BACH, Johann Sebastian, 1685-1750

Messe in h-noll BWV 232. Mit Sanctus in D-Dur (1724) BWV 232(ii).

9327 [St. Matthew’s Passion, BWV 244]

9321 [Musical Offering, BWV 1079]
Musica Humana, Faszikel 1. Mainz, 2012. 25 x 33 cm, 53, 113, 38 pp. Modern edition in score format with facsimile supplement reproducing the 1747 edition in the instrumental parts. “Regia cantica vel reliqua canonica arte resoluta” is Bach’s famous collection of canons and fugues based on a musical theme given to him by Frederick the Great, to whom they are dedicated. The work has its roots in a meeting on May 7, 1747 at the King’s residence in Potsdam, where Carl Philipp Emanuel was employed as a court musician. The work comprises 2 ricercars, one a6 and one a3, 10 canons, and a “sonata sop’lì soggetto Reale”, a trio sonata in 4 movements featuring the flute, one of the most important cycles of composition by Bach ever published. Introduction and critical notes in Ger-Eng-Fr.
Handsome binding in red linen with gold title. $715 http://www.omifacsimiles.com/brochures/bach_mo.html

BEETHOVEN, Ludwig van, 1770-1827

9189 [Quartet, strings, op.132, no.15, A minor]
[Henle Musik Facsimiles, 22.] Munich, 2011. Oblong, 35 x 29 cm, 168, xxiv pp. Beautiful 4-color halftone. The heart of Beethoven’s Quartet op. 132 is the “Holy song of thanksgiving”, in which Beethoven takes up old counterpoint techniques and Gregorian simplicity. In this unusually beautiful and well-preserved manuscript, Beethoven generously makes use of the blank space on its pages. The lavish 4-color printing allows the composer’s occasionally unconventional manner of notation to come to life. It permits a unique insight into the creative process, which continued after it had been written down in the form of multiple additions and changes. The edition is rounded off with a preface by the pianist András Schiff, with whose generous support this valuable facsimile was made possible. Hardcover. $190 http://www.omifacsimiles.com/brochures/bach_qu132.html

9265 [Sonata, piano, no.23, op.57, F minor]
Meisterwerke der Musik im Faksimile, 21. Laaber, 2011. Oblong, 32 x 24 cm, xxiv, 44 pp. Full-color half-tone of the composer’s autograph (1805-1806), a fair copy with numerous corrections. The autograph contains a fascinating note written by Paul Bigot (husband of the pianist Marie Bigot) which sheds light on the provenance of the ms: “During the journey, he [Beethoven] was surprised by a storm and driving rain, which soaked through the case in which he carried the Sonata in F minor with which he had just composed it. Following his arrival in Vienna he visited us and, laughing, showed the still wet composition to my wife, who took a closer look at it. Moved by the surprising beginning she sat down at the piano and began to play it. Beethoven had not expected this and was surprised to see how well. Bigot did not let herself be stopped for a moment by the many erasures and changes which he had made: it was the original which he was in the process of taking to the publisher so that it could be engraved. When Mad. Bigot had played it and asked him to give it to her, he agreed very happily because she had engraved it herself once it had been engraved”. The autograph passed from the Bigot family to the Conservatoire de Musique, and then to the BN in Paris. Introduction in Ger-Eng. Hardbound with decorative paper boards. $116 http://www.omifacsimiles.com/brochures/be_qu57.html

9187 [Variations, piano, on a waltz, op.120]
33 Veränderungen C-Dur über einen Walzer von Anton Diabelli für Klavier op. 120 / 33 Variations in C major on a Waltz by Anton Diabelli for Piano op. 120.
Veröffentlichungen des Beethoven-Hauses, III/19. Bonn, 2010. Oblong, 35 x 24 cm, 92, 72, c.30 pp Color facsimile of the autograph working copy and the first edition (Vienna, 1823), based on the autograph manuscript. The first Beethoven’s handwritten dedication to Prince Lobkowitz, The Beethoven-Haus in Bonn acquired Beethoven’s working manuscript of this last great piano work and his most important cycle of variation in 1909, made possible through an unprecedented joint effort of noted artists and numerous public and private sponsors. The Diabelli Variations op.120 are in many respects extraordinary. The facsimile edition makes this important Beethoven autograph—formerly in private hands—accessible to musicians, scholars and music lovers. This unique autograph comprises 86 handwritten pages. Following the leaf with the prescribed Diabelli theme, it contains the complete cycle of 33 variations, and includes several inserted leaves. Beethoven’s compositional process can be recognized by means of the intensive corrections, the far-reaching conceptual alterations and editorial details down to the finest nuance. Introduction (Ger-Eng) by Kurt Masur, with contributions by William Kinderman, Michael Haas, and Bertrand R. Appel. Hardbound. $215 http://www.omifacsimiles.com/brochures/bea_qu120.html

BERG, Alban, 1885-1935
[Concerto, violin, orchestra]
Meisterwerke der Musik im Faksimile, 22. Laaber, 2011. 4°, xv, 96 pp. Full-color facsimile of the original autograph copy made August 1-3, 1935. The work was written on commission from the violinist Louis Krasner, but is the death of Manon Gropius (daughter of Alma Mahler and Walter Gropius) that was the main impetus for Berg, setting aside work on Lulu, to complete the concerto. It was dedicated “To the memory of an angel”. Introduction in Ger-Eng. Hardbound. $469 http://www.omifacsimiles.com/brochures/berg_vc.html

9090 [Sonata, piano, no.30, op.109, E major]
Meisterwerke der Musik im Faksimile, 14. Laaber, 2011. Oblong, 31 x 24 cm, xv, xxvi, 80 pp. Full-color facsimile of the autograph fair copy manuscript (with corrections) entitled “Sonate für das Hammerklavier” and dedicated to his friend Antoine Brentano, also the dedicatee of the Piano Trio WoO 39. This is the first sonata—completed in the fall of 1829—of a series (op.109, 110 & 111) promised to the publisher Schlesinger with operations in Paris and Berlin. Introduction in Ger-Eng. Hardbound with decorative paper boards. $108 http://www.omifacsimiles.com/brochures/bach_ps109.html

9091 [Sonata, piano, no.31, op.110, Ab major]
Meisterwerke der Musik im Faksimile, 15. Laaber, 2011. Oblong, 32 x 24 cm, xx, 40 pp. Full-color facsimile of the composer’s autograph—simultaneously a fair working copy—done December 21, 1828. Although the first piano sonatas op.109, 110 and 111 were planned as a trilogy and offered to the publisher Schlesinger, their composition was not continuous, and it op.110 has that certain unmistakable links with the Missa Solemnis composed at the same time (sketches of op.110 can be found alongside those of the Credo, the Agnus dei & Dona nobis pacem of the Mass). The sonata was ultimately published by Schlesinger in September of 1829. Introduction in Ger/Eng. Hardbound with handsome boards in grey patterned paper. $132 http://www.omifacsimiles.com/brochures/bach_ps110.html

9092 [Sonata, piano, no.32, op.111, C minor]
BRAHMS, Johannes, 1833-1897

[Concerto, piano, orch.no.2, op.83, Bb Major]


Meisterwerke der Musik im Faksimile, 28. Laaber, 2013. Oblong, 38 x 30 cm, 21, 172 pp. Beautiful full-color halftone of the autograph facsimile copy. Since its premiere in Budapest on Nov. 9, 1881 with Brahms as soloist the Bb major Concerto has become a mainstay in the repertory. The autograph, like the Symphony No.4, was used for the first performance and exemplar for the first engraved edition and as such is full of “performance & workshop talk.” performance instructions, messages, cues, corrections and other revisions that give the manuscript a living and breathing quality. $406

http://www.omifacsimiles.com/brochures/brahms_pc2.html

BYRD, William, 1543-1623


CAPIROLA, Vincenzo, 1474-d.?

[Intabulations, lute]

Vincenzo Capriola Lutebook. Composición de 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 perfect facsimiles. 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—also gives the earliest occurrence of legato and non-legato, two kinds of trills—also gives the earliest occurrence of legato and non-legato, two kinds of trills—also gives the earliest occurrence of legato and non-legato, two kinds of trills—also gives the earliest occurrence of legato and non-legato, two kinds of trills—also gives the earliest occurrence of legato and non-legato, two kinds of trills—also gives the earliest occurrence of legato and non-legato, two kinds of trills—also gives the earliest occurrence of legato and non-legato, two kinds of trills—also gives the earliest occurrence of legato and non-legato, two kinds of trills. $396

http://www.omifacsimiles.com/brochures/mlnb.html

CHOPIN, Frédéric, 1810-1849

[Etudes, op.10, nos.3,5,6,8,9,10]


Works by Chopin—Facsimile Edition, [9 A ] /11/10,3,6,8,9,10. Warsaw, 2007. Oblong, 35 x 26 cm, 2 vols, 26, 58 pp. Full-color halftone of the autograph fair copy of op.10, the only extant fair copies for op.10. Dedicated to Jari Ekier c1829-1832, the provenance of these etudes are difficult to establish and the etudes nos. 8, 9 & 10 most probably constituted at one time a separate group. Commentary (Pol-Eng-Ger-Fr-Jp) by Irene Pontowski. Bound in blue linen, with matching slipcase. $95


DAMMONIS, Innocentius, 15-16th c.


DEBUSSY, Claude, 1862-1918

Chansons, recueil de mélodies dédiées à Marie-Blanche Vasnier


DYORÁK, Antonín, 1841-1904

[Koncerto, violoncello, orch., op.104, B minor, B.191]

Konzerto op.104 pro violoncello s přívodem orkestru / Concerto op.104 for Violoncello and Orchestra. Commentary: Jan Smaczyński. [Narodni Muzeum Praguel.

Documenta Musicologica, II/43. Kassel, 2011 Oblong, 4°, 222, 32, 34 pp. Full-color facsimile of the autograph score and autograph piano reduction (B/W reproduction). Now considered to be one of the most popular orchestral works today Dvořák wrote this during his second stay in the U.S. Commentary in Eng-Ger. Hardbound, with decorative paper and linen spine. $435 http://www.omifacsimiles.com/brochures/dvorak_cc.html

FALLA, Manuel de, 1876-1946

[Koncerto, harpsichord / piano, fl, ob, cl, vln, vc]

Concerto per clavicembalo (o pianoforte), flauto, oboe, clarinetto, violino, e violoncello. Edizione critica della partitura e facsimilii di manoscritti fondamentali del Archivo Manuel de Falla y del Archivo de Valentín Faiz-Aznar. Edizione e studio di Yoan Nommick.


HAYDN, Franz Joseph, 1732-1809

[The Creation, Hob. XXI:2, sketches]


Joseph Haydn Werke. XXVI/3/III. Munich, 2012. 4°, 104 pp. Beautiful full-color reproduction of 36 sketch pages, hitherto unpublished, to Haydn’s oratorio “The Creation”, preserved in libraries in Vienna, London and New York. The sketches are very revealing; the famous soprano aria “On mighty pens” originally had an entirely different melody. The 5 notated beginnings of the recital “Our duty we perform” in the “creation” it is clear that Haydn ever pondered very carefully such apparently standardized musical phrases before opting for a variant. The 3 surviving full-score sketches for the overture “The Representation of Chaos” show in turn how Haydn slowly developed the whole movement out of a basic idea initially outlined on only one page and garnished it with ever finer rhythmic and harmonic details. The whole set gives us a wonderful glimpse into workshop of the composer. With diplomatic transcription and notes in German. Handsome clamshell case in linen. $325 http://www.omifacsimiles.com/brochures/haydn_crc.html
Variationen F-moll (Sonate) Hob. XVII:6. Introduction: Armin Raab. [New York Public Library, New York]. [Henle Music Facsimiles, 20], Munich, 2008. Oblong, 33 x 26 cm, x, 12 pp. Deluxe color facsimile of the autograph issued on the occasion of the bicentenary of the composer’s death in 2010. The facsimile contains the full copy of the work, while two leaves remain as a copy. Originally entitled “Sonate für Signora de Plover” (probably the pianist Barbara Plover, a piano and composition pupil of Mozart), the variation movement was apparently intended as the beginning of a sonata with several movements. A can be seen from the second part of the autograph score, Haydn later extended the movement, ending it with an expansive Capriccio Coda. The first printed edition already bears the title “Variations”. The moving masterpiece has been played all over the world as “Variations in F minor” ever since. Commentary in Ger-Eng, Wrappers, in decorative paper. $80 http://www.omifacsimiles.com/brochures/haydn_var.html

Rigoletto Konzertparaphrase. Kommentar: Ulrich Schiedeler. [Henle Music Facsimiles, 23]. Munich, 2011. 36 x 24 cm, 22 pp. Deluxe full-color facsimile of the autograph “working copy”, issued on the occasion of the 200th anniversary of Liszt’s birth. Franz Liszt not only wrote a series of opera paraphrases during his virtuoso years, but also composed in some of his Weimar years from 1848 onwards. He did not, however, write them for himself but for the pianist friend (who was also his son-in-law) Hans von Bülow. Among these works, the parodistic on Giuseppe Verdi’s “Rigoletto”, which was published in 1860, occupies a special place on account of its indisputable virtuosity and at the same time its great beauty. Since this was a working manuscript, the facsimile also offers fascinating insights into Liszt’s manner of working. Commentary in Ger-Eng, Handsome black moire bookcloths with Liszt’s signature in red. $80 http://www.omifacsimiles.com/brochures/liszt_rig.html

Rückert Lieder, selections, voice & orch. [Henle Verlag, 1993]. Munich, 2010. 25 x 21 cm, c.100 pp, CD audio recording. Full-color facsimile of the autograph score of the Lieder, published in 1901 with a text by Friedrich Rückert. It is the third of the original five-song cycle “Rückert-Lieder”. Liszt himself conducted the first performance in 1905 and described “Ich bin der Welt abhanden gekommen” / “I am lost to the world” as creating “a feeling that rises just up to the lips, but does not pass beyond them... It is my very self”. This carefully executed facsimile will include both the autograph orchestral and voice & piano versions and extensive historical notes by Günter Clapp and Stephen Heiling. The story of the manuscript and its survival has an amazing story. Limited bibliophile edition of 400 copies, of which only 200 will be for the trade. Due date: Dec. 2013. $100


L’Incoronazione di Poppea. Facsimile della partitura di Napoli. Edizione del libretto a cura di Lorenzo Bianconi. Saggi introduttivi di Gino Benzonì e Alessandro Chiarelli. Drammaturgia Musicale Venezia, 2. Milano, 2011. Oblong, 30 x 23 cm, xvi, 233 pp. Within the history of opera L’incoronazione di Poppea (Venice, 1643), with a libretto by Giovanni Francesco Busenello and music attributed to Claudio Monteverdi, holds a special place, being the very first opera on a historical subject: instead of Daphne, Orpheus or Adonis, we meet the emperor Nero, the emperor Octavia, the courtesan Sabina Poppea and the philosopher Seneca. A mocking cynicism pervades the opera, which is drawn from the Annals of Tacitus and from a Latin tragedy attributed to Seneca (Octavia): one recognizes in it the imprint of the philosophical and moral liberalism that was cultivated by the Accademia degli Incogniti. This volume reproduces the manuscript score preserved in Naples. Like the manuscript in the Biblioteca Marciana (already reproduced in facsimile in 1938), this one is a copy of several hands: Francisco Cavalli, perhaps Benedetto Ferrari and probably an unknown Neapolitan composer. In his introductory essay, the historian Gino Benzonì delineates the reception during the 17th c. of the music of the opera. Alessandra Chiarelli clarifies the complex web of sources for the music and libretto. Lorenzo Bianconi contributes editions of the “scenario” (1643), the text as its author chose to publish it (1651), and a facsimile of the Neapolitan libretto (1651). Linen. $235 http://www.omifacsimiles.com/brochures/monteverdi_pop.html

MOZART, Wolfgang Amadeus, 1756-1791


PANDOLFI-MEALLI, Giovanni Antonio, 17th c.

Sonate op. III & IV für Violin & BC - Innsbruck 1660. Facsimile, Edited by Enrico Gatti and Fabrizio Longo. Magdeburger Faksimile Offizin, Magdeburg, 2011, 4°, 30 pp. 4-color reproduction of the Innsbruck, 1660 edition. Although the details of Giovanni Antonio Pandolfi Mealli’s life are still largely unknown, his music is no stranger to the concert hall. Unfortunately these beautifully reproduced facsimiles of Sonata Opera Terza and Opera Quarta represent all that the world knows of this great composer and virtuoso violinist. Printed in the movable type of the time—but easy to read by modern performers today—these pieces illustrate the flourishing art of violin playing in central Italy in the heart of the 17th century. Pandolfi often writes out his ornamentation in full—a personal indication of his virtuosity—and so adds an extra dimension of interest for the modern performer. The sonatas have an almost ‘portrait’ quality with enduring titles such as La Stella, La Cesta, La Melana, La Castella, La Monella Romanesca, La Bianuccia, La Vincinella, etc. These are “nicknames” actual historical figures—many of them virtuosi musicians—to whom Pandolfi Mealli pays special homage. Commentary in It-Eng, Wrappers. $74 http://www.omifacsimiles.com/brochures/pandolfi.html

PERGOLESI, Giovanni Battista, 1710-1736

Stabat mater für Soprano, Alt, Streicher & Basso Continuo. Faksimile des Autograph, herausgegeben von Tineke Steenbrink. Magdeburg, 2013, Oblong, 4°, 88 pp. facsimile of the autograph score preserved in the Benedictine Abbey of Monte Cassino. Although Pergolesi’s œuvre is often subject to misattribution, the Stabat mater in C minor is a genuine work (possibly the composer’s last), commissioned by the Contraritmitä dei Cavalieri di San Luigi di Palazzo (Naples). The Order presented an annual Good Friday meditation in honor of the Virgin Mary and Pergolesi’s setting replaced the one by Alessandro Scarlatti composed only 9 years earlier. This moving setting—in striking “durezze e ligature” style—conveys the story of the suffering of the Virgin Mary at the foot of the cross; it went through numerous reprints in the 18th c. and inspired many composers including J.S. Bach. Although the work is performed today with soprano and alto solists, string orchestra and basso continuo, the original called for castrati singers (similar to Mozart’s motet “Exultate Jubilate”). The score has many ambiguous passages, so this facsimile edition, the first of its kind, will be an important asset to scholars and musicians alike. Wrappers. $74 http://www.omifacsimiles.com/brochures/pergolesi.html

PETRUCCI, Ottaviano, 1466-1539 [publisher]


8593 [Madrigals, a3, bc, book 8]

Madrigali guerrieri, et amorosi. Libro VIII (Venezia, 1638). Introduzione di Iain Fenton. Biblioteca Musica Bononiensis, IV/99. Bologna, 2005, 4°, 8 partbooks, 480 pp. Line-cut of the Venice, 1638 parabro edition. Among his secular collections, Libro VIII is the most important in the context of the original composition by the theorist Pigna 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 gesticu” but also works dealing with the “theatrical genre”, among them, the warlike “Combattimento di Tancredi e Clorinda” and the amorous and allegorical “Ballo delle ingrate”. Introduction in Eng-It. Wrappers, with slipcase. $117 http://www.omifacsimiles.com/brochures/monteverdi_m8.html
Rossini, Gioachino, 1792-1868

9301 Petite messe solennelle. Facsimile del manoscritto / Facsimile of the Manuscript.
Milan, 2011. Oblong, 37.5 x 29.5 cm, viii, 252 pp. Full-color reproduction of the original 1863 autograph including the separate parts for harmonium and second piano. Rossini composed two versions of this work, the first (reproduced here in facsimile) for “Twelve singers of three sexes, men, women and castrati... that is, eight for the choir, four soloists, in all twelve cherubim”. The Petite Messe solennelle was dedicated to the Contessa Louise Pillet-Will (the count and countess were close friends of Rossini), and the first performance inaugurated the splendid new residence that the count had commissioned in Paris. The use of two pianos and harmonium may at first seem odd but given its context as a salon piece is appropriate. Rossini composed hardly at all in the period 1829 to 1855 but after returning to Paris in 1855 wrote quite a few works for private audiences. He wittingly referred to them as Péchés de vieillesse (‘sins of old age’), and wrote in the score of the Petite messe solennelle: “God God—behold completed this poor little Mass—is it indeed music for the blest [musique Sacrée] that I have just written, or just some blessed music [Sacré musique]? Thou knowest well, I was born for comic opera. A little science, a little heart, that is all. So bless Thee and Paris! Paraphrase” [G Rossini – Paris 1863]. Limited edition of 310 copies bound in dark brown linen, with matching slipcase with embossed signature of Rossini. $399
http://www.omifacsimiles.com/brochures/schoen_var.html

Schoenberg, Arnold, 1874-1951

9168 Eight Piano Pieces, op.19 [Kleine Klaviervüerstcke, piano, op.19].

Vienna, 2009. 4°. 23 pp. Arnold Schoenberg’s “Six Little Piano Pieces,” op. 19, composed in 1911, can be counted among the iconic works of the music of the 20th century. Extreme concision of diction and an immediate will to expression are here combined. This newly released facsimile edition permits a detailed study of the composer’s first written copy and holograph facsimile copy. The aura of the manuscripts conveyed by the faithful reproduction of the originals gives an impression of the uniqueness of this piece in its time and also in ours. It allows us to follow compositional thought processes and to obtain insight into details of interpretation. Wrappers (hardbound version is now out of print). $25
http://www.omifacsimiles.com/brochures/schoen_sm.html

SCHUMANN, Robert, 1810-1856

9227 Variationen für Orchester op. 31. Partitura analytizata da Luigi Nono. Facsimile e DVD, Italiano, Deutsch, English.
http://www.omifacsimiles.com/brochures/schoen_sm.html

9884 [Arnold Schönberg Center]
Arnold Schönberg, Portfolio
Vienna, 2005. 13.5 x 17 cm, 64 pp. A selection of Schoenberg’s paintings and drawings. Includes 32 full color reproductions, printed with black background. Wrappers, in laid paper. $12
http://www.omifacsimiles.com/brochures/schoen.html

9312 [Arnold Schönberg Center]
Schönberg, Pierrot Lunaire Companion. Elke Fess, Therese Muxeneder.
Vienna, 2012. 15 x 22 cm, 80 pp, w / 42 color illus. Beautifully illustrated catalog produced on the occasion of composition of Arnold Schönberg’s Pierrot lunaire in Berlin in 1912. The work was commissioned by Albertine Zehme, whose recitations were marked by a highly individual aesthetic, aiming to “recapture the ear’s prerogative in life”. In terms of its genre, Pierrot lunaire was historically unique at the time Schoenberg composed it and marks the high point of his expressionistic period. The famous melodrama is placed in the extreme danger zone of post-Romantic composition. Pierrot, “with waxy countenance”, is a bizarre and nervous figure, enticed into a counterworld of nighttime phantasms and hopeless passions. A cosmos of tonal shading in the colorful realm between singing and speaking. Ger/Eng. Wrappers. $15
http://www.omifacsimiles.com/brochures/schoen_pl.html

WAGNER, Richard, 1813-1883

9299 [Lieder, Matthilde Wesendonck", WWV 91A]

Meisterwerke der Musik im Faksimile. 25, Laaber, 2012. 27 x 35 cm, xvii, 22 pp. Full-color facsimile of the autograph (piano & voice) of the work that served as the model for Tristan. Individual settings are "Stille stell", "Der Engel", "Scherzen", "Im Treibhause", and "Träume". Introduction in Ger-Eng. Hardbound. $111
http://www.omifacsimiles.com/brochures/wagner_3wl.html

9293 [Siegfried Idyll, fair copy, WWV 103]

Meisterwerke der Musik im Faksimile. 23, Laaber, 2012. Oblong, 29.7 x 21 cm, xv, 42 pp. Full-color facsimile of the autograph fair copy, first performed December 25, 1870 at his home (Trebschen) on the birthday of his wife. The title refers to their son, Siegfried, at the time, one year old. Introduction in Ger-Eng. Hardbound. $111

9296 [Tristan & Isolde, WWV 90]

Documenta Musicologica, II/48. Kassel, 2012. 29.5 x 41 cm, 354, 17, 20 pp. Full-color facsimile of the autograph score issued on the occasion of the 200th anniversary of Wagner’s birth. In addition to the complete score, the edition includes the autograph concert ending of the Vorspiel as well as three pages that Wagner rejected while composed and is used for sketches while working on the score to Tristan und Isolde. Richard Wagner expressed his excitement and elation about his new musical drama. Indeed, the radical originality of the work proved to be both unique and forward-looking. Over 150 years ago it signified the dawn of the modern era and to this day it has lost any of its fascination. Throughout his life he was proud of it. The page reproduced here is of Wagner’s own clear handwriting, always striving to produce manuscripts of a high calligraphic standard. The Tristan manuscript is an example of this but it also bears traces of his working process. It is precisely this aspect of the autograph that makes it fascinating. Reading it, one is witness to Wagner’s highly-concentrated, powerful and relentless writing. It evokes the aura of a singular individual. Commentary in Ger-Eng. Hardbound with boards in decorative paper boards. $840
http://www.omifacsimiles.com/brochures/wagner_tristan.html
COMPOSITE & MISCELLANEOUS SOURCES

9220 [Burgos, Monasterio de Cistercienses Calatravas de San Felices]

Vita adelémi (Vida de San Lesmes).

Madrid, 2004. 28 x 37 cm, 158, 236 pp. Deluxe full-color facsimile of a codex containing the Vita adelémi and the official liturgy and music chants for San Lesmes, patron Saint of Burgos. As Burgos is one of the stops of the Camino de Santiago de Compostela, this work nicely dovetails with Codex Calixtinum (transmitting the equivalent rite for Saint James). Commentary by Ángeles García de la Borbolla García de Paredes, Víctor Márquez Paulli, Rafael Sánchez Domingo, Clemente Serna González, y Miguel C. Vivancos Gómez. Limited edition of 230 copies bound in full leather with generous tooling and linen covered slipcase. (first added to OMI’s offerings in 2012)

http://www.omifacsimiles.com/brochures/san_lesmes.html

9341 [Fabricius Lute Book]


Glinde, 2013. 21 x 30 cm, 2 vols, 756 pp. An important lute and song anthology from the German-Danish cultural sphere, compiled c.1605–1615 by the pastor Petrus Fabricius. Some of the pieces are unique, while others stand out for their exceptional compositional technique. In addition, the numerous, sometimes quite earthy marginal notes provide insight into the cultural milieu of Fabricius and his time as a student in Rostock. The collection shares correspondences with the Nauclerus lute book. Composer include: Aelst, Ammerbach, Azzoiaiolo, Babst, Ballelli, Besard, Borrone, W. Brade, Brechtel, Burmeister, Cato, Dalza, Dedekind, Demantius, J. Dowland, Drusina, Elisabeth, Ericson, Faber, Fabricius, Forster, Frank, Friderici, C.G. Fuhrmann, F. Fuhrmann, Gastoldi, Guichteni, Hausmann, Heckel, Janequin, John, J. Johnson, Klug, Kosten, Kriegel, Lange, Laurenbergen, Lechner, Luther, Makelinger, Metland, H. & M. Newsidler, Phalise, Regnart, Reymer, Rhau, Röe, Rotta, Scandallo, Selnecer, Spatz, Staričius, Susato, Tertre, Thy, Vento, Waissel, Walter, Wysenbach, and Zangius. Hardbound. $265

http://www.omifacsimiles.com/brochures/fabricius.html

9299 [Faenza, Bibl. Comunale, 117]

The Codex Faenza 117. Instrumental Polyphony in Late Medieval Italy


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 music 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 estampes and diminutions on dance-related and liturgical tenors, including the 3 earliest altitudine 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 Yctar, and Johannes de Erfordia, aside with some anonymous settings and a short Kyrie by Bonadies himself. Hardbound. $985

http://www.omifacsimiles.com/brochures/faenza.html

9197 [Nauclerus lute book]


Glinde, 2010. 21 x 30 cm, 288 pp. The lute book of the North Frisian pastor Johannes Nauclerus (1579-1655) was copied between 1607 and c.1620 and it is one of the most frequently cited “student manuscripts” of the time. Apart from pieces for 4- to 8-course lute written in French and some in German tablature, there are 5 pieces for cittern. The extensive research for his biography shows also the acquaintance of the contemporary pastor Petrus Fabricius and his time as a student in Rostock. The collection shares correspondences with the Nauclerus and Leclercq lute books. Composer include: Aelst, Ammerbach, Azzoiaiolo, Babst, Ballelli, Besard, Borrone, W. Brade, Brechtel, Burmeister, Cato, Dalza, Dedekind, Demantius, J. Dowland, Drusina, Elisabeth, Ericson, Faber, Fabricius, Forster, Frank, Friderici, C.G. Fuhrmann, F. Fuhrmann, Gastoldi, Guichteni, Hausmann, Heckel, Janequin, John, J. Johnson, Klug, Kosten, Kriegel, Lange, Laurenbergen, Lechner, Luther, Makelinger, Metland, H. & M. Newsidler, Phalise, Regnart, Reymer, Rhau, Röe, Rotta, Scandallo, Selnecer, Spatz, Staričius, Susato, Tertre, Thy, Vento, Waissel, Walter, Wysenbach, and Zangius. Hardbound. $265

http://www.omifacsimiles.com/brochures/nauclerus.html

8927 [Paris, Bibliothèque Nationale, Rothschild 2973]

Le chansonnier Cordiforme de Jean de Montchenu.

Valencia, 2007-2008 Heart shaped, 22 x 16 cm, 144 pp + commentary. This exceptional MS, closed, is shaped like a heart; it opens into the shape of a butterfly composed of the hearts of the two lovers who send love messages to one another in each one of the songs. When the word “heart” appears in the texts, it is represented by a pictogram. Two full-page illustrations appear in the codex. In the first, Cupid throws arrows at a young girl while at his side Fortune spins his wheel. In the other, two lovers approach one another lovingly. Throughout the MS the staff lines, music and love poems are surrounded by borders made up of animals, birds, dogs, cats and all kinds of flowers and plants highlighted in abundant and delicate gold. The book gets its name from Jean de Montchenu, a nobleman, apostolic prothonotary, Bishop of Agen (1477) and later of Vivier (1478-1479) who commissioned the work. The music repertoire consists of French and Italian songs written by Dufay, Ockeghem, Busnois and their contemporaries. Limited edition of 1380 copies bound in red velvet after the original; 2-part slipcase covered in black and red leather. http://www.omifacsimiles.com/brochures/montchen.html

MODERN EDITIONS

6922 [Pécs, Club de Bibliofiles, 1711]


6946 De Clavicordo X. Proceedings of the X International Clavichord Symposium

Munich, 2010 291 pp. Articles on all aspects of the clavichord by leading scholars, builders and performers. This issue includes an article on the Swedish lute. Wrappers. $95

http://www.omifacsimiles.com/brochures/montchen.html

Recercare XXIV/1-2 2012. A Patrizio Barbieri per i suoi 70 anni. [Rivista per lo studio e la pratica della musica antica / Journal for the Study and Practice of Early Music].

Lucca, 2013. 8°, 196 pp. $35

6745


Lucca, 2012. 8°, 244 pp. Cloth. $112

http://www.omifacsimiles.com/brochures/montchen.html

Symposium De Clavicordio X. Proceedings of the X International Clavichord Symposium

Magnano, 6–10 September 2011 Edited by B. Brauchli, A. Galazzo, J. Wardman.

Piemonte. 2010. 8°, 284 pp. Articles on all aspects of the clavichord by leading scholars, builders and performers. This issue includes an article on the Swedish lute. Wrappers. $95

http://www.omifacsimiles.com/brochures/montchen.html

[Oxford, 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. (same as above but with binding in full buckram) $425

http://www.omifacsimiles.com/brochures/eton.html