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**ALBÉNIZ, Isaac, 1860-1909**

- 716 *Iberia. Revisión integral de Guillermo González. Edición facsímil de los manuscritos y estudio histórico-documental a cargo de Jacinto Torres.* Madrid, 1998. 31 x 41 cm, vi, 161 facs, xlii pp. Color facsimile of the working (and final) autograph copy now dispersed among four libraries. This collection of 12 movements, a masterpiece of the piano repertoire composed in 1905 and 1908, evince the technical heights of the postromantic piano. Handsome binding with orange cloth boards, gold lettering and pasted illustration by Laura Albéniz (from the first edition of *Iberia*, Paris, 1906-7). Commentary in Sp-Eng. Linen. \$229 <http://www.omifacsimiles.com/brochures/albeniz.html>

**BARTÓK, Béla, 1881-1945**

- 890 *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)
- 441 [Concerto, viola, orch, draft] *Concerto for Viola and Orchestra. Facsimile of the Autograph Draft, with an Introduction by Laszlo Somfai. Preface by Peter Bartók. New Fair Copy of the Autograph by Nelson Dellamaggiore.* 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 violist 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. Hardbound in black, with gold lettering. Special OMI price (reg. \$100). \$80 [http://www.omifacsimiles.com/brochures/bartok\\_vc.html](http://www.omifacsimiles.com/brochures/bartok_vc.html)

- 762 *Dance Suite for Orchestra. Reprint of the Original Manuscript (Budapest Historical Museum). Edited by Ferenc Bónis.* 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 B/W 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\\_ds.html](http://www.omifacsimiles.com/brochures/bartok_ds.html)

- 122 [& Zoltán Kodály] *Hungarian Folksongs for Song with Piano. Reprint of the Original Manuscript with Commentaries by Dennijs Dille. [Ms. Bartók Archives, Budapest].* Budapest, 1970. 29 x 41 cm, 22 facs, 26 pp. Halftone of the autograph. Includes rough draft of the Felhívás (The Appeal). Preface and commentary in Eng. \$45

- 835 *The Husband's Grief for Voice and Piano / A férj keserve. Énekhangra zongorakísérettel. [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 Ukrainian 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
- 886 *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
- 785 [Music for Strings, Percussion & Celeste. Sz.106] *Musik für Saiteninstrumente, Schlagzeug und Celesta. Faksimile des Partiturautographs 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 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](http://www.omifacsimiles.com/brochures/bartok_mspc.html)
- 124 [Sonata, piano, Sz.80] *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 halftone 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 Rangel 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](http://www.omifacsimiles.com/brochures/bartok_ps.html)

- 958 [Sonata, 2 pianos, percussion, Sz.110, BB115]  
*Sonate für zwei Klaviere und Schlagzeug. Faksimile des Partiturentwurfs und der annotierten Partiturokopie Paul Sachers / Sonata for Two Pianos and Percussion. Facsimile of the Draft Score and Paul Sacher's Annotated Full Score Copy. Edited by Felix Meyer.*  
 Eine Publikation der Paul Sacher Stiftung. London, 2018. 30 x 39 cm, 169 pp. Beautiful color halftone of the autograph draft score. Béla Bartók's Sonata for Two Pianos and Percussion, composed in summer 1937 on a commission from Paul Sacher and premiered in Basel in January 1938, is incontestably one of the supreme creations of modern music. This publication, with introductory essays by Felix Meyer, Robert W. Wason, László Vikárius, and Wolfgang Rathert, presents two major handwritten sources for this work from the holdings of the Paul Sacher Foundation: the draft score, which offers a fascinating glimpse into the sonata's genesis, and a "whiteprint" of the fair copy, which contains additions from Bartók and differs substantially from the definitive version at the end of the development section in movement 1. The volume also contains a CD of the radio recording of 1940, with Bartók and his wife Ditta Pásztor playing the piano parts, as well as a new recording of the sonata in its "original" form, played by the Bugallo-Williams Piano Duo with percussionists Matthias Würsch and Christian Dierstein. Linen. \$135  
[http://www.omifacsimiles.com/brochures/bartok\\_sop2.html](http://www.omifacsimiles.com/brochures/bartok_sop2.html)
- 939 [Sonata, violin, Sz.117]  
*Sonate für Violine solo Sz 117 / BB 124). Faksimile nach dem Autograph aus der Paul Sacher Stiftung, Basel. Herausgegeben und kommentiert von Stefan Drees.*  
 Meisterwerke der Musik im Faksimile, 26. Laaber, 2017. 28 x 32 cm, xxi, 18 pp. Full-color facsimile of the autograph fair copy along with 15 pp of sketch material. The sonata was commissioned by Yehudi Menuhin in Nov. 1943 and premiered by him in Carnegie Hall Nov. 26, 1944. A wonderful late Bartók virtuoso piece full of Hungarian qualities, biting rhythms, with subtle reference to Bach's Sei solo a violino senza basso accompagnato BWV 1001-1006, by his use of movement titles "Tempo di ciaccona" and "Fuga". Like Bach's Sei solo autograph, it has a clearly-copied text that allows the performer to play directly from it. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$164  
[http://www.omifacsimiles.com/brochures/bartok\\_vs.html](http://www.omifacsimiles.com/brochures/bartok_vs.html)
- 665 Bartók, Peter.  
*My Father.*  
 Homosassa, 2002. 18 x 24 cm, 329 pp. New, very personal recollection by the composer's youngest son Peter. Details of the origin of several works are described. The appendix contains the surviving letters addressed to Peter Bartók, and form a chronological account of the last 18 months of the composer's life. Includes 80 illustrations & photographs (many hitherto unpublished), 3 drawings and 14 music examples. Hardbound. \$41
- 598 (Bónis, Ferenc)  
*Béla Bartók: His Life in Pictures and Documents by Ferenc Bónis. Special Edition for the Bartók Centenary.*  
 Budapest, 1981. 21 x 29 cm, 288 pp. Rich picture documentary with 440 illus., including photogrpahs, newspaper clippings, printed title pages, and numerous halftones of letters and musical autographs. Cloth. \$40
- BEACH, Amv. 1867-1944**
- 700 [Quartet, strings, op.89]  
*Quartet for Strings (in One Movement). Opus 89. Edited by Adrienne Fried Block. [Fuller Public Library, Hillsborough, on deposit at the Univ. of New Hampshire, Beach Collection, 51A, box 4, folder 25].*  
 Music of the United States of America, 3. Madison, 1994. 4°, xxxiv, 31, 21 pp. New critical edition, together with halftone of the draft score. Wrappers. \$52
- BERG, Alban, 1885-1935**
- 922 [Concerto, violin, orchestra]  
*Violinkonzert. Faksimile nach dem Autograph der Library of Congress, Washington. Mit einem Kommentar von Douglas Jarman.*  
 Meisterwerke der Musik im Faksimile, 22. Laaber, 2011. 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 it 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](http://www.omifacsimiles.com/brochures/berg_vc.html)
- 352 *Hier ist Friede, Op.4, No.5. Eigenhändiges Arrangement des Orchesterliedes für Klavier, Harmonium, Violine und Violoncello. Faksimile des Autographs in der Bayerischen Staatsbibliothek.*  
 Veröffentlichungen der Kommission Bayern-Harvard zur Musikgeschichte des 20. Jahrhundert, 2. Vienna, 1989. 26 x 36 cm, iv, 6 pp. Beautiful 2 color line-cut of the autograph fair copy arranged for chamber ensemble. Introduction in Ger-Eng by Reinhold Brinkmann and Siegfried Mauser. Folder. \$39
- 442 *Hier ist Friede, Op.4, No.5. Eigenhändiges Arrangement des Orchesterliedes für Klavier, Harmonium, Violine und Violoncello. Faksimile des Autographs in der Bayerischen Staatsbibliothek.*  
 Veröffentlichungen der Kommission Bayern-Harvard zur Musikgeschichte des 20. Jahrhundert, 2. Vienna, 1989. 26 x 36 cm, iv, 6 facs, 12 (trans.) pp. Beautiful 2 color line-cut of the autograph fair copy arranged for chamber ensemble, together with modern edition. Introduction in Ger-Eng by Reinhold Brinkmann and Siegfried Mauser. Folder. \$54
- 180 *Lied der Lulu. Faksimile-Ausgabe der Anton v. Webern gewidmeten autographen Partitur. Mit einem Beitrag von Ernst Krenek und einer Dokumentation zur Entstehung und Aufführung der Oper "Lulu".*  
 Festgabe der Wiener Stadt- und Landesbibliothek. Vienna, 1985. 27 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
- 955 *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)
- 161 Hilmar, Rosemary, & Günther Brosche.  
*Alban Berg 1885-1935. Ausstellung der Österreichischen Nationalbibliothek, Prunksaal, 23. Main bis 20. Oktober 1985.*  
 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**  
 870 *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
- BOULEZ, Pierre, 1925-**  
 858 *Le marteau sans maître. Fac-similé de l'épure 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. Oblong. 38 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, xyloimba 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>
- 916 *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 Piencikowski.*  
 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.
- BRITTEN, Benjamin, 1913-1976**  
 216 *Children's Crusade. Kinderkreuzzug, Op. 82. A Ballad for Children's Voices & Orchestra. Music by Benjamin Britten. Words by Bertold Brecht. Illustrations by Sidney Nolan. A Limited Facsimile Edition of the Composer's Manuscript.*  
 London, 1973. 23 x 29 cm, 14, 38 facs, 12 illus pp. Superb half-tone. Includes 12 illustrations in color. Edition of 1000 copies. \$150
- 717 [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>
- BRUCKEN FOCK, Gerard von, 1859-1935**  
 746 *5 Moments Musicaux, op.11; 12 Klavierstücken, op.27/1,3,7,8. Reprint (G. Alsbach & Co. 1712, 2333/2334). With an Introduction by Albert Clement.*  
 Exempla Musica Zelandica, 3. Middelburg, 1995. 4°, xi, 26 pp. Line-cut of the Alsbach editions, Amsterdam, c.1880. Works of Bruckén Fock, the "Dutch Chopin", were greatly admired by Grieg. Wrappers. \$28
- BURKHARD, Willy, 1900-1955**  
 219 [Concerto, viola, orch, op.93]  
*Konzert für Viola und Orchester Op.93. Faksimile-Ausgabe nach der Handschrift des Komponisten (1953).*  
 Kassel, 1973. 8°. Line-cut of the autograph score in reduced format. Wrappers. \$31
- 220 *Musikalische Übung über den 12. Psalm, in der Dichtung von Martin Luther für ein- bis achtstimmigen gemischten Chor und Orgel, Op.39. Faksimile-Ausgabe nach der Handschrift des Komponisten.*  
 Kassel, 1964. 26 x 33 cm, iv, 63 facs, i pp. Line-cut of the 1934 autograph score. Afterword by Fritz Indermühle. Wrappers. \$40
- 284 [Toccatà, cembalo]  
*Kleine Toccatà für Cembalo.*  
 Willy-Burkhard-Gesellschaft, Jahresgabe 1972. Bern, 1972. 23 x 28 cm, 4 pp. Half-tone of the autograph score composed in 1936 for the baptism of Christine Judermühle. Special limited edition on laid paper. Wrappers. \$25
- BUYS, Ian, 1868-1933**  
 434 [Drei Klavierstücke, piano, op.29]  
*Drei Klavierstücke Opus 29 (c.1911). Introduction by Jan ten Bokum.*  
 Dutch Music Facsimiles, 7. Utrecht, 1991. 4°, i, 12 pp. Line-cut of the Weinberger, 1917 edition. Preface in Eng. Wrappers. \$27
- CARTER, Elliot, b.1908**  
 235 *Sketches and Scores in Manuscript. A Selection of Manuscripts and Other Pertinent Material from the American Collection of the Music Division, The New York Public Library, on Exhibition December 1973 through February 1974 in the Vincent Astor Gallery, Library & Museum of the Performing Arts, the New York Public Library at Lincoln Center.*  
 New York, 1973. 20 x 24 cm, 64 pp. Illus. Half-tones from 9 autographs. Bibliography and discography. Wrappers. \$16
- CIKKER, Ján, b.1911**  
 394 *Pochod Povstalcov. Faksimile rukopisu.*  
 Bratislava, 1974. 26 x 34 cm, 7 pp. Line-cut of the autograph scored for full orchestra. Finished October 15, 1944. Wrappers. \$40

**DEBUSSY, Claude, 1862-1918**

- 954 *Arabesques pour le piano. Manuscrit conservé à la Bibliothèque nationale de France, département de la Musique—Ms 978.*  
Fac-similés de Manuscrits de Claude Debussy, [4]. Paris, 2017. 26.5 x 35 cm, iv, 8 pp. 4-color facsimile of the autograph. These two Arabesques, based on Debussy's meticulously copied fair copy, are especially relevant in understanding the composer's compositional arc: composed when he was in his twenties at a time when he was strongly influenced by the Chanteurs de Saint Gervais (a group founded for the study and performance of early music), these pieces embody a melodic gesture the composer called "divine arabesque", in part the musical language of the "primitives": Palestrina, Victoria and Lasso, whose melodic style the composer believed could be traced back to plainchant ("They found the basis of [the arabesque] in Gregorian chant, whose delicate tracery they supported with twining counterpoints". The early "Arabesques pour le piano" are key to interpreting Debussy's development as a composer. Preface in Fr-Eng by Pierre Boulez. Wrappers with exposed stitching, in special art paper. \$56  
[http://www.omifacsimiles.com/brochures/debussy\\_arab.html](http://www.omifacsimiles.com/brochures/debussy_arab.html)
- 566 ["L'Archet", voice, piano] In, Yves A. Lado-Bordowsky, "L'Archet. Un 'croquis musical' de Debussy".  
Cahiers Debussy. No.16 - 1992. Paris. 1993. 8°, 85 pp. Yves Lado-Bordowsky, L'Archet. Un "œcroquis musical" de Debussy. - David Grayson, Claude Debussy adresses the English-speaking World : Two Interviews, an Article, and The Blessed Damozel. - Zdenka Weber, La diffusion de la musique de Debussy en Croatie. - Mélanges : Margaret G. Cobb, Further Debussy souvenirs : letter from Gustave Doré to Robert Godet. - Aloÿs Mooser, Heurs et malheurs du Prélude à l'après-midi d'un Faune à Saint-Petersbourg. - Chronique. - Thèses. - Bibliographie. (Includes half-tone of the autograph score of "L'archet" in reduced format). Wrappers. \$35
- 920 *Chansons, recueil de mélodies dédiées à Marie-Blanche Vasnier*  
Fac-similés de Manuscrits de Claude Debussy, [3]. Paris, 2010. 17.5 x 26 cm, 40 pp. 4-color facsimile of the autograph. Wrappers, in beautiful art paper. \$125  
[http://www.omifacsimiles.com/brochures/debussy\\_chan.html](http://www.omifacsimiles.com/brochures/debussy_chan.html)
- 959 *Estampes [pour le piano]: Pagodes, La Sorée dans Grenade..., Jardins sous la pluie. [Fac-similé du] manuscrit conservé à la Bibliothèque Nationale de France, département de la Musique - MS-988.*  
Fac-similés de Manuscrits de Claude Debussy, [6]. Paris, 2019. 26.5 x 35 cm, vi, 30 pp. 4-color facsimile of the autograph, written in 1903 and dedicated to his friend the painter Jacques-Émile Blanche. A triptych of 3 short pieces entitled "Pagodes" (Pagodas), "La soirée dans Grenade" (The Evening in Granada) and "Jardins sous la pluie" (Gardens in the Rain). Estampes (or "Prints") are not a random selection but the distinctive sound pictures of three locations: A Javanese gamelan, a Spanish habanera and French children's songs. Preface in Fr/Eng by Pierre Boulez. Wrappers with exposed stitching, in special art paper. \$74  
[http://www.omifacsimiles.com/brochures/debussy\\_est.html](http://www.omifacsimiles.com/brochures/debussy_est.html)
- 282 *Étude retrouvée. A First Version of "Pour les arpèges composés". Piano Solo Realized by Roy Howat.*  
Bryn Mawr, 1980. 4°, iv, 6, 8 pp. Line-cut, together with a new authoritative edition. Preface in Eng-Fr. Wrappers. \$12
- 258 [Études, piano, sketches]  
*Études pour le piano. Fac-similé des esquisses autographes (1915). Introduction de Roy Howat.*  
Publications du Centre de Documentation Claude Debussy, V. Geneva, 1989. 22 x 30 cm, xxii, 61, i 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](http://www.omifacsimiles.com/brochures/debussy_et.html)
- 260 *Golliwogg's Cake Walk. Edited from the Autograph and First Edition by Michael Stegemann. Fingering and Suggestions for Interpretation by Michel Béroff. [Ms. Bibl. Nationale, Paris].*  
Urtext Edition + Faksimile. Vienna, 1984. 4°, ii, 5, 3 pp. Halftone, together with a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$19
- 901 *Images pour piano, 1re serie.*  
Fac-similés de Manuscrits de Claude Debussy, [1]. Paris, 2008. 27 x 35 cm, 36 pp. 4-color facsimile of the autograph. Wrappers, in beautiful art paper. \$130  
[http://www.omifacsimiles.com/brochures/debussy\\_img.html](http://www.omifacsimiles.com/brochures/debussy_img.html)
- 901 *Images pour piano, 2e serie.*  
Fac-similés de Manuscrits de Claude Debussy, [2]. Paris, 2008. 29 x 40 cm, 40 pp. 4-color facsimile of the autograph. Wrappers, in beautiful art paper. \$130  
[http://www.omifacsimiles.com/brochures/debussy\\_img.html](http://www.omifacsimiles.com/brochures/debussy_img.html)
- 925 *L'isle joyeuse. Kommentar/Commentary: Denis Herlin.*  
[Henle 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 "Isle joyeuse" its present-day form. Commentary in Ger-Eng. Hardbound in beautiful blue art paper with embossed title in pink lettering. \$73  
[http://www.omifacsimiles.com/brochures/debussy\\_Lisle.html](http://www.omifacsimiles.com/brochures/debussy_Lisle.html)
- 844 *"Les Papillons" for Voice and Piano. First Edition. Text by Théophile Gautier. A Performing Edition and Facsimile of the Composer's Autograph in the Music Division of The New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center. [JOB 96-17].*  
New York, 2004. 27x 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 Vasnier for whom Debussy composed many songs in the 1880s. Includes a preface by Margaret G. Cobb, and an essay on the manuscript and a performing edition by Marie Rolf (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>
- 259 [Pelléas et Mélisande, sketches]  
*Esquisses de Pelléas et Mélisande (1893-1895). Publiées en fac-similé avec une introduction par François Lesure. [Ms. Collection André Meyer & Bibl. Nationale, Paris, mus. ms. 1206].*  
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)
- 160 *Prélude à l'après-midi d'un faune. [Ms. The Pierpont Morgan Library, New York].*  
Washington, D.C., 1963. 28 x 36 cm, iv, 12 pp. Very fine 4-color collotype of the autograph part, dedicated to "chère et très bonne petite Gaby", Garielle Dupont, Debussy's companion from 1890 to 1898, who later gave it to Alfred Cortot. Forward in Eng by Roland-Manuel. Printed in France. Coverboards in decorative paper with blue leather label embossed with Debussy's signature. Extremely rare.  
[http://www.omifacsimiles.com/brochures/debussy\\_pre.html](http://www.omifacsimiles.com/brochures/debussy_pre.html)

- 935 *Prélude à l'après-midi d'un faune. Fac-similé du manuscrit autographe de la partition d'orchestre. Introduction par Denis Herlin.*  
De Main de Maître, 1. Turnhout, 2014. 32 x 43 cm, 80 pp. Full-color facsimile of the autograph full score—"Stichvorlage". Inaugurates the series "De main de maître" (in the hand of the author) from the collection of the Bibliothèque National de France. Hardbound. \$225  
[http://www.omifacsimiles.com/brochures/debussy\\_pre2.html](http://www.omifacsimiles.com/brochures/debussy_pre2.html)
- 958 *Quatuor pour cordes. Manuscrit conservé à la Bibliothèque nationale de France, département de la Musique.*  
Fac-similés de Manuscrits de Claude Debussy, [5]. Paris, 2018. 26.5 x 35 cm, 48 pp. 4-color facsimile of the autograph score issued on the occasion of the centenary of Debussy's death. Wrappers, in special art paper. \$74  
[http://www.omifacsimiles.com/brochures/debussy\\_quat.html](http://www.omifacsimiles.com/brochures/debussy_quat.html)
- 566 [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. Various notations 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
- 413 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
- DEGEYTER, Pierre, 1848-1932**
- 742 *L'internationale. Faksimile-Ausgabe des Autographs. Im Auftrag des Instituts für Marxismus-Leninismus beim Zentralkomitee der SED, der Akademie der Künste der DDR, des Verbandes der Komponisten und Musikwissenschaftler der DDR. Herausgegeben von Inge Lammel und Gerhard Stübe.*  
Leipzig, 1976. 19 x 28 cm, 4, 16 pp. Halftone of the autograph fair copy scored for voice and piano. Set to the words of Eugène Pottier. One of the great songs of the world proletariat, later adopted as the national anthem of the U.S.S.R. Afterword in Ger-Rus-Eng-Fr. Handsomely bound in red linen. \$20
- DESSAU, Paul, 1894-1979**
- 261 *Bach-Variationen für großes Orchester, 1963. Faksimile nach dem Autograph. Herausgegeben vom Johann-Sebastian-Bach-Komitee der DDR zum III. Internationalen Bachfest der DDR und aus Anlaß des 175 jährigen Bestehens des.*  
Musikverlag Peters, Leipzig 1975. Leipzig, 1975. 29 x 49 cm, 100 pp. Halftone of the autograph fair copy. Issued on the occasion of the 175th year of the founding of Edition Peters in Leipzig. Full linen. \$95
- DISNEY PRODUCTIONS**
- 943 *Snow White and the Seven Dwarfs Master Score. Music by Frank E. Churchill, Lyrics by Larry Mory and Additional Underscore by Leigh Harline and Paul J. Smith.*  
2015. 4°, 208 pp. Full-color facsimile of the master score for the 1937 film. Based on the fairy tale by the Brothers Grimm, Snow White and the Seven Dwarfs is the first full-length animated feature film and the earliest in the Walt Disney Animated Classics series. The story was adapted by Dorothy Ann Blank, Richard Creedon, Merrill De Maris, Otto Englander, Earl Hurd, Dick Rickard, Ted Sears and Webb Smith, with David Hand as supervising director. The songs including "Heigh-Ho", "Some Day My Prince Will Come", and "Whistle While You Work" were composed by Frank Churchill and Larry Morey. Further incidental music was provided by Paul J. Smith and Leigh Harline. This is the first time that this material is available to the public. Explore every sequence from the film, from the first scene to the last and see, first hand, how the music and animation (tempos, scene length, camera movement, action, and sound) were synchronized. Limited edition of 459 copies. \$295  
<http://www.omifacsimiles.com/brochures/snow.html>
- ELGAR, Edward, 1857-1934**
- 880 *Concerto for Violoncello and Orchestra in E Minor, Op. 85. Royal College of Music London MS 402. Facsimile. Introduction by Jonathan Del Mar; Foreword by Steven Isserlis.*  
Documenta Musicologica, II/36. Kassel, 2007. 25 x 34 cm, xix, 134 pp. Facsimile of the autograph score issued on the 150th anniversary of the composer's birth. Reproduces Elgar's numerous colored corrections and additions as well as preparations for the printed score and last minute changes. One of the great concertos of the cello repertoire, the work, composed shortly before the death of the composer's wife in 1920 and in the aftermath of a ghastly war, is considered by many as his last masterpiece. Introduction in Eng-Ger. Handsome binding with torquise paper boards with reproduction of Cuno Amiet's "The Cellist". \$144  
<http://www.omifacsimiles.com/brochures/elgar.html>
- 475 Anderson, 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
- ENESCO, Georges, 1881-1955**
- 204 [Quartet, string, op.22, no.2 in G; quartet movt, in C]  
*Quatours à cordes: 1) 2d Quatuor pour deux violons, un alto et un violoncelle en sol majeur, Op. 22, No. 2; partition / 2) Quatuor pour deux violons, un alto et un violoncelle (en ut majeur); partition (le premier mouvement). Manuscritum. Édition publiée par les soins de Titus Moisescu. [Ms. Library of Congress, Washington, D.C.].*  
Bucarest, 1985. 21 x 30 cm, 96, 10 pp. Halftone of the autograph of Op.22, no.2 and the 1st movt of the quartet in C. Afterword in Fr-Rom. Wrappers. \$45
- FALLA, Manuel de, 1876-1946**
- 835 *Apuntes de armonía. Dietario de París (1908). Edición a cargo de Yvan Nommick. Apuntes de armonía: estudio de Yvan Nommick. Dietario de París (1908): estudio y transcripción de Francesc Bonastre.*  
Colección "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 numbered edition of 500 copies. Cloth. \$143

- 844 [Concerto, harpsichord/piano, fl, ob, cl, vln, vc]  
*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 Fuiz-Aznar. Edición y estudio de Yvan Nommick.*  
Colección "Facsímiles", Serie "Manuscritos", 3. Granada, [2004]. 25 x 35 cm. lxxxviii, 193 pp. Full-color reproduction of the autograph sketches, composing copy and fair copy (including extensive revisions), plus new critical edition. The work was written in homage to Wanda Landowsky for her indispensable role in the 20th century resurgence of the harpsichord. Commentary in Sp. Limited edition of 500 copies. Cloth. \$187 [http://www.omifacsimiles.com/brochures/falla\\_conc.html](http://www.omifacsimiles.com/brochures/falla_conc.html)
- 817 *Fuego fatuo. Edición facsímil de los manuscritos 9017-1, LII A2, A4, A6, A9, A10 del Archivo Manuel de Falla. Edición y estudio de Yvan Nommick.*  
Colección "Facsímiles", Serie "Manuscritos", 2. Granada, 1999. 25 x 35 cm. xlviii, 258 pp. Full-color reproduction of the autograph fair copy (full score to acts I & II; piano reduction for act II), orchestral drafts to act II, and partial libretto. Together with B/W reproductions of Chopin's "Canción polaca, op. 74", a work which inspired the composer. Commentary in Sp. Limited edition of 500 copies. Cloth. \$187 [http://www.omifacsimiles.com/brochures/falla\\_fuego.html](http://www.omifacsimiles.com/brochures/falla_fuego.html)
- 868 [Noches en los jardines, symphonic impressions, piano, orch]  
*Noches en los jardines de España: Impresiones sinfónicas para piano y orquesta. Edición facsímil de los manuscritos fundamentales del Archivo Manuel de Falla y del Archivo de Valentín Ruiz-Aznar. Edición e introducción de Chris Collins.*  
Colección "Facsímiles", Serie "Manuscritos", 4. Granada, [2006]. 25 x 35 cm. 225 pp. Full-color reproduction of the autograph. Commentary in Sp. Limited edition of 500 copies. Cloth. \$177 [http://www.omifacsimiles.com/brochures/falla\\_noches.html](http://www.omifacsimiles.com/brochures/falla_noches.html)
- 927 *El retablo de Maese Pedro. Edición facsímil de los manuscritos fundamentales del Archivo Manuel de Falla. Edición y estudio de Elena Torre.*  
Colección "Facsímiles", Serie "Manuscritos", 5. Granada, [2011]. 25 x 35 cm. 194 pp. Full-color reproduction of the autograph issued on the occasion of the 20th anniversary of the Archivo Manuel de Falla. Translated "Master Peter's Puppet Show", the work, in one act with prologue and epilogue, is based on an episode (chap. 26, part II) from Don Quixote by Miguel de Cervantes. Commentary in Sp. Limited edition of 500 copies. Cloth. \$178 [http://www.omifacsimiles.com/brochures/falla\\_ret.html](http://www.omifacsimiles.com/brochures/falla_ret.html)
- 781 *La vida breve. Facsímil del manuscrito XXXV A1 del Archivo Manuel de Falla. Edición al cuidado de Antonio Gallego.*  
Colección "Facsímiles", Serie "Manuscritos", 1. Granada, 1997. Oblong, 25 x 17 cm, xiii, 168 pp. 3-color halftone of Falla's fascinating autograph piano reduction score of his celebrated one-act opera "Life is Short". With this work the composer won the 1905 composition prize of the Real Academia de Bellas Artes. The manuscript reproduced here represents the closest version to the prize-winning version; the additions in red ink and pencil corrections show the beginning of the transformation that the opera would take in its premiere and publication years later. An indispensable source with many precious details for the study of the earliest important work of Falla. Linen. \$99 [http://www.omifacsimiles.com/brochures/falla\\_vida.html](http://www.omifacsimiles.com/brochures/falla_vida.html)
- FAUCHARD, Auguste, 1881-1957**  
733 [Symphony, no.2, organ, D maj.]  
*Deuxième symphonie pour orgue, 1928/1929. Présentation par Michèle Guyard.*  
Collection Dominantes. 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**  
286 [Quartet, strings, op.121]  
*Quatuor Op.121. Reproduction photographique du manuscrit. [Ms. Bibliothèque Nationale (ancien fonds du Conservatoire Nationale de Musique), Paris].*  
Paris, 1925. 29 x 38 cm, 54 pp. Beautiful line-cut of the autograph score in its original 4° 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**  
233 *An American in Paris. Commemorative Facsimile Edition, Manuscript Full Score. Includes Historical Information and Annotation. [Ms. Library of Congress, Washington, D.C.].*  
New York, 1987. 4°, 7, 105 pp. Line-cut of the autograph score. Issued on the occasion of the 50th anniversary of the composer's death. Wrappers. \$50
- 234 *Cuban Overture. Commemorative Facsimile Edition, Manuscript Full Score. Includes Historical Information and Annotation. [Ms. Library of Congress, Washington, D.C.].*  
New York, 1987. 4°, 8, 63 pp. Line-cut of the autograph score. Issued on the occasion of the 50th anniversary of the composer's death. Wrappers. \$40
- 234 *Rhapsody in Blue. Commemorative Facsimile Edition, Manuscript Full Score. Includes Historical Information and Annotation. [Ms. Library of Congress, Washington, D.C.].*  
New York, 1987. Oblong, 4°, 9, 55 pp. Line-cut of the score in the hand of Ferde Grofé. Issued on the occasion of the 50th anniversary of the composer's death. Wrappers with ring binder. \$50
- HINDEMITH, Paul, 1895-1963**  
712 [Ludus tonalis, piano]  
*Ludi Leonum. Faksimile-Ausgabe eines von Paul Hindemith kolorierten Exemplares des "Ludus tonalis" aus dem Jahre 1950.*  
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 100 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\\_lt.html](http://www.omifacsimiles.com/brochures/hind_lt.html)
- 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
- 161 [Schuh, Willi]  
*Paul Hindemith. Die letzten Jahre. Ein Zeugnis in Bildern.*  
Mainz, 1965. 21 x 23 cm, 90 pp. Published on the occasion of the composer's 70th birthday. Rich testimony of photographs, musical mss, 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, 1874-1934**
- 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
- 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)
- 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>
- 343 *Works for Small Orchestra. 1: St. Paul's Suite Opus 29 No. 2; 2: A Fugal Concerto Opus 40 No. 2; 3: Double Concerto Opus 49; 4: Brook Green Suite; 5: Lyric Movement. Edited by Imogen Holst, Assistant Editor: Colin Matthews.*  
Collected Facsimile Edition of Autograph Manuscripts of the Published Works, II. London, 1977. 27 x 36 cm, 205 pp. 2-color halftone. Linen. \$85 [http://www.omifacsimiles.com/brochures/holst\\_so.html](http://www.omifacsimiles.com/brochures/holst_so.html)
- KODÁLY, Zoltán, 1882-1967**
- 351 *Dance of Marosszék. Piano Solo. Facsimile Edition of the Manuscript (British Library, London, [Ms. UE-Loan 49/21]).*  
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
- 195 *Psalmus Hungaricus. Kecskeméti Vég Mihály. 55. zsolttára. Zenéjét írta Kodály Zoltán. Op. 13. Breuer János, előszavál. Kass János, rajzaival. [Ms. Stiftung Paul Sacher, Basel].*  
Budapest, 1977. 17 x 24 cm, 47 pp. Halftone of the autograph sketches (1923) written on 3 and 4 staff lines, together with a printed edition of the poetic texts and new illustrations. Includes line-cut of Mihály Végh de Kecskemét's translation of Cantio optima into Hungarian. Introduction in Hun. Cloth. \$20
- 181 *Psalmus Hungaricus Op. 13. Faksimile-Ausgabe der Originalhandschrift mit einer Studie von Ferenc Bónis. [Ms. Stiftung Paul Sacher, Basel].*  
Budapest, 1987. 26 x 34 cm, 68, 32 pp. Beautiful 6-color halftone. Issued on the occasion of the 20th anniversary of the composer's death. Commentary in Ger-Hung. Linen. \$125
- 369 *Voyage en Hongrie.*  
Budapest, 1983. 10 x 16 cm, 77, xx pp. Halftone. \$25
- 165 (Kecskeméti, Gábor, ed.)  
*Kodály Zoltán: 1882-1982. Edited by Gábor Kecskeméti.*  
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**
- 357 [Fünf Lieder, op.82]  
*Fünf Lieder nach Worten von Franz Kafka. Faksimile der Originalhandschrift. Festgabe der Stadt Wien zum 85. Geburtstag des Komponisten. Herausgegeben von der Wiener Stadt- und Landesbibliothek.*  
Vienna, 1985. Oblong, 4°, 9, 82 pp. Beautiful full-color halftone of the autograph in the original format. Essays by R. Patzer, R. Bischof, E. Hilmar and W. Obermaier, with numerous photographs, illustrations and reproductions of some of Krenek's artwork, many handsomely mounted in passe-partout. Issued on the occasion of the composer's 85th birthday. Bibliophile edition not available commercially. Hardbound with silver paper boards. <http://www.omifacsimiles.com/brochures/krenek.html>
- 161 (Hilmar, Ernst)  
*Ernst Krenek. Katalog zur Ausstellung der Wiener Stadt- und Landesbibliothek im Historischen Museum der Stadt Wien, Mai/Juni 1982. Herausgegeben von Ernst Hilmar.*  
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 282 items, illustrations, and bibliography of Krenek's writings. In Ger. Wrappers. \$18
- KURTÁG, György, b.1926**
- 950 [Games, piano, selected works]  
*Zoli Kocsis's Manuscript Book / Kocsis Zoli Hangjegyzete. The History of the Manuscript Book. Postscript: The Contents of the Manuscript.*  
Budapest, 2016. 25 x 34 cm, 96, 10/10 pp, audio CD. Full-color facsimile in the original format of a manuscript version of "Games" issued on the occasion of Kurtág's 90th birthday. "Games" is a series of piano pieces written for both teaching purposes and public performance. In the autumn of 1974 the composer (pupil of Messiaen & Milhaud and a close colleague of György Ligeti) began to copy selected pieces from Games into a special spiral-bound notebook for Zoltán Kocsis, a former piano student and important interpreter of Kurtág's works. Kocsis played from this notebook in the first public performance of Games in 1974, and since then as well, as the series was expanded over a 30 year period. Kocsis writes: "I didn't know that the spiral notebook I received at the premiere would later become, as it were, my permanent companion. That I would take it with me from Japan to Canada, from Australia to Iceland, traveling to the world's most prominent concert halls... that—well beyond the intention of its being 'copied with love'—it would include works and sketches for which this notebook would become the principal source". The MS-notebook with 65 pieces—one third of them hommages to contemporary composers—provides a wonderful glimpse into Kurtág's workshop, of equal interest to performers and musicologists. The former can understand more from Kurtág's handwriting about the composer's intentions than from the printed score and
- LEIBOWITZ, René, 1913-1972**
- 168 [3 mélodies sur les poèmes de Picasso Op.3, no.4-6] In  
*Picasso, Le Point: Revue Artistique et Littéraire, XLII (Octobre 1952).*  
19 x 26 cm, 56, with numerous illus pp. Line-cut of the autograph songs "L'Orchata", "Les Cloches", & "Le Chardonne rit", composed in 1943. Together with essays on Picasso by 8 contributors. Includes facsimile of Picasso letter and handwriting analysis by the graphologist Raymond Trillat. Wrappers. \$35

- LIGETI, György, 1923-2006**  
 205 [Études, piano, book 1]  
*Études pour piano—premier livre— (1985). Faksimileausgabe/Facsimile Edition.*  
 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. \$30 [http://www.omifacsimiles.com/brochures/ligeti\\_pr.html](http://www.omifacsimiles.com/brochures/ligeti_pr.html)
- 460 [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](http://www.omifacsimiles.com/brochures/ligeti_km.html)
- MAHLER, Gustav, 1860-1911**  
 955 [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 von der Erde 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)
- 816 [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)
- 933 [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)
- 429 [Symphony No.5 in C minor, selections]  
*Adagietto. Facsimile, Documentation, Recording. Gilbert Kaplan, Editor. [Mss., Pierpont Morgan Library, New York & New York Public Library at Lincoln Center].*  
 New York, 1992. 30 x 38 cm, 112, 20 + 20 pp, CD audio recording. Sharp duotone of both Mahler’s autograph fair copy score and Alma Mahler’s Stichvorlage of the “Adagietto” movt of the Fifth Symphony. This wonderfully lyrical movement was, according to notes left behind by Willem Mengelberg, Gustav’s declaration of love for Alma. Commentary by Gilbert E. Kaplan and Edward R. Reilly. Copious documentation and bibliography. Includes a new CD recording with the London Symphony Orchestra. Numbered edition of 1500 copies in silk case. \$125 [http://www.omifacsimiles.com/brochures/mahler\\_ad.html](http://www.omifacsimiles.com/brochures/mahler_ad.html)
- 382 [Symphonic sketches, Symphony No.?] *Symphonische Entwürfe. Facsimile nach den Skizzen aus der Wiener Stadt- und Landesbibliothek und der Pierpont Morgan Library New York. Erstveröffentlichung. Geleitwort von Claudio Abbado. Herausgegeben von Renate Hilmar-Voit.*  
 Schriftenreihe zu Musik, 3. Tutzing, 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]  
*Facsimile Edition of the Seventh Symphony. Donald Mitchell/Edward R. Reilly. [Het Concertgebouw, Amsterdam].*  
 ‘s-Graveland, 1995. 30 x 40 cm, 2 vols, 98; 308 pp. Beautiful full color facsimile of the autograph fair copy published on the occasion of the Concertgebouw Orchestra’s “Mahler-feest 1995.” Contains numerous erasures & revisions, with major but non-structural differences from the printed score, including the elimination of a contrapuntal section from the second movement. Introduction analyzes relationship of surviving sources; these include a copyist’s ms & a “cancelled” sketchbook in Vienna, and two sketch-drafts in New York. Handsome clamshell case in blue linen. \$375 <http://www.omifacsimiles.com/brochures/mahler7.html>
- 917 [Symphony No.9, draft, movts 1-3]  
*IX. Symphonie. Partiturentwurf der ersten drei Sätze. Facsimile nach der Handschrift. Herausgegeben von Erwin Ratz. [Ms. Pierpont Morgan Library, New York].*  
 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 notated 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



- 942 Martner, Knud.  
*Mahler's Concerts.*  
New York, 2010. 22 x 28 cm, 287 pp. Provides the first detailed history of Mahler on the podium. A carefully researched listing of more than 300 performance arranged chronologically. Illustrated with reproductions of original playbills, programs or transcriptions thereof. Hardbound. \$50
- MALIPIERO, Gian Francesco, 1882-1973**  
446 *La passione (per soli, coro e orchestra) dalla rappresentazione della Cena e Passione di Pierozzo Castellano Castellani. Riduzione per pianoforte e canto.*  
Milan, 1935. 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.68c; La canzone dei Ricordi op.68a; Composizione in re (1902); Terza melodia (1902). Wrappers. \$130
- MICHELSEN, Leonard Pieter Joseph, 1872-1944**  
432 *Selected Songs in Autograph. Introduction by Jaap van Benthem. [Municipal Museum, The Hague].*  
Dutch Music Facsimiles, 6. Utrecht, 1990. 4°, iv, 23 pp. Line-cut of the autograph fair copy. Contains 5 settings on German texts, 3 on French texts and 2 on Dutch. All the songs were composed in the first decade of the 20th c. Wrappers. \$24
- ORFF, Carl, 1895-1982**  
753 *Carmina Burana. Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis. Facsimile of the Composer's Autograph Score in the Bayerischen Staatsbibliothek München. Edited by the Carl Orff-Stiftung With Introductory Notes by Hartmut Schaefer and Werner Thomas.*  
Mainz, 1997. 32 x 42 cm, 160, xxxi pp. Full-color facsimile, in the original folio format, of the autograph fair copy. Orff's great musico-dramatic masterpiece composed on a sequence of medieval Latin lyrics with exciting block chords and driving rhythms. This deluxe edition captures the dark and light blue inks of the composer's handwriting, with additions in lead and colored pencil. Binding in black linen & quarter leather. (special limited offer). \$185  
[http://www.omifacsimiles.com/brochures/orff\\_carm.html](http://www.omifacsimiles.com/brochures/orff_carm.html)
- 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 FranzWillnauer. Slipcase. \$113
- 207 [W.E. Schäfer et al]  
*Ein Bericht in Wort und Bild. Mit Beiträgen von W.E. Schäfer, K.H. Ruppel, Gustav Rudolf Sellner und Werner Thomas.*  
Mainz, 2/ 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
- PENDERECKI, Krzysztof, b.1933**  
474 *Skizze zur "Utrenja" (1969/71); Skizze zu "Kosmogonia" (1970); Skizze zur Oper "Die schwarze Maske" (1984/86).*  
Mainz, 1987. Oblong & upright, 42 x 35, 42 x 70 cm, 3 pp. Color facsimile in the original format of 1 sketch page from Utrenja, Kosmogonia and Die schwarze Maske. Folder. \$29
- PFITZNER, Hans, 1869-1949**  
188 *Philosophie und Dichtung in meinm 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**  
446 *Quartetto in re per due violini, viola e violoncello.*  
Milan, 1934. Oblong, 30 x 21 cm, 96 pp. Line-cut of the autograph fair copy (score), dated 3 December 1932. Coverboards in paper. \$95
- POULENC, Francis, 1899-1963**  
807 *Cocardes. Chanson populaire sur le poème de Jean Cocteau: I. Miel de Narbonne; II. Bonne d'enfant; III. Enfant de troupe (1919). Introduction-Inleiding: Catherine Miller.*  
Fontes Musicae Bibliothecae Regiae Belgicae, IVII. Brussels, 2000. 27 x 35 cm, xii, 14 pp. Half-tone of the autograph. Version for violin, cornet, trombone, bass drum & triangle. Wrappers. \$24 <http://www.omifacsimiles.com/brochures/poulenc.html>
- REGER, Max, 1873-1916**  
519 *Phantasie und Fuge für Orgel über B A C H. Op. 46. Faksimile des Autographs.*  
Vienna, 1984. 28 x 36 cm, iv, 28 pp. Beautiful 3 and 4-color half-tone in original folio format. Preface in Ger-Eng by Susanne Popp and Susanne Shigihara. Protective folder. \$42
- 922 [Schumann, lieder, op.35, selections, arr.]  
*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 Mus. Ms. 085, & Mus. Ms. 179, issued on the occasion of the bicentenary of Schumann's birth. A curiosity arrangement of "Wer machte dich so krank?" (op.35, no.11) and "Alte Laute" (op.35, no.12)—for organ and voice—showing Reger's admiration for Schumann. Portfolio. \$26  
[http://www.omifacsimiles.com/brochures/regers\\_schum.html](http://www.omifacsimiles.com/brochures/regers_schum.html)
- 520 [Trio, violin, viola, & cello]  
*Trio Op.77b. Faksimile der Handschrift herausgegeben aus Anlaß des 100. Geburtstags Max Regers.*  
Musikalische Veröffentlichung des Max Reger Instituts, 3. Wiesbaden, 1973. Oblong, 17 x 13 cm, i, 68 pp. Fine 3-color line-cut/half-tone issued on the occasion of the composer's 100th birthday. The use of different inks for the notes versus dynamic 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
- 348 *Max Reger zum 50. Todestag. Süddeutsche Max Reger-Tage 1966. Katalog er Ausstellung, München, 2. bis 30. Mai, Regensburg, 21. Juni bis 24. Juli.*  
Munich, 1966. 15 x 21 cm, 71 pp. Exhibition catalog with descriptions on 347 items. Chronology and comprehensive index. Wrappers. \$20

**ROBERT, Clément, 1886-1941**

- 441 *Prélude, arabesque, tarentelle, op.3, no.1.*  
Béziers, [1992]. 21 x 30 cm, 27 pp. Line-cut of the Justin Robert edition, Paris, 1911.  
Laid paper, with stiff folder. \$16

**ROTA, Nino (Giovanni), 1911-1979**

- 962 *Nino Rota: La dolce vita. Sources of the Creative Process. Giada Viviani.*  
The Composer's Workshop, 1 Turnhout, 2018. 25 x 35 cm, 214 pp (105 color illus).  
Based on the rich collection of sources held at the Fondazione Giorgio Cini, Venice,  
Giada Viviani has reconstructed the most significant phases of the compositional  
process of the La dolce vita soundtrack and documented the close relationship  
between Rota and Fellini. The book illustrates the compositional process of the  
audiovisual sequences, the genesis of the music for the introductory titles and final  
credits, the management of sound effects and improvised episodes, and the adoption  
of pre-existing material. The introductory essay presents the composer in the context  
of the times, early reviews, the film narrative structure and the role of the music in  
the overall drama. The text is complemented by a wide selection of sources  
reproduced in facsimile. Hardbound. \$185  
<http://www.omifacsimiles.com/brochures/rota.html>

**ROUSSEL, Albert, 1869-1937**

- 835 *Concertino pour violoncelle et orchestre. Réduction pour violoncelle et piano (1936). Introduction-Inleiding: Catherine Miller.*  
Fontes Musicae Bibliothecae Regiae Belgicae, I/VIII. Brussels, 2001. 25 x 33 cm, 28  
pp. Half-tone of the autograph fair copy of the piano reduction (violinello & piano)  
plus solo violoncello part. Both autographs contain numerous corrections and  
annotations in pencil. Wrappers. \$25
- 809 *Fugue pour piano (ca 1898); Rustiques pour piano op.5 (1904-1906); Light pour chant et piano op.19 n° 1 (1918); Fanfare pour un sacre païen (1921). Introduction-Inleiding: Yves Lenoir.*  
Fontes Musicae Bibliothecae Regiae Belgicae, I/IV. Brussels, 1987. 27 x 35 cm, xviii,  
30 pp. Line-cut of the autograph. Wrappers. \$16

**SAINT-SAËNS, Camille, 1835-1921**

- 958 *Le carnaval des animaux. Fac-similé du manuscrit autographe / The Carnival of the Animals. Facsimile of the Autograph Manuscripts. Introduction Marie-Gabrielle Soret.*  
De Main de Maître, 2. Turnhout, 2018. 30 x 36.6 cm, 192 pp ( 127 color).  
Full-color facsimile of the autograph full score—"Stichvorlage". The second volume  
of the series "De main de maître", a facsimile collection devoted to orchestral scores  
of the most prestigious sources conserved in the Music Department of the  
Bibliothèque Nationale 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.

- 965 *Un esprit libre. Marie-Gabrielle Soret.*  
Paris, 2020. 27 x 22 cm, 192 (140 illus). Exhibition catalog issued on the occasion  
of the centenary of the composer's death comprised of letters, autograph  
manuscripts, photographs, maquettes of costume and designs from the rich  
collection of the Bibliothèque nationale de France. Wrappers. \$44

**SAUGUET, Henri, b.1901**

- 232 (Cluzel, Raphaël)  
*Jardin allégorique du musicien Henri Sauguet. Poème de Raphaël Cluzel. Fac-similé du manuscrit.*  
Paris, 1983. 29 x 39 cm, 5 pp. Beautiful line-cut of the autograph. Published on the  
occasion of a special issue in tribute of Sauguet by La Revue Musicale. Limited  
edition of 160 numbered copies signed by the author. Presentation wrappers. \$75

**SCHENKER, Heinrich, 1867-1935**

- 359 [Schenkerian analysis]  
*Der Dreiklang. Monatsschrift für Musik. Herausgegeben von Oswald Jonas und Felix Salzer. Heft 1-9, Jahrgang 1937-1938.*  
Hildesheim, 1989. 17 x 24 cm, 213 pp. Line-cut of the Vienna, 1937-38 edition.  
Wrappers. \$60

**SCHNABEL, Arthur, 1882-1951**

- 553 *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

**SCHOENBERG, Arnold, 1874-1951**

- 958 *Friede auf Erden / Peace On Earth, Op. 13. Facsimile. Edited by Therese Muxeneder.*  
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](http://www.omifacsimiles.com/brochures/schoen_frieda.html)
- 903 *Gurre-Lieder. Reproduktion des Autographs nach der Faksimileausgabe von 1912. Herausgegeben von Ulrich Krämer.*  
Arnold Schönberg Sämtliche Werke, AV/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 "Des  
Sommerwindes 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\\_gl.html](http://www.omifacsimiles.com/brochures/schoen_gl.html)

- 916 [Kleine Klavierstücke, piano, op.19]  
*Six Little Piano Pieces, op.19 (1911). Facsimile Edition. Commentary by Christian Meyer.*  
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 music of the 20th century. Extreme concision of diction and an 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\\_ks.html](http://www.omifacsimiles.com/brochures/schoen_ks.html)
- 555 [Modern Psalms, op.50c]  
*Moderne Psalmen. Die Skizzen zum ersten Psalm. Partitur nach den hinterlassenen Skizzen Schoenbergs herausgegeben von Rudolf Kolisch. [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
- 174 *Nachtwandler (1901) (Gustav Falke). For Voice, Piccolo, Trumpet in F, Snare Drum and Piano. Score, Facsimile and Parts.*  
Los Angeles, 1969. 4°, ii, 52, 8 pp. Line-cut of the autograph score, together with a new practical edition (score & parts). Cabaret song composed while Schoenberg served as musical director of Ernst von Wolzogen's Überbrettel Theater in Berlin. First used in Wolzogen's production "Das bunte Theater". Introduction by Leonard Stein. Wrappers. \$22
- 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 Nuria Schoenberg Nono and an Introduction by Therese Muxeneder.*  
Meisterwerke der Musik im Faksimile, 29. Laaber, 2013. Oblong, 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](http://www.omifacsimiles.com/brochures/schoen_sur.html)
- 557 *Three Pieces for Chamber Orchestra (1910). Score, Facsimile and Parts.*  
Los Angeles, 1962. 4°, 23, 3 pp. Line-cut of the autograph score, together with new practical edition (score & parts). Scored for fl, ob, cl, bsn, hn, org, cel & strings. Wrappers. \$18
- 295 [Arnold Schönberg Center]  
*Arnold Schoenberg: Mit Beiträgen von Alban Berg, Paris von Gütersloh, K. Horwitz, Heinrich Jalowetz, W. Kandinsky, Paul Königer, Karl Linke, Robert Neumann, Erwin Stein, Ant. v. Webern, Egon Wellesz.*  
Munich, 1912. 15 x 23 cm, 92, with 6 illus pp. 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
- 904 [Arnold Schönberg Center]  
*Arnold Schönberg. Spiele, Konstruktionen, Bricolagen / Games, Constructions, Bricolages.*  
Vienna, 2004. 18 x 22 cm, 80 pp, w/ 86 color illus. Beautifully illustrated catalog produced on the occasion of the exhibit "Arnold Schönbergs Schachzüge—Dodekaphonie und Spiele-Konstruktionen", Arnold Schönberg Center and the Universität für angewandte Kunst Wien, 7 May, 13 September 2004. Wrappers. \$25 [http://www.omifacsimiles.com/brochures/schoen\\_g.html](http://www.omifacsimiles.com/brochures/schoen_g.html)
- 882 [Arnold Schönberg Center]  
*Arnold Schönberg. Portfolio*  
Vienna, 2005. 13.5 x 17 cm, 64 pp. A selection of Schoenberg's paintings and drawings. Includes 32 full color reproductions, printed with black background. Wrappers, in laid paper. \$12 <http://www.omifacsimiles.com/brochures/schoen.html>
- 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 expressionistic 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. Ger/Eng. Wrappers. \$15 [http://www.omifacsimiles.com/brochures/schoen\\_pl.html](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](http://www.omifacsimiles.com/brochures/schoen_play01.html)
- 944 *Arnold Schönberg Playing Cards—Whist/Bridge. 1909/1919.*  
Los Angeles, 2015. 54 cards. Besides composing and his theoretical writings Schoenberg produced hundreds of paintings, toys, games, chess sets and playing cards for his own use. Here is one set of playing cards—carefully executed in facsimile. The style is described: "[this] set is more severe and geometric, almost digital. His inventiveness was driven by a passion for rules, order and numbers, and his cards also reveal his capacity for highly personal expression. The elongated cards are divided into four suits (based upon clubs, hearts, spades and diamonds) each comprising both numeral and double-ended court cards. The designs don't contain many curves and are more technical than fluid. The influence of Jugendstil is recognisable." The original cards were made in watercolors and gouache on cardboard with gold and silver. With plastic box. \$20  
[http://www.omifacsimiles.com/brochures/schoen\\_play02.html](http://www.omifacsimiles.com/brochures/schoen_play02.html)
- 425 Lesure, François.  
*Dossier de presse du Pierre Lunaire d'Arnold Schoenberg réuni par François Lesure avec le concours de Gertraut Haberkamp, Malcolm Turner et Emilia Zanetti.*  
Anthologie de la Critique Musicale, II. Geneva, 1985. 4°, 240 pp. Reactions of the press (in facsimile). The argument advanced on one side or the other reveals with particular sharp focus the mentalities and aesthetics of each country in the aftermath of First World War. Wrappers. \$111

**SCRIABIN, Alexander Nikolaievich, 1872-1915**

- 944 *Piano Sonata No.7 op.64. Faksimile nach dem Autograph im Besitz der Juilliard School, New York, Juilliard Manuscript Collection, Signatur 2 Sk63 AA JMC. Einleitung von Valentina Rubcova.*

[Henle Music Facsimiles, 27]. Munich, 2015. 27 x 39 cm. xiv, 26 pp. Deluxe full-color facsimile of the autograph issued on the occasion of "Scriabin Year". Scriabin's seventh piano sonata is amongst the late sonatas nos. 6-10, conceived as preliminary studies for a "Gesamtkunstwerk" of enormous proportions, the "Mysterium". The mystic aura of the sonata is communicated to the player not least through the ecstatic performance directions contained in the autograph and the first edition. Valentina Rubcova provides a guide for a journey of discovery through Scriabin's esoteric musical world. Beautiful textured paper boards with autograph titling in mauvish crimson. \$118  
<http://www.omifacsimiles.com/brochures/scriabin.html>

- 170 *Alexander Nikolaievich Scriabin, 1872-1915.*

Moscow, 1979. 22 x 29 cm, 216, with numerous illus pp. Hundreds of illustrations including photos, title pages, musical mss and letters and documents. Text in Rus. Linen. \$25

**SHOSTAKOVICH, Dmitri, 1906-1975**

- 790 *Sonate für Viola und Klavier / Sonata for Viola and Piano, op.147. Facsimile Edition.*

[Hamburg], c.2000. 24 x 32 cm, 8, 68 pp. Color facsimile of the autograph fair copy issued on the occasion of the 25th anniversary of the composer's death. The Sonata is his last work and received its premiere on October 1, 1975, after Shostakovich's death. As is the case with other works of Shostakovich, quotations from his other compositions as well as quotations and reminiscences from works by other composers play an important role in the Viola Sonata. During the days of its composition the composer wrote an open letter to the musicians of the world: "By building bridges into the future we must take care not to burn the bridges connecting today's culture to its immortal past"; the Viola Sonata demonstrates this living connection between times and cultures with hypnotic power. Preface in Ger-Eng-Rus by Manashir Jakubov. Hardbound. \$110  
[http://www.omifacsimiles.com/brochures/shost\\_vs.html](http://www.omifacsimiles.com/brochures/shost_vs.html)

- 442 *Symphony No.7 "Leningrad" Op.60 (1941). Facsimile Edition of the Manuscript with a Commentary by Manahir Yakubov.*

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

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

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

- 875 *Tahiti-trott (Tea for Two von Vincent Youmans) op.16. Faksimile des Partiturautographs. Festgabe zum 60. Geburtstag von Hermann Danuser, herausgegeben von der Paul Sacher Stiftung.*

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\\_tt.html](http://www.omifacsimiles.com/brochures/shost_tt.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 Kilpeläinen, 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>

**SOUSA, 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. Half-tone 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**

- 930 *Gesang der Jünglinge. Elektronische Musik. Faksimile-Edition 2001. 1955-1956. Werk Nr.8.*

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

**STRAUSS, Richard, 1864-1949**

- 601 *Aus alter Zeit. Gavotte [AV 57]. Faksimile der handschriftlichen Vorlagen sowie des Erstdrucks. Mit einer Einführung von Stephan Kohler.*

Faksimile-Drucke des Richard-Strauß-Instituts, 1. Tutzing, 1985. 28 x 36 cm, viii, 6 & 9 pp. Superb 4-color half-tone 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]

*Concert für das Waldhorn mit Begleitung des Orchesters oder Pianoforte, Op.11. Clavierauszug. Faksimile des Autographs mit einem Nachwort von Alfons Ott. [Ms. Städtische Musikbibl., Munich].*

Tutzing, 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](http://www.omifacsimiles.com/brochures/strauss_hc.html)

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

*Concert für das Waldhorn mit Begleitung des Orchesters oder Pianoforte, Op.11. Clavierauszug. Faksimile des Autographs mit einem Nachwort von Alfons Ott. [Ms. Städtische Musikbibl. Munich].*

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](http://www.omifacsimiles.com/brochures/strauss_hc.html)

- 611 [Etudes, violin]

*Zwei späte Violinstudien. Daphne-Etude: Etude G-dur nach einem Motiv aus "Daphne" für Violin Solo; Allegretto E-dur für Violin und Klavier. Im Faksimile und im Erstdruck herausgegeben von Alfons Ott. [Ms. Richard Strauss Collection, Garmish, & Dr. Christian Strauss Collection, Munich].*

Varie musiche di Baviera, 3. Giebing, 1969. 21 x 29 cm, i, 5, with 2 pp. Line-cut of 2 autographs (composed respectively in 1945 and 1948), together with practical edition. Introduction in Ger. Wrappers. \$15

- 855 *Till Eulenspiegels lustige Streiche, opus 28. Nach alter Schelmenweise in Rondoform gesetzt von Richard Strauss, op.28. Faksimile der autographen Partitur.*

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 reinforcement of horns 4 to 8 could be dropped ("ad libitum"), Strauss has combined the original six trumpets into a rich three voice texture. Afterword in Ger-Eng by Walter Werbeck. Full linen binding with gold lettering. \$124 [http://www.omifacsimiles.com/brochures/strauss\\_til.html](http://www.omifacsimiles.com/brochures/strauss_til.html)

- 452 *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

- 609 *Wer hat's gethan? (H. v. Gilm). Erstaussgabe des Liedes mit vollständigem Faksimile, sowie Nachwort von Willi Schuh. [Ms. The Pierpont Morgan Library, New York].*

Tutzing, 1974. 25 x 34 cm, 15, with 2 pp. Half-tone. Together with performing edition. Wrappers with handsome cloth covering. \$27

- 610 *"Wir beide wollen springen". Ein Meisterlied aus der Zeit des Jugendstils gedichtet von Otto Julius Bierbaum, komponiert von Richard Strauss, illustriert von Julius Diez. [Ms. Städtische Musikbibl. Munich].*

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 Alfons Ott. With protective slip cover. \$35

- 608 [Correspondence, to Thuille]  
*Richard Strauss und Ludwig Thuille. Briefe der Freundschaft 1877-1907. Herausgegeben von Alfons Ott.*  
 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**
- 858 *Stravinsky's Histoire du Soldat: A Facsimile of the Sketches. Edited by Maureen A. Carr.*  
 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 notated 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 Winterthur; 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](http://www.omifacsimiles.com/brochures/strav_histoire.html)
- 707 [3 Pieces, string quartet]  
*Trois pièces pour quatuor à cordes. Skizzen, Fassungen, Dokumente, Essays. Festgabe für Albi Rosenthal zum 80. Geburtstag. Herausgegeben von Hermann Danuser in Verbindung mit Felix Meyer und Ulrich Mosch.*  
 Eine Veröffentlichung der Paul Sacher Stiftung. Winterthur, 1994. 25 x 38 cm, 174 pp. Beautiful full-color reproduction, documenting all the compositional stages of this important work: an early 4-hand version, various sketch-drafts, the complete fair copy (with first printed edition below), plus the first printed edition of the piano 4-hand version of 1914. Musicological contributions (in Ger & Fr) by Ernst Lichtenbahn, Richard Turuskin, Ulrich Mosch, Felix Meyer, Hermann Danuser, Niklaus Röthlin, & Robert Rencikowski. Dedicated to Albi Rosenthal on his 80th birthday. Hardbound. \$254 [http://www.omifacsimiles.com/brochures/strav\\_trois.html](http://www.omifacsimiles.com/brochures/strav_trois.html)
- 927 *Stravinsky's Pulcinella: A Facsimile of the Sources and Sketches. Maureen A. Carr.*  
 Music in Facsimile. Madison, 2010. 23 x 31 cm, ix, 433 pp (250 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](http://www.omifacsimiles.com/brochures/strav_pul.html)
- 930 *The Rite of Spring / Le sacre du printemps (1910-13). Centenary Edition in Three Volumes. Facsimile of the Autograph Full Score Edited by Ulrich Mosch; Facsimile of the Version for Piano Four-Hands Edited by Felix Meyer; Avatar of Modernity: the Rite of Spring Reconsidered Edited by Hermann Danuser and Heidy Zimmermann.*  
 A Publication of the Paul Sacher Foundation. London, 2013. 25 x 32 cm, 3 vols. Full color facsimile edition issued on the occasion of the 100th anniversary of the first performance of the Rite of Spring. It was an epochal moment in the history of both music and ballet, and it signalled the breakthrough into Modernism. Subtitled "Scenes from Pagan Russia", it is a work of international scope created as a collaboration among leading figures working in multiple genres—and a masterpiece of extraordinary artistic potency. Ger-Eng text.  
[http://www.omifacsimiles.com/brochures/strav\\_rite.html](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/strav\\_sw.html](http://www.omifacsimiles.com/brochures/strav_sw.html)
- 208 [Kunstmuseum Basel]  
*Strawinsky. Sein Nachlaß. Sein Bild. [Herausgegeben vom] Kunstmuseum Basel in Zusammenarbeit mit der Paul Sacher Stiftung.*  
 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/straw.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]  
*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
- 353 [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
- SZYMANOWSKI, Karol, 1882-1937**
- 622 *Harnasie. Facsimile szkicu partytury. Przygotowali do wydanie Teresa Chylinska i Zygmunt Kasicki.*  
 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 Valeriy Berezin. [Glinka Museum, Moscow; Moscow Conservatory Library].*  
 Collection Dominantes. Courlay, 2006. 24 x 34 cm, 2 parts, xvii, 10 parts, 80 pp. Line-cut of the autograph and contemporary ms material. Introduction in Fr-Rus-Eng-Ger. Wrappers, in portfolio. \$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]  
*Eighteen Portraits. A Collaboration by Virgil Thomson & Maurice Grosser.*  
 New York, 1985. 38 x 50 cm, iv, 108 pp. Superb halftone. For many years Virgil Thomson and Maurice Grosser made portraits of mutual friends, in music and paint respectively. For the first time Eighteen Portraits documents this association in a beautiful portfolio containing portraits of the artists and 16 friends in music and lithography. Handmade Banryo Hikizome paper in a beautiful portfolio of Tussah silk by Gérard Charrière and Carol Joyce. Edition of 120 signed copies. \$2995  
<http://www.omifacsimiles.com/brochures/thomson.html>
- 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 *Façade 2. Poems by Edith Sitwell. Music by William Walton. Facsimile.*  
 London, [1979]. Square, 29 x 29 cm, 26, 5 pp. Line-cut of the composer's 1977 revised and reordered 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 Moldenhauer 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  
<http://www.omifacsimiles.com/brochures/webern.html>
- 670 *Sechs Stücke für großes Orchester Opus 6. Faksimile-Ausgabe der autographen Partitur der ersten Fassung und des von Webern korrigierten Handexemplares des Erstdruckes. Einführung und Analyse von Claudio Abbado.*  
 Festgabe der Wiener Stadt- und Landesbibliothek. Vienna, 1983. 27 & 24, 15 pp. Beautiful halftone. Limited edition of 300 copies. With contributions by F. Patzer and E. Hilmar. Portrait of Oscar Kokoschka. Folder.
- 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 Première.*  
 Vienna, 1979. 4°, vii, 18 pp. Halftone reproduction of Webern's annotated print along with Stadlen's copy annotated for performance. Wrappers. \$29
- 161 [Hilmar, Ernst]  
*Anton Webern, 1883-1983. Eine Festschrift zum hundertsten Geburtstag herausgegeben von Ernst Hilmar mit einer Einleitung von Henri Pousseur.*  
 Vienna, 1983. 17 x 24 cm, 296 pp. Exhibition catalog issued on the occasion of the International Webern year. Includes numerous essays, illustrations, & letters. Worklist. In Ger. Wrappers. \$20
- WEILL, Kurt, 1900-1950**  
 723 *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>
- 159 [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
- COMPOSITE & MISCELLANEOUS SOURCES**  
 212 [Sacher Stiftung, Basel]  
*Handschriften aus der Sammlung Paul Sacher. Festschrift zu Paul Sachers siebzigstem Geburtstag.*  
 Basel, 1976. 4°, 197pp (68 illus.). Full-color halftone. Rich anthology of 20th-c. compositions from the library of one of the most enthusiastic promoters of contemporary music. Comprehensive catalog of 201 mss now in the Sacher collection. Full-size color plates of works by Conrad Beck, Jean Binet, Boris Blacher, Robert Blum, Benjamin Britten, Fritz Brun, Willy Burkhard, Alfredo Casella, Ferenc Farkas, Walther Geiser, Josef Matthias Hauer, Hans Werner Henze, Paul Hindemith, Arthur Honegger, Hans Huber, Klaus Huber, Jacques Ibert, Rudolf Kelterborn, Dinu Lipatti, Ina Lohr, André-François Marescotti, Bohuslav Martinů, Marcel Mihalovici, Paul Müller, Walther Müller von Kulm, Bo Nilsson, Goffredo Petrassi, Richard Strauss, Igor Stravinsky, Robert Suter, Sándor Veress, Felix Weingartner, Superb bibliophile edition, 1000 hand-numbered copies. Vellum spine. Rare. \$450
- MODERN EDITIONS**  
 687 [Goruppi, Giuliano]  
*Antichi e nuove melodie di natale. Elaborazioni per coro, quattro strumenti a fiato e organo di Giuliano Goruppi.*  
 Lucca, 2009. 23 x 31.5 cm, x, 188 pp. Critical edition of 9 Christmas songs. Contents: Luciano Migliavacca "Brilla una luce in cielo"; Tradizionale, "Conventry Carol"; Enrico Capaccioli, "Lieti Pastori"; Settimio Zimarino, "Ninna nanna a Gesù bambino"; Luigi Ricci, "Pastorale"; Carlo Adolfo Bossi, "Puer natus"; Stanko Premrl, "Quem Vidistis"; Jan Kampanus Vodnansky, "Rorando caeli defluent"; Katherine Davis, "The little drummer boy". Wrappers. \$40
- 687 Mazzocchi, Domenico.  
*Madrigali a cinque voci e d'altri varij concerti 1638. A cura di Luca Mancini.*  
 Lucca, 2009. 21 x 31 cm, xxi, 196 pp. Critical edition. Wrappers. \$46
- 688 Naccimbeni, Stefano.  
*Messe a otto voci con la partitura per l'organo. A cura di Licia Mari.*  
 Musiche della Basilica di Santa Barbara in Montova, 1. Lucca, 2009. 21 x 31 cm, xviii, 256 pp. Critical edition. Wrappers. \$69

- 578 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
- 612 Puccini, Giacomo (complete works for voice & pf)  
*Casa mia, casa mia. Per soprano o tenore e pianoforte. A cura di Pietro Spada.*  
Tutte le Composizioni per Voce e Pianoforte, XIV. Rome, 1998. 4°, 8 pp. Wrappers. \$4
- 600 Puccini, Giacomo (critical vocal score)  
*Tosca.*  
[Critical Editions of Vocal Scores]. Milan, 1997. Cloth. \$50
- 555 [Trios, wind]  
*D. Milhaud: Suite d'après Corrette, op.161 (1937); H. Sauguet: Trio (1946); J. Canteloube: Rustiques (1946).*  
Monaco. 4°, 3 parts, 80 pp. Scored for oboe, clarinet & bassoon. Portfolio. \$55
- 555 [Trios, wind]  
*J. Ibert: Cinq pièces en trio (1935); G. Auric: Trio (1938); H. Barraud: Trio (1935); Daniel-Lesur: Suite (1939).*  
Monaco. 4°, 3 parts, 100 pp. Scored for oboe, clarinet & bassoon. Portfolio. \$55
- 672 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>
- 664 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>
- 680 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>
- 627 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>
- 693 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>
- 681 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>
- 683 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>



- 637 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>
- 652 Weill, Kurt (collected edition)  
*Chamber Music. Edited by Wolfgang Rathert and Jürgen Selk.*  
 The Kurt Weill Edition, II/1. New York, 2004. 30 x 39 cm, 2 vols, 192, 107 pp. The first volume of Weill's chamber works edited in critical edition. Contents: String Quartet in B Minor, String Quartet op.8, Sonata for Violin and Piano, Frauentanz: Sieben Gedichte des Mittelalter, op.10 (voice, fl, vla, cl, hn, bsn), Ick sitze da\_un esse Klops (voice, 2 pic, bsn). Cloth. (Subscribers to the series receive a substantial savings). \$335 <http://www.omifacsimiles.com/brochures/weill.html>
- 690 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>
- 597 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>
- 683 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  
<http://www.omifacsimiles.com/brochures/weill.html>
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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
- 688 Agamennone, Maurizio.  
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 Quaderni del Corso di Musicologia del Conservatorio "G. Verdi" di Milano, 8. Lucca, 2006. 8°, 306 pp. Wrappers. \$40
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 Repertori Musicali, 3. Lucca, 2008. 14 x 22 cm, xvii, 231 pp. Hardbound. \$30
- 675 Angermüller, Rudolph & Elena Biaggi Parodi.  
*Antonio Salieri (1750-1825) e il teatro musicale a Vienna. Convenzioni, innovazioni, contaminazioni stilistiche. A cura di Rudolph Angermüller e Elena Biaggi Parodi.*  
 Grooves—Edizioni di Musiche Audiotattili, 1. Lucca, 2012. 17 x 24 cm, x, 461 pp. Wrappers. \$70
- 649 Augoyard, Jean-François & Henry Torgue.  
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 Quaderni di Musica/Realtà, 52. Lucca, 2003. 8°, xii, 192 pp. Wrappers. \$29
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*"Collettanee" in morte di Serafino Aquilano. Edizione a cura di Alessio Bologna.*  
Documenti di Storia Musicale Abruzzese, 5. Lucca, 2009. 8°, xi, 529 pp. Wrappers. \$78
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- 423 [Cambridge, Houghton Library, Harvard University]  
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Veröffentlichungen der Kommission Bayern-Harvard zur Musikgeschichte des 20. Jahrhundert, [1]. Cambridge, 1988. 21 x 24 cm, 138, with 30 illus pp. Exhibition catalog produced jointly by Houghton Library and the Bayerische Staatsbibliothek. Describes recent acquisitions from collection of Hans Moldenhauer and Rudolf Kolisch. Edited by Helmut Hell, Sigrid von Moisy and Barbara Wolff. Wrappers. \$15
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Quaderni di Musica/Realtà, Supplemento, 1. Lucca, 2000. 8°, xiv, 504 pp. Festschrift for Marcello Conati. Wrappers. \$83
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Rivista di Analisi e Teoria Musicale, Anno 2003/1 Lucca, [2004]. 8°, vii, 160 pp. Congress proceedings with sessions "Analyzing Bach Cantatas" (Eric Chafe), "Tonal pitch space" (Fred Lerhdahl), "Rap music and the poetics of identity" (Adam Krims), "The science and psychology of music performance. Creative strategies for teaching and learning" (Richard Paarmcutt & Gary E. McPherson), "Virtual music, computer synthesis of musical style" (David Cope), and "Representing musical time. A temporal-logic approach" (Alan Marsden). Wrappers. \$26

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- 652 [Girati, Luigi & Luigi Verdi]  
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Agliaia, 3. Lucca, 1997. 8°, x, 208 pp. Wrappers. \$45
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