BARTÓK, Béla, 1881-1945


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Duke Bluebeard’s Castle Opus 11, 1911. Facsimile of the Draft of the Autograph Draft. Edited by László Vikárius. Homosassa, 1995. 28 x 40 cm, 16 facs, 80 pp. Full-color facsimile of the composing (short) score written in 1944 in New York (and Saranac Lake), which, along with the Third Piano Concerto, is the composer’s last work. The concerto, a commission of the violinist William Primrose, although “complete”, was not scored by Bartók (the composer referred to its orchestration as “mechanical work”), and surely many details and modiﬁcations would have occurred when he transferred the composition onto the ﬁnal score paper. That task was later completed by Tibor Serly. With this facsimile we can ﬁnally answer the question, how much is Bartók, and what details come from Serly. With preface by Peter Bartók and commentary provided in Eng-Hung-Ger-Jap-Sp. Handsome binding with gold lettering. Special OMI price (reg. $100). $80 http://www.omifacsimiles.com/brochures/bartok_mspc.html

Duke Bluebeard’s Castle Opus 11, 1911. Facsimile of the Original Manuscript (National Széchényi Library, Budapest) with a Commentary by László Somfai. Eine Publikation der Paul Sacher Stiftung. Basel, 2000. 30 x 40 cm, 176 pp (103 facs). Beautiful color halftone of the autograph score of one of the towering masterpieces of 20th-century music. Originally commissioned by Paul Sacher in 1936 for the tenth-anniversary of the Basel Chamber Orchestra, the work was supposed to be “for strings alone” and “not too difficult technically”. Bartók, vacationing at the time in Braunwald, Switzerland eagerly accepted the task. The manuscript is an unusual draft and faircopy in a single document. This stunning bibliophile edition consists of an introduction by Felix Meyer accompanied by numerous reproductions of period documents and photographs, and a full facsimile of the score—including all 31 “discarded” pages provided as a supplement. It was published as a tribute to the memory of Paul Sacher and a celebration of sorts for the transfer (on loan) of the original manuscript from Peter Bartók to the Sacher Foundation Library. Introduction in Ger-Eng. Handsome binding in red linen, with matching slipcase. $254 http://www.omifacsimiles.com/brochures/bartok_mspc.html

Hungarian Folksongs for Piano with Chromatic Improvisations. Edited by László Somfai. Budapest, 1998. 26 x 34 cm, 2 vols, 66 facs, 48 pp. 3-color halftone of the autograph full score fair copy, completed Aug. 19, 1923. The work was written on commission to commemorate the 50th anniversary of the union of Buda and Pest. The composer does not make use of real peasant melodies but rather invents folk songs as a unifying device; the Dance Suite represents the first time in which this principle was used for an entire symphonic cycle. The commentary volume explores the cultural milieu of Budapest in the twenties, the work’s genesis, compositional sources, and reproduces 7 BW plates of other autograph material. Bound in black cloth with gold lettering (commentary booklet in wrappers). Colorful portfolio with pasted title. $118 http://www.omifacsimiles.com/brochures/bartok_dhs.html


The Husband’s Grief for Voice and Piano / A férfi keserve. Énekhangra zongorásírésett. [Edited by Peter Bartók], Homosassa, 2002. 4°, 16 pp. Line-cut of the autograph composing copy, together with a new practical edition. The composer’s last arrangement of a folk song written in 1945—a Ukranian song with humorous text about a man and his wife who can never completely agree with one another. For tenor or mezzo soprano. Wrappers. $11

Liebeslieder for Voice and Piano (1900). Facsimile of the Manuscript. Homosassa, 2002. 4°. 24 pp. A work from the composer’s youth, of 19 years, written as a present to a young lady. The composer did not regard this work suitable for general publication and is presented here for academic purposes only, without right of performance. Facsimile of the manuscript, with an introductory essay by Ferenc Bónis. Song texts in German, with literal English translation. Wrappers. $20

Sonata for Strings, Percussion & Celeste. Sz.106] Musik für Saiteninstrumente, Schlagzeug und Celesta. Faksimile des Partiturautographen und der Skizzen. Herausgegeben von Felix Meyer. Eine Publikation der Paul Sacher Stiftung, Basel, 2000. 30 x 40 cm, 176 pp (103 facs). Beautiful color halftone of the autograph score of one of the towering masterpieces of 20th-century music. Originally commissioned by Paul Sacher in 1936 for the tenth-anniversary of the Basel Chamber Orchestra, the work was supposed to be “for strings alone” and “not too difficult technically”. Bartók, vacationing at the time in Braunwald, Switzerland eagerly accepted the task. The manuscript is an unusual draft and faircopy in a single document. This stunning bibliophile edition consists of an introduction by Felix Meyer accompanied by numerous reproductions of period documents and photographs, and a full facsimile of the score—including all 31 “discarded” pages provided as a supplement. It was published as a tribute to the memory of Paul Sacher and a celebration of sorts for the transfer (on loan) of the original manuscript from Peter Bartók to the Sacher Foundation Library. Introduction in Ger-Eng. Handsome binding in red linen, with matching slipcase. $254 http://www.omifacsimiles.com/brochures/bartok_mspc.html

Sonata (1926). Piano Solo. Facsimile Edition of the Manuscript (National Széchényi Library, Budapest) with a Commentary by László Somfai. Budapest, 1980. 30 x 42 cm, iv, 16 facs, viii pp. Beautiful halmote in the original 30 x 42 cm format of the composer’s second draft, the version Bartók used in preparation for the work’s performance in 1926 in Budapest, he himself at the keyboard. 1926 was a banner year for Bartók, a year that saw the composition of Nine Little Pieces, Out of Doors Suite, Piano Concerto No.1, and the Piano Sonata (Sz.80). According to Andrew Rangell the sonata represents a “radical departure from his overtly folk-based pieces of the previous decade”. Issued on the occasion of the 100th anniversary of the composer’s birth. Cloth. http://www.omifacsimiles.com/brochures/bartok_ps.html
BERG, Alban, 1885-1935

Mit einem Kommentar von Douglas Jarman.

Meisterwerke der Musik im Faksimile, 22. Lieder aus Der阐释.fine, 1911. 4°, xv, 96 pp. Full-color facsimile of the autograph dated August 11, 1935. The work was written on commission from the violinist Louis Krasner, but is was the death of Manon Gropius (daughter of Alma Mahler and Walter Gropius) that was the main impetus for Berg, setting aside work on Lulu, to complete the concerto. It was dedicated “To the memory of an angel!”. Introduction in Ger-Eng. Hardbound. $249
http://www.omifacsimiles.com/brochures/berg_vc.html


Festgabe der Wiener Stadt- und Landesbibliothek. Vienna, 1985. 25 x 35 cm, 12 facs, 52, with 49 illus. Superb full-color facsimile of the autograph fair copy dedicated to Anton von Webern, issued for the Berg centenary. Also 3 pages of autograph sketches from scene 1 of Act III (bars 534-555), and autograph letter to Webern dated Dec. 1933. Essay by Ernst Krenek & extensive documentation on the history of the opera by Ernst Hilmar, including excerpts from 67 autograph letters written to persons involved with the genesis of the work (Schoenberg, Kleiber, Universal, etc.). Red printed boards. Rare. Slightly bumped cover with some sun discoloration. $350

Alban Berg Sämtliche Werke, V/2. Luna 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

Hilmar, Rosemary, & Günther Brosche.
Vienna, 1985. 17 x 24 cm, 240 pp. Exhibition catalog issued on the occasion of the composer’s 100th birthday. Numerous illustrations, including photographs, musical mss, letters and contemporary documents. In Ger, with synoptic guide in Eng. Wrappers. $30
BERIO, Luigi, 1924-2003
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

BOULEZ, Pierre, 1925-
Le marteau sans maître. Fac-similé de l’épique et de la première mise au net de la partition / Facsimile of the Draft Score and the First Fair Copy of the Full Score. Édité par / Edited by Pascal Decroupet.
Eine Publikation der Paul Sacher Stiftung. Mainz, 2005. 48 x 30 cm. 215 pp. Beautiful full-color facsimile edition of the autograph draft score and fair copy, produced on the occasion of the 80th birthday of the composer. Since its premiere 50 years ago at the 1955 Baden-Baden Festival, “Le marteau sans maître”, with its novel scoring (contralto, alto flute, viola, guitar, vibraphone, xylophone and unpitched percussion) and poetry by René Char in four of the nine interlocked movements, has been considered one of the most outstanding serial works of the postwar avantgarde. Commentators have pointed out its wonderful hypnotic soundworld, complex rhythmic structure, and sudden bursts of instrumental crossfire, creating such a demand on the performers that some fifty rehearsals were required before its premiere. This excellent facsimile offers an exciting entry into Boulez’ “workshop”—allowing us to examine, side by side, the pencil draft score, final ink version, as well as a selection of sketch pages. Handsome binding in red linen with slipcase. $254 http://www.omifacsimiles.com/brochures/boulez.html

BRITTEN, Benjamin, 1913-1976

717  [Peter Crimes]
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

BRUCKEN FOCK, Gerard von, 1859-1935
Exempla Musica Zelandica, 3. Middelburg, 1995. 4°, xi, 26 pp. Line-cut of the Alsbach editions, Amsterdam, c.1880. Works of Brucken Fock, the “Dutch Chopin”, were greatly admired by Grieg. Wrappers. $28

BURKHARD, Willy, 1900-1955
Kassel, 1973. 8°. Line-cut of the autograph score in reduced format. Wrappers. $31

Kassel, 1964. 26 x 33 cm, iv, 63 facs, 1 pp. Line-cut of the 1934 autograph score. Afterword by Fritz Indemühle. Wrappers. $40

284  [Pieces, piano]
Zwei kleine Stücke für Klavier.

284  [Toccata, cembalo]
Kleine Toccata für Cembalo.

BUYS, Jan, 1868-1933
Drei Klavierstücke Opus 29 (c.1911). Introduction by Jan ten Bokum.
Dutch Music Facsimiles, 7. Utrecht, 2006. 32 x 46 cm, iv, 229 pp. Halftone of the autograph score composed 50 years ago at the 1955 Baden-Baden Festival, “Le marteau sans maître”, with its novel scoring (contralto, alto flute, viola, guitar, vibraphone, xylophone and unpitched percussion) and poetry by René Char in four of the nine interlocked movements, has been considered one of the most outstanding serial works of the postwar avantgarde. Commentators have pointed out its wonderful hypnotic soundworld, complex rhythmic structure, and sudden bursts of instrumental crossfire, creating such a demand on the performers that some fifty rehearsals were required before its premiere. This excellent facsimile offers an exciting entry into Boulez’ “workshop”—allowing us to examine, side by side, the pencil draft score, final ink version, as well as a selection of sketch pages. Handsome binding in red linen with slipcase. $254 http://www.omifacsimiles.com/brochures/boulez.html

CARTER, Elliot, b.1908
Publications du Centre de Documentation Claude Debussy, V. Geneva, 1989. 22 x 30 cm, xxii, 61, 1 pp. Line-cut of the autograph of the working draft, replete with revisions. This facsimile reunites, for the first time in 55 years, the constituent parts of the manuscript. Written in 1915—in the composer’s words after “the long drought imposed on my brain by the war”—this is the only complete working draft that survives for any of Debussy’s piano collections; as such, it allows a unique glimpse into the composer’s workshop. Introduction in Eng-Fr. Wrappers in laid paper. $63 http://www.omifacsimiles.com/brochures/debussy_et.html


901 Images pour piano, 1e serie.

901 Images pour piano, 2e serie.

925 L’Ile joyeuse. Kommentar/Commentary: Denis Herlin.
[Hennele Music Facsimiles, 24]. Munich, 2012. 27.5 x 37.5 cm, xxii, 18 pp. Deluxe full-color facsimile of the autograph issued on the occasion of the 150th anniversary of Debussy’s birth. This colorful, highly virtuosic piano work is often associated with the island of Jersey, where Debussy secretly spent the summer of 1904 with his new love Emma Bardac. Even if he wrote the autograph during this time, evidence shows that the work was composed at an earlier date and was intended as part of the “Suite bergamasque”. During his stay on the island Debussy revised the composition, giving the “Ile joyeuse” its present-day form. Commentary in Ger-Eng. Hardcover in beautiful blue art paper with embossed title in pink lettering. $69 http://www.omifacsimiles.com/brochures/debussy_lisle.html

New York. 2004. 27.5 x 35 cm, 26 pp. Beautiful bibliophile edition with full-color facsimile, in the original format, of the autograph fair copy. The ms, with inscription “to Madame Vanier, who has a voice light enough to sing songs about butterflies” was probably given as a presentation copy to the gifted singer Marie Blanche Vassier for whom Debussy composed many songs in the 1880s. Includes a facsimile by Margaret G. Cobb, and an essay on the manuscript and a performing edition by Marie Roll (the work is hitherto unpublished). Limited edition of 1,000 copies. Portfolio, with insert for facsimile and performing edition. $65 http://www.omifacsimiles.com/brochures/debussy.html

[Pelléas and Mélisande, sketches]
Publications du Centre de Documentation Claude Debussy, II. Geneva, 1977. 23 x 31 cm, 16, 104 pp. Line-cut of “premiers” 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. $96 http://www.omifacsimiles.com/brochures/debussy_pre2.html


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

Quatuor pour cordes. Manuscrit conservé à la Bibliothèque nationale de France, département de la Musique.

[Quartet, string, sketches] In, Denis Herlin, “Les esquisses du Quatuor a cordes”.
Cahiers Debussy. Nouvelle série, No.14 - 1990. Paris. 1991. 8°, 87 pp. This important essay provides a description and partial inventory of a two-part sketchbook (Ms 20632) that the BNF acquired in 1986 from the collection of André Meyer. It includes line-cut reproductions in reduced format—nearly 300 bars—of all the sketches dedicated to Quatuor a cordes. Variously notated on 2, 3 or 4 staves, the sketches vary greatly in penmanship, but all are extremely precise in terms of rhythm, harmony and instrumentation, and provide a unique witness to Debussy’s “workshop”, especially now that a full facsimile of the fair copy of Quatuor has been published. Wrappers. $28

Lesure, François.
Claude Debussy:
Iconographie Musicale, 4. Geneva, 1980. 4°, 190, with 154 illus pp. Beautiful picture documentary focusing on the composer’s social circle, interpreters, friends and enemies and the women he loved. Hardbound. $71

Andersen, Robert.
Elgar in Manuscript.
London, 1990. 20 x 25 cm, xii, 204 pp. Comprehensive examination of the composer’s full scores, sketches, letters and notebooks. With halftone reproductions from over 80 mss in the collections of the British Library and the Elgar Birthplace Trust. Full index of sources. Hardbound. $46
FALLA, Manuel de, 1876-1946


Collection “Facsimiles”, Serie “Documentos”, 1 Granada, 2001. 17 x 24 cm, 387 pp. Full-color reproduction of two fascinating autograph documents, one (202 pp.) containing rules on orchestration and harmony, notes on numerous musical subjects, plus personal expense tallies (including income from sales of scores), and the other (100 pp.) showing the composer’s personal expenses during his stay in Paris in 1908. Commentary in Sp. Limited edition numbered edition of 500 copies. Cloth. $143

Concerto per clavicembalo (ou pianoforte), flauto, oboe, clarinetto, violino, e violoncello. Edición crítica de la partitura y facsímil de los manuscritos fundamentales del Archivo Manuel de Falla y del Archivo de Valentín Ruiz-Aznar. Edición y estudio de Yvan Nommick.


El retablo de Maese Pedro. Edición facsímil de los manuscritos fundamentales del Archivo Manuel de Falla. Edición y estudio de Elena Torre.


FAUCHARD, Auguste, 1881-1957

Collection Domimanties. Courlay, 1996. 28 x 34 cm, 12, 48 pp. Line-cut of the autograph. Preface in Fr-Eng-Ger. Wrappers. $32

FAURÉ, Gabriel, 1845-1924


Paris, 1925. 29 x 38 cm, 54 pp. Beautiful line-cut of the autograph score in its original 4th format issued in a limited edition. The E Minor quartet was Fauré’s last work, composed in 1923 and finished, shortly before his death, during the summer of 1924 at Annecy near Geneva. The first performance was given at the Paris Conservatoire on June 12, 1925, by a quartet led by Jacques Thibaud. Original paper wrappers. It’s an oddity, with all four movements in the same key, and the writing setting up its own hypnotic world. Rare. http://www.omifacsimiles.com/brochures/faure.html

GERSHWIN, George, 1898-1937


New York, 1987. 4º, 8, 63 pp. Line-cut of the autograph score. Issued on the occasion of the 50th anniversary of the composer’s death. Wrappers. $40


HINDEMITH, Paul, 1895-1963

712 [Ludus tonalis, piano]
Mainz, 1994. 23 x 31 cm, 60, iv pp. Full-color facsimile of the illustrated Schirmer edition (New York, 1950), issued on the occasion of the 100th birthday of the composer. Written in New Haven in 1942, Ludus tonalis is P.H.’s longest, most important and ambitious piano composition. On its publication in 1950 the composer personally illustrated a copy with lions in hundreds of disguises & positions related to the musical structure. It was presented to his wife, Gertrud, born under the sign of Leo, on her 50th birthday. Afterword in Eng-Ger-Fr-Sp-Jap by Giselher Schubert. Handsome paper boards with colored illustration of a lion playing a piano. $58 http://www.omifacsimiles.com/brochures/hind_f.html

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

161 [Schuh, Willi]
Mainz, 1965. 21 x 23 cm, 90 pp. Published on the occasion of the composer’s 70th birthday. Rich testimony of photographs, musical ms, letters and contemporary documents. Linen. $25

161 [Strobel, Heinrich]
Paul Hindemith. Testimony in Pictures with an Introduction by Heinrich Strobel.
Mainz, 2/1961. 21 x 23 cm, 103 pp. Extremely rich picture documentary including photographs, musical autographs, letters and contemporary documents. In Ger-Eng. Work list. Linen. $25

HOLST, Gustav, 1874-1943

345 First Choral Symphony Opus 41. Edited by Imogen Holst and Colin Matthews.
Collected Facsimile Edition of Autograph Manuscripts of the Published Works, IV. London, 1983. 27 x 36 cm, 12, 160 pp. 2-color halftone. Linen. $125


344 The Planets Opus 32, Suite for Large Orchestra. Edited by Imogen Holst and Colin Matthews.
Collected Facsimile Edition of Autograph Manuscripts of the Published Works, III. London, 1979. 27 x 36 cm, xiv, 239 pp. 2-color halftone of the autograph fair copy. A highly complex and fascinating manuscript scored for quadrupled woodwind, bass flute and bass oboe, full brass section with 6 horns and 2 tubas, percussion section requiring 5 players and 2 timpanists, as well as 2 harps, organ and strings. Includes a careful collation of the discrepancies between the manuscript and the various printed editions, a detailed analysis of the various “hands” in the manuscript, a reproduction of Holst’s 2-piano arrangement of “Mars” and 2-organ arrangement of “Neptune”. Handsome binding with green linen boards and gold lettering. $95 http://www.omifacsimiles.com/brochures/holst.html

KODÁLY, Zoltán, 1882-1967

Vienna, 1982. 29 x 42 cm, 10, i pp. 2-color halftone of the fair copy in the original format. Issued for the centenary of the composer’s birth. From this work the orchestral version was arranged. $64


369 Voyage en Hongrie.
Budapest, 1983. 10 x 16 cm, 77, xx pp. Halftone. $25

KRENEK, Ernst, 1900-1991

165 (Kecskeméti, Gábor, ed.)
Budapest, 1982. 24 x 33 cm, 33 pp. Special documentary folder issued on the occasion of the centennial of the composer’s birth. Includes photographs, newspaper reviews, advertisements and autographs of letters and musical works. Table of contents in Hung-Ger-Eng. Loose sheets in a folder. $35

KRENEK, Ernst, 1900-1991

161 (Hilmar, Ernst)
Vienna, 1982. 17 x 24 cm, 100 pp. Exhibition catalog issued in conjunction with the 80th birthday celebration by the city of Vienna. With descriptions of 262 items, illustrations, and bibliography of Krenek’s writings. In Ger. Wrappers. $18
KURTÁG, György, b.1926


LIGETI, György, 1923-2006

[Etudes, piano, book 1]
Mainz, 1986. 27 x 33 cm, 38 pp. 2-color line-cut. With these 6 études the composer won the 1986 University of Louisville Grawemeyer Award for Music Composition. The manuscript reproduced here represents a preliminary version of the études, which differs from the final published version. Limited edition of 2000 copies. Wrappers with full-color illustration of a page from the “draft” of étude no.1. $26 http://www.omifacsimiles.com/brochures/ligeti_pr.html

[Works, selections]
Notenbilder. Kunstmappe mit sechs Faksimiles nach Musik-Autographen von György Ligeti und mit dem Reprint eines Ligeti-Portraits von Klaus Böttger: Volumina; Etudes pour Piano; Monument; Violinkonzert; Klavierkonzert; Requiem.
Mainz/Munich, 1991. 36 x 46 cm, i, iv, 7 pp. Superb full-color facsimile leaves from six works of Ligeti, each of them from “composing” scores for the final draft of the respective work. Ligeti’s compositions take shape almost like frescos, with constant revision, crossing out, and varied use of color. Includes beautiful reprint of an original lithograph-portrait of the composer by Klaus Böttger. Bibliophile edition of 300 copies on Arches laid paper, with each leaf numbered and signed by the composer or artist. Distinctive portfolio in white paper with reverse embossed titles. $630 http://www.omifacsimiles.com/brochures/ligeti_km.html

MAHLER, Gustav, 1860-1911

[Lied von der Erde, selection]
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 de Erde, issued on the 60th anniversary of the Dutch Mahler Society. The edition includes the manuscripts of both the draft orchestral score and the particol 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 interpeter of his work, Willem Mengelberg”. The particle 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 Nijkels & 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


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终极。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

446 [Symphonic sketches, Symphony No.7]

Schrittendrei zu Musik, 3, Tutting, 1991. 29 x 38 cm, 4 fascicles, 24, 32 pp. Halftone of the autograph sketches in their original bifolio and loose sheet format. Contains three symphonic movements, a Scherzo in c minor/major with trio in Ab major/C major, a Presto in G major, and an “Allegro energico” in A major. How these movements fit together or exactly for what purpose they were written is still not known. Beautiful portfolio in quarter linen with printed boards. $174

498 [Symphony, no.7, D major]

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

508 [Works, selection]

498 [Works, selection]

500 [W.E. Schäfer et al]


Mainz, 1960. 22 x 23 cm, 44, 94 plates pp. Rich documentation of Orff’s life and work, with numerous photographs and illustrations of letters and musical mss. 4 essays in Ger. Linen. $22

500 [Works, selection]

517 [Symphony No.9, draft, movts 1-3]

Vienna, n.d. Oblong, 29 x 23 cm, 158, 8 pp. (Re-issue of the 1971 facsimile edition) Halftone of the autograph draft score. Considered Mahler’s second stage in the composition process (followed only by the final, fair copy) this fascinating document shows instruments noted in the proper transpositions and in the normal score order but without whole-bar rests when they are silent. Afterword in Ger-Eng by Erwin Ratz. Wrappers. $68

920 [Martner, Knud]

Mahler’s Concerts.

New York, 2010. 22 x 28 cm, 287 pp. Provides the first detailed history of Mahler on the podium. A carefully researched listing of more than 300 performance arranged chronologically. Illustrated with reproductions of original playbills, programs or transcription thereof. Hardbound. $50

552 [Malipiero, Gian Francesco, 1882-1973]

La passione (per soli, coro e orchestra) dalla rappresentazione della Cena di Pietro Castellani Castellani. Riduzione per pianoforte e canto.

Milan, 1934. 26 x 30 cm, 58 pp. Line-cut of the autograph fair copy of the piano-reduction score. Wrappers. $75

MARTUCCI, Giuseppe, 1856-1909

915 [Works, selection]

Gli autografi della Fondazione Pagliara. Facsimili

Lucca, 2009. 4°, 2 vols, vii, 219; vii, 171 pp. Line-cut of 7 autograph manuscripts in possession of the Fondazione Pagliara, together with new critical editions: Capriccio per pianoforte op.2; Pensiero musicale per violoncello e pianoforte op.36, no.1; Tre pezzi per pianoforte op.64; Due canti op.68; La canzone dei Ricordi op.68a; Composizione in re (1902); Terza melodia (1902). Wrappers. $130

526 [Penderecki, Krzysztof, b.1933]


Mainz, 1987. Oblong & upright, 42 x 35, 42 x 70 cm, 3 pp. Color facsimile in the original format. Orff’s great musico-dramatic masterpiece composed on a sequence of medieval Latin lyrics with exciting block chords and driving rhythms. This deluxe edition captures the dark and light blue inks of the composer’s handwriting, with additions in lead and colored pencil. Binding in black linen & quarter leather. (special limited offer). $185

PFITZNER, Hans, 1869-1949

188 Philosophie und Dichtung in meinem Leben.

Dokumente zur Morphologie, Symbolik und Geschichte (Deutscher Denker). Berlin, 1944. 15 x 21 cm, 23, 7 pp. Line-cut of the autograph written in 1943. With musical and literary worklist. Wrappers. Rare. $38

PIZZETTI, Ildebrando, 1880-1968

1948 Quartetto in re per due violini, viola e violoncello. 1950. Oblong, 20 x 33 cm, 14 pp. Line-cut of the autograph fair copy, dated 3 December 1932. Coverboards in paper. $95

POULENC, Francis, 1899-1963


ROUSSEL, Albert, 1869-1937

Vienna, 1984. 28 x 36 cm, iv, 28 pp. Beautiful 3 and 4-color halftone in original folio format. Preface in Ger-Eng by Susanne Popp and Susanne Shigihara. Protective folder. $42

REGER, Max, 1873-1916

Vienna, 1984. 28 x 36 cm, iv, 28 pp. Beautiful 3 and 4-color halftone in original folio format. Preface in Ger-Eng by Susanne Popp and Susanne Shigihara. Protective folder. $42

SCHUMANN, Robert, 1810-1856

Zwei Lieder Robert Schumann; bearbeitet von Max Reger für tiefe Singstimme und Orgel; mit einem Vorwort von Susanne Popp.
Stuttgart, 2011. 24 x 30 cm, 8 pp. Full-color reproduction of the Reger’s autograph of the musical manuscripts. $25加独售 solo violoncello part. Both autographs contain numerous corrections and articulation markings, as is the case here, is characteristic of Reger’s fair copies. Foreword by Ottmar Schreiber. Wrappers, with beautiful presentation folder. $75

SCHUMANN, Robert, 1810-1856

Zwei Lieder Robert Schumann; bearbeitet von Max Reger für tiefe Singstimme und Orgel; mit einem Vorwort von Susanne Popp.
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SAINT-SAËNS, Camille, 1835-1921

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

SCHUMANN, Robert, 1810-1856

Zwei Lieder Robert Schumann; bearbeitet von Max Reger für tiefe Singstimme und Orgel; mit einem Vorwort von Susanne Popp.
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Vienna, 2017. 27 x 35 cm, 48 pp. This facsimile edition—prepared 110 years after the work was composed—unites 2 autograph music manuscripts of the choral work that displays “the most artful polyphony, most wonderful tonal effect, and sublimest expression” (Anton Webern). Peace on Earth, op. 13 is part of the traditional choral music repertoire. The text of this a-cappella chorus, composed in 1907 for a competition organized by the Steiermärkischer Musikverein, was taken from a Christmas poem written by Conrad Ferdinand Meyer. The poem begins with the promising message of peace from the Christmas story, and then depicts the history of the world after Christ’s birth as a time of war in which the belief in justice and peace had been retained, however; a peace that promises to become reality for future generations. Commentary in Ger-Eng. Beautiful bibliophile edition, original large folio format, printed on fine silky paper with art paper covers. $46

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

SCHENKER, Heinrich, 1867-1935


SCHÖNBERG, Arnold, 1874-1951

Symphony No.1 [für großes Orchester].
New York, 1945. 23 x 31 cm, 172 pp. Line-cut of the autograph score, dedicated to Samuel Courtauld in memoriam Lil Courtauld. Limited edition, each copy signed by the composer. Wrappers. $73

SCHÖNBERG, Arnold, 1874-1951

Vienna, 2017. 27 x 35 cm, 48 pp. This facsimile edition—prepared 110 years after the work was composed—unites 2 autograph music manuscripts of the choral work that displays “the most artful polyphony, most wonderful tonal effect, and sublimest expression” (Anton Webern). Peace on Earth, op. 13 is part of the traditional choral music repertoire. The text of this a-cappella chorus, composed in 1907 for a competition organized by the Steiermärkischer Musikverein, was taken from a Christmas poem written by Conrad Ferdinand Meyer. The poem begins with the promising message of peace from the Christmas story, and then depicts the history of the world after Christ’s birth as a time of war in which the belief in justice and peace had been retained, however; a peace that promises to become reality for future generations. Commentary in Ger-Eng. Beautiful bibliophile edition, original large folio format, printed on fine silky paper with art paper covers. $46

http://www.omifacsimiles.com/brochures/schoen_frieda.html
Arnold Schönberg Sämtliche Werke, A/V/16.2, Mainz, 2002. 28 x 38 cm, viii, 181 pp. Beautiful line-cut reproduction in slightly reduced format of the 1912 facsimile issued by Universal. Gurre-Lieder is a large cantata for five vocal soloists, narrator, chorus and large orchestra, based on poems by the Danish novelist Jens Peter Jacobsenwith. Begun in 1900 as a song cycle for soprano, tenor and piano, and written in lush late-romantic Wagnerian style, the work was repeatedly put aside for other projects and not completed until 1911. Its premiere took place in Vienna under the baton of Franz Schreker, and the performance received positive reviews. In “Das Sommervindes wilde Jagd” Schoenberg introduced for the first time the vocal technique “Sprechgesang”, later explored in Pierrot Lunaire. The original manuscript now resides at the Pierpont Morgan Library in New York. Commentary by Ulrich Krämer. Linen. $207 http://www.omifacsimiles.com/brochures/schoen_sur.html

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

555  [Modem Psalms, op.50c]  Moderne Psalmen. Die Skizzen zum ersten Psalm. Partitur nach den hinterlassenen Skizzen Schoenbergs herausgegeben von Rudolf Kalisch. [Ms. Arnold Schoenberg Institute, University of Southern California, Los Angeles], Mainz, 1956. 23 x 30, upright & oblong cm, 15, 56 with 34, 22 pp. Half-tone of all the autograph sketches as well as the full texts of the poems, together with full transcriptions. Introduction in Ger. Wrappers, with handsome protective folder in quarter linen. $68


934  A Survivor from Warsaw opus 46. Edited by Therese Muxeneder. Facsimile Edition of the Autograph from the Collection of the Music Division, Library of Congress, Washington, D.C. With a Preface by Nuriya Schoenberg Nono and an Introduction by Therese Muxender. Meisterwerke der Musik im Faksimile, 29. Laaber, 2013. Ohlong, 41 x 27 cm, xxx, 30 pp. Full color reproduction of the autograph short score preserved in the Koussevitzky Collection at the Library of Congress. This deeply inspirational work for narrator, men’s chorus and orchestra, written in just 13 days, is a nice summing up of Schoenberg’s compositional and technical achievements. The handwriting of the 73 year old is shaky, and due to failing eyesight relatively large, but nevertheless there is clear and raw energy in his setting and depiction of the horrific Warsaw ghetto, in his words, “based partly upon reports which I have received directly or indirectly.” Hardbound with photo reproduction of the original binding. $214 http://www.omifacsimiles.com/brochures/schoen_sur.html


295  [Arnold Schönberg Center]  Arnold Schoenberg: Mit Beiträgen von Alban Berg, Paris von Gütersloh, K. Horwitz, Heinrich Jalowetz, W. Kandinsky, Paul König, Karl Linke, Robert Neumann, Erwin Stein, Ant. v. Webern, Egon Wellesz. Munich, 1912. 15 x 23 cm, 92, with 6 ilus. Collection of essays by intellectuals from the “Der Blaue Reiter”. Articles on Schoenberg’s musical innovations (Webern), Die Harmonielehre (Jalowetz), the paintings (Kandinsky & Von Gütersloh), and Schoenberg, the teacher. Illustrations include a contemporary photograph of the composer and 5 reproductions of his art mounted on black paper: “Selbstbildnis” (two), “Damenporträt” and “Visionen” (two). The small Festschrift was partly financed by the Gustav Mahler Stiftung. Original wrappers. Rare. $350


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

944  Arnold Schönberg Playing Cards. 1909/1919. Los Angeles, 2015. 54 cards. Besides composing and his theoretical writings Arnold Schoenberg produced hundreds of paintings, toys, games, chess sets and playing cards for his own use. Here is one set of playing cards—carefully executed in facsimile. The style is described: “[this] set used grotesque imagery and visual puns from his caricatures and doodles, with the suit symbols integrated into the designs.” The original cards were made in watercolors and gouache on cardboard with gold and silver. With plastic box. $20 http://www.omifacsimiles.com/brochures/schoen_play01.html
Arnold Schönberg Playing Cards—Whist/Bridge. 1909/1919.
Los Angeles, 2015. 54 cards. Besides composing and his theoretical writings Schönberg produced hundreds of paintings, toys, games, chess sets and playing cards for his own use. Here is one set of playing cards—carefully executed in facsimile. The style is described: “[th]is set is more severe and geometric, almost digital. His inventiveness was driven by a passion for rules, order and numbers, and his cards also reveal his capacity for highly personal expression. The elongated cards are divided into four suits (based upon clubs, hearts, spades and diamonds) each comprising both numeral and double-ended court cards. The designs don't contain many curves and are more technical than fluid. The influence of Jugendstil is recognisable.” The original cards were made in watercolours and gouache on cardboard with gold and silver. With plastic box. $20
http://www.omifacsimiles.com/brochures/schoen_play02.html

SCRIBIN, Alexander Nikolaievich, 1872-1915
Piano Sonata No.7 op.64. Faksimile nach dem Autograph im Besitz der Juilliard School, New York, Juilliard Manuscript Collection, Signatur 2 Sk63 AA JMC. Einleitung von Valentina Rubcova.
[Henle Music Facsimiles, 27]. Munich, 2015. 27 x 39 cm. xiv, 26 pp. Deluxe full-color facsimile of the autograph issued on the occasion of “Scriabin Year”. Scriabin’s seventh piano sonata is amongst the late sonatas nos. 6–10, conceived as an extreme manifestation of his individual style. The sonata was never published in the author’s homeland in its original and unadulterated form. This high-quality reproduction makes this masterpiece accessible for the first time in its authentic form and gives us a glimpse into the composer’s creative process. The

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

Leisure, François.
Dossier de presse du Pierre Lunaire d’Arnold Schoenberg réuni par François Leisure avec le concours de Gertraut Haberkamp, Malcolm Turner et Emilia Zanetti.
Anthologie de la Critique Musicale, II. Geneva, 1985. 4º, 240 pp. Reactions of the press (in facsimile). The argument advanced on one side or the other reveal with particular sharp focus the mentalities and aesthetics of each country in the aftermath of First World War. Wrappers. $111

Eine Publikation der Paul Sacher Stiftung, [Hamburg], 2006. 30 x 39, 71, 6 pp. Full color facsimile of Shostakovich’s full score autograph of the orchestra arrangement of the musical hit “Tea for Two”. The composer evidently became acquainted with the Russian version of the song—called “Tahiti-Trott”—in 1926 in the Meyerhold Theater, where it formed a number in a theater piece. The composer’s arrangement (for large orchestra) dates from 1927 and was stimulated by the conductor Nikolaj Malko to whom it was dedicated. As the new proletarian orientation of the Soviet culture took place Shostakovich was compelled to distance himself from the work which was criticized for its decadent Western posture. Although a set of parts existed in the Soviet Union, allowing occasional performances and providing the basis of two posthumous editions (1984 & 2006), the original manuscript stayed in the possession of Malko until 1989, when it passed to the Paul Sacher Foundation. This publication, a festschrift honoring the 60th birthday of Hermann Danuser, presents for the first time a complete facsimile edition, accompanied by 5 essays and a reproduction of the 1926 Russian edition of Tahiti-Trott. Linen. $89
http://www.omifacsimiles.com/brochures/shost_t.html
SIBELIUS, Jean, 1865-1957

943 Luonnotar op. 70. Facsimile of the Autograph Score and the Piano Reduction / Faksimile der autographen Partitur und des Klavierauszugs. Edited by T. Virtanen.

Jean Sibelius Werke, Sonderband. Wiesbaden, 2015. 25 x 32 cm, 88 pp. Special edition issued on the occasion of the 150th birthday of the composer. The large orchestral song Luonnotar is considered one of the boldest works of Jean Sibelius. This alone would be reason enough to print the autograph sources (full score and piano reduction) as a color facsimile for the Sibelius Anniversary Year 2015. In addition, the autograph score also has a special significance for the transmission: it ensured the survival of the entire work after World War II; the source material for the printer compiled by Breitkopf & Härtel had been destroyed in an air-raid bombing in 1943. The meticulously elucidated volume is the first complete facsimile edition of an orchestral work by Jean Sibelius – a milestone in Sibelius editorial history that meaningfully supplements the complete edition Jean Sibelius Works as a truly special volume. Linen. $99 http://www.omifacsimiles.com/brochures/sibelius.html

406 Käppeläinen, Karl.
The Jean Sibelius Musical Manuscripts at Helsinki University Library. Complete Catalog.

Wiesbaden, 1991. 18 x 25 cm, 520 pp. Systematic annotated catalog of the most extensive collection of Sibelius autographs, sketches, letters, diary pages. Includes hitherto uncatalogued material. Linen. $119

SMYTH, Ethel, 1858-1944

915 String Trio in D, op.6 for Violin, Viola and Violoncello. Faksimile der Handschrift Smyth MSS 1 Durham University Library.

Sound Research of Women Composers: Music of the Romantic. Kassel, 2010. 8°, 82 pp. Full-color facsimile of the autograph score. This ambitious 4-movement trio in D major is full of vitality and displays an extraordinary eagerness to experiment with regard to the specific conditions and potential of the genre. At the same time it is permeated by a kaleidoscopic variety of themes, which is typical for this spirited composer with her broad education. She intentionally takes on the themes from different traditions and uses them to express many facets of her feelings and ability. Hardbound. $88 http://www.omifacsimiles.com/brochures/smyth.html

SOUSSA, John Philip, 1854-1932

716 The Stars and Stripes Forever by John Philip Sousa. Foreward by Frederick Fennell. Introduction by Jon Newsom.

[Cleveland]. 1998. Oblong, 36 x 27 cm, 24, 20 pp. Halttone of the autograph. Includes a pencil draft in which Sousa sketched the voice leading in the accompaniment to guide him in writing out the full score, the full score, and one page of the piano arrangement. With essay by James R. Smart, “Genesis of a March, The Stars and Stripes Forever”. Wrappers. $30

STOCKHAUSEN, Karlheinz, 1928-2007


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

STRAUSS, Richard, 1864-1949


Faksimile-Drucke des Richard-Strauss-Instituts, 1. Tutzing, 1985. 28 x 36 cm, xii, 6 & 9 pp. Superb 4-color halftone of the autograph and the 1881 fair copy for Maria Beetz. With a reprint of the original 1879 edition with magnificent Jugendstil illustrations. Introduction. Wrappers. $53

603 [Concerto, horn & orch, op.11]


Tutzling, 1971. Oblong, 34 x 25 cm, 20, iv pp. Beautiful line-cut of the autograph score, in piano reduction format. Written when the composer was 18, the concerto was inspired by his horn-playing father, to whom the work is dedicated. Afterword in Ger. Linen. $42 http://www.omifacsimiles.com/brochures/strauss_hc.html

604 [Concerto, horn & orch, op.11]


Tutzling, 1971. Oblong, 4°, 20, iv pp. Beautiful line-cut of the autograph score, in piano reduction format. Written when the composer was 18, the concerto was inspired by his horn-playing father, to whom the work is dedicated. Afterword in Ger. Bibliophile edition bound in blue leather. $106 http://www.omifacsimiles.com/brochures/strauss_hc.html


Frankfurt, 1999. 30 x 40 cm, 38, ii pp. Handsome line-cut of the autograph full score. Strauss prepared a new manuscript of the tone poem “Till Eulenspiegel” (1895) in 1944, presented here in this facsimile edition. He writes to his grandson Richard on 3 Oct. 1944, deeply disconsolate at the destruction of the war: “The day before yesterday I began to write out the Eulenspiegel score once again; it’s a more intelligent occupation than fabricating more decrepit original works.... This work gives me a lot of pleasure and at least keeps me from thinking about other things”. The manuscript, dedicated not only to his children and grandchildren but “to the good Till himself on his fiftieth birthday”, is largely identical to the original score, however not without some significant refinements: in the final bars where the horn player is needed, Strauss in this autograph manuscript corrected the original version where he placed the horn part on the opposite side of the staff. Complete Calalog. Tutzing, 1971. Oblong, 4°, 20, iv pp. Beautiful line-cut of the autograph score, in piano reduction format. Written when the composer was 18, the concerto was inspired by his horn-playing father, to whom the work is dedicated. Afterword in Ger. Bibliophile edition bound in blue leather. $106 http://www.omifacsimiles.com/brochures/strauss_hc.html


Philarmonia-Faksimiliedrucke, 3. Vienna, 1923. 28 x 37 cm, 84 pp. Fine monochrom colotype 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. $395

Tutzing. 1974. 23 x 34 cm, 15, with 2 pp. Halftone. Together with performing edition. Wrappers with handsome cloth covering. $27


Tutzing, 1968. 30 x 38 cm, 20, 4, 1 (extra-large) pp. Photographs of composer, poet and illustrator as well as autograph of original poem. Special edition of 400. Edited and introduction by Allons Ott. With protective slip cover. $35

608 [Correspondence, to Thuille]


Drucke zur Münchner Musikgeschichte, IV. Munich, 1969. 15 x 22 cm, 246 pp. All the Strauss letters provided in line-cut facsimile and edition. Hardbound with decorative paper & slip case. $45

STRAVINSKY, Igor, 1882-1971


Music in Facsimile. Madison, 2005 23 x 31 cm, 355 pp (224 plates). Halftone reproduction of the autograph draft in various stages of development, mostly noted in short score. The facsimile contains all the existing musical sketches, reproduced from the combined holdings of the Paul Sacher Stiftung in Basel and the Rychenberg Stiftung in Wintertur; the editor has provided a careful ordering and description of the highly diverse material which comes down to us in 8 distinct sketchbooks. Contributions by Maureen Carr, Philippe Girard, Alain Rochat, & Noël Cordonier. Wrappers, with colorful artwork. $110

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

707 [3 Pieces, string quartet]


Music in Facsimile. Madison, 2010. 23 x 31 cm, ix, 433 pp (230 plates). Halftone monochrome reproduction of all the known musical sources and sketches for Stravinsky’s Pulcinella (1919-1920) from the combined holdings of the Paul Sacher Stiftung and the British Library. The commentary addresses the genesis of the idea for Pulcinella, the sources chosen and discarded by Stravinsky, compositional process and the collaboration of Pablo Picasso and choreographer Léonide Massine in shaping the work. Includes additional essays by Lynn Garafola, Ulrich Mosch, Jeanne Chenault Porter and Richard Taruskin. Wrappers, with colorful artwork. $180

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


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

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

423 [Symphonies for Wind Instruments, 1920 ver.]

Symphonies d’instruments à vent. Faksimileausgabe des Particells und der Partitur der Erstfassung (1920) herausgegeben und kommentiert von André Baltensperger und Felix Meyer.

Eine Veröffentlichung der Paul Sacher Stiftung, Basel, 1991. 22 x 26 cm, 48, 36 pp. Superb full-color halftone of the autograph full score and short score (particell). One of the last works from the composer’s “Russian” period, written for 23 wind instruments and dedicated to the memory of Claude Debussy. Reproduces the first version from 1920 in its two surviving versions: a full score fair copy (copied on thin ruled yellow paper) and the autograph particell. Commentary in Ger-Eng. Handsome binding with vellum spine and red paper boards, plus matching slipcase. $211

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

208 [Kunstmuseum Basel]


Basel, 1984. 22 x 30 cm, 386 pp; 20, 16 pp (booklets). Catalog to the exhibition held at the Kunstmuseum, June 6 to September 9, 1984. One of the richest picture documentaries ever assembled, consisting of essays and hundreds of facsimiles from the vast holdings of the Paul Sacher Foundation. Original designs for various stage works. Hardbound, with Stravinsky autograph on cover. (in German) $75

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

425 Lesure, François.

Dossier de presse du Sacre du Printemps d’Igor Stravinsky réuni par François Lesure avec le concours de Gertraut 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

240 [Musée d’Art Moderne de la Ville de Paris]


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

353 [New York Public Library]


SZYMANOWSKI, Karol, 1882-1937
666
Harasimie. Facsimile szkiców partytury. Przyswietlani do wydanie Teresa Chylinska i Zygmun Ksiazki.
Krakow, 1982. 28 x 38 cm, iv., 176 pp. Halftone of the autograph score in the original format. Issued on the occasion of the centenary of the composer’s birth. Introduction in Pol. Folder. $89

TANEYEV, Sergei, 1856-1915
881
Canzone, clarinette et quintette à cordes. Clarinette, ou violoncelle, et piano. c.1883. Présentation par Valéry Berezin. [Clinka Museum, Moscow; Moscow Conservatory Library].
Collection Dominantes. Courlay, 2006. 24 x 34 cm, 2 parts, xvi, 10 parts, 80 pp. Line-cut of the autograph and contemporary ms material. Introduction in Fr-Rus-Eng-Ger. Wrappers. $48

THOMSON, Virgil, 1896-1989
445
[“Bugles and Birds”, piano, portrait of Picasso]
Picasso. Words: Gertrude Stein; Music: Virgil Thomson. [Yale Music Library].
New York, 1992. 26 x 36 cm, c.40, 4 pp. “Portraits”, one in words, the other in music, of Pablo Picasso. Includes beautiful letterpress edition of Stein’s Picasso (1909), A Completed Portrait of Picasso (1923), Picasso (1938 monograph) and Thomson’s Bugles and Birds: A Portrait of Picasso (30 April 1940). Thomson does not attempt to evoke Picasso’s visual art, rather, “only the sitter’s presence is portrayed”. Limited numbered edition of 275 copies, in handsome silk case. $350

639
Portraits, piano
New York, 1985. 38 x 50 cm, iv., 108 pp. Superb halftone. For many years Virgil Thomson and Maurice Grosser made portraits of mutual friends, in music and paint respectively. For the first time Eighteen Portraits documents this association in a beautiful portfolio containing portraits of the artists and 16 friends in music and lithography. Handmade Banyo Hikizome paper in a beautiful portfolio of Tussah silk by Gérard Charrière and Carol Joyce. Edition of 120 signed copies. $2995
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TIPPETT, Michael, b.1905
210
Michael Tippett: A Man of Our Times.
London, 1977. Oblong, 25 x 22 cm, 126 pp. Special exhibition chaired by Colin Davis. Hundreds of photos, facsimiles of letters, musical autographs, newspaper clippings, etc. Wrappers. $21

WALTON, William, 1902-1983
666
London, [1979]. Square, 29 x 29 cm, 26, 5 pp. Line-cut of the composer’s 1977 revised and renumbered version. Consists of 8 settings of Sitwell’s poetry for small orchestra and reciter. Wrappers. $25

WEBERN, Anton, 1883-1945
671
Sketches (1926-1945). Facsimile Reproductions from the Composer’s Autograph Sketchbooks in the Molderhausen Archive. Commentary by Ernst Krenek with a Foreword by Hans Moldenhauer.
New York, 1968. Oblong, 37 x 30 cm, 16, 47 pp. Fine line-cut reproduction of the autograph. Webern made preliminary drafts for his compositions which show stages of evolution and the unending thought and care that he bestowed upon them. While Stravinsky called the finished products “those dazzling diamonds”, this volume allows us a glimpse into the composer’s workshop. These fascinating sketches, extracted from five sketchbooks from the Webern Archive, illustrate the meticulous step-by-step process of the composer’s 12-tone technique. Compositions include op.19, 20, 21, 22, 24, 31 and several unidentified works. Handsome binding in beige and brown linen, with slipcase. $50
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672
Variations für Klavier Op. 27. Webern’s Ideas on the Work’s Interpretation Set Out for the First Time by Peter Stadlen with the Aid of His Facsimile of His Working Copy Containing Webern’s Instructions for the World Premiere.
Vienna, 1979. 4°, vii, 18 pp. Halftone reproduction of Webern’s annotated print along with Stadlen’s copy annotated for performance. Wrappers. $29

161
[Stravinsky, Igor]

723
http://www.omifacsimiles.com/brocures/will.htm

159
[Marz, Henry]
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 ms 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

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665 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

666 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, lied, 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

667 Weill, Kurt (collected edition)
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
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 rehearsals 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

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. (subscriber's receive 31% discount) $675 http://www.omifacsimiles.com/brochures/weill.html

Weill, Kurt (collected edition)


Weill, Kurt (collected edition)

Chamber Music. Edited by Wolfgang Rathert and Jürgen Selk.

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

Weill, Kurt (collected edition)


Weill, Kurt (collected edition)

The Kurt Weill Edition, IV/2. New York, 2009. 30 x 39 cm. 326 pp. Thanks to a sustained, multirear 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 http://www.omifacsimiles.com/brochures/weill.html

MONOGRAPHS

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Il giudizio estetico nell’epoca dei mass media. Musica, cinema, teatro. A cura di Anna Rita Addessi e Roberto Agostini.

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Documenti di Storia Musicale Abruzzese, 6. Lucca, 2009. 8º, 358 pp, audio CD. Wrappers. $65

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Il Suono dell’Itinerario. Daniele Paris per il cinema di Liliana Cavani, Luigi Di Gianni, Lorenza Mazzetti.
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