Manuscript facsimiles (autographs & copyist manuscripts), facsimiles of first editions & primary sources, and a selection of research material.

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BEETHOVEN, Ludwig van, 1770-1827

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.


127


[Henle Music Facsimiles. 4]. Munich, 1970. Obong, 31 x 25 cm, 28 pp. Beautiful 2-color collotype of the autograph executed by the photolithographic firm E. Schriber 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 pulp with pasted title etikette. $225

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

133

Schloß des Kyrie der Missa Solemnis. Faksimile-Blatt.

Tutzing, 1965. 27 x 44 cm, 2 pp. Beautiful 2-color halftone of 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_missa2.html

[Andante, piano, work withoutopus no.]

Andante per il clavicembalo. Faksimile-Ausgabe mit freundlicher Genehmigung der Staatsbibliothek Preußischer Kulturbesitz, Berlin, Musikabteilung (Signatur: Mus. ms. hannov. 1426).

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 Tappert. Wrappers, in beautiful handmade paper. $20

2882

[Bagatelles, piano, op.126]


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


Meisterwerke der Musik im Faksimile, 45. Laaber, 2018. Obong, 32 x 24 cm, 22, 240 pp. Faksimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. The piece was composed 1796-1798, 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. Hardbound. $558


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


Meisterwerke der Musik im Faksimile, 7. Laaber, 2005. Obong, 32 x 24 cm, xxiv, 240 pp. Faksimile, 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/bee_p5.html
[Concerto, piano, orch, cadenzas, selections]


14898

[Concerto, piano, organ, op.39]

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

14899

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

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

154

[Konzert für Violin und Orchester, D-dur, Opus 61. [Österreichische Nationalbibl., Vienna, Mus. Hs. Ms. 17.538].

1425

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

Trois quatuors pour deux violons, alto et violoncello. [Mémoire 99me (The “Rasumovsky” Quartet). private collection]

1498

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


151

[Konzert für Violin und Orchester, D-dur, Opus 61. [Österreichische Nationalbibl., Vienna, Mus. Hs. Ms. 17.538].

152

[Konzert für Violin und Orchester, D-dur, Opus 61. [Österreichische Nationalbibl., Vienna, Mus. Hs. Ms. 17.538].

120

[Duet, viola, violoncello, WoO 32, Eb major]


1920

Winterthur, 1986. 4°, iii, 7 faces, 12 pp. Halftone of the autograph score, together with a new practical edition. The title page seems to mean that the piece was written for 2 bespectacled players. Preface in Ger-Eng. Wrappers: $19

8200


Veröffentlichungen des Beethoven-Hauses, III.18. Bonn, 2002. Oblong, 31 cm 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 Malaffi, Elisabeth Köckel, & Juliane (Else) Katharine Elisabet Barenstorf. Commentary in Ger. Wrappers: $18
http://www.omifacsimiles.com/brochures/be_elise.html

8384

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


3203


4067

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


9264

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


Meisterwerke der Musik im Faksimile, 20. Laaber, 2011. Oblong, 35 cm x 29 cm, 168, xxiv pp. Beautiful 4-color halftone. The heart of Beethoven’s Quintet 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 Andras Schiff, with his generous support this valuable facsimile was made possible. Hardcover. $100 http://www.omifacsimiles.com/brochures/be_qu132.html

9189

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


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

9189

[Quartets, strings, op.132, no.15, A minor]


[Henle Musik Facsimiles, 22]. Munich, 2011. Oblong, 35 cm x 29 cm, 168, xxiv pp. Beautiful 4-color halftone. The heart of Beethoven’s Quintet 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 Andras Schiff, with his generous support this valuable facsimile was made possible. Hardcover. $100 http://www.omifacsimiles.com/brochures/be_qu132.html

152

[Concerto, violin, orch, op.61, D major]

Konzert für Violin und Orchester, D-dur, Opus 61. [Österreichische Nationalbibl., Vienna, Mus. Hs. Ms. 17.538].

1570

[Nationalbibl., Vienna, Mus. Hs. Ms. 17.538].

Musica Manuscripta, I. Grau, 1979. Oblong, 34 cm x 24 cm, 55, 260 pp. The Violin Concerto in D Major of Ludwig van Beethoven—probably the most famous of all violin concertos—has a complicated history. Written on rather short notice for his friend Ferdinand Franz in 1806, and completed only hours before the concert was to begin (sight read by Clement according to some sources), the work was nearly forgotten until its rediscovery in 1844 by the virtuoso Josef Joachim, who performed it with various 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 in the autograph score—mat brown on ivory paper—and the latter autograph additions with strong ink, red crayon and pencil, reproduced here with utmost fidelity, allow scholars and musicians alike to take a fascinating journey into the composer’s creative process. Deluxe 5-color halftone of the autograph score, edited and introduced by Franz Grasberger. Limited edition of 1000 copies in half-leather binding that duplicates a former binding of the original. Handsome slipcase in full linen with gold lettering. (special OMI price, regularly $1,075). $599 http://www.omifacsimiles.com/brochures/beevcad.html

1570

[Romances, violin, orch, op.50, D major]


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

Heinrich Schenker. [Ms. Beethoven-Hauses Bonn].


Grande sonate pour le piano forte, œuvre XXII. Vienne/Leipsic, [Sonata, piano, no.11, op.22, Bb major]

Grandes soñate pathétique pour le clavecin ou le piano fort. Œuvre 13. [Sonata, piano, no.8, op.13, C minor]

Grande sonate pathétique pour le clavecin ou le piano fort. Œuvre 13. [Sonata, piano, no.23, op.57 "Appassionata", F minor]


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

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

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

Sonatas, piano, complete facsimile of the Liszt ed. [Sonatas, piano, complete facsimile of the Liszt ed.]
[Sonata, piano, no.23, op.57, 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 unexpected cunning she sat down at the piano and began to play it. Beethoven had not expected this and was surprised to see how Maid. 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 he was in the process of taking to the publisher so that it could be engraved. When Mad. Bigot had played it and asked if she approved it, the autograph referred to above was 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 book cloths. $126

http://www.omifacsimiles.com/brochures/beep57.html

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


[Henle Music Facsimiles, 12], Munich, 1998. Oblong, 33 x 26 cm, 30, xxvi pp. Full-color halftone 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 copyist's ms—served as the Stichvorlage for the 1817 first edition, the ms is still considered the "first" autograph. It was appraised as "beautified to 148 full color" and "beautified to 148 full color" and "beautified to 148 full color". The autograph was acquired by the publisher in 1822. Compared to the previous sonatas of the trilogy (op.109, 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 publisher Diabelli issue a corrected reprint. Introduction in Ger-Eng, Hardbound with decorative paper boards. $98

http://www.omifacsimiles.com/brochures/beep57.html

[Sonata, piano, no.30, op.109, E major]


[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 autograph of this work (dedicated to Prince Moritz von Lichnowsky), signed by the composer on 16 September of 1822. Introduction in Ger-Eng. Hardbound with handsome boards in burgundy moiré fabric and pasted title label. $158


[Sonata, violin, piano, op.30,3, G major]


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 autograph could be considered a fair copy, 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/beep303.html

[Sonata, violoncello, piano, op.69, A major]


New York, 1970. Oblong, 36 x 28 cm, iv, 18 pp. Handsome 2-color halftone 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. $45

[Sonata, violoncello, piano, op.69, A major]


Veröffentlichungen des Beethoven-Hauses, III/20. Bonn, 2015. Oblong, 36 x 28 cm, 18 facs, 36 pp. (revision/revision of Veröffentlichungen des Beethoven-Hauses, Band III/7, with expanded commentary). Beautiful 4-color halftone of the first movt. This outstanding new full-color facsimile shows many details that can not be seen in the old black-and-white reproduction. Together with a reconstruction of the 1st version and commentary in Ger-Eng, Wrappers, in decorative paper. $70

http://www.omifacsimiles.com/brochures/beep_vs303.html

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


Vienna, 1995. Oblong, 4, 4 vols. Beautiful color facsimile of Beethoven's personal copy of the full score (in the hand of copyist "C", with numerous autograph corrections and additions); it contains Beethoven's autograph title page with cross-out dedication to Napoleon, and the complete (contemporary) performance materials from the Gesellschaft der Musikfreunde in Vienna with autograph corrections and additions in Beethoven's hand. An extremely careful production with commentary by Otto Bibo. Faksimile volumes in half leather. $1695

[Symphony, no.5, op.67, C minor, autogr.]


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

[Variations, piano, on a waltz, Op.120, D minor]

Sinfonie No.9 op.125. Autograph, Staatsbibliothek zu Berlin — Preussischer Kulturbesitz, Beethoven-Haus Bonn, Bibliothèque Nationale de France. Commentary by / Commentaire von: Lewis Lockwood, Jonathan Del Mar, Martina Rebmann. 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: “All Men are Brothers” (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 large-format paper in which Beethoven worked 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 but were initially divided by the Berlin Wall and only reunited in 1990. Martina Rebmann, director of the Music Department at the Staatsbibliothek in Berlin traces this story. For the first time the facsimile present 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. http://www.omifacsimiles.com/brochures/bee9.html

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

33 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, 23 pp. Color facsimile of the autograph working copy of 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 study response to 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 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 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 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 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 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 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 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 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 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 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 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 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 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


**[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 his methods of creative work. This critical edition, the third in the Beethoven Sketchbook Series, offers a facsimile transcription and commentary, 3 volumes, linen bound. $833

http://www.omifacsimiles.com/brochures/be_artaria195.html

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**[sketchbook, “Artaria 197”]**

A Sketchbook from the Year 1821 (Artaria 197). Sketches for the Agnus Dei and other Movements of the “Missa solemnis”, the Piano Sonata Op.110 and Op.111, and the Canon WoO 182. Edited by William Drabkin. Facsimile; Vol. II: Transcription and Commentary. Beethoven Werke, XIII-1. Munich, 2014. Oblong, 31 x 27 cm, 3 vols, xx, 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 sketchbook—exercises in free counterpoint but also concerned with the conception of a piece, movement structure, proportions of the various parts and the part of a “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 hitherto unknown sketches. The edition has been published in English. Linen. $279 http://www.omifacsimiles.com/brochures/be_art197.html

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


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**[sketchbooks, comparison studies with Haydn, Albrechtsberger, Salieri]**


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**[sketchbook, Missa Solemnis I]**

Drei Skizzenbücher zur Missa solemnis. I: Ein Skizzenbuch aus den Jahren 1819/20, SV 81. Faksimile. [Ms. Beethovenhaus, Bonn, SBH 665]. Beethoven Sketchbook Series, [2]. Champaign, 2013. 4°, 2 vols. Complete halftone reproduction and critical edition of the Ms; currently in Krakow at the Biblioteka Jagiellońska (formerly Berlin, Staatsbibliothek, Mus. ms. aut. Beethoven Landois 6). Once known as “Notierungsbuch E”, Landois 6 is perhaps Beethoven’s most famous sketchbook due in part to Nottebohm’s 1880 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 “Waldstein” Sonata, op.53, and for the first five numbers of the opera Leonore as produced in 1805 (later revised and renamed Fidelio). Hardcover. $200 http://www.omifacsimiles.com/brochures/be_land5.html

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**[sketchbook, Missa Solemnis II]**


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**[sketchbook, Missa Solemnis III]**


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


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**[sketchbook, “Kesslers”]**


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**[sketchbook, “Kesslers”]**


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**[sketchbook, “Kafka”]**


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

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**[sketchbook, “Granskick”]**

Granskick 5: Beethoven’s Pocket Sketchbook for the Missa dei 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 Granskick, a gentleman scholar & music collector. Long neglected in scholarship, the so-called Granskick 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. Cl...


Wrappers. $65


Faksimile und Commentary. Wrappers. $9

Protective folder in half-linen. Wrappers. $24

Bibliophile edition with clamshell case in half linen. $135

pp. Beautiful 2 and 3 color halftones of 13 letters with edition and commentary.

Brandenburg, Sieghard, et al

Dehnhauer, Carl.

Nach Beethovens 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 bust and death mask were executed. Transcription and commentary in Ger. Portfolio. $20

De Baranyai, Gustav L., collection


Dorfmüller, Kurt, Norbert Gertsch, & Julia Ronge.

Ludwig von Beethoven. Thematisch-Bibliographisches Werkverzeichnis


Elvers, Rudolf & Hans-Günter Klein


Fuchs, Ingrid.


Hoke, Günter.

Kinsky, Georg.

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

Klein, Hans Günter.

Kühl, Karl-Heinz.

Kühnen, Hans-Werner.

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

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

Method, thoroughbass.

Method, thoroughbass.


Ronge, Julia.
Forty Variations on a Theme by Beethoven for Piano; Sonata in F Minor for Violin and Piano. Edited by Susan Kagan. [Kromeiz, 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 Schmidt.


[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 & Babette Koch]


[“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