



- BACH, Johann Sebastian, 1685-1750**
 9370 Sonatas, viola da gamba solo, BWV 1027-1029]
Drei Sonaten für Viola da Gamba solo und obligates Cembalo, BWV 1027-29. Faksimile herausgegeben von Hille Perl. In Zusammenarbeit mit der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz.
 Magdeburg, 2014. 22 x 34 cm, v, 44 pp. 4-color facsimile of the manuscript sources. Only BWV 1027—with title page “Sonata à Cembalo e Viola da Gamba”—has been preserved in Bach’s autograph. Wrappers. \$44
http://www.omifacsimiles.com/brochures/bach_sog.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.J.F. Dotzauer]. Leipzig, Breitkopf und Härtel. [Bibliothek der Musik- och teaterbiblioteket Stockholm].
 Faksimile-Edition Viola da Gambe, 2. Stuttgart, 2014. 26 x 34 cm, 29 pp. Line-cut of the Leipzig [1826] edition. considered the first detailed performing edition of the suites. Justus Johann Friedrich Dotzauer (1783-1860), the editor of this edition, successfully combined a concert and teaching career, with long stints with the Gewandhaus Orchestra and the Dresden Chapel, and played under Carl Maria von Weber and Richard Wagner. He spoke of the importance of musical taste based on simplicity. Hardbound. \$36
- 9355 *Bach’s Bible: The Calov Bible, Die Heilige Bible 1681-92. Facsimile of the Original Preserved in Concordia Seminary Library, St. Louis.*
 Franeker, [in prep—2015]. 19.5 x 33 cm, 3 vols, 4355 pp + commentary. Full-color deluxe facsimile. The 3-volume Bible commentary compiled by 17th-century theologian Abraham Calov and once in the library of Johann Sebastian Bach has been in the Seminary Library collection since it was given to the Seminary by the Reichle family of Frankenmuth, MI, in the 1930s. The volumes are the only known, i.e., identified, books from the library of Lutheran composer J. S. Bach. Calov is both editor and author of the commentary, using as he does both Martin Luther’s translation of the Bible and primarily Luther’s comments on the text, adding his own commentary when no material is available in Luther’s works. The work was printed in 1681-82. Some 25 marginal annotations of Bach, along with underlining and other marginal markings, are evidence of the composer’s use of the volumes. Careful analysis of the handwriting, as well as technical analysis of the ink done in the 1980s, established the authenticity of Bach’s ownership. Commentary in Eng/ Ger /Jap/ Dut by Albert Clement.
<http://www.omifacsimiles.com/brochures/bachs bible.html>
- BRAHMS, Johannes, 1833-1897**
 9407 [Neue Liebeslieder Walzer, vocal quartet, piano 4-hands, op.65]
Die “Liebeslieder-Walzer” von Brahms und die zyklische Chormusik. Symposium in der Zentralbibliothek Zürich 15. November 2010. Herausgegeben von Urs Fischer, Laurenz Lüttken und Wolfgang Sandberger.
 Documenta Musicologica, II/49. Kassel, 2014. Oblong, 34 x 25 cm, 28, 71 pp, w/ 41 illus, & CD. Beautiful full-color facsimile of the autograph, issued on the occasion of a special symposium held at the Zentralbibliothek Zürich when the ms was officially placed on permanent loan by the Swiss bank UBS. This valuable manuscript, completed in Rüschnikon outside of Zürich in the summer of 1874, and lost until 1991, is Brahms’ second set of love songs, building on his successful Liebeslieder Walzer op.52. Written for a vocal quartet and four-hand piano duo and intended as chamber music for use at home, the Neue Liebesliederwalzer are an eclectic mix of love-poems from many lands, including Turkey, Poland, Latvia, and Sicily (trans. into German by George Friedrich Daumer); the work concludes with Goethe’s “Zum Schluß”. The humorous casting of solo parts includes: bass as enraptured paramour, alto as jilted lover, tenor as Lothario, and soprano, a woman repeatedly unlucky in love. Commentary (in Ger) with 41 illustrations by Urs Fischer, Urs A. Müller-Lhotska, Otto Biba, Ingrid Fuchs, Wolfgang Sandberger, Inga Mai Grootte, and Christiane Wiesenfeldt. Facsimile printed on fine laid paper with hand-stitched binding (after the original), housed with commentary and audio CD in a handsome clamshell case. \$188
http://www.omifacsimiles.com/brochures/brahms_nlw.html
- CORBETTA, Francesco, c.1614-1681**
 9423 [Varii scherzi]
[Guitarra española y sus diferencias de sonos] zwischen 1650 und 1660. Faksimile-Ausgabe. Herausgeber: Matthias Otto Schneider. Vorwort: Monica Hall und Lex Eisenhardt.
 Frankfurt, 2006. Oblong, 21 x 14 cm, 35, 84 pp. Line-cut facsimile of a recently rediscovered manuscript of Corbetta’s Varii scherzi di sonate (Brussels, 1648). This unusual “hispanified” copy came to light in 1991. Besides the music from the original edition it includes 3 other pieces by Corbetta (preludium in G minor, brando in Bb major & almanda in Bb major), an untitled piece, 2 additional variations for his own set of folia variations, and 3 unattributed “Spanish” pieces. Commentary in Ger-Eng. A careful and elegantly edited facsimile. Wrappers. \$47
- LUSCINIUS, Othmar, 1487-1537**
 9408 *Musurgia seu praxis musicae (Strassburg: Johann Schott 1536). Kommentar von Martin Kirnbauer.*
 Faksimile-Edition Theoretica, 7 Stuttgart, 2014. Oblong, 20 x 16 cm, 108, xvi pp. Line-cut of the Strasbourg, 1536 edition. Essentially a free translation of Virdung’s Musica getutscht of 1511, preserving the dialogue format and copies of many of the original woodcuts. The translation was made upon the request of a Milanese bookseller who wanted to make Virdung’s treatise available to his Italian clientele. Besides the Virdung redux it also provides a treatise on mensural notation and polyphonic composition. Hardbound in decorative paper. \$48
- MACHAUT, Guillaume de, 1300-1377**
 9406 *Ferrell-Vogüé Machaut Manuscript. Facsimile Edition.*
 Oxford, 2014. c.800 pp + commentary. Full color facsimile of the source “Vg”—one of the most important sources for the works of Guillaume de Machaut. Formerly owned by the Marquis de Vogüé, it is now in the private collection of James E. and Elizabeth J. Ferrell, currently on loan to the Parker Library, Corpus Christi, Cambridge. Thanks to the generosity of its owners, Vg has gone from being the most secret and enigmatic of the Machaut sources to the most accessible, and is the first to be produced in facsimile. Commentary by Lawrence Earp, Domenic Leo, Carla Shapreau and Christopher de Hamel. 2 vols.
<http://www.omifacsimiles.com/brochures/f-v.html>
- MAHLER, Gustav, 1860-1911**
 9334 [Rückert Lieder, selections, voice & orch, voice/ piano]
Ich bin der Welt abhanden gekommen. Facsimile Edition of the Autograph Manuscripts, Gilbert Kaplan, Editor.
 New York, 2015. 29 x 37 cm, 92 pp, CD audio recording. Full-color reproduction of one of Mahler’s most popular and poignant songs, composed in 1901 with a text by Friedrich Rückert. It is the third of the original five-song cycle “Rückert-Lieder”; Mahler 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 includes both the autograph orchestra ssvival has an amazing story. Limited bibliophile edition of 400 copies, of which only 200 is for the trade. \$100
http://www.omifacsimiles.com/brochures/mahler_ich.html
- 9424 Martner, Knud.
Mahler’s Concerts.
 New York, 2010. 22 x 28 cm, 287 pp. Provides the first detailed history of Mahler on the podium. A carefully researched listing of more than 300 performance arranged chronologically. Illustrated with reproductions of original playbills, programs or transcriptions thereof. Hardbound. \$50
- SCHEIDMAYER, Johann David & Johann Lorenz (1753-1805;**
 9426 *The Notebook of Johann David Scheidmayer & His Son Johann Lorenz. Facsimile—Transcription-Translation. Edited and Annotated with an Introduction by Michael Latham.*
 Quellenkataloge zur Musikgeschichte, 49. Wilhelmshaven, 2010. Oblong, 21 x 30 cm, 508 pp. Color facsimile of the notebook of this esteemed piano maker active in Erlangen and Nuremberg. 4 years after his death his son Johann Lorenz, together with Carl Wilhelm Friedrich Dieudonné founded the firm of piano makers Dieudonné & Scheidmayer in Stuttgart. The two Scheidmayers, father and son, made use of this small notebook, comprising 192 pages, most jotting down remarks and records in relation to their work. While Johann David used the book to record wages he was paid as an apprentice to Johann Andreas Stein, other income and notes on the construction of instruments, Johann Lorenz used it to keep notes on the construction of pianos, both grand and square, record tunings he had carried out and the construction costs of a new building complex in Stuttgart for the firm. The whole document provides an extraordinary account of instrument making, on social life and on the relationship between apprentice and master. Clothbound. \$356

- SCHUBERT, Franz, 1797-1828**
 9397 [Winterreise, D.911]
Winterreise (D 911). Faksimile nach dem Autograph der Morgan Library & Museum, New York. Mit einem Geleitwort von Brigitte Fassbaender und einer Einführung von Michael Kube.
 Meisterwerke der Musik im Faksimile, 31. Laaber, 2015. Oblong, 4°, 17, 74 pp. One of Schubert's greatest compositions, based on the poetry of Wilhelm Müller. Full-color facsimile of the autograph—a treasure of the Pierpont Morgan Library—consisting of a mixture of fair copies and heavily emended first versions. The somber mood of the songs reflects a tragedy in a distant frozen landscape, with frozen tears, numbed feelings, a longing for death, each stage of the loss of love is sounded out by the somnambulist text of Müller. Introduction in Ger-Eng. Hardbound (text adapted from B. Fassbaender). (subscription price valid until 3/31/15) \$178
http://www.omifacsimiles.com/brochures/schub_winter.html
- STEIN, Johann Andreas, 1728-1792**
 9425 *Das Notizbuch von Johann Andreas Stein : Faksimile - Transkription - Übersetzung / The Notebook of Johann Andreas Stein. Facsimile—Transcription—Translation. Edited with an Introduction and commentary by Michael Litcham.*
 Quellenkataloge zur Musikgeschichte, 61 Wilhelmshaven, 2014. Oblong, 21 x 30 cm, 2 vols, 342, 510. Color facsimile, together with transcriptions, a translation into English and commentary of the personal notebook of Johann Andreas Stein, one of the most important instrument makers of the 18th c. The book contains poems, sketches, anecdotes, descriptions of all his journeys and work as a journeyman and instrument maker in Augsburg. There are references to Bartolomeo Cristofori and Frantz Jacob Spath and other interesting material such as stringing schemes for harpsichords, pianos and clavichords, improvements to the piano and clavichord, organ dispositions and lists of clients. Stein used the notebook from 1748 until 1777. The notebook contains dispositions of various organs including that of the famous Gabler organ in Weingarten, J.A. Silbermann's organ in the New Church in Strasbourg and Stein's own organ in the Barfüßerkirche in Augsburg. During the period of the notebook Stein invented his "Poly-Tono-Clavichordium" an instrument combining a large harpsichord and a Hammerflügel (1769) and a small expressive melody organ he called the "Melodica" (1772). 2 vols, clothbound, in slipcase. \$558
- COMPOSITE & MISCELLANEOUS SOURCES**
 9422 *L'antifonario di Muggiasca, A cura di Giacomo Baroffio.*
 Bibliotheca Mediaevalis, 2. Lucca, 2014. 17 x 25 cm, 3 vols, 584, 596, 384 pp. Ambrosian chant, non-Roman chant cultivated within the historical boundaries of the archdiocese of Milan including the cities of Bergamo, Brescia, Pavia, Piacenza & Vercelli, has a complex history. It has been pointed out that its syllabic chants exhibit even more rigidity than equivalent Gregorian examples, yet at the same time its melismatic chants can burst forth with unusual excesses comparable to those of ancient Hispanic chant. Unlike sources transmitting the Roman tradition the Ambrosian manuscripts preserve chants of the mass together with those for the office. The antiphony of Muggiasca, a wonderful 14th-c. manuscript—reproduced here for the first time in facsimile (full-color, in reduced format), is considered by scholars to be one of the three most important sources of Ambrosian chant. Wrappers. \$298
http://www.omifacsimiles.com/brochures/ant_mug.html
- 9390 Lemmon, Alfred Emmette.
French Baroque Music of New Orleans: Spiritual Songs from the Ursuline Convent (1736) / Musique française baroque à la Nouvelle-Orléans. Recueil d'airs spirituels des Ursulines (1736). Essays by: Jean Duron, Jennifer Gipson, Andrew Justice, Alfred E. Lemmon, Mark McKnight. Edited by Alfred E. Lemmon.
 New Orleans. 2014 Oblong, 27 x 21 cm, 255 pp. In 1754 the Ursuline nuns of New Orleans received a gift from France, an illustrated manuscript copy entitled "Nouvelles poésies spirituelles et morales". The ms consists of a compilation of contrafacts—popular melodies reworked with spiritual lyrics. The Historic New Orleans Collection acquired the ms in 1998 and now is pleased to present a full-color facsimile accompanied by in-depth commentaries in English and French. The composers include Couperin, Lully, Clérambault and many others. The contributing essays on sacred parody and music in colonial Louisiana provide scholars and performers alike with new insight into this genre. Wrappers. \$110
<http://www.omifacsimiles.com/brochures/recueil.html>
- 9385 [León, Catedral de Santa María de Regla, ms.8]
Liber antiphonarium de toto anni circulo a festiuitate sancti Aciscli usque in finem Cathedralis Ecclesiae Legionensis in Hispania codex signatus nr. VIII : Librum Ikilani Abbati. Curavit: Ismael Fernández de la Cuesta.
 Madrid, 2011. 25 x 35 cm, 620 pp. Full color facsimile of a 11th century MS containing all the chants for the mass and office in calendar order, plus the chants for feast days and Sundays. It is the most important musical codex of the hispanic liturgy and one of the most representative musical codices of the West. At the same time it is the only complete visigothic mozarabic antiphony that has survived. \$148
<http://www.omifacsimiles.com/brochures/avm.html>
- 9394 [London, British Library, Add. Ms. 31922]
The Henry VIII Book (British Library, Add. MS 31922). Facsimile with Introduction by David Fallows.
 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. \$212
http://www.omifacsimiles.com/brochures/bl_add31922.html
- 9345 [Osnabrück, Diözesanarchiv, Inv. Nr. Ma 101]
Codex Gisle — Gradual of Gisela von Kerssenbrock.
 Lucerne, 2014. 35.5 x 26 cm, 344 pp. Of the approximately 500 mss copied by nuns that survive from medieval Germany, none stands out quite like "Codex Gisle", a Gradual in courtly gothic style with about 1500 Gregorian chants adorned with 53 historiated initials. It gets its name from the Cistercian nun Gisela von Kerssenbrock who, according to the memorial inscription on fol. 1 (in an early 14th c. hand), copied and illuminated it sometime before 1300 for her convent of Marienbrunn in Rulle near Osnabrück. Already known to art connoisseurs through a fine but partial colotype facsimile published in 1926 with the participation of the art historian Martin Wackernagel, the manuscript will now be given its due worth in a complete and exacting fine arts facsimile by Quaternio Verlag of Lucerne. Deluxe edition of 480 copies bound with tooled leather and metal bosses and clasps.
<http://www.omifacsimiles.com/brochures/gisle.html>