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1818 *An der Tod, mit begleitung einer obligaten Flöte und Piano-Forte oder Guittarre. Bonn s.d.*
Archivum Musicum: L'Arte della Chitarra, 18. Florence, 1986. Oblong, 34 x 24 cm, 7 pp. Line-cut of the Simrock, early 19th-c. edition. Wrappers in decorative paper. \$19
- ANDREOZZI, Gaetano, 1775-1826**
4 *Amleto. Partitura dell'opera in facsimile. Edizione del libretto. Saggio introduttivo a cura di Marcello Conati. [Ms. Bibl. del Conservatorio "Pollini", Padova].*
Drammaturgia Musicale Veneta, 26. Milan, 1984. Oblong, 30 x 23 cm, xviii, 323 pp. Line-cut. Text in It-Eng. Linen. \$146
- BACH, Johann Christian, 1735-1782**
8257 [Canzonets, 2 voices, keyboard, op.4]
6 Canzonette op.4.
Huntingdon, n.d. 4°, Line-cut of the London, 1765 edition. Score format, for SS & bc. Wrappers. \$4
- 22 [Songs, selections from operas]
Favourite Songs Sung at Vauxhall Gardens. Originally Published in London, 1766-1779. Introduction by Stephen Roe; General Introduction to the Pleasure Gardens by Christopher Hogwood.
Music for London Entertainment, 1660-1800, F/1. Tunbridge Wells, 1985. 25 x 36 cm, xxi, 81 pp. Line-cut of 4 separate printed collections. Cloth. \$88
- BARTÓK, Béla, 1881-1945**
8907 *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
- 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
- 8357 *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
- 8869 *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
- BASEVI, Abramo, 1818-1885**
5131 *Studio sulle opere di Giuseppe Verdi (1859).*
Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 71. Bologna, 1978. 8°, 324 pp. Wrappers. \$38
- BEETHOVEN, Ludwig van, 1770-1827**
1820 ["Adelaide", voice & guitar, op.46, arr. W.T. Matiegka]
"Adelaide" ["Einsam wandelt dein Freund im Frühlinggarten"]. Per voce e chitarra, Wien s.d.
Archivum Musicum: L'Arte della Chitarra, 20. Florence, 1988. 23 x 31 cm, i, 7 pp. Line-cut of the early 19th-c. printed edition by Artaria. Arranged for voice and guitar by Wenzeslaus Thomas Matiegka (1773-1830), one of the founder of the Viennese guitar school. Introduction in It by Francesco Gorio. Wrappers in decorative paper. \$19
- 4964 [Arias, voice, piano, op.82]
Vier Arietten und ein Duett (italienisch und deutsch), mit Begleitung des Pianoforte. Op.82.
Biblioteca Classica, 8. Rotterdam, 1988. Oblong, 4°, 16 pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, 1811. Plastic ring binding. \$11
- 7793 [Goethe Lieder, voice, piano, op.75, selection]
Drei Lieder nach Goethe. Mit einem Kommentar von Helga Lühning.
Veröffentlichungen des Beethoven-Hauses, III/13. Bonn, 1999. Oblong, 34 x 27 cm, 30 facs, 16 pp. Fine full-color halftone of the first three songs from "Sechs Gesänge mit Begleitung des Pianoforte", op.75. The songs "Aus Göthe's Faust" and "Neue Liebe, neues Leben" are autographs, while "Kennst du das Land" is in the hand of Therese Malfatti (with Beethoven additions); all date from around 1810. The autographs are legible fair copies, with the exception of several pages with substantial revisions and crossouts. We know that Beethoven was in love with the 18-year-old Therese Malfatti (daughter of a wealthy landowner), and considered proposing to her; in a letter of 1810 he speaks of her "so schönes Talent" on the piano. The personal relationship makes these settings all the more poignant. Afterword in Ger. Wrappers with handsome dust jacket in laid paper with printed title block. \$72
http://www.omifacsimiles.com/brochures/bee_goe.html
- 129 [Missa Solemnis, orch, chorus, op.123, Kyrie]
Missa Solemnis, Opus 123, Kyrie. Faksimile nach dem Autograph. Herausgegeben von Wilhelm Virneisel. [Staatsbibl. der Stiftung Preuß. Kulturbesitz, mus. ms. aut. Beethoven 1].
Tutzing, 1965. 27 x 44 cm, 56 facs, 12 pp. Beautiful 2-color halftone of the "Kyrie" movement, in the original 2° format with several foldout pages. The ms is a "working" copy, containing many crossouts, corrections and compositional improvements, all the more important, as Beethoven considered the Missa Solemnis to be his greatest work. Separate commentary booklet in Ger by Wilhelm Virneisel. Edition of 1000 copies printed on laid paper. Handsome binding with red linen boards and gold lettering. Slipcase covered with vellum paper. \$175 http://www.omifacsimiles.com/brochures/bee_missa.html
- 133 [Missa Solemnis, orch, chorus, op.123, end of Kyrie]
Schluß des Kyrie der Missa Solemnis. Faksimile-Blatt.
Tutzing, 1965. 27 x 44 cm, 2 pp. Halftone. End of the Kyrie (included in item 129). \$11
- 131 [sketchbook, Missa Solemnis, II]
Drei Skizzenbücher zur Missa solemnis. II: Ein Skizzenbuch zum Credo, SV 82. Faksimile. [Beethovenhaus, Bonn, SBH 666].
Veröffentlichungen des Beethoven-Hauses, I/35. Bonn, 1968-1970. Oblong, 34 x 27 cm, 2 vols, 31 facs; 51 pp. Halftone of the sketches to the Credo. With separate commentary & transcription vol. Edition of 500 copies. Wrappers. \$74
- 132 [sketchbook, Missa Solemnis, III]
Drei Skizzenbücher zur Missa solemnis. III: Ein Skizzenbuch zum Benedictus und zum Agnus Dei, SV 83. Faksimile. [Beethovenhaus, Bonn, SBH 667].
Veröffentlichungen des Beethoven-Hauses, I/36. Bonn, 1968-1970. Oblong, 34 x 27 cm, 2 vols, 18 facs; 34 pp. Halftone of the sketches of the Benedictus to the Agnus Dei. Separate commentary & transcription vol. Limited edition of 500 copies. Wrappers. \$45
- BELLINI, Vincenzo, 1801-1835**
8190 *Bianca e Fernando. Melodramma in due atti.*
Opera Rara. Collana di Edizioni Facsimile. Brescia, 2000. Oblong, 35 x 26 cm, iv, 238 pp. Line-cut of the first printed edition (vocal score). Ricordi, 1837. Preface in It-Eng by Francesco Gorio and Paolo Rigoli. Linen. \$152

- 1833 *I Capuleti e i Montecchi di Vincenzo Bellini. L'autografo della partitura. Note illustrative di Franco Schlitzer. [Ms. Museo Belliniano, Catania].*
Florence, 1956. 18 x 26 cm, 16, 4 pp. Halftone, in reduced format, of the first page of the Sinfonia, the duet of act I, the introduction of act II, and the last page of the autograph. Limited edition of 300 copies on handmade paper. Wrappers. \$30
- 8954 *Adelson e Salvini. Facsimile Edition of the MSS Add. 33361, 33362 of the British Library. Introduction by Simon Maguire. Preface by Raffaello Monterosso.*
Edizione Nazionale delle Opere di Vincenzo Bellini, Serie Prima, 1. Cremona, 2002. 33 x 26.5 cm, 636 pp. Limited edition, printed on watermarked paper. Linen. \$498
- 173 [Norma, autograph]
Norma. Facsimile della partitura autografa. [Ms. Accademia di Sta. Cecilia e Bibl. del Conservatorio, Rome].
Reale Accademia d'Italia, 5. Rome, 1935-XIV. Oblong, 41 x 30 cm, 2 vols: i, c.500 pp. Line-cut. Forward by Ottorino Respighi. Coverboards in paper, in 2 vols. \$695
- 175 [Il Pirata, autograph]
Il Pirata. Melodramma in Two Acts. . . A Facsimile Edition of the Original Manuscript. Edited with an Introduction by Philip Gossett. [Mss. Bibl. del Conservatorio, Naples & Pierpont Morgan Library, New York].
Early Romantic Opera, 1. New York, 1983. Oblong, 31 x 24 cm, c.641 pp. Halftone (appendix in line-cut). In 2 vols. Cloth. \$175
- 178 *La Straniera. Melodramma in Two Acts. . . A Facsimile Edition of a Contemporary Manuscript with Bellini's Autograph Annotations, Edited With an Introduction by Philip Gossett. [Ms. Bibl. del Conservatorio "G. Verdi", Milan].*
Early Romantic Opera, 2. New York, 1982. Oblong, 32 x 24 cm, c.852 pp. Halftone. 2 vols. Cloth. \$175
- 1699 Cilea, Francesco
Composizioni giovanili inedite a cura di Francesco Cilea. [Museo Belliniano, Catania, ms. I Nc].
Reale Accademia d'Italia, 6. Rome, 1941. 4°. 122 pp. Includes Salve Regina, Sinfonia in re maggiore, and Tecum principium. (out of print). \$480
- BELLMAN, Carl Michael, 1740-1795**
- 4105 ["Elisabeth Westmans Visbok"]
Originalhandskriften till "Elisabeth Westmans visbok" förvaras på Kungl. Biblioteket i Stockholm (signum: Vf.33).
Stockholm, 1927. 15 x 20 cm, 87 facs, vii pp. Line-cut of the original autograph interleaved with 7 full page illustrations in color, together with three printed texts from 1792-94. Bellman, one of Sweden's most gifted poets, became known as an entertainer and creator of satirical drinking songs during the 1760s and is regarded as the favorite of latterday Swedish "troubadurs". Limited edition of 300 copies, 100 of which have been bound in half leather with coverboards in speckled laid paper after the original. Rare. (no music). \$160
- BERLIOZ, Hector, 1803-1869**
- 8205 [Irish songs, voice, piano & voice, orchestra]
Mémoires irlandaises. Les sources: Editions Schlesinger (1830) et Richault (1849). Versions avec orchestre (1842, 1843, 1844, 1851); Hélène: manuscrit autographe. Présentation par Isabelle Poinloup.
Collection Dominantes. Courlay, 2003. Oblong, 4°, 6 volumes, xiii, 180 pp. Line-cut of the Roger edition, Amsterdam, c.1704, plus autograph ms. Introduction in Fr-Eng-Ger. Wrappers. \$73
- BERTONI, Ferdinando, 1725-1813**
- 1986 *Orfeo, azione teatrale. [Civico Museo Bibliografico Musicale, Bologna].*
Bibliotheca Monumenta Bononiensis (= Bibliotheca Musica Bononiensis), IV / 15. Bologna, 1970. Oblong, 35 x 25 cm, ii, 97 pp. Line-cut of the Venice, 1776 edition. Laid paper. Loose gatherings in cloth portfolio. \$69
- BILLINGS, William, 1746-1800**
- 683 *The Continental Harmony [Containing a Number of Anthems, Fuges, and Choruses, in Several Parts]. Edited by Hans Nathan.*
Cambridge, 1961. Oblong, 24 x 16 cm, xix, 200 pp. Line-cut of the Isaiah Thomas & Ebenezer T. Andrews edition, Boston 1794. The last of Billings' collections to be published containing sacred music composed during the 1780s and 90s. The introduction, written in the form of a sometimes amusing and witty dialogue between master and pupil, shows the influence of a number of authors including Tansur. Cloth. \$45
- BIZET, Georges, 1838-1875**
- 8707 *Six mélodies. Chant et piano. La chanson du fou, La coccinelle, Ma vie a son secret, Rêve de la bien-aimée, Pastorale, Berceuse. Paris, Hartmann, 1868. Présentation par Fabienne Leloup (Ce.F.E. de M. Île-de-France). [Library of Congress, London].*
La Musique Française Classique de 1650 à 1800, 186. Courlay, 2006. 23 x 31 cm, vii, 44 pp. Line-cut of the Paris, 1868 edition. Introduction in Fr-Eng-Ger. Wrappers. \$29
- 8798 *Chants des Pyrénées (chants populaires harmonisés). 1867. [Bibliothèque Nationale, Paris].*
Collection Facsimiles. Courlay, 2007. 21 x 30 cm, 6 pp. Line-cut of the Paris, 1867 edition. Contents: Mon doux ami; La-haut sur la montagne; De mes brebis la plus charmante; La haute montagne; Rossignolet; Connaissez-vous ma bergère? Wrappers. \$10
- BLAKE, Benjamin, 1751-1827**
- 4056 *Three Solos, for the Tenor with an Accompaniment for the Violoncello. Op.9. [Baylor University Library, Waco].*
Performers' Facsimiles, 84. New York, [1991]. 25 x 35 cm, 34 pp. Line-cut of the London, 1825 edition. Wrappers. \$20
- BOULEZ, Pierre, 1925-**
- 8588 *Le marteau sans maître. Fac-similé de l'épure et de la première mise au net de la partition / Facsimile of the Draft Score and the First Fair Copy of the Full Score. Édité par / Edited by Pascal Decroupet.*
Eine Publikation der Paul Sacher Stiftung. Mainz, 2005. Oblong, 38 x 30 cm. 215 pp. Beautiful full-color facsimile edition of the autograph draft score and fair copy, produced on the occasion of the 80th birthday of the composer. Since its premiere 50 years ago at the 1955 Baden-Baden Festival, "Le marteau sans maître", with its novel scoring (contralto, alto flute, viola, guitar, vibraphone, xyloimba and unpitched percussion) and poetry by René Char in four of the nine interlocked movements, has been considered one of the most outstanding serial works of the postwar avantgarde. Commentators have pointed out its wonderful hypnotic soundworld, complex rhythmic structure, and sudden bursts of instrumental crossfire, creating such a demand on the performers that some fifty rehearsals were required before its premiere. This excellent facsimile offers an exciting entry into Boulez' "workshop"—allowing us to examine, side by side, the pencil draft score, final ink version, as well as a selection of sketch pages. Handsome binding in red linen with slipcase. \$254
<http://www.omifacsimiles.com/brochures/boulez.html>
- 9165 *Tombeau. Fac-similés de l'épure et de la première mise au net de la partition / 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. \$211
http://www.omifacsimiles.com/brochures/boulez_t.html

- BRAHMS, Johannes, 1833-1897**
- 200 *Alto Rhapsody, Opus 53. For Contralto, Men's Chorus, and Orchestra. Text from Goethe's Harzreise im Winter. Introduction by Walter Frisch. A Facsimile Edition from the Composer's Autograph Manuscript in the Music Division of The New York Public Library.*
New York, 1983. 24 x 30 cm, 29, 44 pp. Beautiful 3-color facsimile of the 1869 autograph fair copy (the only surviving manuscript source for the complete work), together with 2 leaves of sketches in the possession of the Gesellschaft der Musikfreunde, Vienna. The *Alto Rhapsody* is one of Brahms' most moving and successful works composed at a time when he seemed to have felt embittered and angry over the engagement and marriage of Julie Schumann (the second eldest daughter of the Schumanns) to Count Radicati di Marmorito of Turin. According to Brahms "it is the best thing I have yet done... and if worthy altos are not immediately eager to sing it, there are nevertheless enough people who do need this kind of prayer". This manuscript apparently was not looked at for the publication of the *Sämtliche Werke* in 1926. Linen. (few copies remaining) \$60
http://www.omifacsimiles.com/brochures/brahms_alt.html
- 7278 [Canon, piano, WoO post.29]
"Wann hört der Himmel auf zu strafen. . .?" Kanon WoO posthum 29. Faksimile des Autographs.
Vienna, 1995. Oblong, 18 x 12 cm, 1 leaf, 8 pp. 3-color halftone of the autograph score. Commentary and transcription by Otto Biba. Paper portfolio. \$21
- 203 [Deutsches Requiem, op.45, selections]
Ihr habt nun Traurigkeit. 5. Satz aus dem "Deutschen Requiem". Faksimile der ersten Niederschrift. Mit Einleitung von Franz Grasberger. [Ms. Gesellschaft der Musikfreunde, Vienna].
Tutzing, 1968. Oblong, 32 x 25 cm, 9, 8 pp. Halftone of the autograph score of "Ihr habt nun Traurigkeit", fifth movement of the *Deutsches Requiem*, in piano reduction format, presented to Clara Schumann on Christmas, 1866 (together with the entire piano-vocal score of the Requiem mostly in the hand of copyists). This autograph represents a first version which Brahms used as a kind of partcell, scribbling indications for instrumentation, to be later realized in the full score. Wrappers with handsome linen paper. \$39
- 7083 [Deutsches Requiem, op.45, selections]
Ein deutsches Requiem. Stichvorlage des Klavierauszuges.
Patrimonia, 80. Berlin, 1994. 21 x 28 cm, 36, with 6 illus pp. Special publication issued on the occasion of the acquisition of the autograph fair copy of the piano-vocal score of *Ein deutsches Requiem* by the Brahms-Institut, Lübeck. Includes halftones of four pages from the ms: title page, and one page each from movements I, V, & VII. Contributions by Marianne Tidick, Michael Struck, & Renate Hofmann. With full texts of four letters written by the publisher J. Rieter-Biedermann to the composer. Wrappers. \$23
- 202 [Lieder, selections]
Feldeinsamkeit, Opus 86, Nr. 2: "Ich ruhe still im hohen grünen Gras". Faksimile nach dem in Privatbesitz befindlichen Autograph.
[Henle Music Facsimiles, 8]. Munich, 1983. Oblong, 30 x 23 cm, 4 facs., iii pp. Beautiful 3-color collotype of the presentation autograph fair copy. Composed sometime between 1879 and 1881, this is one of Brahms' most popular songs, performed on numerous concert programs and published by Simrock both as a part of six songs ("Sechs Lieder", op.86) and as a single issue. The manuscript reproduced here, written on paper with elaborate marginal decorations in blue ink and with the melody scored in the bass clef, was dedicated to the banker Wilhelm Lindeck of Mannheim who managed an account for the composer. Issued on the occasion of the 150th year of the composer's birth. Afterword in Ger-Eng by Ernst Herttrich. Wrappers. \$65
http://www.omifacsimiles.com/brochures/brahms_feld.html
- 1637 [Lieder, selections]
["Sarabande"]. Johannes Brahms und Georg Dietrich Otten. In Verbindung mit einem Faksimile-Druck der Brahms-Urschrift "Sarabande" (h-moll). Herausgegeben von Kurt Stephenson. [Ms. Johannes Brahms Archiv der Staats- und Universitäts-Bibliothek Hamburg].
Jahresgabe 1972 der Brahms-Gesellschaft Hamburg. 21 x 29 cm, 16, 2 pp. Line-cut of the exemplar which the composer presented to Frau Octavia Maria Otten, in appreciation for the many friendly hours he spent in the Otten home. Commentary in Ger. Wrappers in beautiful marbled-paper folder. \$25
- 2028 [Lieder, selections]
Three Lieder on Poems of Adolf Friedrich Schack. A Facsimile of the Autograph Manuscripts of "Abenddämmerung," Op. 49 No. 5; "Herbstgefühl," Op. 48 No. 7; and "Serenade," Op. 58 No. 8 in the Collection of the Library of Congress.
Washington, D.C., 1983. Oblong, 34 x 28 cm, ix, 8 pp. Beautiful halftone in the original loose folio format. Preface by Donald L. Leavitt and introduction by George Bozarth. In protective folder. \$17
- 8136 [Motet, SATBB, op.29,1]
"Es ist das Heil uns kommen her". Motette Opus 29 Nr.1. Faksimile nach dem Autograph im Besitz des Brahms-Institutes an der Musikhochschule Lübeck mit einem Nachwort von Wolfgang Sandberger.
[Henle Music Facsimiles, 15]. Munich, 2002. 27 x 35 cm, 12, 8 pp. Full-color halftone of the composer's autograph, presented to Clara Schumann on her 41st birthday, 13 Sept., 1860. Small markings in the ms are believed to be in the hand of Clara Schumann and Joseph Joachim. Produced on the occasion of the manuscript's acquisition from the Avé-Lallemant family by the Brahms Institut, Lübeck in 2001. Stiff wrappers. \$78
http://www.omifacsimiles.com/brochures/brahms_heil.html
- 7488 *Volksweisen für Clara Schumann zum 8. Juni 1854. Faksimile nach der Handschrift im Robert Schumann-Haus, Zwickau. Herausgegeben und mit einer Einleitung versehen von Gerd Nauhaus.*
Hildesheim, 1997. Oblong, 37 x 27 cm, 14, 16 pp. Halftone of the autograph. \$30
- 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
- 1633 *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
- 7177 [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>
- BRONTË, Anne, 19th c.**
- 971 [Arr. of works by Beethoven, Haydn et al]
Anne Brontë's Song Book, 1843-4. Haworth, Bonnell MS 133. [Brontë's Parsonage Museum, Haworth].
Musical Sources, 17. Kilkenny, 1980. Oblong, 25 x 16 cm, xvi, 102 pp. Halftone. Popular hymns and songs made by A. Brontë. Arrangements based on works by Beethoven, Haydn, and others; some presented in unfamiliar versions. Typical repertory used for home entertainment in a Yorkshire household. Introduction by R. Rastall. Buckram. \$63
- BURKHARD, Willy, 1900-1955**
- 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
- CHERUBINI, Luigi, 1760-1842**
- 3993 *Les deux journées. Opera en trois actes. [Civico Museo Bibliografico Musicale, Bologna].*
Bibliotheca Musica Bononiensis, IV/133. Bologna, 1982. 22 x 32 cm, 309 pp. Line-cut of the Paris, n.d. edition. Full score. Preface in It by Giuseppe Vecchi. Cloth. \$98

- 3994 *Lodoïška, comédie héroïque en trois actes. [Civico Museo Bibliografico Musicale].*
Bibliotheca Musica Bononiensis, IV/134. Bologna, 1981. 22 x 32 cm, xxxiii, 434 pp.
Line-cut of the Paris, 1791 edition (full score). Preface/introduction in It by Giuseppe Vecchi and Mario Baroni. Cloth. \$156
- 3995 [Mass, 3 voices, orch, A major]
Messe a trois voix et chœurs avec accompagnemens. [Civico Museo Bibliografico Musicale, Bologna].
Bibliotheca Musica Bononiensis, IV/222. Bologna, 1978. 25 x 35 cm, 354 pp.
Line-cut of the Magasin de Musique edition (full score), Paris. Cloth. \$98
- 3997 [Solemn Mass, 4-5 voices, orch, Bb major]
Quatrième messe solennelle a 4 & a 5 parties.
Bibliotheca Musica Bononiensis, IV/225. Bologna, 1979. 25 x 35 cm, 144 pp.
Line-cut of the Paris, n.d. edition. Full score. Cloth. \$56
- 3996 [Works, religious music, voices, orch]
Musique religieuse. [Civico Museo Bibliografico Musicale].
Bibliotheca Musica Bononiensis, IV/221. Bologna, 1978. 18 x 24 cm, 308 pp.
Line-cut of the Paris, 1867 edition. Posthumous publication containing the full score of Messe solennelle breve, Tantum ergo, In parapsium, O salutaris, Litanies de la Sainte Vierge, O salutaris à quatre voix, Messe solennelle, and Fantaisie. Cloth. \$63
- 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
- DEBUSSY, Claude, 1862-1918**
- 5664 ["L'Archet", voice, piano] In, Yves A. Lado-Bordowsky,
"L'Archet. Un 'croquis musical' de Debussy".
Cahiers Debussy. No.16 - 1992. Paris. 1993. 8°, 85 pp. Yves Lado-Bordowsky, L'Archet. Un "croquis musical" de Debussy. - David Grayson, Claude Debussy addresses the English-speaking World: Two Interviews, an Article, and The Blessed Damozel. - Zdenka Weber, La diffusion de la musique de Debussy en Croatie. - Mélanges: Margaret G. Cobb, Further Debussy souvenirs: letter from Gustave Doré to Robert Godet. - Aloÿs Mooser, Heurs et malheurs du Prélude à l'après-midi d'un Faune à Saint-Petersbourg. - Chronique. - Thèses. - Bibliographie. (Includes halftone of the autograph score of "L'archet" in reduced format). Wrappers. \$35
- 9209 *Chansons, recueil de mélodies dédiées à Marie-Blanche Vasnier*
Fac-similes de Manuscrits de Claude Debussy, [3]. Paris, 2010. 17.5 x 26 cm, 40 pp.
4-color facsimile of the autograph. Wrappers, in beautiful art paper. \$145
http://www.omifacsimiles.com/brochures/debussy_chan.html
- 8445 *"Les Papillons" for Voice and Piano. First Edition. Text by Théophile Gautier. A Performing Edition and Facsimile of the Composer's Autograph in the Music Division of The New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center. [JOB 96-17].*
New York, 2004. 27x 35 cm, 26 pp. Beautiful bibliophile edition with full-color facsimile, in the original format, of the autograph fair copy. The ms, with inscription "to Madame Vanier, who has a voice light enough to sing songs about butterflies" was probably given as a presentation copy to the gifted singer Marie Blanche Vasnier for whom Debussy composed many songs in the 1880s. Includes a preface by Margaret G. Cobb, and an essay on the manuscript and a performing edition by Marie Rolf (the work is hitherto unpublished). Limited edition of 1,000 copies. Portfolio, with insert for facsimile and performing edition. \$65
<http://www.omifacsimiles.com/brochures/debussy.html>
- 259 [Pelléas et Mélisande, sketches]
Esquisses de Pelléas et Mélisande (1893-1895). Publiées en fac-similé avec une introduction par François Lesure. [Ms. Collection André Meyer & Bibl. Nationale, Paris, mus. ms. 1206].
Publications du Centre de Documentation Claude Debussy, II. Geneva, 1977. 23 x 31 cm, 16, 104 pp. Line-cut of "premières" and "brevé" autograph sketches. These two sets of drafts enable us to follow the initial creative impulses of the composer and to see how the ideas were developed and refined or possibly discarded. Concordances with the final version are indicated whenever possible. Introduction in French by François Lesure. Wrappers in attractive laid paper with period lettering. \$152
http://www.omifacsimiles.com/brochures/debussy_pel.html
- DEGEYTER, Pierre, 1848-1932**
- 742 *L'internationale. Faksimile-Ausgabe des Autographs. Im Auftrag des Instituts für Marxismus-Leninismus beim Zentralkomitee der SED, der Akademie der Künste der DDR, des Verbandes der Komponisten und Musikwissenschaftler der DDR. Herausgeben von Inge Lammell und Gerhard Stübe.*
Leipzig, 1976. 19 x 28 cm, 4, 16 pp. Halftone of the autograph fair copy scored for voice and piano. Set to the words of Eugène Pottier. One of the great songs of the world proletariat, later adopted as the national anthem of the U.S.S.R. Afterword in Ger-Rus-Eng-Fr. Handsomely bound in red linen. \$20
- DELLE SEDIE, Enrico, 1824-1907**
- 5380 *L'art lyrique. Traité complet de chant et de déclamation lyrique.*
Bibliotheca Musica Bononiensis, IV/219. Bologna, 1979. 25 x 34 cm, 234 pp.
Line-cut of the Paris, 1874 edition. Cloth. \$83
- DEVIENNE, François, 1759-1803**
- 4538 *Les Visitandines, comédie mêlée d'ariettes. Introduction by Sherwood Dudley.*
French Opera in the 17th and 18th Centuries, 72a. Stuyvesant, 1992. 4°, xxxiv, 213, 52 pp. Line-cut of the Cousineau edition (Paris, 1792), together with the 2-act and 3-act versions of the libretto and a modern edition of the music not contained in the 2-act version. Cloth. \$95
- DIBDIN, Charles, 1745-1814**
- 4689 *The Touchstone or Harlequin Traveller. Originally Published by S.A. Thompson: London 1779. Introduction by Anne Dhu Shapiro.*
Music for London Entertainment, 1660-1800, D/1. London, 1990. 4°, xix, 91 pp.
Cloth. \$138
- DONIZETTI, Gaetano, 1797-1848**
- 7802 *Don Pasquale. Dramma buffo in tre atti di Giovanni Ruffini. Facsimile dell'autografo Milano, Archivio storico Ricordi (M.I.13). Con un saggio di Philip Gossett.*
[Archivio Storico Ricordi]. L'Arte Armonica, I/3. Milan, 1999. Oblong, 33 x 25 cm, 147, 434 pp. Deluxe full-color facsimile of the full "working" score, issued on the occasion of the two hundred anniversary of the composer's birth. The history and genesis of this fascinating work, premiered at Teatro alla Scala 17 April 1843 is carefully analyzed by Philip Gossett's companion work. Limited deluxe edition with binding that reproduces the original; handsome clamshell case in green cloth with pasted label. \$825
<http://www.omifacsimiles.com/brochures/donizetti.html>
- 266 *Roberto Devereux. Tragedia Lirica in Three Acts. . . A Facsimile Edition of Donizetti's Original Autograph Manuscript. Edited with an Introduction by Philip Gossett. [Ms. Bibl. del Conservatorio, Naples].*
Early Romantic Opera, 26. New York, 1982. Oblong, 31 x 24 cm, c.301 pp.
Halftone. Cloth. \$115
- ECKHARD, Jacob, 18-19th c.**
- 687 *Jacob Eckhard's Chormaster's Book of 1809. A Facsimile with Introduction and Notes by George W. Williams. [Ms. St. Michael's Church, Charleston, S.C., on deposit in the Library of the South Carolina Historical Society].*
Columbia, S.C., 1971. 24 x 30 cm, xvi, 124, with 91 pp. Line-cut of Eckhard autograph. Over 100 hymns by European masters and Eckhard himself, arranged by meter (long, common, short and miscellaneous) notated in 2 voice parts (treble, bass) with figured bass. Hardbound. \$49

FALLA, Manuel de, 1876-1946

- 8173 *Fuego fatuo. Edición facsímil de los manuscritos 9017-1, LII A2, A4, A6, A9, A10 del Archivo Manuel de Falla. Edición y estudio de Yoan 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

- 7817 *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

FRIEDMANN, Aron, 1855-1936

- 6136 *Der synagogale Gesang.*
Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1978. 8°, 150, xvii pp. (Rpt. of Berlin, 1908 edition). Cloth. \$35

GARCIA, Manuel, 1805-1906

- 4707 *Caprichos líricos españoles. Cahiers 5 et 6.*
Geneva, 1993. 21 x 30 cm, 32 pp. Line-cut of the Paris, 1830 edition. Contents: "Que tentacion de risa", "Baxelito nuevo", "San Anton", "Venid paxaritos", "Llevame à zurguen", "Malito estava", "Y no lo digo", "Que ay dinero", "Tu que no puedes", "Poderoso cavallero", "Aotro selasvenda", and "Vogo". Wrappers. \$40

GIULIANI, Mauro, 1781-1829

- 1047 [Arias, voice, piano/guitar]
Sei ariette, poesia di Metastasio coll'accompagnamento di pianoforte o chitarra, op.95.
Archivum Musicum: L'Arte della Chitarra, 9. Florence, 1983. 23 x 30 cm, iii, 27 pp. Line-cut of the Vienna, [1818] edition. Introduction in It by Paolo Paolini. Wrappers in decorative paper. \$19

- 1043 [Cavatine & romanze, voice, guitar, op.13]
Cavatine e romanze per voce e chitarra. a. 3 cavatine ridotte per l'accompagnamento di chitarra, s.n.; b. 3 romances pour la guitare op.13.
Archivum Musicum: L'Arte della Chitarra, 11. Florence, 1983. Oblong, 30 x 23 cm, iii, 12 pp. Line-cut of the Vienna, 1807 & 1810 editions. Introduction in It by Paolo Paolini. Wrappers in decorative paper. \$19

- 1042 [Cavatine & romanze, voice, guitar, op.79 & 27]
Cavatine e romanze per voce e chitarra, a. Cavatine "Di tanti palpiti" de l'opera Tancred variée pour le chant . . . op.79; b. Marie Louise au Berceau de son fils, romance . . . op.27.
Archivum Musicum: L'Arte della Chitarra, 13. Florence, 1983. 23 x 30 cm, iii, 17 pp. Line-cut of the Vienna, 1817 & 1811 editions. Introduction in It by Paolo Paolini. Wrappers in decorative paper. \$19

- 1046 [Lieder, voice, guitar/piano, op.89]
Sechs Lieder, Op.89, for Voice and Guitar or Piano. Edited by Thomas F. Heck. Facsimile.
London, 1976. 4°, 27 pp. Line-cut of the first edition. Wrappers. \$10

- 7426 [Works, v.37, guitar, voice]
Ten Songs and Song Collections.
The Complete Works in Facsimiles of the Original Editions, 37. London, 1986. 4°. Line-cut. Wrappers. \$105

- 7427 [Works, v.38, guitar, voice, pf, vc]
La Sentinelle, Der Abschied der Trobadours, and Various Songs.
The Complete Works in Facsimiles of the Original Editions, 38. London, 1988. 4°. Line-cut. Wrappers. \$105

GRUBER, Franz, 1787-1863

- 741 *Stille Nacht, heilige Nacht! Getreue Wiedergabe der eigenhändigen Niederschrift von Franz Gruber. Mit einem Begleitwort über die Geschichte des Weihnachtsliedes [von Otto Erich Deutsch].*
Vienna, 1937. Oblong, 36 x 26 cm, iv, 1, 4 pp. Beautiful half-tone of the autograph fair copy of the original version of "Silent Night" scored for strings, horn, SATB and organ. The famous Christmas song with text by Josef Mohr, was first performed in Arnsdorf, Austria, Dec. 24, 1818. Afterword in Ger. Hardbound. Rare. \$200

- 7505 *Weihnachtslied "Stille Nacht, heil'ge Nacht!" Faksimile. Vorgelegt von Gerhard Waterskirchen und Thomas Hochradner.*
Salzburg, 1995. Oblong, 36 x 26 cm, iv, 4 pp. Color reproduction of the earliest known autograph version, together with Joseph Mohr's text and transcription. Wrappers. \$31

HAYDN, Franz Joseph, 1732-1809

- 3715 [Canzonetta, voice, keyboard]
Content-Facsimile Reproduction of Four Versions with Foreword by H.C. Robbins Landon. [Muzeum Narodowe, Krakow].
Cardiff, 1983. Oblong, 34 x 23 cm, iv, 12 pp. Half-tone of the autograph sketch of "Der verdienstvolle Sylvius", together with line-cut reproductions of three early printed editions: "Das Geständniß einer schönen Schäferinn" (Prague, 1795), "Transport of Pleasure" (after 1794) and "Content". Issued on the occasion of the 250th anniversary of Haydn's birth. Wrappers. \$12

- 2411 ["Kaiserhymne", unison melody, keyboard]
"Gott Erhalte!". Joseph Haydns Kaiserhymne. Mit einem Faksimile des Erstdrucks von 1797 herausgegeben von Otto Biba. Englisch von E. Hartzell.
Vienna, c.1980. Wrappers. \$15

- 9027 [Quartet, strings, op.76,3]
Gott! Erhalte Franz den Kaiser und Streichquartett Op. 76, Nr. 3: Variationensatz. Vollständige Faksimile-Ausgabe im Originalformat der Sammelhandschrift aus dem Besitz der Musiksammlung der Österreichischen Nationalbibliothek (Mus. Hs. 16.501). Herausgegeben und kommentiert von Günther Brosche.
Musica Manuscripta, 3a. Graz, 2008 32 x 23 cm, 26, 24 pp. Full-color half-tone in original format of a composite ms comprising various versions of the hymn "Gott! erhalte Franz den Kaiser", which has served as the Austrian National Anthem for more than 140 years. The fascicle contains: 1st ms version of the melody, melody with piano harmonization, fair copy of the harmonized version with Haydn's signature, complete score for unison voices and orchestra, and 4 variations of the hymn from the "Kaiser" quartet (Hob. III: 77). 1st printed edition of the hymn from 1787 also included. Hardbound. \$263

HAYDN, Johann Michael, 1737-1806

- 9060 *Requiem in B-Dur (MH 838). Faksimile der autographen Partitur aus dem Besitz der Österreichischen Nationalbibliothek. Faksimile des Partitur-Erstdrucks (Leipzig, Ambros Kühnel) aus dem Besitz der Bayerischen Staatsbibliothek München. Vorgelegt und kommentiert von Manfred Hermann Schmid.*
Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 12. Munich, 2006. 4°, 48, 40, xl pp. Beautiful half-tone of the autograph score and the first printed edition. This requiem was composed in 1805-06 on behalf of the empress Maria Theresia, probably without a specific reason. The work may have been intended for the composer himself and like the Mozart requiem it also comes down to us in an unfinished state (Introitus, Kyrie, parts of Dies irae). Haydn avoids the dark-dramatic tone of Mozart's work and looks rather for the mild tone of an older tradition. Introduction in Ger. Wrappers. \$96

HEINRICH, Anthony Philip, 1781-1861

- 689 *The Dawning of Music in Kentucky, or The Pleasures of Harmony in the Solitudes of Nature (Opera Prima) / The Western Minstrel (Opera Seconda). Introduction by H. Wiley Hitchcock.*
Earlier American Music, 10. New York, 1973. 269, 39 pp. Line-cut of the Philadelphia, 1820 edition. \$46
- 7518 *The Sylviad, or, Minstrelsy of Nature in the Wilds of North America. Opus 3 (Boston, 1823, 1825-26). Introduction by J. Bunker Clark.*
Music of America, 1. Greeleaf, WI, 1996. 8°, xi, 359 pp. \$66

- HENSEL, Fanny, 1805-1847**
 8464 [Lied: "Der Fürst vom Berge", voice, piano]
"Der Fürst vom Berge". Lied auf einem Text von Wilhelm Hensel für Singstimme und Klavier, 1840. Faksimile des Autographs. Einführung und Erstausgabe von Hans-Günther Klein.
 Wiesbaden, 2001. Oblong, 29 x 23 cm, 12, 6, 6 pp. Full-color halftone reproduction of the recently rediscovered autograph presentation copy from 1840, together introduction and transcription (= first edition). This lovely manuscript begins with a wonderful pen & ink drawing by Wilhelm Hensel. Bibliophile edition printed on laid paper. Introduction in Ger. Beautiful red paper boards with embossed/pasted etikette. \$68
http://www.omifacsimiles.com/brochures/hensel_furst.html
- 7533 [Lied: "Traum", voice, piano]
"Traum". Lied auf einen Text von Joseph von Eichendorff für Singstimme und Klavier, F-dur, 1844. Faksimile des Autographs. Einleitung von Hans-Günther Klein.
 Wiesbaden, 1997. 22 x 29 cm, 16, 5 pp. Beautiful monochrome halftone facsimile of the autograph presentation copy composed in 1844. The text was compiled from two poems out of Eichendorff's collection "Wanderlieder". The title page of the ms contains a beautiful vignette by Fanny's husband, the Prussian court painter Wilhelm Hensel, and suggests that the fair copy was intended as a present. Fine bibliophile edition printed on laid paper, issued on the occasion of the 150th anniversary of the Fanny Hensel's death. Commentary in Ger-Eng. Handsome red paper boards with embossed/pasted etikette. \$28
http://www.omifacsimiles.com/brochures/hensel_traum.html
- HINDEMITH, Paul, 1895-1963**
 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
- HOFFMANN, Ernst Theodor Amadeus, 1786-1822**
 9081 *Der Trank der Unsterblichkeit. Oper in 4 Akten. Libretto: Reichsgraf von Soden. Faksimile-Ausgabe herausgegeben von Peter P. Pacht.*
 Berlin, 2009. 4°, 23, 29 pp. Hoffmann is one of the best-known representatives of German romanticism, a talented author of fantasy and horror, a jurist, composer, music critic, draftsman and caricaturist. He is the subject of Jacques Offenbach's famous but fictional opera the "Tales of Hoffmann". The most important and largest part of Hoffmann's musical output was dedicated to the stage. "Der Trank der Unsterblichkeit", reproduced here in halftone from the autograph score Mus. ms. autogr. Hoffmann, E.T.5 Staatsbibliothek Berlin, was written in Berlin 1807-08 during one of the worst periods of his life. Hardbound with paper boards. \$145
- HOLST, Gustav, 1874-1934**
 345 *First Choral Symphony Opus 41. Edited by Imogen Holst and Colin Matthews.*
 Collected Facsimile Edition of Autograph Manuscripts of the Published Works, IV. London, 1983. 27 x 36 cm, 12, 160 pp. 2-color halftone. Linen. \$125
- 342 *Chamber Operas. 1: Savitri Opus 25; 2: The Wandering Scholar Opus 50. Edited by Imogen Holst.*
 Collected Facsimile Edition of Autograph Manuscripts of the Published Works, I. London, 1974. 27 x 36 cm, 208 pp. 2-color halftone. Linen. Special limited offer. \$85
- HOPKINSON, Francis, 1737-1791**
 1693 [Songs, keyboard & voice]
Seven Songs for the Harpsichord or Forte Piano. The Words and Music Composed by Francis Hopkinson. [Free Library of Philadelphia].
 Philadelphia, 2/ 1959. Oblong, 4°, i, 14 pp. Line-cut of 1788 edition. Dedicated to George Washington. Wrappers. \$35
- KELLY, Michael, 1762-1826**
 4769 *The Castle Spectre, as Now Performing with Unbounded Applause at the Theatre Royal, Drury Lane. The Words by G.M. Lewis, Esq.*
 Huntingdon, [1987]. Oblong, 4°, 8 pp. Xerographic reprint of the London, 1798 vocal score. Wrappers. \$4
- 4770 *The Grand Dramatic Romance of Blue Beard or Female Curiosity, As Now Performing at the Theatre-Royal, Drury Lane, with Unbounded Applause. The Words by George Coleman the Younger, Esq.*
 Huntingdon, [1987]. Oblong, 4°, 74 pp. Xerographic reprint of the London, 1798 vocal score. Wrappers. \$20
- KODÁLY, Zoltán, 1882-1967**
 1955 *Psalmus Hungaricus. Kecskeméti Vég Mihály. 55. zsoltára. 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
- 1816 *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
- KOZELUCH, Leopold, 1752-1818**
 8618 [Sonatas, keyboard, op.2]
XII ariette italiane con l'accompagnamento del pianoforte. Op. XXXI.
 Musica Repartita, 351B. Utrecht, 1998. Oblong, 30 x 21 cm. 27, 1 pp. Line-cut of the Magazin de Musique edition, Vienna, n.d. Afterword in Dut-Eng by J.H. van Krevelen. Wrappers. \$18
- KRAUS, Joseph Martin, 1756-1792**
 352 *Air et chansons pour le clavecine. Faksimiltryck från exemplar av originalutgåvan från omkring 1796 i Kungliga Musikaliska Akademiens Bibliotek i Stockholm.*
 Autographus Musicus, 20. Bandhagen, 1980. Oblong, 32 x 22 cm, 42 pp. Line-cut of the Breitkopf & Härtel, c.1796 edition. Songs in German, French and Swedish. Wrappers. \$42
- 353 *Miserere [C minor]. [Ms. autogr. Kungliga Musikaliska Akademiens Bibl. Stockholm].*
 Autographus Musicus, 12. Bandhagen, 1978. Oblong, 35 x 23 cm, 7 pp. Halftone of the autograph score of "In te domine speravi" (= VB 11), probably written in Paris or London between 1785-1786. For SATB, ob, bsn, strings, & bc. Wrappers. \$16
- 354 *Miserere [E-flat Major]. [Ms. aut. Kungliga Musikaliska Akademiens Bibl. Stockholm].*
 Autographus Musicus, 14. Bandhagen, [1978]. Oblong, 34 x 26 cm, 24 pp. Halftone of the autograph score of "Miserere nostri domine" (= VB 13), from 1788. For SATB, 2 fl, 2 ob, bsn, 2 trp, 2 hrn, timp, strings, & bc. Wrappers. \$24
- 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>
- KREUTZER, Conradin, 1786-1849**
 3943 *Conrad Kreutzer's Frühlingslieder and Wanderlieder. A Facsimile Edition with New Translations by Luise Eitel Peake.*
 Stuyvesant, 1989. Oblong, 28 x 22 cm, xxvi, 57 pp. Line-cut of the Augsburg, c.1820 edition. The romantic song cycles of Swabian composer Conradin Kreutzer and poet Ludwig Uhland have most often been compared to those of Franz Schubert and Wilhelm Müller. Each of the four sets is an artwork in which the lyrics, melodies and accompaniments are inseparable. Because tempo, dynamics, phrasings and embellishments are very carefully indicated in Kreutzer's score and because the translations in this facsimile edition are meant to be sung this publication not only discloses the beauty of Uhland's poetry but also provides a useful performing edition of these songs. Cloth. \$70

KUHLAU, Daniel Friedrich Rudolph, 1786-1832

7350 *Comische Canons für drei Männerstimmen.*

Copenhagen, 1960. Oblong, 16 x 12 cm, 22 pp. Line-cut of the c.1821 edition. 13 canons for three voices, with the exception of the penultimate for eight and the last, a puzzle canon, for twenty eight voices. Wrappers, in portfolio. \$25

KUNZEN, Adolph Carl, 1720-1781

4222 *Der Lieder zum unschuldigen Zeitvertreib. Zweyte Fortsetzung, herausgeben von Eitelfriedrich Thom.*

Dokumentationen, Reprints, 25. Michaelstein, 1991. Oblong, 21 x 15 cm, 30, iv pp. Half-tone of the London, 1756 edition. 30 settings for voice and keyboard. Kunzen, a wunderkind of his time, studied with his father and J.W. Lustig, and later travelled to Denmark and London. Parts I and II of the Lieder zum unschuldigen Zeitvertreib were published in Hamburg (1748) and Lübeck (1754). Wrappers. \$16

LEIBOWITZ, René, 1913-1972

1682 [3 mélodies sur les poèmes de Picasso Op.3, no.4-6] In

Picasso, Le Point: Revue Artistique et Littéraire, XLII (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

LE SUEUR, Jean-François, 1760-1837

4532 *La Caverne, drame lyrique. Introduction by Jean Mongrédién.*

French Opera in the 17th and 18th Centuries, 74. Stuyvesant, 1985. 4°, xxxiv, 340 pp. Line-cut of the first printed edition issued by Naderman at the end of 1794 or beginning of 1795. With reprint of the printed libretto. Cloth. \$104

LISZT, Franz, 1811-1886

3820 [Lied, "Es war einmal ein König", voice, piano]

"Es war einmal ein König . . .". Goethes Flohlied in der Vertonung von Franz Liszt. Faksimile-Ausgabe mit Anmerkungen zum Goethe-Verständnis und zu einigen Goethe-Kompositionen Liszts von Hans Rudolf Jung. [Goethe-Schiller-Archiv, Weimar].

Weimar, 1986. Oblong, 31 x 22 cm, xiv, 12 pp. Half-tone. Wrappers. \$29

8836 [Lied, "Wenn die letzten Sterne bleichen, soprano & piano]

"Wenn die letzten Sterne bleichen". Lied für Singstimme und Klavier op. post. Vorwort: Rolf Griebel; Kommentar: Sigrid von Moisy, Sabine Kurth. [Henle Music Facsimiles, 19]. Munich, 2007. Oblong, 30 x 26 cm, xviii, 4, vi pp. Deluxe color facsimile, issued on the occasion of the rediscovery of the manuscript in 2007. The piece dates from 1843 and is dedicated to Graf Franz von Poggi of Munich. Commentary in Ger-Eng, together with modern edition. Handsome binding with blue paper boards, and pasted label. \$82 http://www.omifacsimiles.com/brochures/liszt_wenn.html

MAHLER, Gustav, 1860-1911

8161 [Lied von der Erde, selection]

Das Lied von der Erde: Der Abschied. "Clavierauszug" – Manuscript – Facsimile. [Willem Mengelberg Archive, Nederlands Muziek Instituut, The Hague].

The Hague, 2002. Oblong, 29 x 23, 15, 17 pp. Color reproduction of a fascinating autograph draft in the form of a piano-vocal score. It represents a relatively early stage of the composition and reveals many aspects of how the movement took shape. Notes by Eveline Nikkels & Frits Zwart, introduction by Edward Reilly. Limited edition of 350 copies. Handsomely bound in wrappers with period decoration and oriental landscape. \$52 http://www.omifacsimiles.com/brochures/mahler_ab.html

MALIPIERO, Gian Francesco, 1882-1973

4466 *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

9157 [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

MÉHUL, Étienne-Nicolas, 1763-1817

4631 *Stratonice, comédie heroïque. Introduction by M. Elizabeth C. Bartlett.*

French Opera in the 17th and 18th Centuries, 72b. Stuyvesant, 1997. 4°, lx, 142 pp. Line-cut of the 1792 printed score. Méhul's innovations in Stratonice include the development of new and more extended forms, a greater role for the orchestra, and the use of a broader range of effects achieved through a larger harmonic vocabulary, remote modulations, and deliberately unmelodic writing for the voice when justified by the exigencies of the text. Cloth. \$100

MENDELSSOHN-BARTHOLDY, Felix, 1809-1847

406 ["Auf Wiederseh'n", voice & piano, from op.47]

Jubiläumsgabe zum hundertfünfzigsten Geburtstag von Felix Mendelssohn Bartholdy am 3. Februar 1959.

Veröffentlichungen der Internationalen Felix Mendelssohn Gesellschaft. Basel, 1959. Oblong, 21 x 15 cm, vi, 1, v pp. Deluxe full-color facsimile of autograph, dated Leipzig, 22 January 1840, with hand-painted flower decorations in the margins by Cécile Mendelssohn. Presented by the Mendelssohns to the singer Elisa Meerti as a souvenir on her departure from Leipzig after a benefit concert in the Gewandhaus where she performed the song ("Es ist bestimmt in Gottes Rat") as an encore. Introduction in Ger by Hugo von Mendelssohn-Bartholdy and Max Schneider. Laid paper, with wrappers in marbled paper with silk string. \$20

7553 *Denn er hat seinen Engeln befohlen. Faksimileausgabe nach dem Autograph in der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz. Mit einem Nachwort von Thomas Schmidt-Beste.*

Stuttgart, 1997. 24 x 32 cm, 16 pp. Full color facsimile of the autograph score written for SSAATTBB solo and based on Psalm 91, 11-12. The piece was composed in response to the attempted assassination of Frederick Wilhelm IV on 26 July 1844 and contains a dedication letter in Mendelssohn's hand. Wrappers. \$29

8670 *Die erste Walpurgisnacht. Ballade von Goethe für Chor und Orchester, op.60. A Full-Color Facsimile of the Autograph Piano-Vocal Score Held in the Museum of Educational Heritage at Tamagawa University. Edited with Commentary by Hiromi Hoshino.*

Tokyo, 2005. 24.4 x 32 cm, xii, 48, 76 pp. Full-color facsimile edition of the recently rediscovered autograph score, a fair copy with numerous revisions and corrections on almost every page. Die erste Walpurgisnacht is considered one of Mendelssohn's finest pieces and the composer lavished much care on its composition which spanned from 1830 until 1843, finally being published in 1844. This autograph of Die erste Walpurgisnacht was presented to the late Spanish cellist, Gaspar Cassadó by his patron, Giulietta Gordigiani von Mendelssohn, and upon Cassadó's death it was inherited by his Japanese wife, the late pianist Chieko Hara. Subsequently it was donated by her family to Tamagawa University as part of a large collection of Cassadó's former possessions. Critical commentary in Eng-Jap. Clothbound. \$468 http://www.omifacsimiles.com/brochures/mendel_w.html

407 *Die Frauen und die Sänger. Nach dem Gedicht "Die vier Weltalter" von Friedrich Schiller, für gemischten Chor komponiert von Felix Mendelssohn Bartholdy.*

Veröffentlichungen der Internationalen Felix-Mendelssohn-Gesellschaft. Basel, 1959. 29 x 19 cm, 15, 4, 9 pp. Line-cut. Remarks, introduction and edition by Max Schneider and Karl-Heinz Köhler. Facsimile of letter from Albert Lortzing to Mendelssohn, dated 12 Nov. 1845. Special Christmas and New Year's issue. \$35

409 *Jesu, meine Freude. A Facsimile of the Composer's Autograph Now in the Newberry Library, with an Introduction by Oswald Jonas.*

Chicago, 1966. 26 x 34 cm, 8, 12 pp. Beautiful half-tone of the 1828 composition based on the famous Lutheran chorale of 1653. Scored for chorus and orchestra. Limited edition of 700 copies. Wrappers with special hand-made marbled paper. \$50

410 *Lied der Freundin. "Zarter Blumen leicht Gewinde". Ein bisher ungedrucktes Goethe-Lied von Mendelssohn mit einer Einführung von Max F. Schneider.*

Veröffentlichungen der Internationalen Felix-Mendelssohn-Gesellschaft. Düsseldorf & Basel, 1960. Oblong, 21 x 13 cm, ix, 4, ix pp. Half-tone. Christmas and New Year's edition of the Goethe Museum and International Mendelssohn Society. Marbled endpapers, green cover with gold seal. \$18

412 *Paphleis. Ein Spott-Heldengedicht von Felix Mendelssohn. Mit einem Vorwort von Max F. Schneider. Eingeleitet und herausgegeben von Ursula Galley.*

Veröffentlichungen der Internationalen Felix-Mendelssohn-Gesellschaft. Basel, 1961. 21 x 28 cm, 44, 6 pp. Line-cut of third stanza of poem. Edition of complete poem with introduction. Half-tone frontispiece of Mendelssohn as child playing piano. Wrappers. \$33

- MERCADANTE, Saverio, 1795-1870**
- 4203 *12 melodie preparatorie al canto drammatico con accompagnamento di pianoforte dedicate a Adelaide Gambaro. Napoli-Milano ca.1864.*
Essercizi 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.*
Essercizi 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
- 4012 *Virginia, tragedia lirica in tre atti di S. Cammarano. Canto e pianoforte.*
Bibliotheca Musica Bononiensis, IV/220. Bologna, 1978. 22 x 32 cm, 315 pp. (Rpt. of 1866 edition). Line-cut of the Milan, 1866 edition. Piano-vocal score. Cloth. \$105
- MEYERBEER, Giacomo, 1791-1864**
- 416 [Sicilian Folksongs]
Sizilianische Volkslieder. Herausgegeben von Fritz Bose. [Ms. Staatliches Institut für Musikforschung Berlin].
Berlin, 1970. 19 x 26 cm, 88, with 38 pp. Halftone of the autograph, together with transcription, comprehensive analysis and historical introduction. In Ger. Linen. \$45
- MICHELSEN, Leonard Pieter Joseph, 1872-1944**
- 4322 *Selected Songs in Autograph. Introduction by Jaap van Benthem. [Municipal Museum, The Hague].*
Dutch Music Facsimiles, 6. Utrecht, 1990. 4°, iv, 23 pp. Line-cut of the autograph fair copy. Contains 5 settings on German texts, 3 on French texts and 2 on Dutch. All the songs were composed in the first decade of the 20th c. Wrappers. \$24
- MIKULI, Karol, 1821-1897**
- 2055 [Jubilee Hymn in Honor of King Jan III Sobieski]
Hymn jubileuszowy na czesc króla Jana III Sobieskiego. Ulozony z powodu obchodu 200 letniej rocznicy odsieczy Wiednia 12 wrzesnia 1883. Słowa: Wladyslaw Belza. Facsimile druku z 1883 r.
Krakow, 1983. 4°, 7, 7 pp. Line-cut of the 1883 printed edition. With color frontispiece of King Jan III. Historical commentary in Pol by Alina Nowak Romanowicz. Wrappers. \$15
- MÖRIKE, Eduard, 1804-1875**
- 8399 *Musikbeilage zu dem Roman "Maler Nolten" von Eduard Mörike. Stuttgart/Schweizerbarts Verlagshandlung 1832. [private collection].*
Stuttgart, 2004. Oblong, 17 x 12 cm, 32 pp. Line-cut of the Stuttgart, 1832 edition. The music settings (voice with keyboard accompaniment) are by Ludwig Friedrich Hetsch (1806-1872), life-long friend of Mörike. Wrappers. \$12
- MOZART, Wolfgang Amadeus, 1756-1791**
- 4708 [Abduction from the Seraglio, K.384, libretto]
Die Entführung aus dem Serail. Faksimile-Ausgabe zur Geschichte des Librettos. Bretzner (Libretto 1781). Mozart (Autograph 1781). Bearbeitung durch Stephanie d.J./Mozart (Libretto 1782). Herausgegeben von Gerhard Croll und Ulrich Müller.
Wort und Musik, 16 (Libretti, 2). Anif/Salzburg, 1993. 12 x 17 cm, 171 pp. Line-cut of four important sources of the libretto: Bretzner's printed edition of 1781, Mozart's autograph transcription (beginning of act I) of 1781, the Vienna printed edition of 1782 arranged by Stephanie and Mozart, and Bretzner's "Nachricht" of June 21, 1783. With introduction in Ger by Gerhard Croll and Ulrich Müller. Wrappers. \$50
- 8146 [Aria, soprano, strgs, 2 hrs, K.Anh.11a (K.365a)]
Die neugeborne Ros' entzückt. Arie für Sopran, Streicher und zwei Hörner. KV Anh.11a (365a). Faksimile mit Edition. Geleitwort von Christoph Wolff. Einführung von Faye Ferguson.
Salzburg, 1996. Oblong, 31 x 23 cm, 12, 1 pp. Color halftone of the autograph aria, "The new rose is enchanting", previously unknown in any form. Commentary in Ger-Eng. Limited bibliophile edition. Wrappers in decorative paper. \$44
- 1668 [Aria, tenor, orch, K.431]
"Misero! O sogno!"—"Aura, che intorno spiri". Arie für Tenor und Orchester KV 431(425b). Faksimile der autographen Partitur mit einem Geleitwort von Nikolaus Harnoncourt und einer Einführung von J. Rigbie Turner. [Pierpont Morgan Library, New York].
Documenta Musicologica, II/22. Kassel, 1988. Oblong, 33 x 24 cm, 32, xiii pp. Halftone of the autograph score. This popular concert aria is believed to have been first performed in a concert organized by Mozart himself in 1783. Although the author of the text is unknown, it seems that it may have formed part of an opera seria. Afterword in Ger-Eng. Coverboards in laid paper. \$56
- 4456 [Don Giovanni, K.527, libretto]
Don Giovanni in New York. Lorenzo Da Pontes italienisch-englisches Libretto für die US-Erstaufführung von Mozarts Oper (1826). Mit dem Libretto der Oper "Mozart in New York" von Herbert Rosendorfer/Helmut Eder (1991). Herausgegeben von Ulrich Müller und Oswald Panagl.
Wort und Musik, 14 (Libretti, 1). Anif/Salzburg, 1991. 8°, 224, with 95 pp. Line-cut of the New York, 1826 Italian-English libretto, from a copy in the possession of New York Public Library. Prepared for the premiere of Don Giovanni in New York, the libretto is an important document for the history of the reception of the opera and opera in general in America. Contributions by Hans Graf, Aleramo Lanapoppi, Dorothy Potter, Ulrich Müller and Oswald Panagl. With facsimiles and transcriptions of two Da Ponte essays (in ms) written on the theater c.1790-91. Wrappers. \$44
- 464 [Impresario, K.486]
Der Schauspieldirektor. The Impresario. A Comedy with Music in One Act, K.486. Facsimile of the Autograph Manuscript in the Mary Flagler Cary Music Collection in the Pierpont Morgan Library.
New York, 1976. Oblong, 35 x 27 cm, xi, 89 pp. 2-color halftone of the autograph score composed between Jan. 18 and Feb. 3, 1786. A "Singspiel", with libretto by Gottlieb Stephanie, and consisting of an "Ouverture, 2 Arien, ein Terzett und Vaudeville", the work was commissioned by Emperor Joseph II and first presented (along with an opera by Salieri) at Schönbrunn, the emperor's summer residence near Vienna. Includes draft for the aria "Da schlägt die Abschiedsstunde", in the possession of the New York Public Library. Preface by Charles Ryskamp; introduction by Rigbie Turner. Beta-radiographs of 4 watermarks. Special bibliophile edition with orange cloth boards and matching slipcase. \$175
- 465 [Impresario, K.486]
Der Schauspieldirektor. The Impresario. A Comedy with Music in One Act, K.486. Facsimile of the Autograph Manuscript in the Mary Flagler Cary Music Collection, The Pierpont Morgan Library.
New York, 1976. Oblong, 35 x 26 cm, xi, 89 pp. 2-color halftone of the autograph score composed between Jan. 18 and Feb. 3, 1786. A "Singspiel", with libretto by Gottlieb Stephanie, and consisting of an "Ouverture, 2 Arien, ein Terzett und Vaudeville", the work was commissioned by Emperor Joseph II and first presented (along with an opera by Salieri) at Schönbrunn, the emperor's summer residence near Vienna. Includes draft for the aria "Da schlägt die Abschiedsstunde", in the possession of the New York Public Library. Preface by Charles Ryskamp; introduction by Rigbie Turner. Beta-radiographs of 4 watermarks. Wrappers, in heavy textured blue paper with beautifully printed title block. \$75 http://www.omifacsimiles.com/brochures/moz_imp.html
- 8761 [Lieder, voice & piano, collected works]
30 Lieder und Gesänge für eine und mehrere Singstimmen mit Klavierbegleitung. Faksimileausgabe des Erstdrucks aus den Œuvres complètes, Leipzig 1799 herausgegeben von Ulrich Leisinger. Nachwort mit Bemerkungen zur Textgestalt.
Stuttgart, 2006. Oblong, 30 x 21 cm, 100, x pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, 1799. (= Œuvres Complètes de Wolfgang Amadeus Mozart. Cahier V, XXX). Hardbound, with decorative paper boards. \$145 http://www.omifacsimiles.com/brochures/moz_lie.html
- 1819 [Lieder, selections, K.476, K.Anh. C 8.06, & K.523]
Tre lieder per voce e chitarra: "Abendempfindung"; "Das Veilchen"; "Vergiss mein nicht". Wien s.d.
Archivum Musicum: L'Arte della Chitarra, 19. Florence, 1987. 23 x 31, upright & oblong cm, 3 booklets, i, 10 pp. Line-cut of the early 19th-c. printed edition. 3 favorite Mozart songs arranged for voice with guitar accompaniment by Wenzeslaus Thomas Matiegka (1773-1830), one of the founders of the Viennese guitar tradition. Introduction in It by Francesco Gorio. Wrappers and slipcover in decorative paper. \$19
- 4110 [Lieder, selections, K.476]
Das Veilchen KV 476. Text von J.W. v. Goethe. Wien, 8. Juni 1785. [British Library, London].
Vienna, 1991. 30 x 41 cm, 1 pp. Beautiful halftone in the original folio format. \$12

- 439 [Lucio Silla, K.135, libretto]
Lucio Silla. Faksimiledruck des Librettos von G. den Gamerra, Mailand 1772. Mit einer Einführung in das Werk von Rudolph Angermüller.
 Internationale Stiftung Mozarteum, Munich, 1975. 17 x 24 cm, 37 & 5, 21 pp. Line-cut of the printed libretto, together with halftones of an autograph letter by Leopold Mozart and 2 pages from the composer's score. Issued in conjunction with a performance in the Great Festival House in Salzburg, January 24, 1975. Introduction in Ger. Wrappers. \$20
- 8630 [Magic Flute, selection, K.620]
Die Zauberflöte Aria: "Ein Mädchen oder Weibchen wünscht Papageno sich". Faksimile und Klavierauszug. Nachwort von Silke Leopold. [Staatsbibliothek Preussischer Kulturbesitz, Berlin, Mus. ms. autogr. W.A. Mozart 620].
 Kassel, 2005. Oblong, 4°, 36 pp. 4-color halftone facsimile of the autograph score (fols. 157-160 of the opera), one of the best known arias in the history of music. Together with modern edition in vocal score format. The opera owes its success in no small part to the role of Papageno, a mixture of buffoon and harlequin, of mythical beast and child of nature, uniting many theatrical traditions: the wily servant and fool of the commedia dell'arte, Prince Tamino and his grudging servant, Papageno the Bird-Catcher, are the same pairing opposites as Don Giovanni and Leporello, etc. Schikaneder actually wrote the part of the Bird-Catcher to showcase his own talents. Mozart captures a humorous account of a performance of the work at the Freihaus-Theater in a letter to Constanze, dated 9 Oct. 1791: "During Papageno's aria with the glockenspiel I went behind the stage, as I felt a sort of impulse today to play it myself. Well, just for fun, at the point where Schikaneder has a pause, I played an arpeggio. He was startled, looked into the wings and saw me. When he had his next pause, I played no arpeggio. This time he stopped and refused to go on. I guessed what he was thinking and again played a chord. He then struck the glockenspiel and said "Shut up". Whereupon everyone laughed. I am inclined to think that this joke taught many of the audience for the first time that Papageno does not play the instrument himself." Commentary in Ger-Eng-Jap. With attractive binding red linen. \$32 http://www.omifacsimiles.com/brochures/moz_mad.html
- 4713 [Magic Flute, K.620; libretto]
Die Zauberflöte: eine große Opera in zwey Aufzügen. Nach Schikaneder für kleinere Theater frey, jedoch ohne mindesten Abbruch der Musik umgearbeitet. Die Musik ist von Apollo Mozart.
 Weitra, 1991. 15 x 22 cm, 78, i pp. Line-cut of the Niklas Ambrosi edition (Passau, 1793), together with 8 lovely engravings illustrating different scenes by Abraham Wolfgang Küffner from 1795. In this libretto, the oldest "improved" version for the Passau performance of the opera, Tamino appears as a Knight who has lost his way, the Queen of the Night as "Karmela, a magician of music, while the speaker and priests have been eliminated. Hardbound. \$30
- 442 [Marriage of Figaro, selection, K.579]
"Un moto di gioia", KV 579, Arie der Susanna in "Le nozze di Figaro". Klavierauszug. Faksimile des Autographs.
 Archiv der Gesellschaft der Musikfreunde in Wien, Vienna, 1982. 29 x 22 cm, 1 leaf (double sided). 3-color halftone of the autograph scored for soprano and piano. Special private printing of 500 copies. With attractive folder with pasted label. \$24 http://www.omifacsimiles.com/brochures/moz_moto.html
- 7856 [Motet, Ave verum, SATB, strings, organ, K.618]
Ave verum corpus KV 618. Vollständige Faksimile-Ausgabe im Originalformat der Originalhandschrift Mus. Hs. 18.975/3 der Musiksammlung der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.
 Musica Manuscripta, VII. Vienna, 2000. Oblong, 31 x 23 cm, 16, 2 pp. Full-color halftone of the autograph, reproduced in the exact size and format of the original. Scored for SATB, orchestra and organ, this motet was believed to have been composed for his friend Anton Stoll in Baden outside of Vienna, 17 June 1791, mere six months before the composer's death. The carefully copied MS, only four pages in length, is an orthographic jewel; once in the possession of Ludwig Ritter von Köchel it passed to the Königliche Hofbibliothek then later to the National Library. Deluxe edition, hardbound, with blue boards. \$72 http://www.omifacsimiles.com/brochures/moz_ave.html
- 7855 [Motet, Ave verum, SATB, strings, organ, K.618]
Ave verum corpus KV 618. Vollständige Faksimile-Ausgabe im Originalformat der Originalhandschrift Mus. Hs. 18.975/3 der Musiksammlung der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.
 Musica Manuscripta, VII. Vienna, 2000. Oblong, 31 x 23 cm, 2, 4 pp. Full-color halftone of the autograph, reproduced in the exact size and format of the original. Scored for SATB, orchestra and organ, this motet was believed to have been composed for his friend Anton Stoll in Baden outside of Vienna, 17 June 1791, mere six months before the composer's death. The carefully copied MS, only four pages in length, is an orthographic jewel; once in the possession of Ludwig Ritter von Köchel it passed to the Königliche Hofbibliothek then later to the National Library. Standard edition with paper folder. \$46 http://www.omifacsimiles.com/brochures/moz_ave.html
- 8759 [Motet, Exultate, Jubilate, soprano, orch, K.165/158a]
The Autograph of the Motet "Exultate, Jubilate" (KV 165/158a) of the Bibliotheka Jagiellońska of Krakow. Facsimile Edition, Edited by Domenico Antonio D'Alessandro [&] Flavio Colusso. With an Essay by Rudolph Angermüller.
 Musica Theatina, 3. Lucca, 2006. Oblong, 32,5 x 24,5 cm, xvii, 48 pp. Full-color facsimile of the autograph score issued on the occasion of the 250th anniversary of the composer's birth. A sacred motet in Latin for soprano, instruments and continuo, with two arias, a recitative and a final Alleluia, EXULTATE, JUBILATE was composed for the feast day of the Regular Theatine Clerics, and first performed on January 17, 1773. The work was specifically written for the famous castrato Venanzio Rauzzini—Mozart's "leading man" in the opera Lucio Silla being performed at that time in Milan—and the virtuosity of the piece with florid coloratura style gives us a glimpse of Rauzzini's abilities. It combines the aria and recitative style of opera seria with the 3-part form of the Italian symphony. Introduction in It-Eng-Ger. Includes CD audio recording featuring Mariella Devia and the Cappella Musicale Theatina under the direction of Flavio Colusso. Handsome binding that replicates the original. \$148 http://www.omifacsimiles.com/brochures/moz_ex.html
- 1603 [Requiem mass, K.626]
Requiem. Nachbildung der Originalhandschrift Cod. 17561 der K.K. Hofbibliothek in Wien in Lichtdruck herausgegeben und erläutert von Alfred Schnerich.
 Vienna, 1913. Oblong, 34 x 26 cm, 32, 90 pp. Beautiful 2-color halftone of all the "Mozart" portions of the Requiem (fols. 1-9 of part "a" and 65-86 + 87-99 of part "b"), plus three writing samples of Süßmayer, Stadler (Hs.19057) and Eybler (Hs.16937). First major work of Mozart ever produced in facsimile and one of extraordinary clarity. Together with a study of the history of the ms, the handwritings of Mozart and Süßmayer and reproduction of the watermarks. Quarter linen with coverboards embossed with gold lettering. Rare. \$750
- 3504 [Requiem mass, K.626]
Requiem. Reprint des Lichtdrucks von 1913—herausgegeben von Alfred Schnerich. Neu herausgegeben von Franz Beyer.
 Adliswil, 1990. Oblong, 35 x 25 cm, 23, 85 pp. (Rpt. of Vienna, 1913 edition). 2-color halftone issued on the occasion of the bicentennial of the composer's death. With new afterword in Ger-Eng (does not include original commentary by Alfred Schnerich nor the writing samples of Süßmayer, Stadler and Eybler. Hardbound. \$185
- 3657 [Requiem mass, K.626]
Requiem. Vollständige farbige Faksimile-Ausgabe im Originalformat der 2-teiligen Handschrift Mus. Hs. 17.561 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.
 Documenta Musicologica, II/27 = Musica Manuscripta, VI. Graz & Kassel, 1990. Oblong, 35 x 26 cm, 3 vols, 200, 40 pp. First complete facsimile of the autograph parts and sketches with the finishing work of Süßmayr and others. 3 volumes, 2 of autographs plus commentary in Eng-Ger by Günther Brosche. Superb 4-color halftone in the original format. Wrappers in period design with slipcase in decorative paper. http://www.omifacsimiles.com/brochures/moz_req.html
- 8974 [Requiem mass, K.626]
Requiem. Vollständige farbige Faksimile-Ausgabe im Originalformat der 2-teiligen Handschrift Mus. Hs. 17.561 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.
 Graz & Kassel, 1990. Oblong, 35 x 26 cm, 40, 200 pp. Superb 4-color halftone in the original format. First complete facsimile of the autograph parts and sketches with the finishing work of Süßmayr and others. Commentary in Eng-Ger by Günther Brosche. Special edition produced for Philips Records with parts I and II of the MS and commentary bound into one volume. Hardbound with handsome red EfaIn paper boards with gold lettering. \$350 http://www.omifacsimiles.com/brochures/moz_req.html
- 3034 [Fantasia, quartet, K.Anh. A 60; arr.]
Johann Jakob Froberger: Fantasia. Fassung für Streichquartett von Wolfgang Amadeus Mozart. Erstdruck (Otto Biba). Partitur, Stimmen und vollständige Wiedergabe von Mozarts Handschrift.
 Diletto Musicale, 1000. Vienna, 1991. Oblong, 4° (edition, upright), iii, 4, 12 pp. Duotone of Mozart's transcription, together with new edition of score & performing parts. The original Froberger work first appeared in 1650 in Kircher's *Musurgia Universalis*. André had given a 1782 date to this Mozart arrangement, but Wolfgang Plath has recently assigned a new date, 1785-86. For exactly whom Mozart intended the arrangement (voices or instruments) is unclear—the clefs he used, soprano, alto, tenor & bass, suggests a vocal ensemble, but there are no words. Wrappers. \$32

- 7487 *Skizzen und Entwürfe* herausgegeben von Ulrich Konrad.
Supplement zur Neuen Mozart Ausgabe, X/30/3. Kassel, 1997. Oblong, 4°, 192, c.145 pp. A rare opportunity to enter the "workshop" of Mozart. Virtually every sketch and draft that has survived—192 pages—has been assembled and collated in chronological order for this superb facsimile edition reproduced in full color. Like Band 44 of the Bachgesellschaft edition which contained only reproductions of Bach manuscripts, this publication marks the culmination of the Neue Mozart Edition. The facsimiles are accompanied by careful transcriptions and critical commentary (Ger), making them accessible to both layman and specialist. Deluxe edition with clamshell case covered in burgundy linen and titles in gold lettering. An indispensable resource for any Mozart enthusiast. \$395
http://www.omifacsimiles.com/brochures/moz_frag.html
- MÜLLER, Adolf, 1801-1886**
- 2778 *Glück, Mißbrauch und Rückkehr; oder: Das Geheimnis des grauen Hauses von Nestroy. Musik von Adolf Müller für Gesang mit Begleitung des Pianoforte: "Jetzt hab' ich heut fünf Klag'n kopirt"; "Wie schön rauschen hier im Gebirg überall!"; "S kommt All's auf a G'wohtheit nur an".*
Collection Alt-Wien. Vienna, 1976. 4°, i, 15 pp. Line-cut of the Diabelli edition. Introduction in Ger by Ernst Hilmar. Wrappers. \$12
- 2779 *Neueste Sammlung komischer Theater-Gesänge [I]. J. Nestroy: Der Tritschtratsch "Tratschmiedl geh', verlasse mich"; Lumpacivagabundus: 'S ist kein' Ordnung mehr... Ich soll jetzt solid und a Spiessburger wer'n". Musik von A. Müller für Gesang mit Begleitung des Pianoforte.*
Collection Alt-Wien. Vienna, 1976. Oblong, 4°, i, 15 pp. Line-cut of the Diabelli edition. Introduction in Ger by Ernst Hilmar. Wrappers. \$12
- 2780 *Neueste Sammlung komischer Theater-Gesänge [III]. J. Nestroy: Der Talisman. "Der hat weiter nit g'schaut"; Die Männer hab'n's gut / Ja, die Zeit ändert viel / No, da hab' i schon gnu". Musik von A. Müller für Gesang mit Begleitung des Pianoforte.*
Collection Alt-Wien. Vienna, 1976. Oblong, 4°, i, 14 pp. Line-cut of the Diabelli edition. Introduction in Ger by Ernst Hilmar. Wrappers. \$12
- 2781 *Theatralisches Panorama. Sammlung der beliebtesten Theater-Gesänge mit Begleitung des Pianoforte redigirt von Adolf Müller. Aus den Possen von Johann Nestroy; Der Unbedeutende: "Wann i als Zimmerman. . . Es thut Einer prassen"; Das Müdl aus der Vorstadt: "Mein' Frau, dieser Engel".*
Collection Alt-Wien. Vienna, 1976. 4°, i, 13 pp. Line-cut of the Diabelli edition. Introduction in Ger by Ernst Hilmar. Wrappers. \$12
- MUÑOZ, Juan Lorenzo, 17-18th c.**
- 3470 *Villancicos que se han de cantar en los solemnes maytimes del nacimiento de nuestro Señor Jesu-Christo, en la Santa Iglesia Cathedral de Sigüenza año de 1801. Puestos en música por D. Juan Lorenzo Muñoz.*
Sigüenza, 1985. 14 x 21 cm, 11 pp. Line-cut of the Alcalá, 1802 edition. Edition of 500 copies. Wrappers, in hand-made paper. (no music). \$10
- NAUMANN, Johann Gottlieb, 1741-1801**
- 4638 *Gustaf Wasa. Lyrisk tragedi i tre akter. Text: Johan Henrik Kellgren. Facsimile, utgivet av Anna Johnson, Margareta Rörby, Claude Génétay. [Musikaliska Akademiens Bibliotek, Stockholm].*
Monumenta Musicae Svecicae, 12. Stockholm, 1991. Oblong, 30 x 22 cm, 4 vols, 769, 63 pp. Line-cut of a contemporary full score of the complete opera, plus half-tone of 46 pages of Naumann's autograph score. Wrappers. \$268
- ORFF, Carl, 1895-1982**
- 7539 *Carmina Burana. Cationes 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
- 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
- PALMER, Christian**
- 4474 *Evangelische Hymnologie.*
Leipzig, 1978. 8°, 398 pp. Line-cut of the Stuttgart, 1865 edition. Linen. \$44
- PENDERECKI, Krzysztof, b.1933**
- 4748 *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
- PEPOLI, Carlo, 1796-1881**
- 5108 *Del dramma musicale e di taluni canti dei popoli.*
Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 22. Bologna, 1977. 8°, 106 pp. Wrappers. \$18
- PICCINNI, Niccolò, 1728-1800**
- 4536 *Atys, tragédie lyrique. Introduction by Julian Rushston. [Bibl. Nationale, Paris].*
French Opera in the 17th and 18th Centuries, 65. Stuyvesant, 1991. 4°, xiii, 349 pp. Line-cut of La Chevardière (2nd) edition (Paris, c.1783), together with the P. de Lormel printed libretto of 1780. Cloth. \$95
- 3739 *Didon. Tragédie lyrique en trois actes.*
Bibliotheca Musica Bononiensis, IV/16. Bologna, 1970. 22 x 32 cm, v, 309 pp. Line-cut of the Paris, 1783 edition. Introduction in It by Marina Calore. Laid paper. Hardbound. \$147
- PORTUGAL (=PORTOGALLO), Marco Antonio da Fonseca,**
- 8394 *Gli orazi e i curiazi. Partitura dell'opera in facsimile. Edizione del libretto. Catalogo cronologico degli spettacoli a Venezia (1897-1815). A cura di Maria Giovanna Miggiani.*
Drammaturgia Musicale Veneta, 29. Milan, 2003. Oblong, 30 x 23 cm, 2 vols, cclxxiii, xxiii, 541 pp. Line-cut of a contemporary ms (full score). Cimarosa's "Gli Orazi e i Curiazi" represents the climax of his search for a "new genre" in Italian operatic tragedy and, at the same time, the setting and basic lyrics are emblematic of the development of new vocal personalities and new theatrical roles found in new vocal styles, especially that of the dramatic penetrating contralto, Giuseppina Grassini, and that of the new young heroic tenor, Matteo Babbini. The huge, long-lasting success of this work is known to all, but what's less known is the fact that the La Fenice Theatre and the new Napoleonic Ferrara Theatre jointly produced a second setting to music of Sografi's libretto for the same singers, but with the music of a promising young composer, Marco Portogallo, whose style foreshadowed evolution in the so-called pre-Rossini style of serious vocal dramatic composition. The success of Cimarosa's Orazi was also thanks to many grafted sections with Portogallo's intonation, favoured and preferred by the singers. The aim of this facsimile of Portogallo's work is to provide a glimpse into the evolution of the Italian pre-Romantic opera drawing on original materials showing the dynamics of its birth. Commentary in It-Eng. Linen. \$466
- POULENC, Francis, 1899-1963**
- 8075 *Cocarde. 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>
- PUCCINI, Domenico, 1772-1815**
- 8426 [Arias, soprano, guitar]
Sei ariette a voce sola di soprano con accompagnamento di chitarra.
Lucca, 2004. Oblong, 4°, viii, 10 pp. Beautiful color reproduction of the autograph. Note by Paola Tommasi Antonio and preface by Giulio Batteli. Wrappers. \$24
- PUCCINI, Giacomo, 1858-1924**
- 8491 *Tosca. A cura di/Edited by Ilaria Narici. [Casa Ricordi, Milan].*
[Archivio Storico Ricordi]. Milan, 2004. 35,5 x 53,5 cm, 4 vols, 528 + 96 pp. Full-color facsimile of the autograph score in 3 volumes as preserved in their original folio format in the Ricordi archives, accompanied by one volume on the history and iconography of the opera by Roger Parker ("Easy reading is damned hard writing": Puccini at Work") and Mercedes Viale Ferrero ("Tosca Viewed"). Quarter leather with golden lettering and ornaments (after the original), in handsome clamshell case covered in brown cloth. Commentary vol. in wrappers. Bibliophile edition of 100 numbered copies. (publisher's price: euro 5,500—please inquire for special OMI price).
<http://www.omifacsimiles.com/brochures/tosca.html>

- 9132 *Tosca. Di Victorien Sardou, Giuseppe Giacosa e Luigi Illica. Musica di Giacomo Puccini. Vol. I: facsimile della copia di lavoro del libretto. Vol. II: trascrizione e commento. Edizione e commento a cura di Gabriella Biagi Ravenni.*
 Centro Studi Giacomo Puccini - Testi e documenti, 2. Florence, 2009. 23 x 33 cm, 2 vols, 140, xlii, 140 pp. The complete text of the libretto of Tosca, with additions, corrections, glosses, page proof fragments, musical sketches, and sketches of stage settings. Illica, Giacosa, Ricordi and Puccini worked together on Tosca and established an intense professional relationship, which is brilliantly reconstructed in this well-documented volume. A fascinating insight into the creative process and a detailed description of the genesis of Tosca. Wrappers. \$190
http://www.omifacsimiles.com/brochures/puc_tosca_lib.html
- REGER, Max, 1873-1916**
- 9229 [Schumann, lieder, selection, arr.]
Zwei Schumann-Lieder aus dem Zyklus "Zwölf Gedichte nach Justinus Kerner" op. 35 (G). Wiedergabe des Autographs von Max Reger in hochwertigem Faksimiledruck. Eingeleitet und kommentiert von Susanne Popp / Singstimme, Org. Nr. 11 Wer machte dich so krank? Nr. 12 Alte Laute.
 Stuttgart, 2011. 4°. Full-color reproduction of the autograph issued on the occasion of the bicentenary of Schumann's birth. A curiosity arrangement of "Wer machte dich so krank?" and "Alte Laute"—for organ and voice—showing Reger's admiration for Schumann. Portfolio \$26
- REICHARDT, Johann Friedrich, 1752-1814**
- 1680 *Goethes Lieder, Oden, Balladen und Romanzen. Dritte Abteilung: Balladen und Romanzen. Nachdruck der ersten Ausgabe von 1809.*
 Leipzig, 1969. Oblong, 34 x 24 cm, 31, v pp. Line-cut of the Breitkopf & Härtel edition, Leipzig 1809. Includes settings of "Das Veilchen", "Erlkönig", "Die Spinnerin", "Der König in Thule", "Der Müllerin Reue", and many other popular Goethe poems. Quarter linen with coverboard in decorative paper. \$48
- ROSSINI, Gioachino, 1792-1868**
- 4310 [Barber of Seville]
Il barbiere di Siviglia. Facsimile dell'autografo, a cura di Philip Gossett. Facsimile dell'autografo. [Civico Museo Bibliografico Musicale, Bologna].
 L'Arte Armonica, 1/2. Lucca, 1993. Oblong, 32 x 24 cm, 3 vols, 660, 101 pp. Beautiful 3-color facsimile of the autograph score issued on the occasion of the bicentennial of the composer's birth. Includes definitive study (It-Eng) of the ms by a leading Rossini scholar. Limited numbered edition of 999 copies. Bibliophile edition with handsome linen case. \$435
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- 533 *La Cenerentola. Riproduzione dell'autografo esistente presso l'Accademia Filarmonica di Bologna. Con introduzione di Philip Gossett.*
 Bibliotheca Musica Bononiensis, IV/92. Bologna, 1969. Oblong, 31 x 22 cm, I:292; II:ix, 134 pp. Line-cut of the autograph score issued on the occasion of the centenary of the composer's death. Laid paper. Hardbound. \$353
- 7349 [La gazza ladra, libretti]
La gazza Ladra. A cura di Emilio Sala.
 I Libretti di Rossini, 2. Pesaro, 1995. 8°, 474, 20 plates pp. Line-cut reproductions of seven printed libretti, including two by Caigniez-d'Aubigny (1815 & 1817), and five by Gherardini (1817, 1818, 1819, 1821, & 1822). With introduction and color plates of early stage sets and documents. Wrappers. \$35
- 7737 [L'Italiana in Algeri, libretti]
L'Italiana in Algeri. A cura di Paolo Fabbri e Maria Chiara Bertieri.
 I Libretti di Rossini, 4. Pesaro, 1997. 8°, 449 pp. Line-cut reproductions of all states of the libretto. With introduction and documents. Wrappers. \$26
- 536 *Mosè in Egitto. Azione Tragico-Sacra in Three Acts. . . A Facsimile Edition of Rossini's Original Autograph Manuscript. Edited with an Introduction by Philip Gossett [Ms. Bibliothèque Nationale (ancien fonds du Conservatoire), Paris].*
 Early Romantic Opera, 9. New York, 1979. Oblong, 31 x 24 cm, c.607 pp. Line-cut and halftone reproduction. In 2 vols. \$175
- 7736 [Otello, libretti]
Otello. A cura di Renato Raffaelli.
 I Libretti di Rossini, 3. Pesaro, 1996. 8°, 434 pp. Line-cut reproductions of all states of the libretto. With introduction and color plates of early stage sets and documents. Wrappers. \$26
- 7738 [La sala di seta / L'occasione / Sig. Bruschino, libretti]
La sala di seta, L'occasione fa il ladro, Il Signor Bruschino ossia il Figlio per Azzardo. A cura di Maria Giovanna Miggiani.
 I Libretti di Rossini, 5. Pesaro, 1998. 8°, 339 pp. Line-cut reproductions of all states of the libretti. With introduction and color plates of early stage sets and documents. Wrappers. \$26
- 538 *Semiramide. Melodramma Tragico in Two Acts. A Facsimile Edition of Rossini's Original Autograph Manuscript. Edited with an Introduction by Philip Gossett. [Ms. Teatro La Fenice, Venice].*
 Early Romantic Opera, 13. New York, 1978. Oblong, 31 x 24 cm, 2 vols, c.985 pp. Halftone reproduction. Cloth. \$195
- 7205 [Tancredi, libretti]
Tancredi, a cura di Paolo Fabbri.
 I Libretti di Rossini, 1. Pesaro, 1994. 8°, 36, 385 pp. Line-cut reproductions of seven printed libretti, including those by Voltaire (1764), Silvio Balbis (1767), Alessandro Pepoli (1795), Luigi Romanelli (1812), and three by Gaetano Rossi (1813 Venice, 1813 Ferrara, 1813 Milan). Indispensable tool for the study of Rossini's opera and the development its libretto. Introduction, "Tancredi a Tancredi" provides overview of structural differences. Wrappers. \$26
- SALIERI, Antonio, 1750-1825**
- 2502 *Les Danaïdes. Tragédie lyrique en cinq actes.*
 Bibliotheca Musica Bononiensis, IV/18. Bologna, 1969. 22 x 32 cm, 276, iii pp. Line-cut of the Paris, 1784 edition. Full score. The ballets for this opera were based on earlier choreography by Noverre, first conceived in the 1760s. Includes short summaries of the staging and complete lists of singers and dancers. Afterword in It by Silvio Montaguati. Hardbound. \$135
- 2501 *La grotta di Trofonio, opera comica in due atti. Introduzione di Laura Callegari. [Civico Museo Bibliografico Musicale].*
 Bibliotheca Musica Bononiensis, IV/18b. Bologna, 1984. 22 x 32 cm, vi, 395 pp. Line-cut of the Artaria edition (Vienna, 1785). Full score. Laid paper. Cloth. \$195
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- 547 *Giulio Sabino, dramma per musica.*
 Bibliotheca Musica Bononiensis, IV/128. Bologna, 1970. Oblong, 32 x 22 cm, 235 pp. Line-cut of the Vienna, 1781 edition. Laid paper. Hardbound. \$110
- 8108 *Miserere a 5 e a 6. Concertato con strumenti. Note introduttive di Alessandro Borin. [Biblioteca Civico, Faenza].*
 Bibliotheca Musica Bononiensis, IV/93. Bologna, 2002. Oblong, 32 x 22 cm, 6, 122 pp. Line-cut of the 1766 manuscript. Preface in It. Wrappers. \$48
- SAUGUET, Henri, b.1901**
- 2327 (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
- SCHOENBERG, Arnold, 1874-1951**
- 9034 *Gurre-Lieder. Full Score (Reproduction of the Autograph from the Facsimile Edition of 1912). Edited by Ulrich Krämer.*
 Arnold Schönberg Sämtliche Werke, A/V/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
- 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. Halftone 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

- 1740 *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 Überbrettl Theater in Berlin. First used in Wolzogen's production "Das bunte Theater". Introduction by Leonard Stein. Wrappers. \$22
- SCHUBERT, Franz, 1797-1828**
- 559 [Ballad, Old Scottish, D.923]
Eine altschottische Ballade für zwei Singstimmen mit Klavierbegleitung. Herausgegeben von Kecskeméti István. [Ms. National Library Széchényi, Budapest].
Budapest, 1971. Oblong, 34 x 25 cm, 4, 8 pp. Half-tone of the 1827 autograph. Together with an afterword in Ger-Hung-Eng and new practical edition. Hardbound with paper coverboards. \$33
- 7457 *Am Bach im Frühlinge*. D 361. *Faksimile-Ausgabe des Autographs aus dem Besitz der Musiksammlung der Österreichischen Nationalbibliothek* (Mus.Hs. 41.221). Im memoriam Hans P. Wertitsch herausgegeben und kommentiert von Günter Brosche.
Tutzing, 1997. Oblong, 32 x 24 cm, 8, 6 pp. Beautiful color half-tone of the autograph fair copy composed in 1816, together with B/W line-cut of the first edition issued by Diabelli in 1829. The text comes from Schubert's poet-friend Franz Ritter von Schober, author of the texts of 16 Schubert's songs, the most famous among them "An die Musik". The autograph—long considered lost and only resurfacing in 1993—varies from the printed version in a number of ways. Stiff wrappers, with photographic reproduction of the 19th c. binding. \$37
http://www.omifacsimiles.com/brochures/schub_am.html
- 566 [Cantata: Zur Namesfeier des Vaters, D.80]
Terzetto für Männerstimmen (2 Tenöre, Baß) und Gitarre, mit einem *Faksimile des Autographs*. [Ms. Stadt- und Landesbibliothek Wien].
Gitarre-Kammermusik, 40. Vienna, 1960. 4°, 2, 11 pp. Line-cut of the autograph score, together with practical edition and parts. Edited by Karl Scheit. Wrappers. \$9
- 1914 ["Goethe" Lieder]
Lieder von Goethe komponiert von Franz Schubert. Nachbildungen der Eigenschrift aus dem Besitz der Preußischen Staatsbibliothek. Herausgegeben von Georg Schünemann.
Berlin, 1943. Oblong, 33 x 25 cm, 57, 32 pp. Fine 2-color photogravure of the autograph fair copy of "Gretchen am Spinnrade"; "Schäfers Klage lied"; "Rastlose Liebe"; "Geistes-Gruß"; "An Mignon"; "Nähe des Geliebten"; "Meeres Stille"; "Wandrer's Nachlied"; "Der Fischer"; "Erster Verlust"; "Die Spinnerin"; "Heidenröslein"; "Wonne der Wehmut"; "Erlkönig"; "Der König in Thule"; & "Jägers Abendlied". Introduction in Ger with numerous half-tone illustrations. Extremely rare war-time publication. Quarter linen. \$400
- 562 ["Goethe" Lieder]
Sechzehn Goethe-Lieder. Faksimile-Ausgabe nach dem im Besitz der Deutschen Staatsbibliothek Berlin befindlichen Autograph. Wiedergabe im Originalformat. Anhang: Reprint des Erstdruckes des Liedes "Gretchen am Spinnrade". Hrsg. von Peter Hauschild. Mit Beiheft: "Die Goethe-Lieder des jungen Schubert".
Musikwissenschaftliche Studienbibliothek, Peters. Leipzig, 1978. Oblong, 32 x 24 cm, 43, 36 pp. Fine 3-color colotype of the autograph fair copy of "Gretchen am Spinnrade"; "Schäfers Klage lied"; "Rastlose Liebe"; "Geistes-Gruß"; "An Mignon"; "Nähe des Geliebten"; "Meeres Stille"; "Wandrer's Nachlied"; "Der Fischer"; "Erster Verlust"; "Die Spinnerin"; "Heidenröslein"; "Wonne der Wehmut"; "Erlkönig"; "Der König in Thule"; & "Jägers Abendlied". On the suggestion of his friends the 19 year-old Schubert specially prepared this manuscript for Goethe, sending it to him in April 1816—with the intent of making the settings known to the poet and possibly enlisting his help in promoting them. Unfortunately the action was met by bitter disappointment as the great poet returned Schubert's manuscript to Vienna without comment. Includes line-cut reproduction of the first edition of "Gretchen am Spinnrade" and commentary in Ger by Peter Hauschild. Handsome binding with beige linen boards and titles in red lettering. \$166
http://www.omifacsimiles.com/brochures/schub_gl.html
- 1968 *Der Graf von Gleichen. Oper in zwei Akten* (D 918). Text von Eduard von Bauernfeld. *Erstveröffentlichung der Handschrift des Komponisten aus dem Besitz der Wiener Stadt- und Landesbibliothek*. Herausgegeben und kommentiert von Ernst Hilmar mit einem Beitrag von Erich W. Partsch.
Veröffentlichungen des Internationalen Franz Schubert Instituts, 2. Tutzing, 1988. Oblong, 35 x 25 cm, xix, 72, i pp. Line-cut. Schubert's last opera begun on June 19, 1827. Particell-sketch of Acts I-II, written on 2-5 staves with the voice parts, and in general, most of the instrumental parts. It has baffled scholars that Schubert took up the composition of this opera despite the fact that the libretto (by a close friend of the composer) was banned by the court censor, making its ultimate public performance highly unlikely. With reproductions of the watermarks. Handsome linen binding. \$184
- 7313 [Mass, E-flat major, D 950]
Messe Nr.6 Es-Dur / Mass No.6 E-flat Major, D 950. Faksimile der autographen Partitur und der überliefer Entwürfe. Mit einer Einleitung von Walther Durr. [Staatsbibliothek, Berlin, Mus. ms. autogr. Schubert 5, and Wiener Stadt- & Landesbibliothek, Vienna, MH 174/c & 107/c].
Documenta Musicologica, II/29. Kassel, 1996. Oblong, 32 x 24 cm, xviii, 168 pp. Half-tone reproduction of the full score (complete working copy) completed in the summer of 1828, 6 months before the composer's death. Includes all extant drafts. Considered one of Schubert's most expressive sacred works. Commentary in Eng-Ger. Harbound. \$153
- 4182 [Rosamunde, Romance, voice & piano, op.26, D.797/3b]
Romanze aus dem romantischen Schauspiel "Rosamunde" für Singstimme und Klavier op.26 (D 797/3b). Faksimile der vom Komponisten revidierten Erstaussgabe von 1824 aus dem Nachlaß von Caroline Esterházy. Herausgegeben von Robert O. de Clerq und Ernst Hilmar.
Veröffentlichungen des Internationalen Franz Schubert Instituts, Sonderdruck. Tutzing, 1991. Oblong, 4°, 20 pp. Reproduction of the first edition with autograph revisions. From the estate of Caroline Esterházy. Wrappers. \$29
- 564 [Schäfers Klage lied, D 121, op.3,1]
Schäfers Klage lied (D 121). Musiksammlung der Österreichischen Nationalbibliothek Wien [Ms. 3267]. Wissenschaftliche Kommentar von Franz Grasberger.
Musica Manuscripta, II. Graz, 1978. Oblong, 30 x 22 cm, 4, 16 pp. Beautiful color half-tone of the autograph fair copy, "first version", dated 30 Nov. 1814. This lied with text by Goethe ("Da droben auf jenem Berg")—a shepherd's lament of lost love—is described by Otto Deutsch as Schubert's first song. Introduction in Ger with reproduction of the title page of the first edition. Unopened copy with loose facsimile bifolio, in art paper folder. \$30
http://www.omifacsimiles.com/brochures/schub_skl.html
- 7924 [Schwanengesang, complete, D.957]
Schwanengesang. Facsimiles of the Autograph Score and Sketches, and Reprint of the First Edition. Edited by Martin Chusid. [Pierpont Morgan Library, New York, Ms. Cary 63].
New Haven, 2000. Oblong, 36 x 29 cm, xxiv, 44 + 98, i pp. Half-tone of Schubert's 1828 autograph fair copy (actually comprising two separate manuscripts), together with reproductions of sketches for "Liebesbotschaft", "Frühlingsehnsucht", & "Die Taubenpost", and the first edition of Tobias Haslinger, issued in 1829. Notes on the provenance of the manuscript by J. Rigbie Turner. Buckram. \$170
http://www.omifacsimiles.com/brochures/schub_sch.html
- 7925 [Schwanengesang, complete, D.957]
A Companion to Schubert's Schwanengesang. History, Poets, Analysis, Performance. Edited by Martin Chusid.
New Haven, 2000. 8°, 230 pp. Contains commentaries on each of the fourteen songs as well as essays on performing the song cycle, the three poets who wrote the lyrics (Rellstab, Heine, and Seidl), and issues surrounding the formal structure of the cycle and reordering of the Heine songs. Also included is the complete original German poetry with a new English translation and a critical examination of the existing literature about each song. Cloth. \$35
- 2083 [Songs, selections]
Fünferste Lieder: "Am Erlaf-See", "Widerschein", "Die Forelle", "Erlkönig", "Gretchen am Spinnrade". Nach fünf Erstdrucken und einer Handschrift. [Ms. Stadtbibl. Wien].
Musikalische Seltenheiten Wiener Liebhaberdrucke, 4. Vienna, 1922. Oblong, 34 x 26 cm, ix, 40 pp. Line-cut of five first edition and one autograph ("Gretchen am Spinnrade"). The 9-page introduction by Otto Erich Deutsch. is lacking. Covers in laid paper cover. \$135

- 565 [Ständchen, alto, SSAA choir, piano, D.921, op.135]
Ständchen für Contralt und Frauenstimmen. Deutsch: 921 (Op.135). Facsimile. [Musashino Ongaku Daigaku (Academia Musicae), Tokyo].
Tokyo, 1962. Oblong, 33 x 26 cm, 10, 12, ii pp. Half-tone of the autograph, together with a new practical edition and afterword (Jap-Ger) edited by Yoshio Ito. Limited edition of 500 copies. Cloth. Rare. \$165
- SCHUMANN, Clara, 1819-1896**
- 1653 [Lieder, selection]
[*"Mein Stern"*] *Zwei Album Blätter von Robert und Clara Schumann für Pauline Decker geborene Schützell.*
Düsseldorf, c.1985. Oblong, 23 x 14 cm, 8 pp. Beautiful 3-color half-tone in the original format. Together with the autograph of "Stille Liebe" by Robert Schumann. Limited edition. In folder. \$25
- SCHUMANN, Robert, 1810-1856**
- 7214 [Lieder, selections]
Liederalbum für Wilhelmine Schröder-Devrient. Faksimile der Handschrift 4° Ms. Mus. 282 aus der Handschriftenabteilung der Landesbibliothek und Murhardschen Bibliothek der Stadt Kassel (Gesamthochschulbibliothek). Herausgegeben für die Kasseler Musiktage von Angelika Horstmann.
Kassel, 1994. Oblong, 30 x 25 cm, vii, 56 pp. Fine half-tone of the Schumann's dedication ms, in the hand of Schumann's copyist Karl Gottschalk. Contents: "Widmung", "Der Nußbaum", "Die Lotosblume", "Du bist wie eine Blume", "Intermezzo", "Waldesgespräch", "Mondnacht", "Schöne Fremde", "Frühlingsnacht", "Stille Liebe", "Erstes Grün", and from Clara Schumann: "Liebeszauber", & "Ich hab' in deinem Auge". Hardbound.
- 9229 [Lieder, "Zwölf Gedichte nach Justinus Kerner", op.35, selection, arr.]
Zwei Schumann-Lieder aus dem Zyklus "Zwölf Gedichte nach Justinus Kerner" op. 35 (G). Wiedergabe des Autographs von Max Reger in hochwertigem Faksimiledruck. Eingeleitet und kommentiert von Susanne Popp / Singstimme, Org. Nr. 11 Wer machte dich so krank? Nr. 12 Alte Laute.
Stuttgart, 2011. 4°. Full-color reproduction of the autograph issued on the occasion of the bicentenary of Schumann's birth. A curiosity arrangement by Max Reger of "Wer machte dich so krank?" and "Alte Laute"—for organ and voice—showing Reger's admiration for Schumann. Portfolio. \$26
- 1653 [Lieder, op.35.8]
[*"Stille Liebe"*] *Zwei Album Blätter von Robert und Clara Schumann für Pauline Decker geborene Schützell.*
Düsseldorf, c.1985. Oblong, 23 x 14 cm, 8 pp. Beautiful 3-color half-tone in the original format. Together with the autograph of "Mein Stern" by Clara Schumann. Signed "17 März 1847". Limited edition. In folder. \$25
- 580 [Lieder, op.39]
Musiksprache und Werkstruktur in Robert Schumanns "Liederkreis". Mit dem Faksimile des Autographs. [Herausgegeben von] Herwig Knaus.
Schriften zur Musik, 27. Munich, 1974. 18 x 25 cm, 105, 30 pp. Half-tone in reduced format. Introduction and analysis. Hardbound. \$56
- 8625 [Lieder, op.48]
Dichterliebe, opus 48. Liederkreis aus Heinrich Heines Buch der Liede. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Mit einem Geleitwort von Brigitte Fassbaender. Herausgegeben und mit einer Einführung von Elisabeth Schmierer.
Meisterwerke der Musik im Faksimile, 9. Laaber, 2005. 25 x 33 cm, 14, 44 pp. Full-color facsimile of the autograph score (Mus. ms. autog. R. Schumann 16,2) issued on the occasion of "Schumann Year 2006". Dichterliebe ("Poet's Love"), a cycle of 20 settings on poetry by Heinrich Heine ("Book of Songs"), is undoubtedly Schumann's masterpiece of song writing. It was written in the short period of a week, during what is called Schumann's "year of songs", 1840 (the same year as the Eichendorff Songs, op.30 Myrten, op.25, Frauenliebe und -leben, op.42 and Heine-Liederkreis op.24). The cycle was first performed by Julius Stockhausen with Brahms accompanying at the piano. Hardbound, with decorative paper boards. Introduction in Ger-Eng. Hardbound with boards in decorative paper. \$117
http://www.omifacsimiles.com/brochures/schum_dich.html
- 8096 [Lieder, op.74]
Spanisches Liederspiel op.74. Universitäts- und Landesbibliothek Bonn.
Patrimonia, 170. Berlin, 1999. 21 x 28 cm, 23, with 9 illus pp. Special publication issued on the occasion of the acquisition of the autograph. Commentary by Michael Naumann & Siegfried Kross. Wrappers. \$25
- 582 [Lieder, op.79, no.18]
[*"Schneeglöckchen klingen wieder"*] *Kinderlieder von Hoffmann von Fallersleben. Liederalbum für die Jugend, Op.79, no. 18: Frühlingslied. [Ms. Stadt- und Landesbibl. Dortmund].*
Reihe der Jahressgaben der Stadt- und Landesbibliothek Dortmund. Dortmund, 1957. 2-color half-tone. Consists of the musical setting (for voice and piano) and 3 strophes of the poem. Limited edition of 700 copies. \$35
- 7644 [Quartet, SATB, piano, WoO 26,4]
Die Orange und Myrthe hier (1853; WoO 26,4) für Vokalquartett und Pianoforte. Faksimile des Autographs und Urtextausgabe herausgegeben von Christoph Dohr mit einem Vorwort von Irmgard Knechtiges-Obrecht.
Köln-Rheinkassel, 1996. 4°, iv, 4, 4 pp. Half-tone of the autograph score for soprano, alto, tenor, bass quartet with piano accompaniment. With new practical edition. Wrappers. \$34
- 6840 [Sketchbooks]
Studies and Sketches. Dresden Sketchbook. Edited by Reinhold Dusella and Matthias Wendt. Pocket Notebook. Edited by Bernhard R. Appel, Kazuko Ozawa-Müller and Matthias Wendt.
Schumann New Edition of the Complete Works, VII/3/4. Mainz, 1998. 24 x 31 cm, xviii, 159 pp. Half-tone of the "Dresden Sketchbook" (Dresdener Skizzenheft), the only genuine sketchbook that survives of Robert Schumann containing music for op. 61, 81, 68, 66 and some unidentified compositions, and the "Pocket Sketchbook" (Taschennotizbuch), a small book the composer carried with him from the end of 1848 to the beginning of 1849, containing memoranda about things to be taken care of, travel plans, notes on correspondence and music sketches to op. 61, 75, 76, 79, 82, 85, 91, 101, 102, 114, 145, 146, WoO 3, plus some unidentified works. Complete transcriptions with notes in Ger-Eng. Linen. \$202
- SHIELD, William, 1748-1829**
- 8270 *The Choleric Fathers.*
Huntingdon, n.d. Line-cut of the London, 1785 vocal score. Wrappers. \$24
- SHOSTAKOVICH, Dmitri, 1906-1975**
- 8766 [Symphony no.13, op.113, Bb minor, "Babi Yar"]
Sinfonija 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 introductory article by Manashir Jakubov (Rus-Eng) gives the first detailed account of the composition and premiere of this symphony. Cloth. \$350
<http://www.omifacsimiles.com/brochures/shost13.html>
- SMETANA, Bedrich, 1824-1884**
- 590 [Bartered Bride, piano-vocal score]
Prodaná nevěsta. Komická zpívohra ve 3 jednanuh. Slova ad K. Sabiny. [Narodní Museum, Prague, mus. ms. Sign. vii. D 55].
Prague, 1923. Oblong, 33 x 25 cm, 218 pp. Line-cut of the autograph vocal score. Quarter cloth with coverboards in antique paper. Rare. \$250
- 591 [Bartered Bride, piano 4 hand-vocal score]
Prodaná nevěsta. První Náčrtek Bedřicha Smetany. [Museum Bedřicha Smetany, Prague, mus. ms. inv.c.4. Sign. Tr. xii(3)].
Prague, 1944. Oblong, 34 x 27 cm, xviii, 60, 16 pp. Piano 4-hand arrangement. 2-color facsimile issued on the occasion of the centenary of the composer's birth. Introduction and commentary in Czech by Mirko Očádlík. Linen. \$95

- 593 *Zápisník motivů Bedřicha Smetany.*
Prague, 1942. 24 x 30 cm, 8, 50, 22 pp. 2-color facsimile of the composer's sketchbook-thematic catalog compiled between 1858 & 1880. Includes a broad selection of numbers from his operas. Afterword, tables, and analysis by Mirko Ocádlík. Limited edition of 1000. Hardbound. \$125
- SPONTINI, Gasparo, 1774-1851**
- 4031 *Fernand Cortez, ou La conquête du Mexique, tragédie lyrique en 3 actes.*
Bibliotheca Musica Bononiensis, IV/130. Bologna, 1969. 26 x 36 cm, 2 vols: 656, iii pp. Line-cut of the Paris, 1809 edition (full score). Afterword in It by Gabriella Tonarelli. Laid paper. Hardbound, in 2 vols. \$294
- STORACE, Stephen, 1762-1796**
- 8272 *The Haunted Tower.*
Huntingdon, n.d. Xerographic reproduction of the London, 1789 vocal score. Wrappers. \$24
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Huntingdon, n.d. Xerographic reproduction of the London, 1794 vocal score. Wrappers. \$16
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Huntingdon, n.d. Xerographic reproduction of the London, 1792 vocal score. Wrappers. \$25
- 8276 *The Prize.*
Huntingdon, n.d. Xerographic reproduction of the London, 1793 vocal score. Wrappers. \$8
- STRAUSS, Richard, 1864-1949**
- 605 *Im Abendroth (Eichendorff).* [Ms. Strauss-Archiv, Garmisch (Partenkirchen)].
Darmstadt, 1950. Oblong, 34 x 26 cm, 4 pp. Beautiful halftone. Coverboards in half linen and paper with embossed lizard skin-like pattern. \$65
- 609 *Wer hat's gethan? (H. v. Gilm). Erstaussgabe des Liedes mit vollständigem Faksimile, sowie Nachwort von Willi Schuh.* [Ms. The Pierpont Morgan Library, New York].
Tutzing, 1974. 25 x 34 cm, 15, with 2 pp. Halftone. Together with performing edition. Wrappers with handsome cloth covering. \$27
- 610 *"Wir beide wollen springen". Ein Meisterlied aus der Zeit des Jugendstils gedichtet von Otto Julius Bierbaum, komponiert von Richard Strauss, illustriert von Julius Diez.* [Ms. Städtische Musikbibl. Munich].
Tutzing, 1968. 30 x 38 cm, 20, 4, 1 (extra-large) pp. Photographs of composer, poet and illustrator as well as autograph of original poem. Special edition of 400. Edited and introduction by Alfons Ott. With protective slip cover. \$35
- SULLIVAN, Sir Arthur Seymour, 1842-1900**
- 8764 *The Absent-Minded Beggar. Song. Special Edition de Luxe. Being a Fac-simile Reproduction of the Original Manuscript.* [Ms. Pierpont Morgan Library, New York].
London, 1902. Oblong, 4°, 8 pp. Line-cut of the autograph fair copy. Sullivan found the irregular meter of the words of this song awkward to set, remarking, "It puzzled me to compose Gilbert's 'I have a song to sing, O', but that was child's play compared to the task of setting Kipling's lines." The setting was completed on 5th November, 1899 and the first performance, by John Coates, took place eight days later at the Alhambra Theatre, Leicester Square, with Sullivan conducting. The song was published by Enoch & Sons for The Daily Mail, 1899, the proceeds being used to help the dependants of soldiers fighting in the Boer War. The manuscript was auctioned for £500, which helped to swell the fund and a facsimile "Special Edition de Luxe" issued. The song proved extremely popular, but brought disapproval from those who thought Sullivan had wasted his genius on such trivia. In his obituary of Sullivan in the Cornhill magazine of March 1901, Fuller Maitland would write: "...how can the composer of Onward, Christian Soldiers and The Absent-Minded Beggar claim a place in the hierarchy of music among the men who would face death rather than smirch their singing-ropes for the sake of fleeting popularity?" (Gilbert & Sullivan Archive). Original wrappers, minor repair on hinge. Rare. \$125
- 618 (Allen, Reginald)
Presenting in Word & Song, Score & Deed the Life and Work of Sir Arthur Sullivan. Composer for Victorian England from "Onward, Christian Soldier" to Gilbert & Sullivan Opera. Fully Illustrated & Annotated. Compiled by Reginald Allen in Collaboration with Gale R. D'Luhy.
New York, 1975. 21 x 29 cm, 215, with 88 illus pp. Numerous halftones of letters and autographs. Catalog for the exhibition held at the Pierpont Morgan Library, 13 February to 20 April 1975, drawn from the unparalleled holdings of the library. One of the most exhaustive documentary studies on the composer to date. Handsomely bound in linen. As new. \$45
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- 2335 ["Che soave zefiretto", Le nozze di Figaro] In, Yves Lenoir, *"Les Noces de Figaro: l'affaire Tarchi-Mozart". [Biblioteca, Conservatorio G. Verdi, Ms. fonds Nosedà, L. 27.2, 11.318].*
Mélanges de Musicologie 1, Publications d'histoire de l'art et d'archéologie de l'Université Catholique de Louvain, IV. Louvain, 1974. Oblong, 25 x 15 cm, 83, i, 15 pp. Line-cut of a contemporary ms copy. Scored for 2 vln, 2 fln, hn, vla, bsn, vc and 2 high voices. Wrappers. \$28
- TÜRK, Daniel Gottlob, 1756-1813**
- 8665 *Lieder und Gedichte aus dem Sigwart. Leipzig und Halle, Auf Kosten des Autors. 1780.* [Stadtbibliothek, Ulm].
Faksimile-Edition Ulm, 38. Stuttgart, 2006. Oblong, 28 x 20 cm, 40 pp. Line-cut of the Berlin & Halle, edition. Charming edition comprising 18 settings for voice with keyboard accompaniment. Coverboards in marbled paper with pasted title etikette. \$35
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Libera me, Domine. Messe per Rossini. Facsimile dell'autografo.
Parma, 1988. 32 x 45 cm, viii, 80 pp. For orchestra and chorus. Superb full-color halftone of the autograph full score in the original loose folio format. Composed in 1869 as the last movement (no.13) of a Mass commissioned to 13 Italian composers in homage to Rossini and for the commemoration of the first anniversary of his death. Importantly, Verdi's contribution become a point of departure for the Requiem taken up at a much later date. Preface by Francesco Cossiga & commentary by Pierluigi Petrobelli. Limited numbered edition of 1000 copies. Handsome portfolio with linen spine and printed paper boards. \$145 <http://www.omifacsimiles.com/brochures/verdiib.html>
- 3167 [Mass for Rossini]
Messa per Rossini: La storia, il testo, la musica a cura di Michele Girardi e Pierluigi Petrobelli.
Quaderni dell'Istituto di Studi Verdiani, 5. Parma, 1988. 8°. 166 pp. Commentary to above. Includes notes on the history, text and music of Libera me. Wrappers. \$33
- 8178 *Otello [Casa Ricordi, Milan]. L'Otello di Verdi e Casa Ricordi / Verdi's Otello and Casa Ricordi. Saggi/Essays by Gabriele Dotto, Maria Pia Ferraris, Mercedes Viale Ferrero. A cura di/Edited by Ilaria Narici.*
[Archivio Storico Ricordi]. Milan, 2002. 28 x 36 cm, 6 vols, 971 pp. Full-color facsimile of the autograph score in 4 volumes as preserved in the Ricordi archives; a portfolio containing the facsimile of the 2 fascicles of the ballet music and finale III (Paris, 1894) and a volume on the history and iconography of the opera. Deluxe bibliophile edition of 100 numbered copies. Quarter leather with paper boards (after the original) in 2 clamshell cloth cases. (publisher's price: euro 5,288--please inquire for SPECIAL OMI price). <http://www.omifacsimiles.com/brochures/verdiotello.html>
- 9123 *Per il "Re Lear". Facsimile dell'autografo a cura di Gabriella Carrara Verdi.*
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Rigoletto. Ristampa anastatica dell'abbozzo autografo.
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- 7873 *La Traviata. Schizzi e abbozzi autografi / Autograph Sketches and Drafts. A cura di / Edited by Fabrizio Della Seta.*
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- 7866 [Works, selections, mss]
Gli autografi del Museo Teatrale alla Scala/The Autographs of the Museo Teatrale alla Scala.
Milan, 2000. 4°, 9 vols, 479, incl. 123 pp. Deluxe publication of the Museo Teatrale alla Scala on the 100th anniversary of Verdi's death. Many of the compositions included in this facsimile appear now for the first time. They belong to the collection of MSS and documents of the Museo Teatrale alla Scala and bring to light the youthful compositions of the composer and their connection with Milan, a city where Verdi's artistic and cultural personality was formed and the place where he ended his days. Works: Sinfonie (ed. Roberta Marvin), Tantum ergo, 1837 (ed. Dino Rizzo), Il trovatore, 1852 (ed. Jesse Rosenberg), Otello, 1887-1888 (ed. Damien Colas), Notturmo, 1839 (ed. Marco Marica), Nabucodonosor, 1842 (ed. Roger Parker), Romanza, 1846 (ed. Emanuele Senici), Cupo è il Sepolcro e Mutolo, 1843 (ed. Antonio Rostagno). Each of these titles, independently bound, consists of introduction, transcription, & critical commentary. Clamshell case in cloth. \$350 <http://www.omifacsimiles.com/brochures/verdigli.html>
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Musica Bruxellensis, V. Brussels, 2009. 4°. 2 vols, 302 pp. Line-cut of the Brussels, 1775-1777 editions. 72 arias from popular operas (Fridzeri, Gluck, Gossec, Grétry, Monsigny & Philidor) arranged for voice, two violins & bc. Preface in Fr-Eng. Wrappers. \$76 <http://www.omifacsimiles.com/brochures/robson.html>
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- 658 *Gustav Adolf och Ebba Brahe. Lyrisches Drama in drei Akten. Text: Johan Henrik Kellgren. Klavierauszug von P.C. Boman. Faksimile. Herausgegeben von Martin Tegen.*
Monumenta Musicae Suecicae, 7. Stockholm, 1973. Oblong, 31 x 24 cm, xxxiv, 199 pp. First performed in Stockholm, 1788, this is one of the most important operas of the Gustavian period. Line-cut of the piano vocal score drawn up and carefully copied by Per Conrad Boman (1804-61), Swedish writer and composer. Introduction in Swe-Ger. Wrappers. \$95
- WAGNER, Richard, 1813-1883**
- 1713 [Meistersinger, selection]
"Schusterlied" aus der Oper "Die Meistersinger von Nürnberg". Früheste Reinschrift (WVV deest). Faksimile nach dem Autograph in der Wiener Stadt- und Landesbibliothek. Herausgegeben von Ernst Hilmar.
Tutzing, 1988. Oblong, 35 x 26 cm, 20, 2 pp. 3-color halftone of the earliest fair copy of this song, executed on two staves on beautiful music paper with border decorations in gold. Dedicated to the Viennese doctor and Wagner supporter, Josef Standthartner. Historical introduction in Ger with a contribution on the genesis of Die Meistersinger. Photographs and documents in facsimile, along with the 1862 sketch of the "Schusterlied". Wrappers, with distinctive brown textured slipcover & white lettering. \$59
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- 665 [Meistersinger, libretto]
Die Meistersinger von Nürnberg. Faksimile der Reinschrift des Textbuchs von 1862 mit einem Aufsatz zur Entstehung von Egon Voss.
Mainz, 1983. 22 x 31 cm, 19, 82 pp. Line-cut of Wagner's fair copy of the libretto. Cloth. \$43
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- 668 *Der Freischütz (Partitur). Nachbildung des Autographs aus dem Besitz der Deutschen Staatsbibliothek Berlin. Mit Nachwort herausgegeben von Georg Knepler.*
Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1979. Oblong, 32 x 25 cm, 270 + 24, ix pp. (Rpt. of Berlin, 1943 edition). Halftone of the autograph score including tipped-in 24 page score of the "Romanze ed aria", No. 13. Does not include the extra illustrations of the 1943 edition. Linen. \$283
- 669 *Der Freischütz (Partitur). Nachbildung des Autographs aus dem Besitz der Deutschen Staatsbibliothek Berlin. Mit Nachwort herausgegeben von Georg Knepler.*
Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1979. 32 x 25 cm, 294, ix pp. (Rpt. of Berlin, 1943 edition). Halftone reproduction of entire score including tipped-in 24 page score of the "Romanze ed aria", No. 13. Does not include the 23 illustrations of the 1943 edition. Deluxe edition in full leather. \$396
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- 671 *Sketches (1926-1945). Facsimile Reproductions from the Composer's Autograph Sketchbooks in the Moldenhauer Archive. Commentary by Ernst Kreněk with a Foreword by Hans Moldenhauer.*
New York, 1968. Oblong, 37 x 30 cm, 16, 47 pp. Fine line-cut reproduction of the autograph. Webern made preliminary drafts for his compositions which show stages of evolution and the unending thought and care that he bestowed upon them. While Stravinsky called the finished products "those dazzling diamonds", this volume allows us a glimpse into the composer's workshop. These fascinating sketches, extracted from five sketchbooks from the Webern Archive, illustrate the meticulous step-by-step process of the composer's 12-tone technique. Compositions include op.19, 20, 21, 22, 24, 31 and several unidentified works. Handsome binding in beige and brown linen, with slipcase. \$50
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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
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- WENNERBERG, Gunnar, 1817-1901**
- 4649 [Trios, tenor, bariton, bass]
De tre, en samling. Trior för tenor, baryton och bas af Gunnar Wennerberg.
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- 676 *Das Mausfallen-Sprüchlein. Faksimile. Mit einer Einleitung von Franz Grasberger.*
Tutzing, 1968. Oblong, 30 x 21 cm, 9, 2 pp. Beautiful 2-color halftone of Wolf's 1882 autograph. Binding in decorative paper. \$18
- ZELTER, Karl Friedrich, 1758-1832**
- 4023 [Das Gastmahl, "Viele Gaeste wünsch ich"]
Goethe-Zelter. Das Gastmahl. [Deutsche Staatsbibliothek, Berlin, mus. ms. autogr. K.F. Zelter 15].
Berlin, 1990. 21 x 30 cm, 4 pp. Line-cut of a rare ms that features Goethe's handwriting of the text, side by side with Zelter's musical setting. Issued on the occasion of the first joint festival of the members of the Staatsbibliothek Preussischer Kulturbesitz and the Deutsche Staatsbibliothek. With introduction by Eveline Bartlitz and a transcription of the 8 strophes of the poem. In folder. \$25
- 4666 [Lieder]
Sämtliche Lieder, Balladen und Romanzen für das Piano-Forte.
Dokumentation zur Geschichte des Deutschen Liedes, 4. Hildesheim, 1984. 8°, 122 pp. Line-cut of the Berlin, 1811-12 editions. 4 issues in 1 vol. \$37

- 1953 [Lieder]
Fünfzehn ausgewählte Lieder. Mit einer Einleitung herausgegeben von Moritz Bauer.
 Veröffentlichungen der Musik-Bibliothek Paul Hirsch, VI. Berlin, 1924. Oblong, 31 x 25 cm, 14, 48 pp. Not a facsimile, but a beautiful bibliophile edition of a selection of pieces (13 on poetry by Goethe) by one of the great masters of German Lied before Schubert. Contents: Wer kauft Liebesgötter; Vanitas vanitatum vanitas; Mailied; Das Veilchen; Die Spröde; Die Bekehrte; Hochzeitlied; Ständchen; Erster Verlust; Christel; Wanderers Nachtlied (Der du von dem Himmel bist); Nur wer die Sehnsucht kennt; Heiß mich nicht reden; Wanderers Nachtlied (Über allen Gipfeln ist Ruh); Blumengruß. Limited edition of 400 numbered copies on handmade laid paper. Coverboards in marbled paper. Rare. \$125
- ZUMSTEEG, Johann Rudolf, 1760-1802**
- 4088 [Lieder, Op.4]
Sechs Lieder mit Begleitung des Pianoforte, Op.4.
 Mainz, 1990. Oblong, 30 x 22 cm, 10 pp. Line-cut of the Schott edition. Includes the songs "Die Kapelle", "Morgenfreude", "Religion", "An meine Zither", "Der Sternenhimmel", and "Lied in der Ferne". Wrappers. \$10
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- 8151 [Album, Marie von Sayn-Wittgenstein]
Das Album der Prinzessen Marie von Sayn-Wittgenstein.
 Patrimonia, 179. Berlin, 2000. 21 x 27 cm, 48 pp. Reproduces, in color, 10 pages from the exquisite Album of Princess Marie von Sayn-Wittgenstein, whose family was a great patron of the arts. The album comprises material dating from 1847 to 1859 and includes autographs on presentation paper by Liszt, Berlioz, Rubinstein, Wagner, Smetana, Cornelius, Draeseke, Séroff and Joachim. Comprehensive notes (in Ger) by Mária Eckhardt. Wrappers. \$20
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 Méthodes et Traités, II. Courlay, 2005. 4°, 7 vols, 2,512 pp. Line-cut. Collection of theoretical writings on voice from the Romantic period, arranged chronologically, from Cinti to Rossini. Indispensable resource for singers and theorists. Wrappers. \$630
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Pia de' Tolomei. Edizione critica a cura di Giorgio Pagannone. Partitura.
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Deux hommes et une femme. Edizione critica a cura di Paolo Rossini e Francesco Bellotto. Partitura.
Critical Edition of the Works of Gaetano Donizetti, [9]. Milan, 2008. 4°, 384 pp. First performed a dozen years after the composer's death, *Deux Hommes et une femme* (Rita) has become, in the last 50 years, one of the more frequently performed of all of Donizetti's operas. Yet the version known to modern audiences reflects apocryphal additions introduced for the posthumous premiere. This new critical edition establishes for the first time the version of the opera conceived by Donizetti. In particular, it restores the French-language spoken dialogue—reconstructed thanks to a recently discovered MS libretto with autograph annotations—dialogue around which the composer constructed this delightful *opéra comique*. The edition is based on Donizetti's autograph manuscript, which allows for the part of *Pépé* to be sung either by a tenor or a baritone, and which restores many important details that were lost or ignored when the opera came to be revived. Cloth. \$250
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Critical Edition of the Works of Gaetano Donizetti, [10]. Milan, 2010. 4°, 2 vols, 614 pp. Cloth. \$408
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[Critical Editions of Vocal Scores]. Milan, 1992. 8°, xlvi, 357 pp. Wrappers. \$35
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Stiffelio. Dramma Lirico in Three Acts by Francesco Maria Piave. The Piano-Vocal Score Edited by Kathleen Kuzmick Hansell.
[Critical Editions of Vocal Scores]. Milan, 2007. 8°, 420 pp. Wrappers. \$50
- 6436 Verdi, Giuseppe.
La Traviata. Melodramma in tre atti di Francesco Maria Piave. Riduzione per canto e pianoforte condotta sull'edizione critica / Vocal Score Based on the Critical Edition. A cura / Edited by Fabrizio Della Seta.
[Critical Editions of Vocal Scores]. Milan, 2001. 8°, 2 vols, xii, 397 pp. Wrappers. \$71
- 6437 Verdi, Giuseppe.
Il trovatore (1853). Libretto by Salvatore Cammarano (completed by Leone Emanuele Bardare), based on Antonio García Gutiérrez=s El trovador [The Troubadour]. Critical edition by David Lawton. English translation by Mark Herman & Ronnie Apter.
[Critical Editions of Vocal Scores]. Milan, 2002. 8°, xciii, 368 pp. Wrappers. \$50
- 6727 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>
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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>

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- 6527 Weill, Kurt (collected edition)
Chamber Music. Edited by Wolfgang Rathert and Jürgen Selk.
The Kurt Weill Edition, II/1. New York, 2004. 30 x 39 cm, 2 vols, 192, 107 pp. The first volume of Weill's chamber works edited in critical edition. Contents: String Quartet in B Minor, String Quartet op.8, Sonata for Violin and Piano, Frauentanz: Sieben Gedichte des Mittelalter, op.10 (voice, fl, vla, cl, hn, bsn), Ich sitze da _un esse Klops (voice, 2 pic, bsn). Cloth. (Subscribers to the series receive a substantial savings). \$335
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- 5970 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
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- 6839 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
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- 6904 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>
- 6876 Wesley, Samuel.
Anthems III. Edited by Peter Horton.
Musica Britannica, LXXXIX. London, 2010. 4°. xlv, 223 pp. Modern edition. The third and final volume devoted to the anthems of S. S. Wesley completes the canon with 23 original works written in the period between his departure from Exeter Cathedral to become organist of Leeds parish church in 1842 and 1874, the likely date of his final essays in the genre. Moving towards a greater simplicity of style, with less counterpoint and dissonance, but emphasising elements of colour, timbre and texture, these works are in general conceived on a more modest scale than earlier pieces such as The Wilderness. Even so, they show the composer continuing to experiment with the Anglican verse anthem, the evolution of which had been the cornerstone of a creative achievement without equal in the history of the English cathedral tradition between Purcell and Stanford. Buckram. \$149
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Le prime rappresentazioni delle opere di Donizetti nella stampa coeva. A cura di Annalisa Bini e Jeremy Commons.
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Riccardo Zandonai. Catalogo tematico.
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