs only the arias of book I, otherwise staff notation has been employed. Introduction in It by Orlando Cristoforetti. Wrappers and slip cover in decorative paper. \$49
- 9748 [Arias, voice, bc, book 1]  
*Libro primo di arie passeggiate [à una voce con l'intavolatura del chitarone], Rom 1612.* [Library of Congress, Washington DC].  
Faksimile-Edition Canto e Continuo, 10. Stuttgart, 2024. 23 x 34 cm, 34 pp. Full color facsimile of the Rome, 1612 edition. Collection of 22 songs with Italian lute tablature. Hardbound, with boards in decorative paper. \$43
- 9750 [Intabulations, chitarrone, book 1]  
*Libro primo di arie passeggiate [à una voce con l'intavolatura del chitarone], Rom 1612.* [Library of Congress, Washington DC].  
Faksimile-Edition Canto e Continuo, 16. Stuttgart, 2024. 23 x 34 cm, 60 pp. Full color facsimile of the Rome, 1604 edition. Collection of 22 songs with Italian lute tablature. Hardbound, with boards in decorative paper. \$48
- 9720 [motets]  
*Libro primo de motetti passeggiati [à una voce]. Rom 1612.* [Library of Congress, Washington, DC].  
Faksimile-Edition Rara, 103. Stuttgart, 2023 23 x 32 cm. 24 pp. Color reproduction of the Rome, 1612 edition. Hardbound with decorative paper boards. \$40
- KASTNER, Georges, 1810-1867**
- 3286 *Manuel général de musique militaire a l'usage des armée françaises.*  
Geneva, 1973. 23 x 16 cm, 509 pp. Line-cut of the Paris, 1848 edition. Comprehensive survey on all aspects of military music. Wrappers. \$172
- KEHREIN, Joseph**
- 9044 *Katholische Kirchenlieder, Hymnen, Psalme*  
*Aus den ältesten deutschen gedruckten Gesangs- und Gebetbüchern zusammengestellt.*  
Hildesheim, 1965. 8°, 3 vols, 2062 pp. Line-cut of the Würzburg, 1859-1865 edition. 4 vols in 3. Linen. \$353
- KELLNER, David, 1640-1748**
- 2550 *Treulicher Unterricht im General-Baß.* [Zum Nutzen nicht allein derer, so sich im General-Baß üben, sondern auch aller andern Instrumentisten und Vocalisten. Mit einer Vorrede von Georg Philipp Telemann]. [Hessische Landes- & Hochschulbibliothek, Darmstadt].  
Hildesheim, 1979. 18 x 24 cm, 113 pp. Line-cut of the 2nd edition, Hamburg, 1737. Linen. \$37
- 4212 *Treulicher Unterricht im General-Baß. 2. Auflage, Hamburg 1737 mit einer Vorrede von Georg Philipp Telemann. Kommentar von Wolf Hobohm.*  
Dokumentationen, Reprints, 8. Michaelstein, 1985. Oblong, 26 x 16 cm, ii, 58, viii pp. Halftone of the 2nd edition, Hamburg, 1737. Wrappers. \$24

- 2920 *Treulicher Unterricht im General-Baß, worinne alle Weitläufigkeit vermeiden, und dennoch ganz deutlich und umständlich allerhand sothane neuerfundene Vortheile an die Hand gegeben werden.*  
 Dokumente früher Musik und Musikliteratur im Faksimile. Laaber, 1980. 8°, c.106 pp. Line-cut of the third edition, Hamburg 1743. Wrappers. \$40

**KINKEL, Johanna, 1810-1858**

- 3523 *Acht Briefe an eine Freundin über Clavier-Unterricht.*  
 Straubenhartdt, 1989. 11 x 19 cm, 86 pp. Line-cut of the Stuttgart & Tübingen, 1852 edition. Coverboards in decorative paper. \$15

**KINNINGER, Josef Franz, c.18th c.**

- 9254 *Cythora David [excitans, Das ist: Kürzlich doch besser gegründete Erweckung unter der Leitter von einen vollkommenen Unterricht zur edlen Choral-Music traumenden Jacob, genaue Regeln untersucht, und mit Fundamenten unterstützt, zum bessern der in erwhinter Choral-Music sich exerrend - auch die Passio-Instruction angehende Jungen, allen Fählern vorzubiegen, heraus gegeben]. [Stift Kremsmünster].*  
 Faksimile-Edition Kremsmünster, 18. Stuttgart, 2011. Oblong, 25 x 17 cm, 90 pp. Line-cut of the Linz, 1745 edition. A little known treatise on choral music. Hardbound with decorative paper boards. \$46

**KIRCHER, Athanasius, 1602-1680**

- 2556 *Mursurgia universalis. Zwei Teile in einem Band. Mit einem Vorwort, Personen-, Orts-, und Sachregister von Ulf Scharlau. [Niedersächsische Landesbibl., Hannover].*  
 Hildesheim, 4/ 2006. 20 x 27 cm, 2 vols, xxxii, 1413 pp. Line-cut of the Rome, 1650 edition. Linen. \$429

- 2645 *Phonurgia nova.*

Monuments of Music and Music Literature in Facsimile, II/44. New York, 1966. 4°, 257 pp. Line-cut of the Kempten, 1673 edition. Extensive treatment of the properties of sound as they relate to architecture and to musical instruments. Laid paper, cloth bound.

**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. Kirchhoff 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

**KIRNBERGER, Johann Philipp, 1721-1783**

- 2547 *Grundsätze des Generalbasses als erste Linien zur Composition; Im Anhang: Gedanken über die verschiedenen Lehrarten in der Komposition, als Vorbereitung zur Fugenkenntniß.* [Bayerische Staatsbibl., Munich].  
 Hildesheim, 3/ 1999. 8°, 134 pp. Line-cut of the Berlin, 1781 edition. Linen. \$53

- 2548 *Die Kunst des reinen Satzes in der Musik (aus sicheren Grundsätzen hergeleitet und mit deutlichen Beispiele erläutert).*  
 Hildesheim, 2/2010. 8°, 823 pp. Line-cut of the Berlin & Königsberg, 1776-79 edition. Linen. \$277

**KITTEL, Johann Christian, 1732-1809**

- 2194 *Der gehende praktische Organist. With an Introduction by Gerard Bal.*  
 Bibliotheca Organologica, 72. Buren, 1981. Oblong, 25 x 22 cm, 70, 305 pp. Line-cut of the Erfurt, 1801-1808 edition. Hardbound. \$137

- 2980 *Der gehende praktische Organist. Reprint der Ausgaben: Teil 1, Erfurt, 2, vermehrte und verbesserte Auflage 1808; Teil 2, Erfurt 1803; Teil 3, Erfurt 1808. Mit einem Nachwort von Gerard Bal. [Musikbibl. der Stadt, Leipzig].*  
 Leipzig, 1986. Oblong, 24 x 20 cm, 313, [xvi] pp. Line-cut of the Erfurt, 1808, 1803, & 1808 edition. Linen, with slipcase in marbled paper. \$42

**KNECHT, Justin Heinrich, 1752-1817**

- 8407 *Erklärung... [einiger von einem der R.G.B. in Erlangen angetasteten aber mißverstandenen Grundsätze aus der Voglerschen Theorie], von Justin Heinrich Knecht. Biberau 1785 / Druck Wagner Ulm. Anh. Anmerkungen über Herrn Löhlens. [Stadtbibliothek, Ulm].*  
 Faksimile-Edition Ulm, 32. Stuttgart, 2004. 17 x 21 cm, 35 pp. Line-cut of the Ulm, 1785 edition. Wrappers. \$12

- 8403 *Kleines alphabetisches Wörterbuch [der vornehmsten und interessantesten Artikel aus der Musikalischen Theorie]. Ulm 1795 / Druck Wagner. [Stadtbibliothek, Ulm].*

Faksimile-Edition Ulm, 33. Stuttgart, 2004. 11 x 18 cm, 127 pp. Line-cut of the Ulm, 1795 edition. Knecht was one of the last theorists to explain chordal construction in terms of aggregations of 3rds. Hardbound in marbled paper. \$27

**KNOCK, Nicolaas Arnoldi, 1759-1794**

- 3557 *Dispositionen der merkwürdigste Kerk-Orgelen welken in de Provincie Friesland, Groningen en Elders aangetroffen worden.*  
 Bibliotheca Organologica, 24. Buren, 1972. 8°, 83, xxx pp. Line-cut of the Groningen, 1788 edition. Afterword by Herman S.J. Zandt. Wrappers. \$37

**KOCH, Heinrich Christoph, 1749-1816**

- 2557 *Kurzgefaßtes Handwörterbuch der Musik [für praktische Tonkünstler und Dilettanten].* [Bayerische Staatsbibliothek, München].  
 Hildesheim, 1981. 13 x 19 cm, 423 pp. Line-cut of the Leipzig, 1807 edition. Linen. \$150

- 2558 *Musikalisches Lexikon, welches die theoretische und praktische Tonkunst encyklopädisch bearbeitet, alle alten und neuen Kunstmärkte erklärt und die alten und neuen Instrumente beschrieben enthält. 2 Teile in 1 Band.*  
 Hildesheim, 2/ 1985. 15 x 23 cm, 929 pp. Line-cut of the Frankfurt, 1802 edition. One of the first German dictionaries of terms especially important for definitions pertaining to late baroque and classical music and instruments. Linen. \$192

- 7936 *Musikalisches Lexikon (Frankfurt am Main 1802). Herausgeben von Nicole Schwindt.*  
 Kassel, 2000. 12°, 929 pp. Line-cut of the Frankfurt, 1802 edition. Wrappers. \$68

- 2559 *Versuch einer Anleitung zur Composition.*

Hildesheim, 4/ 2008, 8°, 3 vols: xliv, 374; viii, 464; xii, 465 pp. Line-cut of the Rudolstadt, 1782, 1787 and 1793 editions. Linen. \$398

**KRETZSCHMAR, Hermann, ???**

- 6135 *Gesammelte Aufsätze aus den Jahrbüchern der Musikbibliothek Peters.*  
 Peters-Reprints, eine Musikhistorische Studienbibliothek. Leipzig, 1973. 8°, 2 vols, c.500 pp. (Rpt. of Leipzig, 1911 edition). Cloth. Special sale price \$25, regularly \$95

**KRUMPHOLTZ, Jan Krtitel, 1742-1790**

- 3287 [Method, harp]  
*Principes pour la harpe avec des exercices et des préludes d'une difficulté graduelle. Recueillis et mis au jour par J.M. Plane.*  
 Geneva, 1977. 4°, 76 pp. Line-cut of the Paris, 1809 edition. An important tutor dealing with all aspects of harp playing. Wrappers. \$56

**LA BORDE, Jean Benjamin de, 1734-1794**

- 7095 *Le clavessin électrique; avec une nouvelle théorie du mécanisme et des phénomènes de l'électricité.*  
 Geneva, 1997. 12 x 17 cm, 179 pp. Line-cut of the Paris, 1761 edition. Description of a harpsichord activated by a dead load and which must have produced a tremolo effect similar to an organ. Wrappers. \$56

**LACASSAGNE, Joseph, 1720?-d.?**

- 2615 *Traité général des éléments du chant.*  
 Monuments of Music and Music Literature in Facsimile, II/27. New York, 1967. 16 x 23 cm, 188 pp. Line-cut of the Paris, 1766 edition. Laid paper, clothbound.

**LACÉPÈDE, Bernard-Germain-Étienne de La Ville, 1756-1825**

- 3570 *La poétique de la musique.*  
 Geneva, 1970. 8°, 754 pp. Line-cut of the Paris, 1785 edition. Hardbound. \$195

**LACROIX, Phérotée de, 17-18th c.**

- 2827 *L'art de la poésie françoise et latine avec une idée de la musique sous une nouvelle méthode.*  
Geneva, 1973. 8°, 710 pp. Line-cut of the Lyon, 1694 edition. Cloth. \$195

**LA FAGE, Adrien de, 1805-1862**

- 4995 *Essais de diptérographie musicale ou notices, descriptions, analyses, extraits et reproductions de manuscrits relatifs à la pratique, à la théorie et à l'histoire de la musique.*  
Buren, 1964. 12°, 568 pp. Line-cut of the Paris, 1864 edition. Cloth. \$74

4004 *Histoire générale de la musique et de la danse. Antiquité I-II.*

Bibliotheca Musica Bononiensis, III/84. Bologna, 1970. 16 x 22 & 22 x 31 cm, 3 vols, 1079, 28 pp. Line-cut of the Paris, 1844 edition. Though planned as an immense multi-volume history of music, La Fage finished only the first two volumes, treating "Musique des Chinois", "Musique des Indiens", and "Musique des Égyptiens et des Hébreux". Hardbound, in 2 volumes with 1 volume of examples and plates.

4005 *Miscellanées musicales.*

Bibliotheca Musica Bononiensis, III/29. Bologna, 1969. 14 x 22 cm, 532 pp. Line-cut of the Paris, 1844 edition. Hardbound.

**LAGO, Giovanni del, 16th c.**

- 2460 *Breve introduttione di musica misurata.*  
Bibliotheca Musica Bononiensis, II/17. Bologna, 1969. 16 x 22 cm, 42 pp. Line-cut of the Venice, 1540 edition. Hardbound. \$30

**LAMBRANZI, Gregorio, 18th c.**

- 3224 *New and Curious School of Theatrical Dancing. With and the Original Plates by Johann Georg Puschner. Translated from the German by Derra de Moroda. Edited with a Preface by Cyril W. Beaumont.*  
Brooklyn, 1966. 14 x 20 cm, xxxiii, 103 pp. Line-cut of the Johann Jacob Wolrab edition, Nuremberg 1716. One of the rarest works on dancing, with magnificent scenes of theatrical and ballet dancing on each page, accompanied by one to three lines of music at the top and a description of the scene at the bottom. Engraved throughout by Johann Georg Puschner from his own designs. Wrappers. \$40

**LAMPE, John Frederick, 1703-1751**

- 2636 [Method, thoroughbass]  
*A Plain and Compendious Method of Teaching Thorough Bass. A Facsimile of the 1737 London Edition.*  
Monuments of Music and Music Literature in Facsimile, II/29. New York, 1969. 22 x 30 cm, 232 pp. Line-cut of the London, 1737 edition. Laid paper, clothbound.

## 9504 [Method, thoroughbass]

*A Plain and Compendious Method of Teaching Thorough Bass. A Facsimile of the 1737 London Edition.*  
New Dehli, 2016. 15 x 22 cm, 144 pp. Line-cut of the London, 1737 edition. Softcover. \$30

**LANFRANCO, Giovanni Maria, b.? -1545**

- 2484 *Scintille di musica. [Civico Museo Bibliografico Musicale, Bologna].*  
Bibliotheca Musica Bononiensis, II/15. Bologna, 2/ 1988. Oblong, 21 x 15 cm, xi, 151 pp. Line-cut of the Lodovico Britannico edition, Brescia, 1535. Introduction in It by Giuseppe Massera. Wrappers.

**LA PORTE, Claude de, 1719-1779**

- 2753 [Method, keyboard, accomp.]  
*Traité théorique et pratique de l'accompagnement du clavecin avec l'art de transposer dans tous les tons et sur tous les instruments / [Dubugrasse:] Méthode plus courte et plus facile que l'ancienne pour l'accompagnement du clavecin dédiée aux Dames.*  
Geneva, 1972. 4°, 120 pp. Line-cut of the Paris, 1753 & 1754 editions. Wrappers. \$56

**LA ROUSSELIÈRE, Jean Baptiste Charles de, 17th c.**

- 877 [Method, keyboard]  
*Traité des languettes impériales pour la perfection du clavecin. Ouvrage dont la connaissance est très utile tant aux françois qu'aux estrangers qui sont amateurs de la simphonie, en ce qui regarde le clavecin ou spinettes, non seulement aux maîtres qui enseignent à toucher ces nobles instruments de musique, mais encors à ceux qui l'apprennent.*

Geneva, 2/ 1996. 11 x 15 cm, 188 pp. Line-cut of the Paris, 1679 edition. General observations on the manufacture and the art of playing the harpsichord, followed by a survey of the defects of ordinary-tongued jacks. Definition of the different sorts of "imperial" tongues and practical advice for the care of harpsichords and spinets. Wrappers. \$45

**LASCEUX, Guillaume, 1740-1831**

- 9236 *Essai theorique et pratique sur l'art de l'orgue. Ms conservé à la Bibliothèque Nationale de France. Présentation par Jean Saint-Arroman.*  
La Musique Française Classique de 1650 à 1800. Courlay, 2011 24 x 33 cm. viii, 137 pp. Facsimile of the autograph manuscript of 1809. An important theoretical section with text on organ registration, together with 23 works for organ, including a quartet, quintet, oboe concerto, flute concerto, symphonie concertante, Domine salvum fac regem, 3-part plainchant with organ accompaniment. Wrappers. \$61

**LAZZARINI, Sebastiano, 17th c.**

- 3803 *Sacra melodia d'oratorii musicali. A cura di Arnaldo Morelli.*  
Musurgiana: Sources and Materials for the History and Theory of Music, 18. Lucca, 1993. Oblong, 30 x 21 cm, xvii, 205 pp. Line-cut of the Rome, 1678 edition. 10 oratorio libretti characteristic of the poetic and dramatic style in vogue in Rome in the 1670s. These texts were set to music by Pasquini, Celani, Foggia, Lucca, & Foligno. Introduction, bibliography & index. Wrappers. \$34

**LE BLANC, Hubert, 18th c.**

- 2011 *Défense de la basse de viole contre les entreprises du violon et les prétentions du violoncelle.*  
Geneva, 2/ 2002. 16 x 23 cm, 160 pp. Line-cut of the Pierre Mortier edition, Amsterdam. Discusses the problems of instrumental practice of the period. Wrappers.

**LEBLOND, Gaspard Michel, 18th c.**

- 1317 *Mémoires pour servir à l'histoire de la révolution opérée dans la musique par M. le Chevalier Gluck. [Municipal Museum, The Hague].*  
Amsterdam, 1967. 12°, 495 pp. Line-cut of the Paris, 1781 edition. "Mémoires useful to the history of the musical revolution carried out by M. le chevalier Gluck". Cloth. \$85

- 3319 *Mémoires pour servir à l'histoire, in Querelle des Gluckistes et des Piccinnistes. Texte des pamphlets avec introduction, commentaires et index de François Lesure.*  
Geneva, 1984. 8°, 2 vols, c.1140 pp. Line-cut of the Paris, Lausanne, Geneva, Berlin, Amsterdam & London editions. Contains Abbé Leblond's work, plus a volume comprising 12 pamphlets and lampoons which appeared between 1774 and 1779 and which complete the preceding work. Wrappers, in 2 vols. \$242

**LE CERF DE LA VIÉVILLE, Jean Laurent, 1674-1707**

- 4894 *Comparaison de la musique italienne et de la musique françoise. Index, compiled and Annotated by Carl B. Schmidt.*  
Geneva, 1993. Oblong, 8°, 74 pp. Indispensable tool for locating personal names, cities & places as cited in Le Cef's book. Wrappers. \$76

**LE CERF DE LA VIÉVILLE, Jean Laurent de, 1674-1707**

- 2930 *Comparaison de la musique italienne et de la françoise / [Pierre Bourdelot & Pierre Bonnet:] Histoire de la musique et de ses effets, depuis son origine jusqu'à présent.*  
Die Großen Darstellungen der Musikgeschichte in Barock und Aufklärung, 2. Graz, 1966. 8°, c.1200 pp. Line-cut of the Amsterdam, 1704-1706 and 1725 editions. 4 vols in 2. Linen. \$95 http://www.omifacsimiles.com/brochures/bourg.htm

**LEDERER, Joseph, 1733-1796**

- 7916 *Neue und erleichterte Art zu Solmisiren. [Stadtbibl., Ulm].*  
Faksimile-Edition Ulm, 26. Stuttgart, 2001. Oblong, 33 x 24 cm, 64 pp. Line-cut of the G. Groschopp edition, Ulm, 1763. The second edition to Neue und erbaulich Art zu solmisiren (1756), and product of Lederer's teaching activities in the Augustinian seminary "Zu den Wengen". Hardbound with board in marbled paper. \$35

**LEFÉBURE, Louis-François-Henri, 1754-1840**

- 3293 *Bévues, erreurs et méprises de différents auteurs célèbres en matière musicales / [Boyé:] L'expression musicale mise au rang des chimères.*  
Geneva, 1973. 8°, 314 pp. Line-cut of the Paris, 1779 & 1798 editions. Two complementary works regarding music aesthetics. Hardbound. \$81

**LE GALLOIS, Jean, 1632-1707**

- 3295 *Lettre de Mr. Le Gallois à Regnault de Solier touchant la musique.*  
Geneva, 1984. 10 x 15 cm, 91 pp. Line-cut of the Paris, 1680 edition. Important source regarding music making and taste in France at the time of Louis XIV. Wrappers. \$30

**LEMOINE, Antoine Marcel, 1763-1817**

- 3299 [Method, guitar]  
*Nouvelle méthode courte et facile pour la guitare à l'usage des commençans.*  
[A. Bailleux:] *Méthode de guitarras par musique et tablature.*  
Geneva, 1972. 4°, 104 pp. Line-cut of the Paris, n.d. edition and Paris, 1773 edition. Two complementary methods on playing the guitar. Staff notation. Wrappers. \$45

**LE ROUX DE LINCY, Antoine Jean Victor, 1806-1869**

- 3571 *Recueil de chants historiques français, depuis le XIIe jusqu'au XVIIIe siècle. Avec des notices et une introduction.*  
Geneva, 1969. 8°, 2 vols, 1093 pp. Line-cut of the Paris, 1841-1842 edition. Hardbound. \$286

**LICHTENTHAL, Pietro, 1780-1853**

- 3989 *Dizionario e bibliografia della musica.*  
Biblioteca Musica Bononiensis, I/6. Bologna, 1970. 8°, 4 vols: 1584 pp. Line-cut of the Milan, 1836 edition. The first two volumes are a dictionary of terms, the last two, a bibliography of music literature based on Forkel's Allgemeine Literatur. Cloth, in 4 volumes.

- 3990 *Estetica, ossia dottrina del bello e delle arti belle.*

Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 21. Bologna, 1971. 16 x 21 cm, 455 pp. Line-cut of the Milan, 1831 edition. Wrappers. Special sale price, \$15, regularly \$38

- 3991 *Estetica, ossia dottrina del bello e delle arti belle, 1831. [Parte speciale:] La musica.*

[Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 24]. Bologna, 1971. 14 x 21 cm, ix, 67 pp. Line-cut of the Milan, 1831 edition. Introduction in It by Osvaldo Gambassi. Wrappers. Special sale price, \$10, regularly \$24

- 3992 *Trattato dell'influenza della musica sul corpo umano e del suo uso in certe malattie.*

Biblioteca Musica Bononiensis, II/68. Bologna, 3/ 2002. 15 x 21 cm, 110 pp. Line-cut of the Milan, 1811 edition. Wrappers.

**LIETO (Panhormitano), Bartolomeo, 16th c.**

- 3797 *Dialogo quarto di musica [dove si ragiona sotto un piacevole discorso sulle cose pertinenti per intavolare le opere di musica et esercitarle con la viola a mano over liuto con sue tavole ordinate per diversi gradi alti e bassi]. A cura di Patrizio Barbieri.*  
Musurgiana: Sources and Materials for the History and Theory of Music, 10. Lucca, 1993. 15 x 20 cm, xxvii, 43, ii pp. Line-cut of the Naples, 1559 edition. Short treatise explaining how to transcribe any contrapuntal score into tablature for viola a mano or lute. Includes 14 tables showing the gamut, clefs, staves, accidentals, and the corresponding signs for Italian lute tablature. Introduction in It-Eng. Bibliography. Cloth. \$27

**LIPOWSKY, Felix Joseph, 18-19th c.**

- 3876 *Baierisches Musik-Lexikon.*  
Hildesheim, 1982. 8°, 338 pp. Line-cut of the Munich, 1811 edition. Linen. \$67

**LIPPIUS, Johann, 1585-1612**

- 3596 *Synopsis musicae novae omnino verae atque methodicae universae, in omnis Sophiae Praegustum.*  
Hildesheim, nyp. 8°, 160 pp. Line-cut of the Strasbourg, 1612 edition. Linen. \$75

**LISZT, Franz, 1811-1886**

- 5240 *Franz Liszt. Accademico Filarmonico nel centenario della morte. Atti convegno.*  
Miscellanea Saggi Convegni, 37. Bologna, 1987. 8°, 151 pp. Congress report issued on the occasion of the centennial of Liszt's death. Contributors include Kanceff, Poniatowska, Mioli, Dalmonte, Poli, Colombati Donadoni Omodeo. Wrappers. Special sale price, \$5, regularly \$30

**LOBE, Johann Christian, 1797-1881**

- 3877 *Compositions-Lehre, oder umfassende Theorie von der thematischen Arbeit und den modernen instrumentalformen, [aus den Werken der besten Meister entwickelt und durch die mannichfältigsten Beispiele erklärt]. [Stadtbibliothek, Wuppertal].*  
Hildesheim, 1988. 17 x 22 cm, 287 pp. Line-cut of the Weimar, 1844 edition. Wrappers in linen paper. \$75

**LOCKE, Matthew, 1630-1677**

- 3620 *Melothesia. A Facsimile of the London, 1673 Edition.*  
Monuments of Music and Music Literature in Facsimile, II/30. New York, 1975. Oblong, 26 x 14 cm, 95 pp. Line-cut of the London, 1673 edition. Laid paper, clothbound.

- 8073 *Melothesia, or Certain General Rules for Playing upon a Continued-Bass. With a Choice Collection of Lessons for the Harpsicord and Organ of all Sorts. The First Part. [Private collection].*  
Performers' Facsimiles, 234. New York, [2002]. Oblong, 26 x 15 cm, 95 pp. Line-cut of the London, 1673 edition. Wrappers. \$25

- 2637 *The Present Practice of Musick Vindicated. A Facsimile of the London, 1673 Edition.*  
Monuments of Music and Music Literature in Facsimile, II/16. New York, 1974. 13 x 20 cm, 99 pp. Line-cut of the London, 1673 edition. Laid paper, clothbound.

**LORENZONI, Antonio, 1755-1840**

- 784 [Method, flute]  
*Saggio per ben sonare il flautotraverso.*  
Biblioteca Musica Bononiensis, IV/203. Bologna, 2/ 1988. 15 x 21 cm, xi, 95 pp. Line-cut of the F. Modena edition, Vicenza, 1779. Introduction in It by F. Alberto Gallo. With 4 fold-out pages with musical examples. Wrappers.

**LOSSIUS, Lucas, 1508-1582**

- 2486 *Erotemata musicae practicae. [Civico Museo Bibliografico Musicale, Bologna].*  
Biblioteca Musica Bononiensis, II/53. Bologna, 1980. 12 x 18 cm, 207 pp. Line-cut of the Nuremberg, 1563 edition. With numerous musical examples in mensural notation, many in choirbook format. Laid paper. Cloth.

**LOULIÉ, Étienne, 17-18th c.**

- 3297 *Eléments ou principes de musique mis dans un nouvel ordre. Très-clair, très-facile, et très-court, et divisé en trois parties. La première pour les enfants, la seconde pour les personnes plus avancées en âge, la troisième pour ceux qui sont capables de raisonner sur les principes de la musique.*  
Geneva, 1971. 13 x 21 cm, 97 pp. Line-cut of the Paris, 1696 edition. Wrappers. \$30

**LUSITANO, Vicente, 16th c.**

- 3627 *Introduzione facilissima et novissima di canto fermo, figurato, contraponto semplice, et in concerto. A cura di Giuliana Gialdroni.*  
Musurgiana: Sources and Materials for the History and Theory of Music, 7. Lucca, 1989. 18 x 28 cm, xvii, 52 pp. Line-cut of the Venice, 1561 edition. Introduction, bibliography & index. Cloth. \$24

**MABILLON, Joannes, 17-18th c.**

- 3597 *De liturgia gallicana libri tres accedit: disquisitio de cursu gallicano.*  
Hildesheim, nyp. 8°, 524 pp. Line-cut of the Paris, 1729 edition. Linen. \$150

**MACE, Thomas, c.1613-1709**

- 1778 *Musick's Monument. A Facsimile of the 1676 London Edition.*  
Monuments of Music and Music Literature in Facsimile, II/17. New York, 1966. 22 x 33 cm, 291 pp. Line-cut of the London, 1676 edition. Laid paper, clothbound.

**MAGNY, Claude-Marc, 18th c.**

- 1605 *Principes de chorégraphie, suivi d'un traité de la cadence, qui apprendra les tems et les valeurs de chaque pas de la danse détaillés par caractères, figures et signes démonstratifs.*  
 Geneva, 1988. 15 x 22 cm, 252 pp. Line-cut of the Paris, c.1765 edition. Thorough work on dance notation with detailed explanation of the Feuillet method, along with the music and choreographic notations (executed in woodcut) for a number of French ballets. Wrappers.

**MAHAUT, Antoine, c.1720-c.1785**

- 3298 [Method, flute]  
*Nouvelle méthode pour apprendre en peu de tems à jouer de la flute traversière à l'usage des commençans et des personnes plus avancées suivie de petits airs, menuets, brunettes, et accomodés pour deux flûtes, violons et pardessus de viole.*  
 Geneva, 1972. Oblong, 4°, 55 pp. Line-cut of the Paris, 1759 edition. Describes many aspects of performance, including ornaments; includes fingerings and trill fingerings. With numerous examples. Wrappers. \$45

**MAICHELBECK, Franz Anton, 1702-1750**

- 8977 *Die auf dem Clavier lehrende Caecilia op.2. Lotter, Augsburg 1738. [Stift Kremsmünster].*  
 Faksimile-Edition Kremsmünster, 10. Stuttgart, 2008. 33 x 21 cm, 100 pp. Line-cut of the Augsburg, 1738 edition. Maichelbeck's most important work, directed towards the amateur keyboard player, presents both theoretical instruction and compositions for performance. One of the earliest examples in a printed work where the use of the thumb is designated in keyboard patterns. Hardbound, with handsome decorative paper boards. \$115

**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. Halftone 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

**MANCINI, Giovanni Battista, 1714-1800**

- 2487 *Riflessioni pratiche sul canto figurato.*  
 Biblioteca Musica Bononiensis, II/41. Bologna, 1971. 8°, 277 pp. Line-cut of the 1777 edition. Cloth.

**MANFREDINI, Vincenzo, 1737-1799**

- 3736 *Difesa della musica moderna e de' suoi celebri esecutori.*  
 Biblioteca Musica Bononiensis, II/73. Bologna, 1972. 13 x 17 cm, 208 pp. Line-cut of the Bologna, 1788 edition. A work written in answer to Artega's criticism of the respective values of ancient and modern music. Hardbound.

- 2618 *Regole armoniche. A Facsimile of the 1775 Venice Edition.*  
 Monuments of Music and Music Literature in Facsimile, II/10. New York, 1966. 20 x 27 cm, 96, plus 16 foldout pp. Line-cut of the Venice, 1775 edition. Laid paper, clothbound. \$52

**MARINELLI, Giulio Cesare, 17th c.**

- 3737 *Via retta della voce corale, ovvero osservazioni intorno al retto esercito del canto fermo divise in cinque parti. [Civico Museo Bibliografico Musicale].*  
 Biblioteca Musica Bononiensis, II/71. Bologna, 1980. 16 x 22 cm, 276 pp. Line-cut of the Bologna, 1671 edition. Laid paper. Cloth.

**MARPURG, Friedrich Wilhelm, 1718-1795**

- 2560 *Abhandlung von der Fuge nach den Grundsätzen und Exempeln der besten deutschen und ausländischen Meister entworfen. [Niedersächsische Staats- und Universitätsbibl., Göttingen].*  
 Hildesheim, 1970. 16 x 21 cm, 2 vols, 524 pp. Line-cut of the Berlin, 1753-54 edition. Linen, in 2 vols. \$132

- 8499 *Abhandlung von der Fuge. Nach den Grundsätzen und Exempeln der besten deutschen und ausländischen Meister entworfen. Mit CXXII Notentafeln. Mit einer Einführung (deutsch/englisch) von Michael Heinemann.*  
 Laaber-Reprint, 1. Laaber, 2004. 16 x 21 cm, xvi, 542 pp. Line-cut of the Berlin, Hamburg edition. Wrappers. \$109

- 2611 *Anfangsgründe der theoretischen Musik. A Facsimile of the 1757 Leipzig Edition.*  
 Monuments of Music and Music Literature in Facsimile, II/33. New York, 1966. 19 x 24 cm, 183 pp. Line-cut of the Leipzig, 1757 edition. Laid paper, clothbound.

- 2562 *Des critischen Musicus an der Spree. Erster Band. [Niedersächsische Staats- und Universitätsbibl., Göttingen].*  
 Hildesheim, 1970. 16 x 21 cm, 413, plus 5 foldout music exx pp. Line-cut of the Berlin, 1749-50 edition. Linen. \$93

- 2564 *Historische-kritische Beyträge zur Aufnahme der Musik.*  
 Hildesheim, 1970. 8°, xx, 2796, lxii pp. Line-cut of the Berlin, 1754-78 edition. Linen. 5 vols. \$552

- 2565 *Kritische Briefe über die Tonkunst mit kleinen Clavierstücken und Singoden begleitet von einer musikalischen Gesellschaft in Berlin. [Niedersächsische Staats- und Landesbibl., Göttingen].*  
 Hildesheim, 1974. 8°, 1010 pp. Line-cut of the Berlin, 1759-64 edition. Linen, in 2 vols. \$237

- 2863 *Kritische Einleitung in die Geschichte und Lehrsätze der alten und neuen Musik.*  
 Dokumente früher Musik und Musikliteratur im Faksimile, 1. Laaber, 1980. 15 x 21 cm, 274 pp. Line-cut of the Gottlieb August Lange edition, Berlin 1759. Wrappers. \$66

- 2836 *Legende einiger Musikheiligen. Mit einem Nachwort herausgegeben von Wolfgang Reich.* [Musikbibl. der Stadt, Leipzig].  
 Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1980. 10 x 17 cm, 349, xii pp. Line-cut of the Breslau, 1786 edition in the original format. Linen. Special sale price \$20, regularly \$65

- 1777 [Method, keyboard]  
*Anleitung zum Clavierspielen (Berlin, 1765).*  
 Monuments of Music and Music Literature in Facsimile, II/110. New York, 1969. 4°, 84 pp. Line-cut of the Berlin, 1765 edition. Laid paper, clothbound.

- 2567 [Method, keyboard]  
*Neue methode allerley Arten von Temperaturen dem Claviere aufs bequemste mitzutheilen. [Universitätsbibl., Marburg].*  
 Hildesheim, 1970. 15 x 21 cm, 50 pp. Line-cut of the Berlin, 1790 edition. Wrappers. \$30

- 884 [Method, keyboard]  
*Principes de clavecin.*  
 Biblioteca Musica Bononiensis, II/136. Bologna, 2/ 2000. 8°, 138 pp. Line-cut of the Berlin, 1756 edition. Laid paper. Wrappers. \$48

- 2736 [Method, keyboard]  
*Principes de clavecin.*  
 Geneva, 1974. 8°, 136 pp. Line-cut of the Berlin, 1756 edition. \$51

**MARTÈNE, Edmond, 1654-1739**

- 2568 *De antiquis ecclesiae ritibus libri.*  
 Hildesheim, 1967-1969. 8°, 4 vols, 2278 pp. Line-cut of the Antwerp, 1736-38 edition. Linen. \$792

**MARTIN, Claude, fl.1549-1557**

- 3302 *Elementorum musices practicae pars prior, libris duobus absoluta, nunc primum in lucem aedita / [M. Guilliaud] Rudiments de musique pratique / [M. de Ménhou:] Nouvelle instruction familière en laquelle sont contenus les difficultés de la musique, avecque le nombre des concordances et accords.*  
 Geneva, 1981. Oblong, 22 x 15 cm, 55, 31 & 23 pp. Line-cut of the Paris, 1550, 1554 & 1558 editions. Three complementary treatises on mensural music published by Nicolas du Chemin. Wrappers. \$51

**MARTINEZ DE BIZCARGUI, Gonzalo, 15-16th c.**

- 2387 *Arte de canto llano y contrapunto y canto de órgano con proporciones y modos.*  
 Colección Viejos Libros de Música, 8. Madrid, 1976. 17 x 24 cm, 38 pp. Line-cut of the Burgos, 1511 edition. Wrappers. \$30

- 2395 *Intonaciones nuevamente corregidas según uso de los modernos que hoy cantan y entonan en la Iglesia Romana.*  
Colección Viejos Libros de Música, 15. Madrid, 1980. 17 x 24 cm, 32 pp. Beautiful 2-color line-cut of the Burgos, 1515 edition. Wrappers. \$30
- MARTINI, Giovanni Battista, 1706-1784**
- 5180 *Catalogo degli aggregati della Accademia Filarmonica di Bologna. [Archivio, Accademia Filarmonica, Bologna, no.244,1].*  
Bibliotheca Musica Bononiensis, VII/1. Bologna, 1973/[1999]. 4°, i, 214 pp. Detailed biographical and bibliographical information on members from the early years of the Accademia Filarmonica compiled by Martini 1666-1676. Preface by Anna Schnoebelen. Martini's autograph includes an index of names. Hardbound. Last copy. \$59
- 2938 *Compendio della teoria de' numeri per uso del musicista.*  
Bibliotheca Musica Bononiensis, II/63. Bologna, 1984. 17 x 24 cm, iv, 14 pp. Line-cut of the Bologna, 1769 edition. Basso continuo treatise. Preface in It by Giuseppe Vecchi. Laid paper. Wrappers.
- 2939 *De usu progressionis geometricae in musica.*  
Bibliotheca Musica Bononiensis, II/72. Bologna, 1980. 17 x 24 cm, 23 pp. Line-cut of the Bologna, 1767 edition. Wrappers.
- 2655 *Esemplare o sia saggio fondamentale pratico di contrappunto sopra il canto fermo.*  
Ridgewood, 1965. 4°, 668 pp. Line-cut of the Bologna, 1774 edition. Martini's teaching methods, together with selections from the great masters. Cloth. In 2 vols. \$105
- 9330 *Esemplare o sia Saggio fondamentale pratico di contrappunto.* Bologna 1774-76. A cura di Elisabetta Pasquini.  
Musurgiana: Sources and Materials for the History and Theory of Music, 11. Lucca, 2013. 21 x 27 cm, 2 vols. xxiii, 678 pp. Wrappers. \$69
- 1988 *Piano generale per una storia della musica di Charles Burney con un catalogo della sua biblioteca musicale.* [Civico Museo Bibliografico Musicale, Bologna, ms. I F.62].  
Monumenta Bononiensia, Fototypice Expressa, 21. Bologna, 1972. 22 x 32 cm, ix, 14 pp. Line-cut of the autograph. General plan for a history of music by Dr. Charles Burney, with a catalogue of his musical library. It records with remarkable vividness the meeting of Martini and Burney. With preface and transcription by Vincent Duckles. Laid paper. Hardbound. Special sale price, \$15, regularly \$30
- 396 *Serie cronologica dè Principi dell'Accademia dè Filarmonici di Bologna. Ristampa anastatica corredata del facsimile dell'indice dei compositori di pugno di G. Gaspari.*  
Bibliotheca Musica Bononiensis, III/26. Bologna, 1970. 16 x 22 cm, vi, 40 + 38 pp. Line-cut of the 1776, together with Gaspari's handwritten index of composers. Preface in It by Giuseppe Vecchi. Hardbound.
- 5308 Busi, Leonida.  
*Il Padre G.B. Martini. Musicista-Letterato del secolo XVIII. Notizie raccolte da Leonida Busi.*  
Bibliotheca Musica Bononiensis, III/2. Bologna, 1969. 8°, 554 pp. (Rpt. of Bologna, 1891 edition). One of the most thorough studies ever produced on Martini. Includes complete work list. Hardbound.
- 5070 Cavallini, Ivano.  
*Padre G.B. Martini fra storia ed estetica: alcune osservazioni sulla "Storia della Musica".*  
Biblioteca di "Quadrivium", Studi & Estratti, 6. Bologna, 1981. 8°, 18 pp. Wrappers. \$4
- 4047 Moreschi, Giambattista Alessandro.  
*Orazione in lode del Padre Maestro Giambattista Martini (1784), presentazione di Marina Calore.*  
Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 33. Bologna, 2/ 1989. 18 x 25 cm, xiii, 39 pp. Wrappers. Special sale price, \$5, regularly \$15
- 5239 *La musica come arte e come scienza ricordando Padre Martini, I parte.*  
Miscellanea Saggi Convegni, 25. Bologna, 1985. 8°, 213 pp. Contributors include Vecchi, Perz, Steszewski, Poniatkowska, Krukowska, Massera, Cavallini, Mioli, Haberl, Callegari and Wieczorek. Wrappers.. \$39
- 5237 *La musica come arte e come scienza ricordando Padre Martini [II parte].*  
Miscellanea Saggi Convegni, 26. Bologna, 1985. 8°, 180 pp. Continuation of the previous work. Wrappers. \$39
- MARTINI, Johann Paul Aegidius, 1741-1816**
- 2760 [Method, organ]  
*École d'orgue résumée d'après les ouvrages des plus célèbres organistes de l'Allemagne.*  
Geneva, 1974. 4°, 342 pp. Line-cut of the Paris, c.1805 edition. Dedicated to Empress Josephine. Complete tutor, including discussion of structure, performance, repertory, accompaniment, and improvisation. Hardbound. \$207
- MASSON, Charles, 17-18th c.**
- 2746 *Nouveau traité des regles pour la composition de la musique par lequel on apprend à faire facilement un chant sur des paroles, à composer à 2, à 3 et à 4 parties, etc., et à chiffrer la basse-continue, suivant l'usage des meilleurs auteurs. Ouvrage très utile à ceux qui jouent de l'orgue, du clavecin, et du théorbe. Troisième édition.*  
Geneva, 2/ 1995. 13 x 21 cm, 135 pp. Line-cut of the third edition, Paris, 1705. Hardbound. \$40
- MATTHESON, Johann, 1681-1764**
- 8500 *Critica musica. Reprint der Ausgabe Hamburg 1722-1725. Einführung von Sven Hiemke.*  
Laaber-Reprint, 4. Laaber, 2003. 15 x 21 cm, 2 vols, xxxvii, 804 pp. Line-cut of the Hamburg, 1722 edition. Wrappers. \$132
- 2570 *Große General-Bqß-Schule [oder Der exemplarischen Organisten-Probe, zweite, verbesserte und vermehrte Auflage].*  
Hildesheim, 2/ 1994. 16 x 20 cm, xx, 484 pp. Line-cut of the Hamburg, 1731 edition. Linen. \$147
- 2571 *Kern melodischer Wissenschaft bestehend in den auserlesensten Haupt- und Grund-Lehren der musicalischen Setz-Kunst oder Composition, als ein Vorläuffer des vollkommenen Capellmeisters [Niedersächsische Staats- und Universitätsbibl., Göttingen].*  
Hildesheim, 2/ 1990. 8°, 197 pp. Line-cut of the Hamburg, 1737 edition. Linen. \$60
- 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 vor trefflichen Wissenschaft rasonnieren möge].* [Niedersächsische Landesbibl., Hannover].  
Hildesheim, 3/ 2002 9 x 15 cm, 364 pp. Line-cut of the Hamburg, 1713 edition. Linen. \$93
- 8508 ["Orchestre" writings, integrale edition]  
*Die drei Orchestre-Schriften: Das Neu-Eröffnete Orchestre; Das Beschütze Orchestre; Das Forschende Orchestre. Faksimile der Ausgaben Hamburg 1713, 1717 und 1721. Mit einer Einführung (deutsch/englisch) von Dietrich Bartel.*  
Laaber-Reprint, 3. Laaber, 3/ 2007. 15 x 21 cm, 3 vols, xlvi, 912 pp. Line-cut of the Hamburg, 1713, 1717 and 1721 editions. Wrappers. \$222
- 2943 *Philologisches Tresespiel, als ein kleiner Beytrag zur kritischen Geschichte der deutschen Sprache, vornehmlich aber, mittelst gescheiter Anwendung, in der Tonwissenschaft nützlich zu gebrauchen.*  
Leipzig, 1975. 12 x 19 cm, 173 pp. Line-cut of the Hamburg, 1752 edition. Linen. \$92
- 2850 *Der vollkommene Kapellmeister, 1739. Faksimile-Nachdruck herausgegeben von Margarete Reimann.*  
Documenta Musicologica, 1/5. Kassel, 5/ 1991. 14 x 23 cm, 534, ii pp. Line-cut of the Hamburg, 1739 edition. Sets forth the precepts and knowledge necessary for an 18th-c. director of a musical organization. Afterword in Ger. Coverboards in decorative paper. \$85

**MAZAS, Jacques-Férol, 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 by emblematic symbols and beautiful depictions of musical instruments (almost 50 in all). Hardbound in decorative paper. \$29

**MEI, Girolamo, 1519-1594**4095 *Discorso sopra la musica antica e moderna.*

Bibliotheca Musica Bononiensis, II/35. Bologna, 2/ 2000. 18 x 25 cm, vi, 23 pp. Line-cut of the Venice, 1602 edition. Introduction in It by Giuseppe Massera. Hardbound. \$20

**MEIBOM, Marcus, 1626-1710**2649 *Antiquae musicae auctores septem.*

Monuments of Music and Music Literature in Facsimile, II/51. New York, 1977. Line-cut of the Elzevir edition, Amsterdam 1652. Valuable source of information for ancient music and precursor of Gerbert and Coussemaker. Laid paper with handsome binding in white linen. In 2 vols.

**MÉNEHOU, Michel de, fl.1557-1568**3302 *Nouvelle instruction familière en laquelle sont contenus les difficultés de la musique, avecque le nombre des concordances et accords / [C. Martin:] Elementorum musices practicae pars prior, libris duobus absoluta, nunc primum in lucem aedita / [M. Guilielma:] Rudiments de musique pratique.* Geneva, 1981. 22 x 15 cm, 55, 31 & 23 pp. Line-cut of the Paris, 1558, 1550, & 1554 editions. Three complementary treatises published by Nicolas du Chemin. Wrappers. \$51**MÉNESTRIER, Claude-François, 1631-1705**2677 *Des ballets anciens et modernes selon les règles du théâtre.*

Geneva, 2/ 1984. 14 x 22 cm, 293 pp. Line-cut of the Paris, 1682 edition. The earliest treatise that combines historical and aesthetic studies and deals with both French and Italian ballet. Includes discussion of choice of theme, characterization of the dancers, steps, costumes, sets and mechanical stage accessories. Wrappers. \$71

2678 *Des représentations en musique anciennes et modernes.*

Geneva, 2/ 1992. 11 x 15 cm, 359 pp. Line-cut of the Paris, 1681 edition. Begins with epoch of the Hebrews and Greeks and ends with period of Lully. Discusses relationship of painting and music, problems of declamation, the beginnings of opera, court festivitites in processions. Wrappers. \$66

**MERCADANTE, Saverio, 1795-1870**

4203 12 melodie preparatorie al canto drammatico con accompagnamento di pianoforte dedicate a Adelaide Gambaro. Napoli-Milano ca.1864.

Esercizi di Musica, 6. Lucca, 1991. 23 x 31 cm, xiii, 40 pp. Line-cut. Introduction in It-Eng by Paola Pisa. Complete program of exercises for the voice by one of Italy's most prolific opera composers. Wrappers. \$21

4204 12 melodie preparatorie al canto drammatico con accompagnamento di pianoforte dedicate a Therese Tietjens. Napoli-Milano ca.1864.

Esercizi di Musica, 7. Lucca, 1991. 23 x 31 cm, xiii, 54 pp. Line-cut. Introduction in It-Eng by Paola Pisa. Complete program of exercises for the voice. Wrappers. \$21

**MERSENNE, Marin, 1588-1648**2754 *Harmonicorum libri XII. In quibus agitur de sonorum natura, causis, et effectibus: de consonantibus, dissonantibus, 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.

**MEUDE-MONPAS, Jean J.O. de, 18th c.**3306 *Dictionnaire de musique.*

Geneva, 1982. 16°, 256 pp. Line-cut. Wrappers. \$56

**MICHEL DE TOULOUSE, f.1496-1505**1400 *Dossier basses-dances: S'ensuit l'art et introduction de bien dancer / S'ensuoyent plusieurs basses dances tant communes qu'incommunes: comme on pourra veoyr cy dedans.*

Geneva, 1986. 15 x 22 cm, v, 52 pp. Line-cut of the Paris, c.1488 and of the J. Moderne edition, Lyon, c.1535. L'arte contains 50 dances with both musical and choreographic notation, preceded by a treatise teaching the steps for the dances. S'ensuoyent offers a revised version of this treatise with choreographic notation for 195 dances. Wrappers. \$30

**MILÁN, Luís, c.1500-d.?**

7237 Milán, Luis.

*Libro de motes de damas y caballeros en la Corte Valenciana de la Reina Doña Germana.*

Colección Biblioteca Valenciana. Valencia, [1982], Oblong, 11 x 8 cm, x, 203 pp. Line-cut of the Valencia, 1535 edition. Milán's playful work on parlor games practiced by high society, with decorative geometric borders and Spanish nobles in wookcut. Wrappers.

9756 Milán, Luis.

*Libro de motes de damas y cavalleros, intulado el juego de mandar, dirigido a las damas.*

Valencia, 2005 Oblong, 11 x 8 cm, 224 pp. Fine arts facsimile of the Valencia, 1535 edition. Milán's playful work on parlor games practiced by high society, with decorative geometric borders and Spanish nobles in wookcut. Hardbound with slipcase.

**MILONI, Pietro, fl.1610-1650**

1089 [Method, Spanish guitar]

*Vero e facil modo d'imparare a sonare et accordare da se medesimo la chitarra spagnola. [Civico Museo Bibliografico Musicale, Bologna].*

Bibliotheca Musica Bononiensis, IV/214. Bologna, 1977. Oblong, 17 x 10 cm, 32 pp. Line-cut of the Rome, 1647 edition, in alfabeto notation. Cloth. \$21

**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, órgano, harpa, psalterio, bándurria, violin, flauta traversera, flauta dulce, y la flautilla.*

Geneva, 1982. 8°, 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, Catalonian and French styles, notated either in the author's alfabeto-like notation or mensural notation. Wrappers. \$35

**MIRO, M. Adam Erdmann, 18th c.**8404 *Kurtze Fragen aus der Musica Sacra [worinnen denen Liebhabern bey Lesung der biblischen Historien, eine Sonderbare Nachricht]. Dresden 1715 / J.C. Zimmermann. [Stadtbibliothek, Ulm].*

Faksimile-Edition Ulm, 34. Stuttgart, 2004. 10 x 14 cm, 187 pp. Line-cut of the Dresden 1715 edition. Hardbound in marbled paper. \$33

**MIZLER, Lorenz Christoph, 1711-1778**2573 *Anfangs-Gründe des General Basses [nach mathematischer Lehr-Art abgehendelt, und vermittelst einer hierzu erfundenen Maschine auf das deutlichste vorgetragen]. [Bayerische Staatsbibliothek, München].*

Hildesheim, 1972. 12 x 19 cm, 145 pp. Line-cut of the Leipzig, 1739 edition. Linen. \$45

**MOLINA, Bartolomé, 15-16th c.**

- 2388 *Arte de canto llano llamado lux videntis.*  
Colección Viejos Libros de Música, 9. Madrid, 1977. 17 x 20 cm, 24 pp. Line-cut  
Valladolid, 1506 edition. Wrappers. \$20

**MOMIGNY, Jérôme-Joseph de, 1762-1842**

- 3309 *La seule vraie théorie de la musique utile à ceux qui excellent dans cet art comme à ceux qui en sont aux premiers éléments, ou moyen le plus court pour devenir mélodiste, harmoniste, contrepointiste et compositeur.*  
Geneva, 1980. 22 x 30 cm, 207 pp. Line-cut of the Paris, 1821 edition. Wrappers.  
\$101

- 4019 *La sola e vera teoria della musica. Versione dal francese di E.M.E. Santerre.*  
Biblioteca Musica Bononiensis, II/66. Bologna, 1969. 22 x 32 cm, 240 pp. Line-cut  
of the Bologna, 1823 edition. Laid paper. Cloth.

**MONTÉCLAIR, Michel Pinolet de, 1667-1737**

- 3310 *Principes de musique, divisés en quatre parties. La première partie: contient tout ce qui appartient à l'intonation. La IIme partie: tout ce qui regarde la mesure et le mouvement. La IIIme partie: la manière de joindre les paroles aux notes et de bien former les agréments du chant. La IVme partie: est l'abrégé d'un nouveau système de musique.*  
Geneva, 2/ 1991. 22 x 30 cm, 138 pp. Line-cut of the Paris, 1736 edition. Wrappers.  
\$91

**MONZANI, Tebaldo, 1762-1839**

- 9056 [method, flute]  
*Instructions for the German Flute. London s.d.; New and Enlarged Edition of Monzani's Instructions for the German Flute. London s.d.*  
Archivum Musicum: Ottocento, 2. Florence, 2008. 24 x 34 cm, 2 vols, x, 50, 72 pp.  
Line-cut of the London, [1801] and London, [1819] editions. Preface in It by Marcello Castellani. Wrappers, in decorative paper with matching portfolio. \$68

**MORETTI, Ferdinando, 18th c.**

- 1091 [Method, guitar]  
*[Principj per la chitarra]. [Ms., Bibl. Estense, Modena].*  
Archivum Musicum: L'Arte della Chitarra, 10. Florence, 1983. Oblong, 30 x 23 cm,  
iv, 27 pp. Line-cut of a carefully produced ms copy of the Naples, 1792 edition. 17  
tables, frets, scales, chords, ornaments, accompaniments, etc. Introduction in It by  
Mirko Caffagni. Wrappers in decorative paper. \$26

**MORLEY, Thomas, 1557-1602**

- 9549 *A Plaine and Easie Introduction to Practicall Musick. With an Introduction by Edmund H. Fellowes.*  
Shakespeare Association Facsimiles, No.14. London, 1937. 16 x 23 cm, xiii, 224 pp.  
Line-cut of the Peter Short edition, London, 1597. Writing in an entertaining  
dialogue style, Morley pokes gentle fun at his two pupils and dispenses wit and  
wisdom on hexachords, musica ficta, cadences, counterpoint, composition and the  
various 16th-c. musical genres. In addition, the musical examples contain a  
number of excellent complete pieces by Morley. Deckel-edged paper, wrappers.  
\$95

- 435 *A Plaine and Easie Introduction to Practicall Musick.*  
Farnborough, 1971. 8°, viii, 183 pp. Line-cut of the Peter Short edition, London,  
1597. The most celebrated English treatise of the Renaissance. Specially interesting  
due to added marginalia, both literary and musical, by the contemporary  
composer Thomas Tomkins who owned the copy.

**MOZART, Leopold, 1719-1787**

- 1221 [Method, violin]  
*Versuch einer gründlichen Violinschule entworfen und mit 4. Kupferstafeln  
samt einer Tabelle versehen von Leopold Mozart, Hochfürstl. Salzburgischen  
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 Greta 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**

## 8601 [Musikalisches Würfelspiel, piano]

- Anleitung, Walzer oder Schleifer mit zwei Würfeln zu komponieren, so viele  
man will, ohne etwas von der Musik oder Composition zu verstehen =  
Instructions to compose without the least knowledge of music so much German  
Walzer or Schleifer as one pleases, by throwing a certain number with two dice.*  
Ampleforth, 2000. 4°, 6 pp. Line-cut of the N. Simrock edition, Bonn, 1798. 176 bars  
of music for piano, to be performed in an order determined by the throwing of  
dice. Foreword in English by Fritz Spiegler. Wrappers. (The Mozart scholar Neal  
Zaslaw has recently disproven Mozart's authorship of this work; nevertheless it is  
included here as a curiosity piece which relates to other published treatises of the  
time using chance as a compositional device) \$17

## 448 [Prelude, piano, K.269c]

- Praeludium (ohne Köchel-Nummer). Faksimile-Ausgabe, Erstdruck,  
herausgegeben und mit einem Vorwort von Imre Sulyok. [Ms. formerly in the  
collection of Dr. Vilmos Schudek, now Ms. mus. 6.341, Music Collection of the  
National Széchenyi Library, Budapest].*

Budapest, 1977. 22 x 34 cm, 8, 2 pp. Halftone of the c.1776-77 autograph copied on  
the verso side of the last page of an exercise copybook. The MS originally owned  
by Mozart's sister, Nannerl and its history can be reconstructed in some detail: At  
the bottom of the fully written side of the leaf, one sees the signature of the  
composer's son, Carl Mozart. From him the MS apparently came in the hands of  
Josephina Baroni Castiglione, since at the bottom of the other side of the leaf (which  
includes figured bass exercises in Nannerl's hand) there is a remark, according to  
which the autograph of "the immortal Mozart" was presented by Josephina Baroni  
Castiglione to Luigia Branca on July 23, 1846: "Vienne le 23 de Juillet 846.  
/Autographe de l'immortel W. A. Mozart. / Offert à M'selle Louise Branca par J.  
Baroni Castiglione". The MS was for a while in the possession of the niece of  
Luigia Branca's husband, Melánia Fuchs, and eventually came from the estate of  
his husband, Vilmos Schulek, in the hands of their grandson, Imre Sulyok. In the  
decades that have passed since the publication of the facsimile edition, it has also  
been clarified that this folio was originally part of a bifolio, the rest of which has  
also survived: the manuscript K. Anh. C 15.11 preserved in the Krakow Biblioteka  
Jagiellońska, bound in a collection under shelf mark autogr Moz 624/5 Kadenz. Both  
the characteristics of the handwriting and the type of the paper suggest that  
Mozart wrote this modulating prelude in 1776-1777, for his sister Nannerl. (The  
bass clef and the six chords, all in black pencil, above the prelude were presumably  
notated by Mozart's father, Leopold). Introduction in Ger-Eng-Hung, together  
with a practical edition. Hardbound. (adapted from notes by the NSL, Budapest)  
\$35

7706 *Barbara Ployers und Franz Jakob Freystädters Theorie- und  
Kompositionsstudien bei Mozart. Vorgelegt von Hellmut Federhofer und  
Alfred Mann.*

- Supplement zur Neuen Mozart Ausgabe, X/30/2. Kassel, 1989. Oblong, 4°, xvi,  
160, 50 pp. Facsimile of the exercises of two of Mozart's composition students,  
Barbara Poyer and Franz Jakob Freystädler (resp. Österreichischen Nationalbibl.  
Wien, Cod. 17.559 and Bibl. der Internationalen Stiftung Mozarteum, Salzburg, Ms.  
Freystädler). Both mss contain a substantial amount of material in Mozart's hand  
and provide a fascinating glimpse into the teaching of composition of the time.  
Linen, with commentary in wrappers. \$155

- 9202 *Nannerl Notenbuch. Vollständiges Faksimile aller erhaltenen Teile der Handschrift. Mit einer Einführung und einem Nachwort von Ulrich Leisinger.* Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 16. Munich, 2010. Oblong, 8°, 120 pp, 2 audio CDs. Full-color facsimile. This famous music book not only documents the musical training of Anna Maria (Nannerl) Mozart and her brother Wolfgang, but also provides the first glimpse of the exceptional talent of the young composer, showing the astounding development from an improvisation, written at the age of 5, to an ambitious sonata and concerto movement penned when he was almost 8. Leopold Mozart used the book to instruct his children up to about 1766; later Nannerl began to copy various works of Mozart as a souvenir of her brother. The volume contains altogether 27 works, most of them by Wolfgang, but there are also works by Leopold Mozart, Georg Christoph Wagenseil, Anton Cajetan Adlgasser, Johann Jakob Paul Küffner, Johann Niklaus Tischer, & Johann Joachim Agrell. With 2 audio CD, performed by Florian Birsak, a respected harpsichord and fortepiano soloist. \$150  
[http://www.omifacsimiles.com/brochures/moz\\_nn.html](http://www.omifacsimiles.com/brochures/moz_nn.html)
- 4147 Niemetschek, Franz Xaver.  
"Ich kannte Mozart". Leben des k.k. Kapellmeisters Wolfgang Gottlieb Mozart nach Originalquellen beschrieben. Herausgegeben und kommentiert von Jost Perfaßl.  
Munich, 4/ 1991. 8°, viii, 90, 28 pp. Line-cut of the Prague, 1808 edition, together with additional material first published by E. Rychnovsky in his 1905 reprint. Afterword in Ger. Bibliography. Hardbound. \$18
- 4553 Nissen, Georg Nikolaus.  
*Biographie W.A. Mozarts [nach Originalbriefen, Sammlungen alles über ihn Geschriebenen, mit vielen neuen Beylegen, Steindrücken, Musikblättern und einem Facsimile. Nach dessen Tode herausgegeben von Constanze Wittwe von Nissen, früher Wittwe Mozart. Mit einem Vorworte vom Dr. Feuerstein]. Mit einem Vorwort von Rudolph Angermüller.*  
Hildesheim, 2/ 1984. 8°, xvi, 44, 702, 220 pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, 1828. First authoritative bibliography on Mozart. This edition contains the first printed reproduction of a Mozart autograph (the soprano aria "In te spero", K.383h). This "Fac-Simile" is not the result of any photographic process, but rather, is a handmade "copy" done by an engraver. Linen. \$117
- MUFFAT, Georg, 1653-1704**
- 892 *Apparatus musico-organisticus. Faksimileausgabe nach dem Druck von 1690 herausgegeben von Karl Friedrich Wagner.*  
Dokumente zur Aufführungspraxis alter Musik, 1. Innsbruck, 1979. 27 x 40 cm, ii, 70, ii pp. Halftone of the Vienna, 1690 edition. Compendium of remarks and observations on the art of playing the organ. One of the finest engraved specimens of the late 17th c, showing a perfect balance of music engraving and the visual arts. Afterword in Ger. Beautiful coverboards in decorative paper with attractive engraving of the title page. \$93
- 7168 *Apparatus musico-organisticus. Faksimileausgabe nach dem Druck von 1690 herausgegeben von Karl Friedrich Wagner.*  
Early Keyboard Music in Facsimile, 1. Innsbruck, 1994. 27 x 40 cm, 70 pp. Halftone of the Vienna, 1690 edition. \$71
- 7448 *Apparatus musico-organisticus liber primus. [Musikarchiv, Kremsmünster Benediktiner-Stift, Kremsmünster].*  
Performers' Facsimiles, 181. New York, [1997]. 27 x 40 cm, 70 pp. Line-cut of the Vienna, 1690 edition. Wrappers. \$30
- 8981 *Apparatus musico organisticus. Johann Baptist Mayr, Salzburg 1690. [Stift Kremsmünster].*  
Faksimile-Edition Kremsmünster, 17. Stuttgart, 2008. 30 x 43 cm, 72 pp. Color facsimile of the Salzburg, 169 edition. Hardbound, with handsome decorative paper boards. \$124
- NARES, James, 1715-1783**
- 896 [Method, harpsichord]  
*Il Principio or a Regular Introduction to Playing on the Harpsichord. A Facsimile of the Original Edition of 1760 with Introductory Notes by Robin Langley.*  
London, 1981. Oblong, 28 x 22 cm, 9, 37 pp. Line-cut of the London, 1760 edition. Teaching pieces by the virtuoso organist at the Chapel Royal similar to Bach's instructional books for Anna Magdalena and Wilhelm Friedemann. 3 essays and 8 lessons (2-movt works). Wrappers. \$15
- 2525 **NASARRE, Pablo, 1664-1724**  
*Escuela música segun la practica moderna. Edición facsímil de la 1 [& 2] parte de la obra impresa en Zaragoza, en 1724 [& 1723]. Estudio preliminar de Lothar Siemens.*  
Zaragoza, 1980. 20 x 31 cm, 2 vols: xiv, 1056 pp. Line-cut. Massive compendium of music with wide-ranging significance for all later Spanish theorists. Wrappers. \$43
- 4150 *Fragmentos musicales. Edición y estudio a cargo de Alvaro Zaldívar Gracia. Volumen 1: Edición facsímil de la obra editada en Madrid, en 1700, en la Imprenta Real de Música, por D. José de Torres.*  
Zaragoza, 1988. 15 x 21 cm, viii, 304 pp. Line-cut of the 2nd edition, Madrid, 1700. Written in question and answer form. Its four main chapters deal with plainsong, metrical & mensural music, counterpoint & composition and classes of dissonance. Wrappers. \$14
- NEGRI, Cesare ("il trombone"), c.1546-d.?**
- 1784 *Le gratie d'amore.*  
Bibliotheca Musica Bononiensis, II/104. Bologna, 2/ 1983. 18 x 25 cm, 306, vi pp. Line-cut of the Milan, 1602 edition. One of the great early works on Renaissance dance similar to that of Caroso. Contains 58 engravings by Leon Palavicino after designs by Mauro Rovere showing dancers executing the figures of the gaillarde, pavane and other dances of the period. The accompanying music is in lute notation (Italian tablature), along with detailed instructions for steps and movements. Fine portrait of Negri. Afterword and bibliography by Rossana Dalmonte. Cloth.
- 2225 *Le gratie d'amore. A Facsimile of the Milan, 1602 Edition.*  
Monuments of Music and Music Literature in Facsimile, II/141. New York, 1969. 8°, 306 pp. Line-cut of the Milan, 1602 edition. One of the great early works on Renaissance dance similar to that of Caroso. Contains 58 engravings by Leon Palavicino after designs by Mauro Rovere showing dancers executing the figures of the gaillarde, pavane and other dances of the period. The accompanying music is in lute notation (Italian tablature), along with detailed instructions for steps and movements. Fine portrait of Negri. Laid paper. Cloth.
- NEIDHARDT, Johann Georg, c.1685-1739**
- 3662 *Section canonis harmonici (Königsberg, 1724); Mathematische Abtheilungen (Königsberg, 1732).*  
Tuning and Temperament Library, 5b. Buren, nyp. Line-cut. Cloth.
- NEUMARK, Georg, 1621-1681**
- 8721 *Poetisch und Musikalisches Lustwälzchen [In welches erster Abtheilung abgesonderliche geist- und weltliche wie auch keusche Ehren- und Liebeslieder mit beygefügten 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 Wehtsprüche 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
- NIEDT, Friedrich Erhardt, 1674-1717**
- 3598 *Musikalische Handleitung / Handleitung zur Variation.*  
Hildesheim, 2002. 8°, 188 pp. Line-cut of the Hamburg, 1710 and 1706 editions. Linen. \$150
- NIVERS, Guillaume Gabriel, 1632-1714**
- 7798 [method, keyboard]  
*L'art d'accompagner sur la basse continue pour l'orgue & clavecin. Préface par Denis Herlin.*  
Geneva, 2000. Oblong, 21 x 17 cm, ii, 24 pp. Line-cut of the Paris, 1689 edition (pp.149-170 of "Motets à voix seule"). Introduction by in Fr-Eng. Wrappers. \$35
- 4812 [Motets, 1 & 2 voices, bc]  
*Motets à voix seule, accompagnée de la basse continue. Paris, 1689. [Bibliothèque Nationale, Paris].*  
La Musique Française Classique de 1650 à 1800, 75. Courlay, 1994. Oblong, 31 x 22 cm, 49, 196 pp. Line-cut of the Paris, 1689 edition. Concludes with Nivers' treatise on basso continuo practice—"L'art d'accompagner sur la basse continue" (pp.149-170). Introduction in Fr-Eng-Ger by Philippe Lescat. Introduction includes Niver's explanations on ornamentation as given in his Manière de toucher l'orgue dans toute la propreté et la delicatesse qui est en usage aujourd'hui à Paris (Ms. Bibliothèque de l'Arnsenal, Paris). Wrappers. \$94

**NOVELLO, Vincent, 1781-1861**

- 8605 *Catalogue of the Music Library of Vincent Novello Sold in London 25 June 1852 and 3 September 1862. With an Introduction by A. Hyatt King.*  
 Auction Catalogues of Music, 5. Amsterdam, 1975. 20 x 27 cm, xi, 99 pp. Line-cut of the London, 1852-1862 auction catalogs (annotated with sale prices). Novello's collection, though not a large one, was rich in some rare Italian partbooks from the 16th and 17th centuries. Wrappers. \$30

**NOVERRE, Jean-Georges, 1727-1810**

- 2647 *Lettres sur la danse, et sur les ballets.*  
 Monuments of Music and Music Literature in Facsimile, II/47. New York, 1967.  
 Line-cut of the Stuttgart, 1760 edition. Most important ballet text of the 18th c. by one of the leading authorities of dancing and the chief reformer of the French ballet. Laid paper, clothbound.

- 6966 *Lettere sulla danza, su balletti e sulle arti (1803). A cura di Flavia Pappacena. Traduzione di Alessandra Alberti.*  
 Chorégraphie, Rivista di Ricerca Danza, nuova serie, 6. Lucca, 2012. 17 x 24 cm, 77, 250 pp. Line-cut of the Paris, 1803 edition. Introduction in Eng. Wrappers. \$69

- 6960 *Lettere sulla danza, su balletti e sulle arti (1803). A cura di Flavia Pappacena. Traduzione di Alessandra Alberti.*  
 Chorégraphie, Rivista di Ricerca Danza, nuova serie, 7. Lucca, 2011. 17 x 24 cm, lxi, 217 pp. New Italian translation with extensive commentary. Wrappers. \$44

**NUCIUS, Johannes, c.1556-1620**

- 3783 *Musices poeticae sive de compositione cantus praeceptiones absolutissime nunc primum.*  
 Leipzig, 1976. 15 x 21 cm, 88 pp. Line-cut of the C. Scharffenberg edition, Neiße, 1613. Linen. \$30

- 2947 *Musices poeticae sive de compositione cantus praeceptiones absolutissime nunc primum.*  
 Leipzig, 1976. 8°, 88 pp. Line-cut of the C. Scharffenberg edition, Neiße, 1613. Linen. \$34

**OEHME, Fritz**

- 6132 *Handbuch über ältere, neuere und neueste Orgelwerke im Königreiche Sachsen von 1710 an bis zur Gegenwart.*  
 Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1978. 8°, 4 vols, 1094 pp. (Rpt. of Dresden, 1889-1897 edition). Cloth. Special sale price \$45, regularly \$125

**ORNITHOPARCHUS (Vogelhofer), Andreas, c.1490-d.?**

- 2574 *Musicae activae micrologus libris quatuor digestus. [Landes- und Hochschulbibl., Darmstadt].*  
 Hildesheim, 1977. 13 x 19 cm, 107 pp. Line-cut of the Leipzig, 1517 edition. Linen. \$45

**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

**OZI, Étienne, 1754-1813**

- 4220 [Method, bassoon]  
*Neue Fagot-Schule von E. Ozi. Mitglied des Konservatoriums der Musik in Paris mit einem Nachwort von Günter Angerhöfer.*  
 Dokumentationen, Reprints, 18. Michaelstein, 1988. 21 x 30 cm, 62, vii pp. Halftone of the Leipzig, 1806 edition. Wrappers. \$26

**PADUANO, Giovanni, 16th c.**

- 4102 *Institutiones veronae 1578, a cura di Giuseppe Vecchi.*  
 Antiquae Musicae Italicae Scriptores Veronenses, II. Verona, 1988. 17 x 24 cm, 25, 105 pp. Line-cut of the Sebastiano & Giovanni delle Donne edition, Verona, 1578. Introduction in It by Giuseppe Vecchi. Wrappers. \$22

**PAISIELLO, Giovanni, 1740-1816**

- 9131 [method, basso continuo practice]  
*Regole per bene accompagnare il partimento o sia il basso fondamentale sopra il Cembalo. Neuedit und Transkription nach der Ausgabe St. Petersburg 1782 und der Handschrift Rari 3-4-17 des Conservatorio di Musica Napoli. Herausgegeben von Ludwig Holtmeier, Johannes Menke und Felix Diergarten.*  
 Quellenkataloge zur Musikgeschichte, 43; Praxis und Theorie des Partimentospiesi, 1. Wilhelmshaven, 2009. 21 x 39 cm, 160 pp (44 facs). Color facsimile and new edition of the St. Petersburg, 1782 manuscript (possibly holograph). Paisiello wrote his Regole per bene accompagnare il partimento for the Grand Duchess Maria Feodorovna (née Sophia Dorothea von Württemberg) while serving as the maestro di cappella for the Empress Catherine II of Russia. The work is a complete course in partimento, including both rules and exercises. Cloth. \$194 http://www.omifacsimiles.com/brochures/paisiello\_reg.html

**PARRAN, Antoine, 1587-1650**

- 3315 *Traité de la musique théorique et pratique contenant les préceptes de la composition.*  
 Geneva, 2/ 1999. 8°, 153 pp. Line-cut of the Paris, 1639 edition. Wrappers. \$61

**PASTERWIZ, Georg {Giorgio}, 1730-1803**

- 9616 *Werke für Cembalo und Piano [Stift Kremsmünster].*  
 Faksimile-Edition Kremsmünster, 39. Stuttgart, 2020. Oblong, 34 x 24 cm, 36, 2 pp. Line-cut of the autograph score containing 3 delightful compositions: Divertimento per il cembalo; XII Variazioni per il Forte piano; [17] Variazioni per il Clavi Cembalo. Hardbound with marbled boards. \$37

**PEMBERTON, Ebenezer, 1672-1717**

- 3225 *An Essay for the Improvement of Dancing, London 1711.*  
 Farnborough, 1970. 14 x 20 cm, 66 pp. Line-cut. Hardbound. \$45

**PENNA, Lorenzo, 1613-1693**

- 3577 *Li primi albori musicali.*  
 Biblioteca Musica Bononiensis, II/38. Bologna, 2/ 1996. 8°, 210 pp. Line-cut of 1684 edition. Laid paper. Wrappers. \$69

**PEPUSCH, John Christopher, 1667-1752**

- 2608 *A Treatise on Harmony Containing the Chief Rules for Composing in Two, Three and Four Parts.*  
 Monuments of Music and Music Literature in Facsimile, II/28. New York, 1966. Line-cut of the enlarged, second edition, London 1731. This is Pepusch's most important theoretical work noted for its revival of the ancient system of nomenclature comprising the Gamut. Laid paper, clothbound.

- 2575 *A Treatise on Harmony Containing the Chief Rules for Composing in Two, Three and Four Parts.*  
 Hildesheim, 1976. 8°. Line-cut of the London, 1731 edition. Linen. \$60

**PERAUT, Mathieu, 18-19th c.**

- 1803 [Method, flute]  
*Méthode pour la flûte. Enrichie de plusieurs exemples démonstratifs et graduels, pour parvenir à bien jouer de cet instrument. De douze airs, avec accompagnement, de six duos, de six sonates le tout précédé de nombreux préludes, et d'instructions pour les coup de langue. Terminée six grands caprices . . .*  
 Archivum Musicum: L'Art de la Flûte Traversière, 37. Florence, 1987. 24 x 34 cm, ix, 100 pp. Line-cut of the Paris, c.1800 edition. Introduction in It by Marcello Castelliani. Wrappers in decorative paper. \$35

**PERRAULT, Claude, 1613-1688**

- 3100 *Du bruit & de la musique des anciens. Extraits des œuvres diverses de physique et de mécanique (Tome 2) et Préface manuscrite du Traité de la Musique de Claude Perrault (Bibl. Nat. manuscr. fr. 25,350). Préface de François Lesure.*  
 Geneva, 2003. 8°, vii, 138 pp. Line-cut of the Paris, 1680 edition. A treatise on acoustics and organology. Wrappers. \$81

**PETRI, Johann Samuel, 1738-1808**

- 2526 *Anleitung zur praktischen Musik. Faksimile-Nachdruck der zweiten, stark erweiterten Auflage Leipzig 1782.*  
 Munich, 2/ 1999. 4°, 484 pp. Line-cut of the second, expanded edition of 1782. Linen. \$92

**PETRUCCI, Ottaviano, 1466-1539 [publisher]**

5332 Vernarecci, D. Augusto.

*Ottaviano de' Petrucci da Fossombrone, inventore dei tipi mobili metallici fusi della musica nel secolo XV.*

Biblioteca Musica Bononiensis, III/35. Bologna, 1971. 8°, 300, 3 illus pp. (Rpt. of Bologna, 1882 edition). First full-length monograph on Petrucci. With listing of text incipits from motet and frottola collections. New chronological list of publications by Umberto Timossi with locations of surviving exemplars (compiled 1970). H.

**PHALÈSE, Pierre, c.1510-1574 [publisher]**

9365 [Des chansons, bk. 1]

*Des chansons reduictz en tablature de lut [à deux, trois, et quatre parties. Avecq une brieve & familiare introduction pour entendre & apprendre par soy mesmes à iouer dudit lut, liure premier]. Löwen/Jaques Bathen und Reynier Velpen 1545. [Bibliothèque d'étude de conservation Besançon].*

Faksimile-Edition Laute, 12. Stuttgart, 2014. Oblong, 18 x 22 cm, 96 pp. Line-cut of the Louvain, 1545 edition, the first edition of this distinguished print. 61 pieces for solo lute in French tablature, including preludes, fantasies, French chansons and Dutch songs. Comparison with the 1547 edition provides wonderful insight how the Phalèse printing house reedited the edition, using the same woodcuts but altering the metal type to create a slightly different format. Hardbound in decorative paper. \$32

990 [Des chansons, bk. 1-3]

*Chansons reduictz en tablature de lut à deux, trois et quatre parties. Livres I-III. Introduction d'Henri Vanhulst.*

Geneva, 1984. Oblong, 22 x 15 cm, viii, 242, 8 pp. Line-cut of the 1547, 1546 &amp; 1547 editions. Set of instructions for the lute and a large collection of preludes and fantasias (by Narvaez), galliards and pavanes, as well as transcriptions of chansons by Sermisy, Clemens non Papa, etc. Wrappers. \$61

**PICERLI, Silverio, b.?-1662**9065 *Specchio primo di musica (1630). Specchio secondo di musica (1631). A cura di Ottavio Beretta.*Musurgiana: Sources and Materials for the History and Theory of Music, 8-9. Lucca, 2008. 8°, xxxii, 302 pp. Line-cut of the Naples 1630/1631 edition. Wrappers. \$96 <http://www.omifacsimiles.com/brochures/picerli.html>**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

4263 *Le Magasin de Musique à l'usage des fêtes nationales et du conservatoire.*

Archives de l'Édition Musicale Française, VIII. Geneva, 1973. 8°, 186 pp. Line-cut of Paris, 1895 edition. History of the revolutionary organization dealing with the publishing of music from 1794 to 1797. Appendices give the catalogs of the production, with dates of publication when missing from the originals. Hardbound. \$51

**PISA, Agostino, 16-17th c.**2497 *Breve dichiarazione della battuta musicale.*

Biblioteca Musica Bononiensis, II/32. Bologna, 1969. 16 x 22 cm, vi, 144 pp. Line-cut of the Rome, 1611 edition. Preface in It by Walther Dürr. Hardbound.

4758 *Breve dichiaratione della battuta musicale. A cura di Piero Gargiulo.*

Musurgiana: Sources and Materials for the History and Theory of Music, 26. Lucca, 1996. 8°, lx, 16 pp. Line-cut of the Rome, 1611 edition. Introduction, bibliography and index. Cloth. \$34

**PITONI, Giuseppe Ottavio, 1657-1743**3629 *Guida armonica. Facsimile dell'unicum appartenuto a Padre Martini. A cura di Francesco Luisi.*

Musurgiana: Sources and Materials for the History and Theory of Music, 16. Lucca, 1989. 29 x 46 cm, xiii, 109 pp. Line-cut of the Rome, 1690-1700 edition in the original folio format. Introduction, bibliography and index. Cloth. \$67

**PLANELLI, Antonio, 1747-1803**4042 *Dell'opera in musica.*

Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 53. Bologna, 1971. 16 x 21 cm, 288 pp. Line-cut of the Naples, 1772 edition. Wrappers. \$25

**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, Sarabrands, 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 Tollett, Thomas Morgan and others. Novel new engraving font ("NewTy'd Character" or "new London character", developed by the printer William Pearson. Preface by Peter Holoman. Ring binding. \$29

**PLAYFORD, John, 1623-1686 [publisher]**1642 *An Introduction to the Skill of Musick [in Two Books, The First: The Grounds and Rules of Musik, according to the Gamut, and other Principles thereof. The Second: Instructions & Lessons for the Baſ 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. Campion].*

Ridgewood, 1966. 12 x 19 cm, 135 &amp; 56 pp. Line-cut of the London, 1684 edition. Cloth. \$48

**PLEYEL, Ignaz, 1757-1831**

3191 [Method, piano]

*Méthode pour pianoforte [par Pleyel et Dussek]. Paris s.d.*

Archivum Musicum: L'Arte del Fortepiano, 6. Florence, 1993. 24 x 34 cm, 69 pp. Line-cut of the Paris, 1797 edition. Wrappers in decorative paper. \$34

**PLUTARCH, c. 46-d.?**4184 *Dialogue sur la musique traduit en françois avec des remarques par M. [Pierre Jean] Burette.*

Geneva, 1973. 8°, 538 pp. Line-cut of the Paris, 1735 edition. Greek and French texts facing each other, followed by notes on the authors cited and corrections. First published in Mémoires de littérature. Hardbound. \$172

**PODIO, Guillermo de, 15-16th c.**2461 *Ars musicorum. Premessa di Giuseppe Vecchi.*

Biblioteca Musica Bononiensis, II/51. Bologna, 1975. 23 x 32 cm, vi, 134 pp. Line-cut of the Valencia, 1495 incunabulum. Cloth.

2380 *Ars musicorum.*

Colección Viejos Libros de Música, 4. Madrid, 1976. 20 x 28 cm, 135 pp. Line-cut of the Valencia, 1495 edition. Wrappers. \$48

**POGLIETTI, Alessandro, b.?-1683**8913 *Compendium [oder kurtzer Begriff, und Einführung zur Musical], Ms. 1676. [Stift Kremsmünster].*

Faksimile-Edition Kremsmünster, 5. Stuttgart, 2007. 26 x 31 cm, 134 pp. Color reproduction of a contemporary ms copy. Offers guidance to students of 17th-c. keyboard practice and an introduction to the art of composition. Includes 12 ricercars, models of the strict style, important compositions that stand in the tradition of Frescobaldi's Fiori musicali and Bach's Die Kunst der Fuge. The compendium also includes many themes "all manner of capriccios" variously imitating on an instrument the songs of birds and other sounds (nightingale, canary, cuckoo, cock and hen) and of the sounds of bells, work and war. Hardbound, with cloth spine. \$135

**PORRO, Pierre-Jean, c.1759-1831**

1118 [Sonatas, guitar, violin, op.11]

*6 sonates pour la guitare avec accompagnement de violon op.11; Dixième ouverture en sonate pour guitare et violon d'Iphigénie en Aulide de Gluck. Complete Facsimile Edition with an Introduction by Robert Spencer (Reproduced from Copies Owned by Robert Spencer).*

Heidelberg, 1981. Oblong, 31 x 23 cm, iii, 31 pp. Line-cut of the Paris, n.d. editions. Wrappers. \$20

**PRADEL, Abraham du (BLEGNY, Nicolas de), 1652-1722**3316 *Le livre commode contenant les adresses de la ville de Paris, et le trésor des almanachs pour l'année bissextille 1692.*

Geneva, 1973. 8°, 210 pp. Line-cut of the Paris, 1692 edition. Historic survey of the Académie National de Musique, inventory of the opera houses, official denominations, list of successive directors, conductors, performances, singers, choreographers and dancers. Hardbound. \$56

**PRAETORIUS, Michael, 1571-1621**

1888 *Syntagma musicum: Band I, Musicae artis analecta.* Wittenberg 1614/15. Faksimile-Nachdruck herausgegeben von Wilibald Gurlitt. Documenta Musicologica, I/21. Kassel, 3/ 1986. 17 x 24 cm, 537, 30, ii pp. (Rpt. of Kassel, 1929 edition). Line-cut. Hardbound. \$105

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, violon]  
*The Art of Playing on the Violin.*  
Kassel, n.d. (Part V of the Modern Musick-Master). Line-cut. Wrappers. \$16

**PRINTZ, Wolfgang Caspar, 1641-1717**

9256 *Excitationum musicarum. [Stift Kremsmünster].* Faksimile-Edition Kremsmünster, 19. Stuttgart, 2011. 16 x 31 cm, 55 pp. Line-cut of the Frankfurt & Leipzig, 1687 edition. Hardbound with marbled paper boards. \$27

2545 *Phrynis Mitilenaeus oder satyrischer Componist welcher vermittelst einer satyrischen Geschicht alle und iede Fehler der ungelehrten, selbgewachsnen, ungeschickten und unverständigen Componisten höflich dargestellet und darneben ehret, wie ein musicalisches Stück rein, ohne Fehler und nach dem rechten Grunde zu componieren und zu setzen sei.*  
1 Hildesheim, nyp. 8°, 546 pp. Line-cut of the Dresden & Leipzig, 1696 edition. A valuable general survey of music theory in the Baroque period. Linen. \$147

**PTOLEMAEUS, Claudius, c.85-c.163**

2628 *Harmonicorum libri tres. A Facsimile of the Oxford, 1682 Edition.* Monuments of Music and Music Literature in Facsimile, II/60. New York, 1977. 20 x 26 cm, 447 pp. Line-cut of the Latin translation edited by John Wallis (Oxford, 1682). Considered the most scientific and best arranged treatise on the theory of musical scales by a Greek writer. Laid paper with handsome binding in white linen.

**PURE, Michel de, 1620-1680**

3317 *Idée des spectacles anciens et nouveaux.*  
Geneva, 1972. 11 x 15 cm, 334 pp. Line-cut of the Paris, 1668 edition. The author studies the composition of different genres of ballets, their choreography, vocal and instrumental music, production, costume and stage machinery. Wrappers. \$66

**QUANTZ, Johann Joachim, 1697-1773**

3942 [Method, flute]  
*Versuch einer Anweisung, die Flöte transversière zu spielen. Mit einem Vorwort von Hans-Peter Schmitz und einem Nachwört, Bemerkungen, Ergänzungen und Register von Horst Augsbach.*  
Kassel, 3/ 2000. 12°, 450 pp. Line-cut in reduced format of the Berlin, 1752 edition. Wrappers. \$21

1892 [Method, flute]  
*Versuch einer Anweisung, die Flöte transversiere zu spielen. Faksimile der Ausgabe Berlin 1752. Mit einer Einführung von Barthold Kuijken.*  
Wiesbaden, 1988. 17 x 23 cm, xxii, 419 pp. Line-cut of the Berlin, 1752 edition. Introduction in Ger. Linen. \$27

3835 [Method, flute, French edition]

*Essai d'une méthode pour apprendre à jouer de la flûte traversière, avec plusieurs remarques pour servir au bon goût dans la musique le tout éclairci par des exemples et par XXIV. tailles douces.*  
Paris, 2/ 1990. 8°, 50, 382 pp. Line-cut of the French edition, Berlin, 1752. Wrappers. \$107

**RADEKER, Johannes, 18th c.**

3553 *Korte beschryving van het beroemde en prachtige orgel, in de Groote of St. Bavoos Kerk te Haerlem 1775.*  
Bibliotheca Organologica, 14. Buren, 1974. 8°, 60, 32 pp. Line-cut of the Haarlem, 1775 editions. Wrappers. \$29

**RAMEAU, Jean-Philippe, 1683-1764**

2601 *Code de musique pratique.*  
Monuments of Music and Music Literature in Facsimile, II/5. New York, 1965. Line-cut of the Paris, 1760 edition. Laid paper, clothbound.

4469 *Démonstration du principe de l'harmonie.*

Monuments of Music and Music Literature in Facsimile, II/4. New York, c.1965. Line-cut of the Paris, 1750 edition. Laid paper, clothbound.

2602 *Erreurs sur la musique dans l'encyclopedie.*

Monuments of Music and Music Literature in Facsimile, II/137. New York, 1969. 8°, 217 pp. Line-cut of the Paris, 1755 edition. Laid paper, clothbound.

2828 *Erreurs sur la musique dans l'encyclopedie.*

Geneva, 1971. 8°, 217 pp. Line-cut of the Paris, 1755 edition. Cloth. \$65

2923 *Génération harmonique.*

Monuments of Music and Music Literature in Facsimile, II/6. New York, 1966. 13 x 20 cm, 271 pp. Line-cut of the Paris, 1737 edition. Laid paper, clothbound.

2603 *Nouveau système de musique théorique.*

Monuments of Music and Music Literature in Facsimile, II/7. New York, 1965. 4°, 145 pp. Line-cut of the Paris, 1726 edition. Laid paper, clothbound.

8391 *Nouveau système de musique théorique. Où l'on découvre le principe de toutes les règles nécessaires à la pratique, pour servir d'introduction au Traité de l'Harmonie. Suivi du supplément de 1726 au Traité de l'Harmonie. Analyse critique de Joseph-François Kremer.*

Bourg-la-Reine, 1996. 4°, xxxvii, 145 pp. Line-cut of the Paris, 1726 edition. Introduction in Fr. Cloth. \$48

2604 *Nouvelles réflexion sur sa démonstration du principe de l'harmonie.*

Monuments of Music and Music Literature in Facsimile, II/138. New York, 1969. Line-cut of the Paris, 1752 edition. Laid paper, clothbound.

2605 *Observations sur notre instinct pour la musique.*

Monuments of Music and Music Literature in Facsimile, II/54. New York, 1967. 8°, 142 pp. Line-cut of the Paris, 1754 edition. Laid paper, clothbound.

2606 *Traité de l'harmonie [réduite à ses principes naturels; divisé en quatre livres].*

Monuments of Music and Music Literature in Facsimile, II/3. New York, 1965. 20 x 26 cm, 473 pp. Line-cut of the Paris, 1722 edition. Rameau's first theoretical work, comprising four books; books 1-2 deal with intervals, chords and the concept of the fundamental bass, book 3 applies his conception of harmony to the craft of the composer, and book 4 is a treatise on keyboard accompaniment. Laid paper, clothbound.

1948 *Traité de l'harmonie réduite à ses principes naturels.*

Música Facsimil, 34. Madrid, 1984. 12 x 18 cm, xxvi, xxiv, 449 pp. Line-cut of the Ballard edition, Paris 1722. Introduction by Martha Cook. Hardbound. \$70

8458 [Works, theoretical, integrale edition]

*Intégrale de l'œuvre théorique. [Volumes réalisés par Bertrand Porot et Jean Saint-Arroman]. Traité, méthodes, préfaces, polémiques et correspondances. Volume I: 1722-1737; Volume II: 1737-1755; Volume III: 1755-1765.*

Méthodes et Traités, I. Courlay, 2004. 4°, 3 vols., 952 pp. Complete edition, in facsimile, of all the theoretical writings of J-P. Rameau. Wrappers. \$274

**RAMEAU, Pierre, 18th c.**2646 *Le maître à danser. A Facsimile of the 1725 Paris Edition.*

Monuments of Music and Music Literature in Facsimile, II/45. New York, 1967. 15 x 22 cm, 296, plus 1 foldout pp. Line-cut. One of the most famous dance books of the 18th c., giving a detailed account of the steps and dances of the period. Sets down for the first time the five essential positions for the feet. Numerous illustrations showing positions of the body and hands, steps, etc. Laid paper. Cloth.

**RAMOS DE PAREJA, Bartolomé, c.1440-d.?**

2397 (Terni, Clemente)

*Música práctica de Bartolomé Ramos de Pareja.*

Colección Viejos Libros de Música, 16.2. Madrid, 1983. 21 x 29 cm, 346 pp. Commentary (in Sp) to above. Wrappers. \$91

**RANGONI, Giovanni Batista, 18th c.**4044 *Essai sur le gout de la musique / Saggio sul gusto della musica col carattere de tre celebri suonatori di violino: i Signori Nardini, Lolli e Pugnani.*

Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 57. Bologna, 1971. 16 x 21 cm, 94 pp. Line-cut of the Livorno, 1790 bilingual edition. Wrappers. Special sale price, \$5, regularly \$17

**RAOUL, Jean-Marie, 18th c.**

1190 [Method, violoncello]

*Méthode de violoncelle / [M. Corrette:] Méthode théorique et pratique pour apprendre en peu de temps le violoncelle dans sa perfection.*

Geneva, 1792. 4°, 180 pp. Line-cut of the Paris, 1741 & 1797 editions. Both methods treat bowing, fingering, ornaments and cadenzas. Corrette emphasizes the superiority of the instrument for the execution of thoroughbass. Raoul models himself on Tartini's art of bowing. Wrappers.

**RAVENCROFT, Thomas, c.1590-c.1633**2242 *A Briefe Discourse, 1614, with an Introduction by Ian Payne.*

Musical Sources, 22. Kilkenny, 1984. 19 x 25 cm, x, 106 pp. Halftone of the printed edition. Ravenscroft's famous treatise on harmonic theory illustrated by 24 examples of 4-part pieces notated in mensural notation in choirbook format. With a short note by Robert Spencer. Cloth. \$56

2607 *A Briefe Discourse of the True (But Neglected) Use of Charact'ring the Degrees.*

Monuments of Music and Music Literature in Facsimile, II/22. New York, 1976. Line-cut of the London, 1614 edition. Laid paper, clothbound.

**REICHARDT, Johann Friedrich, 1752-1814**3483 *Über die deutsche comische Oper nebst einem Anhange eines freundschaftlichen Briefes über die musikalische Poesie. Faksimile-Nachdruck der Ausgabe Hamburg 1774. Mit einem Nachwort und einem Register von Walter Salmen.*

Schriften zur Musik: Facsimilia, 2. Munich, 1977. 8°, 123, x pp. Line-cut of the Hamburg, 1774 edition. Wrappers. \$35

**RIBOCK, Justus Johannes Heinrich, 1743-1785**

2243 [Method, flute]

*Bemerkungen über die Flöte und Versuch einer kurzen Anleitung zur bessern Einrichtung und Behandlung derselben (1782). Eingeleitet von Karl Venzke in Deutsch und Englisch. (Bayerische Staatsbibliothek, Munich).*

Flute Library, 13. Buren, 1980. 18 x 25 cm, xiii, 76 pp. Line-cut of the Stendal, 1782 edition. Cloth. \$81

**RIMBAULT, Edward Francis, 1816-1876**

8606 Catalogue of the Music Library of Edward Francis Rimbault Sold at London 31 July - 7 August 1877. With the Library of Dr. Rainbeau. Introduction by A. Hyatt King.

Auction Catalogues of Music, 6. Amsterdam, 1975. 20 x 27 cm, ix, 170 pp. Line-cut of the London, 1877 auction catalog (annotated with sale prices). The bulk of Rimbault's collection concentrated on English history, literature, and antiquities. It was reported gloomily in "The Musical Times" 1 Sept. 1877 that "all [the English unica] should have been purchased for the British Museum; now unfortunately it is too late, as a large proportion are on their way to New York" (the winning bidder was Joseph W. Drexel, who later bequeathed his collection to the New York Public Library). Wrappers. \$55

**RINGMACHER, Christian Ulrich, 1743-1781**

4122 Catalogo de'soli, duetti, trii, quadri, quintetti, partite, de'concerti e delle sinfonie per il cembalo, violino, flauto traverso ed altri strumenti. [Bibl. du Conservatoire Royal de Musique, Brussels].

Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1987. 11 x 17 cm, 111, 59 pp. Line-cut of the Berlin, 1773 edition. One of four important catalogs from the second half of the 18th c. that systematically listed musical works by genre as a selling tool for publishers and music dealers. Afterword and comprehensive index in Eng by Barry S. Brook. Linen. Special sale price \$25, regularly \$55

**RIVA, Giuseppe, c.1696-d.?**

4017 Advice to the Composers and Performers of Vocal Musick. Translated from the Italian / Avviso ai compositori, ed ai cantanti.

Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Music Teatro, [51]. Bologna, 1971. 16 x 21 cm, 30 pp. Line-cut of the London, 1727 and 1728 editions. Wrappers. Special sale price, \$5, regularly \$14

**RODIO, Rocco (Rocco da Bari), 1532-c.1620**

2500 Regole di musica.

Bibliotheca Musica Bononiensis, II/56. Bologna, 1981. Oblong, 22 x 16 cm, 102 pp. Line-cut of the Naples, 1609 edition. Cloth.

**ROESER, Valentin, c.1735-1782**

3324 [Method, clarinet &amp; horn]

*Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor. Avec des remarques sur l'harmonie et des exemples à deux clarinettes, deux cors et deux bassons / [A. Van der Hagen:] Méthode nouvelle et raisonnée pour la clarinette divisée en deux parties.*

Geneva, 1972. Oblong, 4°, 54 pp. Line-cut of the Paris, 1764 & 1798 editions. Two complementary treatises on wind instruments. Wrappers. \$40

**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, esclamatione 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](http://www.omifacsimiles.com/brochures/rognoni_f.html)

**ROSSETTI, Biago, 16th c.**2623 *Libellus de rudimentis musices.*

Monuments of Music and Music Literature in Facsimile, II/136. New York, 1968. Line-cut of the Verona, 1529 edition. Laid paper, clothbound. \$38

**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

**ROUSSEAU, Jean-Jacques, 1712-1778**

3098 Dictionnaire de musique. Introduction de François Lesure.

Geneva, 1998. 8°, 656 pp. Line-cut of the Paris, 1768 edition. Wrappers. \$146

- 2719 *Project Concerning New Symbols for Music [Projet concernant de nouveaux signes pour la musique]*, 1742. Translated and Introduced by Bernarr Rainbow.

Classic Texts in Music Education, 1. Kilkenny, 1982. 15 x 23 cm, xi, 28 with 14 pp. Line-cut. Rousseau marked his arrival in Paris by reading to the Academie des Sciences a paper in which he presented a new system of musical notation. His proposals were to form the basis of the 19th-c. method of teaching music devised by Pierre Galin and his associates. Introduction, together with page by page translation by Bernarr Rainbow. Hardbound. \$28

#### ROUSSIER, Pierre-Joseph, 1716-1792

- 2643 *Mémoire sur la musique des anciens*.

Monuments of Music and Music Literature in Facsimile, II/41. New York, 1966. Line-cut of the Paris, 1770 edition. Laid paper, clothbound.

#### ROZE, Abbé Nicolas, 18-19th c.

- 3304 [Method, serpent]

*Méthode de serpent pour le service du culte et le service militaire*.

Méthodes Instrumentales, IX. Geneva, 2/ 2003. 23 x 31 cm, 38 pp. Line-cut of the Paris, 1814 edition. Wrappers. \$51

#### SABBATINI, Luigi Antonio, 1739-1809

- 3744 *La vera idea delle musicali numeriche segnature*.

Biblioteca Musica Bononiensis, II/65a. Bologna, 1969. 18 x 25 cm, 186 pp. Line-cut of the Venice, 1799 edition. Laid paper. Hardbound. \$55

#### SACCHI, Giovenale, 1726-1789

- 3745 *Della divisione del tempo nella musica, nel ballo e nella poesia*.

Biblioteca Musica Bononiensis, II/45. Bologna, 1969. 16 x 22 cm, ix, 255 pp. Line-cut of the Milan, 1770 edition. Laid paper. Hardbound. \$78

- 3600 *Della divisione del tempo nella musica nel ballo e nella poesia / Delle quinte successive nel contrapunto e delle regole degli accompagnamenti. Lettera del Giovenale Sacchi al Wenceslao Piehl*.

Hildesheim, nyp. 8°, 248 pp. Line-cut of the Milan, 1770 & 1780 editions. Linen. \$150

- 3746 *Specimen theoriae musicae. [Accademia Filarmonica, Bologna]*.

Biblioteca Musica Bononiensis, II/62. Bologna, 1969. 18 x 25 cm, v, 63 pp. Line-cut of the Milan, 1788 edition. Introduction in It by Giuseppe Vecchi. Laid paper. Hardbound.

#### SAINT-LAMBERT, Michel de, b.?c.1707

- 921 [Method, harpsichord]

*Les principes du clavecin / Nouveau traité de l'accompagnement du clavecin, de l'orgue et des autres instruments*.

Geneva, 1982. Oblong, 30 x 22 cm, 144 pp. Line-cut of two complementary treatises published respectively in Paris, 1702 & 1707. A valuable guide for playing French music. Lambert's clear treatment of the subject relies primarily on the music of Chambonnières, Lebèque, d'Anglebert and Marchand. Wrappers. \$66

#### SAINT-LÉON, Arthur, 1815-1870

- 8704 *La sténochorégraphie. A cura / Edited by Flavia Pappacena*.

Chorégraphie, Rivista di Ricerca Danza, nuova serie, 4/2004. Lucca, 2006. 8°, 115, 98 pp. Line-cut of the 1852 edition, together with introduction and translations in It-Eng. Saint-Léon invented a system of dance notation using a five-line staff for leg positions, with a single line above it for head and arm positions, over which were notated modified stick figures. "La sténochorégraphie" includes movements from La Vivandier, Giselle and Il Basilico. Wrappers. \$44  
[http://www.omifacsimiles.com/brochures/saint\\_leon.html](http://www.omifacsimiles.com/brochures/saint_leon.html)

#### SALINAS, Francisco de, 1513-1590

- 7084 *Musices liber tertius. Estudio preliminar, facsímil, edición y traducción. J. Javier Goldáraz Gaínza, Antonio Moreno Hernández. [Biblioteca Nacional, Madrid, MS 7425]*.

Publicaciones de la Sociedad Española de Musicología, F/4. Madrid, 1993. 17 x 24 cm, 74, 125, 175 pp. Line-cut of a manuscript, in a beautiful calligraphic hand, dated "1566, Burgos". Wrappers. \$34

#### SALMON, Thomas, 1648-1706

- 2616 *An Essay to the Advancement of Musick*.

Monuments of Music and Music Literature in Facsimile, II/11. New York, 1966. Line-cut of the London, 1672 edition. Laid paper, clothbound.

#### SALTER, Humphrey, f.1683-1718 [compiler]

- 7309 *The Genteel Companion; Being Exact Directions for the Recorder, with a Collection of the Best and Newest Tunes and Grounds Extant, Carefully Composed and Gathered by Humphrey Salter. [Library of Congress, Washington, DC]*.

Performers' Facsimiles, 185. New York, [1996]. Oblong, 23 x 15 cm, 70 pp. Line-cut of the London, 1683 edition. 48 numbers by Reading, Farinel and anonymous composers, preceded by a short method for the recorder. Wrappers. \$18

#### SAMBER, J.B., c.1654-1717

- 3601 *Elucidatio musicae choralis*.

Hildesheim, nyp. 8°, 102 pp. Line-cut of the Salzburg, 1710 edition. Linen. \$64

- 7176 *Manuductio ad organum*.

Bibliotheca Organologica, 54. Buren, nyp. 8°, Line-cut of the 1704-1707 edition. Cloth.

- 3602 *Manuductio ad organum*.

Hildesheim, nyp. 8°, 452 pp. Line-cut of the Salzburg, 1704 edition. Linen.

- 3603 *Continuatio ad manuductionem organicam*.

Hildesheim, nyp. 8°, 243 pp. Line-cut of the Salzburg, 1707 edition. Linen. \$102

#### SAND, George, 1804-1876

- 4045 *Essai sur le drame fantastique: Goethe, Byron, Mickiewicz*.

Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 69. Bologna, 1979. 17 x 24 cm, 54, vii pp. Line-cut of the 19th-c. edition. Afterword in It by Annarosa Poli. Wrappers. Special sale price, \$5, regularly \$18

#### SANTA MARIA, Tomás de, c.1510-1570

- 924 *Libro llamado arte de tañer fantasia. Introduction by Denis Stevens. [Euing Library, University of Glasgow]*.  
Farnborough, 1972. 19 x 28 cm, 436 pp. Line-cut. Introduction by Denis Stevens. Special Gregg "print on demand" edition, wrappers. \$175

#### SANTUCCI, Ercole Perugino, 16-17th c.

- 9208 *Mastro da Ballo (Dancing-Master) 1614*.

Diviso in tre trattati con il quale scolaro potrà facilmente imparare ogni sorte di ballo, senza altra scola. Manuscript, Perugia 1614. Facsimile. Foreword by Bengt Häger. Introduction by Barbara Sparti.

Hildesheim, 2/ 2011. 8°, xiv, 120, 474 pp. Line-cut of the manuscript. Santucci's Mastro da Ballo, the latest of the 17th-century dance manuals to have come to light thus far, consists of 474 pages divided into three treatises and includes 214 Rules for Steps and Deployment, gagliarda variations, and 10 choreographies. Santucci's step rules not only present many important variants on "old" steps but also describe others for the first time that point to a new style, suggesting a bridge between the Italian style of Caroso and Negri and the emerging French noble style. Santucci furthermore provides an extremely clear didactic way of teaching gagliarda "cinque passi" variations, of great help and utility even today. His progression from simple to complex leads to variations that will be a challenge to the most expert dancer. Linen. \$125

#### SAUZAY, Charles Eugène, 1809-1901

- 4011 *L'école de l'accompagnement. Ouvrage faisant suite à l'étude sur le quatuor par Eug. Sauzay*.

Biblioteca Musica Bononiensis, IV/210. Bologna, 1972. 16 x 22 cm, 276 pp. Line-cut of the Paris, 1869 edition. Hardbound.

#### SCALETTA, Orazio, c.1550-1630

- 2504 *Scala di musica. Molto necessaria per principianti di oratio scaletta da crema*.

Biblioteca Musica Bononiensis, II/33. Bologna, 1976. 17 x 24 cm, 28 pp. Line-cut of the Alessandro Vincenti edition, Venice, 1626. Laid paper. Cloth. \$26

**SCHEIBE, Johann Adolph, 1708-1776**

- 2708 *Abhandlung vom Ursprunge und Alter der Musik, insonderheit der Vokalmusik. Mit einer historischen und critischen Vorrede versehen, worinn vom Inhalte dieser Abhandlung, und von einigen andern musicalischen Sachen gehandelt wird.*  
Leipzig, 1978. 12 x 19 cm, 187 pp. Line-cut of the Altona and Flensburg, 1754 edition. Linen. \$40

- 8758 *Ueber die musikalische Composition. Reprint der Ausgabe Leipzig 1773 ("Erster Theil"). Herausgegeben von Karsten Mackensen mit einem Register von Dieter Haberl.*

Documenta Musicologica, I/42. Kassel, 2006. 8°, 708 pp. Line-cut of the Leipzig, 1773 edition. Scheibe, composer and publicist, wrote this important treatise—considered one of the most comprehensive treatments of 18th-c. music and its fundamentals—near the end of his life; he was only able to finish the first part, reproduced here in its entirety. Hardbound. Special sale price \$40, regularly \$109

**SCHEIDMAYER, Johann David & Johann Lorenz (1753-1805)**

- 9426 *Das Notizbuch von Johann David Scheidmayer und seinem Sohn Johann Lorenz : Faksimile - Transkription - Übersetzung / The Notebook of Johann David Scheidmayer & His Son Johann Lorenz. Facsimile - Transcription-Translation. Edited and Annotated with an Introduction by Michael Latcham.*  
Quellenkataloge zur Musikgeschichte, 49. Wilhelmshaven, 2010. Oblong, 21 x 30 cm, 508 pp. Color facsimile of the notebook of this esteemed piano maker active in Erlangen and Nuremberg, 4 years after his death his son Johann Lorenz, together with Carl Wilhelm Friedrich Dieudonné founded the firm of piano makers Dieudonné & Scheidmayer in Stuttgart. The two Scheidmayers, father and son, made use of this small notebook, comprising 192 pages, most jotting down remarks and records in relation to their work. While Johann David used the book to record wages he was paid as an apprentice to Johan Andreas Stein, other income and notes on the construction of instruments, Johann Lorenz used it to keep notes on the construction of pianos, both grand and square, record tunings he had carried out and the construction costs of a new building complex in Stuttgart for the firm. The whole document provides an extraordinary account of instrument making, on social life and on the relationship between apprentice and master. Clothbound. \$356

**SCHENKER, Heinrich, 1867-1935**

- 3590 [Schenkerian analysis]  
*Der Dreiklang. Monatsschrift für Musik. Herausgegeben von Oswald Jonas und Felix Salzer. Heft 1-9, Jahrgang 1937-1938.*  
Hildesheim, 1989. 17 x 24 cm, 213 pp. Line-cut of the Vienna, 1937-38 edition. Wrappers. \$60

**SCHICKHARDT, Johann Christian, c.1680-c.1762**

- 1906 [Method, recorder]  
*Principes de la flûte contenant la manière d'en joüer & la connoissance de musique pour cela avec quarante deux airs à 2 flûtes. Amsterdam ca.1710-12.*  
Essercizi di Musica, 3. Rome, 1987. Oblong, 21 x 15 cm, 2 partbooks: xii, 52 pp. Line-cut of the Roger edition, Amsterdam, c.1710-12. Introduction in It-Eng by Marco Di Pasquale. Wrappers. \$21

- 4725 [Method, recorder]  
*Principes de la flûte. [Universitetsbiblioteket, Lund].*  
Münster, 1992. Oblong, 21 x 14 cm, 2 partbooks, ii, 52 pp. Line-cut of the Amsterdam, c.1725 edition. Preface in Ger by Winfried Michel. Wrappers. \$20

**SCHLICK, Arnolt, c.1455-c.1525**

- 2253 *Spiegel der Orgelmacher un Organisten (Mainz 1511). Translation and Notes by Elisabeth Berry Barber.*  
Biblioteca Organologica, 63. Buren, 1980. 22 x 24 cm, xvi, 122, with 57 pp. Halftone. Transcription and English translation on opposite pages from facsimile. Cloth. \$69

**SCHLIMBACH, Georg Christian Friedrich, c.1760-d.?**

- 3550 *Ueber die Structur, Erhaltung, Stimmung, Prüfung der Orgel, Leipzig 1801.*  
Biblioteca Organologica, 8. Hilversum, 1966. 8°, xxxx, 306 pp. Line-cut. Wrappers. \$62

**SCHMELZ, R.P. Simperto, 18th c.**

- 7988 *Fundamenta musica cantus artificialis, Das ist: musicalisch-Regular gestelltes, zwey theilig, Figural- und Choral-künstliches Sing-Fundament für all 4. Stimmen. [Stadtbibl., Ulm].*  
Faksimile-Edition Ulm, 27. Stuttgart, 2002. Oblong, 21 x 18 cm, 64 pp. Line-cut of the Ulm, 1752 edition. Hardbound in decorative paper. \$35

**SCHOENBERG, Arnold, 1874-1951**

- 9049 [Arnold Schönberg Center]  
*Arnold Schönberg. Spiele, Konstruktionen, Bricolagen / Games, Constructions, Bricolages.*  
Vienna, 2004. 18 x 22 cm, 80 pp, w/ 86 color illus. Beautifully illustrated catalog produced on the occasion of the exhibit "Arnold Schönbergs Schachzüge—Dodekaphonie und Spiele-Konsructionen", Arnold Schönberg Center and the Universität für angewandte Kunst Wien, 7 May, 13 September 2004. Wrappers. \$25 [http://www.omifacsimiles.com/brochures/schoen\\_g.html](http://www.omifacsimiles.com/brochures/schoen_g.html)

**SCHÖNBERG, Arnold, 1874-1951**

- 9312 [Arnold Schönberg Center]  
*Schönberg. Pierrot Lunaire Companion. Elke Fess, Therese Muxeneder.*  
Vienna, 2012. 15 x 22 cm, 80 pp, w/ 42 color illus. Beautifully illustrated catalog produced on the occasion of composition of Arnold Schoenberg's Pierrot lunaire in Berlin in 1912. The work was commissioned by Albertine Zehme, whose recitations were marked by a highly individual aesthetic, aiming to "recapture the ear's prerogative in life". In terms of its genre, Pierrot lunaire was historically unique at the time Schoenberg composed it and marks the high point of his expressionistic period. The famous melodrama is placed in the extreme danger zone of post-Romantic composition. Pierrot, "with waxen countenance", is a bizarre and nervous figure, enticed into a counterworld of nighttime phantasms and hopeless passions. A cosmos of tonal shading in the colorful realm between singing and speaking. Ger/Eng. Wrappers. \$15  
[http://www.omifacsimiles.com/brochures/schoen\\_pl.html](http://www.omifacsimiles.com/brochures/schoen_pl.html)

**SCHUBART, Christian Friedrich Daniel, 1739-1791**

- 9263 *Schubart's Karakter von seinem Sohn Ludwig Schubart.*  
Faksimile-Edition Theoretica, 6 Stuttgart, 2011. 11 x 16 cm, 176, xx pp. Line-cut of the 1798 Erlangen edition. Schubart was an outspoken German critic, poet, musician and finally music director in Stuttgart; this is his son's account of this turbulent life. Afterword by Christoph Ohm-Kühnle. Hardbound in decorative paper. \$38

**SCUDO, Paul, 1806-1864**

- 4267 *Critique et littérature musicales. Première et deuxième séries. Troisième édition. Introduction de François Lesure.*  
Geneva, 1977. 8°, 872 pp. Line-cut of the Paris, 1856-1859 edition. Selection of reviews mainly published in the Revue des Deux Mondes. Wrappers. \$172

**SEIDEL, Johann Christian Heinrich, 1743-1787**

- 9116 *De musicae morumque cognitione. [Stadtbibliothek, Ulm].*  
Faksimile-Edition Ulm, 41. Stuttgart, 2009. 18 x 22 cm, 8 pp. Line-cut of the Hessel edition, Altdorf, 1765. Wrappers. \$13

**SELHOF, Nicolas, 1680-1758**

- 3666 *Catalogue of the Music Library, Instruments and Other Property of Nicolas Selhof, Sold in the Hague; 1759. With an Introduction by A. Hyatt King.*  
Auction Catalogues of Music, 1. Amsterdam, 1973. 8°, xvi, 260 pp. Line-cut of the The Hague, 1759 edition. Selhof was a well established music bookseller in The Hague, and when he died on 24 Oct. 1758, he was a rich man with an estate of some 30,000 Guilder; included in this auction catalog are hundreds of first editions, music manuscripts and instruments. Wrappers. \$116

**SERRÉ, Jean Adam, 1704-1788**

- 2577 *Essais sur les principes de l'harmonie. [Bibl. Nationale, Paris].*  
Hildesheim, 1986. 13 x 19 cm, 169 pp. Line-cut of the Paris, 1753 edition. Linen. \$54

**SELHOF, Nicolas, 1680-1758**

- 2612 *Essais sur les principes de l'harmonie.*  
Monuments of Music and Music Literature in Facsimile, II/52. New York, 1967. Line-cut of the Paris, 1753 edition. Laid paper, clothbound.

**SERRÉ, Jean Adam, 1704-1788**

- 2613 *Observations sur les principes de l'harmonie.*  
Monuments of Music and Music Literature in Facsimile, II/53. New York, 1967. Line-cut of the Geneva, 1763 edition. Laid paper, clothbound.

**SIMPSON, Christopher, c.1605-1669**

- 1236 *The Division-Viol. Faksimile der 2. Aufl. London 1665. Übersetzt und kommentiert von Wolfgang Eggers. Mit einem Anhang: Aus Musick's Monument von Thomas Mace und Übertragung aus dessen Tabulaturen.*  
*Musikwissenschaftliche Schriften*, 20. Munich, 1983. 8°, 202 pp. Line-cut, in reduced format, of the 2nd edition (bilingual, Latin/English), with a translation (on facing pages) and commentary in Ger. Includes Mace's essay on the viola. Wrappers. \$52

- 7581 *The Division-Violist: or An Introduction to the Playing upon a Ground [private collection].*  
*Performers' Facsimiles*, 215. New York, [1998]. 20 x 33 cm, 78 pp. Line-cut of the London, 1659 edition (in English only). Wrappers. \$28

**SINN, Christophoro Alberto, c.1680-1729**

- 4219 *Temperatura practica, Das ist: Grundrichtige Vergleichung der zwölf Semitoniorum in der Octave, samt einer Vorrede Herrn Caspari Calvoers, Wernigerode [1717]. Nachwort von Michael Behrens.*  
*Dokumentationen, Reprints*, 17. Michaelstein, 1988. Oblong, 21 x 15 cm, ii, 94, xi pp. Halftone of the Wernigerode, [1717] edition. Wrappers. \$22

**SOLER, Antonio, 1729-1783**

- 2644 *Llave de la modulación.*  
*Monuments of Music and Music Literature in Facsimile*, II/42. New York, 1967. 8°, 272 pp. Line-cut of the Madrid, 1762 edition. Laid paper, clothbound.

- 1870 *Theórica y practica del temple para los órganos y claves (Edición facsímil).*  
*Publicaciones de la Sociedad Española de Musicología*, F/1. Madrid, 1983. 23 x 31 cm, 73 pp. Line-cut of the autograph. Preface in Sp by Samuel Rubio. Wrappers. \$42

**SORGE, Georg Andreas, 1703-1778**

- 3556 *Der in Rechen und Meszkunst wohlerfahrene Orgelbaumeister, 1773. Together with Sorge's Die Natur des Orgelklanges, 1771. Introduction and Notes by Carl O. Bleyle.*  
*Biblioteca Organologica*, 23. Buren, nyp. 8°, Line-cut. Cloth. (also available in wrappers).

- 3605 *Vorgemach der musicalischen Composition.*  
*Hildesheim*, nyp. 8°, c.300 pp. Line-cut of the Lobenstein, 1745-1747 edition. Linen. \$148

**SOTOS, Andres de, 17th c.**

- 7228 [Method, guitar]  
*Arte para apprender con facilidad, y sin maestro, á templar y tañer rasgado la guitarra, de cinco órdenes o cuerdas, y tambien la de quatro o seis órdenes, llamada guitarra española, bandurria y vandola, y tambien el tiple.*  
*[Colección Biblioteca Valenciana]*. Valencia, n.d. 11 x 16 cm, 63 pp. Line-cut of the Lopez edition, Madrid, 1760-1766. One of the earliest and most popular printed treatises on the five-course guitar in the rasgado style, based on Amat's Guittarra española. Wrappers. \$15

**SPADI, Giovanni Battista, 17th c.**

- 1285 *Libro de passaggi ascendenti e descendenti.*  
*Biblioteca Musica Bononiensis*, II/55. Bologna, 3/ 2007. 17 x 25 cm, 31 pp. Line-cut of the A. Vincenti edition, Venice, 1624. Wrappers. \$38

**SPAGNA, Arcangelo, 1631-c.1720**

- 3810 *Oratorii overo melodrammi sacri con un discorso dogmatico intorno l'istessa materia. A cura di Johann Herczog.*  
*Musurgiana: Sources and Materials for the History and Theory of Music*, 25. Lucca, 1993. 23 x 31 cm, xxxi, 242 pp. Line-cut of the Rome, 1706 edition. Collection of 24 libretti by a member of the Arcadian Academy and contemporary of Corelli. Preceded by a valuable "Dogmatic Discourse on Oratorios", the first historical survey of the birth and development of the genre. Introduction in It-Eng, bibliography & index. Wrappers. \$42

**SPAÑON, Alonso, 15-16th c.**

- 2385 *Introducción de canto llano.*  
*Colección Viejos Libros de Música*, 7. Madrid, 1976. 17 x 24 cm, 24 pp. Line-cut of the Seville, c.1503 edition. Wrappers. \$20

**SPATARO, Giovanni, c.1458-1541**

- 2505 [Opera omnia]  
*Utile e breve regule di canto (Cod. Londin., British Museum, Add. 4920) prodeunt curante Ioseph Vecchi.*  
*Monumenta Bononiensia*, 2/2. Bologna, 1962. 24 x 33 cm, vii, 41 pp. Halftone of the London ms, reproduced one opening per page. Introduction in It. Wrappers. Special sale price, \$10, regularly \$18

- 1983 *Tractato di musica. [Civico Museo Bibliografico Musicale, Bologna].*  
*Biblioteca Musica Bononiensis*, II/14. Bologna, 1970. 22 x 32 cm, 117 pp. Line-cut of the Venice, 1531 edition. Laid paper. Hardbound. Last copy. \$75

- 1774 *Tractato di musica. A Facsimile of the Venice, 1531 Edition.*  
*Monuments of Music and Music Literature in Facsimile*, II/88. New York, 1979. 22 x 33 cm, 116 pp. Line-cut of the Venice, 1531 edition. Laid paper, clothbound.

**SPECHSHART, Hugo, c.1285-1359**

- 8554 *Flores musicae [omnis cantus Gregoriani]. [Stadtbibliothek, Ulm].*  
*Faksimile-Edition Ulm*, 37. Stuttgart, 2005. 15 x 22 cm, 168 pp + 1 foldout. Color reproduction of the Strasbourg, 1488 edition. Although written in 1332, this important pedagogical work was not published until 1488. The treatise, partly in verse, comprises 4 chapters covering solmization, the monochord, intervals and the ecclesiastical modes; the division proposed for the monochord is the first based on the chromatic scale. The marvelous woodblocks include a full-page scene with men forging, a Guidonian hand, a foldout of the monochord and numerous musical examples in Hufnagel notation. Harbound. \$98  
<http://www.omifacsimiles.com/brochures/spechhart.html>

**SPOHR, Louis, 1784-1859**

- 7953 [method, violin, WoO 45]  
*Violinschule. Reprint der Erstausgabe 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. Clloth. \$135

- 9055 [method, violin]

*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

**SPONSEL, Johann U., 1721-1788**

- 3554 *Orgelhystoire. Nürnberg 1771.*  
*Biblioteca Organologica*, 18. Buren, 1968. 8°, 168 pp. Line-cut. Wrappers. \$37

**STEIN, Johann Andreas, 1728-1792**

- 9425 *Das Notizbuch von Johann Andreas Stein : Faksimile - Transkription - Übersetzung / The Notebook of Johann Andreas Stein. Facsimile - Transcription - Translation. Edited with an Introduction and commentary by Michael Latcham.*  
*Quellenkataloge zur Musikgeschichte*, 61. Wilhelmshaven, 2014. Oblong, 21 x 30 cm, 2 vols, 342, 510. Color facsimile, together with transcriptions, a translation into English and commentary of the personal notebook of Johann Andreas Stein, one of the most important instrument makers of the 18th c. The book contains poems, sketches, anecdotes, descriptions of all his journeys and work as a journeyman and instrument maker in Augsburg. There are references to Bartolomeo Cristofori and Frantz Jacob Spath and other interesting material such as stringing schemes for harpsichords, pianos and clavichords, improvements to the piano and clavichord, organ dispositions and lists of clients. Stein used the notebook from 1748 until 1777. The notebook contains dispositions of various organs including that of the famous Gabler organ in Weingarten, J.A. Silbermann's organ in the New Church in Strasbourg and Stein's own organ in the Barfüßerkirche in Augsburg. During the period of the notebook Stein invented his "Poly-Tono-Clavichordium" an instrument combining a large harpsichord and a Hammerflügel (1769) and a small expressive melody organ he called the "Melodica" (1772). 2 vols, clothbound, in slipcase. \$558

**STREICHER, Johann Andreas, 1761-1833**

- 9032 *[Kurze Bemerkungen über das] Spielen, Stimmen und Erhalten der Pianoforte. Wien 1802. [Staatsbibliothek zu Berlin].*  
*Faksimile-Edition Theoretica*, 2. Stuttgart, 2008. 11 x 19 cm, 40, 46 pp. Line-cut of the Vienna, 1802 edition. Streicher, a music teacher and pianoforte maker, married Nannette Stein, founder of the famous pianoforte manufacturer in Vienna. In due course the firm became Streicher & Sohn. Every purchaser of a Streicher piano received a copy of this delightful booklet on piano playing, tuning and maintenance. Afterword in Ger-Eng by Christophe Ohm-Kühnle. Hardbound in decorative paper. \$42

**SULZER, Johann Georg, 1720-1779**

- 4639 *Allgemeine Theorie der schönen Künste.*  
Hildesheim, 1967-1970. 8°, 5 vols: 3301 pp. Line-cut of the Leipzig, 1792-99 edition.  
An encyclopedia of fine art with extensive articles on music, half of which were by Johann Philipp Kirnberger and a few by his student, Johann Abraham Peter Schulz. 4 vols plus index vol, linen. \$687

**SUPPIG, Friedrich, 18th c.**

- 2257 *Labyrinthus musicus. Calculus musicus. Facsimile of the Manuscripts Paris, Bibliothèque du Conservatoire, Rés. F 211-212 (dated Dresden, 24 June 1722).*  
Tuning and Temperament Library, 3. Utrecht, 1990. 8°, 190 pp. Line-cut of the 1722 ms. Series of fantasias for organ in all 24 keys followed by a treatise on tuning and intervals. \$74

**TARTINI, Giuseppe, 1692-1770**

- 2540 *De' principj dell' armonia musicale contenuta nel diatonico genere. Dissertazione. [Stadtbibl., Frankfurt].*  
Hildesheim, 1970. 16 x 23 cm, 132 pp. Line-cut of the Padua, 1767 edition. Linen. \$45

- 600 *De' principj dell' armonia musicale (Padua, 1767).*

Monuments of Music and Music Literature in Facsimile, II/64. New York, 1967.  
Line-cut of the Padua, 1767 edition. Laid paper, clothbound.

- 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.

**TERRASSON, Antoine, 18th c.**

- 3334 *Dissertation historique sur la viole où l'on examine l'origine et les progrès de cet instrument. Avec une digression sur l'histoire de la musique ancienne et moderne dédiée à Mademoiselle de \*\*\*.*  
Geneva, 1988. 10 x 17 cm, 117 pp. Line-cut of the Paris, 1741 edition. Wrappers. \$35

**TESSARINI, Carlo, 1690-c.1765**

- 1907 *Grammatica di musica: inseguo il modo facile, e breve per bene imparare di sonare il violino sù la parte. Urbino 1741.*  
Esercizi 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

**TETTAMANZI, Fabrizio, c.1650-d.?**

- 9692 *Breve metodo per fondamente, le con facilità apprendere Il canto fermo. Divisione in tre libri. Mailand / Stampe degl' Agnelli 1706. [private collection].*  
Faksimile-Edition Rara, 95. Stuttgart, 2021. 17 x 22 cm, 154 pp. Line-cut of the Milan, 1706 edition (first published in 1686). Includes a full page Guidonian hand—a nice corpulent baroque example—originally engraved in copper.  
Coverboards in decorative paper. \$50

**TEVO, Zaccaria, 1651-c.1709**

- 3751 *Il musico testore. [Civico Museo Bibliografico Musicale, Bologna].*  
Biblioteca Musica Bononiensis, II/47. Bologna, 1969. 18 x 25 cm, xv, 380 pp.  
Line-cut of the Venice, 1706 edition. Introduction in It by F. Alberto Gallo. Laid paper. Hardbound.

**THIÉMÉ, Frédéric, b.-?1802**

- 3340 *Nouvelle théorie sur les différens mouvements des airs, fondée sur la pratique de la musique moderne, avec le projet d'un nouveau chronomètre.*  
Geneva, 1972. 8°, 82 pp. Line-cut of the Paris, 1801 edition. An extremely rare treatment of tempi, with the number of chromometrical vibrations per minute for each. Eleven full-page engravings illustrate the system he proposes for composers, conductors and soloists. Hardbound.

**TIGRINI, Orazio, c.1535-1591**

- 2609 *Il compendio della musica. A Facsimile of the 1588 Venice Edition.*  
Monuments of Music and Music Literature in Facsimile, II/25. New York, 1966. 18 x 24 cm, 146 pp. Line-cut of the Venice, 1588 edition. Laid paper, clothbound.

**TINCTORIS, Joannes de, c.1435-1511**

- 2116 *Terminorum musicae diffinitiorum. A Facsimile of the Treviso Edition (c. 1494).*  
Monuments of Music and Music Literature in Facsimile, II/26. New York, 1966. 12 x 18 cm, 30 pp. Line-cut of the Treviso, c.1494 incunabulum. Handsome binding in white cloth. \$29

- 2851 *Terminorum musicae diffinitiorum. Faksimile der Inkunabel Treviso 1495, mit der Übersetzung von Heinrich Bellermann und einem Nachwort von Peter Gilke.*  
Documenta Musicologica, I/37. Kassel, 1983. 15 x 21 cm, 30, 42 pp. Line-cut of the Treviso, 1495 incunabulum. With translation into Ger and afterword. Linen. \$28

**TODINI, Michele, 1636-d.?**

- 2895 *Dichiarazione della Galleria Armonica, Roma, 1676. Edizione a curae di Patrizio Barbieri.*  
Musurgiana: Sources and Materials for the History and Theory of Music, 2. Lucca, 1988. 11 x 16 cm, xxii, 92 pp. Line-cut of the Rome, 1676 edition. Introduction, bibliography and index. Cloth. \$21

**TOMEONI, Pellegrino, 1729-1816?**

- 3752 *Regole pratiche per accompagnare il basso continuo.*  
Bibliotheca Musica Bononiensis, IV/205. Bologna, 1972. 8°, c.40 pp. Line-cut of the 1795 edition. Bassoon continuo treatise. Laid paper. Wrappers. \$24

**TOMLINSON, Kellom, 18th c.**

- 4320 *A Work Book by Kellom Tomlinson. Commonplace Book of an 18th-Century English Dancing Master, A Facsimile Edition Edited by Jennifer Shennan.*  
Dance and Music, 6. Stuyvesant, 1992. 18 x 26 cm, x, 28, 68, ii pp. Line-cut of the hitherto unpublished ms. Tomlinson began writing a work book in 1708 during his apprenticeship with Thomas Caverley. The ms contains copies of existing publications including five dances from a French collection, a dance by Caverley, and six dances composed by Tomlinson and performed at Lincolns Inn Fields Theater between 1716 and 1721. Hardbound.

**TORRES, Joseph de, c.1665-1738**

- 2258 [Method, keyboard/harp, accomp.]  
*Reglas generales de acompañar, en órgano, clavicordio y harpa.*  
Música Facsímil, 28G. Madrid, 1983. Oblong, 17 x 12 cm, x, 288 pp. Line-cut of the Madrid 1702 & 1736 edition. Bassoon continuo treatises. Hardbound. \$44

**TOSI, Pietro Francesco, 1646-1732**

- 4661 (Agricola, Johann Friedrich)  
*Anleitung zur Singkunst. Faksimile-Neudruck mit Nachwort und Kommentar von Kurt Wichmann. [Staatsbibliothek zu Berlin].*  
Leipzig, 2/ 1993. 17 x 25 cm, xvi, 239 pp. Line-cut of the 1757 edition. Linen. \$40

- 3342 *Observations on the Florid Song, or Sentiments on the Ancient and Modern Singers. Translated into English by Mr. Galliard.*  
Geneva, 1978. 8°, 214 pp. Line-cut of the London, 1743 edition. Wrappers. \$56

- 2596 *Opinioni de' cantori antichi, e moderni. A Facsimile of the 1723 Bologna Edition.*  
Monuments of Music and Music Literature in Facsimile, II/133. New York, 1968. 15 x 22 cm, 121 pp. Line-cut of the original Italian edition, Bologna, 1723. Laid paper, clothbound.

**TOVAR, Francisco, b.?1522**

- 2383 *Libro de música práctica.*  
Colección Viejos Libros de Música, 6. Madrid, 1976. 20 x 29 cm, 77 pp. Line-cut of the Barcelona, 1510 edition. Wrappers. \$63

- 2384 (Rubio, Samuel)  
*Libro de música práctica de Francisco Tovar.*  
Colección Viejos Libros de Música, F. Madrid, 1978. 17 x 24 cm, 126 pp.  
Commentary to above. Historical introduction. Wrappers. \$38

**TROIANO, Massimo, 16th c.**

- 3485 Die Münchner Fürstenhochzeit von 1568. Dialoge. Zwiegespräche über die Festlichkeiten bei der Hochzeit des bayerischen Erbherzogs Wilhelm V. mit Renata von Lothringen, in München, im Februar 1568. Im Faksimile hrsg. ins Deutsche übertragen, mit Nachwort, Anmerkungen & Registern versehen von H. Leuchtmann.

Studien zur Landes- & Sozialgeschichte der Musik, 4. Munich, 1980. 8°, 494 pp. Line-cut of the 1569 edition. The Munich princely wedding from 1568 ranks as one of the greatest festivities of the 16th c., including the staging of works, masses, knightly and comic acrobatic displays, dinners, comedies, Latin plays, music, masquerades, dances, etc. The dialog is an important witness to Bavarian culture and its intricate knit with mainstream European and Italian elements. Provides a valuable report about courtly music under Orlando di Lasso's supervision. Commentary & indices. Linen. \$96

**TROMLITZ, J.G., 1725-1805**

- 2259 [Method, flute] Ausführlicher und gründlicher Unterricht die Flöte zu spielen. 1791. With Introduction by Frans Vester. [Hague Municipal Museum, The Hague]. Flute Library, 1. Buren, 2/ 1985. 16 x 22 cm, vii, 408 pp. Line-cut of the A.F. Böhme edition, Leipzig, 1791. Hardbound. \$120

- 2260 [Method, flute (part 2)] Über die Flöten mit mehreren Klappen; deren Anwendung und Nutzen [nebst noch einigen . . . Aufsätzen. Als zweyter Theil zu meinen ausf. und gründl. Unterricht . . . Leipzig 1800]. With an Introduction by Karl Ventzke. [Gegevens Koninklijke Bibliotheek, The Hague]. Flute Library, 2. Buren, 2/ 1991. 17 x 23 cm, xii, 153 pp. Line-cut of the A.F. Böhme edition, Leipzig, 1800. Hardbound. \$95

**TULOU, Jean-Louis, 1786-1865**

- 3344 [Method, flute] Méthode de flûte progressive et raisonnée adoptée par le Comité d'Enseignement du Conservatoire National de Musique. Geneva, 1973. 22 x 30 cm, 131 pp. Line-cut of the Paris, 1851 edition. Wrappers. \$91

**TÜRK, Daniel Gottlob, 1756-1813**

- 8506 Anweisung zum Generalbasspielen. Herausgegeben und mit einer Einführung (deutsch/englisch) von Rainer Bayreuther. Laaber-Reprint, 6. Laaber, 2005. 16 x 21 cm, xxxvi, 402 pp. Line-cut of the Halle, 1800 edition. With introduction in Ger-Eng. Wrappers. \$102

- 3664 Catalogue of the Music Library of Daniel Gottlob Türk, Sold in Halle, 13 January 1817. With an Introduction by A. Hyatt King. Auction Catalogues of Music, 3. Amsterdam, 1973. 14 x 21 cm, ix, 74 pp. Line-cut of the Halle, 1816 edition. Türk, though undistinguished as a composer, was a man of considerable intellectual distinction as is evidenced by this list of 1439 music items from his estate, including a considerable number of multiple lots. Wrappers. \$46

- 7459 Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende. Faksimile-Reprint der 1. Ausgabe 1789 herausgegeben von Siegbert Rampe. Kassel, 1997. 8°, xiii, 442, 15 pp. Line-cut of the Leipzig & Halle, 1789 edition. Wrappers. \$26

- 943 Von den wichtigsten Pflichten eines Organisten. Kassel. Line-cut of the Halle, 1800 edition. \$50

**TURNER, William, 1651-1740**

- 2624 Sound Anatomiz'd in a Philosophical Essay on Musick. Monuments of Music and Music Literature in Facsimile, II/ 127. New York, 1974. Line-cut of the London, 1724 edition. Laid paper, clothbound.

**UBERTI, Grazioso, c.1574-1650**

- 3625 Contrasto musicò, opera dilettèvole. A cura di Giancarlo Rostirolla. Musurgiana: Sources and Materials for the History and Theory of Music, 5. Lucca, 1991. 11 x 17 cm, lxviii, 157, 35 pp. Line-cut of the Rome, 1630 edition. Essay on music history, morals, philosophical and juridical knowledge, by an amateur composer and man of culture, one who frequented all kinds of musical events, secular and religious. Introduction in It-Eng. Bibliography & index. Cloth. \$50

**VANDENBRECK, Othon, 1758-1832**

- 3234 Traité général de tous les instrumens à vent à l'usage des compositeurs. Geneva, 1973. 8°, 65 pp. Line-cut of the Paris, c.1794 edition. Examines the range of the horn in every key played in unison with the violin. Also discusses the clarinet, trumpet, trombone, timpani, oboe, flute, bassoon and serpent. Hardbound. \$86

**VANDERHAGEN, Amand, 1753-1822**

- 3324 [Method, clarinet] Méthode nouvelle raisonée pour la clarinette divisée en deux parties / [V. Roeser:] Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor. Avec des remarques sur l'harmonie et des exemples à deux clarinettes, deux cors et deux bassons. Geneva, 1972. Oblong, 4°, 54 pp. Line-cut of the Paris, 1798 & 1764 editions. Two complementary treatises on wind instruments. Wrappers. \$40

- 3275 [Method, oboe]

Méthode nouvelle et raisonnée pour le hautbois en deux parties / [J.-P. Freillon-Poncenin:] La véritable manière d'apprendre à jouer en perfection du hautbois, de la flûte et du flageolet. Geneva, 1974. Oblong, 4°, 160 pp. Line-cut of the Paris, c.1792 & 1770 edition. Two complementary treatises on wind instruments. Wrappers. \$51

**VANNEO, Steffano, 1493-d.?**

- 2508 Recanetum de musica aurea. [Civico Museo Bibliografico Musicale, Bologna]. Biblioteca Musica Bononiensis, II/ 16. Bologna, 1969. 22 x 31 cm, iv, 194 pp. Line-cut of the Rome, 1533 edition. Hardbound.

- 2585 Recanetum de musica aurea, 1533. Faksimile-Nachdruck herausgegeben von Suzanne Clercx.

Documenta Musicologica, I/28. Kassel, 1970. 21 x 29 cm, ii, 194, iv pp. Line-cut of the 1533 edition. Afterword in Fr. Coverboards in decorative paper. \$67

**VAUCANSON, Jacques de, 1709-1782**

- 2173 Le mécanisme du flutier automate . . . An Account of the Automation of Image Playing the German Flute . . . Paris 1738, London 1742. Flute Library, 5. Buren, 1979. 8°, xiv, 24, 24 pp. Line-cut. Introduction in Eng by David Lasočki. Cloth. \$69

**VECCHI, Orazio, 1550-1605**

- 4989 Mostra dell tuoni della musica. Trattato inedito di Orazio Vecchi. Introduzione e trascrizione: Mariarosa Pollastrini; presentazione: Paolo Marenzi. Deputazione di Storia Patria per le Antiche Province Modenesi, Biblioteca, nuova ser., 93. Modena, 1987. 8°, 44, 37 pp. Line-cut of a contemporary ms copy in the Civico Museo Bibliografico Musicale, Bologna. Edition of 350 copies. Wrappers. \$18

**VILLETOEAU, Guillaume-André, 1759-1839**

- 3574 Recherches sur l'analogie de la musique avec les arts qui ont pour objet l'imitation du langage. Pour servir d'introduction à l'étude des principes naturels de cet art. Geneva, 1970. 8°, 2 vols, 1275 pp. Line-cut of the Paris, 1807 edition. Hardbound. \$332

**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. Halftone of a rare manuscript illustrating ornamentation "tutti modi da sonar qualfiuoglia istruimento". Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$42

**VOGLER, Georg Joseph, 1749-1814**

- 2578 Betrachtungen der Mannheimer Tonschule. Hildesheim, 1974. 8°, 1759 pp. Line-cut of the Mannheim, 1778-81 edition. Linen, in 3 vols. \$351

- 2579 Tonwissenschaft und Tonsetzkunst. [Niedersächsische Staats- & Universitätsbibl., Göttingen]. Hildesheim, 1970. 11 x 17 cm, 95 pp. Line-cut of the Mannheim, 1776 edition. Linen. \$30

**WAGNER, Richard, 1813-1883**

1592 [Barth, H., D. Mack, &amp; E. Voss]

*Wagner. A Documentary Study. Compiled and Edited by Herbert Barth, Dietrich Mack, Egon Voss. Preface by Pierre Boulez. With 296 Illustrations, 73 in Color.*

New York, 1975. 23 x 31 cm, 256 pp. One of the best picture documentaries ever assembled on the composer, including scenes from operas, drawings, letters, photographs and musical autographs. Essays on Wagner's life and works. Linen. \$55

1617 [Barth, H., D. Mack, &amp; E. Voss]

*Wagner. Sein Leben, sein Werk und seine Welt in zeitgenössischen Bildern und Texten. Biography in Documents. Vorwort von Pierre Boulez.*

Vienna, 1975. 23 x 31 cm, 256 pp. One of the best picture documentaries ever assembled on the composer, including scenes from operas, drawings, letters, photographs and musical autographs. Essays on Wagner's life and works. In Ger. Linen. \$65

1772 [Barth, H., D. Mack, &amp; E. Voss]

*Wagner. Sein Leben, sein Werk und seine Welt in zeitgenössischen Bildern und Texten. Biography in Documents. Vorwort von Pierre Boulez.*

Mainz, 1982. 256 pp. One of the best picture documentaries ever assembled on the composer, including scenes from operas, drawings, letters, photographs and musical autographs. Essays on Wagner's life and works. In Ger. Linen. \$20

2332 (Drusche, Esther)

*Richard Wagner. Ein Bildbuch. Biographische Skizzen, Dokumente, Zeittafeln herausgegeben von Esther Drusche.*

Wiesbaden, 1983. 21 x 30 cm, 230, with 198 illus pp. Beautiful picture documentary with many full color facsimiles. Linen. \$37

2712 Kapp, Julius.

*Richard Wagner: Sein Leben, sein Werk, seine Welt in 260 Bildern.*

Berlin-Schöneberg, 1933. 18 x 25 cm, iv, 160 pp. Rich picture documentary with numerous halftone and line-cut facsimiles of music autographs, letters, photographs, and contemporary documents. Linen. \$45

**WEBERN, Anton, 1883-1945**671 *Sketches (1926-1945). Facsimile Reproductions from the Composer's Autograph Sketchbooks in the Moldenhauer Archive. Commentary by Ernst Krenek 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>

**WEIGEL, Johann Christopf, 1661-1726**

4622 *Musicalisches theatrum . . . auf welchem alle zu dieser edlen Kunst gehörige Instrumenta in anmuthigen Posituren lebhafft 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 lebhafft 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

**WERCKMEISTER, Andreas, 1645-1706**

948 *Erweiterte und verbesserte Orgel-Probe. [Civico Museo Bibliografico Musicale, Bologna].*

Bibliotheca Musica Bononiensis, II/44. Bologna, 1984. 16 x 22 cm, 109 pp. Line-cut of the 1698 edition. Laid paper. Cloth.

8507 [Harmonologia musica; Musicalische Paradoxal-Discourse]

*Musiktheoretische Schriften: Harmonologia musica. Musicalische Paradoxal-Discourse. Faksimile der Ausgaben Frankfurt/Leipzig 1702 und Quedlinburg, 1707. Mit einer Einführung (deutsch-englisch) von Dietrich Bartel.*

Laaber-Reprint, 2/ 2007. 15 x 21 cm, xxi, 296 pp. Line-cut of the Frankfurt, 1702 and Quedlinburg 1707 editions. Wrappers. \$73

2582 *Musicae mathematicae hodegus curiosus oder Richtiger Musicalischer Weg-Weiser. [Herzog August Bibliothek, Wolfenbüttel].*

Hildesheim, 1972. 15 x 22 cm, 179 pp. Line-cut of the Frankfurt & Leipzig, 1687 edition. Linen. \$57

2127 *Musicalische Temperatur Ioder deutlicher und warer mathematischer Unterricht, wie man durch Anweisung des Monochordi ein Clavier, sonderlich die Orgel-Wercke, Positive, Regale, Spinetten, und dergleichen wol temperiert stimmen]. (Quedlinburg, 1691). Edited by Rudolf Rasch.*

Tuning and Temperament Library, 1. Buren, 1983. 15 x 22 cm, 63, 114 pp. Line-cut of the Quedlinburg, 1691 edition. The author's most famous treatise on tuning where, for the first time in history, the circle of fifths is given as the basis of tuning. Describes six tuning methods including his well-known unequal tuning. Cloth. \$61

4892 *Musicalische Temperatur Ioder deutlicher und warer mathematischer Unterricht, wie man durch Anweisung des Monochordi ein Clavier, sonderlich die Orgel-Wercke, Positive, Regale, Spinetten, und dergleichen wol temperiert stimmen]. (Quedlinburg, 1691). Edited by Rudolf Rasch.*

Tuning and Temperament Library, 1. Buren, 1983. 15 x 22 cm, 63, 114 pp. Line-cut of the Quedlinburg, 1691 edition. The author's most famous treatise on tuning where, for the first time in history, the circle of fifths is given as the basis of tuning. Describes six tuning methods including his well-known unequal tuning. Wrappers. \$50

4213 *Die nothwendigsten Anmerckungen und Regeln wie der bassus continuus oder General-Baß wol könne tractiret werden. Reprint der 1. Auflage, Aschersleben (1698), herausgegeben von Etelfriedrich Thom.*

Dokumentationen, Reprints, 9. Michaelstein, 1985. Oblong, 30 x 21 cm, ii, 38 pp. Halftone of the Aschersleben, 1698 edition. Wrappers. \$23

**WETZEL, Johann Caspar, 18th c.**

3608 *Analecta hymnica, das ist: merckwürdige Nachlesen zur Lieder-Histoire.*

Hildesheim, nyp. 8°, 1368 pp. Line-cut of the Gotha, 1751-1756 edition. Linen. \$354

**WIECK, Friedrich, 1785-1873**

7156 *Clavier und Gesang. Didaktisches und Polemisches.*

Facsimile Series, V/1. Peer, 1995. 15 x 22 cm, 152 pp. Line-cut of the Leipzig, 1853 edition. Popular manual consisting of critical, polemical, satirical and novel-like texts. Afterword by Greta Haenen. Wrappers. Special sale price \$10, regularly \$28

**WIEDEBURG, Michael Johann Friedrich, 1720-1800**

9127 *Der sich selbst informirende Clavierspieler, oder, Deutlicher und leichter Unterricht zur Selbstinformation im Clavierspielen / Michael Johann Friedrich Wiedeburg ; herausgegeben, Harald Vogel ; mit einem biographischen Beitrag von Reinhard Ruge*

Quellenkataloge zur Musikgeschichte, 37. Wilhelmshaven, 2006. 18 x 26 cm, 254 pp. Cloth. \$229

9128 *Anderer Theil des sich selbstinformierenden Clavierspielers oder deutlicher und gründlicher Unterricht zur Selbstinformation im Generalbaß. Faksimile des Erstdrucks Halle 1767. Mit einem Vorwort und Kommentar herausgegeben von Harald Vogel.*

Quellenkataloge zur Musikgeschichte, 38. Wilhelmshaven, 2006. 18 x 26 cm, 560 pp. Cloth. \$307

- 9129 Dritter Theil des sich selbstinformierenden Clavier-Spielers, worin gezeigte wird wie ein Liebhaber der Music bey fleißiger Selbst-Information nicht allein nach und nach zum Fantasiren auf der Orgel und dem Clavier, sondern auch zu einer Geschicklichkeit, allerley musicalische Stücke zu seinem und anderer Vergnügen zu fertigen und zu Componiren gelangen kan ... Faksimile des Erstdrucks Halle 1775. Herausgegeben von Harald Vogel. Quellenkataloge zur Musikgeschichte, 39. Wilhelmshaven, 2008. 18 x 26 cm, 2 vols, 948 pp. Line-cut of the Halle, 1775 edition. Cloth. \$548
- WOLDEMAR, Michel, 1750-1815**
- 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
- WOLFRAM, Johann Christian, 1766-1828**
- 3549 Anleitung zur Kenntniz, Beurteilung und Erhaltung der Orgeln, Gotha 1815. Biblioteca Organologica, 3. Amsterdam, 1972. 8°, xx, 364 pp. Line-cut. Wrappers. \$46
- YSSANDON, Jean, fl.1555-1582**
- 3250 Traité de la musique pratique, divisé en deux parties / [Blockland de Montfort:] Instruction méthodique et fort facile pour apprendre la musique pratique. Geneva, 2/ 1998. 16 x 23 cm, 82 pp. Line-cut of the Paris & Lyon, 1582 & 1587 editions. Two complementary treatises on 16th c. music theory from the South of France. Hardbound. \$61
- ZARLINO, Giosseffo, 1517-1590**
- 2592 Dimostrazioni harmoniche. A Facsimile of the 1571 edition. Monuments of Music and Music Literature in Facsimile, II/2. New York, 1965. 4°, 330 pp. Line-cut of the Venice, 1571 edition. Laid paper, clothbound.
- 2593 Le istituzioni harmoniche. A Facsimile of the 1558 Venice edition. Monuments of Music and Music Literature in Facsimile, II/1. New York, 1965. 4°, 358 pp. Line-cut of the Venice, 1558 edition. Zarlino's principal work. Beginning from the ratios for the primary consonances, the theorist succeeds in arriving at many of the conclusions that modern theory draws from the harmonic series. Zarlino was the first to fully comprehend the implications of just intonation, to deal with harmony in terms of the triad (rather than the interval), and to recognize the importance of the basic antithesis of major and minor. Laid paper, clothbound.
- 2594 Sopplimenti musicali. A Facsimile of the Venice, 1588 edition. Monuments of Music and Music Literature in Facsimile, II/15. New York, 1979. 22 x 34 cm, 366 pp. Line-cut of the Venice, 1588 edition. A reply to the position taken by Vincenzo Galilei (a rebellious student) who attacked Zarlino's teachings in his Dialogo della musica. Laid paper, clothbound.
- ZUCCOLO, Simeon, 16th c.**
- 1290 La pazzia del ballo. Bibliotheca Musica Bononiensis, II/34. Bologna, 1969. 16 x 22 cm, 62 pp. Line-cut of the edition by Iacomo Fabriano, Padova, 1549. Treatise, in 12 chapters on the origin, style and nature of the dance, dedicated to Conte Hercule da San Bonifacio Canonico. Laid paper. Hardbound. \$25
- COMPOSITE & MISCELLANEOUS SOURCES**
- 5490 Agenda musical pour l'année 1836 ou indicateur des amateurs, artistes et commerçants en musique de Paris, de la province et de l'étranger, par Planque, 1re-3e année. Archives de l'Édition Musicale Française, XI. Geneva, 1981. 8°, 352 pp. Line-cut of the Paris, 1836-1837 edition. Rare musical annual of Paris dealing with orchestras, lyric theaters, publishers, instrument makers, amateurs, etc. Wrappers. \$91
- 7001 Allgemeine musikalische Zeitung, neue Folge. Amsterdam, 1969. 8°, 3 vols, 1360 pp. Line-cut of the Leipzig, 1863-1865 edition (Jahrgänge 1-3). Linen. \$481
- 3859 Allgemeine Wiener Musik-Zeitung. Herausgegeben von August Schmidt. Hildesheim, 1976. 8°, 4784 pp. Line-cut of the Vienna, 1841-48 edition. 4 vols, in linen. \$1407
- 9557 Ars componendi / Regulae componendj [1718]. [Stift Kremsmünster]. Faksimile-Edition Kremsmünster, 37. Stuttgart, 2017. Oblong, 23 x 19 cm, 87 pp. Color reproduction of 2 fascinating manuscripts on the rules of composition—shelfmark L70; one is dated 1717. Hardbound with decorative marbled boards. \$69
- 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
- 7739 [Avranches, Bibl. Mun, 236, 237] MSS Avranches, Bibliothèque Municipale, 236, 237. Music Theory in Medieval Normandy. Volume 1: Boethius' De institutione musica. Edited by Alma Santosuosso. Publications of Mediaeval Musical Manuscripts, 24/1. Ottawa, 1999. 22 x 31 cm, lxxii, 242, 16 pp. Halftone of two 10th c. mss once in the possession of the abbey of Mont Saint-Michel. Ms 236, compiled for teaching purposes, contains the complete text of Boethius' treatise on music and excerpts from Venerable Bede's treatises on the art of poetry, the reckoning of time and a few quotations from De natura rerum. Ms 237 comprises Boethius' De institutione musica, a short unpublished text on the modes, and six diagrams of the different species. Hardbound. \$185
- 7785 [Barley, William] A new Booke of Tabliture, [containing sundrie easie and familiar Instructions, shewing howe to attaine to the knowlege, to guide and dispose thy hand to play on sundry Instruments, as the Lute, Orpharion, and Bandora: Together with divers new Lessons to each of these Instruments]. [British Library, London]. Faksimile-Edition Lute, 3. Stuttgart, 2000. Oblong, 20 x 17 cm, 108 pp. Line-cut of three companion methods printed for William Barley, respectively for lute, orpharion, and bandora. Hardbound in decorative paper. \$54
- 3581 Brevia musicae rudimenta latino belgicae ex prolixioribus musicorum praecipiti excerpta / [D.A. Valcoogh:] Een Regel der duytsche Schoolmeesters [Musical Part]. With an Introduction by F.R. Noske. Early Music Theory in the Low Countries, 3. Buren, 1973. 16 x 20 cm, v, 36 pp. Line-cut of the Leiden, 1605 and Amsterdam, 1591 editions. Two complementary music treatises intended for young people who attended primary and secondary schools in the Northern Netherlands during the years around 1600. Wrappers. \$42
- 7476 Celestial Airs of Antiquity. Music of the Seven-String Zither of China. Edited by Bell Yung. Recent Researches in the Oral Traditions of Music, 5. Madison, 1997. 4°, 93, 64, 5 pp. Introduction, transcription into modern staff notation, and facsimile of six compositions for quqin (7-string zither) preserved in a three volume collection of notation called Shenqi Mipu (Celestial Airs of Antiquity). Includes CD recording of the works performed by Yao Bingyan (1920-1983), a noted master of the guqin. Wrappers. \$81.55
- 7559 A Choice Collection of Ayres for the Harpsichord or Spinett. With very Plain & Easie Directions for Young Beginners. [British Library, London]. Performers' Facsimiles, 201. New York, [1998]. Oblong, 26 x 20 cm, 24 pp. Line-cut of the London, 1700 edition. Pieces by Blow, Piggot, J. Clarke, Barrett, Croft and others. Also contains Clarke's "Prince of Denmark's March", also known as "Trumpet Voluntary", erroneously attributed to Purcell. Wrappers. \$18
- 4135 Christout, Marie-Françoise. Le ballet de cour au XVIIe siècle / The Ballet de cour in the 17th Century. Iconographie Musicale, 8. Geneva, 1983. 4°, c.240 pp. Beautiful iconography that examines the ballet from the court of Louis XII and Louis XIV through its choreographers, musicians and scenographers. Hardbound. \$101
- 7556 Compleat Instructions for the Fife, containing the Best and Easiest Directions to Learn that Instrument, with a Collection of the Most Celebrated Marches, Airs &c. Perform'd in the Guards & Other Regiments. [Library of Congress, Washington, DC]. Performers' Facsimiles, 158. New York, [1998]. Oblong, 27 x 18 cm, 38 pp. Line-cut of the London, n.d. edition. Anonymous anthology of tunes (some by C.F. Weideman), preceded by "new instructions for the fife". Wrappers. \$18

- 8438 *The Compleat Flute-Master or The Whole Art of Playing on ye Rechorder. A Facsimile of the 1695 First Edition with an Introduction and critical Commentary by Gerald Gifford, and Contributions by Jeanne Dolmetsch and Marianne Mezger.* [Dolmetsch Library of Early Music, Haslemere].  
Hebden Bridge, 2004. Oblong, 30 x 21 cm, xxix, 30 pp. Line-cut of the first edition, London, 1695, based on the exemplar owned by Arnold Dolmetsch, upon which he taught himself to play recorder. Detailed preface with explanation of all the ornaments. Spiral binding. \$32
- 3117 *The Continuo Companion. Sources for Basso Continuo Instruction in Facsimile.* [Edited by] Nanette Gomory Lunde.  
Columbus, 1988. 24 x 32 cm, viii, 204 pp. Line-cut. Wrappers.
- 4249 *Correspondance des amateurs musiciens rédigée par le cit. Cocatrix, suivie de la correspondance des professeurs et amateurs de musique.*  
Geneva, 1972. 4°, 680 pp. Line-cut of the Paris, 1802-1805 edition. A weekly periodical containing articles on instruments, composers, announcements of new publications, theatrical performances and concerts, reviews, lessons, etc. Wrappers. \$364
- 8672 *Deutsche Gesangstrakte des 17. Jahrhunderts. Daniel Friderici: Musica figuralis oder Neue Unterweisung der Singe Kunst, Rostock 1638; Johann Andreas Herbst: Musica Moderna Pratica, ouero Maniera del Buon Canto, Frankfurt/Main 1668; Johann Crüger: Musica practicae praecepta brevia. Der rechte Weg zur Singekunst, Berlin, 1660.* Herausgegeben von Florian Grampp.  
Documenta Musicologica, I/43. Kassel, 2006. 16°, 53, 724 pp. Line-cut of 3 complementary vocal treatises published in Germany in the 17th century. Hardbound. \$50
- 4223 *Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers: "Chorégraphie".*  
Documentationen, Reprints, 26. Michaelstein, 1991. 15 x 21 cm, i, 11 pp. Line-cut of the Paris, 1753. Reprint of the extended article on "Chorégraphie", including explanation of dance notation and one musical example. Wrappers. \$3
- 9299 [Faenza, Bibl. Comunale, 117]  
*The Codex Faenza 117. Instrumental Polyphony in Late Medieval Italy Vol. I: Introductory Study; Vol. II: Facsimile Edition.* Edited by Pedro Memelsdorff.  
Ars Nova, Nuova Serie, 3. Lucca, 2012. 18 x 25 cm, 2 vols, 258; 212 pp. Deluxe full-color reproduction. A small unadorned parchment booklet, MS 117 of the Biblioteca Comunale Manfrediana in Faenza deals with a stunning quantity and unique quality of information on 14th- and 15th-c. Italian musical culture. The Codex is composed of two distinct and independent copying layers. The older one contains 50 non-texted intabulated diminutions generally assumed to be instrumental and dated within the first two decades of the 15th century. They comprise diminished versions of Italian and French songs by some of the major composers of the 14th and early 15th c., Jacopo da Bologna, Bartolino da Padova, Francesco Landini, Antonio Zacara da Teramo, Guillaume de Machaut, and Pierre des Molins, as well as polyphonic estampies and diminutions on dance-related and liturgical tenors, including the 3 earliest alternatim mass-pairs that have come down to us. The younger layer is an autograph by the Carmelite friar Johannes Bonadies, who in 1473 and 1474 used empty folios to add 16 music theory treatises, summaries or tables, and 22 mid- or late-fifteenth-century polyphonic settings, mostly composed by John Hothby, Bernardus Ycart, and Johannes de Erfordia, aside with some anonymous settings and a short Kyrie by Bonadies himself. Hardbound.  
\$485 <http://www.omifacsimiles.com/brochures/faenza.html>
- 7010 [Florence, Bibl. Naz., Conv. soppr. F.III.565]  
*Firenze, Biblioteca Nazionale, Conv. soppr. F.III.565.* Edited by Alma Santosuosso.  
Publications of Mediaeval Musical Manuscripts, 19. Ottawa, 1994. 8°, clxxviii, 115, 5 pp. Line-cut of an early 12th-c. composite ms transmitting theoretical texts. Includes Guido's Micrologus, Regulae rhythmicae, Prologus in antiphonarum, & Epistola de ignoto cantu, the treatises Músicae artis disciplina and Dialogus de musica (Abbot Odo of Arezzo), plus a wide variety of miscellaneous theoretical writings, which in some instances run directly into another without a break. With inventory and general index. Hardbound. \$115
- 1504 (Gardner, Johann von & Erwin Koschmieder)  
*Ein handschriftliches Lehrbuch der altrussischen Neumenschrift herausgegeben von Johann von Gardner und Erwin Koschmieder.*  
Abhandlungen der Bayerischen Akademie der Wissenschaften.  
Philosophisch-historische Klasse, 57/62/68. Munich, 1963-1972. 22 x 31 cm, I: 369; II: 66; II: 288 pp Halftone of a central Russian Orthodox ms (c.1700) which teaches an oral tradition that dates back to the early dates of the Byzantine Church. Edition in modern notation with diplomatic transcription. 2 commentary vols. Wrappers. \$202
- 1960 Jambou, Louis.  
*Compendio de el arte de organeria. Introducción y edición a cargo de Louis Jambon.*  
Publicaciones de la Sociedad Española de Musicología, F/3. Madrid, 1987. 17 x 24 cm, 16, 112 pp. Halftone of a fascinating Spanish manuscript from Granada detailing organ building. Dated 1830 and clearly tied to the cathedral de Granada the work bears influence of Nasarre and Kircher and is an important testimony on organ building in Spain during the first half of the 19th century. Historical commentary in Sp. Wrappers. \$49  
<http://www.omifacsimiles.com/brochures/compendio.html>
- 7002 *Leipziger Allgemeine musikalische Zeitung.*  
Amsterdam, 1969. 8°, 17 vols, 8660 pp. Line-cut of the Leipzig, 1866-1882 edition (Jahrgänge 1-17). Linen. \$3154
- 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.
- 3878 *Magazin der Musik. Herausgegeben von Carl Friedrich Cramer.*  
Hildesheim, 1971-1974. 8°, 2884 pp. Line-cut of the Hamburg, 1783-86 edition. 4 vols, in linen. \$672
- 7692 [Methods, bassoon, France, 1600-1800]  
*Basson – Méthodes et traités – Dictionnaires.*  
Méthodes et Traités, I. Courlay, 1999. 4°, 136 pp. Line-cut of original articles or treatises on the bassoon from these sources: Mersenne: Harmonie universelle - 1636; Trichet: Traité des instruments - c.a. 1640; Richelet: Dictionnaire de la langue française - 1680; Furetière: Dictionnaire universel - 1690; Brossard: Dictionnaire de musique - 1703; Encyclopédie ou dictionnaire raisonné des sciences (coyez Encyclopédie méthodique - 1788) - 1751; Béthisy: Exposition de la théorie - 1754; Garsault: Notionnaire, ou mémoir raisonné - 1761; Francoeur le Neveu: Diapason général de tous les instruments à vent - 1772; Hotteterre: Méthode pour apprendre à jouer en très peu de temps de la flûte traversière... augmentée... des tablatures de la clarinette et du basson (édition de Baillieux) - c.a. 1775; Laborde: Essai sur la musique (méthode de Pierre Cugnier) - 1780; Framery & Ginguené: Encyclopédie méthodique (reprend le texte de l'Encyclopédie) - 1788; Anonymous: Méthode de basson (manuscrit) - s.d.; Vanderbroek: Traité général de tous les instruments à vent - c.a. 1793; Ozy: Méthode nouvelle et raisonnée pour le basson - 1797. Wrappers. \$48
- 8631 [Methods, bassoon, France, 1800-1860, integrale edition, parts 1-4]  
*Basson – Méthodes – Traités d'instrumentation – Dictionnaires – Cours de compositions – Périodiques. Quatre volumes réalisés par Michel Giboureau.*  
Méthodes et Traités, I. Courlay, 2005. 4°, 4 vols, 912 pp. Complete theoretical writings on the bassoon, arranged chronologically. Includes essays or treatises by Ozzy, Reicha, Castil-Blaze, Fétils, Kuffner, Berr, Choron, Kastner, Blumer, Berlioz, Willent, Corrette, Dupart, Héral, and Jancourt (see individual volumes for precise contents). Wrappers. \$255
- 8632 [Methods, bassoon, France, 1800-1860, integrale edition, part 1]  
*Basson – Méthodes – Traités d'instrumentation – Dictionnaires – Cours de compositions – Périodiques. Quatre volumes réalisés par Michel Giboureau. Volume 1.*  
Méthodes et Traités, I. Courlay, 2005. 4°, 200 pp. Line-cut of original articles or treatises on the bassoon from these sources: Ozzy: Nouvelle méthode de basson - 1803; Reicha: Cours de composition musicale - 1816; Castil-Blaze: Dictionnaire de la musique moderne - 1821; Fétils: Revue musicale - 1828; Kuffner: Principes élémentaires - 1828. Wrappers. \$71
- 8633 [Methods, bassoon, France, 1800-1860, integrale edition, part 2]  
*Basson – Méthodes – Traités d'instrumentation – Dictionnaires – Cours de compositions – Périodiques. Quatre volumes réalisés par Michel Giboureau. Volume 2.*  
Méthodes et Traités, I. Courlay, 2005. 4°, 224 pp. Line-cut of original articles or treatises on the bassoon from these sources: Berr: Méthode complète de basson - 1836; Choron: Manuel complet de musique - 1836; Choron & Lafage: Nouveau manuel des musiques - s.d.; Kastner: Traité général d'instrumentation - 1836; Fétils: Manuel des compositeurs - 1837; Kastner: Cours d'instrumentation - c.1837; Kastner: Supplément au cours d'instrumentation - c.1837; Kastner: Supplément au traité d'instrumentation - after 1837; Blumer: Nouvelle méthode facile et progressive - 1840. Wrappers. \$79

- 8634 [Methods, bassoon, France, 1800-1860, integrale edition, part 3]  
*Basson – Méthodes – Traités d'instrumentation – Dictionnaires – Cours de compositions – Périodiques. Quatre volumes réalisés par Michel Giboureau. Volume 3.*  
 Méthodes et Traités, I. Courlay, 2005. 4°, 232 pp. Line-cut of original articles or treatises on the bassoon from these sources: Ozzy: Méthode de basson - 1843; Berlioz: Grand traité d'instrumentation - 1844; Willent, J. & J.B. Bordogni: Méthode complète pour le basson - 1844; Cornette: Méthode de basson - c.1854; Dupart: Méthode polyphonique - 1859; Héral et Ozzy: Petite méthode de basson - s.d. Wrappers. \$80
- 8635 [Methods, bassoon, France, 1800-1860, integrale edition, part 4]  
*Basson – Méthodes – Traités d'instrumentation – Dictionnaires – Cours de compositions – Périodiques. Quatre volumes réalisés par Michel Giboureau. Volume 4.*  
 Méthodes et Traités, I. Courlay, 2005. 4°, 256 pp. Line-cut of original articles or treatises on the bassoon from these sources: Eugène Jancourt: Méthode théorique et pratique - 1847. Wrappers. \$88
- 7818 [Methods, clarinet, France, 1600-1800]  
*Clarinette – Méthodes et traités – Dictionnaires.*  
 Méthodes et Traités, I. Courlay, 2000. 4°, iv, 299 pp. Line-cut of original articles or treatises on the clarinet from these sources: Roeser: Principes de clarinette - 1760; Garsault: Notionnaire ou Mémorial raisonné - 1761; Roeser: Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor - 1764; Francoeur Le Neveu: Diapason général de tous les instruments à vent - 1772; Corrette: Méthode raisonnée pour apprendre aisément à jouer de la flûte traversière [...] Nouvelle édition, revue corrigée et augmentée de la gamme de hautbois et de la clarinette - 1773; Hotteterre: Méthode pour apprendre à jouer à très peu de temps de la flûte traversière [...] augmentée [...] des tablatures de la clarinette et du basson - 1775; Laborde: Essai sur la musique - 1780; Abraham: Principes de clarinette - 1780; Vanderhagen: Méthode nouvelle et raisonnée pour la clarinette - 1785; Framery & Ginguené: Encyclopédie méthodique (reprend le texte de l'Encyclopédie) - 1788; Anonymous: Gamme de la clarinette - 1790; Vanderbroek: Traité général de tous les instruments à vent - 1793; Blasius: Nouvelle méthode de clarinette - 1796; Vanderhagen: Nouvelle méthode de clarinette (1. partie) - 1798; Yost: Méthode de clarinette - 1800. Hardbound. \$95
- 8169 [Methods, clavecin, France, 1600-1800, part 1]  
*Clavecin. Méthodes – Traités – Dictionnaires et Encyclopédies – Ouvrages généraux. Volume I: Anonyme, d'Anglebert, Chambonnières, Couperin (1-2), Corrette (1), Danginourt, Dandrieu, Daquin, Denis, Dieupart, Dornel, Forqueray, Furetière, Jollage, Lebègue, Le Gallois, Le Roux, Mersenne, Mondonville, Rameau (1-2-3), Saint-Lambert, Royer, Van Helmont.*  
 Méthodes et Traités, I. Courlay, 2002. 4°, 213 pp. Line-cut of original articles or treatises on the harpsichord from these sources: Mersenne: Harmonie universelle - 1636; Denis: Traité de l'accord de l'épinette - 1650; Chambonnières: Les pièces de clavessin - 1670; Anonymous: Tablature pour le clavecin - s.d.; Lebègue: Les pièces de clavessin - 1677; Le Gallois: Lettre de Mr Le Gallois - 1680; Henry d'Anglebert: Pièces de clavecin - 1689; Furetière: Dictionnaire universel - 1690; Dieupart: Six suites de clavessin - 1701; Saint-Lambert: Les principes du clavecin - 1702; Leroux: Pièces de clavessin - 1705; Couperin: Pièces de clavecin - 1713; Couperin: L'art de toucher le clavecin - 1717; Rameau: Pièces de clavecin - 1724; Dandrieu: Livre de pièces de clavecin - 1724; Rameau: Nouvelles suites de pièces de clavecin - 1728; Dornel: Pièces de clavecin - 1731; Danginourt: Pièces de clavecin - 1733; Corrette: 1. livre de pièces de clavecin - 1734; Daquin: 1. livre de pièces de clavecin - 1735; Rameau: Pièces de clavecin - 1736; Helmont: Pièces de clavecin - 1737; Jollage: 1. livre de pièces de clavecin - 1738; Royer: Pièces de clavecin - 1737; Forqueray: Pièces de viole (...) mises en pièces de clavecin - 1747; Mondonville: Pièces de clavecin avec voix ou violon - 1748. Wrappers. \$78
- 8170 [Methods, clavecin, France, 1600-1800, part 2]  
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 Méthodes et Traités, I. Courlay, 2002. 4°, 231 pp. Line-cut of original articles or treatises on the harpsichord from these sources: Corrette: Les amusements du Parnasse - 1749; Foucquet Pierre Claude: Les caractères de la paix - 1749; Foucquet: 2. livre de pièces de clavecin - 1751; Encyclopédie: Encyclopédie ou dictionnaire raisonné - 1751/1772; Duply: 3. livre de pièces de clavecin - 1756; Aneclat: Observations sur la musique - 1757; Rameau: Code de musique pratique - 1760; Garsault: Notionnaire - 1761; Simon: Pièces de clavecin - 1761; Béthisy: Exposition de la théorie - 1764; Rousseau: Dictionnaire de la musique - 1768; Duply: Du doigter - c.1769; Diderot: Manuscrit autographe - s.d.; Bemetzrieder: Leçons de clavecin - 1771; Francoeur: Diapason général - 1772; Macquer: Dictionnaire raisonné - 1773; Laborde: Essai sur la musique - 1780; Bemetzrieder: Nouvelles leçons de clavecin - 1783; Encyclopédie: Encyclopédie méthodique, arts et métiers mécaniques - 1788; Marpurg Friedrich Wilhelm: L'art de toucher le clavecin - c.1797. Wrappers. \$84
- 8749 [Methods, continuo, France, 1600-1800, parts 1-6]  
*Basse Continue-France 1600-1800. Méthodes, études, ouvrages généraux. Six volumes réalisés par Jean Saint-Arroman.*  
 Méthodes et Traités, I. Courlay, 2006. 4°, 6 vols, c.1185 pp. Line-cut, arranged chronologically, of 63 treatises on basso continuo practice by an anonymous writers, Bartolotti, Bovin, Buterne, Carre, Charpentier, Chaumont, Henry d'Anglebert, De la Barre, Delair, Feury, Marais, Nivers, Perrine/Saint-Lambert, F. Campion, T. Campion, Cheron, Clerambault, Couperin, Dandrieu, Delair, Leclair, Rameau, Dornel, Forqueray, Gervais, Goudat, Guillemain, Monnier, Monteclair, Pingre, Rameau, Serre de Rieux, Telemann, Travenol, Alembert, Blanville, Corrette, Dubugrasse/Geminiani, Laporte, Bethisy, Biferi, Clement, Dubreuil, Garnier, Gianotti, Gougelet, Labbet, Le Boeuf/Raineau, Roussier, Simon, Tapray, Bemetzrieder, Froestler, Gournay, Langle, Rodolphe, and Roussier. Wrappers. \$423
- 8750 [Methods, continuo, France, 1600-1800, part 1]  
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 Méthodes et Traités, I. Courlay, 2006. 4°, c.240 pp. Line-cut of original articles or treatises on continuo practice from these sources: Fleury: Méthode pour apprendre facilement - 1660; Bartolotti: Table pour apprendre facilement - 1669; Carré: Livre de Guitarre contenant plusieurs pièces - 1671; Perrine: Livre de musique pour le Lut - 1680; Anonymous: Petites règles générales qui peuvent servir de méthode - 1680; Nivers: Motets a voix seule - 1689; Henry d'Anglebert: Pièces de clavecin - 1689; Marais: Basses-continuées des pièces à une et a deux violes - 1689; Anonymous: (traité abrégé d'accompagnement) - c. 1690; Anonymous: Règles pour l'accompagnement - 1690; Delair: Traité d'accompagnement pour le theorbe - 1690; Charpentier: Abrégé des règles de l'accompagnement - c. 1692; Chaumont: Pièces d'orgue sur les 8 tons - 1695; Buterne: Petites règles pour l'accompagnement - 1700; Boyvin: 2. livre d'orgue - 1700; Anonymous: Traité d'accompagnement du clavecin - c. 1700; La Barre: 1. livre de pièces pour la flûte - 1702; Saint-Lambert: Nouveau traité de l'accompagnement - 1707. Wrappers. \$93
- 8751 [Methods, continuo, France, 1600-1800, part 2]  
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- 8754 [Methods, continuo, France, 1600-1800, part 5]  
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 Méthodes et Traités, I. Courlay, 2006. 4<sup>o</sup>, c.210 pp. Line-cut of original articles or treatises on continuo practice from these sources: Tapray: Abrégé de l'accompagnement - 1755; Labbet & Leris: Sentiment d'un Harmoniphile - 1756; Clement: Essai sur l'accompagnement - 1758; Gianotti: Le guide du compositeur - 1759; Rameau: Code de musique pratique - 1760; Bethisy: Exposition de la théorie et de la pratique - 1764; Roussier: Traité des accords et de leur succession - 1764; Le Bœuf: Traité d'harmonie et règles d'accompagnement - 1766; Garnier: Nouvelle méthode pour l'accompagnement - 1767; Dubreuil: Manuel harmonique - 1767; Biferi: Traité de musique abrégé, divisé en trois parties - 1770; Simon: Théorie pratique d'accompagnement - s.d.; Gougelet: Méthode ou abrégé des règles - 1771. Wrappers. \$80
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- 8058 [Methods, flute, France, 1600-1800, part 1]  
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 Méthodes et Traités, I. Courlay, 2001. 4<sup>o</sup>, 296 pp. Line-cut. Contents: Mersenne: Harmonie Universelle - 1636; Trichet: Traité des instruments - c.1640; Furetière: Dictionnaire universel - 1690; Brossard: Dictionnaire de musique - 1703; Hotteterre: Principes de la flûte traversière - 1707; Hotteterre: L'art de préluder - 1719; Béthisy: Exposition de la théorie - 1754; Bordet: Méthode raisonnable pour apprendre - 1755; Anon.: Découverte de l'embouchure - 1756; Ancelet: Observations sur la musique - 1757; Mahaut: Nouvelle méthode pour apprendre en peu de temps à jouer de la flûte traversière - 1759; Garsault: Notionnaire ou Mémorial raisonné - 1761; Lusse: L'art de la flûte traversière - 1761; Francoeur Le Neveu: Diapason général de tous les instruments à vent - 1772; Corrette: Méthode raisonnable (2e édition) - 1773; Roeser: Gamme pour la flûte traversière - 1777. Wrappers. \$99
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- 8650 [Methods, flute, France, 1800-1860, part 1]  
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- 8652 [Methods, flute, France, 1800-1860, part 3]  
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- 8655 [Methods, flute, France, 1800-1860, part 6]  
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- 8166 [Methods, harp, France, 1600-1800, part 1]  
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- 8167 [Methods, harp, France, 1600-1800, part 2]  
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- 8380 [Methods, horn, France, 1600-1800]  
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- 8465 [Methods, lute, France, 1500-1800, part 1]  
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 Quaderni dell'Istituto Musicale Vincenzo Bellini di Catania, I-1999. Lucca, 1999. 8°, 162 pp. Congress proceedings. Essays by Graziella Seminara, Adriana Licciardello, Letizia Spampinato, Angela Arcidiacono, Giuseppe Cantone, Lina Maria Ugolini, Antonino Marcellino, & Dario Miozzi. Wrappers. \$26
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