Manuscript facsimiles (autographs & copyist manuscripts), facsimiles of first editions & primary sources, and a selection of research material. For ordering information go to: www.omifacsimiles.com/contactomi.html

BEETHOVEN, Ludwig van, 1770-1827

1298-1820

["Adelaide", voice & guitar, op.46, arr. W.T. Matiegka]

“Adelaide” ["Einsam wandelt dein Freund im Frühlingsgarten"] J. Per voce e chitarra, Wien s.d.


[Henze Music Facsimiles, 4]. Munich, 1970. Oblong, 31 x 25 cm, 28 pp. Beautiful 2-color collotype of the autograph executed by the photolithographic firm E. Schriever 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 cover boards in vegetable velvet with pasted title etikette. $225

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

9496

[Arias, voice, piano, op.82]

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


7793

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

Drei Lieder nach Goethe. Mit einem Kommentar von Helga Lühning.

Veröffentlichungen des Beethoven-Hauses, III/13. Bonn, 1999. Oblong, 34 x 27 cm, 30 pcs, 16 pp. Fine full-color halftone of the first three songs from "Sechs Gesänge mit Begleitung des Pianoforte", op.75. The songs “Aus Colles Farst” and “Neue Liebe, neues Leben” are autographs, while “Kennst du das Land” is in the hand of Therese Malatisfied (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 Malatisfied (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. Atterword in Ger. Wrappers with handsome dust jacket in laid paper with printed title block. $62

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

9506

[Missa Solemnis, orch, chorus, op.123]


Documenta Musicologica, II/51. Kassel, 2016. Oblong, 32 x 24 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 improvinements, all the more important, as Beethoven considered the Missa Solemnis to be his greatest work. Separate commentary booklet in Ger by Wilhelm 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 cover boards in vegetable velvet with pasted title etikette. $225

http://www.omifacsimiles.com/brochures/bee_missa2.html

9508

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

Konzert für Klavier und Orchester Nr.3 op.37, facsimileausgabe der originalhandschrift der staatsbibliothek zu Berlin – Preussischer kulturbesitz, musikabteilung mit mendelssohn-archiv. mit einem geteilten von mitsuko uchida. herausgegeben und kommentiert von elisabeth schmierer.

Meisterwerke der Musik im Faksimile, 45. Laaber, 2018. Oblong, 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 Mozarts C Minor Concerto K.411, which Beethoven played in public concerts, bore an influence on Beethoven’s Concerto. Hardcover. $588


8446

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


Meisterwerke der Musik im Faksimile, 7. Laaber, 2005. Oblong, 32 x 24 cm, xiv, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. Beethoven: Missa Solemnis, op.123. Piano concerto, written in the same key as the Eroica, E-flat major, “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/beepc5.html
[Concerto, piano, orch, cadenzas, selections]
Zürich, 1979. 34 x 26 cm, xi, 131 pp (with 98 facs). Beautiful 4-color facsimile of 17 autograph cadenzas now preserved in four different libraries: Beethoven-Haus-Bonn (4), Bibliothèque National - Paris (1), Staatsbibliothek - Berlin (1) & the British Library - London (1). The cadenzas—generally fair copies—belong to the Piano Concerto nos. 1, 2, & 3, & the piano version of the Violin Concerto Op.61, and Mozart's Concerto K.466 in d minor. Willy Hess' commentary provides careful descriptions of each autograph, as well as information on printed editions. While Mozart left behind a plethora of cadenzas, not only for his own concertos but for those of others, Beethoven once avowed that he could not write anything which was "non-obligato" (closing the door on anyone who wished to freely improvise in his concertos). Some believe that Beethoven composed them in 1809 for his talented pupil, Archduke Rudolph. This facsimile edition provides a wonderful opportunity to study Beethoven's approach to cadenzation. The cadenzas were written for Moscheles, Reinecke, Brahms and Busoni which have also become a part of the repertory. Fine bibliophile edition issued on the occasion of the 100th birthday of Dr. Eulenberg. Handsomely bound with brown linen spine and Ingres marbled paper boards; matching slipcase. $289
http://www.omifacsimiles.com/brochures/beelcad.html

[Concerto, violin, orch, op.61, D major]
Konzert für Violine und Orchester, D-dur, Opus 61. [Österreichische Nationalbibl., Vienna, Mus. Hs. 17.538].
Musica Manuscripta, I. Graz, 1979. Oblong, 34 x 24 cm, 55, 260 pp. The violin Concerto in D Major of Ludwig van Beethoven—probably the most famous of all violin concerti—has a complicated history. Written on rather short notice for his friend Carl F. Grimm in 1806, and completed only hours before the concert was to begin (sight read by Grimm according to some sources), the work was nearly forgotten and disappeared until its rediscovery in 1844 by the virtuoso Joseph Joachim, who performed it with orchestras conducted by Felix Mendelssohn. No violin cadenzas were written by Beethoven though cadenzas were written by him for the piano version published shortly after the 1808 edition for violin. It is one of the most fascinating Beethoven autographs, since it not only shows the usual corrections during and after the writing process, but also the first stages of the revisions of the violin solo part and the sketches of its transformation into a piano part. The faint colors of the main text of the autograph score—mat brown on ivory paper—and the latter autograph additions with strong ink, red crayon and pencil, written for 2 bespectacled players. Preface in Ger-Eng. Wrappers. $19

Sonatas, piano, complete facsimile of the 1st editions


London, 1989. Oblong, 4º, 27 booklets, 770 pp. Line-cut of the first or early edition of all the piano sonatas contents: Piano sonatas, op. 2 nos. 1, 2, and 3 (Vienna, Artaria, 1795, 52 pp); Piano sonata, op. 7 (Vienna, Artaria, 1797, 24 pp); Piano sonatas, op. 10 nos. 1, 2, and 3 (Vienna, Eder, 1798, 48 pp); Piano sonata, op. 13 “Pathétique” (Vienna, Hoffmeister, 1799, 24 pp); Piano sonatas, op. 14 nos. 1 and 2 (Vienna, Mollo, 1798, 32 pp); Piano sonata, op. 22 (Vienna, Hoffmeister, 1802, 24 pp); Piano sonatas, op. 26 (Vienna, Cappi, 1801, 26 pp); Piano sonata, op. 27 no. 2 “Moonlight” (Vienna, Cappi, 1801, 26 pp); Piano sonatas, op. 28 (Vienna, Bureau d’Arts et d’Industrie, 1802, 28 pp); Piano sonatas, op. 31 nos. 1 and 2 (Zürich, Nägele, 1803, 56 pp); Piano sonata, op. 31, no. 3 (Zürich, Nägele, 1804, 28 pp); Piano sonatas, op. 31, nos. 1-3 (Bonn, Simrock, 1803-4, 68 pp); Piano sonatas, op. 49 nos. 1 and 2 (Vienna, Bureau d’Arts et d’Industrie, 1805, 20 pp); Piano sonata, op. 53 “Waldbühne” (Vienna, Bureau d’Arts et d’Industrie, 1805, 32 pp); Piano sonata, op. 54 (Vienna, Bureau d’Arts et d’Industrie, 1806, 16 pp); Piano sonata, op. 57 “Appassionata” (Vienna, Bureau d’Arts et d’Industrie, 1807, 28 pp); Piano sonata, op. 78 (Leipzig, Breitkopf & Härtel, 1810, 16 pp); Piano sonata, op. 79 (Leipzig, Breitkopf & Härtel, 1810, 20 pp); Piano sonata, op. 81a (Leipzig, Breitkopf & Härtel, 1811, 24 pp); Piano sonata, op. 90 (Vienna, Steiner, 1815, 20 pp); Piano sonata, op. 101 (Vienna, Steiner, 1817, 24 pp); Piano sonata, op. 106 “Hammerschläger” (Vienna, Artaria, 1819, 60 pp); Piano sonata, op. 109 (Berlin, Schlesinger, 1821, 24 pp); Piano sonata, op. 110 (Paris and Berlin, Schlesinger, 1822, 24 pp); Piano sonata, op. 111 (London, Clementi, 1823, 24 pp); Piano sonata, op. 111 (London, Schlesinger, 1822/3, 28 pp); introductory leaflet (6 pp); Slipcase. $255

Veröffentlichungen des Beethoven-Hauses, Ill/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 Edlen von Sommernitsch, dates from 1801; the first edition, published by the Bureau d’Arts 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 gathering structure), 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. $148 http://www.omifacsimiles.com/brochures/bee_ps28.html

Sonatas, piano, no.21, op.53 “Waldstein”, C major


Sonatas, piano, no.21, op.53 “Waldstein”, C major


Veröffentlichungen des Beethoven-Hauses, Ill/2. Bonn, 2/1984. Oblong, 35 x 26 cm, ix, 64 pp. (Re-issue of the Bonn, 1965 edition, together with new introduction in Ger-Eng), Superb 3-color colotyope of the autograph fair copy. Named after the mansion in which it was dedicated. The autograph was composed in 1804 at approximately the same time as the Eroica Symphony and drafts to Leonora. 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 number and the planned distribution of the music on the page). Handsome binding with laid paper boards and embossed title on pasted oval label. $123 http://www.omifacsimiles.com/brochures/bee_ps53.html

Sonata appasionata (en faire musicien, opus 57), F minor

Sonate appasionata (en faire musicien, opus 57), (Bibliothèque Nationale, Paris, mus. ms. 25529).

Paris, [1927]. Oblong, 31 x 22 cm, 44 pp. Fine colotyope 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 (1789-1820), who impressed him by playing it at sight. From her it went in 1852 to the pianist René Paul Baillot (1823-1890), 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 impressive facsimile editions of all time, the first of its kind—treating the facsimile in a holistic way—recreating the binding, size, condition, marginalia, colors and paper. Original cloth spine, with paper jacket which reproduces an original cover. Extremely rare.


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

Sonate appassionata (en faire musicien, opus 57), (Bibliothèque Nationale, Paris, mus. ms. 25529).


Meisterwerke der Musik im Faksimile, 21, Laaber, 2011. Oblong, 32 x 24 cm, xxiv, 48 pp. Full-color half-tone of the composer’s autograph (1805-1806), a fair copy with numerous corrections. The autograph contains the 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 this surprising happening she sat down at the piano and began to play it. Beethoven had not expected this and was surprised to see how Mad. Bigot did not let herself be stopped by the many erasures 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. When Mad. Bigot played it and asked him to give it to her, he agreed and faithfully brought it back for her 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. Hardbound with handsomely bound in blue buckram with gold lettering. $125 http://www.omifacsimiles.com/brochures/bee_ps110.html


[Henle Music Facsimiles, 12], Munich, 1998. Oblong, 33 x 26 cm, 30, xvi pp. Full-color half-tone of the composer’s “working” autograph, composed in 1815 and 1816 over an 18 month period. The ms contains many crossouts and alterations and although a later “stage” — a copist’s ms— served as the Stimvorlage for the 1817 first edition, the ms consists of a series of autograph corrections written in the margins in ink upon which the copyist has been called upon to verify or refute questionable readings in the print. Afterword in Ger-Eng by Siegward Brundenburg. Hardbound with handsome boards in burgundy moire fabric and pasted title label. $45 http://www.omifacsimiles.com/brochures/bee_ps101.html


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. Hardbound with decorative paper boards. $98 http://www.omifacsimiles.com/brochures/bee_ps109.html


Meisterwerke der Musik im Faksimile, 15, Laaber, 2011. Oblong, 32 x 24 cm, xx, 58 pp. Full-color half-tone 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 planned as a trilogy and offered 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 1822. Introduction in Ger-Eng. Hardbound with handsome boards in grey patterned paper. $132 http://www.omifacsimiles.com/brochures/bee_ps110.html


Meisterwerke der Musik im Faksimile, 16, Laaber, 2011. Oblong, 32 x 24 cm, xv, 42 pp. Facsimile, in full-color, of the autograph manuscript completed in the spring of 1822. Compared to the previous sonatas of the trilogy (op.109, 110 & 111) had a rather long correction and printing period. After the Schlesinger (son & father) editors appeared in Paris and Berlin respectively Beethoven angrily had the Viennese publisher Diablerie issue a corrected reprint. Introduction in Ger-Eng. Hardbound with decorative paper boards. $98 http://www.omifacsimiles.com/brochures/bee_ps111.html


British Library Music Facsimiles, III, London, 1980. Oblong, 37 x 28 cm, viii, 40 pp. Beautifully printed duotone of the autograph score, completed in the first half of 1802. Although the manuscript could be considered a faircopy, it appears not to be the source for the first edition issued by the Bureau des Arts et d’Industrie, Vienna, June, 1803, with a dedication to Alexander I, the Russian Czar. This edition contains additional expression marks and trill indications. As in the case of almost every Beethoven autograph there is evidence in the score reproduced here of compositional changes and improvements carried out after he had already begun to write out the final version. Handsomely bound in blue buckram with gold lettering. $125 http://www.omifacsimiles.com/brochures/bee_vs303.html


New York, 1970. Oblong, 36 x 28 cm, iv, 18 pp. Handsome 2-color half-tone of the first movt, the only one that has survived. One of the most revealing Beethoven manuscripts, with elements of a fair copy and turbulent composing copy side by side. Wrappers. $46


“Alle Menschen werden Brüder”. Faksimile des Autographs.

Faksimileausgabe Leipzig 1924. Herausgegeben anläßlich des 175jährigen Sinfonie Nr.9 d-moll Op.125. Fotomechanischer Nachdruck der Symphony, no.9, op.125, D minor


Franz Joseph Haydn. Fiocco doppia con torno in rame. 3 Veränderungen C-Dur 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, III/19. Bonn, 2010. Oblong, 35 x 24 cm, 92, 72, c3 pp. 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 piano work and its most important cycle of variation in 2009, made possible through an unprecedented joint effort of noted artists and numerous public and private sponsors. The Diabelli Variations op.120 are in many respects extraordinary. The unique autograph comprises 86 handwritten pages. Following the lead 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 nuance. Introduction (Ger-Eng) by Kurt Masur, with contributions by William Litten, Michael Ladenthin and Bernhard R. Appel. Hardbound. $215 http://www.omifacsimiles.com/brochures/bee9.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, III/19. Bonn, 2010. Oblong, 35 x 24 cm, 92, 72, c3 pp. 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 piano work and its most important cycle of variation in 2009, made possible through an unprecedented joint effort of noted artists and numerous public and private sponsors. The Diabelli Variations op.120 are in many respects extraordinary. The unique autograph comprises 86 handwritten pages. Following the lead 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 nuance. Introduction (Ger-Eng) by Kurt Masur, with contributions by William Litten, Michael Ladenthin and Bernhard R. Appel. Hardbound. $215 http://www.omifacsimiles.com/brochures/bee9.html
[sketchbook, “Artaria 195”]


[sketchbook, “Artaria 197”]


[sketchbooks, composition studies with Haydn, Albrechtsberger, Salieri]

Kompositionsstudien bei Joseph Haydn, Johann Georg Albrechtsberger und Anton Salieri. Herausgegeben von Julia Ronge. 1. Transkriptionen; 2. Kritischer Bericht; 3. Reproduktionen der Handschriften. Beethoven Werke. XIII / 1. Munich, 2014. Oblong, 31 x 27 cm, 3 vols, xv, 307-93; 201 pp. When Beethoven moved to Vienna in 1792, almost immediately and likely prearranged, 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 building on the earlier study. In 1801 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 full range of manuscript records that 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 vol. In clothbound. $803 http://www.omifacsimiles.com/brochures/bee_ks.html

[sketchbook, “Grasnick 5”]

Grasnick 5: Beethoven’s Pocket Sketchbook for the Missa dei Agnus of the Missa Solemnis, Opus 123. [Facsimile Edition] Transcribed, Edited, and with a Commentary by Patrizia Metzler and Fred Stoltzfus. [Staatbibliothek zu Berlin]. Beethoven Sketchbook Series [3]. Jagiello, 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

[sketchbook, “Kafka”]


[sketchbook, “Kessler”]


[sketchbook, “Landsberg 6”]


[sketchbook, Missa Solemnis, I]


[sketchbook, Missa Solemnis, II]


[sketchbook, Missa Solemnis, III]


[sketchbook, Missa Solemnis, IV & Diabelli Var.]

A Sketchbook from the Summer of 1800. Sketches for the String Quartets Op 18, Nos.1, 2 and 6, the Piano Sonatas Op.22, and for Various Other Works. Edited by Richard Kramer. I: Facsimile; II: Transcription and Commentary. Veröffentlichungen des Beethoven-Hauses in Bonn, I/4. Bonn: 1996. 484pp. 8°, 2 vols, 70, 88 pp. Halftone. The sketchbook has been reconstructed from manuscripts currently housed in 11 separate collections. Since the original photographs were taken three leaves have been bought by private collectors and are now inaccessible. Hardbound. $116 http://www.omifacsimiles.com/brochures/bee_1800.html


Bettermann, Silke. Ludwig van Beethoven: Sein Leben und sein Werk in Bildern. Zurich, 1960. 25 x 33 cm, 338, with 443 illus pp. $65


Conversation book


Bonn, 1992. 8°, 4 facs, viii pp. Beautiful 2 color halftone, together with transcription and commentary. Wrappers. §9

[Correspondence, to F.A. Hofmeister, 1802] [Brief an seinen Freund und Verleger Franz Anton Hofmeister datiert vom 8. April 1802]. [Frankfurt], n.d. 21 x 24 cm, 4 pp. Line-cut. Full transcription. Laid paper in stiff wrappers. §25


Fuchs, Ingrid.

Das Heiligenstädter Testament (Faksimile). [Staats- und Universitätsbibl., Hamburg].
Veröffentlichungen aus der Staats- und Universitätsbibliothek Hamburg, 3. Hamburg, c.1948. 25 x 40 cm, 4 facs, viii pp. Beautiful 2-color halftone in the original (unfolded) format. With transcription and afterword by Gustav Wahl. Limited numbered edition of 250 copies. Coverboards in decorative paper with linen spine and matching slipcase. Rare. $95

Veröffentlichungen des Internationalen Musiker-Brief-Archivs, Hamburg, 1952. 15 x 21 cm, 37, 4 pp. Line-cut in the original format (folded twice). With commentary and transcription. Coverboards in decorative paper. $45


Veröffentlichungen des Beethoven-Hauses, Ill/12. Bonn, 1999. Oblong, 26 x 42, 16 x 23 cm, 49, 4 pp. Fine color halftone of Beethoven 1802 will in its original size (folded twice), with new translation and commentary in Ger-Eng-Fr-It-Sp-Jap. Wrappers. $80

Hoke, Günther
Leipzig, 1977. 31 x 43 cm, 24, 23 pp. Contributions by Walther Siegmund-Schultze, Karl-Heinz Köhler, & Harry Goldschmidt. 25 full-size facsimiles of Beethoven memorabilia, including portraits, Das Heiligenstädter Testament, caricatures, scenes from Fidelio, etc. Handsome case in linen. $75

Kinsky, Georg
Munich, 1955. 8°, 830 pp. Comprehensive thematic catalog with musical incipits, references to the complete works edition, and valuable information on origin, autographs, ms copies, first and early editions. Indices and bibliographies. Indispensable tool for source studies. Linen. $212

Kinsky, Georg
Supplement to the Beethoven Thematic-Bibliographic Catalog. Edited by Kurt Dorfmüller.
Munich. 8°, $159

Klein, Hans Günter

Köhler, Karl-Heinz
Leipzig, 1977. Oblong, 32 x 25 cm, ii, 4 facs, i pp. 2-color halftone of 4 important fragments: 1) part of the finale of the 9th Symphony, 2) sketches for Clärchen’s Lied from Egmont, 3) the beginning to the 5th Piano Concerto, 4) part of the development to the 4th movt of the 8th Symphony. Introduction in Ger. Wrappers. $12

Kütchen, Hans-Werner

Lodes, Birgit, Elisabeth Reisinger, & John D. Wilson
Herausgegeben von Birgit Lodes, Elisabeth Reisinger und John D. Wilson.

Lodes, Birgit, Elisabeth Reisinger, & John D. Wilson
Herausgegeben von Birgit Lodes, Elisabeth Reisinger und John D. Wilson.


Method, thoroughbass
Studi di Beethoven, ossia trattato d’armonia e composizione. Prima versione italiana con note di Fétis e Rossi.

Racek, F., E. Hilmar, W. Obermaier, et al

Ronge, Julia

Ronge, Julia
Beethoven, p.9
Forty Variations on a Theme by Beethoven for Piano; Sonata in F Minor for Violin and Piano. Edited by Susan Kagan. 
[Kromeíz, Czech, Ms. A 4373, and Vienna, Gesellschaft der Musikfreunde, Ms. Q 15075].

Music of the Nineteenth and Early Twentieth Centuries, 21. Madison, 1992. 4º, iv, 136, with 45 pp. New critical edition of works by one of Beethoven's students and patrons. Includes B/W facsimiles (in reduced format) of Beethoven's emendations to the Archduke's autograph of Forty Variations, as well as the complete autograph of the F Minor Sonata. Wrappers. $52

Schiff, András.


Bonn, 2007. 8°, 112 pp. with 59 illus. András Schiff’s is a collector and advocate of primary source material and has personally sponsored the publication of a number of facsimile editions. This book-conversation outlines some of his experiences and approach to interpreting Beethoven, informed by autographs, early editions and facsimiles. Hardbound. $28

(Schmidt-Görg, Joseph & Hans Schimdt)


[Sichardt, Martina]

Entwurf einer narratologischen Beethoven-Analytik.


Solomon, Maynard.

Beethovens Tagebuch. Herausgegeben von Sieghard Brandenburg. [sans facsimile]


Solomon, Maynard.

Beethovens Tagebuch. Herausgegeben von Sieghard Brandenburg.


[“Stammbücher”, 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 UNB), 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 Breuning families. With introduction in Ger. Quarter cloth with coverboards in decorative paper. Slipcover. Rare. $175

[“Stammbücher”, ÖNB]


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