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**BARTÓK, Béla, 1881-1945**

- 119 *Andante for Violin and Piano (1902). Dille-Nr. 70. Reprint of the Original Manuscript (Bartók Archives, Budapest).*

Budapest, 1980. Oblong, 16 x 11 cm, 12 facs, 6 pp. Beautiful halftone in the original miniature format. This endearing presentation manuscript was dedicated to the composer's young violin student, Adila Arányi (a niece of the violinist Joachim) and sent to her as a postcard, consisting of 12 panels including the postal address. The work is not a concert piece in the usual sense, but rather, as indicated on the title page, a musical acknowledgement for a cloudless Sunday afternoon, "In memory of 23 Nov. 1902". Issued for the centenary of the composer's birth. Afterword in Hun-Ger-Eng by László Somfai. Red linen. \$20  
[http://www.omifacsimiles.com/brochures/bartok\\_an.html](http://www.omifacsimiles.com/brochures/bartok_an.html)

- 192 *Black Pocket-Book. Sketches 1907-1922. Facsimile Edition of the Manuscript with a Commentary by László Somfai.*

Budapest, 1987. Oblong, 18 x 15 cm, 74 facs, 34 pp. Beautiful 2-color halftone. Afterword in Hung-Eng-Ger. Sketches for numerous major works, including the Violin Concerto, Two Elegies, String Quartet No. 2, Bluebeard's Castle, Miraculous Mandarin, Wooden Prince, Sonatas 1 & 2 for Violin and Piano. Hardbound.  
[http://www.omifacsimiles.com/brochures/bartok\\_bpb.html](http://www.omifacsimiles.com/brochures/bartok_bpb.html)

- 890 *Duke Bluebeard's Castle Opus 11, 1911. Autograph Draft. Edited by László Vikárius.*

Budapest, 2006. 4°, 58, 51 pp. Full-color facsimile of the autograph working copy (short score). Issued on the occasion of the 125th anniversary of the composer's birth. Cloth. \$150 [http://www.omifacsimiles.com/brochures/bartok\\_dbc.html](http://www.omifacsimiles.com/brochures/bartok_dbc.html)

- 441 [Concerto, viola, orch, draft]  
*Concerto for Viola and Orchestra. Facsimile of the Autograph Draft, with an Introduction by Laszlo Somfai. Preface by Peter Bartók. New Fair Copy of the Autograph by Nelson Dellamaggiore.*

Homosassa, 1995. 28 x 40 cm, 16 facs, 80 pp. Full-color facsimile of the composing (short) score written in 1944 in New York (and Saranac Lake), which, along with the Third Piano Concerto, is the composer's last work. The concerto, a commission of the violist William Primrose, although "complete", was not scored by Bartók (the composer referred to its orchestration as "mechanical work"), and surely many details and modifications would have occurred when he transferred the composition onto the final score paper. That task was later completed by Tibor Serly. With this facsimile we can finally answer the question, how much is Bartók, and what details come from Serly. With preface by Peter Bartók and commentary provided in Eng-Hung-Ger-Jap-Sp. Hardbound in black, with gold lettering. Special OMI price (reg. \$100). \$80 [http://www.omifacsimiles.com/brochures/bartok\\_vc.html](http://www.omifacsimiles.com/brochures/bartok_vc.html)

- 762 *Dance Suite for Orchestra. Reprint of the Original Manuscript (Budapest Historical Museum). Edited by Ferenc Bónis.*

Budapest, 1998. 26 x 34 cm, 2 vols, 66 facs, 48 pp. 3-color halftone of the autograph full score fair copy, completed Aug. 19, 1923. The work was written on commission to commemorate the 50th anniversary of the union of Buda and Pest. The composer does not make use of real peasant melodies but rather invents folk songs as a unifying device; the Dance Suite represents the first time in which this principle was used for an entire symphonic cycle. The commentary volume explores the cultural milieu of Budapest in the twenties, the work's genesis, compositional sources, and reproduces 7 B/W plates of other autograph material. Bound in black cloth with gold lettering (commentary booklet in wrappers). Colorful portfolio with pasted title. \$118 [http://www.omifacsimiles.com/brochures/bartok\\_ds.html](http://www.omifacsimiles.com/brochures/bartok_ds.html)

- 122 [& Zoltán Kodály]

*Hungarian Folksongs for Song with Piano. Reprint of the Original Manuscript with Commentaries by Dennijs Dille. [Ms. Bartók Archives, Budapest].*

Budapest, 1970. 29 x 41 cm, 22 facs, 26 pp. Halftone of the autograph. Includes rough draft of the Felhívás (The Appeal). Preface and commentary in Eng. \$45

- 835 *The Husband's Grief for Voice and Piano / A férj keserve. Énekhangra zongorakísérettel. [Edited by Peter Bartók].*

Homosassa, 2002. 4°, 16 pp. Line-cut of the autograph composing copy, together with a new practical edition. The composer's last arrangement of a folk song written in 1945—a Ukrainian song with humorous text about a man and his wife who can never completely agree with one another. For tenor or mezzo soprano. Wrappers. \$11

- 886 *Liebeslieder for Voice and Piano (1900). Facsimile of the Manuscript.*

Homosassa, 2002. 4°. 24 pp. A work from the composer's youth, of 19 years, written as a present to a young lady. The composer did not regard this work suitable for general publication and is presented here for academic purposes only, without right of performance. Facsimile of the manuscript, with an introductory essay by Ferenc Bónis. Song texts in German, with literal English translation. Wrappers. \$20

- 785 [Music for Strings, Percussion & Celeste]

*Musik für Saiteninstrumente, Schlagzeug und Celesta. Faksimile des Partiturotographs und der Skizzen. Herausgegeben von Felix Meyer.*

Eine Publikation der Paul Sacher Stiftung. Basel, 2000. 30 x 40 cm, 176 pp (103 facs). Beautiful color halftone of the autograph score of one of the towering masterpieces of 20th-century music. Originally commissioned by Paul Sacher in 1936 for the tenth-anniversary of the Basel Chamber Orchestra, the work was supposed to be "for strings alone" and "not too difficult technically". Bartók, vacationing at the time in Braunwald, Switzerland eagerly accepted the task. The manuscript is an unusual draft and faircopy in a single document. This stunning bibliophile edition consists of an introduction by Felix Meyer accompanied by numerous reproductions of period documents and photographs, and a full facsimile of the score—including 31 "discarded" pages provided as a supplement. It was published as a tribute to the memory of Paul Sacher and a celebration of sorts for the transfer (on loan) of the original manuscript from Peter Bartók to the Sacher Foundation Library. Introduction in Ger-Eng. Handsome binding in red linen, with matching slipcase. \$254 [http://www.omifacsimiles.com/brochures/bartok\\_mspc.html](http://www.omifacsimiles.com/brochures/bartok_mspc.html)

- 665 Bartók, Peter.

*My Father.*

Homosassa, 2002. 18 x 24 cm, 329 pp. New, very personal recollection by the composer's youngest son Peter. Details of the origin of several works are described. The appendix contains the surviving letters addressed to Peter Bartók, and form a chronological account of the last 18 months of the composer's life. Includes 80 illustrations & photographs (many hitherto unpublished), 3 drawings and 14 music examples. Hardbound. \$41

- 598 (Bónis, Ferenc)

*Béla Bartók: His Life in Pictures and Documents by Ferenc Bónis. Special Edition for the Bartók Centenary.*

Budapest, 1981. 21 x 29 cm, 288 pp. Rich picture documentary with 440 illus., including photographs, newspaper clippings, printed title pages, and numerous halftones of letters and musical autographs. Cloth. \$40

- 195 (János, Demény)  
*Bartók, Béla. Levelei (Az utolsó két év gyűjtése). Összegyűjtötte és sajtó alá rendezte Demény János.*  
 Budapest, 1951. 14 x 20 cm. 236, 16 plates pp. Edition of Bartók's letters in Hung. With line-cut facsimiles of 8 musical snippets contained in letters and an appendix of 16 half-tone plates of letters, musical mss, and 2 photographs. Wrappers. Rare. \$20
- 121 (Szabolcsi, B. & B. Rajeczky)  
*The Handwriting of Béla Bartók. Edited by Bence Szabolcsi & Benjámín Rajeczky.*  
 Budapest, 1970. 17 x 23 cm, 17, 46 pp. Line-cut. Includes facsimiles of letters, essays, and parts of musical compositions selected at different periods of the composer's life. Wrappers. \$50
- BERG, Alban, 1885-1935**
- 922 [Concerto, violin, orchestra]  
*Violinkonzert. Faksimile nach dem Autograph der Library of Congress, Washington.*  
*Mit einem Kommentar von Douglas Jarman.*  
 Meisterwerke der Musik im Faksimile, 22. Laaber, 2011. 4°, xv, 96 pp. Full-color facsimile of the autograph dated August 11, 1935. The work was written on commission from the violinist Louis Krasner, but is was the death of Manon Gropius (daughter of Alma Mahler and Walter Gropius) that was the main impetus for Berg, setting aside work on Lulu, to complete the concerto. It was dedicated "To the memory of an angel". Introduction in Ger-Eng. Hardbound. \$259  
[http://www.omifacsimiles.com/brochures/berg\\_vc.html](http://www.omifacsimiles.com/brochures/berg_vc.html)
- 352 *Hier ist Friede, Op.4, No.5. Eigenhändiges Arrangement des Orchesterliedes für Klavier, Harmonium, Violine und Violoncello. Faksimile des Autographs in der Bayerischen Staatsbibliothek.*  
 Veröffentlichungen der Kommission Bayern-Harvard zur Musikgeschichte des 20. Jahrhundert, 2. Vienna, 1989. 26 x 36 cm, iv, 6 pp. Beautiful 2 color line-cut of the autograph fair copy arranged for chamber ensemble. Introduction in Ger-Eng by Reinhold Brinkmann and Siegfried Mauser. Folder. \$39
- 442 *Hier ist Friede, Op.4, No.5. Eigenhändiges Arrangement des Orchesterliedes für Klavier, Harmonium, Violine und Violoncello. Faksimile des Autographs in der Bayerischen Staatsbibliothek.*  
 Veröffentlichungen der Kommission Bayern-Harvard zur Musikgeschichte des 20. Jahrhundert, 2. Vienna, 1989. 26 x 36 cm, iv, 6 facs, 12 (trans.) pp. Beautiful 2 color line-cut of the autograph fair copy arranged for chamber ensemble, together with modern edition. Introduction in Ger-Eng by Reinhold Brinkmann and Siegfried Mauser. Folder. \$54
- 161 Hilmar, Rosemary, & Günther Brosche.  
*Alban Berg 1885-1935. Ausstellung der Österreichischen Nationalbibliothek, Prunksaal, 23. Main bis 20. Oktober 1985.*  
 Vienna, 1985. 17 x 24 cm, 240 pp. Exhibition catalog issued on the occasion of the composer's 100th birthday. Numerous illustrations, including photographs, musical mss, letters and contemporary documents. In Ger, with synoptic guide in Eng. Wrappers. \$30
- BERIO, Luigi, 1924-2003**
- 870 *Cronaca del luogo. Azione musicale. Testo di Talia P. Berio (1999). Partitura.*  
 Milan, 2006. 32 x 46 cm. iv, 229 pp. Line-cut of the composer's fair copy full score. Commissioned by the Salzburg Festival in 1999, Berio's "Cronaca del luogo" (Chronical of the Place) consists of a prologue and 5 scenes set within a biblical landscape. It is the composer's celebration of a special place—the "Felsenreitschule", a stage carved out of a rock on a mountainside—and an extraordinary voice, expressed through the composer's distinct music-theater called "azione musicale". The work's most dominant visible element is the musically ever-changing wall (stage) of immutable memories—where the story of Jericho, the tower of Babel, etc., unfold and define the place or luogo, chronicling through sound and light the varying manifestations of the presence of God in human life. Cloth. \$269
- BLOCH, Ernest, 1880-1959**
- 915 Piccardi, Carlo.  
*L'occhio del compositore: Ernest Bloch (1880-1959) tra Ticino e Italia.*  
 Lucca, 2009. 22 x 22 cm, 136 pp. Beautiful picture documentary produced on the occasion of a special exhibit at the Museo d'Art, Lugano in cooperation with the Ernest Bloch Family. Includes 72 plates, most of them photographs taken 1930-1934 by Roveredo Capriasca. Wrappers. \$31
- BOULEZ, Pierre, 1925-**
- 858 *Le marteau sans maître. Fac-similé de l'épure et de la première mise au net de la partition / Facsimile of the Draft Score and the First Fair Copy of the Full Score. Édité par / Edited by Pascal Decroupet.*  
 Eine Publikation der Paul Sacher Stiftung. Mainz, 2005. Oblong, 38 x 30 cm. 215 pp. Beautiful full-color facsimile edition of the autograph draft score and fair copy, produced on the occasion of the 80th birthday of the composer. Since its premiere 50 years ago at the 1955 Baden-Baden Festival, "Le marteau sans maître", with its novel scoring (contralto, alto flute, viola, guitar, vibraphone, xyloimba and unpitched percussion) and poetry by René Char in four of the nine interlocked movements, has been considered one of the most outstanding serial works of the postwar avantgarde. Commentators have pointed out its wonderful hypnotic soundworld, complex rhythmic structure, and sudden bursts of instrumental crossfire, creating such a demand on the performers that some fifty rehearsals were required before its premiere. This excellent facsimile offers an exciting entry into Boulez' "workshop"—allowing us to examine, side by side, the pencil draft score, final ink version, as well as a selection of sketch pages. Handsome binding in red linen with slipcase. \$254 <http://www.omifacsimiles.com/brochures/boulez.html>
- 916 *Tombeau. Fac-similés de l'épure et de la première mise au net de la partitur / Facsimiles of the Draft Score and the First Fair Copy of the Full Score. Édités par / Edited by Robert Piencikowski.*  
 Eine Publikation der Paul Sacher Stiftung. Vienna, 2010. 38 x 47°, 154 pp. Beautiful full-color facsimile edition of the autograph draft score and the first copy of the full score. Unlike the world première of *Marteau sans maître* (1952-55), that of *Tombeau* for orchestra (1959), which took place in Donaueschingen on 17 October 1959, passed almost unnoticed, outshone by Pierre Boulez's unexpected triumph as a conductor when he stepped in to replace Hans Rosbaud at the head of the Südwestfunk Sinfonieorchester. Originally conceived as an individual tribute to Prince Max Egon zu Fürstenberg, who died suddenly in spring 1959, the work was ultimately included in the *Pli selon pli* cycle (1957-62, 1983, 1990). To celebrate the composer's 85th birthday and the 50th anniversary of the world première, the Paul Sacher Foundation and Universal Edition are now publishing the two original manuscripts of the score for the first time: the pencil draft and a fair copy in different colored inks. These fine examples of high-quality reproductions are also the earliest evidence of Boulez' friendship with Paul Sacher. The composer presented the scores to Sacher in the early 1960s. The facsimiles are prefaced by an introduction, which places the work in a historical and aesthetic context and takes a look at the compositional techniques used. It is illustrated by a selection of manuscripts from different stages of the creative process, as well as other related documents. Linen

- BRITTEN, Benjamin, 1913-1976**
- 216 *Children's Crusade. Kinderkreuzzug, Op. 82. A Ballad for Children's Voices & Orchestra. Music by Benjamin Britten. Words by Bertold Brecht. Illustrations by Sidney Nolan. A Limited Facsimile Edition of the Composer's Manuscript.*  
London, 1973. 23 x 29 cm, 14, 38 facs, 12 illus pp. Superb halftone. Includes 12 illustrations in color. Edition of 1000 copies. \$150
- 163 *Children's Crusade. Kinderkreuzzug, Op. 82. A Ballad for Children's Voices & Orchestra. Music by Benjamin Britten. Words by Bertold Brecht. Illustrations by Sidney Nolan. A Limited Facsimile Edition of the Composer's Manuscript.*  
London, 1973. 23 x 29 cm, 14, 38 facs, 12 illus pp. Superb halftone issued on the occasion of the 60th birthday of the composer. The ms here represents a stage in the evolution of the work when the music was complete in substance and outline and written out in the form of a condensed score. Includes 12 full-color illustrations by one of Australia's best 20th-c. artists. Edition of 300 copies signed by the composer and artist. Handsomely binding in quarter leather by Henry Brooks & Zaehnsdorf with top edge gilt. \$650
- 717 [Peter Grimes]  
*The Making of Peter Grimes. Volume I: Facsimile of Benjamin Britten's Compositional Draft. Volume II: Notes and Commentaries: Paul Banks, Philip Brett, Benjamin Britten, Eric Crozier, Donald Mitchell, Peter Pears, Philip Reed, Rosamund Strode. Edited by Paul Banks.*  
Cambridge, 1996. Large 4°, 2 vols, 241 facs, 251 pp. Color facsimile issued for the 50th anniversary of the 1st production. Conceived in California in 1941, Britten and the tenor Peter Pears made a number of draft scenarios while they waited for passage to England; after their return, Montagu Slater was asked to write the libretto. The compositional draft—begun in early 1944—is the single most important document in the creation of the work, showing the composer wrestling with text and music, and gradually fashioning the opera into its final version. Linen. \$250  
<http://www.omifacsimiles.com/brochures/britten.html>
- BRUCKEN FOCK, Gerard von, 1859-1935**
- 746 *5 Moments Musicaux, op.11; 12 Klavierstücken, op.27/1,3,7,8. Reprint (G. Alsbach & Co. 1712, 2333/2334). With an Introduction by Albert Clement.*  
Exempla Musica Zelandica, 3. Middelburg, 1995. 4°, xi, 26 pp. Line-cut of the Alsbach editions, Amsterdam, c.1880. Works of Bruckens Fock, the "Dutch Chopin", were greatly admired by Grieg. Wrappers. \$28
- BURKHARD, Willy, 1900-1955**
- 219 [Concerto, viola, orch, op.93]  
*Konzert für Viola und Orchester Op.93. Faksimile-Ausgabe nach der Handschrift des Komponisten (1953).*  
Kassel, 1973. 8°, Line-cut of the autograph score in reduced format. Wrappers. \$31
- 220 *Musikalische Übung über den 12. Psalm, in der Dichtung von Martin Luther für ein- bis achtstimmigen gemischten Chor und Orgel, Op.39. Faksimile-Ausgabe nach der Handschrift des Komponisten.*  
Kassel, 1964. 26 x 33 cm, iv, 63 facs, i pp. Line-cut of the 1934 autograph score. Afterword by Fritz Indermühle. Wrappers. \$40
- 284 [Pieces, piano]  
*Zwei kleine Stücke für Klavier.*  
Willy-Burkhard-Gesellschaft, Jahrgabe 1974. Bern, 1974. 24 x 33 cm, 4 pp. Halftone of the autograph score, composed in 1937 for the marriage of his brother-in-law Karl Ludwig Schmalz and Vreneli Gerber. Special limited edition. Wrappers. \$25
- 284 [Toccat, cembalo]  
*Kleine Toccat für Cembalo.*  
Willy-Burkhard-Gesellschaft, Jahrgabe 1972. Bern, 1972. 23 x 28 cm, 4 pp. Halftone of the autograph score composed in 1936 for the baptism of Christine Judermühle. Special limited edition on laid paper. Wrappers. \$25
- BUYS, Ian, 1868-1933**
- 434 [Drei Klavierstücke, piano, op.29]  
*Drei Klavierstücke Opus 29 (c.1911). Introduction by Jan ten Bokum.*  
Dutch Music Facsimiles, 7. Utrecht, 1991. 4°, i, 12 pp. Line-cut of the Weinberger, 1917 edition. Preface in Eng. Wrappers. \$27
- CARTER, Elliot, b.1908**
- 235 *Sketches and Scores in Manuscript. A Selection of Manuscripts and Other Pertinent Material from the American Collection of the Music Division, The New York Public Library, on Exhibition December 1973 through February 1974 in the Vincent Astor Gallery, Library & Museum of the Performing Arts, the New York Public Library at Lincoln Center.*  
New York, 1973. 20 x 24 cm, 64 pp. Illus. Halftones from 9 autographs. Bibliography and discography. Wrappers. \$16
- CIKKER, Ján, b.1911**
- 394 *Pochod Povstalcov. Faksimile rukopisu.*  
Bratislava, 1974. 26 x 34 cm, 7 pp. Line-cut of the autograph scored for full orchestra. Finished October 15, 1944. Wrappers. \$40
- DESSAU, Paul, 1894-1979**
- 261 *Bach-Variationen für großes Orchester, 1963. Faksimile nach dem Autograph. Herausgegeben vom Johann-Sebastian-Bach-Komitee der DDR zum III. Internationalen Bachfest der DDR und aus Anlaß des 175 jährigen Bestehens des.*  
Musikverlag Peters, Leipzig, 1975. Leipzig, 1975. 29 x 49 cm, 100 pp. Halftone of the autograph fair copy. Issued on the occasion of the 175th year of the founding of Edition Peters in Leipzig. Full linen. \$95
- ELGAR, Edward, 1857-1934**
- 880 *Concerto for Violoncello and Orchestra in E Minor, Op. 85. Royal College of Music London MS 402. Facsimile. Introduction by Jonathan Del Mar; Foreword by Steven Isserlis.*  
Documenta Musicologica, II/36. Kassel, 2007. 25 x 34 cm, xix, 134 pp. Facsimile of the autograph score issued on the 150th anniversary of the composer's birth. Reproduces Elgar's numerous colored corrections and additions as well as preparations for the printed score and last minute changes. One of the great concertos of the cello repertoire, the work, composed shortly before the death of the composer's wife in 1920 and in the aftermath of a ghastly war, is considered by many as his last masterpiece. Introduction in Eng-Ger. Handsome binding with torquise paper boards with reproduction of Cuno Amiet's "The Cellist". \$130  
<http://www.omifacsimiles.com/brochures/elgar.html>
- 475 Anderson, Robert.  
*Elgar in Manuscript.*  
London, 1990. 20 x 25 cm, xii, 204 pp. Comprehensive examination of the composer's full scores, sketches, letters and notebooks. With halftone reproductions from over 80 mss in the collections of the British Library and the Elgar Birthplace Trust. Full index of sources. Hardbound. \$46

- ENESCO, Georges, 1881-1955**  
 204 [Quartet, string, op.22, no.2 in G; quartet movt, in C]  
*Quatours à cordes: 1) 2d Quatour pour deux violons, un alto et un violoncelle en sol majeur, Op. 22, No. 2; partition / 2) Quatour pour deux violons, un alto et un violoncelle (en ut majeur); partition (le premier mouvement). Manuscriptum. Édition publiée par les soins de Titus Moisescu. [Ms. Library of Congress, Washington, D.C.].*  
 Bucarest, 1985. 21 x 30 cm, 96, 10 pp. Half-tone of the autograph of Op.22, no.2 and the 1st movt of the quartet in C. Afterword in Fr-Rom. Wrappers. \$45
- FALLA, Manuel de, 1876-1946**  
 835 *Apuntes de armonía. Dietario de París (1908). Edición a cargo de Yvan Nommick. Apuntes de armonía: estudio de Yvan Nommick. Dietario 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
- 844 [Concerto, harpsichord/piano, fl, ob, cl, vln, vc]  
*Concerto per clavicembalo (ou pianoforte), flauto, oboe, clarinetto, violino, e violoncello. Edición crítica de la partitura y facsímil de los manuscritos fundamentales del Archivo Manuel de Falla y del Archivo de Valentín Fuiz-Aznar. Edición y estudio de Yvan Nommick.*  
 Colección "Facsimiles", Serie "Manuscritos", 3. Granada, [2004]. 25 x 35 cm. lxxxviii, 193 pp. Full-color reproduction of the autograph sketches, composing copy and fair copy (including extensive revisions), plus new critical edition. The work was written in homage to Wanda Landowsky for her indispensable role in the 20th century resurgence of the harpsichord. Commentary in Sp. Limited edition of 500 copies. Cloth. \$187 [http://www.omifacsimiles.com/brochures/falla\\_conc.html](http://www.omifacsimiles.com/brochures/falla_conc.html)
- 817 *Fuego fatuo. Edición facsímil de los manuscritos 9017-1, LII A2, A4, A6, A9, A10 del Archivo Manuel de Falla. Edición y estudio de Yvan Nommick.*  
 Colección "Facsimiles", Serie "Manuscritos", 2. Granada, 1999. 25 x 35 cm xlviii, 258 pp. Full-color reproduction of the autograph fair copy (full score to acts I & III; piano reduction for act II), orchestral drafts to act II, and partial libretto. Together with B/W reproductions of Chopin's "Canción polaca, op. 74", a work which inspired the composer. Commentary in Sp. Limited edition of 500 copies. Cloth. \$187
- 868 [Noches en los jardines, symphonic impressions, piano, orch]  
*Noches en los jardines de España: Impresiones sinfónicas para piano y orquesta. Edición facsímil de los manuscritos fundamentales del Archivo Manuel de Falla y del Archivo de Valentín Ruiz-Aznar. Edición e introducción de Chris Collins.*  
 Colección "Facsimiles", Serie "Manuscritos", 4. Granada, [2006]. 35 x 35 cm. 225 pp. Full-color reproduction of the autograph. Commentary in Sp. Limited edition of 500 copies. Cloth. \$187 [http://www.omifacsimiles.com/brochures/falla\\_noches.html](http://www.omifacsimiles.com/brochures/falla_noches.html)
- 781 *La vida breve. Facsímil del manuscrito XXXV A1 del Archivo Manuel de Falla. Edición al cuidado de Antonio Gallego.*  
 Colección "Facsimiles", Serie "Manuscritos", 1. Granada, 1997. Oblong, 25 x 17 cm, xiii, 168 pp. 3-color half-tone of Falla's fascinating autograph piano reduction score of his celebrated one-act opera "Life is Short". With this work the composer won the 1905 composition prize of the Real Academia de Bellas Artes. The manuscript reproduced here represents the closest version to the prize-winning version; the additions in red ink and pencil corrections show the beginning of the transformation that the opera would take in its premiere and publication years later. An indispensable source with many precious details for the study of the earliest important work of Falla. Linen. \$99  
[http://www.omifacsimiles.com/brochures/falla\\_vida.html](http://www.omifacsimiles.com/brochures/falla_vida.html)
- FAUCHARD, Auguste, 1881-1957**  
 733 [Symphony, no.2, organ, D maj.].  
*Deuxième symphonie pour orgue, 1928/1929. Présentation par Michèle Guyard.*  
 Collection Dominantes. Courlay, 1996. 28 x 34 cm, 12, 48 pp. Line-cut of the autograph. Preface in Fr-Eng-Ger. Wrappers. \$32
- GERSHWIN, George, 1898-1937**  
 233 *An American in Paris. Commemorative Facsimile Edition, Manuscript Full Score. Includes Historical Information and Annotation. [Ms. Library of Congress, Washington, D.C.].*  
 New York, 1987. 4°, 7, 105 pp. Line-cut of the autograph score. Issued on the occasion of the 50th anniversary of the composer's death. Wrappers. \$50
- 234 *Cuban Overture. Commemorative Facsimile Edition, Manuscript Full Score. Includes Historical Information and Annotation. [Ms. Library of Congress, Washington, D.C.].*  
 New York, 1987. 4°, 8, 63 pp. Line-cut of the autograph score. Issued on the occasion of the 50th anniversary of the composer's death. Wrappers. \$40
- 234 *Rhapsody in Blue. Commemorative Facsimile Edition, Manuscript Full Score. Includes Historical Information and Annotation. [Ms. Library of Congress, Washington, D.C.].*  
 New York, 1987. Oblong, 4°, 9, 55 pp. Line-cut of the score in the hand of Ferde Grofé. Issued on the occasion of the 50th anniversary of the composer's death. Wrappers with ring binder. \$50
- HINDEMITH, Paul, 1895-1963**  
 712 [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 Giselher Schubert. Handsome paper boards with colored illustration of a lion playing a piano. \$48 [http://www.omifacsimiles.com/brochures/hind\\_lt.html](http://www.omifacsimiles.com/brochures/hind_lt.html)
- 341 *Mathis der Maler. Oper in Sieben Bildern. Studien-Partitur. . . Ein Faksimiledruck nach der Handschrift des Komponisten.*  
 Mainz, 1937/ 1965. 19 x 28 cm, 525 pp. Line-cut reproduction, reduced in format, of entire opera taken from Hindemith's meticulously copied autograph. Wrappers. \$106

- 161 [Schuh, Willi]  
*Paul Hindemith. Die letzten Jahre. Ein Zeugnis in Bildern.*  
 Mainz, 1965. 21 x 23 cm, 90 pp. Published on the occasion of the composer's 70th birthday. Rich testimony of photographs, musical mss, letters and contemporary documents. Linen. \$25
- 161 (Strobel, Heinrich)  
*Paul Hindemith. Testimony in Pictures with an Introduction by Heinrich Strobel.*  
 Mainz, 2/ 1961. 21 x 23 cm, 103 pp. Extremely rich picture documentary including photographs, musical autographs, letters and contemporary documents. In Ger-Eng. Work list. Linen. \$25
- KODÁLY, Zoltán, 1882-1967**
- 351 *Dance of Marosszék. Piano Solo. Facsimile Edition of the Manuscript (British Library, London, [Ms. UE-Loan 49/21]).*  
 Vienna, 1982. 29 x 42 cm, 10, i pp. 2-color halftone of the fair copy in the original format. Issued for the centenary of the composer's birth. From this work the orchestral version was arranged. \$44
- 195 *Psalmus Hungaricus. Kecskeméti Vég Mihály. 55. zsolttára. Zenéjét írta Kodály Zoltán. Op. 13. Breuer János, előszavál. Kass János, rajzaival. [Ms. Stiftung Paul Sacher, Basel].*  
 Budapest, 1977. 17 x 24 cm, 47 pp. Halftone of the autograph sketches (1923) written on 3 and 4 staff lines, together with a printed edition of the poetic texts and new illustrations. Includes line-cut of Mihály Végh de Kecskemét's translation of Cantio optima into Hungarian. Introduction in Hun. Cloth. \$20
- 181 *Psalmus Hungaricus Op. 13. Faksimile-Ausgabe der Originalhandschrift mit einer Studie von Ferenc Bónis. [Ms. Stiftung Paul Sacher, Basel].*  
 Budapest, 1987. 26 x 34 cm, 68, 32 pp. Beautiful 6-color halftone. Issued on the occasion of the 20th anniversary of the composer's death. Commentary in Ger-Hung. Linen. \$125
- 369 *Voyage en Hongrie.*  
 Budapest, 1983. 10 x 16 cm, 77, xx pp. Halftone. \$25
- 165 (Kecskeméti, Gábor, ed.)  
*Kodály Zoltán: 1882-1982. Edited by Gábor Kecskeméti.*  
 Budapest, 1982. 24 x 33 cm, 33 pp. Special documentary folder issued on the occasion of the centennial of the composer's birth. Includes photographs, newspaper reviews, advertisements and autographs of letters and musical works. Table of contents in Hung-Ger-Eng. Loose sheets in a folder. \$35
- KRENEK, Ernst, 1900-1991**
- 357 [Fünf Lieder, op.82]  
*Fünf Lieder nach Worten von Franz Kafka. Faksimile der Originalhandschrift. Festgabe der Stadt Wien zum 85. Geburtstag des Komponisten. Herausgegeben von der Wiener Stadt- und Landesbibliothek.*  
 Vienna, 1985. Oblong, 4°, 9, 82 pp. Beautiful full-color halftone of the autograph in the original format. Essays by R. Patzer, R. Bischof, E. Hilmar and W. Obermaier, with numerous photographs, illustrations and reproductions of some of Krenek's artwork, many handsomely mounted in passe-partout. Issued on the occasion of the composer's 85th birthday. Bibliophile edition not available commercially. Hardbound with silver paper boards. \$500  
<http://www.omifacsimiles.com/brochures/krenek.html>
- 161 (Hilmar, Ernst)  
*Ernst Krenek. Katalog zur Ausstellung der Wiener Stadt- und Landesbibliothek im Historischen Museum der Stadt Wien, Mai/Juni 1982. Herausgegeben von Ernst Hilmar.*  
 Vienna, 1982. 17 x 24 cm, 100 pp. Exhibition catalog issued in conjunction with the 80th birthday celebration by the city of Vienna. With descriptions of 282 items, illustrations, and bibliography of Krenek's writings. In Ger. Wrappers. \$18
- LEIBOWITZ, René, 1913-1972**
- 168 [3 mélodies sur les poèmes de Picasso Op.3, no.4-6] In  
*Picasso, Le Point: Revue Artistique et Littéraire, XLIII (Octobre 1952).*  
 19 x 26 cm, 56, with numerous illus pp. Line-cut of the autograph songs "L'Orchata", "Les Cloches", & "Le Chardonne rit", composed in 1943. Together with essays on Picasso by 8 contributors. Includes facsimile of Picasso letter and handwriting analysis by the graphologist Raymond Trillat. Wrappers. \$35
- LIGETI, György, 1923-2006**
- 205 [Études, piano, book 1]  
*Études pour piano—premier livre— (1985). Faksimileausgabe/Facsimile Edition.*  
 Mainz, 1986. 27 x 33 cm, 38 pp. 2-color line-cut. With these 6 études the composer won the 1986 University of Louisville Grawemeyer Award for Music Composition. The manuscript reproduced here represents a preliminary version of the Études, which differs from the final published version. Limited edition of 2000 copies. Wrappers with full-color illustration of a page from the "draft" of étude no.1. \$26  
[http://www.omifacsimiles.com/brochures/ligeti\\_pr.html](http://www.omifacsimiles.com/brochures/ligeti_pr.html)
- 460 [Works, selections]  
*Notenbilder. Kunstmappe mit sechs Faksimiles nach Musik-Autographen von György Ligeti und mit dem Reprint eines Ligeti-Portraits von Klaus Böttger: Volumina; Etudes pour Piano; Monument; Violinkonzert; Klavierkonzert; Requiem.*  
 Mainz/Munich, 1991. 36 x 46 cm, i, iv, 7 pp. Superb full-color facsimile leaves from six works of Ligeti, each of them from "composing" scores for the final draft of the respective work. Ligeti's compositions take shape almost like frescos, with constant revision, crossing out, and varied use of color. Includes beautiful reprint of an original lithograph-portrait of the composer by Klaus Böttger. Bibliophile edition of 300 copies on Arches laid paper, with each leaf numbered and signed by the composer or artist. Distinctive portfolio in white paper with reverse embossed titles. \$595  
[http://www.omifacsimiles.com/brochures/ligeti\\_km.html](http://www.omifacsimiles.com/brochures/ligeti_km.html)
- MALIPIERO, Gian Francesco, 1882-1973**
- 446 *La passione (per soli, coro e orchestra) dalla rappresentazione della Cena e Passione di Pierozzo Castellano Castellani. Riduzione per pianoforte e canto.*  
 Milan, 1935. 26 x 30 cm, 58 pp. Line-cut of the autograph fair copy of the piano-reduction score. Wrappers. \$75
- MARTUCCI, Giuseppe, 1856-1909**
- 915 [Works, selection]  
*Gli autografi della Fondazione Pagliara. Facsimili*  
 Lucca, 2009. 4°, 2 vols, vii, 219; vii, 171 pp. Line-cut of 7 autograph manuscripts in possession of the Fondazione Pagliara, together with new critical editions: Capriccio per pianoforte op.2; Pensiero musicale per violoncello e pianoforte op.36, no.1; Tre pezzi per pianoforte op.64; Due canti op.68c; La canzone dei Ricordi op.68a; Composizione in re (1902); Terza melodia (1902). Wrappers. \$130

- ORFF, Carl, 1895-1982**
- 753 *Carmina Burana. Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis. Facsimile of the Composer's Autograph Score in the Bayerischen Staatsbibliothek München. Edited by the Carl Orff-Stiftung With Introductory Notes by Hartmut Schaefer and Werner Thomas.*  
Mainz, 1997. 32 x 42 cm, 160, xxxi pp. Full-color facsimile, in the original folio format, of the autograph fair copy. Orff's great musico-dramatic masterpiece composed on a sequence of medieval Latin lyrics with exciting block chords and driving rhythms. This deluxe edition captures the dark and light blue inks of the composer's handwriting, with additions in lead and colored pencil. Binding in black linen & quarter leather. (special limited offer). \$345  
[http://www.omifacsimiles.com/brochures/orff\\_carm.html](http://www.omifacsimiles.com/brochures/orff_carm.html)
- 479 *Astutuli. Eine bairische Komödie. Faksimile.*  
Mainz, 1986. 22 x 31 cm, 20, 102 pp. Beautiful line-cut of the autograph score in the original format. Composed in the aftermath of the war, Orff used whatever materials were available to him—thin yellow paper and red ink—and ruled his own staff lines. Separate text vol. Afterword by Franz Willnauer. Slipcase. \$113
- 207 [W.E. Schäfer et al]  
*Ein Bericht in Wort und Bild. Mit Beiträgen von W.E. Schäfer, K.H. Ruppel, Gustav Rudolf Sellner und Werner Thomas.*  
Mainz, 2/ 1960. 22 x 23 cm, 44, 94 plates pp. Rich documentation of Orff's life and work, with numerous photographs and illustrations of letters and musical mss. 4 essays in Ger. Linen. \$22
- PENDERECKI, Krzysztof, b.1933**
- 474 *Skizze zur "Utrenja" (1969/71); Skizze zu "Kosmogonia" (1970); Skizze zur Oper "Die schwarze Maske" (1984/86).*  
Mainz, 1987. Oblong & upright, 42 x 35, 42 x 70 cm, 3 pp. Color facsimile in the original format of 1 sketch page from Utrenja, Kosmogonia and Die schwarze Maske. Folder. \$29
- PIZZETTI, Ildebrando, 1880-1968**
- 446 *Quartetto in re per due violini, viola e violoncello.*  
Milan, 1934. Oblong, 30 x 21 cm, 96 pp. Line-cut of the autograph fair copy (score), dated 3 December 1932. Coverboards in paper. \$95
- POULENC, Francis, 1899-1963**
- 807 *Cocardes. Chanson populaire sur le poème de Jean Cocteau: I. Miel de Narbonne; II. Bonne d'enfant; III. Enfant de troupe (1919). Introduction-Inleiding: Catherine Miller.*  
Fontes Musicae Bibliothecae Regiae Belgicae, I/VII. Brussels, 2000. 27 x 35 cm, xii, 14 pp. Half-tone of the autograph. Version for violin, cornet, trombone, bass drum & triangle. Wrappers. \$16 <http://www.omifacsimiles.com/brochures/poulenc.html>
- ROBERT, Clément, 1886-1941**
- 441 *Prélude, arabesque, tarentelle, op.3, no.1.*  
Béziers, [1992]. 21 x 30 cm, 27 pp. Line-cut of the Justin Robert edition, Paris, 1911. Laid paper, with stiff folder. \$16
- ROUSSEL, Albert, 1869-1937**
- 835 *Concertino pour violoncelle et orchestre. Réduction pour violoncelle et piano (1936). Introduction-Inleiding: Catherine Miller.*  
Fontes Musicae Bibliothecae Regiae Belgicae, I/VIII. Brussels, 2001. 25 x 33 cm, 28 pp. Half-tone of the autograph fair copy of the piano reduction (violoncello & piano) plus solo violoncello part. Both autographs contain numerous corrections and annotations in pencil. Wrappers. \$25
- 809 *Fugue pour piano (ca 1898); Rustiques pour piano op.5 (1904-1906); Light pour chant et piano op.19 n° 1 (1918); Fanfare pour un sacre païen (1921). Introduction-Inleiding: Yves Lenoir.*  
Fontes Musicae Bibliothecae Regiae Belgicae, I/IV. Brussels, 1987. 27 x 35 cm, xviii, 30 pp. Line-cut of the autograph. Wrappers. \$16
- SAUGUET, Henri, b.1901**
- 232 (Cluzel, Raphaël)  
*Jardin allégorique du musicien Henri Sauguet. Poème de Raphaël Cluzel. Fac-similé du manuscrit.*  
Paris, 1983. 29 x 39 cm, 5 pp. Beautiful line-cut of the autograph. Published on the occasion of a special issue in tribute of Sauguet by La Revue Musicale. Limited edition of 160 numbered copies signed by the author. Presentation wrappers. \$70
- SCHENKER, Heinrich, 1867-1935**
- 359 [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
- SCHNABEL, Arthur, 1882-1951**
- 553 *Symphony No.1 [für großes Orchester].*  
New York, 1945. 23 x 31 cm, 172 pp. Line-cut of the autograph score, dedicated to Samuel Courtauld in memoriam Lil Courtauld. Limited edition, each copy signed by the composer. Wrappers. \$53
- SCHOENBERG, Arnold, 1874-1951**
- 903 *Gurre-Lieder. Full Score (Reproduction of the Autograph from the Facsimile Edition of 1912). Edited by Ulrich Krämer.*  
Arnold Schönberg Sämtliche Werke, AV/16.2. Mainz, 2002. 4°, ix, 179 pp. Line-cut reproduction in slightly reduced format of the 1912 facsimile issued by Universal, with commentary by Ulrich Krämer. Cloth. \$207
- 916 [Kleine Klavierstücke, piano, op.19]  
*Six Little Piano Pieces, op.19 (1911). Facsimile Edition. Commentary by Christian Meyer.*  
Vienna, 2009. 4°. Arnold Schoenberg's "Six Little Piano Pieces," op. 19, composed in 1911, can be counted among the iconic works of the music of the 20th century. Extreme concision of diction and an immediate will to expression are here combined. This newly released facsimile edition permits a detailed study of the composer's first written copy and holograph fair copy. The aura of the manuscripts conveyed by the faithful reproduction of the originals gives an impression of the uniqueness of this piece in its time and also in ours. It allows us to follow compositional thought processes and to obtain insight into details of interpretation. Hardbound. \$52  
[http://www.omifacsimiles.com/brochures/schoen\\_ks.html](http://www.omifacsimiles.com/brochures/schoen_ks.html)
- 916 [Kleine Klavierstücke, piano, op.19]  
*Six Little Piano Pieces, op.19 (1911). Facsimile Edition. Commentary by Christian Meyer.*  
Vienna, 2009. 4°. (same as above but softbound version) \$25  
[http://www.omifacsimiles.com/brochures/schoen\\_ks.html](http://www.omifacsimiles.com/brochures/schoen_ks.html)

- 555 [Modern Psalms, op.50c]  
*Moderne Psalmen. Die Skizzen zum ersten Psalm. Partitur nach den hinterlassenen Skizzen Schoenbergs herausgegeben von Rudolf Kolisch. [Ms. Arnold Schoenberg Institute, University of Southern California, Los Angeles].*  
 Mainz, 1956. 23 x 30, upright & oblong cm, 15, 56 with 34, 22 pp. Half-tone of all the autograph sketches as well as the full texts of the poems, together with full transcriptions. Introduction in Ger. Wrappers, with handsome protective folder in quarter linen. \$68
- 174 *Nachtwandler (1901) (Gustav Falke). For Voice, Piccolo, Trumpet in F, Snare Drum and Piano. Score, Facsimile and Parts.*  
 Los Angeles, 1969. 4°, ii, 52, 8 pp. Line-cut of the autograph score, together with a new practical edition (score & parts). Cabaret song composed while Schoenberg served as musical director of Ernst von Wolzogen's Überbrettel Theater in Berlin. First used in Wolzogen's production "Das bunte Theater". Introduction by Leonard Stein. Wrappers. \$22
- 557 *Three Pieces for Chamber Orchestra (1910). Score, Facsimile and Parts.*  
 Los Angeles, 1962. 4°, 23, 3 pp. Line-cut of the autograph score, together with new practical edition (score & parts). Scored for fl, ob, cl, bsn, hn, org, cel & strings. Wrappers. \$18
- 295 *Arnold Schoenberg: Mit Beiträgen von Alban Berg, Paris von Gütersloh, K. Horwitz, Heinrich Jalowetz, W. Kandinsky, Paul Königer, Karl Linke, Robert Neumann, Erwin Stein, Ant. v. Webern, Egon Wellesz.*  
 Munich, 1912. 15 x 23 cm, 92, with 6 illus pp. Collection of essays by intellectuals from the "Der Blaue Reiter". Articles on Schoenberg's musical innovations (Webern), Die Harmonielehre (Jalowetz), the paintings (Kandinsky & Von Gütersloh), and Schoenberg, the teacher. Illustrations include a contemporary photograph of the composer and 5 reproductions of his art mounted on black paper: "Selbstbildnis" (two), "Damenporträt" and "Visionen" (two). The small Festschrift was partly financed by the Gustav Mahler Stiftung. Original wrappers. Rare. \$350
- 882 *Arnold Schönberg. Portfolio*  
 Vienna, 2005. 13.5 x 17 cm, 64 pp. A selection of Schoenberg's paintings and drawings. Includes 32 full color reproductions, printed with black background. Wrappers, in laid paper. \$12 <http://www.omifacsimiles.com/brochures/schoen.html>
- 904 *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-Konstruktionen", 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)
- 425 Lesure, François.  
*Dossier de presse du Pierre Lunaire d'Arnold Schoenberg réuni par François Lesure avec le concours de Gertraut Haberkamp, Malcolm Turner et Emilia Zanetti.*  
 Anthologie de la Critique Musicale, II. Geneva, 1985. 4°, 240 pp. Reactions of the press (in facsimile). The argument advanced on one side or the other reveal with particular sharp focus the mentalities and aesthetics of each country in the aftermath of First World War. Wrappers. \$111
- SHOSTAKOVICH, Dmitri, 1906-1975**
- 790 *Sonate für Viola und Klavier / Sonata for Viola and Piano, op.147. Facsimile Edition.*  
 [Hamburg], c.2000. 24 x 32 cm, 8, 68 pp. Color facsimile of the autograph fair copy issued on the occasion of the 25th anniversary of the composer's death. The Sonata is his last work and received its premiere on October 1, 1975, after Shostakovich's death. As is the case with other works of Shostakovich, quotations from his other compositions as well as quotations and reminiscences from works by other composers play an important role in the Viola Sonata. During the days of its composition the composer wrote an open letter to the musicians of the world: "By building bridges into the future we must take care not to burn the bridges connecting today's culture to its immortal past"; the Viola Sonata demonstrates this living connection between times and cultures with hypnotic power. Preface in Ger-Eng-Rus by Manashir Jakubov. Hardbound. \$104  
[http://www.omifacsimiles.com/brochures/shost\\_vs.html](http://www.omifacsimiles.com/brochures/shost_vs.html)
- 442 *Symphony No.7 "Leningrad" Op.60 (1941). Facsimile Edition of the Manuscript with a Commentary by Manahir Yakubov.*  
 Tokyo, 1992. 26 x 37 cm, 18, 141 pp. Beautiful full-color facsimile of the autograph fair copy score, richly annotated from performances and editors. Issued on the 60th anniversary of the founding of Zen-On Music, specialist-publisher of the works of Shostakovich. Symphony No.7, composed in 1941 in response to the siege of Leningrad, is an artistic protest against totalitarianism, war and force, and appeals to all people worldwide for humanism and peace. Preface in Rus-Jap-Eng-Ger. Deluxe edition, in cloth with slipcase. \$595  
<http://www.omifacsimiles.com/brochures/shost7.html>
- 876 [Symphony no.13, op.113, Bb minor, "Babi Yar"]  
*Simfonija no.13 Partitura. Faksimile / Symphony No.13. Score. Facsimile.*  
 Moscow, 2006. 24 x 32 cm, 196 pp. Facsimile edition of the autograph full score issued on the occasion of the 100th anniversary of the composer's birth. A poem by Yevgeny Yevtushenko, a young, but already very well-known poet at that time, called "Babi Yar", served as the stimulus for beginning work on the symphony. Babi Yar is a ravine on the northwest outskirts of Kiev, where, carrying out Hitler's plans to execute the "final solution", the German troops who occupied Ukraine shot approximately 100,000 Jews in 1941-1943. Shostakovich writes: "I am in some quandary... I don't know who will be able to sing it. ...But in the meantime, I came up with the idea of writing something else along the same lines to Yevtushenko's words. His little volume of poetry is making me think about writing a symphony in which "Babi Yar" will be the first or second movement. ...I hope Yevtushenko will now write me the poem I asked for. This is how the 13th Symphony is taking shape". The work experienced unexpected twists and turns during its emergence and development of its central idea, and by dramatic upheavals in the fate of the finished work. After its premiere, the performance of this symphony was long banned, and it was never published in the author's homeland in its original and unadulterated form. This high-quality reproduction makes this masterpiece accessible for the first time in its authentic form and gives us a glimpse into the composer's creative process. The

- 875 *Tahiti-trott (Tea for Two von Vincent Youmans) op.16. Faksimile des Partiturautographs. Festgabe zum 60. Geburtstag von Hermann Danuser, herausgegeben von der Paul Sacher Stiftung.*  
 Eine Publikation der Paul Sacher Stiftung. [Hamburg], 2006. 30 x 39, 71, 6 pp. Full color facsimile of Shostakovich's full score autograph of the orchestra arrangement of the musical hit "Tea for Two". The composer evidently became acquainted with the Russian version of the song—called "Tahiti-Trott"—in 1926 in the Meyerhold Theater, where it formed a number in a theater piece. The composer's arrangement (for large orchestra) dates from 1927 and was stimulated by the conductor Nikolaj Malko to whom it was dedicated. As the new proletarian orientation of the Soviet culture took place Shostakovich was compelled to distance himself from the work which was criticized for its decadent Western posture. Although a set of parts existed in the Soviet Union, allowing occasional performances and providing the basis of two posthumous editions (1984 & 2006), the original manuscript stayed in the possession of Malko until 1989, when it passed to the Paul Sacher Foundation. This publication, a festschrift honoring the 60th birthday of Hermann Danuser, presents for the first time a complete facsimile edition, accompanied by 5 essays and a reproduction of the 1926 Russian edition of Tahiti-Trott. Linen. \$89 [http://www.omifacsimiles.com/brochures/shost\\_tt.html](http://www.omifacsimiles.com/brochures/shost_tt.html)
- 915 **SMYTH, Ethel, 1858-1944**  
*String Trio in D, op.6 for Violin, Viola and Violoncello. Faksimile der Handschrift Smyth MSS 1 Durham University Library.*  
 Sound Research of Women Composers: Music of the Romantic. Kassel, 2010. 8°, 82 pp. Full-color facsimile of the autograph score. This ambitious 4-movement trio in D major is full of vitality and displays an extraordinary eagerness to experiment with regard to the specific conditions and potential of the genre. At the same time it is permeated by a kaleidoscopic variety of themes, which is typical for this spirited composer with her broad education. She intentionally takes on the themes from different traditions and uses them to express many facets of her feelings and ability. Hardbound. \$98 <http://www.omifacsimiles.com/brochures/smyth.html>
- 812 **STRAVINSKY, Igor, 1882-1971**  
*Strawinsky. Orchestrations of "The Song of the Flea" by Modest Mussorgsky; "The Song of the Flea" by Ludwig van Beethoven". Publication and Commentary by Arkady Klimovitsky.*  
 St. Petersburg 2003. 26 x 34 cm, 391 pp. Facsimile of Stravinsky's orchestration mss, together with documentary material relating to the performance of these works. Hardbound. \$170
- 707 [3 Pieces, string quartet]  
*Trois pièces pour quatuor à cordes. Skizzen, Fassungen, Dokumente, Essays. Festgabe für Albi Rosenthal zum 80. Geburtstag. Herausgegeben von Hermann Danuser in Verbindung mit Felix Meyer und Ulrich Mosch.*  
 Eine Veröffentlichung der Paul Sacher Stiftung. Winterthur, 1994. 25 x 38 cm, 174 pp. Beautiful full-color reproduction, documenting all the compositional stages of this important work: an early 4-hand version, various sketch-drafts, the complete fair copy (with first printed edition below), plus the first printed edition of the piano 4-hand version of 1914. Musicological contributions (in Ger & Fr) by Ernst Lichtenbahn, Richard Turuskin, Ulrich Mosch, Felix Meyer, Hermann Danuser, Niklaus Röthlin, & Robert Rencikowski. Dedicated to Albi Rosenthal on his 80th birthday. Hardbound. \$254 [http://www.omifacsimiles.com/brochures/strav\\_trois.html](http://www.omifacsimiles.com/brochures/strav_trois.html)
- 423 [Symphonies for Wind Instruments, 1920 ver.]  
*Symphonies d'instruments à vent. Faksimileausgabe des Particells und der Partitur der Erstfassung (1920) herausgegeben und kommentiert von André Baltensperger und Felix Meyer.*  
 Eine Veröffentlichung der Paul Sacher Stiftung. Basel, 1991. 22 x 26 cm, 48, 36 pp. Superb full-color halftone of the autograph full score and short score (particell). One of the last works from the composer's "Russian" period, written for 23 wind instruments and dedicated to the memory of Claude Debussy. Reproduces the first version from 1920 in its two surviving versions: a full score fair copy (copied on thin ruled yellow paper) and the autograph particell. Commentary in Ger-Eng. Handsome binding with vellum spine and red paper boards, plus matching slipcase. \$211 [http://www.omifacsimiles.com/brochures/strav\\_sw.html](http://www.omifacsimiles.com/brochures/strav_sw.html)
- 208 [Kunstmuseum Basel]  
*Strawinsky. Sein Nachlaß. Sein Bild. [Herausgegeben vom] Kunstmuseum Basel in Zusammenarbeit mit der Paul Sacher Stiftung.*  
 Basel, 1984. 22 x 30 cm, 386 pp; 20, 16 pp (booklets). Catalog to the exhibition held at the Kunstmuseum, June 6 to September 9, 1984. One of the richest picture documentaries ever assembled, consisting of essays and hundreds of facsimiles from the vast holdings of the Paul Sacher Foundation. Original designs for various stage works. Hardbound, with Stravinsky autograph on cover. (in German) \$75 <http://www.omifacsimiles.com/brochures/straw.html>
- 425 Lesure, François.  
*Dossier de presse du Sacre du Printemps d'Igor Stravinsky réuni par François Lesure avec le concours de Gertraut Haberkamp, Malcolm Turner et Emilia Zanetti.*  
 Anthologie de la Critique Musicale, I. Geneva, 1980. 8°, 180 pp. Reactions of the press (in facsimile) from the first night in Paris (1913) until the time that this work finally was accepted on its own merits (1928). Wrappers. \$61
- 240 [Musée d'Art Moderne de la Ville de Paris]  
*Igor Stravinsky. La carrière européenne. 14 Octobre–30 November 1980. Musée d'Art Moderne de la Ville de Paris.*  
 Paris, 1980. 21 x 26 cm, 123, with 77 illus pp. Exhibition catalog. Introduction in Fr by François Lesure. Description of 357 exhibited items, including musical autographs, letters, photographs and drawings. Chronology. Wrappers. \$22
- 353 [New York Public Library]  
*Stravinsky and the Theatre: A Catalogue of Decor and Costume Designs for Stage Productions of His Works, 1910-1962.*  
 New York, 1963. 22 x 22 cm, 57 pp. Companion volume to the exhibition catalogue Stravinsky and the Dance: A Survey of Ballet Productions, 1910-1962 (May, 1962). Includes 38 illustrations; full-color portrait of Igor Stravinsky by Albert Gleizes. Wrappers. \$16
- 445 **THOMSON, Virgil, 1896-1989**  
 ["Bugles and Birds", piano, portrait of Picasso]  
*Picasso. Words: Gertrude Stein; Music: Virgil Thomson. [Yale Music Library].*  
 New York, 1992. 26 x 36 cm, c.40, 4 pp. "Portraits", one in words, the other in music, of Pablo Picasso. Includes beautiful letterpress edition of Stein's Picasso (1909), A Completed Portrait of Picasso (1923), Picasso (1938 monograph) and Thomson's Bugles and Birds: A Portrait of Picasso (30 April 1940). Thomson does not attempt to evoke Picasso's visual art, rather, "only the sitter's presence is portrayed". Limited numbered edition of 275 copies, in handsome silk case. \$350

- 639 [Portraits, piano]  
*Eighteen Portraits. A Collaboration by Virgil Thomson & Maurice Grosser.*  
 New York, 1985. 38 x 50 cm, iv, 108 pp. Superb halftone. For many years Virgil Thomson and Maurice Grosser made portraits of mutual friends, in music and paint respectively. For the first time Eighteen Portraits documents this association in a beautiful portfolio containing portraits of the artists and 16 friends in music and lithography. Handmade Banryo Hikizome paper in a beautiful portfolio of Tussah silk by Gérard Charrière and Carol Joyce. Edition of 120 signed copies. \$2995  
<http://www.omifacsimiles.com/brochures/thomson.html>
- TIPPETT, Michael, b.1905**  
 210 *Michael Tippett: A Man of Our Times.*  
 London, 1977. Oblong, 25 x 22 cm, 126 pp. Special exhibition chaired by Colin Davis. Hundreds of photos, facsimiles of letters, musical autographs, newspaper clippings, etc. Wrappers. \$21
- WALTON, William, 1902-1983**  
 666 *Façade 2. Poems by Edith Sitwell. Music by William Walton. Facsimile.*  
 London, [1979]. Square, 29 x 29 cm, 26, 5 pp. Line-cut of the composer's 1977 revised and reordered version. Consists of 8 settings of Sitwell's poetry for small orchestra and reciter. Wrappers. \$25
- WEBERN, Anton, 1883-1945**  
 671 *Sketches (1926-1945). Facsimile Reproductions from the Composer's Autograph Sketchbooks in the Moldenhauer Archive. Commentary by Ernst 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. \$50  
<http://www.omifacsimiles.com/brochures/webern.html>
- 672 *Variations für Klavier Op. 27. Webern's Ideas on the Work's Interpretation Set Out for the First Time by Peter Stadlen with the Aid of His Facsimile of His Working Copy Containing Webern's Instructions for the World Première.*  
 Vienna, 1979. 4°, vii, 18 pp. Halftone reproduction of Webern's annotated print along with Stadlen's copy annotated for performance. Wrappers. \$29
- 161 [Hilmar, Ernst]  
*Anton Webern, 1883-1983. Eine Festschrift zum hundertsten Geburtstag herausgegeben von Ernst Hilmar mit einer Einleitung von Henri Pousseur.*  
 Vienna, 1983. 17 x 24 cm, 296 pp. Exhibition catalog issued on the occasion of the International Webern year. Includes numerous essays, illustrations, & letters. Worklist. In Ger. Wrappers. \$20
- WEILL, Kurt, 1900-1950**  
 723 *Die Dreigroschenoper. A Facsimile of the Holograph Full Score. Music by Kurt Weill. Lyrics by Bertolt Brecht. Edited by Edward Harsh.*  
 The Kurt Weill Edition, IV/1. New York, 1996. 30 x 39 cm, [viii], 151 pp. Beautiful color reproduction of the autograph score. Initiates the complete works edition of Kurt Weill. (Subscribers to the series receive a substantial savings). \$225  
<http://www.omifacsimiles.com/brochures/weill.html>
- 159 [Marz, Henry]  
*Kurt Weill and Lotte Lenya. Library and Museum of the Performing Arts at Lincoln Center and the Goethe House New York.*  
 New York, 1976. 18 x 28 cm, 88 pp. Special exhibition catalog produced on the occasion of Weill's 75th birthday, but equally devoted to Lotte Lenya. Numerous color & B/W illustrations of sets from operas, drawings, photographs, as well as 11 pages of musical mss from songs and operas in facsimile. 12 literary contributions by persons close to Brecht or Lenya, including Leonard Bernstein and Rex Reed. Worklist and chronology for both artists. Wrappers. \$18
- MODERN EDITIONS**  
 687 [Goruppi, Giuliano]  
*Antichi e nuove melodie di natale. Elaborazioni per coro, quattro strumenti a fiato e organo di Giuliano Goruppi.*  
 Lucca, 2009. 23 x 31.5 cm, x, 188 pp. Critical edition of 9 Christmas songs. Contents: Luciano Migliavacca "Brilla una luce in cielo"; Tradizionale, "Conventry Carol"; Enrico Capaccioli, "Lieti Pastori"; Settimio Zimarino, "Ninna nanna a Gesù bambino"; Luigi Ricci, "Pastorale"; Carlo Adolfo Bossi, "Puer natus"; Stanko Premrl, "Quem Vidistis"; Jan Kampanus Vodnansky, "Rorando caeli defluent"; Katherine Davis, "The little drummer boy". Wrappers. \$40
- 687 Mazzocchi, Domenico.  
*Madrigali a cinque voci e d'altri varij concerti 1638. A cura di Luca Mancini.*  
 Lucca, 2009. 21 x 31 cm, xxi, 196 pp. Critical edition. Wrappers. \$46
- 688 Naccimbeni, Stefano.  
*Messe a otto voci con la partitura per l'organo. A cura di Licia Mari.*  
 Musiche della Basilica di Santa Barbara in Montova, 1. Lucca, 2009. 21 x 31 cm, xviii, 256 pp. Critical edition. Wrappers. \$69
- 578 Puccini, Giacomo (critical vocal score)  
*Tosca. Melodramma in Three Acts by Luigi Illica – Giuseppe Giacosa Based on the Drama by Victorien Sardou. English Version by Roger Parker. Reduction for Voice and Piano of the Revised Edition of the Full Score Based on the Original Sources, Edited by Roger Parker.*  
 [Critical Editions of Vocal Scores]. Milan, 1997. 8°, lxx, 335 pp. Wrappers. \$30
- 612 Puccini, Giacomo (complete works for voice & pf)  
*Casa mia, casa mia. Per soprano o tenore e pianoforte. A cura di Pietro Spada.*  
 Tutte le Composizioni per Voce e Pianoforte, XIV. Rome, 1998. 4°, 8 pp. Wrappers. \$4
- 600 Puccini, Giacomo (critical vocal score)  
*Tosca.*  
 [Critical Editions of Vocal Scores]. Milan, 1997. Cloth. \$50
- 555 [Trios, wind]  
*D. Milhaud: Suite d'après Corrette, op.161 (1937); H. Sauguet: Trio (1946); J. Canteloube: Rustiques (1946).*  
 Monaco. 4°, 3 parts, 80 pp. Scored for oboe, clarinet & bassoon. Portfolio. \$55
- 555 [Trios, wind]  
*J. Ibert: Cinq pièces en trio (1935); G. Auric: Trio (1938); H. Barraud: Trio (1935); Daniel-Lesur: Suite (1939).*  
 Monaco. 4°, 3 parts, 100 pp. Scored for oboe, clarinet & bassoon. Portfolio. \$55

- 672 Weill, Kurt (collected edition)  
*Zaubernacht*. Edited by Elmar Juchem and Andrew Kuster.  
 The Kurt Weill Edition, I/0. New York, 2008. 30 x 39 cm. *Zaubernacht* is an hour-long stage work scored for an imaginative 9-piece ensemble consisting of flute, bassoon, percussion, piano and 5 string players. Weill composed this children's pantomime in 1922, while he was a member of Ferruccio Busoni's master class in composition in Berlin. Based on a scenario by Wladimir Boritsch (1891–1954), an elusive writer and impresario from Russia, the pantomime received its world premiere on 18 Nov. 1922 at Berlin's Theater am Kurfürstendamm. The work's only other production occurred at New York City's Garrick Theatre in December 1925, after which the orchestration disappeared. After 80 years of obscurity, Kurt Weill's first stage work is available again in this critical edition thanks to the rediscovery of the original set of instrumental parts at Yale University in 2006. Cloth. (Subscribers to the series receive a substantial savings). \$340  
<http://www.omifacsimiles.com/brochures/weill.html>
- 664 Weill, Kurt (collected edition)  
*Der Protagonist*. Edited by Gunther Diehl and Jürgen Selk.  
 The Kurt Weill Edition, I/1. New York, 2007. 30 x 39 cm, 2 vols, 377, 56 pp. Weill's first opera, a one-act work from 1925 with libretto by Georg Kaiser, an outstanding representative of expressionist drama. It belongs to a series of early compositions that systematically explored almost every musical genre: chamber music, choral music, lieder, orchestral works, and ballet. With the successful premiere of the opera on 27 March 1926, conducted by Fritz Busch, Weill not only achieved a spectacular breakthrough as a composer but also rose to prominence among the young composers identified at the time with the renewal of opera. Hardbound. (Subscribers to the series receive a substantial savings). \$475  
<http://www.omifacsimiles.com/brochures/weill.html>
- 627 Weill, Kurt (collected edition)  
*Die Dreigroschenoper*. Deutsche Bearbeitung von Bertolt Brecht. Musik von Kurt Weill. Edited by Stephen Hinton and Edward Harsh.  
 The Kurt Weill Edition, I/5. New York, 2000. 30 x 39 cm, 285 pp. Cloth. (Subscribers to the series receive a substantial savings). \$360  
<http://www.omifacsimiles.com/brochures/weill.html>
- 637 Weill, Kurt (collected edition)  
*The Firebrand of Florence*. Broadway Operetta in Two Acts. Music by Kurt Weill, Lyrics by Ira Gershwin, Book by Edwin Justus Mayer Based on His Play *The Firebrand*. Edited by Joel Galand.  
 The Kurt Weill Edition, I/18. New York, 2002. 30 x 39 cm, 3 vols, 1,008, 115 pp. Broadway musical based on the life of the Florentine sculptor Benvenuto Cellini. Cloth. (Subscribers to the series receive a substantial savings). \$600  
<http://www.omifacsimiles.com/brochures/weill.html>
- 652 Weill, Kurt (collected edition)  
*Chamber Music*. Edited by Wolfgang Rathert and Jürgen Selk.  
 The Kurt Weill Edition, II/1. New York, 2004. 30 x 39 cm, 2 vols, 192, 107 pp. The first volume of Weill's chamber works edited in critical edition. Contents: String Quartet in B Minor, String Quartet op.8, Sonata for Violin and Piano, Frauentanz: Sieben Gedichte des Mittelalter, op.10 (voice, fl, vla, cl, hn, bsn), Ick sitze da\_un esse Klops (voice, 2 pic, bsn). Cloth. (Subscribers to the series receive a substantial savings). \$335  
<http://www.omifacsimiles.com/brochures/weill.html>
- 597 Weill, Kurt (collected edition)  
*Die Dreigroschenoper*. A Facsimile of the Holograph Full Score. Music by Kurt Weill. Lyrics by Bertolt Brecht. Edited by Edward Harsh.  
 The Kurt Weill Edition, IV/1. New York, 1996. 30 x 39 cm, [viii], 151 pp. Beautiful color reproduction of the autograph score. Initiates the complete works edition of Kurt Weill. (Subscribers to the series receive a substantial savings). \$225  
<http://www.omifacsimiles.com/brochures/weill.html>
- 683 Weill, Kurt (collected edition)  
*Popular Adaptations, 1927-1950*. Edited by Charles Hamm, Elmar Juchem and Kim H. Kowalke.  
 The Kurt Weill Edition, IV/2. New York, 2009. 30 x 39 cm. 326 pp. Thanks to a sustained, multiyear search, every known popular adaptation of Weill's music published during his lifetime is included in a full-color gallery of covers and its catalogue: workers' choruses, virtuosic violin showpieces, sheet music, vocal gems and selections, polyglot songbooks, newspaper supplements, anthologies, dance band and choral arrangements. Particularly prone to physical deterioration and loss over time, some of these items have apparently survived only as unica. The 176 covers tell a colorful tale all on their own, and each of the 38 black-and-white facsimiles is printed at full size and in original format. A magisterial essay by Charles Hamm, one of the foremost scholars of popular music in the 20th century, accompanies the illustrations and discusses each facsimile in detail. As none of Weill's theatrical works were available in full score, the publication is an essential volume in documenting how Weill's music was transmitted and received during his lifetime. Cloth. (Subscribers to the series receive a substantial savings). \$225  
<http://www.omifacsimiles.com/brochures/weill.html>
- 690 Weill, Kurt (collected edition)  
*Music with Solo Violin*. Edited by Andreas Eichhorn.  
 The Kurt Weill Edition, II/2. New York, 2010. 30 x 39 cm. 246; 71 pp. This volume contains the full scores of the Concerto for Violin and Wind Orchestra, op. 12, and *Der neue Orpheus*, op. 16, Weill's cantata for soprano, solo violin, and orchestra on a text by Iwan Goll. Weill composed the works in 1924 and 1925, respectively. The concerto received its world premiere in 1925 in Paris during the "Exposition internationale des Arts décoratifs et industriels modernes" (the international arts fair that gave rise to the term art "deco"); the cantata was first heard in 1927 when Erich Kleiber conducted it at Berlin's Staatsoper. Although piano reductions appeared during the composer's lifetime, he never saw the works published in full score. In 1965 Universal Edition issued a full score of the concerto, but it was not actually engraved, and it lacked editorial commentary. Linen. \$375  
<http://www.omifacsimiles.com/brochures/weill.html>
- MONOGRAPHS**
- 652 Addressi, Anna Rita & Roberto Agostini.  
*Il giudizio estetico nell'epoca dei mass media*. Musica, cinema, teatro. A cura di Anna Rita Addressi e Roberto Agostini.  
 Lucca. 2003. 12°, xiv, 156 pp. Articles by Mario Baroni, Simon Frith, Tullia Magrini, François Jost, Antonio Boschi, Ugo Volli, Marco De Marinis, Piero Bertolini (& Marco Dallari), Eugenia Casini Ropa, Jean Molino and Paolo Gozza. Wrappers. \$24
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 Quaderni del Corso di Musicologia del Conservatorio "G. Verdi" di Milano, 8. Lucca, 2006. 8°, 306 pp. Wrappers. \$40
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*Le sonate di Claude Debussy*. Contesto, testo, interpretazione.  
 Repertori Musicali, 3. Lucca, 2008. 14 x 22 cm, xvii, 231 pp. Hardbound. \$30
- 649 Augoyard, Jean-François & Henry Torgue.  
*Repertorio degli effectti sonori*. A cura di Adolfo Conrado.  
 Quaderni di Musica/Realtà, 52. Lucca, 2003. 8°, xii, 192 pp. Wrappers. \$29

- 673 Barbieri, Daniele, Luca Marconi & Francesco Spampinato.  
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- 634 Borio, Gianmario & Mauro Cassadei Turrone Monti.  
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- 599 Borio, Gianmario & Gabrio Taglietti.  
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- 423 [Cambridge, Houghton Library, Harvard University]  
*Sources of 20th-Century Music History. Alban Berg and the Second Viennese School; Musicians in American Exile; Bavaria.*  
Veröffentlichungen der Kommission Bayern-Harvard zur Musikgeschichte des 20. Jahrhunderts, [1]. Cambridge, 1988. 21 x 24 cm, 138, with 30 illus pp. Exhibition catalog produced jointly by Houghton Library and the Bayerische Staatsbibliothek. Describes recent acquisitions from collection of Hans Moldenhauer and Rudolf Kolisch. Edited by Helmut Hell, Sigrid von Moisy and Barbara Wolf. Wrappers. \$15
- 627 Cannata, David Butler.  
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Quaderni di Musica/Realtà, Supplemento, 1. Lucca, 2000. 8°, xiv, 504 pp. Festschrift for Marcello Conati. Wrappers. \$83
- 560 Cerchio, Bruno.  
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- 685 Dalmonte, Rossana.  
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- 649 Dalmonte, Rossana.  
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Rivista di Analisi e Teoria Musicale, Anno 2003/1 Lucca, [2004]. 8°, vii, 160 pp. Congress proceedings with sessions "Analyzing Bach Cantatas" (Eric Chafe), "Tonal pitch space" (Fred Lerhdahl), "Rap music and the poetics of identity" (Adam Krims), "The science and psychology of music performance. Creative strategies for teaching and learning" (Richard Paarmcutt & Gary E. McPherson), "Virtual music, computer synthesis of musical style" (David Cope), and "Representing musical time. A temporal-logic approach" (Alan Marsden). Wrappers. \$26
- 689 De Angelis, Marcello.  
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- 637 Delume, Caroline & Ann-Dominique Merlet.  
*La musique du xxe siècle de Arnold Schoenberg à nos jours. Par Caroline Delume, Ann-Dominique Merlet. 95 Plans. Context historique, point de mémoire, compositeurs, œuvres, terminologie, caractéristiques.*  
Mnemosis – Mémoire de la Musique. Courlay, 2001. 8°, v, 148 pp. General survey on western music. Wrappers. \$23
- 599 De Santis, Mila.  
*Dallapiccola. Letture e prospettive. Atti del Convegno Internazionale di Studi (Empoli-Firenze, 16-19 febbraio 1995) promosso e organizzato dal Centro Studi Musicali Ferruccio Busoni di Empoli. A cura di Mila De Santis. Prefazione di Talia Pecker Berio.*  
Le Sfere, 28. Lucca, 1997. 8°, 498 pp. Proceedings of a congress held in 1995. Wrappers. \$40
- 585 Drabkin, William & Susanna Pasticcini, Egidio Pozzi.  
*Analisi schenkeriana. Per un'interpretazione organica della struttura musicale.*  
Quaderni di Musica/Realtà, 32. Lucca, 1995. 8°, 165 pp. Wrappers. \$30
- 599 Dufourt, Hugues.  
*Musica, potere, scrittura.*  
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- 566 Fassone, Alberto.  
*Carl Orff.*  
Musica Ragionata, 6. Lucca, 1994. 12°, 446 pp. Wrappers. \$29
- 687 Fassone, Alberto.  
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Musica Ragionata, 18. Lucca, 2009. 12°, 661 pp. 2nd revised and enlarged edition. Wrappers. \$58
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*Una vita per l'opera. Conversazioni con Sesto Bruscartini.*  
Akademos. Lucca, 1997. 8°, 212 pp. Wrappers. \$42
- 562 Giazotto, Remo.  
*Puccini in casa Puccini.*  
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- 624 Hentschel, Frank.  
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Quaderni di Musica/Realtà, 40. Lucca, 1997. 8°, 216 pp. Wrappers. \$26
- 655 Insolia, Riccardo & Antonino Marcellino.  
*Alfredo Sangiorgi. A cura di Riccardo Insolia e Antonino Marcellino.*  
Quaderni dell'Istituto Musicale Vincenzo Bellini di Catania, III-2003. Lucca, 2004. 8°, 284 pp. Proceedings of a congress dedicated to Italian composer Alfredo Sangiorgi (1894-1962), one-time pupil of Schoenberg Wrappers. \$32
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*Nuovi percorsi tonali in Erik Satie.*  
Quaderni di Musica/Realtà, 44. Lucca, 1999. 8°, 178 pp. Wrappers. \$26
- 667 Misuraca, Pietro.  
*Luigi Rognoni e Alfredo Casella: Il carteggio (1934-1946) e gli scritti di Rognoni su Casella (1935-1958). A cura di Pietro Misuraca.*  
Aglaià, 3. Lucca, 1997. 8°, x, 208 pp. Wrappers. \$45
- 161 [Museum of the 20th Century, Vienna]  
*Schönberg-Webern-Berg. Bilder-Partituren-Dokumente. Museum des 20. Jahrhunderts, Schweizergarten, Wien III, 17. Mai bis 20. Juli 1969.*  
Vienna, 1969. Oblong, 23 x 22 cm, 118 pp. Exhibition catalog/documentary arranged in chronological order with hundreds of short essays and illustrations. In Ger. Wrappers. \$40
- 634 Nußbaumer, Thomas.  
*Alfred Quellmalz und seine Südtiroler Feldforschungen (1940-42). Eine Studie zur musikalischen Volkskunde unter dem Nationalsozialismus.*  
Bibliotheca Musicologica Universität Innsbruck, 6. Lucca, 2001. 8°, 390 pp. Wrappers. \$59
- 591 Pestalozza, Alessandro.  
*Dizionario della popular music. Gli strumenti. A cura di Alessandro Pestalozza..*  
Akademos Tascabili Musica, 6. Lucca, 1996. 8°, 102 pp. Wrappers. \$14
- 639 Pozzi, Raffaele.  
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Lucca, 2002. 8°, 220 pp. Wrappers. \$32
- 557 Quattrocchi, Arrigo.  
*Studi su Luigi Dallapiccola. Un seminario. A cura di Arrigo Quattrocchi.*  
Musicalia, 4. Lucca, 1993. 8°, 201 pp. Contributions by P. Petrobelli, F. Bruni, A.M. Vitali, G. Brioschi & A. Pezzotti, L. Mancini, G. Magnani, A. Quattrocchi, G. Mattiotti & B. Sciacca and G. Vetere. Wrappers. \$34
- 561 Rudzinski, Witold.  
*Il ritmo musicale. Teoria e storia. A cura di Rosy Moffa.*  
Musica Ragionata, 3. Lucca, 1993. 12°, 237 pp. Wrappers. \$29
- 212 [Sacher Stiftung, Basel]  
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Basel, 1976. 4°, 197pp (68 illus.). Half-tone. Rich anthology of 20th-c. compositions from the library of one of the most enthusiastic promoters of contemporary music. Comprehensive catalog of 201 mss now in the Sacher collection. Limited edition of 1000 numbered copies. Half vellum. Rare. \$750
- 212 [Sacher Stiftung, Basel]  
*Komponisten des 20. Jahrhunderts in der Paul Sacher Stiftung.*  
Basel, 1986. 23 x 30 cm, 462 pp. Catalog of an exhibit held at the Kunstmuseum Basel, April-July 1986. 50 essays, documentation and over 100 facsimiles of autographs, most in color, from the Sacher collection of 20th-c. composers. Includes essays and reproductions from Sacher's Bach and Haydn autographs. Texts in original language of contributor (Fr-Ital-Eng). Hardbound, with 4-color autograph on cover. \$125

- 655 Salzer, Felix.  
*Ascolto strutturale. Coerenza tonale in musica. A cura di Matilde Bufano.*  
Lucca, 2004. 8°, 2 vols, xvii, 299, xviii, 348 pp. New translation (into Italian) of Salzer's seminal work "Structural Hearing". Wrappers. \$64
- 589 Sestili, Daniele.  
*Musica Giapponese. Storia e teoria. A cura di Daniele Sestili.*  
Musica Ragionata, 11. Lucca, 1996. 12°, 220 pp. Wrappers. \$24
- 655 Stefani, Gino and Stefania Guerra Lisi.  
*Dizionario de Musica nella Globalità dei Linguaggi.*  
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