



- BACH, Johann Sebastian, 1685-1750**
- 9448 [Cantata 9]
"Es ist das Heil uns kommen her" BWV 9. *Kantate zum 6. Sonntag nach Trinitatis. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington, D.C. = Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C.; In Zusammenarbeit mit der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung von Daniel Boomhower.*
 Meisterwerke der Musik im Faksimile, 40. Laaber, 2015. 21 x 33 cm, 16, 18 pp. Color half-tone of the beautifully preserved autograph score composed most likely between 1734-1735. Scored for solo SATB, SATB chorus, vln I-II, vla, trav. fl, ob d'amore, bc. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$89
http://www.omifacsimiles.com/brochures/bach_can9.html
- 9449 [Cantata 10]
"Meine Seel' erhebt den Herren!" BWV 10. *Kantate zum Fest Mariae Heimsuchung. Faksimile nach dem Autograph aus der Gertrude Whittall Foundation Collection in der Musikabteilung der Library of Congress, Washington, D.C. = Facsimile of the Autograph from the Gertrude Whittall Foundation Collection in the Music Division, Library of Congress, Washington, D.C.; In Zusammenarbeit mit der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung von Daniel Boomhower.*
 Meisterwerke der Musik im Faksimile, 41. Laaber, 2015. 21 x 33 cm, xvi, 24 pp. Color half-tone of the autograph score composed for the Feast of the Visitation of Mary. Introduction in Ger-Eng. Scored for solo SATB, SATB chorus, vln I-II, vla, tpt, 2 ob, bc. Hardbound with decorative paper boards. \$99
http://www.omifacsimiles.com/brochures/bach_can10.html
- 9413 [WTC I, keyboard, BWV 846-869]
The Well-Tempered Clavier. Part I, BWV 846-869. Facsimile of the Autograph Manuscript in the Staatsbibliothek zu Berlin—Preussischer Kulturbesitz. Commentary by Christoph Wolff and Martina Rebmann.
 Documenta Musicologica, II/50. Kassel, 2015. 20 x 32 cm, xxx, 90 pp. Deluxe 4-color facsimile of the autograph score based on newly commissioned photographs. The preludes and fugues of The Well-Tempered Clavier embrace an entire cosmos of compositional devices and musical characters—the ne plus ultra of 'unity through diversity'. Here Bach not only presented the sum total of keyboard artistry in his day but foresaw its future evolution. His treatment of the keys marked a turning point in music history. The autograph score, originally a fair copy, contains later revisions and alterations reflecting the composer at work. Bach authority Christoph Wolff provides a commentary to the work's genesis and the characteristics of Bach's handwriting. Martina Rebmann (Staatsbibliothek Berlin) describes the subsequent history of the autograph. Afterword in Eng-Ger. Limited bibliophile edition, binding with leather spine, boards in decorative paper and pasted title etikette. A note on the MS and its facsimiles: Previous facsimile editions (1962-1989) exhibit on some pages a "screen" effect, the result of a silk chiffon overlay that curators applied to Bach's MS to prevent crumbling of the paper. Curators discovered that the chiffon was actually damaging the paper more, so in the early 80s the original MS was withdrawn from public view. To finally solve the problem of deterioration—much of it due to the corrosive quality of the ink—curators turned to a method called "paper splitting", where front and reverse side of each leaf is split, and an alkali-buffered paper laid in between; during the process imperfections in the leaves are repaired with the finest cellulose fibers. The leaf is also treated with a chemical to stop the process of corrosion; in the end the damaging silk chiffon could be completely removed. This new facsimile edition presents the MS—for the first time—in its post-restoration state, without silk chiffon, significantly improving the vividness of Bach's handwriting, a true joy for Bach lovers. \$324
http://www.omifacsimiles.com/brochures/bach_wtcl.html
- BEETHOVEN, Ludwig van, 1770-1827**
- 9436 [Sonata, violoncello, piano, op.69, A major]
Sonate für Violoncello und Klavier op.69, 1. Satz. Faksimile des Autographs NE 179 im Beethoven-Haus Bonn kommentiert und herausgegeben von Jens Dufner und Lewis Lockwood / Sonata for Violoncello and Piano Op.69, 1. Movement. Facsimile of Autograph NE179 in the Beethoven-Haus Bonn. Edited and with a Commentary by Jens Dufner and Lewis Lockwood. [Beethoven-Haus, Bonn, formerly private library of Felix Salzer, New York].
 Veröffentlichungen des Beethoven-Hauses, III/20. Bonn, 2015. Oblong, 36 x 28 cm, 18 facs, 36 pp. (reissue of Veröffentlichungen des Beethoven-Hauses, Band III/7, with expanded commentary). Beautiful 4-color half-tone of the first movt. This outstanding new full-color facsimile shows many details that can not be seen in the old black-and-white reproduction. Together with a reconstruction of the 1st version and commentary in Ger-Eng. Wrappers, in decorative paper. \$70
http://www.omifacsimiles.com/brochures/bee_sonvc69.html
- BRESCIANELLO, Giseppe Antonio, 1690-1758**
- 9461 *18 Suiten für Gallichone (Mandora). Mit einem Vorwort von Andreas Koch.*
 Lübeck, 2015. 4°, 150 pp. Line-cut reproduction of Signatur Mus.2364-V-2 from the Staats- und Universitätsbibliothek Dresden, a carefully executed copy of 18 suites for "colascione" (a type of lute) in the hand of Peter August (1726-1787). Hardbound. \$69
<http://www.omifacsimiles.com/brochures/bres.html>
- GIANCARLI, Heteroclitto, fl.1602**
- 9479 *Compositioni musicali [intavolate per cantare et sonare nel liuto]. Venedig, Giacomo Vincenti 1602. [Regensburg, Bischöflichen Bibliothek].*
 Faksimile-Edition Canto e Continuo, 9. Stuttgart, 2015. 21 x 33 cm, 48 pp. Line-cut of the Venice, 1602 edition. Collection of 19 songs with Italian lute tablature, interestingly referred to as "Motetti, e Mad[r]igali" on the footer of each gathering. Published the same year as Caccini's *Le Nuove musiche*, these two collections—in the words of John Griffiths—are the meeting place of the old "oral" tradition and the new declamatory style. Giancarli's music has never been studied or performed since the early 17th c. Hardbound, with boards in decorative paper. \$40
<http://www.omifacsimiles.com/brochures/giancarli.html>
- CHOPIN, Frédéric, 1810-1849**
- 9483 [Mazurka, piano, w/o opus no.]
Mazurek As-dur (Mazurek dla Szymanowskiej) / Mazurka in A flat Major (from the Album of Maria Szymanowska). Wydanie faksymilowe rękopisu ze zbiorów Pierpont Morgan Library w Nowym Jorku. Facsimile Edition of the Manuscript Held in the Adam Mickiewicz Museum, Paris.
 Works by Chopin—Facsimile Edition, [24] X/58. Warsaw, 2010. Oblong, 17 x 11 cm, 2 vols, 2, 47 pp. Full-color half-tone of the autograph presentation copy from the Album of Maria Szymanowska (shelfmark MAM Rkp. 973 in the Adam Mickiewicz Museum, Paris). The autograph bears the date 1834, three years after Maria had died; it is believed that Chopin presented the work to her daughter, Celina Mickiewicz, who pasted it into the Album. Commentary (Pol-Eng-Ger-Sp-Fr-Jp). Bound in blue linen, with matching slipcase. \$63
http://www.omifacsimiles.com/brochures/chop_maz_x58.html
- 9484 [Polonaises, piano, nos.3-4, op.40]
Polonezy op.40 / Polonaises op.40. Wydanie faksymilowe rękopisu ze zbiorów British Library w London / Facsimile Edition of the Manuscript Held in the British Library in London.
 Works by Chopin—Facsimile Edition, [25] A /VI/40. Warsaw, 2015. Oblong, 28 x 22 cm, 2 vols, 8, 46 pp. Full-color half-tone of the 1838-1839 autograph fair copy held by the British Library in London under shelf number MS 3040. Chopin dedicated this pair of polonaises—called by Rubinstein the symbols of Polish glory & tragedy—to Jules Fontana; the autograph is the basis of the Troupenas 1st edition published 1840. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$88
http://www.omifacsimiles.com/brochures/chop_pol40.html
- 9486 [Polonaise, piano, op.53]
Polonezy op.53 / Polonaises op.53. Wydanie faksymilowe rękopisu ze zbiorów Pierpont Morgan Library w Nowym Jorku / Facsimile Edition of the Manuscript Held in the Pierpont Morgan Library in New York.
 Works by Chopin—Facsimile Edition, [26] A /VI/53. Warsaw, 2016. Oblong, 28 x 22 cm, 2 vols, 12, 63 pp. Full-color half-tone of the autograph fair copy formerly in the Breitkopf & Härtel archives (the "working" autograph is now lost). The manuscript contains precise articulation markings which were partly omitted in the first edition. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$90
http://www.omifacsimiles.com/brochures/chop_pol53b.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. \$45
http://www.omifacsimiles.com/brochures/corelli_ass.html

MACHAUT, Guillaume de, 1300-1377

- 9406 *Ferrell-Vogüé Machaut Manuscript. Facsimile Edition.*
 Diarm Facsimiles, 5. 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 the orchestra & piano-vocal autograph versions, sketches, incomplete fair copy in the hand of Alma Mahler, and extensive historical notes and documentation by Gilbert Kaplan and Stephen Hefling. The manuscript and its survival has an amazing story. Limited bibliophile edition of 400 copies, only 200 for the trade. Clothbound with slipcase. \$100
http://www.omifacsimiles.com/brochures/mahler_ich.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>

MOZART, Wolfgang Amadeus, 1756-1791

- 9471 [Lieder, selection, K.520]
Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte "Erzeugt von heißer Phantasie". Lied für eine Singstimme mit Klavierbegleitung KV 520. Text von Gabriele von Baumberg (1766 - 1839). Facsimile und Edition. Einführung von Johanna Senigl.
 Salzburg, 2004 Oblong, 34 x 27 cm, 14 pp. Color halftone of the autograph composed on 26 May, 1787, together with modern edition. Written in friendship for his pupil Nikolaus Joseph von Jacquin (1727-1792). The song appeared in the the Breitkopf & Härtel edition of 1799 with the title "Unglückliche Liebe" (Unhappy Love), Commentary in Ger/Eng/Fr. Limited bibliophile edition. \$22
http://www.omifacsimiles.com/brochures/moz_luisa.html

- 9414 [Requiem mass, K.626]
Requiem. K.626. Facsimile of the autograph score held in the Austrian National Library. With a commentary by Christoph Wolff and Günter Brosche.
 Bärenreiter Facsimile, [10]. Kassel, 2015. Oblong, 35 x 26 cm, 40, 200 pp. New deluxe facsimile edition of the autograph parts and sketches with the finishing work of Süßmayr and others. Commentary in Eng-Ger by Christoph Wolff and Günter Brosche. Limited bibliophile edition produced on natural paper with individually trimmed pages. Quarter leather with decorative paper boards. \$499
http://www.omifacsimiles.com/brochures/moz_req1.html

- 9475 [Stock, Doris, portrait]
Das letzte Porträt Mozarts. Die Silberstiftzeichnung von Doris Stock. Dresden, am 16./17. April 1789. Historisches Umfeld und Facsimile von Geneviève Geffray.
 Salzburg, 2005. 8°, 22 pp. Beautiful reproduction of the last known portrait of Mozart from April 1789. This exquisite silverpoint drawing passed from Christian Gottfried Körner (consistory advisor in Dresden and brother-in-law of Doris Stock) to Friedrich Förster, to Carl Eckert the conductor, to Henri Hinrichsen proprietor of C.F. Peters, to Albi Rosenthal antiquarian bookseller, and is now in the International Stiftung Mozarteum. Doris Stock studied with her father, the copper engraver Johann Michael Stock in Leipzig, and was an excellent painter of pastels and miniatures. Mozart's visits with Doris Stock are nicely documented in "Memoires of My Youth" by Gustav Parthey. It was probably during one of these visits that Doris Stock drew Mozart's profile. The silverpoint drawing is one of the few authentic Mozart portraits in the world and indeed the last that was completed during his lifetime. Commentary in Ger/Eng/Fr. Limited bibliophile edition. \$22
http://www.omifacsimiles.com/brochures/moz_stock.html

SCHOENBERG, Arnold, 1874-1951

- 9445 *Arnold Schönberg Playing Cards—Whist/Bridge. 1909/1919.*
 Los Angeles, 2015. 54 cards. Besides composing and his theoretical writings Schoenberg produced hundreds of paintings, toys, games, chess sets and playing cards for his own use. Here is one set of playing cards—carefully executed in facsimile. The style is described: "[this] set is more severe and geometric, almost digital. His inventiveness was driven by a passion for rules, order and numbers, and his cards also reveal his capacity for highly personal expression. The elongated cards are divided into four suits (based upon clubs, hearts, spades and diamonds) each comprising both numeral and double-ended court cards. The designs don't contain many curves and are more technical than fluid. The influence of Jugendstil is recognisable." The original cards were made in watercolors and gouache on cardboard with gold and silver. With plastic box. \$20
http://www.omifacsimiles.com/brochures/schoen_play02.html

SCHUBERT, Franz, 1797-1828

- 9442 [Songs, selections]
Lieder mit Gitarrenbegleitung / 39 Songs with Guitar Accompaniment. Faksimile aus der Handschrift des Franz von Schlechta herausgegeben von Stefan Hack / Facsimile of a Manuscript by Franz von Schlechta. Edited by Stefan Hack.
 Germolles-sur-Grosne, 2014. Oblong, 44 x 32 cm, 192 pp. Facsimile, with commentaries, of a historic document of the highest importance: a collection of 39 Schubert songs arranged for voice and guitar, transcribed by one of the composer's oldest and most faithful friends. It is not only the sole known source of one of Schubert's compositions - Die Nacht - but moreover a unique testimony from the romantic age which once again calls attention to Schubert's relationship with the guitar. Commentary in Ger/Eng. Hardbound. \$99
http://www.omifacsimiles.com/brochures/schub_39.html

SCRIABIN, Alexander Nikolaievich, 1872-1915

- 9440 *Piano Sonata No.7 op.64. Faksimile nach dem Autograph im Besitz der Juilliard School, New York, Juilliard Manuscript Collection, Signatur 2 Sk63 AA JMC. Einleitung von Valentina Rubcova.*
 [Henle Music Facsimiles, 27]. Munich, 2015. 27 x 39 cm. xiv, 26 pp. Deluxe full-color facsimile of the autograph issued on the occasion of "Scriabin Year". Scriabin's seventh piano sonata is amongst the late sonatas nos. 6-10, conceived as preliminary studies for a "Gesamtkunstwerk" of enormous proportions, the "Mysterium". The mystic aura of the sonata is communicated to the player not least through the ecstatic performance directions contained in the autograph and the first edition. Valentina Rubcova provides a guide for a journey of discovery through Scriabin's esoteric musical world. Beautiful textured paper boards with autograph tiling in mauvish crimson. \$131
<http://www.omifacsimiles.com/brochures/scriabin.html>

VERDI, Giuseppe, 1813-1901

- 9123 *Per il "Re Lear". Facsimile dell'autografo a cura di Gabriella Carrara Verdi.*
 Parma, 2002. 29 x 42 cm, 194 pp. Deluxe facsimile—issued on the occasion of the centenary of Verdi's death—reproducing all the surviving source material for Lear, mainly the heavily marked-up libretto drafts of Cammarano and Somma, as well as pertinent correspondence, including full transcriptions. Sometimes referred to as the composer's "missing masterpiece", Verdi first thought of making an operatic King Lear in June of 1843. In 1848, after Cammarano agreed to do the libretto, Verdi writes to him: "Re Lear as a play is so vast and interwoven that it would seem to be impossible to fashion an opera from it. But, examining it closely it seems that the challenges, though large, are not insurmountable. You know that you should not treat this play using forms and methods that are familiar, but rather should treat it in an entirely new manner, one that is vast and shows no regard for customary forms". Unfortunately Cammarano's first draft turned out to be unwieldy and when the librettist died in 1852 Verdi turned to Antonio Somma to revise it. There were various roadblocks, one was who would sing the role. In a letter of 1853 Verdi states, to do Re Lear, "one would need an artist baritone in every sense of that phrase, for example, as was Giorgio Ronconi". Yet Ronconi was not performing. Presumably Verdi did write some music for Lear and when the Paris Opera approached him in 1865 the idea of Lear was considered: "Re Lear is magnificent, sublime, pathetic, but it does not have enough scenic splendor for the Paris Opera." (Don Carlo was chosen instead). Beautiful bibliophile edition, limited to 420 copies, printed on fine natural paper, with marbled paper boards and linen spine. (text adapted from Fred Plotkin) \$170
http://www.omifacsimiles.com/brochures/verdi_re.html

COMPOSITE & MISCELLANEOUS SOURCES

- 9433 [Cortona, Biblioteca del Comune e dell'Accademia Etrusca, MS no.91]
Il Laudario di Cortona. Cortona. Biblioteca del Comune e dell'Accademia Etrusca, ms. 91. A cura di Francesco Zimei e Marco Gozzi.
 Venite a Laudare, 1. Lucca, 2015. 21 x 26 cm. 342 pp + commentary. Full-color facsimile of a mid to late 13th c. manuscript produced by the Brotherhood of Santa Maria delle Laude at the Church of San Francesco. This important source transmits 66 lauds—46 with text and music—and is one of the few cases with texts and music together. While the majority of the lauds are Marian in nature they also refer to Franciscanism, morality subjects, and the liturgical calendar such as Nativity, Epiphany, Easter, Pentecost or specific saints (Vol. 2—Commentary—will be published in 2016) \$195
<http://www.omifacsimiles.com/brochures/laudario.html>

- 9438 *Gitarrentabular. Italien 17. Jh. [MS AN 63, Bischöfliche Bibliothek Regensburg].*
Faksimile-Edition Laute, 14. Stuttgart, 2015. Oblong, 27 x 14 cm, 48 pp.
Full-color reproduction a charming MS collection of 20 dance numbers for solo guitar in alfabeto notation. The title page contains the coat of arms of Domenico Romani who also might be the main scribe. The manuscript comes supposedly from the private library of Dominicus Mettenleiter. Decorative paper boards. \$36
<http://www.omifacsimiles.com/brochures/gitarrentab.html>
- 9441 *The Kalivoda Manuscript (c. 1715 – 1723). D-Fschneider Ms 33. Music for Baroque Lute and Mandora from Prague, Edited by Matthias O. Schneider [with contributions by Miloslav Študent, Mathias Rösel, Joachim Lüdtke, & Markus Lutz].*
Frankfurt, 2015. Oblong, 19 x 10 cm, 132, 52. Full-color facsimile in the original size of Ms 33 from the private library of Matthias Schneider (Frankfurt/Main) with introductory texts and a critical commentary in Ger/Eng. Ms 33, a holograph manuscript by the lutenist Georg Adalbert Kalivoda, was probably written in Prague. It contains 35 pieces for 11-course lute (partly in Partie) and a suite in three movements for 6-course mandora. Much of the early history of this lute book remains unknown. In the 20th c. it passed through the hands of collectors and researchers among them Alfred Cortot, Robert Spencer and probably Paul Nettl, who also owned at least two other lute manuscripts, which are both in American libraries today. Cloth. \$67
<http://www.omifacsimiles.com/brochures/kalivoda.html>