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- ABBATINI, Antonio Maria, c.1598-1680**  
5366 *Il pianto di Rodomonte.*  
Bibliotheca Musica Bononiensis, IV/13. Bologna, 1971. 22 x 31 cm, 16 pp. Line-cut of the Orvieto, 1633 edition. Laid paper. Hardbound.
- ADAM, Adolphe, 1803-1856**  
5744 *Lettres sur la musique française (1836-1850). Introduction de Joël-Marie Fauquet.*  
Geneva, 1996. 8°, viii, 224, ix pp. (Rpt. of Paris, 1903 edition). An extremely rich but little known journal on musical life (including the Opéra, Opéra-Comique, & Théâtre Italien). Adams' letters are addressed to Spiker of Berlin, librarian to the King of Prussia. Wrappers. \$96
- ADAMI DI BOLSENA, Andrea, 1663-1742**  
2896 *Osservazioni per ben regolare il coro dei cantori della Cappella Pontificia, Roma, 1711. Edizione a cura di Giancarlo Rostirolla.*  
Musurgiana: Sources and Materials for the History and Theory of Music, 1. Lucca, 1988. 18 x 25 cm, xxi, 261 pp. Line-cut of the Rome, 1711 edition. Includes 11 engraving (portraits) of Papal singers. Introduction, bibliography & index. Cloth. \$40
- ADEMOLLO, Alessandro, 1826-1891**  
5318 *I teatri di Roma nel secolo decimosettimo.*  
Bibliotheca Musica Bononiensis, III/12. Bologna, 1969. 8°, 312 pp. (Rpt. of 1888 edition). Cloth.
- ADLGASSER, Anton Cajetan, 1729-1777**  
8567 *Pietas in deum. Tragödie in 5 Akten. Faksimile der autographen Partitur aus dem Besitz der Erzabtei St. Peter Salzburg. Erste Aufführung in Salzburg am 8. Juli 1772 auf der Universitätsbühne (Große Aula). Text, Kommentar und Perioche des Schauspiels (lateinisch/deutsch) vorgelegt von Werner Rainer und Franz Witek.*  
Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 11. Salzburg, 2004. Oblong 33 x 25 cm, 2 vols, 108, 136 pp. Duotone halftone of the autograph full score. Historical commentary in Ger. Stiff wrappers in decorative paper. \$115  
<http://www.omifacsimiles.com/brochures/adlgasser.html>
- AGRICOLA, Johann Friedrich, 1720-1774**  
4661 [Method, singing]  
*Anleitung zur Singkunst. Faksimile-Neudruck mit Nachwort und Kommentar von Kurt Wichmann. [Staatsbibliothek zu Berlin].*  
Leipzig, 2/ 1993. 17 x 25 cm, xvi, 239 pp. Line-cut of the 1757 edition. Linen. \$40
- 8325 [Method, singing]  
*Anleitung zur Singkunst. Reprint der Ausgabe Berlin 1757. Herausgegeben und von Thomas Seedorf.*  
Kassel, 200?. 12°, xxix, xiv, 283 pp. Line-cut of the 1757 edition. Wrappers. \$33
- ALBERGATI CAPACELLI, Francesco, 1663-1735**  
4046 *Della drammatica [del Cittadino].*  
Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 62. Bologna, 1971. 16 x 21 cm, xi, 28 pp. Line-cut of the Milan, 1728 edition. Introduction in It by Marina Calore. Wrappers. \$15
- ALGAROTTI, Francesco, 1712-1764**  
3626 *Saggio sopra l'opera in musica. Le edizioni di Venezia (1755) e di Livorno (1763). A cura di Annalisa Bini.*  
Musurgiana: Sources and Materials for the History and Theory of Music, 6. Lucca, 1989. 12 x 19 cm, liv, 250 pp. Line-cut. Introduction, bibliography and index. Cloth. \$40
- ANDREOZZI, Gaetano, 1775-1826**  
4 *Amleto. Partitura dell'opera in facsimile. Edizione del libretto. Saggio introduttivo a cura di Marcello Conati. [Ms. Bibl. del Conservatorio "Pollini", Padova].*  
Drammaturgia Musicale Veneta, 26. Milan, 1984. Oblong, 30 x 23 cm, xviii, 323 pp. Line-cut. Text in It-Eng. Linen. \$146  
<http://www.omifacsimiles.com/brochures/andreozi.html>
- ANFOSSI, Pasquale, 1727-1797**  
5 *Adriano in Siria. Partitura dell'opera in facsimile. Edizione del libretto. Saggio introduttivo a cura di Jacques Joly. [Ms. Bibl. del Conservatorio "Pollini", Padova].*  
Drammaturgia Musicale Veneta, 24. Milan, 1983. Oblong, 30 x 23 cm, lxxxiii, 466 pp. Line-cut and halftone reproductions. One of the leading composers for the Venetian stage during the 1770s. Text in It-Eng. Linen. \$199  
<http://www.omifacsimiles.com/brochures/anfossi.html>
- ANGELINI BONTEMPI, Giovanni Andrea, 1624-1705**  
193 *Il Paride, opera musicale / Paris-ein Gedicht zur Musica.*  
Bibliotheca Musica Bononiensis, IV/126. Bologna, 1970. 23 x 32 cm, vi, 560 pp. Line-cut of the Dresden, 1662 edition. Introduction in It by Marina Calore. Hardbound.
- ARIOSTI, Attilio, 1666-1729**  
7 *Il Coriolano.*  
Bibliotheca Musica Bononiensis, IV/75. Bologna, 1984. 22 x 31 cm, vi, 81 pp. Line-cut of the London, c.1723 edition. Introduction in It by Giuseppe Vecchi. Laid paper with binding in linen. \$57
- ARNE, Thomas A., 1710-1778**  
8249 *Artaxerxes.*  
Huntingdon, n.d. 4°. Xerographic reprint of the London, 1762 edition (score). Includes introduction, 1761 libretto and recitatives by Henry Bishop. Wrappers. \$66
- 10 *Lyric Harmony. Songs and Duets. Printed Score, W. Smith. Introduction by Christopher Hogwood.*  
Music for London Entertainment, 1660-1800, F/2. Tunbridge Wells, 1985. 4°, xii, 57 pp. Line-cut of the London, c.1745-46 edition. Contains 36 songs and duets from Entire New Songs and Ballads. Cloth. \$76
- 8277 [Overtures, orch]  
*Eight Overtures.*  
Huntingdon, [1990]. 4°. Xerographic reprint of the London, 1751 edition. Scored for 2 vln, vla, vc, db, 2 ob/fl, bsn, kbd, (2 hrn in3-5; tpt & timp in 7; fl replace ob in slow movts. of 1 & 5. Wrappers. \$78
- 7040 *The Surrender of Calais.*  
Huntingdon, c.1988. 4°, Xerographic reprint of the 1791 vocal score. Wrappers. \$15
- ARNOLD, Samuel, 1740-1802**  
4688 *The Castle of Andalusia. Originally Published by John Bland: London 1782. Introduction by Robert Hoskins.*  
Music for London Entertainment, 1660-1800, C/5. London, 1991. 4°, xvii, 106 pp. Cloth. \$138
- 7039 *Inkle and Yarico (1787).*  
Huntingdon, c.1988. 4°, Xerographic reprint of the 1787 vocal score. Wrappers. \$15
- 8191 *Obi; or Three-Finger'd Jack. Introduction by Robert Hoskins with Eileen Southern.*  
Music for London Entertainment, 1660-1800, D/4. London, 1996. 4°, xxix, 126 pp. Printed score, John Longman, Clementi's Company [1800] and MS libretto, The Huntington Library LA 1297. Cloth. \$160

- 8256 *The Surrender of Calais*.  
Huntingdon, c.1988. 4°, Xerographic reprint of the 1791 vocal score. Wrappers. \$15
- ARTEAGA, Esteban, 1747-1799**  
3857 [& J.N. Forkel]  
*Geschichte der italiänischen Oper. Aus dem Italiänischen übersetzt und mit Anmerkungen begleitet von Johann Nicolaus Forkel*.  
Hildesheim, 1973. 11 x 17 cm, 887 pp. Line-cut of the Leipzig, 1789 edition. Linen. \$222
- BACH, Johann Christian, 1735-1782**  
22 [Songs, selections from operas]  
*Favourite Songs Sung at Vauxhall Gardens. Originally Published in London, 1766-1779. Introduction by Stephen Roe; General Introduction to the Pleasure Gardens by Christopher Hogwood*.  
Music for London Entertainment, 1660-1800, F/1. Tunbridge Wells, 1985. 25 x 36 cm, xxi, 81 pp. Line-cut of 4 separate printed collections. Cloth. \$88
- BANCHIERI, Adriano, 1568-1634**  
2432 *Discorso della lingua bolognese*.  
Bibliotheca Musica Bononiensis, V/12. Bologna, 1969. 15 x 22 cm, viii, 224 pp. Line-cut of the Bologna, 1629 edition. Preface in It by Giuseppe Vecchi. Hardbound. \$66
- BARTÓK, Béla, 1881-1945**  
8907 *Duke Bluebeard's Castle Opus 11, 1911. Autograph Draft. Edited by László Vikárius*.  
Budapest, 2006. 4°, 58, 51 pp. Full-color facsimile of the autograph working copy (short score). Issued on the occasion of the 125th anniversary of the composer's birth. Cloth. \$135 [http://www.omifacsimiles.com/brochures/bartok\\_dbc.html](http://www.omifacsimiles.com/brochures/bartok_dbc.html)
- BASEVI, Abramo, 1818-1885**  
5131 *Studio sulle opere di Giuseppe Verdi (1859)*.  
Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 71. Bologna, 1978. 8°, 324 pp. Wrappers. \$38
- BATHE, William, 1564-1614**  
9217 *A Briefe Introduction to the Skill of Song, c.1587*.  
London, 2008. 13 x 19 cm, 49 pp. Line-cut of the c.1587 revised edition of the now lost 1584 work considered to be the first musical text book to appear in the English language. Bathe abandons the Gamut in favor of his own seven-note sol-fa system. Wrappers. \$29
- BAYLY, Anselm, 1719-1794**  
3858 *The Alliance of Musick, Poetry and Oratory. Under the Head of Poetry is Considered the Alliance and Nature of the Epic and Dramatic Poem, as it Exists in the Iliad, Aeneid and Paradise Lost*.  
Anglistica und Americana, 108. Hildesheim, 1989. 8°, 38 pp. Line-cut of the London, 1789 edition. Linen. \$75
- BEETHOVEN, Ludwig van, 1770-1827**  
9266 [sketchbook, "Landsberg 6"]  
*Beethoven's "Eroica" Sketchbook. A Critical Edition. Transcribed, Edited, and with a Commentary by Lewis Lockwood and Alan Gosman. Volume 1: Facsimile; Volume 2: Transcription, Commentary, Inventory*.  
Beethoven Sketchbook Series, [2]. Champaign, 2013. 4°, 2 vols. Complete halftone reproduction and critical edition of the MS, currently in Kraków at the Biblioteka Jagiellońska (formerly Berlin, Staatsbibliothek, Mus. ms. aut. Beethoven Landsberg 6). Once known as "Notierungsbuch E", Landsberg 6 is perhaps Beethoven's most famous sketchbook due in part to Nottebohm's 1880 monograph on this source. This sketchbook documents Beethoven's creative work from sometime late in 1802 until early in 1804, a transformative period in his artistic career. The most significant sketches are those for the "Eroica" Symphony, op.55, the "Waldstein" Sonata, op.53, and for the first five numbers of the opera Leonore as produced in 1805 (later revised and renamed Fidelio). Hardbound. \$200  
[http://www.omifacsimiles.com/brochures/bee\\_land6.html](http://www.omifacsimiles.com/brochures/bee_land6.html)
- BELLINI, Vincenzo, 1801-1835**  
8190 *Bianca e Fernando. Melodramma in due atti*.  
Opera Rara. Collana di Edizioni Facsimile. Brescia, 2000. Oblong, 35 x 26 cm, iv, 238 pp. Line-cut of the first printed edition (vocal score), Ricordi, 1837. Preface in It-Eng by Francesco Gorio and Paolo Rigoli. Linen. \$152
- 1833 *I Capuleti e i Montecchi di Vincenzo Bellini. L'autografo della partitura. Note illustrative di Franco Schlitzer. [Ms. Museo Belliniano, Catania]*.  
Florence, 1956. 18 x 26 cm, 16, 4 pp. Halftone, in reduced format, of the first page of the Sinfonia, the duet of act I, the introduction of act II, and the last page of the autograph. Limited edition of 300 copies on handmade paper. Wrappers. \$30
- 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
- 173 [Norma, autograph]  
*Norma. Facsimile della partitura autografa. [Ms. Accademia di Sta. Cecilia e Bibl. del Conservatorio, Rome]*.  
Reale Accademia d'Italia, 5. Rome, 1935-XIV. Oblong, 41 x 30 cm, 2 vols: i, c.500 pp. Line-cut. Forward by Ottorino Respighi. Coverboards in paper, in 2 vols. \$695
- 175 [Il Pirata, autograph]  
*Il Pirata. Melodramma in Two Acts. . . A Facsimile Edition of the Original Manuscript. Edited with an Introduction by Philip Gossett. [Mss. Bibl. del Conservatorio, Naples & Pierpont Morgan Library, New York]*.  
Early Romantic Opera, 1. New York, 1983. Oblong, 31 x 24 cm, c.641 pp. Halftone (appendix in line-cut). In 2 vols. Cloth. \$175
- 178 *La Straniera. Melodramma in Two Acts. . . A Facsimile Edition of a Contemporary Manuscript with Bellini's Autograph Annotations, Edited With an Introduction by Philip Gossett. [Ms. Bibl. del Conservatorio "G. Verdi", Milan]*.  
Early Romantic Opera, 2. New York, 1982. Oblong, 32 x 24 cm, 2 vols, c.852 pp. Halftone. 2 vols. Cloth. \$175
- BÉRARD, Jean Antoine, 1710-1772**  
2629 [Method, singing]  
*L'art du chant. A Facsimile of the 1755 Paris Edition*.  
Monuments of Music and Music Literature in Facsimile, II/75. New York, 1967. 17 x 24 cm, 215 pp. Line-cut of the Paris, 1755 edition. Laid paper, clothbound.
- 3243 [Method, singing]  
*L'art du chant, dédié à Madame de Pompadour*.  
Geneva, 1984. 12 x 17 cm, 215 pp. Line-cut of the Paris, 1755 edition. Wrappers. \$51
- BERG, Alban, 1885-1935**  
9559 *Lulu, Particell des III. Aktes (Faksimile). Vorgelegt von Thomas Ertelt. [Mss. Stadt- und Landesbibl. Wien & Österreichische Nationalbibl.]*.  
Alban Berg Sämtliche Werke, I/2, Lulu Supplement. Vienna, 2013. 27 x 37 cm, ix, 2, 144 pp. Fine 4-color facsimile of the holograph with paste-overs lifted and photographed separately. This is Berg's relatively clean condensed score for Act III of Lulu, but the work was left incomplete at his death. This volume contains a short commentary and documents relating to the surviving manuscript. Commentary in Ger/Eng. Green linen. (Rarely found separately, because this volume is normally available only as part of a subscription to the Berg Sämtliche Werke) \$360 [http://www.omifacsimiles.com/brochures/berg\\_lulu3.html](http://www.omifacsimiles.com/brochures/berg_lulu3.html)
- BERIO, Luigi, 1924-2003**  
8706 *Cronaca del luogo. Azione musicale. Testo di Talia P. Berio (1999). Partitura*.  
Milan, 2006. 32 x 46 cm. iv, 229 pp. Line-cut of the composer's fair copy full score. Commissioned by the Salzburg Festival in 1999, Berio's "Cronaca del luogo" (Chronical of the Place) consists of a prologue and 5 scenes set within a biblical landscape. It is the composer's celebration of a special place—the "Felsenreitschule", a stage carved out of a rock on a mountainside—and an extraordinary voice, expressed through the composer's distinct music-theater called "azione musicale". The work's most dominant visible element is the musically ever-changing wall (stage) of immutable memories—where the story of Jericho, the tower of Babel, etc., unfold and define the place or luogo, chronicling through sound and light the varying manifestations of the presence of God in human life. Cloth. \$269

- BERLIOZ, Hector, 1803-1869**  
 8472 (Braam, Gunther)  
*The Portraits of Hector Berlioz. Edited by Gunther Braam in Collaboration with Richard Macnutt and John Warrack.*  
 New Edition of the Complete Works, 26. Kassel, 2004 19 x 27 cm, xxvii, 401 pp. Beautiful picture documentary containing 122 portraits of the composer. Includes paintings, medals, busts, woodcuts, drawings, lithographs, photographs and caricatures. Cloth. \$306
- BERTONI, Ferdinando, 1725-1813**  
 3822 *Orfeo ed Euridice. Partitura autografa in facsimile. Edizione del libretto. Saggio introduttivo a cura di Paolo Cattelan.*  
 Drammaturgia Musicale Veneta, 23. Milan, 1989. Oblong, 29 x 22 cm, cxiv, 302 pp. Line-cut of the autograph score. Introduction in It. Linen. \$255  
<http://www.omifacsimiles.com/brochures/bertoni.html>
- 1986 *Orfeo, azioine teatrale. [Civico Museo Bibliografico Musicale, Bologna].*  
 Bibliotheca Monumenta Bononiensis (= Bibliotheca Musica Bononiensis), IV/15. Bologna, 1970. Oblong, 35 x 25 cm, ii, 97 pp. Line-cut of the Venice, 1776 edition. Laid paper. Loose gatherings in cloth portfolio.  
<http://www.omifacsimiles.com/brochures/bertoni2.html>
- BIANCHI, Francesco, 1752-1810**  
 7742 *La morte di Cesare. Partitura dell'opera in facsimile. Edizione dei libretti. Saggio introduttivo a cura di Piero Weiss. [Brussels Royal Conservatory Library, Ms. 2046 K].*  
 Drammaturgia Musicale Veneta, 25. Milan, 1999. Oblong, 29 x 23 cm, 2 vols, lxxxviii, 654 pp. Line-cut of a copyist's fair copy (full score) of this melodramma tragico by Gaetano Sertor and Francesco Bianchi, representing the transformation of the opera seria at the end of the century. The text of the libretto is based on Voltaire's drama-writing style bent to political propaganda, while the score corresponds to the theatrical revision of the vocal registers. The most important features of this Morte di Cesare are both the conservation of the manuscript of the 1789 version of Jacobinical and the variants used—by the authors themselves—for the creation of the first performance in the second Republic of Venice, the democratic one, at Teatro La Fenice, in 1797. Commentary in It-Eng. Cloth. \$862  
<http://www.omifacsimiles.com/brochures/bianchi.html>
- BIBER, Heinrich Ignaz Franz von, 1644-1704**  
 8470 *Chi la dura la vince (Wer ausharrt, siegt). Drama musicale in drei Akten. Text von Francesco Maria Raffaelini(?). Faksimile der Partitur Hs 560 aus dem Besitz des Salzburger Museums Carolino Augusteum. Einführung von Sibylle Dahms.*  
 Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 10. Salzburg, 2004. 22 x 32 cm, 156, 107 pp. Halftone of the manuscript score. Historical commentary in Ger. Hardbound, with slipcase in decorative paper. \$139
- BLEGNY, Nicolas de (PRADEL, Abraham du), 17th c.**  
 3316 *Le livre commode contenant les adresses de la ville de Paris, et le trésor des almanachs pour l'année bissextile 1692.*  
 Geneva, 1973. 8°, 210 pp. Line-cut of the Paris, 1692 edition. Historic survey of the Académie National de Musique, inventory of the opera houses, official denominations, list of successive directors, conductors, performances, singers, choreographers and dancers. Hardbound. \$56
- BONLINI, Giovanni Carlo, 1673-1731**  
 3728 *Le glorie della poesia e della musica contenute nell'esatta notizia de teatri della città di Venezia.*  
 Bibliotheca Musica Bononiensis, III/65. Bologna, 1979. 12 x 17 cm, 266 pp. Line-cut of the Venice, 1730 edition. Catalog of music performed in Venice theaters from 1637-1730. Each work arranged by title/theater/poet/composer, with index to each at the end. Cloth.
- BONONCINI, Giovanni, 1670-1747**  
 190 *Astartus.*  
 Monumenta Musica Bononiensis (= Bibliotheca Musica Bononiensis), IV/20. Bologna, 1984. 17 x 25 cm, 35, 86 pp. Line-cut of the Walsh edition, London, 1720. Introduction in It by Mario Baroni. Laid paper. Linen.
- 4687 *Camilla (Stampiglia), Naples 1696; Revised by Nicola Haym with English Translation Versified by Mr. Northman for London, 1706. Royal College of Music, MS 779 and Printed Libretto, Jacob Tonson. Introduction by Lowell Lindgren.*  
 Music for London Entertainment, 1660-1800, E/1. London, 1990. 4°, xxv, 120 pp. Cloth. \$160
- BOULEZ, Pierre, 1925-**  
 9165 *Tombeau. Fac-similés de l'épure et de la première mise au net de la partitur / Facsimiles of the Draft Score and the First Fair Copy of the Full Score. Édités par / Edited by Robert Pienickowski.*  
 Eine Publikation der Paul Sacher Stiftung. Vienna, 2010. 38 x 47°, 154 pp. Beautiful full-color facsimile edition of the autograph draft score and the first copy of the full score. Unlike the world première of *Marteau sans maître* (1952-55), that of Tombeau for orchestra (1959), which took place in Donaueschingen on 17 October 1959, passed almost unnoticed, outshone by Pierre Boulez's unexpected triumph as a conductor when he stepped in to replace Hans Rosbaud at the head of the Südwestfunk Sinfonieorchester. Originally conceived as an individual tribute to Prince Max Egon zu Fürstenberg, who died suddenly in spring 1959, the work was ultimately included in the *Pli selon pli* cycle (1957-62, 1983, 1990). To celebrate the composer's 85th birthday and the 50th anniversary of the world première, the Paul Sacher Foundation and Universal Edition are now publishing the two original manuscripts of the score for the first time: the pencil draft and a fair copy in different colored inks. These fine examples of high-quality reproductions are also the earliest evidence of Boulez' friendship with Paul Sacher. The composer presented the scores to Sacher in the early 1960s. The facsimiles are prefaced by an introduction, which places the work in a historical and aesthetic context and takes a look at the compositional techniques used. It is illustrated by a selection of manuscripts from different stages of the creative process, as well as other related documents. Linen. \$211  
[http://www.omifacsimiles.com/brochures/boulez\\_t.html](http://www.omifacsimiles.com/brochures/boulez_t.html)
- BOYCE, William, 1711-1779**  
 197 *Lyra Britannica. 6 Books. Introduction by Robert Bruce.*  
 Music for London Entertainment, 1660-1800, F/3. Tunbridge Wells, 1985. 4°, xvi, 108 pp. Line-cut of the London, 1747-1759 editions. Contains a rich selection of songs, duets, and cantatas. Cloth. \$92
- 199 [Birthday Odes]  
*Three Birthday Odes for Prince George: 1749 or 1750; 1751; 1752. Bodleian Lib., Oxford, MSS Mus. Sch. c. 105; c. 106; d. 264. Introduction by Robert J. Bruce.*  
 Music for London Entertainment, 1660-1800, F/4. London, 1989. 4°, xvi, c.110 pp. Halftone of three mss sources. Cloth. \$148
- BRITTEN, Benjamin, 1913-1976**  
 7177 [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—begun 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>
- BROCCA, Ambrogio**  
 5019 *Il teatro Carlo Felice di Genova. Cronistoria dal 1870 al 1895.*  
 Bologna, 1995. 8°, 264 pp. (Rpt. of 1898 edition). Wrappers.
- CACCINI, Francesca, 1587-1640**  
 7683 *La liberazione di Ruggiero dall'Isola di Alcina. Firenze 1625.*  
 Musica Drammatica, 4. Florence, 1998. 24 x 34 cm, viii, 131 pp. Line-cut of Florence, 1625 edition (full score). Credited as being the first Italian opera performed outside of Italy. Wrappers.  
[http://www.omifacsimiles.com/brochures/caccini\\_lib.html](http://www.omifacsimiles.com/brochures/caccini_lib.html)
- 9224 *Il primo libro delle musiche a una, e due voci. [Biblioteca Estense Universitaria, Modena].*  
 Performers' Facsimiles, 295. New York, [2011]. 27 x 36 cm, 103 pp. Line-cut of the Florence, 1618 edition, containing 36 settings, among them sonetti, madrigali, arie, ottave, motetti, hinni, & conzonetti. Wrappers. \$30  
<http://www.omifacsimiles.com/brochures/caccini.html>

- CACCINI, Giulio, c.1550-1618**  
224 *L'Euridice. Composta in musica.*  
Bibliotheca Musica Bononiensis, IV/3. Bologna, 1976. 25 x 35 cm, 55, ii pp. Line-cut of the Giorgio Marescotti edition, Florence 1600. Laid paper with handsome binding in cloth.
- CAMPRA, André, 1660-1744**  
8701 *Tancredi. Tragédie en musique. Introduction by Antonia L. Banducci, with a Section on André Campra by James R. Anthony and Section on Eighteenth-Century Dance by Judith L. Schwartz.*  
French Opera in the 17th and 18th Centuries, 18. Stuyvesant, 2006. 4°. lx, 417 pp. The full orchestral score (reproduced in line-cut facsimile) dates from 1738 and reflects Campra's revision from a five-part to a four-part string texture. To provide scholars and performers with complete access to the original work, an appendix to the edition offers a transcription of the original fifth part (the quinte de violon) as well as several other sections of the original, which Danchet and Campra subsequently revised. Cloth. \$100
- CANAL, Pietro, 1807-1883**  
5518 *La musica a Mantova del secolo XV al XVIII; Della musica in Mantova. Notizie tratte principalmente dall'Archivio Gonzaga / [A. Bertolotti:] Musici alla corte dei Gonzaga in Mantova dal secolo XV all XVIII. Notizie e documenti raccolti negli Archivi Mantovani. Avec un index établi par Pierre Tagmann.*  
Geneva, 1978. 4°, 264 pp. (Rpt. of Venice & Milan, 1879-90 edition). Hardbound. \$136
- CARISSIMI, Gian Giacomo, 1605-1674**  
9194 [Method, keyboard; method, singing & keyboard]  
*Vermehrter und nun zum zweytenmal in Druck befördert kurzer jedoch gründlicher Wegweiser vermittelt welchen man nicht nur allein aus dem Grund die Kunst, die Orgel recht zu schlagen, sowol was den General-Bass... / Ars cantandi. Richtiger und außführlicher Weg, die Jugend aus dem rechten Grund in der Sing-Kunst zu unterrichten.*  
Faksimile-Edition Theoretica, 4 Stuttgart, 2010. Oblong, 22 x 17 cm, 48; 74 pp. Line-cut of the Augsburg 1692 and 1693 editions. Ars cantandi—after a brief introduction on fundamentals and solmisation—includes an appendix of keyboard pieces (preamboli, intermezzi, versetti, toccate, tastate, variazioni, fughe). Hardbound in decorative paper. \$46
- CATELANI, Angelo, 1811-1866**  
5260 *Delle opere di A. Stradella esistenti nell'Archivio musicale della R. Biblioteca Palatina di Modena.*  
Subsidia Musica Dramatica Mutinensia, II/5. Bologna, 1977. 8°, 54 pp. Line-cut of the Modena, 1865 edition. Wrappers. \$14
- CAVALLI, Francesco, 1602-1676**  
9354 [& A. Stradella]  
*Il novello Giasone. Partitura in facsimile ed edizione dei libretti. A cura di Nicola Usula. Saggio introduttivo di Fausta Antonucci, Lorenzo Bianconi e Nicola Usula.*  
Drammaturgia Musicale Veneta, 3. Milan, 2013. Oblong, 30 x 23 cm, 2 vols, xcii, 567 pp. Line-cut reproduction of the Naples copy. Giasone, or Jason, was Cavalli's tenth and most popular stage work, the most frequently performed of all 17th-c. operas. Linen. \$291
- CESTI, Antonio, 1623-1669**  
9311 *Il Tito. Partitura in facsimile, ed. del libretto, saggio introduttivo a cura di Giada Viviani.*  
Drammaturgia Musicale Veneta, 5. Milan, 2012. Oblong, 30 x 23 cm, xc, 306 pp. Presented for the first time during the 1666 carnival at the Venetian theater of St. John & St. Paul, "Il Tito" of Nicolò Beregan and Antonio Cesti is an opera frequently cited in the musicological literature of the last 40 years. Surviving archival materials document the genesis of the score with an unusual precision and have clarified many details necessary for reconstructing the Venetian theater production system of the second "Seicento". In spite of the importance of the work—a collaboration between a not-so-prolific yet widely appreciated librettist and one of the most popular composers of that epoch, there has never been a complete study of the musical and literary sources. The commentary to this new Drammaturgia Musicale Veneta volume finally fills this lacuna, reproducing the oldest and most complete manuscript score of Tito (preserved in the Biblioteca Nazionale Marciana) together with a critical edition of the libretto and a comparative study of the three other musical sources that have survived. Linen. \$216 <http://www.omifacsimiles.com/brochures/cesti.html>
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Bibliotheca Musica Bononiensis, IV/133. Bologna, 1982. 22 x 32 cm, 309 pp. Line-cut of the Paris, n.d. edition. Full score. Preface in It by Giuseppe Vecchi. Cloth.
- 3994 *Lodoïska, comédie héroïque en trois actes. [Civico Museo Bibliografico Musicale].*  
Bibliotheca Musica Bononiensis, IV/134. Bologna, 1981. 22 x 32 cm, xxxiii, 434 pp. Line-cut of the Paris, 1791 edition (full score). Preface/introduction in It by Giuseppe Vecchi and Mario Baroni. Cloth.
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Drammaturgia Musicale Veneta, 19. Milan, 1987. Oblong, 29 x 23 cm, 96, 422 pp. Line-cut of the Naples, 1747 ms. Linen. \$215  
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Associazione Clavicembalistica Bolognese, 9/I-II-III. Rome, 1990-1992. 4°, 3 vols, 28, 357, 37 pp. Line-cut of the Edinburgh, c.1778 edition. Afterword in It-Eng. Wrappers. \$135
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Publications du Centre de Documentation Claude Debussy, II. Geneva, 1977. 23 x 31 cm, 16, 104 pp. Line-cut of "premières" and "bréval" autograph sketches. These two sets of drafts enable us to follow the initial creative impulses of the composer and to see how the ideas were developed and refined or possibly discarded. Concordances with the final version are indicated whenever possible. Introduction in French by François Lesure. Wrappers in attractive laid paper with period lettering. \$98 [http://www.omifacsimiles.com/brochures/debussy\\_pel.html](http://www.omifacsimiles.com/brochures/debussy_pel.html)
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La Musique Française Classique de 1650 à 1800, 153. Courlay, 2003. 4°, xx, 12 parts, 41, 63 pp. Line-cut of the Paris, 1789, edition (parts), and newly edited full score. Scored for solo hn, fl, ob & bsn solo, plus vln I-II, vla, bass, ob I-II, hn I-II, Preface in Fr-Eng-Ger. Portfolio. \$56
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(Rpt. of Berlin, 1908 edition). Cloth. \$35

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- 6134 *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden*.  
Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1971. 8°, 791 pp. (Rpt. of  
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**GAGLIANO, Marco da, 1575-1642**

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Bibliotheca Musica Bononiensis, IV/4. Bologna, 1987. 22 x 31 cm, 60, ii pp. Line-cut  
of the Marescotti edition, Venice, 1608. Afterword in It by Angela T. Cortellazzo.  
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281

*La Flora*.

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Line-cut of the Florence, 1628 edition. Introduction in It by Primarosa Ledda.  
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cura di Francesca Menchelli-Buttini*.  
Drammaturgia Musicale Veneta, 20. Milan, 2010. Oblong, 30 x 23 cm, lxvii, 291 pp.  
Line-cut of the autograph score (Berlin, Staatsbibliothek, Mus. ms. Autogr. B.  
Galuppi 3). First performed at the Burgtheater in Vienna on 27 January 1749,  
Artaserse is notable for bearing witness to the success that the composer enjoyed  
outside his native land, for using the poetry and drama of one of Pietro  
Metastasio's most famous librettos and for giving a new form to the close of the  
first act by placing a quartet there. Of the surviving copies of the score, the  
autograph is the earliest source, as can be seen from the number of deletions and  
corrections that it contains, as well as some alternative readings of words and  
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- 291 *L'inimico delle donne [libretto di] Giovanni Bertati ; [musica di] Baldassare  
Galuppi ; edizione del libretto, saggio introduttivo a cura di Helen Geyer-Kiefl*.  
Drammaturgia Musicale Veneta, 21.1-3. Milan, 1986. Oblong, 30 x 23 cm, 3 vols,  
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Milan, 1879 edition). Cloth. \$42

**GAUDIO, Antonio dal, fl.1669-1682**

- 8586 *Almerico in Cipro. Partitura dell'opera in facsimile, edizione del libretto, saggio  
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Drammaturgia Musicale Veneta, 7. Milan, 2005. Oblong, 30 x 23 cm, lxvii, 207 pp.  
Line-cut of a contemporary ms copy (full score), and first edition of the libretto.  
Almerico in Cipro is a representative opera from a long period in which the  
Venetian Republic experienced military and political setbacks; the opera's  
sentimental and extremely intricate plot, containing many absurdities, is woven  
around royal characters from the Mediterranean area. The musical treatment  
seems to hint at the emergent "da capo" aria soon to blossom. Although there is a  
lack of any relationship between the contemporary historical events that affected the  
life of the city and state (here, the war in the Peloponnese) and the fictional  
stories of the opera, there does exist a typically Venetian allegorical  
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Saggio introduttivo a cura di Marco Beghelli*.  
Drammaturgia Musicale Veneta, 28. Milan, 2010. Oblong, 29 x 23 cm, xcii, 440, i  
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**GIACOMELLI, Geminiano, c.1692-1740**

- 301 *La Merope. Partitura dell'opera in facsimile. Edizione del libretto. Saggio  
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Musique, Bruxelles].  
Drammaturgia Musicale Veneta, 18. Milan, 1984. 30 x 23 cm, liii, cxxxi, 386 pp.  
Line-cut. Essays on the role of singers in the Venetian system, the libretto, and the  
repertoire of the Grimani Theater. Text in Eng-It. Linen. \$177  
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Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 55.  
Bologna, 1973. 14 x 21 cm, 124 pp. Line-cut of the Naples, 1731 edition. Wrappers.  
\$23

**GREENE, Maurice, 1696-1755**

- 8193 *Florimel or Love's Revenge, 1734. Introduction by H. Diack Johnstone*. [British  
Library].  
Music for London Entertainment, 1660-1800, C/6. London, 1995. 25 x 36 cm, xvii,  
168 pp. Printed score and libretto. Cloth. \$170

**GRÉTRY, André-Ernest-Modeste, 1741-1818**

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- 4073 *Catalogo di tutti di drammi per musica recitati ne' teatri di Venezia dal 1637 al  
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Bibliotheca Musica Bononiensis, I/10. Bologna, 1985. 12 x 17 cm, 184 pp. Line-cut  
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L. Devorient's*. [Universitäts Bibliothek, Berlin].  
Leipzig, 1976. 8°, 844 pp. Line-cut of the Königsberg, 1854 edition. An  
exceptionally detailed account of the theater and its life in Berlin. Linen. \$96

**HANDEL, George Frideric, 1685-1759**

- 7469 [Acis & Galatea, masque, HWV 49]  
*Acis and Galatea. A Mask Set to Musick*.  
Huntingdon, 1988. 4°, 90 pp. Line-cut of the William Randall full score, London,  
1769. Corrected to conform with the autograph. Wrappers. \$38

- 7470 [Acis & Galatea, masque, HWV 49]  
*Acis and Galatea. A Mask Set to Music.*  
Huntingdon, 1988. 4<sup>o</sup>, 9 partbooks, c.270 pp. Line-cut of the c.1895 Novello edition parts, corrected to conform with the autograph. Wrappers. \$95
- 309 [Catone, pasticcio, HWV A7]  
*Catone. Leo, Hasse, Porpora, Vivaldi, & Vinci, Arranged by George Frideric Handel. [Staats- und Universitätsbibliothek, Hamburg, MS M A/1012].*  
Italian Opera 1640-1770, II/71. New York, 1983. 23 x 31 cm, xiii, 161 pp. Line-cut of the full score formerly in Handel's possession. Handel opened the opera season in 1732-33 with this work. Cloth. \$95
- 7567 [Orlando, opera, HWV 31]  
*Orlando, an Opera as it is Perform'd at the Kings Theatre in the Hay Market. [Stadtbibliothek, Ulm].*  
Faksimile-Edition, Ulm 1. Stuttgart, 1998. 22 x 36 cm, 90 pp. Line-cut of the Walsh full score edition, London, c.1733. Hardbound. \$88
- 308 [Radamisto, opera, HWV 12, selections]  
*"Alzo al volo di mia fama". Arie aus der Oper Radamisto. Faksimile nach dem Autograph. [Deutsche Staatsbibl. Berlin, mus. ms. aut. G.F. Händel 1].*  
Leipzig, 1959. Oblong, 31 x 27 cm, 10, 4 pp. Superb 2-color collotype of the tenor aria "Alzo al volo di mia fama", issued on the occasion of the 200th anniversary of the composer's death. Afterword in Ger by Walther Siegmund-Schultze. Linen spine with coverboards in antique paper. \$45  
[http://www.omifacsimiles.com/brochures/handel\\_rad.html](http://www.omifacsimiles.com/brochures/handel_rad.html)
- 9109 *Handel's Will. Facsimiles and Commentary Edited by Donald Burrows.*  
London, 2008. 25 x 35 cm, 34, 30 pp. The manuscript of Handel's last will written on 1 June 1750, with the accompanying codicils signed by the composer in 1756, 1757, and 1759 is one of the most important items in the Gerald Coke Handel Collection. It is reproduced here for the first time in full color with commentary by Donald Burrows, Ellen T. Harris and Richard Crewdson, published on the occasion of the 250th anniversary of the composer's death. Handel died a rich man with a net worth of about \$3 million by today's standards. This incredible document, together with its commentaries and translations of French and German parts of the will provide a fascinating glimpse into the successful career of the composer, his family and close associates. Bound with handsome paper boards, with reproduction of folio 1 of the will. \$85  
[http://www.omifacsimiles.com/brochures/handel\\_will.html](http://www.omifacsimiles.com/brochures/handel_will.html)
- 4144 [Baselt, Bernd]  
*Händel-Handbuch, Band 3. Thematisch-systematisches Verzeichnis: Instrumentalmusik: Pasticci und Fragmente von Bernd Baselt.*  
Kassel, 1986. 20 x 28 cm, 442 pp. Linen. \$192
- 6660 [Baselt, Bernd]  
*Händel-Handbuch, Band 4. Thematisch-systematisches Verzeichnis: Dokumente zu Leben und Schaffen.*  
Kassel. 20 x 28 cm. Linen. \$168
- 320 Rackwitz, Werner.  
*Il Caro Sassone: Georg Friedrich Händel. Lebensbeschreibung in Bildern.*  
Wiesbaden, 1986. 21 x 28 cm, 204 pp. Numerous illustrations of Handel autographs, letters and other documents. Linen. \$38
- HASSE, Johann Adolph, 1699-1783**
- 2480 *Alcide al Bivio, dramma. Riduzione per canto e piano. [Civico Museo Bibliografico Musicale, Bologna].*  
Bibliotheca Musica Bononiensis, IV/208. Bologna, 1980. Oblong, 34 x 25 cm, 125 pp. Line-cut of the 1760 edition. Laid paper. Loose bifolios in handsome cloth portfolio.
- 2481 [Artaserse, selections]  
*The Favourite Songs in the Opera Call'd Artaserse.*  
Bibliotheca Musica Bononiensis, IV/209. Bologna, 1980. 22 x 31 cm, 20 pp. Line-cut of the Walsh edition, London, n.d. Includes 8 arias: "Son qual nave", "Quanto quanto affanno", "Or la nube procellosa", "Se al labro mio", "In sen mita ce smarrito", "Pallido sole torbido il cielo", "Fortuna te passate", "Pen questo dolce amplesso". Laid paper. Cloth.
- 9362 *Demetrio. Partitura in facsimile. Edizione dei libretto. A cura di Reinhard Strohm e Francesca Menchelli-Buttini. Saggi introduttivi de Reinhard Strohm e Francesca Menchelli-Buttini. [Biblioteca Marciana, Cod. It. IV, 482 (=10006)].*  
Drammaturgia Musicale Veneta, 17. Milan, 2014. Oblong, 30 x 23 cm, cixi, 350 pp. Line-cut reproduction of a copyist ms. The Drama per musica Demetrio was premiered on 10 Feb. 1732 at the Teatro S. Giovanni Grisostomo in Venice. Given during carnival season, it was one of the most lavishly staged works of the season. The success of the opera is attested by the Venetian newsletter Diario ordinario, which praised it as "a marvel, as much for the music as for the magnificent scenes and singers". Subsequent revivals and the survival of many ms sources show that this characterization was not an exaggeration. Part commentary in Eng (with It summary) and part in It, with Eng summary). Linen. \$205
- 1719 *Don Tabarrano. Intermezzo comico per musica. (Zweite Fassung). Faksimile nach dem Partiturautograph der Deutschen Staatsbibliothek Berlin. Mit einem Kommentar von Ortrun Landmann.*  
Musik der Dresdener Hofkapelle, [6]. Leipzig, 1982. Oblong, 33 x 25 cm, 9, 84 pp. 2-color halftone of the autograph score. Wrappers. \$95
- HINDEMITH, Paul, 1895-1963**
- 341 *Mathis der Maler. Oper in Sieben Bildern. Studien-Partitur. . . Ein Faksimiledruck nach der Handschrift des Komponisten.*  
Mainz, 1937/ 1965. 19 x 28 cm, 525 pp. Line-cut reproduction, reduced in format, of entire opera taken from Hindemith's meticulously copied autograph. Wrappers. \$106
- HOFFMANN, Ernst Theodor Amadeus, 1786-1822**
- 9081 *Der Trank der Unsterblichkeit. Oper in 4 Akten. Libretto: Reichsgraf von Soden. Faksimile-Ausgabe herausgegeben von Peter P. Pachtl.*  
Berlin, 2009. 4<sup>o</sup>, 23, 29 pp. Hoffmann is one of the best-known representatives of German romanticism, a talented author of fantasy and horror, a jurist, composer, music critic, draftsman and caricaturist. He is the subject of Jacques Offenbach's famous but fictional opera the "Tales of Hoffmann". The most important and largest part of Hoffmann's musical output was dedicated to the stage. "Der Trank der Unsterblichkeit", reproduced here in halftone from the autograph score Mus. ms. autogr. Hoffmann, E.T.5 Staatsbibliothek Berlin, was written in Berlin 1807-08 during one of the worst periods of his life. Hardbound with paper boards. \$145
- HOLST, Gustav, 1874-1934**
- 342 *Chamber Operas. 1: Savitri Opus 25; 2: The Wandering Scholar Opus 50. Edited by Imogen Holst.*  
Collected Facsimile Edition of Autograph Manuscripts of the Published Works, I. London, 1974. 27 x 36 cm, 208 pp. 2-color halftone. Linen. Special limited offer. \$85  
[http://www.omifacsimiles.com/brochures/host\\_co.html](http://www.omifacsimiles.com/brochures/host_co.html)
- HOLZBAUER, Ignaz Jakob, 1711-1783**
- 7908 *Günther von Schwarzburg. Singspiel in drei Aufzügen. Vorgelegt von der Heidelberger Akademie der Wissenschaften durch Bärbel Pelker. Faksimile der letzten Fassung (Mannheim 1777).*  
Quellen zur Musikgeschichte in Baden-Württemberg Kommentierte Faksimile-Ausgaben, 1. Munich, 2000. Oblong, 30 x 21 cm, I: vi, 702; II: xxx, 254 pp. Halftone of the autograph fair copy, the autograph draft, and the first printed libretto. Includes four pages in full color. Commentary and codicological description of the mss in Ger. Binding in linen. \$290  
<http://www.omifacsimiles.com/brochures/holzbauer.html>
- INGEGNERI, Angelo, 1550-c.1613**
- 4018 *Della poesia rappresentativa e del modo di rappresentare le favole sceniche.*  
Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 52. Bologna, 1971. 16 x 21 cm, viii, 90 pp. Line-cut of the Ferrara, 1598 edition. Laid paper. Wrappers. \$23
- IVANOVICH, Cristoforo, 1628-1688**
- 4333 *Memorie teatrali di Venezia. Contengono diversi trattenimenti piacevoli della città, l'introduzione de' teatri, il titolo di tutti i drammi rappresentati, col nome degli autori di poesia, e di musica sino questo anno 1687. A cura di Norbert Dubowj.*  
Musurgiana: Sources and Materials for the History and Theory of Music, 27. Lucca, 1993. 12 x 17 cm, lxvi, 92, ii pp. Line-cut of the Venice, 1688 edition. Lively account of the origins and development of melodrama in Venetian public theaters. Introduction in It-Eng, bibliography & index. Cloth. \$35



**JULLIEN, Adolphe, 1845-1932**

- 4258 *La cour e l'opéra sous Louis XVI: Marie-Antoinette et Sacchini, Salieri, Favart et Gluck.*

Geneva, 1976. 8°, 380 pp. Line-cut of the Paris, 1878 edition. The history of French opera in the second half of the 18th c. with information on performances, singers, ballets, etc. Hardbound. \$91

- 5346 *La cour et l'opéra sous Louis XVI.*

Bibliotheca Musica Bononiensis, III/53. Bologna, 1979. 16°, 378 pp. (Rpt. of Paris, 1878 edition). Cloth. \$50

- 4259 *Histoire du théâtre de Mme de Pompadour, dit Théâtre des petits cabinets / Les grandes nuits de Sceaux: le théâtre de la duchesse du Maine / L'opéra secret au XVIIIe siècle (1770-1790).*

Geneva, 1978. 8°, 432 pp. Line-cut of the Paris, 1874, 1876, & 1880 editions. Two of the main establishments for performances in 18th-c Paris. L'opéra secret describes the stirring world of singers and dancers on the eve of the Revolution. Wrappers. \$66

**KINNINGER, Josef Franz, c.18th c.**

- 9254 *Cythara David [excitans, Das ist: Kürzlich doch besser gegründete Erweckung unter der Leitter von einen vollkommenen Unterricht zur edlen Choral-Music traumenden Jacob, genaue Reglen untersucht, und mit Fundamenten unterstützt, zum bessten der in erwahnter Choral-Music sich exerirend - auch die Passiv-Instruction angehende Jungen, allen Fählern vorzubiegen, heraus gegeben]. [Stift Kremsmünster].*

Faksimile-Edition Kremsmünster, 18. Stuttgart, 2011. Oblong, 25 x 17 cm, 90 pp. Line-cut of the Linz, 1745 edition. A little known treatise on choral music. Hardbound with decorative paper boards. \$46

**L'ABBÉ, Anthony, 17-18th c.**

- 4690 *A New Collection of Dances. Originally Published by F. Le Roussau: London c.1725. Introduction by Carol G. Marsh.*

Music for London Entertainment, 1660-1800, D/2. London, 1991. 4°, xix, 91 pp. Cloth. \$138

**LACASSAGNE, Joseph, 1720?-d.?**

- 2615 *Traité général des élémens du chant.*

Monuments of Music and Music Literature in Facsimile, II/27. New York, 1967. 16 x 23 cm, 188 pp. Line-cut of the Paris, 1766 edition. Laid paper, clothbound.

**LAMPE, John Frederick, 1703-1751**

- 3681 *Pyramus and Thisbe: A Mock Opera Adapted from William Shakespeare. Originally Published by John Walsh: London, 1745. Introduction by Roger Fiske.*

Music for London Entertainment, 1660-1800, C/3. Tunbridge Wells, 1988. 4°, xii, c.40 pp. Line-cut. Burlesque-opera version of the Pyramus and Thisbe scenes in Shakespeare's A Midsummer Night's Dream. Cloth. \$90

**LAURENZI, Filiberto, 17th c.**

- 8090 [Arie, voice, bc, 1643; Concerti e arie, 1-3 voices, 2 vln, bc, 1641]

*Arie a una voce per cantarsi nel clavicembalo ò tiobira [composte per] La Finta Savia, Drama di Giulio Strozzi (Venezia 1643) e Concerti et Arie, a una, due, e tre voci, con una serenata à 5. e doi violini, e chitarrone (Venezia, 1641).*

Musica Drammatica, 6. Florence, 2000. 24 x 34 cm, x, c.180 pp. Line-cut of Venice, 1643 and 1641 editions in staff notation movable type. Preface in It by Alessandro Magini. Wrappers. \$48

**LEDERER, Joseph, 1733-1796**

- 7916 *Neue und erleichterte Art zu Solmisiren. [Stadtbibl., Ulm].*

Faksimile-Edition Ulm, 26. Stuttgart, 2001. Oblong, 33 x 24 cm, 64 pp. Line-cut of the G. Groschopff edition, Ulm, 1763. The second edition to Neue und erbaulich Art zu solmisiren (1756), and product of Lederer's teaching activities in the Augustinian seminary "Zu den Wengen". Hardbound with board in marbled paper. \$35

**LERIS, Antoine de, 1723-1795**

- 4658 *Dictionnaire portatif historique et littéraire des théâtre. Contenant l'origine des différens théâtres de Paris, le nom de toutes les pièces qui y ont été représentées depuis leur établissement.*

Geneva, 1970. 8°, 765 pp. Line-cut of the Paris, 1763 edition. Hardbound. \$200

**LE SUEUR, Jean-François, 1760-1837**

- 4532 *La Caverne, drame lyrique. Introduction by Jean Mongrédién.*

French Opera in the 17th and 18th Centuries, 74. Stuyvesant, 1985. 4°, xxxiv, 340 pp. Line-cut of the first printed edition issued by Naderman at the end of 1794 or beginning of 1795. With reprint of the printed libretto. Cloth. \$104

**LEVERIDGE, Richard, 1670-1758**

- 8192 *Complete Songs (with the Music in Macbeth), 1697-1770. Introduction by Olive Baldwin and Thelma Wilson.*

Music for London Entertainment, 1660-1800, A/6. London, 1997. 4°. Miscellaneous contemporary printed scores. Cloth. \$180

**LINLEY, Thomas, 1733-1795**

- 7648 *The Duenna or Double Elopement, a Comic-Opera for the Voice, Harpsichord, or Violin.*

Huntingdon, c.1995. Oblong, 4°, 58 pp. Xerographic reprint of the original London edition. Wrappers. \$20

- 7051 *Selima and Azor. A Persian Tale as Performed at the Theatre Royal in Drury Lane.*

Huntingdon, c.1989. 4°, 38 pp. Xerographic reprint of the C. & S. Thompson vocal score, London, 1776. Wrappers. \$15

- 7052 *The Overture, Songs, Duets, &c. in the Spanish Rivals: A Musical Farce.*

Huntingdon, c.1989. 4°, 31 pp. Xerographic reprint of the S.A. & P. Thompson vocal score, London, 1784. Wrappers. \$15

**LOCKE, Matthew, 1630-1677**

- 3680 *The Rare Theatrical. Introduction by Peter Holman. Facsimile: New York Public Library, Drexel MS 3976 (late 17th century).*

Music for London Entertainment, 1660-1800, A/4. Tunbridge Wells, 1989. 4°, xxiv, 117 pp. 78 numbers. Includes six suites of "brawls" (brangles) not found in contemporary theatre suites. Index. Cloth. \$160

**LOTTI, Antonio, 1667-1740**

- 8449 *L'umiltà coronata in Ester. Partitura dell'oratorio in facsimile. Edizione del libretto. Saggio introduttivo a cura di Laura Zanella. [Ms. 17671, Österreichische Nationalbibliothek, Vienna].*

Drammaturgia Musicale Veneta, 11. Milan, 2004. Oblong, 30 x 23 cm, xxvii, 243 pp. Line-cut of a contemporary ms copy (full score). Pietro Pariati's oratorio set to music by Antonio Lotti and dedicated to Esther, Racine's famous character, was composed in 1714. Intended for performance in Vienna, it was in reality Venetian by birth, being a remake of an oratorio performed in 1712 at the Mendicanti Hospital, entitled "Humilitas exaltata seu Esther regina". The opera retains the strong "theatrical" character of its origins (implicit, but not over the top), so typical of the Venetian Hospital oratorios. This opera is a forerunner of Zeno's "sacred musical tragedy". Indeed, if one considers the specific musical form of Lotti's truly dramatic intonation, it is a specimen of one of the first steps in the process that very gradually led to the genre of oratorio to merge with the theatrical repertoire over the course of the 1700s, as evinced by the great Pre-Romantic and Romantic "sacred dramas". Introduction in It with Eng summary. Linen. \$233 [http://www.omifacsimiles.com/brochures/lotti\\_lum.html](http://www.omifacsimiles.com/brochures/lotti_lum.html)

**LUCIO, Francesco, c.1625-c.1675**

- 378 *Il Medoro. Partitura dell'opera in facsimile. Edizione del libretto. Saggio introduttivo a cura di Giovanni Morelli e Thomas Walker. [Ms. Bibl. Nazionale Marciana di Venezia].*

Drammaturgia Musicale Veneta, 4. Milan, 1984. 27 x 23 cm, lviii, 69, cxci, 207 pp. Half-tone. Includes Aria a voce sola which contains a dozen strophic songs and madrigals (ms in the Civico Museo Bibliografico Musicale di Bologna). Essays in It-Eng. Linen. \$162 <http://www.omifacsimiles.com/brochures/lucio.html>

**LULLY, Jean-Baptiste, 1632-1687**

- 8487 *Achille et Polixene. Tragédie. Facsimile of the First Edition, Paris, 1687. Preface by Elma Sanders.*

Jean-Baptiste Lully: The Tragédies Lyriques, 15. Williamstown, 2007. 23.5 x 34 cm. viii, 358 pp. Line-cut of the Paris, 1687 edition. Cloth. \$200

- 8486 *Acis et Galatée. Tragédie mise en musique. Facsimile of the First Edition, Paris, 1686. Preface by François Lesure.*

Jean-Baptiste Lully: The Tragédies Lyriques, 14. Williamstown, 1998. 23.5 x 34 cm. Line-cut of the Paris, 1686 edition. Cloth. \$200



- 8474 *Alceste. Tragédie mise en musique. Facsimile Edition of the First Edition, Paris, 1708. Preface by Elma Sanders.*  
Jean-Baptiste Lully: The Tragédies Lyriques, 2. Williamstown, 2007. 23.5 x 34 cm. ix, 267 pp. Line-cut of the Paris, 1708 edition. Cloth. \$200
- 8483 *Amadis. Tragédie mise en musique. Facsimile of the First Edition, Paris, 1684. Preface by Elma Sanders.*  
Jean-Baptiste Lully: The Tragédies Lyriques, 11. Williamstown, 2007. 23.5 x 34 cm. viii, 322 pp. Line-cut of the Paris, 1684 edition. Cloth. \$200
- 8485 *Armide. Tragédie mise en musique. Facsimile of the First Edition, Paris, 1686. Preface by François Lesure.*  
Jean-Baptiste Lully: The Tragédies Lyriques, 13. Williamstown, 2000. 23.5 x 34 cm. Line-cut of the Paris, 1686 edition. Cloth. \$200
- 7126 [Armide, instrumental pieces]  
*Ouverture chaconne & tous les autres airs à jouer de l'opéra d'Armide [Amsterdam, c.1710]. [British Library, London].*  
Performers' Facsimiles, 113. New York, [1995]. Oblong, 26 x 19 cm, 4 partbooks, 56 pp. Line-cut Roger Marchand edition, Amsterdam, [1710]. Dessus, second dessus, taille, & basse partbooks. Wrappers. \$30
- 8476 *Atys. Tragédie mise en musique. Facsimile Edition of the First Edition, Paris, 1689. Preface by Elma Sanders.*  
Jean-Baptiste Lully: The Tragédies Lyriques, 4. Williamstown, 1998. 23.5 x 34 cm, x, 317 pp. Line-cut of the Paris, 1689 edition. Cloth. \$200
- 8479 *Bellérophon. Tragédie mise en musique. Facsimile of the First Edition, Paris, 1679. Preface by François Lesure.*  
Jean-Baptiste Lully: The Tragédies Lyriques, 7. Williamstown, 1998. 23.5 x 34 cm, ix, 308 pp. Line-cut of the Paris, 1679 edition. Cloth. \$200
- 8473 *Cadmus et Hermione. Tragédie mise en musique. Facsimile of the First Edition, Paris, 1673. Preface by Elma Sander.*  
Jean-Baptiste Lully: The Tragédies Lyriques, 1. Williamstown, 2001. 23.5 x 34 cm, viii, 180 pp. Line-cut of the Paris, 1673 edition. Cloth. \$200
- 8477 *Isis. Tragédie mise en musique. Facsimile of the First Edition, Paris, 1719. Preface by Elma Sanders.*  
Jean-Baptiste Lully: The Tragédies Lyriques, 5. Williamstown, 2007. 23.5 x 34 cm. viii, 296 pp. Line-cut of the Paris, 1719 edition. Cloth. \$200
- 8481 *Persée. Tragédie mise en musique. Facsimile of the First Edition, Paris, 1682. Preface by François Lesure.*  
Jean-Baptiste Lully: The Tragédies Lyriques, 9. Williamstown, 1998. 23.5 x 34 cm. viii, 328 pp. Line-cut of the Paris, 1682 edition. Cloth. \$200
- 8482 *Phaëton. Tragédie mise en musique. Facsimile of the First Edition, Paris, 1683. Preface by François Lesure.*  
Jean-Baptiste Lully: The Tragédies Lyriques, 10. Williamstown, 2001. 23.5 x 34 cm. viii, 341 pp. Line-cut of the Paris, 1683 edition. Cloth. \$200
- 4581 *Proserpine. Tragédie. Second edition, Paris 1714. [Civico Museo Bibliografico Musicale, Bologna].*  
Musica Drammatica, 2. Florence, 1994. 4°. 2 vols, vi, 431 pp. Line-cut of the Ballard printed score, Paris, 1714. Preface in It by Piero Mioli. Wrappers. \$95
- 8480 *Proserpine. Tragédie mise en musique. Facsimile of the First Edition, Paris, 1680. Preface by François Lesure.*  
Jean-Baptiste Lully: The Tragédies Lyriques, 8. Williamstown, 2004. 23.5 x 34 cm, ix, 360 pp. Line-cut of the Paris, 1680 full score. Cloth. \$200
- 8478 *Psyché. Tragédie mise en musique. Facsimile of the First Edition, Paris, 1720. Preface by Elma Sanders.*  
Jean-Baptiste Lully: The Tragédies Lyriques, 6. Williamstown, 2004. 23.5 x 34 cm. viii, 212 pp. Line-cut of the Paris, 1678 full score. Cloth. \$200
- 8484 *Roland. Tragédie mise en musique. Facsimile of the First Edition, Paris, 1685. Preface by François Lesure.*  
Jean-Baptiste Lully: The Tragédies Lyriques, 12. Williamstown, 2000. 23.5 x 34 cm. ii, 404 pp. Line-cut of the Paris, 1685 edition. Cloth. \$200
- 8475 *Thésée. Tragédie mise en musique. Facsimile Edition of the First Edition, Paris, 1688. Preface by Buford Norman and Elma Sanders.*  
Jean-Baptiste Lully: The Tragédies Lyriques, 3. Williamstown, 2001. 23.5 x 34 cm, ix, 372 pp. Line-cut of the Paris, 1688 edition. Cloth. \$200
- MAGNY, Claude-Marc, 18th c.**  
1605 *Principes de chorégraphie, suivi d'un traité de la cadence, qui apprendra les tems et les valeurs de chaque pas de la danse détaillés par caractères, figures et signes démonstratifs.*  
Geneva, 1988. 15 x 22 cm, 252 pp. Line-cut of the Paris, c.1765 edition. Thorough work on dance notation with detailed explanation of the Feuillet method, along with the music and choreographic notations (executed in woodcut) for a number of French ballets. Wrappers. \$66
- 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](http://www.omifacsimiles.com/brochures/mahler_ab2.html)
- 8161 [Lied von der Erde, selection]  
*Das Lied von der Erde: Der Abschied. "Clavierauszug" – Manuscript – Facsimile. [Willem Mengelberg Archive, Nederlands Muziek Instituut, The Hague].*  
The Hague, 2002. Oblong, 29 x 23 cm, 15, 17 pp. Color reproduction (c. 85% of original size) of a fascinating autograph draft in the form of a piano-vocal score. It represents a relatively early stage of the composition and reveals many aspects of how the movement took shape. Notes by Eveline Nikkels & Frits Zwart, introduction by Edward Reilly. Limited edition of 350 copies. Handsomely bound in wrappers with period decoration and oriental landscape. \$54 [http://www.omifacsimiles.com/brochures/mahler\\_ab.html](http://www.omifacsimiles.com/brochures/mahler_ab.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](http://www.omifacsimiles.com/brochures/mahler_ich.html)
- MANCINI, Giovanni Battista, 1714-1800**  
2487 *Riflessioni pratiche sul canto figurato.*  
Bibliotheca Musica Bononiensis, II/41. Bologna, 1971. 8°, 277 pp. Line-cut of the 1777 edition. Cloth.

**MARTELLO, Pier Jacopo, 1665-1727**

- 4048 *Dell'opera in musica (da "Della tragedia antica e moderna dialogo", Roma 1715), sessione quinta.*  
Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 58 (= Studi e Testi Bolognesi, 10). Bologna, 1978. 15 x 21 cm, 56 pp. Line-cut of the Rome, 1715 edition. Wrappers. \$20

**MARTINI, Giovanni Battista, 1706-1784**

- 394 *L'impresario delle Canarie.* [Civico Museo Bibliografico Musicale, Bologna, ms. HH.37].  
Bibliotheca Musica Bononiensis, IV/76. Bologna, 1984. Oblong, 31 x 22 cm, iv, 57 pp. Line-cut of the autograph score from 1744. Introduction in It by Geneviève Barboni Yans. Laid paper. Cloth.

**MATTHESON, Johann, 1681-1764**

- 9326 *Nerone - Nero. Partitura in facsimile. Edizione dei libretti. A cura di Francesco Giuntini. Saggi introduttivi di Francesco Giuntini & di Reinhard Strohm.*  
Drammaturgia Musicale Veneta, 14. Milan, 2013. Oblong, 30 x 23 cm, cxxi, 129 pp. Nerone, a "tragedia per musica" by Agostino Piovene, received its first staging in Venice in 1721 with music by Giuseppe Maria Orlandini, but won great success two years later in Hamburg in the version by Johann Mattheson, who retained the original arias, translated the recitatives into German and provided new musical settings for them, and added a few pieces of his own composition. In addition to a score corresponding to the Hamburg version (D-B, Mus. ms. 16370), the volume contains editions of the Italian libretto of 1721 and the German one of 1723. The opera is one of the most advanced manifestations of the reformist tendencies of the early eighteenth century: this is a genuine tragedy, inspired by the Britannicus of Racine, that concludes with a simple recitative given to Agrippina accusing her assassins before her killing. Linen. \$216  
<http://www.omifacsimiles.com/brochures/orlan.html>

**MAZZOCCHI, Domenico, 1592-1665**

- 399 *La catena d'Adone.* [Civico Museo Bibliografico Musicale, Bologna].  
Bibliotheca Musica Bononiensis, IV/9. Bologna, 1969. 22 x 32 cm, iv, 130 pp. Line-cut of the Alessandro Vincenti edition (Venice, 1626). Introduction in It by Maria Cecilia Zucchini. Hardbound. \$63  
<http://www.omifacsimiles.com/brochures/mazzocchi.html>

**MÉHUL, Étienne-Nicolas, 1763-1817**

- 4631 *Stratonice, comédie heroïque. Introduction by M. Elizabeth C. Bartlet.*  
French Opera in the 17th and 18th Centuries, 72b. Stuyvesant, 1997. 4°, lx, 142 pp. Line-cut of the 1792 printed score. Méhul's innovations in Stratonice include the development of new and more extended forms, a greater role for the orchestra, and the use of a broader range of effects achieved through a larger harmonic vocabulary, remote modulations, and deliberately unmelodic writing for the voice when justified by the exigencies of the text. Cloth. \$100

**MENDELSSOHN-BARTHOLDY, Felix, 1809-1847**

- 8670 *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](http://www.omifacsimiles.com/brochures/mendel_w.html)

**MÉNESTRIER, Claude-François, 1631-1705**

- 2677 *Des ballets anciens et modernes selon les règles du théâtre.*  
Geneva, 2/ 1984. 14 x 22 cm, 293 pp. Line-cut of the Paris, 1682 edition. The earliest treatise that combines historical and aesthetic studies and deals with both French and Italian ballet. Includes discussion of choice of theme, characterization of the dancers, steps, costumes, sets and mechanical stage accessories. Wrappers. \$71

- 2678 *Des représentations en musique anciennes et modernes.*

Geneva, 2/ 1992. 11 x 15 cm, 359 pp. Line-cut of the Paris, 1681 edition. Begins with epoch of the Hebrews and Greeks and ends with period of Lully. Discusses relationship of painting and music, problems of declamation, the beginnings of opera, court festivity processions. Wrappers. \$66

**MERCADANTE, Saverio, 1795-1870**

- 4203 *12 melodie preparatorie al canto drammatico con accompagnamento di pianoforte dedicate a Adelaide Gambaro. Napoli-Milano ca.1864.*  
Essercizi di Musica, 6. Lucca, 1991. 23 x 31 cm, xiii, 40 pp. Line-cut. Introduction in It-Eng by Paola Pisa. Complete program of exercises for the voice by one of Italy's most prolific opera composers. Wrappers. \$21
- 4204 *12 melodie preparatorie al canto drammatico con accompagnamento di pianoforte dedicate a Therese Tietjens. Napoli-Milano ca.1864.*  
Essercizi di Musica, 7. Lucca, 1991. 23 x 31 cm, xiii, 54 pp. Line-cut. Introduction in It-Eng by Paola Pisa. Complete program of exercises for the voice. Wrappers. \$21
- 4012 *Virginia, tragedia lirica in tre atti di S. Cammarano. Canto e pianoforte.*  
Bibliotheca Musica Bononiensis, IV/220. Bologna, 1978. 22 x 32 cm, 315 pp. (Rpt. of 1866 edition). Line-cut of the Milan, 1866 edition. Piano-vocal score. Cloth.

**MEYERBEER, Giacomo, 1791-1864**

- 8693 *L'Africaine. The Manuscript Facsimile. Introduced and Edited by Robert Letellier.*  
Middlesex, 2005. Oblong, 4°, xvi, 887 pp. Line-cut, in reduced format, of the composer's ms—clearly written and hardly annotated at all—providing Meyerbeer's original intentions. L'Africaine, Meyerbeer's last opera, was first considered in 1837 when Scribe presented him with two new libretti. The first—Le Prophète—he began composing immediately and by 1843 a piano score was ready for L'Africaine, but the subject as it stood then, concerning Fernando da Soto explorations in West Africa, did not satisfy Meyerbeer. Scribe was asked to rewrite the libretto in 1851, with the hero changed to Vasco da Gama, and focussed on his epic voyage around the Cape of Good Hope to India. A new contract was signed in 1857, and the greater part of the opera was written between 1857 and 1863, in spite of the Meyerbeer's growing debility. A copy of the full score was delivered to composer the day before he died on 2 May 1864. The opera was performed in a version prepared by François-Joseph Fétis a year later, 28 April 1865, and was a glorious posthumous tribute to its creators. It became enormously popular, being performed 60 times in the first four seasons and receiving 485 performances in Paris up until the end of the century. Hardbound, in black buckram. (special price, reg. \$195) \$137
- 9073 *Alimelk, oder Die beiden Kalifen. Lustspiel mit Gesang in zwei Aufzügen nach einem Märchen der Tausend und einen Nacht von Johann Gottfried Wohlbrück, Hofschauspieler in München. Die Musik von Jakob Meyerbeer, Tonkünstler aus Berlin. Introduced and Edited by Robert Ignatius Letellier.* [Staatsbibliothek Preussischer Kulturbesitz, Berlin, Mus. ms. 14410].  
Middlesex, 2008. 21 x 30 cm, xii, 583 pp. Xerographic line-cut, in reduced format, of a contemporary ms copy that records the composer's entire conception of the work including material cut from the 1st performance. The subject-matter of Meyerbeer's second opera Alimelk, written in Munich in 1812, was taken from a tale in The Arabian Nights. The opera is an example of the Oriental or "Turkish" operas which were so popular in Germany during the second third of the eighteenth century. While Meyerbeer's contemporaries were puzzled by the far-fetched singularity of the Alimelk music, and the work had no success in Stuttgart and Vienna (6 Jan. 1813; 20 Oct. 1814), Weber had the insight to recognize its true significance. He produced it Prague on 20 Oct. 1815, and praised the "active, alert imagination, the well-nigh voluptuous melody, the correct declamation, the entire musical attitude". He was also impressed by the instrumentation: "It is surprisingly combined, interwoven with great delicacy, and consequently demands almost the care of a quartet performance." Weber's enduring admiration meant that he again produced the work in Dresden years later (1820), when he pointed out how this early opera "bears witness to the composer's singular emotional capacity". Meyerbeer shows astonishing maturity for a composer of 21. Not only the psychic state of the leading characters, but also the conflict of the entire plot, is presented in concentrated style by the aid of recurrent themes. Hardbound, in black buckram. \$140

- 9074 *Emma di Resburgo. Melodramma eroico in due atti. Poesia di Gaetano Rossi. Musica di Giacomo Meyerbeer. Introduced and Edited by Robert Ignatius Letellier.*  
 Middlesex, 2008. Oblong, 27 x 21 cm, xii, 182 pp. Xerographic line-cut, in reduced format, of the piano-vocal score (Berlin: Schlesinger, c.1820). Meyerbeer's third Italian opera, *Emma di Resburgo* (*Emma of Roxburgh*) was premiered at the Teatro San Benedetto in Venice on 26 June 1819 only 3 months after *Semiramide* had appeared at Turin, and scored a success that far surpassed that of both of its predecessors. It was indeed the work that established Meyerbeer's reputation in Italy, and extended it even beyond the Alps into Germany. It was also the opera that brought him into close contact with Rossini, the most important figure of the second decade of the century, whose work was a major influence on all his contemporaries, Meyerbeer included. Rossini's *Eduardo e Cristina* was given on 24 April and *Emma* on 26 June. Both operas triumphed, and the two composers became very good friends, a relationship that was to continue later in Paris. Meyerbeer's opera went on to be staged in Venice, Milan, Genoa, Florence and Padua. Translated into German, it was given in Vienna, Dresden, Frankfurt, Berlin and Stuttgart, and even reached Warsaw in 1821. *Emma di Resburgo* marked a milestone in Meyerbeer's career and brought him the greatest honour any composer could aspire to in Italy—a commission from La Scala Milan that would result in his next work, *Margherita d'Anjou* (1820). Hardbound, in black buckram. \$95
- 9214 *Ein Feldlager in Schlesien. Singspiel in drei Aufzügen in Lebensbildern aus der Zeit Friedrich den Großen. Introduced and Edited by Robert Ignatius Letellier.*  
 Newcastle, 2008. 20 x 28 cm. Xerographic line-cut, in reduced format. Giacomo Meyerbeer returned to his native city of Berlin from Paris in 1842 to take up his new position of Generalmusikdirektor to King Friedrich Wilhelm IV. He was invited to compose a new work for the festive occasion of the reopening of the opera house on 7 Dec. 1844, on a theme celebrating the king's famous ancestor, Frederick the Great. Eugene Scribe provided the text, in secret, and Ludwig Relstab translated it. *Feldlager* was Meyerbeer's first opera in 30 years on a less serious topic, and using spoken dialogue—in other words a *Singspiel*. Especially in the first and third acts, it is possible to see the influence of lighter composers, especially Lortzing and Auber. But much of the second act, especially the tremendous finale, is in the style of the grand operas. Hardbound, in black buckram. \$152
- 8694 *Les Huguenots: The Manuscript Facsimile. Introduced and Edited by Robert Letellier.*  
 Middlesex, 2005. Oblong, 29 x 20 cm, xx, 981 pp. Line-cut, in reduced format, of the composer's ms. Meyerbeer's *Les Huguenots* is the first panel of a central diptych on the Reformation, and the heart of the wider tetralogy of Meyerbeer's grand operas, where issues of power, religion and love are examined in a variety of modes. It is a gigantic drama, partly adapted by Scribe from *Merimée's Chronique de Charles IX*. Most of the vivid details gleaned from every available document related to the time, were the composer's contribution to *Les Huguenots*. The music for this sombre tapestry of the Saint Bartholomew Massacre creates a panoramic alternation of moods and captures the tragedy of religious intolerance and personal anguish in one of the most fraught events in history when some 30,000 French Protestants were murdered during the night of 24 August 1574. The opera became enormously popular, its various arias a touchstone of operatic lyricism, and by 1936 had been performed 1120 times in at the Paris Opéra alone. The facsimile edition of the manuscript, for so long kept private and then thought lost after the Second World War, enables lovers of opera to examine for themselves the compositional procedure of its great and often misunderstood creator. One can see the extent to which curtailment of the original conception was needed on the eve of the premiere: in the ensembles of both act 1 and 3 Meyerbeer's complex developments had to be reduced. The ever present problem of censorship also meant that the original idea of depicting Catherine de' Medici on stage as the instigator of the massacre had to be radically altered and her role substituted by the Comte de Saint Bris. The famous *viola d'amore* accompaniment to Raoul's rhapsodic act 1 romance ("Plus blanche que la blanche hermine") was originally conceived for the cello. Hardbound, in black buckram. (special price, reg. \$195) \$137
- 9075 *Jephtas Geliübde. Oper in drei Aufzügen mit Ballett. Gedichtet von Professor Alois Schreiber. In Musik Gesetzt von Jakob Meyerbeer. Introduced and Edited by Robert Ignatius Letellier.*  
 Newcastle, 2008. 20 x 28 cm, xlvii, 685 pp. Xerographic line-cut, in reduced format, of a contemporary ms copy, in a neat calligraphic hand. Meyerbeer's first opera, *Jephtas Geliübde*, has a libretto by the German academic Alois Schreiber, based on a Biblical theme taken from chapters 11-12 of the Book of Judges. The conflict between paternal love and love of country intrinsic to this scenario was also chosen by Meyerbeer as the basic theme of his opera, and is reflected in the overture, a symphonic anticipation of the essential features of the action. *Jephtas Geliübde*, whose final rehearsals were conducted by the composer in person, was admirably produced by the Munich Court Opera on 23 December 1812, but on account of its novelty met with indifference, so that it was withdrawn. A newspaper report did, however, observe: "A delicate sensibility, united to a profound and mature insight into the workings of the impassioned human heart, is manifested through-out in a grand and elevated style that gives promise of something great in the future". This score contains the seeds of the whole of Meyerbeer's future development. It is impossible to conceive of Meyerbeer's progress to mastership without the *Jephta* score. Hardbound, in black buckram. \$140
- 8695 *Le Prophète: The Manuscript Facsimile. Introduced and Edited by Robert Letellier.*  
 Middlesex, 2005. Oblong, 29 x 20 cm, xv, 963 pp. Line-cut, in reduced format, of the composer's ms. *Le Prophète* is the second panel of Meyerbeer's Reformation diptych, his darkest and most mysterious opera. It explores issues of power and religion, fanaticism and faith, betrayal and trust, the demonic forces of history and the witness of little people caught up in them—the ultimate and enduring sacrificial power of love. The plot is based on the revolt of the Westphalian Anabaptists under the leadership of the Leyden tailor Johann Bockholdt in 1537-38. Meyerbeer, as usual, studied the historical period carefully, and the opera is especially remarkable for its vivid human portraiture, its psychological realism mixed with religious mysticism, prophecy, dreams, unconscious promptings, telepathy, aspiration, conversion, rich in mythical resonance. The opera was a worldwide success. The beauty of the Breughel-like recreation of 16th-c. Netherlandish scenery and costumes, as well as the glory of the Cathedral Scene, constituted nothing less than an apotheosis in the history of theatrical *mise en scène*. It was performed 573 times in Paris until 1912, and some individual numbers like the famous Coronation March, the *Skaters' Ballet* and the two arias of *Fides* became extremely popular. The manuscript shows how Meyerbeer had to make many musical adaptations to fit in with the stringent temporal regulations of the Paris Opéra, and the exigencies of his soloists. Jean's role in act 3 was considerably reduced to conserve the singers' stamina, as was the full version of Berthe's suicide in act 5, to save on performing time. Several scenes of real historical interest or dramaturgical importance had to be sacrificed and their restoration, together with the dark-hued but brilliantly virtuosic overture, should be considered for future productions. Hardbound, in black buckram. (special price, reg. \$195) \$137
- 8698 *Robert le Diable: The Manuscript Facsimile. Introduced and Edited by Robert Letellier. [Staatsbibliothek Preussischer Kulturbesitz, Berlin].*  
 Middlesex, 2005. Oblong, 29 x 20 cm, xiv, 636 pp. Line-cut, in reduced format, of the composer's autograph score. The première on 21 November 1831 of *Robert le Diable* was one of the most sensational in the annals of opera, and its success throughout the 19th c. universal and enduring. Not only did the composer sum up the various impulses of the splendid French lyric-dramatic tradition of grand opéra, and introduce widely influential, structural, melodic and orchestral ideas into general operatic currency, but he seemed to address the very soul and aspiration of the people of his age. The opera based on a legend, became a legend in its own right. The facsimile edition of the manuscript of this famous work, for so long kept private and then thought lost after the Second World War, enables lovers of opera to examine for themselves the compositional procedure of its great and often misunderstood creator. The admired pieces like *Bertram's Evocation*, *Isabelle's cavatina* of grace, the sensational *Ballet of the Nuns* in the ruins of a moonlit cloister, the decisive trio of redemption in the last act, can all be seen at their very inception. Meyerbeer produced a work "that changed the face of opera" (William J. Collins). The full significance of this score in the history of opera must still be properly assessed. Hardbound, in black buckram. (special price, reg. \$157) \$110
- MILIZIA, Francesco**
- 3576 *Trattato completo, formale e materiale del teatro.*  
 Bibliotheca Musica Bononiensis, II/64. Bologna, 1969. 8°, 104 pp. Line-cut of 1794 edition. Wrappers. \$30
- MONTEVERDI, Claudio, 1567-1643**
- 424 *L'Incoronazione di Poppea. [Bibl. Nazionale Marciana, mus. ms, IT IV, no.439 and I No, Coll. 6.4.1].*  
 Bibliotheca Musica Bononiensis, IV/81. Bologna, 2/ 1994. Oblong, 33 x 22 cm, 12, 109 pp. (Rpt. of Milan, 1938 edition). Line-cut of the score rediscovered by Taddeo Wiel in 1888 and at first believed to be the autograph. Containing only 14 sinfonias or ritornelli, mostly written in two and three parts, the ms leaves in doubt the orchestration (in the Naples ms, rediscovered in 1930, all the symphonies are carefully written out in four parts). Both surviving sources are posthumous and were probably intended for performances outside of Venice and as such may contain transpositions and adjustments to the original score. Foreward by Sergio Martinotti. Limited edition of 250 copies. Linen. \$105

- 9226 *L'Incoronazione di Poppea. Facsimile della partitura di Napoli. Edizione del libretto a cura di Lorenzo Bianconi. Saggi introduttivi di Gino Benconi e Alessandra Chiarelli.*  
Drammaturgia Musicale Veneta, 2. Milan, 2011. Oblong, 30 x 23 cm, xcvi, 233 pp. Within the history of opera *L'Incoronazione di Poppea* (Venice, 1643), with a libretto by Giovan Francesco Busenello and music attributed to Claudio Monteverdi, holds a special place, being the very first opera on a historical subject: instead of Daphne, Orpheus or Adonis, we meet the emperor Nero, the empress Octavia, the courtesan Sabina Poppea and the philosopher Seneca. A mocking cynicism pervades the opera, which is drawn from the Annals of Tacitus and from a Latin tragedy attributed to Seneca (Octavia): one recognizes in it the imprint of the philosophical and moral libertinism cultivated by the Accademia degli Incogniti. This volume reproduces the manuscript score preserved in Naples. Like the manuscript in the Biblioteca Marciana (already reproduced in facsimile in 1938), this one is the product of several hands: Francesco Cavalli, perhaps Benedetto Ferrari and probably an unknown Neapolitan composer. In his introductory essay, the historian Gino Benconi delineates the reception during the 17th c. of Tacitus, the main basis of the opera. Alessandra Chiarelli clarifies the complex web of sources for the music and libretto. Lorenzo Bianconi contributes editions of the "scenario" (1643), the text as its author chose to publish it (1656) and the variants of the Neapolitan libretto (1651). Linen. \$185  
[http://www.omifacsimiles.com/brochures/monteverdi\\_pop.html](http://www.omifacsimiles.com/brochures/monteverdi_pop.html)
- 9510 *Lamento d'Arianna. Faksimile nach dem Erstdruck der Universitätsbibliothek Gent. Herausgegeben und mit einer Einführung von Silke Leopold.*  
Meisterwerke der Musik im Faksimile, 49. Laaber, 2017. 21.5 x 27.5 cm, 12, 32 pp. Line-cut of Magni edition, Venice, 1623 (sole surviving copy), containing the "Lamento d'Arianna" and two "Lettere amorose" from the seventh book of madrigals. The Lamento d'Arianna ("Let me die") is the centerpiece of Monteverdi's lost second opera *L'Arianna* first performed in Mantua on May 28, 1608. Contemporary reports describe it as the most beautiful composition in the new genre of opera. Severo Bonini writes in his treatise that there was scarcely a domestic harpsichord in the whole of Italy on which a copy of the Lamento did not lie open. Introduction in Ger/Eng. Hardbound. \$93  
[http://www.omifacsimiles.com/brochures/monte\\_lamento.html](http://www.omifacsimiles.com/brochures/monte_lamento.html)
- 8593 [Madrigals, a3, bc, book 8]  
*Madrigali guerrieri, et amorosi. Libro VIII (Venezia, 1638). Introduzione di Iain Fenlon.*  
Bibliotheca Musica Bononiensis, IV/99. Bologna, 2005. 4°, 8 partbooks, 480 pp. Line-cut of the Venice, 1638 partbook edition. Among his secular collections, Libro VIII is the most imposing and also the one in which the composer exploits the "modern practice". Divided into "canti guerrieri" and "amorosi" the collection includes not only the more customary madrigals "without gesture", but also works belonging to the "theatrical genre", among them, the warlike "Combattimento di Tancredi e Clorinda" and the amorous and allegorical "Ballo delle ingrato". Introduction in Eng-It. Wrappers, with slipcase. \$117  
[http://www.omifacsimiles.com/brochures/monteverdi\\_m8.html](http://www.omifacsimiles.com/brochures/monteverdi_m8.html)
- 4580 [L'Orfeo, 1609 ed.]  
*L'Orfeo. Favola in musica. Rappresentata in Mantova l'anno 1607. [Biblioteca Nazionale, Florence].*  
Musica Drammatica, 1. Florence, 1993. 4°, ii, 138 pp. Line-cut of the Amadino printed score, Venice, 1609, issued on the occasion of the 350th anniversary of the composer's death. Includes facsimile of the printed libretto first issued in Mantova by Francesco Osanna (1607). Introduction in It by Piero Mioli. Wrappers, in decorative paper. \$50  
[http://www.omifacsimiles.com/brochures/monteverdi\\_orfeo.html](http://www.omifacsimiles.com/brochures/monteverdi_orfeo.html)
- 4617 [L'Orfeo, 1609 ed.]  
*L'Orfeo. Favola in musica. Faksimile des Erstdrucks Venedig 1609 herausgegeben von Elisabeth Schmierer. [Biblioteca Nazionale, Florence].*  
Meisterwerke der Musik im Faksimile, 1. Laaber, 1998. 24 x 34 cm, xvi, 104 pp. Line-cut of Venice, 1609 edition. Laid paper. Hardbound. \$58
- 7625 [L'Orfeo, 1609 ed.]  
*L'Orfeo. Favola in musica. Reprint of the First Edition of the Score, Venice 1609 and of Act V of the Mantua Libretto from 1607. With an Introduction by Wolfgang Osthoff. [Bibl. Estense Univ., Modena; Herzog August Bibliothek, Wolfenbüttel].*  
Documenta Musicologica, I/39. Kassel, 1998. 25 x 32 cm, xvi, 112 pp. Halftone of the Riccardo Amadino print (Venice, 1609), and Act V of the libretto. The edition is remarkable for a number of reasons. For one, it is an unusual presentation of the music—in score—not altogether unknown, but relatively rare at this date, where the music centers on harmony and the basso continuo. Secondly, the print is a "commemorative" or "souvenir" edition; the title page states that it was first performed "in Mantua l'anno 1607", taking place under the protection of Prince Francesco Gonzaga in the "Accademia degli Invaghiti". Several annotations in the score, usually in past tense, underline this peculiar aspect: "this chorus was accompanied by ...", "this dance number was sung to the accompaniment...", "this ritornello was played...", etc. Preface (Ger-Eng), including a detailed critical apparatus, by one of the great Monteverdi specialists. Hardbound with reproduction of the composer's portrait on the front cover. \$58  
<http://www.omifacsimiles.com/brochures/monteverdi.html>
- 8783 *Il ritorno di Ulisse in patria. Ms. Wien. Saggio introduttivo e libretti a cura di Sergio Vartolo.*  
Musica Drammatica, 9. Florence, 2006. Oblong, 28 x 21 cm, 2 vols, 269, 197 pp. Line-cut of a MS score from the Österreichische Nationalbibliothek, Vienna. A wonderful composite edition, reproducing the full score (in the hand of a contemporary copyist) and all the relevant texts and libretti. Introduction in It-Eng. Wrappers. \$62  
[http://www.omifacsimiles.com/brochures/monteverdi\\_rit.html](http://www.omifacsimiles.com/brochures/monteverdi_rit.html)
- MOZART, Wolfgang Amadeus, 1756-1791**
- 4708 [Abduction from the Seraglio, K.384, libretto]  
*Die Entführung aus dem Serail. Faksimile-Ausgabe zur Geschichte des Librettos. Bretzner (Libretto 1781). Mozart (Autograph 1781). Bearbeitung durch Stephanie d.J./Mozart (Libretto 1782). Herausgegeben von Gerhard Croll und Ulrich Müller.*  
Wort und Musik, 16 (Libretti, 2). Anif/Salzburg, 1993. 12 x 17 cm, 171 pp. Line-cut of four important sources of the libretto: Bretzner's printed edition of 1781, Mozart's autograph transcription (beginning of act I) of 1781, the Vienna printed edition of 1782 arranged by Stephanie and Mozart, and Bretzner's "Nachricht" of June 21, 1783. With introduction in Ger by Gerhard Croll and Ulrich Müller. Wrappers. \$50
- 9020 [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](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](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 "Verechnüß aller meiner Werke" a single number from the opera — "An aria intended for the opera *Così fan tutte*... Rivolette à me lo sguardo"—precedes 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 Sukowaty—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](http://www.omifacsimiles.com/brochures/moz_cosi.html)
- 464 [Impresario, K.486]  
*Der Schauspieldirektor. The Impresario. A Comedy with Music in One Act, K.486. Facsimile of the Autograph Manuscript in the Mary Flagler Cary Music Collection in the Pierpont Morgan Library.*  
New York, 1976. Oblong, 35 x 27 cm, xi, 89 pp. 2-color halftone of the autograph score composed between Jan. 18 and Feb. 3, 1786. A "Singspiel", with libretto by Gottlieb Stephanie, and consisting of an "Ouverture, 2 Arien, ein Terzett und Vaudeville", the work was commissioned by Emperor Joseph II and first presented (along with an opera by Salieri) at Schönbrunn, the emperor's summer residence near Vienna.. Includes draft for the aria "Da schlägt die Abschiedsstunde", in the possession of the New York Public Library. Preface by Charles Ryskamp; introduction by Riggie Turner. Beta-radiographs of 4 watermarks. Special bibliophile edition with orange cloth boards and matching slipcase. \$175
- 465 [Impresario, K.486]  
*Der Schauspieldirektor. The Impresario. A Comedy with Music in One Act, K.486. Facsimile of the Autograph Manuscript in the Mary Flagler Cary Music Collection, The Pierpont Morgan Library.*  
New York, 1976. Oblong, 35 x 26 cm, xi, 89 pp. 2-color halftone of the autograph score composed between Jan. 18 and Feb. 3, 1786. A "Singspiel", with libretto by Gottlieb Stephanie, and consisting of an "Ouverture, 2 Arien, ein Terzett und Vaudeville", the work was commissioned by Emperor Joseph II and first presented (along with an opera by Salieri) at Schönbrunn, the emperor's summer residence near Vienna.. Includes draft for the aria "Da schlägt die Abschiedsstunde", in the possession of the New York Public Library. Preface by Charles Ryskamp; introduction by Riggie Turner. Beta-radiographs of 4 watermarks. Wrappers, in heavy textured blue paper with beautifully printed title block. \$75 [http://www.omifacsimiles.com/brochures/moz\\_imp.html](http://www.omifacsimiles.com/brochures/moz_imp.html)
- 439 [Lucio Silla, K.135, libretto]  
*Lucio Silla. Faksimiledruck des Librettos von G. den Gamerra, Mailand 1772. Mit einer Einführung in das Werk von Rudolph Angermüller.*  
Internationale Stiftung Mozarteum. Munich, 1975. 17 x 24 cm, 37 & 5, 21 pp. Line-cut of the printed libretto, together with halftones of an autograph letter by Leopold Mozart and 2 pages from the composer's score. Issued in conjunction with a performance in the Great Festival House in Salzburg, January 24, 1975. Introduction in Ger. Wrappers. \$20
- 8630 [Magic Flute, selection, K.620]  
*Die Zauberflöte Aria: "Ein Mädchen oder Weibchen wünscht Papageno sich". Faksimile und Klavierauszug. Nachwort von Silke Leopold. [Staatsbibliothek Preußischer Kulturbesitz, Berlin, Mus. ms. autogr. W.A. Mozart 620].*  
Kassel, 2005. Oblong, 4°, 36 pp. 4-color halftone facsimile of the autograph score (fols. 157-160 of the opera), one of the best known arias in the history of music. Together with modern edition in vocal score format. The opera owes its success in no small part to the role of Papageno, a mixture of buffoon and harlequin, of mythical beast and child of nature, uniting many theatrical traditions: the wily servant and fool of the commedia dell'arte, Prince Tamino and his grudging servant, Papageno the Bird-Catcher, are the same pairing opposites as Don Giovanni and Leporello, etc. Schikaneder actually wrote the part of the Bird-Catcher to showcase his own talents. Mozart captures a humorous account of a performance of the work at the Freihaus-Theater in a letter to Constanze, dated 9 Oct. 1791: "During Papageno's aria with the glockenspiel I went behind the stage, as I felt a sort of impulse today to play it myself. Well, just for fun, at the point where Schikaneder has a pause, I played an arpeggio. He was startled, looked into the wings and saw me. When he had his next pause, I played no arpeggio. This time he stopped and refused to go on. I guessed what he was thinking and again played a chord. He then struck the glockenspiel and said 'Shut up'. Whereupon everyone laughed. I am inclined to think that this joke taught many of the audience for the first time that Papageno does not play the instrument himself." Commentary in Ger-Eng-Jap. With attractive binding red linen. \$49 [http://www.omifacsimiles.com/brochures/moz\\_mad.html](http://www.omifacsimiles.com/brochures/moz_mad.html)
- 4456 [Don Giovanni, K.527, libretto]  
*Don Giovanni in New York. Lorenzo Da Pontes italienisch-englisches Libretto für die US-Erstaufführung von Mozarts Oper (1826). Mit dem Libretto der Oper "Mozart in New York" von Herbert Rosendorfer/Helmut Eder (1991). Herausgegeben von Ulrich Müller und Oswald Panagl.*  
Wort und Musik, 14 (Libretti, 1). Anif/Salzburg, 1991. 8°, 224, with 95 pp. Line-cut of the New York, 1826 Italian-English libretto, from a copy in the possession of New York Public Library. Prepared for the premiere of Don Giovanni in New York, the libretto is an important document for the history of the reception of the opera and opera in general in America. Contributions by Hans Graf, Aleramo Lanapoppi, Dorothy Potter, Ulrich Müller and Oswald Panagl. With facsimiles and transcriptions of two Da Ponte essays (in ms) written on the theater c.1790-91. Wrappers. \$44
- 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](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](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](http://www.omifacsimiles.com/brochures/moz_zaub.html)
- 4713 [Magic Flute, K.620; libretto]  
*Die Zauberflöte: eine große Opera in zwey Aufzügen. Nach Schikaneder für kleinere Theater frey, jedoch ohne mindesten Abbruch der Musik umgearbeitet. Die Musik ist von Apollo Mozart.*  
 Weitra, 1991. 15 x 22 cm, 78, i pp. Line-cut of the Niklas Ambrosi edition (Passau, 1793), together with 8 lovely engravings illustrating different scenes by Abraham Wolfgang Küffner from 1795. In this libretto, the oldest "improved" version for the Passau performance of the opera, Tamino appears as a Knight who has lost his way, the Queen of the Night as "Karmela, a magician of music, while the speaker and priests have been eliminated. Hardbound. \$30
- 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](http://www.omifacsimiles.com/brochures/moz_noz.html)
- 442 [Marriage of Figaro, selection, K.579]  
*"Un moto di gioia", KV 579, Arie der Susanna in "Le nozze di Figaro". Klavierauszug. Facsimile des Autographs.*  
 Archiv der Gesellschaft der Musikfreunde in Wien. Vienna, 1982. Oblong, 29 x 22 cm, 2 pp (1 leaf). 3-color halftone of the autograph scored for soprano and piano. Special private printing of 500 copies. With attractive folder with pasted label. \$24 [http://www.omifacsimiles.com/brochures/moz\\_moto.html](http://www.omifacsimiles.com/brochures/moz_moto.html)
- 3504 [Requiem mass, K.626]  
*Requiem. Reprint des Lichtdrucks von 1913–herausgegeben von Alfred Schnerich. Neu herausgegeben von Franz Beyer.*  
 Adlswil, 1990. Oblong, 35 x 25 cm, 23, 85 pp. (Rpt. of Vienna, 1913 edition). 2-color halftone issued on the occasion of the bicentennial of the composer's death. With new afterword in Ger-Eng (does not include original commentary by Alfred Schnerich nor the writing samples of Süßmayr, Stadler and Eybler. Hardbound. \$185
- 3657 [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.*  
 Documenta Musicologica, II/27 = Musica Manuscripta, VI. Graz & Kassel, 1990. Oblong, 35 x 26 cm, 3 vols, 200, 40 pp. First complete facsimile of the autograph parts and sketches with the finishing work of Süßmayr and others. 3 volumes, 2 of autographs plus commentary in Eng-Ger by Günter Brosche. Superb 4-color halftone in the original format. Wrappers in period design with slipcase in decorative paper. [http://www.omifacsimiles.com/brochures/moz\\_req.html](http://www.omifacsimiles.com/brochures/moz_req.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.*  
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- 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. \$595 [http://www.omifacsimiles.com/brochures/moz\\_req1.html](http://www.omifacsimiles.com/brochures/moz_req1.html)
- 9443 [Requiem mass, K.626, 1st ed.]  
*Requiem KV 626 - W.A. Mozarti: Missa pro defunctis / W.A. Mozarts Seelenmesse. Breitkopf & Härtel, Leipzig [1800]. Herausgegeben und mit einem Nachwort von Markus Eberhardt. [Archiv des Bistums Passau].*  
 Facsimile-Edition Rara, 67. Stuttgart, 2015. Oblong, 35 x 26 cm, 178, vi pp. Line-cut of the first edition, Leipzig, 1800. Although there have been many attempts of reconstructing the text of the Requiem, the 1800 printed version, largely based on Süßmayr's work, remains the prime historical document. It is interesting that Breitkopf & Härtel provides no credit to Süßmayr for the completion of the work although correspondence in early 1800 between Gottfried Christoph Härtel and Süßmayr clearly establishes the extent of his role. Hardbound in decorative paper which reproduces the original 1800 binding. \$100 [http://www.omifacsimiles.com/brochures/moz\\_requiem\\_bh.html](http://www.omifacsimiles.com/brochures/moz_requiem_bh.html)
- 8708 [Masonic Funeral Music, K.477]  
*L'autografo della musica funebre massonica KV 477 (479a) della Musikabteilung della Staatsbibliothek (Preußischer Kulturbesitz) di Berlino. Das Autograph der "Maurerische Trauermusik KV 477 (479a) der Musikabteilung der Staatsbibliothek (Preußischer Kulturbesitz) von Berlin. Edizione in facsimile a cura di Giacomo Fornari.*  
 Lucca, 2006. Color facsimile of the autograph issued on the occasion of the 250th anniversary of the composer's birth. Composed around November 1785, and scored for strings, 2 oboes, 2 clarinets, 2 horns & basset horn, Masonic Funeral Music was written for the Masonic Lodge "Zur gekrönten Hoffnung" in Vienna, and was dedicated to the memory of Esterházy, a fallen brother. The composer's autograph includes the characteristic Mason symbol (a square and compass); the "corno di bassetto" (basset horn) has special significance in the mason tradition. (in preparation)
- 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](http://www.omifacsimiles.com/brochures/moz_frag.html)

- 4357 [Berlin, Staatsbibliotheken, exhib. catalog]  
*Wolfgang Amadeus Mozart. Componieren—meine einzige Freude und Paſſion. Autographe und frühe Drucke aus dem Besitz der Berliner Staatsbibliotheken.*  
 Ausstellungskataloge der Staatsbibliothek Preußischer Kulturbesitz, 40. Wiesbaden, 1991. Oblong, 27 x 23 cm, 144, with 59 illus pp. Beautiful exhibition catalog issued on the bicentennial of the composer's death. First exhibition of major Mozart works put on by the new unified Staatsbibliothek system in Berlin. Commentary by Frank Ziegler, Hans-Günter Klein, Helmut Hell, Joachim Jaenecke and Uta Hertin-Loeser. Wrappers. \$45
- 2795 [Buchner, Alexander, et al]  
*Mozart and Prague.*  
 Prague, 1956. 24 x 28 cm, 17, 160 pp. Fine picture documentary issued on the occasion of the 200th anniversary of Mozart's birth. Introduction in Eng. 160 halftones, 24 of them in color. Beautiful cloth binding with imbossed silhouettes framed in gold. \$135
- 5584 [Correspondence, collected, modern edition]  
*Briefe und Aufzeichnungen. Gesamtausgabe herausgegeben von der Internationalen Stiftung Mozarteum Salzburg, gesammelt und erläutert von Wilhelm A. Bauer und Otto Erich Deutsch.*  
 Kassel, 1962-. 8°, 7 vols, 4411 pp. Complete critical edition in 4 volumes of all surviving Mozart letters and related correspondence. 3 volumes of comprehensive indices. Indispensable research tool. Linen. \$550
- 6601 [Correspondence, collected, modern edition]  
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 Kassel, 1962-. 8°, 157 pp. Additions to the original 7-volume "Briefe und Aufzeichnungen" (Kassel, 1962-). Linen. \$49
- 6611 [Correspondence, collected, modern edition]  
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- 2794 Haberkamp, Gertraut.  
*Die Erstdrucke der Werke von Wolfgang Amadeus Mozart. Bibliographie.*  
 Musikbibliographische Arbeiten, 10. Tutzing, 1986. 4°, I: 494; II: vi, 389 pp. Descriptive catalog of Mozart first editions appearing before 1805. Text volume, organized by Köchel numbers, includes full title, number of printed and blank pages, and plate information. Orders chronologically various printings of some editions; where possible, dating is corroborated with contemporary newspaper announcements and/or with testimony from the composer. Volume II features halftone reproductions of title pages and pages of special significance. Indices & bibliography. Linen. \$295
- 2528 [King, A. Hyatt (British Library)]  
*A Mozart Legacy: Aspects of the British Library Collections.*  
 London, 1984. 19 x 25 cm, 112, with 60 illus pp. Re-edition of Mozart in the British Museum, together with additional essays and halftones. Hardbound. \$30
- 4024 (Klein, Hans-Günter)  
*Wolfgang Amadeus Mozart. Autographe und Abschriften. Katalog bearbeitet von Hans-Günter Klein.*  
 Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung—Kataloge, 6. Berlin, 1982. 8°, 542, 40 illus pp. Annotated catalog of the complete Mozart holdings in the possession of the SBPK in Berlin. Linen. \$253
- 4021 Koechel, Ludwig Ritter von.  
*Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts. . . Achte, unveränderte Auflage bearbeitet von Franz Giegling, Alexander Weinmann & Gerd Sievers.*  
 Wiesbaden, 8/ 1999. 18 x 27 cm, cxliii, 1024 pp. Indispensable tool for all source studies as it contains detailed information on autographs, contemporary ms copies and first editions as well as the locations of the principal sources. The supplement (Anhang), spanning now more than 200 pages and consisting of sections A through F, catalogs additional or problematic works. Linen. \$199
- 8779 Zaslav, Neal.  
*W.A. Mozart: Portfolio of a Genius. A Collection of Annotated Facsimiles Documenting His Life & Works.*  
 New York, 1991. Superb reproductions of 23 Mozart documents, including mss, personal letters, memorabilia and some unpublished documents from the life of the composer. Full commentary to each document. The text for this outstanding edition has been produced on letter press. Limited numbered edition of 550 copies with beautiful linen case. Complete sets of this remarkable bibliophile portfolio printed by Stinehour Press in Vermont are no longer available however OMI has a limited number of individual folders that it can offer: nos. 6 through 8, and nos. 10 through 23. Please inquire for precise titles. Price per folder: \$30  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 7178 Ziegler, Frank.  
*Kleine Galerie zu Mozarts Opfern. Herausgegeben im Auftrag der Deutschen Staatsbibliothek zu Berlin in der Stiftung Preußischer Kulturbesitz von Frank Ziegler.*  
 Wiesbaden, 1991. Oblong, 30 x 21 cm, xvii, 31 plates pp. Beautiful exhibition catalog issued on the bicentennial of the composer's death. Includes 18 pages of autographs from various operas and 13 pages of drawings and scene representations by Johann Peter Lyser (1803-1870). Contains three essays: "Mozart und Lyser – Ursprünge der Kleinen Galerie"; "... Komponiert ist schon alles – aber geschriebene noch nicht. . . – Anmerkungen zu Mozart's Kompositionsarbeit"; "Mozart, auf den Thron erhoben – Johann Peter Lysers Mozart-Bilder". Wrappers. \$37
- 4020 (Ziegler, Frank)  
*Wolfgang Amadeus Mozart. Autographenverzeichnis bearbeitet von Frank Ziegler.*  
 Deutsche Staatsbibliothek, Handschrifteninventare, 12. Berlin, 1990. 8°, 62, with 7 illus pp. Annotated catalog of 43 autograph compositions, sketches and exercises currently in the possession of the Deutsche Staatsbibliothek. With bibliography, and comprehensive index organized by year, genre, Koechel no., and personal name. Wrappers. \$17
- MÜLLER, Adolf, 1801-1886**
- 2778 *Glück, Mißbrauch und Rückkehr; oder: Das Geheimnis des grauen Hauses von Nestroy. Musik von Adolf Müller für Gesang mit Begleitung des Pianoforte: "Jetzt hab' ich heut fünf Klag'n kopirt"; "Wie schön rauschen hier im Gebirg überall"; "S kommt All's auf a G'wohnheit nur an".*  
 Collection Alt-Wien. Vienna, 1976. 4°, i, 15 pp. Line-cut of the Diabelli edition. Introduction in Ger by Ernst Hilmar. Wrappers. \$12
- 2779 *Neueste Sammlung komischer Theater-Gesänge [I]. J. Nestroy: Der Tritschtratsch "Tratschmiedl geh', verlasse mich"; Lumpacivagabundus: 'S ist kein' Ordnung mehr.. Ich soll jetzt solid und a Spiessburger wer'n". Musik von A. Müller für Gesang mit Begleitung des Pianoforte.*  
 Collection Alt-Wien. Vienna, 1976. Oblong, 4°, i, 15 pp. Line-cut of the Diabelli edition. Introduction in Ger by Ernst Hilmar. Wrappers. \$12
- 2780 *Neueste Sammlung komischer Theater-Gesänge [III]. J. Nestroy: Der Talisman: "Der hat weiter mit g'schaut"; Die Männer hab'n's gut / Ja, die Zeit ändert viel / No, da hab' i schon gnu". Musik von A. Müller für Gesang mit Begleitung des Pianoforte.*  
 Collection Alt-Wien. Vienna, 1976. Oblong, 4°, i, 14 pp. Line-cut of the Diabelli edition. Introduction in Ger by Ernst Hilmar. Wrappers. \$12
- 2781 *Theatralisches Panorama. Sammlung der beliebtesten Theater-Gesänge mit Begleitung des Pianoforte redigirt von Adolf Müller. Aus den Possen von Johann Nestroy; Der Unbedeutende: "Wann i als Zimmerman. . . Es thut Einer prassen"; Das Mäd'l aus der Vorstadt: "Mein' Frau, dieser Engel".*  
 Collection Alt-Wien. Vienna, 1976. 4°, i, 13 pp. Line-cut of the Diabelli edition. Introduction in Ger by Ernst Hilmar. Wrappers. \$12



**NAUMANN, Johann Gottlieb, 1741-1801**

- 4638 *Gustaf Wasa. Lyrisk tragedi i tre akter. Text: Johan Henrik Kellgren. Facsimile, utgivet av Anna Johnson, Margareta Rörby, Claude Génétay. [Musikaliska Akademiens Bibliotek, Stockholm].*

Monumenta Musicae Svecicae, 12. Stockholm, 1991. Oblong, 30 x 22 cm, 4 vols, 769, 63 pp. Line-cut of a contemporary full score of the complete opera, plus halftone of 46 pages of Naumann's autograph score. Wrappers. \$268

**NOUGARET, Pierre-Jean-Baptiste**

- 4659 *De l'art de théâtre en général. Où il est parlé des spectacles de l'Europe, de ce qui concerne la comédie ancienne et la nouvelle, la tragédie, la pastorale dramatique, la parodie, l'opéra sérieux, l'opéra-bouffon et la comédie mêlée d'ariettes, etc.*

Geneva, 1971. 4°. Line-cut of the Paris, 1769 edition. Hardbound. \$78

**NUITTER, Charles-Louis-Etienne, 1828-1899**

- 4124 *Le nouvel opéra. Ouvrage contenant 59 gravures sur bois et 4 plans. Deuxième édition.*

Béziers, 1990. 13 x 19 cm, 257 pp. Line-cut of the Paris, 1875 edition. Wrappers in hand-made marbled paper. \$32

**ORFF, Carl, 1895-1982**

- 479 *Astutuli. Eine bairische Komödie. Faksimile.*

Mainz, 1986. 22 x 31 cm, 20, 102 pp. Beautiful line-cut of the autograph score in the original format. Composed in the aftermath of the war, Orff used whatever materials were available to him—thin yellow paper and red ink—and ruled his own staff lines. Separate text vol. Afterword by Franz Willnauer. Slipcase. \$113

**ORIGNY, Antoine Jean Baptiste Abraham d'**

- 3842 *Annales du théâtre italien depuis son origine jusqu'à ce jour. Tomes I-II-III.*

Geneva, 1970. 8°, 3 vols pp. Line-cut of the Paris, 1788 edition. Hardbound. \$260

**ORLANDINI, Giuseppe Maria, 1676-1760**

- 9326 *Nerone - Nero. Partitura in facsimile. Edizione dei libretti. A cura di Francesco Giuntini. Saggi introduttivi di Francesco Giuntini & di Reinhard Strohm.*

Drammaturgia Musicale Veneta, 14. Milan, 2013. Oblong, 30 x 23 cm, cxxi, 129 pp. Nerone, a "tragedia per musica" by Agostino Piovene, received its first staging in Venice in 1721 with music by Giuseppe Maria Orlandini, but won great success two years later in Hamburg in the version by Johann Mattheson, who retained the original arias, translated the recitatives into German and provided new musical settings for them, and added a few pieces of his own composition. In addition to a score corresponding to the Hamburg version (D-B, Mus. ms. 16370), the volume contains editions of the Italian libretto of 1721 and the German one of 1723. The opera is one of the most advanced manifestations of the reformist tendencies of the early eighteenth century: this is a genuine tragedy, inspired by the Britannicus of Racine, that concludes with a simple recitative given to Agrippina accusing her assassins before her killing. Linen. \$175  
<http://www.omifacsimiles.com/brochures/orlan.html>

**ORTIQUE, Joseph d'**

- 3312 *Le balcon de l'opéra. Préface de François Lesure.*

Geneva, 2/ 2002. 8°, 7, 434 pp. Line-cut of the Paris, 1833 edition. Selection of pamphlets and articles published between 1831 and 1833 in different periodicals. Ortique was one of the most prominent personalities of the Parisian musical world and a friend of Berlioz. Hardbound. \$121

**PAËR, Ferdinando, 1771-1839**

- 4583 *Sargino, ossia L'allievo d'amore. Braunschweig s.d.*

Musica Drammatica, 8. Florence, 2005. Oblong, 30 x 21 cm, xv, 114 pp. Line-cut of the Braunschweig, 1805 edition, issued in piano-vocal format. Introduction in It by Piero Mioli. Wrappers, in decorative paper. \$74

**PAISIELLO, Giovanni, 1740-1816**

- 8819 *I giuochi d'Agrigento. Partitura dell'opera in facsimile. Edizione del libretto. Saggio introduttivo a cura di Lorenzo Mattei.*

Drammaturgia Musicale Veneta, 27. Milan, 2007. Oblong, 29 x 23 cm, 2 vols, lvii, 604 pp. Line-cut of a contemporary manuscript copy. I giochi di Agrigento by Paisiello and Pepoli was the work that inaugurated the Fenice Opera House in Venice, on May 16, 1792. As Mattei writes in his essay, the work became the archetype of a 'neo-classical' species of opera capable of uniting the monumentality of a façade to a pathetic-sentimental (already romantic) substratum, and of introducing formal innovation beneath a stylistic and dramatic surface that was backward-looking and grandiose in the outward appearance. Introduction in It. Linen. \$348  
<http://www.omifacsimiles.com/brochures/paisiello.html>

**PALLAVICINO, Carlo, b.?-1688**

- 8104 *Messalina. Partitura dell'opera in facsimile. Edizione del libretto. Saggio introduttivo a cura di Eleanor Selfridge-Field.*

Drammaturgia Musicale Veneta, 8. Milan, 2001. Oblong, 29 x 22 cm, lxxiv, 224, ii pp. Line-cut of a contemporary ms copy (full score). Messalina is a masterpiece of 17th-c. theatre for its mixing of the genres of comedy, satire, drama and portrayal of historical characters in the playfully pornographic manner of late 17th-c. Venetian opera. It also represents a key moment for exemplifying and establishing the form of the da capo aria. The score is accompanied by an edition of the libretto. Introduction in Eng. Hardbound. \$231

**PASOLINI-ZANELLI, G.**

- 5358 *Il teatro di Faenza dal 1788 al 1888.*

Bibliotheca Musica Bononiensis, III/66. Bologna, 1986. 8°, 104 pp. (Rpt. of 1888 edition). Wrappers.

**PEPOLI, Carlo, 1796-1881**

- 5108 *Del dramma musicale e di taluni canti dei popoli.*

Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 22. Bologna, 1977. 8°, 106 pp. Wrappers. \$18

**PEPUSCH, John Christopher, 1667-1752**

- 8262 *The Beggar's Opera.*

Huntingdon, n.d. 4°. Xerographic reprint of the London, 1729 edition. Wrappers. \$8

- 8263 *Polly.*

Huntingdon, n.d. 4°. Xerographic reprint of the London, 1729 edition. Wrappers. \$8

- 8290 *The Beggar's Opera. Overture.*

Huntingdon, n.d. 4°. Xerographic reprint of the London, 1729 edition. Scored for vln I/II, vla, vc, db, 2 ob, bsn, kbd. Wrappers. \$16

**PERI, Jacopo, 1561-1633**

- 493 *Le musiche sopra l'Euridice.*

Bibliotheca Musica Bononiensis, IV/2. Bologna, 2/ 1995. 4°, 58 pp. Line-cut of the Florence, 1600 edition. Monodies with figured bass accompaniment and choruses for 3-5 voices. Wrappers. \$44  
<http://www.omifacsimiles.com/brochures/peri.html>

- 492 *Le musiche sopra l'Euridice. A Facsimile of the Florence, 1600 Edition.*

Monuments of Music and Music Literature in Facsimile, I/28. New York, 1973. 26 x 37 cm, 55 pp. Line-cut of the Florence, 1600 edition. Laid paper, clothbound.

**PERTI, Giacomo Antonio, 1661-1756**

- 497 *Oratorio della passione. [Ms. Archivio Musicale di S. Petronio, Bologna].*

Bibliotheca Musica Bononiensis, IV/85b. Bologna, 1977. Oblong, 31 x 22 cm, iv, 111 pp. Line-cut of the signed manuscript. Introduction in It by Giuseppe Vecchi. Laid paper. Cloth.

**PHILIDOR, François Danican, 1689-c.1717**

- 4539 *Ernelinde, tragédie lyrique. Introduction by Julian Rushton.*

French Opera in the 17th and 18th Centuries, 56. Stuyvesant, 1992. 4°, xxi, 347 pp. Line-cut of the 1769 printed score, together with a reproduction of the printed libretto. Cloth. \$95

**PICCINNI, Niccolò, 1728-1800**

- 4536 *Atys, tragédie lyrique. Introduction by Julian Rushston. [Bibl. Nationale, Paris].*

French Opera in the 17th and 18th Centuries, 65. Stuyvesant, 1991. 4°, xiii, 349 pp. Line-cut of La Chevardière (2nd) edition (Paris, c.1783), together with the P. de Lormel printed libretto of 1780. Cloth. \$95

- 3739 *Didon. Tragédie lyrique en trois actes.*

Bibliotheca Musica Bononiensis, IV/16. Bologna, 1970. 22 x 32 cm, v, 309 pp. Line-cut of the Paris, 1783 edition. Introduction in It by Marina Calore. Laid paper. Hardbound. \$147

- PIERRE, Constant, 1855-1918**  
 5770 *L'école de chant de l'Opéra (1672-1807) d'après des documents inédits.* Geneva, 1996. 8°, 32 pp. (Rpt. of Paris, 1895 edition). Wrappers. \$30
- PLAYFORD, Henry, 1657-c.1709**  
 710 [ & R. Cari ]  
*The Theater of Music. Originally Published by Henry Playford & Robert Cari in 4 Books, London, 1685-1687. Introduction by Robert Spencer.* Music for London Entertainment, 1660-1800, A/1. Tunbridge Wells, 1983. 23 x 36 cm. Line-cut of printed scores; an anthology of 189 songs. Cloth. \$88
- PLAYFORD, John, 1623-1686 [publisher]**  
 3682 *Choice Ayres, Songs and Dialogues [Books I and II], Originally Published by John Playford, London 1673-1679. Introduction by Ian Spink.* Music for London Entertainment, 1660-1800, A/5a. London, 1989. 23 x 36 cm, xiv, 178 pp. Line-cut. Cloth. \$134
- 3683 *Choice Ayres, Songs and Dialogues, Books III, IV and V, Originally Published by John Playford, London 1681-1684.* Music for London Entertainment, 1660-1800, A/5b. London, 1989. 23 x 36 cm, vii, 211, iv pp. (Part two to above) Line-cut. Index of first lines, titles, composers, authors & plays. Cloth. \$134
- POLLAROLO, Carlo Francesco, 1653-1723**  
 503 *Ariodante. Partitura dell'opera in facsimile / [testo di] Antonio Salvi ; [musica di] Carlo Francesco Pollarolo ; edizione del libretto, saggio introduttivo a cura di Olga Termini.* Drammaturgia Musicale Veneta, 13. Milan, 1986. Oblong, 30 x 23 cm, cv, 321 pp. Half-tone of the ms preserved in the Staatsbibliothek der Preussischer Kulturbesitz, Berlin (shelfmark: Mus. ms. 17744). First performed in Venice, 1718. Linen. \$162 [http://www.omifacsimiles.com/brochures/pollar\\_ario.html](http://www.omifacsimiles.com/brochures/pollar_ario.html)
- 504 *Il Faramondo / [libretto di] Apostolo Zeno ; [musica di] Carlo Francesco Pollarolo ; edizione del libretto, saggio introduttivo a cura di Carlo Vitali ; con una nota su un'aria perduta di Handel per Il Faramondo a cura di John H. Roberts.* Drammaturgia Musicale Veneta, 9. Milan, 1987. Oblong, 29 x 23 cm, 78, 337 pp. Half-tone of the c.1699 ms. Combines a "modern" French classicistic style with a Venetian libretto. Linen. \$177 [http://www.omifacsimiles.com/brochures/pollar\\_fara.html](http://www.omifacsimiles.com/brochures/pollar_fara.html)
- PORTUGAL (=PORTOGALLO), Marco Antonio da Fonseca, 1762-1830**  
 8394 *Gli orazi e i curiazi. Partitura dell'opera in facsimile. Edizione del libretto. Catalogo cronologico degli spettacoli a Venezia (1897-1815). A cura di Maria Giovanna Miggiani.* Drammaturgia Musicale Veneta, 29. Milan, 2003. Oblong, 30 x 23 cm, 2 vols, cclxxiii, xxiii, 541 pp. Line-cut of a contemporary ms (full score). Cimarosa's "Gli Orazi e i Curiazi" represents the climax of his search for a "new genre" in Italian operatic tragedy and, at the same time, the setting and basic lyrics are emblematic of the development of new vocal personalities and new theatrical roles found in new vocal styles, especially that of the dramatic penetrating contralto, Giuseppina Grassini, and that of the new young heroic tenor, Matteo Babbini. The huge, long-lasting success of this work is known to all, but what's less known is the fact that the La Fenice Theatre and the new Napoleonic Ferrara Theatre jointly produced a second setting to music of Sografi's libretto for the same singers, but with the music of a promising young composer, Marco Portogallo, whose style foreshadowed evolution in the so-called pre-Rossini style of serious vocal dramatic composition. The success of Cimarosa's Orazi was also thanks to many grafted sections with Portogallo's intonation, favoured and preferred by the singers. The aim of this facsimile of Portogallo's work is to provide a glimpse into the evolution of the Italian pre-Romantic opera drawing on original materials showing the dynamics of its birth. Commentary in It-Eng. Linen. \$466 <http://www.omifacsimiles.com/brochures/portogallo.html>
- POUGIN, Arthur, 1834-1921**  
 4264 *Figure d'opéra-comique. Mme Dugazon, Elleviou, Les Gavaudan.* Geneva, 1973. 8°, 244 pp. Line-cut of the Paris, 1875 edition. Hardbound. \$63
- 4266 *Marie Malibran. Histoire d'une cantatrice.* Geneva, 1973. 8°, 296 pp. Line-cut of the Paris, 1911 edition. Hardbound. \$45
- PRADEL, Abraham du (BLEGNY, Nicolas de), 1652-1722**  
 3316 *Le livre commode contenant les adresses de la ville de Paris, et le trésor des almanachs pour l'année bissextile 1692.* Geneva, 1973. 8°, 210 pp. Line-cut of the Paris, 1692 edition. Historic survey of the Académie National de Musique, inventory of the opera houses, official denominations, list of successive directors, conductors, performances, singers, choreographers and dancers. Hardbound. \$56
- PROD'HOMME, Jacques-Gabriel, 1871-1956**  
 5525 *L'opéra (1669-1925). Description du nouvel opéra. Histoire. Salles occupées par l'opéra depuis son origine. Dénominations officielles. Directions. Répertoire. Principaux artistes. Bibliographie.* Geneva, 1972. 8°, 188 pp. (Rpt. of Paris, 1925 edition). Wrappers. \$56
- 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](http://www.omifacsimiles.com/brochures/puc_tosca_lib.html)
- PURCELL, Daniel, c.1660-1717**  
 709 [ & J. Clark & R. Leveridge ]  
*The Island Princess. British Library Add. MS 15318. A Semi-Opera . . . Music by Jeremiah Clark, Richard Leveridge and Daniel Purcell. Introduction by Curtis A. Price and Robert D. Hume.* Music for London Entertainment, 1660-1800, C/2. Tunbridge Wells, 1985. 25 x 36 cm. Half-tone of a contemporary ms copy. First performed 1699. Cloth. \$121
- PURCELL, Henry, 1659-1695**  
 512 [ & J. Eccles et al ]  
*Don Quixote. The Music in the Three Plays of Thomas Durfey. Originally Published by Samuel Briscoe, London, 1694-1696. Introduction by Curtis Price.* Music for London Entertainment, 1660-1800, A/2. Tunbridge Wells, 1984. 23 x 36 cm, xvi, 94 pp. Line-cut. Cloth. \$69
- 7257 [Vocal music, solo voice, bc, selections]  
*The Gresham Autograph. Facsimile. Introduction by Margaret Laurie and Robert Thompson. [Gresham College, London, on deposit in Guildhall Library].* Published for Gresham College and The Purcell Society. London, 1995. Oblong, 33 x 25 cm, xiii, 154 pp. Half-tone of the autograph issued on the occasion of the 300th anniversary of the composer's death. Rediscovered in 1911, the Gresham autograph—named after the college in whose library it came to rest in the 19th c.—is an anthology of 48 songs, all but the last 3 in Purcell's hand. The book, starting as pre-bound volume of ruled music paper, was probably purchased new by Purcell. Into this prepared book the composer copied songs from a variety of larger works. The presence of the opening 6 items from the dramatic opera The Fairy-Queen suggests that he started to use the book some time in the second half of 1692. After an initial spurt of activity, the songs were copied in chronological order, the last appearing to have been added in the middle of 1695. The contents include tunes from the Queen Mary odes (1693-94), the St. Cecilia's Day ode (1692) and Dioclesian, together with numbers from incidental music to 16 plays, including The Richmond Heiress, Abdelazer and Rule of a Wife. There are also 11 independent songs. The purpose of the book is not clear, some believe that it was for Purcell's own use as a singer, others that it is a "pupil's" volume. In any case this facsimile stands as one of the most important and imaginative contributions to Purcell literature. Cloth (adapted from Michael Burden's review). \$150 <http://www.omifacsimiles.com/brochures/purcell.html>

**RADICIOTTI, Giuseppe, 1855-1931**

- 5327 *Teatro, musica et musicisti Sinigaglia. Notizie e documenti.*  
Bibliotheca Musica Bononiensis, III/27. Bologna, 1973. 8°, 242 pp. (Rpt. of Ricordi, 1893 edition). Documentary study of the musical life in Sinigaglia (near Rimini) from c.1500-1892. Wrappers. \$41

**RAMEAU, Jean-Philippe, 1683-1764**

- 7206 *Les Boréades, tragédie lyrique de Jean-Philipp Rameau (1764). Fac-similé de la partition originale.* [Bibliothèque Nationale, Paris].  
Paris, 1982. 22 x 31 cm, iv, 201, iii pp. Line-cut of the autograph manuscript. Wrappers. \$86
- 8572 *Les Indes galantes. Ballet réduit à quatre grands concerts. 1735-1736. Présentation par Pascal Duc.* [Bibl. Municipale, Lyon].  
La Musique Française Classique de 1650 à 1800, 166. Courlay, 2005. Oblong, 31 x 23 cm, xxxi, 230 pp. Line-cut of the Paris, 1735-1736 edition (short score). Introduction in Fr-Eng-Ger. Wrappers. \$93

- 9427 *Les Indes galantes. Paris.* [Bibliothèque d'étude et de conservation Besançon].  
Faksimile-Edition Kammermusik des Barock, 5. Stuttgart, 2015. Oblong, 31 x 23 cm, 226 pp. Line-cut of the Paris, 1735-1736 edition (short score). Hardbound, with boards in decorative paper. \$83

**REGLI, Francesco, 1802-1866**

- 5302 *Dizionario biografico dei più celebri poeti ed artisti melodrammatici, tragici e comici, maestri, concertisti, coreografi ecc.*  
Bibliotheca Musica Bononiensis, I/23. Bologna, 1990. 8°, 608 pp. (Rpt. of 1860 edition). Cloth. \$117

**RICCOBONI, Luigi, 1676-1753**

- 4036 *Dell'arte rappresentativa. Capitoli sei.*  
Bologna, 1979. 16 x 21 cm, 71 pp. Line-cut of the London, 1728 edition. Laid paper. Wrappers. \$26
- 4038 *Observations sur la comédie et sur le genie de Molière.*  
Bologna, 1978. 16°, 382 pp. Line-cut of the 1736 edition. Hardbound.
- 4039 *Reflexions historiques et critiques sur les différens théâtres d'Europe.*  
Bibliotheca Musica Bononiensis, III/25. Bologna, 1969. 16°, 282 pp. Line-cut of the 1740 edition. Cloth.

**RIES, Ferdinand, 1784-1838**

- 9583 *Zigeuner, WoO 53. Melodram in 2 Akten für Sopran, Chor und Orchester. Herausgegeben von Bert Hagels.*  
Berlin, 2017. Oblong, 32 x 24 cm. 74 pp. Facsimile of the autograph score Mus. ms. autogr. F. Ries 8N, preserved in the Staatsbibliothek Berlin. The first facsimile edition of a work by Ries. Wrappers. \$125

**ROSSI, Luigi, 1598-1653**

- 3740 *Palagio d'Atlante, ovvero La guerriera amante.* [Civico Museo Bibliografico Musicale, Bologna, ms. BB 255].  
Bibliotheca Musica Bononiensis, IV/82. Bologna, 1983. 25 x 33 cm, iv, 400 pp. Line-cut of a contemporary ms copy. Preface in It by Giuseppe Vecchi. Laid paper. Cloth.

**ROSSI, Michelangelo Antonio, 1602-1656**

- 3660 *Erminia sul Giordano.*  
Bibliotheca Musica Bononiensis, IV/12. Bologna, 1970. 22 x 31 cm, ii, 162 pp. Line-cut of the Rome, 1637. Introduction in It by Sandra Righetti. Laid paper. Cloth.

**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>
- 533 *La Cenerentola. Riproduzione dell'autografo esistente presso l'Accademia Filarmonica di Bologna. Con introduzione di Philip Gossett.*  
Bibliotheca Musica Bononiensis, IV/92. Bologna, 1969. Oblong, 31 x 22 cm, 2 vols, 292; ix, 134 pp. Line-cut of the autograph score issued on the occasion of the centenary of the composer's death. Laid paper. Hardbound. \$353  
[http://www.omifacsimiles.com/brochures/rossini\\_cen.html](http://www.omifacsimiles.com/brochures/rossini_cen.html)

- 7349 [La gazza ladra, libretti]  
*La gazza Ladra. A cura di Emilio Sala.*  
I Libretti di Rossini, 2. Pesaro, 1995. 8°, 474, 20 plates pp. Line-cut reproductions of seven printed libretti, including two by Caigniez-d'Aubigny (1815 & 1817), and five by Gherardini (1817, 1818, 1819, 1821, & 1822). With introduction and color plates of early stage sets and documents. Wrappers. \$35

- 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 Pêchés 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']? 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](http://www.omifacsimiles.com/brochures/rossini_pms.html)

- 7737 [L'Italiana in Algeri, libretti]  
*L'Italiana in Algeri. A cura di Paolo Fabbri e Maria Chiara Bertieri.*  
I Libretti di Rossini, 4. Pesaro, 1997. 8°, 449 pp. Line-cut reproductions of all states of the libretto. With introduction and documents. Wrappers. \$26

- 536 *Mosè in Egitto. Azione Tragico-Sacra in Three Acts. . . A Facsimile Edition of Rossini's Original Autograph Manuscript. Edited with an Introduction by Philip Gossett* [Ms. Bibliothèque Nationale (ancien fonds du Conservatoire), Paris].  
Early Romantic Opera, 9. New York, 1979. Oblong, 31 x 24 cm, c.607 pp. Line-cut and halftone reproduction. In 2 vols. \$175

- 7736 [Otello, libretti]  
*Otello. A cura di Renato Raffaelli.*  
I Libretti di Rossini, 3. Pesaro, 1996. 8°, 434 pp. Line-cut reproductions of all states of the libretto. With introduction and color plates of early stage sets and documents. Wrappers. \$26

- 7738 [La sala di seta / L'occasione / Sig. Bruschino, libretti]  
*La scala di seta, L'occasione fa il ladro, Il Signor Bruschino ossia il Figlio per Azzardo. A cura di Maria Giovanna Miggiani.*  
I Libretti di Rossini, 5. Pesaro, 1998. 8°, 339 pp. Line-cut reproductions of all states of the libretti. With introduction and color plates of early stage sets and documents. Wrappers. \$26

- 538 *Semiramide. Melodramma Tragico in Two Acts. A Facsimile Edition of Rossini's Original Autograph Manuscript. Edited with an Introduction by Philip Gossett. [Ms. Teatro La Fenice, Venice].*  
Early Romantic Opera, 13. New York, 1978. Oblong, 31 x 24 cm, 2 vols, c.985 pp. Half-tone reproduction. Cloth. \$195
- 7205 [Tancredi, libretti]  
*Tancredi, a cura di Paolo Fabbri.*  
I Libretti di Rossini, 1. Pesaro, 1994. 8°, 36, 385 pp. Line-cut reproductions of seven printed libretti, including those by Voltaire (1764), Silvio Balbis (1767), Alessandro Pepoli (1795), Luigi Romanelli (1812), and three by Gaetano Rossi (1813 Venice, 1813 Ferrara, 1813 Milan). Indispensable tool for the study of Rossini's opera and the development its libretto. Introduction, "Tancredi a Tancredi" provides overview of structural differences. Wrappers. \$26
- 5266 Albini, G.  
*Onoranze a Giachino Rossini (discorso nel centenario della nascita).*  
Magistri Artium, 4. Bologna, 1989. 8°, 40 pp. (Rpt. of Bologna, 1893 edition). Wrappers. \$12
- 4085 Carpani, Giuseppe.  
*Le Rossiniane, ossia Lettere musico-teatrali.*  
Bibliotheca Musica Bononiensis, III/10b. Bologna, 1969. 15 x 22 cm, 235 pp. (Rpt. of 1824 edition). One of the first full-length monographs written on Rossini. Hardbound.
- 4494 [Correspondence, complete, 1792-1822]  
*Lettere e documenti. Volume I, 29 Febbraio 1792 - 17 Marzo 1822. A cura di Bruno Cagli e Sergio Ragni.*  
Pesaro, 1992. 8°, xxxvii, 682 pp. New critical edition of the extant letters and documents. Bibliography & comprehensive indices. Cloth (5 vols projected; standing orders invited). \$88
- 5904 [Correspondence, complete, 1822-1826]  
*Lettere e documenti. Volume II, 21 Marzo 1822 - 11 Ottobre 1826. A cura di Bruno Cagli e Sergio Ragni.*  
Pesaro, 1996. 8°, 732 pp. \$88
- 6366 [Correspondence, complete, 1826-1830]  
*Lettere e documenti. Volume III, 17 ottobre 1826 - 31 dicembre 1830. A cura di Bruno Cagli e Sergio Ragni.*  
Pesaro, 2000. 8°, xviii, 811 pp. Linen. \$88
- 6594 [Correspondence, complete, 1812-1830]  
*Lettere e documenti. Volume IIIa, 18 febbraio 1812 - 22 giugno 1830. A cura di Bruno Cagli e Sergio Ragni.*  
Pesaro, 2004. 8°, xx, 535 pp. Linen. \$88
- 9632 [Correspondence, complete, 1831-1835]  
*Lettere e documenti. Volume IV, 5 gennaio 1831-post 28 dicembre 1835. A cura di Bruno Cagli e Sergio Ragni.*  
Pesaro, 2015. 8°, xxxvii, 682 pp. Linen. \$116
- 5925 Iconografia Rossiniana.  
*Guillaume Tell di Gioachino Rossini. Fonti Iconografiche. A cura di M. Elizabeth C. Bartlet con la collaborazione di Mauro Bucarelli.*  
Iconografia Rossiniana, 1. Pesaro, 1996. 8°, 203, 16 plates pp. Beautiful iconographic study of Rossini's opera William Tell, with 170 illustrations, many in color, of musical, dramatic and choreographic documents. Wrappers, with separate portfolio of 16 plates, suitable for framing. Slipcase. \$189  
[http://www.omifacsimiles.com/brochures/rossini\\_fonti.html](http://www.omifacsimiles.com/brochures/rossini_fonti.html)
- 9283 Iconografia Rossiniana.  
*Rossini sulla scena dell'ottocento. Bozzetti e figurini dalle collezioni italiane a cura di Maria Ida Biggi e Carla Ferraro.*  
Iconografia Rossiniana, 2. Pesaro, 2000. 4°, xix, 269 pp. Presents reproductions of all of the scenographical drafts and notes preserved in various libraries, archives and private collections, some of which have been inaccessible until this publication. Wrappers. \$114  
[http://www.omifacsimiles.com/brochures/rossini\\_ir2.html](http://www.omifacsimiles.com/brochures/rossini_ir2.html)
- 9284 Iconografia Rossiniana.  
*Otello. Un percorso iconografico da Shakespeare a Rossini. A Cura di Cesare Scarton e Mauro Tosti-Croce.*  
Iconografia Rossiniana, 3. Pesaro, 2003. 4°, xv, 282 pp. The third volume IR is dedicated to Othello, a work that has had unparalleled continuous success since its first stage appearance in 1816. This volume analyses every aspect of the work, with references to literature, figurative art, theatre and prose. Wrappers. \$118  
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- 9285 Iconografia Rossiniana.  
*Alessandro Sanquirico, "Il Rossini della pittura scenica". A cura di Mercedes Viale Ferrero, Maria Ida Biggi, Maria Rosaria Corchia.*  
Iconografia Rossiniana, 4. Pesaro, 2007. 4°, lxxxii, 274 pp. The fourth volume of IR focuses on the greatest scenographer of the 19th century, Alessandro Sanquirico, who was justly called "the Rossini of scenography". This volume is the most important scientific contribution on this artist and presents analysis and reproductions of the artists work in a body of research unique to its genre. Wrappers. \$148  
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- 5394 [Correspondence, selections]  
*Lettere di G. Rossini. Raccolte e annotate per cura di G. Mazzatinti-F. & G. Manis.*  
Bibliotheca Musica Bononiensis, V/30. Bologna, 1975. 8°, 369 pp. (Rpt. of Florence, 1902 edition) Modern edition of 344 dated letters and 14 undated. Cloth.
- ROUSSEAU, Jean-Jacques, 1712-1778**
- 3742 *Le devin du village. Intermède représenté a Fontainebleau devant leurs Majestés les 18. et 24. Octobre 1752 et a Paris par l'Académie Royale de Musique le 1er Mars 1753. [Civico Museo Bibliografico, Bologna].*  
Bibliotheca Musica Bononiensis, IV/34. Bologna, 1980. 22 x 31 cm, 105 pp. Line-cut of the Paris, 1752 edition. Full score and libretto for Rousseau's enormously popular intermède, which became a part of the French repertory for the next 60 years, and is often cited as a forerunner of the opéra comique. The work has a duration of about one hour and consists of a mixture of music, pantomime and ballet. Laid paper. Hardbound.
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Drammaturgia Musicale Veneta, 22. Milan, 1996. Oblong, 29 x 23 cm, xc, 186 pp. Line-cut of Rousseau's autograph score, composed during the summer and autumn of 1762. Linen. \$265  
<http://www.omifacsimiles.com/brochures/rousseau.html>
- SACCHINI, Antonio, 1730-1786**
- 542 *Il Cid (1773); Perseo (1774). Printed Songs. Introduction by Dennis Libby.*  
Music for London Entertainment, 1660-1800, E/-. London, 1996. 4°, xxiii, 93 pp. Line-cut of the early song collection printed by Bremner. Cloth. \$180
- 3747 *Dardanus. Tragédie lyrique. [Civico Museo Bibliografico Musicale, Bologna].*  
Bibliotheca Musica Bononiensis, IV/17a. Bologna, 1981. 22 x 31 cm, 270 pp. Line-cut of the four-act version, Paris, [c.1784]. Laid paper. Cloth.
- 3748 *Oedipe à Colone. [Opéra in trois actes].*  
Bibliotheca Musica Bononiensis, IV/17. Bologna, 1970. 22 x 32 cm, 235 pp. Line-cut of the Paris, [1787] edition. Laid paper. Hardbound.
- SACRATI, Francesco, 1605-1650**
- 9588 *La finta pazza. Partitura in facsimile ed edizione dei libretti. A cura di Nicola Usula.*  
Drammaturgia Musicale Veneta, 1. Milan, 2018. Oblong, 30 x 23 cm. Line-cut reproduction of a copyist ms. La finta pazza (The feigned Madwomen), with libretto by Giulio Strozzi, was premiered during the Carnival season of 1641 inaugurated by the newly created Teatro Novissimo. A variation on the story of Achilles on Skyros, its incredible success was attributed to the presence of the diva Anna Renzi, the amazing stage machinery of Giacomo Torelli, combined with remarkable music with extremely sophisticated relation between music text. It was the first opera performed at the French court in 1645, leaving a huge impact on the young Louis XIV. Linen. \$175  
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**SALIERI, Antonio, 1750-1825**

- 2502 *Les Danaïdes. Tragédie lyrique en cinq actes.*  
Bibliotheca Musica Bononiensis, IV/18. Bologna, 1969. 22 x 32 cm, 276, iii pp.  
Line-cut of the Paris, 1784 edition. Full score. The ballets for this opera were based on earlier choreography by Noverre, first conceived in the 1760s. Includes short summaries of the staging and complete lists of singers and dancers. Afterword in It by Silvio Montaguñi. Hardbound. \$135

- 2501 *La grotta di Trofonio, opera comica in due atti. Introduzione di Laura Callegari. [Civico Museo Bibliografico Musicale].*  
Bibliotheca Musica Bononiensis, IV/18b. Bologna, 1984. 22 x 32 cm, vi, 395 pp.  
Line-cut of the Artaria edition (Vienna, 1785). Full score. Laid paper. Cloth.

**SARTI, Giuseppe, 1729-1802**

- 4582 *Ciro riconosciuto. Dramma per musica. Copenhagen 1756.*  
Musica Drammatica, 7. Florence, 2002. 24 x 34 cm, xiii, 69, 35 pp. Line-cut of the Copenhagen, 1756 edition. Preface in It by Piero Mioli. Wrappers in decorative paper. \$50

- 547 *Giulio Sabino, dramma per musica.*  
Bibliotheca Musica Bononiensis, IV/128. Bologna, 1970. Oblong, 32 x 22 cm, 235 pp. Line-cut of the Vienna, 1781 edition. Laid paper. Hardbound.

**SCHUBERT, Franz, 1797-1828**

- 1968 *Der Graf von Gleichen. Oper in zwei Akten (D 918). Text von Eduard von Bauernfeld. Erstveröffentlichung der Handschrift des Komponisten aus dem Besitz der Wiener Stadt- und Landesbibliothek. Herausgegeben und kommentiert von Ernst Hilmar mit einem Beitrag von Erich W. Partsch.*  
Veröffentlichungen des Internationalen Franz Schubert Instituts, 2. Tutzing, 1988. Oblong, 35 x 25 cm, xix, 72, i pp. Line-cut. Schubert's last opera begun on June 19, 1827. Particell-sketch of Acts I-II, written on 2-5 staves with the voice parts, and in general, most of the instrumental parts. It has baffled scholars that Schubert took up the composition of this opera despite the fact that the libretto (by a close friend of the composer) was banned by the court censor, making its ultimate public performance highly unlikely. With reproductions of the watermarks. Handsome linen binding. \$184

**SMETANA, Bedrich, 1824-1884**

- 590 [Bartered Bride, piano-vocal score]  
*Prodaná nevěsta. Komická zpívohra ve 3 jednáníh. Slova ad K. Sabiny. [Narodní Museum, Prague, mus. ms. Sign. vii. D 55].*  
Prague, 1923. Oblong, 33 x 25 cm, 218 pp. Line-cut of the autograph vocal score. Quarter cloth with coverboards in antique paper. Rare. \$250

- 591 [Bartered Bride, piano 4 hand-vocal score]  
*Prodaná nevěsta. První Náčrtek Bedricha Smetany. [Museum Bedricha Smetany, Prague, mus. ms. inv.c.4. Sign. Tr. xii(3)].*  
Prague, 1944. Oblong, 34 x 27 cm, xviii, 60, 16 pp. Piano 4-hand arrangement. 2-color facsimile issued on the occasion of the centenary of the composer's birth. Introduction and commentary in Czech by Mirko Ocádlík. Linen. \$95

- 592 [Bartered Bride, overture]  
*Prodaná nevěsta. [Museum Bedricha Smetany, Prague, mus. ms. inv.c. 720. Sign. Tr. xii (6)].*  
Prague, 1950. Oblong, 34 x 27 cm, xxiv, 23 pp. Halftone of the piano 4-hand arrangement. Introduction in Czech. Wrappers. \$48

- 593 *Zápisník motivu Bedricha Smetany.*  
Prague, 1942. 24 x 30 cm, 8, 50, 22 pp. 2-color facsimile of the composer's sketchbook-thematic catalog compiled between 1858 & 1880. Includes a broad selection of numbers from his operas. Afterword, tables, and analysis by Mirko Ocádlík. Limited edition of 1000. Hardbound. \$125

**SOLERTI, Angelo, 1865-1907**

- 5309 *Le origini del melodramma.*  
Bibliotheca Musica Bononiensis, III/3. Bologna, 2/ 1983. 8°, 268 pp. (Rpt. of Turin, 1903 edition). Solerti's work on the origin of the melodrama is considered one of the classics in Italian musicology. Cloth. \$47

**SOUBIES, Albert, 1846-1918**

- 4286 [& C. Malherbe]  
*Histoire de l'opéra-comique. La seconde salle Favart, 1840-1887.*  
Geneva, 1978. 8°, 800 pp. Line-cut of the Paris, 1892-93 edition. Wrappers. \$101

**SPAGNA, Arcangelo, 1631-c.1720**

- 3810 *Oratorii ovvero melodrammi sacri con un discorso dogmatico intorno l'istessa materia. A cura di Johann Herzog.*  
Musurgiana: Sources and Materials for the History and Theory of Music, 25. Lucca, 1993. 23 x 31 cm, xxxi, 242 pp. Line-cut of the Rome, 1706 edition. Collection of 24 libretti by a member of the Arcadian Academy and contemporary of Corelli. Preceded by a valuable "Dogmatic Discourse on Oratorios", the first historical survey of the birth and development of the genre. Introduction in It-Eng, bibliography & index. Wrappers. \$42

**SPONTINI, Gasparo, 1774-1851**

- 4031 *Fernand Cortez, ou La conquête du Mexique, tragédie lyrique en 3 actes.*  
Bibliotheca Musica Bononiensis, IV/130. Bologna, 1969. 26 x 36 cm, 2 vols: 656, iii pp. Line-cut of the Paris, 1809 edition (full score). Afterword in It by Gabriella Tonarelli. Laid paper. Hardbound, in 2 vols. \$294

**STANLEY, John, 1712-1786**

- 8271 *Zimri.*  
Huntingdon, n.d. Line-cut of the London. 1760 edition. Wrappers. \$35.24

**STEFFANI, Agostino, 1654-1728**

- 594 *Le rivali concordi. Introduction by Howard Mayer Brown. [British Library, Ms. R. M. 23. K. 2-4].*  
Italian Opera 1640-1770, I/14. New York, 1977. Oblong, 29 x 23 cm, iv, c.312 pp. Line-cut of the autograph score. Cloth. \$85

**STORACE, Stephen, 1762-1796**

- 8272 *The Haunted Tower.*  
Huntingdon, n.d. Xerographic reproduction of the London, 1789 vocal score. Wrappers. \$24

- 8273 *Lodoiska.*  
Huntingdon, n.d. Xerographic reproduction of the London, 1794 vocal score. Wrappers. \$16

- 8274 *Mahmoud.*  
Huntingdon, n.d. Xerographic reproduction of the London, 1796 vocal score. Wrappers. \$35

- 8275 *The Pirates.*  
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- 8276 *The Prize.*  
Huntingdon, n.d. Xerographic reproduction of the London, 1793 vocal score. Wrappers. \$8

**STRAUSS, Johann (son), 1825-1899**

- 599 *Die Fledermaus. Ouvertüre zur Operette. Wiedergabe der Originalhandschrift nach der autographen Partitur der Wiener Stadtbibliothek.*  
Vienna, 1975. Oblong, 35 x 30 cm, iv, 44 pp. Superb halftone of the autograph score. Preface in Ger-Rus-Eng-Fr. Wrappers. \$65

**STRAUSS, Richard, 1864-1949**

- 4521 *Tod und Verklärung Op.24. Facsimile-Reproduktion der Handschrift. Original: Universal-Edition, Wien. [Ms. Pierpont Morgan Library, New York].*  
Philharmonia-Faksimiledrucke, 3. Vienna, 1923. 28 x 37 cm, 84 pp. Fine monochrome collotype of Strauss' meticulous autograph fair copy (full score), completed 18 November 1889. This special facsimile appeared in the 20s during the life of the composer, a fact that was unprecedented. Standard binding with purple paper boards. \$300

**STRAVINSKY, Igor, 1882-1971**

- 4253 Lesure, François.  
*Dossier de presse du Sacre du Printemps d'Igor Stravinsky réuni par François Lesure avec le concours de Gertraud Haberkamp, Malcolm Turner et Emilia Zanetti.*  
Anthologie de la Critique Musicale, I. Geneva, 1980. 8°, 180 pp. Reactions of the press (in facsimile) from the first night in Paris (1913) until the time that this work finally was accepted on its own merits (1928). Wrappers. \$61
- 2404 [Musée d'Art Moderne de la Ville de Paris]  
*Igor Stravinsky. La carrière européenne. 14 Octobre–30 November 1980. Musée d'Art Moderne de la Ville de Paris.*  
Paris, 1980. 21 x 26 cm, 123, with 77 illus pp. Exhibition catalog. Introduction in Fr by François Lesure. Description of 357 exhibited items, including musical autographs, letters, photographs and drawings. Chronology. Wrappers. \$22
- 3533 [New York Public Library]  
*Stravinsky and the Theatre: A Catalogue of Decor and Costume Designs for Stage Productions of His Works, 1910-1962.*  
New York, 1963. 22 x 22 cm, 57 pp. Companion volume to the exhibition catalogue Stravinsky and the Dance: A Survey of Ballet Productions, 1910-1962 (May, 1962). Includes 38 illustrations; full-color portrait of Igor Stravinsky by Albert Gleizes. Wrappers. \$16

**SULLIVAN, Sir Arthur Seymour, 1842-1900**

- 618 (Allen, Reginald)  
*Presenting in Word & Song, Score & Deed the Life and Work of Sir Arthur Sullivan. Composer for Victorian England from "Onward, Christian Soldier" to Gilbert & Sullivan Opera. Fully Illustrated & Annotated. Compiled by Reginald Allen in Collaboration with Gale R. D'Luhly.*  
New York, 1975. 21 x 29 cm, 215, with 88 illus pp. Numerous halftones of letters and autographs. Catalog for the exhibition held at the Pierpont Morgan Library, 13 February to 20 April 1975, drawn from the unparalleled holdings of the library. One of the most exhaustive documentary studies on the composer to date. Handsomely bound in linen. As new. \$45

**TARCHI, Angelo, c.1760-1814**

- 2335 ["Che soave zefiretto", Le nozze di Figaro] In, Yves Lenoir,  
*"Les Noces de Figaro: l'affaire Tarchi-Mozart". [Biblioteca, Conservatorio G. Verdi, Ms. fonds Nosedà, L. 27.2, 11.318].*  
Mélanges de Musicologie 1, Publications d'histoire de l'art et d'archéologie de l'Université Catholique de Louvain, IV. Louvain, 1974. Oblong, 25 x 15 cm, 83, i, 15 pp. Line-cut of a contemporary ms copy. Scored for 2 vln, 2 fln, hn, vla, bsn, vc and 2 high voices. Wrappers. \$28

**TOSI, Pietro Francesco, 1646-1732**

- 4661 (Agricola, Johann Friedrich)  
*Anleitung zur Singkunst. Faksimile-Neudruck mit Nachwort und Kommentar von Kurt Wichmann. [Staatsbibliothek zu Berlin].*  
Leipzig, 2/ 1993. 17 x 25 cm, xvi, 239 pp. Line-cut of the 1757 edition. Linen. \$40
- 3342 *Observations on the Florid Song, or Sentiments on the Ancient and Modern Singers. Translated into English by Mr. Galliard.*  
Geneva, 1798. 8°, 214 pp. Line-cut of the London, 1743 edition. Wrappers. \$56

- 2596 *Opinioni de' cantori antichi, e moderni. A Facsimile of the 1723 Bologna Edition.*  
Monuments of Music and Music Literature in Facsimile, II/133. New York, 1968. 15 x 22 cm, 121 pp. Line-cut of the original Italian edition, Bologna, 1723. Laid paper, clothbound.

**VERACINI, Francesco Maria, 1690-1768**

- 4014 [Adriano, songs, selections]  
*The Favourite Songs in the Opera Call'd Adriano.*  
Bibliotheca Musica Bononiensis, IV/14. Bologna, 1975. 25 x 35 cm, 27 pp. Line-cut of the Walsh, 18th-c. edition. Laid paper. Cloth.

**VERDI, Giuseppe, 1813-1901**

- 2890 [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 become 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>
- 3167 [Mass for Rossini]  
*Messa per Rossini: La storia, il testo, la musica a cura di Michele Girardi e Pierluigi Petrobelli.*  
Quaderni dell'Istituto di Studi Verdiani, 5. Parma, 1988. 8°, 166 pp. Commentary to above. Includes notes on the history, text and music of *Libera me*. Contents: Philip Gossett: Omaggio a (liberazione da) Rossini; Carlo Matteo Mossa: Una Messa per la storia; Appendici; Markus Engelhardt: Un opuscolo di poche pagine; Appendici; Pierluigi Petrobelli: Il testo della Messa per Rossini; Julian Budden: Il linguaggio musicale della Messa per Rossini; Marcello Conati: L'orchestra della Messa per Rossini: appunti e considerazioni in margine; David Rosen: La Messa a Rossini e il Requiem per Manzoni; Michele Girardi: I compositori della Messa per Rossini. Wrappers. \$33
- 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 Ilaria 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  
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- 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  
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- 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
- 645 (Petit, Pierre)  
*Giuseppe Verdi. Introduced by Pierre Petit. An Album by Pierre Walaffe. Translated by Adel Negro.*  
 Geneva, 1969. 22 x 24 cm, 111 with about 60 illus pp. Photos and memorabilia. Includes snippets from the autograph of Nabucco, Te Deum, Requiem, and the composer's will. \$18
- 1711 (Weaver, William)  
*Verdi: A Documentary Study, Compiled, Edited and Translated by William Weaver. 318 Illustrations, 54 in Colour.*  
 London, 1978. 23 x 31 cm, 256, with 318 illus pp. Beautiful picture documentary including autograph mss, letter, photographs and numerous contemporary documents. Linen. \$75
- VIVALDI, Antonio, 1678-1741**
- 648 *La fida ninfa. Drame per musica in tre atti di Scipione Maffei. Musica di Antonio Vivaldi. Edizione di Raffaello Monterosso (dall ms. Giordano 39 bis della Biblioteca Nazionale di Torino).*  
 Instituta et Monumenta, I/3. Cremona, 1964. 31 x 43 cm, xlviii, 378, with 21 pp. Half-tone of a selection of pages from the autograph score. Complete edition in modern notation. Includes orchestral score and piano-voice reduction. Wrappers. \$248
- 651 *Ottone in Villa. Partitura dell'opera in facsimile. Edizione del libretto. Saggio introduttivo a cura di John Walter Hill. [Ms. Bibl. Nazionale, Turin].*  
 Drammaturgia Musicale Veneta, 12. Milan, 1983. Oblong, 29 x 23 cm, xxxvii, lix, lxxxi, 235 pp. Half-tone of Vivaldi's first opera, presented in 1713. Includes several essays on historical and musical problems. Linen. \$123 [http://www.omifacsimiles.com/brochures/vivaldi\\_ott.html](http://www.omifacsimiles.com/brochures/vivaldi_ott.html)
- 7192 [Serenates, RV 687 & 693]  
*Due serenate. Partiture in facsimile. Saggio introduttivo a cura di Michael Talbot e Paul Everett con l'edizione dei testi poetici.*  
 Drammaturgia Musicale Veneta, 15. Milan, 1995. Oblong, 29 x 23 cm, lxxxvii, 284 pp. Half-tone of autograph score, Venice, 1725 and c.1726. Introduction in It-Eng. Linen. \$259 [http://www.omifacsimiles.com/brochures/vivaldi\\_due.html](http://www.omifacsimiles.com/brochures/vivaldi_due.html)
- VOGELEIS, Martin**
- 5529 *Quellen und Bausteine zu einer Geschichte der Musik und des Theaters im Elsass, 500-1800.*  
 Geneva, 1976. 8°, 856 pp. (Rpt. of Strasbourg, 1911 edition). Hardbound. \$202
- VOGLER, Georg Joseph, 1749-1814**
- 658 *Gustav Adolf och Ebba Brahe. Lyrisches Drama in drei Akten. Text: Johan Henrik Kellgren. Klavierauszug von P.C. Boman. Faksimile. Herausgegeben von Martin Tegen.*  
 Monumenta Musicae Suecicae, 7. Stockholm, 1973. Oblong, 31 x 24 cm, xxxiv, 199 pp. First performed in Stockholm, 1788, this is one of the most important operas of the Gustavian period. Line-cut of the piano vocal score drawn up and carefully copied by Per Conrad Boman (1804-61), Swedish writer and composer. Introduction in Swe-Ger. Wrappers. \$95
- WAGNER, Richard, 1813-1883**
- 9291 [Lieder, "Matthilde Wesendonck", WWV 91A]  
*"Wesendonck-Lieder", Fünf Gedichte für eine Frauenstimme mit Pianoforte-Begleitung (WWV 91). Faksimile nach dem Autograph des Nationalarchivs der Richard-Wagner-Stiftung Bayreuth. Mit einem Kommentar von Elisabeth Schmierer.*  
 Meisterwerke der Musik im Faksimile, 25. Laaber, 2012. 27 x 35 cm, xviii, 22 pp. Full-color facsimile of the autograph (piano & voice) of the work that served as the model for Tristan. Individual settings are "Stehe still", "Der Engel", "Schmerzen", "Im Treibhause", and "Träume". Introduction in Ger-Eng. Hardbound. \$111 [http://www.omifacsimiles.com/brochures/wagner\\_3w1.html](http://www.omifacsimiles.com/brochures/wagner_3w1.html)
- 1713 [Meistersinger, selection]  
*"Schusterlied" aus der Oper "Die Meistersinger von Nürnberg". Früheste Reinschrift (WWV deest). Faksimile nach dem Autograph in der Wiener Stadt- und Landes Bibliothek. Herausgegeben von Ernst Hilmar.*  
 Tutzing, 1988. Oblong, 35 x 26 cm, 20, 2 pp. 3-color halftone of the earliest fair copy of this song, executed on two staves on beautiful music paper with border decorations in gold. Dedicated to the Viennese doctor and Wagner supporter, Josef Standhartner. Historical introduction in Ger with a contribution on the genesis of Die Meistersinger. Photographs and documents in facsimile, along with the 1862 sketch of the "Schusterlied". Wrappers, with distinctive brown textured slipcover & white lettering. \$59 <http://www.omifacsimiles.com/brochures/wagner.html>
- 665 [Meistersinger, libretto]  
*Die Meistersinger von Nürnberg. Faksimile der Reinschrift des Textbuchs von 1862 mit einem Aufsatz zur Entstehung von Egon Voss.*  
 Mainz, 1983. 22 x 31 cm, 19, 82 pp. Line-cut of Wagner's fair copy of the libretto. Cloth. \$43
- 9501 [Meistersinger, source material]  
*Buch von der Meister-Singer holdseligen Kunst: (Aus, De civitate Noribergensi commentatio, Altdorf 1697). Nachwort von Horst Brunner.*  
 Litterae, 38. Göppingen, 1975. 15 x 22 cm, 140, 25 pp. Line-cut of the Nuremberg, 1697 edition. Wagner relied on Johann Christoph Wagenseil's "Von der Meister-Singer Holdseligen Kunst"—pp. 436-576 of "De civitate Noribergensi"—for information on the customs of Nuremberg's celebrated 16th-c. Guild of Meistersingers when composing his Die Meistersingers von Nürnberg. With the help of Wagenseil's treatise Wagner was able to recreate a convincing 16th-century musical and cultural atmosphere, including the use of the historical figure of Hans Sachs; the musical depictions for the most part are Wagner's own invention. This reprint includes an afterword by Horst Brunner who elucidates the Meistersinger tradition. Wrappers. \$65



- 9605 *Parsifal* (WV 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 the 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](http://www.omifacsimiles.com/brochures/wagner_parsifal.html)
- 9296 [Tristan & Isolde, WV 90]  
*Tristan & Isolde* (WV 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](http://www.omifacsimiles.com/brochures/wagner_tristan.html)
- 1592 [Barth, H., D. Mack, & E. Voss]  
*Wagner. A Documentary Study. Compiled and Edited by Herbert Barth, Dietrich Mack, Egon Voss. Preface by Pierre Boulez. With 296 Illustrations, 73 in Color.*  
New York, 1975. 23 x 31 cm, 256 pp. One of the best picture documentaries ever assembled on the composer, including scenes from operas, drawings, letters, photographs and musical autographs. Essays on Wagner's life and works. Linen. \$55
- 1617 [Barth, H., D. Mack, & E. Voss]  
*Wagner. Sein Leben, sein Werk und seine Welt in zeitgenössischen Bildern und Texten. Biography in Documents. Vorwort von Pierre Boulez.*  
Vienna, 1975. 23 x 31 cm, 256 pp. One of the best picture documentaries ever assembled on the composer, including scenes from operas, drawings, letters, photographs and musical autographs. Essays on Wagner's life and works. In Ger. Linen. \$65
- 2456 [Burrell, Mary, auction catalog, "The Wagner Collection"]  
*The Richard Wagner Collection formed by the Honourable Mrs. Mary Burrell. The Property of the Curtis Institute of Music, Philadelphia. [Christie, Manson & Woods International, Inc., Friday, October 27, 1978].*  
New York, 1978. 20 x 25 cm, 176, with 57 plates pp. The most important Wagner auction of the century featuring 139 items, originally from the estate of Mary Burrell, a Wagner enthusiast and biographer. Includes detailed descriptions and numerous halftones of autograph letters, scores, arrangements, and portraits, four of which are in color. Historical introduction by Ann Viles. Wrappers. \$35
- 2332 (Drusche, Esther)  
*Richard Wagner. Ein Bildbuch. Biographische Skizzen, Dokumente, Zeittafeln herausgegeben von Esther Drusche.*  
Wiesbaden, 1983. 21 x 30 cm, 230, with 198 illus pp. Beautiful picture documentary with many full color facsimiles. Linen. \$37
- 2712 Kapp, Julius.  
*Richard Wagner: Sein Leben, sein Werk, seine Welt in 260 Bildern.*  
Berlin-Schöneberg, 1933. 18 x 25 cm, iv, 160 pp. Rich picture documentary with numerous halftone and line-cut facsimiles of music autographs, letters, photographs, and contemporary documents. Linen. \$45
- WEBER, Carl Maria von, 1786-1826**
- 668 *Der Freischütz (Partitur). Nachbildung des Autographs aus dem Besitz der Deutschen Staatsbibliothek Berlin. Mit Nachwort herausgegeben von Georg Knepler.*  
Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1979. Oblong, 32 x 25 cm, 270 + 24, ix pp. (Rpt. of Berlin, 1943 edition). Half-tone of the autograph score including tipped-in 24 page score of the "Romanze ed aria", No. 13. Does not include the extra illustrations of the 1943 edition. Linen. \$283
- 669 *Der Freischütz (Partitur). Nachbildung des Autographs aus dem Besitz der Deutschen Staatsbibliothek Berlin. Mit Nachwort herausgegeben von Georg Knepler.*  
Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1979. 32 x 25 cm, 294, ix pp. (Rpt. of Berlin, 1943 edition). Half-tone reproduction of entire score including tipped-in 24 page score of the "Romanze ed aria", No. 13. Does not include the 23 illustrations of the 1943 edition. Deluxe edition in full leather. \$396
- WEILL, Kurt, 1900-1950**
- 7232 *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>
- 1593 [Marz, Henry]  
*Kurt Weill and Lotte Lenya. Library and Museum of the Performing Arts at Lincoln Center and the Goethe House New York.*  
New York, 1976. 18 x 28 cm, 88 pp. Special exhibition catalog produced on the occasion of Weill's 75th birthday, but equally devoted to Lotte Lenya. Numerous color & B/W illustrations of sets from operas, drawings, photographs, as well as 11 pages of musical mss from songs and operas in facsimile. 12 literary contributions by persons close to Brecht or Lenya, including Leonard Bernstein and Rex Reed. Worklist and chronology for both artists. Wrappers. \$18
- WIEL, Taddeo, 1849-1920**
- 4714 *I teatri musicali veneziani del settecento. [Catalogo delle opere in musica rappresentate nel secolo XVIII in Venezia (1701-1800) con prefazione dell'autore]. Mit einem Nachwort von Reinhard Strohm.*  
Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1979. 15 x 22 cm, 696, 48 pp. Line-cut of the Venice, 1897 edition. Afterword in Ger/It. New index. Cloth. \$85
- WILHELMINE, MARKGRÄFIN, 17-18th c.**
- 3923 ["Argenore"] In Hans-Joachim Bauer,  
*Rokoko-Oper in Bayreuth. "Argenore" der Markgräfin Wilhelmine. [Staatliche Bibliothek, Ansbach].*  
Thurnauer Schriften zum Musiktheater, 8. Laaber, 1983. 16 x 24 cm, 208, with 157 pp. Line-cut of the autograph score. The work, rediscovered in the 1950s, is the only surviving opera score of Wilhelmine. First performed on May 10, 1740 on the birthday of Markgraf Friedrich. With synopsis of the plot and introduction. Wrapper. \$37

## COMPOSITE &amp; MISCELLANEOUS SOURCES

- 8727 *Andromeda liberata. Partitura della serenata in facsimile. Edizione del testo letterario. Saggio introduttivo a cura di Michael Talbot. [Conservatorio Statale di Musica "Benedetto Marcello"].*  
Drammaturgia Musicale Veneta, 16. Milan, 2006. Oblong, 29 x 23 cm, xlvii, 226 pp. Line-cut of a contemporary manuscript copy. *Andromeda liberata*, a Venetian pasticcio-serenata based on a libretto by Vincenzo Cassani (c.1677-c.1736), is a genre distinct from opera and the chamber cantata, rarely acted in costume in a purpose-built theater with scenery, and performed by singers reading from music in a stationary position in improvised surroundings. Although the team of composers responsible for the music is not recorded, the work is presumed to be by Porpora, Albinoni, Porta, and Lotti. Linen. \$231  
<http://www.omifacsimiles.com/brochures/andromeda.html>
- 4833 *Balli teatrali a Venezia (1746-1859). Partiture di sei balli pantomimici di Brighenti, Angiolini e Viganò. Saggio introduttivo a cura di José Sasportes. Catalogo generale cronologico dei balli teatrali a Venezia a cura di Elena Ruffin e Giovanni Trentin.*  
Drammaturgia Musicale Veneta, 30. Milan, 1994. Oblong, 29 x 23 cm, 2 vols, ccxlv, 390 pp. Line-cut of scores to 6 pantomime dances: 2 by Giacomo Brighenti for the operas *Andromaca* & *Partenope*, 2 by Gaspare Angiolini for *Antigono* & *Lucio Vero*, and 2 by Onorato Viganò for *Calliroe*. Commentary consists of complete descriptive catalog of the Venetian theatrical dance repertoire from the first appearances of narrative subjects in choregraphic entertainments until the closure of the Venice theater in 1859. Indispensable for the study of dance in Italy. Linen. \$499 [http://www.omifacsimiles.com/brochures/balli\\_teatrali.html](http://www.omifacsimiles.com/brochures/balli_teatrali.html)
- 708 *Instrumental Music for London Theatres, 1690-1699, Royal College of Music, London, MS 1172. Introduction by Curtis Price.*  
Music for London Entertainment, 1660-1800, A/3. Tunbridge Wells, 1987. Oblong, 4°, xvi, 101 pp. Half-tone. Carefully selected anthology of virtually every type of instrumental music required by the London theaters in the 1690s—overtures, act-tunes, dances and music for special effects—usually written in full score. Compiled c.1700, possibly at the behest of the managers of the Theatre Royal, Drury Lane. Buckram. \$116
- 7365 *Nicaise, opéra-comique, en un acte. Représenté sur le Théâtre de l'Opéra-Comique, à la Foire S. Germain le 7 Février 1756.*  
Béziers, 1996. 12°, 72 pp. Libretto of the opera-comique "Nicaise", first presented in 1756 at the Théâtre de l'Opéra-Comique, à la Foire S. Germain. Includes 6 pages of musical airs. Wrappers in hand-made marbled paper. \$19
- 4660 *Nouveau théâtre italien ou recueil général des comédies représentées par les comédiens italiens ordinaires du Roi. Nouvelle édition, corrigée et très augmentée, et à laquelle on a joint les airs gravés des vaudevilles à la fin de chaque volume.*  
Geneva, 1969. 14 x 22 cm, 10 vols in 5 vols, 4,794 pp. Line-cut of the Paris, 1753 edition. Cloth. \$796
- 3572 *Recueil général des opéras représentés par l'Académie Royale de Musique depuis son établissement.*  
Geneva, 1971. 4°, Line-cut of the Paris, 1703-1746 edition. Hardbound. 3 vols. \$832
- 3345 *Textes sur Lully et l'opéra français. Introduction par François Lesure.*  
Geneva, 1988. 10 x 15 cm, xii, 154 pp. Line-cut of the Paris, 1674, 1684, & 1712 editions. Texts by Charles Perrault (*Critique de l'opéra ou Examen de la tragédie*), Sint-Evremond (*Sur le opéra*) & A.-L. Le Brun (*Théâtre lyrique*). Preface in Fr-Eng. Wrappers. \$35
- 8194 *Three King's Theatre Ballets. Originally Published in London 1796-1801 [Choreographed by] Charles-Louis Didelot. Introduction by Roland John Wiley.*  
Music for London Entertainment, 1660-1800, D/4. London, 1994. 4°, xxii, 94 pp. Cloth. \$160
- 8976 *Tre intermezzi. Le rovine di Troia (Dragontana e Policrone), 1707; Melissa contenta, 1707-1708; Cuoco e Madama (La preziosa ridicola), 1724. Partiture in facsimile, edizione dei libretti, saggio introduttivo a cura di Francesca Menchelli-Buttini.*  
Drammaturgia Musicale Veneta, 10. Milan, 2008. Oblong, 29 x 23 cm, f Iv, 219 pp. Line-cut of contemporary manuscript copies. This 10th volume in the series *Drammaturgia Musicale Veneta* consists of a facsimile edition of the scores for the intermezzi *Le rovine di Troia (Dragontana e Policrone)* by Antonio Lotti, *Melissa contenta* by Lotti or Francesco Gasparini, and *Cuoco e Madama (La preziosa ridicola)*, whose attribution to Antonio Caldara is uncertain. The first two operas, performed at the Teatro San Cassiano, Venice, in 1707-1708, attest to the beginning of a genre, whereas the Viennese setting for *Cuoco e Madama*, dated 1724, is evidence of its dynamism and popularity. *La preziosa ridicola* had many revivals, such as the Rome première in 1712 and a production in Venice in 1719. As a consequence, the original scenario was constantly subject to variations, at times significant in terms of form and content. The facsimile reproductions of the ms scores are accompanied by the transcription of the librettos with, as is the modern custom, "notes on the text", illustrating the general criteria and some specific solutions. The introductory essay comments on both the texts and the music, highlighting aspects such as the wide use of parody, meta-theatre, tradition, intertextuality and the very close relationship between *La preziosa ridicola* and the original by Molière. Linen. \$205  
[http://www.omifacsimiles.com/brochures/tre\\_inter.html](http://www.omifacsimiles.com/brochures/tre_inter.html)
- 7566 [Verti, Roberto]  
*Un almanaco drammatico. L'indice de' teatrali spettacoli 1764-1823. A cura di Roberto Verti.*  
Saggi e Fonti, 2. Pesaro, 1996. 4°, 2 vols, xxxi, 1649 pp. Line-cut of the Milan, 1764-1785/86; 1786/87-1808/09; 1820-1823 editions. The most important periodical offering detailed information on Italian theater and its diffusion in Europe before Rossini. Cloth. \$155

## MODERN EDITIONS

- 6897 Bellini, Vincenzo (critical vocal score)  
*La sonnambula. Riduzione per canto e pianoforte condotta sull'edizione critica della partitura a cura di / Reduction for Voice and Piano based on the Critical Edition of the Orchestral Score Edited by Alessandro Roccatagliati and Luca Zoppelli.*  
[Critical Editions of Vocal Scores]. Milan, 2010. 8°. Wrappers. \$46
- 5504 Charpentier, Marc-Antoine.  
*Le malade imaginaire. Comédie mêlée de musique et de danses. Fac-similé de la pièce de Molière (Paris, 1682). Transcription de la musique de M.-A. Charpentier par H. Wiley Hitchcock.*  
Geneva, 1990. 4°, 216 pp. Wrappers. \$121
- 6766 Cimarosa, Domenico.  
*Li due Baroni. Commedia per musica in 2 atti. Edizione critica a cura di Stefano Faglia [e] Franca Maria Saini.*  
Lucca, 2013. 22 x 32 cm, xci, 442 pp. Critical edition of the full score. Wrappers. \$56
- 6925 Croft, William.  
*Canticles and Anthems with Orchestra. Edited by Donald Burrows.*  
Musica Britannica, XCI London, 2011. 4°, li, 207, 26 pp. Modern critical edition. William Croft's career as the leading native-born composer of English church music was established in the period between the death of Purcell and the arrival of Handel in London. His education took place among musicians from Purcell's circle, and his style was modified by the influence of Handel's 'Utrecht' *Te Deum* and *Jubilate* of 1713. All the music in this volume was composed for various royal church services that took place between 1709 and 1720, in the Chapel Royal at St James's Palace and in St Paul's Cathedral. The contents include the *Te Deum* and *Jubilate Deo*, sung at the coronation of George I, and the anthems *The Lord is a sun and a shield*, *O give thanks unto the Lord*, and *call upon his name*. *O give thanks unto the Lord*, for he is gracious, and *Rejoice in the Lord*, *O ye righteous*. Buckram. \$164
- 6691 Dering, Richard.  
*Motets for One, Two or Three Voices and Basso Continuo. Transcribed and Edited by Jonathan P. Wainwright.*  
Musica Britannica, LXXXVII. London, 2008. 4°. 161 pp. Modern edition. The music of Dering forms a lively commentary on the complex artistic interchange between England and the continent in the early 17th century and the picture is extended with this collection of small-scale settings of Latin texts with continuo accompaniment. Performed both in the chapel of Queen Henrietta Maria and in the residential quarters of Oliver Cromwell, these pieces were clearly much in demand for intimate devotional observances. Motets from printed and manuscript sources are included, as well as incomplete works plausibly attributed to the composer. Buckram. \$162

- 5796 Donizetti, Gaetano (new critical edition)  
*Maria Stuarda: tragedia lirica in due atti.*  
Critical Edition of the Works of Gaetano Donizetti, [1]. Milan, 1991. 4°, 2 vols. Linen. \$285
- 6356 Donizetti, Gaetano (new critical edition)  
*Maria Stuarda (1835). Libretto by Giuseppe Bardari, based on Maria Stuart by Friedrich von Schiller. Critical edition by Anders Wiklund. English translation by Mark Herman & Ronnie Apter.*  
[Critical Editions Vocal Scores]. Milan, 1998. 8°. Wrappers. \$35
- 5797 Donizetti, Gaetano (new critical edition)  
*Il campanello. Farsa, parole e musica di Gaetano Donizetti. A cura di Iliaria Narici. Partitura.*  
Critical Edition of the Works of Gaetano Donizetti, [2]. Milan, 1996. 4°, xxxii, 318 pp. rs. \$150
- 6013 Donizetti, Gaetano (new critical edition)  
*Il campanello. Farsa. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score, Edited by Iliaria Narici.*  
[Critical Editions of Vocal Scores]. Milan, 1996. 8°, liv, 184 pp. Wrappers. \$25
- 6052 Donizetti, Gaetano (new critical edition)  
*La favorite. Opéra en quatre actes di Alphonse Royer, Gustave Vaëz e Eugène Scribe. A cura di Rebecca Harris-Warrick. Partitura.*  
Critical Edition of the Works of Gaetano Donizetti, [3]. Milan, 1997. 4°, 2 vols, xlvi, 903 pp. Linen. \$295
- 6721 Donizetti, Gaetano (new critical edition)  
*La favorite. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score, Edited by Rebecca Harris-Warrick.*  
Critical Edition of the Works of Gaetano Donizetti, [3]. Milan, 1997. 8°, 495 pp. Linen. \$35
- 6320 Donizetti, Gaetano (new critical edition)  
*Poliuto. Tragedia lirica in tre atti di Salvatore Cammarano. Edizione critica a cura di William Ashbrook e Roger Parker. Partitura.*  
Critical Edition of the Works of Gaetano Donizetti, [4]. Milan, 2000. 4°, 2 vols, xxvii, 633 pp. Poliuto, throughout a convoluted history including French renditions and official censorship, has undergone numerous unauthorized alterations and additions. This critical edition finally presents the opera in the form originally conceived by the composer and adheres to his autograph score, along with an appendix containing the overture written for the Paris version and a replacement cabaletta for the soprano. Linen. \$375
- 6357 Donizetti, Gaetano (new critical edition)  
*Poliuto. Tragedia lirica in tre atti.*  
[Critical Editions of Vocal Scores]. Milan. 8°, Wrappers. \$30
- 6397 Donizetti, Gaetano (new critical edition)  
*Le convenienze ed inconvenienze teatrali. Dramma giocoso in un atto di Domenico Gilardni. Edizione critica a cura di Roger Parker e Anders Wiklund. Partitura.*  
Critical Edition of the Works of Gaetano Donizetti, [5]. Milan, 2002. 4°, 2 vols, xxxii, 669 pp. Le convenienze ed inconvenienze teatrali is surely one of history's wittiest operatic treatments of the foibles of opera itself: it depicts a rehearsal thrown into chaos by stage mother—played by a bass in woman's costume—who wishes her own daughter to upstage the prima donna. This critical edition is the first to assemble all versions of the opera with which Donizetti himself was involved. The base text is the second version performed in Naples in 1831; its musical numbers can be connected with by spoken dialogue or by contemporary recitatives, both provided here. In addition, extensive appendices contain all extant materials for the first version of 1827, as well as several pieces that Donizetti composed for revivals of the opera during the 1830s. Linen. \$325
- 6720 Donizetti, Gaetano (new critical edition)  
*Le convenienze ed inconvenienze teatrali. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score, Edited by Roger Parker and Anders Wiklund.*  
[Critical Editions of Vocal Scores]. Milan, 2002. 8°, 2 vols, 525 pp. Wrappers. \$60
- 6549 Donizetti, Gaetano (new critical edition)  
*Dom Sébastien, roi de Portugal. Opéra en cinq actes di Eugène Scribe. Edizione critica a cura di Mary Ann Smart. Partitura.*  
Critical Edition of the Works of Gaetano Donizetti, [6]. Milan, 2003. 4°, 2 vols, xxxviii, 965 pp. Donizetti's moving and tragic opera Dom Sébastien, a full five-act grand opéra, was his last and perhaps most ambitious project. He had taken Paris by storm in previous years with a volley of triumphs and planned Dom Sébastien as an impressive and innovative artistic statement. Yet the project was plagued by demands for cuts and alterations during the rehearsal period. While the 1843 Paris premiere was a success, the dissatisfied composer made several changes for the opera's 1845 Vienna premiere. For the 1847 Milan production, however, changes and misreadings generated an altered version in Italian—the version commonly known today—and Donizetti's failing health prevented his involvement then or later. Recent musicological speculation about this distorted version has generated further misunderstanding. This new critical edition restores the original French text as Donizetti planned it and provides scholars and musicians with a definitive edition of the composer's last great masterpiece. Appendixes include his variants from the 1845 Viennese production, most notably the new ensemble piece added to the finale of the third act. Commentary in Eng. Cloth. \$425
- 6723 Donizetti, Gaetano (new critical edition)  
*Dom Sébastien, roi de Portugal. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score, Edited by Mary Ann Smart.*  
[Critical Editions of Vocal Scores]. Milan, 2005. 8°, lxxix, 447 pp. Wrappers. \$50
- 6638 Donizetti, Gaetano (new critical edition)  
*Linda di Chamounix. Melodramma in tre atti. Edizione critica a cura di Gabriele Dotto. Partitura.*  
Critical Edition of the Works of Gaetano Donizetti, [7]. Milan, 2006. 4°, 2 vols, lviii, 845 pp. Linda di Chamounix provides a fascinating case study of Donizetti's habit of frequent rewriting, as it underwent three significant revisions in the year following its 1842 premiere. This critical edition, using sources that in some cases have never before been studied, allows performers and scholars to reconstruct all three versions. Appendixes include a contemporary orchestration of the stage band part and an early version of the first-act tenor aria which was replaced before the premiere and never performed. Cloth. \$430
- 6679 Donizetti, Gaetano (new critical edition)  
*Pia de' Tolomei. Edizione critica a cura di Giorgio Pagannone. Partitura.*  
Critical Edition of the Works of Gaetano Donizetti, [8]. Milan, 2006. 4°, 2 vols, c.850 pp. By the mid 1830s, as he began to dominate European stages, Gaetano Donizetti was pushing the boundaries of heightened romanticism in music, seeking texts that featured increasingly melodramatic and violent emotions and the savage consequences of irrational passion. Pia de' Tolomei ranks among his more disquietingly intense and fast-paced works. As one historian has observed, there is ample reason to recognize Pia as one of the most strikingly pre-Verdian of all Donizetti's operas. Yet Pia was also a protean text, having no stable form, but changing in shape according to each new venue, as Donizetti returned to the score on a number of occasions. This critical edition reconstructs the premiere Venice version (1837) as the base text, but it offers in appendixes the possibility of reconstructing the two other principal versions, of Senigallia (1837) and Naples (1838). Cloth. \$497
- 6842 Donizetti, Gaetano (new critical edition)  
*Pia de' Tolomei. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score, Edited by Giorgio Pagannone*  
[Critical Editions of Vocal Scores]. Milan, 2008. 8°. Wrappers. \$55
- 6706 Donizetti, Gaetano (new critical edition)  
*Deux hommes et une femme. Edizione critica a cura di Paolo Rossini e Francesco Bellotto. Partitura.*  
Critical Edition of the Works of Gaetano Donizetti, [9]. Milan, 2008. 4°, 384 pp. First performed a dozen years after the composer's death, *Deux Hommes et une femme* (Rita) has become, in the last 50 years, one of the more frequently performed of all of Donizetti's operas. Yet the version known to modern audiences reflects apocryphal additions introduced for the posthumous premiere. This new critical edition establishes for the first time the version of the opera conceived by Donizetti. In particular, it restores the French-language spoken dialogue—reconstructed thanks to a recently discovered MS libretto with autograph annotations—dialogue around which the composer constructed this delightful opéra comique. The edition is based on Donizetti's autograph manuscript, which allows for the part of *Pépé* to be sung either by a tenor or a baritone, and which restores many important details that were lost or ignored when the opera came to be revived. Cloth. \$325
- 6898 Donizetti, Gaetano (new critical edition)  
*Deux hommes et une femme. A cura di Paolo A. Rossini, con la collaborazione di F. Bellotto. Riduzione per canto e pianoforte / Reduction for voice and piano.*  
[Critical Editions of Vocal Scores]. Milan, 2010. 8°, 262 pp. Wrappers. \$56

- 6905 Donizetti, Gaetano (new critical edition)  
*Betty. Opera comica in un atto / Opera comica in One Act. Edizione critica / Critical Edition a cura di / Edited by Ellen Lockhart e Julia Lockhart. Partitura / Full Score.*  
Critical Edition of the Works of Gaetano Donizetti, [10]. Milan, 2010. 4°, 2 vols, 614 pp. Cloth. \$400
- 6934 Donizetti, Gaetano (new critical edition)  
*Maria di Rohan, melodramma tragico in tre atti. Edizione critica / Critical Edition a cura di / Edited by Marco Zoppello. Partitura / Full Score.*  
Critical Edition of the Works of Gaetano Donizetti, [11]. Milan, 2012. 4°, 2 vols, 808 pp. Cloth. \$452
- 6798 Donizetti, Gaetano (new critical edition)  
*Les martyrs—opera in quattro atti. Edizione critica a cura di Flora Willson.*  
Critical Edition of the Works of Gaetano Donizetti, [12]. Milan, 2016. 4°, 2 vols, 969 pp. Cloth. \$468
- 6810 Donizetti, Gaetano (new critical edition)  
*Anna Bolena. Tragedia lirica in due atti. Edizione critica a cura di Paolo Fabbri. Partitura.*  
Critical Edition of the Works of Gaetano Donizetti, [13]. Milan, 2017. 4°, 2 vols, lvii, 944 pp. Cloth. \$448
- 6834 Donizetti, Gaetano (new critical edition)  
*Lucrezia Borgia, Melodramma in un prologo e due att. Edizione critica a cura di Roger Parker e Rosie Ward. Partitura.*  
Critical Edition of the Works of Gaetano Donizetti, [14]. Milan, 2019. 4°, 2 vols, lvii, 944 pp. Originally premiering at La Scala on Dec. 26, 1833, *Lucrezia Borgia* is considered one of Donizetti's most innovative operas and by the late 1830s it had become one of the composer's most popular operas in Italy and abroad. *Lucrezia Borgia* spotlights an unconventional heroine, who's bold and strong-willed; an unusual multitude of characters caught up in their own moral turmoil; and hard-fought musical dramaturgy that succeeds in blending comic and tragic. The new critical edition of *Lucrezia Borgia* takes the 1998 critical edition a step further. The earlier version was based solely on the original manuscript of the score, and limited itself to a reconstruction of the 1833 premiere. But now, for the first time, Parker and Ward's critical edition brings back all the changes made by Donizetti over the course of at least ten years. His revisions were done partly to adapt the opera to the demands of new singers and new venues in cities like Florence, London, Milano, Paris, Rome, Metz, to name just a few; and partly as a way to experiment with new dramaturgical solutions, especially in the finale. Cloth. \$458
- 9655 Donizetti, Gaetano (new critical edition)  
*La fille du régiment. Opéra comique en deux actes di Jules-Henri Vernoy de Saint-Georges e Jean-François-Alfred Bayard. Edizione critica a cura di Claudio Toscani. Partitura.*  
Critical Edition of the Works of Gaetano Donizetti, [14]. Milan, 2021. 4°, 2 vols, lii, 599pp. Cloth. \$538
- 6682 Storace, Stephen.  
*Gli Equivoci.*  
Musica Britannica, LXXXVI. London, 2008. 4°. xlvii, 399 pp. Modern edition. This is the first published version of a major comic opera written in 1786 for Vienna's Burgtheater, to a da Ponte libretto adapted from Shakespeare's *The Comedy of Errors*. A pupil of Mozart, Stephen Storace was a major figure in English opera of the late 18th c. and *Gli equivoci* is a unique testament to his versatility and promise. The work is issued in a reduction for voices and keyboard, with an English singing translation. Buckram. \$198
- 6765 Legrenzi, Giovanni.  
*Zenobia e Radamisto. Dramma in musica in tre atti. Edizione critica a cura di Stefano Faglia [e] Franca Maria Saini.*  
Lucca, 2013. 22 x 32 cm, cxiii, 224 pp. Critical edition with unrealized basso continuo. Wrappers. \$56
- 5371 Marcello, Benedetto.  
*Arianna. [Intreccio scenico-musicale a cinque voci, 1727] a cura di Oscar Chilesotti.*  
Bibliotheca Musica Bononiensis, IV / 25. Bologna, 1969. 18 x 25 cm, xv, 201 pp. (Rpt. of Ricordi, 1885 edition). Modern piano-vocal edition. Cloth.
- 6474 Martini, Giovanni Battista.  
*La Dirindina. Farsetta per musica. A cura di Maria Luisa Baldassari.*  
Collana Opera. Bologna, 1997. 4°, x, 57 pp, 7 parts, 72 pp. New critical edition of the score, with instrumental parts (vln I-II, vla, bass). Wrappers. \$99
- 5787 Puccini, Giacomo (critical vocal score)  
*Tosca. Melodramma in Three Acts by Luigi Illica – Giuseppe Giacosa Based on the Drama by Victorien Sardou. English Version by Roger Parker. Reduction for Voice and Piano of the Revised Edition of the Full Score Based on the Original Sources, Edited by Roger Parker.*  
[Critical Editions of Vocal Scores]. Milan, 1997. 8°, lxx, 335 pp. Wrappers. \$30
- 6009 Puccini, Giacomo (critical vocal score)  
*Tosca.*  
[Critical Editions of Vocal Scores]. Milan, 1997. Cloth. \$50
- 6393 Rameau, Jean-Philippe (opera omnia)  
*Hippolyte et Aricie, version 1733. Livret de l'Abbé Simon Joseph Pellegrin. Édition de Sylvie Bouissou.*  
Rameau Opera Omnia, ser.4, v.1, Musica Gallica. Paris, 2002. 4°, lxxxi, 396 pp. Cloth. \$369
- 6387 Rameau, Jean-Philippe (opera omnia)  
*Hippolyte et Aricie, version 1733. Tragédie en musique en un prologue et cinq actes. Livret de l'Abbé Simon Joseph Pellegrin. Édition de Sylvie Bouissou. Réduction clavier-chant de François Saint-Yves.*  
Rameau Opera Omnia, ser.4, v.1, Musica Gallica. Paris, 2002. 4°, x, 356 pp. Wrappers. \$196
- 6194 Rameau, Jean-Philippe (opera omnia)  
*Zoroastre, version 1749. Tragédie en musique. Livret de Louis de Cahusac. Édition de Graham Sadler.*  
Rameau Opera Omnia, ser.4, v.19, Musica Gallica. Paris, 1999. 4°, xcv, 438 pp. Cloth. \$331
- 6310 Rameau, Jean-Philippe (opera omnia)  
*Zoroastre, version 1749. Tragédie en musique. Livret de Louis de Cahusac. Édition de Graham Sadler. Réduction clavier-chant de François Saint-Yves.*  
Rameau Opera Omnia, ser.4, v.19, Musica Gallica. Paris, 2000. 4°, ix, 301 pp. Wrappers. \$139
- 6100 Rameau, Jean-Philippe (opera omnia)  
*Achante et Céphise, ou la Sympathie. Livrets de Jean-François Marmontel. Édition de Robert Fajon avec la collaboration de Sylvie Bouissou.*  
Rameau Opera Omnia, ser.4, v.21, Musica Gallica. Paris, 1998. 4°, lxxii, 352 pp. Cloth. \$297
- 6231 Rameau, Jean-Philippe (opera omnia)  
*Achante et Céphise ou la Sympathie, pastorale héroïque en trois actes (1751), livret de Jean-François Marmontel. Édition de Robert Fajon avec la collaboration de Sylvie Bouissou. Réduction clavier-chant de François Saint-Yves.*  
Rameau Opera Omnia, ser.4, v.21, Musica Gallica. Paris, 1999. 4°, viii, 254 pp. Cloth. \$89
- 5975 Rameau, Jean-Philippe (opera omnia)  
*Les surprises de l'amour, version 1757-1758. Livrets de Pierre-Joseph Bernard et de Jean-François Marmontel. Édition de Sylvie Bouissou.*  
Rameau Opera Omnia, ser.4, v.27, t.1, Musica Gallica. Paris, 1996. 4°, cxii, 325 pp. Cloth. \$333
- 6273 Rameau, Jean-Philippe (opera omnia)  
*Les surprises de l'amour, version 1757-1758. Livrets de Pierre-Joseph Bernard et de Jean-François Marmontel. Édition de Sylvie Bouissou.*  
Rameau Opera Omnia, ser.4, v.27, t.2, Musica Gallica. Paris, 2000. 4°, lviii, 305 pp. Cloth. \$295

- 6311 Rameau, Jean-Philippe (opera omnia)  
*Les surprises de l'amour, version 1757-1758. Livrets de Pierre-Joseph Bernard et de Jean-François Marmontel. Édition de Sylvie Bouissou. Réduction clavier-chant de François Saint-Yves.*  
Rameau Opera Omnia, ser.4, v.27, t.2, Musica Gallica. Paris, 2001. 4°, viii, 196 pp. Wrappers. \$105
- 6016 Rossini, Giachino (critical vocal score)  
*Il barbiere di Siviglia (The Barber of Seville). Riduzione per canto e pianoforte condotta sull'edizione critica della partitura a cura di Alberto Zedda.*  
Critical Editions of Vocal Scores. Milan, 1997. 8°, liii, 488 pp. Wrappers. \$40
- 6725 Rossini, Giachino (critical vocal score)  
*Ermione. Vocal Score Based on the Critical Edition of the Orchestral Score, Edited by Patricia Brauner and Philip Gossett.*  
[Critical Editions of Vocal Scores]. Milan, 2006. 8°, xl, 338 pp. Wrappers. \$40
- 5782 Rossini, Giachino (critical vocal score)  
*La gazza ladra (The Thieving Magpie). English Version by Tom Hammond Edited and Revised by T. Hawkes and P. Gossett. English Version of the Variant Arias by A. Jacobs. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score Published by the Fondazione Rossini of Pesaro Edited by Alberto Zedda.*  
[Critical Editions of Vocal Scores]. Milan, 1989. 8°, lii, 696 pp. Wrappers. \$40
- 5783 Rossini, Giachino (critical vocal score)  
*L'Italiana in Algeri (The Italian Girl in Algiers). New English Version by Arthur Jacobs. Reduction for Voice and Piano by Azio Corghi Based on the Critical Edition of the Orchestral Score Published by the Fondazione Rossini of Pesaro. Edited by Azio Corghi.*  
[Critical Editions of Vocal Scores]. Milan, 1992. 8°, li, 529 pp. Wrappers. \$38
- 6726 Rossini, Giachino (critical vocal score)  
*L'occasione fa il ladro / A Thief by Chance (1812). Libretto by Luigi Prividali after a play by Eugène Scribe. Piano-Vocal Score based on the critical edition by Giovanni Carli Ballola, Patricia B. Brauner, and Philip Gossett. English translation by Mark Herman & Ronnie Apter.*  
[Critical Editions of Vocal Scores]. Milan, 2007. 8°, xliii, 248 pp. Wrappers. \$35
- 6722 Rossini, Giachino (critical vocal score)  
*La scala di seta. Vocal Score Based on the Critical Edition of the Orchestral Score, Edited by Anders Wiklund.*  
[Critical Editions of Vocal Scores]. Milan, 2003. 8°, xxix, 247 pp. Wrappers. \$40
- 5784 Rossini, Giachino (critical vocal score)  
*Il signor Bruschino ossia Il figlio per azzardo (Signor Bruschino or The Would-Be Son). English Version by Kate Singleton. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score Published by the Fondazione Rossini of Pesaro Edited by Arrigo Gazzaniga.*  
[Critical Editions of Vocal Scores]. Milan, 1994. 8°, xxvii, 234 pp. Wrappers. \$41
- 5785 Rossini, Giachino (critical vocal score)  
*Tancredi. Melodramma Eroico in Two Acts. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score Published by the Fondazione Rossini of Pesaro, Edited by Philip Gossett.*  
[Critical Editions of Vocal Scores]. Milan, 1991. 8°, lxxvii, 549 pp. Wrappers. \$65
- 6724 Rossini, Giachino (critical vocal score)  
*Viaggio a Reims. Vocal Score Based on the Critical Edition of the Orchestral Score, Edited by Janet Johnson.*  
[Critical Editions of Vocal Scores]. Milan, 2006. 8°, ci, 523 pp. Wrappers. \$57
- 6570 Sammartini, Giovanni Battista.  
*Cantate per la Quaresima. L'Addolorata Divina Madre e Desolatissima nella Soledad (J-C 123). A cura di Marina Vaccarini Gallarani.*  
Musiche Italiane del Settecento, [1]. Lucca, 2005. 4°, xlii, 60 pp. Critical edition. Wrappers. \$37
- 6939 Sammartini, Giovanni Battista.  
*Cantate per la Quaresima. Il pianto degli Angeli della Pace (J-C 119). A cura di Marina Vaccarini Gallarani.*  
Musiche Italiane del Settecento, [8]. Lucca, 2011. 4°, lxxiii, 84 pp. Critical edition. Wrappers. \$37
- 6590 Sammartini, Giovanni Battista.  
*Cantate per la Quaresima. Il pianto di S. Pietro (J-C 117). A cura di Marina Vaccarini Gallarani.*  
Musiche Italiane del Settecento, [2]. Lucca, 2005. 4°, xxv, 45 pp. Critical edition. Wrappers. \$37
- 6797 *Savoy Curtain-Raisers. Edited by Christopher O'Brien.*  
Musica Britannica, XCVIII. London, 2015. 4°. 276 pp. Shedding light on a little-known aspect of late-Victorian theatre, this volume offers full scores and librettos of two one-act operettas, produced at the Savoy Theatre and written to precede as curtain-raisers the main, full-length work of the evening. Richard D'Oyly Carte did much to cultivate the genre, initiated by Trial by Jury in 1875, and featured regularly at the Savoy Theatre between 1878 and 1908. Though all but forgotten today, the composers François Cellier (1849-1914) and Ernest Ford (1858-1919) had strong connections with Sullivan, and wrote a number of one-act works, of which only Captain Billy (1891) and Mr Jericho (1893) respectively are known to have survived. Buckram. \$162
- 6443 Sullivan, Arthur, Sir (new collected works edition)  
*H.M.S. Pinafore, or, The Lass that Loved a Sailor. Edited by Percy M. Young. Part A: Music; Part B: Commentary.*  
The Operas, 3. New York, 2003. 4°, 2 vols, xviii, 321; vii, 201 pp. New critical edition. Cloth. \$300
- 6442 Sullivan, Arthur, Sir (new collected works edition)  
*Trial by Jury. Edited by Steven Ledbetter.*  
The Operas, 1. New York, 1994. 4°, 2xlvii, 208 pp. New critical edition. \$210
- 6817 Sullivan, Arthur, Sir (new collected works edition)  
*Iolanthe, or the Peer and the Peri. Music Edited by Gerald Hendrie. Introduction by Gerald Hendrie, Dinah Barsham, and Helga J. Perry. Part A: Music: Act I; Part B: Act II; Part C: Commentary.*  
The Operas, 6. New York, 2017. 27 x 34 cm, 3 vols, 53, 211, 217 pp. New critical edition. Cloth. \$375
- 8825 Vecchi, Orazio.  
*L'Amfiparnaso. Il testo letterario e il testo musicale. A cura di Renzo Bez.*  
Bibliotheca Musica Bononiensis, IV/100. Bologna, 2007. 4°, 50, 94 pp. New critical edition (score) of the musical comedy printed by Orazio Vecchi in 1597. This polyphonic masterpiece owes part of its success over the centuries to its attempt to unite the two Parnassus's, that of music and that of comic poetry, to which the allegorical title ("double Parnassus") explicitly alludes. Wrappers. \$63
- 6435 Verdi, Giuseppe.  
*Alzira. Tragedia lirica in tre atti Salvatore Cammarano. Riduzione per canto e pianoforte condotta sull'edizione critica / Vocal Score Based on the Critical Edition. A cura / Edited by Stefano Castelvecchi. Con la collaborazione di / with the Collaboration of Jonathan Cheskin.*  
[Critical Editions of Vocal Scores]. Milan, 2002. 8°, lxxvii, 279 pp. Wrappers. \$50
- 6719 Verdi, Giuseppe.  
*Il corsaro. Melodramma tragico in Three Acts. Libretto by Francesco Maria Piave. he Piano-Vocal Score Based on the Critical Edition of the Orchestral Score by Elizabeth Hudson.*  
[Critical Editions of Vocal Scores]. Milan, 2003. 8°, 376 pp. Wrappers. \$45

- 6014 Verdi, Giuseppe.  
*Ernani* (1844). Libretto by Francesco Maria Piave, based on *Hernani* by Victor Hugo. Critical edition by Claudio Gallico. English translation by Mark Herman & Ronnie Apter.  
[Critical Editions of Vocal Scores]. Milan, 1995. 8°, lxi, 408 pp. Wrappers. \$50
- 6715 Verdi, Giuseppe.  
*Hymns / Inni. The Piano-Vocal Score Based on the Critical Edition of the Orchestral Score by Roberta Montemorra Marvin.*  
[Critical Editions of Vocal Scores]. Milan, 2009. 8°, 64 pp. Wrappers. \$25
- 6716 Verdi, Giuseppe.  
*Luisa Miller* (1849). Libretto by Salvatore Cammarano, based on *Kabale und Liebe [Intrigue and Love]* by Friedrich von Schiller. Critical edition by Jeffrey Kallberg. English translation by Mark Herman & Ronnie Apter.  
[Critical Editions of Vocal Scores]. Milan, 2004. 8°, 480 pp. Wrappers. \$50
- 6717 Verdi, Giuseppe.  
*Macbeth. Melodramma in Four Acts by Francesco Maria Piave and Andrea Maffei. The Piano-Vocal Score Edited by David Lawton.*  
[Critical Editions of Vocal Scores]. Milan, 2007. 8°, 2 vols, 650 pp. Wrappers. \$71
- 6714 Verdi, Giuseppe.  
*I masnadieri. Melodramma tragico in Four Parts by Andrea Maffei. The Piano-Vocal Score Based on the Critical Edition of the Orchestral Score by Roberta Montemorra Marvin.*  
[Critical Editions of Vocal Scores]. Milan, 2004. 8°, 380 pp. Wrappers. \$45
- 6011 Verdi, Giuseppe.  
*Nabucodonosor. Dramma lirico in quattro parti di Temistocle Solera. Versione inglese di Andrew Porter. Riduzione per canto e pianoforte condotta sull'edizione critica della partitura a cura di Roger Parker.*  
[Critical Editions of Vocal Scores]. Milan, 1996. 8°, lxii, 362 pp. Wrappers. \$45
- 5786 Verdi, Giuseppe.  
*Rigoletto. English Version by Andrew Porter. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score Published by The University of Chicago Press and G. Ricordi & C. Edited by Martin Chusid.*  
[Critical Editions of Vocal Scores]. Milan, 1992. 8°, xlvii, 357 pp. Wrappers. \$35
- 6718 Verdi, Giuseppe.  
*Stiffelio. Dramma Lirico in Three Acts by Francesco Maria Piave. The Piano-Vocal Score Edited by Kathleen Kuzmick Hansell.*  
[Critical Editions of Vocal Scores]. Milan, 2007. 8°, 420 pp. Wrappers. \$50
- 6436 Verdi, Giuseppe.  
*La Traviata. Melodramma in tre atti di Francesco Maria Piave. Riduzione per canto e pianoforte condotta sull'edizione critica / Vocal Score Based on the Critical Edition. A cura / Edited by Fabrizio Della Seta.*  
[Critical Editions of Vocal Scores]. Milan, 2001. 8°, 2 vols, xii, 397 pp. Wrappers. \$71
- 6437 Verdi, Giuseppe.  
*Il trovatore* (1853). Libretto by Salvatore Cammarano (completed by Leone Emanuele Bardare), based on Antonio García Gutiérrez's *El trovador [The Troubadour]*. Critical edition by David Lawton. English translation by Mark Herman & Ronnie Apter.  
[Critical Editions of Vocal Scores]. Milan, 2002. 8°, xciii, 368 pp. Wrappers. \$50
- 6727 Weill, Kurt (collected edition)  
*Zaubernacht. Edited by Elmar Juchem and Andrew Kuster.*  
The Kurt Weill Edition, I/0. New York, 2008. 30 x 39 cm, 2 vols, 224, 72 pp. *Zaubernacht* is an hour-long stage work scored for an imaginative 9-piece ensemble consisting of flute, bassoon, percussion, piano and 5 string players. Weill composed this children's pantomime in 1922, while he was a member of Ferruccio Busoni's master class in composition in Berlin. Based on a scenario by Wladimir Boritsch (1891–1954), an elusive writer and impresario from Russia, the pantomime received its world premiere on 18 Nov. 1922 at Berlin's Theater am Kurfürstendamm. The work's only other production occurred at New York City's Garrick Theatre in December 1925, after which the orchestration disappeared. After 80 years of obscurity, Kurt Weill's first stage work is available again in this critical edition thanks to the rediscovery of the original set of instrumental parts at Yale University in 2006. Cloth. (Subscribers to the series receive a substantial savings). \$340 <http://www.omifacsimiles.com/brochures/weill.html>
- 6645 Weill, Kurt (collected edition)  
*Der Protagonist. Edited by Gunther Diehl and Jürgen Selk.*  
The Kurt Weill Edition, I/1. New York, 2007. 30 x 39 cm, 2 vols, 377, 56 pp. Weill's first opera, a one-act work from 1925 with libretto by Georg Kaiser, an outstanding representative of expressionist drama. It belongs to a series of early compositions that systematically explored almost every musical genre: chamber music, choral music, lieder, orchestral works, and ballet. With the successful premiere of the opera on 27 March 1926, conducted by Fritz Busch, Weill not only achieved a spectacular breakthrough as a composer but also rose to prominence among the young composers identified at the time with the renewal of opera. Hardbound. (Subscribers to the series receive a substantial savings). \$475 <http://www.omifacsimiles.com/brochures/weill.html>
- 6805 Weill, Kurt (collected edition)  
*Mahagonny: Ein Songspiel. Edited by Giselher Schubert.*  
The Kurt Weill Edition, I/3. New York, 2016. 30 x 39 cm. 182; 59 pp. This first collaboration between Weill and Bertolt Brecht would achieve epochal importance in the genre of opera (and music theater in general); it led Weill to form his signature 'Song style,' which would exercise a stylistically formative impact on the music of the Weimar Republic; it brought about a musical breakthrough for Weill's wife Lotte Lenya, whose performance inaugurated a new species of singer-actor; and it represents Brecht's debut as a stage director in the domain of musical theater. In addition the work served as a study for one of the most popular operas of the 20th century, *Aufstieg und Fall der Stadt Mahagonny*. Linen. \$340 <http://www.omifacsimiles.com/brochures/weill.html>
- 6271 Weill, Kurt (collected edition)  
*Die Dreigroschenoper. Deutsche Bearbeitung von Bertolt Brecht. Musik von Kurt Weill. Edited by Stephen Hinton and Edward Harsh.*  
The Kurt Weill Edition, I/5. New York, 2000. 30 x 39 cm, 285 pp. Cloth. (Subscribers to the series receive a substantial savings). \$360 <http://www.omifacsimiles.com/brochures/weill.html>
- 6935 Weill, Kurt (collected edition)  
*Johnny Johnson. Edited by Tim Carter.*  
The Kurt Weill Edition, I/13. New York, 2012. 30 x 39 cm. 348; 116 pp. Originally produced by the legendary Group Theatre in 1936, Johnny Johnson marked Weill's first contribution to the American musical theater. With book and lyrics by Pulitzer Prize-winning playwright Paul Green, the anti-war musical opened in November 1936 on Broadway, where it enchanted audiences and critics alike. Lee Strasberg directed, and the cast included a young Elia Kazan. The edition presents Johnny Johnson in full score, with the complete spoken text placed between the musical numbers. The editor drew on a vast array of surviving source materials, including not only Weill's manuscripts but also rehearsal scores and sets of instrumental parts, often containing several layers of chaotic performance annotations. Carter's introductory essay illuminates the work's genesis and performance history, the editorial process, and performance issues. 11 plates with facsimiles illustrate editorial challenges and solutions. A separate critical report documents every step of the editorial process and provides additional information for future stagings. Linen. \$440 <http://www.omifacsimiles.com/brochures/weill.html>

- 6819 Weill, Kurt (collected edition)  
*Lady in the Dark*. Edited by Bruce D. McClung and Elmar Juchem.  
 The Kurt Weill Edition, I/16. New York, 2018. 30 x 39 cm. 3 vols, 748; 137 pp. Two fateful meetings in Nov. 1939 between Kurt Weill and Moss Hart led inexorably to a new kind of Broadway musical. It was the brainchild of Weill, Hart and lyricist Ira Gershwin, and the opening-night roster included the talented Gertrude Lawrence, Danny Kaye, Victor Mature, Bert Lytell, Natalie Schaefer, MacDonald Carey and producer Sam Harris. The new show, entirely innovative in form and subject matter, used psychoanalysis as the primary plot driver and staged the protagonist's spectacular dreams as one-act operas, giving audiences glimpses of the glamorous worlds of fashion and publishing as well as the intimacies of a psychiatrist's office. *Lady in the Dark* landed like a bombshell on Broadway in January 1941. Now, for the first time since then, producers and directors can recreate the magic from this new critical edition of the score, book, and lyrics. Through patient and thorough examination of a wealth of archival and other unpublished sources, the editors present a version of the show very close to what hit the boards in 1941. 3 vols, linen bound. \$675  
<http://www.omifacsimiles.com/brochures/weill.html>
- 6835 Weill, Kurt (collected edition)  
*Happy End. ein Stück mit Musik in drei Akten von Elisabeth Hauptmann*. Edited by Stephen Hinton and Elmar Juchem.  
 The Kurt Weill Edition, I/6. New York, 2020. 30 x 39 cm. 2 vols, 240, 61 pp. Hardbound. \$450 <http://www.omifacsimiles.com/brochures/weill.html>
- 6375 Weill, Kurt (collected edition)  
*The Firebrand of Florence. Broadway Operetta in Two Acts. Music by Kurt Weill, Lyrics by Ira Gershwin, Book by Edwin Justus Mayer Based on His Play The Firebrand*. Edited by Joel Galand.  
 The Kurt Weill Edition, I/18. New York, 2002. 30 x 39 cm, 3 vols, 1,008, 115 pp. Broadway musical based on the life of the Florentine sculptor Benvenuto Cellini. Cloth. (Subscribers to the series receive a substantial savings). \$600  
<http://www.omifacsimiles.com/brochures/weill.html>
- 6904 Weill, Kurt (collected edition)  
*Music with Solo Violin*. Edited by Andreas Eichhorn.  
 The Kurt Weill Edition, II/2. New York, 2010. 30 x 39 cm. 246; 71 pp. This volume contains the full scores of the Concerto for Violin and Wind Orchestra, op. 12, and Der neue Orpheus, op. 16. Weill's cantata for soprano, solo violin, and orchestra on a text by Iwan Goll. Weill composed the works in 1924 and 1925, respectively. The concerto received its world premiere in 1925 in Paris during the "Exposition internationale des Arts décoratifs et industriels modernes" (the international arts fair that gave rise to the term art "deco"); the cantata was first heard in 1927 when Erich Kleiber conducted it at Berlin's Staatsoper. Although piano reductions appeared during the composer's lifetime, he never saw the works published in full score. In 1965 Universal Edition issued a full score of the concerto, but it was not actually engraved, and it lacked editorial commentary. Linen. \$375  
<http://www.omifacsimiles.com/brochures/weill.html>
- 5970 Weill, Kurt (collected edition)  
*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>
- 6839 Weill, Kurt (collected edition)  
*Popular Adaptations, 1927-1950*. Edited by Charles Hamm, Elmar Juchem and Kim H. Kowalke.  
 The Kurt Weill Edition, IV/2. New York, 2009. 30 x 39 cm. 326 pp. Thanks to a sustained, multiyear search, every known popular adaptation of Weill's music published during his lifetime is included in a full-color gallery of covers and its catalogue: workers' choruses, virtuosic violin showpieces, sheet music, vocal gems and selections, polyglot songbooks, newspaper supplements, anthologies, dance band and choral arrangements. Particularly prone to physical deterioration and loss over time, some of these items have apparently survived only as unica. The 176 covers tell a colorful tale all on their own, and each of the 38 black-and-white facsimiles is printed at full size and in original format. A magisterial essay by Charles Hamm, one of the foremost scholars of popular music in the 20th century, accompanies the illustrations and discusses each facsimile in detail. As none of Weill's theatrical works were available in full score, the publication is an essential volume in documenting how Weill's music was transmitted and received during his lifetime. Cloth. (Subscribers to the series receive a substantial savings). \$225  
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 Lucca. 2003. 12°, xiv, 156 pp. Articles by Mario Baroni, Simon Frith, Tullia Magrini, François Jost, Antonio Boschi, Ugo Volli, Marco De Marinis, Piero Bertolini (& Marco Dallari), Eugenia Casini Ropa, Jean Molino and Paolo Gozza. Wrappers. \$24
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 Quaderni di Musica/Realtà, 59. Lucca, 2011. 8°, 440 pp. Wrappers. \$40
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- 5133 Baroni, Mario.  
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- 5034 Baroni, Mario.  
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- 1880 [Bayerische Staatsbibliothek, Munich]  
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 Ausstellungskataloge, 40. Wiesbaden, 1987. 8°, 330, with 70 illus pp. Wrappers. \$57
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- 2408 [Bibliothèque Nationale, Paris]  
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 Paris, 1972. 20 x 20 cm, 76, with 49 illus pp. Exhibition catalog issued on the occasion of the 300th anniversary of the founding of the Académie Royale de Musique. Introductions by Étienne Denny and François Lesure. Descriptions of 180 exhibited items subdivided into five themes: "Le lieu du spectacle", "Le début de l'opéra français", "L'Académie Royale de Musique", "Décors, machines et mise en scène", "Types et costumes", & "Librettistes et musiciens". Wrappers. \$20



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- 6632 Colturato, Annarita.  
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Contributi Musicologici del Centro Ricerche dell'A.M.I.S.-Como, 5. Como, 1989. 8°, 306 pp. Articles by S. Bonta, A. Luppi, O. Gambassi, M. Perz, E. Boggio, L. Marozzi, D. Blazey, P. Mioli, I. Cavallini, D. Costantini/N. Sansone, B. Przybyszewska-Jarminska, F. Passadore, R. Emans, and V. Gibelli. Wrappers. \$38
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- 6894 De Angelis, Marcello.  
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- 6696 Dellaborra, Mariateresa, et al.  
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- 5674 Dell'Arco, Maurizio Fagiolo.  
*Bibliografia della Festa barocca a Roma.*  
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- 6694 De Luca, Maria Rosa, Salvatore Enrico Failla,, & Giuseppe Montemagno. *Vincenzo Bellini et la France. Histoire, création, et réception de l'œuvre / Vincenzo Bellini e la Francia: Storia, creazione e ricezione dell'opera. Actes du Colloque international / Atti del Convegno Internazionale (Paris - Sorbonne, Salle des Actes - 5-7 novembre 2001).* Lucca, 2007. 8°, xx, 874 pp. Linen. \$138
- 6371 Demaria, Enrico. *Il fondo musicale della Cappella dei Cantori del Duomo di Torino. Introduzione di Marie-Therese Bouquet Boyer.* Cataloghi di Fondi Musicali del Piemonte, 2. Lucca, 2000. 17 x 24 cm, xlix, 595 pp. Full inventory of holdings with music incipits. Wrappers. \$83
- 6355 Demaria, Enrico. *Il fondo musicale della Cappella Regia Sabauda. Introduzione di Marie-Therese Bouquet Boyer.* Cataloghi di Fondi Musicali del Piemonte, 1. Lucca, 2000. 4°, xlix, 429 pp. Full inventory of holdings with music incipits. Wrappers. \$83
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- 5993 Donà, Mariangela. *Ascanio in Alba. Feste Teatrale.* Musica Rappresentata, 2. Lucca, 1997. 8°, 48 pp. Wrappers. \$10
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