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AMON, Johannes Andreas, 1763-1825

- 1818 *An der Tod, mit begleitung einer obligaten Flöte und Piano-Forte oder Guittarre. Bonn s.d.*
Archivum Musicum: L'Arte della Chitarra, 18. Florence, 1986. Oblong, 34 x 24 cm, 7 pp. Line-cut of the Simrock, early 19th-c. edition. Wrappers in decorative paper. \$19

BACH, Johann Christian, 1735-1782

- 8257 [Canzonets, 2 voices, keyboard, op.4]
6 Canzonette op.4.
Huntingdon, n.d. 4", Line-cut of the London, 1765 edition. Score format, for SS & bc. Wrappers. \$4
- 22 [Songs, selections from operas]
Favourite Songs Sung at Vauxhall Gardens. Originally Published in London, 1766-1779. Introduction by Stephen Roe; General Introduction to the Pleasure Gardens by Christopher Hogwood.
Music for London Entertainment, 1660-1800, F/1. Tunbridge Wells, 1985. 25 x 36 cm, xxi, 81 pp. Line-cut of 4 separate printed collections. Cloth. \$88

BARTÓK, Béla, 1881-1945

- 8907 *Duke Bluebeard's Castle Opus 11, 1911. Autograph Draft. Edited by László Vikárius.*
Budapest, 2006. 4°, 58, 51 pp. Full-color facsimile of the autograph working copy (short score). Issued on the occasion of the 125th anniversary of the composer's birth. Cloth. \$135 http://www.omifacsimiles.com/brochures/bartok_dbc.html
- 8357 *The Husband's Grief for Voice and Piano / A férj keserve. Énekhangra zongorakísérettel. [Edited by Peter Bartók].*
Homosassa, 2002. 4", 16 pp. Line-cut of the autograph composing copy, together with a new practical edition. The composer's last arrangement of a folk song written in 1945—a Ukrainian song with humorous text about a man and his wife who can never completely agree with one another. For tenor or mezzo soprano. Wrappers. \$11

BASEVI, Abramo, 1818-1885

- 5131 *Studio sulle opere di Giuseppe Verdi (1859).*
Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 71. Bologna, 1978. 8°, 324 pp. Wrappers. \$38

BEETHOVEN, Ludwig van, 1770-1827

- 1820 ["Adelaide", voice & guitar, op.46, arr. W.T. Matiegka]
"Adelaide" ["Einsam wandelt dein Freund im Frühlingsgarten"] 1. Per voce e chitarra, Wien s.d.
Archivum Musicum: L'Arte della Chitarra, 20. Florence, 1988. 23 x 31 cm, i, 7 pp. Line-cut of the early 19th-c. printed edition by Artaria. Arranged for voice and guitar by Wenzeslaus Thomas Matiegka (1773-1830), one of the founder of the Viennese guitar school. Introduction in It by Francesco Gorio. Wrappers in decorative paper. \$19
- 127 *An die ferne Geliebte, Liederkreis von Alois Jeittles, Opus 98. Faksimile nach dem im Besitz des Bonner Beethovenhauses befindlichen Original.*
[Henle Music Facsimiles, 4]. Munich, 1970. Oblong, 31 x 25 cm, 28 pp. Beautiful 2-color colotype of the autograph executed by the photolithographic firm E. Schrieber in Stuttgart. This song cycle is associated with Beethoven's realization that he would likely never marry and that his youth had passed. It also marks a significant turning point in the composer's style, becoming more muted with inward expressiveness. Laid paper with coverboards in vegetable vellum with pasted title etikette. \$225
http://www.omifacsimiles.com/brochures/bee_andie.html

- 4964 [Arias, voice, piano, op.82]
Vier Arien und ein Duett (italienisch und deutsch), mit Begleitung des Piano-forte. Op.82.
Biblioteca Classica, 8. Rotterdam, 1988. Oblong, 4°, 16 pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, 1811. Plastic ring binding. \$11
- 7793 [Goethe Lieder, voice, piano, op.75, selection]
Drei Lieder nach Goethe. Mit einem Kommentar von Helga Lüthning.
Veröffentlichungen des Beethoven-Hauses, III/13. Bonn, 1999. Oblong, 34 x 27 cm, 30 facs, 16 pp. Fine full-color halftone of the first three songs from "Sechs Gesänge mit Begleitung des Piano-forte", op.75. The songs "Aus Göthe's Faust" and "Neue Liebe, neues Leben" are autographs, while "Kennst du das Land" is in the hand of Therese Malfatti (with Beethoven additions); all date from around 1810. The autographs are legible fair copies, with the exception of several pages with substantial revisions and crossouts. We know that Beethoven was in love with the 18-year-old Therese Malfatti (daughter of a wealthy landowner), and considered proposing to her; in a letter of 1810 he speaks of her "so schönes Talent" on the piano. The personal relationship makes these settings all the more poignant. Afterword in Ger. Wrappers with handsome dust jacket in laid paper with printed title block. \$47
http://www.omifacsimiles.com/brochures/bee_goe.html
- 9506 [Missa Solemnis, orch, chorus, op.123]
Missa Solemnis Op. 123. Facsimile of the Autograph Score in the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz. With a commentary by Hans-Joachim Hinrichsen and Martina Rebmann.
Documenta Musicologica, II/51. Kassel, 2016. Oblong, 45 x 40 cm, 351, 27 pp. Deluxe 4-color facsimile of the autograph working score. William Drakbin describes the genesis of the mass as "the longest, most arduous struggle in Beethoven's career as an artist", with equally complex history of its sale to B. Schott after years of calculating with other publishers. 4 of the 5 movements of the Missa Solemnis survive today, the Kyrie, 50 pp in upright format, and the last three movements, Credo, Agnus and Sanctus, 286 pp in oblong format. The Gloria unfortunately disappeared soon after Beethoven's death. Deluxe edition with leather spine. \$895
http://www.omifacsimiles.com/brochures/bee_missa2.html
- 129 [Missa Solemnis, orch, chorus, op.123, Kyrie]
Missa Solemnis, Opus 123, Kyrie. Faksimile nach dem Autograph. Herausgegeben von Wilhelm Virneisel. [Staatsbibl. der Stiftung Preuß. Kulturbesitz, mus. ms. aut. Beethoven 1].
Tutzing, 1965. 27 x 44 cm, 56 facs, 12 pp. Beautiful 2-color halftone of the "Kyrie" movement, in the original 2° format with several foldout pages. The ms is a "working" copy, containing many crossouts, corrections and compositional improvements, all the more important, as Beethoven considered the Missa Solemnis to be his greatest work. Separate commentary booklet in Ger by Wilhelm Virneisel. Edition of 1000 copies printed on laid paper. Handsome binding with red linen boards and gold lettering. Slipcase covered with vellum paper. \$175 http://www.omifacsimiles.com/brochures/bee_missa.html
- 133 [Missa Solemnis, orch, chorus, op.123, end of Kyrie]
Schluss des Kyrie der Missa Solemnis. Faksimile-Blatt.
Tutzing, 1965. 27 x 44 cm, 2 pp. Halftone. End of the Kyrie (included in item 129). \$11
- 9490 [sketchbook, "Grasnick 5"]
Grasnick 5: Beethoven's Pocket Sketchbook for the Agnus dei of the Missa Solemnis, Opus 123. [Facsimile Edition] Transcribed, Edited, and with a Commentary by Patrizia Metzler and Fred Stoltzfus. [Staatsbibliothek zu Berlin].
Beethoven Sketchbook Series, [3]. Champaign, 2016. Oblong, 38 x 28 cm, 144 pp. Color facsimile of a pocket sketchbook acquired by the Berlin Royal Library in 1879 as part of the holdings of Friedrich August Grasnick, a gentleman scholar & music collector. Long neglected in scholarship, the so-called Grasnick 5 documents reveal Beethoven working out concepts and ideas, offering fascinating insights into his creative method. This critical edition, the third in the Beethoven Sketchbook Series, offers a facsimile and transcription, spread out side by side, of the contents of the stitched pocket sketchbook started by the 50-year-old master during the summer of 1820. At the time, Beethoven labored over the Missa solemnis, Opus 123. The sketchbook's pages yield the entire record of his early ideas on the Agnus Dei of that work as well as a sketch for part of the Benedictus. Includes 5 pages from Artaria 205, also in side-by-side facsimile-transcription layout. Clothbound. \$95
http://www.omifacsimiles.com/brochures/bee_grasnick.html

- 131 [sketchbook, Missa Solemnis, II]
Drei Skizzenbücher zur Missa solemn. II: Ein Skizzenbuch zum Credo, SV 82. Faksimile. [Beethovenhaus, Bonn, SBH 666].
 Veröffentlichungen des Beethoven-Hauses, I/35. Bonn, 1968-1970. Oblong, 34 x 27 cm, 2 vols, 31 facs; 51 pp. Halftone of the sketches to the Credo. With separate commentary & transcription vol. Edition of 500 copies. Wrappers.
- 132 [sketchbook, Missa Solemnis, III]
Drei Skizzenbücher zur Missa solemn. III: Ein Skizzenbuch zum Benedictus und zum Agnus Dei, SV 83. Faksimile. [Beethovenhaus, Bonn, SBH 667].
 Veröffentlichungen des Beethoven-Hauses, I/36. Bonn, 1968-1970. Oblong, 34 x 27 cm, 2 vols, 18 facs; 34 pp. Halftone of the sketches of the Benedictus to the Agnus Dei. Separate commentary & transcription vol. Limited edition of 500 copies. Wrappers.
- BELLINI, Vincenzo, 1801-1835**
- 8190 *Bianca e Fernando. Melodramma in due atti.*
 Opera Rara. Collana di Edizioni Facsimile. Brescia, 2000. Oblong, 35 x 26 cm, iv, 238 pp. Line-cut of the first printed edition (vocal score), Ricordi, 1837. Preface in It-Eng by Francesco Gorio and Paolo Rigoli. Linen. \$152
- 8954 *Adelson e Salvini. Facsimile Edition of the MSS Add. 33361, 33362 of the British Library. Introduction by Simon Maguire. Preface by Raffaello Monterosso.*
 Edizione Nazionale delle Opere di Vincenzo Bellini, Serie Prima, 1. Cremona, 2002. 33 x 26.5 cm, 636 pp. Limited edition, printed on watermarked paper. Linen. \$498
- 173 [Norma, autograph]
Norma. Facsimile della partitura autografa. [Ms. Accademia di Sta. Cecilia e Bibl. del Conservatorio, Rome].
 Reale Accademia d'Italia, 5. Rome, 1935-XIV. Oblong, 41 x 30 cm, 2 vols: i, c.500 pp. Line-cut. Forward by Ottorino Respighi. Coverboards in paper, in 2 vols. \$
- 175 [Il Pirata, autograph]
Il Pirata. Melodramma in Two Acts. . . A Facsimile Edition of the Original Manuscript. Edited with an Introduction by Philip Gossett. [Mss. Bibl. del Conservatorio, Naples & Pierpont Morgan Library, New York].
 Early Romantic Opera, 1. New York, 1983. Oblong, 31 x 24 cm, c.641 pp. Halftone (appendix in line-cut). In 2 vols. Cloth. \$175
- 178 *La Straniera. Melodramma in Two Acts. . . A Facsimile Edition of a Contemporary Manuscript with Bellini's Autograph Annotations, Edited With an Introduction by Philip Gossett. [Ms. Bibl. del Conservatorio "G. Verdi", Milan].*
 Early Romantic Opera, 2. New York, 1982. Oblong, 32 x 24 cm, 2 vols, c.852 pp. Halftone. 2 vols. Cloth. \$175
- 1699 Cilea, Francesco
Composizioni giovanili inedite a cura di Francesco Cilea. [Museo Belliniano, Catania, mus. ms. I Nc].
 Reale Accademia d'Italia, 6. Rome, 1941. 4°, 122 pp. Includes Salve Regina, Sinfonia in re maggiore, and Tecum principium. (out of print). \$480
- BELLMAN, Carl Michael, 1740-1795**
- 4105 ["Elisabeth Westmans Visbok"]
Originalhandskriften till "Elisabeth Westmans visbok" förvaras på Kungl. Biblioteket i Stockholm (signum: Vf.33).
 Stockholm, 1927. 15 x 20 cm, 87 facs, vii pp. Line-cut of the original autograph interleaved with 7 full page illustrations in color, together with three printed texts from 1792-94. Bellman, one of Sweden's most gifted poets, became known as an entertainer and creator of satirical drinking songs during the 1760s and is regarded as the favorite of latterday Swedish "troubadurs". Limited edition of 300 copies, 100 of which have been bound in half leather with coverboards in speckled laid paper after the original. Rare. (no music). \$160
- BERG, Alban, 1885-1935**
- 180 *Lied der Lulu. Faksimile-Ausgabe der Anton v. Webern gewidmeten autographen Partitur. Mit einem Beitrag von Ernst Krenek und einer Dokumentation zur Entstehung und Aufführung der Oper "Lulu".*
 Festgabe der Wiener Stadt- und Landesbibliothek. Vienna, 1985. 27 x 35 cm, 12 facs, 52, with 49 illus. Superb full-color facsimile of the autograph fair copy dedicated to Anton von Webern, issued for the Berg centenary. Also 3 pages of autograph sketches from scene 1 of Act III (bars 534-555), and autograph letter to Webern dated Dec. 1933. Essay by Ernst Krenek & extensive documentation on the history of the opera by Ernst Hilmar, including excerpts from 67 autograph letters written to persons involved with the genesis of the work (Schoenberg, Kleiber, Universal, etc.). Red printed boards. Rare. Slightly bumped cover with some sun discoloration. \$350
- 9700 "Lied der Lulu", in
L'Autriche présente. Nouvelles Evénements Tendances 1/85.
 Festgabe der Wiener Stadt- und Landesbibliothek. Vienna, 1985. 21 x 28 cm, 73 pp. Rare Austrian cultural magazine that includes a tribute to Alban Berg on the occasion of the 50th anniversary of the composer's death. It includes a complete line-cut facsimile of "Lied der Lulu" (Act 1, Scene 2), along with Ernst Hilmar's (Homage a Alban Berg" (4 pp) and a color reproduction of Arnold Schoenberg's c.1910 portrait of Berg from the Kunsthistorisches Museum Vienna. Wrappers. \$75
- BERLIOZ, Hector, 1803-1869**
- 8205 [Irish songs, voice, piano & voice, orchestra]
Mémoires irlandaises. Les sources: Editions Schlesinger (1830) et Richault (1849). Versions avec orchestre (1842, 1843, 1844, 1851); Hélène: manuscrit autographe. Présentation par Isabelle Poinloup.
 Collection Dominantes. Courlay, 2003. Oblong, 4°, 6 volumes, xiii, 180 pp. Line-cut of the Roger edition, Amsterdam, c.1704, plus autograph ms. Introduction in Fr-Eng-Ger. Wrappers. \$73
- BERTONI, Ferdinando, 1725-1813**
- 1986 *Orfeo, azioine teatrale. [Civico Museo Bibliografico Musicale, Bologna].*
 Bibliotheca Monumenta Bononiensis (= Bibliotheca Musica Bononiensis), IV / 15. Bologna, 1970. Oblong, 35 x 25 cm, ii, 97 pp. Line-cut of the Venice, 1776 edition. Loose gatherings in cloth portfolio.
<http://www.omifacsimiles.com/brochures/bertoni2.html>
- BILLINGS, William, 1746-1800**
- 683 *The Continental Harmony [Containing a Number of Anthems, Fuges, and Choruses, in Several Parts]. Edited by Hans Nathan.*
 Cambridge, 1961. Oblong, 24 x 16 cm, xix, 200 pp. Line-cut of the Isaiah Thomas & Ebenezer T. Andrews edition, Boston 1794. The last of Billings's collections to be published containing sacred music composed during the 1780s and 90s. The introduction, written in the form of a sometimes amusing and witty dialogue between master and pupil, shows the influence of a number of authors including Tansur. Cloth. \$45
- BIZET, Georges, 1838-1875**
- 8707 *Six mélodies. Chant et piano. La chanson du fou, La coccinelle, Ma vie a son secret, Rêve de la bien-aimée, Pastorale, Berceuse. Paris, Hartmann, 1868. Présentation par Fabienne Leloup (Ce.F.E. de M. Île-de-France). [Library of Congress, London].*
 La Musique Française Classique de 1650 à 1800, 186. Courlay, 2006. 23 x 31 cm, vii, 44 pp. Line-cut of the Paris, 1868 edition. Introduction in Fr-Eng-Ger. Wrappers. \$29
- 8798 *Chants des Pyrénées (chants populaires harmonisés). 1867. [Bibliothèque Nationale, Paris].*
 Collection FacsiMusic. Courlay, 2007. 21 x 30 cm, 6 pp. Line-cut of the Paris, 1867 edition. Contents: Mon doux ami; La-haut sur la montagne; De mes brebis la plus charmante; La haute montagne; Rossignolet; Connaissez-vous ma bergère? Wrappers. \$10
- BLAKE, Benjamin, 1751-1827**
- 4056 *Three Solos, for the Tenor with an Accompaniment for the Violoncello. Op.9. [Baylor University Library, Waco].*
 Performers' Facsimiles, 84. New York, [1991]. 25 x 35 cm, 34 pp. Line-cut of the London, 1825 edition. Wrappers. \$20

BOULEZ, Pierre, 1925-

- 8588 *Le marteau sans maître. Fac-similé de l'épure et de la première mise au net de la partition / Facsimile of the Draft Score and the First Fair Copy of the Full Score. Edité par / Edited by Pascal Decroupet.*

Eine Publikation der Paul Sacher Stiftung. Mainz, 2005. Oblong, 38 x 30 cm. 215 pp. Beautiful full-color facsimile edition of the autograph draft score and fair copy, produced on the occasion of the 80th birthday of the composer. Since its premiere 50 years ago at the 1955 Baden-Baden Festival, "Le marteau sans maître", with its novel scoring (contralto, alto flute, viola, guitar, vibraphone, xyloimba and unpitched percussion) and poetry by René Char in four of the nine interlocked movements, has been considered one of the most outstanding serial works of the postwar avantgarde. Commentators have pointed out its wonderful hypnotic soundworld, complex rhythmic structure, and sudden bursts of instrumental crossfire, creating such a demand on the performers that some fifty rehearsals were required before its premiere. This excellent facsimile offers an exciting entry into Boulez' "workshop"—allowing us to examine, side by side, the pencil draft score, final ink version, as well as a selection of sketch pages. Handsome binding in red linen with slipcase. \$254
http://www.omifacsimiles.com/brochures/boulez.html

- 9165 *Tombeau. Fac-similés de l'épure et de la première mise au net de la partition / Facsimiles of the Draft Score and the First Fair Copy of the Full Score. Edités par / Edited by Robert Pienickowski.*

Eine Publikation der Paul Sacher Stiftung. Vienna, 2010. 38 x 47", 154 pp. Beautiful full-color facsimile edition of the autograph draft score and the first copy of the full score. Unlike the world première of *Marteau sans maître* (1952-55), that of Tombeau for orchestra (1959), which took place in Donaueschingen on 17 October 1959, passed almost unnoticed, outshone by Pierre Boulez's unexpected triumph as a conductor when he stepped in to replace Hans Rosbaud at the head of the Südwestfunk Sinfonieorchester. Originally conceived as an individual tribute to Prince Max Egon zu Fürstenberg, who died suddenly in spring 1959, the work was ultimately included in the *Pli selon pli* cycle (1957-62, 1983, 1990). To celebrate the composer's 85th birthday and the 50th anniversary of the world première, the Paul Sacher Foundation and Universal Edition are now publishing the two original manuscripts of the score for the first time: the pencil draft and a fair copy in different colored inks. These fine examples of high-quality reproductions are also the earliest evidence of Boulez' friendship with Paul Sacher. The composer presented the scores to Sacher in the early 1960s. The facsimiles are prefaced by an introduction, which places the work in a historical and aesthetic context and takes a look at the compositional techniques used. It is illustrated by a selection of manuscripts from different stages of the creative process, as well as other related documents. Linen. \$211
http://www.omifacsimiles.com/brochures/boulez_t.html

BRAHMS, Johannes, 1833-1897

- 200 *Alto Rhapsody, Opus 53. For Contralto, Men's Chorus, and Orchestra. Text from Goethe's Harzreise im Winter. Introduction by Walter Frisch. A Facsimile Edition from the Composer's Autograph Manuscript in the Music Division of The New York Public Library.*

New York, 1983. 24 x 30 cm, 29, 44 pp. Beautiful 3-color facsimile of the 1869 autograph fair copy (the only surviving manuscript source for the complete work), together with 2 leaves of sketches in the possession of the Gesellschaft der Musikfreunde, Vienna. The *Alto Rhapsody* is one of Brahms' most moving and successful works composed at a time when he seemed to have felt embittered and angry over the engagement and marriage of Julie Schumann (the second eldest daughter of the Schumanns) to Count Radicati di Marmorito of Turin. According to Brahms "it is the best thing I have yet done... and if worthy altos are not immediately eager to sing it, there are nevertheless enough people who do need this kind of prayer". This manuscript apparently was not looked at for the publication of the *Sämtliche Werke* in 1926. Linen.
http://www.omifacsimiles.com/brochures/brahms_alt.html

- 7278 [Canon, piano, WoO post.29]

"Wann hört der Himmel auf zu strafen. . .?" *Kanon* WoO posthum 29. *Facsimile des Autographs.*

Vienna, 1995. Oblong, 18 x 12 cm, 1 leaf, 8 pp. 3-color halftone of the autograph score. Commentary and transcription by Otto Biba. Paper portfolio. \$21

- 203 [Deutsches Requiem, op.45, selections]

Ihr habt nun Traurigkeit. 5. Satz aus dem "Deutschen Requiem". Facsimile der ersten Niederschrift. Mit Einleitung von Franz Grasberger. [Ms. Gesellschaft der Musikfreunde, Vienna].

Tutzing, 1968. Oblong, 32 x 25 cm, 9, 8 pp. Halftone of the autograph score of "Ihr habt nun Traurigkeit", fifth movement of the *Deutsches Requiem*, in piano reduction format, presented to Clara Schumann on Christmas, 1866 (together with the entire piano-vocal score of the Requiem mostly in the hand of copyists). This autograph represents a first version which Brahms used as a kind of particell, scribbling indications for instrumentation, to be later realized in the full score. Wrappers with handsome linen paper. \$47
http://www.omifacsimiles.com/brochures/brahms_req.html

- 7083 [Deutsches Requiem, op.45, selections]

Ein deutsches Requiem. Stichvorlage des Klavierauszuges.

Patrimonia, 80. Berlin, 1994. 21 x 28 cm, 36, with 6 illus pp. Special publication issued on the occasion of the acquisition of the autograph fair copy of the piano-vocal score of *Ein deutsches Requiem* by the Brahms-Institut, Lübeck. Includes halftones of four pages from the ms: title page, and one page each from movements I, V, & VII. Contributions by Marianne Tidick, Michael Struck, & Renate Hofmann. With full texts of four letters written by the publisher J. Rieter-Biedermann to the composer. Wrappers. \$23

- 2028 [Lieder, selections, op.48,7, op.49,5, op.58,8]

Three Lieder on Poems of Adolf Friedrich Schack. A Facsimile of the Autograph Manuscripts of "Abenddämmerung," Op. 49 No. 5; "Herbstgefühl," Op. 48 No. 7; and "Serenade," Op. 58 No. 8 in the Collection of the Library of Congress.

Washington, D.C. 1983. Oblong, 34 x 28 cm, ix, 8 pp. Beautiful halftone in the original loose folio format. Preface by Donald L. Leavitt and introduction by George Bozarth. In protective folder. \$17

- 9349 [Lieder, selections, op.49,4]

Wiegenlied. "Guten abend, gut' Nacht", Opus 49, Nr. 4. Faksimile nach dem Autograph des Glinka-Nationalmuseums für Musikkultur, Moskau. Mit einem Geleitwort von Brigitte Fassbaender und einer Einführung von Wolfgang Sandberger.

Meisterwerke der Musik im Faksimile, 30. Laaber, 2014. Oblong, 25 x 17 cm, xiv, 4 pp. Full-color facsimile of Brahms' touching "Lullaby and good night", the intimate and comforting folk song sung by mothers at their children's bedside. The precious manuscript is an autograph presentation copy sent by Brahms on July 15, 1868 to a couple in Bonn—Arthur and Bertha Faber—to honor the birth of their second son, Hans. Hardbound in decorative paper with faux title etikette. \$65
http://www.omifacsimiles.com/brochures/brahms_wiegen.html

- 202 [Lieder, selections. op.86,2]

Feldeinsamkeit, Opus 86, Nr. 2: "Ich ruhe still im hohen grünen Gras". Faksimile nach dem in Privatbesitz befindlichen Autograph.

[Henle Music Facsimiles, 8]. Munich, 1983. Oblong, 30 x 23 cm, 4 facs., iii pp. Beautiful 3-color colotype of the presentation autograph fair copy. Composed sometime between 1879 and 1881, this is one of Brahms' most popular songs, performed on numerous concert programs and published by Simrock both as a part of six songs ("Sechs Lieder", op.86) and as a single issue. The manuscript reproduced here, written on paper with elaborate marginal decorations in blue ink and with the melody scored in the bass clef, was dedicated to the banker Wilhelm Lindeck of Mannheim who managed an account for the composer. Issued on the occasion of the 150th year of the composer's birth. Afterword in Ger-Eng by Ernst Herttrich. Wrappers. \$65
http://www.omifacsimiles.com/brochures/brahms_feld.html

- 9592 Lieder, selections; Schicksalslied op.54, illus. Max Klinger, Rad.Op.XIII]

Brahms-Phantasie. Einundvierzig Stiche / Radierungen und Steinzeichnungen zu Compositionen von Johannes Brahms. Max Klinger, Rad.-Opus XII.

Hamburg, 2017. Oblong, 44 x 35 cm, 2 vols, 37, 32. Beautiful high resolution facsimile of the Leipzig, 1894 edition in the original folio format. 41 extraordinary illustrations by Max Klinger, German symbolist painter. The musical contents consist of a selection of 6 Brahms songs—op. 72.1, 49.3, 49.1, 86.2, 94.5—and the piano-vocal arrangement of *Schicksalslied* op.54. Bibliophile edition of 500 numbered copies. Commentary (Ger) by Jan Brachmann and Joachim Kossmann. Hardbound (commentary soft bound), w/slipcase. \$140
http://www.omifacsimiles.com/brochures/brahms_klinger.html

- 8136 [Motet, SATBB, op.29,1]

"Es ist das Heil uns kommen her". Motette Opus 29 Nr.1. Facsimile nach dem Autograph im Besitz des Brahms-Institutes an der Musikhochschule Lübeck mit einem Nachwort von Wolfgang Sandberger.

[Henle Music Facsimiles, 15]. Munich, 2002. 27 x 35 cm, 12, 8 pp. Full-color halftone of the composer's autograph, presented to Clara Schumann on her 41st birthday, 13 Sept., 1860. Small markings in the ms are believed to be in the hand of Clara Schumann and Joseph Joachim. Produced on the occasion of the manuscript's acquisition from the Avé-Lallemant family by the Brahms Institut, Lübeck in 2001. Stoff wrappers. \$78
http://www.omifacsimiles.com/brochures/brahms_heil.html

- 9407 [Neue Liebeslieder Walzer, vocal quartet, piano 4-hands, op.65]
Die "Liebeslieder-Walzer" von Brahms und die zyklische Chormusik. Symposium in der Zentralbibliothek Zürich 15. November 2010. Herausgegeben von Urs Fischer, Laurenz Lütken und Wolfgang Sandberger.
 Documenta Musicologica, II/49. Kassel, 2014. Oblong, 34 x 25 cm, 28, 71 pp, w/41 illus, & CD. Beautiful full-color facsimile of the autograph, issued on the occasion of a special symposium held at the Zentralbibliothek Zürich when the ms was officially placed on permanent loan by the Swiss bank UBS. This valuable manuscript, completed in Rüschlikon outside of Zürich in the summer of 1874, and lost until 1991, is Brahms' second set of love songs, building on his successful Liebeslieder Walzer op.52. Written for a vocal quartet and four-hand piano duo and intended as chamber music for use at home, the Neue Liebesliederwalzer are an eclectic mix of love-poems from many lands, including Turkey, Poland, Latvia, and Sicily (trans. into German by George Friedrich Daumer); the work concludes with Goethe's "Zum Schluß". The humorous casting of solo parts includes: bass as enraptured paramour, alto as jilted lover, tenor as Lothario, and soprano, a woman repeatedly unlucky in love. Commentary (in Ger) with 41 illustrations by Urs Fischer, Urs A. Müller-Lhotska, Otto Biba, Ingrid Fuchs, Wolfgang Sandberger, Inga Mai Groote, and Christiane Wiesenfeldt. Facsimile printed on fine laid paper with hand-stitched binding (after the original), housed with commentary and audio CD in a handsome clamshell case. Special sale price \$95, regularly \$158 http://www.omifacsimiles.com/brochures/brahms_nlw.html
- 7488 *Volksweisen für Clara Schumann zum 8. Juni 1854. Faksimile nach der Handschrift im Robert Schumann-Haus, Zwickau. Herausgegeben und mit einer Einleitung versehen von Gerd Nauhaus.*
 Hildesheim, 1997. Oblong, 37 x 27 cm, 14, 16 pp. Halftone of the autograph. \$30
- BRITTEN, Benjamin, 1913-1976**
- 216 *Children's Crusade. Kinderkreuzzug, Op. 82. A Ballad for Children's Voices & Orchestra. Music by Benjamin Britten. Words by Bertold Brecht. Illustrations by Sidney Nolan. A Limited Facsimile Edition of the Composer's Manuscript.*
 London, 1973. 23 x 29 cm, 14, 38 facs, 12 illus pp. Superb halftone. Includes 12 illustrations in color. Edition of 1000 copies. \$150
- 7177 [Peter Grimes]
The Making of Peter Grimes. Volume I: Facsimile of Benjamin Britten's Compositional Draft. Volume II: Notes and Commentaries: Paul Banks, Philip Brett, Benjamin Britten, Eric Crozier, Donald Mitchell, Peter Pears, Philip Reed, Rosamund Strode. Edited by Paul Banks.
 Cambridge, 1996. Large 4°, 2 vols, 241 facs, 251 pp. Color facsimile issued for the 50th anniversary of the 1st production. Conceived in California in 1941, Britten and the tenor Peter Pears made a number of draft scenarios while they waited for passage to England; after their return, Montagu Slater was asked to write the libretto. The compositional draft—begun in early 1944—is the single most important document in the creation of the work, showing the composer wrestling with text and music, and gradually fashioning the opera into its final version. Linen. \$250 <http://www.omifacsimiles.com/brochures/britten.html>
- BRONTË, Anne, 19th c.**
- 971 [Arr. of works by Beethoven, Haydn et al]
Anne Brontë's Song Book, 1843-4. Haworth, Bonnell MS 133. [Brontë's Parsonage Museum, Haworth].
 Musical Sources, 17. Kilkenny, 1980. Oblong, 25 x 16 cm, xvi, 102 pp. Halftone. Popular hymns and songs made by A. Brontë. Arrangements based on works by Beethoven, Haydn, and others; some presented in unfamiliar versions. Typical repertory used for home entertainment in a Yorkshire household. Introduction by R. Rastall. Buckram. \$63
- BURKHARD, Willy, 1900-1955**
- 220 *Musikalische Übung über den 12. Psalm, in der Dichtung von Martin Luther für ein- bis achtstimmigen gemischten Chor und Orgel, Op.39. Faksimile-Ausgabe nach der Handschrift des Komponisten.*
 Kassel, 1964. 26 x 33 cm, iv, 63 facs, i pp. Line-cut of the 1934 autograph score. Afterword by Fritz Indermühle. Wrappers. \$40
- CHERUBINI, Luigi, 1760-1842**
- 3993 *Les deux journées. Opera en trois actes. [Civico Museo Bibliografico Musicale, Bologna].*
 Bibliotheca Musica Bononiensis, IV/133. Bologna, 1982. 22 x 32 cm, 309 pp. Line-cut of the Paris, n.d. edition. Full score. Preface in It by Giuseppe Vecchi. Cloth.
- 3994 *Lodoïska, comédie héroïque en trois actes. [Civico Museo Bibliografico Musicale].*
 Bibliotheca Musica Bononiensis, IV/134. Bologna, 1981. 22 x 32 cm, xxxiii, 434 pp. Line-cut of the Paris, 1791 edition (full score). Preface/introduction in It by Giuseppe Vecchi and Mario Baroni. Cloth.
- 3995 [Mass, 3 voices, orch, A major]
Messe a trois voix et chœurs avec accompagnemens. [Civico Museo Bibliografico Musicale, Bologna].
 Bibliotheca Musica Bononiensis, IV/222. Bologna, 1978. 25 x 35 cm, 354 pp. Line-cut of the Magasin de Musique edition (full score), Paris. Cloth.
- 3997 [Solemn Mass, 4-5 voices, orch, Bb major]
Quatrième messe solennelle a 4 & a 5 parties.
 Bibliotheca Musica Bononiensis, IV/225. Bologna, 1979. 25 x 35 cm, 144 pp. Line-cut of the Paris, n.d. edition. Full score. Cloth.
- 3996 [Works, religious music, voices, orch]
Musique religieuse. [Civico Museo Bibliografico Musicale].
 Bibliotheca Musica Bononiensis, IV/221. Bologna, 1978. 18 x 24 cm, 308 pp. Line-cut of the Paris, 1867 edition. Posthumous publication containing the full score of Messe solennelle breve, Tantum ergo, In parapisum, O salutaris, Litanies de la Sainte Vierge, O salutaris à quatre voix, Messe solennelle, and Fantaisie. Cloth. \$63
- CORRI, Domenico, 1746-1825**
- 4572 [A Select Collection]
A Select Collection of the Most Admired Songs, Duets &c. From Operas in the Highest Esteem, and from Other Works, in Italian, English, French, Scotch, Irish, &c. &c. In Three Books. Edizione e traduzione italiana a cura di Paola Bernardi e Gino Nappo.
 Associazione Clavicembalistica Bolognese, 9/I-II-III. Rome, 1990-1992. 4°, 3 vols, 28, 357, 37 pp. Line-cut of the Edinburgh, c.1778 edition. Afterword in It-Eng. Wrappers. \$135
- DEBUSSY, Claude, 1862-1918**
- 9209 *Chansons, recueil de mélodies dédiées à Marie-Blanche Vasnier*
 Fac-similés de Manuscrits de Claude Debussy, [3]. Paris, 2010. 17.5 x 26 cm, 40 pp. 4-color facsimile of the autograph. Wrappers, in beautiful art paper. \$125 http://www.omifacsimiles.com/brochures/debussy_chan.html
- 8445 *"Les Papillons" for Voice and Piano. First Edition. Text by Théophile Gautier. A Performing Edition and Facsimile of the Composer's Autograph in the Music Division of The New York Public Library for the Performing Arts, Dorothy and Lewis B. Cullman Center. [JOB 96-17].*
 New York, 2004. 27x 35 cm, 26 pp. Beautiful bibliophile edition with full-color facsimile, in the original format, of the autograph fair copy. The ms, with inscription "to Madame Vanier, who has a voice light enough to sing songs about butterflies" was probably given as a presentation copy to the gifted singer Marie Blanche Vasnier for whom Debussy composed many songs in the 1880s. Includes a preface by Margaret G. Cobb, and an essay on the manuscript and a performing edition by Marie Rolf (the work is hitherto unpublished). Limited edition of 1,000 copies. Portfolio, with insert for facsimile and performing edition. Special sale price \$30, regularly \$65 <http://www.omifacsimiles.com/brochures/debussy.html>
- 259 [Pelléas et Mélisande, sketches]
Esquisses de Pelléas et Mélisande (1893-1895). Publiées en fac-similé avec une introduction par François Lesure. [Ms. Collection André Meyer & Bibl. Nationale, Paris, ms. 1206].
 Publications du Centre de Documentation Claude Debussy, II. Geneva, 1977. 23 x 31 cm, 16, 104 pp. Line-cut of "premières" and "bréval" autograph sketches. These two sets of drafts enable us to follow the initial creative impulses of the composer and to see how the ideas were developed and refined or possibly discarded. Concordances with the final version are indicated whenever possible. Introduction in French by François Lesure. Wrappers in attractive laid paper with period lettering. \$98 http://www.omifacsimiles.com/brochures/debussy_pel.html
- DEGEYTER, Pierre, 1848-1932**
- 742 *L'internationale. Faksimile-Ausgabe des Autographs. Im Auftrag des Instituts für Marxismus-Leninismus beim Zentralkomitee der SED, der Akademie der Künste der DDR, des Verbandes der Komponisten und Musikwissenschaftler der DDR. Herausgegeben von Inge Lammell und Gerhard Stübe.*
 Leipzig, 1976. 19 x 28 cm, 4, 16 pp. Halftone of the autograph fair copy scored for voice and piano. Set to the words of Eugène Pottier. One of the great songs of the world proletariat, later adopted as the national anthem of the U.S.S.R. Afterword in Ger-Rus-Eng-Fr. Handsomely bound in red linen. Special sale price \$5, regularly \$20
- DELLE SEDIE, Enrico, 1824-1907**
- 5380 *L'art lyrique. Traité complet de chant et de déclamation lyrique.*
 Bibliotheca Musica Bononiensis, IV/219. Bologna, 1979. 25 x 34 cm, 234 pp. Line-cut of the Paris, 1874 edition. Cloth.

DEVIIENNE, François, 1759-1803

- 4538 *Les Visitandines, comédie mêlées d'ariettes. Introduction by Sherwood Dudley.*
French Opera in the 17th and 18th Centuries, 72a. Stuyvesant, 1992. 4°, xxxiv, 213, 52 pp. Line-cut of the Cousineau edition (Paris, 1792), together with the 2-act and 3-act versions of the libretto and a modern edition of the music not contained in the 2-act version. Cloth. \$95

DIBDIN, Charles, 1745-1814

- 4689 *The Touchstone or Harlequin Traveller. Originally Published by S.A. Thompson: London 1779. Introduction by Anne Dhu Shapiro.*
Music for London Entertainment, 1660-1800, D/1. London, 1990. 4°, xix, 91 pp. Cloth. \$138

DONIZETTI, Gaetano, 1797-1848

- 7802 *Don Pasquale. Drame buffo in tre atti di Giovanni Ruffini. Facsimile dell'autografo Milano, Archivio storico Ricordi (M.I.13). Con un saggio di Philip Gossett.*
[Archivio Storico Ricordi]. L'Arte Armonica, I/3. Milan, 1999. Oblong, 33 x 25 cm, 147, 434 pp. Deluxe full-color facsimile of the full "working" score, issued on the occasion of the two hundred anniversary of the composer's birth. The history and genesis of this fascinating work, premiered at Teatro alla Scala 17 April 1843 is carefully analyzed by Philip Gossett's companion work. Limited deluxe edition with binding that reproduces the original; handsome clamshell case in green cloth with pasted label. \$825
<http://www.omifacsimiles.com/brochures/donizetti.html>

ECKHARD, Jacob, 18-19th c.

- 687 *Jacob Eckhard's Chormaster's Book of 1809. A Facsimile with Introduction and Notes by George W. Williams. [Ms. St. Michael's Church, Charleston, S.C., on deposit in the Library of the South Carolina Historical Society].*
Columbia, S.C., 1971. 24 x 30 cm, xvi, 124, with 91 pp. Line-cut of Eckhard autograph. Over 100 hymns by European masters and Eckhard himself, arranged by meter (long, common, short and miscellaneous) notated in 2 voice parts (treble, bass) with figured bass. Hardbound. \$49

FALLA, Manuel de, 1876-1946

- 8173 *Fuego fatuo. Edición facsímil de los manuscritos 9017-1, LII A2, A4, A6, A9, A10 del Archivo Manuel de Falla. Edición y estudio de Yvan Nommick.*
Colección "Facsímiles", Serie "Manuscritos", 2. Granada, 1999. 25 x 35 cm xlviii, 258 pp. Full-color reproduction of the autograph fair copy (full score to acts I & II; piano reduction for act II), orchestral drafts to act II, and partial libretto. Together with B/W reproductions of Chopin's "Canción polaca, op. 74", a work which inspired the composer. Commentary in Sp. Limited edition of 500 copies. Cloth. \$187 http://www.omifacsimiles.com/brochures/falla_fuego.html

- 9273 *El retablo de Maese Pedro. Edición facsímil de los manuscritos fundamentales del Archivo Manuel de Falla. Edición y estudio de Elena Torre.*
Colección "Facsímiles", Serie "Manuscritos", 5. Granada, [2011]. 25 x 35 cm. 194 pp. Full-color reproduction of the autograph issued on the occasion of the 20th anniversary of the Archivo Manuel de Falla. Translated "Master Peter's Puppet Show", the work, in one act with prologue and epilogue, is based on an episode (chap. 26, part II) from Don Quixote by Miguel de Cervantes. Commentary in Sp. Limited edition of 500 copies. Cloth. \$178
http://www.omifacsimiles.com/brochures/falla_ret.html

- 7817 *La vida breve. Facsímil del manuscrito XXXV A1 del Archivo Manuel de Falla. Edición al cuidado de Antonio Gallego.*
Colección "Facsímiles", Serie "Manuscritos", 1. Granada, 1997. Oblong, 25 x 17 cm, xiii, 168 pp. 3-color halftone of Falla's fascinating autograph piano reduction score of his celebrated one-act opera "Life is Short". With this work the composer won the 1905 composition prize of the Real Academia de Bellas Artes. The manuscript reproduced here represents the closest version to the prize-winning version; the additions in red ink and pencil corrections show the beginning of the transformation that the opera would take in its premiere and publication years later. An indispensable source with many precious details for the study of the earliest important work of Falla. Linen. \$99
http://www.omifacsimiles.com/brochures/falla_vida.html

FRIEDMANN, Aron, 1855-1936

- 6136 *Der synagogale Gesang.*
Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1978. 8°, 150, xvii pp. (Rpt. of Berlin, 1908 edition). Cloth. Special sale price \$15, regularly \$35

GARCIA, Manuel, 1805-1906

- 4707 *Caprichos líricos españoles. Cahiers 5 et 6.*
Geneva, 1993. 21 x 30 cm, 32 pp. Line-cut of the Paris, 1830 edition. Contents: "Que tentacion de risa", "Baxelito nuevo", "San Anton", "Venid paxaritos", "Llevame a zurguen", "Malito estava", "Y no lo digo", "Que ay dinero", "Tu que no puedes", "Poderoso cavallero", "Aotro selasvenda", and "Vogo". Wrappers. \$40

GIULIANI, Mauro, 1781-1829

- 1043 [Cavatine & romanze, voice, guitar, op.13]
Cavatine e romanze per voce e chitarra. a. 3 cavatine ridotte per l'accompagnamento di chitarra, s.n.; b. 3 romances pour la guitare op.13.
Archivum Musicum: L'Arte della Chitarra, 11. Florence, 1983. Oblong, 30 x 23 cm, iii, 12 pp. Line-cut of the Vienna, 1807 & 1810 editions. Introduction in It by Paolo Paolini. Wrappers in decorative paper. \$19

- 1046 [Lieder, voice, guitar/piano, op.89]
Sechs Lieder, Op.89, for Voice and Guitar or Piano. Edited by Thomas F. Heck. Facsimile.
London, 1976. 4°, 27 pp. Line-cut of the first edition. Wrappers. \$10

- 7426 [Works, v.37, guitar, voice]
Ten Songs and Song Collections.
The Complete Works in Facsimiles of the Original Editions, 37. London, 1986. 4°. Line-cut. Wrappers. \$105

- 7427 [Works, v.38, guitar, voice, pf, vc]
La Sentinelle, Der Abschied der Troubadours, and Various Songs.
The Complete Works in Facsimiles of the Original Editions, 38. London, 1988. 4°. Line-cut. Wrappers.

GRUBER, Franz, 1787-1863

- 741 *Stille Nacht, heilige Nacht! Getreue Wiedergabe der eigenhändigen Niederschrift von Franz Gruber. Mit einem Begleitwort über die Geschichte des Weihnachtsliedes [von Otto Erich Deutsch].*
Vienna, 1937. Oblong, 36 x 26 cm, iv, 1, 4 pp. Beautiful halftone of the autograph fair copy of the original version of "Silent Night" scored for strings, horn, SATB and organ. The famous Christmas song with text by Josef Mohr, was first performed in Arnsdorf, Austria, Dec. 24, 1818. Afterword in Ger. Hardbound. Rare. \$200

- 7505 *Weihnachtslied "Stille Nacht, heil'ge Nacht!" Facsimile. Vorgelegt von Gerhard Waterskirchen und Thomas Hochradner.*
Salzburg, 1995. Oblong, 36 x 26 cm, iv, 4 pp. Color reproduction of the earliest known autograph version, together with Joseph Mohr's text and transcription. Wrappers. \$31

HAYDN, Franz Joseph, 1732-1809

- 3715 [Canzonetta, voice, keyboard]
Content-Facsimile Reproduction of Four Versions with Foreword by H.C. Robbins Landon. [Muzeum Narodowego, Krakow].
Cardiff, 1983. Oblong, 34 x 23 cm, iv, 12 pp. Halftone of the autograph sketch of "Der verdienstvolle Sylvius", together with line-cut reproductions of three early printed editions: "Das Geständniß einer schönen Schäferinn" (Prague, 1795), "Transport of Pleasure" (after 1794) and "Content". Issued on the occasion of the 250th anniversary of Haydn's birth. Wrappers. Special sale price \$6, regularly \$12

- 9267 [The Creation, Hob. XXI:2, sketches]
Die Schöpfung Hob.XXI:2. Skizzen. Herausgegeben von Annette Oppermann.
Joseph Haydn Werke, XXVIII/3/III. Munich, 2012 4°, 104 pp. Beautiful full-color reproduction of 36 sketch pages, hitherto unpublished, to Haydn's oratorio "The Creation", preserved in libraries in Vienna, London and New York. The sketches are very revealing: the famous soprano aria "On mighty pens" originally had an entirely different melody. The 5 notated beginnings of the recitative "Our duty we performed now" make it clear that Haydn even pondered very carefully such apparently standardized musical phrases before opting for a variant. The 3 surviving full-score sketches for the overture "The Representation of Chaos" show in turn how Haydn slowly developed the whole movement out of a basic idea initially outlined on only one page and garnished it with ever finer rhythmic and harmonic details. The whole set gives us a wonderful glimpse into workshop of the composer. With diplomatic transcription and notes in German. Handsome clamshell case in linen. \$325
http://www.omifacsimiles.com/brochures/haydn_cre.html

- 326 [Mass, "Creation", Bb major]
Messe B-Dur ("Schöpfungs-Messe"). Faksimile nach der im Eigentum der Bayerischen Staatsbibliothek befindlichen Urschrift. Veröffentlichung des Joseph Haydn-Instituts, Köln.
 [Henle Music Facsimiles, 1]. Munich, 1957. Oblong, 33 x 24 cm, 112, 9 pp. Fine monochrome collotype of the autograph score from 1801. The fifth of six large masses composed on the commission of Count Nikolaus II. Esterházy. Contains numerous variants from the printed score that suggests that the first edition was prepared from a faulty intermediate copy. The autograph, lost for some time, resurfaced in Switzerland shortly after the last war. Afterword by Wilhelm Virneisel. Coverboards in decorative paper. \$175
- 2411 ["Kaiserhymne", unison melody, keyboard]
"Gott Erhalte!". Joseph Haydns Kaiserhymne. Mit einem Faksimile des Erstdrucks von 1797 herausgegeben von Otto Biba. Englisch von E. Hartzell. Vienna, c.1980. Wrappers. \$15
- 9027 [Quartet, strings, op.76,3]
Gott! Erhalte Franz den Kaiser (Hob. XXVla: 4) und Streichquartett Op.76, Nr.3 (Hob. III:77), "Kaiserquartett" (Variationensatz). Vollständige Faksimile-Ausgabe im Originalformat der Mus. Hs. 16.501 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.
 Musica Manuscripta, 3a. Graz, 2008 32 x 23 cm, 26, 24 pp. Deluxe bibliophile facsimile in the original format of a composite ms comprising various versions of the hymn "Gott! erhalte Franz den Kaiser", which has served as the Austrian National Anthem for more than 140 years. The fascicle contains: 1) 1st ms version of the melody (sketch material on the backside), 2) fair copy of the harmonized version with Haydn's signature, 3) 1st version of the harmonized version with some erasures and corrections, 4) complete score for unison voices and orchestra with signs of corrections, 5) four variations of the hymn for string quartet (= "Kaiser" quartet Hob. III: 77), 6) 1st printed edition of the hymn from 1787 with manuscript notations on the final page. Commentary in Ger. Binding after the original, with slipcase. \$263
http://www.omifacsimiles.com/brochures/haydn_gott.html
- HAYDN, Johann Michael, 1737-1806**
- 9060 *Requiem in B-Dur (MH 838). Faksimile der autographen Partitur aus dem Besitz der Österreichischen Nationalbibliothek. Faksimile des Partitur-Erstdrucks (Leipzig, Ambros Kühnel) aus dem Besitz der Bayerischen Staatsbibliothek München. Vorgelegt und kommentiert von Manfred Hermann Schmid.*
 Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 12. Munich, 2006. 4°, 48, 40, xl pp. Beautiful halftone of the autograph score and the first printed edition. This requiem was composed in 1805-06 on behalf of the empress Maria Theresia, probably without a specific reason. The work may have been intended for the composer himself and like the Mozart requiem it also comes down to us in an unfinished state (Introitus, Kyrie, parts of Dies irae). Haydn avoids the dark-dramatic tone of Mozart's work and looks rather for the mild tone of an older tradition. Introduction in Ger. Wrappers. \$96
- HEINRICH, Anthony Philip, 1781-1861**
- 689 *The Dawning of Music in Kentucky, or The Pleasures of Harmony in the Solitudes of Nature (Opera Prima) / The Western Minstrel (Opera Seconda). Introduction by H. Wiley Hitchcock.*
 Earlier American Music, 10. New York, 1973. 269, 39 pp. Line-cut of the Philadelphia, 1820 edition. \$46
- 7518 *The Sylviad, or, Minstrelsy of Nature in the Wilds of North America. Opus 3 (Boston, 1823, 1825-26). Introduction by J. Bunker Clark.*
 Music of America, 1. Greeleaf, WI, 1996. 8°, xi, 359 pp. \$66
- HENSEL, Fanny, 1805-1847**
- 7898 ["Das Jahr", piano]
The Year. Twelve Character Pieces (1841) for Fortepiano. Illustrated Fair Copy with Illustrations by Wilhelm Hensel. Facsimile of the Autograph Owned by the Mendelssohn Archives at the National Library in Berlin. Epilogues by Beatrix Borchard, Ayako Suga-Maack, Christian Thorau.
 Kassel, 2000. 20 x 28 cm, 92, xvi pp. Full color facsimile. Cycle of 12 lyric pieces corresponding to the 12 months of the year, each copied out on different colored paper and illustrated by Fanny's husband, the renowned artist, Wilhelm Hensel. Fanny and Wilhelm Hensel have given their fair copy of the piano cycle "The Year" a unique aesthetic design where music, vignettes, lyric epigraphs and colorful paper merge to produce a charming effect and multi-media experience. Commentary in Ger-Eng. Hardbound. (new reduced price). \$125
<http://www.omifacsimiles.com/brochures/hensel.html>
- 8464 [Lied: "Der Fürst vom Berge", voice, piano]
"Der Fürst vom Berge". Lied auf einem Text von Wilhelm Hensel für Singstimme und Klavier, 1840. Faksimile des Autographs. Einführung und Erstaussage von Hans-Günther Klein.
 Wiesbaden, 2001. Oblong, 29 x 23 cm, 12, 6, 6 pp. Full-color halftone reproduction of the recently rediscovered autograph presentation copy from 1840, together introduction and transcription (= first edition). This lovely manuscript begins with a wonderful pen & ink drawing by Wilhelm Hensel. Bibliophile edition printed on laid paper. Introduction in Ger. Beautiful red paper boards with embossed / pasted etikette. \$59
http://www.omifacsimiles.com/brochures/hensel_furst.html
- 7533 [Lied: "Traum", voice, piano]
"Traum". Lied auf einen Text von Joseph von Eichendorff für Singstimme und Klavier, F-dur, 1844. Faksimile des Autographs. Einleitung von Hans-Günter Klein.
 Wiesbaden, 1997. 22 x 29 cm, 16, 5 pp. Beautiful monochrome halftone facsimile of the autograph presentation copy composed in 1844. The text was compiled from two poems out of Eichendorff's collection "Wanderlieder". The title page of the ms contains a beautiful vignette by Fanny's husband, the Prussian court painter Wilhelm Hensel, and suggests that the fair copy was intended as a present. Fine bibliophile edition printed on laid paper, issued on the occasion of the 150th anniversary of the Fanny Hensel's death. Commentary in Ger-Eng. Handsome red paper boards with embossed / pasted etikette. \$28
http://www.omifacsimiles.com/brochures/hensel_traum.html
- HINDEMITH, Paul, 1895-1963**
- 341 *Mathis der Maler. Oper in Sieben Bildern. Studien-Partitur. . . Ein Faksimiledruck nach der Handschrift des Komponisten.*
 Mainz, 1937/ 1965. 19 x 28 cm, 525 pp. Line-cut reproduction, reduced in format, of entire opera taken from Hindemith's meticulously copied autograph. Wrappers. \$106
- HOFFMANN, Ernst Theodor Amadeus, 1786-1822**
- 9081 *Der Trank der Unsterblichkeit. Oper in 4 Akten. Libretto: Reichsgraf von Soden. Faksimile-Ausgabe herausgegeben von Peter P. Pacht.*
 Berlin, 2009. 4°, 23, 29 pp. Hoffmann is one of the best-known representatives of German romanticism, a talented author of fantasy and horror, a jurist, composer, music critic, draftsman and caricaturist. He is the subject of Jacques Offenbach's famous but fictional opera the "Tales of Hoffmann". The most important and largest part of Hoffmann's musical output was dedicated to the stage. "Der Trank der Unsterblichkeit", reproduced here in halftone from the autograph score Mus. ms. autogr. Hoffmann, E.T.5 Staatsbibliothek Berlin, was written in Berlin 1807-08 during one of the worst periods of his life. Hardbound with paper boards. \$145
- HOLST, Gustav, 1874-1934**
- 345 *First Choral Symphony Opus 41. Edited by Imogen Holst and Colin Matthews.*
 Collected Facsimile Edition of Autograph Manuscripts of the Published Works, IV. London, 1983. 27 x 36 cm, 12, 160 pp. 2-color halftone. Linen. \$125
- 342 *Chamber Operas. 1: Savitri Opus 25; 2: The Wandering Scholar Opus 50). Edited by Imogen Holst.*
 Collected Facsimile Edition of Autograph Manuscripts of the Published Works, I. London, 1974. 27 x 36 cm, 208 pp. 2-color halftone. Linen. Special limited offer. Special sale price \$15, regularly \$85
http://www.omifacsimiles.com/brochures/host_co.html
- HOPKINSON, Francis, 1737-1791**
- 1693 [Songs, keyboard & voice]
Seven Songs for the Harpsichord or Forte Piano. The Words and Music Composed by Francis Hopkinson. [Free Library of Philadelphia].
 Philadelphia, 2/ 1959. Oblong, 4°, i, 14 pp. Line-cut of 1788 edition. Dedicated to George Washington. Wrappers. \$35
- KELLY, Michael, 1762-1826**
- 4769 *The Castle Spectre, as Now Performing with Unbounded Applause at the Theatre Royal, Drury Lane. The Words by G.M. Lewis, Esq.*
 Huntingdon, [1987]. Oblong, 4°, 8 pp. Xerographic reprint of the London, 1798 vocal score. Wrappers. \$4
- 4770 *The Grand Dramatic Romance of Blue Beard or Female Curiosity. As Now Performing at the Theatre-Royal, Drury Lane, with Unbounded Applause. The Words by George Coleman the Younger, Esq.*
 Huntingdon, [1987]. Oblong, 4°, 74 pp. Xerographic reprint of the London, 1798 vocal score. Wrappers. \$20

KOBRICH, Johann Anton, 1714-1791

- 9625 *XII. Pange lingua. Augsburg / Johann Jacob Lotter 1783. [Private collection].* Faksimile-Edition Rara, 87. Stuttgart, 2020. 21 x 34 cm, 80 pp. Line-cut of the Augsburg, 1783 edition. 12 strophic settings on the medieval Latin hymn "Pange lingua". Set of parts bound together: SATB voices, vln I, vln II, clarino I, clarino II, organ/violoncello bc. Hardbound, in decorative paper boards. \$69

KODÁLY, Zoltán, 1882-1967

- 1816 *Psalmus Hungaricus Op. 13. Faksimile-Ausgabe der Originalhandschrift mit einer Studie von Ferenc Bónis. [Ms. Stiftung Paul Sacher, Basel].* Budapest, 1987. 26 x 34 cm, 68, 32 pp. Beautiful 6-color halftone. Issued on the occasion of the 20th anniversary of the composer's death. Commentary in Ger-Hung. Linen. \$125

KOZELUCH, Leopold, 1752-1818

- 8618 [Sonatas, keyboard, op.2] *XII ariette italiane con l'accompagnamento del pianoforte. Op. XXXI.* Musica Repartita, 351B. Utrecht, 1998. Oblong, 30 x 21 cm. 27, i pp. Line-cut of the Magazin de Musique edition, Vienna, n.d. Afterword in Dut-Eng by J.H. van Krevelen. Wrappers. \$18

KRAUS, Joseph Martin, 1756-1792

- 352 *Air et chansons pour le clavecin. Faksimiltryck från exemplar av originalutgåvan från omkring 1796 i Kungliga Musikaliska Akademiens Bibliotek i Stockholm.* Autographus Musicus, 20. Bandhagen, 1980. Oblong, 32 x 22 cm, 42 pp. Line-cut of the Breitkopf & Härtel, c.1796 edition. Songs in German, French and Swedish. Wrappers. \$42
- 353 *Miserere [C minor]. [Ms. autogr. Kungliga Musikaliska Akademiens Bibl. Stockholm].* Autographus Musicus, 12. Bandhagen, 1978. Oblong, 35 x 23 cm, 7 pp. Halftone of the original format. Essays by R. Patzer, R. Bischof, E. Hilmar and W. Obermaier, with numerous photographs, illustrations and reproductions of some of Krenek's artwork, many handsomely mounted in passe-partout. Issued on the occasion of the composer's 85th birthday. Bibliophile edition not available commercially. Hardbound with silver paper boards. <http://www.omifacsimiles.com/brochures/krenek.html>
- 354 *Miserere [E-flat Major]. [Ms. aut. Kungliga Musikaliska Akademiens Bibl. Stockholm].* Autographus Musicus, 14. Bandhagen, [1978]. Oblong, 34 x 26 cm, 24 pp. Halftone of the autograph score of "Miserere nostri domine" (= VB 13), from 1788. For SATB, 2 fl, 2 ob, bsn, 2 trp, 2 hrn, timp, strings, & bc. Wrappers. \$24

KRENEK, Ernst, 1900-1991

- 357 [Fünf Lieder, op.82] *Fünf Lieder nach Worten von Franz Kafka. Faksimile der Originalhandschrift. Festgabe der Stadt Wien zum 85. Geburtstag des Komponisten. Herausgegeben von der Wiener Stadt- und Landesbibliothek.* Vienna, 1985. Oblong, 4°, 9, 82 pp. Beautiful full-color halftone of the autograph in the original format. Essays by R. Patzer, R. Bischof, E. Hilmar and W. Obermaier, with numerous photographs, illustrations and reproductions of some of Krenek's artwork, many handsomely mounted in passe-partout. Issued on the occasion of the composer's 85th birthday. Bibliophile edition not available commercially. Hardbound with silver paper boards. <http://www.omifacsimiles.com/brochures/krenek.html>

KREUTZER, Conradin, 1786-1849

- 3943 *Conrad Kreutzer's Frühlingslieder and Wanderlieder. A Facsimile Edition with New Translations by Luise Eitel Peake.* Stuyvesant, 1989. Oblong, 28 x 22 cm, xxvi, 57 pp. Line-cut of the Augsburg, c.1820 edition. The romantic song cycles of Swabian composer Conradin Kreutzer and poet Ludwig Uhland have most often been compared to those of Franz Schubert and Wilhelm Müller. Each of the four sets is an artwork in which the lyrics, melodies and accompaniments are inseparable. Because tempo, dynamics, phrasings and embellishments are very carefully indicated in Kreutzer's score and because the translations in this facsimile edition are meant to be sung this publication not only discloses the beauty of Uhland's poetry but also provides a useful performing edition of these songs. Cloth. \$70

KUHLAU, Daniel Friedrich Rudolph, 1786-1832

- 7350 *Comische Canons für drei Männerstimmen.* Copenhagen, 1960. Oblong, 16 x 12 cm, 22 pp. Line-cut of the c.1821 edition. 13 canons for three voices, with the exception of the penultimate for eight and the last, a puzzle canon, for twenty eight voices. Wrappers, in portfolio. \$25

KUNZEN, Adolph Carl, 1720-1781

- 4222 *Der Lieder zum unschuldigen Zeitvertreib. Zweyte Fortsetzung, herausgeben von Eitelriedrich Thom.* Dokumentation, Reprints, 25. Michaelstein, 1991. Oblong, 21 x 15 cm, 30, iv pp. Halftone of the London, 1756 edition. 30 settings for voice and keyboard. Kunzen, a wunderkind of his time, studied with his father and J.W. Lustig, and later travelled to Denmark and London. Parts I and II of the Lieder zum unschuldigen Zeitvertreib were published in Hamburg (1748) and Lübeck (1754). Wrappers. \$16

LEIBOWITZ, René, 1913-1972

- 1682 [3 mélodies sur les poèmes de Picasso Op.3, no.4-6] In *Picasso, Le Point: Revue Artistique et Littéraire, XLII (Octobre 1952).* 19 x 26 cm, 56, with numerous illus pp. Line-cut of the autograph songs "L'Orchata", "Les Cloches", & "Le Chardonne rit", composed in 1943. Together with essays on Picasso by 8 contributors. Includes facsimile of Picasso letter and handwriting analysis by the graphologist Raymond Trillat. Wrappers. \$35

LE SUEUR, Jean-François, 1760-1837

- 4532 *La Caverne, drame lyrique. Introduction by Jean Mongrédien.* French Opera in the 17th and 18th Centuries, 74. Stuyvesant, 1985. 4°, xxxiv, 340 pp. Line-cut of the first printed edition issued by Naderman at the end of 1794 or beginning of 1795. With reprint of the printed libretto. Cloth. \$104

LISZT, Franz, 1811-1886

- 3820 [Lied, "Es war einmal ein König", voice, male chorus, piano, S.73, "Es war einmal ein König . . .". Goethes Flohlied in der Vertonung von Franz Liszt. Faksimile-Ausgabe mit Anmerkungen zum Goethe-Verständnis und zu einigen Goethe-Kompositionen Liszts von Hans Rudolf Jung. [Goethe-Schiller-Archiv, Weimar]. Weimar, 1986. Oblong, 31 x 22 cm, xiv, 12 pp. Halftone of the autograph score from the 1840s, issued on the 100th anniversary of the composer's death. Wrappers. Special sale price \$10, regularly \$29 http://www.omifacsimiles.com/brochures/liszt_es.html
- 8836 [Lied, "Wenn die letzten Sterne bleichen, soprano & piano] "Wenn die letzten Sterne bleichen". Lied für Singstimme und Klavier op. post. Vorwort: Rolf Griebel; Kommentar: Sigrid von Moisy, Sabine Kurth. [Henle Music Facsimiles, 19]. Munich, 2007. Oblong, 30 x 26 cm, xviii, 4, vi pp. Deluxe color facsimile, issued on the occasion of the rediscovery of the manuscript in 2007. The piece dates from 1843 and is dedicated to Graf Franz von Pöckl of Munich. Commentary in Ger-Eng, together with modern edition. Handsome binding with blue paper boards, and pasted label. \$82 http://www.omifacsimiles.com/brochures/liszt_wenn.html

MAHLER, Gustav, 1860-1911

- 9558 [Lied von der Erde, selection] *Der Abschied—Facsimile Edition of the Sixth Movement of Das Lied von der Erde. I: Draft Orchestral Score; II: Partiel, Short Score; III: Texts on the Facsimile. [Willem Mengelberg Archive, Nederlands Muziek Instituut, The Hague].* The Hague, 2017. Oblong, 35 x 27, 3 vols, 44, 20; 46 pp. Fine bibliophile facsimile of Mahler's manuscripts of "Der Abschied" (Farewell), the sixth movement of Das Lied von der Erde, issued on the 60th anniversary of the Dutch Mahler Society. The edition includes the manuscripts of both the draft orchestral score and the partiel short score. In December 1917, the great Dutch conductor Willem Mengelberg conducted the Vienna Philharmonic Orchestra in a performance of Das Lied and following that performance, Alma Mahler presented Mengelberg with the 2 manuscripts which are the basis of this facsimile. Alma included the note (also provided in facsimile): "To the Friend of Gustav Mahler. . . the most wonderful interpreter of his work, Willem Mengelberg". The partiel represents a relatively early stage of the composition and reveals many aspects of how the movement took shape. The orchestral version is much more complete, but still is considered a draft. Notes by Eveline Nikkels & Frits Zwart, with introduction by Edward Reilly. Limited edition of 400 numbered copies in the original format as presented by Alma Mahler to Mengelberg, 3 volumes, housed in a beautiful box covered with black paper. http://www.omifacsimiles.com/brochures/mahler_ab2.html

- 8161 [Lied von der Erde, selection]

Das Lied von der Erde: Der Abschied. "Clavierauszug" – Manuscript – Facsimile. [Willem Mengelberg Archive, Nederlands Muziek Instituut, The Hague]. The Hague, 2002. Oblong, 29 x 23 cm, 15, 17 pp. Color reproduction (c. 85% of original size) of a fascinating autograph draft in the form of a piano-vocal score. It represents a relatively early stage of the composition and reveals many aspects of how the movement took shape. Notes by Eveline Nikkels & Frits Zwart, introduction by Edward Reilly. Limited edition of 350 copies. Handsomely bound in wrappers with period decoration and oriental landscape. \$54 http://www.omifacsimiles.com/brochures/mahler_ab.html

- 9334 [Rückert Lieder, selections, voice & orch, voice/piano]
Ich bin der Welt abhanden gekommen. Facsimile Edition of the Autograph Manuscripts, Gilbert Kaplan, Editor.
 New York, 2015. 29 x 37 cm, 92 pp, CD audio recording. Full-color reproduction of one of Mahler's most popular and poignant songs, composed in 1901 with a text by Friedrich Rückert. It is the third of the original five-song cycle "Rückert-Lieder"; Mahler himself conducted the first performance in 1905 and described "Ich bin der Welt abhanden gekommen" / "I am lost to the world" as creating "a feeling that rises just up to the lips, but does not pass beyond them... It is my very self". This carefully executed facsimile includes the orchestra & piano-vocal autograph versions, sketches, incomplete fair copy in the hand of Alma Mahler, and extensive historical notes and documentation by Gilbert Kaplan and Stephen Hefling. The manuscript and its survival has an amazing story. Limited bibliophile edition of 400 copies, only 200 for the trade. Clothbound with slipcase. \$100
http://www.omifacsimiles.com/brochures/mahler_ich.html
- MALIPIERO, Gian Francesco, 1882-1973**
- 4466 *La passione (per soli, coro e orchestra) dalla rappresentazione della Cena e Passione di Pierozzo Castellano Castellani. Riduzione per pianoforte e canto*. Milan, 1935. 26 x 30 cm, 58 pp. Line-cut of the autograph fair copy of the piano-reduction score. Wrappers. \$75
- MARTUCCI, Giuseppe, 1856-1909**
- 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
- MÉHUL, Étienne-Nicolas, 1763-1817**
- 4631 *Stratonice, comédie heroïque. Introduction by M. Elizabeth C. Bartlet*. French Opera in the 17th and 18th Centuries, 72b. Stuyvesant, 1997. 4°. lx, 142 pp. Line-cut of the 1792 printed score. Méhul's innovations in Stratonice include the development of new and more extended forms, a greater role for the orchestra, and the use of a broader range of effects achieved through a larger harmonic vocabulary, remote modulations, and deliberately unmelodic writing for the voice when justified by the exigencies of the text. Cloth. \$100
- MENDELSSOHN-BARTHOLDY, Felix, 1809-1847**
- 406 ["Auf Wiedersehn", voice & piano, from op.47]
Jubiläumsgabe zum hundertfünfzigsten Geburtstag von Felix Mendelssohn Bartholdy am 3. Februar 1959.
 Veröffentlichungen der Internationalen Felix Mendelssohn Gesellschaft. Basel, 1959. Oblong, 21 x 15 cm, vi, 1, v pp. Deluxe full-color facsimile of autograph, dated Leipzig, 22 January 1840, with hand-painted flower decorations in the margins by Cécile Mendelssohn. Presented by the Mendelssohns to the singer Elisa Meerti as a souvenir on her departure from Leipzig after a benefit concert in the Gewandhaus where she performed the song ("Es ist bestimmt in Gottes Rat") as an encore. Introduction in Ger by Hugo von Mendelssohn-Bartholdy and Max Schneider. Laid paper, with wrappers in marbled paper with silk string. Special sale price \$5, regularly \$20
- 7553 *Denn er hat seinen Engeln befohlen. Faksimileausgabe nach dem Autograph in der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz. Mit einem Nachwort von Thomas Schmidt-Beste*.
 Stuttgart, 1997. 24 x 32 cm, 16 pp. Full color facsimile of the autograph score written for SSAATTBB solo and based on Psalm 91, 11-12. The piece was composed in response to the attempted assassination of Frederick Wilhelm IV on 26 July 1844 and contains a dedication letter in Mendelssohn's hand. Wrappers. \$29
- 8670 *Die erste Walpurgisnacht. Ballade von Goethe für Chor und Orchester, op.60. A Full-Color Facsimile of the Autograph Piano-Vocal Score Held in the Museum of Educational Heritage at Tamagawa University. Edited with Commentary by Hiromi Hoshino*.
 Tokyo, 2005. 24.4 x 32 cm, xii, 48, 76 pp. Full-color facsimile edition of the recently rediscovered autograph score, a fair copy with numerous revisions and corrections on almost every page. Die erste Walpurgisnacht is considered one of Mendelssohn's finest pieces and the composer lavished much care on its composition which spanned from 1830 until 1843, finally being published in 1844. This autograph of Die erste Walpurgisnacht was presented to the late Spanish cellist, Gaspar Cassadó by his patron, Giulietta Gordigiani von Mendelssohn, and upon Cassadó's death it was inherited by his Japanese wife, the late pianist Chieko Hara. Subsequently it was donated by her family to Tamagawa University as part of a large collection of Cassadó's former possessions. Critical commentary in Eng-Jap. Clothbound.
http://www.omifacsimiles.com/brochures/mendel_w.html
- 407 *Die Frauen und die Sänger. Nach dem Gedicht "Die vier Weltalter" von Friedrich Schiller, für gemischten Chor komponiert von Felix Mendelssohn Bartholdy*.
 Veröffentlichungen der Internationalen Felix-Mendelssohn-Gesellschaft. Basel, 1959. 29 x 19 cm, 15, 4, 9 pp. Line-cut. Remarks, introduction and edition by Max Schneider and Karl-Heinz Köhler. Facsimile of letter from Albert Lortzing to Mendelssohn, dated 12 Nov. 1845. Special Christmas and New Year's issue. \$35
- 409 *Jesu, meine Freude. A Facsimile of the Composer's Autograph Now in the Newberry Library, with an Introduction by Oswald Jonas*.
 Chicago, 1966. 26 x 34 cm, 8, 12 pp. Beautiful halftone of the 1828 composition based on the famous Lutheran chorale of 1653. Scored for chorus and orchestra. Limited edition of 700 copies. Wrappers with special hand-made marbled paper. \$50
- 410 *Lied der Freundin. "Zarter Blumen leicht Gewinde". Ein bisher ungedrucktes Goethe-Lied von Mendelssohn mit einer Einführung von Max F. Schneider*.
 Veröffentlichungen der Internationalen Felix-Mendelssohn-Gesellschaft. Düsseldorf & Basel, 1960. Oblong, 21 x 13 cm, ix, 4, ix pp. Half-tone. Christmas and New Year's edition of the Goethe Museum and International Mendelssohn Society. Marbled endpapers, green cover with gold seal. \$18
- 412 *Paphleis. Ein Spott-Heldengedicht von Felix Mendelssohn. Mit einem Vorwort von Max F. Schneider. Eingeleitet und herausgegeben von Ursula Galley*.
 Veröffentlichungen der Internationalen Felix-Mendelssohn-Gesellschaft. Basel, 1961. 21 x 28 cm, 44, 6 pp. Line-cut of third stanza of poem. Edition of complete poem with introduction. Half-tone frontispiece of Mendelssohn as child playing piano. Wrappers. \$33
- MERCADANTE, Saverio, 1795-1870**
- 4203 *12 melodie preparatorie al canto drammatico con accompagnamento di pianoforte dedicate a Adelaide Gambaro. Napoli-Milano ca.1864*.
 Essercizi di Musica, 6. Lucca, 1991. 23 x 31 cm, xiii, 40 pp. Line-cut. Introduction in It-Eng by Paola Pisa. Complete program of exercises for the voice by one of Italy's most prolific opera composers. Wrappers. \$21
- 4204 *12 melodie preparatorie al canto drammatico con accompagnamento di pianoforte dedicate a Therese Tietjens. Napoli-Milano ca.1864*.
 Essercizi di Musica, 7. Lucca, 1991. 23 x 31 cm, xiii, 54 pp. Line-cut. Introduction in It-Eng by Paola Pisa. Complete program of exercises for the voice. Wrappers. \$21
- 4012 *Virginia, tragedia lirica in tre atti di S. Cammarano. Canto e pianoforte*.
 Bibliotheca Musica Bononiensis, IV / 220. Bologna, 1978. 22 x 32 cm, 315 pp. (Rpt. of 1866 edition). Line-cut of the Milan, 1866 edition. Piano-vocal score. Cloth.
- MEYERBEER, Giacomo, 1791-1864**
- 416 [Sicilian Folksongs]
Sizilianische Volkslieder. Herausgegeben von Fritz Bose. [Ms. Staatliches Institut für Musikforschung Berlin].
 Berlin, 1970. 19 x 26 cm, 88, with 38 pp. Halftone of the autograph, together with transcription, comprehensive analysis and historical introduction. In Ger. Linen. \$45
- MICHIELSEN, Leonard Pieter Joseph, 1872-1944**
- 4322 *Selected Songs in Autograph. Introduction by Jaap van Benthem. [Municipal Museum, The Hague]*.
 Dutch Music Facsimiles, 6. Utrecht, 1990. 4°, iv, 23 pp. Line-cut of the autograph fair copy. Contains 5 settings on German texts, 3 on French texts and 2 on Dutch. All the songs were composed in the first decade of the 20th c. Wrappers. \$24
- MIKULI, Karol, 1821-1897**
- 2055 [Jubilee Hymn in Honor of King Jan III Sobieski]
Hymn jubileuszowy na czesc króla Jana III Sobieskiego. Ułożony z powodu obchodu 200 letniej rocznicy odsieczy Wiednia 12 wrzesnia 1883. Słowa: Władysław Belza. Facsimile druku z 1883 r.
 Krakow, 1983. 4°, 7, 7 pp. Line-cut of the 1883 printed edition. With color frontispiece of King Jan III. Historical commentary in Pol by Alina Nowak Romanowicz. Wrappers. \$15

MÖRIKE, Eduard, 1804-1875

- 8399 *Musikbeilage zu dem Roman "Maler Nolten" von Eduard Mörike. Stuttgart/Schweizerbart Verlagshandlung 1832. [private collection].*
Stuttgart, 2004. Oblong, 17 x 12 cm, 32 pp. Line-cut of the Stuttgart, 1832 edition. The music settings (voice with keyboard accompaniment) are by Ludwig Friedrich Hetsch (1806-1872), life-long friend of Mörike. Wrappers. \$12

MOZART, Wolfgang Amadeus, 1756-1791

- 4708 [Abduction from the Seraglio, K.384, libretto]
Die Entführung aus dem Serail. Faksimile-Ausgabe zur Geschichte des Librettos. Bretzner (Libretto 1781). Mozart (Autograph 1781). Bearbeitung durch Stephanie d.J./Mozart (Libretto 1782). Herausgegeben von Gerhard Croll und Ulrich Müller.
Wort und Musik, 16 (Libretti, 2). Anif/Salzburg, 1993. 12 x 17 cm, 171 pp. Line-cut of four important sources of the libretto: Bretzner's printed edition of 1781, Mozart's autograph transcription (beginning of act I) of 1781, the Vienna printed edition of 1782 arranged by Stephanie and Mozart, and Bretzner's "Nachricht" of June 21, 1783. With introduction in Ger by Gerhard Croll and Ulrich Müller. Wrappers. \$50
- 8146 [Aria, soprano, strgs, 2 hrs, K.Anh.11a (K.365a)]
Die neugeborne Ros' entzückt. Arie für Sopran, Streicher und zwei Hörner. KV Anh.11a (365a). Faksimile mit Edition. Geleitwort von Christoph Wolff. Einführung von Faye Ferguson.
Salzburg, 1996. Oblong, 31 x 23 cm, 12, 1 pp. Color halftone of the autograph aria, "The new rose is enchanting", previously unknown in any form. Commentary in Ger-Eng. Limited bibliophile edition. Wrappers in decorative paper. \$44
- 1668 [Aria, tenor, orch, K.431]
"Misero! O sogno!"—"Aura, che intorno spiri". Arie für Tenor und Orchester KV 431 (425b). Faksimile der autographen Partitur mit einem Geleitwort von Nikolaus Harnoncourt und einer Einführung von J. Rigbie Turner. [Pierpont Morgan Library, New York].
Documenta Musicologica, II/22. Kassel, 1988. Oblong, 33 x 24 cm, 32, xiii pp. Halftone of the autograph score. This popular concert aria is believed to have been first performed in a concert organized by Mozart himself in 1783. Although the author of the text is unknown, it seems that it may have formed part of an opera seria. Afterword in Ger-Eng. Coverboards in laid paper. \$56
- 9469 [Cantata, voice, piano, K.619]
Eine kleine deutsche Kantate "Die ihr des unermesslichen Weltalls Schöpfer ehrt. . . " für eine Singstimme und Klavier, KV 619. Worte Franz Heinrich Ziegenhagen. Tripel-Ausgabe, Zwei Faksimiles des Mozartschen Autographs vom Juli 1791 und des Erstdruck von 1792 und Neudruck 2010 (Beiheft).
Unterschleissheim, 2010. Oblong, 34 x 27 cm, 50, 12 pp. Color halftone of the autograph (Upsala Universitets Bibliotek) and line-cut reproduction of the 1792 1st edition, along with modern edition. Freemasonry had been banned in the Austrian Empire by Empress Maria Theresa in 1764 but the intervening years saw a relaxation of that decree under Emperor Joseph II. On December 14, 1784, Mozart was admitted as an Apprentice to the Viennese lodge known as Beneficence (Loge zur Wohlthätigkeit). Franz Heinrich Ziegenhagen, a fellow Mason and merchant from Hamburg, commissioned this setting of a "Little German Cantata", using his own text, for use at meetings of the Regensburg Lodge. The work consists of 6 short movements without break set in both arioso and recitative style. Limited bibliophile edition of 500 copies. Wrappers. \$117
http://www.omifacsimiles.com/brochures/moz_k619.html
- 9683 [Cantata, voice, piano, K.619]
Die ihr des unermesslichen Weltalls Schöpfer ehrt, K.619. Hamburg: 1792. The Lilly Library, Indiana University, Bloomington.
New York, 1991. 33 x 43, oblong 29 x 34 cm, iv, 8 pp. Color facsimile of the piano-vocal score, Hamburg, 1792 from the exemplar in the Lilly Library. Mozart received the commission for this musical setting of a poem by a fellow Mason Franz Heinrich Ziegenhagen in July of 1791. No.23 from the bibliophile edition "Mozart: Portfolio of a Genius". \$30
http://www.omifacsimiles.com/brochures/moz_port.html
- 4456 [Don Giovanni, K.527, libretto]
Don Giovanni in New York. Lorenzo Da Pontes italienisch-englisches Libretto für die US-Erstaufführung von Mozarts Oper (1826). Mit dem Libretto der Oper "Mozart in New York" von Herbert Rosendorfer/Helmut Eder (1991). Herausgegeben von Ulrich Müller und Oswald Panagl.
Wort und Musik, 14 (Libretti, 1). Anif/Salzburg, 1991. 8", 224, with 95 pp. Line-cut of the New York, 1826 Italian-English libretto, from a copy in the possession of New York Public Library. Prepared for the premiere of Don Giovanni in New York, the libretto is an important document for the history of the reception of the opera and opera in general in America. Contributions by Hans Graf, Aleramo Lanapoppi, Dorothy Potter, Ulrich Müller and Oswald Panagl. With facsimiles and transcriptions of two Da Ponte essays (in ms) written on the theater c.1790-91. Wrappers. \$44

- 464 [Impresario, K.486]
Der Schauspieldirektor. The Impresario. A Comedy with Music in One Act, K.486. Facsimile of the Autograph Manuscript in the Mary Flagler Cary Music Collection in the Pierpont Morgan Library.
New York, 1976. Oblong, 35 x 27 cm, xi, 89 pp. 2-color halftone of the autograph score composed between Jan. 18 and Feb. 3, 1786. A "Singspiel", with libretto by Gottlieb Stephanie, and consisting of an "Overture, 2 Arien, ein Terzett und Vaudeville", the work was commissioned by Emperor Joseph II and first presented (along with an opera by Salieri) at Schönbrunn, the emperor's summer residence near Vienna.. Includes draft for the aria "Da schlägt die Abschiedsstunde", in the possession of the New York Public Library. Preface by Charles Ryskamp; introduction by Rigbie Turner. Beta-radiographs of 4 watermarks. Special bibliophile edition with orange cloth boards and matching slipcase. \$175
- 465 [Impresario, K.486]
Der Schauspieldirektor. The Impresario. A Comedy with Music in One Act, K.486. Facsimile of the Autograph Manuscript in the Mary Flagler Cary Music Collection, The Pierpont Morgan Library.
New York, 1976. Oblong, 35 x 26 cm, xi, 89 pp. 2-color halftone of the autograph score composed between Jan. 18 and Feb. 3, 1786. A "Singspiel", with libretto by Gottlieb Stephanie, and consisting of an "Overture, 2 Arien, ein Terzett und Vaudeville", the work was commissioned by Emperor Joseph II and first presented (along with an opera by Salieri) at Schönbrunn, the emperor's summer residence near Vienna.. Includes draft for the aria "Da schlägt die Abschiedsstunde", in the possession of the New York Public Library. Preface by Charles Ryskamp; introduction by Rigbie Turner. Beta-radiographs of 4 watermarks. Wrappers, in heavy textured blue paper with beautifully printed title block. Special sale price \$25, regularly \$75
http://www.omifacsimiles.com/brochures/moz_imp.html
- 8761 [Lieder, voice & piano, collected works]
30 Lieder und Gesänge für eine und mehrere Singstimmen mit Klavierbegleitung. Faksimileausgabe des Erstdrucks aus den Œuvres complètes, Leipzig 1799 herausgegeben von Ulrich Leisinger. Nachwort mit Bemerkungen zur Textgestalt.
Stuttgart, 2006. Oblong, 30 x 21 cm, 100, x pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, 1799. (= Œuvres Complètes de Wolfgang Amadeus Mozart. Cahier V, XXX). Hardbound, with decorative paper boards. \$130
http://www.omifacsimiles.com/brochures/moz_lie.html
- 4110 [Lieder, selections, K.476]
Das Veilchen KV 476. Text von J.W. v. Goethe. Wien, 8. Juni 1785. [British Library, London].
Vienna, 1991. 30 x 41 cm, 1 pp. Beautiful halftone in the original folio format. \$12
- 9471 [Lieder, selection, K.520]
Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte "Erzeugt von heißer Phantasie". Lied für eine Singstimme mit Klavierbegleitung KV 520. Text von Gabriele von Baumberg (1766 - 1839). Faksimile und Edition. Einführung von Johanna Senigl.
Salzburg, 2004. Oblong, 34 x 27 cm, 14 pp. Color halftone of the autograph composed on 26 May, 1787, together with modern edition. Written in friendship for his pupil Nikolaus Joseph von Jacquin (1727-1792). The song appeared in the the Breitkopf & Härtel edition of 1799 with the title "Unglückliche Liebe" (Unhappy Love), Commentary in Ger/Eng/Fr. Limited bibliophile edition. \$35
http://www.omifacsimiles.com/brochures/moz_luisa.html
- 2776 [Lieder, selections, K.596-598]
Drei Lieder für den Frühling.
Vienna, 1937. Oblong, 27 x 22 cm, 16 pp. Line-cut of the 1791 first edition issued in Vienna by Ignaz Alberti. Consists of "Sehnsucht nach dem Frühling" (K.596), "Im Frühlingsanfang" (K.597) & "Das Kinderspiel" (K.598). Although no autograph exists today, they are entered into Mozart's Verzeichnis as having been composed 14 January 1791. The facsimile includes a reprint of a charming vignette of a mother at the piano with six musician children (A. Kohl), the full song texts, and an afterword in Ger by Otto Deutsch. Limited edition of 200 copies. Beautiful coverboards with decorative paper and pasted title block. Extremely rare. \$90
- 439 [Lucio Silla, K.135, libretto]
Lucio Silla. Faksimiledruck des Librettos von G. den Gamerra, Mailand 1772. Mit einer Einführung in das Werk von Rudolph Angermüller.
Internationale Stiftung Mozarteum. Munich, 1975. 17 x 24 cm, 37 & 5, 21 pp. Line-cut of the printed libretto, together with halftones of an autograph letter by Leopold Mozart and 2 pages from the composer's score. Issued in conjunction with a performance in the Great Festival House in Salzburg, January 24, 1975. Introduction inGer. Wrappers. \$20

8630 [Magic Flute, selection, K.620]

Die Zauberflöte Aria: "Ein Mädchen oder Weibchen wünscht Papageno sich". Faksimile und Klavierauszug. Nachwort von Silke Leopold. [Staatsbibliothek Preussischer Kulturbesitz, Berlin, Mus. ms. autogr. W.A. Mozart 620].

Kassel, 2005. Oblong, 4", 36 pp. 4-color halftone facsimile of the autograph score (fols. 157-160 of the opera), one of the best known arias in the history of music. Together with modern edition in vocal score format. The opera owes its success in no small part to the role of Papageno, a mixture of buffoon and harlequin, of mythical beast and child of nature, uniting many theatrical traditions: the wily servant and fool of the commedia dell'arte, Prince Tamino and his grudging servant, Papageno the Bird-Catcher, are the same pairing opposites as Don Giovanni and Leporello, etc. Schikaneder actually wrote the part of the Bird-Catcher to showcase his own talents. Mozart captures a humorous account of a performance of the work at the Freihaus-Theater in a letter to Constanze, dated 9 Oct. 1791: "During Papageno's aria with the glockenspiel I went behind the stage, as I felt a sort of impulse today to play it myself. Well, just for fun, at the point where Schikaneder has a pause, I played an arpeggio. He was startled, looked into the wings and saw me. When he had his next pause, I played no arpeggio. This time he stopped and refused to go on. I guessed what he was thinking and again played a chord. He then struck the glockenspiel and said 'Shut up'. Whereupon everyone laughed. I am inclined to think that this joke taught many of the audience for the first time that Papageno does not play the instrument himself." Commentary in Ger-Eng-Jap. With attractive binding red linen. \$49 http://www.omifacsimiles.com/brochures/moz_mad.html

4713 [Magic Flute, K.620; libretto]

Die Zauberflöte: eine große Opera in zwey Aufzügen. Nach Schikaneder für kleinere Theater frey, jedoch ohne mindesten Abbruch der Musik umgearbeitet. Die Musik ist von Apollo Mozart.

Weitra, 1991. 15 x 22 cm, 78, i pp. Line-cut of the Niklas Ambrosi edition (Passau, 1793), together with 8 lovely engravings illustrating different scenes by Abraham Wolfgang Küffner from 1795. In this libretto, the oldest "improved" version for the Passau performance of the opera, Tamino appears as a Knight who has lost his way, the Queen of the Night as "Karmela, a magician of music, while the speaker and priests have been eliminated. Hardbound. \$30

9675 [Marriage of Figaro, selection, K.579]

Mozart's Arrangement of "Non so più". Vienna: After May, 1786. The Pierpont Morgan Library, Dannie and Hettie Heineman Collection, New York.

New York, 1991. 33 x 43 cm; oblong 33 x 24 cm. iv, 4 pp. Fine duotone of the autograph, an arrangement Mozart may have made for one of his friends, acquaintances, colleagues, Masonic Lodge brothers or patrons. Scored for piano, violin and soprano. No.15 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$45 http://www.omifacsimiles.com/brochures/moz_port.html

442 [Marriage of Figaro, selection, K.579]

"Un moto di gioia", KV 579, Arie der Susanna in "Le nozze di Figaro". Klavierauszug. Faksimile des Autographs.

Archiv der Gesellschaft der Musikfreunde in Wien. Vienna, 1982. Oblong, 29 x 22 cm, 2 pp (1 leaf). 3-color halftone of the autograph scored for soprano and piano. Special private printing of 500 copies. With attractive folder with pasted label. \$24 http://www.omifacsimiles.com/brochures/moz_moto.html

9674 [Marriage of Figaro, selection, K.579, playbill]

Playbill for the Premiere of "Le nozze di Figaro". Vienna: May 1, 1786. Bildarchiv der Österreichischen Nationalbibliothek, Vienna.

New York, 1991. 33 x 43 cm; oblong 40 x 32 x 8 cm, iv, 1 p. Fine duo-tone of poster for opening night of the premiere of Le nozze di Figaro, suitable for framing. No.14 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$40 http://www.omifacsimiles.com/brochures/moz_port.html

3953 [Mass, K.317, "Coronation", C major]

Missa in C, KV 317. Krönungsmesse, Faksimile der autographen Partitur. Einführung: Ernst Hintermaier / Coronation Mass, Facsimile of the Autograph Score, Introduction: Ernst Hintermaier.

Documenta Musicologica, II/30. Kassel, 1998. Oblong, 25 x 20 cm, 116, 12 pp. Full-color halftone of the autograph, issued on the occasion of the 1200th anniversary of the founding of Archdiocese of Salzburg. The Mass in C, Mozart's most popular sacred work from his Salzburg years, was composed according to the terms of his contract as organist at the Salzburg court for Easter Sunday, 4 April 1779. Structurally it conformed to the type of "Solemn and Short Mass" preferred by the Archbishop Hieronymus. Mozart nicely describes the nature of this mass in a letter to Padre Martini: "Our church music is very different from that of Italy, all the more so since a mass with all movements... even for the most solemn occasions, when the sovereign himself reads the mass, must not last more than 3 quarters of an hour. One needs a special training for this type of composition, and it must also be a mass with all instruments - war trumpets, tympani etc. ..." The "special training" to which Mozart is referring is the structural compactness and unity of form, for instance in the rondo design of the Credo or in the recalling of themes in the Kyrie and Dona nobis pacem (E. Hintermaier). (This facsimile was distributed in two separate issues, one by the Internationale Stiftung Mozarteum Salzburg, and the other by Bärenreiter-Verlag, Kassel in the series Documenta Musicologica, v. II/30. Red linen binding with gold lettering.) http://www.omifacsimiles.com/brochures/moz_missa_k317.html

440 [Mass, K.427 / 417a, C minor]

Messe c-moll KV 427 (417a). Faksimile der autographen Partitur. [Ms. Deutsche Staatsbibl. Berlin].

Leipzig, 1982. Oblong, 33 x 25 cm, 146, xvi (booklet) pp. 2-color collotype of the autograph score dating from 1783. This magnificent mass was actually begun in the summer of 1782 just before the time of his marriage to Constanze Weber in August, and Mozart vowed to perform it in honor of their wedding. Like the Requiem, however, it was never finished: if written as intended, like Bach's B Minor Mass, which the composer had recently encountered through Baron von Swieten—it would be an hour and a half in length. Only the Kyrie and Gloria were complete, the Credo had only two of its movements, both of which needed some parts to be orchestrated, and the Sanctus and Benedictus needed the music of the second chorus to be filled in where the chorus divides (modern editions today take care of these shortcomings in more or less convincing ways). Mozart wrote to his sister that Constanze loved this kind of music (i.e. the fugal-laced choral music of Bach and Handel). Constanze, trained as a singer, sang at the Oct. 1782 premiere of the mass the demanding first soprano part including the famous, difficult, and ethereal "Et incarnatus est" (adapted from Martin Pearlman). Afterword in Ger by Karl-Heinz Köhler. Printed on fine natural paper with handsome binding in linen. http://www.omifacsimiles.com/brochures/moz_messe_k427.html

441 [Mass, K.427 / 417a, C minor]

Messe c-moll KV 427 (417a). Faksimile der autographen Partitur vorgelegt von Karl-Heinz Köhler. Nachwort von Monika Höll und Karl-Heinz Köhler [Ms. Deutsche Staatsbibl. Berlin].

Documenta Musicologica, II/9. Kassel, 1983. Oblong, 33 x 25 cm, 146, vi pp. 2-color collotype of the autograph score dating from 1783. This magnificent mass was actually begun in the summer of 1782 just before the time of his marriage to Constanze Weber in August, and Mozart vowed to perform it in honor of their wedding. Like the Requiem, however, it was never finished: if written as intended, like Bach's B Minor Mass, which the composer had recently encountered through Baron von Swieten—it would be an hour and a half in length. Only the Kyrie and Gloria were complete, the Credo had only two of its movements, both of which needed some parts to be orchestrated, and the Sanctus and Benedictus needed the music of the second chorus to be filled in where the chorus divides (modern editions today take care of these shortcomings in more or less convincing ways). Mozart wrote to his sister that Constanze loved this kind of music (i.e. the fugal-laced choral music of Bach and Handel). Constanze, trained as a singer, sang at the Oct. 1782 premiere of the mass the demanding first soprano part including the famous, difficult, and ethereal "Et incarnatus est" (adapted from Martin Pearlman). Afterword in Ger by Karl-Heinz Köhler. Printed on fine natural paper with handsome binding in linen. http://www.omifacsimiles.com/brochures/moz_messe_k427.html

7856 [Motet, Ave verum, SATB, strings, organ, K.618]

Ave verum corpus KV 618. Vollständige Faksimile-Ausgabe im Originalformat der Originalhandschrift Mus. Hs. 18.975/3 der Musiksammlung der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.

Musica Manuscripta, VII. Vienna, 2000. Oblong, 31 x 23 cm, 16, 2 pp. Full-color halftone of the autograph, reproduced in the exact size and format of the original. Scored for SATB, orchestra and organ, this motet was believed to have been composed for his friend Anton Stoll in Baden outside of Vienna, 17 June 1791, mere six months before the composer's death. Notably it is the only church music Mozart composed after he left the service of the archbishop of Salzburg. The carefully copied MS, only four pages in length, is an orthographic jewel; once in the possession of Ludwig Ritter von Köchel it passed to the Königliche Hofbibliothek then later to the National Library. Deluxe edition, hardbound, with blue boards. \$72 http://www.omifacsimiles.com/brochures/moz_ave.html

- 8759 [Motet, Exultate, Jubilate, soprano, orch, K.165 / 158a]
L'autografo del motetto Exultate jubilate (KV 165 / 258a) : della Bibliotheka Jagiellńska di Cracovia / The Autograph of the Motet Exultate jubilate (KV 165 / 158a) of the Biblioteka Jagiellńska of Krakow; Edizione in fac-simile a cura di Flavio Colusso [e] Domenico Antonio D'Alessandro ; con un saggio di Rudolph Angermüller.
 Musica Theatina, 3. Lucca, 2006. Oblong, 32.5 x 24.5 cm, xlvii, 48 pp. Full-color facsimile of the autograph score issued on the occasion of the 250th anniversary of the composer's birth. A sacred motet in Latin for soprano, instruments and continuo, with two arias, a recitative and a final Alleluia, EXULTATE, JUBILATE was composed for the feast day of the Regular Theatine Clerics, and first performed on January 17, 1773. The work was specifically written for the famous castrato Venanzio Rauzzini—Mozart's "leading man" in the opera Lucio Silla being performed at that time in Milan—and the virtuosity of the piece with florid coloratura style gives us a glimpse of Rauzzini's abilities. It combines the aria and recitative style of opera seria with the 3-part form of the Italian symphony. Introduction in It-Eng-Ger. Includes CD audio recording featuring Mariella Devia and the Cappella Musicale Theatina under the direction of Flavio Colusso. Handsome binding that replicates the original. \$148
http://www.omifacsimiles.com/brochures/moz_ex.html
- 3504 [Requiem mass, K.626]
Requiem. Reprint des Lichtdrucks von 1913—herausgegeben von Alfred Schnerich. Neu herausgegeben von Franz Beyer.
 Adliswil, 1990. Oblong, 35 x 25 cm, 23, 85 pp. (Rpt. of Vienna, 1913 edition). 2-color halftone issued on the occasion of the bicentennial of the composer's death. With new afterword in Ger-Eng (does not include original commentary by Alfred Schnerich nor the writing samples of Süßmayr, Stadler and Eybler. Hardbound. \$185
- 3657 [Requiem mass, K.626]
Requiem. Vollständige farbige Faksimile-Ausgabe im Originalformat der 2-teiligen Handschrift Mus. Hs. 17.561 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.
 Documenta Musicologica, II/27 = Musica Manuscripta, VI. Graz & Kassel, 1990. Oblong, 35 x 26 cm, 3 vols, 200, 40 pp. First complete facsimile of the autograph parts and sketches with the finishing work of Süßmayr and others. 3 volumes, 2 of autographs plus commentary in Eng-Ger by Günther Brosche. Superb 4-color halftone in the original format. Wrappers in period design with slipcase in decorative paper. http://www.omifacsimiles.com/brochures/moz_req.html
- 8974 [Requiem mass, K.626]
Requiem. Vollständige farbige Faksimile-Ausgabe im Originalformat der 2-teiligen Handschrift Mus. Hs. 17.561 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.
 Graz & Kassel, 1990. Oblong, 35 x 26 cm, 40, 200 pp. Superb 4-color halftone in the original format. First complete facsimile of the autograph parts and sketches with the finishing work of Süßmayr and others. Commentary in Eng-Ger by Günther Brosche. Special edition produced for Philips Records with parts I and II of the MS and commentary bound into one volume. Hardbound with handsome red EfaIn paper boards with gold lettering. \$350
http://www.omifacsimiles.com/brochures/moz_req.html
- 9414 [Requiem mass, K.626]
Requiem. K.626. Facsimile of the autograph score held in the Austrian National Library. With a commentary by Christoph Wolff and Günther Brosche.
 Bärenreiter Facsimile, [10]. Kassel, 2015. Oblong, 35 x 26 cm, 40, 200 pp. New deluxe facsimile edition of the autograph parts and sketches with the finishing work of Süßmayr and others. Commentary in Eng-Ger by Christoph Wolff and Günther Brosche. Limited bibliophile edition produced on natural paper with individually trimmed pages. Quarter leather with decorative paper boards. \$595
http://www.omifacsimiles.com/brochures/moz_req1.html
- 9443 [Requiem mass, K.626, 1st ed.]
Requiem KV 626 - W.A. Mozart: Missa pro defunctis / W.A. Mozarts Seelenmesse. Breitkopf & Härtel, Leipzig [1800]. Herausgegeben und mit einem Nachwort von Markus Eberhardt. [Archiv des Bistums Passau].
 Faksimile-Edition Rara, 67. Stuttgart, 2015. Oblong, 35 x 26 cm, 178, vi pp. Line-cut of the first edition, Leipzig, 1800. Although there have been many attempts of reconstructing the text of the Requiem, the 1800 printed version, largely based on Süßmayr's work, remains the prime historical document. It is interesting that Breitkopf & Härtel provides no credit to Süßmayr for the completion of the work although correspondence in early 1800 between Gottfried Christoph Härtel and Süßmayr clearly establishes the extent of his role. Hardbound in decorative paper which reproduces the original 1800 binding. \$100
http://www.omifacsimiles.com/brochures/moz_requiem_bh.html
- 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
- 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
- MÜLLER, Adolf, 1801-1886**
- 2778 *Glück, Mißbrauch und Rückkehr; oder: Das Geheimnis des grauen Hauses von Nestroy. Musik von Adolf Müller für Gesang mit Begleitung des Pianoforte: "Jetzt hab' ich heut fünf Klag'n kopirt"; "Wie schön rauschen hier im Gebirg überall"; "S kommt All's auf a G'wohnheit nur an".*
 Collection Alt-Wien. Vienna, 1976. 4°, i, 15 pp. Line-cut of the Diabelli edition. Introduction in Ger by Ernst Hilmar. Wrappers. \$12
- 2779 *Neueste Sammlung komischer Theater-Gesänge [I]. J. Nestroy: Der Tritschtratsch "Tratschmiedl geh', verlasse mich"; Lumpacivagabundus: 'S ist kein' Ordnung mehr.. Ich soll jetzt solid und a Spiessburger wer'n". Musik von A. Müller für Gesang mit Begleitung des Pianoforte.*
 Collection Alt-Wien. Vienna, 1976. Oblong, 4°, i, 15 pp. Line-cut of the Diabelli edition. Introduction in Ger by Ernst Hilmar. Wrappers. \$12
- 2780 *Neueste Sammlung komischer Theater-Gesänge [III]. J. Nestroy: Der Talisman: "Der hat weiter nit g'schaut"; Die Männer hab'n's gut / Ja, die Zeit ändert viel / No, da hab' i schon gnu". Musik von A. Müller für Gesang mit Begleitung des Pianoforte.*
 Collection Alt-Wien. Vienna, 1976. Oblong, 4°, i, 14 pp. Line-cut of the Diabelli edition. Introduction in Ger by Ernst Hilmar. Wrappers. \$12
- 2781 *Theatralisches Panorama. Sammlung der beliebtesten Theater-Gesänge mit Begleitung des Pianoforte redigirt von Adolf Müller. Aus den Posen von Johann Nestroy; Der Unbedeutende: "Wann i als Zimmerman. . . Es thut Einer prassen"; Das Mädl aus der Vorstadt: "Mein' Frau, dieser Engel".*
 Collection Alt-Wien. Vienna, 1976. 4°, i, 13 pp. Line-cut of the Diabelli edition. Introduction in Ger by Ernst Hilmar. Wrappers. \$12
- MUÑOZ, Juan Lorenzo, 17-18th c.**
- 3470 *Villancicos que se han de cantar en los solemnes maytines del nacimiento de nuestro Señor Jesu-Christo, en la Santa Iglesia Catedral de Sigüenza año de 1801. Puestos en música por D. Juan Lorenzo Muñoz.*
 Sigüenza, 1985. 14 x 21 cm, 11 pp. Line-cut of the Alcalá, 1802 edition. Edition of 500 copies. Wrappers, in hand-made paper. (no music). \$10
- NAUMANN, Johann Gottlieb, 1741-1801**
- 4638 *Gustaf Wasa. Lyrisk tragedi i tre akter. Text: Johan Henrik Kellgren. Facsimile, utgivet av Anna Johnson, Margareta Rörby, Claude Génétay. [Musikaliska Akademiens Bibliotek, Stockholm].*
 Monumenta Musicae Svecicae, 12. Stockholm, 1991. Oblong, 30 x 22 cm, 4 vols, 769, 63 pp. Line-cut of a contemporary full score of the complete opera, plus halftone of 46 pages of Naumann's autograph score. Wrappers. \$268

ORFF, Carl, 1895-1982

- 7539 *Carmina Burana. Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis. Facsimile of the Composer's Autograph Score in the Bayerischen Staatsbibliothek München. Edited by the Carl Orff-Stiftung With Introductory Notes by Hartmut Schaefer and Werner Thomas.*
Mainz, 1997. 32 x 42 cm, 160, xxxi pp. Full-color facsimile, in the original folio format, of the autograph fair copy. Orff's great musico-dramatic masterpiece composed on a sequence of medieval Latin lyrics with exciting block chords and driving rhythms. This deluxe edition captures the dark and light blue inks of the composer's handwriting, with additions in lead and colored pencil. Binding in black linen & quarter leather. (special limited offer). \$185
http://www.omifacsimiles.com/brochures/orff_carm.html

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

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

PALMER, Christian

- 4474 *Evangelische Hymnologie.*
Leipzig, 1978. 8°, 398 pp. Line-cut of the Stuttgart, 1865 edition. Linen. \$44

PENDERECKI, Krzysztof, b.1933

- 4748 *Skizze zur "Utrenja" (1969/71); Skizze zu "Kosmogonia" (1970); Skizze zur Oper "Die schwarze Maske" (1984/86).*
Mainz, 1987. Oblong & upright, 42 x 35, 42 x 70 cm, 3 pp. Color facsimile in the original format of 1 sketch page from *Utrenja*, *Kosmogonia* and *Die schwarze Maske*. Folder. \$29

PEPOLI, Carlo, 1796-1881

- 5108 *Del dramma musicale e di taluni canti dei popoli.*
Biblioteca Storico Giuridica e Artistico Letteraria: Letteratura Musica Teatro, 22. Bologna, 1977. 8°, 106 pp. Wrappers. \$18

PICCINNI, Niccolò, 1728-1800

- 4536 *Atys, tragédie lyrique. Introduction by Julian Rushston. [Bibl. Nationale, Paris].*
French Opera in the 17th and 18th Centuries, 65. Stuyvesant, 1991. 4°, xiii, 349 pp. Line-cut of La Chevardière (2nd) edition (Paris, c.1783), together with the P. de Lormel printed libretto of 1780. Cloth. \$95

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

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

PORTUGAL (=PORTOGALLO), Marco Antonio da Fonseca,

- 8394 *Gli orazi e i curiazi. Partitura dell'opera in facsimile. Edizione del libretto. Catalogo cronologico degli spettacoli a Venezia (1897-1815). A cura di Maria Giovanna Miggiani.*
Drammaturgia Musicale Veneta, 29. Milan, 2003. Oblong. 30 x 23 cm, 2 vols, ccclxxiii, xxiii, 541 pp. Line-cut of a contemporary ms (full score). Cimarosa's "Gli Orazi e i Curiazi" represents the climax of his search for a "new genre" in Italian operatic tragedy and, at the same time, the setting and basic lyrics are emblematic of the development of new vocal personalities and new theatrical roles found in new vocal styles, especially that of the dramatic penetrating contralto, Giuseppina Grassini, and that of the new young heroic tenor, Matteo Babbini. The huge, long-lasting success of this work is known to all, but what's less known is the fact that the La Fenice Theatre and the new Napoleonic Ferrara Theatre jointly produced a second setting to music of Sografi's libretto for the same singers, but with the music of a promising young composer, Marco Portogallo, whose style foreshadowed evolution in the so-called pre-Rossini style of serious vocal dramatic composition. The success of Cimarosa's Orazi was also thanks to many grafted sections with Portogallo's intonation, favoured and preferred by the singers. The aim of this facsimile of Portogallo's work is to provide a glimpse into the evolution of the Italian pre-Romantic opera drawing on original materials showing the dynamics of its birth. Commentary in It-Eng. Linen. \$466
<http://www.omifacsimiles.com/brochures/portogallo.html>

POULENC, Francis, 1899-1963

- 8075 *Cocarde. Chanson populaire sur le poème de Jean Cocteau: I. Miel de Narbonne; II. Bonne d'enfant; III. Enfant de troupe (1919). Introduction-Inleiding: Catherine Müller.*
Fontes Musicae Bibliothecae Regiae Belgicae, I/VII. Brussels, 2000. 27 x 35 cm, xii, 14 pp. Half-tone of the autograph. Version for violin, cornet, trombone, bass drum & triangle. Wrappers. \$24
<http://www.omifacsimiles.com/brochures/poulenc.html>

PUCCHINI, Giacomo, 1858-1924

- 8491 *Tosca. A cura di/Edited by Ilaria Narici. [Casa Ricordi, Milan].*
[Archivio Storico Ricordi]. Milan, 2004. 35,5 x 53,5 cm, 4 vols, 528 + 96 pp. Full-color facsimile of the autograph score in 3 volumes as preserved in their original folio format in the Ricordi archives, accompanied by one volume on the history and iconography of the opera by Roger Parker ("Easy reading is damned hard writing": Puccini at Work") and Mercedes Viale Ferrero ("Tosca Viewed"). Quarter leather with golden lettering and ornaments (after the original), in handsome clamshell case covered in brown cloth. Commentary vol. in wrappers. Bibliophile edition of 100 numbered copies. (publisher's price: euro 5,500—please inquire for special OMI price).
<http://www.omifacsimiles.com/brochures/tosca.html>

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

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

REGER, Max, 1873-1916

- 9229 [Schumann, lieder, op.35, selections, arr.]
Zwei Lieder Robert Schumann; bearbeitet von Max Reger für tiefe Singstimme und Orgel; mit einem Vorwort von Susanne Popp.
Stuttgart, 2011. 24 x 30 cm, 8 pp. Full-color reproduction of the Reger's autograph Mus. Ms. 085, & Mus. Ms. 179, issued on the occasion of the bicentenary of Schumann's birth. A curiosity arrangement of "Wer machte dich so krank?" (op.35, no.11) and "Alte Laute" (op.35, no.12)—for organ and voice—showing Reger's admiration for Schumann. Portfolio. \$26
http://www.omifacsimiles.com/brochures/regers_schum.html

REICHARDT, Johann Friedrich, 1752-1814

- 1680 *Goethes Lieder, Oden, Balladen und Romanzen. Dritte Abteilung: Balladen und Romanzen. Nachdruck der ersten Ausgabe von 1809.*
Leipzig, 1969. Oblong, 34 x 24 cm, 31, v pp. Line-cut of the Breitkopf & Härtel edition, Leipzig 1809. Includes settings of "Das Veilchen", "Erk König", "Die Spinnerin", "Der König in Thule", "Der Müllerin Reue", and many other popular Goethe poems. Quarter linen with coverboard in decorative paper. \$48

RIES, Ferdinand, 1784-1838

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

ROSSINI, Gioachino, 1792-1868

- 4310 [Barber of Seville]
Il barbiere di Siviglia. Facsimile dell'autografo, a cura di Philip Gossett. Facsimile dell'autografo. [Civico Museo Bibliografico Musicale, Bologna].
L'Arte Armonica, I/2. Lucca, 1993. Oblong, 32 x 24 cm, 3 vols, 660, 101 pp. Beautiful 3-color facsimile of the autograph score issued on the occasion of the bicentennial of the composer's birth. Includes definitive study (It-Eng) of the ms by a leading Rossini scholar. Limited numbered edition of 999 copies. Bibliophile edition with handsome linen case. \$435
<http://www.omifacsimiles.com/brochures/rossini.html>

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

- 7349 [La gazza ladra, libretti]
La gazza Ladra. A cura di Emilio Sala.

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

- 9301 *Petite messe solennelle. Facsimile del manoscritto / Facsimile of the Manuscript.*
Milan, 2011. Oblong, 37.5 x 29.5 cm. viii, 252 pp. Full-color reproduction of the original 1863 autograph including the separate parts for harmonium and second piano. Rossini composed two versions of this work, the first (reproduced here in facsimile) for "Twelve singers of three sexes, men, women and castrati... that is, eight for the choir, four soloists, in all twelve cherubim". The *Petite Messe solennelle* was dedicated to the Contessa Louise Pillet-Will (the count and countess were close friends of Rossini), and the first performance inaugurated the splendid new residence that the count had commissioned in Paris. The use of two pianos and harmonium may at first seem odd but given its context as a salon piece is appropriate. Rossini composed hardly at all in the period 1829 to 1855 but after returning to Paris in 1855 wrote quite a few works for private audiences. He wittingly referred to them as *Péchés de vieillesse* ('sins of old age'), and wrote in the score of the *Petite messe solennelle* "Good God – behold completed this poor little Mass – is it indeed music for the blest ['musique Sacrée'] that I have just written, or just some blessed music ['Sacrée musique']? Thou knowest well, I was born for comic opera. A little science, a little heart, that is all. So bless Thee and grant me Paradise! G Rossini – Passy 1863". Limited edition of 310 copies bound in dark brown linen, with matching slipcase with embossed signature of Rossini. \$399 http://www.omifacsimiles.com/brochures/rossini_pms.html
- 7737 [L'Italiana in Algeri, libretti]
L'Italiana in Algeri. A cura di Paolo Fabbri e Maria Chiara Bertieri.
I Libretti di Rossini, 4. Pesaro, 1997. 8°, 449 pp. Line-cut reproductions of all states of the libretto. With introduction and documents. Wrappers. \$26
- 536 *Mosè in Egitto. Azione Tragico-Sacra in Three Acts. . . A Facsimile Edition of Rossini's Original Autograph Manuscript. Edited with an Introduction by Philip Gossett* [Ms. *Bibliothèque Nationale (ancien fonds du Conservatoire), Paris*].
Early Romantic Opera, 9. New York, 1979. Oblong, 31 x 24 cm, c.607 pp. Line-cut and halftone reproduction. In 2 vols. \$175
- 7736 [Otello, libretti]
Otello. A cura di Renato Raffaelli.
I Libretti di Rossini, 3. Pesaro, 1996. 8°, 434 pp. Line-cut reproductions of all states of the libretto. With introduction and color plates of early stage sets and documents. Wrappers. \$26
- 7738 [La sala di seta / L'occasione / Sig. Bruschino, libretti]
La scala di seta, L'occasione fa il ladro, Il Signor Bruschino ossia il Figlio per Azzardo. A cura di Maria Giovanna Miggianni.
I Libretti di Rossini, 5. Pesaro, 1998. 8°, 339 pp. Line-cut reproductions of all states of the libretti. With introduction and color plates of early stage sets and documents. Wrappers. \$26
- 538 *Semiramide. Melodramma Tragico in Two Acts. A Facsimile Edition of Rossini's Original Autograph Manuscript. Edited with an Introduction by Philip Gossett* [Ms. *Teatro La Fenice, Venice*].
Early Romantic Opera, 13. New York, 1978. Oblong, 31 x 24 cm, 2 vols, c.985 pp. Halftone reproduction. Cloth. \$195
- 7205 [Tancredi, libretti]
Tancredi, a cura di Paolo Fabbri.
I Libretti di Rossini, 1. Pesaro, 1994. 8°, 36, 385 pp. Line-cut reproductions of seven printed libretti, including those by Voltaire (1764), Silvio Balbis (1767), Alessandro Pepoli (1795), Luigi Romanelli (1812), and three by Gaetano Rossi (1813 Venice, 1813 Ferrara, 1813 Milan). Indispensable tool for the study of Rossini's opera and the development its libretto. Introduction, "Tancredi a Tancredi" provides overview of structural differences. Wrappers. \$26
- SALIERI, Antonio, 1750-1825**
- 2502 *Les Danaïdes. Tragédie lyrique en cinq actes.*
Bibliotheca Musica Bononiensis, IV/18. Bologna, 1969. 22 x 32 cm, 276, iii pp. Line-cut of the Paris, 1784 edition. Full score. The ballets for this opera were based on earlier choreography by Noverre, first conceived in the 1760s. Includes short summaries of the staging and complete lists of singers and dancers. Afterword in It by Silvio Montaguti. Hardbound. \$135
- 2501 *La grotta di Trofonio, opera comica in due atti. Introduzione di Laura Callegari.* [Civico Museo Bibliografico Musicale].
Bibliotheca Musica Bononiensis, IV/18b. Bologna, 1984. 22 x 32 cm, vi, 395 pp. Line-cut of the Artaria edition (Vienna, 1785). Full score. Laid paper. Cloth.
- SARTI, Giuseppe, 1729-1802**
- 547 *Giulio Sabino, dramma per musica.*
Bibliotheca Musica Bononiensis, IV/128. Bologna, 1970. Oblong, 32 x 22 cm, 235 pp. Line-cut of the Vienna, 1781 edition. Laid paper. Hardbound.
- 8108 *Miserere a 5 e a 6. Concertato con strumenti. Note introduttive di Alessandro Borin.* [Biblioteca Civico, Faenza].
Bibliotheca Musica Bononiensis, IV/93. Bologna, 2002. Oblong, 32 x 22 cm, 6, 122 pp. Line-cut of the 1766 manuscript. Preface in It. Wrappers. \$48
- SAUGUET, Henri, b.1901**
- 2327 (Cluzel, Raphaël)
Jardin allégorique du musicien Henri Sauguet. Poème de Raphaël Cluzel. Fac-similé du manuscrit.
Paris, 1983. 29 x 39 cm, 5 pp. Beautiful line-cut of the autograph. Published on the occasion of a special issue in tribute of Sauguet by La Revue Musicale. Limited edition of 160 numbered copies signed by the author. Presentation wrappers. \$75
- SCHOENBERG, Arnold, 1874-1951**
- 9582 *Friede auf Erden / Peace On Earth, Op. 13. Facsimile. Edited by Therese Muxeneder.*
Vienna, 2017. 27 x 35 cm, 48 pp. This facsimile edition—prepared 110 years after the work was composed—unites 2 autograph music manuscripts of the choral work that displays "the most artful polyphony, most wonderful tonal effect, and sublimest expression" (Anton Webern). *Peace on Earth*, op. 13 is part of the traditional choral music repertoire. The text of this a-cappella chorus, composed in 1907 for a competition organized by the Steiermärkischer Musikverein, was taken from a Christmas poem written by Conrad Ferdinand Meyer. The poem begins with the promising message of peace from the Christmas story, and then depicts the history of the world after Christ's birth as a time of war in which the belief in justice and peace had been retained, however; a peace that promises to become reality for future generations. Commentary in Ger-Eng. Beautiful bibliophile edition, original large folio format, printed on fine silky paper with art paper covers. \$52
http://www.omifacsimiles.com/brochures/schoen_frieda.html
- 9034 *Gurre-Lieder. Reproduktion des Autographs nach der Faksimileausgabe von 1912. Herausgegeben von Ulrich Krämer.*
Arnold Schönberg Sämtliche Werke, A/V/16.2. Mainz, 2002. 28 x 38 cm, viii, 181 pp. Beautiful line-cut reproduction in slightly reduced format of the 1912 facsimile issued by Universal. *Gurre-Lieder* is a large cantata for five vocal soloists, narrator, chorus and large orchestra, based on poems by the Danish novelist Jens Peter Jacobsen. Begun in 1900 as a song cycle for soprano, tenor and piano, and written in lush late-romantic Wagnerian style, the work was repeatedly put aside for other projects and not completed until 1911. Its premiere took place in Vienna under the baton of Franz Schreker, and the performance received positive reviews. In "Des Sommerwindes wilde Jagd" Schoenberg introduced for the first time the vocal technique "Sprechgesang", later explored in Pierrot Lunaire. The original manuscript now resides at the Pierpont Morgan Library in New York. Commentary by Ulrich Krämer. Linen. \$207
http://www.omifacsimiles.com/brochures/schoen_gl.html
- 555 [Modern Psalms, op.50c]
Moderne Psalmen. Die Skizzen zum ersten Psalm. Partitur nach den hinterlassenen Skizzen Schoenbergs herausgegeben von Rudolf Kolisch. [Ms. Arnold Schoenberg Institute, University of Southern California, Los Angeles].
Mainz, 1956. 23 x 30, upright & oblong cm, 15, 56 with 34, 22 pp. Halftone of all the autograph sketches as well as the full texts of the poems, together with full transcriptions. Introduction in Ger. Wrappers, with handsome protective folder in quarter linen. \$68
- 1740 *Nachtwandler (1901) (Gustav Falke). For Voice, Piccolo, Trumpet in F, Snare Drum and Piano. Score, Facsimile and Parts.*
Los Angeles, 1969. 4°, ii, 52, 8 pp. Line-cut of the autograph score, together with a new practical edition (score & parts). Cabaret song composed while Schoenberg served as musical director of Ernst von Wolzogen's Überbrett Theater in Berlin. First used in Wolzogen's production "Das bunte Theater". Introduction by Leonard Stein. Wrappers. \$22
- 9348 *A Survivor from Warsaw opus 46. Edited by Therese Muxeneder. Facsimile Edition of the Autograph from the Collection of the Music Division, Library of Congress, Washington, D.C. With a Preface by Nuria Schoenberg Nono and an Introduction by Therese Muxeneder.*
Meisterwerke der Musik im Faksimile, 29. Laaber, 2013. Oblong, 41 x 27 cm, xxx, 30 pp. Full color reproduction of the autograph short score preserved in the Koussevitzky Collection at the Library of Congress. This deeply inspirational work for narrator, men's chorus and orchestra, written in just 13 days, is a nice summing up of Schoenberg's compositional and technical achievements. The handwriting of the 73 year old is shaky, and due to failing eyesight relatively large, but nevertheless there is clear and raw energy in his setting and depiction of the horrific Warsaw ghetto, in his words, "based partly upon reports which I have received directly or indirectly." Hardbound with photo reproduction of the original binding. \$214
http://www.omifacsimiles.com/brochures/schoen_sur.html

- SCHUBERT, Franz, 1797-1828**
- 559 [Ballad, Old Scottish, D.923]
Eine altschottische Ballade für zwei Singstimmen mit Klavierbegleitung. Herausgegeben von Kecskeméti István. [Ms. National Library Széchényi, Budapest].
 Budapest, 1971. Oblong, 34 x 25 cm, 4, 8 pp. Halftone of the 1827 autograph. Together with an afterword in Ger-Hung-Eng and new practical edition. Hardbound with paper coverboards. \$33
- 7457 *Am Bach im Frühlinge. D 361. Faksimile-Ausgabe des Autographs aus dem Besitz der Musiksammlung der Österreichischen Nationalbibliothek (Mus.Hs. 41.221). Im memoriam Hans P. Wertitsch herausgegeben und kommentiert von Günter Brosche.*
 Tutzing, 1997. Oblong, 32 x 24 cm, 8, 6 pp. Beautiful color halftone of the autograph fair copy composed in 1816, together with B/W line-cut of the first edition issued by Diabelli in 1829. The text comes from Schubert's poet-friend Franz Ritter von Schober, author of the texts of 16 Schubert's songs, the most famous among them "An die Musik". The autograph—long considered lost and only resurfacing in 1993—varies from the printed version in a number of ways. Stiff wrappers, with photographic reproduction of the 19th c. binding. \$37
http://www.omifacsimiles.com/brochures/schub_am.html
- 566 [Cantata: Zur Namesfeier des Vaters, D.80]
Terzetto für Männerstimmen (2 Tenöre, Baß) und Gitarre, mit einem Faksimile des Autographs. [Ms. Stadt- und Landesbibliothek Wien].
 Gitarre-Kammermusik, 40. Vienna, 1960. 4", 2, 11 pp. Line-cut of the autograph score, together with practical edition and parts. Edited by Karl Scheit. Wrappers. \$9
- 9398 [Erkönig, D.328]
Erkönig (D 328). Faksimile nach dem Autograph der Morgan Library & Museum, New York. Herausgegeben und mit einer Einführung von Elisabeth Schmierer.
 Meisterwerke der Musik im Faksimile, 32. Laaber, 2015. Oblong, 4", xiii, 12 pp. Full-color facsimile of the fair copy autograph, third version. This version differs markedly from the first printed edition of 1821 chiefly in respect of its performance markings and thus documents an interesting stage in the genesis of Schubert's best known and most widely disseminated song. Introduction in German-English with analysis of the four manuscript versions of Erkönig. Hardbound with decorative paper boards. \$76
http://www.omifacsimiles.com/brochures/schub_erl.html
- 9399 ["Die Forelle", op.32, D. 550]
Die Forelle (D 550). Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung von Elisabeth Schmierer / Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C. Edited and with an Introduction by Elisabeth Schmierer.
 Meisterwerke der Musik im Faksimile, 33. Laaber, 2015. Oblong, 32 x 24 cm, 25, 2 pp. Full-color facsimile of the final version of the autograph dating from 1821, with moralistic warning of a trout being caught by a fisherman, metaphor for young women being chased by men. This particular autograph, the "fifth version" of the piece, was long unknown and it was not until 1975 that it appeared in the Schubert Complete Edition. Not generally the most performed version, it features a number of "earlier" melodic variants in a handful of passages and is the only version with a piano introduction. Introduction in Ger-Eng provides a detailed analysis of the five versions and the central problems relating to the compositional and performing practices of Schubert's day. Hardbound in decorative paper. A beautiful gift for any Schubert enthusiast. \$58
http://www.omifacsimiles.com/brochures/schub_for.html
- 1914 ["Goethe" Lieder]
Lieder von Goethe komponiert von Franz Schubert. Nachbildungen der Eigenschrift aus dem Besitz der Preussischen Staatsbibliothek. Herausgegeben von Georg Schünemann.
 Berlin, 1943. Oblong, 33 x 25 cm, 57, 32 pp. Fine 2-color photogravure of the autograph fair copy of "Gretchen am Spinnrade"; "Schäfers Klagelied"; "Rastlose Liebe"; "Geistes-Gruß"; "An Mignon"; "Nähe des Geliebten"; "Meeres Stille"; "Wandrer's Nachlied"; "Der Fischer"; "Erster Verlust"; "Die Spinnerin"; "Heidenröslein"; "Wonne der Wehmüt"; "Erkönig"; "Der König in Thule"; & "Jäger's Abendlied". Introduction in Ger with numerous halftone illustrations. Extremely rare war-time publication. Quarter linen. \$400
- 562 ["Goethe" Lieder]
Sechzehn Goethe-Lieder. Faksimile-Ausgabe nach dem im Besitz der Deutschen Staatsbibliothek Berlin befindlichen Autograph. Wiedergabe im Originalformat. Anhang: Reprint des Erstdruckes des Liedes "Gretchen am Spinnrade". Hrsg. von Peter Hauschild. Mit Beiheft: "Die Goethe-Lieder des jungen Schubert."
 Musikwissenschaftliche Studienbibliothek, Peters. Leipzig, 1978. Oblong, 32 x 24 cm, 43, 36 pp. Fine 3-color collotype of the autograph fair copy of "Gretchen am Spinnrade"; "Schäfers Klagelied"; "Rastlose Liebe"; "Geistes-Gruß"; "An Mignon"; "Nähe des Geliebten"; "Meeres Stille"; "Wandrer's Nachlied"; "Der Fischer"; "Erster Verlust"; "Die Spinnerin"; "Heidenröslein"; "Wonne der Wehmüt"; "Erkönig"; "Der König in Thule"; & "Jäger's Abendlied". On the suggestion of his friends the 19 year-old Schubert specially prepared this manuscript for Goethe, sending it to him in April 1816—with the intent of making the settings known to the poet and possibly enlisting his help in promoting them. Unfortunately the action was met by bitter disappointment as the great poet returned Schubert's manuscript to Vienna without comment. Includes line-cut reproduction of the first edition of "Gretchen am Spinnrade" and commentary in Ger by Peter Hauschild. Handsome binding with beige linen boards and titles in red lettering. \$166
http://www.omifacsimiles.com/brochures/schub_gl.html
- 1968 *Der Graf von Gleichen. Oper in zwei Akten (D 918). Text von Eduard von Bauernfeld. Erstveröffentlichung der Handschrift des Komponisten aus dem Besitz der Wiener Stadt- und Landesbibliothek. Herausgegeben und kommentiert von Ernst Hilmar mit einem Beitrag von Erich W. Partsch.*
 Veröffentlichungen des Internationalen Franz Schubert Instituts, 2. Tutzing, 1988. Oblong, 35 x 25 cm, xix, 72, i pp. Line-cut. Schubert's last opera begun on June 19, 1827. Particell-sketch of Acts I-II, written on 2-5 staves with the voice parts, and in general, most of the instrumental parts. It has baffled scholars that Schubert took up the composition of this opera despite the fact that the libretto (by a close friend of the composer) was banned by the court censor, making its ultimate public performance highly unlikely. With reproductions of the watermarks. Handsome linen binding. \$184
- 7313 [Mass, E-flat major, D 950]
Messe Nr.6 Es-Dur / Mass No.6 E-flat Major, D 950. Faksimile der autographen Partitur und der überlieferte Entwürfe. Mit einer Einleitung von Walther Durr. [Staatsbibliothek, Berlin, Mus. ms. autogr. Schubert 5, and Wiener Stadt- und Landesbibliothek, Vienna, MH 174/c & 107/c].
 Documenta Musicologica, II/29. Kassel, 1996. Oblong, 32 x 24 cm, xviii, 168 pp. Halftone reproduction of the full score (complete working copy) completed in the summer of 1828, 6 months before the composer's death. Includes all extant drafts. Considered one of Schubert's most expressive sacred works. Commentary in Eng-Ger. Hardbound. \$124
http://www.omifacsimiles.com/brochures/schub_mess.html
- 4182 [Rosamunde, Romance, voice & piano, op.26, D.797/3b]
Rosamunde aus dem romantischen Schauspiel "Rosamunde" für Singstimme und Klavier op.26 (D 797/3b). Faksimile der vom Komponisten revidierten Erstausgabe von 1824 aus dem Nachlaß von Caroline Esterházy. Herausgegeben von Robert O. de Clerq und Ernst Hilmar.
 Veröffentlichungen des Internationalen Franz Schubert Instituts, Sonderdruck. Tutzing, 1991. Oblong, 4", 20 pp. Reproduction of the first edition with autograph revisions. From the estate of Caroline Esterházy. Wrappers. \$29
- 564 [Schäfers Klagelied, D 121, op.3,1]
Schäfers Klagelied (D 121). Musiksammlung der Österreichischen Nationalbibliothek Wien [Ms. 3267]. Wissenschaftliche Kommentar von Franz Grasberger.
 Musica Manuscripta, II. Graz, 1978. Oblong, 30 x 22 cm, 4, 16 pp. Beautiful color halftone of the autograph fair copy, "first version", dated 30 Nov. 1814. This lied with text by Goethe ("Da droben auf jenem Berg")—a shepherd's lament of lost love—is described by Otto Deutsch as Schubert's first song. Introduction in Ger with reproduction of the title page of the first edition. Unopened copy with loose facsimile bifolio, in art paper folder. \$30
http://www.omifacsimiles.com/brochures/schub_skl.html
- 7924 [Schwanengesang, complete, D.957]
Schwanengesang. Facsimiles of the Autograph Score and Sketches, and Reprint of the First Edition. Edited by Martin Chusid. [Pierpont Morgan Library, New York, Ms. Cary 63].
 New Haven, 2000. Oblong, 36 x 29 cm, xxiv, 44 + 98, i pp. Halftone of Schubert's 1828 autograph fair copy (actually comprising two separate manuscripts), together with reproductions of sketches for "Liebesbotschaft", "Frühlingssehnsucht", & "Die Taubenpost", and the first edition of Tobias Haslinger, issued in 1829. Notes on the provenance of the manuscript by J. Rigbie Turner. Buckram. \$160
http://www.omifacsimiles.com/brochures/schub_sch.html

- 7925 [Schwanengesang, complete, D.957]
A Companion to Schubert's Schwanengesang. History, Poets, Analysis, Performance. Edited by Martin Chusid.
 New Haven, 2000. 8°, 230 pp. Contains commentaries on each of the fourteen songs as well as essays on performing the song cycle, the three poets who wrote the lyrics (Rellstab, Heine, and Seidl), and issues surrounding the formal structure of the cycle and reordering of the Heine songs. Also included is the complete original German poetry with a new English translation and a critical examination of the existing literature about each song. Cloth. \$35
- 9442 [Songs, selections]
Lieder mit Gitarrenbegleitung / 39 Songs with Guitar Accompaniment. Faksimile aus der Handschrift des Franz von Schlechta herausgegeben von Stefan Hack / Facsimile of a Manuscript by Franz von Schlechta. Edited by Stefan Hack.
 Germolles-sur-Grosne, 2014. Oblong, 44 x 32 cm, 192 pp. Facsimile, with commentaries, of a historic document of the highest importance: a collection of 39 Schubert songs arranged for voice and guitar, transcribed by one of the composer's oldest and most faithful friends. It is not only the sole known source of one of Schubert's compositions - Die Nacht - but moreover a unique testimony from the romantic age which once again calls attention to Schubert's relationship with the guitar. Commentary in Ger/Eng. Hardbound. \$99
http://www.omifacsimiles.com/brochures/schub_39.html
- 565 [Ständchen, alto, SSAA choir, piano, D.921, op.135]
Ständchen für Contralt und Frauenstimmen. Deutsch: 921 (Op.135). Facsimile. [Musashino Ongaku Daigaku (Academia Musicae), Tokyo].
 Tokyo, 1962. Oblong, 33 x 26 cm, 10, 12, ii pp. Halftone of the autograph, together with a new practical edition and afterword (Jap-Ger) edited by Yoshio Ito. Limited edition of 500 copies. Cloth. Rare. \$165
- 9397 [Winterreise, D.911]
Winterreise (D 911). Faksimile nach dem Autograph der Morgan Library & Museum, New York. Mit einem Geleitwort von Brigitte Fassbaender und einer Einführung von Michael Kube.
 Meisterwerke der Musik im Faksimile, 31. Laaber, 2015. Oblong, 4°, 17, 74 pp. One of Schubert's greatest compositions, based on the poetry of Wilhelm Müller. Full-color facsimile of the autograph—a treasure of the Pierpont Morgan Library—consisting of a mixture of fair copies and heavily emended first versions. The somber mood of the songs reflects a tragedy in a distant frozen landscape, with frozen tears, numbed feelings, a longing for death, each stage of the loss of love is sounded out by the sonnambulist text of Müller. Introduction in Ger-Eng. Hardbound (text adapted from B. Fassbaender) \$199
http://www.omifacsimiles.com/brochures/schub_winter.html
- SCHUMANN, Clara, 1819-1896**
- 7214 [Lieder, selections]
Liederalbum für Wilhelmine Schröder-Devrient. Faksimile der Handschrift 4° Ms. Mus. 282 aus der Handschriftenabteilung der Landesbibliothek und Murhardschen Bibliothek der Stadt Kassel (Gesamthochschulbibliothek). Herausgegeben für die Kasseler Musiktage von Angelika Horstmann.
 Kassel, 1994. Oblong, 30 x 25 cm, vii, 56 pp. Fine halftone of the Schumanns' dedication MS (inscribed on p. 4) in the clear and legible hand of their personal copyist Karl Gottschalk. If you had to hand select the best songs of Robert & Clara Schumann, this album, presented by the Schumanns' themselves to Wilhelmine Schröder-Devrient (1804-1860), renown dancer, actress & singer, would be it. It also presents the texts of some of the best poets of the time: Rückert, Moser, Heine, von Eichendorff, Kerner, & Geibel. Limited edition issued on the occasion of the re-discovery of the MS in the holdings of the Landesbibliothek und Murhardschen Bibliothek in Kassel. Hardbound, in boards that recreate the look original binding. Rare. \$195
<http://www.omifacsimiles.com/brochures/schumanns.html>
- 9609 [Lieder, selections, op.12 & WoO 17]
Vier Gedichte von Rückert. Opus 12 und WoO 17. Faksimile nach dem Autograph aus dem Robert-Schumann-Haus, Zwickau. Mit einem Geleitwort von Manfred Jung. Herausgegeben und mit einer Einführung von Thomas Symofzik.
 Meisterwerke der Musik im Faksimile, 42. Laaber, 2020. Oblong, 24 x 16.5 cm, xxi, 24 pp. Full-color facsimile of the autograph. "Four poems by Rückert for my beloved husband on 8th June, 1841, composed by his Clara", is what Clara wrote on the flyleaf of this charming music book, on the occasion of Robert's 41st birthday. In some ways it was her response to his gift of songs (I) present to her on the occasion of the couple's marriage and a choice of Rückert poems was appropriate, as the poet himself had dedicated this poetry to his bride 20 years before. Contents: Er ist gekommen in Sturm und Regen, Liebste Du um Schönheit, Warum willst Du And're fragen; Die gute Nacht, ir ihv fit dshr. Introduction in Ger-Eng. Hardbound with boards in decorative paper. Special sale price \$45, regularly \$72 http://www.omifacsimiles.com/brochures/schumann_vier.html
- SCHUMANN, Robert, 1810-1856**
- 7214 [Lieder, selections]
Liederalbum für Wilhelmine Schröder-Devrient. Faksimile der Handschrift 4° Ms. Mus. 282 aus der Handschriftenabteilung der Landesbibliothek und Murhardschen Bibliothek der Stadt Kassel (Gesamthochschulbibliothek). Herausgegeben für die Kasseler Musiktage von Angelika Horstmann.
 Kassel, 1994. Oblong, 30 x 25 cm, vii, 56 pp. Fine halftone of the Schumanns' dedication MS (inscribed on p. 4) in the clear and legible hand of their personal copyist Karl Gottschalk. If you had to hand select the best songs of Robert & Clara Schumann, this album, presented by the Schumanns' themselves to Wilhelmine Schröder-Devrient (1804-1860), renown dancer, actress & singer, would be it. It also presents the texts of some of the best poets of the time: Rückert, Moser, Heine, von Eichendorff, Kerner, & Geibel. Limited edition issued on the occasion of the re-discovery of the MS in the holdings of the Landesbibliothek und Murhardschen Bibliothek in Kassel. Hardbound, in boards that recreate the look original binding. Rare. \$195
- 9229 [Lieder, "Zwölf Gedichte nach Justinus Kerner", op.35, selection, arr.]
Zwei Lieder Robert Schumann; bearbeitet von Max Reger für tiefe Singstimme und Orgel; mit einem Vorwort von Susanne Popp.
 Stuttgart, 2011. 24 x 30 cm. Full-color reproduction of the Reger's autograph Mus. Ms. 085, & Mus. Ms. 179, issued on the occasion of the bicentenary of Schumann's birth. A curiosity arrangement of "Wer machte dich so krank?" (op.35, no.11) and "Alte Laute" (op.35, no.12—for organ and voice—showing Reger's admiration for Schumann. Portfolio. \$26
http://www.omifacsimiles.com/brochures/regers_schum.html
- 9547 [Lieder, "Myrthen" op.25, selections; Kerner-Lieder op.35, selections]
"Widmung" (Rückert) and "Stille Liebe" (Kerner). Facsimile of the Autograph MS with Schumann's Dedication in The Juilliard Manuscript Collection, New York. With Critical Appreciation by Michael Musgrave.
 [Salzburg], 2017. Oblong, 33 x 25 cm, ix, 8, iii pp. Full-color facsimile of the autograph presentation MS of op.25, no.1 and op.35, no.8. Limited edition, bound in red velvet. \$325
http://www.omifacsimiles.com/brochures/schumann_widmung.html
- 9548 [Lieder, "Myrthen" op.25, selections; Kerner-Lieder op.35, selections]
"Widmung" (Rückert) and "Stille Liebe" (Kerner). Facsimile of the Autograph MS with Schumann's Dedication in The Juilliard Manuscript Collection, New York. With Critical Appreciation by Michael Musgrave.
 [Salzburg], 2017. Oblong, 33 x 25 cm, ix, 8, iii pp. Same as above but bound in red linen. \$125
http://www.omifacsimiles.com/brochures/schumann_widmung.html
- 580 [Lieder, op.39]
Musiksprache und Werkstruktur in Robert Schumanns "Liederkreis". Mit dem Faksimile des Autographs. [Herausgegeben von] Herwig Knaus.
 Schriften zur Musik, 27. Munich, 1974. 18 x 25 cm, 105, 30 pp. Halftone in reduced format. Introduction and analysis. Hardbound. \$56
- 8625 [Lieder, op.48]
Dichterliebe, opus 48. Liederkreis aus Heinrich Heines Buch der Lieder. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Mit einem Geleitwort von Brigitte Fassbaender. Herausgegeben und mit einer Einführung von Elisabeth Schmierer.
 Meisterwerke der Musik im Faksimile, 9. Laaber, 2005. 25 x 33 cm, 14, 44 pp. Full-color facsimile of the autograph score (Mus. ms. autog. R. Schumann 16,2) issued on the occasion of "Schumann Year 2006". Dichterliebe ("Poet's Love"), a cycle of 20 settings on poetry by Heinrich Heine ("Book of Songs"), is undoubtedly Schumann's masterpiece of song writing. It was written in the short period of a week, during what is called Schumann's "year of songs", 1840 (the same year as the Eichendorff Songs, op.30 Myrten, op.25, Frauenliebe und -leben, op.42 and Heine-Liederkreis op.24). The cycle was first performed by Julius Stockhausen with Brahms accompanying at the piano. Hardbound, with decorative paper boards. Introduction in Ger-Eng. Hardbound with boards in decorative paper. \$126
http://www.omifacsimiles.com/brochures/schum_dich.html
- 8096 [Lieder, op.74]
Spanisches Liederspiel op.74. Universitäts- und Landesbibliothek Bonn.
 Patrimonia, 170. Berlin, 1999. 21 x 28 cm, 23, with 9 illus pp. Special publication issued on the occasion of the acquisition of the autograph. Commentary by Michael Naumann & Siegfried Kross. Wrappers. \$25

- 582 [Lieder, op.79, no.18]
[*"Schneeglöckchen klingen wieder"*] *Kinderlieder von Hoffmann von Fallersleben. Liederalbum für die Jugend, Op.79, no. 18: Frühlingslied.* [Ms. Stadt- und Landesbibl. Dortmund].
Reihe der Jahressgaben der Stadt- und Landesbibliothek Dortmund. Dortmund, 1957. 2-color halftone. Consists of the musical setting (for voice and piano) and 3 strophes of the poem. Limited edition of 700 copies. \$35
- 7644 [Quartet, SATB, piano, WoO 26,4]
Die Orange und Myrthe hier (1853; WoO 26,4) *für Vokalquartett und Pianoforte. Faksimile des Autographs und Urtextausgabe herausgegeben von Christoph Dohr mit einem Vorwort von Irmgard Knechtiges-Obrecht.*
Köln-Rheinkassel, 1996. 4°, iv, 4, 4 pp. Halftone of the autograph score for soprano, alto, tenor, bass quartet with piano accompaniment. With new practical edition. This music gem has a wonderful and touching history. On Sept. 12, 1853 the Schumanns celebrated their 13th wedding anniversary, and the day after was Clara's 34th birthday. On this day Robert sent Clara on an errand in order to prepare a special birthday surprise: the secret delivery of a new grand piano from the Düsseldorf piano maker Johann Bernhard Klems (it had an English action that Clara had praised). For the occasion he set to music a poem he had written in 1840—"Die Orange und Myrthe hier"—and lined up four singers to perform the work. The original (1840) poem was written to accompany a bridal present to Clara, also a piano, on which there laid a wreath made of orange blossoms and myrtle, traditional bridal symbols in Germany. Wrappers. \$29
http://www.omifacsimiles.com/brochures/schum_oran.html
- 6840 [Sketchbooks]
Studies and Sketches. Dresden Sketchbook. Edited by Reinhold Dusella and Matthias Wendt; Pocket Notebook. Edited by Bernhard R. Appel, Kazuko Ozawa-Müller and Matthias Wendt.
Schumann New Edition of the Complete Works, VII/3/4. Mainz, 1998 24 x 31 cm, xviii, 159 pp. Halftone of the "Dresdener Skizzenheft", the only genuine sketchbook that survives of Robert Schumann containing music for op. 61, 81, 68, 66 and some unidentified compositions, and the "Pocket Sketchbook" (Taschennotizbuch), a small book the composer carried with him from the end of 1848 to the beginning of 1849, containing memoranda about things to be taken care of, travel plans, notes on correspondence and music sketches to op. 61, 75, 76, 79, 82, 85, 91, 101, 102, 114, 145, 146, WoO 3, plus some unidentified works. Complete transcriptions with notes in Ger-Eng. Linen. \$202
http://www.omifacsimiles.com/brochures/schum_sketches.html
- SHIELD, William, 1748-1829**
- 8270 *The Cholerick Fathers.*
Huntingdon, n.d. Line-cut of the London, 1785 vocal score. Wrappers. \$24
- SHOSTAKOVICH, Dmitri, 1906-1975**
- 8766 [Symphony no.13, op.113, Bb minor, "Babi Yar"]
Simfonija no.13 Partitura. Faksimile / Symphony No.13. Score. Facsimile.
Moscow, 2006. 24 x 32 cm, 196 pp. Facsimile edition of the autograph full score issued on the occasion of the 100th anniversary of the composer's birth. A poem by Yevgeny Yevtushenko, a young, but already very well-known poet at that time, called "Babi Yar", served as the stimulus for beginning work on the symphony. Babi Yar is a ravine on the northwest outskirts of Kiev, where, carrying out Hitler's plans to execute the "final solution", the German troops who occupied Ukraine shot approximately 100,000 Jews in 1941-1943. Shostakovich writes: "I am in some quandary... I don't know who will be able to sing it. ...But in the meantime, I came up with the idea of writing something else along the same lines to Yevtushenko's words. His little volume of poetry is making me think about writing a symphony in which "Babi Yar" will be the first or second movement. ...I hope Yevtushenko will now write me the poem I asked for. This is how the 13th Symphony is taking shape". The work experienced unexpected twists and turns during its emergence and development of its central idea, and by dramatic upheavals in the fate of the finished work. After its premiere, the performance of this symphony was long banned, and it was never published in the author's homeland in its original and unadulterated form. This high-quality reproduction makes this masterpiece accessible for the first time in its authentic form and gives us a glimpse into the composer's creative process. The introductory article by Manashir Jakubov (Rus-Eng) gives the first detailed account of the composition and premiere of this symphony. Cloth. \$350
<http://www.omifacsimiles.com/brochures/shost13.html>
- SIBELIUS, Jean, 1865-1957**
- 9430 *Luonnotar op. 70. Facsimile of the Autograph Score and the Piano Reduction / Faksimile der autographen Partitur und des Klavierauszugs. Edited by T. Virtanen.*
Jean Sibelius Werke, Sonderband. Wiesbaden, 2015. 25 x 32 cm, 88 pp. Special edition issued on the occasion of the 150th birthday of the composer. The large orchestral song Luonnotar is considered one of the boldest works of Jean Sibelius. This alone would be reason enough to print the autograph sources (full score and piano reduction) as a color facsimile for the Sibelius Anniversary Year 2015. In addition, the autograph score also has a special significance for the transmission: it ensured the survival of the entire work after World War II; the source material for the printer compiled by Breitkopf & Härtel had been destroyed in an air-raid bombing in 1943. The meticulously elucidated volume is the first complete facsimile edition of an orchestral work by Jean Sibelius – a milestone in Sibelius editorial history that meaningfully supplements the complete edition Jean Sibelius Works as a truly special volume. Linen. \$99
<http://www.omifacsimiles.com/brochures/sibelius.html>
- SMETANA, Bedrich, 1824-1884**
- 590 [Bartered Bride, piano-vocal score]
Prodaná nevěsta. Komická zpívohra ve 3 jednáníh. Slova ad K. Sabiny. [Národní Museum, Prague, mus. ms. Sign. vii. D 55].
Prague, 1923. Oblong, 33 x 25 cm, 218 pp. Line-cut of the autograph vocal score. Quarter cloth with coverboards in antique paper. Rare. \$250
- 591 [Bartered Bride, piano 4 hand-vocal score]
Prodaná nevěsta. První Náčrtek Bedřicha Smetany. [Museum Bedřicha Smetany, Prague, mus. ms. inv.c.4. Sign. Tr. xii(3)].
Prague, 1944. Oblong, 34 x 27 cm, xviii, 60, 16 pp. Piano 4-hand arrangement. 2-color facsimile issued on the occasion of the centenary of the composer's birth. Introduction and commentary in Czech by Mirko Ocádlík. Linen. Special sale price \$40, regularly \$95
- 593 *Zápisník motivu Bedřicha Smetany.*
Prague, 1942. 24 x 30 cm, 8, 50, 22 pp. 2-color facsimile of the composer's sketchbook-thematic catalog compiled between 1858 & 1880. Includes a broad selection of numbers from his operas. Afterword, tables, and analysis by Mirko Ocádlík. Limited edition of 1000. Hardbound. \$125
- SPONTINI, Gasparo, 1774-1851**
- 4031 *Fernand Cortez, ou La conquête du Mexique, tragédie lirique en 3 actes.*
Bibliotheca Musica Bononiensis, IV/130. Bologna, 1969. 26 x 36 cm, 2 vols: 656, iii pp. Line-cut of the Paris, 1809 edition (full score). Afterword in It by Gabriella Tonnarelli. Laid paper. Hardbound, in 2 vols. \$294
- STOCKHAUSEN, Karlheinz, 1928-2007**
- 9300 *Gesang der Jünglinge. Elektronische Musik. Faksimile-Edition 2001. 1955-1956. Werk Nr.8.*
Kürten, 2001. 4°, 308 pp. Gesang der Jünglinge or "Song of the Youths" is often cited as the first masterpiece of electronic music. A product of Stockhausen's early mature years (after studies at the Hochschule für Musik Köln, classes with Frank Martin and private studies in Paris with Messiaen and Milhaud), this iconic piece was realized in 1955-56 at the Westdeutscher Rundfunk Studio in Cologne just recently established by Herbert Eimert. The work comes from a period of absorption with phonics, acoustics, and information theory. The autograph "score" reproduced here in full color and which includes numerous "sketches", is like no other document in the history of music; it consists of a wide variety carefully drawn charts and graphs (including the traditional pentagram). It integrates electronic sounds with the human voice by means of matching voice resonances with pitch and creating sounds of phonemes electronically. Hardbound with photo of Stockhausen on the cover. \$360
<http://www.omifacsimiles.com/brochures/stock.html>
- STORACE, Stephen, 1762-1796**
- 8272 *The Haunted Tower.*
Huntingdon, n.d. Xerographic reproduction of the London, 1789 vocal score. Wrappers. \$24
- 8273 *Lodoiska.*
Huntingdon, n.d. Xerographic reproduction of the London, 1794 vocal score. Wrappers. \$16
- 8274 *Mahmoud.*
Huntingdon, n.d. Xerographic reproduction of the London, 1796 vocal score. Wrappers. \$35
- 8275 *The Pirates.*
Huntingdon, n.d. Xerographic reproduction of the London, 1792 vocal score. Wrappers. \$25

- 8276 *The Prize*.
Huntingdon, n.d. Xerographic reproduction of the London, 1793 vocal score. Wrappers. \$8
- STRAUSS, Richard, 1864-1949**
- 605 *Im Abendroth (Eichendorff)*. [Ms. Strauss-Archiv, Garmisch (Partenkirchen)].
Darmstadt, 1950. Oblong, 34 x 26 cm, 4 pp. Beautiful halftone of the autograph vocal score. The haunting "Im Abendroth", the last of Vier letzte Lieder, depicts an elderly couple pondering the sunset together, reflecting if they have reached the end of their shared lives. Coverboards in half linen and paper with embossed lizard skin-like pattern. Extremely rare. \$125
- 609 *Wer hat's gethan? (H. v. Gilm). Erstausgabe des Liedes mit vollständigem Faksimile, sowie Nachwort von Willi Schuh*. [Ms. The Pierpont Morgan Library, New York].
Tutzing, 1974. 25 x 34 cm, 15, with 2 pp. Halftone. Together with performing edition. Wrappers with handsome cloth covering. \$27
- 610 *"Wir beide wollen springen". Ein Meisterlied aus der Zeit des Jugendstils gedichtet von Otto Julius Bierbaum, komponiert von Richard Strauss, illustriert von Julius Diez*. [Ms. Städtische Musikbibl. Munich].
Tutzing, 1968. 30 x 38 cm, 20, 4, 1 (extra-large) pp. Photographs of composer, poet and illustrator as well as autograph of original poem. Special edition of 400. Edited and introduction by Alfons Ott. With protective slip cover. \$35
- STRAVINSKY, Igor, 1882-1971**
- 9270 *Stravinsky's Pulcinella: A Facsimile of the Sources and Sketches*. Maureen A. Carr.
Music in Facsimile. Madison, 2010. 23 x 31 cm, ix, 433 pp (250 plates). Halftone monochrome reproduction of all the known musical sources and sketches for Stravinsky's Pulcinella (1919-1920) from the combined holdings of the Paul Sacher Stiftung and the British Library. The commentary addresses the genesis of the idea for Pulcinella, the sources chosen and discarded by Stravinsky, compositional process and the collaboration of Pablo Picasso and choreographer Léonide Massine in shaping the work. Includes additional essays by Lynn Garafola, Ulrich Mosch, Jeanne Chenault Porter and Richard Taruskin. Wrappers, with colorful artwork. \$180
http://www.omifacsimiles.com/brochures/strav_pul.html
- SULLIVAN, Sir Arthur Seymour, 1842-1900**
- 8764 *The Absent-Minded Beggar. Song. Special Edition de Luxe. Being a Fac-simile Reproduction of the Original Manuscript*. [Ms. Pierpont Morgan Library, New York].
London, 1902. Oblong, 4°, 8 pp. Line-cut of the autograph fair copy. Sullivan found the irregular meter of the words of this song awkward to set, remarking, "It puzzled me to compose Gilbert's 'I have a song to sing, O', but that was child's play compared to the task of setting Kipling's lines." The setting was completed on 5th November, 1899 and the first performance, by John Coates, took place eight days later at the Alhambra Theatre, Leicester Square, with Sullivan conducting. The song was published by Enoch & Sons for The Daily Mail, 1899, the proceeds being used to help the dependants of soldiers fighting in the Boer War. The manuscript was auctioned for £500, which helped to swell the fund and a facsimile "Special Edition de Luxe" issued. The song proved extremely popular, but brought disapproval from those who thought Sullivan had wasted his genius on such trivia. In his obituary of Sullivan in the Cornhill magazine of March 1901, Fuller Maitland would write: "...how can the composer of Onward, Christian Soldiers and The Absent-Minded Beggar claim a place in the hierarchy of music among the men who would face death rather than smirch their singing-ropes for the sake of fleeting popularity?" (Gilbert & Sullivan Archive). Original wrappers, minor repair on hinge. Rare. \$125
- 618 (Allen, Reginald)
Presenting in Word & Song, Score & Deed the Life and Work of Sir Arthur Sullivan. Composer for Victorian England from "Onward, Christian Soldier" to Gilbert & Sullivan Opera. Fully Illustrated & Annotated. Compiled by Reginald Allen in Collaboration with Gale R. D'Luhy.
New York, 1975. 21 x 29 cm, 215, with 88 illus pp. Numerous halftones of letters and autographs. Catalog for the exhibition held at the Pierpont Morgan Library, 13 February to 20 April 1975, drawn from the unparalleled holdings of the library. One of the most exhaustive documentary studies on the composer to date. Handsomely bound in linen. As new. \$45
- TARCHI, Angelo, c.1760-1814**
- 2335 ["Che soave zefiretto", Le nozze di Figaro] In, Yves Lenoir,
"Les Noces de Figaro: l'affaire Tarchi-Mozart". [Biblioteca, Conservatorio G. Verdi, Ms. fonds Nosedà, L. 27.2, 11.318].
Mélanges de Musicologie 1, Publications d'histoire de l'art et d'archéologie de l'Université Catholique de Louvain, IV. Louvain, 1974. Oblong, 25 x 15 cm, 83, i, 15 pp. Line-cut of a contemporary ms copy. Scored for 2 vln, 2 fln, hn, vla, bsn, vc and 2 high voices. Wrappers. \$28
- TÜRK, Daniel Gottlob, 1756-1813**
- 8665 *Lieder und Gedichte aus dem Sigwart. Leipzig und Halle, Auf Kosten des Autors. 1780*. [Stadtbibliothek, Ulm].
Faksimile-Edition Ulm, 38. Stuttgart, 2006. Oblong, 28 x 20 cm, 40 pp. Line-cut of the Berlin & Halle, edition. Charming edition comprising 18 settings for voice with keyboard accompaniment. Coverboards in marbled paper with pasted title etikette. \$35
- VERDI, Giuseppe, 1813-1901**
- 2890 [Mass for Rossini]
Libera me, Domine. Messe per Rossini. Facsimile dell'autografo.
Parma, 1988. 32 x 45 cm, viii, 80 pp. For orchestra and chorus. Superb full-color halftone of the autograph full score in the original loose folio format. Composed in 1869 as the last movement (no.13) of a Mass commissioned to 13 Italian composers in homage to Rossini and for the commemoration of the first anniversary of his death. Importantly, Verdi's contribution become a point of departure for the Requiem taken up at a much later date. Preface by Francesco Cossiga & commentary by Pierluigi Petrobelli. Limited numbered edition of 1000 copies. Handsome portfolio with linen spine and printed paper boards. \$145
<http://www.omifacsimiles.com/brochures/verdilib.html>
- 3167 [Mass for Rossini]
Messa per Rossini: La storia, il testo, la musica a cura di Michele Girardi e Pierluigi Petrobelli.
Quaderni dell'Istituto di Studi Verdiani, 5. Parma, 1988. 8°, 166 pp. Commentary to above. Includes notes on the history, text and music of Libera me. Contents: Philip Gossett: Omaggio a (liberazione da) Rossini; Carlo Matteo Mossa: Una Messa per la storia; Appendici; Markus Engelhardt: Un opuscolo di poche pagine; Appendici; Pierluigi Petrobelli: Il testo della Messa per Rossini; Julian Budden: Il linguaggio musicale della Messa per Rossini; Marcello Conati: L'orchestra della Messa per Rossini: appunti e considerazioni in margine; David Rosen: La Messa a Rossini e il Requiem per Manzoni; Michele Girardi: I compositori della Messa per Rossini. Wrappers. \$33
- 9328 *La musica vocale da camera nelle prime edizioni (Milano, 1838-80). A cura di G. D'Angelo e P. Troian*.
Bibliotheca Musica Bononiensis, IV/108. Bologna, 2013. 4°, 218 pp. Line-cut of the Ricordi editions, 1838-1880. These chamber romances basically belong to the period dating from his final departure from Busseto immediately following the success of Nabucco. This music gives us a glimpse of Verdi's formative training, his first points of reference in music terms, and in a larger sense, literature and culture. These works also shed light on his circle of friends and acquaintances, and on the cultural and political milieu in Milan. Wrappers, in portfolio. \$73
<http://www.omifacsimiles.com/brochures/verdivoc.html>
- 8178 *Otello. L'Otello di Verdi e Casa Ricordi / Verdi's Otello and Casa Ricordi. Saggi/Essays by Gabriele Dotto, Maria Pia Ferraris, Mercedes Viale Ferrero. A cura di/Edited by Ilaria Narici*. [Casa Ricordi Milan].
[Archivio Storico Ricordi]. Milan, 2002. 28 x 36 cm, 6 vols, 971 pp. Full-color facsimile of the autograph score in 4 volumes as preserved in the Ricordi archives; a portfolio containing the facsimile of the 2 fascicles of the ballet music and finale III (Paris, 1894) and a volume on the history and iconography of the opera. Deluxe bibliophile edition of 100 numbered copies. Quarter leather with paper boards (after the original), in 2 clamshell cloth cases. (publisher's price: euro 5,288--please inquire for SPECIAL OMI price).
<http://www.omifacsimiles.com/brochures/verdiotello.html>

- 9123 *Per il "Re Lear". Facsimile dell'autografo a cura di Gabriella Carrara Verdi.* Parma, 2002. 29 x 42 cm, 194 pp. Deluxe facsimile—issued on the occasion of the centenary of Verdi's death—reproducing all the surviving source material for Lear, mainly the heavily marked-up libretto drafts of Cammarano and Somma, as well as pertinent correspondence, including full transcriptions. Sometimes referred to as the composer's "missing masterpiece", Verdi first thought of making an operatic King Lear in June of 1843. In 1848, after Cammarano agreed to do the libretto, Verdi writes to him: "Re Lear as a play is so vast and interwoven that it would seem to be impossible to fashion an opera from it. But, examining it closely it seems that the challenges, though large, are not insurmountable. You know that you should not treat this play using forms and methods that are familiar, but rather should treat it in an entirely new manner, one that is vast and shows no regard for customary forms". Unfortunately Cammarano's first draft turned out to be unwieldy and when the librettist died in 1852 Verdi turned to Antonio Somma to revise it. There were various roadblocks, one was who would sing the role. In a letter of 1853 Verdi states, to do Re Lear, "one would need an artist baritone in every sense of that phrase, for example, as was Giorgio Ronconi". Yet Ronconi was not performing. Presumably Verdi did write some music for Lear and when the Paris Opera approached him in 1865 the idea of Lear was considered: "Re Lear is magnificent, sublime, pathetic, but it does not have enough scenic splendor for the Paris Opera." (Don Carlo was chosen instead). Beautiful bibliophile edition, limited to 420 copies, printed on fine natural paper, with marbled paper boards and linen spine. (text adapted from Fred Plotkin) \$170 http://www.omifacsimiles.com/brochures/verdi_re.html
- 7873 *La Traviata. Schizzi e abbozzi autografi / Autograph Sketches and Drafts. A cura di / Edited by Fabrizio Della Seta.* Parma, 2000. 30 x 41 cm, 8, 78, 222 pp. Deluxe color facsimile of the holograph issued on the 100th anniversary of the composer's death. Marks the first time that a draft of a complete opera is presented in facsimile and transcription, making it available to scholars and performers. The draft contains pages that involve different phases of the creative process and reveal the hard work of the composer to reach a satisfactory solution. Scholarly commentary in Eng-It. Handsome clamshell case in cloth. (reg. \$528) \$495 <http://www.omifacsimiles.com/brochures/verditrav.html>
- 7866 [Works, selections, mss]
Gli autografi del Museo Teatrale alla Scala/The Autographs of the Museo Teatrale alla Scala. Milan, 2000. 4", 9 vols, 479, incl. 123 pp. Deluxe publication of the Museo Teatrale alla Scala on the 100th anniversary of Verdi's death. Many of the compositions included in this facsimile appear now for the first time. They belong to the collection of MSS and documents of the Museo Teatrale alla Scala and bring to light the youthful compositions of the composer and their connection with Milan, a city where Verdi's artistic and cultural personality was formed and the place where he ended his days. Works: Sinfonie (ed. Roberta Marvin), Tantum ergo, 1837 (ed. Dino Rizzo), Il trovatore, 1852 (ed. Jesse Rosenberg), Otello, 1887-1888 (ed. Damien Colas), Notturmo, 1839 (ed. Marco Marica), Nabuccodonosor, 1842 (ed. Roger Parker), Romanza, 1846 (ed. Emanuele Senici), Cupo è il Sepolcro e Mutolo, 1843 (ed. Antonio Rostagno). Each of these titles, independently bound, consists of introduction, transcription, & critical commentary. Clamshell case in cloth. \$350 <http://www.omifacsimiles.com/brochures/verdigli.html>
- VITZTHUMB, Ignace, 1724-1816
- 9245 *Recueils d'ariettes. Bruxelles, 1775-1777. Introduction Marie Cornaz.* Musica Bruxellensis, V. Brussels, 2009. 4". 2 vols, 302 pp. Line-cut of the Brussels, 1775-1777 editions. 72 arias from popular operas (Fridzeri, Gluck, Gossec, Grétry, Monsigny & Philidor) arranged for voice, two violins & bc. Preface in Fr-Eng. Wrappers. \$76 <http://www.omifacsimiles.com/brochures/robson.html>
- VOGLER, Georg Joseph, 1749-1814
- 658 *Gustav Adolf och Ebba Brahe. Lyrisches Drama in drei Akten. Text: Johan Henrik Kellgren. Klavierauzug von P.C. Boman. Faksimile. Herausgegeben von Martin Tegen.* Monumenta Musicae Suecicae, 7. Stockholm, 1973. Oblong, 31 x 24 cm, xxxiv, 199 pp. First performed in Stockholm, 1788, this is one of the most important operas of the Gustavian period. Line-cut of the piano vocal score drawn up and carefully copied by Per Conrad Boman (1804-61), Swedish writer and composer. Introduction in Swe-Ger. Wrappers. \$95
- WAGNER, Richard, 1813-1883
- 9291 [Lieder, "Matthilde Wesendonck", WWV 91A]
"Wesendonck-Lieder", Fünf Gedichte für eine Frauenstimme mit Piano- und Begleitung (WWV 91). Faksimile nach dem Autograph des Nationalarchivs der Richard-Wagner-Stiftung Bayreuth. Mit einem Kommentar von Elisabeth Schmierer. Meisterwerke der Musik im Faksimile, 25. Laaber, 2012. 27 x 35 cm, xviii, 22 pp. Full-color facsimile of the autograph (piano & voice) of the work that served as the model for Tristan. Individual settings are "Stehe still", "Der Engel", "Schmerzen", "Im Treibhause", and "Träume". Introduction in Ger-Eng. Hardbound. \$111 http://www.omifacsimiles.com/brochures/wagner_3wl.html
- 1713 [Meistersinger, selection]
"Schusterlied" aus der Oper "Die Meistersinger von Nürnberg". Früheste Reinschrift (WWV deest). Faksimile nach dem Autograph in der Wiener Stadt- und Landesbibliothek. Herausgegeben von Ernst Hilmar. Tutzing, 1988. Oblong, 35 x 26 cm, 20, 2 pp. 3-color halftone of the earliest fair copy of this song, executed on two staves on beautiful music paper with border decorations in gold. Dedicated to the Viennese doctor and Wagner supporter, Josef Standthartner. Historical introduction in Ger with a contribution on the genesis of Die Meistersinger. Photographs and documents in facsimile, along with the 1862 sketch of the "Schusterlied". Wrappers, with distinctive brown textured slipcover & white lettering. \$59 <http://www.omifacsimiles.com/brochures/wagner.html>
- 665 [Meistersinger, libretto]
Die Meistersinger von Nürnberg. Faksimile der Reinschrift des Textbuchs von 1862 mit einem Aufsatz zur Entstehung von Egon Voss. Mainz, 1983. 22 x 31 cm, 19, 82 pp. Line-cut of Wagner's fair copy of the libretto. Cloth. \$43
- 9501 [Meistersinger, source material]
Buch von der Meister-Singer holdseligen Kunst: (Aus, De civitate Noribergensi commentatio, Altdorf 1697). Nachwort von Horst Brunner. Litterae, 38. Göppingen, 1975. 15 x 22 cm, 140, 25 pp. Line-cut of the Nuremberg, 1697 edition. Wagner relied on Johann Christoph Wagenseil's "Von der Meister-Singer Holdseligen Kunst"—pp. 436-576 of "De civitate Noribergensi"—for information on the customs of Nuremberg's celebrated 16th-c. Guild of Meistersingers when composing his Die Meistersinger von Nürnberg. With the help of Wagenseil's treatise Wagner was able to recreate a convincing 16th-century musical and cultural atmosphere, including the use of the historical figure of Hans Sachs; the musical depictions for the most part are Wagner's own invention. This reprint includes an afterword by Horst Brunner who elucidates the Meistersinger tradition. Wrappers. \$65
- 9605 *Parsifal (WWV 111). Facsimile of the Autograph Score from the National Archive of the Richard-Wagner-Stiftung Bayreuth. With a Commentary by Ulrich Konrad.* Documenta Musicologica, II/56. Kassel, 2020. 29.5 x 41 cm, 340, c.50 pp. Full-color facsimile of the autograph score, the same score Hermann Levi conducted from for the work's premier on July 26, 1882. Wagner wrote the autograph score almost entirely in violet ink, a color he preferred to use in the final years of his life. Throughout his life, Richard Wagner was proud of his even clear handwriting, always striving to produce manuscripts of a high calligraphic standard. The opera, Wagner's last work, is about healing and compassion and is in many ways it represents the summation of the composer's creative career. Commentary in Eng-Ger. Hardbound, with leather spine and decorative paper Full-color facsimile of the autograph score, the very score Hermann Levi conducted from for the work's premiere on July 26, 1882. Wagner wrote the autograph almost entirely in violet ink, a color he preferred to use in the final years of his life. Throughout his life, Richard Wagner was proud of his even clear handwriting, always striving to produce manuscripts of a high calligraphic standard. The opera, Wagner's last work, is about healing and compassion and in many ways reflects the summation of the composer's creative career. The idea was already in the back of his mind in the early 1840s when he first read the medieval epic "Parzival" by Wolfram von Eschenbach; that character became one of the main roles in Tannhäuser (1845). Parsifal's son is the protagonist of Lohengrin (1848), and in the same ope the ending ("The Narrative of the Grail") sets forth the Grail story. With Parsifal Wagner can now tell that full story, armed with a rich musical language that he developed from writing of the Ring, Tristan and other operas. Commentary in Eng-Ger. Hardbound, with leather spine and decorative paper boards. 10% discount for early subscribers. \$835
- 9296 [Tristan & Isolde, WWV 90]
Tristan & Isolde (WWV 90). Facsimile of the Autograph Score from the National Archive of the Richard-Wagner-Stiftung Bayreuth. With a Commentary by Ulrich Konrad. Documenta Musicologica, II/45. Kassel, 2012 29.5 x 41 cm, 354, 17, 20 pp. Full-color facsimile of the autograph score issued on the occasion of the 200th anniversary of Wagner's birth. In addition to the complete score, the edition includes the autograph concert ending of the Vorspiel as well as three pages that Wagner rejected while composing and later used for sketches. While working on the score to Tristan und Isolde, Richard Wagner expressed his excitement and elation about his new musical drama. Indeed, the radical originality of the work proved to be both unique and forward-looking: Over 150 years ago it signified the dawn of the modern era and to this day it has not lost any of its fascination. Throughout his life, Richard Wagner was proud of his even clear handwriting, always striving to produce manuscripts of a high calligraphic standard. The Tristan manuscript is an example of this but it also bears traces of his working process. It is precisely this aspect of the autograph that makes it fascinating. Reading it, one is witness to Wagner's highly-concentrated, powerful and relentless writing. It evokes the aura of a singular individual. Commentary in Eng-Ger. Hardbound, with leather spine and decorative paper boards. \$977 http://www.omifacsimiles.com/brochures/wagner_tristan.html

WALKER, William, 1809-1875

- 7549 *The Southern Harmony by William Walker. Edited by Glenn C. Wilcox. First Line Index by Charles L. Atkins.*
Los Angeles, 1966. Oblong, 23 x 16 cm, viii, 366 pp. Line-cut of the Philadelphia, 1854 edition. Hardbound. \$35

- 2879 *The Southern Harmony and Musical Companion. Containing a Choice Collection of Tunes, Hymns, Psalms, Odes, and Anthems Selected from the Most Eminent Authors in the United States and Well Adapted to Christian Churches of Every Denomination, Singing Schools, and Private Societies. Edited by Glenn C. Wilcox.*
Lexington, 1987. Oblong, 23 x 16 cm, xiv, 366, viii pp. Line-cut of the Philadelphia, 1854 edition. Hardbound. \$20

WALTON, William, 1902-1983

- 666 *Façade 2. Poems by Edith Sitwell. Music by William Walton. Facsimile.*
London, [1979]. Square, 29 x 29 cm, 26, 5 pp. Line-cut of the composer's 1977 revised and reordered version. Consists of 8 settings of Sitwell's poetry for small orchestra and reciter. Wrappers.

WEBER, Carl Maria von, 1786-1826

- 668 *Der Freischütz (Partitur). Nachbildung des Autographs aus dem Besitz der Deutschen Staatsbibliothek Berlin. Mit Nachwort herausgegeben von Georg Knepler.*
Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1979. Oblong, 32 x 25 cm, 270 + 24, ix pp. (Rpt. of Berlin, 1943 edition). Halftone of the autograph score including tipped-in 24 page score of the "Romanze ed aria", No. 13. Does not include the extra illustrations of the 1943 edition. Linen. Special sale price \$150, regularly \$283

- 669 *Der Freischütz (Partitur). Nachbildung des Autographs aus dem Besitz der Deutschen Staatsbibliothek Berlin. Mit Nachwort herausgegeben von Georg Knepler.*
Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1979. 32 x 25 cm, 294, ix pp. (Rpt. of Berlin, 1943 edition). Halftone reproduction of entire score including tipped-in 24 page score of the "Romanze ed aria", No. 13. Does not include the 23 illustrations of the 1943 edition. Deluxe edition in full leather.

WEBERN, Anton, 1883-1945

- 671 *Sketches (1926-1945). Facsimile Reproductions from the Composer's Autograph Sketchbooks in the Moldenhauer Archive. Commentary by Ernst Krenke with a Foreword by Hans Moldenhauer.*
New York, 1968. Oblong, 37 x 30 cm, 16, 47 pp. Fine line-cut reproduction of the autograph. Webern made preliminary drafts for his compositions which show stages of evolution and the unending thought and care that he bestowed upon them. While Stravinsky called the finished products "those dazzling diamonds", this volume allows us a glimpse into the composer's workshop. These fascinating sketches, extracted from five sketchbooks from the Webern Archive, illustrate the meticulous step-by-step process of the composer's 12-tone technique. Compositions include op.19, 20, 21, 22, 24, 31 and several unidentified works. Handsome binding in beige and brown linen, with slipcase. \$70
<http://www.omifacsimiles.com/brochures/webern.html>

WEILL, Kurt, 1900-1950

- 7232 *Die Dreigroschenoper. A Facsimile of the Holograph Full Score. Music by Kurt Weill. Lyrics by Bertolt Brecht. Edited by Edward Harsh.*
The Kurt Weill Edition, IV/1. New York, 1996. 30 x 39 cm, [viii], 151 pp. Beautiful color reproduction of the autograph score. Initiates the complete works edition of Kurt Weill. (Subscribers to the series receive a substantial savings). \$225
<http://www.omifacsimiles.com/brochures/weill.html>

WOLF, Hugo, 1860-1903

- 676 *Das Mausfallen-Sprüchelein. Faksimile. Mit einer Einleitung von Franz Grasberger.*
Tutzing, 1968. Oblong, 30 x 21 cm, 9, 2 pp. Beautiful 2-color halftone of Wolf's 1882 autograph. Binding in decorative paper. \$18

ZELTER, Karl Friedrich, 1758-1832

- 4023 [Das Gastmahl, "Viele Gäste wünsch ich"]
Goethe-Zelter. Das Gastmahl. [Deutsche Staatsbibliothek, Berlin, mus. ms. autogr. K.F. Zelter 15].
Berlin, 1990. 21 x 30 cm, 4 pp. Line-cut of a rare ms that features Goethe's handwriting of the text, side by side with Zelter's musical setting. Issued on the occasion of the first joint festival of the members of the Staatsbibliothek Preussischer Kulturbesitz and the Deutsche Staatsbibliothek. With introduction by Eveline Bartlitz and a transcription of the 8 strophes of the poem. In folder. \$25

4666 [Lieder]

Sämtliche Lieder, Balladen und Romanzen für das Piano-Forte.
Dokumentation zur Geschichte des Deutschen Liedes, 4. Hildesheim, 1984. 8°, 122 pp. Line-cut of the Berlin, 1811-12 editions. 4 issues in 1 vol. \$37

1953 [Lieder]

Fünffzehn ausgewählte Lieder. Mit einer Einleitung herausgegeben von Moritz Bauer.
Veröffentlichungen der Musik-Bibliothek Paul Hirsch, VI. Berlin, 1924. Oblong, 31 x 25 cm, 14, 48 pp. Not a facsimile, but a beautiful bibliophile edition of a selection of pieces (13 on poetry by Goethe) by one of the great masters of German Lied before Schubert. Contents: Wer kauft Liebesgötter; Vanitas vanitatum vanitas; Mailied; Das Veilchen; Die Spröde; Die Bekehrte; Hochzeitslied; Ständchen; Erster Verlust; Christel; Wanderers Nachtlied (Der du von dem Himmel bist); Nur wer die Sehnsucht kennt; Heiß mich nicht reden; Wanderers Nachtlied (Über allen Gipfeln ist Ruh); Blumengruß. Limited edition of 400 numbered copies on handmade laid paper. Coverboards in marbled paper. Rare. \$125

ZUMSTEEG, Johann Rudolf, 1760-1802

4088 [Lieder, Op.4]

Sechs Lieder mit Begleitung des Pianoforte, Op.4.
Mainz, 1990. Oblong, 30 x 22 cm, 10 pp. Line-cut of the Schott edition. Includes the songs "Die Kapelle", "Morgenfreude", "Religion", "An meine Zither", "Der Sternenhimmel", and "Lied in der Ferne". Wrappers. \$10

COMPOSITE & MISCELLANEOUS SOURCES

8151 [Album, Marie von Sayn-Wittgenstein]

Das Album der Prinzessen Marie von Sayn-Wittgenstein.
Patrimonia, 179. Berlin, 2000. 21 x 27 cm, 48 pp. Reproduces, in color, 10 pages from the exquisite Album of Princess Marie von Sayn-Wittgenstein, whose family was a great patron of the arts. The album comprises material dating from 1847 to 1859 and includes autographs on presentation paper by Liszt, Berlioz, Rubinstein, Wagner, Smetana, Cornelius, Draeseke, Séroff and Joachim. Comprehensive notes (in Ger) by Maria Eckhardt. Wrappers. Special sale price \$10, regularly \$20 <http://www.omifacsimiles.com/brochures/album.html>

8406 *Der bethende und singende Katholik [bey Anhörung des h. Meßopfers zur Erbauung christkatholischer Landkirchen]. Reichsstift Roggenburg 1782/ Druck Wagner Ulm. [Stadtbibliothek, Ulm].*

Faksimile-Edition Ulm, 30. Stuttgart, 2004. 17 x 22 cm, 32 pp. Line-cut of the Ulm, 1782 edition. Includes 6 strophic settings for two voices and bc. Hardbound in marbled paper. \$20

7613 [Colombian salon music]

La música en las publicaciones periódicas Colombianas del siglo XIX (1848-1860). Ellie Anne Duque.
Bogotá, 1998. 4°, 2 vols, 93, 64 pp + audio CD. Halftone of popular salon music published in newspapers in Colombia 1848-1860, together with modern edition. Fascinating glimpse into the Colombian music scene and the earliest development of a distinct Colombian style. Music by Santos Quijano, Julio Quevedo, José T. Andrade, Daniel Figueroa, I.F., J.T., Atanasio Bello, Mercedes Campuzano, J. Fco. Agudelo, Joaquín Guarín, M. de Quijano, Ma. del Carmen Cordovez, M.M. Párraga, & Juan C. Osorio. CD recording: Harold Martina, on restored 1872 Steinway. \$60

9717 *Democratic Souvenirs: An Historical Anthology of 19th-Century American Music Selected, with Introduction and Commentary, by Richard Jackson Head, Americana Collection, Music Division the New York Public Library Foreword by Virgil Thomson.*

The Americana Collection Music Series, 3. New York, 1988. 4°, xvi, 336 pp. 10 songs; 7 piano pieces; 8 pieces of theatrical music; 8 pieces of choral music; 2 pieces of chamber music; and 2 pieces of orchestral music reproduced from the originals. Wrappers. Special sale price \$10, regularly \$20

3209 Flint, James.

A Selection of Popular Sacred Songs Arranged with Accompaniments for the Spanish Guitar. With an Introduction by Peter Danner.
Boston, 1984. 4°, iv, 9 pp. Line-cut of the Boston, 1837 edition. 10 popular religious pieces intended for home use. Composers include George James Webb, George Kinsley, Oliver Shaw. Two numbers are based on music by Mozart and Haydn. Historical introduction. Wrappers. \$8

- 1620 [Germany]
157 alte und neue Lieder mit Bildern und Singweisen herausgegeben von L. Richter, A.E. Marschner, F. Pöckl und A. Jürgens. 62 Studentenlieder, 31 Soldatenlieder und 64 Volkslieder.
Mainz, 1981. 14 x 19 cm, 205 pp. Beautiful halftone of the Leipzig, 1847 edition. Important anthology of popular songs from the first half the 19th-c. With rich illustrations representing the finest of 19th-c. engraving technique. Handsome binding in decorative paper. \$17
- 1621 [Germany]
Narrhalla-Lieder mit Bildern und Singweisen.
Mainz, 1981. 14 x 18 cm, 176 pp. Line-cut of the Mainz, 1842 edition. 59 popular songs for Fasching and other occasions. Wrappers. \$9
- 1622 [Germany]
Unser Liederbuch. Die beliebtesten Kinderlieder ausgewählt von Friedrike Merck, mit Bildern von Ludwig von Zumbusch, für Kinderstimmen gesetzt von Fritz Volbach.
Mainz, 1982. Oblong, 26 x 21 cm, 48 pp. Beautiful full-color halftone of the Mainz, 1900-02 edition. Contains 39 of the most popular children's songs from the turn of the century. Exquisite illustrations. Hardbound. \$17
- 8526 [Methods, voice, integrale source, parts 1-7]
Chant. Les grandes méthodes romantiques de chant: Cinti-Damoreau - Concone - Conservatoire - Crescentini (1-2) - Duprez - Fétis - Garaudé - Garcia (père - fils) - Lablache - Panofka (1-2) - Panzeron (1-2) - Romagnesi - Rossini. 7 volumes réalisés par Jeanne Roudet.
Méthodes et Traités, II. Courlay, 2005. 4°, 7 vols, 2,512 pp. Line-cut. Collection of theoretical writings on voice from the Romantic period, arranged chronologically, from Cinti to Rossini. Indispensable resource for singers and theorists. Wrappers. \$630
- 8511 [Methods, voice, integrale source, part 1]
Chant. Les grandes méthodes romantiques de chant. . . Volume I: Méthode du Conservatoire - Crescentini.
Méthodes et Traités, II. Courlay, 2005. 4°, 376 pp. Line-cut. Wrappers. \$115
- 8512 [Methods, voice, integrale source, part 2]
Chant. Les grandes méthodes romantiques de chant. . . Volume II: Crescentini - Garaudé.
Méthodes et Traités, II. Courlay, 2005. 4°, 408 pp. Line-cut. Wrappers. \$124
- 8513 [Methods, voice, integrale source, part 3]
Chant. Les grandes méthodes romantiques de chant. . . Volume III: Garcia (père) - Duprez - Rossini.
Méthodes et Traités, II. Courlay, 2005. 4°, 360 pp. Line-cut. Wrappers. \$115
- 8514 [Methods, voice, integrale source, part 4]
Chant. Les grandes méthodes romantiques de chant. . . Volume IV: Garcia (fils) - Cinti-Damoreau - Concone.
Méthodes et Traités, II. Courlay, 2005. 4°, 384 pp. Line-cut. Wrappers. \$115
- 8515 [Methods, voice, integrale source, part 5]
Chant. Les grandes méthodes romantiques de chant. . . Volume V: Lablache - Romagnesi.
Méthodes et Traités, II. Courlay, 2005. 4°, 168 pp. Line-cut. Wrappers. \$65
- 8516 [Methods, voice, integrale source, part 6]
Chant. Les grandes méthodes romantiques de chant. . . Volume VI: Panzeron.
Méthodes et Traités, II. Courlay, 2005. 4°, c.400 pp. Line-cut. Wrappers. \$124
- 8517 [Methods, voice, integrale source, part 7]
Chant. Les grandes méthodes romantiques de chant. . . Volume VII: Panofka - Fétis.
Méthodes et Traités, II. Courlay, 2005. 4°, 416 pp. Line-cut. Wrappers. \$124
- 7009 *The Missouri Harmony, or, a Collection of Psalm and Hymn Tunes, and Anthems. An Introduction to the Grounds and Rudiments of Music by Allen D. Carden; to which is Added a Supplement; Introduction to the Bison Book Edition by Shirley Bean.*
Lincoln, 1994. Oblong, 8°, xx, 240 pp. Line-cut of the Phillips and Reynolds 9th edition, Cincinnati, 1846. The most popular of all frontier tunebooks, with a history going back to 1820, when singing master Allen Carden introduced it into his St. Louis school. The 185 selections were compiled from earlier tunebooks and consist of old favorites used in churches and singing schools. Wrappers. \$12
- 3633 *The New Harp of Columbia.*
Nashville, 1989. 4°, Line-cut. Spiral binding. \$13
- 7365 *Nicaise, opéra-comique, en un acte. Représenté sur le Théâtre de l'Opéra-Comique, à la Foire S. Germain le 7 Février 1756.*
Béziers, 1996. 12°, 72 pp. Libretto of the opera-comique "Nicaise", first presented in 1756 at the Théâtre de l'Opéra-Comique, à la Foire S. Germain. Includes 6 pages of musical airs. Wrappers in hand-made marbled paper. \$19
- 719 (Spencer, Robert)
19th-Century Songs with Guitar Accompaniments of the Period. I: Beethoven, Haydn, Schubert. Facsimile of Original Editions (1819-1833) Introduced by Robert Spencer.
Heidelberg, 2/ 2005. 4°, v, 56 pp. Line-cut. Contains Beethoven's "Adelaide" Op.46, "Andenken" WoO 136; Haydn's "An den Mond"; Schubert's "Der Wanderer" Op.41, "Ungeduld" Op.25/7, "Der Liedler" Op.38, "Die zürnende Diana" Op.36.1, and "Nacht Stücke" Op.36.2. Wrappers. \$21
- 720 (Spencer, Robert)
19th-Century Songs with Guitar Accompaniment of the Period. II: Keller, Spohr, Weber. Facsimile of Original Editions (1810-1829) Introduced by Robert Spencer.
Heidelberg, 1984. Oblong, 4°, iv, 72 pp. Line-cut. Contains Weber's "Romance" Op.25.2, "Serenade", "Die Zeit" Op.13.5, "Wiegenlied" Op.13.2; Spohr's "Romance aus Zemier", Sechs deutsche Lieder Op.37, Sechs deutsche Lieder Op.41, Sechs deutsche Lieder Op.72; and Keller's "Der Traum" Op.27.1. Wrappers. \$32
- MODERN EDITIONS**
- 6897 Bellini, Vincenzo (critical vocal score)
La sonnambula. Riduzione per canto e pianoforte condotta sull'edizione critica della partitura a cura di / Reduction for Voice and Piano based on the Critical Edition of the Orchestral Score Edited by Alessandro Roccatagliati and Luca Zoppelli.
[Critical Editions of Vocal Scores]. Milan, 2010. 8°. Wrappers. \$46
- 6925 Croft, William.
Canticles and Anthems with Orchestra. Edited by Donald Burrows.
Musica Britannica, XCI London, 2011. 4°, li, 207, 26 pp. Modern critical edition. William Croft's career as the leading native-born composer of English church music was established in the period between the death of Purcell and the arrival of Handel in London. His education took place among musicians from Purcell's circle, and his style was modified by the influence of Handel's 'Utrecht' Te Deum and Jubilate of 1713. All the music in this volume was composed for various royal church services that took place between 1709 and 1720, in the Chapel Royal at St James's Palace and in St Paul's Cathedral. The contents include the Te Deum and Jubilate Deo, sung at the coronation of George I, and the anthems The Lord is a sun and a shield, O give thanks unto the Lord, and call upon his name, O give thanks unto the Lord, for he is gracious, and Rejoice in the Lord, O ye righteous. Buckram. \$164
- 5796 Donizetti, Gaetano (new critical edition)
Maria Stuarda: tragedia lirica in due atti.
Critical Edition of the Works of Gaetano Donizetti, [1]. Milan, 1991. 4°, 2 vols. Linen. \$285
- 6356 Donizetti, Gaetano (new critical edition)
Maria Stuarda (1835). Libretto by Giuseppe Bardari, based on Maria Stuart by Friedrich von Schiller. Critical edition by Anders Wiklund. English translation by Mark Herman & Ronnie Apter.
[Critical Editions Vocal Scores]. Milan, 1998. 8°. Wrappers. \$35
- 5797 Donizetti, Gaetano (new critical edition)
Il campanello. Farsa, parole e musica di Gaetano Donizetti. A cura di Ilaria Narici. Partitura.
Critical Edition of the Works of Gaetano Donizetti, [2]. Milan, 1996. 4°, xxxii, 318 pp. rs. \$150

- 6013 Donizetti, Gaetano (new critical edition)
Il campanello. Farsa. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score, Edited by Ilaria Narici.
[Critical Editions of Vocal Scores]. Milan, 1996. 8°, liv, 184 pp. Wrappers. \$25
- 6052 Donizetti, Gaetano (new critical edition)
La favorite. Opéra en quatre actes di Alphonse Royer, Gustave Vaëz e Eugène Scribe. A cura di Rebecca Harris-Warrick. Partitura.
Critical Edition of the Works of Gaetano Donizetti, [3]. Milan, 1997. 4°, 2 vols, xvii, 903 pp. Linen. \$295
- 6721 Donizetti, Gaetano (new critical edition)
La favorite. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score, Edited by Rebecca Harris-Warrick.
Critical Edition of the Works of Gaetano Donizetti, [3]. Milan, 1997. 8°, 495 pp. Linen. \$35
- 6320 Donizetti, Gaetano (new critical edition)
Poliuto. Tragedia lirica in tre atti di Salvatore Cammarano. Edizione critica a cura di William Ashbrook e Roger Parker. Partitura.
Critical Edition of the Works of Gaetano Donizetti, [4]. Milan, 2000. 4°, 2 vols, xxvii, 633 pp. Poliuto, throughout a convoluted history including French renditions and official censorship, has undergone numerous unauthorized alterations and additions. This critical edition finally presents the opera in the form originally conceived by the composer and adheres to his autograph score, along with an appendix containing the overture written for the Paris version and a replacement cabaletta for the soprano. Linen. \$375
- 6357 Donizetti, Gaetano (new critical edition)
Poliuto. Tragedia lirica in tre atti.
[Critical Editions of Vocal Scores]. Milan. 8°, Wrappers. \$30
- 6397 Donizetti, Gaetano (new critical edition)
Le convenienze ed inconvenienze teatrali. Dramma giocoso in un atto di Domenico Gilardini. Edizione critica a cura di Roger Parker e Anders Wiklund. Partitura.
Critical Edition of the Works of Gaetano Donizetti, [5]. Milan, 2002. 4°, 2 vols, xxxii, 669 pp. Le convenienze ed inconvenienze teatrali is surely one of history's wildest operatic treatments of the foibles of opera itself: it depicts a rehearsal thrown into chaos by stage mother—played by a bass in woman's costume—who wishes her own daughter to upstage the prima donna. This critical edition is the first to assemble all versions of the opera with which Donizetti himself was involved. The base text is the second version performed in Naples in 1831; its musical numbers can be connected with by spoken dialogue or by contemporary recitatives, both provided here. In addition, extensive appendices contain all extant materials for the first version of 1827, as well as several pieces that Donizetti composed for revivals of the opera during the 1830s. Linen. \$325
- 6720 Donizetti, Gaetano (new critical edition)
Le convenienze ed inconvenienze teatrali. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score, Edited by Roger Parker and Anders Wiklund.
[Critical Editions of Vocal Scores]. Milan, 2002. 8°, 2 vols, 525 pp. Wrappers. \$60
- 6549 Donizetti, Gaetano (new critical edition)
Dom Sébastien, roi de Portugal. Opéra en cinq actes di Eugène Scribe. Edizione critica a cura di Mary Ann Smart. Partitura.
Critical Edition of the Works of Gaetano Donizetti, [6]. Milan, 2003. 4°, 2 vols, xxxviii, 965 pp. Donizetti's moving and tragic opera Dom Sébastien, a full five-act grand opéra, was his last and perhaps most ambitious project. He had taken Paris by storm in previous years with a volley of triumphs and planned Dom Sébastien as an impressive and innovative artistic statement. Yet the project was plagued by demands for cuts and alterations during the rehearsal period. While the 1843 Paris premiere was a success, the dissatisfied composer made several changes for the opera's 1845 Vienna premiere. For the 1847 Milan production, however, changes and misreadings generated an altered version in Italian—the version commonly known today—and Donizetti's failing health prevented his involvement then or later. Recent musicological speculation about this distorted version has generated further misunderstanding. This new critical edition restores the original French text as Donizetti planned it and provides scholars and musicians with a definitive edition of the composer's last great masterwork. Appendices include his variants from the 1845 Viennese production, most notably the new ensemble piece added to the finale of the third act. Commentary in Eng. Cloth. \$425
- 6723 Donizetti, Gaetano (new critical edition)
Dom Sébastien, roi de Portugal. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score, Edited by Mary Ann Smart.
[Critical Editions of Vocal Scores]. Milan, 2005. 8°, lxix, 447 pp. Wrappers. \$50
- 6638 Donizetti, Gaetano (new critical edition)
Linda di Chamounix. Melodramma in tre atti. Edizione critica a cura di Gabriele Dotto. Partitura.
Critical Edition of the Works of Gaetano Donizetti, [7]. Milan, 2006. 4°, 2 vols, lviii, 845 pp. Linda di Chamounix provides a fascinating case study of Donizetti's habit of frequent rewriting, as it underwent three significant revisions in the year following its 1842 premiere. This critical edition, using sources that in some cases have never before been studied, allows performers and scholars to reconstruct all three versions. Appendixes include a contemporary orchestration of the stage band part and an early version of the first-act tenor aria which was replaced before the premiere and never performed. Cloth. \$430
- 6679 Donizetti, Gaetano (new critical edition)
Pia de' Tolomei. Edizione critica a cura di Giorgio Pagannone. Partitura.
Critical Edition of the Works of Gaetano Donizetti, [8]. Milan, 2006. 4°, 2 vols, c.850 pp. By the mid 1830s, as he began to dominate European stages, Gaetano Donizetti was pushing the boundaries of heightened romanticism in music, seeking texts that featured increasingly melodramatic and violent emotions and the savage consequences of irrational passion. Pia de' Tolomei ranks among his more disquietingly intense and fast-paced works. As one historian has observed, there is ample reason to recognize Pia as one of the most strikingly pre-Verdian of all Donizetti's operas. Yet Pia was also a protean text, having no stable form, but changing in shape according to each new venue, as Donizetti returned to the score on a number of occasions. This critical edition reconstructs the premiere Venice version (1837) as the base text, but it offers in appendixes the possibility of reconstructing the two other principal versions, of Senigallia (1837) and Naples (1838). Cloth. \$497
- 6842 Donizetti, Gaetano (new critical edition)
Pia de' Tolomei. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score, Edited by Giorgio Pagannone
[Critical Editions of Vocal Scores]. Milan, 2008. 8°. Wrappers. \$55
- 6706 Donizetti, Gaetano (new critical edition)
Deux hommes et une femme. Edizione critica a cura di Paolo Rossini e Francesco Bellotto. Partitura.
Critical Edition of the Works of Gaetano Donizetti, [9]. Milan, 2008. 4°, 384 pp. First performed a dozen years after the composer's death, Deux Hommes et une femme (Rita) has become, in the last 50 years, one of the more frequently performed of all of Donizetti's operas. Yet the version known to modern audiences reflects apocryphal additions introduced for the posthumous premiere. This new critical edition establishes for the first time the version of the opera conceived by Donizetti. In particular, it restores the French-language spoken dialogue—reconstructed thanks to a recently discovered MS libretto with autograph annotations—dialogue around which the composer constructed this delightful opéra comique. The edition is based on Donizetti's autograph manuscript, which allows for the part of Pepé to be sung either by a tenor or a baritone, and which restores many important details that were lost or ignored when the opera came to be revived. Cloth. \$325
- 6898 Donizetti, Gaetano (new critical edition)
Deux hommes et une femme. A cura di Paolo A. Rossini, con la collaborazione di F. Bellotto. Riduzione per canto e pianoforte / Reduction for voice and piano.
[Critical Editions of Vocal Scores]. Milan, 2010. 8°, 262 pp. Wrappers. \$56
- 6905 Donizetti, Gaetano (new critical edition)
Betty. Opera comica in un atto / Opera comica in One Act. Edizione critica / Critical Edition a cura di / Edited by Ellen Lockhart e Julia Lockhart. Partitura / Full Score.
Critical Edition of the Works of Gaetano Donizetti, [10]. Milan, 2010. 4°, 2 vols, 614 pp. Cloth. \$400
- 6934 Donizetti, Gaetano (new critical edition)
Maria di Rohan, melodramma tragico in tre atti. Edizione critica / Critical Edition a cura di / Edited by Marco Zoppello. Partitura / Full Score.
Critical Edition of the Works of Gaetano Donizetti, [11]. Milan, 2012. 4°, 2 vols, 808 pp. Cloth. \$452
- 6798 Donizetti, Gaetano (new critical edition)
Les martyrs — opera in quattro atti. Edizione critica a cura di Flora Willson.
Critical Edition of the Works of Gaetano Donizetti, [12]. Milan, 2016. 4°, 2 vols, 969 pp. Cloth. \$468
- 6810 Donizetti, Gaetano (new critical edition)
Anna Bolena. Tragedia lirica in due atti. Edizione critica a cura di Paolo Fabbri. Partitura.
Critical Edition of the Works of Gaetano Donizetti, [13]. Milan, 2017. 4°, 2 vols, lvii, 944 pp. Cloth. \$448

- 6834 Donizetti, Gaetano (new critical edition)
Lucrezia Borgia, Melodramma in un prologo e due att. Edizione critica a cura di Roger Parker e Rosie Ward. Partitura.
Critical Edition of the Works of Gaetano Donizetti, [14]. Milan, 2019. 4°, 2 vols, Ivii, 944 pp. Originally premiering at La Scala on Dec. 26, 1833, *Lucrezia Borgia* is considered one of Donizetti's most innovative operas and by the late 1830s it had become one of the composer's most popular operas in Italy and abroad. *Lucrezia Borgia* spotlights an unconventional heroine, who's bold and strong-willed; an unusual multitude of characters caught up in their own moral turmoil; and hard-fought musical dramaturgy that succeeds in blending comic and tragic. The new critical edition of *Lucrezia Borgia* takes the 1998 critical edition a step further. The earlier version was based solely on the original manuscript of the score, and limited itself to a reconstruction of the 1833 premiere. But now, for the first time, Parker and Ward's critical edition brings back all the changes made by Donizetti over the course of at least ten years. His revisions were done partly to adapt the opera to the demands of new singers and new venues in cities like Florence, London, Milano, Paris, Rome, Metz, to name just a few; and partly as a way to experiment with new dramaturgical solutions, especially in the finale. Cloth. \$458
- 9655 Donizetti, Gaetano (new critical edition)
La fille du régiment. Opéra comique en deux actes de Jules-Henri Vernoy de Saint-Georges e Jean-François-Alfred Bayard. Edizione critica a cura di Claudio Toscani. Partitura.
Critical Edition of the Works of Gaetano Donizetti, [15]. Milan, 2021. 4°, 2 vols, lii, 599 pp. Cloth. \$538
- 9685 Donizetti, Gaetano (new critical edition)
Lucia di Lammermoor. Dramma tragico in tre atti di Salvatore Cammarano. Edizione critica a cura di Roger Parker. Partitura.
Critical Edition of the Works of Gaetano Donizetti, [16]. Milan, 2021. 4°, 2 vols, xlvii, 648 pp. Cloth. \$511
- 9709 Donizetti, Gaetano (new critical edition)
Roberto Devereux. Tragedia lirica in tre atti di Salvatore Cammarano. Edizione critica a cura di Julia Lockhart. Partitura.
Critical Edition of the Works of Gaetano Donizetti, [17]. Milan, 2022. 4°, 2 vols, xl, 559 pp. Cloth. \$412
- 6937 Goruppi, Giuliano.
Christmas Carols. Elaborazioni per coro e strumenti di Giuliano Goruppi.
Milan, 2010. 4°, vii, 129 pp. Traditional Christmas carols for chorus and instruments. Contents: "Conventry Carol", "Duck in the Hall", "King Herod and the Cock", "The Twelve Day of Christmas", "I Saw Three Ships". Wrappers. \$37
- 6877 [Goruppi, Giuliano]
Antichi e nuove melodie di natale. Elaborazioni per coro, quattro strumenti a fiato e organo di Giuliano Goruppi.
Lucca, 2009. 23 x 31.5 cm, x, 188 pp. Critical edition of 9 Christmas songs. Contents: Luciano Migliavacca "Brilla una luce in cielo"; Tradizionale, "Conventry Carol"; Enrico Capaccioli, "Lieti Pastori"; Settimio Zimarino, "Ninna nanna a Gesù bambino"; Luigi Ricci, "Pastorale"; Carlo Adolfo Bossi, "Puer natus"; Stanko Premrl, "Quem Vidistis"; Jan Kampanus Vodnansky, "Rorando caeli defluant"; Katherine Davis, "The little drummer boy". Wrappers. \$40
- 6474 Martini, Giovanni Battista.
La Dirindina. Farsetta per musica. A cura di Maria Luisa Baldassari.
Collana Opera. Bologna, 1997. 4°, x, 57 pp, 7 parts, 72 pp. New critical edition of the score, with instrumental parts (vln I-II, vla, bass). Wrappers. \$99
- 6879 Mazzocchi, Domenico.
Madrigali a cinque voci e d'altri varij concerti 1638. A cura di Luca Mancini.
Lucca, 2009. 21 x 31 cm, xxi, 196 pp. Critical edition. Wrappers. \$46
- 6881 Naccimbeni, Stefano.
Messe a otto voci con la partitura per l'organo. A cura di Licia Mari.
Musiche della Basilica di Santa Barbara in Montova, 1. Lucca, 2009. 21 x 31 cm, xviii, 256 pp. Critical edition. Wrappers. \$69
- 5787 Puccini, Giacomo (critical vocal score)
Tosca. Melodramma in Three Acts by Luigi Illica – Giuseppe Giacosa Based on the Drama by Victorien Sardou. English Version by Roger Parker. Reduction for Voice and Piano of the Revised Edition of the Full Score Based on the Original Sources, Edited by Roger Parker.
[Critical Editions of Vocal Scores]. Milan, 1997. 8°, lxx, 335 pp. Wrappers. \$30
- 6120 Puccini, Giacomo (complete works for voice & pf)
Casa mia, casa mia. Per soprano o tenore e pianoforte. A cura di Pietro Spada. Tutte le Composizioni per Voce e Pianoforte, XIV. Rome, 1998. 4°, 8 pp. Wrappers. \$4
- 6009 Puccini, Giacomo (critical vocal score)
Tosca.
[Critical Editions of Vocal Scores]. Milan, 1997. Cloth. \$50
- 6016 Rossini, Giachino (critical vocal score)
Il barbiere di Siviglia (The Barber of Seville). Riduzione per canto e pianoforte condotta sull'edizione critica della partitura a cura di Alberto Zedda.
Critical Editions of Vocal Scores. Milan, 1997. 8°, liii, 488 pp. Wrappers. \$40
- 6725 Rossini, Giachino (critical vocal score)
Ermione. Vocal Score Based on the Critical Edition of the Orchestral Score, Edited by Patricia Brauner and Philip Gossett.
[Critical Editions of Vocal Scores]. Milan, 2006. 8°, xl, 338 pp. Wrappers. \$40
- 5782 Rossini, Giachino (critical vocal score)
La gazza ladra (The Thieving Magpie). English Version by Tom Hammond Edited and Revised by T. Hawkes and P. Gossett. English Version of the Variant Arias by A. Jacobs. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score Published by the Fondazione Rossini of Pesaro Edited by Alberto Zedda.
[Critical Editions of Vocal Scores]. Milan, 1989. 8°, lii, 696 pp. Wrappers. \$40
- 5783 Rossini, Giachino (critical vocal score)
L'Italiana in Algeri (The Italian Girl in Algiers). New English Version by Arthur Jacobs. Reduction for Voice and Piano by Azio Corghi Based on the Critical Edition of the Orchestral Score Published by the Fondazione Rossini of Pesaro. Edited by Azio Corghi.
[Critical Editions of Vocal Scores]. Milan, 1992. 8°, li, 529 pp. Wrappers. \$38
- 6726 Rossini, Giachino (critical vocal score)
L'occasione fa il ladro / A Thief by Chance (1812). Libretto by Luigi Prividalì after a play by Eugène Scribe. Piano-Vocal Score based on the critical edition by Giovanni Carli Ballola, Patricia B. Brauner, and Philip Gossett. English translation by Mark Herman & Ronnie Apter.
[Critical Editions of Vocal Scores]. Milan, 2007. 8°, xliii, 248 pp. Wrappers. \$35
- 6722 Rossini, Giachino (critical vocal score)
La scala di seta. Vocal Score Based on the Critical Edition of the Orchestral Score, Edited by Anders Wiklund.
[Critical Editions of Vocal Scores]. Milan, 2003. 8°, xxix, 247 pp. Wrappers. \$40
- 5784 Rossini, Giachino (critical vocal score)
Il signor Bruschino ossia Il figlio per azzardo (Signor Bruschino or The Would-Be Son). English Version by Kate Singleton. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score Published by the Fondazione Rossini of Pesaro Edited by Arrigo Gazzaniga.
[Critical Editions of Vocal Scores]. Milan, 1994. 8°, xxvii, 234 pp. Wrappers. \$41
- 5785 Rossini, Giachino (critical vocal score)
Tancredi. Melodramma Eroico in Two Acts. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score Published by the Fondazione Rossini of Pesaro, Edited by Philip Gossett.
[Critical Editions of Vocal Scores]. Milan, 1991. 8°, lxxvii, 549 pp. Wrappers. \$65
- 6724 Rossini, Giachino (critical vocal score)
Viaggio a Reims. Vocal Score Based on the Critical Edition of the Orchestral Score, Edited by Janet Johnson.
[Critical Editions of Vocal Scores]. Milan, 2006. 8°, ci, 523 pp. Wrappers. \$57

- 6797 *Savoy Curtain-Raisers*. Edited by Christopher O'Brien. Musica Britannica, XCVIII. London, 2015. 4°. 276 pp. Shedding light on a little-known aspect of late-Victorian theatre, this volume offers full scores and librettos of two one-act operettas, produced at the Savoy Theatre and written to precede as curtain-raisers the main, full-length work of the evening. Richard D'Oyly Carte did much to cultivate the genre, initiated by Trial by Jury in 1875, and featured regularly at the Savoy Theatre between 1878 and 1908. Though all but forgotten today, the composers François Cellier (1849-1914) and Ernest Ford (1858-1919) had strong connections with Sullivan, and wrote a number of one-act works, of which only Captain Billy (1891) and Mr Jericho (1893) respectively are known to have survived. Buckram. \$162
- 6443 Sullivan, Arthur, Sir (new collected works edition)
H.M.S. Pinafore, or, The Lass that Loved a Sailor. Edited by Percy M. Young. Part A: Music; Part B: Commentary. The Operas, 3. New York, 2003. 4°, 2 vols, xviii, 321; vii, 201 pp. New critical edition. Cloth. (Special sale price eff. 7/15/23: \$225) \$300
- 6442 Sullivan, Arthur, Sir (new collected works edition)
Trial by Jury. Edited by Steven Ledbetter. The Operas, 1. New York, 1994. 4°, xlv, 208 pp. New critical edition. (Special sale price eff. 7/15/23: \$150) \$225
- 6817 Sullivan, Arthur, Sir (new collected works edition)
Iolanthe, or the Peer and the Peri. Music Edited by Gerald Hendrie. Introduction by Gerald Hendrie, Dinah Barsham, and Helga J. Perry. Part A: Music: Act I; Part B: Act II; Part C: Commentary. The Operas, 6. New York, 2017. 27 x 34 cm, 3 vols, 53, 211, 217 pp. New critical edition. Cloth. (Special sale price eff. 7/15/23: \$275) \$375
- 6435 Verdi, Giuseppe.
Alzira. Tragedia lirica in tre atti Salvatore Cammarano. Riduzione per canto e pianoforte condotta sull'edizione critica / Vocal Score Based on the Critical Edition. A cura / Edited by Stefano Castelvocchi. Con la collaborazione di / with the Collaboration of Jonathan Cheskin. [Critical Editions of Vocal Scores]. Milan, 2002. 8°, lxxvii, 279 pp. Wrappers. \$50
- 6719 Verdi, Giuseppe.
Il corsaro. Melodramma tragico in Three Acts. Libretto by Francesco Maria Piave. The Piano-Vocal Score Based on the Critical Edition of the Orchestral Score by Elizabeth Hudson. [Critical Editions of Vocal Scores]. Milan, 2003. 8°, 376 pp. Wrappers. \$45
- 6014 Verdi, Giuseppe.
Ernani (1844). Libretto by Francesco Maria Piave, based on *Hernani* by Victor Hugo. Critical edition by Claudio Gallico. English translation by Mark Herman & Ronnie Apter. [Critical Editions of Vocal Scores]. Milan, 1995. 8°, lxi, 408 pp. Wrappers. \$50
- 6715 Verdi, Giuseppe.
Hymns / Inni. The Piano-Vocal Score Based on the Critical Edition of the Orchestral Score by Roberta Montemorra Marvin. [Critical Editions of Vocal Scores]. Milan, 2009. 8°, 64 pp. Wrappers. \$25
- 6716 Verdi, Giuseppe.
Luisa Miller (1849). Libretto by Salvatore Cammarano, based on *Kabale und Liebe* [Intrigue and Love] by Friedrich von Schiller. Critical edition by Jeffrey Kallberg. English translation by Mark Herman & Ronnie Apter. [Critical Editions of Vocal Scores]. Milan, 2004. 8°, 480 pp. Wrappers. \$50
- 6717 Verdi, Giuseppe.
Macbeth. Melodramma in Four Acts by Francesco Maria Piave and Andrea Maffei. The Piano-Vocal Score Edited by David Lawton. [Critical Editions of Vocal Scores]. Milan, 2007. 8°, 2 vols, 650 pp. Wrappers. \$71
- 6714 Verdi, Giuseppe.
I masnadieri. Melodramma tragico in Four Parts by Andrea Maffei. The Piano-Vocal Score Based on the Critical Edition of the Orchestral Score by Roberta Montemorra Marvin. [Critical Editions of Vocal Scores]. Milan, 2004. 8°, 380 pp. Wrappers. \$45
- 6012 Verdi, Giuseppe.
Messa da requiem for the Anniversary of the Death of Manzoni, 22 May, 1874. Reduction for Voice and Piano by Jay Rosenblatt Based on the Critical Edition of the Orchestral Score Edited by David Rosen. [Critical Editions of Vocal Scores]. Milan, 1996. 8°, cxlvi, 291 pp. Wrappers. \$30
- 6011 Verdi, Giuseppe.
Nabucodonosor. Drama lirico in quattro parti di Temistocle Solera. Versione inglese di Andrew Porter. Riduzione per canto e pianoforte condotta sull'edizione critica della partitura a cura di Roger Parker. [Critical Editions of Vocal Scores]. Milan, 1996. 8°, lxii, 362 pp. Wrappers. \$45
- 5786 Verdi, Giuseppe.
Rigoletto. English Version by Andrew Porter. Reduction for Voice and Piano Based on the Critical Edition of the Orchestral Score Published by The University of Chicago Press and G. Ricordi & C. Edited by Martin Chusid. [Critical Editions of Vocal Scores]. Milan, 1992. 8°, xlv, 357 pp. Wrappers. \$35
- 6718 Verdi, Giuseppe.
Stiffelio. Drama Lirico in Three Acts by Francesco Maria Piave. The Piano-Vocal Score Edited by Kathleen Kuzmick Hansell. [Critical Editions of Vocal Scores]. Milan, 2007. 8°, 420 pp. Wrappers. \$50
- 6436 Verdi, Giuseppe.
La Traviata. Melodramma in tre atti di Francesco Maria Piave. Riduzione per canto e pianoforte condotta sull'edizione critica / Vocal Score Based on the Critical Edition. A cura / Edited by Fabrizio Della Seta. [Critical Editions of Vocal Scores]. Milan, 2001. 8°, 2 vols, xii, 397 pp. Wrappers. \$71
- 6437 Verdi, Giuseppe.
Il trovatore (1853). Libretto by Salvatore Cammarano (completed by Leone Emanuele Bardare), based on Antonio García Gutiérrez's *El trovador* [The Troubadour]. Critical edition by David Lawton. English translation by Mark Herman & Ronnie Apter. [Critical Editions of Vocal Scores]. Milan, 2002. 8°, xciii, 368 pp. Wrappers. \$50
- 6727 Weill, Kurt (collected edition)
Zaubernacht. Edited by Elmar Juchem and Andrew Kuster. The Kurt Weill Edition, 1/0. New York, 2008. 30 x 39 cm, 2 vols, 224, 72 pp. Zaubernacht is an hour-long stage work scored for an imaginative 9-piece ensemble consisting of flute, bassoon, percussion, piano and 5 string players. Weill composed this children's pantomime in 1922, while he was a member of Ferruccio Busoni's master class in composition in Berlin. Based on a scenario by Wladimir Boritsch (1891-1954), an elusive writer and impresario from Russia, the pantomime received its world premiere on 18 Nov. 1922 at Berlin's Theater am Kurfürstendamm. The work's only other production occurred at New York City's Garrick Theatre in December 1925, after which the orchestration disappeared. After 80 years of obscurity, Kurt Weill's first stage work is available again in this critical edition thanks to the rediscovery of the original set of instrumental parts at Yale University in 2006. Cloth. (Subscribers to the series receive a substantial savings). \$340 <http://www.omifacsimiles.com/brochures/weill.html>
- 6645 Weill, Kurt (collected edition)
Der Protagonist. Edited by Gunther Diehl and Jürgen Selk. The Kurt Weill Edition, 1/1. New York, 2007. 30 x 39 cm, 2 vols, 377, 56 pp. Weill's first opera, a one-act work from 1925 with libretto by Georg Kaiser, an outstanding representative of expressionist drama. It belongs to a series of early compositions that systematically explored almost every musical genre: chamber music, choral music, lieder, orchestral works, and ballet. With the successful premiere of the opera on 27 March 1926, conducted by Fritz Busch, Weill not only achieved a spectacular breakthrough as a composer but also rose to prominence among the young composers identified at the time with the renewal of opera. Hardbound. (Subscribers to the series receive a substantial savings). \$475 <http://www.omifacsimiles.com/brochures/weill.html>
- 6805 Weill, Kurt (collected edition)
Mahagonny: Ein Songspiel. Edited by Giselher Schubert. The Kurt Weill Edition, 1/3. New York, 2016. 30 x 39 cm. 182; 59 pp. This first collaboration between Weill and Bertolt Brecht would achieve epochal importance in the genre of opera (and music theater in general); it led Weill to form his signature 'Song style,' which would exercise a stylistically formative impact on the music of the Weimar Republic; it brought about a musical breakthrough for Weill's wife Lotte Lenya, whose performance inaugurated a new species of singer-actor; and it represents Brecht's debut as a stage director in the domain of musical theater. In addition the work served as a study for one of the most popular operas of the 20th century, *Aufstieg und Fall der Stadt Mahagonny*. Linen. \$340 <http://www.omifacsimiles.com/brochures/weill.html>

- 6271 Weill, Kurt (collected edition)
Die Dreigroschenoper. Deutsche Bearbeitung von Bertolt Brecht. Musik von Kurt Weill. Edited by Stephen Hinton and Edward Harsh.
The Kurt Weill Edition, I/5. New York, 2000. 30 x 39 cm, 285 pp. Cloth.
(Subscribers to the series receive a substantial savings). \$360
<http://www.omifacsimiles.com/brochures/weill.html>
- 6935 Weill, Kurt (collected edition)
Johnny Johnson. Edited by Tim Carter.
The Kurt Weill Edition, I/13. New York, 2012. 30 x 39 cm. 348; 116 pp. Originally produced by the legendary Group Theatre in 1936, Johnny Johnson marked Weill's first contribution to the American musical theater. With book and lyrics by Pulitzer Prize-winning playwright Paul Green, the anti-war musical opened in November 1936 on Broadway, where it enchanted audiences and critics alike. Lee Strasberg directed, and the cast included a young Elia Kazan. The edition presents Johnny Johnson in full score, with the complete spoken text placed between the musical numbers. The editor drew on a vast array of surviving source materials, including not only Weill's manuscripts but also rehearsal scores and sets of instrumental parts, often containing several layers of chaotic performance annotations. Carter's introductory essay illuminates the work's genesis and performance history, the editorial process, and performance issues. 11 plates with facsimiles illustrate editorial challenges and solutions. A separate critical report documents every step of the editorial process and provides additional information for future stagings. Linen. \$440
<http://www.omifacsimiles.com/brochures/weill.html>
- 6819 Weill, Kurt (collected edition)
Lady in the Dark. Edited by Bruce D. McClung and Elmar Juchem.
The Kurt Weill Edition, I/16. New York, 2018. 30 x 39 cm. 3 vols, 748; 137 pp. Two fateful meetings in Nov. 1939 between Kurt Weill and Moss Hart led inexorably to a new kind of Broadway musical. It was the brainchild of Weill, Hart and lyricist Ira Gershwin, and the opening-night roster included the talented Gertrude Lawrence, Danny Kaye, Victor Mature, Bert Lytell, Natalie Schaefer, MacDonald Carey and producer Sam Harris. The new show, entirely innovative in form and subject matter, used psychoanalysis as the primary plot driver and staged the protagonist's spectacular dreams as one-act operas, giving audiences glimpses of the glamorous worlds of fashion and publishing as well as the intimacies of a psychiatrist's office. *Lady in the Dark* landed like a bombshell on Broadway in January 1941. Now, for the first time since then, producers and directors can recreate the magic from this new critical edition of the score, book, and lyrics. Through patient and thorough examination of a wealth of archival and other unpublished sources, the editors present a version of the show very close to what hit the boards in 1941. 3 vols, linen bound. \$675
<http://www.omifacsimiles.com/brochures/weill.html>
- 6835 Weill, Kurt (collected edition)
Happy End. ein Stück mit Musik in drei Akten von Elisabeth Hauptmann. Edited by Stephen Hinton and Elmar Juchem.
The Kurt Weill Edition, I/6. New York, 2020. 30 x 39 cm. 2 vols, 240, 61 pp. Hardbound. \$450 <http://www.omifacsimiles.com/brochures/weill.html>
- 6375 Weill, Kurt (collected edition)
The Firebrand of Florence. Broadway Operetta in Two Acts. Music by Kurt Weill, Lyrics by Ira Gershwin, Book by Edwin Justus Mayer Based on His Play The Firebrand. Edited by Joel Galand.
The Kurt Weill Edition, I/18. New York, 2002. 30 x 39 cm, 3 vols, 1,008, 115 pp. Broadway musical based on the life of the Florentine sculptor Benvenuto Cellini. Cloth. (Subscribers to the series receive a substantial savings). \$600
<http://www.omifacsimiles.com/brochures/weill.html>
- 9726 Weill, Kurt (collected edition)
Love Life. Vaudeville in Two Parts. Edited by Joel Galand.
The Kurt Weill Edition, I/21. New York, 2023. 30 x 39 cm. 3 vols, 1015, 254 pp. Hardbound. (Subscribers to the series receive a substantial savings). \$990
<http://www.omifacsimiles.com/brochures/weill.html>
- 6527 Weill, Kurt (collected edition)
Chamber Music. Edited by Wolfgang Rathert and Jürgen Selk.
The Kurt Weill Edition, II/1. New York, 2004. 30 x 39 cm, 2 vols, 192, 107 pp. The first volume of Weill's chamber works edited in critical edition. Contents: String Quartet in B Minor, String Quartet op.8, Sonata for Violin and Piano, Frauentanz: Sieben Gedichte des Mittelalter, op.10 (voice, fl, vla, cl, hn, bsn), Ich 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>
- 6904 Weill, Kurt (collected edition)
Music with Solo Violin. Edited by Andreas Eichhorn.
The Kurt Weill Edition, II/2. New York, 2010. 30 x 39 cm. 246; 71 pp. This volume contains the full scores of the Concerto for Violin and Wind Orchestra, op. 12, and Der neue Orpheus, op. 16. Weill's cantata for soprano, solo violin, and orchestra on a text by Iwan Goll. Weill composed the works in 1924 and 1925, respectively. The concerto received its world premiere in 1925 in Paris during the "Exposition internationale des Arts décoratifs et industriels modernes" (the international arts fair that gave rise to the term art "deco"); the cantata was first heard in 1927 when Erich Kleiber conducted it at Berlin's Staatsoper. Although piano reductions appeared during the composer's lifetime, he never saw the works published in full score. In 1965 Universal Edition issued a full score of the concerto, but it was not actually engraved, and it lacked editorial commentary. Linen. \$375
<http://www.omifacsimiles.com/brochures/weill.html>
- 5970 Weill, Kurt (collected edition)
Die Dreigroschenoper. A Facsimile of the Holograph Full Score. Music by Kurt Weill. Lyrics by Bertolt Brecht. Edited by Edward Harsh.
The Kurt Weill Edition, IV/1. New York, 1996. 30 x 39 cm, [viii], 151 pp. Beautiful color reproduction of the autograph score. Initiates the complete works edition of Kurt Weill. (Subscribers to the series receive a substantial savings). \$225
<http://www.omifacsimiles.com/brochures/weill.html>
- 6839 Weill, Kurt (collected edition)
Popular Adaptations, 1927-1950. Edited by Charles Hamm, Elmar Juchem and Kim H. Kowalke.
The Kurt Weill Edition, IV/2. New York, 2009. 30 x 39 cm. 326 pp. Thanks to a sustained, multiyear search, every known popular adaptation of Weill's music published during his lifetime is included in a full-color gallery of covers and its catalogue: workers' choruses, virtuosic violin showpieces, sheet music, vocal gems and selections, polyglot songbooks, newspaper supplements, anthologies, dance band and choral arrangements. Particularly prone to physical deterioration and loss over time, some of these items have apparently survived only as unica. The 176 covers tell a colorful tale all on their own, and each of the 38 black-and-white facsimiles is printed at full size and in original format. A magisterial essay by Charles Hamm, one of the foremost scholars of popular music in the 20th century, accompanies the illustrations and discusses each facsimile in detail. As none of Weill's theatrical works were available in full score, the publication is an essential volume in documenting how Weill's music was transmitted and received during his lifetime. Cloth. (Subscribers to the series receive a substantial savings). \$225
<http://www.omifacsimiles.com/brochures/weill.html>
- 6876 Wesley, Samuel.
Anthems III. Edited by Peter Horton.
Musica Britannica, LXXXIX. London, 2010. 4°. xlv, 223 pp. Modern edition. The third and final volume devoted to the anthems of S. S. Wesley completes the canon with 23 original works written in the period between his departure from Exeter Cathedral to become organist of Leeds parish church in 1842 and 1874, the likely date of his final essays in the genre. Moving towards a greater simplicity of style, with less counterpoint and dissonance, but emphasising elements of colour, timbre and texture, these works are in general conceived on a more modest scale than earlier pieces such as *The Wilderness*. Even so, they show the composer continuing to experiment with the Anglican verse anthem, the evolution of which had been the cornerstone of a creative achievement without equal in the history of the English cathedral tradition between Purcell and Stanford. Buckram. \$149
- MONOGRAPHS**
- 6629 Attardi, Francesco.
Viaggio intorno al Flauto Magico.
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