BEETHOVEN, Ludwig van, 1770-1827

1820

[“Adelaide”, voice & guitar, op.46, arr. W.T. Matiega]

“Adelaide” [“Einsam weint der Freund im Frühlingsgarten”]. J. Per voce e chitarra, Wien s.d.


[Concerto, piano, orch, no.5, op.73, “Emperor”, Eb major]

Vier Arien und ein Duett (italienisch und deutsch), mit Begleitung des Pianoforte. Op.82.


[Andante, piano, work without opus no.]

Andante per il claricembalo. Faksimile-Ausgabe mit freundlicher Genehmigung der Staatsbibliothek Preußischer Kulturbesitz, Berlin, Musikabteilung (Signatur: Mus. ms. 1267).

Berlin, 1988. Obong. 22 x 16 cm, 4 pp. Halftone of a contemporary ms copy (1835), with title page attribution to Beethoven. The sonata movement was acquired in 1908 by the Königlichen Bibliothek in Berlin from the estate of the musicologist Wilhelm Tapper. Wrappers, in beautiful handmade paper. $20

[Goethe Lieder, voice, piano, op.75, selection]

[Andante, piano, work without opus no.]


[Concerto, piano, orch, no.3, op.37, C minor]


[Andante, piano, work without opus no.]


Meisterwerke der Musik im Faksimile, 45. Laaber, 2018. Obong. 32 x 24 cm, 22, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. The piece was composed in 1799-1800 and first performed—Beethoven playing from short score—April 5, 1803. Scholars have pointed out that Mozart’s C Minor Concerto K.491, which Beethoven played in public concerts, bore an influence on Beethoven’s Concerto. Hardcover. $558 http://www.omifacsimiles.com/brochures/bee cgi3.html

[Andante, piano, work without opus no.]


Meisterwerke der Musik im Faksimile, 7. Laaber, 2005. Obong. 32 x 24 cm, xxiv, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. Beethoven called his last piano concerto, written in the same key as the Eroica, “a grand concerto”; “a grand concerto”. It was influenced by the political and social events of the time, originally intended as the people’s call to arms against Napoleon. Beethoven’s 1809 autograph score documents not only the compositional process of the work written over a period of more than a year, but also provides a fascinating biographical testimony, as it was in the same year, sadly, that the composer had to discontinue his own public performances as a pianist due to his ever worsening deafness. This tragic break in his performing career caused him to develop a much more detailed autograph of the Fifth Piano Concerto than those of his earlier works. Clothbound. $558 http://www.omifacsimiles.com/brochures/bee.cgi.html

[Andante, piano, work without opus no.]

Concerto, piano, orch, no.3, op.73, “Emperor”, Eb major


Meisterwerke der Musik im Faksimile, 7. Laaber, 2005. Obong. 32 x 24 cm, xxiv, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. Beethoven called his last piano concerto, written in the same key as the Eroica, “a grand concerto”; “a grand concerto”. It was influenced by the political and social events of the time, originally intended as the people’s call to arms against Napoleon. Beethoven’s 1809 autograph score documents not only the compositional process of the work written over a period of more than a year, but also provides a fascinating biographical testimony, as it was in the same year, sadly, that the composer had to discontinue his own public performances as a pianist due to his ever worsening deafness. This tragic break in his performing career caused him to develop a much more detailed autograph of the Fifth Piano Concerto than those of his earlier works. Clothbound. $558 http://www.omifacsimiles.com/brochures/bee/cgi.html

[Concerto, piano, orch, no.2, op.58]

Ludwig van Beethoven Facsimiles – selected editions

Tuesday, 25 September 2018

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144 [Quartets, strings, op.18, SV 46, “Grasnick 2” Sketchbook]


9235 [Quartet strings, op.59, 1st ed.]

Trois quatuors pour deux violons, alto et violoncello. [Œuvre 59ème (The “Rasumovski” Quartets). [private collection].


9189 [Quartet strings, op.132, no.15, A minor]


[Henle Musik Faksimiles, 22]. Munich, 2011, Oblong, 35 x 29 cm, 168, xxiv pp. £44. 4-color halftone. The heart of Beethoven’s 5th Quartet op. 132 is the “Holy song of thanksgiving”, in which Beethoven takes up old counterpoint techniques and Gregorian simplicity. In this unusually beautiful and well preserved manuscript, Beethoven generously makes the most of the space on its pages. The lavish 4-color printing allows the composer’s occasionally unconventional manner of notation to come to life. It permits a unique insight into the creative process, which continued after it had been written down in the form of multiple additions and changes. The edition is rounded off with a preface by the pianist András Schiff, with his generous support this valuable facsimile was made possible. Hardbound. $190 http://www.omifacsimiles.com/brochures/bequs132.html

9467 [Romances, violin, orch., op.40 & 50]


9264 [Romance, violin, orch., op.50, F major]


Meisterwerke der Musik im Faksimile, 20. Laaber, 2011. Oblong, 32 x 24 cm, xvi, 32 pp. Faksimile, in full-color, of the autograph copy fair, dated by different authorities as either 1798 or 1802. Introduction in Ger-Eng. Hardbound with decorative paper boards. $104

http://www.omifacsimiles.com/brochures/be Romney.html


3047 [Sonatas, piano, complete facsimile of the 1st editions]


[Sonatas, piano, complete facsimile of the Liszt ed.]


[Sonata, piano, no.8, op.13, C minor]


[Sonata, piano, no.11, op.22, Bb major]

Grande sonate pour le piano forte, opus XXII. Vienna/Leipzig, Hoffmeister/Bureau de Musique, 1802. Introduction: Greta Haenen. [Conservatoire Royal de Musique, Brussels].

[Sonata, piano, no.12, op.26, Ab major]


[Sonata, piano, no.14, op.27, “Moonlight”, C-sharp minor]


[Sonata, piano, no.14, op.27, “Moonlight”, C-sharp minor]

Veröffentlichungen des Beethoven-Hauses, III/16. Bonn, 2003. Oblong, 32 x 23 cm, 2 vols, 260, 70 pp. Beautiful full-color halftone of the autograph fair copy, five surviving sketches (all relate to the third movement), the first edition by Cappi (in black & white), plus a transcription of the sketch pages. The autograph, truly written and highly legible, was completed in 1806. Although a fair copy, Beethoven made many corrections and alterations in the compositional fabric while writing out the score. The autograph as it comes down to us is missing the first and final leaves (including the first 13 bars of the opening movement), a state that was already recorded in 1830. Commentary in Ger-Eng. Wrappers in stiff dark cloth boards, with lettering in gold. $160

[Sonata, piano, no.15, op.28, “Pastoral”, D major]

Veröffentlichungen des Beethoven-Hauses, III/10. Bonn, 1996. Oblong, 36 x 28 cm, 135 pp. Monochrome halftone of the autograph fair copy, sketch pages (now dispersed among six libraries), and first edition. The autograph, dedicated to Joseph Eden von Sonnentellis, dates from 1801: the first edition, published by the Bureau de Musique et d’Industrie in Vienna, appeared in 1802. The “pastoral” associations of the sonata are invoked primarily by the lilting melodies and drone-like accompaniments in the themes of the outer movements, the folk-like style of the trio in the third movement and nostalgic quality of the second movement. Although the autograph records clear evidence of Beethoven’s compositional process (mostly by its irregular grouping), the actual discrepancies between the autograph and first edition seem to be mostly the result of careless errors rather than intentional changes. Wrappers with attractive dust jacket which reproduces an original cover. $145

[Sonata, piano, no.21, op.53 “Waldstein”, C major]

Veröffentlichungen des Beethoven-Hauses, III/2. Bonn, 1984. Oblong, 35 x 26 cm, iv, 64 pp. (Re-issue of the Bonn, 1965 edition, together with new introduction in Ger-Eng). Superb 3-color colotylo of the autograph fair copy. Named after the man for whom it was dedicated, the Waldstein Sonata was composed in 1801 at approximately the same time as the Eroica Symphony and draft the Ninth. The autograph is believed to have served directly as the engraver’s copy for the first published edition (various pencil markings in the margins indicate the plate no., and the numbered distribution of the music on the page). Handsome binding with laid paper boards and embossed title on pasted oval label. Limited edition of 1000 copies. $123 http://www.omifacsimiles.com/brochures/bee_ps53.html

[Sonata, piano, no.23, op.57 “Appassionata”, F minor]

Klaviersonate in F-moll Opus 57. Faksimile der Ubersetzung. [Bibliothèque Nationale, Paris, ms. ms. 25259].
Paris, [1927]. Oblong, 31 x 22 cm, 44 pp. Fine colotylo in full color in the original format. According to a note by Mr. Bigot pasted on the inside board Beethoven gave the autograph to the pianist Marie Bigot (1786-1820), who impressed him by playing it at sight. From her it went in 1852 to the pianist René Paul Baillot (1813-1889), and after his death to the library of the Paris Conservatoire. Limited edition of 1000 copies (500 for France and 500 for the Beethoven Association of New York). This is one of the most important editions of all time, the first of its kind—treating the facsimile in a holistic way—recreating the binding, sign, composition, manuscripts, and paper. Original cloth spine, with paper boards. Extremely rare. http://www.omifacsimiles.com/brochures/bee_app1927.html

[Sonata, piano, no.23, op.57 “Appassionata”, F minor]

Meisterwerke der Musik im Faksimile, 21. Laaber, 2011. Oblong, 32 x 24 cm, xxiv, 48 pp. Full-color halftone of the composer’s autograph (1805-1806), a fair copy with numerous corrections. The autograph contains a fascinating note written by Paul Bigot (husband of the pianist Marie Bigot) which sheds light on the provenance of the ms: “During the journey, he [Beethoven] was surprised by a storm and driving rain, which soaked through the case in which he carried the Sonata in F minor which he had just composed. Following his arrival in Vienna he visited us and, laughing, showed the still wet composition to my wife, who took a closer look at it. Moved by the surprising beginning she sat down at the piano and began to play it. Beethoven had not expected this and was surprised to see how well it went. Bigot did not let himself be put off by a moment’s hesitation and changes which he had made. It was the original which he was in the process of taking to the publisher so that it could be engraved. After Bigot had played it and asked him to give it to her, he agreed and faithfully brought it back for once it had been engraved”. The autograph passed from the Bigot family to the Conservatoire de Musique, and then to the BN in Paris. Introduction in Ger-Eng. Hardcover with handsome paper boards. $126 http://www.omifacsimiles.com/brochures/bee_ps57.html

[Sonata, piano, no.27, op.90, E minor]

Klaviersonate e-noll op.90. Faksimile des Autographs herausgegeben von Michael Ladenburg. [Beethoven-Haus, Bonn].
Veröffentlichungen des Beethoven-Hauses, III/8. Bonn, 1993. Oblong, 36 x 28 cm, 34 facs, 15 pp. Beautiful 4-color halftone of the autograph fair copy. The ms of this work (dedicated to Prince Moritz von Lichnowsky), signed by the composer on 16 August 1814, has been in private hands for a long time and therefore practically inaccessible to scholars and performers. The Beethoven-Haus in Bonn has recently acquired the autograph and issued this fine facsimile, a most welcome addition to the literature. Wrappers in white stock with color snippet of autograph in center. $158 http://www.omifacsimiles.com/brochures/bee_ps90.html

[Sonata, piano, no.28, op.101]

[Hierse Musik Faksimiles, 12]. Munich, 1998. Oblong, 33 x 26 cm, 30, xvi pp. Fine-color halftone of the composer’s “working” autograph, composed in 1815 and 1816 over an 18 month period. The ms contains many crossings out and alterations and although a later “stage”—a copy of the final sketch for the 1817 first edition, the ms here is in many ways more accurate and can be called upon to verify or refute questionable readings in the print. Afterword in Ger-Eng by Siegred Brandenburg. Hardcover with handsome boards in burgundy moire fabric and pasted title label. $145 http://www.omifacsimiles.com/brochures/bee_ps101.html
[Sonata, piano, no.30, op.109, E major]  
Meisterwerke der Musik im Faksimile, 14. Laaber, 2011. Oblong, 31 x 24 cm, xv, 40 pp. Facsimile, in full-color, of the autograph fair copy manuscript (with corrections) entitled “Sonate für das Hammerklavier” and dedicated to his friend Antoine Brentano, also the dedicatee of the Piano Trio WoO 39. This is the first sonata—completed in the fall of 1820—of a trilogy (op.109, 110 & 111) promised to the publisher Schlesinger with operations in Paris and Berlin. Introduction in Ger-Eng, Hardcover with decorative paper boards. $98  

[Sonata, piano, no.31, op.110, Ab major]  
Meisterwerke der Musik im Faksimile, 15. Laaber, 2011. Oblong, 32 x 24 cm, xxv, 58 pp. Full-color halftone of the composer’s autograph—simultaneously a fair and working copy—completed on Dec. 25, 1821. Although the last piano sonatas op.109, 110 and 111 were dedicated to the publisher Schlesinger, their composition was not continuous, and it is op.110 that has certain unmistakable links with the Missa Solemnis composed at the same time (sketches of op.110 can be found alongside those of the Credo, the Agnus dei & Dona nobis pacem of the Mass). The sonata was ultimately published by Schlesinger in September of 1822. Introduction in Ger-Eng, Hardcover with handsome boards in grey patterned paper. $132  
http://www.omifacsimiles.com/brochures/bee_ps110.html

[Symphony, no.3, op.55, “Eroica”, Eb major]  

[Symphony, no.5, op.67, C minor, autogr.]  
Meisterwerke der Musik im Faksimile, 4. Laaber, 2002. Oblong, 33 x 24 cm, 342, 38 pp. New full-color reproduction of the autograph score. This is the composer’s “working” ms from 1808, including a page segment of the third movt (not issued in the 1942 facsimile), showing traces of intensive compositional elaboration, corrections and revisions. Afterword in Ger-Eng, Linen, with slipcase. $999  
http://www.omifacsimiles.com/brochures/bee5.html

[Symphony, no.6, op.68, F major]  
Veröffentlichungen des Beethoven-Hauses, III/14. Bonn, 2000. Oblong, 36 x 28 cm, 280, 35 pp. Beautiful f-color halftone of the autograph score, the most valuable MS in the possession of the Beethoven-Haus in Bonn. The MS documents the last decisive steps in the compositional process as the work took its final definitive form. Beethoven carefully revised the score, which had been written with quick energetic strokes, and introduced in many places significant changes before giving it to his copyist for the performance material and fair copy. Limited edition of 800 copies, bound in half leather. $695  
[Symphony, no.7, op.92, A major]


Meisterwerke der Musik im Faksimile, 51, Laaber, 2017, Oblong, 32 x 24 cm, 256 pp. Color reproduction of autograph score of Beethoven’s Symphony No.7. The work was composed between the period of September 1811 to mid 1812, and its premiere took place on December 9 at the Viennese Universitätsaal together with the premiere of Weber's Victory. While two copyist manuscripts survive with Beethoven’s markings—one of them the fair copy in the hand of Anton Diabelli prepared for the first edition of the published work—and Anton Steiner—be the autograph produced here in facsimile has a very special place because it preserves to a very great extent the text of op. 92 in its final form. This is the conclusion of Jonathan del Mar, based on the type of corrections and modifications seen in the manuscript and the modifications that were ostensibly transferred to the score during the first rehearsals. Afterword in Ger-Eng. Bound in black linen, with slipcase. $495

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

[Variations, piano, on a waltz, op.120]

33 Veränderungen über einen Walzer von Anton Diabelli für Klavier op.120 / 33 Variations in C major on a Waltz by Anton Diabelli for piano op. 120.

Veröffentlichungen des Beethoven-Hauses, Ill/19. Bonn, 2010, Oblong, 35 x 24 cm, 92, 72, c.30 Color facsimile of the autograph working copy and the first edition (Vienna, 1825), based on the exemplar that preserves Beethoven’s handwritten dedication to Prince Lobkowitz. The Beethoven Haus in Bonn acquired Beethoven’s working manuscript of this last great piano work and his most important cycle of variation in 2009, made possible through an unprecedented joint effort of noted authorities and music historians and private sponsors. The Diabelli Variations op.120 are in many respects extraordinary. The facsimile edition makes this important Beethoven autograph—formerly in private hands—accessible to musicians, scholars and music lovers. This unique autograph comprises 86 handwritten pages. Following the leaf with the prescribed Diabelli theme, it contains the complete cycle of 33 variations, and includes several inserted leaves. Beethoven’s compositional process can be recognized by means of the intensive corrections, the far-reaching conceptual alterations and editorial details down to the finest nuances. The facsimile, with contributions by William Kinderman, Michael Ladenburger and Bernard R. Appel. Hardbound. $215

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

[Variations, piano, on a minuet & Russian dance, Op.181-82]


[sketchbook, “Artaria 195”]


Beethoven Sketchbook Series, [1]. Champaign, 2003. Oblong, 4 3/4 vol., 384 pp. Full-color reproduction. Artaria 195 includes sketches for two of Beethoven’s masterpiece: the Piano Sonata in E Major, Op. 110, and the Missa solemnis. It also preserves Beethoven’s work on the Bagatelles Op. 119, Nos. 7-11, and other unknown short piano pieces. Beethoven’s sketchbooks were his workshop. Containing his methods he used to craft his ideas into art, they reveal his complex creativity and offer rich material for examining his revision process. Variations in his entries reflect the range of his musical moods and offer clues about the circumstances of composition. His notes and shorthand can illuminate the ways he expanded and refined ideas, clarify biographical or musical mysteries, or call attention to deliberate links between compositions. Hardbound. $225

http://www.omifacsimiles.com/brochures/bree_artaria195.html

[sketchbook, “Artaria 197”]


Beethoven Werke, XIII/1. Munich, 2014. Oblong, 31 x 27 cm, 3 vols, xxv, 307; 93, 201 pp. When Beethoven moved to Vienna in 1792, almost immediately, and likely pre-prepared, he started composition studies with Haydn, who had been freed from his post with the Esterhazys and was now living in Vienna. The studies—exercises in free counterpoint but also concerned with the conception of a piece, movement structure, proportions of the various parts and the art of “sketching”—lasted until 1794 when his teacher recommended additional studies with Albrechtsberger; with him Beethoven acquired a wide range of technical and compositional tools. In 1821, Beethoven then turned to Salieri to learn the technique of setting primarily Italian texts to music, an area not covered in the preceding studies. The present volume reproduces for the first time the surviving manuscripts that record those studies. These are remarkable witnesses showing Beethoven under the watchful eyes of his teachers with illuminating comments, corrections or alternative passages. Facsimile, transcription and commentary. 3 vols, linen bound. 883$

Beethoven, p.6
Das Heiligenstädter Testament (Faksimile). [Staats- und Universitätsbibliothek, Hamburg].


Mit einer englischen Übersetzung des Dokuments. [Stadt- und Universitätsbibliothek, Hamburg].


Hoke, Günther

Kinsky, Georg

Kinsky, Georg
Supplement to the Beethoven Thematisch-Bibliographisches Verzeichnis. Edited by Kurt Dorfmüller.
Munich. 8º, $159

Klein, Hans Günter

Köhler, Karl-Heinz
Leipzig, 1977. Oblong, 32 x 25 cm, ii, 4 facs, 1 pp. 2-color halftone of 4 important fragments: 1) part of the finale of the 9th Symphony; 2) sketches for Clärchen’s scene in which the composer was found dead. A barber was summoned to shave off a heavy beard that the composer had grown during his sickness, two locks of hair were cut and a bust and death mask were executed. Transcription and commentary in Ger. Portfolio. $95

Beethoven, p.8


[Lodes, Birgit, Elisabeth Reisinger, & John D. Wilson]


[küthen, hans-werner]


[Sichardt, Martina]


[“Stammbuch”, ÖNB]


Bielefeld & Leipzig, 1927. Oblong, 20 x 15 cm, 40, 28 pp. Beautiful halftone of one of Beethoven's earliest albums issued—in 1927—on the occasion of the 100th anniversary of the composer's death. This charming autograph album (originally in loose sheet format but bound after it entered the ÖNB), was presented to the composer by a group of his friends shortly before he left for Vienna early on the morning of 2 Nov. 1792. Expressing best wishes and including literary citations, the book comprises 15 entries, among them one by Count Ferdinand Ernst von Waldstein. Beethoven formed several life-long friendships in Bonn—the most notable are Count Waldstein and the Wegeler and von Flemming families. With introduction in Ger. Quarter cloth with coverboards in decorative paper. Slipcover. Rare. $175

[“Stammbuch”, ÖNB]


Bielefeld & Leipzig, 1927. Oblong, 20 x 15 cm, 40 pp. Same as above but facsimile volume only. $95

[“Stammbuch”, ÖNB & Babette Koch]