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BACH, Johann Sebastian, 1685-1750

- 9534 **Cantata BWV 20: "O Ewigkeit, du Donnerwort". Autograph Score and Performing Parts in the Possession of the Bach Archive, Leipzig. Commentary by Peter Wollny**

Documenta Musicologica, II/52 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, [9]). Kassel, 2017. 24 x 35 cm, 24 + 64; 16 pp. Color facsimile of the autograph score and performing parts. (The score was acquired by the Bach Archive Leipzig in 2016, making it possible, for the first time, to reunite the original performance material and the autograph score.) The work is based on a church hymn by Johann Rist that depicts, in riveting language, the terrors of the Last Judgment and the torments of Hell, followed by an admonition to live a life pleasing to God. The poem inspired Bach to write one of his most impressive church compositions altogether. Scored for solo ATB, SATB chorus, 3 ob, tpt, 2 vln, vla, & cont. The facsimile offers invaluable insight into the composer's workshop and the changing conditions for performances under his direction. Afterword in Eng-Ger. Limited edition of 250 copies presented in clam shell case. \$320
http://www.omifacsimiles.com/brochures/bach_can20.html



- 8757 [Mass, b minor, BWV 232] **Messe in h-moll BWV 232. Mit Sanctus in D-Dur (1724) BWV 232(iii). Autograph Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Kommentar von Christoph Wolff. Bärenreiter Facsimile.**

Documenta Musicologica, II/35 (= Faksimile-Reihe Bachscher Werke und Schriftstücke, Neue Folge, [2]). Kassel, 2007. 24 x 35 cm, viii. 216, xxxvii, 7 pp. New color facsimile of the autograph score based on newly commissioned photographs. Limited bibliophile edition of 500 numbered copies. Afterword in Eng-Ger-Jap. Handsome binding with linen spine and boards in decorative paper.
http://www.omifacsimiles.com/brochures/bach_bminor.html



- 9222 [Mass, b minor, BWV 232] **Messe in h-moll BWV 232. Mit Sanctus in D-Dur (1724) BWV 232(iii). Autograph Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Kommentar von Christoph Wolff.**

Kassel, 2011. 24 x 35 cm, viii. 216, xxxvii, 7 pp. New color facsimile of the autograph score based on newly commissioned photographs. Afterword in Eng-Ger-Jap. Brown linen boards. \$429
http://www.omifacsimiles.com/brochures/bach_bminor.html



- 9327 [St. Matthew's Passion, BWV 244]
Matthäus-Passion BWV 244. Autograph Staatsbibliothek zu Berlin, Preussischer Kulturbesitz. Commentary by / Kommentar von Christoph Wolff, Martina Rebmann. Preface by / Geleitwort von Barbara Schneider-Kempf.

Documenta Musicologica, II/47. Kassel, 2013. 24 x 35 cm, x, 168, 30 pp. New color facsimile of the autograph score based on newly commissioned photographs. Afterword in Eng-Ger. Limited bibliophile edition with binding with leather spine and boards in decorative paper. \$470 http://www.omifacsimiles.com/brochures/bach_matt.html



- 9568 [Christmas Oratorio, BWV 248]
Weihnachts-Oratorium / Christmas Oratorio BWV 248. Facsimile of the Autograph Staatsbibliothek zu Berlin, Preussischer Kulturbesitz. Commentary by / Kommentar von Christoph Wolff, Martina Rebmann.

Documenta Musicologica, II/54. Kassel, 2018. 23 x 38 cm, 148, xl pp. Deluxe 4-color facsimile of the autograph score. This is the most authoritative facsimile of the Christmas Oratorio to date, based on the restored manuscript (2002) and new high-quality digital photography (2009). The Oratorio, with its six parts, has become dear to the hearts of countless music lovers all over the world. What sounds today as if it could never have been otherwise, in reality dates back in part to earlier Bach pieces that he re-texted and adapted for the new purpose. The autograph "betrays" Bach's working methods in the very first chorus: he underlaid the words of a version from the birthday cantata Tönet ihr Pauken only to cross them out and replace them with the famous Jauchzet, frohlocket. Other passages in the autograph likewise reveal traces of self-borrowing. Some corrections allow the reader to look over the composer's shoulder, as it were, and watch him transforming an aria step by step into its present form or struggling to find a definitive version for a short recitative. In contrast, other pages are written out in an immaculate fair hand. With this publication Bärenreiter's trilogy of Bach choral masterpieces—Mass in B Minor, St. Matthew Passion and Christmas Oratorio—is now complete and modern, combining advanced 21st-century photolithography with the latest editorial contributions of Christoph Wolff. Limited bibliophile edition, binding with leather spine, boards in decorative paper and pasted title etikette. \$389 http://www.omifacsimiles.com/brochures/bach_christ.html



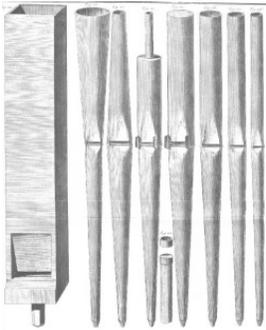
- 9413 [WTC I, keyboard, BWV 846-869]
The Well-Tempered Clavier. Part I, BWV 846-869. Facsimile of the Autograph Manuscript in the Staatsbibliothek zu Berlin—Preussischer Kulturbesitz. Commentary by Christoph Wolff and Martina Rebmann.

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. \$363
http://www.omifacsimiles.com/brochures/bach_wtc1.html



- 9355 ***Bach’s Bible: The Calov Bible, Die Heilige Bibel 1681-92. Facsimile of the Original Preserved in Concordia Seminary Library, St. Louis.***

Franecker, 2017. 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>



2141

BÉDOS DE CELLES, François, 1709-1779

L'art du facteur d'orgues. Avec un aperçu biographique de Jean-Bernard Condate. Université de Lyon 2 – Département de Musicologie.

Geneva, 1984. 27 x 37 cm, 12, 708 facs, plus 137 facs plates pp. Line-cut of the Paris, 1776-1778 edition, in a slightly reduced (-13%) format. Richly illustrated treatise on organ making, with beautifully executed plates addressing the structure of the instrument, methods of building, needs of the organist and characteristics of various instruments. Handsome binding in half leatherette with printed boards reproducing a Bedos engraving. \$546



9506

BEETHOVEN, Ludwig van, 1770-1827

[Missa Solemnis, orch, chorus, op.123]

Missa Solemnis Op. 123. Facsimile of the Autograph Score in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. With a commentary by Hans-Joachim Hinrichsen and Martina Rebmann.

Documenta Musicologica, II/51. Kassel, 2016. Oblong, 45 x 40 cm, 351, 27 pp. Deluxe 4-color facsimile of the autograph working score. William Drakbin describes the genesis of the mass as “the longest, most arduous struggle in Beethoven’s career as an artist”, with equally complex history of its sale to B. Schott after years of calculating with other publishers. 4 of the 5 movements of the Missa Solemnis survive today, the Kyrie, 50 pp in upright format, and the last three movements, Credo, Agnus and Sanctus, 286 pp in oblong format. The Gloria unfortunately disappeared soon after Beethoven’s death. Deluxe edition with leather spine. \$895 http://www.omifacsimiles.com/brochures/bee_missa2.html



9508

[Concerto, piano, orch, no.3, op.37, C minor]

Konzert für Klavier und Orchester Nr.3 c-Moll, opus 37. Faksimileausgabe der autographen Handschrift der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Mit einem Geleitwort von Mitsuko Uchida. Herausgegeben und kommentiert von Elisabeth Schmierer.

Meisterwerke der Musik im Faksimile, 45. Laaber, 2018. Oblong, 32 x 24 cm, 22, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. The piece was composed in 1799-1800 and first performed—Beethoven playing from short score—April 5, 1803. Scholars have pointed out that Mozart’s C Minor Concerto K.491, which Beethoven played in public concerts, bore an influence on Beethoven’s Concerto. Hardbound. \$558 <http://www.omifacsimiles.com/brochures/beepc3.html>



- 8446 [Concerto, piano, orch, no.5, op.73, "Emperor", Eb major]
Konzert für Klavier und Orchester Es-Dur Opus 73. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Mit einem Kommentar herausgegeben von Hartmut Hein und einem Vorwort von Alfred Brendel. [Mus. ms. autogr. Beethoven 15].

Meisterwerke der Musik im Faksimile, 7. Laaber, 2005. Oblong, 32 x 24 cm, xxiv, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. Beethoven called his last piano concerto, written in the same key as the Eroica, E-flat major, "a grand concerto". It was influenced by the political and social events of the time, originally intended as the people's call to arms against Napoleon. Beethoven's 1809 autograph score documents not only the compositional process of the work written over a period of more than a year, but also provides a fascinating biographical testimony, as it was in the same year, sadly, that the composer had to discontinue his own public performances as a pianist due to his ever worsening deafness. This tragic break in his performing career caused him to develop a much more detailed autograph of the Fifth Piano Concerto than those of his earlier works. Clothbound. \$558
<http://www.omifacsimiles.com/brochures/beepc5.html>



- 151 [Concerto, violin, orch, op.61, D major]
Konzert für Violine und Orchester, D-dur, Opus 61. [Österreichische Nationalbibl., Vienna, Mus. Hs. 17.538].

Musica Manuscripta, I. Graz, 1979. Oblong, 34 x 24 cm, 55, 260 pp. The Violin Concerto in D Major of Ludwig van Beethoven—probably the most famous of all violin concerti—has a complicated history. Written on rather short notice for his friend Fanz Clement in late 1806, and completed only hours before the concert was to begin (sight read by Clement according to some sources), the work was nearly forgotten until its rediscovery in 1844 by the virtuoso Josef Joachim, who performed it with various orchestras conducted by Felix Mendelssohn. No violin cadenzas were written by Beethoven though cadenzas were written by him for the piano version published shortly after the 1808 edition for violin. It is one of the most fascinating Beethoven autographs, since it not only shows the usual corrections during and after the writing process, but also the first stages of the revisions of the violin solo part and the sketches of its transformation into a piano part. The faint colors of the main text in the autograph score—mat brown on ivory paper—and the latter autograph additions with strong ink, red crayon and pencil, reproduced here with utmost fidelity, allow scholar and musician alike to take a fascinating journey into the composer's creative process. Deluxe 5-color halftone of the autograph score, edited and introduced by Franz Grasberger. Limited edition of 1000 copies in half-leather binding that duplicates a former binding of the original. Handsome slipcase in full linen with gold lettering. (special OMI price, regularly \$1,075). \$599 <http://www.omifacsimiles.com/brochures/beevc.html>

- 152 [Concerto, violin, orch, op.61, D major]
Konzert für Violine und Orchester, D-dur, Opus 61. [Österreichische Nationalbibl., Vienna, Mus. Hs. 17.538].

Musica Manuscripta, I. Graz, 1979. Oblong, 34 x 24 cm, 55, 260 pp. Same as above but special bibliophile edition of 250 copies on laid paper. Includes printed score from the Neue Beethoven-Gesamtausgabe and phonograph record. Bound in vellum. \$1947



- 9596 [Quartet, strings, op.130, no.13, B-flat major; Great Fugue, op.133]
Streichquartett B-dur op.130 / Grande Fugue B-dur Op.133. Autograph: Staatsbibliothek zu Berlin—Preussischer Kulturbesitz; Moravské Zemské Muzeum, Brno; Badische Landesbibliothek, Karlsruhe; Biblioteka Jagiellońska, Kraków; Bibliothèque Nationale de France, Paris; Library of Congress, Washington, D.C. Commentary - Kommentar Ulrich Konrad.

Documenta Musicologica, II/55. Kassel, 2019. Oblong, 4°. viii, 252, 26 pp. Full-color facsimile of the autograph, dispersed now among six libraries around the world (movt I - Bibl. Jagiellońska Kraków; II - Library of Congress Washington; III - Bibliothèque Nationale Paris & Badische Landesbibl. Karlsruhe; IV - Maravské zemské muzeum Brno; V & VI - Staatsbibliothek zu Berlin. The autograph ranges from fair copy to composing copy and includes 7 paste-over corrections (2 of them full page), meticulously reproduced in this exceptional facsimile. A truly remarkable contribution to Beethoven research and gift to Beethoven lovers, this facsimile reunites the various movements after 190 years. Commentary in Eng-Ger. Quarter leather with boards in decorative paper. \$395 http://www.omifacsimiles.com/brochures/bee_qus130.html



- 9189 [Quartet, strings, op.132, no.15, A minor]
Streichquartett a-moll op.132. Vollständige Faksimileausgabe der Handschrift Mus. ms. autogr. Beethoven Mend.-Stift. 11 der Staatsbibliothek zu Berlin—Preussischer Kulturbesitz. Vorwort von Andrés Schiff, Einleitung von Ernst Hertrich.

[Henle Music 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 the most of the 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 Andrés Schiff, with his generous support this valuable facsimile was made possible. Hardbound. \$190 http://www.omifacsimiles.com/brochures/bee_qus132.html



- 2021 [Sonata, piano, no.23, op.57 "Appassionata", F minor]
Sonate appassionata (en fa mineur, opus 57). [Bibliothèque Nationale, Paris, mus. ms. 25529].

Paris, [1927]. Oblong, 31 x 22 cm, 44 pp. Fine collotype in full color in the original format. According to a note by Mr. Bigot pasted on the inside board Beethoven gave the autograph to the pianist Marie Bigot (1786-1820), who impressed him by playing it at sight. From her it went in 1852 to the pianist René Paul Baillot (1813-1889), and after his death to the library of the Paris Conservatoire. Limited edition of 1000 copies (500 for France and 500 for the Beethoven Association of New York). This is one of the most impressive facsimile editions of all time, the first of its kind—treating the facsimile in a holistic way—recreating the binding, size, condition, marginalia, colors and paper. Original cloth spine, with paper boards. Extremely rare. http://www.omifacsimiles.com/brochures/bee_app1927.html



- 4458 [Symphony, no.3, op.55, "Eroica", Eb major]
Symphonie Nr.3, Es-Dur, "Eroica". Faksimile des Partitur-Handexemplar des Komponisten (nach Kopisten "C"), des Titelblattes mit der von Beethoven getilgten Widmung an Napoleon Bonaparte und der sämtlichen überlieferten handschriftlichen zeitgenössischen Aufführungsmaterial. Kommentar von Otto Biba.

Vienna, 1995. Oblong, 4°, 4 vols. Beautiful color facsimile of Beethoven's personal copy of the full score (in the hand of copyist "C", with numerous autograph corrections and additions); it contains Beethoven's autograph title page with crossed-out dedication to Napoleon, and the complete (contemporary) performance materials from the Gesellschaft der Musikfreunde in Vienna with autograph corrections and additions in Beethoven's hand. An extremely careful production with commentary by Otto Biba. Facsimile volumes in half leather. \$1695 <http://www.omifacsimiles.com/brochures/bee3.html>



- 7784 [Symphony, no.5, op.67, C minor, autogr.]
Symphonie Nr.5 C-Moll Opus 67. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar herausgegeben von Rainer Cadenbach. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 8 & 20].

Meisterwerke der Musik im Faksimile, 4. Laaber, 2002. Oblong, 33 x 24 cm, 342, 38 pp. New full-color reproduction of the autograph score. This is the composer's "working" ms from 1808, including a 38 page segment of the third movt (not issued in the 1942 facsimile), showing traces of intensive compositional elaboration, corrections and revisions. Afterword in Ger-Eng. Linen, with slipcase. \$699 <http://www.omifacsimiles.com/brochures/bee5.html>

- 8738 [Symphony, no.5, op.67, C minor, autogr.]
Symphonie Nr.5 C-Moll Opus 67. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar herausgegeben von Rainer Cadembach. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 8 & 20].

Meisterwerke der Musik im Faksimile, 4. Laaber, 2002. Oblong, 33 x 24 cm, 342, 38 pp. Same as above but softbound version without slipcase. \$279
<http://www.omifacsimiles.com/brochures/bee5.html>



- 7752 [Symphony, no.6, op.68, F major]
Sechste Symphonie F-Dur Opus 68. Sinfonia pastorale. Faksimile nach dem Autograph BH 64 im Beethoven-Haus Bonn mit einem Kommentar von Sieghard Brandenburg.

Veröffentlichungen des Beethoven-Hauses, III/14. Bonn, 2000. Oblong, 36 x 28 cm, 280, 55 pp. Beautiful 6-color halftone of the autograph score, the most valuable MS in the possession of the Beethoven-Haus in Bonn. The MS documents the last decisive steps in the compositional process as the work took its final definitive form. Beethoven carefully revised the score, which had been written with quick energetic strokes, and introduced in many places significant changes before giving it to his copyist for the performance material and fair copy. Limited edition of 600 copies, bound in half leather. \$695
<http://www.omifacsimiles.com/brochures/bee6.html>

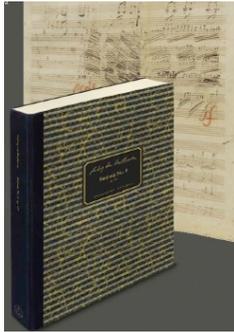


- 9543 [Symphony, no.7, op.92, A major]
Symphonie Nr.7, A-Dur, op. 92. Faksimile nach dem Autograph aus der Biblioteka Jagiellońska, Kraków. Herausgegeben und eingeleitet von Oliver Korte. Mit einem Geleitwort von Lothar Zagrosek. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 9].

Meisterwerke der Musik im Faksimile, 51. Laaber, 2017. Oblong, 32 x 24 cm, 28; 256 pp. Color reproduction of autograph score of Beethoven's Symphony No.7. The work was composed between the period of September 1811 to mid 1812, and its premiere took place on December 8 at the Viennese Universitätsaal together with the premiere of Wellington's Victory.

While two copyist manuscripts survive with Beethoven's markings—one of them the fair copy in the hand of Anton Diabelli prepared for the first edition of the publisher Sigmund Anton Steiner—the autograph produced here in facsimile has a very special place because it preserves to a very great extent the text of op. 92 in its final form. This is the conclusion of Jonathan del Mar, based on the type of corrections and modifications seen in the autograph, modifications that were ostensibly transferred to the score during the first rehearsals.

Afterword in Ger-Eng. Bound in black linen, with slipcase. \$498
<http://www.omifacsimiles.com/brochures/bee7.html>



- 9595 [Symphony, no.9, op.125, D minor]
Sinfonie No.9 op.125. Autograph. Staatsbibliothek zu Berlin—Preussischer Kulturbesitz, Beethoven-Haus Bonn, Bibliothèque National de France. Commentary by / Kommentar von: Lewis Lockwood, Jonathan Del Mar, Martina Rebmann.

Documenta Musicologica, II/42. Kassel, 2/ 2019. 37 x 40 cm, viii, 436, 42 pp. Full-color facsimile of the autograph fair copy in the original format. With his Ninth Symphony Beethoven ventured into new musical dimensions. In the final movement soloists and chorus join forces with the orchestra and Schiller's "Ode to Joy" becomes a global aspiration, a declaration: "Alle Menschen werden Brüder" (all mankind becomes brothers). In his commentary the Beethoven scholar Lewis Lockwood describes the plea which Beethoven wanted to deliver at that time with this work and how views of this have changed over the centuries. Jonathan Del Mar, editor of Beethoven's works, comments on noteworthy passages in the autograph manuscript and allows the reader to share in the composer's working process. Already the large-format paper which Beethoven used for some passages makes the large forces clear. Cuts, sometimes reversed later, show how he wrestled with the final version of the musical text and refined it right down to the last detail. The history of the autograph manuscript reflects an episode in German history: after storage in various places because of the war, the major parts were returned to Berlin but were initially divided by the Berlin Wall and only reunited in 1990. Martina Rebmann, director of the Music Department at the Staatsbibliothek in Berlin traces this story. For the first time the facsimile present all the parts of the manuscript including pages preserved in Bonn and Paris as well as the trombone and contrabassoon parts. Hardbound, with decorative paper and linen spine. Commentary in Eng-Ger-Jap. Special OMI price. \$995 <http://www.omifacsimiles.com/brochures/bee9.html>

- 9604 [Trio, piano, vln & vc, op.97, Bb minor, "Archduke"]
Klaviertrio B-dur Opus 97 "Erzherog"-Trio. 1. und 2. Satz. / 3. und 4. Satz. Faksimile nach dem Partiturautograph Biblioteka Jagiellonska, Krakau. Geleitwort von Mitsuko Uchida. Einleitung von Julia Ronge.

[Henle Music Facsimiles, 28]. Munich, 2019. Oblong & upright, 34 x 26, 26.5 x 39 cm, 2 vols, xx, 34; 32 pp. Beautiful 4-color halftone of the "Archduke" Trio, a work dedicated to Archduke Rudolph of Austria, and regarded as the greatest of all works for this combination of instruments. The Trio in B-flat was probably performed at the Archduke's palace soon after it was written, but its public premiere did not take place until April 11, 1814, on which occasion the violinist was Ignaz Schuppanzigh (leader of the famous string quartet that introduced many of Beethoven's quartets and later some of Schubert's), the cellist was Joseph Linke (for whom Beethoven composed sonatas), and the pianist was Beethoven himself, in his last public appearance at the keyboard (Richard Freed). It's unclear whether this autograph, with inscription "Trio am 3ten März 1811", is actually from 1811 or whether the inscription was added later. Despite the presence of editorial/publisher's markings this copy does not seem to have served as the faircopy. Hardbound with decorative paper boards and pasted title etikette, produced on the occasion of the 250th anniversary of Beethoven's birth. \$196 http://www.omifacsimiles.com/brochures/bee_trio97.html

BELLINI, Vincenzo, 1801-1835

8954 *Adelson e Salvini. Facsimile Edition of the MSS Add. 33361, 33362 of the British Library. Introduction by Simon Maguire. Preface by Raffaello Monterosso.*

Edizione Nazionale delle Opere di Vincenzo Bellini, Serie Prima, 1. Cremona, 2002. 33 x 26.5 cm, 636 pp. Limited edition, printed on watermarked paper. Linen. \$498



BERLIOZ, Hector, 1803-1869

9541 *Symphonie fantastique, op.14. Facsimile of the Autograph Score in the Bibliothèque Nationale de France. With a Commentary by Hugh Macdonald.*

Documenta Musicologica, II/53. Kassel, 2017. 24 x 35 cm, 290, 20 pp. Color facsimile of the autograph score, one of the greatest treasures of the Bibliothèque Nationale. Berlioz revised the work for years before it finally reached its definitive version. He entered many of these changes in the autograph score, which was also used for performances, by pasting strips of paper over the bars or parts in question. This facsimile edition, in high-quality 4-color reproduction, presents the manuscript as it is today—with strips of paper that can be folded out, making both versions visible. Commentary in Eng-Ger-Fr. Hardbound with quarter leather spine and boards in colorful paper. \$895

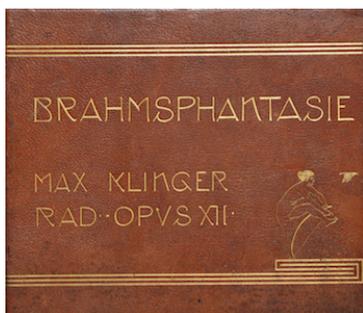
<http://www.omifacsimiles.com/brochures/berlioz.html>

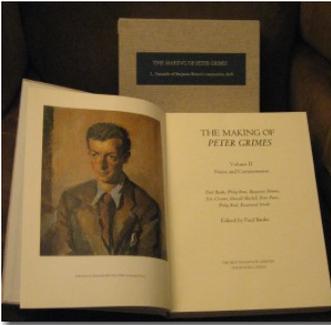
BRAHMS, Johannes, 1833-1897

9592 *Lieder, selections; Schicksalslied op.54, illus. Max Klinger, Rad.Op.XII] Brahms-Phantasie. Einundvierzig Stiche / Radierungen und Steinzeichnungen zu Compositionen von Johannes Brahms. Max Klinger, Rad.-Opus XII.*

Hamburg, 2017. Oblong, 44 x 35 cm, 2 vols, 37, 32. Beautiful high resolution facsimile of the Leipzig, 1894 edition in the original folio format. 41 extraordinary illustrations by Max Klinger, German symbolist painter. The musical contents consist of a selection of 6 Brahms songs—op. 72,1, 49,3, 49,1, 86,2, 94,5—and the piano-vocal arrangement of Schicksalslied op.54. Bibliophile edition of 500 numbered copies. Commentary (Ger) by by Jan Brachmann and Joachim Kossmann. Hardbound (commentary soft bound), w/slipcase. \$140

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





- 7177 **BRITTEN, Benjamin, 1913-1976**
 [Peter Grimes]
The Making of Peter Grimes. Volume I: Facsimile of Benjamin Britten's Compositional Draft. Volume II: Notes and Commentaries: Paul Banks, Philip Brett, Benjamin Britten, Eric Crozier, Donald Mitchell, Peter Pears, Philip Reed, Rosamund Strode. Edited by Paul Banks.

Cambridge, 1996. Large 4°, 2 vols, 241 facs, 251 pp. Color facsimile issued for the 50th anniversary of the 1st production. Conceived in California in 1941, Britten and the tenor Peter Pears made a number of draft scenarios while they waited for passage to England; after their return, Montagu Slater was asked to write the libretto. The compositional draft—began in early 1944—is the single most important document in the creation of the work, showing the composer wrestling with text and music, and gradually fashioning the opera into its final version. Linen. \$250
<http://www.omifacsimiles.com/brochures/britten.html>



- 9297 **BYRD, William, 1543-1623**
My Ladye Nevells Book (British Library MS Mus. 1591). Edited by Oliver Neighbour.

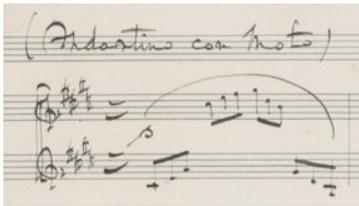
Documenta Musicologica, II/44. Kassel, 2012 Oblong, 8°, 394, 7 pp Duo-tone facsimile of one of the most beautifully written music manuscripts to survive from the late 16th c. and is still preserved in its original ornate binding. It was painstakingly compiled by the Windsor-based scribe John Baldwin, 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>



CHOPIN, Frédéric, 1810-1849

- 8626 [Concerto, piano & orch, op.21 / Kob.258]
Piano Concerto No. 2 in F Minor, Op. 21. Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 215). Edited by The Fryderyk Chopin Institute, Warsaw, Bernardinum, Pelplin, Yushodo Co. Ltd., Tokyo.

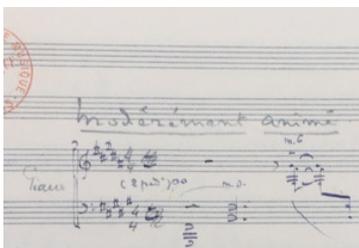
Pelplin, 2005. Oblong, 35 x 25 cm, 2 vols, 172, 262 pp + audio CD. Fine color halftone of the fair copy (autograph + copyist MS). This is the first volume of a new project of the Fryderyk Chopin Institute and The Publishing House of the Pelplin Diocese 'Bernardinum' in Poland to reproduce Chopin's entire oeuvre in facsimile. Limited numbered collector's edition of 500 copies printed on special laid & watermarked paper and supplied with display case covered with leather and embossed with Chopin's name in gold. Special OMI price. (reg. \$1500) http://www.omifacsimiles.com/brochures/chop_pc.html



DEBUSSY, Claude, 1862-1918

- 9542 ***Arabesques pour le piano. Manuscrit conservé à la Bibliothèque nationale de France, département de la Musique—Ms 978.***

Fac-similés de Manuscrits de Claude Debussy, [4]. Paris, 2017. 26.5 x 35 cm, iv, 8 pp. 4-color facsimile of the autograph. These two Arabesques, based on Debussy's meticulously copied fair copy, are especially relevant in understanding the composer's compositional arc: composed when he was in his twenties at a time when he was strongly influenced by the Chanteurs de Saint Gervais (a group founded for the study and performance of early music), these pieces embody a melodic gesture the composer called "divine arabesque", in part the musical language of the "primitives": Palestrina, Victoria and Lasso, whose melodic style the composer believed could be traced back to plainchant ("They found the basis of [the arabesque] in Gregorian chant, whose delicate tracery they supported with twining counterpoints". The early "Arabesques pour le piano" are key to interpreting Debussy's development as a composer. Preface in Fr-Eng by Pierre Boulez. Wrappers with exposed stitching, in special art paper. \$56 http://www.omifacsimiles.com/brochures/debussy_arab.html



- 9597 ***Estampes [pour le piano]: Pagodes, La Soirée dans Grenade..., Jardins sous la pluie. [Fac-similé du] manuscrit conservé à la Bibliothèque Nationale de France, département de la Musique - MS-988.***

Fac-similés de Manuscrits de Claude Debussy, [6]. Paris, 2019. 26.5 x 35 cm, vi, 30 pp. 4-color facsimile of the autograph, written in 1903 and dedicated to his friend the painter Jacques-Émile Blanche. A triptyque of 3 short pieces entitled "Pagodes" (Pagodas), "La soirée dans Grenade" (The Evening in Granada) and "Jardins sous la pluie" (Gardens in the Rain). Estampes (or "Prints") are not a random selection but the distinctive sound pictures of three locations: A Javanese gamelan, a Spanish habanera and French children's songs. Preface in Fr/Eng by Pierre Boulez. Wrappers with exposed stitching, in special art paper. \$74 http://www.omifacsimiles.com/brochures/debussy_est.html



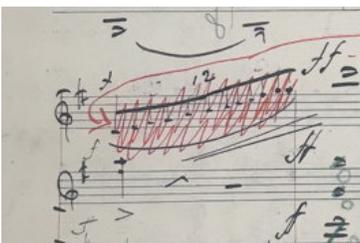
- 1608 ***Prélude à l'après-midi d'un faune. [Ms. The Pierpont Morgan Library, New York].***

Washington, D.C, 1963. 28 x 36 cm, iv, 12 pp. Very fine 4-color collotype of the autograph particell, dedicated to "chère et très bonne petite Gaby", Garielle Dupont, Debussy's companion from 1890 to 1898, who later gave it to Alfred Cortot. Forward in Eng by Roland-Manuel. Printed in France. Coverboards in decorative paper with blue leather label embossed with Debussy's signature. Extremely rare.
http://www.omifacsimiles.com/brochures/debussy_pre.html



- 9351 ***Prélude à l'après-midi d'un faune. Fac-similé du manuscrit autographe de la partition d'orchestre. Introduction par Denis Herlin.***

De Main de Maître, 1. Turnhout, 2014. 32 x 43 cm, 80 pp. Full-color facsimile of the autograph full score—"Stichvorlage". Inaugurates the series "De main de maître" (in the hand of the author) from the collection of the Bibliothèque National de France. Hardbound. \$225
http://www.omifacsimiles.com/brochures/debussy_pre2.html



- 9584 ***Quatuor pour cordes. Manuscrit conservé à la Bibliothèque national de France, département de la Musique.***

Fac-similés de Manuscrits de Claude Debussy, [5]. Paris, 2018. 26.5 x 35 cm, 48 pp. 4-color facsimile of the autograph score issued on the occasion of the centenary of Debussy's death. Wrappers, in special art paper. \$74
http://www.omifacsimiles.com/brochures/debussy_quat.html



DONIZETTI, Gaetano, 1797-1848

7802 *Don Pasquale. Drame buffo in tre atti di Giovanni Ruffini. Facsimile dell'autografo Milano, Archivio storico Ricordi (M.I.13). Con un saggio di Philip Gossett.*

[Archivio Storico Ricordi]. L'Arte Armonica, I/3. Milan, 1999. Oblong, 33 x 25 cm, 147, 434 pp. Deluxe full-color facsimile of the full "working" score, issued on the occasion of the two hundred anniversary of the composer's birth. The history and genesis of this fascinating work, premiered at Teatro alla Scala 17 April 1843 is carefully analyzed by Philip Gossett's companion work. Limited deluxe edition with binding that reproduces the original; handsome clamshell case in green cloth with pasted label. \$825
<http://www.omifacsimiles.com/brochures/donizetti.html>



DVOŘÁK, Antonín, 1841-1904

9198 [Concerto, violoncello, orch., op.104, B minor, B.191]
Koncerto op.104 pro violoncello s průvodem orchestru / Concerto op.104 for Violoncello and Orchestra. Commentary: Jan Smaczny. [Národní Muzeum Prague].

Documenta Musicologica, II/43. Kassel, 2011 Oblong, 4°, 122, 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. Out of print, few copies remaining. \$435
http://www.omifacsimiles.com/brochures/dvorak_cc.html



8459 [Symphony, no.9, "New World", B.178, op.95, E minor]
IX. Symphony in E Minor "From the New World", Op.95. Commentary by Jarmil Burghauser (Revised and supplemented by Milan Kuna). [Ms. Museum Antonina Dvořáka, Prague].

Prague, 2004. Oblong, 35 x 27 cm, 2 vols, 126, 106 pp. New full-color facsimile of the autograph fair copy issued on the occasion of the 100th anniversary of the composer's death. Commentary in Czech-Eng-Ger-Jap. Limited edition of 1,000 copies. Hardbound, with slipcase. \$375
<http://www.omifacsimiles.com/brochures/dvorak.html>



- 8998 **HANDEL, George Frideric, 1685-1759**
 [Messiah, oratorio, HWV 56, autograph]
**Messiah HWV 56. Autograph. The British Library London. Commentary by /
 Kommentar von Donald Burrows.**

Documenta Musicologica, II/40. Kassel, 2008. 4°, viii, 284, 56 pp. Full-color facsimile edition of the autograph score, issued on the occasion of the 250th anniversary of the composer's death. Commentary in Eng-Ger-Jap. Handsome bibliophile binding with linen spine and decorative paper boards. Special OMI price. \$575
http://www.omifacsimiles.com/brochures/handel_mess.html



- 9120 **HAYDN, Franz Joseph, 1732-1809**
 [Concerto, horn, orch, Hob. VIIId:3, D major]
**Hornkonzert D-Dur, Hob. VIIId:3. Faksimile der autographen Partitur.
 Kommentar von Ingrid Fuchs.**

Vienna, 2009. 22 x 32 cm, 28, 39 pp. Beautiful full-color facsimile. A fascinating and important representative of Haydn's entire concerto oeuvre comes to light in this brilliant facsimile of the Horn Concerto in D Major, Hob. VIIId:3. Haydn composed a relatively small group of wind concertos (6 in total), two which are lost. This work was most likely composed for the horn virtuoso Joseph Leutgeb, and in violation of his contract with the Esterházy House, since it was not written for the court orchestra. Of special mention is Haydn's note written on the last page of the score stating "in schlaff geschrieben" (written while asleep). This is due to a mistake in the scoring of the instruments and was most likely the result of Haydn composing secretly at night, half asleep. Commentary in German-English-Japanese. Limited edition of 500 copies with beautiful period design coverboards and pasted on etikette. \$207
http://www.omifacsimiles.com/brochures/hayd_hc.html



- 9027 [Quartet, strings, op.76,3]
Gott! Erhalte Franz den Kaiser (Hob. XXVIA: 4) und Streichquartett Op.76, Nr.3 (Hob. III:77), "Kaiserquartett" (Variationensatz). Vollständige Faksimile-Ausgabe im Originalformat der Mus. Hs. 16.501 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.

Musica Manuscripta, 3a. Graz, 2008 32 x 23 cm, 26, 24 pp. Deluxe bibliophile facsimile in the original format of a composite ms comprising various versions of the hymn "Gott! erhalte Franz den Kaiser", which has served as the Austrian National Anthem for more than 140 years. The fascicle contains: 1) 1st ms version of the melody (sketch material on the backside), 2) fair copy of the harmonized version with Haydn's signature, 3) 1st version of the harmonized version with some erasures and corrections 4) complete score for unison voices and orchestra with signs of corrections, 5) four variations of the hymn for string quartet (= "Kaiser" quartet Hob. III: 77), 6) 1st printed edition of the hymn from 1787 with manuscript notations on the final page. Commentary in Ger. Binding after the original, with slipcase. \$263
http://www.omifacsimiles.com/brochures/haydn_gott.html



7531

HILDEGARD VON BINGEN, 1098-1179

[Lieder, selections, "Riesencodex"]

Hildegard von Bingen Lieder. Faksimile. Riesencodex (Hs.2) der Hessischen Landesbibliothek Wiesbaden, fol. 466-481v. Herausgegeben von Lorenz Welker mit einem Kommentar von Michael Klaper.

Elementa Musicae, 1. Wiesbaden, 2/ 2005. 35 x 49 cm, xl, 32 pp. A splendid full-color reproduction of the musical portion of the "Riesencodex" (a unique "Gesamtausgabe" of Hildegard's writings), consisting of altogether 75 songs and the play "Ordo Virtutum" ("Ritual of Virtues"). Like the Dendermonde source from the same period (c.1175), the Riesencodex—"giant codex"—transmits these "songs" in the form of a liturgical cycle of antiphons, responsories, sequences, hymns, a Kyrie and Alleluia. Commentary in Ger-Eng. Linen. \$299 http://www.omifacsimiles.com/brochures/hild_w.html



1409

HUGO VON MONTFORT, 1357-1423

Gedichte und Lieder. Cod. Pal. Germ. 329 der Universitätsbibliothek Heidelberg. [Textband:] Einführung zum Faksimile des Codex Palatinus Germanicus 329 der Universitätsbibliothek Heidelberg. Mit Beiträgen von Franz Victor, Spechtler, Vera Trost, Ewald M. Vetter, Lorenz Welker und Wilfried Werner.

Facsimilia Heidelbergensia, 5. Wiesbaden, 1989-1990. 23 x 34 cm, 2 vols, 110, 147 pp. Luxurious full-color facsimile of a ms of Austrian provenance, copied c.1414. One of the major sources for this important poet-musician. Exquisite illuminations by Heinrich Aurhaim. 17 pages of music. Separate commentary vol. with essays on provenance, illumination, the use of color and gold, the melodies, and a complete translation of the texts into modern German. Limited numbered edition of 600 copies. Half-leather with coverboards in decorative paper & matching slipcase. \$1998 <http://www.omifacsimiles.com/brochures/hugo.html>



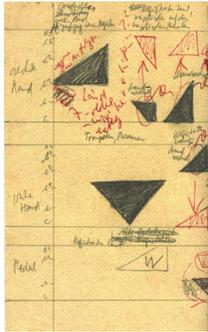
357

KRENEK, Ernst, 1900-1991

[Fünf Lieder, op.82]

Fünf Lieder nach Worten von Franz Kafka. Faksimile der Originalhandschrift. Festgabe der Stadt Wien zum 85. Geburtstag des Komponisten. Herausgegeben von der Wiener Stadt- und Landesbibliothek.

Vienna, 1985. Oblong, 4°, 9, 82 pp. Beautiful full-color halftone of the autograph in the original format. Essays by R. Patzer, R. Bischof, E. Hilmar and W. Obermaier, with numerous photographs, illustrations and reproductions of some of Krenek's artwork, many handsomely mounted in passe-partout. Issued on the occasion of the composer's 85th birthday. Bibliophile edition not available commercially. Hardbound with silver paper boards. <http://www.omifacsimiles.com/brochures/krenek.html>



4607 **LIGETI, György, 1923-2006**

[Works, selections]

Notenbilder. Kunstmappe mit sechs Faksimiles nach Musik-Autographen von György Ligeti und mit dem Reprint eines Ligeti-Portraits von Klaus Böttger: Volumina; Etudes pour Piano; Monument; Violinkonzert; Klavierkonzert; Requiem.

Mainz/Munich, 1991. 36 x 46 cm, i, iv, 7 pp. Superb full-color facsimile leaves from six works of Ligeti, each of them from "composing" scores for the final draft of the respective work. Ligeti's compositions take shape almost like frescos, with constant revision, crossing out, and varied use of color. Includes beautiful reprint of an original lithograph-portrait of the composer by Klaus Böttger. Bibliophile edition of 300 copies on Arches laid paper, with each leaf numbered and signed by the composer or artist. Distinctive portfolio in white paper with reverse embossed titles. \$630

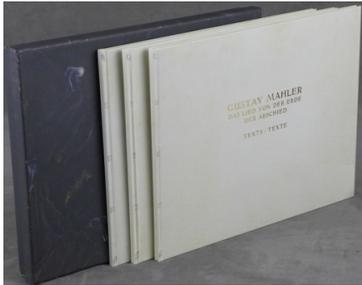
http://www.omifacsimiles.com/brochures/ligeti_km.html



9406 **MACHAUT, Guillaume de, 1300-1377**

Ferrell-Vogüé Machaut Manuscript. Facsimile Edition.

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



MAHLER, Gustav, 1860-1911

- 9558 [Lied von der Erde, selection]
Der Abschied—Facsimile Edition of the Sixth Movement of Das Lied von der Erde. I: Draft Orchestral Score; II: Particel, Short Score; III: Texts on the Facsimile. [Willem Mengelberg Archive, Nederlands Muziek Instituut, The Hague].

The Hague, 2017. Oblong, 35 x 27, 3 vols, 44, 20; 46 pp. Fine bibliophile facsimile of Mahler's manuscripts of "Der Abschied" (Farewell), the sixth movement of Das Lied von der Erde, issued on the 60th anniversary of the Dutch Mahler Society. The edition includes the manuscripts of both the draft orchestral score and the particel short score. In December 1917, the great Dutch conductor Willem Mengelberg conducted the Vienna Philharmonic Orchestra in a performance of Das Lied and following that performance, Alma Mahler presented Mengelberg with the 2 manuscripts which are the basis of this facsimile. Alma included the note (also provided in facsimile): "To the Friend of Gustav Mahler. . . the most wonderful interpreter of his work, Willem Mengelberg". The particel represents a relatively early stage of the composition and reveals many aspects of how the movement took shape. The orchestral version is much more complete, but still is considered a draft. Notes by Eveline Nikkels & Frits Zwart, with introduction by Edward Reilly. Limited edition of 400 numbered copies in the original format as presented by Alma Mahler to Mengelberg, 3 volumes, housed in a beautiful box covered with black paper. \$168
http://www.omifacsimiles.com/brochures/mahler_ab2.html



- 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



- 4983 [Symphony, no.7, D major]
Facsimile Edition of the Seventh Symphony. Donald Mitchell/Edward R. Reilly.
 [Het Concertgebouw, Amsterdam].

's-Graveland, 1995. 30 x 40 cm, 2 vols, 98; 308 pp. Beautiful full color facsimile of the autograph fair copy published on the occasion of the Concertgebouw Orchestra's "Mahler-feest 1995." Contains numerous erasures & revisions, with major but non-structural differences from the printed score, including the elimination of a contrapuntal section from the second movement. Introduction analyzes relationship of surviving sources; these include a copyist's ms & a "cancelled" sketchbook in Vienna, and two sketch-drafts in New York. Handsome clamshell case in blue linen. \$375
<http://www.omifacsimiles.com/brochures/mahler7.html>



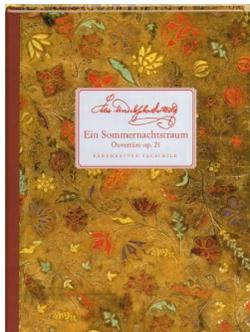
- 9554 **MARTIN CODAX, 13th c.**
Pergamino Vindel: Cantigas de amigo Martín Codax / Vindel Parchment. The Morgan Library & Museum, New York. [Pierpont Morgan Library, New York, Ms. M 979].

Barcelona, 2016. 33.6 x 45.2 cm, 224 pp. The Vindel Parchment, latter half of the 13th c, contains 7 cantigas de amigo—a complete work attributed to the Galician composer and performer Martin Codax—with music for 6 of them. They represent songs sung by a maiden awaiting her absent lover in Ría de Vigo. Cantigas de amigo are the most original genre of medieval Galician lyric poetry. In these short, lively ballads belonging to the European "women's song" genre, a maiden in love sings— alone or accompanied by her female friends, sisters or mother— about her life, hopes and sorrows, and sometimes about nature too. The waves in the sea near Vigo are highly symbolic in Martin Codax' ballads, imbuing his lyrics with great eroticism. Until the discovery of the Vindel Parchment, the only known medieval Galician cantigas with a musical settings were the religious Cantigas de Santa María of Alfonso X the Wise. The Sharrer Parchment (late 13th or early 14th c.) discovered subsequently, feature 7 poems by King Dinis I of Portugal which were secular and yet belonged to the cantigas de amor genre. It is not yet known which scriptorium made the Vindel Parchment although it must have been well equipped and had skilled scribes. Palaeographic evidence and the musical settings, e.g. similarities between the 6 melodies by Martin Codax and the music of some of the Cantigas de Santa María, suggest that Martin Codax was involved with the Castilian courts of Alfonso X the Wise and Sancho IV. Deluxe facsimile limited to 987 copies. Companion volume directed by Mariña Arbor, with contributions by Antonio Calvia, Antonio Ciaralli, Rip Cohen and Simone Marcenaro; foreword by Harvey L. Sharrer.
<http://www.omifacsimiles.com/brochures/vindel.html>



- 8670 **MENDELSSOHN-BARTHOLDY, Felix, 1809-1847**
Die erste Walpurgisnacht. Ballade von Goethe für Chor und Orchester, op.60. A Full-Color Facsimile of the Autograph Piano-Vocal Score Held in the Museum of Educational Heritage at Tamagawa University. Edited with Commentary by Hiromi Hoshino.

Tokyo, 2005. 24.4 x 32 cm, xii, 48, 76 pp. Full-color facsimile edition of the recently rediscovered autograph score, a fair copy with numerous revisions and corrections on almost every page. Die erste Walpurgisnacht is considered one of Mendelssohn's finest pieces and the composer lavished much care on its composition which spanned from 1830 until 1843, finally being published in 1844. This autograph of Die erste Walpurgisnacht was presented to the late Spanish cellist, Gaspar Cassadó by his patron, Giulietta Gordigiani von Mendelssohn, and upon Cassadó's death it was inherited by his Japanese wife, the late pianist Chieko Hara. Subsequently it was donated by her family to Tamagawa University as part of a large collection of Cassadó's former possessions. Critical commentary in Eng-Jap. Clothbound. \$468 http://www.omifacsimiles.com/brochures/mendel_w.html



- 9033 [Overture, A Midsummers Night's Dream, op.21]
Ein Sommernachtstraum. Ouverture op.21. Autograph, Biblioteka Jagiellońska, Kraków. Commentary by / Kommentar von Friedhelm Krummacher.

Documenta Musicologica, II/41. Kassel, 2009. 27 x 37 cm, xiii, 60, 57 pp. Full-color facsimile of the elegant fair copy autograph score (formerly Deutsche Staatsbibliothek, Mus. ms. autogr. Mendelssohn 21), and monochrome reproduction of a fragmentary autograph score (Bodleian Library, Ms. Deneke-Mendelssohn B 5)—the only surviving sources of the overture. This work of youthful genius was written in 1826 during a carefree summer spent at the summer house among his siblings at a time when the composer became immersed in the works of Shakespeare through Schegel and Tieck translations. An enchanted night, virtually fragrant dreams, floating fairies—the sensory associations evoked and fashioned by the music of Mendelssohn's overture A Midsummer Night's Dream are almost inexhaustible. This is without doubt Mendelssohn's most popular concert overture. The score is innovative as well, for example, in the ordering in the instruments—proceeding woodwinds, percussion, strings, with the bass fiddle at the bottom—, though peculiar for the time, coincides with modern accepted convention. The autograph score also calls for the rare "corno inglese di basso", usually substituted by the ophecleide, bass bassoon or bass trombone. Handsome bibliophile edition issued on the occasion of the 200th anniversary of the composer's birth. Handsome binding with decorative paper boards, burgundy linen spine, and pasted title etikette. Commentary in Eng-Ger-Jap. Special OMI price. \$440 http://www.omifacsimiles.com/brochures/mendel_mid.html



9020 **MOZART, Wolfgang Amadeus, 1756-1791**

[Abduction from the Seraglio, K.384]

Die Entführung aus dem Serail K.384. Facsimile of the Autograph Score, Staatsbibliothek zu Berlin - Preussischer Kulturbesitz, Biblioteka Jagiellońska Krakow (Mus. ms. autogr. W.A. Mozart 384), Stanford University Library, The Juilliard School Library. Introductory Essay by Hendrik Birus; Musicological Introduction by Ulrich Konrad.

Mozart Operas in Facsimile, 2. Los Altos, 2008. Oblong, 4°, 2 vols, vii, 119; 492 pp. Full-color reproduction of the autograph score. This "teutsche oper" as Mozart referred to it on "Turkish" subject-matter so popular at the time marked the composer's Vienna debut as a stage composer. After its premiere on 16 July 1782 *Die Entführung* remained in the Burgtheater's repertoire for the rest of the season and the next one as well. It soon spread beyond Vienna to theaters in Austria and abroad, becoming the longest-lasting theatrical success of Mozart's career. Bibliophile edition, in two volumes, bound in dark brown quarter leather with beige linen boards. \$215

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



9071 *La clemenza di Tito* : K.621, Facsimile of the Autograph Score, Staatsbibliothek zu Berlin - Preussischer Kulturbesitz, Biblioteka Jagiellońska Kraków (Mus. ms. autogr. W.A. Mozart 621), The British Library London, Music Collections (Zweig 62) / Wolfgang Amadeus Mozart; Introductory Essay by Hans Joachim Kreutzer; Musicological Introduction by Sergio Durante.

Mozart Operas in Facsimile, 7. Los Altos, 2008. Oblong, 4°, 2 vols, vii, 218; 328 pp. Full-color reproduction of the autograph score. Bibliophile edition, in two volumes, bound in dark brown quarter leather with beige linen boards. \$215

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



- 8876 *Così fan tutte, ossia, La scuola degli amanti, K.588. Facsimile of the Autograph Score, Staatsbibliothek zu Berlin-Preussischer Kulturbesitz, Biblioteka Jagiellońska Kraków (Mus. ms. autogr. W.A. Mozart 588), Stadt- und Universitätsbibliothek Frankfurt am Main (Mus. Hs 2350. Introductory Essay by Norbert Miller; Musicological Introduction by John A. Rice.*

Mozart Operas in Facsimile, 5. Los Altos, 2007. Oblong, 4°, 3 vols, vii, 108; 635 pp. Full-color reproduction of the autograph score. This popular opera buffa exploring romantic love and sexual attraction has delighted audiences for more than two hundred years. Compared to the two earlier operas with Da Ponte's collaboration, there is scant detailed evidence regarding the genesis of *Così fan tutte*. Interestingly, in Mozart's own autograph catalog "Vereichnüss aller meiner Werke" a single number from the opera—"An aria intended for the opera *Così fan tutte*... Rivoľgete à me lo sguardo"—preceeds the entry for the complete opera, somewhat an anomaly for the thematic catalogue. In any case the composition of the opera seems to have occurred over a short period of time and in keeping with other operas, Mozart composed and revised it while rehearsals were already going on. Different ink tints in the autograph (showing vocal lines with bass in one ink tint and orchestration in another) support this idea and agrees with testimony by Eybler who supervised rehearsals for singers from "parti cantanti". Besides this aspect of the autograph there are also some interesting musical changes, carefully documented in the introductory essay by John A. Rice. After an instrumental rehearsal of the opera on 20 January 1790 in the company of Haydn, the premiere took place six days later in Vienna's Burg Theater, Mozart conducting, and performed by the best singers the Royal-Imperial National and Court Theater had to offer. It was an immediate success, being repeated numerable times and revived as well in the decades after the composer's death. A copyist manuscript from the atelier of Wenzel Sukowtáy—Österreichische Nationalbibliothek, Ms. OA 146—basically a copy of Mozart's autograph is also an important source of the opera, showing how it evolved in later years; Ms. OA 146 is the principal source for most of the music missing from the autograph. It also serves as the most reliable record of changes made to the opera during the rehearsals and performances, some by Mozart or with his approval. Parts of Ms. OA 146 as well as surviving sketches and drafts are reproduced in this facsimile. Bibliophile edition, in three volumes, bound in dark brown quarter leather with beige linen boards. \$215
http://www.omifacsimiles.com/brochures/moz_cosi.html



- 9121 *Don Giovanni, K.527. Facsimile of the Autograph Score. Bibliothèque nationale de France, Paris, Département de la Musique (Ms. 1548). Introductory Essay by Hans Joachim Kreutzer. Musicological Introduction by Wolfgang Rehm.*

Mozart Operas in Facsimile, 4. Los Altos, 2009. Oblong, 4°, 3 vols, vii, 148; 576 pp. Full-color reproduction of the autograph score. Bibliophile edition, in two volumes, bound in dark brown quarter leather with beige linen boards. \$215
http://www.omifacsimiles.com/brochures/moz_don.html



- 8623 **Idomeneo, K.366, with Ballet K.367. Facsimile of the Autograph Score. Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Biblioteka Jagiellońska Kraków (Mus. ms. autogr. W.A. Mozart 366, 367, 489 and 490). Introductory Essay by Hans Joachim Kreutzer. Musicological Introduction by Bruce Alan Brown.**

Mozart Operas in Facsimile, 1. Los Altos, 2006. Oblong, 4°, 3 vols, vii, 108; 773 pp. A beautiful and exacting full-color reproduction of the autograph score composed between September of 1780 and January of 1781, with additions and corrections as late as 1786. The facsimile reunites Acts I & II preserved today in the Biblioteka Jagiellońska Kraków, and the Act III and the ballet music (K.367) held by the Staatsbibliothek zu Berlin. Mozart's score, written in a clear and neat handwriting, served as the source for a copyist's score used for the premiere. Yet by no means is Mozart's autograph score a fair copy, as it represents a fascinating mixture of completely stable portions with ones that show clear signs of fluidity and development, with numerous crossouts, multiple versions, even versions that appear as rehearsal trials. The nature of the commission and the relatively strict time frame imposed on the composer must have turned the Palatine Elector Carl Theodor's residence into a noisy production studio, with various rehearsals going on simultaneously, copyists preparing parts, Mozart coaching and cajoling singers, all the while he was still composing the work. The opera saw, in addition to its Munich performance, a concert version in Vienna in 1786 with orchestra and tenor, portions of which are also documented in the facsimile. This beautiful bibliophile edition, in three volumes, bound in dark brown quarter leather with beige linen boards, inaugurates the series "Mozart Operas in Facsimiles". \$215
http://www.omifacsimiles.com/brochures/moz_ido.html



- 9122 [Magic Flute, K.620] **Die Zauberflöte, K.620. Facsimile of the Autograph Score. Staatsbibliothek zu Berlin—Preußischer Kulturbesitz (Mus. ms autogr. W.A. Mozart 620). Introductory Essay by Hans Joachim Kreutzer, Musicological Introduction by Christoph Wolff.**

Mozart Operas in Facsimile, 6. Los Altos, 2009. Oblong, 4°, 3 vols, vii, 144; 452 pp. Full-color reproduction of the autograph score with the first 28 pages reproduced with photo enhancement, completely restoring the middle voices of the now severely faded manuscript. Die Zauberflöte was the greatest triumph of Mozart's operatic career, and its success story continued unabated after his death. By 1800 it had been given no fewer than two hundred times at the Freihaus Theater alone. Owing to its unusual degree of popularity, vocal scores of its musical numbers appeared in separate editions from two different publishers in late autumn of 1791. Within the briefest span of time Die Zauberflöte had appeared in London alongside The Beggar's Opera and in Paris alongside Le mariage de Figaro, thereby becoming "one of the sensations of eighteenth-century theatrical history". The Zauberflöte autograph is a working manuscript that reveals traces of the compositional process at every turn. This applies not only to the twin layers of short score and orchestrated full score, but also to the later stages in the compositional process. Various kinds of alterations become visible particularly in erasures, overwriting and deletions. Most of the alterations relate to changes in the musical text or its instrumental garb (adapted from Christoph Wolff's text). Bibliophile edition, in 3 volumes, bound in dark brown quarter leather with beige linen boards. \$215
http://www.omifacsimiles.com/brochures/moz_zaub.html



8966 [Marriage of Figaro, K.492]

Le nozze di Figaro, K.492. *Facsimile of the Autograph Score*, Staatsbibliothek zu Berlin--Preussischer Kulturbesitz, Biblioteka Jagiellońska Kraków (Mus. ms. autogr. W.A. Mozart 492). *Introductory Essay by Norbert Miller; Musicological Introduction by Dexter Edge.*

Mozart Operas in Facsimile, 3. Los Altos, 2007. Oblong, 4°, 3 vols, vii, 124; 613 pp. Full-color reproduction of the autograph score completed in the spring of 1786. *Le nozze di Figaro* is the first in the great trilogy of Italian operas that Mozart produced together with the librettist Lorenzo da Ponte. It is based on Beaumarchais' politically incendiary play *Le mariage de Figaro*, written in 1781 and first performed in 1784. Mozart's opera is held by many to be one of the greatest operas of all time, and is notable for its sublime yet profoundly human portrayal of love, jealousy, infidelity, and forgiveness. *Figaro* has never fallen out of the operatic repertoire; in the 19th century it was perhaps second in popularity only to *Don Giovanni* among Mozart's Italian operas, and it is now one of the most frequently performed of all his operas. The discovery in the early 1990s of the original orchestral parts and the working score of the opera from its first production in Vienna in 1786 has shed much new light on the early history of the opera. This facsimile edition reunites the first two acts preserved in the Staatsbibliothek zu Berlin and the third and fourth acts in possession of the Biblioteka Jagiellońska in Krakow. Besides reproducing the composer's fair copy score, the edition provides all pertinent sketches and drafts, as well as passages from copyists mss that supplement the autograph. Bibliophile edition, in three volumes, bound in dark brown quarter leather with beige linen boards. \$215
http://www.omifacsimiles.com/brochures/moz_noz.html



8974 [Requiem mass, K.626]

Requiem. Vollständige farbige Faksimile-Ausgabe im Originalformat der 2-teiligen Handschrift Mus. Hs. 17.561 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.

Graz & Kassel, 1990. Oblong, 35 x 26 cm, 40, 200 pp. Superb 4-color halftone in the original format. First complete facsimile of the autograph parts and sketches with the finishing work of Süßmayr and others. Commentary in Eng-Ger by Günther Brosche. Special edition produced for Philips Records with parts I and II of the MS and commentary bound into one volume. Hardbound with handsome red EfaIn paper boards with gold lettering. \$350
http://www.omifacsimiles.com/brochures/moz_req.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



- 9043 [Adagio, glass harmonica, K.356 (617a)]
L'autografo dell' Adagio KV 356 (617a) per Glasharmonika nella Bibliothèque Nationale de France di Parigi (Département de la Musique, Fondo Ch. Maherbe, Segnatura: Ms. 220). Edizione in facsimile a cura di Giacomo Fornari.

Lucca, 2/2017. 23 x 33 cm, xvi, 2 pp. This beautiful and exacting facsimile, recreating the tactile experience of the autograph now in the possession of the Bibliothèque Nationale, was first issued in 2008 solely for members of the International Mozart Society. Fortunately the publisher has now re-issued it, making it available to a larger public. Little is known about the origins of the work and the composer failed to enter the piece into his thematic catalog (*Verzeichniß aller meiner Werke*). Several clues however suggest that the piece was drafted in the summer of 1791, in the same period as the genesis of *La clemenza di Tito* and *Die Zauberflöte*, and that Marianne Kirchgessner, the esteemed virtuoso of the glass harmonica, blind since the age of four, performed it in Vienna. The instrument itself, a type of mechanical piano with resonating glasses, whose sound is described as "especially sweet, ethereal, melancholic and penetrating", has a fascinating American connection in that it was Benjamin Franklin who perfected the instrument in 1762. Commentary in It-Eng-Ger. Portfolio. \$66 http://www.omifacsimiles.com/brochures/mozart_glas.html



- 9359 [Concerto, piano, orch, no.24, K.491]
Piano Concerto in C minor K.491. Facsimile of the Autograph Score in the Royal College of Music, London. With a commentary by Robert Levin.

Documenta Musicologica, II/48. Kassel, 2014. Oblong, 34 x 25 cm, 74, 40 pp. Beautiful color halftone of the autograph fair copy completed on March 24, 1786. In his fascinating preface Colin Lawson, Director of the Royal College of Music, describes the journey made by Mozart's autograph following its sale in 1800 by Constanze, Mozart's widow, to its eventual resting place in London where it is the jewel in the RCM's extensive collection of historic manuscripts. The Piano Concerto in C minor K. 491 is one of Mozart's greatest piano concertos not least because of the dramatic character of its minor key (it is one of only two piano concertos composed in minor keys). It also has the largest orchestra he ever used in a piano concerto and the only piano concerto to use both oboes and clarinets. Written in 1786 during a period of almost feverish activity, it was completed only 22 days after the A major concerto K. 488 and during composition of *The Marriage of Figaro*. The autograph is exceptional in that Mozart records sketches that he later enlarged and extensively revised for the score thus allowing us an insight into his creative process. Mozart's work appears here for the first time in a color facsimile, making it possible to easily recognize the contrasting colors of ink. The renowned Mozart scholar and pianist Robert Levin has written an illuminating commentary. He explains Mozart's method of composition and guides the reader page by page through the autograph. This high-quality facsimile truly is a fascinating insight into Mozart's art of composition. Hardbound with linen spine and decorative paper boards. \$248

http://www.omifacsimiles.com/brochures/mozart_pc491.html



- 9331 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]
Eine kleine Nachtmusik KV 525. Introduction / Einführung: Wolfgang Rehm.

Documenta Musicologica, II/46. Kassel, 2013. Oblong, 34 x 25 cm, 14, 24 pp. New color facsimile of the autograph score in its original loose bifolio and folio format. Afterword in Eng-Ger. Limited bibliophile edition with beautiful clam shell case covered in moire fabric. \$239 http://www.omifacsimiles.com/brochures/mozart_ekn2.html



- 9119 [Symphony, no.40, K.550]
Sinfonie in g-moll KV 550. Faksimile der autographen Partitur in erster und zweiter Fassung (1788). Mit einem Kommentar von Otto Biba.

Vienna, 2009. Oblong, 4°, 106, 43 pp. Beautiful color facsimile of both versions of the autograph score, once proudly owned by Johannes Brahms. This facsimile edition sheds light on Mozart's composing process; the accompanying commentary by Otto Biba addresses the complicated relationship between the two versions and suggests that the first autograph version, rather than representing a different version, may in fact be an intermediate "stadium" of a complicated compositional process. Commentary in Ger-Eng-Jap. Limited bibliophile edition of 500 copies. An indispensable source for all Mozart lovers and researchers. \$495
http://www.omifacsimiles.com/brochures/moz_sym550.html



- 8611 [Symphony, no.41, "Jupiter", K.551]
Sinfonie in C KV 551, "Jupiter". Ulrich Konrad Commentary. [Ms. Deutsche Staatsbibl. Berlin].

Bärenreiter Facsimile, [1]. Kassel, 2005. Oblong, 33 x 25 cm, 103, 64 pp. Beautiful full-color half-tone reproduction of the autograph score based on newly commissioned photographs. This new edition greatly improves the readability of many faint passages in the original, which, over the years have faded and lost their legibility. At the same time this greater fidelity allows one to see different copying "layers" based on different intensities of the ink (for example, Mozart often copies the highest and lowest parts first, then later fills in the inner parts). Commentary in Eng-Ger-Jap. Handsome bibliophile edition printed on deckel-edged laid paper. Quarter linen, decorative paper boards and embossed/pasted title etikette. Inaugurates the new high-quality facsimile series "Bärenreiter Facsimile".
http://www.omifacsimiles.com/brochures/moz_sym551.html



- 7487 *Skizzen und Entwürfe herausgegeben von Ulrich Konrad.*

Supplement zur Neuen Mozart Ausgabe, X/30/3. Kassel, 1997. Oblong, 4°, 192, c.145 pp. A rare opportunity to enter the "workshop" of Mozart. Virtually every sketch and draft that has survived—192 pages—has been assembled and collated in chronological order for this superb facsimile edition reproduced in full color. Like Band 44 of the Bachgesellschaft edition which contained only reproductions of Bach manuscripts, this publication marks the culmination of the Neue Mozart Edition. The facsimiles are accompanied by careful transcriptions and critical commentary (Ger), making them accessible to both layman and specialist. Deluxe edition with clamshell case covered in burgundy linen and titles in gold lettering. An indispensable resource for any Mozart enthusiast. \$395
http://www.omifacsimiles.com/brochures/moz_frag.html



7539 ORFF, Carl, 1895-1982

Carmina Burana. Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis. Facsimile of the Composer's Autograph Score in the Bayerischen Staatsbibliothek München. Edited by the Carl Orff-Stiftung With Introductory Notes by Hartmut Schaefer and Werner Thomas.

Mainz, 1997. 32 x 42 cm, 160, xxxi pp. Full-color facsimile, in the original folio format, of the autograph fair copy. Orff's great musico-dramatic masterpiece composed on a sequence of medieval Latin lyrics with exciting block chords and driving rhythms. This deluxe edition captures the dark and light blue inks of the composer's handwriting, with additions in lead and colored pencil. Binding in black linen & quarter leather. (special limited offer). \$185 http://www.omifacsimiles.com/brochures/orff_carm.html



1420 OSWALD VON WOLKENSTEIN, c.1377-1445

Handschrift A. Vollständige Faksimile-Ausgabe im Originalformat des Codex Vindobonensis 2777 der Österreichischen Nationalbibliothek. Kommentar von Francesco Delbono.

Codices Selecti, 59. Graz, 1977. 37 x 27 cm, 50, 122 pp. 3-color facsimile of the complete ms copied around 1425 in the Tyrol. The codex, with close to 100 songs, was evidently commissioned by Oswald himself; it includes 1 large format miniature portrait of the musician-poet. Linen. \$795 <http://www.omifacsimiles.com/brochures/oswald.html>



1994 [Handschrift B]

Liederhandschrift B (Universitätsbibliothek Innsbruck, ohne Signatur). Farbmikrofiche-Edition. Einführung und kodikologische Beschreibung von Walter Neuhauser.

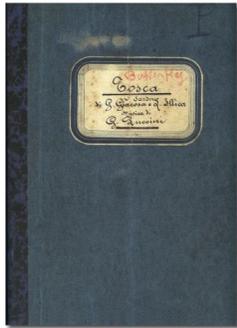
Codices illuminati medii aevi, 8. Munich, 1987. 17 x 25 cm, 41 pp, 2 fiches (=60 pp). Vellum MS consisting of 50 folios, from Neustift (?), 1432, with additions of 1436 and 1438. Calligraphic cursive bastarda, with musical notation. The extraordinary decoration of the MS consists of the well-known portrait of the poet. The entire codex, its script and decoration, is uniform in style. It contains the most comprehensive collection of Oswald's known poems and was corrected by the poet himself. It is therefore of great importance for the history of art, literature, and secular medieval music. Color fiche edition, with commentary by Walter Neuhauser. Linen. \$347



PUCCHINI, Giacomo, 1858-1924

8491 *Tosca. A cura di/Edited by Ilaria Narici. [Casa Ricordi, Milan].*

[Archivio Storico Ricordi]. Milan, 2004. 35,5 x 53,5 cm, 4 vols, 528 + 96 pp. Full-color facsimile of the autograph score in 3 volumes as preserved in their original folio format in the Ricordi archives, accompanied by one volume on the history and iconography of the opera by Roger Parker ("Easy reading is damned hard writing": Puccini at Work") and Mercedes Viale Ferrero ("Tosca Viewed"). Quarter leather with golden lettering and ornaments (after the original), in handsome clamshell case covered in brown cloth. Commentary vol. in wrappers. Bibliophile edition of 100 numbered copies. (publisher's price: euro 5,500--please inquire for special OMI price). <http://www.omifacsimiles.com/brochures/tosca.html>



9132 *Tosca. Di Victorien Sardou, Giuseppe Giacosa e Luigi Illica. Musica di Giacomo Puccini. Vol. I: facsimile della copia di lavoro del libretto. Vol. II: trascrizione e commento. Edizione e commento a cura di Gabriella Biagi Ravenni.*

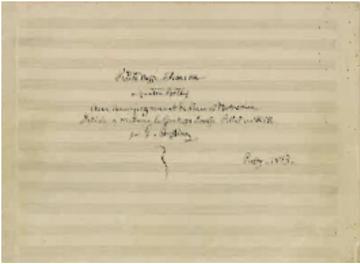
Centro Studi Giacomo Puccini - Testi e documenti, 2. Florence, 2009. 23 x 33 cm, 2 vols, 140, xlii, 140 pp. The complete text of the libretto of Tosca, with additions, corrections, glosses, page proof fragments, musical sketches, and sketches of stage settings. Illica, Giacosa, Ricordi and Puccini worked together on Tosca and established an intense professional relationship, which is brilliantly reconstructed in this well-documented volume. A fascinating insight into the creative process and a detailed description of the genesis of Tosca. Wrappers. \$190 http://www.omifacsimiles.com/brochures/puc_tosca_lib.html



ROSSINI, Gioachino, 1792-1868

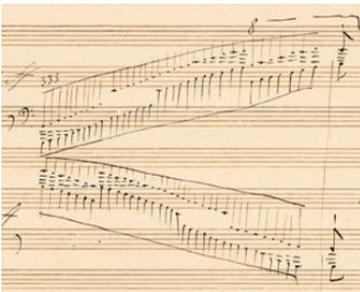
4310 [Barber of Seville] *Il barbiere di Siviglia. Facsimile dell'autografo, a cura di Philip Gossett. Facsimile dell'autografo. [Civico Museo Bibliografico Musicale, Bologna].*

L'Arte Armonica, 1/2. Lucca, 1993. Oblong, 32 x 24 cm, 3 vols, 660, 101 pp. Beautiful 3-color facsimile of the autograph score issued on the occasion of the bicentennial of the composer's birth. Includes definitive study (It-Eng) of the ms by a leading Rossini scholar. Limited numbered edition of 999 copies. Bibliophile edition with handsome linen case. \$435 <http://www.omifacsimiles.com/brochures/rossini.html>



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 “Good 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 [‘Sacrée musique’]? Thou knowest well, I was born for comic opera. A little science, a little heart, that is all. So bless Thee and grant me Paradise! G Rossini – Passy 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/rossini_pms.html



9580 **SAINT-SAËNS, Camille, 1835-1921**
Le carnaval des animaux. Fac-similé du manuscrit autographe / The Carnival of the Animals. Facsimile of the Autograph Manuscripts. Introduction
 Marie-Gabrielle Soret.

De Main de Maître, 2. Turnhout, 2018. 30 x 36.6 cm, 192 pp (127 color). Full-color facsimile of the autograph full score—“Stichvorlage”. The second volume of the series “De main de maître”, a facsimile collection devoted to orchestral scores of the most prestigious sources conserved in the Music Department of the Bibliothèque National de France. If there is one work in all of Saint-Saëns’ musical output that supremely captures the disposition so typical of the composer, it is The Carnival of the Animals, completed in Feb. 1886, and created for friends and performers close to Saint-Saëns and performed about 15 times between 1886 and 1894 to a small audience. Because Saint-Saëns feared that his “zoological fantasy” would damage his reputation, the work was published in its entirety only after his death. Since then, its immense popularity has continued to grow, so much so that it is now enjoyed by music lovers and the general public alike. Marie-Gabrielle Soret, a Saint-Saëns specialist, provides a detailed description of the work and the context of its creation, the facsimile includes the 14 numbers of The Carnival of the Animals. It reveals the composer’s handwriting, all the performance directions as he noted them, and the playful animal drawings with which he decorated his score—a fish for “Aquarium”, the skeleton of a dinosaur for “Fossiles”, and the pale blue pencil silhouette of a swan to illustrate the famous “Swan”. Commentary in Fr-Eng. Hardbound, with colorful dust jacket. \$289 http://www.omifacsimiles.com/brochures/saintsaens_cda.html



- 573 **SCHUBERT, Franz, 1797-1828**
 [Symphony, no.8 "Unfinished", D.759, B minor]
Sinfonie in h-moll: "Die Unvollendete". Vollständiges Faksimile der autographen Partitur und der Entwürfe. Mit einem Nachwort von Walter Dürr und Christa Landon. [Ms. Gesellschaft der Musikfreunde, Vienna].

Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien, 3. Munich, 1978. Oblong, 35 x 26 cm, 88, iv pp. Beautiful 4-color halftone of the autograph fair copy of the so-called Unfinished Symphony, dated October, 1822. Includes all the empty folios after the beginning of the third movement, the folios discovered by Christa Landon in 1969 that once belonged to the score of the Trio (20 bars of music which mysteriously break off), plus 8 pages of sketches. Commentary in Ger, accompanied by Beta-radiograms of watermarks. Special bibliophile edition of 1800 copies printed on laid paper and bound with linen spine and coverboards in Ingres marbled paper. \$274
http://www.omifacsimiles.com/brochures/schub_sym759.html

- 574 [Symphony, no.8 "Unfinished", D.759, B minor]
Sinfonie in h-moll: Die Unvollendete. Vollständiges Faksimile der autographen Partitur und der Entwürfe.

Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien, 3. Munich, 1978. Oblong, 35 x 26 cm, 88, iv pp. Same as above but with deluxe binding, 100 copies only, in full leather executed in the atelier of Simon Wappes, Munich. \$355
http://www.omifacsimiles.com/brochures/schub_sym759.html



- 9547 **SCHUMANN, Robert, 1810-1856**
 [Lieder, "Myrthen" op.25, selections; Kerner-Lieder op.35, selections]
"Widmung" (Rückert) and "Stille Liebe" (Kerner). Facsimile of the Autograph MS with Schumann's Dedication in The Juilliard Manuscript Collection, New York. With Critical Appreciation by Michael Musgrave.

[Salzburg], 2017. Oblong, 33 x 25 cm, ix, 8, iii pp. Full-color facsimile of the autograph presentation MS of op.25, no.,1 and op.35, no.8. Limited edition, bound in red velvet. \$195
http://www.omifacsimiles.com/brochures/schumann_widmung.html

- 9548 [Lieder, "Myrthen" op.25, selections; Kerner-Lieder op.35, selections]
"Widmung" (Rückert) and "Stille Liebe" (Kerner). Facsimile of the Autograph MS with Schumann's Dedication in The Juilliard Manuscript Collection, New York. With Critical Appreciation by Michael Musgrave.
[Salzburg], 2017. Oblong, 33 x 25 cm, ix, 8, iii pp. Same as above but bound in red linen.
\$125 http://www.omifacsimiles.com/brochures/schumann_widmung.html

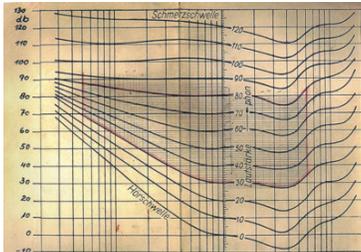


- SHOSTAKOVICH, Dmitri, 1906-1975**
4427 *Symphony No.7 "Leningrad" Op.60 (1941). Facsimile Edition of the Manuscript with a Commentary by Manahir Yakubov.*
Tokyo, 1992. 26 x 37 cm, 18, 141 pp. Beautiful full-color facsimile of the autograph fair copy score, richly annotated from performances and editors. Issued on the 60th anniversary of the founding of Zen-On Music, specialist-publisher of the works of Shostakovich. Symphony No.7, composed in 1941 in response to the siege of Leningrad, is an artistic protest against totalitarianism, war and force, and appeals to all people worldwide for humanism and peace. Preface in Rus-Jap-Eng-Ger. Deluxe edition, in cloth with slipcase.
\$595 <http://www.omifacsimiles.com/brochures/shost7.html>



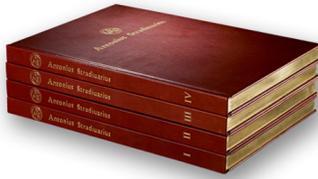
8766 [Symphony no.13, op.113, Bb minor, "Babi Yar"]
Simfonija no.13 Partitura. Faksimile / Symphony No.13. Score. Facsimile.

Moscow, 2006. 24 x 32 cm, 196 pp. Facsimile edition of the autograph full score issued on the occasion of the 100th anniversary of the composer's birth. A poem by Yevgeny Yevtushenko, a young, but already very well-known poet at that time, called "Babi Yar", served as the stimulus for beginning work on the symphony. Babi Yar is a ravine on the northwest outskirts of Kiev, where, carrying out Hitler's plans to execute the "final solution", the German troops who occupied Ukraine shot approximately 100,000 Jews in 1941-1943. Shostakovich writes: "I am in some quandary... I don't know who will be able to sing it. ...But in the meantime, I came up with the idea of writing something else along the same lines to Yevtushenko's words. His little volume of poetry is making me think about writing a symphony in which "Babi Yar" will be the first or second movement. ...I hope Yevtushenko will now write me the poem I asked for. This is how the 13th Symphony is taking shape". The work experienced unexpected twists and turns during its emergence and development of its central idea, and by dramatic upheavals in the fate of the finished work. After its premiere, the performance of this symphony was long banned, and it was never published in the author's homeland in its original and unadulterated form. This high-quality reproduction makes this masterpiece accessible for the first time in its authentic form and gives us a glimpse into the composer's creative process. The introductory article by Manashir Jakubov (Rus-Eng) gives the first detailed account of the composition and premiere of this symphony. Cloth. \$350
<http://www.omifacsimiles.com/brochures/shost13.html>



9300 **STOCKHAUSEN, Karlheinz, 1928-2007**
Gesang der Jünglinge. Elektronische Musik. Faksimile-Edition 2001. 1955-1956. Werk Nr.8.

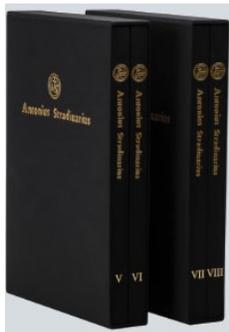
Kürten, 2001. 4°, 308 pp. Gesang der Jünglinge or "Song of the Youths" is often cited as the first masterpiece of electronic music. A product of Stockhausen's early mature years (after studies at the Hochschule für Musik Köln, classes with Frank Martin and private studies in Paris with Messiaen and Milhaud), this iconic piece was realized in 1955-56 at the Westdeutscher Rundfunk Studio in Cologne just recently established by Herbert Eimert. The work comes from a period of absorption with phonics, acoustics, and information theory. The autograph "score" reproduced here in full color and which includes numerous "sketches", is like no other document in the history of music; it consists of a wide variety carefully drawn charts and graphs (including the traditional pentagram). It integrates electronic sounds with the human voice by means of matching voice resonances with pitch and creating sounds of phonemes electronically. Hardbound with photo of Stockhausen on the cover. \$360 <http://www.omifacsimiles.com/brochures/stock.html>



STRADIVARIUS, Antonio, 1644-1737

9342 *Antonius Stradivarius / Jost Thöne, Jan Röhrmann. [volumes I-IV].*

Cologne, 2010. 32 x 45 cm, 4 vols, 1200 pp, CR-ROM, A chronological catalog of Stradivari stringed instruments, detailing 148 instruments, each entry with photographs in color and details of construction, condition, and ownership. Accompanying electronic resource provides measurements and additional visual aspects. Limited edition of 2000 copies. Linen. <http://www.omifacsimiles.com/brochures/as.html>



9494 *Antonius Stradivarius / Jost Thöne, Jan Röhrmann. [volumes V-VIII].*

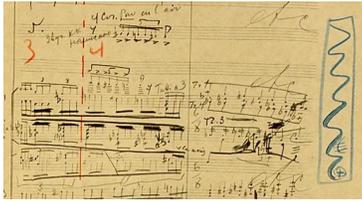
Cologne, 2016. 32 x 45 cm, 4 vols, 1200 pp, CR-ROM, A chronological catalog of Stradivari stringed instruments, detailing 152 instruments, each entry with photographs in color and details of construction, condition, and ownership. Accompanying electronic resource provides measurements and additional visual aspects. Limited edition of 2000 copies. Linen. <http://www.omifacsimiles.com/brochures/as2.html>



STRAVINSKY, Igor, 1882-1971

612 [Firebird, ballet, orchestra]
L'oiseau de feu. Fac-similé du manuscrit. Saint-Pétersbourg, 1909-1910. Etudes et commentaires par Louis Cyr, Jean-Jacques Eigeldinger, Pierre Wissmer. [Ms. Bibliothèque Bodmer, Cologny-Genève, on loan from the Conservatoire de Musique de Genève].

Manuscrits, 21. Geneva, 1985. 35 x 46 cm, 167, 61 pp. Full-color facsimile of the orchestral score of the complete ballet, composed in St. Petersburg, 1909-1910. Published by the Conservatoire de Musique de Genève on the occasion of their 150th anniversary. Commentary in Fr-Eng. Special edition of 500 copies. Handsome vellum and paper binding. <http://www.omifacsimiles.com/brochures/strav.html>



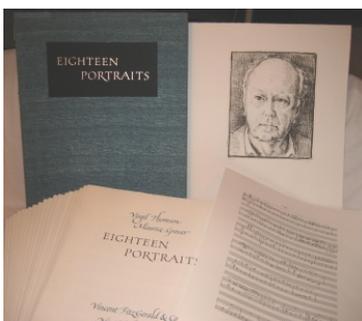
- 613 ***The Rite of Spring / Le sacre du printemps: Sketches 1911-1913. Facsimile Reproductions from the Autographs. [Ms. André Meyer Collection, Paris].***

London, 1969. 25 x 32 cm, lxvii, 139, 48 pp. Fine 7-color halftone. This beautiful facsimile in black and red ink, pencil, plus various color pencils is astounding by its precision and fidelity to the original. Introduction in Eng-Ger-Fr by François Lesure and Robert Craft. Separate commentary booklet. Limited edition, printed in France. Cloth. Rare. \$650
http://www.omifacsimiles.com/brochures/strav_sketches.html



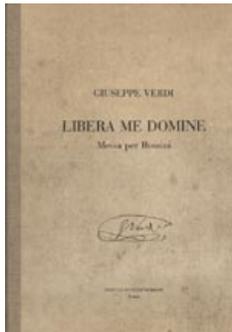
- 9305 ***The Rite of Spring / Le sacre du printemps (1910-13). Centenary Edition in Three Volumes. Facsimile of the Autograph Full Score Edited by Ulrich Mosch; Facsimile of the Version for Piano Four-Hands Edited by Felix Meyer; Avatar of Modernity: the Rite of Spring Reconsidered Edited by Hermann Danuser and Heidi Zimmermann.***

A Publication of the Paul Sacher Foundation. London, 2013. 25 x 32 cm, 3 vols. Full color facsimile edition issued on the occasion of the 100th anniversary of the first performance of the Rite of Spring. It was an epochal moment in the history of both music and ballet, and it signalled the breakthrough into Modernism. Subtitled "Scenes from Pagan Russia", it is a work of international scope created as a collaboration among leading figures working in multiple genres—and a masterpiece of extraordinary artistic potency. Ger-Eng text.
http://www.omifacsimiles.com/brochures/strav_rite.html



- 639 **THOMSON, Virgil, 1896-1989**
 [Portraits, piano]
Eighteen Portraits. A Collaboration by Virgil Thomson & Maurice Grosser.

New York, 1985. 38 x 50 cm, iv, 108 pp. Superb halftone. For many years Virgil Thomson and Maurice Grosser made portraits of mutual friends, in music and paint respectively. For the first time Eighteen Portraits documents this association in a beautiful portfolio containing portraits of the artists and 16 friends in music and lithography. Handmade Banryo Hikizome paper in a beautiful portfolio of Tussah silk by Gérard Charrière and Carol Joyce. Edition of 120 signed copies. \$2995
<http://www.omifacsimiles.com/brochures/thomson.html>



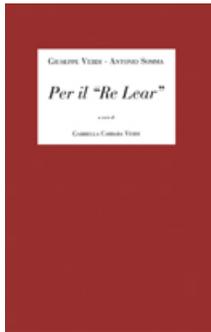
- 2890 **VERDI, Giuseppe, 1813-1901**
 [Mass for Rossini]
Libera me, Domine. Messe per Rossini. Facsimile dell'autografo.

Parma, 1988. 32 x 45 cm, viii, 80 pp. For orchestra and chorus. Superb full-color halftone of the autograph full score in the original loose folio format. Composed in 1869 as the last movement (no.13) of a Mass commissioned to 13 Italian composers in homage to Rossini and for the commemoration of the first anniversary of his death. Importantly, Verdi's contribution became a point of departure for the Requiem taken up at a much later date. Preface by Francesco Cossiga & commentary by Pierluigi Petrobelli. Limited numbered edition of 1000 copies. Handsome portfolio with linen spine and printed paper boards. \$145 <http://www.omifacsimiles.com/brochures/verdilib.html>



- 8178 **Otello. L'Otello di Verdi e Casa Ricordi / Verdi's Otello and Casa Ricordi.**
Saggi/Essays by Gabriele Dotto, Maria Pia Ferraris, Mercedes Viale Ferrero. A cura di/Edited by Iliaria Narici. [Casa Ricordi Milan].

[Archivio Storico Ricordi]. Milan, 2002. 28 x 36 cm, 6 vols, 971 pp. Full-color facsimile of the autograph score in 4 volumes as preserved in the Ricordi archives; a portfolio containing the facsimile of the 2 fascicles of the ballet music and finale III (Paris, 1894) and a volume on the history and iconography of the opera. Deluxe bibliophile edition of 100 numbered copies. Quarter leather with paper boards (after the original), in 2 clamshell cloth cases. (publisher's price: euro 5,288--please inquire for SPECIAL OMI price). <http://www.omifacsimiles.com/brochures/verdiotello.html>



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



7873 ***La Traviata. Schizzi e abbozzi autografi / Autograph Sketches and Drafts. A cura di / Edited by Fabrizio Della Seta.***

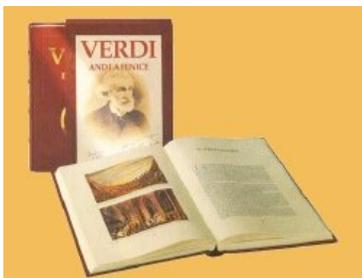
Parma, 2000. 30 x 41 cm, 8, 78, 222 pp. Deluxe color facsimile of the holograph issued on the 100th anniversary of the composer's death. Marks the first time that a draft of a complete opera is presented in facsimile and transcription, making it available to scholars and performers. The draft contains pages that involve different phases of the creative process and reveal the hard work of the composer to reach a satisfactory solution. Scholarly commentary in Eng-It. Handsome clamshell case in cloth. (reg. \$528) \$495
<http://www.omifacsimiles.com/brochures/verditrav.html>



7866 [Works, selections, mss]

Gli autografi del Museo Teatrale alla Scala/The Autographs of the Museo Teatrale alla Scala.

Milan, 2000. 4°, 9 vols, 479, incl. 123 pp. Deluxe publication of the Museo Teatrale alla Scala on the 100th anniversary of Verdi's death. Many of the compositions included in this facsimile appear now for the first time. They belong to the collection of MSS and documents of the Museo Teatrale alla Scala and bring to light the youthful compositions of the composer and their connection with Milan, a city where Verdi's artistic and cultural personality was formed and the place where he ended his days. Works: Sinfonie (ed. Roberta Marvin), *Tantum ergo*, 1837 (ed. Dino Rizzo), *Il trovatore*, 1852 (ed. Jesse Rosenberg), *Otello*, 1887-1888 (ed. Damien Colas), *Notturmo*, 1839 (ed. Marco Marica), *Nabucodonosor*, 1842 (ed. Roger Parker), *Romanza*, 1846 (ed. Emanuele Senici), *Cupo è il Sepolcro e Mutolo*, 1843 (ed. Antonio Rostagno). Each of these titles, independently bound, consists of introduction, transcription, & critical commentary. Clamshell case in cloth. \$350 <http://www.omifacsimiles.com/brochures/verdigli.html>

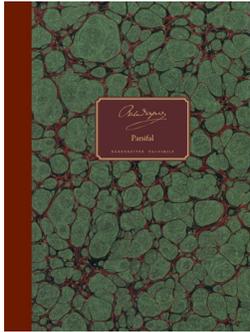


7868 Rossi, Franco & Maria Ida Biggi.
Verdi and La Fenice.

Florence, 2000. 32 x 42 cm, 208 pp. Facsimile of all the Verdi papers from the archives of the Teatro La Fenice. The papers concern the operas expressly composed for the Venetian opera house: *Ernani*, *Attila*, *Rigoletto*, *La Traviata*, and *Simon Boccanegra*. Includes reproductions and original sources, autograph letters, playbills for first performances, photographs of Verdi and the leading singers in his operas, frontispieces for the librettos, and first pages of scores with hand-written notations by the composer. Deluxe bibliophile edition of 1999 copies issued on the 100th anniversary of Verdi death. Full leather binding with gold stamping; wooden slipcase with leather trimmings. \$1428 <http://www.omifacsimiles.com/brochures/verdifenice.html>

7852 Rossi, Franco & Maria Ida Biggi.
Verdi e La Fenice.

Florence, 2000. 32 x 42 cm, 208 pp. (same as above, but Italian language version). \$1428



- 9605 **WAGNER, Richard, 1813-1883**
Parsifal (WWV 111). Facsimile of the Autograph Score from the National Archive of the Richard-Wagner-Stiftung Bayreuth. With a Commentary by Ulrich Konrad.

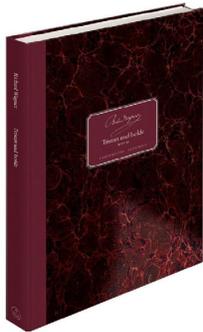
Documenta Musicologica, II/56. Kassel, 2020. 29.5 x 41 cm, 340, c.50 pp. Full-color facsimile of the autograph score, the same score Hermann Levi conducted from for the work's premier on July 26, 1882. Wagner wrote the autograph score almost entirely in violet ink, a color he preferred to use in the final years of his life. Throughout his life, Richard Wagner was proud of his even clear handwriting, always striving to produce manuscripts of a high calligraphic standard. The opera, Wagner's last work, is about healing and compassion and is in many ways it represents the summation of the composer's creative career.

Commentary in Eng-Ger. Hardbound, with leather spine and decorative paper Full-color facsimile of the autograph score, the very score Hermann Levi conducted from for the work's premiere on July 26, 1882. Wagner wrote the autograph almost entirely in violet ink, a color he preferred to use in the final years of his life. Throughout his life, Richard Wagner was proud of his even clear handwriting, always striving to produce manuscripts of a high calligraphic standard. The opera, Wagner's last work, is about healing and compassion and in many ways reflects the summation of the composer's creative career. The idea was already in the back of his mind in the early 1840s when he first read the medieval epic "Parzival" by Wolfram von Eschenbach; that character became one of the main roles in Tannhäuser (1845). Parsifal's son is the protagonist of Lohengrin (1848), and in the same ope he ending ("The Narrative of the Grail") sets forth the Grail story. With Parsifal Wagner can now tell that full story, armed with a rich musical language that he developed from writing of the Ring, Tristan and other operas. Commentary in Eng-Ger. Hardbound, with leather spine and decorative paper boards. 10% discount for early subscribers. \$835 http://www.omifacsimiles.com/brochures/wagner_parsifal.html



- 1900 [Siegfried Idyll, composing copy]
Richard Wagners Siegfried-Idyll. Eine einmalige Faksimile-Ausgabe der Edition René Coeckelberghs zum Richard-Wagner-Jahr. [Ms. Korporationsgemeinde, Luzern].

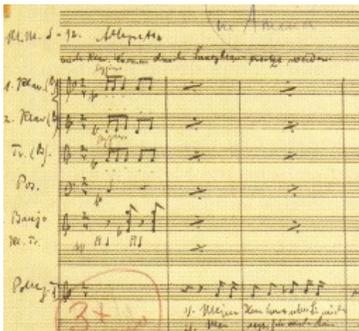
Luzern, 1983. 27 x 35 cm, 2 vols, I: 15, 14 pp.; II: 80 pp. Fine 6-color halftone of the "composing" score in its original loose bifolio format issued on the occasion of the centennial of the composer's death. This precious loving work was composed for and presented to Cosima along with an original poem of two strophes on her 33rd birthday on 25 Dec. 1870. Preface by Wolfgang Wagner, notes on the corrections and changes in the ms by Ernst-Hans Beer. Essays by Carl Dahlhaus, Peter Wapnewski & Michael Riedler. Includes full-page portraits, photographs of the Wagner house, studio, map of Lucerne, and musical examples. Limited numbered edition of 999 copies, with slipcase. \$795 http://www.omifacsimiles.com/brochures/wagner_si.html



- 9296 [Tristan & Isolde, WWV 90]
Tristan & Isolde (WWV 90). Facsimile of the Autograph Score from the National Archive of the Richard-Wagner-Stiftung Bayreuth. With a Commentary by Ulrich Konrad.

Documenta Musicologica, II/45. 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 composing and later 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 not lost any of its fascination. Throughout his life, Richard Wagner was proud of his even 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 Eng-Ger. Hardbound, with leather spine and decorative paper boards. \$977

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



- 7232 **WEILL, Kurt, 1900-1950**
Die Dreigroschenoper. A Facsimile of the Holograph Full Score. Music by Kurt Weill. Lyrics by Bertolt Brecht. Edited by Edward Harsh.

The Kurt Weill Edition, IV/1. New York, 1996. 30 x 39 cm, [viii], 151 pp. Beautiful color reproduction of the autograph score. Initiates the complete works edition of Kurt Weill. (Subscribers to the series receive a substantial savings). \$225

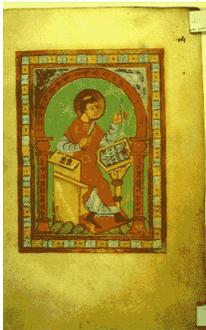
<http://www.omifacsimiles.com/brochures/weill.html>



COMPOSITE & MISCELLANEOUS SOURCES

- 4242 *Benevento, Biblioteca Capitolare 40. Graduale. A cura di Nino Albarosa e Alberto Turco.*

Codices Gregoriani, 1. Padua, 1991. 22 x 30 cm, xxxix, 340 pp. Deluxe full-color reproduction of a 11th-c. Gradual from Benevento with early diastematic notation. With one of the most beautiful musical scripts of the Beneventan sources, this ms transmits a full Gregorian repertoire and one of the largest collections of old Beneventan pieces. Codicological notes by Jean Mallet and André Thibaut, description of the rhythmic language by Rupert Fischer, and notes on the Beneventan liturgy by Thomas Kelly. Index. Limited edition of 1000 copies. Handsome binding with black linen boards. \$468 <http://www.omifacsimiles.com/brochures/ben40.html>



- 4491 [Berlin, Staatsbibl. Preuß. Kulturbesitz, ms.the.lat.qu.11]
Tropi carminum. Liber hymnorum Notkeri Balbuli (Berlin, ehem. Preuss. Staatsbibl., Ms. theol. lat. qu. 11, z.Zt. Kraków, Biblioteka Jagiellońska, Deposit). Farbmikrofiche-Edition. Musikhistorische Einführung von Karl-Heinz Schlager; Einführung zur Textgeschichte von Andreas Haug.

Codices Illuminati Medii Aevi, 20. Munich, 1992. 17 x 25 cm, ca.30 pp, ca. 8 fiches (=226 pp). Full-color microfiche edition on Cibachrome film, together with a musicological and text historical study in Ger. This magnificent ms, with gold-framed initials and double-paged decorations with gold writing on a purple base, is believed to have been copied in St. Gall c.1025. The first part contains tropes with neumes for the feasts of the calendar. The second part begins with a portrait of Notker and follows with sequences with musical notation in the borders as in other St. Gall hymnbooks. (fiches only, commentary available as pdf) \$40



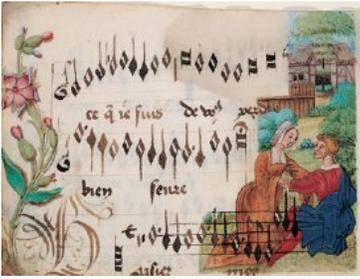
- 8908 [Bologna, Museo Internazionale e Biblioteca della Musica, Cod. Q15]
Bologna Q15: The Making and Remaking of a Musical Manuscript. Introductory Study and Facsimile Edition by Margaret Bent. Volume I: Introductory Study. Volume II: Facsimile.

Ars Nova, Nuova Seria, 2. Lucca, 2008. 24.5 x 32.5 cm. 2 vols, 400, 686 pp. This manuscript is the largest international anthology of polyphonic music of the early 15th century. It was compiled in Padua in the early 1420s (stage I) and Vicenza in the early 1430s (stages II-III), all copied by a single scribe. The three illuminations are an unusual luxury for a musical manuscript at this period. It was acquired by Padre Martini in 1757 and is a major treasure of his library in Bologna. About half of its 323 compositions are unique; some others are shared with and complemented by the slightly younger Veneto manuscripts Bologna, Biblioteca Universitaria 2216 and Oxford, Canon. misc. 213. It is the most important source for the works of Zacara and Ciconia and for the early works of Guillaume Du Fay (with 78 works, many of them unica). About 50 composers are represented, including native Italians, and composers from the north who were sought after and made their careers in Italy. It is primarily a collection of mass movements (mostly Glorias and Credos, and a few cycles) and motets. Du Fay's Missa Sancti Jacobi was assembled as a cycle only here, and can now be linked with the humanist circle around the Venetian patrician bishop Pietro Emiliani of Vicenza, in which Q15 was compiled. The 109 motets include compositions in honour of doges, bishops and noblemen. 19 French songs were added at the end of stage I, and 11 laude at stage III. Other late additions are the cycle of 24 hymns (most by Du Fay), 9 Magnificats and 3 sequences. For the first time, the complex codicological history of this manuscript is unravelled and the importance of its many revisions examined. The first compilation was originally much larger; the manuscript now embodies two overlapping, superimposed anthologies. Margaret Bent tells this story in her extensive introductory study, which also includes comprehensive indexes and catalogues. She spells out some of the conclusions to be drawn from the partial destruction of the manuscript by its own creator, a unique and extraordinary testimony to changing taste and contemporary reception. Deluxe limited edition, supplied with slipcase. \$1450
http://www.omifacsimiles.com/brochures/bologna_q15.html



- 2312 [Brussels, Bibl. Royale Albert I, 9085]
Basses danses dites de Marguerite d'Autriche, Ms. 9085—aus dem Besitz der Bibliothèque Royale Albert Ier, Bruxelles. Vollständige Faksimile-Ausgabe im Originalformat der Handschrift.

Codices Selecti, 87. Graz, 1987. Oblong, 21 x 13 cm, 2 vols, 76, 56 pp. Beautiful 4- and 5-color facsimile in the original format of a ms once belonging to Marguerite of Austria. This magnificent ms, transmitting mostly basses danses from the Dufay-Binchois period, features black pages with notes and decorations in gold and silver. Separate historical commentary in Fr-Eng by Claude Thiry, Victor Gavenda and Claudine Lemaire. Limited edition of 500 numbered copies. Luxurious binding in quarter leather and wooden coverboards. Handsome case in vellum paper. \$917
<http://www.omifacsimiles.com/brochures/basses.html>



8523 [Brussels, Bibl. Royale Albert I, iv 90]

Cancionero de Juana I de Castilla. Bibliothèque Royale de Belgique, Bruselas. Siglo XVI. [commentary title:] Cancionero de Juana la Loca. La música en la corte de Felipe el Hermoso y Juana I de Castilla / Song Book of Joan the Mad / Das Liederbuch Johanna der Wahnsinnigen.

Valencia, 2006. Oblong, 11 x 9 cm, 56, 359 pp, 1 audio CD. This lovely Burgundian chansonnier, one of the smallest complete collections of the time, created around 1511, consists of 56 pages of polyphonic music with Latin, French and Flemish texts by leading Netherlandish composers. Its 54 miniatures, made up of delightful little dramatic scenes, botanical designs, or emblema in the style of the Ghent-Bruges school of book illumination, have been linked to the atelier of the prestigious artist Alexander Bening (father of Simon Bening). Although the songbook was originally comprised of 4 separate partbooks—superius, alto, tenor, bassus—the bassus partbook is now lost, and the altus (=Bibl. Royal Albert I, ms. iv 1274) and tenor (=Bibl. Tournai, ms. 94) are incomplete and less well preserved. The surviving superius part, reproduced for this deluxe facsimile edition, still has its early 16th-c. leather binding decorated with animal figures and vines; it is the work of Lodovicus Bloc, a master bookbinder active in Bruges 1484-1529, credited with binding numerous books for Philip the Good, Duke of Burgundy. Contents: 22 songs without attributions; concordances allow us positive identification of most of the composers—Compère (4), Josquin (4), Obrecht, Ockeghem, de la Rue, Agricola, Barbireau, Busnois, Japart, Pipelare, Hayne van Ghizighem (2), Ninot le Petit, and Isaac. Musicological commentary by Honey Meconi, modern transcriptions by Miguel Ángel Picó, and an essay on the making of a codex by José Aspas Romano (texts in Sp-Eng-Ger). Limited edition of 999 copies, bound in full leather with gold, tooling, and leather ties, after the original. Please call for special OMI price.

http://www.omifacsimiles.com/brochures/brussel_iv90.html



9220 [Burgos, Monasterio de Cistercienses Calatravas de San Felices]
Vita adelelmi (Vida de San Lesmes).

Madrid, 2004. 28 x 37 cm, 158, 236 pp. Deluxe full-color facsimile of a codex containing the Vita adelelmi 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 Calixtinus (transmitting the equivalent rite for Saint James). Commentary by Ángeles García de la Borbolla García de Paredes, Víctor Márquez Paillo, Rafael Sánchez Domingo, Clemente Serna González, & 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



- 7315 [Burgos, Monast. de las Huelgas, without signatur (olim No. IX), "Hu"]
El codex musical de las Huelgas.

Colección Scriptorium, 7. Madrid, 1996-2005. 18 x 26 cm, 2 vols, 340, 205 pp + 2 CDs. Deluxe full-color facsimile in the original format. Magnificent motet source, c.1300, with additions, c.1325, preserved in the Cistercian convent of Las Huelgas. Contains 45 monophonic pieces (20 sequences, 15 conductus, 10 Benedicamus tropes) and 141 polonic works consisting of conductus, motets, tropes, sequences and 1 solmization exercise. Codex transmits basically 13th-c. "Notre Dame" repertory with mixture of local pieces and with elements of in Franconian local notation elements. Deluxe limited edition of 980 copies, bound in full leather in Mudéjar style, with matching slipcase. Commentary by Nicolas Bell. Please call for special OMI price. <http://www.omifacsimiles.com/brochures/huelgas.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>

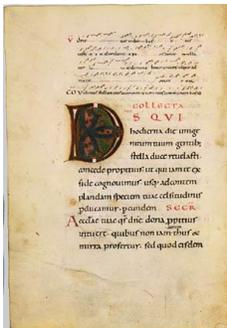


- 8503 [Chantilly, Bibliothèque du Château de Chantilly, ms. 564 (olim 1047)]
Codex Chantilly. Bibliothèque du Château de Chantilly, Ms. 564. Fac-similé. Edité par Yolanda Plumley & Anne Stone. Centre d'Études Supérieures de la Renaissance.

Collection "Epitome Musical". Turnhout, 2008. 29 x 40 cm. x, 164; 211 pp. Full-color facsimile in the original format. Exciting late medieval source with 99 songs and 13 motets, 61 of them unique. These works include some of the most elaborate surviving examples of the "Ars subtilior" notation, known for its experimentation in music rhythm. The provenance of this complex ms is still in dispute, being either 14th century southern France or an early 15th century Italian copy of a French repertoire. The basic corpus dates from c.1350-95; the ars subtilior repertoire by papal singers from Avignon and musicians employed at the Foix and Avignon courts is slightly later. Composers include Solage, Philippus de Caserta, Trebor, Vaillant, Machaut, Senleches, Susay, Cordier, Magister Franciscus, and Hasprois. The ms was owned by a Florentine family (possibly commissioned by them) and remained in Florence until 1861, at that time it was brought to Chantilly by the Duke of Aumale. Commentary in Fr-Eng. Handsome binding in black linen with dust jacket. \$395 <http://www.omifacsimiles.com/brochures/chantilly.html>

- 6685 [Chantilly, Bibliothèque du Château de Chantilly, ms. 564 (olim 1047)]
A Late Medieval Songbook and its Context: New Perspectives on the Chantilly Codex (Bibliothèque du Château de Chantilly, Ms. 564), edited by Yolanda Plumley and Anne Stone.

Collection "Epitome Musical". Turnhout, 2010. 29 x 40 cm. 365 pp. Proceedings for a special symposium devoted to Codex Chantilly. Wrappers. \$100 <http://www.omifacsimiles.com/brochures/chantilly.html>



- 1535 [Darmstadt, Hessische Landes- & Hochschulbibl., 1946]
Echterbacher Sakramentar und Antiphonar (Hessische Landes- und Hochschulbibliothek Darmstadt, Ms. 1946).

Codices Selecti, 74 (= Publications Nationales des Großherzogtums Luxemburg). Graz, 1982. 17 x 24 cm, 556 pp + commentary vol. Deluxe full-color facsimile of complete ms, copied and illuminated in Echternach, 1030. St. Gall-type notation. Commentary by K. H. Staub, P. Ulveling & F. Unterkircher. Limited edition of 500 numbered copies. Full leather, with slipcase.



- 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>



- 3258 [Einsiedeln, Benediktinerkloster, Bibl., 121] ***Codex 121 Einsiedeln: Graduale und Sequenzen Notker von St. Gallen.***

Weinheim, 1991. 12 x 17 cm, 2 vols, 600, 240 pp. Full-color halftone in the original format. Regarded as the oldest complete manuscript of Gregorian chant missal propers. One of the best examples of "lettres romaniennes"—literally thousands of them—added in different stages to the neumatic notation. Separate commentary volume with codicological notes by Anton von Euw, inventory and liturgical notes by Odo Lang, and musicological commentary by Rupert Fischer, Godehard Joppich, and Andreas Haug. Linen. \$2156 <http://www.omifacsimiles.com/brochures/ein121.html>



- 8505 [Einsiedeln, Benediktinerkloster, Bibl., 121] ***Codex 121 Einsiedeln: Graduale und Sequenzen Notker von St. Gallen.***

Berlin, 1996. 12 x 17 cm, 2 vols, 600, 240 pp. Same as above but special edition with paper boards. \$750 <http://www.omifacsimiles.com/brochures/ein121.html>



2315

Engelberg Stiftbibliothek Codex 314 kommentiert und im Faksimile herausgegeben von Wulf Arlt & Mathias Stauffacher unter Mitarbeit von Ulrike Hascher.

Schweizerische Musikdenkmäler, 11. Winterthur, 1986. 26 x 33 cm, 110, 176 pp. Full-color facsimile of one of the most important late-medieval liturgical mss from Switzerland. The codex is a composite source—copied over an extended period of time and by different scribes—containing monophony & polyphony, including early examples of German sacred song, an Easter play, tropes, sequences and motets. This excellent 4-color facsimile allows the student to examine and identify the different types of ink colors, scripts, note shapes, and rubrics, and to draw useful conclusions regarding the development and codicological structure of the codex. Includes extensive introduction to the manuscript's history, filiation, & water marks. Tables and bibliography. Handsomely bound in leatherette. \$395 http://www.omifacsimiles.com/brochures/engel_314.html



9203

**[El Escorial, Bibl. del Monasterio, T.j.1 "E2"]
*Cantigas de Alfonso X El Sabio.***

Colección Scriptorium. Madrid, 2010. 35 x 50 cm, 512 pp + commentary. El Escorial Ms. T.j.I ("E2")—also known as "Códice Rico"—is the third of four surviving manuscripts that preserve the Cantigas repertoire, settings in a narrative format relating to Marian miracles and festivities. Although incomplete "E2" is considered the most important from the point of view of the miniatures. It is made up of 256 folios of parchment in the elegant French script of 13th-c. codices. Originally it contained 200 cantigas, but the loss of some folios has reduced the count to 196. This codex was lavishly illustrated with 1,257 miniatures on 210 of its folios and depicts a vast array of human typology in Spain during the 13th c. Deluxe, totally new, full-color facsimile in the original format, limited to 980 copies, bound in full leather with tooling. <http://www.omifacsimiles.com/brochures/cantigas.html>



9135

[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 choristarum from 1500. Other composers represented include Banastre, Browne, Cornyshe, Davy, Fawkyner, Fayrfax, 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 with buckram or full-leather.

\$450 <http://www.omifacsimiles.com/brochures/eton.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 choristarum from 1500. Other composers represented include Banastre, Browne, Cornyshe, Davy, Fawkyner, Fayrfax, 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>



7285 [Florence, Bibl. Mediceo-Laurenziana, pl. 29,1]

Antiphonarium seu Magnus liber organii de gradali et antiphonario. Color Microfiche Edition of the Manuscript Firenze, Biblioteca Medicea Laurenziana, Pluteus 29.1. Introduction to the "Notre-Dame Manuscript" F by Edward H. Roesner.

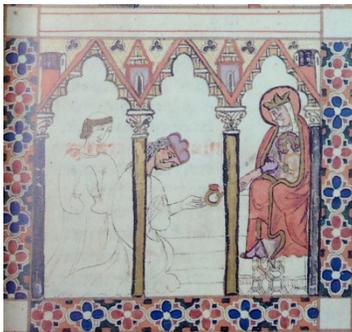
Codices Illuminati Medii Aevi, 45. Munich, 1996. 17 x 25 cm, 42 pp, 15 microfiches (=552 pp). Paris, c.1245-1255(?); vellum, 441 (of originally 477?) fols.; littera textualis; the music script is a "square" modal notation, staff lines in red ink. The miniature on the first page illustrates the divisions of music invented by Boethius. The 13 other paintings form historiated initials, depicting biblical scenes. The collection of nearly 1,000 compositions (organum, conductus, motet) is the most comprehensive and important source for the repertoire of Notre Dame de Paris and of crucial importance for the history of European music. The Parisian tradition constitutes a matrix where a musical language emerged—rhythmic, harmonic, contrapuntal—and a system of notation for communicating that language in writing. In this repertoire, also, we see for the first time distinct, differentiated polyphonic styles and idioms, and clearly delineated genres in which they are employed. For at least the earlier layers of the repertoire, this is primarily music to embellish the celebration of the Mass and Office on the major festivals of the Parisian liturgical calendar. The codex was intended probably for a French high-rank ecclesiastic. Since 1456 the codex belonged to the library of Piero de'Medici, the father of Lorenzo the Magnificent. Linen.



- 4174 [Florence, Bibl. Medicea Laurenziana, med. pal. 87]
Il codice Squarcialupi. Ms. Mediceo Palatino 87, Biblioteca Medicea Laurenziana di Firenze. Studi raccolti di F. Alberto Gallo. [Contributors: John Nádas, Kurt von Fischer, Luciano Bellosi, Margherita Ferro Luraghi, Nino Pirrotta, Giuseppe Tavani, Giulio Cattin, & Agostino Ziino].

Ars Nova (without number). Lucca & Florence, 1992.

29 x 41 cm, 2 vols, 442, 287 pp. Deluxe 8-color halftone of the most magnificent and extensive of the Italian trecento sources. Richly painted miniatures and portraits of 14 composers presented in roughly chronological order. The anthology contains 353 works by Giovanni da Cascia, Jacopo da Bolognna, Gherardello da Firenze, Vincenzo da Rimini, Lorenzo Masini, Paolo Tenorista, Donato da Firenze, Nicolò da Perugia, Bartolino da Padova, Francesco Landini, Edidio and Guglielmo da Francia, Zacara da Termamo, Andrea dei Servi and Giovanni Mazzuoli. Commentary in It-Eng. Limited edition of 998 copies. Deluxe clamshell case in tooled leather. Please call for special OMI price.
<http://www.omifacsimiles.com/brochures/squar.html>



- 2664 [Florence, Bibl. Nazionale Centrale, BR 20 (formerly II,1,213)]
Alfonso X el Sabio. Cantigas de Santa María. Edición facsímil del códice B.R.20 de la Biblioteca Central de Florencia, siglo XIII.

Madrid, 1989-1991. 33 x 46 cm, 2 vols, 262, 205 pp; audio recording. Superb 8-color halftone. This MS was intended as a continuation of El Escorial Ms T.j.1, adding music and more than 500 miniatures which depict a vast array of human typology in Spain during the 13th c. It is a fascinating "work in progress": containing 113 poems, room was carefully set aside for the the music and all staff lines drawn, but none of the music was copied. While most of the miniatures are complete, there are many intriguing examples of incomplete faces and detail—almost random in nature—providing a wonderful glimpse into manuscript production. It seems likely that the volume was copied after 1279-1280, and perhaps after the king's death in 1284. According to Montoya Martínez the cantigas in the Florentine MS tend to be located in northern Spain and southern France. There are only four concordances, all with the Toledo MS (Bibl. Nacional, 10,069). Limited edition of 2000 copies, bound in full leather.



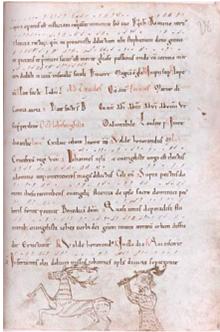
- 8739 [Florence, Museo di San Marco, ms 558]
Il messale del Beato Angelico.

Florence, 2005. 43 x 59 cm, 203 pp (51 plates, 45 illus). Il Messale del Beato Angelico (The San Domenico Missal), preserved in the Dominican Monastery of San Marco in Florence, is an early 15th-c. Missal embellished by a selection of works by Fra Angelico and other masters of the Florentine milieu. This is the only volume in which extensive work can safely be attributed to Fra Angelico (c.1387-1466), whose frescos adorn the same walls of the convent of San Marco. In regard to provenance there are many reasons to think that the MS came out of the church of San Domenico di Fiesoli where the painter was active. It is certain that it belongs to a young period, the third decade of the Quattrocento, a period that coincides with Fra Angelico's constant presence at the convent. This fine bibliophile edition reproduces 51 illuminated panels in full size and full color, with gold decorations. An excellent commentary, edited by Magnolia Scudieri, is provided by Maria Grazia Ciardi Dupré Dal Poggetto (history of 15th-c. Florentine miniatures), Sara Giacomelli (codicological analysis), and Maria Paola Masini (miniature technique). The volume represents a just tribute to one of the greatest artists of Florence. Limited edition of 600 copies printed on special paper produced by the Fedrigoni papermill of Verona, bound in tooled leather with brass bosses and a center rosette, after the binding of Ms. 515 in the same collection, which, for typology and chronology, is closest to the original. Please call for special OMI offer. <http://www.omifacsimiles.com/brochures/angelico.html>



- 8471 ***Frühe 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 (olim 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>



1533 [Graz, Universitätsbibl., 211]
Codex Albensis. Ein Antiphonar aus dem 12. Jahrhundert von Z. Falvy-L. Mezey.
 Monumenta Hungariae Musica, 1. Budapest/Graz, 1963. 19 x 28 cm, 175, 321 pp. Beautiful 2-color facsimile of the oldest antiphonary from Hungary, copied c.1125. 8 pages in 4 colors. Historical introduction, inventory and critical commentary in Ger, summary in Eng. Handsome binding in quarter leather with linen (last copies). \$295



1476 [Heidelberg, Universitätsbibl., cpg 357]
Die kleine Heidelberger Liederhandschrift. Vollfaksimile des Codex Palatinus Germanicus 357 der Universitätsbibliothek Heidelberg. Einführung von Walter Blank.
 Facsimilia Heidelbergensia, 2. Wiesbaden, 1972. 14 x 19 cm, 90, 200 pp. Luxurious 7- and 8-color facsimile. One of the older surviving Minnesinger sources, copied c.1275-1300. Separate commentary vol. Limited numbered edition of 800 copies. Half leather with slipcase. (Special prospectus available). \$559



4841 [Karlsruhe, Badische Landesbibl., Aug. perg. 60]
Antiphonarium. Karlsruhe, Badische Landesbibliothek, Aug. perg. 60. Farbmikrofiche-Edition. Musik- und liturgiegeschichtliche Einführung und Beschreibung der Handschrift von Hartmut Möller. Anhang: Verzeichnis der Gesangsinitien.
 Codices Illuminati Medii Aevi, 37. Munich, 1995. 17 x 25 cm, 87 pp, 10 fiches (=552 pp). Full-color microfiche edition of a Benedictine antiphonary, possibly from the monastery in Zweifalten or Hirsau. Similar to "Hartker" but with diastematic notation, written c.1165-1175, with additions from Reichenau from the 13-17th c. 276 folios with full repertoire of chants. Famous for its 20 large pen-and-ink drawings plus 38 floriated initials, which on stylistic grounds point a cloister of the Hirsau reform. The ms, an interesting palimpsest, was once in the possession of the Reichenau cloister. (Sale price) \$105



8733 [London, British Library, Add. 14761]
The Barcelona Haggadah.

London, 1992. 19 x 26 cm, 322 pp + commentary. The Barcelona Haggadah, created around 1350 and named after the heraldic shield it bears resembling the arms of Barcelona, is recognized as one of the finest illuminated Hebrew MSS in the British Library. When it was created the Jews of Aragon and Catalonia formed one of the largest communities in Europe, and Barcelona was home to a flourishing center of book illumination linked to the Court and influenced by Italian and French styles. Of all categories of Jewish prayer book the Passover Haggadah tends to be the most extensively and richly decorated. The narrative itself, the Rabbinic elaboration, the family meal, the symbolic foods and the fact that the story is told to children, provide added incentives for colorful elaboration. Even the size of the MS lends itself to be used and enjoyed at the Passover table on the eve of the festival for the family gathering known as the Seder. This Haggadah is outstanding for its rich decorative and representational art scattered throughout the text. 128 of its 322 pages are richly ornamented with fanciful figures and pictorial scenes that provide fascinating insights into Jewish life in medieval Spain. For instance, music and culture in general flourished in Barcelona and its environs, and the Jewish community was proud to be fully involved. Indeed, until the forced conversion of the Jewish population of Barcelona in 1401, Jewish musicians played a vital role in drawing the Jews and Christians closer together. It is not surprising, therefore, that a lively interest in music is clearly displayed throughout the MS: in all, twenty-eight different instruments appear in the illustrations. More intimate details, such as the pictures of the meal, take us straight into a Jewish home of the period, while the synagogue scene reflects 14th-c. conditions and traditions. The illustrations of the five rabbis of Bnei Brak, the four sons, the story of Abraham breaking the idols, and the Exodus (which is shown taking place on horseback in medieval costume), are of great historical value. The unrestrained humor of the artist is clear from the dogs and rabbits that romp through the pages of the MS. Commentary by Jeremy Schonfield, Raphael Loewe, David Goldstein, & Malachi Beit-Arie. Limited edition of 500 copies, bound in leather. \$4810



9394 [London, British Library, Add. Ms. 31922]
The Henry VIII Book (British Library, Add. MS 31922). Facsimile with Introduction by David Fallows.

Diamm Facsimiles, 4. Oxford, 2014. 33 x 24 cm. 85, 273 pp. Full-color facsimile on heavy matt art paper. Anthology of mostly secular pieces probably copied in London ca. 1510-1520 and associated with the Court of Henry VIII. Includes 53 English secular songs, 15 French or French/English songs, 3 Dutch songs and 35 textless pieces. Although the MS was almost certainly not made for him (its decorations are too modest) in all likelihood it contains the repertory of Henry's own music-making sessions, clearly written out and easy to read, a perfect size for instrumentalists or singers. Hardbound in blue buckram. \$169 http://www.omifacsimiles.com/brochures/bl_add31922.html



9125

[London, British Library, Royal MS 11 E XI]

Music for King Henry. BL Royal MS 11 E XI. Commentary by Nicolas Bell. Performing Edition by David Skinner.

London, 2009. 35 x 50 cm. 36, 120 pp, audio CD. Of all the courtly arts practiced by King Henry VIII, music was undoubtedly his greatest passion. As well as being a talented harpist and composer, Henry was a great patron of the musical arts in Europe, and his reign heralded a golden age in English choral music. Henry employed 58 full-time court musicians, more than any other monarch before or since, including a chapel choir that was said to be "more divine than human". Many of today's great English musical institutions such as the choirs of Christ Church, Oxford and King's College, Cambridge were founded during his reign. Several manuscripts survive to testify to Henry's love of music, but the most important is the Royal Choirbook, now British Library Royal MS 11 E XI. This magnificent collection of motets was presented to the 27-year-old Henry and Catherine of Aragon in 1518. It is exceptional for the sheer size and luxury of its production, its exquisite and ingenious heraldic illuminations, and not least, its personal significance to Henry. The Royal Choirbook was commissioned and designed by Petrus de Opitiis, an Italian merchant, and his son Benedictus, a talented organist who hoped to gain a position at court. Together they created a magnificent large-format volume of 6 motets. Composed by Benedictus and a musician named Sampson, these motets were written to appeal to the king on the deepest possible level, reflecting both his royal status and his dearest wish: the birth of a male heir. The Choirbook opens with a sumptuous frontispiece, rich in symbolism carefully chosen to celebrate Henry's lineage. It depicts a rose bush with 3 large blooms. One is the red rose of Lancaster, while the red-and-white rose depicts the union of the houses of York and Lancaster. The crowned rose represents King Henry himself. A pomegranate tree, shown blooming in the garden of England, is the symbol of Catherine of Aragon, while a daisy and a marigold represent Henry's two sisters, Mary and Margaret. As well as being a breathtaking piece of heraldic art, the frontispiece ingeniously incorporates the texts of the first two motets, *Salve radix* and *Psallite felices*, with Henry's name highlighted in gold leaf. Deluxe facsimile edition limited to 500 copies, in quarter buckram with vegetable parchment boards, with gold and colored foils, edge-gilding and slipcase. With CD recording by the "Alamire Consort" directed by Dr. David Skinner. \$845 http://www.omifacsimiles.com/brochures/bl_royal.html



- 8361 [London, Lambeth Palace Library, ms 1]
The Arundel Choirbook. A Facsimile & Introduction by David Skinner.

[Huttersfield]. 2003. 31 x 41 cm, 230 pp. 3 English choirbooks have survived intact from the early Tudor period: the Eton Choirbook, and the “Caius” and “Lambeth” Choirbooks (now housed at Gonville & Caius College, Cambridge, and Lambeth Palace Library, respectively). While Eton is known to have originated from the great college of that name, the provenance of Caius and Lambeth has, until now, been a complete mystery. The man responsible for their production has long been held to be Edward Higgons, a prominent Tudor lawyer and multiple plurist who was a canon of St. Stephen's, Westminster, where Nicholas Ludford, a principal composer in both manuscripts, was employed from the early 1520s. On the last page of the Caius Choirbook is written the inscription “Ex dono et opere Edwardi Higgons cuius ecclsie canonicis”, which may be translated as “By the gift and work of Edward Higgons, canon of this church”. The “ecclesia” is now believed to be St. Stephen's, although the origins of the Lambeth Choirbooks have been much less well understood. It has, however, been generally accepted that it too was produced for one of the ecclesiastical institutions with which Higgons was associated. This is a story of one music manuscript of thousands that must have circulated in late medieval England; it is also a narrative of only one musical institution from the hundreds that were in existence before the onslaught of Henry VIII's Reformation. The bulk of this Roxburghe Club volume constitutes a full-color facsimile of London, Lambeth Palace Library, MS 1 (“The Arundel Choirbook”), providing a single but significant resource that richly illustrates England's early musical heritage. The manuscript contains 7 masses, 4 magnificat settings and 8 motets. Robert Fayrfax is represented by 8 works, followed by Ludford (2), Sturton (1) and Lambe (1). The Arundel Choirbook is one of just three major choirbooks that survive from c.1490 to 1530. The original size of the choirbook, in “elephant” folio, has been reduced 50%—to 12.5 x 16.5 inches—for this facsimile edition. All text printed in letterset; total edition of 300 copies. Quarter leather bound, wood boards. (few copies remaining). \$725
<http://www.omifacsimiles.com/brochures/arundel.html>



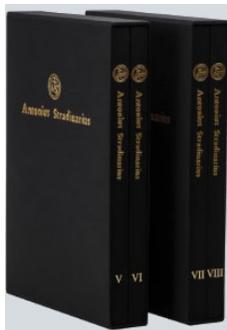
- 9553 [London, Royal College of Music, Ms. 1070]
The Anne Boleyn Music Book. Introduction by Thomas Schmidt and David Skinner with Katja Airaksinen-Monier.

Diamm 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[ist]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>



- 9015 [Milan, Biblioteca dell'Università Cattolica del S. Cuore, ms. catt. 5]
L'Antiphonarium letaniarum" ambrosiano del 1492. A cura di Giacomo Baroffio e Eun Ju Kin e una presentazione di Ellis Sada.

Bibliotheca Mediaevalis, 1 Lucca, 2008. 20.5 x 28 cm, xxxii, 150 pp. Deluxe full-color reproduction of a late 15th-c. Ambrosian processional. This beautifully executed "Antiphonale of the Litanies" in characteristic Ambrosian script was acquired by Catholic University of the Sacred Heart in 1970, gift of Father Oblati di Rho. It contains the antiphons of the Rogation week according to the Milanese ritual, a complex liturgical itinerary celebrated on Monday, Tuesday and Wednesday after Ascension, that is, at the beginning of the week preceding Pentecost. The liturgy provided the singing of the antiphons during the processional itinerary where both congregation and clergy participated. The procession lasted 3 days and went to 30 churches; 13 churches during the first day and 11 and 12 (or 14) the following days. The book was written in 1492 by Antonio de Lampugnano, commissioned by Cristoforo de Camponibus, a canon of S. Maria della Scala. The later provided to include the music according to the canonic calligraphy of the gothic Lombard notation used exclusively in the liturgical Ambrosian books. The only historiated miniature, at the beginning of the litanies, shows St. Ambrosio seated with the mitre and pallium. Two miniatures signal the beginning of the second and third days of the litanies. The topographic index confirms the local character of the chants. The majority of them are transmitted solely in the books of the Ambrosian rite; few are common with the Roman tradition and probably derived from it. Hardbound. \$280
<http://www.omifacsimiles.com/brochures/proc.html>



- 9561 Millant, Bernard & Jean-François Raffin
L'archet (Les archetiers français 1750-1950). Bernard Millant, Jean Francois Raffin, with contributions by Bernard Gaudfroy & Loïc Le Canu.

Paris, 2000. 4 vols, 1660 pp (215, 350, 560, 535). History of the bow in France during the eighteenth century. Standard edition, bound in leatherette. \$2646
<http://www.omifacsimiles.com/brochures/archet.html>



7891 [Munich, Bayerische Staatsbibl., clm 2541 / 2542]
Graduale. München, Bayerische Staatsbibliothek, Clm 2541/2542. Color Microfiche Edition. Introduction to the Gradual of Aldersbach and the Cistercian Plainchant by David Hiley.

Codices Illuminati Medii Aevi, 61. Munich, 2001. 17 x 25 cm, 30 pp, 10 fiches. A pair of beautiful Cistercian mss from the monastery of Aldersbach in Bavaria. These sources (a single document) are a valuable witness to the musical tradition of the Cistercian order, having been written less than a century from the founding of the order, and show extraordinary efforts to ensure their purity and correctness. (fiches only, commentary available as pdf) \$40



1467 [Munich, Bayerische Staatsbibl., clm 4660 / 4660a]
Carmina Burana. Bayerische Staatsbibliothek München Clm 4660+4660a hrsg. im Jahre 1967 von Bernhard Bischoff.

Publications of Mediaeval Musical Manuscripts, 9. Munich, 1967. 8°, 40, 238 pp. Deluxe color collotype facsimile of a 13th c. ms from the Monastery of Benedictbeuren in Southwest Germany. Secular Latin songs mostly of French origin, including songs from the Crusades, drinking, chess, dice songs, satirical verses against the Roman Curia, plays (Christmas, Passion), a parody mass, as well as a whole variety of love songs, a portion of them with neumes. Limited bibliophile edition of 600 copies (300 for the Institute of Mediaeval Music) bound in half parchment and decorative paper. (The IMM edition was numbered #301-600)



9335 [Munich, Bayerische Staatsbibl., clm 4660 / 4660a]
Carmina Burana. Bayerische Staatsbibliothek München Clm 4660+4660a hrsg. im Jahre 1967 von Bernhard Bischoff.

Munich, 1967. 8°, 2 vols, 40, 238 pp. Deluxe color collotype facsimile of a 13th c. ms from the Monastery of Benedictbeuren in Southwest Germany. Secular Latin songs mostly of French origin, including songs from the Crusades, drinking, chess, dice songs, satirical verses against the Roman Curia, plays (Christmas, Passion), a parody mass, as well as a whole variety of love songs, a portion of them with neumes. Fine parchment-style paper, bibliophile binding bound in half parchment and decorative paper. Matching slipcase. \$1500



- 8692 [Munich, Bayerische Staatsbibl., clm 14274]
Codex St. Emmeram, Clm 14274 der Bayerische Staatsbibliothek München. Faksimile. Herausgegeben von der Bayerische Staatsbibliothek und Lorenz Welker mit einem Kommentar von Ian Rumbold und Peter Wright. Einführung von Martin Staehelin.

Elementa Musicae, 2. Wiesbaden, 2006. 22.5 x 32 cm, 2 vols, 328, 160 pp. Known as the “St. Emmeram in Regensburg, this is one of the most fascinating sources of late medieval polyphony. Compiled by Hermann Pötzlinger during the 1430s and early 1440s the MS comprises an anthology of over 250 compositions drawn from a wide variety of European sources. It includes works by Dufay and Dunstable and their contemporaries and shares concordances with MSS Aosta, Bologna Q15, & Trent 92 to mention a few. Interestingly the manuscript documents the change from black mensural notation (in common use during the first decades of the 15th c) and the newer white mensural notation which replaced it. Full-color reproduction with commentary in Ger-Eng. Linen. \$425
http://www.omifacsimiles.com/brochures/st_emm.html



- 1481 [Munich, Universitätsbibl., 2° 731]
Die Lieder Reinmars und Walthers von der Vogelweide in der Würzburger Handschrift. Faksimile aus 2° Cod. Mus. 731 der Universitätsbibliothek München. Mit einer Einführung von Gisela Kornrumpf.

Wiesbaden, 1972. 28 x 37 cm, 25, 50 pp. Faithful full-color facsimile. Winner of the “Fifty Best Books” award, 1972. Linen. (Special prospectus available). \$385



- 8699 [New York, Pierpont Morgan Library, M.711]
Hainricus Sacramentary (Pierpont Morgan Library, New York, MS. M711).

Codices Selecti, CX. Graz, 2005. 17.2 x 24.2 cm, 296 pp + commentary. The “Hainricus Sacramentary”—consisting of calendar, gradual-antiphony, sequentiary & sacramentary—was written and illuminated at the Abbey of Weingarten, a Benedictine house in Württemberg, Germany, ca. 1225-1250. Under Welf IV and his wife Judith, Weingarten became an imperial abbey. The manuscript was commissioned by Hainricus sacristan, a monk at Weingarten Abbey, who is represented on the cover and in 4 miniatures (it has been suggested that Hainricus may have been also the illuminator, but no documentary evidence has been found). Decoration: 5 full-page miniatures, 2 illuminated text pages, 24 calendar medallions, 35 historiated initials. Music: the gradual-antiphony and sequentiary parts of the manuscript are notated with non-diastrumatic neumes; the rite accords with the Hirsau tradition. Limited edition of 280 copies bound in full leather with clamshell box. Please call for special OMI price.
<http://www.omifacsimiles.com/brochures/hain.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 collotype 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>



9369 [Oxford, Bodleian Library, canon. lit. 342]
Missale beneventanum notatum ecclesiae cathedralis ragusii. Oxford, Bodleian Library—MS. Canon. Liturg. 342.

Dubrovnik, 2011. 22 x 30 cm, 173, 256 pp. Beautiful full-color facsimile of a 12th c. notated missal from the Cathedral of Saint Mary in Dubrovnik. Though the MS has been in the possession of the Bodleian Library since 1817—part of the sizable collection acquired from the estate of the Jesuit Matteo Luigi Canonici—scholars realized early on of its connection with the city of Dubrovnik based on the inclusion of prayers in honor of three local otherwise unknown martyrs from Kotor: Peter, Andrew and Lawrence. Another connection with Dubrovnik is the cult of St. Blaise. The missale survives with 122 parchment leaves although it is estimated that about a quarter of its original content has been lost. The texts of the MS were copied in rounded Dalmatian Benevantan script, while the music notation to be sung by the ‘scholae cantorum’ is written in cursive Beneventan notation of the Dalmatian style (the Italian version has more detailed liquescent neumes). As the missal is the only book of rites which assembles in one place everything necessary to conduct the Mass this source is of great interest for the history of Dubrovnik Cathedral at a time when each Catholic diocese organized its own liturgy by importing, according to local conditions, adapted texts and rubrics of the Roman rite and adding particular features of its own liturgical traditions. Edited by Miho Demovic; with parallel texts in English. Facsimile volume hardbound, commentary in wrappers; slipcase with reproduction of a page of the original. \$185 <http://www.omifacsimiles.com/brochures/bod342.html>



- 9140 [Oxford, Christ Church, MSS 984-988]
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, 960 pp; 150 pp. 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>



- 1466 [Paris, Bibl. Nationale, fr. 146]
Le roman de Fauvel in the Edition of Mesire Chaillou de Pesstain. A Reproduction in Facsimile of the Complete Manuscript Paris, Bibliothèque Nationale, Fonds français 146. Introduction by Edward H. Roesner, François Avril and Nancy Freeman Regalado.

New York, 1991. 41 x 52 cm, 280 pp (incl. 205 B/W + 12 color reproductions). Gervais de Bus' great poetic narrative written between 1310 and 1314 with interpolations of over 150 monophonic songs and polyphonic motets, including some of the works of Phillippe de Vitry. The name Fauvel is derived from the first letters of Flaterie, Avarice, Vilanie, Variété, Envie, Lascheté. Men of all walks and conditions try to cleanse Fauvel. The Roman is a sharp attack on the failings of the medieval church and the political establishment. \$575
<http://www.omifacsimiles.com/brochures/fauvel.html>



- 4459 [Paris, Bibl. Nationale, lat. 776]
Il cod. Bibliothèque Nationale de France lat. 776, sec. XI. Graduale di Gaillac.

Codices Gregoriani, 3. Padua, 2001. 22 x 30 cm, lvi, 310 pp. Deluxe color reproduction of an important 11th-c. gradual with prosulas and tonary, probably from St. Michel-de-Gaillac, near Albi. Notated with Aquitanian neumes. With codicological, musical analytical and liturgical notes by Marie-Noël Colette and Rupert Fischer. Limited edition of 1000 copies. Linen. \$498
<http://www.omifacsimiles.com/brochures/albi.html>



8723 [Paris, Bibl. Nationale, nouv. acq. lat. 1871]

Tropaire séquentiaire prosaire prosulaire de Moissac. Edition, introduction et index par Marie-Noël Colette.

Publications de la Société française de Musicologie, I/27. Paris, 2006. 24 x 32 cm, 116, 360 pp. The Abbey of Moissac is renowned in our time for the splendor of its monastery; since the 11th century it stood out for the quality of its intellectual and musical life which was reflected in its mss. The present "tropaire-prosaire" is a beautiful sample of this, representing the literary and musical production of its time in the west of France. This work is also one of the first mss that was copied according to a musical notation perfectly legible thanks to a rigorous system of note placement around a reference line. It transmits chants with poetic texts whose beauty seduces not only specialists in literature, history or music, but also singers and the public. The facsimile fills a lacuna since reproductions up to now have mainly addressed the gradual and antiphonary, almost ignoring—for such an important epoch—the prose and trope repertoire. This edition of Paris BN nouv. acq. lat. 1871 in full color, combined with modern indices of texts and melodies, makes it possible to appreciate the relationship between these compositions and the chants to which they were joined in the Middle Ages. Wrappers. \$245
<http://www.omifacsimiles.com/brochures/trop.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 (1478-1497) 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>



9176 [Parma, Biblioteca Palatina, 1870 (de Rossi 510)]
The Parma Psalter.

London, 1995. 10 x 13.5 cm, 452, commentary pp. Among the nearly 1,650 Hebrew MSS housed in the Biblioteca Palatina in Parma that come down to us from the collection of the Christian Hebraist Giovanni Bernardo De Rossi (1742-1831), is MS 1870, a magnificent Psalter, written and decorated around 1280, possibly in Emilia in northern Italy. The work is one of the earliest and most important of all medieval Hebrew psalters. Its 452 pages contain the psalm texts in a clear, large vocalised Hebrew hand. Each chapter is illuminated and many are exquisitely illustrated with musical instruments or with scenes described in the text—extraordinary for a Hebrew manuscript of the period. Although its exact provenance is unknown it is clear that only a wealthy patron could have commissioned a MS so lavish and tasteful. Early copies of psalters with Abraham ibn Ezra's commentary on Psalms, as is the case here, are rare, and the Parma MS transmits interesting textual variants not found in the other versions. The illustrations in the MS—including numerous depictions of contemporary musical instruments—are particularly valuable for musicologists and art historians. In addition to the psalms one 8-page fascicle, added at a later date, contains the ceremonies for engagements, marriages, circumcisions and funerals, as well as for the end of a Sabbath followed by a Festival, times at which Psalms were especially recited. The rich decorations are characterized by the delicate use of harmonious colours; gold is used liberally but with sensitivity, the illuminator carefully balancing the Psalms and commentary with the images in the margin. Commentary, edited by Jeremy Schonfield, with contributions by Emmanuel Silver, Malachi Beit-Arié & Thérèse Metzger. Limited edition of 550 copies, bound in brown calfskin with gold stamping on the spine. \$2700



7626 [Piacenza, Biblioteca Capitolare, 65]
Il libro del Maestro - Piacenza, Biblioteca Capitolare, C.65.

Piacenza, 1997. 34 x 51 cm, 904, 273 pp. Fine color halftone of a rare 12th-c. manuscript from the Cathedral of Piacenza. One of the first "encyclopedias" of Western Europe, with great historic, paleographic, liturgical and artistic significance, touching the history of music, theater, miniature production, medicine, agriculture and the esoteric sciences. The codex consists of a calendar, psalter, divine office, gradual (with troper-sequentary), antiphony, and obituary. With commentary by Brian Møller Jensen and congress proceeding edited by Pierre Racine. Deluxe binding in full leather. (please inquire for special OMI price) <http://www.omifacsimiles.com/brochures/pia65.html>



- 8728 [Ricordi, Archivio Storico]
Sketches and Photographs from the Ricordi Historical Archives.

[Archivio Storico Ricordi] Milan, 2006. Oblong, 48 x 33 cm, 16 plates. A selection of fine reproductions of original material preserved in the Ricordi Historical Archives, Milan, an Italian National Heritage Site. The bibliophile-quality, large-format and faithful-to-the-original reproductions—from the golden period of Italian opera—are suitable for framing or, in a library environment, provide an excellent resource for scholars. The collection consists of 12 sketches (mostly scene designs) and 4 photographs. Contents: Mascagni/Iris (act III); Mulè/Liola (act I); Respighi/La Fiamma; La Scala; Puccini/La Bohème, Puccini/Madama Butterfly (act I) Puccini/Il Tarbarro; Puccini/Tosca (act III); Puccini/Turnandot; Zandonai/I Cavalieri di Ekebu (act I); Zandonai/Conchita (act III); Zandonai/Melenis (act III); Photos: Puccini in New York; Puccini in Automobile; Verdi with a Parasol; Verdi in the Garden at Sant'Agata.
<http://www.omifacsimiles.com/brochures/ricordi.html>



- 7312 [Saint Gall, Stiftsbibl., 484 & 381]
Stiftsbibliothek Sankt Gallen Codices 484 & 381, kommentiert und in Faksimile herausgegeben von Wulf Art & Susan Rankin.

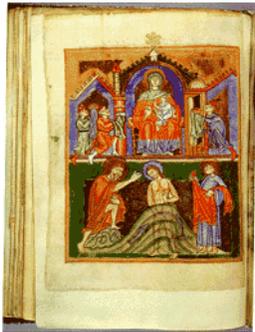
Winterthur, 1996. 23 x 30 cm, 3 vols, 329, 320 (facs), 498 pp. Full-color facsimile of two of the oldest collections of tropes and sequences dating from the 10th century. Codex 484 transmits a repertoire of tropes for the Proper and the Ordinary of the Mass, as well as sequences and other chants. Codex 381—written after Codex 484 and by the same scribe—provides a gold mine of information on the range of music composed and performed at the Benedictine Abbey of St. Gall at the beginning of the 10th c. Apart from 72 sequences (this time with texts, and including the whole of Notker's "Liber Ymnorum"), it contains an even greater selection of tropes than Codex 484, as well as notated versions of the psalmodic verses for Introit and Communion chants for the whole liturgical year. Commentary in Ger-Eng. Inventory. Hardbound, with slipcase. \$828
http://www.omifacsimiles.com/brochures/stgall_484.html



9323 [Salamanca, Archivo de la Catedral, ms 2631]
Codex Calixtinus de Salamanca.

Burgos, 2012. 27 x 37 cm, 246 pp + commentary. Students and scholars of the camino are now fortunate to have a second facsimile of Codex Calixtinus, based on the Salamanca copy. Known as Ms. S, and copied around 1325 in Santiago de Compostela, this counts as one of four complete (long) versions of the Jacobus compilation and at the same time one of four that are illustrated. According to M. Alison Stones the meagerness of Jacobus transmissions is a bit baffling—compared to about 200 sources for the *Historia Turpini* (Book IV), so the facsimile of the Salamanca source is all the more welcome. Telltale aspects of Ms. S show it has a slightly different lineage from Ms. C, and in that way the text and illustrations offer the historian new insights and challenges. Salamanca comes down to us without title page and the initial portrait of Pope Calixtus has been vandalized, however, other than this the manuscript is beautifully executed and adorned with 5 stunning illuminations, 1 of them a whole page. Although Salamanca provides full texts for the chants for the office and mass of St. James, the compiler didn't get around to enter the pitches for the chant around the a single reference line (usually C or F). Limited edition of 898 copies. Artisan binding in full leather with gold decoration on spine, pasted etikette and buckram-leather covered slipcase.

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



7890 [Salzburg, Stiftsbibl. St. Peter, a IX 11]
Graduale. Salzburg, Stiftsbibliothek St. Peter, Cod. a IX 11.
Farbmikrofiche-Edition. Einführung von Stefan Engels.

Codices Illuminati Medii Aevi, 60. Munich, 2001. 17 x 25 cm, 50 pp, 8 fiches. Dating from about 1190-1200, codex a IX 11 is one of the most important liturgical sources from Salzburg. From the Benedictine Convent of Petersfrauen it is closely related to the Antiphony of St. Peter (Österreichische Nationalbibl. ser.nov. 2700) and the Gradual-sequentiary of Nonnberg (Bayerische Staatsbibl. c.m 11007). Beautiful gold decorations, historiated initials, miniatures and canonical tables. The music notation is of the St. Gall type. Linen. \$105



4984 [Santiago de Compostela, Archivo de la Catedral]
Jacobus: Codex Calixtinus de la Catedral de Santiago de Compostela.

Madrid, 1993. 21 x 29.5 cm, 2 vols, 450, 264 pp. Deluxe full-color facsimile. This MS, compiled around 1160, also known as the Book of St. James, is a jewel in medieval bibliography and one of the richest sources for historians, geographers, musicologists, sociologists, ethnologists, art historians and linguists. Consists of five "books": I) sermons, texts and homilies for the liturgy of St. James; II) Book of Miracles, a collection of 22 miracles credited to St. James; III) narration of the moving of St. James' body from Palestine to Compostela; IV) history of Charlemagne and Roland; V) "Liber Peregrinationis" (Guide to the Pilgrim)—the oldest touristic guide of Europe. Musical settings include plainsong and polyphonic conducti, tropes, and organa. Limited edition of 845 copies, bound in full leather with matching slipcase. <http://www.omifacsimiles.com/brochures/calix.html>



- 7300 [Sélestat, Bibliothèque Humaniste, ms 22]
Liber Miraculorum Sanctae Fidis (XIe-XIVe siècles) conservé à la Bibliothèque Humaniste de Sélestat.

Sélestat, 1994. 22 x 33 cm, 249 pp. Beautiful 4-color reproduction of the 11th c. "Book of Miracles of Saint Faith" (fols. 15-104), and other material relating to her as late as the 14th c. (two hymns, a passion, a translation of the reliquary, and the legend on the founding of the priory of Ste. Foy). Contains 98 remarkable historiated initials (in the cloisonné style of south central France) and pieces for the Office of St. Faith in Aquitanian notation and square notation employing 17 staff lines. Issued on the occasion of the ninth centenary of the priory. Hardbound. \$128 <http://www.omifacsimiles.com/brochures/faith.html>



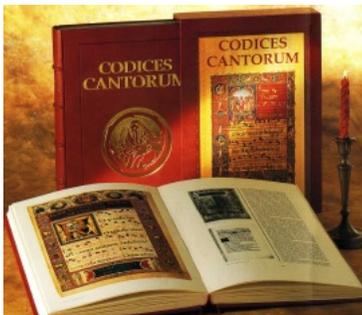
- 7682 ***Siete piezas en cifra entre los papeles de Isabel de Valois. Original conservado en el Archivo General de Simancas. Transcripción por Antonio Bacierno.***

Colección el Mundo de Felipe, II. Madrid, 1998. 21 x 31 cm, 6, 66 pp. Deluxe full-color facsimile, in the original format, of a 16th c. ms in tablature notation found among the papers of Isabel de Valois. Suitable for vihuela (or keyboard instrument). The titles of the pieces are "Ribera berde umbrosa", "Guárdame las vacas", "Contrapunto sobre el Conde Claros", "Pabanilla", "Por unos ojuelos negros", "Falsa m'es la'spiga", "La moreta". With CD recording played by Antonio Bacierno on harpsichord. Edition of 980 numbered copies, with deluxe portfolio in silk. \$370 <http://www.omifacsimiles.com/brochures/isabelvalois.html>



- 8760 [Skara, Skara Stifts- och landsbibliotek]
Skaramissalet. Studier, edition, översättning och faksimil av handskriften i Skara. Christer Pahlmblad.

Skrifter utgivna av Stifts- och landsbiblioteket. Skara, 2006. 24 x 32 cm, 450 pp. This fascinating MS known as the "Skara Missal" was compiled around 1150-1170. Only about one eighth of the more than 300 leaves of the original Skara Missal survives. This fact makes any definitive statement of its provenance difficult; not even its association with the diocese of Skara (the oldest in Sweden) can be proven as the first bibliographic record linking it to this diocese dates from the 18th century. The structure and selection of its prayers reveal connections with sources in Fulda, Winchcombe, Echternach, as well as with some Northern French MSS (Poitiers, Bec, & Chartres). The chants are written in an early square notation of an unmistakable Norman character. The decorations of the Skara Missal consist of 2 full-page illuminations depicting the Maiestas Domini and the Crucifixum, 4 large initial letters and a large number of simpler ones. The illuminations share many elements with models than come from the environs of Saint-Amand and Tournai. The style of the figures and certain idiosyncratic traits, such as the shape of the mandorla surrounding the Maiestas Domini cannot be found among the works produced by continental scriptoria, and indicates the possibility of a Scandinavian illuminator. The established contacts of the Skara region with Norway, and the fact that it is generally assumed to be highly probable that a fully equipped scriptorium did not exist in Skara itself during the middle of the 12th c., lend credence to the theory that this beautiful Missal, the oldest surviving MS of its type in Scandinavia and one of the prize possessions of the Skara Stifts- och landsbibliotek, was produced in Norway. \$108
<http://www.omifacsimiles.com/brochures/skara.html>



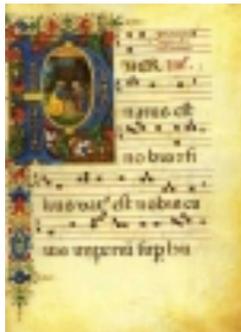
- 7751 Talamo, Emilia Anna.
Codices Cantorum. Miniature e disegni nei codici della Cappella Sistina.

Florence, [1998]. 33 x 45 cm, xvii, 253 pp. The first study that surveys all the important music MSS from the Cappella Sistina (c.60 mss under 18 different Popes). Includes 54 beautiful large format reproductions in full color & 198 B/W reproductions in reduced format, treated chronologically, from the 15th through the 19th centuries. Preface by Don Raffaele Farina, introduction by Giancarlo Rostirolla. With appendix & index. Limited bibliophile edition of 1999 copies with specially created paper, full leather binding, & matching slipcase. \$2495 <http://www.omifacsimiles.com/brochures/codcan.html>



- 7202 [Turin, Biblioteca Nazionale, J.II.9]
Il codice J.II.9 / The Codex J.II.9. Torino, Biblioteca Nazionale Universitaria. Edizione in facsimile / Facsimile Edition. Studio introduttivo / Introduction Study, Isabella Data, Karl Kügle.

Ars Nova, 4. Lucca, 1999. 27 x 38 cm, 117, 320 pp. Full color facsimile in the original size of a beautiful ars subtilior source believed to be composed for the Royal Court of Cyprus. In all likelihood J.II.9 was part of the dowry brought over by Anne of Lusignon, the bride of Louis of Savoy. The MS, arranged in 5 fascicles, contains no less than 334 polyphonic and monophonic entries in this order: plainchant, polyphonic mass movements, Latin & French motets, French ballads, and virelais & rondeaux. Linen. (reg. \$790)
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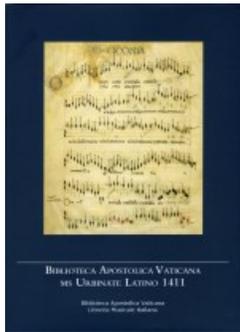
- 2323 [Vatican, Bibl. Apost., Borg. 425]
Weihnachtsmissale Alexander VI. Borg. lat. 425. Vollständige Wiedergabe der Handschrift im Originalformat.

Stuttgart, 1986. 46 x 33 cm, 138, 100 pp. Impressive full-color facsimile of a festive Christmas Missal copied c.1493-94 (by "Luca") at the beginning of the papacy of Alexander VI. One of the most beautiful mss of the Renaissance, with 136 initials and numerous miniatures, including 2 very large miniatures and generous use of goldleaf. Commentary by Adalbert Roth. Limited numbered edition of 600 copies, handbound in full calf with contemporary tooling and stamped gold emblems; 2 shell-shaped hinges in handworked brass.



- 1557 [Vatican, Bibl. Apost., lat. 9820]
Exultet-Rolle (Codex Vaticanus lat. 9820). Wissenschaftlicher Kommentar: P. Dr. H. Douteil and P. F. Vongrey.

Codices Selecti, 47 (= Codices e Vaticanis Selecti, 35). Graz, 1974. Roll, 71 x 28 cm. Full-color facsimile of the entire scroll in its original format. Copied c.981 in Benevent. 14 miniatures framed with ornamental work. Numerous initials. Palimpsest script with neumes.



- 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 Medicj" [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
http://www.omifacsimiles.com/brochures/vat_ul1411.html

- 8740 [Vatican, Bibl. Apost., Urb. lat. 1411]
Città del Vaticano. Ms Urbinas latinas 1411. James Haar.

Lucca, 2006. 8°, 75 pp. Separate commentary (in Eng) to the facsimile. \$36



- 1416 [Vienna, Osterr. Nationalbibl., 2856]
Mondsee-Wiener Liederhandschrift aus Codex Vindobonensis 2856.
Wissenschaftlicher Kommentar: Hedwig Heger.

Codices Selecti, 19. Graz, 1968. 21 x 28 cm, 46, 238 pp. Deluxe 2-color facsimile of one of the most important monuments of German song, c.1500-50, more than half of them attributed to Hermann von Salzburg but also to Hermann von Mùgeln and Peter von Arberg. The present facsimile reproduces the music section of the MS, fols. 166-284 which in itself consists of an earlier section with music from the end of the 14th c. (f. 166v-252v) and a later one (f. 253-284v). The original part of the songbook contains 31 sacred and 57 secular songs; 12 mastersongs were added in the later section. The notation is of the ars nova type written on four- or five-line red staves, generally 8 per page. Breves can be represented by unison groups of 2 or 3 semibreves or in polyphonic sections by the breve too. The notation of polyphonic sections may employ two distinct parts, or may appear as a single part with a drone, or it may be only implicit with the used of the name "tenor", above which a further voice is assumed. The MS also employs mensuration signs and red notes. Handsomely bound in quarter leather with vellum paper boards. \$699
<http://www.omifacsimiles.com/brochures/mondsee.html>



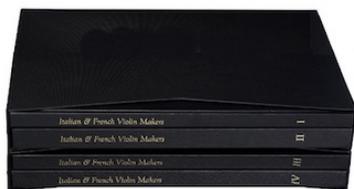
- 1531 [Vienna, Osterr. Nationalbibl., nova 2700]
Das Antiphonar von St. Peter. Vollständige Faksimile-Ausgabe im Originalformat des Codex Vindobonensis series nova 2700.

Codices Selecti, 21. Graz, 1974. 31 x 43 cm, I: 304, 68; II: 848 pp. Full-color facsimile. Copied c.1150 in Salzburg. 14 full-page and 2 half-page representations with initials in gold; 13 richly decorated calendar scenes, 50 half-page illuminations with dark violet lines on a green and blue background. More than 400 decorated initials. Many folios with musical notation of the St. Gall type. Separate commentary vol. Deluxe edition with heavy coverboards bound with pigskin.



- 1539 [Zürich, Schweizerisches Landesmuseum, LM 26 117]
Das Graduale von St. Katherinental um 1312. Wissenschaftliche bearbeitete Faksimile-Ausgabe.

Lucerne, 1979. 35 x 48 cm, 628 pp. Full-color facsimile in the original format. From the same cultural environment as the "Manessische Liederhandschrift". 71 delicately painted miniatures and 13 magnificent ornamental initials, all richly embellished with gold leaf. A triumph of high gothic art. Separate commentary vol. Limited numbered edition in full leather.



9593 Thöne, Jost.
Italian & French Violin Makers by Jost Thöne.

Cologne, 2003-2008. 32 x 46 cm, 4 vols, 779 pp, Detailed study of 128 certified Italian and French string instruments from the 17th to the 20th c. The full-color reproductions executed by master photographer Jan Roehrmann depict the original size of the violins and violas. Text in Eng-Ger-It-Fr-Kor-Jap. Limited edition of 2000 copies. Buckram, with slipcase. \$2195
<http://www.omifacsimiles.com/brochures/italian.html>