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

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**BEETHOVEN, Ludwig van, 1770-1827**

1820

["Adelaide", voice & guitar, op.46, arr. W.T. Matiegka]  
"Adelaide" ["Einam wandelt dein Freund im Frühlingsgarten"] J. Per voce e chitarra, Wien s.d.


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127

**An die ferne Geliebte, Liederkreis von Alois Jeitteles, Opus 98. Faksimile nach dem im Besitz des Bonner Beethovenhauses befindlichen Original.**

[Hene 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. Schreiber 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 gelatine with pasted title etikette. $225

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

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9496

**Arias, voice, piano, op.82**

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


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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 facs, 16 pp. Fine full-color halftone of the first three songs from "Sechs Gesänge mit Begleitung des Pianoforte", op.75. The songs "Aus Calle's Farst" and "Neeke Liebe, neues Leben" are autographs, while "Kennen 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. Atwater in Ger. Wrappers with handsome dust jacket in laid paper with printed title block. $62 http://www.omifacsimiles.com/brochures/bee_goe.html

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9506

**Misss Solemnis, orch, chorus, op.123**


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9508

**Concerto, piano, orch, no.3, op.37, C minor**


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129

**Misss Solemnis, orch, chorus, op.123, Kyrie**


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ミssa.html

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133

**Schluss des Kyrie der Misss Solemnis. Faksimile-Blatt.**

Tutzing, 1965. 27 x 44 cm, 2 pp. Half-tone. End of the Kyrie (included in item 129). $11

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134


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135

**Andante, piano, work without opus no.**

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

Berlin, 1988. Oblong, 22 x 16 cm, 4 pp. Half-tone 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 Tappert. Wrappers, in beautiful handmade paper. $20

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138

**Konzert für Klavier und Orchester Nr.5, opus 73, C minor**


Meisterwerke der Musik im Faksimile, 43. Laaber, 2005. Oblong, 32 x 24 cm, 22, 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, E-flat major, "a grand concerto". It was influenced by the political events against Napoleon. Beethoven’s 1808 autograph score documents not only the composition 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/beeep5.html
[Concert, piano, orch, cadenzas, selections]


4898 [Preludes, piano/organ, op.39]

Deux préludes par tous les 12 tons majeurs pour le fortepiano, ou l’orgue. Œuvre 39.


4899 [Rondo, piano, op.51, no.2, G major]

Rondo en G pour le piano-forte composé et dedié à Mademoiselle la Comtesse Henriette de Lichnowski.


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


9325 [Quartet, strings, op.59, 1st ed.]

Trois quatuors pour deux violons, alto et violoncello. Œuvre 59me [The "Rasumovsky" Quartet]. [private collection].


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


4067 [Romances, violin, orch, op.40 & 50]


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


8384 [Goethe Lieder, op.75, arr. Liszt]


Breitkopf Archiv: Frühdrucke- und Bibliothek-Ausgaben von Holten Quellenwesen. Vol. 1. 24 pp. facsimile of the autograph sketch, together with a new critical edition & diplomatic transcription. This very interesting folio represents a fairly advanced stage of the composition, nearly complete, and partly already in score. 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 Andras Schiff, with his generous support this valuable facsimile was made possible. Hardbound. $190


Veröffentlichungen des Beethoven-Hauses, 1/18. Bonn, 2002. Oblong, 31 x 23 cm, 2, 16 pp. Full-color facsimile of the autograph sketch, together with a new critical edition & diplomatic transcription. This very interesting folio represents a fairly advanced stage of the composition, nearly complete, and partly already in score. There is evidence of 3 separate working phases (based on writing implements, corrections, revisions) which span the years 1810 and 1822. The dedicatee of the piece is not certain, scholars have suggested Theresa Malfatti, Elisabeth Röckel, & co. The faint colors of the main text in the autograph score—mat brown on ivory paper boards; matching slipcase. $599

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

3203 [Serenade Op.8, Arranged for Violin, Viola and Guitar by Wenceslaus Matiegka. Revised and Edited by Matanya Ophee]


Facsimile of Autograph BH 60 in the Beethoven-House and the Surviving Piano Sonata in C-sharp Minor, op.27, no.2, "Moonlight Sonata". Part 1:

Sonate Op.27, Nr.2 "Moonlight" (Vienna, Hoffmeister, 1798, 24 pp); Piano Sonata, op. 27 (Vienna, Mollo, 1802, 28 pp); Piano sonata, op. 31, no. 1 and 2 (Vienna, Cappi, 1802, 32 pp); Piano sonata, op. 31, no. 2 (Vienna, Cappi, 1802, 48 pp); Piano sonata, op. 7 (Vienna, Artaria, 1802, 24 pp); Piano Sonata, op. 10 (Vienna, Eder, 1802-3, 31 pp); Piano Sonata, op. 10 (Vienna, Eder, 1803-4, 31 pp); Piano Sonata, op. 11 (Vienna, Steiner, 1803, 28 pp); Piano Sonata, op. 11 (Vienna, Steiner, 1804, 28 pp); Piano Sonata, op. 12 (Vienna, Eder, 1804, 28 pp); Piano Sonata, op. 13 (Vienna, Simrock, 1805, 28 pp); Piano Sonata, op. 14 (Vienna, Artaria, 1806, 24 pp); Piano sonata, op. 14 (Vienna, Artaria, 1807, 28 pp); Piano sonata, op. 15 (Leipzig, Breitkopf & Härtel, 1810, 16 pp); Piano sonata, op. 15 (Leipzig, Breitkopf & Härtel, 1810, 24 pp); Piano sonata, op. 15 (Leipzig, Breitkopf & Härtel, 1811, 24 pp); Piano sonata, op. 16 (Leipzig, Breitkopf & Härtel, 1811, 24 pp); Piano sonata, op. 16 (Leipzig, Breitkopf & Härtel, 1812, 28 pp); Piano sonata, op. 16 (Leipzig, Breitkopf & Härtel, 1813-1889), and after his death to the library of the Paris Conservatoire. Limited edition of 1000 copies. Handsome binding with laid paper boards and embossed title on pasted oval label. $140


http://www.omifacsimiles.com/brochures/bee_ps53.html

Sonata appassionata (en fa mineur, opus 57), [Bibliothèque Nationale, Paris, ms. ms. 25529].

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 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 laid paper boards and embossed title on pasted oval label. Limited edition of 1000 copies. $123


Sonata appassionata (en fa mineur, opus 57), F minor

Sonate appassionata (en fa mineur, opus 57), [Bibliothèque Nationale, Paris, ms. ms. 25529].


Sonata, piano, op.15, op.28, "Pastoral", D major

Piano Sonata, Op.28. Facsimile of the Autograph, Sketches and First Edition. With Commentary and Transcription by Martha Friedlc. 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 Somonitels, 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


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


http://www.omifacsimiles.com/brochures/bee_ps53a.html

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


Veröffentlichungen des Beethoven-Hauses, Ill/2. Bonn, 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 colotylo print of the autograph fair copy. Named after the manuscript in which it was dedicated in 1802; 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 no. and the planned 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_ps53a.html

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

Sonate appassionata (en fa mineur, opus 57), [Bibliothèque Nationale, Paris, ms. ms. 25529].


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


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

Piano Sonata in C-sharp Minor, op.27, no.2, “Moonlight Sonata”.
Klaviersonate c-Moll op.111. Das Faksimile
Klaviersonate nach dem Autograph der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar von Siegfried Mauser.

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. Comparison of the piano sonatas op.110 & 111, op.111 had a rather long correction and printing period. After the Schlesinger (son & father) editions appeared in Paris and Berlin respectively Beethoven angrily had the Viennese Miiller Diabelli issue a corrected reprint. Introduction in Ger-Eng. Hardbound with decorative paper boards. $98

http://www.omifacsimiles.com/brochures/bee_ps111.html

Klaviersonate in C-moll Op.111. Die Faksimile

http://www.omifacsimiles.com/brochures/bee_ps111.html


Munich, 1922. Oblong, 33 x 24 cm, 40 pp. Beautiful colotype of the autograph produced by the photolithographic firm Kunststeinst J. B. Oebenmayer, Munich. Includes the ink pen trials—"Ludwig"—on the first page ("removed" in the 1952 facsimile edition). Coverboards in grey patterned paper. $132


Klaviersonate E-Dur op.109. Faksimile nach dem Autograph der Library of Congress, Washington, D.C. Mit einem Kommentar von Siegfried Mauser. 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 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 his Faksimile in F, minor which he had just composed. Following his arrival in Vienna he visited us and, laughing, showed the still wet composition to his wife, who took a closer look at it. Moved by the surprising beginning she sat down by 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 for a moment by the many erasures and changes which he had made. It was the original which was in the process of being turned to the publisher so that it could be engraved. When Mad. Bigot had 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 handsome paper boards. $126


[Henle Music Faksimiles, 12]. Munich, 1998. Oblong, 33 x 26 cm, 30, xvi pp. Full-color halftone of the composer’s “working” autograph, composed in 1813 and 1816 over an 18 month period. The ms contains many crossouts and alterations and although a later "sage"—a copyist’s ms—served as the Stichvorlage for the 1817 first edition, the ms 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 Siegried Brandenburg. Hardbound with handsome boards in burgundy moire fabric and pasted title label. $345


Klaviersonate As-Dur op.110. Faksimile nach dem Autograph der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar von Siegfried Mauser. Meisterwerke der Musik im Faksimile, 15. Laaber, 2011. Oblong, 32 x 24 cm, xx, 58 pp. Full-color halftone of the composer’s “working” autograph—simultaneously a fair and working copy—completed on Dec. 25, 1821. Although the last piano sonatas 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 1822. Introduction in Ger-Eng. Hardbound with handsome boards in grey patterned paper. $132


Klaviersonate in G major Op.30, no.3. Facsimile of the Autograph Manuscript in the British Library, Add. MS 37767. With an Introduction by Alan Tyson. British Library Music Faksimiles, 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. That 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 written out the final version. Handsome color in blue buckram with gold lettering. $125 http://www.omifacsimiles.com/brochures/bee_v303.html

Sonata for Violoncello and Piano, Opus 69, 1st Movement. Facsimile of the Autograph. Introductory Note by Lewis Lockwood. [Beethoven-Haus, Bonn, formerly private library of Felix Salzer, New York]. New York, 1970. Oblong, 36 x 28 cm, iv, 18 pp. Handsome 2-color halftone of the first movement of the op.69, the only one that has survived. One of the most revealing Beethoven manuscripts, with elements of a fair copy and turbulent composing copy side by side. Wrappers. $40


http://www.omifacsimiles.com/brochures/bee_v69.html


"Alle Menschen werden Brüder". Faksimile des Autographs.


Symphonie Nr.7, A-Dur, op. 92. Faksimile nach dem Autograph aus der

Fifth Symphony] Sinfonie pour 2 violons, 2 violes, violoncelle e contro-violon;

33 Veränderungen über einen Walzer von Anton Diabelli für Klavier op.120 | 33 Variationen 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, c.30 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 great piano work and his 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 unique. The facsimile edition makes this important Beethoven autograph—formerly in private hands—accessible to musicologists, scholars and music lovers. This unique autograph comprises all the 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 conceptional alterations and editorial details down to the finest nuance. Introduction (Ger-Eng) by Kurt Masur, with contributions by William Kinderman, Michael Lindenburger and Bernard R. Appel. Hardbound. $215 http://www.omifacsimiles.com/brochures/beedia.html

Variations, piano, on a waltz, Op.120.


Variations, piano, on arias of Paisiello, Op.180 & 179

Variationi per il clavicembalo o piano-forte sopra il duetto "Nel cor più non mi sento", Wien s.d. | Variationi per il piano-forte della tema "Quante è più bello l'amor contadino", Wien s.d.


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

XII Variazioni per il clavicembalo o piano-forte sul menuetto ballato Sigs. Venturini e Sigr. Cecchi nel Ballo delle “Nozze disturbate”, Wien s.d. | XII Variazioni per il clavicembalo o piano-forte sulla dansa Russe dansée par M. Casserettini dans le Ballet “das Waldmädelchen”, Wien s.d.


[Symphony, no.9, op.125, D minor]


Documenta Musicologica, II/42. Kassel, 2010. 37 x 40 cm, viii, 436, 42 pp. Full-color facsimile of the autograph fair copy in the original format. With his Ninth Symphony Beethoven ventured into new musical dimensions. In the final movement soloists and chorus join forces with the orchestra and Schiller’s "Ode to Joy" becomes a global aspiration, a declaration: "Alle Menschen werden Brüder" (all mankind becomes brothers). In his commentary the Beethoven scholar Lewis Lockwood describes the plea which Beethoven wanted to deliver at that time with this work and how views of this have changed over the centuries. Jonathan Del Mar, editor of Beethoven’s works, comments on noteworthy passages in the autograph manuscript and allows the reader to share in the composer’s working process. Already the late King, who wanted to see” for some passages makes the large forces clear. Cuts, sometimes reversed later, show how he wrestled with the final version of the musical text and refined it right down to the last detail. The history of the autograph manuscript reflects an episode in German history: after storage in various places because of the war, the major parts were returned to Berlin and eventually divided by the Berlin Staatsbibliothek in Berlin traces this story. For the first time the facsimile presents all the parts of the manuscript including pages preserved in Bonn and Paris as well as the trombone and contrabassoon parts. Hardbound, with decorative paper and linen spine. Commentary in Eng-Ger-Jap. Special OMI price. $880 http://www.omifacsimiles.com/brochures/bee9.html

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

Beethoven, p.5

[Symphony, no.9, op.67, C minor, autogr.]
[sketchbook, “Artaria 195”]

Artaria 195. Beethoven’s Sketchbook for the Missa Solemnis and the Piano Sonata in E Major, Opus 109. Transcribed, Edited, and with a Commentary by William Kinderman. Beethoven Sketchbook Series, [1]. Champaign, 2003. Oblong, 4°, 3 vols, 384 pp. Full-color reproduction. Artaria 195 includes sketches for two of Beethoven’s masterpieces: the Piano Sonata in E Major, Op. 109, and the Missa solemnis, Op. 123. It also preserves Beethoven’s work on the Bagatelles Op. 119, Nos. 7-11, and other unknown brief piano pieces. Beethoven’s sketchbooks were his workshop. Capturing the 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 changes. The contents of the stitched pocket sketchbook started by the 50-year-old master sometime late in 1802 until early in 1804, a transformative period in his artistic career. The most significant sketches are those for the “Eroica” Symphony, op. 55, the “Waldbild” Sonata, op. 53, and for the first five numbers of the opera Leonora as produced in 1805 (later revised and renamed Fidelio). Hardcover. $200


[sketchbook, “Artaria 197”]


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

Kompositionsstudien bei Joseph Haydn, Johann Georg Albrechtsberger und Anton Salieri. Herausgegeben von Julius Rung. 1. Transkriptionen; 2. Kritischer Bericht; 3. Reproduktion der Handschriften. 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-arranged, he started composition studies with Haydn, who had been freed to Salieri to learn the technique of setting primarily Italian texts to music, an area to Salieri to learn the technique of setting primarily Italian texts to music, an area.

Beethoven, p.6

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

[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. 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”]


$212 http://www.omifacsimiles.com/brochures/bee_kessler.html

[sketchbook, “Landsberg 6”]

Beethoven’s “Eroica” Sketchbook. A Critical Edition, Transcribed, Edited, and with a Commentary by Lewis Lockwood and Alan Gosman. Volume 1: Facsimile; Volume 2: Transcription, Commentary, Index. Beethoven Sketchbook Series, [2]. Champaign, 2013. 4°, 2 vols. Complete halftone reproduction and critical edition of the Ms, currently in Kraków at the Biblioteka Jagiellońska (formerly Berlin, Staatsbibliothek, Mus. ms. aut. Beethoven Ländsch). Once known as “Notierungsbuch E”, Landsberg 6 is perhaps Beethoven’s most famous sketchbook due in part to Nollath’s 1801 monograph on this source. This sketchbook documents Beethoven’s creative work from sometime late in 1802 until early in 1804, a transformative period in his artistic career. The most significant sketches are those for the “Eroica” Symphony, op. 55, the “Waldbild” Sonata, op. 53, and for the first five numbers of the opera Leonora as produced in 1805 (later revised and renamed Fidelio). Hardcover. $200


[sketchbook, Missa Solemnis, I]


[sketchbook, Missa Solemnis, II]


[sketchbook, Missa Solemnis, III]


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

[sketchbook, “Summer of 1800”]

A Sketchbook from the Summer of 1800. Sketches for the String Quartets Op 18, Nos. 1, 2 and 6, the Piano Sonata 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. Oblong, 4°, 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


Beethoven, p.7


Die gebrochene Idylle. Ein frühes Beethoven-Biotop; VI) Von Priesterinnen und Dienern. Wrappers. $67


Beethoven, p.7

Baryton, Silke.


Brenner, Daniel


[Brändenburg, Sieghard, et al]


[Correspondence, to F.A. Hoffmeister, 1802]
Brief an seinen Freund und Verleger Franz Anton Hoffmeister datiert vom 8. April 1802.

[Correspondence, to K.F. Müller, 1825/6]
Ein Brief an Karl Friedrich Müller in Berlin. Faksimile des Autographs. [Ms. NE 188, Beethoven-Haus, Bonn].

Bonn, 1992. 8°, iv, 44 pp. Slightly reduced halftone of the c.1825/26 letter, together with transcription and commentary. Karl Friedrich Müller (1796-1846). Berlin pianist, teacher and composer, had apparently asked Beethoven for help in regard to a piece. Wrappers. $7

[Correspondence, to A. Schindler]

[Correspondence, to "Die Unsterbliche Geliebte"]

Danhauser, Carl
Nach Beethoven's Tod. Erinnerungen von Carl Danhauser. Kommentiertes Faksimile des Autographs im Archiv der Gesellschaft der Musikfreunde in Wien. Vienna, 2001. 4°, 2, iv pp. Beautiful color facsimile of an fascinating document written in 1888 when Danhauser (1808-1889) was 80 years old. It describes the 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 burst and death mask were executed. Transcription and commentary in Ger. Portfolio. $20

[De Baranay, Gustav L., collection]

München, 1971. 15 x 21 cm, 12 pp. Exhibition on the occasion of the bicentennial of the composer's birth. Descriptions of 77 exhibited items, including portraits, lithographs and first editions. (No illustrations). Wrappers. $12

Dorfmüller, Kurt, Norbert Gertsch, & Julia Ronge.
Ludwig van Beethoven. Thematisch-Bibliographisches Werkverzeichnis


[Elvers, Rudolf & Hans-Günter Klein]
Ludwig van Beethoven 1770-1970. Autographen aus der Musikabteilung der Staatsbibliothek, Ausstellungskatalog.


Das Werk Beethovens. Thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen von Georg Kinsky. Nach dem Tode des Verfassers abgeschlossen und herausgegeben von Hans Halm. Leipzig, 1977. 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 Clärchens 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


Method, thoroughbass


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, w/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


Entwurf einer narratologischen Beethoven-Analytik.

[Sichardt, Martina]


Solomon, Maynard.

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


Solomon, Maynard.

Beethovens Tagebuch. Herausgegeben von Sieghard Brandenburg.


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 lifetime 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


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