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- ABEL, Carl Friedrich, 1723-1787**
- 9052 *A Duet for Two Violoncellos. Faksimile. Einführung von Peter Holoman.* Heidelberg, 2008. 4°. Line-cut of the first edition, together with new practical edition. Preface in Ger-Eng. Wrappers. \$28
- 8544 [6 Easy Sonattas, kbd or vdg/vln/fl & bc]  
*Six Easy Sonattas für Viola da Gamba und Basso Continuo oder andere Instrumente, WKÖ 141-146. Faksimile. Einführung von Leonore und Günter von Zadow. [Sächsische Landesbibl., Dresden].*  
Heidelberg, 2005. 4°, 2 partbooks, 4, 48 pp. Line-cut of the Amsterdam, 1771 edition. Preface in Ger-Eng. Wrappers. \$46
- 8562 [Trio sonatas, vln, vla, bc, op.16]  
*Six Trios for a Violin, Tenor, & Violoncello, op.XVI. [Library of Congress, Washington DC].*  
Performers' Facsimiles, 180 New York, [2005]. 4°, 3 partbooks, 39 pp. Line-cut of the London, c.1783 edition. Wrappers. \$33
- ADSON, John, c.1585-1640**
- 9094 *Courtly Masquing Ayres, Composed to 5. and 6. Parts, for Violins, Consorts, and Cornets. [Christ Church Library, Oxford University].*  
Performers' Facsimiles, 293. New York, [2009]. 18 x 23 cm, 6 partbooks, 88 pp. Line-cut of T. Snodham edition, London, 1621. 20 ayres in partbook format, in mensural notation. Wrappers. \$33
- AGRICOLA, Martin, 1486-1556**
- 2531 *Musica figuralis deutsch (1532). Im Anhang: Musica instrumentalis deutsch (1529); Musica choralis deutsch (1533); Rudimenta musices (1539). [Bayerische Staatsbibl., Munich & Bibliothek des Alten Gymnasiums, Flenburg].*  
Hildesheim, 1985. 10 x 16 cm, 412 pp. Line-cut of 4 of Agricola's most famous treatises written in German. Musica instrumentalis was the second of its type (following Virdung's Musica getusch, 1511). Rich with woodcut illustrations and examples in Gothic and German lute tablature. Linen. \$89
- ALBERT, Heinrich, 1604-1651**
- 8131 [Arias]  
*Arien erster Theil... Leipzig, Cellarius 1657; Arien ander Theil... Brieg, Tschorn 1657. RISM A 641 und 642. [Universitätsbibl. Tübingen].*  
Faksimile-Edition Heinrich Albert, 3. Stuttgart, 2002. 20 x 32 cm, 278, 279 pp. Line-cut of the Leipzig, 1657 and Brieg, 1657 editions. For voice with instrumental accompaniment. Hardbound with boards in marbled paper. \$81
- 7919 *Alle Gelegenheitskompositionen. [Niedersächsische Staats- & Universitätsbibl., Göttingen & Bayerische Staatsbibl., Munich].*  
Faksimile-Edition Heinrich Albert, 5. Stuttgart, 2001. 20 x 32 cm, 37 pp. Line-cut of the 1644, 1645, 1645, 1649, 1619, 1650, 1651 editions. Contents: Partitura der Musica; Auf den erfreulichen Namens-Tag Herrn Johann Schmeissen; Freude dem Edlen Koyen; Hirten-Liedchen; Hochzeits-Lied; Rechte Heyrats-Kunst; Braut- & Ehren-Tantz. For voice and instrumental accompaniment. Hardbound, with boards in marbled paper. \$30
- 7900 *Musicalische Kürbs-Hütte, welche uns erinnert menschlicher Hinfälligkeit, geschrieben und in 3. Stimmen gesetzt.*  
Faksimile-Edition Heinrich Albert, 4. Stuttgart, 2001. 20 x 29 cm, 10 pp. Line-cut of the Königsberg, 1615 edition. Wrappers. \$10
- 7918 *Poetisch-Musicalisches Lust Wäldlein. [Niedersächsische Staats- & Universitätsbibl., Göttingen].*  
Faksimile-Edition Heinrich Albert, 2. Stuttgart, 2001. 20 x 32 cm, 159 pp. Line-cut of the Königsberg, 1648 edition. 144 songs for various functions, notated in score, for voices with instrumental accompaniment. Hardbound, with boards in marbled paper. \$73
- ALISON, Richard, b.?-c.1609**
- 2987 *The Psalmes of David in Meter 1599. Edited by Ian Harwood. [British Library, K.7.f.10].*  
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 1. London, 2/1980. 26 x 37 cm, iii, 152 pp. Line-cut. A much admired collection of pieces a4, mainly for voice and lute, but with alternative methods of performance possible. Notated in French lute tablature, cittern tablature and mensural notation and printed in table book format. Wrappers. \$82
- AMON, Johannes Andreas, 1763-1825**
- 3189 [Divertissement, guitar, strgs, op.16]  
*Divertissement per chitarra, violino, viola e violoncello. Offenbach s.d.*  
Archivum Musicum: L'Arte della Chitarra, 22. Florence, 1989. 24 x 34 cm, iii, 19 pp. Line-cut of the Offenbach, n.d. edition. Introduction in It by Andrea Sebastiani. Wrappers in decorative paper. \$27
- ANFOSSI, Pasquale, 1727-1797**
- 1654 [Il Curioso Indiscreto, vln, vc, selections]  
*The Favorite Duett for a Violin and Violoncello in the Overture to Il Curioso Indiscreto.*  
Early Cello Series, 3. n.p., c.1985. 4°, 4 pp. Line-cut of the c.1777 printed edition. Wrappers. \$12
- ANTONII, Giovanni Battista degli., 1660-aft.1696**
- 1262 [Balletti e correnti, 2 vln, vc, bc, op.4]  
*Balletti e correnti gighe, e sarabande da camera a violino, e clavicembalo; o violoncello. [Civico Museo Bibliografico Musicale, Bologna].*  
Bibliotheca Musica Bononiensis, IV/145. Bologna, 1972. 18 x 25 cm, 55 pp. Line-cut of the Bologna, 1688 edition. 12 numbers in score format. Laid paper. Hardbound. Last copy. \$36
- 8826 [Ricercate, violoncello/violin, harpsichord, op.1]  
*Ricercate sopra il violoncello o clavicembalo (Bologna, 1687) e ricercate per il violino (Riproduzione del ms. conservato nella Bibl. Estense di Modena). Faksimile della stampa e del manoscritto ed edizione della partitura a cura di Marc Vanscheeuwijck.*  
Bibliotheca Musica Bononiensis, IV/101. Bologna, 2006. 4°, 3 vols, 108, 50, 39 pp. Line-cut of the 1687 edition (violoncello o clavicembalo) and a contemporary ms copy (violin). Degli Antonii's Ricercate has been considered the earliest example of music for solo cello. The newly discovered ms of the work (reproduced in facsimile here) includes a further part for the violin, suggesting the the Ricercate were originally intended for violin and bc. Together with practical edition. Preface in It-Eng. Wrappers, in portfolio. \$86
- 8307 [Ricercate, violoncello, harpsichord, op.1]  
*Ricercate op.1.*  
Huntingdon, n.d. 4°. Xerographic reprint of the 1687 edition. Wrappers. \$15
- ARIOSTI, Attilio, 1666-1729**
- 1160 *Cantatas and a Collection of Lessons for the viol d'amore.*  
Bibliotheca Musica Bononiensis, IV/124. Bologna, 1980. 25 x 35 cm, 65 pp. Line-cut of the London, 1728 edition. Contains 6 cantatas (La Rosa; L'amor onesto; L'Olmo; Libertà acquistata in Amore; Il Naufragio Vicino; La Gelosia) and 6 lezioni followed by a postscript. Each text of the cantatas are beautifully printed showing their poetic structure before the music settings. Laid paper, with handsome binding in red linen with gold lettering.  
<http://www.omifacsimiles.com/brochures/ariosti.html>
- ATYS, 1715-1784**
- 8872 [Sonatas, 2 fl/vln/vdg, op.1]  
*Six sonates en duo en forme de conversation pour deux flûtes traversieres [qui se peuvent facilement executer sur le violon et le pardessus de viole]. Paris, s.d.*  
Archivum Musicum: L'Art de la Flûte Traversière, 65. Florence, 2007. 24 x 34 cm, vi, 31 pp. Line-cut of the Paris, c.1754 edition. Preface in It by Marcello Castellani. Wrappers in decorative paper. \$38

**BACH, Carl Philipp Emanuel, 1714-1788**

- 4873 [Sonatas, keyboard, vln, vc, H.525-530; Wq.89]  
*Six Sonatas for the Harpsichord or Piano Forte [with accompaniments for a Violin and Violoncello].*  
Huntingdon, [1993]. 4°, 3 partbooks, 64 pp. Xerographic reprint of the Bremner edition, London, 1776. Wrappers. \$24
- 4871 [Sonatas, keyboard, vln, vc, H.522-524; Wq.90]  
*Clavier-Sonaten mit einer Violine und einem Violoncell zur Begleitung. Erste Sammlung.*  
Huntingdon, [1993]. 4°, 3 partbooks, 46 pp. Xerographic reprint of the composer's edition, Leipzig, 1776. Wrappers. \$24
- 4872 [Sonatas, keyboard, vln, vc, H.531-534; Wq.91]  
*Clavier-Sonaten mit einer Violine und einem Violoncell zur Begleitung. Zweyte Sammlung.*  
Huntingdon, [1993]. 4°, 3 partbooks, 42 pp. Xerographic reprint of the composer's edition, Leipzig, 1777. Wrappers. \$24
- 9372 [Sonatas, viol, bc, Wq.88/H.510]  
*Sonate G-moll für Viola da Gamba oder Viola und Cembalo / Sonata in G Minor for Viola da Gamba or Viola and Harpsichord. Wq 88, Helm 510 . Faksimile und Neuausgabe / Realization of Figured Bass by Angela Koppenwallner. Herausgegeben von / Edited by Michael O'Loghlin.*  
Heidelberg, 2005. 4°. 34, 8 pp. Line-cut of the autograph score preserved in the Staatsbibliothek zu Berlin (Mus. m. autogr. Bach P357), together with modern edition. Wrappers. \$28
- 4299 [Sonata, viol, bc, Wq.136/H.558]  
*Sonata a viola da gamba solo e basso. Source unique: Bruxelles, Bibliothèque du Conservatoire Royal de Musique, cote 5634. Format original. Catalogue: A. Wotquenne Wt 136, E. Helm H 558.*  
Collection Facsimiles, A6. Gland, 1992. 4°, 9 pp. Line-cut of a contemporary ms copy. Limited edition of 500 copies. Laid paper. Wrappers. \$29
- 3890 [Sonatas, viol, bc, Wq.136-137/H.558-559]  
*Due sonate a viola di gamba e basso. Introduction: Greta Haenen. [Ms. Conservatoire Royal de Musique, Brussels].*  
Facsimile Series, III/12. Peer, 1991. 4°, 18 pp. Line-cut. Wrappers. \$15
- BACH, Johann Christian, 1735-1782**
- 8309 [Quartets, winds/ strings, op.19, W B61-64]  
*Four Quartets, Two for Two Flutes, a Tenor and Violoncello, One for Two Flutes a Violin and Violoncello, and One for a Flute, Hoboy, or Two Flutes, a Tenor, Violoncello. Opera XIX.*  
Huntingdon, n.d. 4°. 4 partbooks, 45 pp. Xerographic reprint of the London, 1784 edition. Nos. 1-2 for 2 fl, vla, vc; no.3 for 2 fl, vln, vc; no.4 for f/ob, fl, vla, vc. Wrappers. \$24
- 8310 [Quartets, fl, vln, vla, vc; 2 vln, vla, vc]  
*Six Quartets for a German Flute, Violin, Tenor and Bass, or Two Violins, a Tenor and Bass.*  
Huntingdon, n.d. 4°. 4 partbooks, 54 pp. Xerographic reprint of the London, 1776 edition. Works by J.C. Bach, Abel & Giardini. Wrappers. \$24
- 4897 [Sonatas, keyboard, vln/fl; keyboard, vln, vc, op.15]  
*Four Sonatas and Two Duets for the Piano Forte or Harpsichord with Accompaniments. . . Opera 15.*  
Biblioteca Classica, 4/I. Rotterdam, 1985. 4°, 3 parts, 36 pp. Line-cut of the London, 1778 edition. Wrappers. \$19

**BACH, Johann Christoph Friedrich, 1732-1795**

- 8943 [Sonatas, violoncello, bc]  
*Violoncell-solo [sonate pour violoncelle et basse continue - 1770].*  
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 12 pp. Line-cut of the Hamburg, 1770 edition (extracted from Musikalisches Vielerley). Wrappers. \$15

**BACH, Johann Sebastian, 1685-1750**

- 8612 [Sacred aria, soprano, strings, bc, BWV 1127]  
*"Alles mit Gott und nichts ohn' ihn" BWV 1127. Aria for Soprano, Two Violins, Viola and Continuo, BWV 1127. First Edition Edited by Michael Maul.*  
Kassel, 2005. 4°. viii, 4, i pp. Halftone facsimile, (B/W) of the autograph manuscript rediscovered in May 2005 in Weimar. The aria, consisting of 12 verses, was composed in 1713 to celebrate the 53rd birthday of Duke Wilhelm Ernst of Saxe-Weimar. Together with new performing edition. Wrappers. \$23
- 7619 [Brandenburg Concerti, BWV 1046-1051]  
*Brandenburgische Konzerte. Faksimile des Autographen. Faksimileausgabe nach dem Autograph Staatsbibliothek zu Berlin – Preußische Kulturbesitz, Musikabteilung, Am.B.78.*  
Leipzig, 4/ 1996. Oblong, 33 x 26 cm, 170 pp. Halftone monochrome of the dedication autograph score—dated 24 March 1721—for Christian Ludwig, Margrave of Brandenburg. Bach's elegantly penned title "Concerts avec plusieurs instruments" (concertos with several instruments) is a somewhat modest description of the concertos to follow, in that many different combinations of instruments and sonorities are exploited, perhaps deliberately to get the Margrave's attention and approval, not unlike the way Mozart used his Gran Partita to introduce himself to the Viennese public. Sadly the autograph score was left unused in the Margrave's library until his death in 1734, the reason being (it is believed) that he lacked the musicians to perform the concertos. One of the great gems of Western music, this facsimile is a perfect gift for any wind or string player, harpsichordist, conductor or music lover. Handsome binding in brown linen with lettering in gold. \$285  
[http://www.omifacsimiles.com/brochures/bach\\_brand.html](http://www.omifacsimiles.com/brochures/bach_brand.html)
- 9370 Sonatas, viola da gamba solo, BWV 1027-1029]  
*Drei Sonaten für Viola da Gamba solo und obligates Cembalo, BWV 1027–29. Faksimile herausgegeben von Hille Perl. In Zusammenarbeit mit der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz.*  
Magdeburg, 2014. 22 x 34 cm, v, 44 pp. 4-color facsimile of the manuscript sources. Only BWV 1027—with title page "Sonata à Cembalo è Viola da Gamba"—has been preserved in Bach's autograph. Wrappers. \$48  
[http://www.omifacsimiles.com/brochures/bach\\_sog.html](http://www.omifacsimiles.com/brochures/bach_sog.html)
- 4319 [Suites, violoncello, BWV 1007-1012]  
*Sechs Suiten für Violoncello solo BWV 1007-1012. Die vier Quellen in verkleinerter Wiedergabe. Faksimile-Beiband zum kritischen Bericht von Hans Eppstein.*  
Kassel, 1991. 17 x 25 cm, iv, 156 pp. Halftone of the four surviving mss of this c.1720 work in reduced format (none survive in Bach's handwriting), including the version by Anna Magdalena around 1730, one by Johann Peter Kellner around 1726, and two by unidentified copyists from the 18th c. Wrappers. \$76
- 4653 [Suites, violoncello, BWV 1007-1012]  
*Sechs Suiten für Violoncello solo BWV 1007-1012. Kritischer Bericht von Hans Eppstein.*  
Neue Ausgabe Sämtlicher Werke, Kritischer Bericht, VI/2. Kassel, 1990. 17 x 25 cm, 118 pp. Critical commentary to above (in German). Linen. \$73
- 7792 [Suites, violoncello, BWV 1007-1012]  
*6 Suites a Violoncello Solo senza Basso. BWV 1007-1012. Herausgegeben von Bettina Schwemer, Douglas Woodfull-Harris.*  
Kassel, 2000. 4°, 7 vols, 95, 41, 200 pp. The "bible" for students of the Bach Cello Suites. New full-size line-cut reproductions of source A, B, C, D, plus the Paris 1st edition [Janet et Cotelle, c.1824]. The first two are in the hand of Anna Magdalena Bach and Johann Peter Kellner, 1727-1731 and 1726 respectively, and as such, are the most authoritative. Source C (2nd half of 18th c.) comes from the estate of Johann Christoph Westphal, a Hamburg organist, printer and music dealer. Source D, or "Traeg" MS, also late 18th c. is named after Johann Traeg, a Viennese art and music dealer who once owned it. As none of the sources derive directly from the now lost autograph nor from each other, they all have a special importance in the textual tradition of the suites. A close comparison discloses significant textual discrepancies, sometimes the result of accidental slips, and at others, true alternative readings. Includes new urtext edition and critical notes. Wrappers, with portfolio case. \$65 [http://www.omifacsimiles.com/brochures/bach\\_cs.html](http://www.omifacsimiles.com/brochures/bach_cs.html)

- 9374 [Suites, violoncello, BWV 1007-1012]  
*Six Solos [ou Etudes] pour le Violoncelle. [Ouvrage posthume de J.S. Bach avec le doigter et les coups d'archet indiqués par J.J.F. Dotzauer]. Leipzig, Breitkopf und Härtel. [Bibliothek der Musik- och teaterbiblioteket Stockholm].*  
 Faksimile-Edition Viola da Gamba, 2. Stuttgart, 2014. 26 x 34 cm, 29 pp. Line-cut of the Leipzig [1826] edition. considered the first detailed performing edition of the suites. Justus Johann Friedrich Dotzauer (1783-1860), the editor of this edition, successfully combined a concert and teaching career, with long stints with the Gewandhaus Orchestra and the Dresden Chapel, and played under Carl Maria von Weber and Richard Wagner. He spoke of the importance of musical taste based on simplicity. Wrappers. \$36
- BAILLOT, Pierre-Marie-François, 1771-1842**
- 3241 [Method, violoncello]  
*Méthode de violoncelle et de basse d'accompagnement.*  
 Méthodes Instrumentales, VI. Geneva, 1974. 4°, 230 pp. Line-cut of the Paris, 1804 edition. Authors include Levasseur, Catel & Baudot. Hardbound. \$157
- BARRIÈRE, Jean, c.1705-1747**
- 1161 [Sonatas, viol, bc, book 5]  
*Sonates pour le pardessus de viole avec la basse continue. Livre Ve.*  
 Viole de Gamba, XI. Geneva, 1986. 4°, 23 pp. Line-cut of the Paris, c.1748 edition. 6 sonatas in 4 movts. Wrappers. \$30
- 7147 [Sonatas, violoncello, bc, book 1]  
*Sonates pour le violoncelle, avec la basse continue. Livre I (1733).*  
 [Universitätsbibliothek, Basel].  
 La Musique Française Classique de 1650 à 1800, 85. Courlay, 1995. 22 x 31 cm, 11, 40 pp. Line-cut of Paris, [1733] edition. Introduction in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$29
- 8304 [Sonatas, violoncello, bc, book 2]  
*Sonates pour le violoncelle, avec la basse continue. Livre II.*  
 Huntingdon, n.d. 4°. Xerographic reprint of the Paris, [1737] edition. Wrappers. \$13
- 8546 [Sonatas, violoncello, bc, book 2]  
*Sonates pour le violoncelle, avec la basse continue. Livre II.*  
 Shumilov Facsimile Collection. Magdeburg, [2005]. 4°, 2 partbooks, 48 pp. Line-cut of the Paris, [1737] edition. Wrappers. \$28
- 8948 [Sonatas, violoncello, bc, book 2]  
*Sonates pour le violoncelle, avec la basse continue. Livre II (1733).*  
 La Musique Française Classique de 1650 à 1800, 201. Courlay, 2007. 22 x 31 cm, 40 pp. Line-cut of Paris, [1733] edition. Introduction in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$33
- 8305 [Sonatas, violoncello, bc, book 3]  
*Sonates pour le violoncelle, avec la basse continue. Livre III.*  
 Huntingdon, n.d. 4°. Xerographic reprint of the Paris, [1739] edition. Wrappers. \$13
- 8949 [Sonatas, violoncello, bc, book 3]  
*Sonates pour le violoncelle, avec la basse continue. Livre III (1739).*  
 La Musique Française Classique de 1650 à 1800, 202. Courlay, 2007. 22 x 31 cm, 36 pp. Line-cut of Paris, [1739] edition. Introduction in Fr-Eng-Ger by Philippe Lescaat. Wrappers. \$31
- 8306 [Sonatas, violoncello, bc, book 4]  
*Sonates pour le violoncelle, avec la basse continue. Livre IV.*  
 Huntingdon, n.d. 4°. Xerographic reprint of the Paris, [1740s] edition. Wrappers. \$13
- 8547 [Sonatas, violoncello, bc, book 4]  
*Sonates pour le violoncelle, avec la basse continue. Livre IV.*  
 Shumilov Facsimile Collection. Magdeburg, [2005]. 4°, 2 partbooks, 50 pp. Line-cut of the Paris, [1740s] edition. Wrappers. \$28
- BARSANTI, Francesco, c.1690-1775**
- 4287 [Sonatas, recorder/violin, bc, op.1]  
*Sonate a flauto, o violino solo, con basso per violone, o cembalo. Londra 1724.*  
 Archivum Musicum: Strumentalismo Italiano, 75. Florence, 1993. 23 x 33 cm, ii, 36 pp. Line-cut of the London, 1724 edition. Introduction in It by Marcello Castellani. Wrappers, in decorative paper. \$31
- BARTÓK, Béla, 1881-1945**
- 4417 [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)
- BÂTON, Charles, b.?-1758**
- 1162 *Six sonates pour la viole, quatre avec la basse continue et deux en duo, œuvre III; Les amusements d'une heure, duos pour la viole et la muzette.*  
 Geneva, 1986. 22 x 28 cm, 54 pp. Line-cut. Les Amusements consists of 2 suites, "La Vernay" and "Le Pillet". Presents all the difficulties in regard to the range and limits of the vielle (hurdy-gurdy). Wrappers. \$56
- 8214 [Suites, 2 viols/musettes/flutes/recorder/oboes; Suites, treble inst, bc]  
*Premier œuvre contenant trois suites pour deux vièles, muzettes, flûtes traversières, flûtes a bec, hautbois, et trois suites avec la basse continue. [Collection Paul Fustier].*  
 Béziers, 2003. 20 x 29 cm, ii, 28 pp. Line-cut of the Paris, [1733]. Introduction in Fr by Paul Fustier. Wrappers. \$26
- BEACH, Amy, 1867-1944**
- 7008 [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
- BECKER, Dietrich, 1623-1679**
- 7028 [Musikalische Frühlings-Früchte, strings/winds]  
*Musikalische Frühlings-Früchte bestehend in drey-, vier- und funff-stimmiger Instrumental-Harmonia, nebenst dem Basso Continuo.*  
 Huntingdon, 1991. 4°, 7 partbooks, c.190 pp. Line-cut of the Hamburg, 1668 edition. Sonatas and dances for 3, 4 & 5 instruments: strings, cornetti, bassoons, & viols. Wrappers. \$49
- 7029 [Trio sonatas, strings/winds]  
*Erster Theil zwey-stimmiger Sonaten und Suiten nebst einem gedoppelten Basso Continuo.*  
 Huntingdon, c.1990. 4°, 4 partbooks. c.225 pp. Line-cut of the Hamburg, 1674 edition. Vln I, II, bass, & bc partbooks. Wrappers. \$48
- 8543 *Sonata à 2. Violino & Violdagamba (aus "Erster Theil zwey-stimmiger Sonaten und Suiten", Hamburg 1674). Für Violine, Viola da Gamba und Basso Continuo. Faksimile herausgegeben: Leonore und Günter von Zadow.*  
 Heidelberg, 2005. 4°, 12, 21 pp. Line-cut of the Hamburg, 1674 edition, together with new edition. Preface in Ger-Eng. Wrappers. \$28
- BEETHOVEN, Ludwig van, 1770-1827**
- 2020 [Duet, viola, violoncello, WoO 32, Eb major]  
*Duett mit zwei obligaten Augenglässern für Viola und Violoncello herausgegeben von Franz Beyer. Vorwort von Willy Hess.*  
 Winterthur, 1986. 4°, iii, 7 facs, 12 pp. Halftone of the autograph score, together with a new practical edition. The jocular title seems to mean that the piece was written for 2 bespectacled players. Preface in Ger-Eng. Wrappers. \$19

- 144 [Quartets, strings, op.18, SV 46, "Grasnick 2" Sketchbook]  
*Ein Skizzenbuch zu Streichquartetten aus Op.18, SV 46. Faksimile / Übertragung von Wilhelm Virneisel. [Staatsbibliothek Preussischer Kulturbesitz, Berlin, mus. ms. aut. Beethoven Grasnick 2].*  
 Veröffentlichungen des Beethoven-Hauses, I/6. Bonn, 1972-1974. Oblong, 34 x 27 cm, 2 vols, 90 facs, 122 pp. Half-tone. Separate commentary-edition vol. Limited issue of 500 copies. Wrappers. \$36
- 9215 [Quartet, strings, op.59, 1st ed.]  
*Trois quatuors pour deux violons, alto et violoncello. Œuvre 59me [The "Rasumovsky" Quartets]. [private collection].*  
 Performers' Facsimiles, 280. New York, [2011]. 27 x 35 cm, 4 partbooks, c.136 pp. Line-cut of Vienna [1808] edition (Au Bureau des arts et d'industrie A. Pesth chez Schreyvogel & Comp. plate nos. 580.584.585). Wrappers. \$50
- 9596 [Quartet, strings, op.130, no.13, B-flat major; Great Fugue, op.133]  
*Streichquartett B-dur op.130 / Grande Fugue B-dur Op.133. Autograph: Staatsbibliothek zu Berlin – Preussischer Kulturbesitz; Moravské Zemské Muzeum, Brno; Badische Landesbibliothek, Karlsruhe; Biblioteka Jagiellońska, Kraków; Bibliothèque Nationale de France, Paris; Library of Congress, Washington, D.C. Commentary - Kommentar Ulrich Konrad.*  
 Documenta Musicologica, II/55. Kassel, 2019. Oblong, 4°. viii, 252, 26 pp. Full-color facsimile of the autograph, dispersed now among six libraries around the world (movt I - Bibl. Jagiellońska Kraków; II - Library of Congress Washington; III - Bibliothèque Nationale Paris & Badische Landesbibl. Karlsruhe; IV - Maravské zemské muzeum Brno; V & VI - Staatsbibliothek zu Berlin. The autograph ranges from fair copy to composing copy and includes 7 paste-over corrections (2 of them full page), meticulously reproduced in this exceptional facsimile. A truly remarkable contribution to Beethoven research and gift to Beethoven lovers, this facsimile reunites the various movements after 190 years. Commentary in Eng-Ger. Quarter leather with boards in decorative paper. \$425  
[http://www.omifacsimiles.com/brochures/bee\\_qus130.html](http://www.omifacsimiles.com/brochures/bee_qus130.html)
- 9189 [Quartet, strings, op.132, no.15, A minor]  
*Streichquartett a-moll op.132. Vollständige Faksimileausgabe der Handschrift Mus. ms. autogr. Beethoven Mend.-Stift. 11 der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz. Vorwort von Andrés Schiff, Einleitung von Ernst Hertrich.*  
 [Henle Music Facsimiles, 22]. Munich, 2011. Oblong, 35 x 29 cm, 168, xxiv pp. Beautiful 4-color half-tone. The heart of Beethoven's Quartet op. 132 is the "Holy song of thanksgiving", in which Beethoven takes up old counterpoint techniques and Gregorian simplicity. In this unusually beautiful and well preserved manuscript, Beethoven generously makes the most of the space on its pages. The lavish 4-color printing allows the composer's occasionally unconventional manner of notation to come to life. It permits a unique insight into the creative process, which continued after it had been written down in the form of multiple additions and changes. The edition is rounded off with a preface by the pianist Andrés Schiff, with his generous support this valuable facsimile was made possible. Hardbound. \$190  
[http://www.omifacsimiles.com/brochures/bee\\_qus132.html](http://www.omifacsimiles.com/brochures/bee_qus132.html)
- 3203 *Serenade Op.8, Arranged for Violin, Viola and Guitar by Wenceslaus Matiegka. Revised and Edited by Matanya Ophce.*  
 Boston, 1981. 4°, iii, 48, 6 pp. Line-cut of the Artaria, 1807 edition in reduced format, together with a new practical edition (score & parts). Historical introduction. Wrappers. \$26
- 150 [Sonata, violoncello, piano, op.69, A major]  
*Sonata for Violoncello and Pianoforte, Opus 69, First Movement. Facsimile of the Autograph. Introductory Note by Lewis Lockwood. [Beethoven-Haus, Bonn, formerly private library of Felix Salzer, New York].*  
 New York, 1970. Oblong, 36 x 28 cm, iv, 18 pp. Handsome 2-color half-tone of the first movt, the only one that has survived. One of the most revealing Beethoven manuscripts, with elements of a fair copy and turbulent composing copy side by side. Wrappers. \$40
- 9436 [Sonata, violoncello, piano, op.69, A major]  
*Sonate für Violoncello und Klavier op.69, 1. Satz. Faksimile des Autographs NE 179 im Beethoven-Haus Bonn kommentiert und herausgegeben von Jens Dufner und Lewis Lockwood / Sonata for Violoncello and Piano Op.69, 1. Movement. Facsimile of Autograph NE179 in the Beethoven-Haus Bonn. Edited and with a Commentary by Jens Dufner and Lewis Lockwood. [Beethoven-Haus, Bonn, formerly private library of Felix Salzer, New York].*  
 Veröffentlichungen des Beethoven-Hauses, III/20. Bonn, 2015. Oblong, 36 x 28 cm, 18 facs, 36 pp. (revision/reissue of Veröffentlichungen des Beethoven-Hauses, Band III/7, with expanded commentary). Beautiful 4-color half-tone of the first movt. This outstanding new full-color facsimile shows many details that can not be seen in the old black-and-white reproduction. Together with a reconstruction of the 1st version and commentary in Ger-Eng. Wrappers, in decorative paper. \$70  
[http://www.omifacsimiles.com/brochures/bee\\_sonvc69.html](http://www.omifacsimiles.com/brochures/bee_sonvc69.html)
- 9604 [Trio, piano, vln & vc, op.97, Bb minor, "Archduke"]  
*Klaviertrio B-dur Opus 97 "Erzherog"-Trio. 1. und 2. Satz. / 3. und 4. Satz. Faksimile nach dem Partiturautograph Biblioteka Jagiellońska, Krakau. Geleitwort von Mitsuko Uchida. Einleitung von Julia Ronge.*  
 [Henle Music Facsimiles, 28]. Munich, 2019. Oblong & upright, 34 x 26, 26.5 x 39 cm, 2 vols, xx, 34; 32 pp. Beautiful 4-color half-tone of the "Archduke" Trio, a work dedicated to Archduke Rudolph of Austria, and regarded as the greatest of all works for this combination of instruments. The Trio in B-flat was probably performed at the Archduke's palace soon after it was written, but its public premiere did not take place until April 11, 1814, on which occasion the violinist was Ignaz Schuppanzigh (leader of the famous string quartet that introduced many of Beethoven's quartets and later some of Schubert's), the cellist was Joseph Linke (for whom Beethoven composed sonatas), and the pianist was Beethoven himself, in his last public appearance at the keyboard (Richard Freed). It's unclear whether this autograph, with inscription "Trio am 3ten März 1811", is actually from 1811 or whether the inscription was added later. Despite the presence of editorial/publisher's markings this copy does not seem to have served as the faircopy. Hardbound with decorative paper boards and pasted title etikette, produced on the occasion of the 250th anniversary of Beethoven's birth. \$196  
[http://www.omifacsimiles.com/brochures/bee\\_trio97.html](http://www.omifacsimiles.com/brochures/bee_trio97.html)
- 6703 [Brandenburg, Sieghard, et al]  
*Beethovens Werke für Klavier und Violoncello. Bericht über die Internationale Fachkonferenz Bonn, 18.-20. Juni 1998. Herausgegeben von Sieghard Brandenburg, Ingeborg Maaf und Wolfgang Osthoff. Albi Rosenthal zum Andenken.*  
 Veröffentlichungen des Beethoven-Hauses, IV/15. Bonn, 2003. 8°, 362 pp. Contents: Birgit Lodes, "Beethovens Sonaten für Klavier und Violoncello op. 5 in ihrem gattungsgeschichtlichen Kontext"; Wolfgang Osthoff, "Die Coda des Hauptsatzes der Cellosonate op.5 Nr. 1 und Beethovens Ensemble-Kadenz"; Ingeborg Maaf, "Korrekturen in den Autographen der Cellovariationen WoO 45 und 46"; Bernard van der Linde, "Beethoven als Korrekturleser. Die Plattenkorrekturen in den Erstaussgaben der Sonaten op. 5 und anderer Cellowerke"; William Drabkin, "Beethoven's Cello and Piano Textures"; Lewis Lockwood, "Beethoven's op. 69 Revisited: The Place of the Sonata in Beethoven's Chamber Music"; Sieghard Brandenburg, "Die Skizzen zu Beethovens Cellosonate op.69"; Albert Dunning, "Eine wiederaufgefundene Stichvorlage zu Beethovens Cellosonate op.69"; Albi Rosenthal, "Ein Böcklein aus dem Stall" - Beethovens Anmerkungen in einem Exemplar der Erstaussgabe von op. 102"; Peter Cahn, "Formprobleme in Beethovens 'Freyer Sonate' op. 102 Nr. 1"; Rudolf Bockholdt, "Der letzte Satz von Beethovens letzter Violoncellosonate op. 102 Nr. 2"; Armin Raab, "Authentische und zweifelhafte Bearbeitungen Beethovens für Klavier und Violoncello"; Kai Köpp, "Beethovens Violoncello - Ein Geschenk des Fürsten Lichnowsky? Zur Provenienz der Streichquartettinstrumente Beethovens". Wrappers. \$65
- 6704 [Küthen, Hans-Werner]  
*Beethovens und die Rezeption der Alten Musik. Die hohe Schule der Überlieferung, Symposium Bonn 2000, Congressional Report Edited by Hans-Werner Küthen, 2002.*  
 Veröffentlichungen des Beethoven-Hauses, IV/16. Bonn, 2002. 8°, viii, 312 pp. Contents: Martin Zenck, "Geschichtsreflexion und Historismus im Musikdenken Beethovens"; Hans-Josef Irmen, "Beethoven, Bach und die Illuminaten"; Tomislav Volek, "Mozartsche Fragmente und Beethovensche Rente. Zwei historische Tatsachen von großer Aussagekraft"; William Drabkin, "Die langsame Einleitung zur Kreuzersonate. Form und Vorbilder"; Richard Kramer, "Beethovens Opus 90 und die Fenster zur Vergangenheit"; William Kinderman, "Rückblick nach vorn: Beethovens 'Kunstvereinigung' und das Erbe Bachs"; Annette Monheim, "Händel auf dem Weg nach Wien. Die Händel-Rezeption in Florenz, Berlin und Wien von 1760 bis 1800"; Ulrich Bartels, "Zwischen Assimilation und Provokation. Bemerkungen zur 'barocken' Beethoven-Interpretation"; Christopher Reynolds, "Beethovens 'Arioso dolente' und die Frage seiner motivischen Erbschaft"; Hans-Werner Küthen, "Szene am Bach" oder der Einfluss durch die Hintertür. Die Bach-Rezeption der anderen als Impuls für Beethoven"; Norbert Gertsch, "Wer verfasste die Orgelstimmen in Beethovens Messen?". Wrappers. \$55
- BELLINZANI, Paolo Benedetto, c.1690-1757**
- 747 [Sonatas, recorder, bc]  
*Sonata a flauto solo con cembalo, o violoncello, Venezia 1720.*  
 Archivum Musicum: Strumentalismo Italiano, 9. Florence, 1979. Oblong, 34 x 24 cm, v, 59 pp. Line-cut. 12 sonatas and folia. Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$44
- BERG, Alban, 1885-1935**
- 3521 *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

- 4428 *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. Jahrhunderts, 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
- BERNHARDT, Christoph, 1628-1692**
- 8830 *Geistliche Harmonien [erster Theil, begreifende zwanzig deutsche Concerten von 2.3.4. und 5. Stimmen. Opus primum]. Dresden/Wolfgang Seyffert 1665. [Bibl. Jagiellońska, Krakow].*  
Faksimile-Edition Krakau, 9. Stuttgart, 2007. 21 x 33 cm, 7 partbooks, 138 pp. Line-cut of the Dresden, 1665 edition. Collection of 12 sacred settings (3 a2, 1 a3, 5 a4, 2 a5, & 1 a6), with violin and viola da gamba accompaniment. Printed in partbook format: 1. Sing-Stimme, 2. Sing-Stimme, 3. Sing-Stimme, 4. Sing-Stimme, 1. Instrument, Anderes Instrument, Basso Continuo. Wrappers, in marbled paper slipcase. \$65
- BERTALI, Antonio, 1605-1699**
- 7842 *Prothimia suavissima ovvero XII sonate a tre o quattro strumenti e basso, parte seconda. S.l. 1672.*  
Archivum Musicum: Strumentalismo Italiano, 82. Florence, 2000. Oblong, 34 x 24 cm, 4 partbooks, c.112 pp. Line-cut of the 1672 edition. Scored for vln I, vln II, viola da gamba & basso continuo. Introduction in It by Hugh Ward-Perkins. Wrappers in decorative paper with matching slipcase. \$49
- BIBER, Heinrich Ignaz Franz von, 1644-1704**
- 8873 [Partitas, 2 violins, bc]  
*Harmonia artificioso-ariosa. Diversimodè accordata. VII Partien à tre. Faksimile, Erstdruck 1696 (Wiesentheid). Herausgegeben von Reinhard Goebel. [Stadtbibliothek, Wiesentheid].*  
Magdeburg, 2007. Oblong, 4°, 3 partbooks, xv, 100 pp. Line-cut of the first edition, Wiesentheid, 1696. The recently rediscovered first edition—now available for the first time in facsimile—does not have some of the errors made by the editors of the Denkmäler edition. The piece, in 7 movements or partitas and principally scored for 2 violins and bc (1 partita is for 2 viole d'amore & bass) employs scordatura tunings ("harmonia artificioso") in the upper parts. Only partita VI is written for violins in normal tuning. Wrappers. \$75  
[http://www.omifacsimiles.com/brochures/biber\\_harm.html](http://www.omifacsimiles.com/brochures/biber_harm.html)
- BISMANTOVA, Bartolomeo, 17th c.**
- 1250 *Compendio musicale, Ferrara 1677. [Biblioteca Municipale di Reggio Emilia].*  
Archivum Musicum: Strumentalismo Italiano, 1. Florence, 1978. 17 x 24 cm, v, 121 pp. Line-cut of the holograph. Bismantova touches on many issues in his little compendium: notation, counterpoint, thoroughbass, and all sorts of wind, string, and keyboard instruments, including instructions for articulation and ornamentation on wind instruments and advice on violin bowing. Wrappers in decorative paper. \$33
- BLAINVILLE, Charles-Henri de, c.1711-c.1769**
- 8879 [Sonatas, 2 violoncellos, book 2]  
*Second liere de sonates à deux violoncelles.*  
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 28 pp. Line-cut of the Paris, c.1750 edition. Wrappers. \$12
- BLAVET, Michel, 1700-1768**
- 7141 [Pièces, 2 flutes/violins/viols, collections 1-3]  
*Premier recueil de pièces accomodé pour les flûtes traversières; Deuxième recueil de pièces accomodé pour les flûtes traversières; Troisième recueil de pièces accomodé pour les flûtes traversières. Paris s.d.*  
Archivum Musicum: L'Art de la Flûte Traversière, 48. Florence, 1995. Oblong, 24 x 17 cm, viii, 245 pp. Line-cut of the Paris, c.1750-1755 editions. Introduction in It by Marcello Castellani. Wrappers. \$64  
<http://www.omifacsimiles.com/brochures/blavet.html>
- 1589 [Pièces, 2 flutes/violins/viols, 1st collection]  
*Le recueil de pièces. Petits airs, brunettes, menuets, &c. avec des doubles et variations, accomodé pour les flutes travers, violons, pardessus de viole, &c.*  
Paris, n.d. Oblong, 25 x 16 cm, 81 pp. Line-cut of the Paris printed edition. Contains 69 pieces by M. Blavet and other Baroque masters. Wrappers. \$28
- 8679 [Pièces, 2 flutes/violins/viols, 1st collection]  
*1er recueil de pièces, petits airs, brunettes, menuets, etc., avec des doubles et variations, accomodé pour les flûtes traversières, violons, par-dessus de viole & c.. 1744. Présentation par Jean Saint-Arroman. [Bibliothèque Nationale, Paris].*  
La Musique Française Classique de 1650 à 1800, 180. Courlay, 2006. Oblong, 23 x 31 cm, xi, 85 pp. Line-cut of the Paris, [1744] edition. Introduction in Fr-Eng-Ger. Wrappers. \$43
- 9375 [Pièces, 2 flutes/violins/viols, 1st collection]  
*1er. recueil de pieces... Paris. [Bibliothèque d'étude et de conservation Besançon].*  
Faksimile-Edition Kammermusik des Barock, 1. Stuttgart, 2014. Oblong, 25 x 17 cm, 81 pp. Line-cut of the Paris printed edition. Contains 69 pieces by M. Blavet and other Baroque masters. Hardbound in marbled paper. \$49
- 3830 [Pièces, 2 flutes/violins/viols, 2nd collection]  
*Ile recueil de pièces. Petits airs, brunettes, menuets, &c. avec des doubles et variations, accomodé pour les flutes travers, violons, pardessus de viole, &c.*  
Paris, n.d. Oblong, 25 x 16 cm, 82 pp. Line-cut of the Paris printed edition. Wrappers. \$28
- 8680 [Pièces, 2 flutes/violins/viols, 2nd collection]  
*2ème recueil de pièces, petits airs, brunettes, menuets, etc., avec des doubles et variations, accomodé pour les flûtes traversières, violons, par-dessus de viole & c.. 1744. Présentation par Jean Saint-Arroman. [Bibliothèque Nationale, Paris].*  
La Musique Française Classique de 1650 à 1800, 180. Courlay, 2006. Oblong, 23 x 31 cm, xi, 85 pp. Line-cut of the Paris, [1744] edition. Introduction in Fr-Eng-Ger. Wrappers. \$43
- 9376 [Pièces, 2 flutes/violins/viols, 2nd collection]  
*Ile. recueil de pieces... Paris. [Bibliothèque d'étude et de conservation Besançon].*  
Faksimile-Edition Kammermusik des Barock, 2. Stuttgart, 2014. Oblong, 25 x 17 cm, 81 pp. Line-cut of the Paris printed edition. Hardbound in marbled paper. \$49
- 3831 [Pièces, 2 flutes/violins/viols, 3rd collection]  
*IIIe recueil de pièces. Petits airs, brunettes, menuets, &c. avec des doubles et variations, accomodé pour les flutes travers, violons, pardessus de viole, &c.*  
Paris, n.d. Oblong, 25 x 16 cm, 82 pp. Line-cut of the Paris printed edition. Contains 69 pieces by M. Blavet and other Baroque masters. Wrappers. \$28
- 8681 [Pièces, 2 flutes/violins/viols, 3rd collection]  
*3ème recueil de pièces, petits airs, brunettes, menuets, etc., avec des doubles et variations, accomodé pour les flûtes traversières, violons, par-dessus de viole & c.. 1757. Présentation par Jean Saint-Arroman. [Bibliothèque Nationale, Paris].*  
La Musique Française Classique de 1650 à 1800, 182. Courlay, 2006. Oblong, 23 x 31 cm, xi, 85 pp. Line-cut of the Paris, [1757] edition. Introduction in Fr-Eng-Ger. Wrappers. \$43
- BLOW, John, 1649-1708**
- 187 *Amphion Anglicus. A Facsimile of the 1700 London Edition.*  
Monuments of Music and Music Literature in Facsimile, 1/2. New York, 1965. 4°, 216 pp. Line-cut of the London, 1700 edition. Contains the best of Blow's vocal music. Laid paper. Beautifully bound in white linen.
- BOCCHERINI, Luigi, 1743-1805**
- 7293 [Sonatas, violoncello, bc]  
*Six Sonatas for the Violoncello. [Library of Congress, Washington, DC].*  
Performers' Facsimiles, 174. New York, [1996]. 25 x 32 cm, 37 pp. Line-cut of the London, c.1785 edition. Wrappers. \$18
- BOCCHI, Lorenzo, 18th c.**
- 4879 [Musical Entertainment, vln, fl, vc, bc, op.1]  
*A Musical Entertainment for a Chamber. Sonatas for Violin, Flute, Violoncello and Six String Bass. With a Thorough Bass for the Harpsichord or Bass Violin. Lastly a Scotch Cantata. Opera prima.*  
Huntingdon, [1990]. 4°. Line-cut of the London, c.1725 edition. Wrappers. \$24

- BOISMORTIER, J.B. Bodin de, 1691-1755**  
 8726 [Ballets, trios, 2 musettes/ viols/ rec/vln/ ob/fl, bc, op.52]  
*IV balets de village en trio pour les musettes, vieles, flutes à bec, violons, hauboïs, ou flutes traversières. Œuvres 54, 1734.*  
 Les Plaisirs Champêtres. Paris, 1991. 4°, 3 partbooks, ii, 36 pp. Line-cut of the Paris, 1752 edition. Preface in Fr-Eng by Jean-Christophe Maillard. Wrappers. \$28
- 7883 [Sonatas, 2 bassoons/ violoncelli/ viols, op.14, 40; Petites sonates, op.66]  
*Œuvres pour deux bassoons, violoncelli ou vieles. Opus 14, 40 & 66. [Bibl. Nationale de France, Paris].*  
 La Musique Française Classique de 1650 à 1800, 131. Courlay, 2000. 4°, xii, 3 vols, 26+23+26 pp. Line-cut of the Paris, 1726, 1732, & 1737 editions. Introduction in Fr-Eng-Ger by Stephan Perreau. Wrappers. \$46
- 4849 [Sonatas, 2 bassoons/ violoncelli/ viols, op.40]  
*6 sonates. . . op.40.*  
 Huntingdon, [1994]. 4°, Line-cut of the Paris, 1732 edition. Wrappers. \$12
- 1167 [Sonatas, 2 viols, op.10]  
*Sonates à deux vieles, Œuvre dixième.*  
 Viole de Gambe, XII. Geneva, 1986. 22 x 30 cm, 26 facs, i pp. Line-cut of the author's & Boivin edition, Paris, 1725. 6 sonatas in 4 or 5 movts, some of which are dances. Wrappers. \$35
- 7881 [Sonatas, 2 viols, op.10]  
*Sonates à deux vieles. Opus 10. 1725. [Bibl. Nationale de France, Paris].*  
 La Musique Française Classique de 1650 à 1800, 133. Courlay, 2000. 4°, vii, 26 pp. Line-cut of the Paris, 1725 edition. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$29
- 7269 [Sonatas, viol, bc, op.61]  
*Œuvre soixante et unième contenant VI sonates pour le pardessus de viole avec la basse. Introduction de Hazelle Miloradovitch.*  
 Viole de Gambe, 23. Geneva, 1996. 22 x 30 cm, x, 23 pp. Line-cut of the Paris, 1736 edition. All six sonatas of contain chords only possible on the six-string pardessus de viole. Wrappers. \$33
- 7616 [Sonatas, 2 viols/ bsn/ vc, op.66]  
*Petites sonates suivies d'une chaconne op.66.*  
 Huntingdon, c.1996. 4°, 23 pp. Line-cut of the Paris, 1737 edition. Wrappers. \$12
- 7823 [Sonatas, 2 violoncelli/ viols/ bassoons, bc, op.26 & op.50]  
*Cinq sonates, un concerto. Opus 26 (violoncelle, viole ou basson); Six sonates, un trio. Opus 50 (violoncelle, viole ou basson). Présentation par Stéphane Perreau.*  
 La Musique Française Classique de 1650 à 1800, 132. Courlay, 2000. 4°, vii, 52 pp. Line-cut of the Paris, 1729 and 1734 editions. Introduction in Fr-Eng-Ger. Hardbound. \$42
- 4848 [Sonatas, 2 violoncelli/ viols/ bassoons, bc, op.26]  
*5 sonates. . . op.26.*  
 Huntingdon, [1994]. 4°, Line-cut of the Paris, 1729 edition. Wrappers. \$10
- 4850 [Sonatas, 2 violoncelli/ viols/ bassoons, op.50]  
*VI sonates. . . op.50.*  
 Huntingdon, [1994]. 4°, Line-cut of the Paris, 1734 edition. Wrappers. \$10
- 8120 [Trio sonatas, 2 ob/fl/vln, bc; bass/ bassoon, bc, op.28/ 37]  
*Six sonates en trio, opus 28 / Cinq sonates en trio, suivies d'un concerto, opus 37. Présentation par les élèves du Ce. F.E. de M. de Rueil-Malmaison.*  
 La Musique Française Classique de 1650 à 1800, 134. Courlay, 2000. 4°, xv, 78 pp. Line-cut of the Paris, 1730 and 1722 editions. Preface in Fr-Eng-Ger by Nathalie Lechat, Karen Daniau, Céline Morandau & Marie-Hélène Landreau. Wrappers, in slipcase. \$57
- 4859 [Trio sonatas, flute/ violin, bass/ bassoon, bc, op.37]  
*XXXVIIe Œuvre contenant V sonates en trio pour un deffus & deux basses; suivica d'un concerto à cinq parties pour une flûte, un violon, un hauboïs, un baßon, & la basse.*  
 Huntingdon, [1994]. 4°, 3 parts, 32 pp. Line-cut of the Paris, [1732] edition. Wrappers. \$20
- BON, Anna, 1740-1767?**  
 2887 [Sonatas, flute, bc, op.1]  
*VI sonate per il flauto traversiere violoncello o cembalo. Opera prima, Nürnberg 1756.*  
 Archivum Musicum: Flauto Traversiere, 14. Florence, 1988. 24 x 34 cm, iv, 22 pp. Line-cut of the Nuremberg, 1756 edition. Introduction in It by Marcello Castellani. Wrappers, in decorative paper. \$31
- 7603 [Sonatas, flute, bc, op.1]  
*VI sonate da camera per il flauto traversiere, e violoncello o cembalo. Opera prima. [Fürstlich Thurn und Taxissche Hofbibliothek, Regensburg].*  
 Performers' Facsimiles, 191. New York, [1998]. 26 x 37 cm, 22 pp. Line-cut of the Nuremberg, 1756 edition. Wrappers. \$15
- 9527 [Sonatas, flute, bc, op.1]  
*VI sonate da camera per il flauto traversiere, e violoncello o cembalo. Opera prima. [Fürstlich Thurn und Taxissche Hofbibliothek, Regensburg].*  
 Faksimile-Edition Kammermusik des Barock, 6. Stuttgart, 2016. 26 x 37 cm, 25 pp. Line-cut of the Nuremberg, 1756 edition. Wrappers. \$24
- BONIZZI, Vincenzo, b.?-1630**  
 1169 [Alcune opera, viola bastarda, strings]  
*Alcune opere di diversi autori. Passaggiate principalmente per la viola bastarda, ma anco per ogni sorte di stromenti e di voci, Venezia 1626. [Printed source & Ms, Civico Museo Bibl. musicale, Bologna].*  
 Archivum Musicum: Strumentalismo Italiano, 54. Florence, 1983. Oblong, 24 x 17 cm, xvii, 94 pp. Line-cut. Includes facsimile of contemporary ms copy transmitting passaggiate. Introduction in It by Elio Durante & Anna Martellotti. Wrappers in decorative paper. \$31
- BONPORTI, Francesco Antonio, 1672-1749**  
 7140 [Sonatas, violin, bc, op.7 & 10]  
*Sonate da camera a violin solo e basso, op.VII; Invenzioni a violino solo e basso, op.X. Amsterdam s.d.*  
 Archivum Musicum: Strumentalismo Italiano, 78. Florence, 1995. Oblong & upright, 4°, 2 vols, ix, 52 pp. Line-cut of the Amsterdam, n.d. edition. Preface in It by Daniele Valersi. Wrappers. \$45
- 8233 [Trio sonatas, 2 violin, bc, op.4]  
*Sonate da camera. Opera IV. A due violini, violone, cembalo o arcileuto. Venezia 1703.*  
 Archivum Musicum: Strumentalismo Italiano, 87. Florence, 2002. 4°, 3 partbooks, viii, 108 pp. Line-cut of the Venice, 1704 edition. Preface in It by Daniele Valersi. Wrappers. \$35
- BRAHMS, Johannes, 1833-1897**  
 7077 [Quintet, strings, op.88, F major]  
*Streichquintett Nr.1 F-Dur op.88. Faksimilé-Ausgabe. [Brahmgesellschaft, Baden-Baden].*  
 Baden-Baden, 1994. Oblong, 33 x 26 cm, 46 pp. Fine color reproduction of Brahms' elegant autograph fair copy, dated and signed May 1882. Limited bibliophile edition of 200 copies. Handsomely bound in dark burgundy leatherette with the composer's signature embossed in silver. \$185  
[http://www.omifacsimiles.com/brochures/brahms\\_qu88.html](http://www.omifacsimiles.com/brochures/brahms_qu88.html)

- 212 [Trio, piano, clarinet, violoncello, op.114, A minor]  
*Trio für Pianoforte, Clarinette und Violoncell, Opus 114. Faksimile des Autographs und Werkbericht von Alfons Ott. [Ms. Sammlungen der Gesellschaft der Musikfreunde, Vienna].*  
 Tutzing, 1958. Oblong, 35 x 27 cm, 14, 32 pp. Outstanding halftone of the elegant 1891 autograph score. Clarinetist Richard Mühlfeld (b.1856), a soloist and chamber virtuoso with the Meininger Hofkapelle, gave Brahms the impetus to write this beautiful Trio, whose composition is also closely tied with the Clarinet Quintet, op.115. The work premiered on 24. Nov. 1891, played directly from the manuscript, Brahms at the piano and Mühlfeld and Robert Hausmann respectively playing clarinet and cello. This facsimile represents the publishing debut of the venerable music publisher Dr. Hans Schneider. Handsome bibliophile edition of 800 copies bound in grey linen with ivory colored boards. \$55  
[http://www.omifacsimiles.com/brochures/brahms\\_trio.html](http://www.omifacsimiles.com/brochures/brahms_trio.html)
- BRAUN, Jean Daniel, 18th c.**  
 8518 [Sonatas, 2 bassoons/ cellos/basses]  
*Six sonates pour deux bassons ou deux basses. Présentation: Département de Musique Ancienne du Conservatoire National Supérieur de Musique de de Danse de Paris.*  
 La Musique Française Classique de 1650 à 1800, 176. Courlay, 2005. 4°, ix, 31 pp. Line-cut. Wrappers. \$23
- BRÉVAL, Jean-Baptiste Sébastien, 1753-1823**  
 9037 *Les nocturnes, ou six airs variés pour un violon et violoncelle. Œuvre IX.*  
 Collection FacsiMusic. Courlay, 2008. 21 x 30 cm, 16 pp. Line-cut of the Paris, 1782 edition. Wrappers. \$13
- BROSSARD, Sébastien de, 1655-1730**  
 2112 *Dictionnaire de musique, contenant une explication des termes grecs, latins, italiens & françois, les plus usitez dans la musique, seconde édition, 1705. Eingeletet von Harald Heckmann.*  
 Dictionarium Musicum, 1. Hilversum, 1965. 17 x 24 cm, xviii, 390 pp. Halftone of the second edition, Paris, 1705. Cloth (also available in wrappers). \$116
- BUONAMENTE, Giovanni Battista, b.?-1642**  
 1254 [Sonatas, 2 violins, bc, book 4]  
*Il quarto libro de varie sonate, Venezia 1626.*  
 Archivum Musicum: Strumentalismo Italiano, 47. Florence, 1982. 24 x 34 cm, 3 parts, iii, 138 pp. Line-cut. Contains 50 compositions, sinfonie, gagliarde, corrente, & brandi for 2 violins and violone. Wrappers and slipcover in decorative paper. \$72
- BUONANNI, Filippo, 1638-1725**  
 2703 *Descrizione degl'istromenti armonici d'ogni genere.*  
 Leipzig, 1975. 20 x 28 cm, 256 pp. Line-cut of the Rome, 1726 edition. Extremely informative treatise on organology with altogether 140 extended descriptions provided in Italian and French. Bilingual indices. Accompanied by 142 superb woodcuts of scenes of musicians with their instruments. Linen. \$125
- 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
- BUTERNE, Charles, 17-18th c.**  
 2149 [Sonatas, winds/ strings, bc, op.2]  
*Six sonates pour la vielle, musette, violon, flutes, hautbois et pardessus de violles; quatre avec la basse continue, et deux en duo. Œuvre IIe. [Bibl. Municipale, Nimes].*  
 Béziers, 1985. 29 x 21 cm, 29 pp. Line-cut of the 1745 edition. Sonatas for viol/mus/vln/fl/rec/ob/viol, bc, and 2 viol/mus/vln/fl/rec/ob/viol, without bc. Laid paper, with wrappers. \$20
- BUXTEHUDE, Dietrich, 1637-1707**  
 8571 [Klaglied, voice, viols, bc (or voice, organ), BWV 76]  
*Fried- und Freudenreiche Hinfarth des alten großgläubigen Simeons bey seeligen ableiben des Herrn Johannis Buxtehuden. Edited by Michael Belotti. [Badische Landesbibl., Karlsruhe].*  
 Critical Facsimiles, 6. New York. 2005 20 x 31 cm, iv, 9, i. Line-cut of the Lübeck, 1674 edition. A funeral piece composed and performed for the composer's father. Includes apparatus listing all editorial emendations. Wrappers. \$12
- 223 [Sonata, 2 violins, viol, bc, G major, K.271]  
*Sonata i G-dur. Besättning: 2 Violiner, Viola da gamba och basso continuo. Faksimiltryck från handskrift i Uppsala Universitetsbibliotek.*  
 Autographus Musicus, 4. Bandhagen, 1973. 21 x 34 cm, ii, 9 pp. Line-cut of a contemporary ms copy. Loose sheets in folder. \$15
- 4403 [Sonatas, violin, viol, harpsichord, op.1, K.252-258]  
*VII. sonates à doi, 1 violino e viola da gamba, con cembalo. Opera prima, 1696. Présentation par Marie-Françoise Bloch. [Universitetsbibl., Uppsala].*  
 Collection Dominantes. Courlay, 1995. 24 x 33 cm, 3 partbooks, 8, 56 pp. Line-cut of the Lübeck, 1696 edition. Introduction in Fr-Eng-Ger. Wrappers. \$41
- 7208 [Sonatas, violin, viol, harpsichord, op.2, K.259-265]  
*VII. suonate à due, violono et viola de gamba con cembalo. Opera seconda. Présentation par Marie-Françoise Bloch. [Universitätsbibl., Uppsala ].*  
 Collection Dominantes. Courlay, 2003. 4°, 3 partbooks, 124 pp. Line-cut of the Lübeck, 1696 edition. Introduction in Fr-Eng-Ger. Wrappers. \$53
- 2150 [Sonatas, violin, viol, harpsichord, op.2, K.259-265]  
*VII. suonate à due, violino et violadagamba con cembalo. Opera secunda. Edited by Eva Linfield.*  
 Critical Facsimiles, 3. New York, 2003. 21 x 38 cm, 3 partbooks, 19, 104 pp. Line-cut of the Lübeck, 1696 edition. Includes apparatus listing all editorial emendations. Wrappers. \$40
- 8545 [Sonata, viol, bc, K.268, D major]  
*Violadagamba Solo. Sonate D-dur für Viola de Gamba und Basso Continuo, BuxWV 268. Faksimile und Neuauflage. Generalbassaussetzung von Dankwart von Zadow. Herausgegeben von Leonore und Günter von Zadow. [Bodleian Library, Oxford, Mus. Sch. D. 249].*  
 Heidelberg, 2005. 4°, 22 pp. Halftone of a contemporary ms copy, together with a new performing edition. Preface in Ger-Eng. Wrappers. \$22
- BYRD, William, 1543-1623**  
 7840 *Songs of Sundry Natures, Some of Gravitie, and Others of Myrth, Fit for All Companies and Voyces. Lately Made and Composed into Musicke of 3.4.5. and 6. Parts. [British Library, London].*  
 Performers' Facsimiles, 163. New York, [2000]. 18 x 25 cm, 5 partbooks, c.292 pp. Line-cut of the London, 1589 edition. 14 compositions a3, 11 a4, 12 a5, and 10 a6, suitable for voices and or instruments. Wrappers. \$75
- CAIX D'HERVELOIS, Louis de, 1670-1760**  
 9409 [Pièces, viol, bc, books 1-2]  
*Premier [-deuxième] livre de pieces de viole, Paris. [Bibliothèque de Toulouse].*  
 Faksimile-Edition Viola da Gambe, 3. Stuttgart, 2014. 28 x 19 cm, 312 pp. Line-cut of the author's & Foucault edition, Paris, n.d. Hardbound in decorative paper with matching slipcase. \$145
- 8578 [Pièces, viol, bc, book 1]  
*Premier livre de pièces de viole (avec la basse continue), c.1715. Présentation par: Jean Saint-Arroman. [Bibliothèque Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800, 170. Courlay, 2005. 24 x 34 cm, 2 partbooks, viii, 98 pp. Line-cut of the Paris, c.1715 edition. Introduction in Fr-Eng-Ger. Wrappers, in portfolio. \$51
- 8662 [Pièces, viol, bc, book 2]  
*Second livre de pièces de viole. Basses continues du second livre de pièces de viole, 1719. Présentation par Jean Saint-Arroman. [Bibliothèque Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800, 170. Courlay, 2006. 24 x 34 cm, 2 partbooks, xiii, 134, 80 pp. Line-cut of the Paris, c.1719 edition. Introduction in Fr-Eng-Ger. Wrappers, in portfolio. \$86
- 8389 [Pièces, 2 viols, book 4]  
*IVe livre de pièces a deux violes contenant II suites et III sonates.*  
 Musique pour Viole de Gambe, 6. Paris, 1990. 4°, vii, 41 pp. Line-cut of the author's edition, Paris, 1740. The bass line could also be played by harpsichord or theorbo. Introduction in Fr/Eng by Jean-Louis Charbonnier. Wrappers. \$32

- 4103 [Suites, flute/viol, bc, 3rd collection, op.6]  
*Sixième œuvre contenant quatre suites pour la flûte-traversière, avec la basse, qui conviennent aussi au pardessus de viole. [Bibl. Municipale, Lyon].*  
La Musique Française Classique de 1650 à 1800, 57. Courlay, 1991. 24 x 33 cm, 12, 28 pp. Line-cut of the 1736 edition. Introduction by Jean Saint-Arroman and Philippe Lescaut. Wrappers. \$25
- 3832 [Suites, viol & bc, op.3]  
*Troisième œuvre, contenant quatre suites de pièces pour la viole, avec la basse chiffrée en partition.*  
Paris, n.d. 4<sup>e</sup>, vii, 41 pp. Line-cut of the Paris, 1731 edition. Introduction in Fr by Jean-Louis Charbonnier. Wrappers. \$24
- 8558 [Suites, viol & bc, op.3]  
*Quatre suites de pièces pour la viole avec la basse-chiffrée en partition, 1731. Présentation par: Jean Saint-Arroman. [Bibl. Nationale, Paris].*  
La Musique Française Classique de 1650 à 1800, 163. Courlay, 2005. 4<sup>e</sup>, viii, 42 pp. Line-cut of the Paris, 1731 edition. Introduction in Fr-Eng-Ger. Wrappers. \$31
- CAMPAGNOLI, Bartolomeo, 1751-1827**
- 7716 [Caprices, viola]  
*41 caprices pour l'alto. Présentation par Jean-Philippe Vasseur. [Bibliothèque Nationale, Paris].*  
Collection Dominantes. Courlay, 1999. 4<sup>e</sup>, xiii, 35 pp. Line-cut of the Paris, 1869 edition. Introduction in Fr-Eng-Ger. Hardbound. \$31
- CAMPION, Thomas, 1567-1620**
- 7134 [Ayres, books 1 & 2]  
*Two Books of Ayres. The First Contayning Divine and Morall Songs: The Second, Light Conceits of Lovers. To be Sung to the Lute and Viols, in Two, Three, and Foure Parts; or by One Voyce to an Instrument. [British Library, London].*  
Performers' Facsimiles, 106. New York, [1995]. 24 x 37 cm, 54 pp. Line-cut of the London, [1613] edition. Table book format with staff notation (vocal part) and French tablature. Wrappers. \$20
- 7135 [Ayres, books 3 & 4]  
*The Third and Fourth Booke of Ayres: So as They may be Expressed by One Voyce, with a Violl, Lute, or Orpharion. [British Library, London].*  
Performers' Facsimiles, 107. New York, [1995]. 24 x 37 cm, 44 pp. Line-cut of the London, [1618] edition, in staff notation (vocal part) and French tablature. Wrappers. \$20
- 8833 [Maske, for Lord Hayes]  
*The Discription of a Maske Presented before the Kinges Maestie at White-Hall, on Twelfth Night Last, in Honour of the Lord Hayes, and His Bride. [private collection].*  
Performers' Facsimiles, 259. New York, [2007]. 17 x 23 cm, 40 pp. Line-cut of the London, 1607 edition, in staff notation (vocal part) and French tablature. 22 pages of texts, followed by 11 pages of music numbered I, II, III, IV, V, some notated in table book format. Wrappers. \$15
- CANAVAS, Jean-Baptiste, 1713-1784**
- 8881 [Sonatas, violoncello, bc, op.2]  
*Sonates pour le violoncelle avec la basse continue — Opéra II.*  
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 32 pp. Line-cut of the Paris, 1773 edition. 6 sonatas for cello and bc. Wrappers. \$16
- CAPPUS, Jean-Baptiste, b.?-1751**
- 9533 [Pièces de viole, book 1]  
*Premier livre de pieces de viole [et la basse-continüe]. Paris 1730. [Bibliothèque Nationale de France, Paris].*  
Faksimile-Edition Viola da Gambe, 9. Stuttgart, 2016. Oblong, 34 x 27 cm, 2 partbooks, 56 pp. Line-cut of the Paris, [1730] edition. Handsome marbled paper boards. \$48
- CAPRICORNUS, Samuel Friedrich, 1628-1665**
- 7899 *Geistliche Concerten mit 2. und 3. Stimmen. [Universitätsbibl., Uppsala].*  
Faksimile-Edition Capricornus, 11. Stuttgart, 2000. 14 x 19 cm, 4 partbooks, c.120 pp. Line-cut of the Gerjard edition, Nuremberg, 1658. Partbook format: vox prima, vox secunda, vox tertia, bassus pro organo. Wrappers, with slipcase in marbled paper. \$84
- 8658 *Geistliche Concerten ander Theil. Stuttgart 1665. RISM C 936. [Landesbibl. Dresden; Universitätsbibl., Tübingen].*  
Faksimile-Edition Capricornus, 3. Stuttgart, 2002. 14 x 19 cm, 3 partbooks, 102 pp. Line-cut of the Stuttgart, 1665 edition. 12 settings a 3 plus basso continuo ("vox prima" partbook of original print has been lost and is not included in this facsimile). Wrappers, in portfolio covered with decorative paper. \$56
- 7815 [Geistliche Harmonie, 3 voices, winds, strings, bc]  
*Erster [-Ander, -Dritter] Theil geistlicher Harmonien mit zwei und drey Stimmen und 2. Violinen.*  
Faksimile-Edition Capricornus, 9. Stuttgart, 2000. 16 x 23 cm, 7 partbooks, 740 pp. Line-cut of the Stuttgart, 1659, 1660 & 1664 editions. 42 pieces for two and three sopranos, two violins, in various combinations with flute, cornetto, bassoon, trombone, & viola da gamba. Hardbound in marbled paper. \$158
- 7821 *Jubilus Bernhardi [in 24. partes distributus, & quinque vocibus concertantibus, quibus adjunctae quatuor violae]. [Bibliothèque Nationale, Paris, Ms. VM1 988].*  
Faksimile-Edition Capricornus, 8. Stuttgart, 2000. 15 x 21 cm, 15 partbooks, c.590 pp. Line-cut of the Ender edition, Stuttgart, 1660. 24 sacred numbers in concerted form in partbook format: cantus 1, cantus 1 ripieno, cantus 2, cantus 2 ripieno, alto, alto ripieno, 4 violas, tenor, tenor ripieno, bassus, bassus ripieno, & basso continuo (organ). Wrappers, with slipcase. \$160
- 7755 *Opus aureum missarum [ad sex, decem & duodecim tonos redactae, cum basso ad organum. [Bibliothèque Nationale, Paris, Ms. VM1 982].*  
Faksimile-Edition Capricornus, 7. Stuttgart, 2000. Oblong, 30 x 20 cm, 11 partbooks, c. 110 pp. Line-cut of the Bencard edition, Frankfurt, 1670. Partbook format: 2 cantus, 2 alto, 2 tenor, 2 violins & bass continuo (organ). Wrappers, with slipcase in marbled paper. \$137
- 7947 *Opus Musicum. [Zentralbibliothek, Zürich].*  
Faksimile-Edition Capricornus, 15. Stuttgart, 2001. 20 x 33 cm, 18 partbooks, c.190 pp. Line-cut of the Nuremberg, 1655 edition. Concerted pieces for voice and instruments, from 1 to 8 parts & bc. Wrappers, with portfolio in marbled paper. \$134
- 7747 *Raptus Proserpinae. In einem singenden Schau-Spiel vorgestellt. [Landesbibliothek Stuttgart].*  
Faksimile-Edition Capricornus, 4. Stuttgart, 1999. 14 x 19 cm, 46 pp. Line-cut of the Nuremberg, 1662 edition. Libretto only. Hardbound, with marbled paper boards. \$20
- 7987 *Scelta musicale à la prima opera d'eccellenti motteti, voce sola è uno, overò duos instrumenti. [Zentralbibliothek, Zürich].*  
Faksimile-Edition Capricornus, 5. Stuttgart, 2000. Oblong, 28 x 20 cm, 4 partbooks, c.80 pp. Line-cut of Ammon edition, Frankfurt, 1669. 8 settings for voice (canto, alto, basso) and various instruments (viola da gamba, violins, cornetti, trombone, bassoon, organo). Hardbound, with slipcase in marbled paper. \$115
- 9377 [Sonatas, 2 violins, trombone/viola da gamba]  
*Sonaten und Canzonen [mit 3. Instrumenten gesetzt. Instrumentum primum]. Nürnberg, Christoff Gerhard 1660. [Bischöflichen Zentralbibliothek Regensburg].*  
Faksimile-Edition Capricornus, 16. Stuttgart, 2014. 16 x 22 cm, 24 pp. Line-cut of the Nuremberg, 1660 edition. Rare collection of 6 sonatas for violins & trombone/viola da gamba. Only the Violino I part survives. Hardbound, with marbled paper boards. \$23
- 7945 [Tafelmusik, voice, strings/winds, bc, part 1]  
*Neu-Angestimte und erfreuliche Tafelmusik. [Österreichische Nationalbibliothek, Vienna].*  
Faksimile-Edition Capricornus, 12. Stuttgart, 2001. Oblong, 28 x 19 cm, 3 partbooks, 28 pp. Line-cut of the Frankfurt, 1670 edition. Wrappers, with portfolio in marbled paper. \$46
- 7946 [Tafelmusik, strings/winds, bc, part 2]  
*Continuation der neuen wohl angestimmten Taffel-Lustmusik. [Österreichische Nationalbibliothek, Vienna].*  
Faksimile-Edition Capricornus, 13. Stuttgart, 2001. Oblong, 28 x 19 cm, 3 partbooks, 34 pp. Line-cut of the Frankfurt, 1671 edition. Wrappers, in marbled portfolio. \$48



- 8346 *Theatrum musicum [quod per duodecim secenas sue sacras cantiones].* Würzburg, Bencard 1669. RISM C 937.  
Faksimile-Edition Capricornus, 2. Stuttgart, 2003. Oblong, 29 x 20 cm, 8 partbooks, 131 pp. Line-cut of the Würzburg, 1669 edition. 12 settings with sacred Latin texts scored for altus, tenor, bass, four viols & organ. Hardbound, with marbled paper boards & matching slipcase. \$87
- 8375 *Continuatio theatri musici [seu Sacrarum cantionum. Pars secunda].* Würzburg, Bencard 1669. [Bibl. Nationale de France, Paris].  
Faksimile-Edition Capricornus, 6. Stuttgart, 2003. Oblong, 28 x 20 cm, 10 partbooks, c.114 pp. Line-cut of J. Bencard edition, Würzburg, 1669. 8 sacred settings for various voice and instrumental combinations (partbooks: SSTAB, vdg I-II-III-IV, trb, org). Portfolio in marbled paper. \$92
- 7544 *Zwey Lieder von dem Leyden und Tode Jesu, in 6. Stücke getheilet und mit 2. Stimmen wie auch 4. Violen (welche doch nach belieben können aussgelaßen werden) auf besondere Concerten Art gesetzt. [Landesbibliothek Stuttgart].*  
Faksimile-Edition Capricornus, 1. Stuttgart, 1997. 15 x 19 cm, 7 partbooks, 80 pp. Line-cut of the Nuremberg, [1660] edition. For two sopranos, four viols (ad libitum) & bc. Wrappers, in portfolio. \$36
- CAROLO, 17th c.**
- 9367 *X Sonates [à 2 violes de gambe & 1 basse continue également bons à jouer sur 2 bassons ou basses de violon].* Rogier, Amsterdam. [Bibliothek des Mariengymnasiums Jever].  
Faksimile-Edition Viola da Gambe, 1. Stuttgart, 2014. 21 x 33 cm, 3 partbooks, 42 pp. Line-cut of the Amsterdam, n.d. edition. Wrappers with hardbound portfolio covered in marbled paper. \$44
- CASTELLO, Dario, 16-17th c.**
- 821 [Sonate concertate, winds, strings, bc]  
*Sonate concertate in stil moderno, per sonar nel organo overo spineta, con diversi instrumenti a 2. e 3. voci. Venezia 1658.*  
Archivum Musicum: Strumentalismo Italiano, 15. Florence, 1979. 24 x 34 cm, 4 partbooks: 96 pp. Line-cut of the Venice, 1658 partbooks (canto I, canto II, basso), as well as the full score. Introduction in It by Marcello Castellani. Wrappers in decorative paper, with slipcover. \$63  
<http://www.omifacsimiles.com/brochures/castello.html>
- 1256 [Sonate concertate, a1-4, winds/strings, bc, book 2]  
*Sonate concertate in stil moderno per sonar nel organo overo clavicembalo con diversi instrumenti a 1.2.3. & 4 voci. Libro secondo, Venezia 1644.*  
Archivum Musicum: Strumentalismo Italiano, 44. Florence, 1981. 24 x 34 cm, 5 partbooks: ii, 96 pp. Line-cut in the original partbook format. Consists of 17 sonatas for various instrumental combinations. Preface in It by Marcello Castellani. Wrappers and slipcover in decorative paper. \$63  
<http://www.omifacsimiles.com/brochures/castello.html>
- CECERE, Carlo, 1706-1761**
- 4176 [Concerti, flute, strings, bc]  
*Concerto per flauto traversiero con violini obbligati e basso, ms. Uppsala; Concerto a 5 stromenti, flauto traverso, violino primo, violino secondo, viola e basso, ms. Karlsruhe.*  
Archivum Musicum: Flauto Traversiere, 21. Florence, 1991. Oblong, 32 x 22 cm, 5 partbooks, vii, 73 pp. Line-cut of two contemporary ms copies. Introduction in It by Marcello Castellani. Wrappers, in decorative paper with matching slipcase. \$40
- CERONE, Pietro, c.1560-1625**
- 9151 *El melopeo y maestro : (Napoles, J.B. Gargano y L. Nucci, 1613) / Pedro Cerone ; Antonio Ezquerro Esteban, ed.*  
Monumentos de la Música Española, 74. Madrid, 2007 23 x 32 cm, 2 vols: 1392 pp. Line-cut of the Naples, 1613 edition based on exemplars preserved in the Biblioteca "Jose Maria Lafragua" de la Benmerita Universidad Autonoma de Puebla (Puebla de los Angeles, Mexico), and in the Biblioteca Publica del Estado "Fray Francisco de Burgoa" de la Universidad Autonoma "Benito Juarez" de Oaxaca (Oaxaca, Mexico). Huge synthesis of musical-theoretical topics divided into 22 books. Deals with plainsong, mensural theory, vocal and instrumental variation, counterpoint, canon & fugue, problems of composition, mensuration and "tonality". The last book deals with musical enigmas and puzzle canons. Contains numerous references to composers and detailed musical examples, including a careful analysis of Palestrina's Missa L'homme armé. Hardbound. \$295
- CERRETO, Scipione, c.1551-c.1633**
- 1634 *Della prattica musica, vocale, et strumentale. [Civico Museo Bibliografico Musicale, Bologna].*  
Bibliotheca Musica Bononiensis, II/30. Bologna, 2/ 2003. 16 x 22 cm, v, 344 pp. Line-cut of the Naples, 1601 edition. Preface in It by Giuseppe Vecchi. Cloth.
- CHARPENTIER, Marc-Antoine, 1643-1704**
- 3052 [Complete works, from autographs]  
*Mélanges autographes. Volume 1. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.*  
Manuscrits, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/1. Geneva, 1990. 23 x 35 cm, 159 pp. Half-tone of the autograph score. Cloth. \$111  
<http://www.omifacsimiles.com/brochures/char01.html>
- 3054 [Complete works, from autographs]  
*Mélanges autographes. Volume 3. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.*  
Manuscrits, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/3. Geneva, 1995. 23 x 35 cm, 273 pp. Half-tone of the autograph. Cloth. \$111  
<http://www.omifacsimiles.com/brochures/char03.html>
- 3061 [Complete works, from autographs]  
*Mélanges autographes. Volume 10. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.*  
Manuscrits, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/10. Geneva, 1997. 23 x 35 cm, 177 pp. Half-tone of the autograph. Cloth. \$111  
<http://www.omifacsimiles.com/brochures/char10.html>
- 3073 [Complete works, from autographs]  
*Mélanges autographes. Volume 22. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.*  
Manuscrits, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/22. Geneva, 2002. 23 x 35 cm, 200 pp. Half-tone of the autograph. Cloth. \$111  
<http://www.omifacsimiles.com/brochures/char22.html>
- 3074 [Complete works, from autographs]  
*Mélanges autographes. Volume 23. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.*  
Manuscrits, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/23. Geneva, 2002. 23 x 35 cm, 123 pp. Half-tone of the autograph. Cloth. \$111  
<http://www.omifacsimiles.com/brochures/char23.html>
- 3075 [Complete works, from autographs]  
*Mélanges autographes. Volume 24. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.*  
Manuscrits, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/24. Geneva, 2003. 23 x 35 cm. Half-tone of the autograph. Cloth. \$111  
<http://www.omifacsimiles.com/brochures/char24.html>
- 3076 [Complete works, from autographs]  
*Mélanges autographes. Volume 25. Fac-similé du manuscrit Paris, Bibliothèque Nationale, Rés. Vm1 259.*  
Manuscrits, 3: Marc-Antoine Charpentier, Œuvres Complètes, I/25. Geneva, 2003. 23 x 35 cm. Half-tone of the autograph. Cloth. \$111  
<http://www.omifacsimiles.com/brochures/char25.html>
- CHÉDEVILLE, Nicolas, 1705-1782**
- 4302 [Sonatas, musette/vielle/fl/rec/ob/vln, bc]  
*Il pastor fido, sonates pour la musette, vielle, flûte, hautbois, violon, avec la basse continue, Opera XIII. Réimpression de l'édition de Paris, Boivin, 1737. Source: München, Bayerische Staatsbibliothek, cote 4729/4. RISM: V. 2233. Catalogue: P. Ryom RV 54-59.*  
Collection Facsimiles, B1. Gland, 1991. 4°, 40, 8 pp. Line-cut of the Paris, 1737 edition. Together with an introduction in Fr-Eng by Peter Ryom entitled "An Authentic Case of Falsification" which reproduces a document from the Archives Nationales de France clearly identifying N. Chédeville as the composer/arranger of the six sonatas. Limited edition of 500 numbered copies. Linen slipcase. \$40
- 4481 [Sonatas, musette/vielle/fl/rec/ob/vln, bc]  
*Il pastor fido, sonates, pour la musette, vielle, flûte, hautbois, violon, avec la basse continue. Opera XIII. [Library of Congress, Washington, D.C.].*  
Performers' Facsimiles, 111. New York, [1992]. 24 x 31 cm, 41 pp. Line-cut of the Paris, 1737 edition. Wrappers. \$20

- 4804 [Sonatas, musette/vielle/fl/rec/ob/vln, bc]  
*Il pastor fido* (œuvre attribuée à Antonio Vivaldi), 1737. Présentation par Philippe Lescat. [Munich, Bayerische Staatsbibliothek].  
 La Musique Française Classique de 1650 à 1800, 78. Courlay, 1994. 24 x 33 cm, 21, 38 pp. Line-cut of the Paris, 1737 edition. Preface in Fr-Eng-Ger. Wrappers. \$31
- CHIOCCHIA, Prospero, 17th c.**
- 8097 *Del metallo ricercari a due voci per sonare, e cantare.* [British Library, London].  
 Faksimile-Edition Rara, 33. Stuttgart, 2002. 16 x 23 cm, 2 partbooks, 104 pp. Line-cut of the Rome, 1674 edition. 39 duos for various vocal or instrumental ranges. Wrappers, with portfolio in marbled paper. \$34
- CHOPIN, Frédéric, 1810-1849**
- 9545 [Grand duo concertant, violoncello, piano, op.16A]  
*Grand duo concertant E-dur na tematy a opery Giacomo Meyerbeer Robert le Diable / Grand duo concertant E Major on Themes from Meyerbeer's Opera Robert Le Diable.* Wydanie faksymilowe rękopisu ze zbiorów Bibliothèque Nationale de France w Paryżu. / Facsimile Edition of the manuscript held in the Bibliothèque Nationale de France in Paris.  
 Works by Chopin—Facsimile Edition, [31] A XIII/Dbop.16A. Warsaw, 2016. Oblong, 35,5 x 25.6 cm, 2 vols, 22, 45 pp. Full-color reproduction of the fair copy autograph. The Grand duo concertant owes its composition to Fryderyk Chopin's friendship with French cellist Auguste Francomme. The manuscript being published here comes from the early 1830s and is an editorial autograph intended for the Paris publisher Maurice Schlesinger. The piano part is notated in Chopin's hand; the title page and cello part, in Francomme's hand. Bound in blue linen, with matching slipcase. \$93  
[http://www.omifacsimiles.com/brochures/chop\\_grand.html](http://www.omifacsimiles.com/brochures/chop_grand.html)
- 2358 [Sonata, violoncello, piano, op.65 (sketches), etc.]  
*The Work Sheets to Chopin's Violoncello Sonata. A Facsimile. Introduction by Ferdinand Gejewski.*  
 Music in Facsimile, 3. New York, 1988. Oblong, 31 x 23 cm, xxiii, 110 pp. Half-tone of the working copy of the Sonata for Violoncello Op.65, together with sketches of major piano works, including the Mazurkas Op.50,1, 63,2 & 68,4, Sonata Op.58, Barcarolle Op.60, Polonaise-Fantasia Op.61, Nocturne Op.62,1 & Op.62,1, & Valse Op.64,1. These sketches, known as the André Collection, and now dispersed into several collections, have been reproduced in their original order from photographs taken in 1954. Cloth. Rare.
- 9634 [Trio, piano, vln, vc, op.8]  
*Trio in G-Minor, for Pianoforte, Violin, and Cello, op.8 <A>. The Facsimile Edition of the Autographs of Fredric Chopin's Works from the Collection of the Frederic Chopin Society in Warsaw.*  
 Tokyo, 1990-1991. 35 x 44 cm, 16 pp. Deluxe 3-color half-tone of the autograph fair copy score from the Frederic Chopin Society in Warsaw. A single portfolio (containing 8 loose leaves) from the deluxe co-production of Green Peace Publishers and the Chopin Society in Warsaw. Handsome portfolio in Japanese art paper with reproduction of Chopin's signature in silver. \$95
- CIRRI, Giambattista, c.1740-d.?**
- 2445 [Duets, violin, violoncello, op.12]  
*Six Duets for a Violin and a Violoncello. Opera XII. [Civico Museo Bibliografico Musicale, Bologna].*  
 Bibliotheca Musica Bononiensis, IV/149. Bologna, 1983. 25 x 35 cm, 2 partbooks: 26 pp. Line-cut of the London, 1600 edition. Partbooks in handsome cloth portfolio.
- 2444 [Duets, 2 violoncelli]  
*Eight Duets for Two Violoncellos. [Civico Museo Bibliografico Musicale, Bologna].*  
 Bibliotheca Musica Bononiensis, IV/148. Bologna, 1972. 25 x 35 cm, 34 pp. Line-cut of the London, 18th-c. edition. Laid paper. Hardbound.
- COPERARIO, John, c.1575-1626**
- 2995 *Funeral Tears 1606. Edited by David Greer.*  
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 9. London, 2/1978. 26 x 37 cm, iii, 20 pp. Line-cut of the London, 1606 edition, in table book format. For 2 voices, lute and bass viol. In French tablature with vocal part(s) and bass part in staff notation. Wrappers. \$32
- CORBETT, William, c.1675-1748**
- 8367 [Trios, 2 flutes/violins, bc, op.1]  
*XII Sonatae à tre. Due Violins & Violoncello col basso per l'organo. Opera I. [King's College, Cambridge]*  
 Alston, [2003]. 4°. 4 partbooks, iii, 80 pp. Line-cut of the London, c.1700 edition. Introduction by Peter Holman. No. 1 is scored for vln, bass viola da gamba obbligato & bc and no.12 is for tpt/vln, ob/vln, vc & bc. Ring binder. \$32
- CORELLI, Arcangelo, 1653-1713**
- 4683 [Concerti grossi, op.6]  
*Concerti grossi, con 2 violini e violoncello di concertino obbligato e 2 altri violini, viola e basso di concerto grosso ad arbitrio che si potranno radoppiare.* [Library of Congress & private collection].  
 Performers' Facsimiles, 130. New York, [1993]. 22 x 28 cm, 7 partbooks, 209 pp. Line-cut of the Estienne Roger edition, Amsterdam, [1714]. Wrappers. \$75
- 4641 [Concerti grossi, op.6; arr., libri 1-3]  
*XII Concertos Transpos'd for Flutes viz a Fifth a Sixth a Consort and Voice Flute. The Proper Flute Being Nam'd to Each Concerto and so Adapted to the Parts that They Perform in Consort with the Violins and Other Instruments.*  
 Münster, 1990. 4°. 4 partbooks: i, 145 pp. Line-cut of the Walsh edition (London, 1725). Scored for 2 recorders, violoncello & bc. Introduction in Ger by Winfried Michel. Wrappers. \$78
- 1183 [Sonatas, violin, bc, op.5]  
*Sonate a violino e violone o cimbalò, Roma 1700.*  
 Archivum Musicum: Strumentalismo Italiano, 21. Florence, 1979. Oblong, 34 x 24 cm, v, 62 pp. Line-cut of the G.P. Santa edition, Rome 1700, together with reprint of the Roger edition (Amsterdam, 1710) with ornamented adagios. Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$45  
[http://www.omifacsimiles.com/brochures/corelli\\_sov5.html](http://www.omifacsimiles.com/brochures/corelli_sov5.html)
- 1789 [Sonatas, violin, bc, op.5]  
*Sonate a violino e violone o cimbalò. Opera quinta. Facsimile Edition.*  
 London, 1987. Oblong, 32 x 22 cm, iii, 69 pp. Line-cut of the Rome, 1700 edition. Introduction in Eng-Ger by Edgar Hunt. 11 sonatas. Linen. \$59
- 7690 [Sonatas, violin, bc, op.5]  
*Sonate a violino e violone o cimbalò. Opera quinta. Nouvelle édition où l'on a joint les agréments des Adagio de cet ouvrage, composez par Mr. A. Corelli, comme il les joue. [Library of Congress, Washington, DC].*  
 Performers' Facsimiles, 231. New York, [1999]. 24 x 31 cm, 93 pp. Line-cut of the Roger edition, Amsterdam, 1710. Wrappers. \$28
- 9482 [Sonatas, violin, bc, Anhang 38-49]  
*Le sonate da camera di Assisi dal Ms. 177 della Biblioteca del Sacro Convento. Edizione critica a cura di Enrico Gatti. Saggio introduttivo di Guido Olivieri.*  
 Lucca, 2015. Oblong, 30 x 22 cm, 82 pp. Facsimile of a fascinating manuscript collection known as the "Assisi Sonatas", Anhang 38-49 in the Corelli catalog. With new critical performing edition edited by Enrico Gatti. Introduction in It-Eng. Wrappers in decorative paper. \$40  
[http://www.omifacsimiles.com/brochures/corelli\\_ass.html](http://www.omifacsimiles.com/brochures/corelli_ass.html)
- 7023 [Trio sonatas, 2 vln, bc, op.3]  
*XII Sonatas of Three Parts for Two Violins and a Bass with a Through Bass for ye Organ, Harpsicord or Arch Lute. Opera Terza.*  
 Huntingdon, [1990]. 4°, 4 partbooks, c.96 pp. Xerographic reprint of the Walsh edition. Wrappers. \$31
- CORKINE, William, 16-17th c.**
- 2997 *Ayres to Sing and Play to the Lute. 1610. Edited by David Greer. [British Library, London].*  
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 11. London, 2/1978. 26 x 37 cm, iii, 25 pp. Line-cut of the London, 1610 edition. 12 songs for voice, lute (French tablature) and bass viol, in table book format, plus 6 lessons for the lyra viol, notated in tablature. Wrappers. \$33
- 2998 *The Second Booke of Ayres 1612. Edited by David Greer.*  
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 12. London, 2/1977. 26 x 37 cm, iii, 36 pp. Line-cut of the London, 1612 edition, in regular and table book format. Songs (staff notation) with lute accompaniment in French tablature. 1 duet for lyra-viol as well as a number of solos for lyra-viol, equally appropriate for lute. Wrappers. \$37

- CORRETTE, Michel, 1709-1795**  
 829 [Method, keyboard; Sonatas, violin, flute, viol]  
*Le maître de clavecin pour l'accompagnement / Prototypes contenant des leçons d'accompagnement.*  
 Geneva, 1976. 4°, 130 pp. Line-cut of the Paris, 1753 & 1775 editions. Prototypes contains lessons in questions and answer form, and illustrative sonatas for the vln, fl, and descant viol. \$76
- 1187 [Method, viol]  
*Méthode pour apprendre facilement à jouer du pardessus de viole à 5 et à 6 cordes avec des leçons à I. et II. parties composée par Michel Corrette.*  
 Geneva, 1983. 20 x 25 cm, 48 pp. Line-cut of the author's, Boivin, & Leclerc edition, Paris, 1738. Method for the high treble viol with 5 strings or quinton. Discusses tuning, bowing, cadences, arpeggios, with preludes, sonatas and rondeaux. Wrappers. \$40
- 4771 [Sonatas, violoncello/viol/bassoon, bc, op.20]  
*Les délices de la solitude, sonates, pour le violoncelle, viole, basson. Avec la basse continue chiffrée. Œuvre XX.*  
 Huntingdon, [1992]. 4°, 26 pp. Xerographic reprint of the Paris, 1740 edition. Wrappers. \$18
- 9039 [Sonatas, violoncello/viol/bassoon, bc, op.20]  
*Les délices de la solitude, sonates, pour le violoncelle, viole, basson. Avec la basse continue chiffrée. Œuvre XX.*  
 Collection Facsimusic. Courlay, 2008. 21 x 30 cm, 26 pp. Line-cut of the Paris, 1740 edition. Wrappers. \$17
- COUPERIN, François, 1668-1733**  
 2908 [Apothéose de Corelli & Lully, winds/strings]  
*Apothéose de Corelli; Apothéose de Lully.*  
 La Musique Française Classique de 1650 à 1800, 35. Courlay, 1989. 24 x 33 cm, x, 45 pp. Line-cut of the Paris, 1725 edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$35  
[http://www.omifacsimiles.com/brochures/couperin\\_apot.html](http://www.omifacsimiles.com/brochures/couperin_apot.html)
- 7942 [Apothéose de Lully, winds/strings]  
*Concert instrumental sous le titre d'Apothéose composé à la mémoire immortelle de l'incomparable Monsieur de Lully. [Nederlands Muziek Instituut, The Hague].*  
 Performers' Facsimiles, 248. New York, [2001]. 26 x 34 cm, 29 pp. Line-cut of another surviving print of the Paris, 1725 edition. Wrappers. \$20
- 2909 [Concerts royaux; Goûts réunis, nos.1-14]  
*Concerts royaux; Les goûts réunis ou nouveaux concerts à l'usage de toutes les sortes d'instruments de musique.*  
 La Musique Française Classique de 1650 à 1800, 36. Courlay, 1989. 24 x 33 cm, x, 91 pp. Line-cut of the Paris 1722 & 1724 editions. 14 concerts for unspecified instruments and basso continuo, notated in keyboard format. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$61  
[http://www.omifacsimiles.com/brochures/couperin\\_cr.html](http://www.omifacsimiles.com/brochures/couperin_cr.html)
- 1936 [Concerts royaux, nos.1-4]  
*Concerts royaux.*  
 Música Facsimil, 18. Madrid, 1988. 21 x 30 cm, 29 pp. Line-cut of the Paris, 1722 edition. Wrappers. \$16
- 3644 [Concerts royaux, nos.1-4]  
*Concerts royaux. [Rowe Music Library, King's College, Cambridge].*  
 Basel, c.1980. 25 x 35 cm, 29 pp. Line-cut of the Paris, 1722 edition. Wrappers. \$18
- 4492 [Goûts réunis, nos.5-14]  
*Les goûts réunis du 5e au 14e concerts.*  
 Paris, 1990. 4°, 64 pp. Line-cut of the author's edition, Boivin, Paris, 1724. \$64
- 7922 [Goûts réunis, nos.5-14]  
*Les goûts-réünis ou nouveaux concerts à l'usage de toutes les sortes d'instruments de musique augmentés d'une grande sonade en trio intitulée Le Parnasse ou l'Apothéose de Corelli. [Nederlands Muziek Instituut, The Hague].*  
 Performers' Facsimiles, 249. New York, [2001]. 26 x 34 cm, 82 pp. Line-cut of another surviving print of the Paris, 1724 edition. Wrappers. \$28
- 3833 [Goûts réunis, nos.10, 12 & 13]  
*12e, 13e et 10e concerts extraits des "Goûts réunis ou Nouveaux concerts".*  
 Musique pour Viole de Gambe, 1 Paris, 1981. 4°, i, 13 pp. Line-cut of the Paris, 1724 edition. Preface in Fr by Jean-Louis Charbonnier. Wrappers. \$23
- 2910 *Leçons de ténèbres à une et à deux voix. Paris (s.d. = 1714). [Bibliothèque Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800, 89. Courlay, 1995. Oblong, 31 x 22 cm, 44, 48 pp. Line-cut of the Paris, [1714] edition. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$55
- 1191 [Pièces, viols, bc]  
*Pièces de violes avec la basse chiffrée.*  
 Viole de Gambe, XIII. Geneva, 1986. 22 x 28 cm, 2 partbooks, 29 pp. Line-cut of the Boivin edition, Paris, 1728. 2 suites composed for 2 viols, of 7 and 4 movts. Wrappers. \$51
- 2911 [Pièces, viols, bc]  
*Pièces de violes avec basse chiffrée.*  
 La Musique Française Classique de 1650 à 1800, 37. Courlay, 1989. 22 x 31 cm, x, 28 pp. Line-cut of the Paris, 1728 edition. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$26
- CUPIS, Jean-Baptiste, c.1711-1788**  
 1192 [Method, violoncello]  
*Méthode nouvelle et raisonnée pour apprendre à jouer du violoncello. [Civico Museo Bibliografico Musicale, Bologna].*  
 Bibliotheca Musica Bononiensis, IV / 212. Bologna, 1974. Oblong, 31 x 22 cm, 45 pp. Line-cut of the 18th-c. edition. Cloth.
- DALL'ABACO, Evaristo Felice, 1675-1742**  
 8771 [Concerti, vln, vla, vc, bc, op.2]  
*Concerti a quattro da chiesa. Cioè due violini, alto viola, violoncello e basso continuo. Opera seconda. Amsterdam s.d.*  
 Archivum Musicum: Monumenta Musicae Revocata, 33. Florence, 2006. 24 x 34 cm, 4 partbooks, 16, 92 pp. Line-cut of the Roger edition, Amsterdam, c.1714 edition. Preface in It-Eng by Laura Ochs. Quarter linen. \$72
- 8988 [Concerti, vln, vla, bsn, bc, op.5]  
*[VII] Concerti a più strumenti. Opera quinta, libro primo. Amsterdam s.d.*  
 Archivum Musicum: Monumenta Musicae Revocata, 34. Florence, 2007. 24 x 34 cm, 7 partbooks, 19, 143 pp. Line-cut of the Roger edition, Amsterdam, c.1716 edition. Partbooks: vln I, vln II, vln I ripieno, vln, II ripieno, vla, bsn, org/bc. Preface in It-Eng by Laura Ochs. Wrappers with portfolio in quarter linen and ties. \$144
- DANDRIEU, Jean François, 1682-1738**  
 834 [Method, harpsichord, accomp.]  
*Principes de l'accompagnement du clavecin.*  
 Geneva, 2/ 1993. Oblong, 30 x 22 cm, 118 pp. Line-cut of the Paris edition, c.1719. Method with 21 tables explaining figured bass. With examples giving basses for some celebrated brunettes. Wrappers. \$81
- 2168 [Trio sonatas, 2 violins, bc, op.1]  
*Livre de sonates en trio.*  
 La Musique Française Classique de 1650 à 1800, 28. Courlay, 1988. 22 x 31 cm, xiii, 43 pp. Line-cut of the Paris, 1705 edition. Introduction by Jean Saint-Arroman. Wrappers. \$31
- 2169 [Trio sonatas, 2 violins, bc, op.1]  
*Livre de sonates en trio.*  
 Béziers, 1997. 21 x 28 cm, 43 pp. Line-cut of the Paris, 1705 edition. Wrappers. \$22

- 9496 [Trio sonatas, 2 violins, bc, op.1]  
*Livre de sonates en trio. [Premier Oeuvre]. Henri Foucault, Paris, 1705. [Bibl. d'Étude et de Conservation Besançon].*  
Facsimile-Edition Kammermusik des Barock, 3. Stuttgart, 2014. 25 x 35 cm, 43 pp. Line-cut of the Paris, 1705 edition. Hardbound in marbled paper. \$49
- DANGUY, 18th c.**
- 8427 *L'illustre Danguy. Pièces pour vielle manuscrites & imprimées.*  
Béziers, 2004. 20 x 29 cm, viii, 19 pp. Line-cut of 17 pièces pour vielle by Danguy from one printed source (Chédeville, Nouveau recueil de vaudevilles, menuets, contredanses e autres airs choisis and two manuscript collections (Bibl. de l' Arsenal, ms 2547 and Ville du Mans, Médiathèque Louis Aragon, Manuscrit de Madame de Vibraye). Introduction by Paul Fustier. Wrappers. \$28
- DANOVILLE, 17th c.**
- 1193 [Method, treble/bass viol]  
*L'art de toucher le dessus et basse de viole.*  
Geneva, 1986. 13 x 21 cm, 48 pp. Line-cut of the Paris, 1687 edition. Wrappers. \$30
- DANYEL, John, 1564-c.1625**
- 2999 *Songs for the Lute 1606. Edited by David Greer.*  
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 13. London, 2/1977. 26 x 37 cm, iii, 44 pp. Line-cut of the London, 1606 edition, in table book format. For up to 4 voices (in staff notation) with lute accompaniment in French tablature. The bass part is probably played by the bass viol. Wrappers. \$41
- DANZI, Franz, 1763-1826**
- 8901 [Duos, viola, violoncello, op.9]  
*Trois duos pour alto et violoncelle, livre I.*  
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 2 parts, 40 pp. Line-cut of the Paris, n.d. edition. Wrappers. \$16
- DEBUSSY, Claude, 1862-1918**
- 9584 *Quatuor pour cordes. Manuscrit conservé à la Bibliothèque national de France, département de la Musique.*  
Fac-similés de Manuscrits de Claude Debussy, [5]. Paris, 2018. 26.5 x 35 cm, 48 pp. 4-color facsimile of the autograph score issued on the occasion of the centenary of Debussy's death. Wrappers, in special art paper. \$74  
[http://www.omifacsimiles.com/brochures/debussy\\_quat.html](http://www.omifacsimiles.com/brochures/debussy_quat.html)
- DE SELMA Y SALAVERDE, Bartolome, 17th c.**
- 1196 [Canzoni, fantasia, winds, strings, bc, books 1-4]  
*Canzoni, fantasia et correnti, primo [secondo, terzo, & quarto] libro, Venezia 1638.*  
Archivum Musicum: Strumentalismo Italiano, 38. Florence, 1980. 24 x 34 cm, 5 partbooks, iii, 219 pp. Line-cut of the Venice, 1638 edition. 57 compositions for 1, 2, 3 & 4 voices with basso continuo. Introduction in It by Marcello Castellani. Wrappers and slipcover in decorative paper. \$51
- DEVIENNE, François, 1759-1803**
- 7920 [Quartet; trios, strings/winds, bc]  
*Sonate en quatuor pour le clavecin ou le forte-piano avec accompagnement de flûte, cor (ou violoncelle) et alto obligés / Six trios pour trois flûtes; Six trios pour deux flûtes et basse.*  
La Musique Française Classique de 1650 à 1800, 140. Courlay, 2001. 4°, 11 partbooks, xiii, 101 pp. Line-cut of the Paris, 1789, Paris, n.d., & London, n.d. editions. Preface in Fr-Eng-Ger. Wrappers. \$57
- 8575 [Quartets, fl, vln, vla, vc, op.66]  
*Six quatuors concertants pour flûte, violon, alto et basse, 1799. Présentation par: Audry Jacques (CeFEdEM Île-de-France). [Bibliothèque Nationale, Paris].*  
La Musique Française Classique de 1650 à 1800, 170. Courlay, 2005. 24 x 34 cm, 8 partbooks, xii, c.104 pp. Line-cut of the Paris, 1799 edition. Introduction in Fr-Eng-Ger. Wrappers, in portfolio. \$56
- DIEUPART, Charles, c.1670-c.1740**
- 5542 [Suites, harpsichord; or, vln/rec, viol/ archlute, bc]  
*Six suites pour clavecin. Publiées par Paul Brunold. Avec le fac-similé des parties originales du XVIIIe siècle pour violon ou flûte et basse chiffrée (viole ou archiluth). Révision par Kenneth Gilbert.*  
Monaco, 1990. 4°, 2 partbooks 32, 64 pp. Newly revised critical edition of the original suites for harpsichord alone (Amsterdam, 1701), and line-cut facsimile of the optional Roger parts for violin or recorder and viol or archlute, mises en concert (Amsterdam, 1711). Wrappers. \$69
- 4353 [Suites, vln/rec, viol/ archlute, bc]  
*Six suites de clavessin divisées en ouvertures, allemandes, courantes, sarabandes, gavottes, menuets, rondeaux & giges. Pour un violon & flûte avec une basse de viole & un archiluth.*  
Münster, 1990. 4°, 2 partbooks: i, 49 pp. Line-cut of the Roger partbooks, (Amsterdam, 1711), for violin or recorder and viol or archlute. Wrappers. \$28
- DOLLÉ, Charles, 18th c.**
- 1197 [Pièces, viola da gamba & bc, op.2]  
*Pièces de viole avec la basse continue, œuvre IIe.*  
Viole de Gambe, IV. Geneva, 1979. 22 x 30 cm, 27 pp. Line-cut of the Paris, c.1740 edition. 3 suites and a tombeau by Marais. Wrappers. \$35
- 8803 [Pièces, viola da gamba & bc, op.2]  
*Pièces de viole avec la basse continue. Œuvre IIe, 1737. [Bibliothèque Nationale, Paris].*  
Collection FacsiMusic. Courlay, 2007. 21 x 29 cm, 28 pp. Line-cut of the Paris, 1737 edition. Wrappers. \$13
- DÔTHEL, Niccolò, 17-18th c.**
- 3863 [Studies, flute; Sonatas, flute, violoncello, op.2]  
*Studi per il flauto in tutti i tuoni è modi / Sonates pour une flûte traversière et un violoncelle. . . IIe œuvre.*  
Archivum Musicum: Flauto Traversiere, 19. Florence, 1990. 24 x 34 cm, vi, 38 pp. Line-cut of the Paris, [c.1778 & c.1775] editions. Preface in It by Marcello Castellani. Wrappers, in decorative paper. \$35
- DOWLAND, John, 1562-1626**
- 4449 *Lachrimae [1604]. A Reproduction of the Copy Owned by Robert Spencer. With the Commentary by Warwick Edwards for the 1974 Reproduction of the Manchester P.L. Copy and Additional Notes 1991 by Stewart McCoy and Robert Spencer.*  
Musical Sources, 5. Aberystwyth, 1992. 23 x 33 cm, 8, 49 pp. Halftone of the London, 1604 edition. 21 pieces for 5 strings with nine-course Renaissance lute in old tuning (French tablature). Collection comprises the 7 pavans based on "Lachrimae" (Dowland's most celebrated composition and the most widely known melody at that time), 3 other pavans, 9 galliards and 2 almands. Printed in table-book format. Some pieces can be played as lute solos. Wrappers. \$38
- 7580 *Lachrimae.*  
Performers' Facsimiles, 209. New York, [1998]. 22 x 33 cm, 49 pp. Line-cut of the London, 1604 edition. 21 pieces for 5 strings with nine-course Renaissance lute in old tuning (French tablature). Collection comprises the 7 pavans based on "Lachrimae" (Dowland's most celebrated composition and the most widely known melody at that time), 3 other pavans, 9 galliards and 2 almands. Printed in table-book format. Some pieces can be played as lute solos. Wrappers. \$20  
[http://www.omifacsimiles.com/brochures/dowland\\_ayres.html](http://www.omifacsimiles.com/brochures/dowland_ayres.html)
- 7325 *A Pilgrimmes Solace. Wherein is Contained Musically Harmonie of 3.4. and 5. Parts, to be Sung and Plaid with the Lute and Viols.*  
Performers' Facsimiles, 195. New York, [1996]. 24 x 35 cm, 47 pp. Line-cut of the London, 1612 edition. Table-book format. Up to 4 voices (in staff notation) with lute accompaniment in French tablature. Contains "Lacrimae", version for solo lute. Wrappers. \$20  
[http://www.omifacsimiles.com/brochures/dowland\\_ayres.html](http://www.omifacsimiles.com/brochures/dowland_ayres.html)
- 3002 [Songs, voices/ viols, lute, book 1, 1613 ed.]  
*The First Booke of Songs 1613. Edited by Diana Poulton. [British Library, London].*  
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 15. London, 3/1985. 26 x 37 cm, iii, 48 pp. Line-cut of the Humfrey Lownes edition (London, 1613), in table book format. Believed to represent Dowland's own revisions. 21 songs a4 with lute/orpharion/viol accompaniment, plus 1 galliard for two lutes. French tablature. Wrappers. Ex-library copy. \$35

- 4765 [Songs, voices/viols, lute, book 1, 1613 ed.]  
*The First Booke of Songs or Ayres of Foure Parts, with Tableture for the Lute.* [British Library, London].  
 Performers' Facsimiles, 127. New York, [1994]. 24 x 35 cm, 47 pp. Line-cut of the Humfrey Lownes edition (London, 1613), in table book format. Believed to represent Dowland's own revisions. 21 songs a4 with lute/orpharion/viol accompaniment, plus 1 galliard for two lutes. French tablature. Wrappers. \$20  
[http://www.omifacsimiles.com/brochures/dowland\\_ayres.html](http://www.omifacsimiles.com/brochures/dowland_ayres.html)
- 3003 [Songs, voices/viols, lute, book 2]  
*The Second Booke of Songs or Ayres 1600.* Edited by Diana Poulton. [Folger Shakespeare Library, Washington, D.C.].  
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 16. London, 3/1985. 26 x 37 cm, iii, 50 pp. Line-cut of the Thomas Este edition (London, 1600), in table book format. 22 songs a2, a4 & a5 with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$36
- 4766 [Songs, voices/viols, lute, book 2]  
*The Second Booke of Songs or Ayres of Foure Parts, with Tableture for the Lute.* [Folger Shakespeare Library, Washington, D.C.].  
 Performers' Facsimiles, 128. New York, [1994]. 24 x 35 cm, 49 pp. Line-cut of the Thomas Este edition (London, 1600), in table book format. 22 songs a2, a4 & a5 with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$20  
[http://www.omifacsimiles.com/brochures/dowland\\_ayres.html](http://www.omifacsimiles.com/brochures/dowland_ayres.html)
- 3004 [Songs, voices/viols, lute, books 3 & 4]  
*The Third and Last Booke of Songs or Ayres 1603.* Edited by Diana Poulton. [Folger Shakespeare Library, Washington, D.C.].  
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 17. London, 2/1985. 26 x 37 cm, iii, 47 pp. Line-cut of the Thomas Adams edition, London, 1603, in table book format. 21 songs a4 & 5, with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$34
- 4767 [Songs, voices/viols, lute, books 3 & 4]  
*The Third and Last Booke of Songs or Aires.* [Folger Shakespeare Library, Washington, D.C.].  
 Performers' Facsimiles, 129. New York, [1994]. 24 x 35 cm, 47 pp. Line-cut of the Thomas Adams edition, London, 1603, in table book format. 21 songs a4 & 5, with lute/orpharion/viol accompaniment. French tablature. Wrappers. \$20  
[http://www.omifacsimiles.com/brochures/dowland\\_ayres.html](http://www.omifacsimiles.com/brochures/dowland_ayres.html)
- DUMONT, Henri, 1610-1684**
- 2793 *Motets a II. III. et IV. parties pour voix et instruments avec la basse-continue.* Introduction: José Quitin. [Conservatoire Royal, Brussels & Bibl. Nationale, Paris].  
 Facsimile Series, III/9. Peer, 1989. 18 x 24 cm, 5 partbooks, viii, 410 pp. Line-cut of the Christophe Ballard edition, Paris 1681. Contains 37 motets (often with violin accompaniment & basso continuo), and 3 instrumental "symphonies". Three of the motets can be performed by double choir. Wrappers. \$62
- DUPORT, Jean-Louis, 1749-1819**
- 7617 *Essai sur le doigté du violoncelle et sur la conduite de l'archet.*  
 Huntingdon, c.1996. 4°. Line-cut of the Paris, 1813 edition. One of best treatments of cello technique up to its time and the basis of modern cello playing. Wrappers. \$80
- DUPOITS DES BRICETTES, Jean-Bapiste, 18th c.**
- 1174 [Method, hurdy gurdy]  
*Principes pour toucher de la vielle / [J.F. Boiün:] La vieillesse habile ou nouvelle méthode courte, très facile et très sure pour apprendre à jouer de la vielle.*  
 Geneva, 1986. 4°, 108 pp. Line-cut of the authors' edition, Paris, c.1761, 1741. 2 complementary tutors for the hurdy gurdy. Discusses fingering, cadences, the coup de poignet, choice of bowings, etc. Sonatas and other pieces. Wrappers. \$66
- DVOŘÁK, Antonín, 1841-1904**
- 9198 [Concerto, violoncello, orch., op.104, B minor, B.191]  
*Koncerto op.104 pro violoncello s průvodem orchestru / Concerto op.104 for Violoncello and Orchestra. Commentary: Jan Smaczny. [Národní Muzeum Prague].*  
 Documenta Musicologica, II/43. Kassel, 2011 Oblong, 4°, 122, 32, 34 pp. Full-color facsimile of the autograph score and autograph piano reduction (B/W reproduction). Now considered to be one of the most popular orchestral works today Dvořák wrote this during his second stay in the U.S. Commentary in Eng.-Ger. Hardbound, with decorative paper and linen spine. Out of print, few copies remaining. \$435  
[http://www.omifacsimiles.com/brochures/dvorak\\_cc.html](http://www.omifacsimiles.com/brochures/dvorak_cc.html)
- 8784 [Largo, fl, vln, vla, triangle]  
*Largo A dur. Pro flétnu, housle, violu a triangu. Faksimile partitury s revidovanými party / For Flute, Violin, Viola and Triangle. Facsimile of the Score with Revised Parts. [Ms. Museum Antonina Dvořáka, Prague, Signatur ČMH-MAD S 76/1563].*  
 Prague, 2006. Oblong, 4°, 5, 4, 4 pp. Full-color facsimile of the autograph score, together with modern performance parts. The recently rediscovered bifolio begins with a sketch for a piece in four-part choral texture, without words; the Largo, spanning pages 2 through 4, consist of 64 bars in 3/4 time and was probably composed in 1867. We can easily imagine this Largo having been composed to provide variety in a musical soirée in someone's home, with the composer himself playing the viola, colleagues of his the flute and violin, and one of the audience members the triangle. Dvořák's annotation at the end—"mea culpa, mea maxima culpa"—suggests that the piece may have been intended as a joke. Preface in Czech-Eng-Ger-Fr-Jap. Wrappers. \$28
- ECCLES, Henry, c.1675-1735**
- 9213 [Sonata, violin, bc, arr.]  
*Sonate in g-Moll für Violoncello und Basso Continuo. Faksimile und Urtextausgabe herausgegeben von Sven Rössel.*  
 Collegium Musicum—Kölner Reihe alter Musik. Magdeburg, 2010. 4°, 15, 6 pp. Line-cut of the London, 1720 edition, together with new performing edition transcribed for violoncello. Wrappers. \$22
- ELGAR, Edward, 1857-1934**
- 8808 *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>
- ENESCO, Georges, 1881-1955**
- 2041 [Quartet, string, op.22, no.2 in G; quartet movt, in C]  
*Quatours à cordes: 1) 2d Quatour pour deux violons, un alto et un violoncelle en sol majeur, Op. 22, No. 2; partition / 2) Quatour pour deux violons, un alto et un violoncelle (en ut majeur); partition (le premier mouvement). Manuscriptum. Edition 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
- ERLEBACH, Philipp Heinrich, 1657-1714**
- 7911 [Sonatas, violin, gamba, bc]  
*VI Sonate. Nürnberg, Endter 1694. [Stadtbibliothek, Nürnberg].*  
 Facsimile-Edition Stadtbibliothek Nürnberg, 3. Stuttgart, 2000. 22 x 34 cm, 3 partbooks, 96 pp. Line-cut of the Endter edition, Nuremberg, 1694. Some pieces call for scordatura tuning. The exemplar upon which this facsimile is based lacks sonata no.6. Wrappers, in portfolio. \$79
- FAIGNIENT, Noë, b.?-c.1595**
- 1360 *Chansons, madrigales & motetz a quatre, cinq & six parties. Anvers, vefve de lean Laet, 1568. Introduction: Eugen Schreurs. [Bayerische Staatsbibl., Munich].*  
 Facsimile Series: I/B.11. Peer, 1986. Oblong, 20 x 15 cm, 5 partbooks, c.209, xvi pp. Line-cut of the Antwerp, 1568 edition. 44 works, including chansons, madrigals and motets. 5 polyphonic songs with Dutch texts and a beautiful parting song, "Adieu Anvers, adieu la noble ville". Introduction in Fle-Eng. Wrappers. \$30

- FALCONIERI, Andrea, 1585-1656**  
 1263 [Canzone, sinfonie, winds, strings, bc, book 1]  
*Il primo libro di canzone, sinfonie, fantasie, capricci, brandi, correnti, gagliarde alemane, volte per violini, e viole, ouero altro stromento à uno, due, et tre con il basso continuo.*  
 Archivum Musicum: Strumentalismo Italiano, 22. Florence, 1980. 24 x 34 cm, 4 partbooks, i, 210 pp. Line-cut of the Naples, 1650 edition in the original partbook format (canto, altro canto, basso, & basso continuo). Contains 29 pieces a3, 14 a2 and 7 a1 in staff notation. Introduction in It by Marcello Castellani. Wrappers and slipcase in decorative paper. \$58
- FERRABOSCO, Alfonso, c.1572-1628**  
 3006 *Ayres 1609. Edited by David Greer.*  
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 20. London, 2/1978. 27 x 37 cm, iii, 38 pp. Line-cut of the London, 1609 edition, in French tablature. Wrappers. \$37
- FESCH, Willem de, 1687-1757**  
 2790 [Sonatas, violoncello, bc, op.8]  
*Six Sonatas for a Violoncello with a Thorough Bass for the Harpsichord. Opera ottava.*  
 Performers' Facsimiles, 55. New York, [1988]. 4°, 24 pp. Line-cut of the London, 1736 edition. Wrappers. \$18
- FINGER, Godfrey, c.1660-1730**  
 8181 *A Collection of Musick in Two Parts 1691 by Mr. G. Finger to which is Added a Sett of Ayres in Four Part by Mr. John Banister. (University College, Durham).*  
 Alston, 2002. Oblong, 4°, 2 partbooks, viii, 47 pp. Line-cut of the London, 1691. Ayres, chaconnes, divisions and sonatas for recorders/flutes (with and without bc) and four-part strings & bc. Introduction by Peter Holman. \$20
- 7087 [Sonatas, 2 flutes, bc, op.4 & 6]  
*XII suonate a due flauti e violoncello o basso continuo. Opera quarta e sexta. [Library of Congress, Washington, D.C.].*  
 Performers' Facsimiles, 143. New York, [1994]. 24 x 30 cm, 3 partbooks, 50 pp. Line-cut of Roger edition, Amsterdam, [1703]. Wrappers, in folder. \$28
- 7828 [Trio sonatas, var. strings combinations, bc, op.1]  
*Sonatae XII pro diversis instrumentis quarum tres priores pro violino & viola di gamba. Proximae tres pro II violinis & viola di basso, tres sequentes pro III violinis reliquae pro II violinis & viola. [The College, Durham].*  
 Alston, 1998. 4°, i, 5 partbooks, c.125 pp. Line-cut of the Roger edition, Amsterdam, 1688, possibly engraved by Finger himself. Divided into four groupings of three pieces by their scoring: vln, bass viol & bc; 2 vln, bass vln & bc; 3 vln & bc; 2 vln, vla & bc. Introduction by Peter Holman. Ring binding. \$61
- FLACKTON, William, 1709-1798**  
 4768 [Solos, violoncello, bc; tenor, violoncello, bc, op.2]  
*Six Solos, Three for a Violoncello and Three for a Tenor Accompanied Either with a Violoncello or Harpsichord. Opera II.*  
 Huntingdon, [1992]. 4°, 26 pp. Line-cut of the London, [1770] edition. Wrappers. \$18
- FLORIO, Pietro Grassi, c.1740-1795**  
 8768 [Trio sonatas, fl, vln, vc, op.3]  
*Six Trios for a German Flute, Violin and Violoncello Obligato. London s.d.*  
 Archivum Musicum: Flauto Traversiere, 40. Florence, 2006. 24 x 30 cm, 3 partbooks, xii, 37 pp. Line-cut of the London, [1781] edition. Introduction in It by Giovanni Battista Columbro. Wrappers, in decorative paper, in matching portfolio. \$40
- FORD, Thomas, c.1580-1648**  
 3007 *Musicke of Sundrie Kindes 1607. Edited by David Greer.*  
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 21. London, 2/1978. 27 x 37 cm, iii, 48 pp. Line-cut of the London, 1607 edition, in table book format. Songs a2 and a4 with lute/orpharion/viol accompaniment. Duets for lutes/viols. French tablature. Wrappers. \$39
- 7634 *Musicke of Sundrie Kindes Set Forth in Two Books. [British Library, London].*  
 Performer's Facsimiles, 219. New York, [1998]. 25 x 36 cm, 48 pp. Line-cut of the London, 1607 edition, in table book format. Songs a2 and a4 with lute/orpharion/viol accompaniment. Duets for lutes/viols. French tablature. Wrappers. \$20
- FORQUERAY, Antoine, 1672-1745**  
 1201 [Pièces, viol, bc, book 1]  
*Pièces de viole avec la basse continue. Livre Ier.*  
 Viole de Gambe, II. Geneva, 1976. 4°, 48 pp. Line-cut of the Boivin & Leclerc edition, Paris, 1747. Dedicated to Madame Henriette de France. Compiled by the composer's son, Jean-Baptiste. Bass and viol parts in score. Wrappers. \$40
- 1200 [Pièces, viol, bc, book 1]  
*Pièces de viole avec la basse continuë. Livre Ier.*  
 Performer's Facsimiles, 4. New York, 1985. 26 x 32 cm, 38 pp. Line-cut of the Boivin & Leclerc, 1747 edition, Paris. Compiled by the composer's son, Jean-Baptiste. Bass and viol parts in score. Wrappers. \$18
- 7331 [Pièces, viol, bc, book 1]  
*Pièces de viole avec la basse continue. Paris, 1747. [Bibl. Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800, 97. Courlay, 1996. 28 x 34 cm, 11, 38 pp. Line-cut of the Paris, 1747 edition. Preface in Fr-Eng-Ger by Philippe Lescat and Jean Saint-Arroman. Wrappers. \$29
- FOSSA, François de, 1775-1849**  
 3200 *Trio concertante for Guitar, Violin, and Violoncello. Op.18 No.1. Edited by Margarita Mazo.*  
 Boston, 1984. 4°, vi, 52, 12 pp. Line-cut of the autograph score, together with a new practical edition (score & parts). Historical introduction. Wrappers. \$17
- 3201 *3 trios concertantes for Guitar, Violin, and Violoncello Op. 18 (c.1825). Facsimile Edited by Simon Wynberg.*  
 Heidelberg, c.1985. 4°, Line-cut of the first edition. Wrappers. \$32
- FOUCQUET, Pierre-Claude, 1694-1772**  
 8804 [Pieces, harpsichord, op.1]  
*Les caractères de la paix. Pièces de clavecin. Œuvre Per - 1752. [Bibliothèque Nationale, Paris].*  
 Collection Facsimile Collection. Courlay, 2007. Oblong, 29 x 21 cm, 17 pp. Line-cut of Paris, [1752] edition. An eight-movement piece (two movements with violin and one with viol & violin accompaniment), preceded by a method. Wrappers. \$15
- FRANCŒUR, Louis-Joseph, 1738-1804**  
 9235 [Sonatas, violin, bc, book 2, part 2]  
*Sonates à violon seul & basse continue. Ite livre [sonates VII-XII].*  
 Shumilov Facsimile Collection. Magdeburg, [2011]. 4°, 2 partbooks, 94 pp. Line-cut of the Paris, c.1730 edition. The second 6 of a set of 12 sonatas. The second sonata is for violoncello or viol. Wrappers. (extra part provided for violin). \$33
- GABRIELLI, Domenico, c.1659-1690**  
 7730 *Ricercari per violoncello solo. Canone a due violoncelli. Sonate per violoncello e basso continuo. Riproduzione dei manoscritti. Prefazione e apparato critico di Marc Vanscheeuwijck. [Bibl. Estense, Modena, Mus. G.79 & Mus. F.416.1-2].*  
 Bibliotheca Musica Bononiensis, IV/78. Bologna, 1998. Oblong, 31 x 21 cm, 9, 56 pp. Line-cut of two important mss containing the complete works for cello solo (7 ricercari), cello and bc (2 sonatas) and two cellos (1 canon) by Gabrielli. Preface in It, with summaries in Fr-Eng. Wrappers.
- GALLIARD, Johann Ernst, c.1680-1749**  
 7094 [Sonatas, bassoon/violoncello, bc]  
*Six Sonatas for the Bassoon or Violoncello with a Thorough [Bass] for the Harpsichord.*  
 Musique de Chambre, 8. Geneva, 1995. 21 x 30 cm, 28 pp. Line-cut of the Walsh edition, London, [1733]. Wrappers. \$30
- 8811 [Sonatas, bassoon/violoncello, bc]  
*Six Sonatas for the Bassoon or Violoncello with a Thorough Bass for the Harpsichord. [Library of Congress, Washington, DC].*  
 Performers' Facsimiles, 255. New York, [2007]. 24 x 31 cm, 26 pp. Line-cut of the Walsh edition, London, [1733]. Wrappers. \$18

- GARDANO, Antonio, 1509-1569 [publisher]**  
 4155 [Duos, winds/strings]  
*Il primo libro a due voci de diversi autori. RISM 1543(19).*  
 [Yellow Book Series, 5]. Højbjerg, 1991. Oblong, 23 x 16 cm, 2 partbooks: 80 pp. Line-cut of the Venice, 1543 edition. Consists of 67 textless duos derived for the most part from masses by a representative selection of composers. Wrappers. \$44
- 1264 *Fantasia ricercari contrapunti a tre voci di M. Adriano & de altri autori appropriati per cantare & sonare d'ogni sorte di stromenti. [Bayerische Staatsbibl., Munich].*  
 Facsimile Series: I/B.8. Peer, 1986. Oblong, 21 x 16 cm, 18, 3 partbooks, c.94 pp. Line-cut of the Venice, 1559 edition. Includes 2 Regina celi by Willaert and Rore and instrumental trios in strict contrapuntal style. Introduction in Flem-Eng by Ignace Bossuyt. Wrappers.
- GEMINIANI, Francesco, c.1680-1762**  
 8281 [Concerti grossi, strings, bc, op.2]  
*Concerti grossi con due violini, violoncello, e viola de concertino obligati, e due altri violini, e basso di concerto grosso ad arbitrio. Il IV. V. e VI. si potranno suonare con due flauti traversieri, o due violini con violoncello. Opera secunda.*  
 Huntingdon, n.d. 4°. 6 parts, c.108 pp. Xerographic reprint of the London, 1732 edition. Scored for solo vln I/II, vla, vc, kbd; ripieno vln I/II, vc, db. Wrappers. \$69
- 3650 [Sonatas, violoncello, bc, op.5]  
*Sonates pour le violoncelle et basse continue dans lesquelles il a fait une étude particulière pour l'utilité de ceux qui accompagnent, Ouvrage cinquième.*  
 Performers' Facsimiles, 74. New York, [1989]. 24 x 30 cm, 25 pp. Line-cut of The Hage, 1746 edition. Wrappers. \$18
- 8805 [Sonatas, violoncello, bc, op.5]  
*Sonates pour le violoncelle et basse continue. 1746. [Bibliothèque Nationale, Paris].*  
 Collection FacsiMusic. Courlay, 2007. 21 x 29 cm, 28 pp. Line-cut of the Paris, 1746 edition. Wrappers. \$13
- GERLE, Hans, c.1500-1570**  
 9290 *Musica teusch, auf die Instrument [der grossen unnd kleinen Geygen, auch Lautten]. Nürnberg, H. Formscheider 1532. [British Library, London].*  
 Faksimile-Edition Laute, 10. Stuttgart, 2012. Oblong, 22 x 17 cm, 128 pp. Line-cut of the 1532 edition. Gerle introduces students to the rudiments of playing the renaissance lute, the viol and rebec, including the way they were tuned, held, and played. Musicologists have called it the first viol tutor. Hardbound with decorative paper boards. \$45
- GIBBONS, Orlando, 1583-1625**  
 4613 *Fantasies of Three Parts. [British Library, London].*  
 Performers' Facsimiles, 150. New York, [1993]. 17 x 23 cm, 3 partbooks, 29 pp. Line-cut of the London, c.1620, edition in partbook format (altus, tenore & basso). Wrappers. \$28
- 2788 [Madrigals & motets, a3]  
*The First Set of Madrigals and Mottets of 5. Parts: Apt for Viols and Voyces.*  
 Performers' Facsimiles, 50. New York, 1989. 18 x 24 cm, 5 partbooks, 120 pp. Line-cut of the London, 1612 edition. Wrappers. \$45
- GIORDANI, Tommaso, c.1730-1806**  
 1661 [Duets, violin, violoncello; 2 violins, op.21]  
*Six Duettos, Four for a Violin and Violoncello and Two for Two Violins. Op. XXI.*  
 Early Cello Series, 7. n.p., c.1985. 4°. 28 pp. Line-cut of the London, c.1775 edition. Wrappers. \$16
- GODECHARLE, Eugène, 1742-1798**  
 1206 [Trio sonatas, 2 violins, bc, op.3]  
*Six trios pour deux violons et basse, opus III. Inleiding-Introduction: Bernard Huys.*  
 Fontes Musicae Bibliothecae Regiae Belgicae, II/1. Brussels, 1980. 25 x 32 cm, 4 partbooks, ii, c.60 pp. Line-cut of the 18th-c. print issued in Paris between 1765 and 1774. Introduction in Flam-Fr. Wrappers, with folder. \$24
- GETZ, Hermann Gustav, 1840-1876**  
 4329 [Quartet, strings, Bb major]  
*Quartett für zwei Violinen, Viola und Violoncello B-Dur. Herausgegeben von Bernhard Billeter.*  
 Winterthur, 1990. 4°, 34 pp. Halftone of the autograph score, together with a new practical edition. Wrappers. \$58
- GRAAF, Christiaan Ernst, 1723-1804**  
 7466 *Sei sinfonie a violino primo, secondo, viola & basso. Facsimile Edition (Zentralbibliothek Zürich, Z. AMG XIII 127 & a-f). With an Introduction by Albert Clement.*  
 Exempla Musica Zelandica, 2. Middelburg, 1994. 4°, 5 vols, xxii, 70 pp. Line-cut of the Suenonius Madelgreen edition, Middelburg, [1756]. Wrappers. \$59
- GRANATA, Giovanni Battista, c.1620-1680**  
 1050 *Novi capricci armonici musicali in vari toni per la chitarra spagnola, violino, e viola concertati, et altre sonate per chitarra sola.*  
 Bibliotheca Musica Bononiensis, IV/183. Bologna, 3/ 2005. 22 x 32 cm, 55 pp. Line-cut of the Giacomo Monti edition, Bologna, 1674, in mixed tablature. Wrappers. <http://www.omifacsimiles.com/brochures/granata.html>
- GRAUN, Carl Heinrich, c.1703-1759**  
 8365 [Concerto, viola da gamba, strgs, A minor]  
*Concerto en la mineur pour viole de gambe et orchestre, W22. Fac-similé du manuscrit de Cracovie, Biblioteka Jagiellonska, AmB. 236/12. Édition critique intégrale par Vittorio Ghielmi.*  
 Geneva, 1998. 20 x 30 cm, 7 partbooks, 12, 54 (facs), 39 pp. Line-cut of the score plus new critical edition of the parts. Scored for vdg solo, vln I-II, vla, bass. Wrappers. \$141
- 9386 [Concerto, viola da gamba, strgs, GraunWV A:XIII:4, D major]  
*Concerto per la Viola di Gamba D-Dur (in D major), GraunWV A:XIII:4. Herausgegeben von / Edited by Michael O'Loughlin und Günter von Zadow.*  
 Heidelberg, 2014. 4°, 7, 56 pp. Color facsimile of the viola da gamba part, together with new performing edition (score and solo VdG). Wrappers. \$34
- GRAUPNER, Christoph, 1683-1760**  
 7219 [Concerto, fl, 2 vln, vla, bc, & other works]  
*Œuvres pour flûtes à bec: Concerto à flûte a bec, 2 violini, viola e cembalo; Ouverture à flûte a bec, 2 violini, viola e cembalo; Canon all'unissono a 2 flauti, violoncello o vero viola da gamba e cembalo. Présentation par H. Susi Möhlmeier et Frédérique Thouvenot. [Hessische Landes- & Hochschulbibl., Darmstadt].*  
 Collection Dominantes. Courlay, 1995. 24 x 33 cm, 3 partbooks, 25, 46 pp. Line-cut of the autograph parts. Wrappers. \$33
- GREAVES, Thomas, 16-17th c.**  
 3008 *Songes of Sundrie Kindes 1604. Edited by David Greer.*  
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 22. London, 2/ 1978. 27 x 37 cm, iii, 42 pp. Line-cut of the London, 1604 edition, in table book format. 9 ayres for solo voice with lute and bass viol accompaniment; 6 songs of sadness for solo voice and viol consort; 6 madrigals for 5 voices, with or without instrumental accompaniment. French tablature. Wrappers. \$37
- GUERINI, Francesco, b.?-c.1770**  
 7950 *Six Solos for a Violoncello with a Thorough Bass for the Harpschord. Opera IX. Edited by Sarah Freiberg.*  
 Critical Facsimiles, 8. New York, 2001. 22 x 31 cm, iii, 37, iii pp. Line-cut of the London, c.1765 edition. "Corrected" facsimile edition reflecting the views of the editor. With critical apparatus listing all errors and inconsistencies. Laid paper, wrappers. \$18
- GUILLEMAIN, Louis Gabriel, 1705-1770**  
 7796 [Sonatas, flute, violin, viol, bc, op.12]  
*Six sonates en quatuors, ou conversations galantes et amusantes entre une flûte traversiere, un violon, une basse de viole et la basse continue. Œuvre XIIe. [British Library, London].*  
 Performers' Facsimiles, 243. New York, [2000]. 4°, 4 partbooks, 80 pp. Line-cut of the Paris, 1743 edition. Wrappers. \$43

- 8241 [Sonatas, flute, violin, viol, bc, op.12]  
*Six sonates en quatuor ou conversations galantes et amusantes, flûte traversière, violon, basse de viole, basse continue.* Œuvre XII, 1743.  
*Présentation par les étudiants du Ce.F.E. de M. d'Île-de-France.*  
 La Musique Française Classique de 1650 à 1800, 149. Courlay, 2003. 22 x 33 cm, xvi, 88 pp. Line-cut of the Paris, 1743 edition. Introduction in Fr-Eng-Ger. Wrappers. \$46
- GUILLEMANT, Benoît, 18th c.**
- 8883 [Pièces, 2 bassoons/violoncellos, op.3]  
*Pièces à deux bassons ou violoncelles — Opus 3.*  
 Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 32 pp. Line-cut of the Paris, c.1748 edition. 6 sonatas for 2 bassoons or violoncellos without bc. Wrappers. \$13
- HAGEN, Bernhard Joachim, c.1720-1787**
- 8450 [Concerti, lute, violin, violoncello]  
*Due Concerti con liuto obbligato. 2 Concertos for Baroque Lute, Violin & Violoncello. Facsimile of the Manuscript in the Augburg Staats- und Stadtbibliothek.*  
 Lübeck, 2004. 4°. Line-cut. French tablature with Baroque tuning. Staff notation for bowed instruments. Ring binding. \$30
- 4741 *Kammermusik für Laute herausgegeben von Joachim Domning.*  
 Hamburg, 1984. 21 x 30 cm, 3 partbooks, ii, 137 pp. Line-cut. Music for lute, violin I & II, viola & violoncello. Wrappers. \$79
- 9457 [Sonata, lute, Bb maj.]  
*Sonata a liuto solo B Dur.*  
 Lübeck, 2004. 4°. 8 pp. Line-cut. French tablature with Baroque tuning. Ring binding. \$21
- HANDEL, George Frideric, 1685-1759**
- 4753 [Concerti grossi, strings/winds, op.3, HWV 311-317]  
*Concerti grossi. Con due violini e violoncello di concertino obbligati e due altri violini viola e basso di concerto grosso. Opera terza. [Princeton University Library & British Library].*  
 Performers' Facsimiles, 133. New York, [1994]. 22 x 28 cm, 9 partbooks, c.122 pp. Line-cut of the Walsh edition, London, [1734]. Wrappers. \$75
- 8448 [Musick for the Royal Fireworks, orch, HWV 351; Concerti, orch, HWV  
*The Musick for the Royal Fireworks / Feuerwerksmusik, HWV 351. Concerti HWV 335a & 335b. British Library Manuscript R.M. 20.g.7. Facsimile. Introduction and Commentary by Christopher Hogwood / Eingeleitet und kommentiert von Christopher Hogwood.*  
 Documenta Musicologica, II/32. Kassel, 2004. 4°, 26, 70 pp. Handel's great outdoor piece for strings and wind band. Half-tone of the 1749 autograph score, composed for the celebration of the Treaty of Aix-la-Chapelle. The overture is the longest single instrumental movement that Handel wrote and is scored for tpt 1-3 (x3), hn 1-3 (x3), ob 1-3 (x12, x8, x4), bsn 1-2 (x8, x4), timp (3 pairs), & bc. The manuscript also includes 2 concerti, HWV 335a and 335b, intended as interludes during oratorio performances, scored for strings, 2 ob, 2 tpt (only HWV 335a), 4 hn, bsn, timp, & bc (organ). This is a fascinating score, in Handel's forceful script, showing his erasures by smudging, his clarifications by writing note letters over a correction, and his normal abbreviations for colla parte using custodes. The manuscript also bears evidence of arguments over scoring that went on with the civil servants organizing the spectacle. Preface in Ger/Eng. Hardbound. \$68  
<http://www.omifacsimiles.com/brochures/handel.html>
- 4530 [Musick for the Royal Fireworks, orch, HWV 351, 1st ed.]  
*The Musick for the Royal Fireworks in all its Parts, viz. French Horns, Trumpets, Kettle Drums, Violin, Hoboys, Violoncello, & Bassoons with a Thorough Bass for the Harpsicord or Organ. [British Library, London].*  
 Performers' Facsimiles, 120. New York, [1993]. 4°, 11 partbooks: 37 pp. Line-cut of the original Walsh printed parts, London, [1749]. Scored for 2 vln, 3 ob, 3 hns, 3 tpt, timp, bsn & bc. Wrappers. \$40
- 3690 [Water Music, orchestra, HWV 348-350]  
*The Celebrated Water Musick in Seven Parts, viz., Two French Horns, Two Violins or Hoboys, a Tenor, and a Thorough Bass for the Harpsichord or Bass Violin.*  
 Performers' Facsimiles, 70. New York, [1990]. 24 x 36 cm, 7 partbooks, 36 pp. Line-cut of the Walsh edition, London, [1733]. Wrappers. \$40
- HANDFORD, George, 16-17th c.**
- 3009 *Ayres to be Sung to the Lute [ca. 1609]. Edited by David Greer.*  
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 23. London, 2/1980. 27 x 37 cm, iii, 50 pp. Line-cut of manuscript R.16.29 from Trinity College, Cambridge. Ayres for solo voice, lute and bass viol, in table book format. Staff notation and French tablature. Wrappers. \$43
- HAYDN, Franz Joseph, 1732-1809**
- 4424 [Quartets, strings, "Prussian", op.50, 1st ed.]  
*Six quatuors pour deux violins alto et basse. Composes et dédiés a sa Majesté Frederic Guillaume II, roi de Prusse, œuvre 50e. [Library of Congress, Washington, D.C.].*  
 Performers' Facsimiles, 80. New York, [1992]. 27 x 26 cm, 4 partbooks: 88 pp. Line-cut of the Artaria edition, Vienna, 1787. Wrappers. \$50
- HEBDEN, John, 1712-1765**
- 7910 [Concertos, strings, bc]  
*Six Concertos in Seven Parts for Four Violins, a Tenor Violin, a Violoncello with a Thorough Bass for the Harpsicord. Opera II. [British Library, London].*  
 Alston, 2001. 4°, 7 vols, ii, c.84 pp. Line-cut of the London, 1745 edition. Preface by Peter Holman. Ring binder. \$54
- HELTY, Benjamin, c.1654-1719**
- 9451 *The Compleat Violist [or An Introduction to ye Art of Playing oon ye Bass Viol wherein the Necessary Rules & Directions are Laid down in a Plain & Familiar Method. With A Collection of the Psalm Tunes Set to the Viol, as They are Now in Use in the Churches where there are Organs. To Which are Added Some Select Aires & Tunes, Set According to ye divers manners of Playing by the G.sol.re.ut Cliffs the C.sol.fa.ut Cliff, & ye Fa.ut Cliff. Also Several Lessons. viz. Almans, Sarabands, Courants, Jigg & Compos'd for the Instrument by ye Late Famous Master Mr. Benjamin Hely]. I. Hare / London ca. 1700. [Library of Congress, Washington, DC].*  
 Faksimile-Edition Viola da Gambe, 8. Stuttgart, 2015. Oblong, 22 x 18 cm, 19 pp. Line-cut of the London, [1699] edition. Handsome marbled paper boards. \$22
- HENTZSCHEL, J., 17th c.**
- 3642 *Canzon mitt 8. Viol-digambe oder Posaunen gesetzt.*  
 Basel, c.1980. 17 x 25 cm, 5 parts, 10 pp. Line-cut of the Thorn, 1649 edition. Canzon for 8 instruments in mensural notation. Wrappers. \$8
- HOFFMEISTER, Franz Anton, 1754-1812**
- 4728 *Études pour alto-violin. Livres I et II. Présentation par Jean-Philippe Vasseur.*  
 Collection Dominantes. Courlay, 1993. 24 x 32 cm, 27, 20 pp. Line-cut of the Leipzig, c.1800-1805 editions. Introduction in Fr-Eng-Ger. Wrappers. \$31
- HOLBORNE, Antony, b.?-1602**
- 4149 *Pavans, Galliards, Almains and other Short Aeirs both Grave and Light, in Five Parts, for Viols, Violins, or other Musically Winde Instruments.*  
 Waiblingen, 1991. 8°, 5 partbooks, c.180 pp. Line-cut of the London, 1599 edition. 65 charming instrumental pieces, suitable for strings & winds, in mensural notation. It is the largest surviving collection of its kind, most of the pieces are of the pavan-galliard combination. Handsome bibliophile edition produced with vellum-paper boards, with matching slipcase. \$122  
<http://www.omifacsimiles.com/brochures/holborne.html>
- 9161 *Pavans, Galliards, Almains, and other Short Aeirs both Grave and Light, in Five Parts, for Viols, Violins, or other Musically Winde Instruments. [Christ Church Library, University of Oxford].*  
 Performers' Facsimiles, 263. New York, [2010]. 19 x 23 cm, 5 partbooks, c.180 pp. Line-cut of the 2nd edition, London, 1648. 65 instrumental pieces, suitable for strings & winds, in mensural notation. Wrappers. \$45
- HOTTETERRE, Jacques Martin, 1674-1763**
- 7715 [Pièces, flute, bc, op.2, book 1]  
*Pièces pour la flûte traversière, livre premier. Première édition. Paris, 1708; Premier livre de pièces pour la flûte traversière. Nouvelle édition augmentée de plusieurs agréments. Paris, 1715. [British Library, London; Bibliothèque Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800, 115. Courlay, 1999. Oblong, 31 x 22 cm, 2 vols, xviii, 126 pp. Line-cut of Paris, 1708 & Paris, 1715 editions. Introduction in Fr-Eng-Ger by Philippe Lescaat. Hardbound, with slipcase. \$54



- 3103 [Suite, 2 flutes/recorders/ viols, op.4]  
*Première suite de pièces à deux dessus, sans basse continue pour les flûtes traversières, flûtes à bec, violes, etc. Œuvre IVe.*  
 Musique de Chambre, 13. Geneva, 1991. Oblong, 25 x 17 cm, 18 pp. Line-cut of the author's & Boivin edition, Paris, 1712. Wrappers. \$25
- 7146 [Suite, 2 flutes/recorders/ viols, op.4]  
*Première suite de pièces à deux dessus, sans basse continue. Pour les flûtes traversières, flûtes à bec, violes, etc. Paris, 1712. [Bibliothèque Municipale, Grenoble].*  
 La Musique Française Classique de 1650 à 1800, 86. Courlay, 1995. Oblong, 31 x 22 cm, 13, 18 pp. Line-cut of Paris, 1712 edition. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$19
- 3104 [Suite, flutes/recorders/ viols, (bc), op.6]  
*Deuxième suite de pièces à deux dessus pour les flûtes traversières, flûtes-à-bec, violes, etc. Avec une basse ajoutée séparément et sans altération des dessus, laquelle on y pourra joindre dans le concert. Œuvre VIe.*  
 Musique de Chambre, 14. Geneva, 1991. Oblong, 25 x 17 cm, 18 pp. Line-cut of the edition published by the composer and Boivin, Paris, 1717. Pieces dedicated by the the author to his pupil, the chamberlain to the Duke of Orleans. Wrappers. \$25
- HUBERTY, Anton, c.1722-1791**
- 8953 [Method, viola d'amore]  
*Neu Method-Messige Viol d'amore Stücke. Wien. Mit einem Kommentar und Inhaltsverzeichnis von Marianne Rônez. [Sibley Library, Rochester, NY].*  
 Faksimile-Edition Rara, 56. Stuttgart, 2008. Oblong, 25 x 18 cm, 3 vols, 220, 23 pp. Line-cut of the Vienna, c.1790 edition, based on the unique copy preserved in the Sibley Library. This rare and fascinating publication, by a professional double bass player and publisher, offers a treatise on the viola d'amore, together with a rich collection of music: genre pieces (short dances or character pieces), 9 sonatas, 1 duo, pieces with bc accompaniment, pieces with voice. Introduction in Ger-Eng. Hardbound in decorative paper, with handsome slipcase. \$175
- HUGAR, Pierre, 18th c.**
- 3282 [Pièces, viol]  
*La toilette, pièces nouvelles pour le pardessus de viole à cinq cordes gravées par Mlle. Vendôme.*  
 Viole de Gambe, VIII. Geneva, 1984. 4°, 32 pp. Line-cut of the Paris, c.1760 edition. Four suites including pictorial pieces. These works are beautifully engraved by Marie-Charlotte Vendôme (who, together with her husband François Moria, founded a publishing house). Wrappers. \$30
- HUME, Tobias, c.1569-1645**
- 3010 [Ayres, voice, lute/ viola da gamba]  
*The First Part of Ayres 1605. Edited by Frank Traficante.*  
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 24. London, 3/ 1985. 26 x 37 cm, iii, 120 pp. Line-cut of the London, 1605 edition. In lra-viol tablature notation. Wrappers. (replaced by OMI catalog no. 9614)
- 9614 [Ayres, voice, lute/ viola da gamba]  
*The First Part of Ayres 1605. Edited by Frank Traficante.*  
 Toronto c. 2014 21.5 x 35.5 cm, 120 pp. Line-cut of the London, 1605 edition. In lra-viol tablature notation. Ring binder. \$50
- 3011 *Captain Humes; Poeticall Musicke 1607. Edited by Frank Traficante.*  
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 25. London, 2/ 1977. 27 x 37 cm, iii, 52 pp. Line-cut of the London, 1607 edition. In lra-voil tablature notation. Wrappers. (replaced by OMI catalog no. 9615)
- 9615 *Captain Humes; Poeticall Musicke 1607.*  
 Toronto, 2018. 21.5 x 35.5 cm, 52 pp. Line-cut of the London, 1607 edition. In lra-voil tablature notation. Ring binder. \$50
- IVES, Simon, 1600-1662**
- 7152 *Duets for Two Bass Viols. London, British Library, Ms. Add. 31424.*  
 Facsimile Series, III/25. Peer, 1997. Oblong, 8°, 3 partbooks, 80, ii pp. Line-cut of a contemporary ms copy. Contains 9 duets, 2 fantasias and 6 ayres. In addition, there are two anonymous fantasias and works of John Ward (1571-1638). Introduction by Piet Stryckers. Wrappers. \$28
- JACCHINI, Giuseppe Maria, 1667-1727**
- 8640 [Sonatas, violin & violoncello; violoncello, bc, op.1]  
*Sonate a violino e violoncello e a violoncello solo per camera. Edizione della partitura e prefazione a cura di / Score Edition and Preface by Marc Vanscheeuwijck.*  
 Bibliotheca Musica Bononiensis, IV/91. Bologna, 2005. Oblong, 31 x 22 cm, 64 pp. Line-cut of the c.1692 edition by the celebrated Bolognese cellist. 6 sonatas for violin & cello and 2 sonatas for cello and bc. Wrappers. \$54
- JANOVKA, Tomas, 1669-1741**
- 2115 *Clavis ad thesaurum magna artis musicae. . . Prag 1701. [Bibliothèque Royale Albert II, Brussel].*  
 Dictionarium Musicum, 2. Buren, 1973. 15 x 23 cm, 343 pp. Line-cut of the Prag, 1701 edition. Along with Brossard's Dictionnaire de musique one of the first modern dictionaries of musical terms. Wrappers. \$66
- JANSON, Jean-Bapiste, 1742-1803**
- 7148 [Sonatas, violoncello, bc, op.1]  
*Six sonates à violoncelle et basse. Œuvre 1re (1765). [Sächsische Landesbibliothek, Dresden].*  
 La Musique Française Classique de 1650 à 1800, 84. Courlay, 1995. 22 x 31 cm, 21, 37 pp. Line-cut of Paris, [1765] edition. Introduction in Fr-Eng-Ger by Philippe Lescat. Wrappers. \$31
- 7877 [Sonatas, violoncello, bc, op.4]  
*Six sonates pour violoncelle et basse. Œuvre IVe (1774). [Sächsische Landesbibliothek, Dresden].*  
 La Musique Française Classique de 1650 à 1800, 136. Courlay, 2000. 24 x 34 cm, xi, 26 pp. Line-cut of Paris, [1774] edition. Introduction in Fr-Eng-Ger by Philippe Lescat. Hardbound. \$28
- JELIC, Vinco, 1596-1636**
- 9031 *Parnassia militia [Concertuum unius, duarum, trium et quattor vocum tam nativis quam instrumentalibus vocibus, ad organum concinendarum. Opus primum], Straßburg, Paul Ledertz 1622. [Universitätsbibliothek Frankfurt].*  
 Faksimile-Edition Canto e Continuo, 5. Stuttgart, 2008. 16 x 22 cm, 5 partbooks, 220 pp. Line-cut of the Strasbourg, 1622 partbooks (cantus, altus, tenor, bassus, bassus ad organum). Collection of 24 motets for 1 to 4 voices, plus 4 ricercare for cornetto/violin, trombone/viol & bc). Wrappers, with portfolio. \$58
- JONES, Robert, c.1577-c.1615**
- 3012 *The Muses Gardin 1610. Edited by David Greer.*  
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 30. London, 1978. 27 x 32 cm, iii, 30 pp. Line-cut of the London, 1610 edition, in table book format. 21 pieces for soprano, lute and bass viol (in French tablature and staff notation). Wrappers. \$42
- 3013 *A Musicall Dreame 1609. Edited by David Greer.*  
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 29. London, 2/ 1980. 27 x 32 cm, iii, 47 pp. Line-cut of the London, 1609 edition, in table book format. Pieces for 2 voices, lute and viola da gamba; 4 voices, lute and viol; and solo voice with lute and/or viol accompaniment (in French tablature and staff notation). Wrappers. \$41
- 3016 *Ultimum Vale 1605. Edited by David Greer.*  
 English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 28. London, 2/ 1978. 27 x 32 cm, iii, 46 pp. Line-cut of the London, 1605 edition, in table book format. Pieces for solo voice, lute and viola da gamba; 4 voices, lute and viol; and two treble voices with lute and/or viol accompaniment (in French tablature and staff notation). Wrappers. \$43
- KAPSBERGER, Johann Hieronymus, c.1575-c.1640**
- 1269 [Arias, voice, bc, book 1-2; Motets, voice, bc, book 1]  
*Libro primo di arie passeggiate a una voce con l'intavolatura del chitarone, Roma 1612; Libro primo di motetti passeggiati a una voce, Roma 1612; Libro secondo d'arie a una e più voci, Roma 1623.*  
 Archivum Musicum: Strumentalismo Italiano, 32. Florence, 1980. 24 x 34 cm, 3 booklets, v, 80 pp. Half-tone and line-cut. Over 60 monodies among the 3 publications, the first and third from engraved plates, the second in movable type. Italian lute tablature occurs only the arias of book 1, otherwise staff notation has been employed. Introduction in It by Orlando Cristoforetti. Wrappers and slip cover in decorative paper. \$49

- 1065 [Villanelle, a1-3, books 1-4]  
*Libro primo [secondo, terzo & quarto] di villanelle a 1, 2, & 3 voci, Roma, 1610 [1619, 1619, & 1623].*  
 Archivum Musicum: Strumentalismo Italiano, 28. Florence, 1982. 24 x 34 cm, ii, 4 books, 96 pp. Line-cut of the Rome, 1610, 1619, 1619 & 1623 editions. Contains 83 villanelle. Notated in score (staff notation) with lute accompaniment in Italian tablature for books 1 & 3. Books 2 & 4 are printed in movable type using staff notation. Introduction in It by Orlando Cristoforetti. Wrappers in decorative paper with slip case. \$40  
[http://www.omifacsimiles.com/brochures/kapsberger\\_vill.html](http://www.omifacsimiles.com/brochures/kapsberger_vill.html)
- KAYSER, Isfrid, 1712-1771**
- 8119 *Cantatae sacrae [complectentes arias XVIII. cum recitativis, et alleluja plerisque anni festivitativibus accommodatas à voce sola, 2. violinis, alto viola, et organo. [Stadtbibl., Ulm].*  
 Faksimile-Edition Ulm, 13. Stuttgart, 2002. 20 x 32 cm, 5 partbooks, c.270 pp. Line-cut of the Munich, c.1746 edition. Scored for solo voice, 2 vln, vla & bc (organ). Hardbound in decorative paper, with slipcase. \$109
- KINDERMANN, Johann Erasmus, 1616-1655**
- 9619 *Opitianischer Orpheus, das ist musicalischer Ergetzligkeitene, erster Theil mitt 1. und 2. Stimmen ne., von dem General Baß darzu noch 3 Violn in Rittornelli. . . Cantus sive Tenor et Bassus Continuus / Opitianischer Orpheus, das ist Musicalischer Ergetzligkeiten Ander Theil mit einer signden Stimm/sanpreinem amorousischen Dialogo, mit zweenen/neben dem Basso Generali, für einen Organ-Theorb oder Lauteniiisten accommodirt. . . cantus sive tenor, & Bassus continuus]. Nürnberg / Wolfgang Endter 1642. [Prose-Bibliothek Regensburg, A40a].*  
 Faksimile-Edition Rara, 86. Stuttgart, 2020. 21 x 33 cm, 26, 24, i pp. Line-cut of the Nuremberg, 1642 edition. 27 strophic settings for 1-2 voices (mainly for "cantus or tenor", but some for tenor or baritone alone) and basso continuo. With instrumental rittornelli for violins, viols & theorbo. "Opitianischer Orpheus" = songs based on poetry by Martin Opitz. Hardbound in decorative paper boards. \$39
- KIRCHER, Athanasius, 1602-1680**
- 2556 *Mursurgia universalis. Zwei Teile in einem Band. Mit einem Vorwort, Personen-, Orts-, und Sachregister von Ulf Scharlau. [Niedersächsische Landesbibl., Hannover].*  
 Hildesheim, 4/ 2006. 20 x 27 cm, 2 vols, xxxii, 1413 pp. Line-cut of the Rome, 1650 edition. Linen. \$429
- KRADENTHALLER [Gradenthaller], Hieronymus, 1637-1700**
- 9573 *Deliciarum musicalium. Erster Theil [à 4. Viol, von Sonatinen, Arien, Sarabanden und Giquen allen Music-Freunden zur Delectation], Wolf Eberhard Felßecker Nürnberg 1675; Ander Theil (etlicher Sonatinen, Arien, Sarabanden und Giquen, &c. von sonderlichen Inventionen und Manier à 4 Viol. Allen Music-Freunden zur Delectation), Wolf Eberhard Felßecker Nürnberg 1676. [Fürstlich Thurn und Taxische Hofbibliothek, Regensburg].*  
 Faksimile-Edition Kammermusik des Barock, 8. Stuttgart, 2018. 22 x 18cm, 5 partbooks, 158 pp. Line-cut of the Nürnberg 1675-1676 partbook edition, for 4 viols with basso continuo (labeled "Violino I", "Violino II", "Violetta", "Violon", "Cembalo"). Hardbound in beautiful decorative paper with matching slip case. \$142  
[http://www.omifacsimiles.com/brochures/muffat\\_armonico.jpg](http://www.omifacsimiles.com/brochures/muffat_armonico.jpg)
- KRESS, Johann Albrecht, 1644-1684**
- 8530 *Musicalische Seelen-Belustigung [oder Geistliche Concerten mit vier nothwendigen Vocal-Stimmen und Sechs Instrumenten, welche nach Belieben können ausgelassen werden]. Stuttgart, Paul Treu 1681. [Bibl. Jagiellońska, Krakow].*  
 Faksimile-Edition Kress, 1. Stuttgart, 2004. 20 x 21 cm, 10 partbooks, 414 pp. Line-cut of the Stuttgart, 1681 edition. 14 settings for 4 voices and 6 instrumental parts (scored for SATB, 2 vln, 3 vla, & bc.). Wrappers, with slipcase. \$162
- 8659 *Der süsse Nahme Jesu, oder Teutscher Iubilus Bernhardi [mit dreyen Stimmen gesetzt]. Stuttgart, Paul Treu 1681. [Universitätsbibliothek Krakow].*  
 Faksimile-Edition Kress, 2. Stuttgart, 2006. 16 x 22 cm, 5 partbooks, 230 pp. Line-cut of the Stuttgart, 1681 edition. 15 settings a3 with basso continuo. Wrappers, with slipcase covered in marbled paper. \$75
- KROMMER, Franz, 1759-1831**
- 7732 [Quintet, fl, vln, 2 vla, vc, op.104]  
*Seventh Quintet, op.104 for Flute, Violin, Two Violas and Cello.*  
 Nashua, c.1996. 4°, 4 parts pp. Line-cut of the 1821 edition. Wrappers. \$17
- KÜHNEL, August, 17-18th c.**
- 9388 *Pieces for the Viol Lesson. 14 Movements by August Kühnel in Tablature for Two Viols / Stücke für den Gambenunterricht. 4 Sätze von August Kühnel in Tabular für zwei Gamben aus der Sammlung "Israël-Anhang 28" der Universitätsbibliothek Kassel, Landesbibliothek und Murhardschen Bibliothek der Stadt Kassel. Herausgegeben von / Edited by Günter und Leonare von Zadow.*  
 Heidelberg, 2014. 4°, 52 pp. Half-tone of a contemporary ms copy, together with modern edition. Commentary Ger/Eng. Wrappers. \$29
- 1209 [Sonatas, viols, bc]  
*Sonate o partite ad una o due viole da gamba, con il basso continuo. [Landesbibl. & Murhard'sche Bibl. der Stadt Kassel].*  
 Facsimile Series, III/22. Peer, 2/ 1996. 21 x 31 cm, 3 partbooks, 56 pp. Line-cut of the Kassel, 1698 edition. Contains 6 sonatas for 2 viols & bc and 8 sonatas for 1 viol & bc, a dance, and sonata and variation forms. Wrappers. \$36
- 7589 [Sonatas, viols, bc]  
*Sonate ó Partite ad una ó due Viola da Gamba con il basso continuo. Kassel, 1698. Présentation par Marie-Françoise Bloch. [Gesamthochschul-Bibl., Kassel].*  
 Collection Dominantes. Courlay, 1998. 4°, 3 partbooks, 16, 54 pp. Line-cut of the Kassel, 1698 edition. Preface in Fr-Eng-Ger. Wrappers. \$36
- LANFRANCO, Giovanni Maria, b.?-1545**
- 2484 *Scintille di musica. [Civico Museo Bibliografico Musicale, Bologna].*  
 Bibliotheca Musica Bononiensis, II/15. Bologna, 2/ 1988. Oblong, 21 x 15 cm, xi, 151 pp. Line-cut of the Lodovico Britannico edition, Brescia, 1533. Introduction in It by Giuseppe Massera. Wrappers.
- LASSO, Orlando di, 1532-1594**
- 4191 [Motets a5-6, book 1]  
*Il primo libro de motetti [a cinque et a sei voci]. Einführung: Horst Leuchtmann. [Staatsbibl. zu Berlin, Musikabteilung].*  
 Facsimile Series, I/B.23. Peer, 1993. Oblong, 8°, 5 partbooks, 16, 154 pp. Line-cut of the Johannes Laet edition, Antwerp, 1556. Lasso dedicated this work—also known as the "Antwerp Motet Book"—to Antoine Perrenot de Granville, Bishop of Arras and Secretary of State of Charles V. Contains 18 motets, some of which were undoubtedly written in Italy, but clearly rewritten in Antwerp. Wrappers, with slipcover. \$40
- LAURENTI, Lodovico Filippo, 18th c.**
- 1210 [Sonatas, violoncello, bc, op.1]  
*Suonate da camera pel violoncello e basso. Opera prima.*  
 Bibliotheca Musica Bononiensis, IV/71. Bologna, 1980. Oblong, 31 x 22 cm, 38 pp. Line-cut of the Bologna, 18th-c. edition. Collection of 12 sonatas. Laid paper. Cloth.
- LAWES, Henry, 1596-1662**
- 3035 *The Treasury of Music: Containing Ayres and Dialogues to Sing to the Theorbo-Lute or Basse-Viol. In Three Books.*  
 Ridgewood, 1966. 21 x 31 cm, 302 pp. Line-cut of the London, 1669 edition. Cloth. \$75
- 7545 *The Henry Lawes Manuscript. By Pamela J. Willetts.*  
 London, 1969. 8°, 83 pp, 22 plates. Examination and inventory of the Lawes manuscript (British Library, Add. MS 53723), together with a selection of half-tone plates with autograph examples and music of his contemporaries. Cloth. \$52
- LE BLANC, Hubert, 18th c.**
- 2011 *Défense de la basse de viole contre les entreprises du violon et les prétentions du violoncelle.*  
 Geneva, 2/ 2002. 16 x 23 cm, 160 pp. Line-cut of the Pierre Mortier edition, Amsterdam. Discusses the problems of instrumental practice of the period. Wrappers.
- LECLAIR, Jean-Marie, 1697-1764**
- 4865 [Concerti, violin, orch, op.7]  
*Ier et IIme concerto a tre violino, alto, basso per organo, e violoncello. Œuvre VIIme.*  
 Huntington, [1994]. 4°, 7 partbooks. Xerographic reprint of the Paris, 1737 edition. Partbooks: vln solo, vln I, vln II, vla, vc, db, kbd. Concerto no.3 can be played by flute/oboe. Wrappers. \$78

- 4866 [Concerti, violin, orch, op.10]  
*VI concerto a tre violini, alto basso per organo, e violoncello. Œuvre Xme.*  
Huntingdon, [1994]. 4°, 7 partbooks. Xerographic reprint of the Paris, 1745 edition.  
Partbooks: vln solo, vln I, vln II, vla, vc, db, kbd. Wrappers. \$79
- 9223 [Sonatas, violin/flute, bc, op.1]  
*Premier livre de sonates pour le violon et pour la flute traversiere avec la basse continue [Œuvre I]. [Yale University, New Haven, CT].*  
Performers' Facsimiles, 285. New York, [2011]. 27 x 36 cm, 86 pp. Line-cut of the Paris, 1723 edition, containing 12 sonatas. Wrappers. \$30
- 2199 [Sonatas, violin/flute, bc, op.2]  
*Sonates pour le violon et pour la flûte traversière avec la basse continue (Second livre).*  
La Musique Française Classique de 1650 à 1800, 6. Courlay, 1986. 22 x 31 cm, xiv, 86 pp. Line-cut of the Paris, [1728] edition, containing 12 sonatas. No.8 is à trois (vln/fl, vdg, bc). Introduction by Jean Saint-Arroman. Wrappers. \$46
- 9178 [Sonatas, violin/flute, bc, op.2]  
*Second livre de sonates pour le violon et pour la flute traversiere avec la basse continue [Œuvre II]. [Yale University, New Haven, CT].*  
Performers' Facsimiles, 286. New York, [2010]. 27 x 36 cm, 90 pp. Line-cut of the Paris, [1728] edition, containing 12 sonatas. Wrappers. \$30
- 2202 [Sonatas, 2 violins/violes, op.3]  
*Sonates à deux violons sans basse (Premier livre).*  
La Musique Française Classique de 1650 à 1800, 3. Courlay, 1986. 22 x 31 cm, x, 48 pp. Line-cut of the Paris, 1730 edition, containing 6 sonatas (which, according to the title page, can also be played on 2 violes). Introduction by Jean Saint-Arroman. Wrappers. (violins I & II bound together). \$36
- 3977 [Sonatas, 2 violins/violes, op.3]  
*Sonates à deux violons sans basse. Troisième œuvre. On peut jouer ces sonates a deux violes.*  
Performers' Facsimiles, 88. New York, [1990]. 26 x 33 cm, 2 partbooks, 48 pp. Line-cut of the Paris, 1730 edition, containing 6 sonatas. Wrappers. \$25
- 2203 [Sonatas, 2 violins/violes, op.12]  
*Second livre de sonates à deux violons sans basse dédiées à Monsieur Baron, Conseiller du Roy, Notaire. Œuvre XII.*  
La Musique Française Classique de 1650 à 1800, 30. Courlay, 1989. 22 x 31 cm, x, 47 pp. Line-cut of the Paris, [1747] edition, containing 6 sonatas. Introduction in Fr-Eng-Ger by Philippe Lescat & Jean Saint-Arroman. Wrappers. (violins I & II bound together). \$31
- LEGRENZI, Giovanni, 1626-1690**
- 4853 *Balletti e correnti a 5. . . op.16.*  
Huntingdon, [1993]. 4°, Xerographic reprint of the 18th-c. edition. Wrappers. \$59
- 4852 [Sonatas, a 2,3,5,6, strings, bc, op.8]  
*Sonate a due, trè, cinque, e sei stromenti. Libro terzo, opera ottava.*  
Huntingdon, [1993]. 4°, 6 partbooks, c.193 pp. Xerographic reprint of the Giacomo Monti edition, Bologna, 1671. Wrappers. \$69
- LE JEUNE, Claude, 1528-1600**
- 8574 *Fantaisies pour les violes, 1612, [Moulinié: Cinquième livre d'airs de cour a quatre & cinq parties] 1639. Présentation par: Anne-Sophie Aliz. [Bibl. Sainte-Geneviève, Paris].*  
La Musique Française Classique de 1650 à 1800, 167. Courlay, 2005. 24 x 33 cm, 9 partbooks, viii, 62 + 64 pp. Line-cut of the Paris, 1612 & 1639 editions. Two complementary sets of airs for viol ensembles (dessus/haut-contre/taille/5. voc./basse-contre; dessus/haute-contre/taille/basse-contre). Introduction in Fr-Eng-Ger. Wrappers. \$59
- LENDORMY, N.-G., 18th c.**
- 3296 [Pièces, viol, bc, books 1 & 2, op.2-3]  
*Premier [-second] livre de pièces pour le pardessus de viole ou le violon à cinq cordes avec la basse.*  
Viole de Gambe, IX. Geneva, 1984. 8°, 36 pp. Line-cut of the Paris, c.1760 edition. Wrappers. \$30
- LEPIN, Henri-Noël, 18th c.**
- 8855 [Sonatas, violoncello]  
*Six sonates pour le violoncelle, 1772.*  
Collection Facsimusic. Courlay, 2007. 21 x 29 cm, 32 pp. Line-cut of the author's edition, Paris, 1772. Wrappers. \$13
- LE VAVASSEUR, Nicolas, 16-17th c.**
- 7347 *Airs à III. IIII. et V. parties. [Schermar-Bibliothek, Stadtbibliothek, Ulm].*  
Faksimile-Edition Schermar-Bibliothek Ulm, 11. Stuttgart, 1996. Oblong, 13 x 9 cm, 5 partbooks, c.325 pp. Line-cut of the Pierre Ballard edition, Paris, 1623. 27 airs for three, four and five parts, suitable for voices or instruments. Wrappers, with handsome slipcase in marbled paper. \$78
- LIEBMANN, Hélène, 18-19th c.**
- 1656 [Sonata, piano, violoncello, op.11]  
*Sonate pour pianoforte et violoncelle, œuvre 11.*  
Early Cello Series, 1. n.d., c.1985. 4°, 24 pp. Line-cut of the Leipzig & Berlin, 1806 edition. Wrappers. \$16
- LIETO (Panhormitano), Bartolomeo, 16th c.**
- 3797 *Dialogo quarto di musica [dove si ragiona sotto un piacevole discorso sulle cose pertinenti per intavolare le opere di musica et esercitarle con la viola a mano over liuto con sue tavole ordinate per diversi gradi alti e bassi]. A cura di Patrizio Barbieri.*  
Musurgiana: Sources and Materials for the History and Theory of Music, 10. Lucca, 1993. 15 x 20 cm, xxvii, 43, ii pp. Line-cut of the Naples, 1559 edition. Short treatise explaining how to transcribe any contrapuntal score into tablature for viola a mano or lute. Includes 14 tables showing the gamut, clefs, staves, accidentals, and the corresponding signs for Italian lute tablature. Introduction in It-Eng. Bibliography. Cloth. \$27
- LOCATELLI, Pietro, 1695-1764**
- 4834 [Concerti grossi, strings, op.1]  
*XII concerti grossi à quattro è à cinque, dedicati all'Ecce. è reve. Sig. Monsignore C. Camillo Cybo de Duchi di Massa, è Carrara & Patriarca di Costantinopoli. Opera prima.*  
Huntingdon, [1993]. 4°, 12 partbooks, c.130 pp. Xerographic reprint of the Jeanne Roger edition, Amsterdam, [1721]. Partbooks: (concertino) vln I, vln II, vla I, vla II, vc; (ripieno) vln I, vln II, vla I, vla II, vc, continuo, bass. Wrappers. \$95
- 2206 [Concerti, strings, op.3]  
*L'arte del violino. 12 concerti per violino con 24 capricci ad libitum. Reprint of the 1733 Amsterdam Edition. Introduction by Paul van Reijen.*  
Amsterdam, 1981. 22 x 31 cm, vii, 132 pp. Line-cut of the violin solo and basso continuo parts. Wrappers. \$70
- 4835 [Concerti, strings, op.3]  
*L'arte del violino. XII concerti cioè, violino solo, con XXIV capricci ad libitum, che si potrà finire al segno. Violino primo, violino secondo, alto, violoncello solo, è basso. . . Opera terza. [Toonkunst-Bibliothek, Amsterdam].*  
Huntingdon, [1993]. 4°, 6 partbooks, c.230 pp. Xerographic reprint of the Le Cène edition, Amsterdam, [1733], plate no. 572. These orchestral parts supplement the violin solo and basso parts previously published by Saul B. Groen (OMI #2206). Partbooks: vln I, vln II, vla, vla, cello solo, keyboard. Wrappers. \$68
- 4837 [Introduzioni teatrali & concerti, strings, op.4]  
*Opera quarta. Parte prima: VI introduzioni teatrali. Parte seconda: VI concerti, violino primo, secondo, alto, è violoncello, soli violino primo, secondo, alto, è basso, ripieni.*  
Huntingdon, [1993]. 4°, 12 partbooks, i, c.300 pp. Xerographic reprint of the Le Cène edition, Amsterdam, [1735]. Wrappers. \$79
- 7431 [Sonatas, violin & bc; & 2 violins & bc, op.8]  
*X sonate, VI a violino solo e basso, e IV a tre. Opus VIII. 1744. Présentation par Nicola Fromageot. [Bibl., University of Leiden].*  
Collection Dominantes. Courlay, 1997. 4°, 3 vols, ix, 70 pp. Line-cut of the Amsterdam, 1744 edition. Introduction in Fr-Eng-Ger. Wrappers. \$38

- 4836 [Sonatas, violin & bc; & 2 violins & bc, op.8]  
*X sonate: VI, à violino solo è basso, è IV à tre. Dedicate al molto illustre signore il signor Abraham Croock. Opera ottava.*  
 Huntingdon, [1993]. 4°, 4 partbooks, 82 pp. Line-cut of the author's edition, Amsterdam, [1752]. Partbooks: vln I, vln II, cello, bc. Wrappers. \$30
- LOCKE, Matthew, 1630-1677**
- 8074 *His Little Consort of Three Parts: Containing Pavans, Ayres, Corants and Sarabands, for Viols or Violins. In Two Several Varieties: The First 20 are for Two Trebles and a Basse. The Last 20 for Treble, Tenor & Basse. To be Performed either Alone or with Theorbo's and Harpsicord. [The Chapter Library, The College, Durham].*  
 Performers' Facsimiles, 193. New York, [2002]. Oblong, 24 x 19 cm, 3 parts, 36 pp. Line-cut of the London, 1673 partbook edition, in staff notation. Wrappers. \$25
- LOTTI, Antonio, 1667-1740**
- 7153 [Sonata, flute, viol, harpsichord, F maj.]]  
*Sonata a flauto traversier, viola da gamba & cembalo, Ms (Wq 6829).*  
 Introduction: Piet Stryckers.  
 Facsimile Series, IV/11. Peer, 1995. 4° i, 10 pp. Line-cut of a contemporary ms copy, a unique source for this sonata. Wrappers. \$14
- LUSCINIUS, Othmar, 1487-1537**
- 9408 *Musurgia seu praxis musicae (Strassburg: Johann Schott 1536). Kommentar von Martin Kirnbauer.*  
 Faksimile-Edition Theoretica, 7 Stuttgart, 2014. Oblong, 20 x 16 cm, 108, xvi pp. Line-cut of the Strasbourg, 1536 edition. Essentially a free translation of Viridung's *Musica getuscht* of 1511, preserving the dialogue format and copies of many of the original woodcuts. The translation was made upon the request of a Milanese bookseller who wanted to make Viridung's treatise available to his Italian clientele. Besides the Viridung redux it also provides a treatise on mensural notation and polyphonic composition. Hardbound in decorative paper. \$48
- MACE, Thomas, c.1613-1709**
- 1778 *Musick's Monument. A Facsimile of the 1676 London Edition.*  
 Monuments of Music and Music Literature in Facsimile, II/17. New York, 1966. 22 x 33 cm, 291 pp. Line-cut of the London, 1676 edition. Laid paper, clothbound.
- MAGITO, Alexis, 18th c.**
- 3979 [Sonatas, violoncello, op.1]  
*Six Sonate for the Violoncello e basso. Opera prima. [British Library, London].*  
 Early Cello Series, 19. n.d., c.1989. 4°, 25 pp. Line-cut of the London, 18th-c. edition. Wrappers. \$18
- MAHAUT, Antoine, c.1720-c.1785**
- 3298 [Method, flute]  
*Nouvelle méthode pour apprendre en peu de tems à jouer de la flute traversière à l'usage des commençans et des personnes plus avancées suivie de petits airs, menusets, brunettes, et accomodés pour deux flûtes, violons et pardessus de viole.*  
 Geneva, 1972. Oblong, 4°, 55 pp. Line-cut of the Paris, 1759 edition. Describes many aspects of performance, including ornaments; includes fingerings and trill fingerings. With numerous examples. Wrappers. \$45
- MAJER, Joseph Friedrich Bernhard Caspar, 1689-1768**
- 4221 *Neu-eröffneter theoretisch- und praktischer Music-Saal, das ist: Kurze, doch vollständige Methode, so wohl die Vocal- als Instrumental-Music gründlich zu erlernen.*  
 Dokumentationen, Reprints, 23. Michaelstein, 1990. Oblong, 21 x 15 cm, 125 pp. Half-tone of the Nuremberg, 1741 edition (second, vastly reset edition of Museum Musicum). Fascinating treatment of music theory, including 10 woodcuts of instruments and a glossary of musical terms taken from Greek, Latin, Italian and French. Wrappers. \$24
- MARAIS, Marin, 1656-1728**
- 2787 [La gamme, violin, viol, harpsichord]  
*La gamme et autres morceaux de symphonie pour le violon, la viole, et le claveçin.*  
 Performers' Facsimiles, 49. New York, [1988]. 27 x 34 cm, 63 pp. Line-cut of the Paris, 1723 edition. Wrappers. \$25
- 8383 [La gamme, violin, viol, harpsichord]  
*La gamme et autres morceaux de symphonie pour le violon, la viole, et le claveçin (La gamme – La maresienne – Sonnerie de Sainte-Geneviève du Mont de Paris). 1723. Présentation par Jean Saint-Arroman. [Bibl. Nationale de France, Paris].*  
 La Musique Française Classique de 1650 à 1800, 154. Courlay, 2003. 4°, xiii, 75 pp. Line-cut of the Paris, 1723 edition. Contents: La gamme en forme de petit opéra, Sonate à la Marésienne, Sonnerie de Ste Geneviève du Mont de Paris. Wrappers. \$43
- 3634 [Pièces, viol, bc, book 1]  
*Pièces a une et a deux violes – Livre I.*  
 Basel, c.1980. Oblong, 30 x 20 cm, 2 partbooks, 202, iv pp. Line-cut of the Paris, 1686-89 edition. Index. Wrappers. \$63
- 8144 [Pièces, viol, bc, book 1]  
*Pièces à une et à deux violes. Premier livre, 1686; Basses continues des pièces à une et à deux violes, 1689. [Bibliothèque Municipale, Lyons].*  
 La Musique Française Classique de 1650 à 1800, 145. Courlay, 2002. Oblong, 32 x 23 cm, 2 partbooks, xvi, 121, 102 pp. Line-cut of the Paris, 1686-1689 editions. Preface in Fr-Eng-Ger by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$105
- 9638 [Pièces, viol, bc, book 1]  
*Pièces a une et a deux violes – Livre I.*  
 Magdeburg, 2018. Oblong, 30 x 20 cm, 2 partbooks, 202, iv pp. Line-cut of the Paris, 1686-89 edition. Index. Wrappers. \$74
- 4809 [Pièces, viol, bc, book 2]  
*Pièces de viole. Deuxième livre, 1701. [Bibliothèque du Conservatoire de Genève].*  
 La Musique Française Classique de 1650 à 1800, 77. Courlay, 1994. Oblong, 32 x 23 cm, 2 partbooks, 10, 276 pp. Line-cut of the Paris, 1701 edition. With a transcription and translation (Eng-Ger) of the titles and programatic notes by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$116
- 9639 [Pièces, viol, bc, book 2]  
*Pièces de violes, 2e livre; basse-continues du second livre de pièces de viole.*  
 Magdeburg, 2019. Oblong, 30 x 20 cm, 2 partbooks, 267, vi pp. Line-cut of the Paris, 1701 edition. 8 suites, with altogether 142 movements. Index. Wrappers. \$76
- 3636 [Pièces, viol, bc, book 3]  
*Pièces de violes, 3e livre; basse-continues de 3e livre de pièces de viole.*  
 Basel, c.1980. Oblong, 30 x 20 cm, 2 partbooks, 242, iv pp. Line-cut of the Paris, 1711 edition. Index. Wrappers. \$62
- 7499 [Pièces, viol, bc, book 3]  
*Pièces de viole. Troisième livre. Livre pour la viole. Livre pour la basse continue, 1711.*  
 La Musique Française Classique de 1650 à 1800, 100. Courlay, 1997. Oblong, 32 x 23 cm, 2 partbooks, 10, 249 pp. Line-cut of the Paris, 1711 edition. With a transcription and translation (Eng-Ger) of the titles and programatic notes by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$97
- 9640 [Pièces, viol, bc, book 3]  
*Pièces de violes, 3e livre; basse-continues de 3e livre de pièces de viole.*  
 Magdeburg, 2019. Oblong, 30 x 20 cm, 2 partbooks, 242, iv pp. Line-cut of the Paris, 1711 edition. Index. Wrappers. \$74
- 7674 [Pièces, viol, bc, book 4]  
*Pièces de viole, quatrième livre; Livre pour la viole, livre pour la basse continue. [Bibl. Municipale, Lyon & Bibl. Municipale, Versailles].*  
 La Musique Française Classique de 1650 à 1800, 113. Courlay, 1999. Oblong, 32 x 23 cm, 2 partbooks, xv, 200 pp. Line-cut of the Paris, 1717 edition. With a transcription and translation (Eng-Ger) of the titles and programatic notes by Jean Saint-Arroman and Philippe Lescat. Wrappers. \$114
- 9641 [Pièces, viol, bc, book 4]  
*Pièces de violes, 4e; basse-continues du 4e livre de pièces de viole.*  
 Magdeburg, 2018. Oblong, 30 x 20 cm, 2 partbooks: 208, iv pp. Line-cut of the Paris, 1717 edition. Index. Wrappers. \$73

- 4810 [Pièces, viol, bc, book 5]  
*Pièces de viole. Cinquième livre, 1725. [Bibliothèque Ingingbertine, Carpentras].*  
 La Musique Française Classique de 1650 à 1800, 76. Courlay, 1994. Oblong, 32 x 23 cm, 2 partbooks, 16, 211 pp. Line-cut of the Paris, 1725 edition. With a transcription and translation (Eng-Ger) of the titles and programatic notes by Jean Saint-Arroman and Philippe Lescaat. Wrappers. \$96
- 9636 [Pièces, viol, bc, book 5]  
*Pièces de violes. Ve livre; basse-continues du 5e livre de pièces de viole.*  
 Magdeburg, 2019. Oblong, 30 x 20 cm, 214, iv pp. Line-cut of the Paris, 1725 edition. 8 suites, altogether 142 movements. Includes the humorous "Le tableau de l'operation de la taille-Les relevailles". Index. Wrappers. \$73
- 787 [Trios, flutes/violins/viols, bc]  
*Pièces en trio pour les flûtes, violon, & dessus de viole.*  
 Archivum Musicum: L'Art de la Flûte Traversière, 20. Florence, 1982. Oblong, 21 x 15 cm, 3 partbooks, xii, 342 pp. Line-cut of the Paris, 1692 edition. Preface in It by Marcello Castellani. Wrappers in decorative paper with slipcover. \$50
- 8388 [Trios, flutes/violins/viols, bc]  
*Pièces en trio pour flûtes, violon & dessus de viole. Paris, 1692. [Bibl. Municipale, Grenoble].*  
 La Musique Française Classique de 1650 à 1800, 118. Courlay, 1999. Oblong, 4°, 3 partbooks, xvi, 342 pp. Line-cut of the Paris, 1692 edition. Preface in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$118
- 8227 [Trios, flutes/violins/viols, bc]  
*Pièces en trio pour les flûtes, violon, & dessus de viole. Edited by John Hsu.*  
 Critical Facsimiles, 4. New York, 2003. Oblong, 21 x 13 cm, 3 partbooks, xiv, 342 pp. Line-cut of the Paris, 1692 edition. "Corrected" facsimile edition reflecting the views of the editor. With critical apparatus listing all errors and inconsistencies. Laid paper, wrappers. \$50
- MARAIS, Roland, 18th c.**
- 3834 [Pièces, viol, bc, book 2]  
*Il livre de pièces de viole avec la basse chiffrée en partition.*  
 Paris, n.d. 4°, 37 pp. Line-cut of the Paris, 1738 edition. Wrappers. \$24
- MARC, Thomas, fl.1720-1735**
- 1214 [Suites, viola da gamba & bc]  
*Suitte de pièces de dessus et de pardessus de viole et trois sonates avec les basses-continûe, qui se peuvent jouer sur la viole, la flûte traversière et autres instruments.*  
 Viole de Gambe, XIV. Geneva, 1988. 4°, 45 pp. Line-cut of the author's & Boivin edition, Paris, 1724. A suite of dances, mostly minuets. Introduction on how to play the two instruments. Wrappers. \$51
- MARCELLO, Alessandro, 1684-1750**
- 8488 [Concerti, "La Cetra", 2 ob/vln, strings, bc]  
*La cetra. Concerti [da Eterio Stinfalico. Parte prima. Oboe primo à traversiere col violono principale]. [Staats- & Stadtbibliothek, Augsburg].*  
 Performers' Facsimiles, 233. New York, [2004]. Oblong, 38 x 28 cm, 6 partbooks, 72 pp. Line-cut of the Augsburg, c.1740 edition. 6 concerti scored for oboe I/violin I solo, oboe II/violin II solo, 2 violin I rip, 2 violins II rip, 2 violas, violoncello, cembalo & bc. Wrappers. \$75
- MARCELLO, Benedetto, 1686-1739**
- 7291 [Sonatas, violoncello, bc, op.2]  
*Six Solos for a Violoncello with a Thorough Bass for the Harpsicord. Opera Seconda. [Library of Congress, Washington, DC].*  
 Performers' Facsimiles, 155. New York, [1996]. 24 x 30 cm, 26 pp. Line-cut of the London, c.1732 edition. Wrappers. \$18
- 7778 [Trio sonatas, 2 vc/vdg, bc, op.2]  
*VI sonata a tré due violoncello o due viole di gamba e violoncello o basso continuo. Opera seconda. [Statens Musikbibliotek, Stockholm].*  
 Performers' Facsimiles, 239. New York, [2000]. 24 x 30 cm, 3 partbooks, 51 pp. Line-cut of the Amsterdam, c.1734 edition. Wrappers. \$28
- 8177 [Trio sonatas, 2 vc/vdg, bc, op.2]  
*VI sonata a tré, due violoncello o due viole di gamba e violoncello o basso continuo. Opera seconda. Introduction de Vittorio Ghielmi.*  
 Musique de Chambre, 19/1 Geneva, 2002. 4°, 3 partbooks, viii, 51 pp. Line-cut of the Amsterdam, c.1734 edition. Wrappers. \$96
- MARINI, Biagio, c.1587-1663**
- 1271 [Affetti musicali, winds, strings, bc, op.1]  
*Affetti musicali nella quale si contiene, symfonie, canzoni, sonate balletti, arie, brandi, gagliarde & corenti à 1.2.3 accomodate da potersi suonar con violini corneti & con ogni sorte de strumenti musicali. Opera prima.*  
 Archivum Musicum: Strumentalismo Italiano, 7. Florence, 1985. 24 x 34 cm, 4 partbooks, ii, c.60 pp. Line-cut of the Gardano edition, Venice, 1617. 27 pieces in partbook format. Introduction in It by Marcello Castellani. Wrappers and slipcover in decorative paper. \$50
- 1272 [Arie, madrigali, a1-3, winds, strings, op.3]  
*Arie, madrigali et correnti [a 1.2.3. Opera terza] (1620).*  
 Monumenta Brixiensia, Fototypice Expressa, 8. Bologna, 1970. 21 x 31 cm, 32 pp. Line-cut of the Gardano edition, Venice, 1620. 22 works for 1-3 voices notated in score format, including three for unspecified instruments and one for violin, with or without bass. Hardbound. \$39
- MARTUCCI, Giuseppe, 1856-1909**
- 9157 [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
- MASSE, Jean-Baptiste, 18th c.**
- 1215 [Sonatas, 2 violoncelli, op.1]  
*Sonates a deux violonchelles. Œuvre 1er.*  
 Performers' Facsimiles, 6. New York, 1985. 28 x 36 cm, 28 pp. Line-cut of the author's, Boivin, & Le Clerc edition, Paris, c.1736. 6 sonatas that can also be played by 2 bassoons, violas or violins. Wrappers. \$18
- 8560 [Sonatas, 2 violoncelli, op.1]  
*Sonates a deux violoncelles (Violoncelle et basse continue), 1736. Présentation: Maïlle Trouvé. [Bibl. Nationale, Paris].*  
 La Musique Française Classique de 1650 à 1800, 162. Courlay, 2005. 24 x 33 cm, ix, 27 pp. Line-cut of the author's, Boivin, & Le Clerc edition, Paris, c.1736. 6 sonatas that can also be played by 2 bassoons, violas or violins. Wrappers. \$28
- 1216 [Sonatas, 2 violoncelli, op.2]  
*Sonates a deux violonchelles. Œuvre IIe.*  
 Performers' Facsimiles, 7. New York, 1986. 28 x 36 cm, c.28 pp. Line-cut of Paris, c.1736 edition. Wrappers. \$18
- 1217 [Sonatas, 2 violoncelli, op.3]  
*Sonates a deux violonchelles. Œuvre IIIe.*  
 Performers' Facsimiles, 8. New York. 28 x 36 cm, c.28 pp. Line-cut of the Paris, c.1736 edition. Wrappers. \$18
- MATTEI, Stanislao, 1750-1825**
- 3985 *Bassi numerati per accompagnare. Ridotti ad intavolatura a due violini e viola. Opera postuma.*  
 Bibliotheca Musica Bononiensis, IV/202. Bologna, 1969. 17 x 25 cm, 206 pp. Line-cut of the Milan, 1850 edition. Mattei, pupil of Martini and professor of counterpoint at the Liceo from its foundation in 1804, was the teacher of Rossini, Donizetti and many others. Bassi numerati consists of 125 lovely musical miniatures: quartets, trios and duets notated in score with basso continuo accompaniment. Hardbound.

- MATTHESON, Johann, 1681-1764**  
2572 *Das neu-eröffnete Orchestre [oder universelle und gründliche Anleitung, wie ein Galant Homme einen vollkommenen Begriff von der Hoheit und Würde der edlen Musik erlangen, seinen Gout darnach formiren, die Terminos technicos verstehen und geschicklich von dieser vortrefflichen Wissenschaft raisonnieren möge].* [Niedersächsische Landesbibl., Hannover]. Hildesheim, 3/ 2002 9 x 15 cm, 364 pp. Line-cut of the Hamburg, 1713 edition. Linen. \$93
- MATTHYSZ, Paulus, 1613-1684 [publisher]**  
1582 [Fantasies, 3 viols]  
*XX Konincklycke Fantasien, om op 3 Fiolen de Gamba en ander Speel-tuigh te gebruycken gestelt door de Konstige engelse Speel-meesters, T. Lupo, I. Coprario, W. Daman, en noch IX Fantasien, om met 3 Fiolen de Gamba en ander Speel-tuigh te gebruycken.* Introduction: Rudolf Rasch. [Universitätsbibl., Uppsala]. Facsimile Series, I/B.15. Peer, 1987. 17 x 22 cm, 3 partbooks, 11, 152 pp. Line-cut of the Amsterdam, 1648 edition. Contains 29 fantasias for viola da gamba by Lupo, Gibbons, Coprario and Daman. Introduction in Eng. Wrappers with slipcover. \$42
- MAYNARD, John, c.1577-c.1614**  
3018 *The XII Wonders of the World 1611.* Edited by Ian Harwood. English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 32. London, 2/ 1978. 26 x 37 cm, iii, 48 pp. Line-cut of the London, 1611 edition, in table book format. Collection of songs for solo voice with lute/lyra viol and bass viol accompaniment (staff notation & French tablature). Instrumental pieces for bass viol and lute. Wrappers. \$43
- MENDELSSOHN-BARTHOLDY, Felix, 1809-1847**  
411 *Octet for Strings, Opus 20. A Facsimile of the Holograph in the Whittall Foundation Collection.* With an Introduction by Jon Newsom. Washington, D.C., 1976. 28 x 36 cm, 8, 81 pp. Half-tone of the autograph score. Composed when Mendelssohn was 16 years old, this work was the first of its type in the literature. The manuscript, one of the Library of Congress' most treasured works, was formerly in the possession of Musikbibliothek Peters. Although it is an extremely clean copy, it contains a number of markings and passages that were ultimately removed for the first edition. Quarter linen and decorative paper with signature of the composer in gold on the cover. [http://www.omifacsimiles.com/brochures/mend\\_octet.html](http://www.omifacsimiles.com/brochures/mend_octet.html)
- MERCI, Luigi, 1685-1750**  
8772 [Sonatas, bassoon/violoncello, bc, op.3]  
*VI sonate a fagoto ò violoncello col'basso continue. Opera terza, c.1735.* Présentation par Marc Vallon. Collection Dominantes. Courlay, 2006. Oblong, 33 x 24 cm, vii, 16 Line-cut of the Paris, c.1735 edition. Introduction in Fr-Eng-Ger. Wrappers. \$25
- MERSENNE, Marin, 1588-1648**  
2754 *Harmonicorum libri XII. In quibus agitur de sonorum natura, causis, et effectibus: de consonantiis, dissonantiis, rationibus, generibus, modis, cantibus, compositione, orbisque totius harmonicis instrumentis.* Geneva, 1973. 22 x 30 cm, 367 pp. Line-cut of the Paris, 1648 edition. Complements the Harmonie universelle. The copy used for this facsimile includes many manuscript notes and corrections in the author's hand. Hardbound.
- MERTZ, Johann Kaspar, 1806-1856**  
9086 *Divertissement über Motive der Oper: Der Prophet (Meyerbeer), op.32. Flute (Violin), Viola, and Guitar.* Edited by Brian Torosian. n.p., 2008. 4°, 19, 13 pp. Line-cut of the Jos. Aibl edition, Munich, 1851, together with preface and new practical edition. Meyerbeer's music was rarely used as a source for guitar arrangements and these works by Mertz provide a pleasing addition to the 19th-c. guitar repertoire. Wrappers. \$20
- MONTÉCLAIR, Michel Pinolet de, 1667-1737**  
796 [Concerti, 2 flutes/violins/viols]  
*Concerts à deux flûtes traversières sans basse, [1.-6. concert].* Archivum Musicum: L'Art de la Flûte Traversière, 10. Florence, 1980. 20 x 29 cm, vii, 84 pp. Line-cut of the Paris, c.1724 edition. Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$35
- 8238 [Concerti, 2 flutes/violins/viols]  
*Concerts à deux flûtes traversières sans basse.* 1724. Présentation par Anne Prichard. La Musique Française Classique de 1650 à 1800, 152. Courlay, 2003. 4°, x, 86 pp. Line-cut of the Paris, 1724 edition. 6 sonatas. Preface in Fr-Eng-Ger. Wrappers. \$44
- 8240 [Serenade, melody instrument, bc or trio]  
*Serenade ou concert, divisé en trois suites de pieces pour les violons, flûtes & hautbois composées d'airs de fanfares, d'airs de fanfares, d'airs tendres, & d'airs champêtres, propres à danser, 1697.* Présentation: Département de Musique Ancienne du Conservatoire National Supérieur de Musique et de Danse de Paris. La Musique Française Classique de 1650 à 1800, 153. Courlay, 2003. 4°, 3 partbooks, xii, 104 pp. Line-cut of the Paris, 1697 edition. According to composer these pieces are suitable for dancing. Preface in Fr-Eng-Ger. Wrappers. \$68
- MOREL, Jacques, fl.1700-1740**  
1220 [Pièces, viol, bc, book 1]  
*Ier livre de pièces de violle avec une chaconne en trio pour une flûte traversière, une violle, et la basse continuë.* Viole de Gambe, VI. Geneva, 1980. Oblong, 30 x 22 cm, 49 pp. Line-cut of the Paris, c.1710 edition. 4 suites, preceded by a guide to playing & technique. Wrappers. \$30
- MORLEY, Thomas, 1557-1602**  
2693 [Canzonets, a2]  
*The First Booke of Canzonets to Two Voyces.* Performers' Facsimiles, 39. New York, [1988]. 4°, 2 partbooks, c.60 pp. Line-cut of the London, 1595 edition. 11 duos (with texts) for cantus and tenor. Also contains 9 instrumental fantasias. Wrappers. \$25
- 3885 [Canzonets, a3]  
*Canzonets or Little Short Songs to Three Voyces. Library of Congress & Folger Shakespeare Library, Washington, D.C.].* Performers' Facsimiles, 93. New York, [1990]. 18 x 25 cm, 3 partbooks, c.132 pp. Line-cut of the London, 1593 edition. 20 canzonets for cantus, altus & bass. Wrappers. \$35
- MOULINIÉ, Etienne, c.1600-d.?**  
8574 [Airs de cour, viols]  
*[Le Jeune:] Fantaisies pour les violes, 1612, [Moulinié: Cinquiesme livre d'airs de cour a quatre & cinq parties] 1639.* Présentation par: Anne-Sophie Aliz. [Bibl. Sainte-Geneviève, Paris]. La Musique Française Classique de 1650 à 1800, 167. Courlay, 2005. 24 x 33 cm, 9 partbooks, viii, 62 + 64 pp. Line-cut of the Paris, 1612 & 1639 editions. Two complementary sets of airs for viol ensembles (dessus/haut-contre/taille/5. voc./basse-contre; dessus/haute-contre/taille/basse-contre). Introduction in Fr-Eng-Ger. Wrappers. \$59
- MOUTON, Charles, 18th c.**  
9315 *Concerto à 5. [Stift Kremsmünster].* Faksimile-Edition Kremsmünster, 23. Stuttgart, 2012. 21 x 32 cm, 5 partbooks, 132 pp. Line-cut of manuscript parts preserved in the library of Kremsmünster Abber in Upper Austria. 10 chamber concertos in Italianate style scored for vln I, vln II, alto vla, tenor vla, and basso continuo (organ). Wrappers. \$77
- MOY, Louys de, 17th c.**  
1581 *Le petit bouquet, de frise orientale, contenant quelques chansonnettes musicales pour toucher du luth join deux violes de gambas parmi les voix: et autres padvanes pour le luth et violons communs.* Introduction: M. Jape [Universitätsbibl., Rostock]. Facsimile Series, I/B.14. Peer, 1987. 14 x 21 cm, 142 pp. Line-cut of the 1631 edition. Contains French chansons for soprano, bass and lute (French tablature), 1 Dutch polyphonic song and pavanen for descant and bass viol with lute accompaniment. Hardbound. \$41

- MOZART, Wolfgang Amadeus, 1756-1791**
- 4732 [Adagio & Fugue, K.546, parts]  
*Fugha per 2 Violini, Alto e Violoncello, composta dal W.A. Mozart. — Adagio und Fuge KV 546. Faksimile des 1788 von F.A. Hoffmeister in seinem Wiener Verlag erstmals veröffentlichten Werkes, das er in das 1800 neu gegründete "Bureau de Musique Hoffmeister & Kühnel (seit 1813 C.F. Peters) als Verlagsnummer 1 einbrachte.*  
 Frankfurt, [1980]. 23 x 30 cm, 4 parts, 16 pp. Fine line-cut of the Vienna, 1788 edition. This work, especially the fugue section, has a clear connection to the music of Bach, introduced to him in 1782. It is a transcription for strings of his Fugue in C minor for two pianos, K.426 written in 1783. This beautiful facsimile attempts to recreate the look of an 18th print, showing the impression of the printing plates on the paper and utilizing fine paper the exact size of the original with irregular deckle edges. As this work was the very first publication of Hoffmeister & Kühnel (forerunner of the firm C.F. Peters) the facsimile is a tribute to both composer (one of few works published within his lifetime) and the publisher. With green silk string securing the four bifolios together. \$45  
[http://www.omifacsimiles.com/brochures/moz\\_546.html](http://www.omifacsimiles.com/brochures/moz_546.html)
- 2064 [Duos, violin, viola, K.423-424]  
*Two Duos for Violin and Viola, KV 423 and 424. Facsimile of the Handwritten Score of 1783 and Edition of the Parts According to the Original Text, Taking into Account the Variants in the First Edition by Artaria in 1792. Edited by Ulrich Drüner. [Ms. deposit, Pierpont Morgan Library, New York].*  
 Winterthur, 1980. 4°, iv, 16, 28 pp. Halftone of the autograph score, together with a new practical edition. Introduction in Ger-Eng. Wrappers. \$27
- 3034 [Fantasia, quartet, K.Anh. A 60; arr.]  
*Johann Jakob Froberger: Fantasia. Fassung für Streichquartett von Wolfgang Amadeus Mozart. Erstdruck (Otto Biba). Partitur, Stimmen und vollständige Wiedergabe von Mozarts Handschrift.*  
 Diletto Musicale, 1000. Vienna, 1991. Oblong, 4° (edition, upright), iii, 4, 12 pp. Duotone of Mozart's transcription, together with new edition of score & performing parts. The original Froberger work first appeared in 1650 in Kircher's *Musurgia Universalis*. André had given a 1782 date to this Mozart arrangement, but Wolfgang Plath has recently assigned a new date, 1785-86. For exactly whom Mozart intended the arrangement (voices or instruments) is unclear—the clefs he used, soprano, alto, tenor & bass, suggests a vocal ensemble, but there are no words. Wrappers. \$32
- 4406 [Quartet, oboe, strgs, K.370 (368b)]  
*Quatuor pour hautbois, violon, alto et violoncelle, K.370 (368b). Manuscrit autographe de 1781. Édition originale de 1800. Présentation par Michel Giboureau.*  
 Collection Dominantes. Courlay, 1997. Oblong & upright, 4°, 5 vols, 36, 34 pp. Line-cut of the autograph score (1781) and first edition published by J. André (Offenbach, 1800). Introduction in Fr-Eng-Ger. Wrappers. \$32
- 4161 [Quartet, piano, vln, vla & vc, K.478, G minor]  
*Quartett in g für Klavier, Violine, Viola und Violoncello KV 478. Faksimile nach dem Autograph im Museum der Chopin-Gesellschaft in Warschau. Mit einer Einführung von Faye Ferguson.*  
 Kassel, 1991. Oblong, 34 x 25 cm, 14, 40 pp. Halftone of the autograph score dated 16 October 1785. The instrumental force called for here—cembalo (fortepiano), violin, viola, and violoncello—was practically a novelty at that time. The manuscript shows a visible alteration in the viola part from a treble clef to an alto clef at the beginning of the first, second and third movements, suggesting that Mozart first thought of scoring the work with two violins. In any case the viola voice adds a wonderful sonorous element that Mozart exploits. Preface in Ger-Pol-Eng. Handsome binding with green laid paper boards and embossed label. [http://www.omifacsimiles.com/brochures/moz\\_478.html](http://www.omifacsimiles.com/brochures/moz_478.html)
- 8621 [Quartet, strings, nos. 2-7, K.155-160, "Milanese"]  
*L'autografo dei quartetti "milanesi" KV 155 (134a) — 160 (159a) della Musikabteilung della Staatsbibliothek (Preussischer Kulturbesitz) di Berlino. (Segnatura: Mus. ms. autogr. W.A. Mozart 155-160). Das Autograph der "Mailänder Streichquartette KV 155 (134a) — 160 (159a) der Musikabteilung der Staatsbibliothek (Preussischer Kulturbesitz) von Berlin (Signatur: Mus. ms. autogr. W.A. Mozart 155-160). Edizione in facsimile a cura di Giacomo Fornari.*  
 Lucca, 2006. Oblong, 34 x 24 cm, 45, 111 pp. Color facsimile of the autograph manuscript issued on the occasion of the 250th anniversary of the composer's birth. These 6 quartets known as the "Milanese Quartets", were composed during Mozart's third and last Italian journey (Oct. 1772 until March 1773) and coincide with the premiere of "Lucio Silla" in Milan. Hardbound, with coverboards that duplicate the original binding. \$218  
[http://www.omifacsimiles.com/brochures/moz\\_qu155.html](http://www.omifacsimiles.com/brochures/moz_qu155.html)
- 3909 [Quartet, strings, no.8, K.168, F major]  
*Streichquartett F-Dur, KV 168. Faksimile nach dem Autograph, im Besitz der Staatsbibliothek Preussischer Kulturbesitz, Berlin.*  
 [Henle Music Facsimiles, 10]. Munich, 1991. Oblong, 25 x 20 cm, 24, vi pp. Beautiful 3-color halftone of the autograph score. The first of six quartets composed during Mozart's stay in Vienna, Aug. and Sept., 1773, written on charming, small, format paper from the "Salzburg" period. Bibliophile edition in laid paper; handsome brown laid paper boards with pasted label. \$95  
[http://www.omifacsimiles.com/brochures/moz\\_qu168.html](http://www.omifacsimiles.com/brochures/moz_qu168.html)
- 2889 [Quartets, strings, nos.14-19, "Haydn", first ed.]  
*Sei quartetti per due violini, viola, e violoncello. Composti e dedicati al Signor Giuseppe Haydn. Opera X.*  
 Performers' Facsimiles, 100. New York, [1991]. 4°, 4 partbooks. Line-cut of the Vienna, 1785 edition. Wrappers. \$50
- 3901 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]  
*Eine kleine Nachtmusik. Serenade in G-Dur KV 525. Faksimile der autographen Partitur. Einführung von Wolfgang Rehm. [Ms. Dr. Arthur Wilhelm Collection, Switzerland].*  
 Leipzig, 1989. Oblong, 33 x 25 cm, xiii, 14 pp. Collotype of the autograph score completed August 10, 1787. This celebrated serenade or "party music" in four movements originally had a fifth movement—two minuets and their trio are now lost. The autograph calls for 2 violins, viola, violoncello and bass (string quintet) but it is often performed by a larger orchestra. The manuscript was rediscovered by Manfred Gorke in 1943; it then went to Karl Vötterle, avid collector and founder of Bärenreiter Verlag who sold it for 50,000 Deutschmarks after WW2 to help rebuild the destroyed publishing house. It is now in private hands in Basel. Introduction in Fr/Ger/Eng. Handsome binding in linen with red and gold title stamp. \$75 [http://www.omifacsimiles.com/brochures/mozart\\_ekn.html](http://www.omifacsimiles.com/brochures/mozart_ekn.html)
- 3645 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]  
*Eine kleine Nachtmusik. Serenade in G-Dur KV 525. Faksimile der autographen Partitur. Einführung von Wolfgang Rehm. [Ms. Dr. Arthur Wilhelm Collection, Switzerland].*  
 Documenta Musicologica, II/26. Kassel, 1989. Oblong, 33 x 25 cm, 14, 5 pp. (Rpt. of Cassel, 1955 edition). Halftone, with new introduction in Ger-Eng-Fr. Coverboards in paper. \$75
- 9331 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]  
*Eine kleine Nachtmusik KV 525. Introduction / Einführung: Wolfgang Rehm.*  
 Documenta Musicologica, II/46. Kassel, 2013. Oblong, 34 x 25 cm, 14, 24 pp. New color facsimile of the autograph score in its original loose bifolio and folio format. Afterword in Eng-Ger. Limited bibliophile edition with beautiful clam shell case covered in moire fabric. \$239  
[http://www.omifacsimiles.com/brochures/mozart\\_ekn2.html](http://www.omifacsimiles.com/brochures/mozart_ekn2.html)
- 4243 [Symphony, no.40, K.550, arr. Clementi]  
*Sinfonia in sol minore K 550. Adattamento per 4 strumenti di Muzio Clementi. Introduzione, facsimile dell'autografo e trascrizione a cura di Remo Giazzotto. [Biblioteca dell'Accademia Nazionale di Santa Cecilia, Rome].*  
 L'Arte Armonica, I/1. Lucca, 1991. Oblong, 33 x 27 cm, xxxiii, 23, 77 pp. Beautiful halftone in full color of Clementi's autograph transcription of the G Minor Symphony for four instruments (piano, flute, violin & violoncello). This is a fascinating document showing the tradition common at the turn of the 18th century of arranging symphonic works for smaller chamber groups. Together with a new printed edition of the score and introduction in It-Eng. Wrappers, with slipcase. \$80 [http://www.omifacsimiles.com/brochures/moz\\_clementi.html](http://www.omifacsimiles.com/brochures/moz_clementi.html)
- 1600 [Trio, piano, vln & vc, K.542, E major]  
*Autograph des Klavier-Trios in E-Dur (Köchel-Verz. Nr. 542). [Formerly Preussische Staatsbibliothek, Berlin].*  
 Munich, 1921. Oblong, 32 x 24 cm, 26 pp. Fine monochrome collotype of the autograph score. Beautiful deckle-edged paper, with original marbled coverboards (water stains on cover). Rare. \$230
- 459 [Trio, strings, K.Anh. 66]  
*Streichtriosatz G-dur, KV Anhang 66. Ergänzt und herausgegeben von Franz Beyer. [Ms. Fitzwilliam Museum, Cambridge].*  
 Winterthur, 1976. 4°, i, 3, 22 pp. Halftone of autograph fragment scored for violin, viola & basso. Mozart's autograph consisting of 3 pages, breaks off inexplicably after bar 100. Together with performing edition and parts completed by Franz Beyer. Wrappers. \$20

- 7487 *Skizzen und Entwürfe* herausgegeben von Ulrich Konrad.  
Supplement zur Neuen Mozart Ausgabe, X/30/3. Kassel, 1997. Oblong, 4°, 192, c.145 pp. A rare opportunity to enter the "workshop" of Mozart. Virtually every sketch and draft that has survived—192 pages—has been assembled and collated in chronological order for this superb facsimile edition reproduced in full color. Like Band 44 of the Bachgesellschaft edition which contained only reproductions of Bach manuscripts, this publication marks the culmination of the Neue Mozart Edition. The facsimiles are accompanied by careful transcriptions and critical commentary (Ger), making them accessible to both layman and specialist. Deluxe edition with clamshell case covered in burgundy linen and titles in gold lettering. An indispensable resource for any Mozart enthusiast. \$395  
[http://www.omifacsimiles.com/brochures/moz\\_frag.html](http://www.omifacsimiles.com/brochures/moz_frag.html)
- MULLER, Jean-Michel, 1683-1743**  
8206 [Sonatas, oboe/violin, viola, bc]  
*XII sonates. Hautbois solo. Hautbois ou violon 1 – Hautbois ou violon 2, alto viola – basse continue. Présentation par Michel Giboureau.* [Universitätsbibl., Lund].  
Collection Dominantes. Courlay, 2003. 4°, 5 partbooks, viii, 106 pp. Line-cut of the Roger edition, Amsterdam, c.1712. Introduction in Fr-Eng-Ger. Wrappers. \$59
- MÜNSTER, Joseph Joachim Benedict, 1694-c.1751**  
7927 [Concerti, 2 tpt, timp, 2 vlns, vc, org, bc, op.5]  
*Solsequium obsequii seu XII. concertationes brevis ac faciles.* [Stadtbibl., Ulm].  
Faksimile-Edition Ulm, 10. Stuttgart, 2000. 20 x 32 cm, 7 partbooks, 117 pp. Line-cut of the Ulm, 1744 edition. 12 concerti for two trumpets/horns, timpani, 2 violins, violoncello, organ/bc. Wrappers with portfolio. \$74
- NOORDT, Sybrand van, b.?-1705**  
2227 [Sonatas, harpsichord, recorder/violin, op.1]  
*Sonate per il cembalo appropriate al flauto & violino, opera prima.*  
Amsterdam, 1798. 16 x 26 cm, 23, iv pp. Halftone of the Amsterdam, 1690 edition. Includes sonatas for alto recorder & continuo, viol & continuo, 2 viols & continuo, and harpsichord solo. Afterword in Du-Eng by Reine Verhagen. Wrappers. \$31
- ORTIZ, Diego, c.1510-c.1570**  
2228 [Treatise, ornamentation]  
*El primo libro nel quale si tratta delle glose sopra le cadenze et altre sorte de punti in la musica del violone.*  
Archivum Musicum: Strumentalismo Italiano, 57. Florence, 1984. Oblong, 24 x 17 cm, vi, 121 pp. Line-cut of the Rome, 1553 edition. Rules on ornamentation with examples in mensural notation. Divided into two books, part I for the performer of consort music for viols; part II presents several different kinds of compositions for one viol and cimbalo. Total of 29 works. Introduction by Marco Di Pasquale. Wrappers. \$43 <http://www.omifacsimiles.com/brochures/ortiz.html>
- PAIXAO RIBEIRO, Manoel da, 18th c.**  
3314 *Nova arte de viola que ensina a tocalla com fundamento sem mestre, dividida em duas partes, huma especulativa, e outra practica. Com estampas das posturas, ou pontos naturaes, e accidentaes; e com alguns minuettas, e modinhas por musica, e por cifra.*  
Geneva, 1985. 4°, 76 pp. Line-cut of the Coimbra, 1789 edition. Wrappers. \$45
- PAXTON, Stephen, 1735-1787**  
7292 [Sonatas, violoncello, bc, op.1]  
*Six Solos for the Violoncello. Opera Prima.* [Private Library, Sidney Beck].  
Performers' Facsimiles, 184. New York, [1996]. 25 x 32 cm, 35 pp. Line-cut of the London, [1772] edition. Wrappers. \$18
- PESORI, Stefano, c.1613-d.?**  
1793 [Lo scrigno armonico, winds, strings, harpsichord, bc, op.2]  
*Lo scrigno armonico. Opera seconda. Ove si rinchiudono vaghissime danze, & ariette al modo italiano, spagnolo, e francese, per suonare in concerto con basso, violino, manacordo, & altri instramenti.*  
Archivum Musicum: Strumentalismo Italiano, 65. Florence, 1986. 34 x 24 cm, 60 pp. Line-cut. Wrappers in decorative paper. \$31
- PEZ, Johann Christoph, 1664-1716**  
9346 *Duplex Geniis. Five Gallo-Italus Instrumentorum Concertus Opus 1.* [12. Constans Symphoniis, 2. Violinis cum archiviala & basso continuo]. E. Roger Marchand / Amsterdam. [Biblioteka Jagiellońska, Krakow].  
Faksimile-Edition Krakau, 25. Stuttgart, 2013. 21 x 32 cm, 4 partbooks, 106 pp. Line-cut of the Amsterdam, n.d. partbook edition. Scored for vln I, vln II, vc, bc. Wrappers with portfolio in marbled paper. \$65
- PICCHI, Giovanni, 1572-1643**  
1280 [Canzoni, winds, strings, bc, part 1]  
*Canzoni da sonar con ogni sorte d'istrumenti. Prima parte. Venezia 1625.*  
Archivum Musicum: Strumentalismo Italiano, 24. Florence, 1979. 17 x 24 cm, 9 partbooks, vi, c.240 pp. Line-cut of the A. Vincenti edition, Venice, 1625. Consists of 19 canzons and sonatas for 2, 3, 4, 6, & 8 instruments (vln, fl, bsn, trb, cornetti, etc). Introduction in It by Marcello Castellani. Wrappers. \$57
- PIERRE, Constant, 1855-1918**  
4262 *Les facteurs d'instruments de musique. Les luthiers et la facture instrumentale. Précis historique.*  
Geneva, 1971. 8°, 460 pp. Line-cut of Paris, 1893 edition. Treats French musical instrument makers, covering the period from the 15th to the 19th century. Wrappers. \$61
- PILKINGTON, Francis, c.1562-1638**  
3020 *The First Booke of Songs or Ayres 1605. Edited by David Greer.*  
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 34. London, 2/1978. 27 x 37 cm, iii, 48 pp. Line-cut. Wrappers. \$43
- 4207 *The First Booke of Songs or Ayres of 4. Parts: with Tableture for the Lute or Orpherian, with the Violl de Gamba.* [Folger Shakespeare Library, Washington, D.C.].  
Performers' Facsimiles, 95. New York, [1991]. 25 x 35 cm, 46 pp. Line-cut of the London, 1605 edition. Wrappers. \$20
- PITTONI, Giovanni, 17th c.**  
1116 [Intabulations, theorbo, op.1-2]  
*Intavolatura di tiorba. Opera prima e seconda, Bologna 1669.* [Printed edition & Ms. G.289, Bibl. Estense di Modena].  
Archivum Musicum: Strumentalismo Italiano, 29. Florence, 1980. 25 x 34 cm, v, 122 pp. Line-cut. 12 sonatas in tablature. Together with a reproduction of a ms that transmits the violin part for sonatas a 3. Introduction in It by Orlando Cristoforetti. Wrappers in decorative paper. \$35
- PIZZETTI, Ildebrando, 1880-1968**  
4465 *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
- PLATTI, Giovanni Benedetto, 1697-1763**  
7222 [Sonata, violoncello, bc]  
*Sonate à violoncello solo (et B.C.), 1725. Présentation par Frohmüt Dangel-Hofmann.* [Private collection, Duke of Schönborn-Wiesentheid].  
Collection Dominantes. Courlay, 1995. Oblong, 33 x 24 cm, 26, 54 pp. Line-cut of a contemporary ms copy containing 12 sonatas. Wrappers. \$37
- PLAYFORD, John, 1623-1686 [publisher]**  
8327 *Musicks Recreation: on the Lyra Viol. Playford 1652. RISM 1652(7).* [British Library, London].  
Faksimile-Edition Rara, 34. Stuttgart, 2000. Oblong, 22 x 17 cm, 86 pp. Line-cut of the first edition, London, 1652. Hardbound with marbled paper boards. \$55
- 8320 *Musick's Recreation on the Viol, Lyra-Way*  
Hebden Bridge, 2002. Oblong, 8°, xi, 96 pp. Line-cut of the second edition, London, 1682. Spiral binding. \$32
- PLEYEL, Ignaz, 1757-1831**  
8418 [Sonatas, keyboard, fl/vln/vc]  
*Trois sonates pour clavecin ou forte-piano avec accompagnement de flûte (ou violon) et violoncelle, 1788. Présentation par Les étudiants du Ce.F.É. de M.-Ile-de-France.* [Bibliothèque Nationale, Paris].  
La Musique Française Classique de 1650 à 1800, 157. Courlay, 2004. 4°, 3 partbooks, xii, 58 pp. Line-cut of the Paris, 1788 edition. Preface in Fr-Eng-Ger. Portfolio. \$36



- PORTER, Walter, c.1588-1659**
- 3021 *Madrigales and Ayres, of Two, Three, Four and Five Voyces, with the Continued Base, with Toccatos, Sinfonias and Rittornellos to Them, after the Manner of Confort Musique, To be Performed with the Harpesechord, Lutes, Theorbos, Base Violl, Two Violins, or Two Viols.*  
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 35. London, 2/1981. 23 x 35 cm, 6 partbooks, ii, c.120 pp. Line-cut of the London, 1632 edition, in the original partbook format. 22 pieces. Wrappers. \$85
- PRAETORIUS, Michael, 1571-1621**
- 8126 *Syntagma musicum: Band II, De Organographia.* Wolfenbüttel 1619. *Faksimile-Nachdruck herausgegeben von Wilibald Gurlitt.*  
Kassel, 1929 17 x 24 cm, 311, iv pp. Line-cut. This volume, in German, describes the instruments known to the author and includes beautiful woodcut illustrations of them. Hardbound. \$95
- 1889 *Syntagma musicum: Band II, De Organographia.* Wolfenbüttel 1619. *Faksimile-Nachdruck herausgegeben von Wilibald Gurlitt.*  
Documenta Musicologica, I/14. Kassel, 6/1985. 17 x 24 cm, 311, iv pp. Line-cut. This volume, in German, describes the instruments known to the author and includes beautiful woodcut illustrations of them. Hardbound. \$87
- 7972 *Syntagma musicum: Musicae artis analecta / De Organographia / Termini musici. Reprint der Originalausgaben von 1614-15 und 1619. Herausgeben von Arno Forchert.*  
Kassel, 2001. 8°, 3 vols, 1153 pp. Line-cut. Wrappers. \$95
- PURCELL, Henry, 1659-1695**
- 2694 [Sonatas, 2 violins, bass, bc]  
*Ten Sonata's in Four Parts.*  
Performers' Facsimiles, 60. New York, [1988]. 23 x 35 cm, 4 partbooks, c.90 pp. Line-cut of the London, 1697 edition. Wrappers. \$50
- 4756 [Theater music, strings, a4]  
*A Collection of Ayres, Compos'd for the Theatre, and upon other Occasions. [Library of Congress, Washington, D.C.].*  
Performers' Facsimiles, 110. New York, [1994]. 22 x 35 cm, 4 partbooks, 156 pp. Line-cut of the London, 1697 edition. Partbook format, for vln I, vln II, tenor & bass. Contents: 16 numbers from Dioclesian, 7 from Abdelazer, 7 from The Gordian Knot Untied, 8 from The Married Beau, and 7 from The Double Dealer. Wrappers. \$65
- 7813 [Theater music, strings, a4]  
*Recueil d'airs a 4 parties tirez des opera tragédies & comedies. Livre premier; Livre second [Music Library Sweden].*  
Alston, 1999. 21 x 29 cm, 8 volumes, i, c.120 pp. Line-cut of the E. Roger edition, Amsterdam, c.1700. The Dutch plagiarized version of A Collection of Ayres. Fortunately Roger had access to the errata sheet printed with the 1697 publication as the worst errors in the original printing are avoided. Introduction by Peter Holman. Ring binding. \$58
- 1228 [Trio sonatas, 2 violins, bass, bc]  
*Sonata's of III Parts: Two Violins and Basse: to the Organ or Harpsecord.*  
Performers' Facsimiles, 10. New York, 1986. 23 x 30 cm, 4 partbooks, c.56 pp. Line-cut of the London, 1683 edition. Wrappers. \$50
- QUENTIN, Jean Baptiste, b.?-c.1750**
- 8141 [Trios; quartets, strings/winds, bc, op. 11]  
*Sonates en trio et quatre parties pour violons, flûtes traversières, viole et basse continue, Œuvre XI, c.1742. Présentation par les élèves du Ce. R.E. de M. Île-de-France. [Staatsbibl. zu Berlin].*  
La Musique Française Classique de 1650 à 1800, 148. Courlay, 2002. 4°, 3 partbooks, x, 60 pp. Line-cut of the author's edition, Paris, c.1742. Preface in Fr-Eng-Ger. Wrappers. \$33
- RAMEAU, Jean-Philippe, 1683-1764**
- 3529 [Pièces, harpsichord, violin/flute, viol/violin]  
*Pièces de clavecin en concert.*  
La Musique Française Classique de 1650 à 1800, 48. Courlay, 1989. 24 x 33 cm, 14, 55 pp. Line-cut of the score. Introduction in Fr-Eng-Ger by Jean Saint-Arroman. Wrappers. \$37
- 2238 [Pièces, harpsichord, violin/flute, viol/violin, parts]  
*Five Concertos for the Harpsicord Accompanied with a Violin or German Flute or Two Violins or Viola, with Some Select Pieces for the Harpsicord Alone.* London: I. Walsh, [1750]. [Pièces de clavecin en concert].  
Performers' Facsimiles, 13. New York, 1987. 26 x 34 cm, 3 partbooks, 73 pp. Line-cut of the Walsh edition, London, [1750]. Wrappers. \$45
- RAOUL, Jean-Marie, 18th c.**
- 1190 [Method, violoncello]  
*Méthode de violoncelle / [M. Corrette:] Méthode théorique et pratique pour apprendre en peu de temps le violoncelle dans sa perfection.*  
Geneva, 1972. 4°, 180 pp. Line-cut of the Paris, 1741 & 1797 editions. Both methods treat bowing, fingering, ornaments and cadenzas. Corrette emphasizes the superiority of the instrument for the execution of throughbass. Raoul models himself on Tartini's art of bowing. Wrappers.
- RAVENSCROFT, Thomas, c.1590-c.1633**
- 7610 *Deuteromelia: or the Second Part of Musicks Melodie, or Melodius Musicke, of Pleasant Roundelaies, K.H. Mirth, or Freemens Songs, and Such Delightfull Catches. [Library of Congress, Washington, DC].*  
Performers' Facsimiles, 227. New York, [1998]. 17 x 24 cm, 46 pp. Line-cut of the William Adams edition, London, 1609. Wrappers. \$18
- 7611 *Melismata. Musically Phansies, fitting the Court, Citie, and Countrey Humours, to 3.4. and 5. Voyces. [British Library, London].*  
Performers' Facsimiles, 228. New York, [1998]. 17 x 24 cm, 45 pp. Line-cut of the William Stanley edition, London, 1611. Wrappers. \$18
- 7612 *Pammelia. Musicks Miscellanie, or, Mixed Varietie of Pleasant Boundelays, and delightfull Catches, of 3.4.5.6.7.8.9.10 Parts in one. [British Library, London].*  
Performers' Facsimiles, 226. New York, [1998]. 17 x 24 cm, 55 pp. Line-cut of the William Barley edition, London, 1609. Wrappers. \$18
- REBEL, Jean-Féry, 1666-1747**
- 8898 *Les caractères de la dance. Fantaisie (1715). Grand chœur / Petit chœur. Neuauausgabe. Faksimile der Pisendel-Abschrift. Faksimile Erstdruck. Neuauflage 1727/1733. Herausgegeben von Stefan Fuchs.*  
Magdeburger Faksimile Offizin. Magdeburg, 2007. 4°, 41 pp. Facsimile of Pisendel's manuscript copy, plus the first edition (Le Clerc, 1727/1733), together with a new practical edition of the score. This fantasie, from 1715, is considered one of the great monuments of Baroque dance music (even performed by Handel in London), and can be performed "petit chœur" (i.e. as a trio sonata) or "grand chœur" with extra inner voices. Wrappers. \$46
- 9275 *Les caractères de la danse, 1715 / La Terpsichore, 1720. Présentation: Dona Borel, CeFEdeM Île-de-France.*  
La Musique Française Classique de 1650 à 1800, 206. Courlay, 2012. 22 x 30 cm, x, 16 pp. Line-cut of the Paris, 1715 & 1720 editions. Preface in Fr-Eng-Ger. Wrappers. \$35
- 9077 *Les éléments. Simphonie nouvelle. Neuauausgabe. Faksimile der Pisendel-Abschrift. Herausgegeben von Stefan Fuchs.*  
Magdeburger Faksimile Offizin. Magdeburg, 2005. 4°. Facsimile of the of Paris, 1737 edition, together with modern edition. Wrappers. \$56
- 8792 *Recueil de douze sonates a II et III parties avec la basse chiffrée. 1712. Intégralité des sources. Présentation par Catherine Cessac. [Bibliothèque Municipale de Versailles; Bibliothèque Nationale, Paris].*  
La Musique Française Classique de 1650 à 1800, 193. Courlay, 2006. 24 x 33 cm, 7 vols, viii, 250 pp. Line-cut of the Paris, 1712 edition, along with material in manuscript. Contents: 7 sonatas (en trio): La Flore, La Vénus, L'Apollon, La Junon, La Pallas, L'Immortelle, Le Tombeau de Monsieur Lully; and 5 sonatas (violin & bc): Le Sincère, La Fidelle, L'Iris, La Brillante, La Toute belle (plua La Forcroy). Preface in Fr-Eng-Ger. Wrappers. \$86

- REGER, Max, 1873-1916**  
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/halftone 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
- REINAGLE, Alexander, 1756-1809**  
8835 [Sonatas, violoncello]  
*Six Favorite Solos for the Violoncello. [Library of Congress, Washington, DC].*  
Performers' Facsimiles, 274. New York, [2007]. 26 x 33 cm, 40 pp. Line-cut of the J. Bland edition, London, [178?]. Wrappers. \$20
- RHAU Georg, 1488-1548 [publisher]**  
9107 *Sacrorum hymnorum liber primus. Wittenberg. G. Rhaw, 1542. RISM 1542(12). [Vienna, Österreichische Nationalbibliothek].*  
[Yellow Book Series, 9]. Højbjerg, 2009. Oblong, 21 x 15 cm, 4 partbooks, 602 pp. Line-cut of the Wittemberg, 1542 edition. Major collection of polyphonic settings of Latin hymns for 4-6 voices. The preface is dedicated to the mayor and council of Joachimstal, and credits Mathesius as having proposed and encouraged the work. Thomas Stoltzer is represented by 39 works. Wrappers, in slipcase. \$158
- 9276 *Sacrarum hymnorum liber primus. Wittenberg/ Georg Rhau 1542. RISM 1542(12). [Ratsschulebibliothek, Zwickau].*  
Faksimile-Edition Zwickau, 6. Stuttgart, 2012. Oblong, 19 x 15 cm, 4 partbooks, 550 pp. Line-cut of the Wittemberg, 1542 edition. Major collection of polyphonic settings of Latin hymns for 4-6 voices. The preface is dedicated to the mayor and council of Joachimstal, and credits Mathesius as having proposed and encouraged the work. Thomas Stoltzer is represented by 39 works. Hardbound in decorative paper, with matching slipcase. \$164
- 4157 *Tricinia tum veterum tum recentiorum in arte musica symphonistarum, Latina, Germanica, Brabantica & Gallica, ante hac typis nunct. excusa, observato in disponendo tonorum ordine, quo utentibus sint accommodatiora. RISM 1542(8).*  
[Yellow Book Series, 4]. Højbjerg, 1991. Oblong, 21 x 15 cm, 3 partbooks, 384 pp. Line-cut of the Wittemberg, 1542 edition. Contains 90 three-part motets and secular pieces by many different composers. Texts are in Latin, French, German and Dutch. Wrappers. \$124
- RIES, Ferdinand, 1784-1838**  
4671 [Quartets, fl, vln, vla, vc, op.145]  
*Three Quartets, op.145 for Flute, Violin, Viola, and Cello.*  
Nashua, 1993. 4°, 4 parts, i, 63 pp. Line-cut. Quartets in the key of C major, E minor and A minor. Wrappers. \$28
- RIGHINI, Vincenzo, 1756-1812**  
7142 [Concerto, fl, 2 vln, 2 ob, 2 bsn, 2 hns, vla, bc, G maj.]  
*Concerto in sol maggiore a flauto obbligato, violino 1° e 2°, oboe 1° e 2°, fagotto 1° e 2°, corno 1° e 2°, viola e basso. Ms. Copenhagen le Augsburg].*  
Archivum Musicum: Flauto Traversiere, 29. Florence, 1995. Oblong & upright, 32 x 24 cm, 2 vols, v, 104 + 21 pp. Line-cut of a contemporary ms copy (both score and parts), copied c.1802. Introduction in It by Marcello Castellani. Wrappers. \$45
- RODIO, Rocco (Rocco da Bari), 1532-c.1620**  
2500 *Regole di musica.*  
Bibliotheca Musica Bononiensis, II/56. Bologna, 1981. Oblong, 22 x 16 cm, 102 pp. Line-cut of the Naples, 1609 edition. Cloth.
- ROGET, Clair-Nicolas, 18th c.**  
3325 [Sonatas, 2 viols, flutes/violins, op.1]  
*Sonates pour deux pardessus de viole, flûtes ou violons. Œuvre 1er.*  
Flûtistes Français du XVIIIe Siècle, VI. Geneva, 1985. 4°, 26 pp. Line-cut of the Paris, 1765 edition. Six sonatas in 2 movements. Wrappers. \$30
- ROGNONI, Francesco, fl.1608-1624**  
1282 *Selva de varii passaggi per cantare, & sonare. [Bibl. del Conservatorio, Milan].*  
Bibliotheca Musica Bononiensis, II/153. Bologna, 2/ 1983. 22 x 32 cm, xii, 130 pp. Line-cut of the Milan, 1620 edition. Francesco Rognoni came from a prominent musical family and was himself a virtuoso of several instruments. Selva contains important expressive devices of the time: portar la voce, accento, tremolo, grupp, esclamazione and intonatio, absolutely essential for performing the music of Monteverdi and his generation. Introduction in It by Guglielmo Barblan. Wrappers. [http://www.omifacsimiles.com/brochures/rognoni\\_f.html](http://www.omifacsimiles.com/brochures/rognoni_f.html)
- ROLLA, Alessandro, 1757-1841**  
8941 [Duos concertants violin, viola, book 4]  
*Trois duos concertants pour violon et alto - 4e livre.*  
Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 56 pp. Line-cut of the Paris, [c.1809] edition. Wrappers. \$18
- ROSENMÜLLER, Johann, c.1619-1684**  
8313 [Studenten-Music, 3-5 strings/winds, bc]  
*Studenten-Music. Darinnen zu befinden allerhand Sachen mit drey und fünfß Violon/ oder auch andern Instrumenten zu spielen.*  
Huntingdon, n.d. 4°, 6 partbooks, 284 pp Xerographic reprint of the Leipzig, 1654 edition. 10 suites, systematically arranged in ascending order by key. Wrappers. \$90
- ROSSETER, Philip, 1568-1623**  
3022 *A Booke of Ayres, 1601.*  
English Lute Songs, 1597-1632: A Collection of Facsimile Reprints, 36. London, 2/ 1977. 23 x 35 cm, i, 48 pp. Line-cut. Songs by Thomas Campion arranged for voice, lute and bass viol in table-book format. Wrappers. \$36
- 4482 *A Booke of Ayres, Set Foorth to be Sung to the Lute, Orpherian, and Base Violl.*  
Performers' Facsimiles, 119. New York, [1992]. 24 x 36 cm, 48 pp. Line-cut of the London, 1601 edition. Wrappers. \$20
- ROUSSEAU, Jean, 1644-d.?**  
3706 [Method, viol]  
*Traité de la viole.*  
Amsterdam, 1965. 14 x 12 cm, 165 pp. Line-cut of the Paris, 1687 edition. Linen. \$45
- 1229 [Method, viol]  
*Traité de la viole. Avec une préface de François Lesure.*  
Viole de Gambe, XXII. Geneva, 1975. 15 x 22 cm, vi, 165 pp. Line-cut of the Paris, 1687 edition. Basic work for studying the French viol and its technique. Wrappers. \$40
- 1230 [Method, viol]  
*Traité de la viole. Faksimile der Ausgabe Paris 1687. Mit Einführung, Übersetzung und ausführlichem Kommentar von Albert Erhard.*  
Musikwissenschaftliche Schriften, 6. Munich, 1980. 4°, 107 pp. Line-cut, together with commentary and translation into Ger. Wrappers. \$53
- ROUSSEL, Albert, 1869-1937**  
8355 *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. Halftone of the autograph fair copy of the piano reduction (violoncello & piano) plus solo violoncello part. Both autographs contain numerous corrections and annotations in pencil. Wrappers. \$25
- RUHE, Johann Friedrich, 1699-1776**  
7976 [Sonatas, viola da gamba, bc]  
*Quattro suonate par viola da gamba et fondamento. Herausgegeben von Bernd Musil und dem Thüringischen Staatsarchiv Greiz.*  
Magdeburg, 2001. 4°, 2 partbooks: 6, 48 pp. Halftone of the autograph parts. Wrappers. \$36
- 7977 [Suite, viola da gamba, violoncello]  
*Suite pour viole de gambe et violoncello. Herausgegeben von Bernd Musil und dem Thüringischen Staatsarchiv Greiz.*  
Magdeburg, 2001. 4°, 4, 8 pp. Halftone of the autograph score. Wrappers. \$18

- RUVO, Giulio de, 17-18th c.**  
1651 [Sonatas, violoncello, bc]  
*Five Sonatas for Violoncello & Basso Continuo. [Biblioteca del Conservatorio, Milan, fondo Nosedà O 46-12].*  
Early Cello Series, 8. n.p., c.1985. Oblong, 31 x 23 cm, 33 pp. Line-cut of a contemporary ms copy, c.1703. Wrappers. \$18
- SAGGIONE, Giuseppe Fedeli, 1680-1733**  
9154 [Sonatas, 2 violoncelli / viols / bassoon]  
*Six sonates à deux violoncelles, violes, ou bassons. Vm7 6348. Présentation par Paolo Tognon & Evolène Kiener. [Bibliothèque Nationale, Paris].*  
Collection Dominantes. Courlay, 2009. 23 x 33 cm, x, 36 pp. Line-cut of author's edition, Paris, 1733. Introduction in Fr-Eng-Ger. Wrappers. \$34
- SAMMARTINI, Giovanni Battista, c.1700-1775**  
3756 [Sonatas, 2 violins, bc]  
*Six Sonatas for Two Violins with Thorough Bass for the Harpsicord or Violoncello.*  
Performers' Facsimiles, 73. New York, [1990]. 24 x 32 cm, 3 partbooks, 31 pp. Line-cut of the Walsh edition, London, [1756]. Wrappers. \$25
- SANGIORGIO DI MONACO, Pietro, 16-17th c.**  
7745 [Capricci, 2 voices]  
*Il primo libro de capricci [a due voci]. [British Library, London].*  
Faksimile-Edition Rara, 31. Stuttgart, 1999. 16 x 22 cm, 2 partbooks, 80 pp. Line-cut of the Venice, 1608 edition. 36 duos for unspecified treble instrument and bass. Wrappers, with portfolio in marbled paper. \$39
- SCHENCK, Johannes, c.1660-d.?**  
9480 [L'echo du Danube, sonatas, viol, bc, op.9]  
*L'echo du Danube [dont les deux premières sont à 1 viole de gambe et 1 basse continue, les deux suivantes à 1 viole de gambe & 1 basse continue ad libitum, & les deux dernières à 1 viole de gambe seule]. op.9. Amsterdam / Estienne Roger. [Cathedral Library, Durham].*  
Faksimile-Edition Viola da Gambe, 7. Stuttgart, 2015. Oblong, 35 x 24 cm, 50 pp. Line-cut of the Roger edition, Amsterdam, c.1710 edition. 12 sonatas. Wrappers, with handsome marbled paper boards with ties. \$49
- 8070 [Le nymphe di Rheno, sonatas, 2 viols, op.8]  
*Le nymphe di Rheno per due viole di gamba sole. Opera ottava. [The Chapter Library, The College, Dublin].*  
Performers' Facsimiles, 229. New York, [2002]. 4°, 2 parts, 58 pp. Line-cut of the Roger edition, Amsterdam, c.1710 edition. 12 sonatas. Wrappers. \$30
- 9450 [Le nymphe di Rheno, sonatas, 2 viols, op.8]  
*Le nymphe di Rheno per due Viole di Gamba Sole op.8. Amsterdam / Estienne Roger. [Cathedral Library, Durham].*  
Faksimile-Edition Viola da Gambe, 6. Stuttgart, 2015. 22 x 34 cm, 2 partbooks, 68 pp. Line-cut of the Roger edition, Amsterdam, c.1710 edition. 12 sonatas. Wrappers, with handsome marbled paper boards with ties. \$43
- 9493 [Scherzi musicali, viol, bc ad lib., op.6]  
*Scherzi musicali op.6 [per la viola di gamba con basso continuo ad libitum]. [Cathedral Library, Durham].*  
Faksimile-Edition Viola da Gambe, 5. Stuttgart, 2015. Oblong, 35 x 24 cm, 2 partbooks, 84 pp. Line-cut of the Roger edition, Amsterdam, c.1710 edition. 12 sonatas. Wrappers, with handsome marbled paper boards with ties. \$47
- 9439 [Sonatas, bass viol, bc, op.2]  
*Sonaten für Viola da Gamba und b.c. op.2. Amsterdam / Estienne Roger, 1688. [Bibliothek der Kathedrale, Durham].*  
Faksimile-Edition Viola da Gambe, 4. Stuttgart, 2015. 24 x 35 cm, 2 partbooks, 66 pp. Line-cut of the Amsterdam, 1688 edition. 15 sonatas for solo bass viol and bc which stand midway between the French suite and the Italian sonata. The set is beautifully engraved and includes an elaborate frontis piece. Handsome marbled paper boards. \$60
- SCHICKHARDT, Johann Christian, c.1680-c.1762**  
7390 [Sonatas, flute, 2 oboes, vdg, bc, op.5]  
*Six sonates à une flute, deux haubois, une viole de gamba & basse continue. Cinquième ouvrage. [Library of Congress, Washington, DC].*  
Performers' Facsimiles, 183. New York, [1997]. 24 x 30 cm, 5 parts, c.60 pp. Line-cut of the Roger edition, Amsterdam, n.d. Wrappers. \$38
- SCHOENEBECK, C.S., 17-18th c.**  
1660 *Trois duos concertans pour deux violoncelles à l'usage des amateurs et commençants.*  
Early Cello Series, 6. n.p., c.1985. 4°, 2 parts, 22 pp. Halftone of the Leipzig, c.1800 edition. Wrappers. \$16
- SCHUBERT, Franz, 1797-1828**  
9360 [Trio, piano, vln & vc, op.100, D929, Eb major]  
*Klaviertrio Es-dur Opus 100 D 929. Faksimile nach dem Partitur-Autograph Schweizer Privatbesitz. Herausgegeben und mit einem Vorwort von Andrés Schiff. Einleitung von Andrea Lindmayr-Brandl.*  
[Henle Music Facsimiles, 25]. Munich, 2014. Oblong, 35 x 29 cm, xxi, 74 pp. Deluxe full-color facsimile of the autograph. Schubert's Trio in Eb major op. 100 underwent many changes during its composition. The manuscript, parts of which were greatly revised, bears eloquent witness to this and offers an opportunity to trace the intricacies of Schubert's phrasing and articulation. This source is in a private collection and this facsimile makes it accessible to the public for the very first time. In a letter to his publisher in 1828, Schubert explicitly dedicated the work to "no one, save those who find pleasure in it". Commentary in Ger-Eng. Hardbound. \$120 [http://www.omifacsimiles.com/brochures/schub\\_trio.html](http://www.omifacsimiles.com/brochures/schub_trio.html)
- SCHWARTZKOPFF, Theodor, 1659-1732**  
8664 *Fuga melancholiae [hoc estharmonica, Concertus sacri, missas, psalmos & hymnos continentes, à quatuor vocibus necessariis, & quinque instrumentis ad libitum]. Stuttgart, Weyrich Rösslin 1684. [Universitätsbibl. Krakow].*  
Faksimile-Edition Krakau, 2. Stuttgart, 2006. 25 x 36 cm, 68 pp. Line-cut of the Stuttgart, 1684 edition. 8 sacred concerti scored for SATB, vln I-II, vla I-II-III & basso continuo. Wrappers, in slipcase covered in marbled paper. \$89
- SHOSTAKOVICH, Dmitri, 1906-1975**  
7904 *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 Jakobov. Hardbound. \$110 [http://www.omifacsimiles.com/brochures/shost\\_vs.html](http://www.omifacsimiles.com/brochures/shost_vs.html)
- SIMPSON, Christopher, c.1605-1669**  
8308 *The Division-Viol.*  
Huntingdon, n.d. 4°, 67 pp. Simpson's famous manual for improvising on a bass melody. Xerographic reprint of the improved 2nd edition, London, 1665. Wrappers. \$20
- 1236 *The Division-Viol. Faksimile der 2. Aufl. London 1665. Übersetzt und kommentiert von Wolfgang Eggers. Mit einem Anhang: Aus Musick's Monument von Thomas Mace und Übertragung aus dessen Tabulaturen.*  
Musikwissenschaftliche Schriften, 20. Munich, 1983. 8°, 202 pp. Line-cut, in reduced format, of the 2nd edition (bilingual, Latin/English), with a translation (on facing pages) and commentary in Ger. Includes Mace's essay on the viola. Wrappers. \$52
- 7581 *The Division-Violist: or An Introduction to the Playing upon a Ground. [private collection].*  
Performers' Facsimiles, 215. New York, [1998]. 20 x 33 cm, 78 pp. Line-cut of the London, 1659 edition (in English only). Wrappers. \$28

**SMYTH, Ethel, 1858-1944**

- 9153 *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>

**SOLER, Antonio, 1729-1783**

- 8429 [Quintets, strgs, organ/harpsichord, op.1]  
*6 quintetos con violines, viola, violoncello y órgano ô clave ôbligado. Obra 1<sup>o</sup> (1776). Présentation par Jean-Patrice Brosse. [Ms. Bibl. del Real Monasterio de El Escorial].*  
 Collection Dominantes. Courlay, 2004. 4°, 5 partbooks, xxiii, 368 pp. Line-cut of the manuscript parts housed at the Library of El Escorial. Wrappers. \$121

**SOMIS, Giovanni Battista, 1686-1763**

- 1237 [Sonatas, violin, violoncello, bc, op.2]  
*Sonata da camera a violino solo, e violoncello, ô cembalo.*  
 Performers' Facsimiles, 11. New York, 1986. 26 x 33 cm, 47 pp. Line-cut of the Amsterdam, c.1717 edition. In score format. Wrappers. \$20

**STAMITZ, Carl, 1745-1801**

- 7455 [Concerto, viola, orch, no.1, D major]  
*Concerto pour alto en ré majeur (ca. 1844) (Éditions originales de Hauelsen et Heina). Présentation par Jean-Philippe Vasseur. [Mecklenburgische Landesbibliothek, Schwerin; British Library, London].*  
 Courlay, 1997. 4°, 17 parts, 15, 57 pp. Line-cut of the partbooks of two contemporary editions, one published in Frankfurt by Hauelsen, the other in Paris by Heina. Scored for viola solo, 2 horns, 2 clarinets, & string quartet. Introduction in Fr-Eng-Ger. Wrappers. \$36

**STANLEY, John, 1712-1786**

- 7066 [Concerti, strings, op.2]  
*6 Concertos, op.2 (1742).*  
 Huntingdon, c.1988. 4°. Xerographic reprint of the London, 1742 edition. Scored for solo, vln I, II, vc, kbd; ripieno vln I, II, vla, vc, & db. Wrappers. \$59

**STRAVINSKY, Igor, 1882-1971**

- 7078 [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)

**TANEYEV, Sergei, 1856-1915**

- 8810 *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

**TARTINI, Giuseppe, 1692-1770**

- 4870 [Concerti, violin, orch, arr.]  
*6 Concerti a 4.*  
 Huntingdon, [1992]. 4°, 4 partbooks. Xerographic reprint. Arrangement for 2 violins, violoncello & keyboard of violin concerti D.36, 6, 120 Anh.vii, 7, & 64. Wrappers. \$20

1790 [Concerti, violin/flute, strings]

*IV Concerti a violino o flauto traversiero, con violini obbligati, ripieni, viola e basso. Ms. Uppsala. [Ms. Gimo 291, 292, 293 3 294, Universitetsbibl. Uppsala & Ms. 1902/1904, Archivio mus. della Capp. Antoniana, Padova].*  
 Archivum Musicum: Monumenta Musicae Revocata, 4. Florence, 1986. Oblong, 31 x 23 cm, 6 partbooks, ix, 131 pp. Line-cut of the ms partbooks, in a contemporary hand. Introduction in It-Eng by Marcello Castellani. Wrappers with quarter linen portfolio. \$63

**TELEMANN, Georg Philipp, 1681-1767**

- 7676 [Canons, 2 flutes/viols/bass viols, TWV 40:118-123]  
*XIIX canons mélodieux ou 6 sonates en duo (2 flûtes, 2 violes, 2 basses de vile). Présentation par Arlette Leroy-Biget. [Bibliothèque Nationale, Paris].*  
 Collection Dominantes. Courlay, 1999. 4°, 2 partbooks, xi, 31 pp. Wrappers. \$26
- 1765 [Essercizii musici; sonatas/trio sonatas, vln/fl, bc, TWV 42]  
*Essercizii musici ovvero dodeci soli e dodeci trii à diversi stromenti. [Library of Congress, Washington, DC].*  
 Performers' Facsimiles, 140. New York, [1996]. 25 x 31 cm, 3 partbooks, 138 pp. Line-cut of the Hamburg, 1739-1740 edition. Telemann's "pedagogical" sonatas, 2 for keyboard or lute (TWV 32:3 & 4), 2 for violin (TWV 41:F4 & A6), 2 for flute (TWV 41:D9 & G9), 2 for viola da gamba (TWV 41:a6 & e5), 2 for recorder (TWV 41:d4 & C5), 2 for oboe (TWV 41:B6 & e6), and the 12 trios: olo instrument and bc, and 12 trio sonatas (TWV 42..) for rec.+ob. (c2), vdg.+harps.obl. (G6), vln.+ob. (g5), fl.+harps.obl. (A6), rec.+vln. (a4), fl.+vdg. (h4), rec.+vdg. (F3), rec.+harps. obl. (B4), fl.+vln. (E4), vln.+vdg. (D9), fl.+ob. (d4) and ob.+harps.obl. (Eb3). Wrappers. \$50

7663 *Der getreue Music-Meister.*

Musica Repartita, 250. Utrecht, 1997. 21 x 28 cm, 105 pp. Halftone of the Hamburg, 1728 edition. The first German musical edition published by installments and model for Birnstiel's Musikalisches Allerley and CPE Bach's Musikalisches Vielerey. Telemann prepared the pewter plates himself; he first wrote the music down in pencil (in mirror image) and then engraved over the pencil, taking advantage of a ruler and other engraver's tools which resulted in greater consistency. Printed boards with linen spine. \$47

8520 *Der Getreue Music-Meister (1728-1729). Présentation por Michel Giboureau.*

Collections Dominantes. Courlay, 2004. 4°, xvi, 108 pp. Halftone of the Hamburg, 1728 edition. The first German musical edition published by installments and model for Birnstiel's Musikalisches Allerley and CPE Bach's Musikalisches Vielerey. Telemann prepared the pewter plates himself; he first wrote the music down in pencil (in mirror image) and then engraved over the pencil, taking advantage of a ruler and other engraver's tools which resulted in greater consistency. Includes: TWV 40:1, 107-111; TWV 41:C1, C2, d1, D1, D4, D5, D6, E2, E3, fl, F2, g4, g5, G6, a3, A2, B3, B4, h2; TWV 42:C1. Wrappers. \$63  
[http://www.omifacsimiles.com/brochures/telemann\\_gm.html](http://www.omifacsimiles.com/brochures/telemann_gm.html)

7616 [Getreuer Musikmeister, Sonata, viola, bc, Bb maj]

*Sonata in B-dur für Viola und Basso Continuo; "Der getreue Musikmeister. Herausgegeben von Bernhard Päuler; Continuo-Aussetzung von Willy Hess.*  
 Winterthur, 1991. 4°, 2 partbooks, 9 pp. Halftone of the first printed edition, together with a new practical edition. Preface in Ger-Eng. Wrappers. \$12

2101 [Getreuer Musikmeister, Sonata, violoncello, bc]

*Sonate in D-dur für Violoncello und Basso continuo aus "Der getreue Musikmeister". Herausgegeben von Bernard Päuler. Continuo-Aussetzung von Willy Hess.*  
 Winterthur, 1987. 4°, ii, 3, 15 pp. Halftone of the first printed edition, together with a new practical edition. Preface in Ger-Eng. Wrappers. \$14

7266 [Quartets, vln, fl, viol/vc, bc, no.1-6, "Paris"]

*Pariser Quartette für Flöte, Violine, Gambe und B.C. Faksimile des Erstdrucks, Paris 1730. Band I: Quartette 1-6.*  
 Münster, 1996. 4°, partbooks, c.130 pp. Line-cut of the Paris, [1730] edition. Wrappers. \$72

7696 [Quartets, vln, fl, viol/vc, bc, no.1-6, "Paris"]

*Six quatuors à violon, flûte, viole ou violoncelle, et basse continuë ["Paris quatuors" Nos. 1-6]. [Library of Congress, Washington, DC].*  
 Performers' Facsimiles, 223. New York, 1999. 4°, 5 partbooks, 130 pp. Line-cut of the Paris, 1736 edition. Wrappers. \$50

- 7709 [Quartets, vln, fl, viol/vc, bc, no.1-6, "Paris"]  
*Six quatuors à violon, flûte, viole ou violoncelle, et basse continue. Nouvelle édition (ca.1740). Présentation par les élèves du C.E.F.E. de M. de Rueil-Malmaison. [Bibl. National, Paris].*  
 Collection Dominantes. Courlay, 1999. 4°, 5 partbooks, 15, 97 pp. Line-cut of the "nouvelle édition", Paris c.1740. Wrappers. \$51
- 7199 [Quartets, vln, fl, viol/vc, bc, no.7-12, "Paris"]  
*"Nouveaux quatuors". "Pariser Quartette" 7-12. für Flöte, Violine, Gambe und B.C. Faksimile des Erstdrucks, Paris 1736. Band II: Quartette 7-12.*  
 Münster, 1995. 4°, 5 partbooks, 130 pp. Line-cut of the Paris, [1736] edition. Wrappers. \$72
- 7633 [Quartets, vln, fl, viol/vc, bc, no.7-12, "Paris"]  
*Nouveaux quatuors en six suites a une flûte traversiere, un violon, une basse de viole, où violoncel, et basse continue. Paris, 1738. Présentation par les étudiants du Ce.F.E. de M. Île de France. [British Library, London].*  
 [Library of Congress, Washington, DC].  
 Performers' Facsimiles, 224. New York, 1998. 4°, 5 partbooks, 130 pp. Line-cut of the Paris, 1736 edition. Wrappers. \$55
- 8684 [Quartets, vln, fl, viol/vc, bc, no.7-12, "Paris"]  
*Nouveaux quatuors en six suites à une flûte traversière, un violon, une basse de viole ou violoncelle, et basse continue. Paris, 1738. Présentation par les étudiants du Ce.F.E. de M. Île de France. [British Library, London].*  
 Collection Dominantes. Courlay, 2006. 4°, 5 partbooks, xii, 152 pp. Line-cut of the Paris, [1738] edition. Wrappers. \$61
- 8548 [Quartets, vln, fl, viol/vc, bc, "Hamburg"]  
*Quadri à Violino, Flauto traversiere, Viola di Gamba à Violoncello, e Fondamento; Ripartiti in 2. Concerti, 2. Balletti, 2. Sonate.*  
 Shumilov Facsimile Collection. Magdeburg, [2005]. 4°, 5 partbooks, 61 pp. Line-cut of the Hamburg, 1730 edition. This is the edition engraved by Telemann himself, comprising TWV 43:G1, 43:D1, 43:A1, 43:g1, 43:h1, 43:e1, later published in Paris and known as the "Paris Quartets", nos. 1-6. Wrappers. \$42
- 2102 [Sonata, bassoon/violoncello, bc, F minor]  
*Sonate in f-moll für Fagott oder Violoncello und Basso continuo. Herausgegeben von Winfried Michel.*  
 Winterthur, 1977. 4°, i, 4, 17 pp. Half-tone of the 18th-c. printed edition, together with a new practical edition. Preface in Ger-Eng. Wrappers. \$14
- 7261 [Trio sonatas, various combinations, bc, works w/o TWV]  
*Six trios, 1718. Violon, hautbois et BC – Violon, flûte à bec et BC – Violon, flûte traversière et BC – 2 violons et BC – Violon, basse de viole et BC – Violon, basson ou violoncelle et BC. Présentation par Michel Giboureau. [Musikbibl. der Stadt, Leipzig].*  
 Collection Dominantes. Courlay, 1996. 24 x 33 cm, 3 partbooks, xi, 42 pp. Line-cut of the Frankfurt, 1718 edition published at Telemann's expense. Introduction in Fr-Eng-Ger by Michel Giboureau. Wrappers. \$33
- TERRASSON, Antoine, 18th c.**
- 3334 *Dissertation historique sur la vielle où l'on examine l'origine et les progrès de cet instrument. Avec une digression sur l'histoire de la musique ancienne et moderne dédiée à Mademoiselle de \*\*\*.*  
 Geneva, 1988. 10 x 17 cm, 117 pp. Line-cut of the Paris, 1741 edition. Wrappers. \$35
- TIELKE, Gottfried, 1668-1725**
- 9387 *Per la Violadagambe: Neun Stücke für Viola da Gamba und Basso continuo / Nine Pieces for Viola da Gamba and Basso Continuo. Erstausgabe / First Edition. Herausgegeben von / Edited by Günter und Leonore von Zadow.*  
 Heidelberg, 2014. 4°, 12, 28 pp. Half-tone of the viola da gamba part (original tablature notation), together with new performing edition. Wrappers. \$26
- TODINI, Michele, 1636-d.?**
- 2895 *Dichiarazione della Galleria Armonica, Roma, 1676. Edizione a curae di Patrizio Barbieri.*  
 Musurgiana: Sources and Materials for the History and Theory of Music, 2. Lucca, 1988. 11 x 16 cm, xxii, 92 pp. Line-cut of the Rome, 1676 edition. Introduction, bibliography and index. Cloth. \$21
- UCCELLINI, Marco, c.1603-1680**
- 2263 [Sonatas, correnti, a1-3, strings, bc, op.4]  
*Sonate, correnti et arie da farsi con diversi stromenti sì da camera, come da chiesa, à uno à due, à trè. Opera quarta.*  
 Archivum Musicum: Strumentalismo Italiano, 59. Florence, 1984. 24 x 34 cm, 4 partbooks, i, c.162 pp. Line-cut of the Venice, 1645 partbooks (canto primo & secondo, terza parte & basso continuo). Contains 41 pieces for 1 to 3 instruments (ideally violins) & continuo. Introduction in It by Marcello Castellani. Wrappers and slip cover in decorative paper. \$50  
<http://www.omifacsimiles.com/brochures/uccellini.html>
- ULICH, Johann, 1677-1742**
- 9389 [12 Sonatas, recorder, bc]  
*Sechs Sonaten für Blockflöte und Cembalo. Herausgegeben in zwei Bänden als Neuausgabe und Faksimile von Paul Wählberg.*  
 Collegium Musicum—Kölner Reihe alter Musik. Magdeburg, 2014. 4°, 2 vols, 146 pp. Half-tone of the Zerbst, 1716 edition, together with new performing edition. Preface in Ger/Eng. Wrappers. \$56
- VALENTINE, Robert, c.1680-c.1735**
- 2264 [Sonatas, recorder, bc, op.2; Sonatas, recorder, bc, op.3]  
*Sonate di flauto a solo col basso per cimbalò à violone. Opera seconda; Sonate di flauto a solo col basso. Opera terza.*  
 Archivum Musicum: Strumentalismo Italiano 64. Florence, 1985. Oblong, 34 x 24 cm, v, 85 pp. Line-cut of the Rome 1708 & 1710 editions. Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$38
- VALLOTTI, Francescantonio, 1697-1780**
- 7375 *Dies irae a quattro voci con strumenti. Ms. Padova 1756. [Cappella Musicale Antoniana, Padua].*  
 Archivum Musicum: Monumenta Musicae Revocata, 18. Florence, 1996. Oblong & upright, 30 x 24 cm, 3 vols, 9, 364 pp. Line-cut of a manuscript by Vallotti's copyist. Composed in Padua in 1756, the work consists of a full score and parts; it calls for a four-voice choir with solo parts for the arias, duets and quartet and strings, two trumpets, and organ. Wrappers in portfolio. \$108
- VERACINI, Antonio, 1659-1733**
- 8314 [Sonatas, violin, violoncello/archlute, bc, op.3]  
*Sonate da camera a due, a violino, violoncello o arcileuto, col basso per il cimbalò. Opera terza.*  
 Huntingdon, n.d. Oblong, 4°, 3 partbooks, 146 pp. Xerographic reprint of the Modena, 1696 edition. Wrappers. \$30
- VERACINI, Francesco Maria, 1690-1768**
- 8577 [Sonatas, violin, bc, op.1]  
*Sonate a violino solo e basso. Opera prima, Dresde, 1721. Présentation par Nicolas Fromageot. [British Library, London].*  
 Collection Dominantes. Courlay, 2005. Oblong, 4°, xi, 4, 81 pp. Line-cut of the Dresden, 1721 edition. Introduction in Fr-Eng-Ger. Wrappers. \$55
- 3861 [Sonatas, violin, bc, op.2]  
*Sonate accademiche a violino solo e basso, opera seconda. London-Firenze 1744.*  
 Archivum Musicum: Strumentalismo Italiano, 73. Florence, 1990. Oblong, 34 x 23 cm, vii, 95 pp. Line-cut of the author's edition, London & Florence, 1744. Introduction in It by Rossella Rossi. Wrappers in decorative paper. \$48
- VIRGILIANO, Aurelio, 17-18th c.**
- 1289 *Il Dolcimelo. Variati passaggi e diminuzioni così per voci. Riproduzione eseguita dall'esemplare del Civico Museo Bibliografico Musicale di Bologna.*  
 Archivum Musicum: Strumentalismo Italiano, 11. Florence, 1979. 24 x 34 cm, v, 113 pp. Half-tone of a rare manuscript illustrating ornamentation "tutti modi da sonar qualifuglia istrumento". Introduction in It by Marcello Castellani. Wrappers in decorative paper. \$42
- VISÉE, Robert de, 17th c.**
- 2268 [Suites, melody instrument, bc]  
*Trois suites de pièces pour dessus et basse (violon, flûte à bec ou traversière, hautbois . . . et clavecin, théorbe, viole de gambe . . .). Restitution de Jean-Claude Veilhan.*  
 Archives de la Musique Ancienne. Paris, 1980. Oblong, 4°, 52, with 12 pp. Line-cut of the Paris, 1717 edition, together with a new practical edition. Wrappers. \$46

- VIVALDI, Antonio, 1678-1741**
- 1761 [Concerti, RV 540, 552, 558, & Sinfonia, RV 149]  
*Concerti con molti istromenti. Faksimiledruck nach der Musikhandschrift 2389-0-4 der Sächsischen Landesbibliothek Dresden. Mit einem Nachwort von Karl Heller.*  
 Leipzig, 1978. Oblong, 22 x 17 cm, 163, xi pp. Extremely clear half-tone. Concerto RV 540 is scored for viola d'amore and lute, RV 552 for 4 violins, 558 for 2 violins and orchestra. Linen. \$95
- 8994 [Concerti, RV 540, 552, 558, & Sinfonia, RV 149]  
*Concerti con molti istromenti. Manoscritto Dresden, Sächsische Landesbibliothek - Staats- und Landesbibliothek. Concerto in Do maggiore per 2 violini "in tromba marina", 2 flauti [dritti], 2 mandolini, 2 chalumeaux, 2 tiorbe, violoncello, archi e basso continuo, RV 558; Concerto in La maggiore per violino principale. 3 violini in eco, archi e basso continuo, RV 552; Concerto in Re minore per viola d'amore, liuto, archi e basso continuo, RV 540; Sinfonia in Sol maggiore per archi e basso continuo, RV 149. A cura di Karl Heller.*  
 Archivum Musicum: Vivaldiana, 5. Florence, 2007. Oblong, 30 x 24 cm, 38, 158 pp. Half-tone of a copyist MS (being the work of 2 scribes) which offers an interesting glimpse into a multi-work "concert program" rather than a single work. Introduction in It-Ger. Wrappers, in decorative paper. \$81  
[http://www.omifacsimiles.com/brochures/vivaldi\\_molti.html](http://www.omifacsimiles.com/brochures/vivaldi_molti.html)
- 7678 [Concerti, flute, strings, op.10]  
*VI concerti a flauto traverso, violino primo, e secondo, alto viola, organo e violoncello. Operas decima. [British Library, London].*  
 Performers' Facsimiles, 203. New York, [1999]. 23 x 31 cm, 5 partbooks, c.94 pp. Line-cut of the Le Cène edition, Amsterdam, c.1728. Concerti correspond to RV 433, 439 (including "La Notte"), 428, 435, 434, & 437. Wrappers. \$60
- 7598 [Concerti, rec, ob/vln, bsn/vc, bc, etc., RV 87, 97, 103]  
*Concerto pour flûte à bec, hautbois, deux violons et basse; Concerto pour viole d'amour, deux cors, deux hautbois, basson et basse; Concerto pour flûte à bec, hautbois et basson. Présentation par Michel Giboureau. [Bibl. Nazionale, Turin].*  
 Collection Dominantes. Courlay, 1996. Oblong, 4°, 4 vols, 21, 62 pp. Line-cut of three autograph scores. Introduction in Fr-Eng-Ger. Wrappers. \$43
- 7598 [Concerti, viole d'amour, 2 hn, 2 ob, bsn, bc, etc., RV 97]  
*Concerto pour flûte à bec, hautbois, deux violons et basse; Concerto pour viole d'amour, deux cors, deux hautbois, basson et basse; Concerto pour flûte à bec, hautbois et basson. Présentation par Michel Giboureau. [Bibl. Nazionale, Turin].*  
 Collection Dominantes. Courlay, 1996. Oblong, 4°, 4 vols, 21, 62 pp. Line-cut of three autograph scores. Introduction in Fr-Eng-Ger. Wrappers. \$43
- 8315 [Concerti, violin, strings, op.7]  
*12 concerti a 5, op.7.*  
 Huntingdon, n.d. 4°, 8 partbooks, 156 pp. Xerographic reprint of the Roger edition, Amsterdam, [1716/1717]. Scored for vln/oboe solo, vln I, II, vla, vc, & bc (Ob solo in nos. 1 & 7). Ryom numbers: 465, 188, 326, 354, 285a, 374, 464, 299, 373, 294a, 208a & 214. Wrappers. \$79
- 7064 [Concerti, vln (ob for no.6), strings, op.11]  
*6 Concertos, op.11.*  
 Huntingdon, c.1988. 4°. Xerographic reprint of the Le Cène edition, Amsterdam, [1729]. Scored for vln solo/[ob], vln I, II, vla, vc, & bc. Ryom numbers: 207, 277, 336, 308, 202, & 460. Wrappers. \$58
- 7065 [Concerti, vln, strings, op.12]  
*Sei concerti a violino principale, violino primo e secondo, alto viola, organo e violoncello. Opera duodecima.*  
 Huntingdon, c.1988. 4°. Xerographic reprint of the Le Cène edition, Amsterdam, [1729]. Scored for vln solo, vln I, II, vla, vc, & bc. Ryom numbers: 317, 244, 124, 173, 379, & 361. Wrappers. \$58
- 4302 [Sonatas, musette/vielle/fl/rec/ob/vln, bc, op.13, RV 54-59]  
*Il pastor fido, sonatas pour la musette, vielle, flûte, hautbois, violon, avec la basse continue, Opera XIII. Réimpression de l'édition de Paris, Boivin, 1737. Source: München, Bayerische Staatsbibliothek, cote 4729/4. RISM: [V. 2233. Catalogue: P. Ryom RV 54-59].*  
 Collection Facsimiles, B1. Gland, 1991. 4°, 40, 8 pp. Line-cut of the Paris, 1737 edition. Together with an introduction in Fr-Eng by Peter Ryom entitled "An Authentic Case of Falsification" which reproduces a document from the Archives Nationales de France clearly identifying N. Chédeville as the composer/arranger of the six sonatas. Limited edition of 500 numbered copies. Linen slipcase. \$40
- 4481 [Sonatas, musette/vielle/fl/rec/ob/vln, bc, op.13, RV 54-59]  
*Il pastor fido, sonatas, pour la musette, vielle, flûte, hautbois, violon, avec la basse continue. Opera XIII. [Library of Congress, Washington, D.C.].*  
 Performers' Facsimiles, 111. New York, [1992]. 24 x 31 cm, 41 pp. Line-cut of the Paris, 1737 edition. Wrappers. \$20
- 4804 [Sonatas, musette/vielle/fl/rec/ob/vln, bc, op.13, RV 54-59]  
*Il pastor fido (œuvre attribuée à Antonio Vivaldi), 1737. Présentation par Philippe Lescat. [Munich, Bayerische Staatsbibliothek].*  
 La Musique Française Classique de 1650 à 1800, 78. Courlay, 1994. 24 x 33 cm, 21, 38 pp. Line-cut of the Paris, 1737 edition. Preface in Fr-Eng-Ger. Wrappers. \$31
- 7474 [Sonata, rec, bsn, bc, RV 86], in  
*Sonate pour flûte à bec, basson et basse continue; Concerto pour flûte à bec, violon et basson ou violoncelle et b.c.; Concerto pour flûte à bec, 2 violons et basse continue. Présentation par Susi Möhlmeier et Frédérique Thouvenot.*  
 Collection Dominantes. Courlay, 1996. 23 x 32 cm, 28, 42 pp. Line-cut of one sonata (RV 86) and 2 concerti (RV 92 & 108) from the Biblioteca Nazionale, Turin. Introduction in Fr-Eng-Ger. Wrappers. \$36
- 4505 [Sonatas, violoncello, bc]  
*VI sonates violoncello solo col basso. [British Library, London].*  
 Performers' Facsimiles, 125. New York, [1992]. 24 x 21 cm, 26 pp. Line-cut of the Paris, [1740] edition by Le Clerc le Cadet. Ryom (RV) numbers: 47, 41, 43, 45, 40, & 46. Wrappers. \$18
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 Archivum Musicum, Vivaldiana, 2. Florence, 2003. 4°, oblong & upright, 2 vols, 153, 28 pp. Line-cut of autograph and copyist mss, plus line-cut reproduction of the Amsterdam, 1740 edition. Introduction in It-Eng by Bettina Hoffmann. Prepared under the auspices of the Fondazione Giorgio Cini, Istituto Italiano Antonio Vivaldi. Wrappers, in portfolio. \$89  
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- 6889 Jenkins, John.  
*Fantasia-Suites: II. Transcribed and Edited by Andrew Ashbee.*  
Musica Britannica, LXXVIII. London, 2010. 4°, xxxii, 159 pp. Modern critical edition. This collection includes the fantasia-suites for treble, two basses and organ by John Jenkins. Though it is impossible to date these pieces precisely, the abandonment of the galliard third movement in favor of the corant suggests a provenance later than that of the fantasia-suites in vol. I (MB 78). The virtuoso writing of the "divisions" is among the most demanding of all English consort music, and each of the nine suites commences with an extended fugal section as elaborate as anything found in the composer's viol fantasias—that of the seventh being undoubtedly amongst his finest works. Also included are the 29 surviving bass parts of the Divisions for Treble and Two Basses. Buckram. \$146
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Opera Omnia Pietro Locatelli, VII. Mainz, 1996. 4°, ixviii, 177 pp. New critical edition. Cloth. (price for subscription orders). \$219
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- 5974 Rameau, Jean-Philippe (opera omnia)  
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Rameau Opera Omnia, ser. 1, v. 2. Musica Gallica. Paris, 1996. 4°, li, 137, 3 parts pp. New critical edition. Cloth, plus 3 partbooks in wrappers. \$259
- 6919 Sainte-Colombe.  
*Concert à deux violes esgales du Sieur de Sainte-Colombe, éd. Paul Hooreman.*  
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- 6384 Uccellini, Marco (opera omnia)  
*Sonate over canzoni da farsi a violino solo e basso continuo, opera quinta. A cura di/Edited by Piotr Wilk.*  
 Opera Omnia Marco Uccellini, 4. Lucca, 2002. 4°, xliii, 72 pp. Critical edition. Wrappers. \$48
- 6563 Ward, John.  
*Consort Music of Four Parts. Transcribed and Edited by Ian Payne.*  
 Musica Britannica, LXXXIII. London, 2005. 4°. xxxviii, 106 pp. Modern edition. John Ward's music for 4 viols shows less consistency of style than his work for 5- or 6-part consort. The smooth madrigalian lines of the 6 Oxford fantasias most clearly approach the accomplishment of his characteristic pieces for larger ensembles. The Paris fantasias, which with the In nomines also included in the collection feature uniquely in a single source in the Bibliothèque Nationale de France, are more variable in texture and idiom. The volume also includes 6 ayres for two bass viols and organ, brief, tuneful compositions in dance-like rhythm redolent of the almain. Buckram. \$143
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 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>

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 Utrecht, 2003. 8°, 162 pp. Contributions by Lothar Stolte, Dieter Gutknecht, Johannes Boer, Reinmar Emans, Robert Rawson, Fred Flassig, Matthias Wendt, Johannes Loescher, Bettina Hoffmann and Pierre Jacquier. Wrappers. \$36
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