



- ANERIO, Felici, c.1560-1614**
 9526 *Canzonette a quattro voci [libro primo]. [Bischöfliche Bibliothek, Regensburg].* Facsimile-Edition Rara, 74. Stuttgart, 2016. 18 x 22 cm, 4 partbooks, 88 pp. Line-cut of the Venice, 1586 edition partbook edition. 22 4-voice settings (canto I, canto II, alto, basso). First ever facsimile of a publication solely dedicated to this important Roman madrigalist. Wrappers, with portfolio in decorative paper. \$42
- BACH, Johann Sebastian, 1685-1750**
 9370 *Sonatas, viola da gamba solo, BWV 1027-1029*
Drei Sonaten für Viola da Gamba solo und obligates Cembalo, BWV 1027-29. Faksimile herausgegeben von Hille Perl. In Zusammenarbeit mit der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Magdeburg, 2014. 22 x 34 cm, v, 44 pp. 4-color facsimile of the manuscript sources. Only BWV 1027—with title page “Sonata à Cembalo è Viola da Gamba”—has been preserved in Bach’s autograph. Wrappers. \$44
- 9374 [Suites, violoncello, BWV 1007-1012]
Six Solos [ou Etudes] pour le Violoncelle. [Ouvrage posthume de J.S. Bach avec le doigtier et les coups d’archet indiqués par J.]F. Dotzauer]. Leipzig, Breitkopf und Härtel. [Bibliothek der Musik- och teaterbiblioteket Stockholm]. Faksimile-Edition Viola da Gambe, 2. Stuttgart, 2014. 26 x 34 cm, 29 pp. Line-cut of the Leipzig [1826] edition, considered the first detailed performing edition of the suites. Justus Johann Friedrich Dotzauer (1783-1860), the editor of this edition, successfully combined a concert and teaching career, with long stints with the Gewandhaus Orchestra and the Dresden Chapel, and played under Carl Maria von Weber and Richard Wagner. He spoke of the importance of musical taste based on simplicity. Wrappers. \$36
- 9413 [WTC I, keyboard, BWV 846-869]
The Well-Tempered Clavier. Part I, BWV 846-869. Facsimile of the Autograph Manuscript in the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz. Commentary by Christoph Wolff and Martina Rebmann. Documenta Musicologica, II/50. Kassel, 2015. 20 x 32 cm, xxx, 90 pp. Deluxe 4-color facsimile of the autograph score based on newly commissioned photographs. The preludes and fugues of The Well-Tempered Clavier embrace an entire cosmos of compositional devices and musical characters—the ne plus ultra of ‘unity through diversity’. Here Bach not only presented the sum total of keyboard artistry in his day but foresaw its future evolution. His treatment of the keys marked a turning point in music history. The autograph score, originally a fair copy, contains later revisions and alterations reflecting the composer at work. Bach authority Christoph Wolff provides a commentary to the work’s genesis and the characteristics of Bach’s handwriting. Martina Rebmann (Staatsbibliothek Berlin) describes the subsequent history of the autograph. Afterword in Eng.-Ger. Limited bibliophile edition, binding with leather spine, boards in decorative paper and pasted title etikette. A note on the MS and its facsimiles: Previous facsimile editions (1962-1989) exhibit on some pages a “screen” effect, the result of a silk chiffon overlay that curators applied to Bach’s MS to prevent crumbling of the paper. Curators discovered that the chiffon was actually damaging the paper more, so in the early 80s the original MS was withdrawn from public view. To finally solve the problem of deterioration—much of it due to the corrosive quality of the ink—curators turned to a method called “paper splitting”, where front and reverse side of each leaf is split, and an alkali-buffered paper laid in between; during the process imperfections in the leaves are repaired with the finest cellulose fibers. The leaf is also treated with a chemical to stop the process of corrosion; in the end the damaging silk chiffon could be completely removed. This new facsimile edition presents the MS—for the first time—in its post-restoration state, without silk chiffon, significantly improving the vividness of Bach’s handwriting, a true joy for Bach lovers. \$343
- BESARD, Jean-Baptiste, c.1567-1625**
 962 *Thesaurus harmonicus avec un index.* Geneva, 2/ 1993. 22 x 30 cm, 363, ii pp. Line-cut of the Cologne, 1603 edition. One of the richest tablatures of the time, consisting of solo lute works and vocal pieces in staff notation with lute accompaniment in French tablature. Preludes, fantasias, madrigals, chansons, airs de cour, passamezzi, gaillards, allemandes, branles, voltas, Polish dances, courantes, etc. Arrangements by Bakfark, Bocquet, Dowland, Ferrabosco, and J. Reys. Some unica. With a short set of instructions on lute playing. Wrappers. \$116
- BOYVIN, Jacques, c.1649-1706**
 2764 [Method, keyboard accomp.]
Traité abrégé de l’accompagnement pour l’orgue et pour le clavecin avec une explication / [C.-F. Clement:] Essai sur l’accompagnement du clavecin / Essai sur la basse fondamentale. Geneva, 2001. Oblong, 26 x 20 cm, 78 pp. Line-cut of the Paris, 1705, 1758, & 1762 editions. Three complementary treatises on accompanying with the organ and harpsichord. Wrappers. \$71
- BUUS, Jacques, b.?-1565**
 9525 [Canzoni francese]
Il primo libro di canzoni francese. Venedig 1543 / Il secondo libro di ricercari. Venedig, Antonio Gardane 154 [Stadtbibliothek Lübeck & Bischöfliche Bibliothek, Regensburg]. Faksimile-Edition Rara, [73]. Stuttgart, 2016. Oblong, 21 x 16, 6 partbooks, 316 pp. Line-cut of the Venice, 1543 & 1549 partbook editions comprised of 30 settings with French texts, and 8 textless ricercari suitable for string & wind ensembles. Decorative paper boards with matching slipcase. \$148
- BUXTEHUDE, Dietrich, 1637-1707**
 8809 *Herr, ich lasse dich nicht, BuxWV36. Facsimile of the Autograph Set of Parts in the Uppsala University Library, including a New Full Score Critical Edition. Edited by Peter Wollny.* Documenta Musicologica, II/37. Kassel, 2007. 4°, 34 pp. Full-color facsimile of the autograph parts—recently identified by Peter Wollny—for the dialogue cantata “Herr, ich lasse nicht” from the Dübén Collection of Uppsala University Library. This source represents the only known set of original performance material for a work by Buxtehude. Together with a new critical edition. Commentary in Ger-Eng. Hardbound. \$70
- BYRD, William, 1543-1623**
 9282 *Masses for 3, 4 and 5 Voices. Christ Church, Oxford, Mus. 489-493. Edited by John Milsom. With an Introduction by Kerry McCarthy.* Oxford, 2012 16 x 21.6 cm, 5 partbooks, 112 pp. Full color facsimile of MS Christ Church, Oxford, Mus. 489-193. Wrappers, with slipcase. \$42
- 9297 *My Ladye Nevells Book (British Library MS Mus. 1591). Edited by Oliver Neighbour.* Documenta Musicologica, II/44. Kassel, 2012 Oblong, 8°, 394, 7 pp Duo-tone facsimile of one of the most beautifully written music manuscripts to survive from the late 16th c. and is still preserved in its original ornate binding. It was painstakingly compiled by the Windsor-based scribe John Baldwin, who completed work on it on 11 September 1591. Baldwin seems to have worked under the direction of the composer of all the pieces in the book, William Byrd, and clearly thought highly of him, describing him elsewhere as one “whose greate skill and knowledge: dothe excelle all at this tyme: and farre to strange countries: abroade his skill dothe shyne”. By 1591 Byrd was mid-way through his career as composer of church music and secular vocal and instrumental music. The MS provides a snapshot of the keyboard music he had composed by that date and is an exceptionally important source for his music. It contains some of his best-known compositions for keyboard, including variations on the popular tunes ‘Sellinger’s Round’ and ‘All in a Garden Green’. It also includes music written by Byrd specially for the dedicatee of the MS, ‘Ladye Nevell’. She has recently been identified as Elizabeth, wife of Sir Henry Nevill of Billingbere, Berkshire. Her family’s coat of arms adorns a leaf at the front of the MS. The MS was accepted by HM Government in Lieu of Inheritance Tax and allocated to the British Library in April 2006, with additional funding from donors. (adapted from BL description). Commentary in Eng.-Ger. Hardbound. \$228
- 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. \$42
- CACCINI, Giulio, c.1550-1618**
 7841 *L’Euridice, composta in musica in stile rappresentativo. Firenze 1600.* Archivum Musicum: Musica Drammatica, 5. Florence, 2000. 24 x 34 cm, x, 96 pp. Line-cut of the Florence, 1600 edition. Together with a reproduction of the entire libretto, published in the same year. Introduction in It by Piero Mioli. Wrappers in decorative paper. \$49

- CAPIROLA, Vincenzo, 1474-d.?**
 9286 [Intabulations, lute]
Vincenzo Capirola Lutebook. Compositione di Meser Vincenzo Capirola gentil homo Bresano. Ca. 1517. [Ms Newberry Library, Chicago].
 Lübeck, 2012. 21.5 x 31 cm, iii, 76 pp. New full color facsimile produced two up per page. 42 lute intabulations, in Italian tablature, of sacred & secular works from the 15th c. including works by Josquin, Brumel, Obrecht, Agricola, etc. Provides the earliest occurrence of legato and non-legato, two kinds of trills and of dynamic indications. Hardbound. \$112
- CARRÉ, Antoine de la Grange, 17th c.**
 9462 *Livre de guitarre, Paris, 1671.*
 Lübeck, 2012. 4", 29 pp. Line-cut of the Paris, 1671 edition, reproduced two-up on a page. Preludes, chaconnes, allemandes, sarabandes, folia & gîgues, together with an instruction book written in French tablature. Comb binding. \$28
- CORBETTA, Francesco, c.1614-1681**
 994 [Guitarre royalle, dedicated: Louis XIV]
La guitarre royalle [dedi e au Roy compos e par Francisque Corbet, grav e par H. Bonneuil].
 Bibliotheca Musica Bononiensis, IV/185. Bologna, 2/ 1983. Oblong, 25 x 18 cm, 63 pp. Line-cut of the Paris, 1674 edition, in oblong format. Totally different set of pieces from the 1670 edition, in a different style. Alfabeto, mixed and Italian tablature. Laid paper. Wrappers. \$39
- 9423 [Varii scherzi]
[Guitarra espa ola y sus diferencias de sonos] zwischen 1650 und 1660. Faksimile-Ausgabe. Herausgeber: Matthias Otto Schneider. Vorwort: Monica Hall und Lex Eisenhardt.
 Frankfurt, 2006. Oblong, 21 x 14 cm, 35, 84 pp. Line-cut facsimile of a recently rediscovered manuscript of Corbetta's Varii scherzi di sonate (Brussels, 1648). This unusual "hispanified" copy came to light in 1991. Besides the music from the original edition it includes 3 other pieces by Corbetta (preludium in G minor, brando in Bb major & almanda in Bb major), an untitled piece, 2 additional variations for his own set of folia variations, and 3 unattributed "Spanish" pieces. Commentary in Ger-Eng. A careful and elegantly edited facsimile. Wrappers. \$47
- DAMMONIS, Innocentius, 15-16th c.**
 8463 *Laude libro primo, Venezia 1508. Ristampa Anastatica, presentazione di Giulio Cattin e introduzione di Francesco Luisi.*
 Serie VII, A: Ottaviano Petrucci, 1. Venice, 2001. Oblong, 28 x 17 cm, 83, 130 pp. Half-tone reproduction of the Venice, 1508 edition, from the copy preserved at the Biblioteca Capitolare Colombina, Seville. The only anthology of lauda (66) published by Petrucci devoted to a single composer—Innocentius Dammonis, a prior of San Salvador in Venice. This is the "second" edition (the 1506 "first" edition survives incomplete). Introduction in It-Sp-Eng. Hardbound. \$100
- ERLEBACH, Philipp Heinrich, 1657-1714**
 7911 [Sonatas, violin, gamba, bc]
V1 Sonate. N urnberg, Endter 1694. [Stadtbibliothek, N urnberg].
 Faksimile-Edition Stadtbibliothek N urnberg, 3. Stuttgart, 2000. 22 x 34 cm, 3 partbooks, 96 pp. Line-cut of the Endter edition, Nuremberg, 1694. Some pieces call for scordatura tuning. The exemplar upon which this facsimile is based lacks sonata no.6. Wrappers, in portfolio. \$79
- EYCK, Ihr Jacob van, c.1589-1657**
 9024 *Euterpe oft Speel-goddinne, Amsterdam 1644. Facsimile Edition with an Introduction by Thiemo Wind.*
 Utrecht, 2007. Oblong, 20 x 11 cm, vii, 90 pp. Line-cut of the 1644 edition. "Euterpe oft Speel-goddinne" (Euterpe of the Goddess of Instrumental Music) is the first half of Jacob van Eyck's famous collection of solo variations, preludes and fantasias, containing 55 pieces. Issued on the occasion of the 350th anniversary of Van Eyck's death. Wrappers. \$35
- GANASSI, Sylvestro, 1492-d.?**
 1838 [Method, recorder]
Opera intitulata Fontegara.
 Bibliotheca Musica Bononiensis, II/18. Bologna, 2/ 2002. Oblong, 25 x 17 cm, 158 pp. Line-cut of the Venice, 1535 edition. Earliest known tutor on playing the recorder and indispensable source of information on 16th-c. ornamentation. Wrappers. \$54
- 1204 [Method, viol, part 1]
Regula Rubertina.
 Bibliotheca Musica Bononiensis, II/18a. Bologna, 1984. Oblong, 22 x 16 cm, 48 pp. Line-cut of the 1542 edition. Earliest known tutor on playing the viol named after the author's aristocratic pupil, Roberto Strozzi. Laid paper with handsome binding in linen. \$30
- 1203 [Method, viol, part 2]
Letzione seconda pur della pratica di sonare il violone d'arco da tasti.
 Bibliotheca Musica Bononiensis, II/18b. Bologna, 1978. Oblong, 22 x 16 cm, 71 pp. Line-cut of the 1543 edition. Laid paper. Wrappers. \$39
- GARDANO, Antonio, 1509-1569 [publisher]**
 4155 [Duos, winds/ strings]
Il primo libro a due voci de diversi autori. RISM 1543(19).
 [Yellow Book Series, 5]. H ojbjerg, 1991. Oblong, 23 x 16 cm, 2 partbooks: 80 pp. Line-cut of the Venice, 1543 edition. Consists of 67 textless duos derived for the most part from masses by a representative selection of composers. Wrappers. \$44
- GORZANIS, Giacomo, c.1525-c.1575**
 1049 *Intabolatura di liuto. Novamente da lui composto et per Antonio Gardano stampato et dato in luce. Libro primo [-tertio]. Index.*
 Geneva, 1982. Oblong, 8", 224 pp. Line-cut of the Gardano editions, Venice, 1561, 1563, & 1564. Repertoire of Italian dances and 10 ricercari in Italian lute tablature. Wrappers. \$57
- GUERAU, Francisco, 1659-d.?**
 1054 *Poema harm nico (Madrid, 1694). Complete Facsimile Edition with an Introduction and English Translation by Brian Jeffery.*
 London, 1977. Oblong, 29 x 22 cm, viii, 68, 9 pp. Line-cut of the Madrid, 1694 edition, in Italian tablature. Variations on airs and dances popular in Spain at the time, pavans, galliards, canaries, folias, pasacalles, etc. Includes English translations of the texts. Wrappers. \$52
- HERTEL, Johann Christian, 1699-1754**
 8647 [Sonatas, violin, bc, op.1]
Sonate [  violino solo col violon   cimballo] op.1. Michele Carlo de Cene / Amsterdam 1727. [Universit tsbibl., Uppsala].
 Faksimile-Edition Rara, 49. Stuttgart, 2005. Oblong, 35 x 25 cm, 33 pp. Line-cut of the Amsterdam, 1727 edition. The only known published music of Hertel, one of the best viol players of his time. Hardbound with beautiful paper boards and pasted etiquette. \$57
- HILDEGARD VON BINGEN, 1098-1179**
 7531 [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. \$299
- 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 half-tone 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 "Riesen" codex—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

ISAAC, Heinrich, c.1450-1517

- 3897 *Coralis constantini, primus tomus. Introduction: Edward R. Lerner. [Bayerische Staatsbibl., Munich].*
Facsimile Series, III/14. Peer, 1991. 8°, 4 partbooks: xii, 540 pp. Line-cut of the H. Formschneider edition, Nuremberg, 1550. The first collection of polyphonic settings of the proprium for the whole liturgical year. Composed for the Hapsburg Royal Chapel. Senfl, Isaac's pupil, is credited with completing some of the unfinished compositions. Wrappers, & slipcase. \$75

- 4192 *Coralis constantini, tomus secundus. Introduction: Edward R. Lerner. [Bayerische Staatsbibl., Munich].*

Facsimile Series, III/15. Peer, 1993. Oblong, 19 x 16 cm, 4 partbooks, xii, 536 pp. Line-cut of the Formschneider edition, Nuremberg, 1555. Wrappers, & slipcase. \$75

- 4193 *Choralis constantini, tertius tomus. Introduction: Edward R. Lerner. [Bayerische Staatsbibl., Munich].*

Facsimile Series, III/16. Peer, 1995. Oblong, 19 x 16 cm, 4 partbooks, xii, 724 pp. Line-cut of the Formschneider edition, Nuremberg, 1555. Wrappers, & slipcase. \$95

LASSO, Orlando di, 1532-1594

- 8781 *Moduli nondum prius editi monachi boioariae ternis vocibus, ab Orlando Lasso Compositi. RISM L.886. [London, British Library].*

[Yellow Book Series, 8]. Højberg, 2006. Oblong, 21 x 16 cm, 3 partbooks, 96 pp. Line-cut of the Ballard edition, Paris, 1576. 15 motet settings in partbook format (Superius, Tenor, Bassus) in mensural notation. Contents: Ave regina caelorum, Beati omnes, Cantate Dominio, Christus resurgens, Domine non est, Deus tu scis, Ego sum resurrectio, Exaudi me Domine, Ego sum pauper, Ego dixi Domine, Exaudi Deus, Haec quae ter triplici, Laetatus sum, O Maria clausus, Sancta & immaculata. Wrappers, with slipcase. \$97

LIETO (Panhormitano), Bartolomeo, 16th c.

- 3797 *Dialogo quarto di musica [dove si ragiona sotto un piacevole discorso sulle cose pertinenti per intavolare le opere di musica et esercitarle con la viola a mano over liuto con sue tavole ordinate per diversi gradi alti e bassi]. A cura di Patrizio Barbieri.*

Musurgiana: Sources and Materials for the History and Theory of Music, 10. Lucca, 1993. 15 x 20 cm, xxvii, 43, ii pp. Line-cut of the Naples, 1559 edition. Short treatise explaining how to transcribe any contrapuntal score into tablature for viola a mano or lute. Includes 14 tables showing the gamut, clefs, staves, accidentals, and the corresponding signs for Italian lute tablature. Introduction in It-Eng. Bibliography. Cloth. \$27

MACHAUT, Guillaume de, 1300-1377

- 9406 *Ferrell-Vogüé Machaut Manuscript. Facsimile Edition.*

Diamm Facsimiles, 5. Oxford, 2014. 2 vols, 789, 225 pp. Full color facsimile of the source "Vg"—one of the most important sources for the works of Guillaume de Machaut. Formerly owned by the Marquis de Vogüé, it is now in the private collection of James E. and Elizabeth J. Ferrell, currently on loan to the Parker Library, Corpus Christi, Cambridge. Thanks to the generosity of its owners, Vg has gone from being the most secret and enigmatic of the Machaut sources to the most accessible, and is the first to be produced in facsimile. Commentary by Lawrence Earp, Domenic Leo, Carla Shapreau and Christopher de Hamel. 2 vols. \$750

MAGNY, Claude-Marc, 18th c.

- 1605 *Principes de chorégraphie, suivi d'un traité de la cadence, qui apprendra les tems et les valeurs de chaque pas de la danse détaillés par caractères, figures et signes démonstratifs.*

Geneva, 1988. 15 x 22 cm, 252 pp. Line-cut of the Paris, c.1765 edition. Thorough work on dance notation with detailed explanation of the Feuillet method, along with the music and choreographic notations (executed in woodcut) for a number of French ballets. Wrappers. \$66

MARAIS, Marin, 1656-1728

- 8227 [Trios, flutes/violins/viols, bc]

Pièces en trio pour les flutes, violon, & dessus de viole. Edited by John Hsu.

Critical Facsimiles, 4. New York, 2003. Oblong, 21 x 13 cm, 3 partbooks, xiv, 342 pp. Line-cut of the Paris, 1692 edition. "Corrected" facsimile edition reflecting the views of the editor. With critical apparatus listing all errors and inconsistencies. Laid paper, wrappers. \$50

MÉDARD, Remy, 17th c.

- 1084 [Pièces, guitar]

Pièces de guitarre.

Geneva, 1988. 8°, 56 pp. Line-cut of the Ganière edition, Paris, 1676. Collection notated in French guitar tablature containing 44 pieces mostly arranged as suites. Wrappers. \$25

MILÁN, Luís, c.1500-d.?

- 9156 *Libro de música de vihuela de mano intitulado El maestro. Valencia, 1536. [Biblioteca Nacional, Madrid].*

Madrid, 2008. 20 x 29 cm, xxvi, 202 pp. Full-color reproduction of the Valencia, 1536 edition. Of utmost importance not only to vihuela enthusiasts but also to renaissance lute players and modern classical guitarists. "El Maestro" ("the Teacher") was created as a method and is the earliest known example of Spanish tablature for the vihuela in print. The music it contains is exquisite: 40 fantasies, 40 preludes, 6 pavanas, 6 Christmas carols for vihuela and voice, 4 old romances and 6 sonnets. El Maestro is presented in levels from simple to complex, so that a beginning vihuelist can proceed from elementary to more complicated pieces as he or she learns. Many are of considerable virtuosity and compositional styles vary from simple homophony to polyphonic with virtuoso passagework. One notices immediately the great care with which the work was created and engraved. Alternate passages are given for players who wish to avoid more virtuosic parts, sections of pieces are indicated as optional, and Milan provides verbal tempo indications. The "vocal" notes in the tablatures for the Christmas carols have been painstakingly printed with red ink (a precursor of Bach's use of red ink for the Biblical texts of the St. Matthew Passion). The music of Luis Milan is popular with performers to this present-day—both classical guitarists and lutenists regard El Maestro as an integral part of their repertoire. Introduction in Spanish by Gerardo Arriaga. Beautifully hard bound, with coverboards being a replica of the original. \$125

MONTEVERDI, Claudio, 1567-1643

- 427 [Madrigals, a5, book 1]

Il primo libro de madrigali a cinque voci. Editions en fac-similé préparée et annotée par Bernard Bailly de Surcy. [British Library, London & Christ Church, Oxford].

Documents Musicaux en Fac-similé Editions Originales de la Renaissance, I. New York, 1972. 16 x 24 cm, 5 partbooks, x, 105 pp. Line-cut of the third edition brought out by Bartholomew Magni in 1621 as part of a comprehensive collection of Monteverdi's works. 21 madrigals in a variety of styles, begun most likely in 1584 when the composer was 17, and completed in 1586. Introduction in Fr-Eng-It-Ger, with critical apparatus. Wrappers. Rare. \$75

- 4580 [L'Orfeo, 1609 ed.]

L'Orfeo. Favola in musica. Rappresentata in Mantova l'anno 1607. [Biblioteca Nazionale, Florence].

Musica Drammatica, 1. Florence, 1993. 4°, ii, 138 pp. Line-cut of the Amadino printed score, Venice, 1609, issued on the occasion of the 350th anniversary of the composer's death. Includes facsimile of the printed libretto first issued in Mantova by Francesco Osanna (1607). Introduction in It by Piero Mioli. Wrappers, in decorative paper. \$50

MOY, Louys de, 17th c.

- 1581 *Le petit bouquet, de frise orientale, contenant quelques chansonnettes musicales pour toucher du luth join deux violes de gambas parmy les voix: et autres pavanes pour le luth et violons communs. Introduction: M. Jape [Universitätsbibl., Rostock].*

Facsimile Series, I/B.14. Peer, 1987. 14 x 21 cm, 142 pp. Line-cut of the 1631 edition. Contains French chansons for soprano, bass and lute (French tablature), 1 Dutch polyphonic song and pavanes for descant and bass viol with lute accompaniment. Hardbound. \$41

PETRUCCI, Ottaviano, 1466-1539 [publisher]

- 1342 *Canti B numero cinquanta. A Facsimile of the Venice, 1501/2 Edition. [Unique copy, Civico Museo Bibliografico Musicale, Bologna].*

Monuments of Music and Music Literature in Facsimile, I/23. New York, 1975. Oblong, 26 x 17 cm, 111 pp. Line-cut of the Venice, 1501/2 edition. Continuation of Harmonice musices odhecaton A. Laid paper, handsomely bound in white linen. \$72

- 1344 *Canti C numero cento cinquanta. A Facsimile of the Venice, 1503/4 Edition. [Copy, Österreichische Nationalbibl., Vienna].*

Monuments of Music and Music Literature in Facsimile, I/25. New York, 1978. Oblong, 26 x 17 cm, 334 pp. Line-cut of the Venice, 1503/4 edition. Continuation of Odhecaton A and Canti B. Laid paper, clothbound. \$110

- 7949 *Harmonice musices odhecaton A. Edited by Stanley Boorman and Ellen S. Beebe. Introduction by Stanley Boorman. [Library of Congress, Washington, DC].*
Critical Facsimiles, 7. New York, 2001. Oblong, 26 x 17 cm, xvii, 234 pp. Line-cut of the third edition, Venice, 1504. "Corrected" facsimile edition reflecting the views of the editors. With critical apparatus listing all errors and inconsistencies. Laid paper, wrappers. \$45
- 8725 *Laude libro secondo (Venezia, O. Petrucci, 1507). RISM 1508(3). [Biblioteca Colombina, Seville].*
[Yellow Book Series, 7]. Højbjerg, 2006. Oblong, 23 x 16 cm, 112 pp. Line-cut of the Venice, 1507 edition. Contains 60 setting for 3 and 4 voices by Bartolomeo Tromboncino and his contemporaries. Wrappers. \$58
- 8724 *Motetti de passione de cruce de sacramento de beato virgine et huiusmodi. B (Venezia, O. Petrucci, 1503. RISM 1503(1). [British Library, London].*
[Yellow Book Series, 6]. Højbjerg, 2006. Oblong, 23 x 16 cm, 144 pp. Line-cut of the Venice, 1503 edition. Contains 30 motet settings by Josquin and his contemporaries. Wrappers. \$72
- 9269 *Motetti libro quarto (Venezia, O. Petrucci, 1505). RISM 1505(2). [Wolfenbüttel, Herzog-August Bibliothek].*
[Yellow Book Series, 10]. Højbjerg, 2011. Oblong, 23 x 16 cm, 4 partbooks, 256 pp. Line-cut of the Venice, 1505 edition. Contains 55 settings (counting separate movements) for 4 voices by Josquin, Brumel, Obrecht, Mouton and their contemporaries. Wrappers, with slipcase. \$130
- 4156 *Strambotti, ode, frottole, sonetti, et modo de cantar versi latini e capituli. Libro quarto. RISM 1507(2).*
[Yellow Book Series, 3]. Højbjerg, 1991. Oblong, 23 x 16 cm, 112 pp. Line-cut of the Venice, 1507 edition. Includes 91 Italian secular songs in four parts; choirbook format with mensural notation. Wrappers. \$44
- PLAYFORD, John, 1623-1686 [publisher]**
- 8320 *Musick's Recreation on the Viol, Lyra-Way*
Hebden Bridge, 2002. Oblong, 8", xi, 96 pp. Line-cut of the second edition, London, 1682. Spiral binding. \$32
- POSCH, Issac, b.?-1623**
- 9538 *Musicalische Ehrenfreudt. [Das ist: Alleyley neuer Balleten, Gagliarden/Couranten und Tänzten teutscher arth, mit 4. Stimmen, wie solche auff wie II solche auff adelichen Panqueten, auch andern ehrlichen Convoivjs und Hochzeyten gemusicirt und auff allen instrumentalischen Sayttenspielen, u. zur Fröligkeit gebraucht werden mögen: Erster Theil]. Regensburg 1618. [Bischöfliche Bibliothek, Regensburg].*
Faksimile-Edition Rara, 76. Stuttgart, 2017. 18 x 22 cm, 4 partbooks, 160 pp. Line-cut of the Regensburg, 1618 partbook edition. 34 4-voice instrumental settings (canto I, canto II, alto, basso). Wrappers, with portfolio in decorative paper. \$46
- PRAETORIUS, Michael, 1571-1621**
- 7972 *Syntagma musicum: Musicae artis analecta / De Organographia / Termini musici. Reprint der Originalausgaben von 1614-15 und 1619. Herausgeben von Arno Forchert.*
Kassel, 2001. 8", 3 vols, 1153 pp. Line-cut. Wrappers. \$95
- RHAU Georg, 1488-1548 [publisher]**
- 4157 *Tricinia tum veterum tum recentiorum in arte musica symphonistarum, Latina, Germanica, Brabantica & Gallica, ante hac typis nunct. excusa, observato in disponendo tonorum ordine, quo utentibus sint accommodatiora. RISM 1542(8).*
[Yellow Book Series, 4]. Højbjerg, 1991. Oblong, 21 x 15 cm, 3 partbooks, 384 pp. Line-cut of the Wittemberg, 1542 edition. Contains 90 three-part motets and secular pieces by many different composers. Texts are in Latin, French, German and Dutch. Wrappers. \$124
- ROGNONI, Francesco, fl.1608-1624**
- 1282 *Selva de varii passaggi per cantare, & sonare. [Bibl. del Conservatorio, Milan].*
Bibliotheca Musica Bononiensis, II/153. Bologna, 2/ 1983. 22 x 32 cm, xii, 130 pp. Line-cut of the Milan, 1620 edition. Francesco Rognoni came from a prominent musical family and was himself a virtuoso of several instruments. Selva contains important expressive devices of the time: portar la voce, accento, tremolo, grupp, esclamatione and intonatio, absolutely essential for performing the music of Monteverdi and his generation. Introduction in It by Guglielmo Barblan. Wrappers. \$63
- SCOTTO, Girolamo, c.1505-1572 [publisher]**
- 1678 *["Cancionero de Uppsala"]*
Villancicos de diversos autores, a dos, y a tres, y a quatro, y a cinco bozes. RISM 1556(30). [Universitetsbibliotek, Uppsala].
[Yellow Book Series, 1]. Højbjerg, 2/ 1991. 15 x 21 cm, 131 pp. Line-cut of the Venice 1556 edition. Contains 54 villancicos and some instrumental works for 2 to 5 parts notated in choirbook format. Also known as the "Cancionero del Duque de Calabria" or "Cancionero de Uppsala". Wrappers. \$43
- SILVESTRI, Florido, 17th c. [compiler]**
- 9487 *Ariette di musica, [a una, e due voci, di eccellentissimi autori. Raccolte dal canonico D. Florido de Silvestris da Barbarano]. Bracciano, Andrea Fei 1646. [Library of Congress, Washington, D.C.].*
Faksimile-Edition Rara, 68. Stuttgart, 2016 Oblong, 22 x 11 cm, 153 pp. Line-cut of the Bracciano, 1646 edition. A lovely little book consisting of 10 settings for solo voice and accompaniment (harpsichord or lute), and 6 for two voices and accompaniment. The arias, each with attribution, is edited by Florido Silestri: Mazzocchi (4), Savioni (2), Boccarini, Cecchelli (2), Luigi Rossi (2), Marciani (2), Silvestri, Carissimi (2), Hardbound, in decorative paper with matching slipcase. \$53
- TALLIS, Thomas, c.1505-1585**
- 1312 *Tallis and Byrd: Cantiones sacrae 1575.*
Musical Sources, 8. Leeds, 1976. Oblong, 22 x 17 cm, xiii, 6 partbooks, with 345 pp. Line-cut of the copy in the Royal College of Music, London. Compiled by Tallis and Byrd themselves, this is the first collection of Latin motets to be published in England. Introduced by R. Rastall. Wrappers, with slipcase. \$95
- VICTORIA, Tomás Luis, 1548-1611**
- 8608 *Officium defunctorum sex vocibus in obitu et obsequiis Sacrae Imperatricis; Estudio y transcripción: Samuel Rubio.*
Avila, 2000. 28 x 41 cm, 2 vols, i, 60, 103 pp. Full-color facsimile, in the original format, of the 1605, Madrid edition. This beautiful and rare print—only four exemplars survive—is the last known work of Victoria (composed in 1603) and was printed by the "Imprenta Real de Madrid" in large, easy-to-read choirbook format. The exemplar used for this edition, from the archives of the Cathedral de Segorbe, contains a few annotations in manuscript, showing that it was actually used for performance. Together with introduction in Spanish and modern transcription. Limited edition of 2000 copies, handsomely bound in burgundy linen with gold lettering. \$195
- WEISS, Silvius Leopold, 1686-1750**
- 9481 *[Works, lute, selections, Vienna Ms]*
9 Pieces fom the Vienna Ms (Austrian National Library) A-Wn S.M. 1078. Facsimile Edition.
Lübeck, 2016. Oblong, 30 x 28 cm, 21 pp. Line-cut of 9 pieces from Ms Österreichische Nationalbibliothek Wien Suppl. Mus. 1078: 1) Allemande, 2) Courante, 3) Bourré, 4) Sarabande, 5) Menuet, 6) Gigue, 7) Prélude, 8) Paisane, 9) Mad:la grondeuse, menuet. French tablature with baroque tuning. Wrappers. \$20
- ZUCHINI, Gregorio, c.1540-1615**
- 9524 *Promptuarium harmonicum. Venidig, Iacob Vincenti 1616. [Bischöfliche Bibliothek, Regensburg].*
Faksimile-Edition Rara, 72. Stuttgart, 2016. 19 x 25 cm, 5 partbooks, 288 pp. Line-cut of the Venice, 1616 edition partbook edition (after the sole surviving copy). 5-voice settings consisting of 2 masses, 12 vespers, 6 motets, & 7 canzoni per sonare with titles "La Barbissona", "La Massa", "La Montignana", "La Restella", "La Terhaga", "La Giordana", "La Grilla" (apparently nicknames), suitable for strings/winds. Wrappers, with portfolio in decorative paper. \$69

COMPOSITE & MISCELLANEOUS SOURCES

- 7785 [Barley, William]
A new Booke of Tabliture, [containing sundrie easie and familiar Instructions, shewing howe to attaine to the knowlege, to guide and dispose thy hand to play on sundry Instruments, as the Lute, Orpharion, and Bandora: Together with divers new Lessons to each of these Instruments]. [British Library, London].
 Faksimile-Edition Laute, 3. Stuttgart, 2000. Oblong, 20 x 17 cm, 108 pp. Line-cut of three companion methods printed for William Barley, respectively for lute, orpharion, and bandora. Hardbound in decorative paper. \$54
- 2801 [Brussels, Bibl. Royale Albert I, 5557]
Choirbook of the Burgundian Court Chapel. B-Brussels, Bibliothèque Royale, Ms. 5557. Introduction: R.C. Wegman.
 Facsimile Series, I/A.5. Peer, 1989. 24 x 32 cm, viii, 272 pp. Halftone of the choirbook written and used by the Burgundian Court Chapel in Bruges. The 12 gatherings date from 1462-66 and 1480. Contains 11 masses, 3 magnificats, 1 hymn and 7 motets by Busnois, Dufay, Frye, Ockeghem and others. Cloth. \$112
- 8503 [Chantilly, Bibliothèque du Château de Chantilly, ms. 564 (olim 1047)]
Codex Chantilly. Bibliothèque du Château de Chantilly, Ms. 564. Fac-similé. Édité par Yolanda Plumley & Anne Stone. Centre d'Études Supérieures de la Renaissance.
 Collection "Épitome Musical". Turnhout, 2008. 29 x 40 cm. x, 164; 211 pp. Full-color facsimile in the original format. Exciting late medieval source with 99 songs and 13 motets, 61 of them unique. These works include some of the most elaborate surviving examples of the "Ars subtilior" notation, known for its experimentation in music rhythm. The provenance of this complex ms is still in dispute, being either 14th century southern France or an early 15th century Italian copy of a French repertoire. The basic corpus dates from c.1350-95; the ars subtilior repertoire by papal singers from Avignon and musicians employed at the Foix and Avignon courts is slightly later. Composers include Solage, Philippus de Caserta, Trebor, Vaillant, Machaut, Senleches, Susay, Cordier, Magister Franciscus, and Hasprois. The ms was owned by a Florentine family (possibly commissioned by them) and remained in Florence until 1861, at that time it was brought to Chantilly by the Duke of Aumale. Commentary in Fr-Eng. Handsome binding in black linen with dust jacket. \$395
- 9384 ["Danzig" Lutebook]
The Danzig Lute Book. D-B Danzig 4022 Staatsbibliothek zu Berlin PK. Édité by Magdalena Tomszińska.
 Lübeck, 2013. 21 x 30 cm, 160 pp. The Danzig Lute Book (Danzig/Gdańsk, tablature 4022) is a collection of early 17th-c. lute music of Gdańsk provenance, now kept in Berlin. This tablature was "lost" during WW2 but has since resurfaced. It turned out that during the war part of the Gdańsk library collection was taken to Moscow, and from there the whole collection was transferred to the Deutsche Staatsbibliothek in East Berlin in the 1950s (it is now in the possession of the Staatsbibliothek Preußischer Staatsbibliothek). The MS contains 222 pieces, mainly dances (Polish, French, English, German, Italian, Netherlands, Hungarian and Ruthenian) and arrangements of popular songs. Hardbound. \$75
- 1399 *Dijon Bibliothèque Publique, Manuscrit 517. With an Introduction by Dragan Plamenac.*
 Publications of Mediaeval Musical Manuscripts, 12. New York, 1971. 13 x 18 cm, 12, 398 pp. Halftone of a c.1460 Burgundian chansonnier. Rich repository of the chansons of Busnois, Ockeghem, and their contemporaries. Introduction in Ger-Eng. \$141
- 9140 *The Dow Partbooks, Christ Church, Oxford, MSS 984-988. Facsimile Edition. Introductory Study by John Milsom.*
 Oxford, 2010. Oblong, 19.4 x 14.2 cm, 5 partbooks, c.954 pp + commentary. A full-color facsimile edition of Oxford, Christ Church, MSS 984-988, written in the beautiful calligraphic hand of Robert Dow, a 16th-c. fellow of All Souls, Oxford. These partbooks—discantus, medius, altus, tenor, bassus—are a major source of music by William Byrd, Robert White, Robert Parsons, Alfonso Ferrabosco, John Shepherd, Thomas Tallis, William Mundy, Christopher Tye, Orlandus Lassus, John Taverner, Richard Farrant, and Peter Phillips. Much of the best loved music by William Byrd, Robert Parsons, and Robert White in particular is found in this source, especially pieces such as Byrd's "Ne irascaris", Parsons' "Ave Maria" and "O bone Jesu", and White's Lamentations setting for five voices. Many of the works are equally appropriate for viol consort as for vocal ensemble, and the superb presentation of the text and condition of the books makes this an ideal source from which to play and sing. With comprehensive indices and concordance list. Wrappers, with slipcase. \$399
- 9299 [Faenza, Bibl. Comunale, 117]
The Codex Faenza 117. Instrumental Polyphony in Late Medieval Italy Vol. I: Introductory Study; Vol. II: Facsimile Edition. Edited by Pedro Memelsdorff.
 Ars Nova, Nuova Serie, 3. Lucca, 2012. 18 x 25 cm, 2 vols, 258; 212 pp. Deluxe full-color reproduction. A small unadorned parchment booklet, MS 117 of the Biblioteca Comunale Manfrediana in Faenza deals with a stunning quantity and unique quality of information on 14th- and 15th-c. Italian musical culture. The Codex is composed of two distinct and independent copying layers. The older one contains 50 non-texted intabulated diminutions generally assumed to be instrumental and dated within the first two decades of the 15th century. They comprise diminished versions of Italian and French songs by some of the major composers of the 14th and early 15th c., Jacopo da Bologna, Bartolino da Padova, Francesco Landini, Antonio Zaccara da Teramo, Guillaume de Machaut, and Pierre des Molins, as well as polyphonic estampies and diminutions on dance-related and liturgical tenors, including the 3 earliest alternatim mass-pairs that have come down to us. The younger layer is an autograph by the Carmelite friar Johannes Bonadies, who in 1473 and 1474 used empty folios to add 16 music theory treatises, summaries or tables, and 22 mid- or late-fifteenth-century polyphonic settings, mostly composed by John Hothby, Bernardus Ycart, and Johannes de Erfordia, aside with some anonymous settings and a short Kyrie by Bonadies himself. Hardbound. \$585
- 4471 [Florence, San Lorenzo, Archivio Cap., 2211]
The San Lorenzo Palimpsest Florence, Archivio del Capitolo di San Lorenzo Ms. 2211. Introductory Study and Multispectral Images edited by Andreas Janke and John Nádas.
 Ars Nova, Nuova Serie, 4. Lucca, 2016. 17 x 24 cm, c.40, 222 pp. New deluxe edition. Like the Squarcialupi codex, this ms (copied 1417-1420) is an anthology of 14th-c. Italian songs, but also includes the most recent works, some of which must have come down to Florence from the council of Constance (1414-1417). Codice 2111, a parchment ms, had been scraped clean in the 16th c. and reused as an account book for the Chapter of San Lorenzo. Fortunately, with the help of UV light its important repertory can be read "beneath" the text of the accounts. Wrappers. \$340
- 9390 *French Baroque Music of New Orleans: Spiritual Songs from the Ursuline Convent (1736) / Musique française baroque à la Nouvelle-Orléans. Recueil d'airs spirituels des Ursulines (1736). Essays by: Jean Duron, Jennifer Gipson, Andrew Justice, Alfred E. Lemmon, Mark McKnight. Edited by Alfred E. Lemmon.*
 New Orleans, 2014 Oblong, 27 x 21 cm, 255 pp. In 1754 the Ursuline nuns of New Orleans received a gift from France, an illustrated manuscript copy entitled "Nouvelles poésies spirituelles et morales". The ms consists of a compilation of contrafacts—popular melodies reworked with spiritual lyrics. The Historic New Orleans Collection acquired the ms in 1998 and now is pleased to present a full-color facsimile accompanied by in-depth commentaries in English and French. The composers include Couperin, Lully, Clérambault and many others. The contributing essays on sacred parody and music in colonial Louisiana provide scholars and performers alike with new insight into this genre. Wrappers. \$110
- 9438 *Gitarrentabular. Italien 17. Jh. [MS AN 63, Bischöfliche Bibliothek Regensburg].*
 Faksimile-Edition Laute, 14. Stuttgart, 2015. Oblong, 27 x 14 cm, 48 pp. Full-color reproduction a charming MS collection of 20 dance numbers for solo guitar in alfabeto notation. The title page contains the coat of arms of Domenico Romani who also might be the main scribe. The manuscript comes supposedly from the private library of Dominicus Mettenleiter. Decorative paper boards. \$36
- 7268 *The Goëss Tablature Manuscripts. Theorbo Book (ca.1650-1670). Pieces for Theorbo/Archlute. Pieces for Lute.*
 Munich, 1996. Oblong, 29 x 21 cm, viii, c.162 pp. Line-cut. 65 pieces for theorbo and archlute. 26 pieces for baroque lute. Composers include Pinel, Hautman, Angelo Michele, Saint Luc, Reusner, Dupre, DuFaut and others. Hardbound. \$75
- 9394 [London, British Library, Add. Ms. 31922]
The Henry VIII Book (British Library, Add. MS 31922). Facsimile with Introduction by David Fallows.
 Diamm Facsimiles, 4. Oxford, 2014. 33 x 24 cm. 85, 273 pp. Full-color facsimile on heavy matt art paper. Anthology of mostly secular pieces probably copied in London ca. 1510-1520 and associated with the Court of Henry VIII. Includes 53 English secular songs, 15 French or French/English songs, 3 Dutch songs and 35 textless pieces. Although the MS was almost certainly not made for him (its decorations are too modest) in all likelihood it contains the repertory of Henry's own music-making sessions, clearly written out and easy to read, a perfect size for instrumentalists or singers. Hardbound in blue buckram. \$169

- 9395 ["Milleran" Ms.]
The Milleran Lute Book.
Lübeck, 2014. 18 x 18 cm, 120 pp. Full-color facsimile of a ms copied c.1655, considered to be the finest from the French lute school. Compiled by René Milleran, grammarian and interpreter to Louis XIV, and former student of Ch. Mouton. Pieces by Bocquet, Gallot, Gaultier & Mouton. 11-course baroque lute. Reproduced 2 up per page with black background. Hardbound. \$145
- 7858 [Montserrat, Bibl. del Monasterio, cód. 1]
El llibre vermell de Montserrat. Cants i dances s. XIV. Ma. Carmen Gómez i Muntané. Summary in English.
Coneguem Catalunya, 30. Barcelona, 2000. 12 x 19 cm, 166, with 15 pp. Halftone in reduced format. Text in Catalan version with English summary. Wrappers. \$17
- 8692 [Munich, Bayerische Staatsbibl., clm 14274]
Codex St. Emmeram, Clm 14274 der Bayerische Staatsbibliothek München. Faksimile. Herausgegeben von der Bayerische Staatsbibliothek und Lorenz Welker mit einem Kommentar von Ian Rumbold und Peter Wright. Einführung von Martin Staehelin.
Elementa Musicae, 2. Wiesbaden, 2006. 22.5 x 32 cm, 2 vols, 328, 160 pp. Known as the "St. Emmeram Codex" because of its association with the Benedictine monastery of St. Emmeram in Regensburg, this is one of the most fascinating sources of late medieval polyphony. Compiled by Hermann Pötzlinger during the 1430s and early 1440s the MS comprises an anthology of over 250 compositions drawn from a wide variety of European sources. It includes works by Dufay and Dunstable and their contemporaries and shares concordances with MSS Aosta, Bologna Q15, & Trent 92 to mention a few. Interestingly the manuscript documents the change from black mensural notation (in common use during the first decades of the 15th c) and the newer white mensural notation which replaced it. Full-color reproduction with commentary in Ger-Eng. Linen. \$425
- 1435 [New Haven, Yale, Univ. Library, 91]
The Mellon Chansonnier. Edited by Leeman L. Perkins and Howard Garey.
New Haven, 1979. Oblong, 33 x 24 cm, xv, 204 with 90 pp. Halftone reproduction and modern transcription of a c.1470 chansonnier which takes its name from its last private owner Paul Mellon who presented the ms to Yale University in 1940. This exquisite manuscript was copied in Naples for the princely library, possibly for the wedding of Beatrice of Aragon, daughter of the king of Naples, and Mathias Corvinus. It includes songs by two of the greatest composers associated with the Burgundian Court, Johannes Ockeghem and Guillaume Dufay. Other composers represented: Busnoys, Caron, G. Joye, Binchoys Vincenet, Bedingham, Morton, Petit Jan, A. Basin, J. Tinctoris, Regis, G. le Rouge & W. Fry. This edition with facsimiles and modern edition on facing pages has tremendous teaching value for students interested in learning 15th-c. mensural notation. Cloth. (few copies remaining) \$125
- 7150 [Saint Gall, Stiftsbibliothek, 461]
Songbook of Fridolin Sicher. Sankt Gallen, Stiftsbibliothek, Ms.461. Introduction: David Fallows.
Facsimile Series, I/A.10. Peer, 1996. 16 x 21 cm, 32, 96 pp. Halftone of a composite source copied c.1500. Contains 4 Flemish, 2 Italian and 37 French secular pieces, plus a number of mass ordinary settings and 1 motet. Composers include Agricola, Brumel, Busnoys, Compere, Isaac, Josquin, de la Rue, Obrecht, Ockeghem, and others. \$49
- 8832 [Seville, Bibl. Colombina, 7-I-28]
Cancionero musical de La Colombina (Cantinelas vulgares puestas en música por varios españoles) (s. XV). Edición facsímil [por José Sierra y José Carlos Gosálvez].
Madrid, 2006. 16 x 22 cm, 220 pp. Spanish songbook copied c.1460-1480 during the reign of the Catholic kings. The MS, the work of a single scribe, is an important precursor to the Cancionero de Palacio. Once consisting of 107 folios (17 are now lost), the collection contains 95 works, primarily for 3 to 4 voices. Composers include Juan de Triana (20), Juan Comago (6), Johannes Wreede (3), Ockeghem (2), Hurtado de Xerés (2), Enrique (2), Francisco de la Torre (1), Juan de León (1), Juan Fernández de Madrid (1), Pedro de Lagarto (1), Juan Pérez de Gijón (1), Juanes (1), Belmonte (1), Móxica (1) & Rodríguez (1). Wrappers. \$60
- 9529 *Synopsis musicae [or The Musical Inventory. Being a Collection of the choicest and newest Ayres, Jiggs, Borrees, Alemands, Gavots, Entries, Round O's Horn-pipes, Trumpet Tunes and Scotch Tunes, for the Recorder or Flute. To which are added several new Songs and Catches Compos'd by the most able Masters]. London/Thomas Cross 1693. [Library of Congress, Washington, DC].*
Faksimile-Edition Rara, [75]. Stuttgart, 2016. Oblong, 25 x 12.5 cm, 64 pp. Line-cut of the London, 1693 edition. 24 instrumental works and 5 with texts. Attributions to James Hart and Anne Morcott. Hardbound with decorative paper boards. \$27
- 2522 [Tournai, Archives de la Cathédrale, A 27 (anc. 476)]
La messe de Tournai: Une messe polyphonique en l'honneur de Notre-Dame à la Cathédrale de Tournai au XIVE siècle. Étude et nouvelle transcription par Chanoine Jean Dumoulin, Michel Huglo, Philippe Mercier, Jacques Pycke.
Musicologica Neolovaniensia, Musica sacra, 2 (= Tornacum, 4). Tournai, 1988. 18 x 26 cm, 108, with 15 pp. Superb halftone with one full-color reproduction of the famous Tournai mass cycle re-discovered in 1862. Full description of the manuscript by M. Huglo and essay on the cult of the B.V.M. in the 14th c. by J. Dumoulin and J. Pycke. Completely new transcription. Wrappers. \$38
- 8620 [Vatican, Bibl. Apost., Urb. lat. 1411]
Rome, Biblioteca Apostolica Vaticana Ms. Urbinates latini 1411. Facsimile Edition.
Codices e Vaticanis Selecti, Series Minor, 9. Lucca, 2005. 14 x 22 cm, 36, 54 pp. Deluxe full-color facsimile of a small manuscript, copied in Florence, ca. 1445, with a repertory of Franco-Burgundian music. The collection may have been intended for the use of a private circle of "cognoscenti", as is suggested by an inscription on the verso of the opening page indicating that it belonged to "Piero di Chosimo de Medici" [d.1469] and was given by him to "Piero de Archangelo de li Bonaventuri da Urbino". After entering the ducal library in Urbino (signalled by the presence of a large heraldic illustration on fol.2v) it remained there until the transfer of the library to the Vatican in 1657. Unusual features of the ms are its inclusion of two settings by Ciconia and Dunstable of Giustiniani's "O rosa bella", three works, two of them unica, by Dufay, and twelve songs by Binchois (including some of his best), marking the earliest appearance in Florence of the music of this master of courtly French chansons. There is evidence that Urb. lat. 1411 not only belonged to the Medici but was drawn upon for music to entertain them and their guests, showing that by 1440 the pre-eminence of Franco-Burgundian music was well established in Florence. Cloth. Special OMI introductory price (reg. \$260) \$215
- 8740 [Vatican, Bibl. Apost., Urb. lat. 1411]
Città del Vaticano. Ms Urbinas latinas 1411. James Haar.
Lucca, 2006. 8°, 75 pp. Separate commentary (in Eng) to the facsimile. \$36