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- 3047 **BACH, Johann Sebastian, 1685-1750**  
[Clavierbüchlein, for Anna Magdalena Bach]  
*Klavierbüchlein für Anna Magdalena Bach 1725. Faksimile der Originalhandschrift mit einem Nachwort herausgegeben von Georg von Dädelsen. [Staatsbibliothek Preußischer Kulturbesitz, Berlin, Mus. ms. Bach P 225].*  
Documenta Musicologica, II/25. Kassel, 1988. Oblong, 28 x 21 cm, 146 facs. xxii pp. Superb 4-color halftone in the original format. Arias, minuets, polonaises, marches and other short pieces of "galanterie" by Bach, his children, and a few visitors in the Bach home. Pieces arranged chronologically (except for the last section) with the earliest compositions from 1725 and the latest from the late 1740s. Almost every member of Bach family has helped to copy the Buchlein—only Wilhelm Friedemann is absent. Afterword in Ger-Eng-Fr. Index with identification of the copyist of each piece. Handsome binding with green glossy paper boards and gold trim. \$72 [http://www.omifacsimiles.com/brochures/bach\\_kb.html](http://www.omifacsimiles.com/brochures/bach_kb.html)
- 8069 [Sonata, violin, bc, BWV 1021; Prelude, keyb, BWV 848/1]  
*Sonate G-Dur für Violin und Basso continuo (BWV 1021) und Präludium Cis-Dur (BWV 848/1). Mit einer Einführung von Hans-Joachim Schulze.*  
Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, 1 Leipzig, [2001]. 22 x 35 cm, xii, 16 pp. Beautiful full-color halftone of two separate autographs, each from 1732, the sonata in the hand of Anna Magdalena Bach, the prelude (C-sharp major, WTC I) in the hand of Carl Philipp Emanuel Bach. More recent research shows that the sonata is actually a collective effort, with Anna Magdalena copying the main music text, and Johann Sebastian Bach adding the movement headings, key signatures and (in an extremely careful way) figures to the basso continuo. The mss were produced on behalf of the Bach student Heinrich Abraham von Boineburg and eventually ended up in the possession of Manfred Gorke; they were opened to the public for the first time in 1935. Introduction in Ger-Eng. Limited edition of 1100 copies. Distinctive portfolio with green paper boards, black linen spine, and hinged flaps. \$79 [http://www.omifacsimiles.com/brochures/bach\\_vs.html](http://www.omifacsimiles.com/brochures/bach_vs.html)
- 4319 [Suites, violoncello, BWV 1007-1012]  
*Sechs Suiten für Violoncello solo BWV 1007-1012. Die vier Quellen in verkleinerter Wiedergabe. Faksimile-Beiband zum kritischen Bericht von Hans Eppstein.*  
Kassel, 1991. 17 x 25 cm, iv, 156 pp. Halftone of the four surviving mss of this c.1720 work in reduced format (none survive in Bach's handwriting), including the version by Anna Magdalena around 1730, one by Johann Peter Kellner around 1726, and two by unidentified copyists from the 18th c. Wrappers. \$67
- 4653 [Suites, violoncello, BWV 1007-1012]  
*Sechs Suiten für Violoncello solo BWV 1007-1012. Kritischer Bericht von Hans Eppstein.*  
Neue Ausgabe Sämtlicher Werke, Kritischer Bericht, VI/2. Kassel, 1990. 17 x 25 cm, 118 pp. Critical commentary to above (in German). Linen. \$73
- 7792 [Suites, violoncello, BWV 1007-1012]  
*6 Suites a Violoncello Solo senza Basso. BWV 1007-1012. Herausgegeben von Bettina Schwemer, Douglas Woodfull-Harris.*  
Kassel, 2000. 4°, 7 vols, 95, 41, 200 pp. The "bible" for students of the Bach Cello Suites. New full-size line-cut reproductions of source A, B, C, D, plus the Paris 1st edition [Janet et Cotelle, c.1824]. The first two are in the hand of Anna Magdalena Bach and Johann Peter Kellner, 1727-1731 and 1726 respectively, and as such, are the most authoritative. Source C (2nd half of 18th c.) comes from the estate of Johann Christoph Westphal, a Hamburg organist, printer and music dealer. Source D, or "Traeg" MS, also late 18th c. is named after Johann Traeg, a Viennese art and music dealer who once owned it. As none of the sources derive directly from the now lost autograph nor from each other, they all have a special importance in the textual tradition of the suites. A close comparison discloses significant textual discrepancies, sometimes the result of accidental slips, and at others, true alternative readings. Includes new urtext edition and critical notes. Wrappers, with portfolio case. \$65 [http://www.omifacsimiles.com/brochures/bach\\_cs.html](http://www.omifacsimiles.com/brochures/bach_cs.html)
- 2868 [WTC II, keyboard, BWV 870-893]  
*Preludes and Fugues Book Two. The Well-Tempered Clavier II. BWV 870-893. [British Library, Add. MS 35021].*  
Melbourne, 1986. 4°, 136, 34, 86 pp. Halftone. Together with a new practical edition by Warren Thomson. Historical introduction and analysis. Wrappers. \$47 [http://www.omifacsimiles.com/brochures/bach\\_wtc.html](http://www.omifacsimiles.com/brochures/bach_wtc.html)
- 7352 **BARTHELEMON, Mary Young, c.1749-1799**  
*Six Sonatas of the Harpsichord or Piano Forte. With an Accompaniment for the Violin. [Library of Congress, Washington, D.C.].*  
Performers' Facsimiles, 154. New York, [1997]. 25 x 31 cm, 26 pp. Line-cut of the author's edition, London, c.1785. Wrappers. \$18
- 7768 **BARTÓK, Béla, 1881-1945**  
[Mozart piano cadenzas]  
*W.A. Mozart. Concerto for Two Pianos and Orchestra in Eb. K.365. Cadenzas by Béla Bartók. Fair Copy and facsimile of the Manuscript.*  
Homosassa, 2000. 4°, iv, 8, 4 pp. Line-cut of the autograph prepared for performances by himself and his wife Ditta Pásztory, and before Mozart's own cadences were rediscovered. Introduction by Ferenc Bónis and afterword by Peter Bartók. Wrappers. \$12
- 7008 **BEACH, Amy, 1867-1944**  
[Quartet, strings, op.89]  
*Quartet for Strings (in One Movement). Opus 89. Edited by Adrienne Fried Block. [Fuller Public Library, Hillsborough, on deposit at the Univ. of New Hampshire, Beach Collection, 51A, box 4, folder 25].*  
Music of the United States of America, 3. Madison, 1994. 4°, xxxiv, 31, 21 pp. New critical edition, together with halftone of the draft score. Wrappers. \$24
- 7793 **BEETHOVEN, Ludwig van, 1770-1827**  
[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 Goethe'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](http://www.omifacsimiles.com/brochures/bee_goe.html)
- 4105 **BELLMAN, Carl Michael, 1740-1795**  
["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
- 9228 **BERG, Alban, 1885-1935**  
[Concerto, violin, orchestra]  
*Violinkonzert. Faksimile nach dem Autograph der Library of Congress, Washington.*  
Mit einem Kommentar von Douglas Jarman.  
Meisterwerke der Musik im Faksimile, 22. Laaber, 2011. 4°, xv, 96 pp. Full-color facsimile of the autograph dated August 11, 1935. The work was written on commission from the violinist Louis Krasner, but it was the death of Manon Gropius (daughter of Alma Mahler and Walter Gropius) that was the main impetus for Berg, setting aside work on Lulu, to complete the concerto. It was dedicated "To the memory of an angel". Introduction in Ger-Eng. Hardbound. \$259 [http://www.omifacsimiles.com/brochures/berg\\_vc.html](http://www.omifacsimiles.com/brochures/berg_vc.html)
- 7353 **BILLINGTON, Elizabeth Weichsell, c.1765-1818**  
*Six Progressive Lessons for the Harpsichord or Piano-Forte. [Library of Congress, Washington, D.C.].*  
Performers' Facsimiles, 194. New York, [1997]. 26 x 32 cm, 35 pp. Line-cut of the J. Bland edition, London, c.1793. Wrappers. \$18

- BON, Anna, 1740-1767?**  
7557 [Sonatas, harpsichord, op.2]  
*Sei sonate per il cembalo. Opera seconda. [Fürstlich Thurm und Taxissche Hofbibliothek, Regensburg].*  
Performers' Facsimiles, 152. New York, [1998]. 26 x 33 cm, 26 pp. Line-cut of the Nuremberg, 1755 edition. Wrappers. \$15
- 2887 [Sonatas, flute, bc, op.1]  
*VI sonate per il flauto traversiere violoncello o cembalo. Opera prima, Nürnberg 1756.*  
Archivum Musicum: Flauto Traversiere, 14. Florence, 1988. 24 x 34 cm, iv, 22 pp. Line-cut of the Nuremberg, 1756 edition. Introduction in It by Marcello Castellani. Wrappers, in decorative paper. \$31
- 7603 [Sonatas, flute, bc, op.1]  
*VI sonate da camera per il flauto traversiere, violoncello o cembalo. Opera prima. [Fürstlich Thurm und Taxissche Hofbibliothek, Regensburg].*  
Performers' Facsimiles, 191. New York, [1998]. 26 x 37 cm, 22 pp. Line-cut of the Nuremberg, 1755 edition. Wrappers. \$15
- 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
- CACCINI, Francesca, 1587-1640**  
7683 *La liberazione di Ruggiero dall'Isola di Alcina. Firenze 1625.*  
Musica Drammatica, 4. Florence, 1998. 24 x 34 cm, viii, 131 pp. Line-cut of Florence, 1625 edition (full score). Credited as being the first Italian opera performed outside of Italy. Wrappers. \$50
- 9224 *Il primo libro delle musiche a una, e due voci. [Biblioteca Estense Universitaria, Modena].*  
Performers' Facsimiles, 295. New York, [2011]. 27 x 36 cm, 103 pp. Line-cut of the Florence, 1618 edition, containing 36 settings, among them sonetti, madrigali, arie, ottave, motetti, hinni, & conzonetti. Wrappers. \$30
- CHARRIÈRE, Isabelle de (Belle van Zuylen), 1740-1805**  
7246 [Sonatas, harpsichord/piano, op.1-3]  
*9 sonates pour le clavecin ou piano forté. Œuvre I, II et III.*  
Musica Repartita, 27F. Utrecht, 1991. 4°, 41, iv pp. Line-cut of the Paris, c.1783 edition. Wrappers. \$21
- DEBUSSY, Claude, 1862-1918**  
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](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>
- FASOLO, Giovanni Battista, c.1600-c.1659**  
7749 *Il Caro di Madama Lucia, [et una serenata in lingua lombarda, che fa la gola, a carnevale]. [British Library, London].*  
Faksimile-Edition Canto e Continuo, 3. Stuttgart, 1999. 22 x 34 cm, 12 pp. Line-cut of the Rome, 1628 edition. A lament for Madama Lucia (with serenata and various dance numbers), consisting of recitatives and 3 part choruses, with and without basso continuo. Alfabeto notation. Wrappers. \$23
- FAVART, Charles-Simon, 1710-1792**  
3569 *Théâtre de M. et Mme Favart [ou recueil des comédies, parodies & opéra-comiques qu'il a donnés jusqu'à ce jour, avec les airs, rondes & vaudevilles notés dans chaque pièce.*  
Geneva, 1971. 8°, 5 vols, 4118 pp. Line-cut of the Paris, 1763-1772 edition. Buckram. 10 vols in 5. \$1105
- HENSEL, Fanny, 1805-1847**  
7898 ["Das Jahr", piano]  
*The Year. Twelve Character Pieces (1841) for Fortepiano. Illustrated Fair Copy with Illustrations by Wilhelm Hensel. Facsimile of the Autograph Owned by the Mendelssohn Archives at the National Library in Berlin. Epilogues by Beatrix Borchard, Ayako Suga-Maack, Christian Thorau.*  
Kassel, 2000. 20 x 28 cm, 92, xvi pp. Full color facsimile. Cycle of 12 lyric pieces corresponding to the 12 months of the year, each copied out on different colored paper and illustrated by Fanny's husband, the renowned artist, Wilhelm Hensel. Fanny and Wilhelm Hensel have given their fair copy of the piano cycle "The Year" a unique aesthetic design where music, vignettes, lyric epigraphs and colorful paper merge to produce a charming effect and multi-media experience. Commentary in Ger-Eng. Hardbound. (new reduced price). \$140  
<http://www.omifacsimiles.com/brochures/hensel.html>
- 8464 [Lied: "Der Fürst vom Berge", voice, piano]  
*"Der Fürst vom Berge". Lied auf einen Text von Wilhelm Hensel für Singstimme und Klavier, 1840. Faksimile des Autographs. Einführung und Erstaussgabe 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](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-Günter 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](http://www.omifacsimiles.com/brochures/hensel_traum.html)
- HILDEGARD VON BINGEN, 1098-1179**  
7511 [Lieder, selections, "Riesencodex"]  
*Hildegard von Bingen Lieder. Faksimile. Riesencodex (Hs.2) der Hessischen Landesbibliothek Wiesbaden, fol. 466-481v. Herausgegeben von Lorenz Welker mit einem Kommentar von Michael Klaper.*  
Elementa Musicae, 1. Wiesbaden, 2/ 2005. 35 x 49 cm, xl, 32 pp. A splendid full-color reproduction of the musical portion of the "Riesencodex" (a unique "Gesamtausgabe" of Hildegard's writings), consisting of altogether 75 songs and the play "Ordo Virtutum" ("Ritual of Virtues"). Like the Dendermonde source from the same period (c.1175), the Riesencodex—"giant codex"—transmits these "songs" in the form of a liturgical cycle of antiphons, responsories, sequences, hymns, a Kyrie and Alleluia. Commentary in Ger-Eng. Linen. \$259  
[http://www.omifacsimiles.com/brochures/hild\\_w.html](http://www.omifacsimiles.com/brochures/hild_w.html)
- 3893 *Symphonia harmoniae caelestium revelationum. Dendermonde, St.-Pieters & Paulusabdij, Ms. Cod. 9. Introduction: Peter van Poucke.*  
Facsimile Series: I/A.8. Peer, 1991. 21 x 31 cm, xvi, 36 pp. Full-color halftone of the music portion (f.153-170) of a unique source written at the Rupertsberg scriptorium c.1175 under Hildegard's supervision and sent to the Cistercian abbey of Villers in the province of Brabant in Belgium approximately that same year. Known as the "Dendermonde" ms, and slightly shorter than the "Riesencodex"—but no less authoritative—it consists of a liturgical cycle with antiphons, responsories, sequences, hymns, a Kyrie and an Alleluia. Interestingly, Hildegard refers to all these pieces as "symphonies of the harmony of celestial revelations"; its overall structure consists of an overarching celestial, semi-celestial and earthly hierarchy. Hardbound in linen with embossed titles. \$89  
[http://www.omifacsimiles.com/brochures/hild\\_d.html](http://www.omifacsimiles.com/brochures/hild_d.html)

- HINDEMITH, Paul, 1895-1963**  
 7129 [Ludus tonalis, piano]  
*Ludi Leonum. Faksimile-Ausgabe eines von Paul Hindemith kolorierten Exemplares des "Ludus tonalis" aus dem Jahre 1950.*  
 Mainz, 1994. 23 x 31 cm, 60, iv pp. Full-color facsimile of the illustrated Schirmer edition (New York, 1950), issued on the occasion of the 100 birthday of the composer. Written in New Haven in 1942, Ludus tonalis is P.H.'s longest, most important and ambitious piano composition. On its publication in 1950 the composer personally illustrated a copy with lions in hundreds of disguises & positions related to the musical structure. It was presented to his wife, Gertrud, born under the sign of Leo, on her 50th birthday. Afterword in Eng-Ger-Fr-Sp-Jap by Giselher Schubert. Handsome paper boards with colored illustration of a lion playing a piano. \$48 [http://www.omifacsimiles.com/brochures/hind\\_lt.html](http://www.omifacsimiles.com/brochures/hind_lt.html)
- HONAÛER, Leontzi, fl.1735-1778**  
 2741 [Sonatas, harpsichord, books 1 & 2]  
*Six sonates pour le clavecin. Livre premier [-second]. Gravé par Mme. Oger.*  
 Clavecinistes Européens du XVIIIe Siècle, X. Geneva, 1986. 4°, 96 pp. Line-cut of the Paris, 1761-64 edition. Sonatas in 3 movts. Wrappers. \$81
- HUGAR, Pierre, 18th c.**  
 3282 [Pièces, viol]  
*La toilette, pièces nouvelles pour le pardessus de viole à cinq cordes gravées par Mlle. Vendôme.*  
 Viole de Gambe, VIII. Geneva, 1984. 4°, 32 pp. Line-cut of the Paris, c.1760 edition. Four suites including pictorial pieces. These works are beautifully engraved by Marie-Charlotte Vendôme (who, together with her husband François Moria, founded a publishing house). Wrappers. \$30
- JACQUET DE LA GUERRE, Élisabeth, 1659-1729**  
 7450 [Cantatas, voice, violins, bc, book 1]  
*Cantates françaises sur des sujets tirés de l'écriture, livre 1. Paris, 1708. [Bibliothèque Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800, 101. Courlay, 1997. Oblong, 31 x 23 cm, 12, 80 pp. Line-cut of Paris, 1708 edition. Contains Esther, Le passage de la mer rouge, Jacob et Rachel, Jonas, Susanne et les Vieillards, & Judith. Introduction in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$41
- 2767 [Cantatas, voice, violins, bc, books 1-2, selections]  
*Le passage de la mer rouge; Samson. Cantates pour soprano avec accompagnement de violons tirées des livres I et II des Cantates françaises sur des sujets tirés de l'Écriture.*  
 La Cantate Française au XVIIIe Siècle, X. Geneva, 1988. Oblong, 30 x 22 cm, 58 pp. Line-cut of the Paris, 1708 & 1711 editions. Wrappers. \$51
- 7500 [Cantatas, 1-2 voices, violins, bc, book 2]  
*Cantates françaises sur des sujets tirés de l'écriture, livre II. Paris, 1711. [Bibl. Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800, 102. Courlay, 1998. Oblong, 31 x 23 cm, 10, 79 pp. Line-cut of Paris, 1711 edition. Contains Adam, Le temple Rebasti, Le déluge, Joseph, Jephthé, Samson. Introduction in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$43
- 7693 [Cantatas, 1-2 voices, violin/flute, bc, book 3]  
*Cantates françaises, livre III. Semelé, L'Île de Delos, Le Sommeil d'Ulisse, Le Racommodement Comique. [Bibl. Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800, 117. Courlay, 1999. 24 x 32 cm, 14, 89 pp. Line-cut of Paris, c.1715. Introduction in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$50
- 7635 [Cantatas, voice, violins, flutes, bc]  
*Cantates françoises. Semelé, L'Île de Delos, Le sommeil d'Ulisse, auxquelles on a joint Le raccommodement comique. [British Library, London].*  
 Performer's Facsimiles, 225. New York, [1998]. 24 x 32 cm, 85 pp. Line-cut of the Paris, n.d. edition. Wrappers. \$28
- 3091 [Pièces, harpsichord, book 1]  
*Les pièces de clavessin. Premier livre. Introduction de Carol Bates.*  
 Clavecinistes Français du XVIIIe Siècle, XXVIII. Geneva, 1996. Oblong, 28 x 22 cm, x, 83 pp. Line-cut of the Paris, 1687 edition. Recently discovered book consisting of 34 pieces arranged as 4 suites. Wrappers. \$76
- 7451 [Pièces, harpsichord, book 1]  
*Les pièces de clavecin. Premier livre. Paris (s.d. = 1687). [Biblioteca del Conservatorio B. Marcello, Venice].*  
 La Musique Française Classique de 1650 à 1800, 104. Courlay, 1997. Oblong, 31 x 23 cm, 12, 83 pp. Line-cut of Paris, [1687] edition. Introduction in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$48
- 9111 [Pièces, harpsichord, book 1]  
*Edited by Catherine Cessac and Arthur Lawrence. [private collection, Catherine Cessac].*  
 Critical Facsimiles, 9. New York, 2009. Oblong, 26 x 20 cm, xii, 86, 28 pp. Line-cut of the Paris, [1687] edition. Includes apparatus listing all editorial emendations. Wrappers. \$30
- 7656 [Pièces, harpsichord, violin; Sonatas, harpsichord, violin]  
*Pièces de clavecin qui peuvent se joier sur le violon; Sonates pour le violon et pour le clavecin.*  
 Collection Les Cahiers d'Élisabeth Jacquet de la Guerre dirigée par Catherine Zimmer. Béziers, 1998. Oblong, 30 x 20 cm, 83 pp. Line-cut of the author's edition, Paris, 1707, beautifully engraved by H. De Bausson. 17 pieces plus 6 sonatas notated on two staves (no separate violin part). Wrappers in hand-made marbled paper. \$39
- 7668 [Pièces, harpsichord, violin; Sonatas, harpsichord, violin]  
*Sonates pour le violon et basse continue, 1707. Présentation par Catherine Cessac. [British Library, London].*  
 La Musique Française Classique de 1650 à 1800, 114. Courlay, 1999. Oblong, 33 x 24 cm, x, 62 pp. Line-cut of Paris, 1707 edition. Wrappers. \$33
- 7884 [Sonatas, harpsichord, violin]  
*Pièces de clavecin qui peuvent se jouer sur le violon, 1707. Présentation par Catherine Cessac et Jean Saint-Arroman. [Bibl. Nationale de France, Paris].*  
 La Musique Française Classique de 1650 à 1800, 114. Courlay, 2000. Oblong, 31 x 23 cm, xi, 29 pp. Line-cut of Paris, 1707 edition. Introduction in Fr-Eng-Ger. Wrappers. \$26
- 8559 [Trio sonatas, 2 vlns, viol/bsn, bc]  
*Quatre sonates en trio (partition). Présentation par Catherine Cessac. [Ms Vm7 1110, Bibl. Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800, 164. Courlay, 2005. 24 x 33 cm, vii, 83 pp. Line-cut of a unique manuscript score (autograph?), a source which the theorist Brossard alludes to in his catalog. Introduction in Fr-Eng-Ger. Wrappers. \$53
- JADIN, Hyacinthe, 1769-1800**  
 2726 [Sonatas, piano, op.4 & 5]  
*Trois sonates pour le forte piano, œuvre 4e; Trois sonates pour le forte-piano, œuvre 5e.*  
 Musique pour le Piano-Forte, V. Geneva, 1983. 22 x 30 cm, 59 pp. Line-cut of the Paris, c.1796 edition (Magasin de musique à l'usage des fêtes nationales). Wrappers. \$40
- JULLIEN, Adolphe, 1845-1932**  
 4259 *Histoire du théâtre de Mme de Pompadour, dit Théâtre des petits cabinets / Les grandes nuits de Sceaux: le théâtre de la duchesse du Maine / L'opéra secret au XVIIIe siècle (1770-1790).*  
 Geneva, 1978. 8°, 432 pp. Line-cut of the Paris, 1874, 1876, & 1880 editions. Two of the main establishments for performances in 18th-c Paris. L'opéra secret describes the stirring world of singers and dancers on the eve of the Revolution. Wrappers. \$66
- KINKEL, Johanna, 1810-1858**  
 3523 *Acht Briefe an eine Freundin über Clavier-Unterricht.*  
 Straubenhardt, 1989. 11 x 19 cm, 86 pp. Line-cut of the Stuttgart & Tübingen, 1852 edition. Coverboards in decorative paper. \$15
- LECLAIR, Jean-Marie, 1697-1764**  
 4808 ["Recreations", 2 violins, bc, op.6; 2 flutes/violins, op.8]  
*Première récréation de musique, œuvre VIe; Deuxième récréation de musique, œuvre VIIIe (1737). [Bibliothèque Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800, 81. Courlay, 1994. 22 x 31 cm, 3 partbooks, 8, 51 pp. Line-cut of the Paris, 1737 edition. The "recreations" op.6 were engraved by Elisabeth-Catherine Ballard Boivin, Louise Catherine Leclair and Louise Anne Roussel. Preface in Fr-Eng-Ger by Jean Saint-Arroman and Philippe Lescaat. Wrappers. \$36

- 4503 ["Recreations", 2 violins, bc, op.6]  
*Première recreation de musique d'une execution facile composée pour deux violons et la basse continue, œuvre VIe. [Library of Congress, Washington, D.C.]*  
 Performers' Facsimiles, 123. New York, [1992]. 26 x 32 cm, 3 partbooks, 24 pp. Line-cut of the Paris, 1737 edition (engraved by Elisabeth-Catherine Ballard Boivin, Louise Catherine Leclair and Louise Anne Roussel). Wrappers. \$20
- 1656 **LIEBMANN, Hélène, 18-19th c.**  
 [Sonata, piano, violoncello, op.11]  
*Sonate pour pianoforte et violoncelle, œuvre 11.*  
 Early Cello Series, 1. n.d., c.1985. 4°, 24 pp. Line-cut of the Leipzig & Berlin, 1806 edition. Wrappers. \$16
- 4293 **MAHLER, Gustav, 1860-1911**  
 [Symphony No.5 in C minor, selections]  
*Adagietto. Facsimile, Documentation, Recording. Gilbert Kaplan, Editor. [Mss., Pierpont Morgan Library, New York & New York Public Library at Lincoln Center].*  
 New York, 1992. 30 x 38 cm, 112, 20 + 20 pp, CD audio recording. Sharp duotone of both Mahler's autograph fair copy score and Alma Mahler's Stichvorlage of the "Adagietto" movt of the Fifth Symphony. This wonderfully lyrical movement was, according to notes left behind by Willem Mengelberg, Gustav's declaration of love for Alma. Commentary by Gilbert E. Kaplan and Edward R. Reilly. Copious documentation and bibliography. Includes a new CD recording with the London Symphony Orchestra. Numbered edition of 1500 copies in silk case. \$125  
[http://www.omifacsimiles.com/brochures/mahler\\_ad.html](http://www.omifacsimiles.com/brochures/mahler_ad.html)
- 406 **MENDELSSOHN-BARTHOLDY, Felix, 1809-1847**  
 ["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 Meerth 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
- 8358 *"Wie die Zeit läuft!" für Klavier. Faksimile und Übertragung herausgegeben von der Internationalen Mendelssohn-Stiftung e.V. Erstdruck.*  
 Wiesbaden, 2002. Oblong, 30 x 22, [xiv, 2, 9 ] pp. Full color facsimile of the autograph, composed on Easter Sunday, 1847, in Leipzig. The work was dedicated to Louise Auguste Sachse from Weißenfels. With new critical edition and commentary in Ger-Eng. \$21
- 9175 **MIROGLIO, Pietro,**  
*Sonata a violino e basso. [Opera prima. Gravées par Mle. V][Indôme]. Paris. Kommentar von Ernst Kubitschek. [Bibliothèque Nationale de France, Paris].*  
 Faksimile-Edition Violino e Continuo, 1 Stuttgart, 2010. 29 x 37 cm, 28, ii pp. Line-cut of the author's edition, Paris, c.1750. 6 sonatas. Hardbound, with marbled paper boards. \$48
- 3051 **MOZART, Wolfgang Amadeus, 1756-1791**  
 [Sonata, piano, violin, K.6]  
*Sonates pour le clavecin qui peuvent se jouer avec l'accompagnement de violon. Œuvre première.*  
 Geneva, 1988. Oblong, 30 x 22 cm, iv, 22 pp. Line-cut of the Paris, [1764] edition. The first work of Mozart (at seven years of age) to be engraved. Facsimile based on the copy delivered by Leopold and Wolfgang to Madame Victoire, Louis XV's daughter. Introduction in Fr-Eng by François Lesure. Wrappers. \$40
- 4264 **POUGIN, Arthur, 1834-1921**  
*Figure d'opéra-comique. Mme Dugazon, Elleviou, Les Gavaudan.*  
 Geneva, 1973. 8°, 244 pp. Line-cut of the Paris, 1875 edition. Hardbound. \$63
- 4266 *Marie Malibran. Histoire d'une cantatrice.*  
 Geneva, 1973. 8°, 296 pp. Line-cut of the Paris, 1911 edition. Hardbound. \$45
- 2742 **RIGEL, Henri-Joseph, 1741-1799**  
 [Sonatas, harpsichord, op.1]  
*Six sonates pour le clavecin. Œuvre I. Gravée par Mme. Bérault.*  
 Clavecinistes Européens du XVIIIe Siècle, XI. Geneva, 1986. 4°, 48 pp. Line-cut of the Paris, 1767 edition engraved by Françoise Bérault. Wrappers. \$51
- 1653 **SCHUMANN, Clara, 1819-1896**  
 [Lieder, selection]  
*["Mein Stern"] Zwei Album Blätter von Robert und Clara Schumann für Pauline Decker geborene Schützcell.*  
 Düsseldorf, c.1985. Oblong, 23 x 14 cm, 8 pp. Beautiful 3-color halftone in the original format. Together with the autograph of "Stille Liebe" by Robert Schumann. Limited edition. In folder. \$25
- 8094 [Correspondence]  
*Lettres autographes conservées à la Bibliothèque Royale de Belgique. Textes établis e annotés par Gerd Nauhaus.*  
 Fontes Musicae Bibliothecae Regiae Belgicae, I/VI. Brussels, 1999. Oblong, 35 x 27 cm, 29 pp. Line-cut reproductions, with transcription and translation into Dut-Fr, of letters to Johann Hermann Kufferath (4), Franciscus Roijaards, & Elisabeth Kufferath (4). Wrappers. \$14
- 4326 ["Flower" Diary]  
*Das Berliner Blumentagebuch der Clara Schumann, 1857-1859. Eingeleitet von Renate Hofmann. Kommentiert von Renate Hofmann und Harry Schmidt.*  
 Wiesbaden, 2/1996. 16 x 26 cm, 77, 54 pp. Full-color reproduction of a unique diary of pressed leaves and flowers. Clara Schumann avidly collected flowers in the years following her husband's death. Many of the items in this diary coincide with important biographical or artistic events. Commentary in Ger. Coverboards with decorative paper with slipcase. \$41  
[http://www.omifacsimiles.com/brochures/schum\\_btb.html](http://www.omifacsimiles.com/brochures/schum_btb.html)
- 7214 **SCHUMANN, Robert, 1810-1856**  
 [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 halftone 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.
- 7641 [Album for the Young, piano, model for op.68]  
*Klavierbüchlein für Marie. Faksimile-Ausgabe der Handschrift im Beethoven-Haus Bonn mit einem Kommentar von Bernhard R. Appel.*  
 Veröffentlichungen des Beethoven-Hauses in Bonn, III/11. Bonn, 1998. Oblong, 29 x 24 cm, 16, 14 pp. Halftone of the autograph fair copy. This little booklet, entitled "Stückchen für s'Clavier" and "for Marie's Seventh Birthday the 1st of September 1848 from her Papa", consists of the model for "Album für die Jugend" and six further items for piano, one of them composed by Schumann himself and the remaining five taken from works by other composers. Marie (1841-1929) was the first-born child of the Schumanns' and after Clara's death in 1896, her mother's spiritual trustee, supervising both the official biography and the edition of correspondence with Brahms. Issued on the 150th anniversary of the Album. Commentary in Ger-Eng. Wrappers. \$28  
[http://www.omifacsimiles.com/brochures/schum\\_kb.html](http://www.omifacsimiles.com/brochures/schum_kb.html)
- 586 **SCHÜTZ, Heinrich, 1585-1672**  
*Klaglied auf den Tod seiner Ehefrau Magdalena Schütz geb. Wildeck am 6. September 1625, für hohe Männerstimme und Basso continuo SWV 501. Aufgefunden und herausgegeben von Eberhard Möller. [Ms. Ratschulbibl. Zwickau].*  
 Kassel, 1984. 17 x 24 cm, 32, with 16 pp. Line-cut of the Leipzig, 1625 edition, published as a supplement to the funeral oration for Magdalena Schütz. With frontis of Schütz and new practical edition. Wrappers. \$20
- 7326 **SIRMEN, Maddalena Laura Lombardini, 1735-c.1785**  
 [Duets, violin]  
*Six Duets for Two Violins. [Library of Congress, Washington, D.C.]*  
 Performers' Facsimiles, 179. New York, [1996]. 26 x 34 cm, 2 parts, 26 pp. Line-cut of the London, c.1775, edition. Wrappers. \$20

- 7327 [Trios, 2 vlms, vc, op.1]  
*Six Trios a deux violons et violoncello obligé, œuvre première. [Library of Congress, Washington, D.C.].*  
 Performers' Facsimiles, 153. New York, [1996]. 26 x 34 cm, 3 parts, 45 pp. Line-cut of the London, [1770], edition. Wrappers. \$28
- SMYTH, Ethel, 1858-1944**
- 9153 *String Trio in D, op.6 for Violin, Viola and Violoncello. Faksimile der Handschrift Smyth MSS 1 Durham University Library.*  
 Sound Research of Women Composers: Music of the Romantic. Kassel, 2010. 8°, 82 pp. Full-color facsimile of the autograph score. This ambitious 4-movement trio in D major is full of vitality and displays an extraordinary eagerness to experiment with regard to the specific conditions and potential of the genre. At the same time it is permeated by a kaleidoscopic variety of themes, which is typical for this spirited composer with her broad education. She intentionally takes on the themes from different traditions and uses them to express many facets of her feelings and ability. Hardbound. \$98 <http://www.omifacsimiles.com/brochures/smyth.html>
- STREICHER, Johann Andreas, 1761-1833**
- 9032 *[Kurze Bemerkungen über das] Spielen, Stimmen und Erhalten der Pianoforte. Wien 1802. [Staatsbibliothek zu Berlin].*  
 Faksimile-Edition Theoretica, 2 Stuttgart, 2008. 11 x 19 cm, 40, 46 pp. Line-cut of the Vienna, 1802 edition. Streicher, a music teacher and pianoforte maker, married Nannette Stein, founder of the famous pianoforte manufacturer in Vienna. In due course the firm became Streicher & Sohn. Every purchaser of a Streicher piano received a copy of this delightful booklet on piano playing, tuning and maintenance. Afterword in Ger-Eng by Christophe Ohm-Kühnle. Hardbound in decorative paper. \$42
- STREICHER, Nannette (STEIN), 1761-1833**
- 7984 *Das Stammbuch der Nannette Stein (1787-1793). Streiflichter auf Kultur und Gesellschaft in Augsburg und Süddeutschland im ausgehenden 18. Jahrhundert. Herausgegeben und kommentiert von Uta Goebel-Streicher.*  
 Tutzing, 2001. 8°, 2 vols, 276, 232 pp. Line-cut reproduction of an interesting Stammbuch belonging to Anna Maria Stein, the favorite daughter of the instrument maker Johann Andreas Stein. With transcription volume and notes. Hardbound in decorative paper. \$225
- STROZZI, Barbara, c.1619-c.1664**
- 3915 [Arias, voice, bc, op.6]  
*Ariette a voce sola, opera sesta (Venezia 1657).*  
 Monumenta Veneta, Libri Antiqui Fototypice Expressi, 1. Bologna, 1977. Oblong, 22 x 16 cm, 136 pp. Line-cut of the Venice, 1657 edition. Wrappers. \$32
- 7699 [Arias, voice, bc, op.6]  
*Ariette a voce sola. Opera sexta. Venetia, Francesco Magni 1625[sic]. [Civico Museo Bibliografico Musicale, Bologna].*  
 Faksimile-Edition Strozzi, 2. Stuttgart, 1999. Oblong, 22 x 15 cm, 136 pp. Line-cut of the Venice, 1657 edition. Hardbound, in marbled paper. \$53
- 614 [Arias, voice, bc, op.8]  
*Arie. . . opera ottava.*  
 Monumenta Veneta, Libri Antiqui Fototypice Expressi, 2. Bologna, 1970. Oblong, 22 x 16 cm, 167 pp. Line-cut of the Francesco Magni Gardano, Venice, 1664. 12 cantatas and arias. Hardbound. \$39
- 7787 [Arias, voice, bc, op.8]  
*Arie, Venetia, Magni/Gardane 1659. RISM S 6989. [Hessische Landesbibliothek Fulda].*  
 Faksimile-Edition Strozzi, 4. Stuttgart, 2000. Oblong, 27 x 19 cm, 166 pp. Line-cut of the Venice, 1664 edition. Hardbound, in decorative paper. \$69
- 7746 [Arias, voice, bc, w/o opus no.]  
*Arie a voce sola de diversi autori. [British Library, London].*  
 Faksimile-Edition Strozzi, 5. Stuttgart, 1999. Oblong, 22 x 15 cm, 92 pp. Line-cut of the Venice, 1656 edition. 27 arias by Strozzi (2), Cavalli (2), Tarditti (7), Cazzati (4), Ziani (2), Chinelli (2), Lucio (4), Pozzi (2), & Agneletti (2) (exact contents available on request). Hardbound, in marbled paper. \$51
- 8244 [Cantatas & arias, voice, bc, op.2]  
*Cantate, ariette e duetti... opera seconda. Venezia, Gardano 1651. RISM S6984. [British Library, London].*  
 Faksimile-Edition Strozzi, 7. Stuttgart, 2000. 23 x 32 cm, 80 pp. Line-cut of the Venice, 1651 edition. Hardbound, in marbled paper. \$68
- 8386 [Cantatas & arias, op.3]  
*Cantate, ariette a una, due e tre voci. Opera terza.*  
 Faksimile-Edition Strozzi, 6. Stuttgart, 2000 / 2003. 17 x 23 cm, 58 pp. Line-cut of the Venice, 1654 edition. \$52
- 615 [Cantatas, Diporti di Euterpe, voice, bc, op.7]  
*Diporti di Euterpe ovvero cantate e ariette a voce sola, opera settima. Venezia 1659.*  
 Archivum Musicum: La Cantata Barocca, 3. Florence, 1980. Oblong, 24 x 17 cm, v, 169 pp. Line-cut of the Francesco Magni edition, Venice, 1659. Collection of 15 cantatas. Introduction in It by Piero Mioli. Wrappers in decorative paper. \$31
- 7700 [Cantatas, Diporti di Euterpe, voice, bc, op.7]  
*Diporti di Euterpe ovvero cantate & ariette a voce sola. Opera settima. [Civico Museo Bibliografico Musicale, Bologna].*  
 Faksimile-Edition Strozzi, 3. Stuttgart, 1999. Oblong, 22 x 15 cm, 169 pp. Line-cut of the Francesco Magni edition, Venice, 1659. Collection of 15 cantatas. Hardbound, in marbled paper. \$50
- 8132 [Madrigals, 2, 3, 4 & 5 voices, bc, op.1]  
*Il primo [libro] de' madrigali a due, tre, quattro, e cinque voci. [Civico Museo Bibliografico Musicale, Bologna].*  
 Faksimile-Edition Strozzi, 8. Stuttgart, 2002. 17 x 23 cm, 5 partbooks, c.225 pp. Line-cut of the Venice, 1644 edition. 9 madrigals a2, 3 a3, 4 a4, and 5 a5, the last of which calls for 2 violins. Wrappers, w/ portfolio in marbled paper. \$64
- 7642 [Sacri musicali affetti, libro 1, op.5]  
*I sacri musicali affetti. [Bibl. Uniwersytecka We Wroclawiu].*  
 Faksimile-Edition Strozzi, 1. Stuttgart, 1998. Oblong, 21 x 16 cm, 2 vols, 214 + 108 pp. Line-cut of the Gardano, edition, Venice, 1655. Reproduces both the score and separate vocal part. Hardbound, in marbled paper. \$133
- THOMSON, Virgil, 1896-1989**
- 4455 [“Bugles and Birds”, piano, portrait of Picasso]  
*Picasso. Words: Gertrude Stein; Music: Virgil Thomson. [Yale Music Library].*  
 New York, 1992. 26 x 36 cm, c.40, 4 pp. “Portraits”, one in words, the other in music, of Pablo Picasso. Includes beautiful letterpress edition of Stein’s Picasso (1909), A Completed Portrait of Picasso (1923), Picasso (1938 monograph) and Thomson’s Bugles and Birds: A Portrait of Picasso (30 April 1940). Thomson does not attempt to evoke Picasso’s visual art, rather, “only the sitter’s presence is portrayed”. Limited numbered edition of 275 copies, in handsome silk case. \$350
- TURNER, Eliza, 18th c.**
- 7827 *A Collection of Songs with Symphonies and a Thorough Bass with Six Lessons for the Harpsichord Compos’d by Miss Eliza Turner. [King’s College, Cambridge].*  
 Alston, 1999. 4°, i, 78 pp. Line-cut of the author’s edition, London, c.1750. An unusual collection, with songs and lessons for the harpsichord plus transpositions of several of the songs for unaccompanied flute. Ring binding. \$31
- VICTORINUS, Georg, b.?-1631**
- 8614 *Siren coelestis centum harmoniarum [duarum, trium et quatuor vocum] München, Berg Wive. 1622.*  
 Faksimile-Edition Rara, 48. Stuttgart, 2005. 15 x 20 cm, 4 partbooks, c.550 pp. Line-cut of the Berg (widow) edition, Munich, 1622, edited by the composer Georg Victorinus. 100 setting altogether, 27 a2, 65 a3, and 7 a4. Composers include Victorinus himself (5), and numerous others, among them Finet, Cornazzani, Ursini, Cifra, Agazzari, Tomasi, Banchieri, Viadani, Aichmiller, Mezzogori, & Rudolph de Lasso. It also includes 2 works by Caterina Assandra. Hardbound, in decorative paper with slipcase. \$115
- WAGNER, Richard, 1813-1883**
- 2352 *Kinder-Katechismus zu Kosel’s Geburtstag. [Ms. Staatsbibl. der Stiftung Preussische Kulturbesitz, Berlin].*  
 Mainz, 1937. Oblong, 30 x 24 cm, 7, 6 pp. Line-cut of the autograph score of Wagner’s tribute to “Kosel” (Cosima), his second wife, on her 36th birthday, 25 December 1873. Includes reprint of first edition by B. Schott’s Söhne. Wrappers, with hand-made marbled paper. \$45

- 1900 [Siegfried Idyll, composing copy]  
Richard Wagners Siegfried-Idyll. Eine einmalige Faksimile-Ausgabe der Edition René Coeckelberghs zum Richard-Wagner-Jahr. [Ms. Korporationsgemeinde, Luzern].  
Luzern, 1983. 27 x 35 cm, 2 vols, I: 15, 14 pp.; II: 80 pp. Fine 6-color halftone of the "composing" score in its original loose bifolios format issued on the occasion of the centennial of the composer's death. This precious loving work was composed for and presented to Cosima along with an original poem of two strophes on her 33rd birthday on 25 Dec. 1870. Preface by Wolfgang Wagner, notes on the corrections and changes in the ms by Ernst-Hans Beer. Essays by Carl Dahlhaus, Peter Wapnewski & Michael Riedler. Includes full-page portraits, photographs of the Wagner house, studio, map of Lucerne, and musical examples. Limited numbered edition of 999 copies, with slipcase. \$695  
[http://www.omifacsimiles.com/brochures/wagner\\_si.html](http://www.omifacsimiles.com/brochures/wagner_si.html)
- 714 [Album, Luise Avé-Lallemant]  
Die musikalischen Albumblätter der Luise Avé-Lallemant zu Leipzig. Eine Autographensammlung aus der Leipziger Universitätsbibliothek. Faksimile-Ausgabe anlässlich der Eröffnung des neuen Gewandhauses 1981. Mit einem Geleitwort von Kurt Masur. Einführung und Kommentar von Christoph Hellmundt und Wolfgang Orf.  
[Henle Music Facsimiles, 7]. Leipzig, 1981. Oblong, 29 x 22 cm, iv, 26, 34 pp. Deluxe issue celebrating re-opening of the Gewandhaus Concert Hall. Exquisite 3-color facsimile of letters and autographs of personages from the Leipzig circle, including Mendelssohn, the Schumanns, Hiller, David, Birch, Gade, Willmers, Franz, Reinecke, Kullak, Ernst, Becker, Marx and others. Loose sheets and folios in beautifully decorated box. \$95
- 8151 [Album, Marie von Sayn-Wittgenstein]  
Das Album der Prinzessin 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  
<http://www.omifacsimiles.com/brochures/album.html>
- 2345 [Brussels, Bibl. Royale Albert I, 228]  
Album de Marguerite d'Autriche. Brussel, Koninklijke Bibliotheek, Ms. 228. Introduction: Martin Picker.  
Facsimile Series, 1/A.1. Peer, 2/ 1997. 26 x 37 cm, viii, 135 pp. Halftone of the "large" songbook of Marguerite, compiled between 1516 and 1523. 2 pages in full color. Polyphonic settings for 3 to 6 voices, including 40 chansons, 1 Flemish song, 10 works in Latin, and 7 with French and Latin texts. Cloth. \$140
- 7876 [Brussels, Bibl. Royale Albert I, 9126]  
Choirbook for Philip the Fair and Juana of Castile, c.1505-6. Brussel, Koninklijke Bibliotheek, MS.9126. Introduction: Fabrice Fitch.  
Facsimile Editions of Prints and Manuscripts [=Facsimile Series, 1/A.13]. Peer, 2000. 24 x 34 cm, 13, 360 pp. Halftone of an important source of sacred polyphony copied at the Netherlands court and apparently intended for Philip the Fair, archduke of Austria and King of Castile, and his wife Juana the Mad, both of whom are depicted on the first opening. Contains 18 masses by Josquin, De la Rue, & Agricola as well as Salve regina settings, magnificats, & motets. Cloth. \$152
- 2312 [Brussels, Bibl. Royale Albert I, 9085]  
Basses danses dites de Marguerite d'Autriche, Ms. 9085—aus dem Besitz der Bibliothèque Royale Albert Ier, Bruxelles. Vollständige Faksimile-Ausgabe im Originalformat der Handschrift.  
Codices Selecti, 87. Graz, 1987. Oblong, 21 x 13 cm, 2 vols, 76, 56 pp. Beautiful 4- and 5-color facsimile in the original format of a ms once belonging to Marguerite of Austria. This magnificent ms, transmitting mostly basses danses from the Dufay-Binchois period, features black pages with notes and decorations in gold and silver. Separate historical commentary in Fr-Eng by Claude Thiry, Victor Gavenda and Claudine Lemaire. Limited edition of 500 numbered copies. Luxurious binding in quarter leather and wooden coverboards. Handsome case in vellum paper. \$975  
<http://www.omifacsimiles.com/brochures/basses.html>
- 2802 [Brussels, Bibl. Royale Albert I, 11239]  
Chansonnier of Marguerite of Austria. Brussel, Koninklijke Bibliotheek, Ms. 11 239. Introduction: Martin Picker.  
Facsimile Series, 1/A.4. Peer, 1988. 14 x 20 cm, viii, 70 pp. Halftone. From the workshop of Petrus Alamire. Begins with 4 "Regretz"-chansons, obviously highly regarded by Marguerite. Chansons by Brumel, Josquin, Isaac, de la Rue, Agricola, Ockeghem, and others. Hardbound. \$46
- 8523 [Brussels, Bibl. Royale Albert I, iv 90]  
Cancionero de Juana I de Castilla. Bibliothèque Royale de Belgique, Bruxelles. Siglo XVI. [commentary title:] Cancionero de Juana la Loca. La música en la corte de Felipe el Hermoso y Juana I de Castilla / Song Book of Joan the Mad / Das Liederbuch Johanna der Wahnsinnigen.  
Valencia, 2006. Oblong, 11 x 9 cm, 56, 359 pp, 1 audio CD. This lovely Burgundian chansonnier, one of the smallest complete collections of the time, created around 1511, consists of 56 pages of polyphonic music with Latin, French and Flemish texts by leading Netherlandish composers. Its 54 miniatures, made up of delightful little dramatic scenes, botanical designs, or emblema in the style of the Ghent-Bruges school of book illumination, have been linked to the atelier of the prestigious artist Alexander Bening (father of Simon Bening). Although the songbook was originally comprised of 4 separate partbooks—superius, alto, tenor, bassus—the bassus partbook is now lost, and the altus (=Bibl. Royal Albert I, ms. iv 1274) and tenor (=Bibl. Tournai, ms. 94) are incomplete and less well preserved. The surviving superius part, reproduced for this deluxe facsimile edition, still has its early 16th-c. leather binding decorated with animal figures and vines; it is the work of Lodovicus Bloc, a master bookbinder active in Bruges 1484-1529, credited with binding numerous books for Philip the Good, Duke of Burgundy. Contents: 22 songs without attributions; concordances allow us positive identification of most of the composers—Compère (4), Josquin (4), Obrecht, Ockeghem, de la Rue, Agricola, Barbireau, Busnois, Japart, Pipelare, Hayne van Ghizighem (2), Ninot le Petit, and Isaac. Musicological commentary by Honey Meconi, modern transcriptions by Miguel Ángel Pico, and an essay on the making of a codex by José Aspas Romano (texts in Sp-Eng-Ger). Limited edition of 999 copies, bound in full leather with gold, tooling, and leather ties, after the original. Please call for special OMI price. [http://www.omifacsimiles.com/brochures/brussel\\_iv90.html](http://www.omifacsimiles.com/brochures/brussel_iv90.html)
- 1844 [Burgos, Monast. de las Huelgas, without signatur (olim No. IX), "Hu"]  
El codex musical de las Huelgas (musica a veus dels segles XIII-XIV). Introduccio, facsimil i transcripcio per Higinio Anglés.  
Biblioteca de Catalunya, Departamento de Musica, VI. Barcelona, 1931. 4°, 3 vols pp. Halftone. Separate edition and commentary vols. \$950
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- 847 Edgeworth, Elisabeth (compiler).  
Livre de clavecin, XVIIe siècle. [Bibl. Conservatoire Royal de musique, Brussels, mus. ms. 15418].  
Thesaurus musicus, nova series, A/9. Brussels, 1980. Oblong, 31 x 23 cm, 146 pp. Line-cut. Ms of English origin from the late 17th c. Curiously written from head to tail for 53 pages, then the other direction for 144 pages. Some works attributed to Froberger, Káspár, Fischer and Frescobaldi. Cloth. \$58
- 8610 ["Elisabeth's lute book"]  
Lautenbuch der Elisabeth von Hessen / Elisabeth's Lute Book. Facsimile 4° Ms. Mus. 108.1. Universitätsbibliothek Kassel. Herausgegeben von / Edited by Axel Halle. Mitarbeiterinnen / Collaborators: Angelika Horstmann (Einleitung), Betty C. Bushey, Translation.  
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La música de las cantigas de Santa María del Rey Alfonso El Sabio. III: Transcripción y estudio crítico por Higinio Anglés.  
Monumentos de la Música Española, XVIII. Barcelona, 1958. 25 x 33 cm, 2 vols: xx, 427, xi, 340 pp. Commentary to the facsimile. In 2 vols. Wrappers. \$150

- 9203 [El Escorial, Bibl. del Monasterio, T.j.1 "E2"]  
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