



- ANTICO, Andrea, c.1480-d.? [publisher]**
- 8744 *Liber quindecim missarum electarum quae per excellentissimos musicos compositae fuerunt (Rom: Andrea Antico 1516) (RISM 1516[1]). [Stadtbibl. Baden/Schweiz].*
Faksimile-Edition Rara, 52. Stuttgart, 2006. 29 x 42 cm, 326, iii pp. Line-cut of the Rome, 1516 edition. This exquisite choirbook—executed entirely with woodblock engraving—is the first sacred music printed in Rome. In the dedication to Pope Leo X Antico mentions he spent three years laborious preparing the woodcuts for this publication. The graphic artist responsible for the cover page designs as well as numerous illustrations that appear throughout the print was probably Giovanbattista Columbà. A gem for music historian and performer alike. The volume contains 15 masses, 3 by Josquin, 3 by Brumel (including Missa de beata virgine), 3 by Fevin, 2 each by de la Rue and Mouton, and 1 each by Pippelare and Rossell. Afterword by Martin Kirnbauer. Hardbound in decorative paper. \$190
<http://www.omifacsimiles.com/brochures/liberquin.html>
- 1316 *Motetti novi e chanzoni franciose a quatro sopra doi.*
Geneva, 1982. Oblong, 18 x 13 cm, 76 pp. Line-cut of the Venice, 1520 edition. Antico printed these pieces with movable type in two impressions. Unique collection of canonic chansons and motets for four voices (notated in two) by Willaert, Mouton, Prioris, Divitis, Vassoris, de la Rue, etc. Wrappers. \$25
- BACH, Carl Philipp Emanuel, 1714-1788**
[Method, keyboard]
- 19 *Versuch über die wahre Art, das Klavier zu spielen. Erster und zweiter Teil. Faksimile-Nachdruck der 1. Auflage, Berlin 1753 und 1762, herausgegeben von Lothar Hoffmann-Erbrecht.*
Leipzig, 6/ 1986. 18 x 22 cm, 501 facs, 16 pp. Line-cut of the first printed edition. "Versuch" was, in the German-speaking countries, the most important treatise of the period on playing keyboard instruments. Linen. \$32
- BACH, Johann Sebastian, 1685-1750**
- 2014 [Partita, flute, BWV 1013, A minor]
Partita in a-moll für Flöte solo (BWV 1013) herausgegeben von Hermien Teske. [Staatsbibliothek Preußischer Kulturbesitz, Berlin, mus. ms. Bach P. 968].
Winterthur, 1980. 4°, ii, 3 facs, 6 pp. Half-tone of a contemporary ms copy (the only known source for this piece), together with a new practical edition. Preface in Ger-Eng. Wrappers. \$17
http://www.omifacsimiles.com/brochures/bach_part.html
- 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. \$48
http://www.omifacsimiles.com/brochures/bach_sog.html
- 8624 [Sonatas & partitas, violin, BWV 1001-1006]
Sei solo a violino senza basso accompagnato, BWV 1001-1006. Faksimile nach der autographen Handschrift in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Mit einem Geleitwort von Julia Fischer herausgegeben und mit einer Einführung von Sven Hiemke. [Signatur ms. aut. Bach P. 967].
Meisterwerke der Musik im Faksimile, 8. Laaber, 2/ 2015. 21 x 33 cm, 19, 48 pp. New full-color facsimile, in the original format, of the autograph score prepared in 1720. One of the most beautiful and meticulous of all of Bach's manuscripts, "Sei solo a violino senza basso accompagnato" are a delight for the scholar and performer alike. Bach clearly has taken performance from the autograph into consideration—by using comparatively large note heads, detailed articulation and phrasing marks, "custodes" that sit nearly throughout the manuscript at the end of each staff and anticipate the pitch at the beginning of the following staff, and by diligently planning the page layout with only few page turns, which are accompanied with the instruction "volti subito" (turn immediately). Bibliophile edition with commentary in Ger-Eng. Hardbound with blue paper boards and faux title etikett. \$99
http://www.omifacsimiles.com/brochures/bach_6vs.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 half-tone 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 Gorké; 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. \$69 http://www.omifacsimiles.com/brochures/bach_vs.html
- 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
- 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- und teaterbibliotek 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
- BALLARD, Pierre, c.1575-1639 [publisher]**
- 954 [Airs, lute, voice, books 7-15]
Airs de différents auteurs mis en tablature de luth. 7e à 15e livre.
Geneva, 1985. 15 x 22 cm, 5 vols, 672 pp. Line-cut of the Ballard edition, Paris, 1617-1632. Monodies (staff notation) with lute accompaniment (in French tablature) by Antoine Boessel & others. Sequel to the airs intabulated for lute by Gabriel Bataille. Wrappers. (only vols. 7, 8 14-15 available)
- BATAILLE, Gabriel, c.1574-1630**
- 959 [Airs, lute, voice, books 1-6]
Airs de différents auteurs mis en tablature de luth.
Geneva, 1981. 8°, 6 vols, each with c.160 pp. Line-cut of the Ballard edition, Paris, 1608-1615. Monodies (in staff notation) with lute accompaniment (in French tablature) by Boessel, Guédrón or Bataille himself. May be the earliest appearance of notes tied together by the stems, indicating that they were to be sung to one syllable. Wrappers (single volumes also available).
- BÉRARD, Jean Antoine, 1710-1772**
- 2629 [Method, singing]
L'art du chant. A Facsimile of the 1755 Paris Edition.
Monuments of Music and Music Literature in Facsimile, II/75. New York, 1967. 17 x 24 cm, 215 pp. Line-cut of the Paris, 1755 edition. Laid paper, clothbound.

- BIBER, Heinrich Ignaz Franz von, 1644-1704**
9028 [Sonatas, violin, bc, "Mystery Sonatas"]
Rosenkranz-Sonaten. Bayerische Staatsbibliothek München, Mus. Mss 4123. Vorgelegt von Manfred Hermann Schmid. [Im Anhang:] Faksimile der "Türken-Sonate" aus dem Kodex Ms XIV 726 (Nummer 80, Bl. 162r bis 163v) des Wiener Minoritenkonvents.
Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 14. Munich, 2008. Oblong, 30 x 22 cm, 86, xxx, 4 pp + 1 foldout. New color reproduction of the magnificent presentation copy (non autograph, sole surviving source), dedicated to the Archbishop Maximilian Gandolph von Khuenberg. These fifteen wonderful sonatas, abstract commentaries on biblical incidents traditionally grouped into three groups of five—Joyful (his early life), Sorrowful (his passion), Glorious (his resurrection)—are noteworthy for their use of scordatura and their powerful preludes. They originally were performed in the lecture hall "Aula Academica" of Salzburg University, which still contains fifteen paintings depicting the mysteries. In same manner biblical illustrations—small engraved medallions—were glued in the manuscript at the beginning of each piece. The work ends with the passacaglia for solo violin, one of the most beautiful and soaring pieces of the German baroque. This new facsimile edition importantly includes a facsimile of a concordance of the tenth sonata (from MS XIV 726, Wiener Minoritenkonvents) — "Türken-Sonate"—where the same music has programmatic titles: "Der Türcken Anmarch", "Der Türcken Belägerung der Stadt Wien", "Der Türcken stürmen", "Anmarsch der Christen", "Treffen der Christen", "Durchgang der Türcken", "Victori der Christen". In Ms XIV 726, a composite source of violin music by Biber, Schmelzer and others, the scribe attributes the Türken-Sonate to "Schmelzer". Introduction in Ger. Cloth. \$179 http://www.omifacsimiles.com/brochures/biber_ms2.html
- BONIZZI, Vincenzo, b.?-1630**
1169 [Alcune opera, viola bastarda, strings]
Alcune opere di diversi autori. Passaggiate principalmente per la viola bastarda, ma anco per ogni sorte di stromenti e di voci, Venezia 1626. [Printed source & Ms, Civico Museo Bibl. musicale, Bologna].
Archivum Musicum: Strumentalismo Italiano, 54. Florence, 1983. Oblong, 24 x 17 cm, xvii, 94 pp. Line-cut. Includes facsimile of contemporary ms copy transmitting passaggiate. Introduction in It by Elio Durante & Anna Martellotti. Wrappers in decorative paper. \$31
- BOSSINENSIS, Franciscus, 15-16th c.**
968 *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto. Libro primo.*
Geneva, 1977. Oblong, 22 x 15 cm, 112 pp. Line-cut of the Petrucci, 1509 edition. Italian lute tablature and mensural notation. One of the earliest sources of Italian lute music. Nos. 1-70 for solo voice (in mensural notation) and lute; nos. 71-96 for solo lute. Wrappers. \$45
- BYRD, William, 1543-1623**
1312 [Cantiones sacrae]
Tallis and Byrd: Cantiones sacrae 1575.
Musical Sources, 8. Leeds, 1976. Oblong, 22 x 17 cm, xiii, 6 partbooks, 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. Introduction by R. Rastall. Wrappers, with slipcase. \$95 http://www.omifacsimiles.com/brochures/byrd_cantiones.html
- 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 <http://www.omifacsimiles.com/brochures/byrd.html>
- 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 <http://www.omifacsimiles.com/brochures/mlnb.html>
- CAPRIOLA, Vincenzo, 1474-d.?**
9286 [Intabulations, lute]
Vincenzo Capriola Lutebook. Compositione di Meser Vincenzo Capriola 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 <http://www.omifacsimiles.com/brochures/capriola2.html>
- CORBETTA, Francesco, c.1614-1681**
996 *Varii capricci per la ghittara spagnuola, Milano 1643.*
Archivum Musicum: Strumentalismo Italiano, 33. Florence, 1980. Oblong, 28 x 15 cm, vii, 82 pp. Line-cut. Introduction in It by Paolo Paolini. Mixed tablature. Wrappers in decorative paper. \$33
- 997 *Varii scherzi di sonate per la chitara spagnola, Bruxelles 1648.*
Archivum Musicum: Strumentalismo Italiano, 51. Florence, 1983. Oblong, 24 x 17 cm, vi, 87 pp. Line-cut of the Brussels, 1648 edition. Introduction in It by Paolo Paolini. Mixed tablature. Wrappers in decorative paper. \$32
- 9423 [Varii scherzi]
[Guitarra española y sus diferencias de sones] 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 http://www.omifacsimiles.com/brochures/corbetta_dlg.html
- CORELLI, Arcangelo, 1653-1713**
9482 [Sonatas, violin, bc, Anhang 38-49]
Le sonate da camera di Assisi dal Ms. 177 della Biblioteca del Sacro Convento. Edizione critica a cura di Enrico Gatti. Saggio introduttivo di Guido Olivieri.
Lucca, 2015. Oblong, 30 x 22 cm, 82 pp. Facsimile of a fascinating manuscript collection known as the "Assisi Sonatas", Anhang 38-49 in the Corelli catalog. With new critical performing edition edited by Enrico Gatti. Introduction in It-Eng. Wrappers in decorative paper. \$40 http://www.omifacsimiles.com/brochures/corelli_ass.html
- COUPERIN, François, 1668-1733**
9200 [Pièces, harpsichord, book 1]
Pièces de clavecin premier livre. [private collection].
Performers' Facsimiles, 296. New York, [2010]. 27 x 37 cm, 86 pp. Line-cut of the Paris, 1713 edition. Wrappers. \$30
- 9179 [Pièces, harpsichord, book 2]
Second livre de pièces de clavecin. [Yale University Music Library, New Haven].
Performers' Facsimiles, 297. New York, [2009]. 27 x 37 cm, 95 pp. Line-cut of the Paris, 1717 edition, based on the exemplar formerly owned by Ralph Kirkpatrick. Wrappers. \$30
- 9079 [Pièces, harpsichord, book 3; Concerts royaux]
Troisième livre de Pièces de clavecin; Concerts royaux. [private collection].
Performers' Facsimiles, 298. New York, [2009]. 27 x 37 cm, 75, 29 pp. Line-cut of the Paris, 1722 edition. Wrappers. \$30
- 9080 [Pièces, harpsichord, book 4]
Quatrième livre de pièces de clavecin. [Yale University Music Library, New Haven].
Performers' Facsimiles, 299. New York, [2009]. 27 x 37 cm, 83 pp. Line-cut of the Paris, 1730 edition, based on the exemplar formerly owned by Ralph Kirkpatrick. Wrappers. \$30

- EYCK, Jhr Jacob van, c.1589-1657**
 9600 *Der Fluyten Lust-Hof, vol Psalmen, Paduanen, Allemanden, Couranten, Balletten, Aïrs, &c. Konsthgh en lieflyk gefigureert, met veel veranderingen. . . Erste [&] tweede Deel. [Toonkunst Bibliotheek, Amsterdam].*
 Amsterdam, 2/ 2007. Oblong, 20 x 10 cm, 181, iii pp. Line-cut of the Amsterdam 1649 and 1654 editions. The great anthology of 17th-c. recorder music. Afterword in Dut-Eng by Kees Otten. Wrappers. \$57
- FIORENZA, Nicola, fl.1720**
 9295 [Concerto, flute, strings, bc]
Concerto in la minore per flauto, 2 violini e basso continuo (1729). Facsimile e apparato critico a cura di Dario Benigno.
 Bibliotheca Musica Bononiensis, IV/106. Bologna, 2012. Oblong, 4°, 32, 32, pp + 4 partbooks. Facsimile edition together with modern edition and performing parts. Wrappers. \$36
<http://www.omifacsimiles.com/brochures/fiorenza.html>
- FRESCOBALDI, Girolamo, 1583-1643**
 2470 [Fiori musicali, keyboard / voices, op.12]
Fiori musicali. Introduzione di Luigi Ferdinando Tagliavini. [Biblioteca Comunale Ariostea, Ferrara].
 Bibliotheca Musica Bononiensis, IV/86. Bologna, 2000. 21 x 31 cm, xx, 108 pp. Line-cut of the Venice, 1635 edition. For 4 unspecified singers/instruments or keyboard instrument, notated in open score. Introduction in It-Eng. Wrappers. \$47
http://www.omifacsimiles.com/brochures/fresco_fiori.html
- 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]. Højbjerg, 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
- HANDEL, George Frideric, 1685-1759**
 8785 [Cantatas, voice, bc, vol. 1]
Cantates a voix seule et basse continue. Manuscrits autographes. Manuscrit [British Library] R.M.20.d.11. c.1706-c.1709. Présentation par Philippe Lescat. Volume 1.
 Collection Dominantes. Courlay, 2000. Oblong, 4°, 220 pp. Line-cut of the autograph score. Contains a total of 40 cantatas. Introduction in Fr-Eng-Ger. Hardbound. \$86
- 8786 [Cantatas, voice, bc, vol. 2]
Cantates a voix seule et basse continue. Manuscrits autographes. Manuscrit [British Library] R.M.20.d.11. c.1706-c.1709. Présentation par Philippe Lescat. Volume 2.
 Collection Dominantes. Courlay, 2000. Oblong, 4°, 128 pp. Line-cut of the autograph score. Contains a total of 40 cantatas. Introduction in Fr-Eng-Ger. Hardbound. \$59
- HILDEGARD VON BINGEN, 1098-1179**
 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 "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
http://www.omifacsimiles.com/brochures/hild_d.html
- HOLBORNE, Antony, b.?-1602**
 4149 *Pavans, Galliards, Almains and other Short Aeirs both Grave and Light, in Five Parts, for Viols, Violins, or other Musicall Winde Instruments.*
 Waiblingen, 1991. 8°, 5 partbooks, c.180 pp. Line-cut of the London, 1599 edition. 65 charming instrumental pieces, suitable for strings & winds, in mensural notation. It is the largest surviving collection of its kind, most of the pieces are of the pavan-galliard combination. Handsome bibliophile edition produced with vellum-paper boards, with matching slipcase. \$122
<http://www.omifacsimiles.com/brochures/holborne.html>
- HOVE, Joachim van den, 1567-1620**
 8529 *Florida, sive cantiones [. . .] ad testudinis usum accommodatae (Utrecht 1601). Uitgegeven door / Edited by Taco Walstra met medewerking van / with the co-operation of David van Ooijen & Rudolf Rasch.*
 Utrecht, 2004 4°, 31, 224 pp. Line-cut of the Utrecht, 1601 edition. Dutch lute music (fantasies, intabulations of Italian vocal music, gaillards, passamezzi, allemandes, etc.) written for 7 and 8 course renaissance lute in French tablature. Cloth. \$128
- 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
<http://www.omifacsimiles.com/brochures/isaac.html>
- 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
<http://www.omifacsimiles.com/brochures/isaac.html>
- 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
<http://www.omifacsimiles.com/brochures/isaac.html>
- KOCH, Heinrich Christoph, 1749-1816**
 7936 *Musikalisches Lexikon (Frankfurt am Main 1802). Herausgeben von Nicole Schwindt.*
 Kassel, 2000. 12°, 929 pp. Line-cut of the Frankfurt, 1802 edition. Wrappers. \$68
- 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]. Højbjerg, 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
- MARAIS, Marin, 1656-1728**
 8144 [Pièces, viol, bc, book 1]
Pièces à une et à deux violes. Premier livre, 1686; Basses continues des pièces à une et à deux violes, 1689. [Bibliothèque Municipale, Lyons].
 La Musique Française Classique de 1650 à 1800, 145. Courlay, 2002. Oblong, 32 x 23 cm, 2 partbooks, xvi, 121, 102 pp. Line-cut of the Paris, 1686-1689 editions. Preface in Fr-Eng-Ger by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$105
- 7499 [Pièces, viol, bc, book 3]
Pièces de viole. Troisième livre. Livre pour la viole. Livre pour la basse continue, 1711.
 La Musique Française Classique de 1650 à 1800, 100. Courlay, 1997. Oblong, 32 x 23 cm, 2 partbooks, 10, 249 pp. Line-cut of the Paris, 1711 edition. With a transcription and translation (Eng-Ger) of the titles and programatic notes by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$97
- 7674 [Pièces, viol, bc, book 4]
Pièces de viole, quatrième livre; Livre pour la viole, livre pour la basse continue. [Bibl. Municipale, Lyon & Bibl. Municipale, Versailles].
 La Musique Française Classique de 1650 à 1800, 113. Courlay, 1999. Oblong, 32 x 23 cm, 2 partbooks, xv, 200 pp. Line-cut of the Paris, 1717 edition. With a transcription and translation (Eng-Ger) of the titles and programatic notes by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$114

- MARCHETTI, Tomaso, 17th c.**
1079 *Il primo libro d'intavolatura della chitarra spagnola.*
Geneva, 1982. 16°, 72 pp. Line-cut of the Moneta edition, Rome, 1660. Sonate semplici and sonate passeggiatte in alfabeto notation, preceded by a tutor for the guitar and followed by a "giardino di varie villanelle". Wrappers. \$25
- MÉDARD, Remv, 17th c.**
1084 [Pièces, guitar]
Pièces de guitare.
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
- MONTEVERDI, Claudio, 1567-1643**
8593 [Madrigals, a3, bc, book 8]
Madrigali guerrieri, et amorosi. Libro VIII (Venezia, 1638). Introduzione di Iain Fenlon.
Bibliotheca Musica Bononiensis, IV/99. Bologna, 2005. 4°, 8 partbooks, 480 pp. Line-cut of the Venice, 1638 partbook edition. Among his secular collections, Libro VIII is the most imposing and also the one in which the composer exploits the "modern practice". Divided into "canti guerrieri" and "amorosi" the collection includes not only the more customary madrigals "without gesture", but also works belonging to the "theatrical genre", among them, the warlike "Combattimento di Tancredi e Clorinda" and the amorous and allegorical "Ballo delle ingrato". Introduction in Eng-It. Wrappers, with slipcase. \$117
http://www.omifacsimiles.com/brochures/monteverdi_m8.html
- 9251 *Salve regine del Sig. Claudio Monteverde. Facsimile e edizione critica a cura di / Facsimile and Critical Edition by Luigi Collarile.*
Bibliotheca Musica Bononiensis, IV/105. Bologna, 2011. 16 x 21 cm & 4°, 4 partbooks, xxvi, 30, 56, 32 pp. Line-cut of the Venice printed partbooks (tenor, alto, basso, continuo) issued by Alessandro Vincenti from the only extant copy, together with a new critical edition. This wonderful Marian hymn going back to the 12th c. is one of four antiphons sung at different times within the Christian calendar. Monteverdi's moving setting, adroitly set in the modern style, is for 3 voices with basso continuo. Introduction in Eng-It. Wrappers. \$60
http://www.omifacsimiles.com/brochures/monteverdi_salve.html
- MORALES, Cristóbal, 1500-1553**
9446 *Magnificat omnitonum cum quatuor vocibus. RISM 1562(1)/M3597.* [Brussels, Koninklijke Bibliotheek].
[Yellow Book Series, 11]. Højbjerg, 2015. 28 x 41 cm, 128 pp. Line-cut of the Antonio Gardano edition, Venice, 1562. 16 settings (mostly a4) by Morales, with additional works by Carpentras (2), Iachet (1), and Richafort (1), beautifully and clearly printed in choirbook format. Wrappers \$120
<http://www.omifacsimiles.com/brochures/morales.html>
- MUFFAT, Georg, 1653-1704**
4719 [Sonata, violin, bc]
Sonata violino solo, Prag 1677. Vorgelegt von Jiří Sehnal. [Musikarchiv, Erzbischöfliche Schloss, Kremsier, Czech Rep.].
Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 4. Bad Reichenhall, 1992. 24 x 33 cm, 10, ii pp. Beautiful 2-color halftone of the autograph, dated Prague, 2 July, 1677. This elegantly copied manuscript is the earliest known composition by the composer (it was possibly a present to the Prince-Bishop Karl Liechtenstein-Castelcorn in whose library it is preserved) and is Muffat's only known sonata for solo violin. An extremely attractive and moving sonata sharing many of the features and characteristics of his immediate circle, notably Biber, Schmelzer and Bertali. Wrappers. \$33
<http://www.omifacsimiles.com/brochures/muffat.html>
- NOLA, Giovanni Domenico da, c.1510-1592**
1679 [Villanelle, a3 & a4, book 1]
Il primo libro delle villanelle alla napoletana, à tre et à quattro voci, RISM 1570(27). [Bayerische Staatsbibl., Munich].
[Yellow Book Series, 2]. Højbjerg, 1987. 11 x 15 cm, 3 partbooks, c.120 pp. Line-cut of the Girolamo Scotto edition, Venice, 1570. Contains 29 simple Italian pieces, many in AABCC form, for 3 and 4 voices. Wrappers, with slipcover. \$44
- PETRI, Theodoricus, c.1560-c.1630 [publisher]**
3118 *Piae cantiones. Ecclesiasticae et scholasticae veterum episcoporum, 1582. Theodoricus Petri (Rutha), Nylandensis. Facsimile.*
Documenta musicae Fennicae, X. Helsinki, 2/ 1982. 13 x 18 cm, 198, 19 pp. Line-cut of the Greifswald, 1582 edition. A collection of anonymous school and religious songs for one to four voices published in Western Pomerania (now part of Sweden). All of the texts except one are in Latin. Some of the songs date back to the 13th c., others stem from German Lutheran collections. The last number of the collection is the popular Christmas tune "Good King Wenceslas" (Tempus adest floridum). Afterword in Fin-Swe-Eng by Timo Mäkunen. Hardbound with silver lettering. \$42
<http://www.omifacsimiles.com/brochures/petri.html>
- PETRUCCI, Ottaviano, 1466-1539 [publisher]**
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
http://www.omifacsimiles.com/brochures/petrucci_laudes.html
- 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
http://www.omifacsimiles.com/brochures/petrucci_motetti4.html
- 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
http://www.omifacsimiles.com/brochures/petrucci_stram.html
- PHALÈSE, Pierre, c.1510-1574 [publisher]**
990 [Des chansons, bk. 1-3]
Chansons reduictz en tablature de lut à deux, trois et quatre parties. Livres I-III. Introduction d'Henri Vanhulst.
Geneva, 1984. Oblong, 22 x 15 cm, viii, 242, 8 pp. Line-cut of the 1547, 1546 & 1547 editions. Set of instructions for the lute and a large collection of preludes and fantasias (by Narvaez), galliards and pavaues, as well as transcriptions of chansons by Sermisy, Clemens non Papa, etc. Wrappers. \$61
- 3101 [Des chansons, bk. 5]
Des chansons gaillardes, paduanes et motetz réduictz en tablature de luth. Livre cinquième. Avec une introduction d'Henry Vanhulst. Index.
Geneva, 1991. Oblong 15 x 11 cm, xxviii, 64 pp. Line-cut of the Louvain, 1547 edition. A recently re-discovered French lute tablature. 4 fantasias, 5 dances, 2 motets and 24 French chansons, including works by Mouton, Sermisy, Richafort, Mahiet, Willaert, Maille, Payen and Certon. Wrappers. \$30
- 1367 *Liber primus leviorum carminum. Premier livre de danseries contenant plusieurs pavaues, passomezo, almandes, le tout convenable sur tous instruments musicaux. Préface d'Henri Vanhulst. [Stadtarchiv, Heilbronn].*
Musique de Chambre, 5. Geneva, 1989. Oblong, 22 x 15 cm, 4 partbooks, xxx, 224 pp. Line-cut of the P. Phalèse & Bellère edition, Louvain 1571. Liber primus leviorum carminum—or "first book of easy songs"—consists of 103 dances a4 intended for all instruments. Mostly by Jean d'Estrée, the works include pavane-galliard pairs, allemandes and numerous branles, all written in mensural notation in partbook format. Index. Wrappers. \$110
- PICCHI, Giovanni, 1572-1643**
906 [Intavolatura di balli, harpsichord/virginal]
Intavolatura di balli d'arpicordo.
Bibliotheca Musica Bononiensis, IV/36. Bologna, 1968. Oblong, 21 x 16 cm, 61 pp. Line-cut of the Venice, 1621 edition. Hardbound. \$30

- PISENDEL, Johann Georg, 1687-1755**
2074 [Concerto, violin, strings & bc]
Konzert Es-Dur für Violine, Streicher und Basso continuo. Faksimile nach dem Partiturotograph der Sächsischen Landesbibliothek Dresden. Mit einem Kommentar von Karl Heller.
Musik der Dresdener Hofkapelle, [13]. Leipzig, 1986. 23 x 35 cm, 8, 10 pp. Halftone of the autograph score. Wrappers. \$45
- PLAYFORD, Henry, 1657-c.1709**
1329 [Harmonia Sacra, parts 1 & 2]
Harmonia Sacra or Divine Hymns and Dialogues: with a Through Bass for the Theorbo-Lute, Bass Viol, Harpsichord or Organ. Books I & II.
Ridgewood, 1966. 21 x 31 cm, 134 & 117 pp. Line-cut of the London, 1726 edition. Cloth. \$95
- PURCELL, Henry, 1659-1695**
7257 [Vocal music, solo voice, bc, selections]
The Gresham Autograph. Facsimile. Introduction by Margaret Laurie and Robert Thompson. [Gresham College, London, on deposit in Guildhall Library].
Published for Gresham College and The Purcell Society. London, 1995. Oblong, 33 x 25 cm, xiii, 154 pp. Halftone of the autograph issued on the occasion of the 300th anniversary of the composer's death. Rediscovered in 1911, the Gresham autograph—named after the college in whose library it came to rest in the 19th c.—is an anthology of 48 songs, all but the last 3 in Purcell's hand. The book, starting as pre-bound volume of ruled music paper, was probably purchased new by Purcell. Into this prepared book the composer copied songs from a variety of larger works. The presence of the opening 6 items from the dramatic opera *The Fairy-Queen* suggests that he started to use the book some time in the second half of 1692. After an initial spurt of activity, the songs were copied in chronological order, the last appearing to have been added in the middle of 1695. The contents include tunes from the Queen Mary odes (1693-94), the St. Cecilia's Day ode (1692) and Dioclesian, together with numbers from incidental music to 16 plays, including *The Richmond Heiress*, *Abdelazer* and *Rule of a Wife*. There are also 11 independent songs. The purpose of the book is not clear, some believe that it was for Purcell's own use as a singer, others that it is a "pupil's" volume. In any case this facsimile stands as one of the most important and imaginative contributions to Purcell literature. Cloth (adapted from Michael Burden's review). \$150
<http://www.omifacsimiles.com/brochures/purcell.html>
- QUANTZ, Johann Joachim, 1697-1773**
1892 [Method, flute]
Versuch einer Anweisung, die Flöte traversiere zu spielen. Faksimile der Ausgabe Berlin 1752. Mit einer Einführung von Barthold Kuijken.
Wiesbaden, 1988. 17 x 23 cm, xxii, 419 pp. Line-cut of the Berlin, 1752 edition. Introduction in Ger. Linen. \$27
- RHAU Georg, 1488-1548 [publisher]**
9107 *Sacrorum hymnorum liber primus. Wittenberg. G. Rhaw, 1542. RISM 1542(12).* [Vienna, Österreichische Nationalbibliothek].
[Yellow Book Series, 9]. Højbjerg, 2009. Oblong, 21 x 15 cm, 4 partbooks, 602 pp. Line-cut of the Wittenberg, 1542 edition. Major collection of polyphonic settings of Latin hymns for 4-6 voices. The preface is dedicated to the mayor and council of Joachimstal, and credits Mathesius as having proposed and encouraged the work. Thomas Stoltzer is represented by 39 works. Wrappers, in slipcase. \$158
- 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 Wittenberg, 1542 edition. Contains 90 three-part motets and secular pieces by many different composers. Texts are in Latin, French, German and Dutch. Wrappers. \$124
- 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
<http://www.omifacsimiles.com/brochures/scotto.html>
- STROZZI, Barbara, c.1619-c.1664**
615 [Cantatas, Diporti di Euterpe, voice, bc, op.7]
Diporti di Euterpe ovvero cantate e arietta 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. \$27
- TELEMANN, Georg Philipp, 1681-1767**
7978 [Fantasies, violin, TWV 40:15-25]
Fantasia per il violino senza Basso TWV 40:15-25. Herausgegeben von Brit Reipsch. [Staatsbibliothek Preußischer Kulturbesitz Berlin, Ms.21788].
Magdeburg, 2001. 4°, 9, 15 pp. Halftone of a contemporary ms copy. Preface in Ger-Eng. Wrappers. \$29
- COMPOSITE & MISCELLANEOUS SOURCES**
9586 [Brussels, Bibl. Royale Albert I, 215-16]
A Choirbook for the Seven Sorrows / Een Koorboek voor de Zeven Smarten. Royal Library of Belgium / Koninklijke Bibliotheek van België MS 215-16. Facsimile. Study / Studie: Emily Thelen.
Leuven Library of Music in Facsimile, 2. Antwerpen, 2019. 32 x 43 cm, 2 vols, 98, 102 pp Full size facsimile and study of Brussel MS 215-16, one of only two anthologies with masses, motets and office plainchant that was prepared for actual use at sacred services in the Low Countries, in this case for some chapel in Brussels. It is dedicated to the Seven Sorrows of Mary and has two masses specifically for the chapel. This sumptuous parchment choirbook comes from the workshop of Petrus Alamire and features the music De la Rue, Josquin, Pipelare and anonymous composers. The present publication offers a full color reproduction of the MS accompanied by a scholarly commentary in Eng./Fla. Hardbound, with paper boards that reproduce the original binding. \$133 http://www.omifacsimiles.com/brochures/leuven_lm2.html
- 9571 [Cambrai, Mediathèque Municipale, MSS 125-128]
Der Chansonnier von Zeghere van Male.
Faksimile-Edition Rara, 86. Stuttgart, 2018. Oblong, 28 x 20 cm, 4 partbooks, 1224 pp, 40 pp. The Songbook of Zeghere van Male, also known by its call number MS 125-128 in Cambrai's Mediathèque Municipale, consists of four complementary part-books: Superius, Altus, Tenor, & Bass. The chansonnier became part of this public collection after the French Revolution, beforehand it was in the Bibliothèque de Saint-Sépulcre, also in Cambrai. The MS contains 229 compositions, extremely varied, some of them present only in this source. The special aspect of this manuscript is its marriage of music, art and culture: drawings adorn each folio. Executed by quill and with lively colors the drawings describe realistic scenes of daily life, leisurely activities, and include animals and monstrous creatures, obscene depictions and vegetal decorations. With mixed elements inherited from the Middle-Ages, the Antiquity and the vogue of the grotesque, they are a testimony of the prevailing taste in Flemish civil society in the first half of the 16th century. Commentary Ger-Fr-Eng by Fabien Laforge. Hardbound with decorative paper boards and slipcase. \$638 <http://www.omifacsimiles.com/brochures/zeghere.html>
- 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
<http://www.omifacsimiles.com/brochures/dijon.html>
- 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
<http://www.omifacsimiles.com/brochures/dow.html>

- 9142 [Eton College Library, MS 178]
The Eton Choirbook. A Full-Colour Facsimile of Eton College Library, MS 178.
 Oxford, 2010. 30.6 x 42.7 cm, 60 + vi, 252 + vi pp. One of the most iconic of music manuscripts, the Eton Choirbook is of unique importance, both in its own right as a cultural artefact and as a source of English choral polyphony composed during the late 15th and early 16th centuries. Had it perished, along with so many other (less fortunate) pre-Reformation music manuscripts, our knowledge of a critical moment in the history of English music would have been immensely diminished. Ever since it was first copied for use in the college chapel in the early 1500s, the choirbook has been continuously in the possession of Eton College. Several composers whose works were included in it had close associations with the college, not least Robert Wylkynson, who served as the college's informant choristram from 1500. Other composers represented include Banastre, Browne, Cornyshe, Davy, Fawkyner, Fayriax, Hygons, Lambe and Turges. Most of its original contents (67 out of a total of 93 pieces) were votive antiphons, or devotional motets of prayer and praise, sung each evening to the Virgin Mary, the college's dedicatee. The Salve ceremony, familiar to worshippers throughout Catholic Europe, lay at the heart of Eton College's *raison d'être* as a chantry college; the Eton Choirbook is an eloquent witness to this flowering of devotional culture on the eve of the Reformation. The manuscript is also a work of consummate artistry, copied by an experienced scribe on large vellum leaves, and illuminated by a professional limner. Even in its in-complete state (nearly half of its original 224 leaves have been lost), the Eton Choirbook is the undoubted queen of early Tudor music manuscripts. Commentary by Magnus Williamson. Limited edition, bound in buckram. \$350
<http://www.omifacsimiles.com/brochures/eton.html>
- 9299 [Faenza, Bibl. Comunale, 117]
The Codex Faenza 117. Instrumental Polyphony in Late Medieval Italy Vol. I: Introductory Study; Vol. II: Facsimile Edition. Edited by Pedro Memelsdorff.
 Ars Nova, Nuova Serie, 3. Lucca, 2012. 18 x 25 cm, 2 vols, 258; 212 pp. Deluxe full-color reproduction. A small unadorned parchment booklet, MS 117 of the Biblioteca Comunale Manfrediana in Faenza deals with a stunning quantity and unique quality of information on 14th- and 15th-c. Italian musical culture. The Codex is composed of two distinct and independent copying layers. The older one contains 50 non-texted intabulated diminutions generally assumed to be instrumental and dated within the first two decades of the 15th century. They comprise diminished versions of Italian and French songs by some of the major composers of the 14th and early 15th c., Jacopo da Bologna, Bartolino da Padova, Francesco Landini, Antonio Zacara da Teramo, Guillaume de Machaut, and Pierre des Molins, as well as polyphonic estampies and diminutions on dance-related and liturgical tenors, including the 3 earliest alternatim mass-pairs that have come down to us. The younger layer is an autograph by the Carmelite friar Johannes Bonadies, who in 1473 and 1474 used empty folios to add 16 music theory treatises, summaries or tables, and 22 mid- or late-fifteenth-century polyphonic settings, mostly composed by John Hothby, Bernardus Ycart, and Johannes de Erfordia, aside with some anonymous settings and a short Kyrie by Bonadies himself. Hardbound.
 \$485 <http://www.omifacsimiles.com/brochures/faenza.html>
- 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. Clothbound. \$340
http://www.omifacsimiles.com/brochures/flor_sl2211.html
- 8471 *Friihe Lautentabulaturen im Faksimile / Early Lute Tablatures in Facsimile. Herausgegeben von Crawford Young und Martin Kimbauer. Redaktion: Thomas Drescher.*
 Pratica Musicale. Veröffentlichungen der Schola Cantorum Basiliensis, 6. Winterthur, 2003. 4", 285 pp. Facsimiles of some of the earliest lute tablatures (hitherto unpublished) from the late 15th c. up until ca.1525 from Italian and German regions: Ms. Pesaro 1144 (produced in full color); and B/W reproductions of Ms Freiburg CU Cap. Res. 527 (olin Falk Z 105), Ms Vienna Mus.Hs. 41950 (Blindhamers Lautentabulatur), and Ms D-Mu, 4" cod. ms. 718 (Das Mathematik- & Tabulaturbuch des Jorg Wiltzell). The Pesaro source is a splendid manuscript in cordiform shape (extremely rare in music history) and transmits Italian poetry and music for lute and lira da braccio. Preface and commentary in Ger-Eng. Binding in leatherette, with handsome dust jacket with picture of an opening from the Pesaro MS; slipcase. \$265
<http://www.omifacsimiles.com/brochures/fruh.html>
- 9601 [Ivrea, Biblioteca Capitolare, MS 115 -lv]
The Manuscript Ivrea, Biblioteca Cap. 115. Commentary and Facsimile by Karl Kiigle.
 Ars Nova, Nuova Serie, 5. Lucca, 2019. 25.5 x 35.5 cm. 90, 138 pp. Full color facsimile of the celebrated "Ivrea Codex", a 14th c. manuscript containing 37 motets, 25 masses and a handful of secular songs (11 rondeaux, 1 virelais & 4 chaces). While its origin is debated (between Avignon or Ivrea), the 1365-70 ms clearly reflects the reception in Italy of mainstream French ars nova music. While no dates or composer attributions are given, concordances with Codex d'Apt or Trésor 16bis place it around 1365-1370. 2 motets have a relationship to Gaston Fébus, Count of Foix, 1331-1391, and other works clearly span the years 1320 to 1370; composers include Philippe de Vitry, Guillaume de Machaut, Magister Heinrichus, Bararippton, Depansis, Matheus de Sancto Johanne, Chipre, Orles, Sortes, & Loys. Well worn and apparently written for practical use, one finds interesting variations in format, where single motet parts are usually written across an opening (triplum on verso, motetus on recto) while mass movements and old motets may be written with the pages divided into two by a line down the middle. Shorter works are usually written in the left over spaces left at the bottom of the pages of larger pieces. It's a real treat to have this facsimile join the ranks of Rossi 215, Modena M.5.24, Faenza 117, Bologna Q15, Turin T.III.2 & J.II.9, Lucca Codex and Squarcialupi Codex, all published in the same series. Wrappers. \$299
<http://www.omifacsimiles.com/brochures/ivrea.html>
- 1475 [Jena, Universitätsbibl. J]
Die Jenaer Liederhandschrift. In Abbildungen herausgegeben von Helmut Tervooren und Ulrich Müller. Mit einem Anhang: Die Basler und Wolfenbüttler Fragmente.
 Göppinger Beiträge zur Textgeschichte, Litterae, 10. Göppingen, 1972. 21 x 30 cm, 287, 13 pp. Halftone of the complete ms in its original format. Wrappers. \$140
- 9184 *The Liber Usualis. With Introduction and Rubrics in English. Edited by the Benedictines of Solesmes.*
 Great Falls MT, 2007. 13 x 19 cm, 2010 pp. Reprint of the Declée, 1952 edition. The Liber Usualis or Book of Common Use—Missae et Officii: Pro Dominicis et Festis cum Cantu Gregoriano—is usually associated with the Gregorian chant propers sung at Mass, but its usefulness doesn't end there: it is a practical combination of the various official liturgical-musical books of the Roman Rite (e.g., Kyriale, Graduale Romanum, Cantorinus, Officium Hebdomadae Sanctae Instauratus) used for both chanting the various parts of the Divine Office and the Holy Sacrifice of the Mass. It also contains a wealth of ancient Latin hymns, ad libitum Kyriale modes, litanies and even the Ordo Missae (the Ordinarium, Prefaces and Canon of the Mass) allowing it to be used in place of a daily missal during Mass. The Liber further explains the names of the various components of Gregorian chant, the method for properly rendering it according to the "Solesmes method", how to chant the Lessons, Epistles and Gospels, a section on general rubrics for applying the calendar and classification system in addition featuring important particular rubrical notes as necessary (e.g., for the ceremonies of Ash Wednesday), a general index as well as alphabetical indexes for the various parts of the propers, antiphons, psalms (even a numerical index for these), canticles, and hymns. Buckram, with 7 ribbons bound in for page markers. \$119
- 9394 [London, British Library, Add. Ms. 31922]
The Henry VIII Book (British Library, Add. MS 31922). Facsimile with Introduction by David Fallows.
 Diarm 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
http://www.omifacsimiles.com/brochures/bl_add31922.html
- 9553 [London, Royal College of Music, Ms. 1070]
The Anne Boleyn Music Book. Introduction by Thomas Schmidt and David Skinner with Katja Airaksinen-Monier.
 Diarm Facsimiles, 6. Oxford, 2017. 21 x 30 cm. 58, 270 pp. This modestly-sized but beautifully written book contains sacred motets by some of Europe's most famous composers, specifically those associated with the French Royal Court of the early 16th century. An inscription in an early sixteenth-century English hand reads "M[is]res A Bolleyene Nowe thus" followed by musical motto of three minims and a longa; that she is referenced "mistress" indicates that the inscription was certainly made before she became queen in 1533; "nowe thus" was the motto of her father. Despite considerable interest by musicologists in past decades, the book remains something of a mystery: clearly made in France, but associated in a yet-to-be-determined way with Henry VIII's second wife. For the facsimile production the RCM removed the MS from its 19th-century binding, making it possible to study the layers and compilation. Commentary includes chapters on the historical context of the book, a new analysis of its structure, the significance of the music it contains with some new ascriptions, an analysis of the decoration, and a list of concordances and editions. Hardbound. \$124
<http://www.omifacsimiles.com/brochures/anneboleyn.html>

- 9570 [Louvain, Alamire Foundation]
Leuven Chansonnier. General Editors: David J. Burn & Bart Demuyt ; [study by David J. Burn ; Nederlandse vertaling: Ignace Bossuyt].
 Leuven Library of Music in Facsimile, 1. Antwerpen, 2017. 8.5 x 12 cm, 2 vols, 190 pp + commentary. What a story! In 2014, a small Brussels auction-house sold a lot containing a statue, an illuminated initial, and a songbook, to a private art-dealer. The songbook was brought to the Alamire Foundation/KU Leuven Musicology Research Group for further examination. The book, it turned out, was a previously unknown late 15th-c. chansonnier, complete and in its original cloth binding. The rediscovery of such a source in unaltered form is extremely rare, it's been almost a century since the last such discovery. The manuscript was acquired through the Léon Courtin—Marcelle Bouché Fund, administered by the Belgian King Baudouin Foundation. The songbook was subsequently loaned long-term to the Alamire Foundation. Like several other similar chansonniers, this codex has been named after the location where it is preserved. The "Leuven Chansonnier" is a unique witness from the 15th century. What makes this manuscript so special? This very small and yet substantial book, penned more than 500 years ago, is in astonishingly good condition. It contains 50 compositions representing the very best of Franco-Flemish polyphony (by composers including Ockeghem, Binchois, and Busnois). It contains 12 previously unknown songs, thus offering a new perspective on the polyphony of the Low Countries. The present publication offers a full color reproduction of the MS accompanied by a scholarly commentary in Eng/Dut. \$75
<http://www.omifacsimiles.com/brochures/leuven.html>
- 7081 [Lucca, Archivio di Stato, ms 238; Lucca, Archivio Arcivescovile, ms 97]
The Lucca Choirbook. Lucca, Archivio di Stato, MS 238; Lucca, Archivio Arcivescovile, MS 97; Pisa, Archivio Arcivescovile, Bibliotheca Maffi, Cartella 1 1/III. With and Introduction and Inventory by Reinhard Strohm.
 Late Medieval and Early Renaissance Music in Facsimile, 2. Chicago, 2008. 26 x 36 cm, 208 pp. More than forty years ago in the state archives of Lucca, Italy, Reinhard Strohm noticed that bindings on some of the books consisted of the pages of a centuries-old music manuscript. In the following years, Strohm worked with the archivists to remove these leaves and reassemble as much as possible of the original manuscript, a major cultural recovery now known as The Lucca Choirbook. The recovered volume comprises what remains of a gigantic cathedral codex commissioned in Bruges around 1463 and containing English, Franco-Flemish, and Italian sacred music of the 15th century—including works by Dufay and Isaac. This facsimile of the choirbook includes all the known leaves, ordered according to their proper placement in the original codex. In the introduction, Strohm tells the fascinating story of this choirbook, identifying its early users and reconstructing its travel from Bruges to Lucca. Linen. \$230
<http://www.omifacsimiles.com/brochures/lucca.html>
- 9587 [Mechelen, Stadsarchief, Ms s.s.]
Mechelen Choirbook MS s.s. Facsimile and Commentary. General Editors: David J. Burn & Bart Demuyt.
 Leuven Library of Music in Facsimile, 3. Antwerpen, [in prep—2019]. 44 x 66 cm, 2 vols, 220 pp + commentary. Facsimile and study of the so-called Mechels Koorboek. This magnificent parchment choirbook comes from the esteemed workshop of Petrus Alamire and most likely was made on the occasion of the coming of age and coronation of Charles V in 1515-1516. It contains exquisite miniatures by Gerard Horenbout and 6 masses by La Rue and 1 by Pierre de Pipelare, notated in classic choirbook format. The present publication offers a full color reproduction of the MS accompanied by a scholarly commentary in Eng/Dut. To appear in the course of 2019.
http://www.omifacsimiles.com/brochures/leuven_lm3.html
- 9495 [Modena, Bibl. Estense, alpha M.5.24 (ModA)]
The Manuscript alpha M.5.24 of the Biblioteca Estense. Edited by Anne Stone. Reprint.
 Ars Nova, Nuova Serie, 1. Lucca 2013. 20 x 27 cm. 2 vols, 128, 171 pp. Full-color reproduction. One of the most representative witnesses of the dissemination of French music in Italy. Works by Italian composers during the late trecento and early quattrocento. 100 compositions, 56 of which are unica. Special softcover edition. \$163
<http://www.omifacsimiles.com/brochures/modena.html>
- 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
<http://www.omifacsimiles.com/brochures/mellon.html>
- 1241 *Recueil de pièces de viole en musique et en tablature, 1666. Fac-similé du ms M2.1.T2.17C. Case, Washington, Library of Congress. Introduction, index par Stuart Cheney.*
 Manuscripts, 28. Geneva, 1998. 16°, 36, 91 pp. Line-cut. The earliest dated French ms containing unaccompanied solo viol music. Contains four suites for 6-string bass viol by Dubuisson, a selection of dance pieces for treble instrument, and 25 signals for hunting horn. Concludes with a page of instructions on bowing and basic fingering technique for the viol. Preface in Eng-Fr. Wrappers. \$66
- 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 Medicij" [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 Medicis 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) \$245
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- 8740 [Vatican, Bibl. Apost., Urb. lat. 1411]
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 Lucca, 2006. 8°, 75 pp. Separate commentary (in Eng) to the facsimile. \$36
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 Lucca, 2001. 8°, 254 pp. New comprehensive index of music written for viola da gamba. Wrappers. \$36
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 Lilienthal/Bremen, 3/ 1982 8°, 385 pp. Indispensable catalog of works for plucked instruments including manuscripts and printed editions. Bibliography. Hardbound. \$95