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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" ]. *Per voce e chitarra*, Wien s.d.  
Archivum Musicum: L'Arte della Chitarra, 20. Florence, 1988. 23 x 31 cm, i, 7 pp. Line-cut of the early 19th-c. printed edition by Artaria. Arranged for voice and guitar by Wenzeslaus Thomas Matiegka (1773-1830), one of the founder of the Viennese guitar school. Introduction in It by Francesco Gorio. Wrappers in decorative paper. \$19
- 4964 [Arias, voice, piano, op.82]  
*Vier Arien und ein Duett (italienisch und deutsch), mit Begleitung des Pianoforte. Op.82.*  
Biblioteca Classica, 8. Rotterdam, 1988. Oblong, 4°, 16 pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, 1811. Plastic ring binding. \$11
- 7793 [Goethe Lieder, voice, piano, op.75, selection]  
*Drei Lieder nach Goethe. Mit einem Kommentar von Helga Lüthning.*  
Veröffentlichungen des Beethoven-Hauses, III/13. Bonn, 1999. Oblong, 34 x 27 cm, 30 facs, 16 pp. Fine full-color halftone of the first three songs from "Sechs Gesänge mit Begleitung des Pianoforte", op.75. The songs "Aus Göthe's Faust" and "Neue Liebe, neues Leben" are autographs, while "Kennst du das Land" is in the hand of Therese Malfatti (with Beethoven additions); all date from around 1810. The autographs are legible fair copies, with the exception of several pages with substantial revisions and crossouts. We know that Beethoven was in love with the 18-year-old Therese Malfatti (daughter of a wealthy landowner), and considered proposing to her; in a letter of 1810 he speaks of her "so schönes Talent" on the piano. The personal relationship makes these settings all the more poignant. Afterword in Ger. Wrappers with handsome dust jacket in laid paper with printed title block. \$72 [http://www.omifacsimiles.com/brochures/bee\\_goe.html](http://www.omifacsimiles.com/brochures/bee_goe.html)
- 129 [Missa Solemnis, orch, chorus, op.123, Kyrie]  
*Missa Solemnis, Opus 123, Kyrie. Faksimile nach dem Autograph. Herausgegeben von Wilhelm Virneisel. [Staatsbibl. der Stiftung Preuß. Kulturbesitz, mus. ms. aut. Beethoven 1].*  
Tutzing, 1965. 27 x 44 cm, 56 facs, 12 pp. Beautiful 2-color halftone of the "Kyrie" movement, in the original 2° format with several foldout pages. The ms is a "working" copy, containing many crossouts, corrections and compositional improvements, all the more important, as Beethoven considered the Missa Solemnis to be his greatest work. Separate commentary booklet in Ger by Wilhelm Virneisel. Edition of 1000 copies printed on laid paper. Handsome binding with red linen boards and gold lettering. Slipcase covered with vellum paper. \$175 [http://www.omifacsimiles.com/brochures/bee\\_missa.html](http://www.omifacsimiles.com/brochures/bee_missa.html)
- 133 [Missa Solemnis, orch, chorus, op.123, end of Kyrie]  
*Schluß des Kyrie der Missa Solemnis. Faksimile-Blatt.*  
Tutzing, 1965. 27 x 44 cm, 2 pp. Halftone. End of the Kyrie (included in item 129). \$11
- 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. 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
- 8446 [Concerto, piano, orch, no.5, op.73, "Emperor", Eb major]  
*Konzert für Klavier und Orchester Es-Dur Opus 73. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Mit einem Kommentar herausgegeben von Hartmut Hein und einem Vorwort von Alfred Brendel. [Mus. ms. autogr. Beethoven 15].*  
Meisterwerke der Musik im Faksimile, 7. Laaber, 2005. Oblong, 32 x 24 cm, xxiv, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. Beethoven called his last piano concerto, written in the same key as the Eroica, 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. \$599 <http://www.omifacsimiles.com/brochures/bee5c.html>
- 170 [Concerti, piano, orch, cadenzas, selections]  
*Sämtliche Kadenzen / The Complete Cadenzas. Herausgegeben von Willy Hess. Faksimile Ausgabe anlässlich des 100 Geburtstages 22. Februar 1979 von Dr. Kurt Eulenberg.*  
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 (14), Bibliothèque National - Paris (1), Staatsbibliothek - Berlin (1) & the British Library - London (1). The cadenzas—generally fair copies—belong to the Piano Concertos nos. 1, 2, 3 & 4, 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 the cadenzas and, at the same time, compare them to the ones written by 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. \$219 [http://www.omifacsimiles.com/brochures/bee\\_cad.html](http://www.omifacsimiles.com/brochures/bee_cad.html)
- 151 [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 Fanz Clement in late 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 scholar and musician 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/beevc.html>
- 152 [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. Same as above but special bibliophile edition of 250 copies on laid paper. Includes printed score from the Neue Beethoven-Gesamtausgabe and phonograph record. Bound in vellum. \$1947

- 2020 [Duet, viola, violoncello, WoO 32, Eb major]  
*Duett mit zwei obligaten Augenglässern für Viola und Violoncello herausgegeben von Franz Beyer. Vorwort von Willy Hess.*  
 Winterthur, 1986. 4°, iii, 7 facs, 12 pp. Half-tone of the autograph score, together with a new practical edition. The jocular title seems to mean that the piece was written for 2 bespectacled players. Preface in Ger-Eng. Wrappers. \$19
- 8200 *Für Elise. Klavierstück a-Moll WoO 59. Kritische Ausgabe mit Faksimile der Handschrift BH 116, Skizzentranskription und Kommentar von Sieghard Brandenburg.*  
 Veröffentlichungen des Beethoven-Hauses, III/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. Commentary in Ger. Wrappers. \$18 [http://www.omifacsimiles.com/brochures/bee\\_elise.html](http://www.omifacsimiles.com/brochures/bee_elise.html)
- 8384 [Goethe Lieder, op.75. arr. Liszt]  
*Sechs Goethe-Lieder / Six Goethe Songs by L.v. Beethoven. For Piano. Reprint of the First Printing, Leipzig 1849. Edited by Ulrich Mahler.*  
 Breitkopf Archiv: Frühdrucke- und Bibliophile-Ausgaben von Hohen Quellenwerk. Wiesbaden, 1986. 4°, i, 24 pp. Color facsimile of the 1st edition. Liszt's transcription of the Goethe Lieder for piano. Wrappers. \$16
- 4898 [Preludes, piano/organ, op.39]  
*Deux preludes par tous les 12 tons majeurs pour le fortépiano, ou l'orgue. Œuvre 39.*  
 Biblioteca Classica, 5. Rotterdam, 1985. Oblong, 4°, 7 pp. Line-cut of the Peters edition, Leipzig, 1803. Plastic ring binding. \$8
- 4899 [Rondo, piano, op.51, no.2, G major]  
*Rondo en G pour le piano-forte composé et dédié à Mademoiselle la Comtesse Henriette de Lichnowski.*  
 Biblioteca Classica, 6. Rotterdam, 1988. Oblong, 30 x 21 cm, 11 pp. Line-cut of the Peters edition, Leipzig, 1814. Plastic ring binding. \$11
- 144 [Quartets, strings, op.18, SV 46, "Grasnick 2" Sketchbook]  
*Ein Skizzenbuch zu Streichquartetten aus Op.18, SV 46. Faksimile / Übertragung von Wilhelm Virneisel. [Staatsbibliothek Preussischer Kulturbesitz, Berlin, mus. ms. aut. Beethoven Grasnick 2].*  
 Veröffentlichungen des Beethoven-Hauses, I/6. Bonn, 1972-1974. Oblong, 34 x 27 cm, 2 vols, 90 facs, 122 pp. Half-tone. Separate commentary-edition vol. Limited issue of 500 copies. Wrappers. \$36
- 9215 [Quartet, strings, op.59, 1st ed.]  
*Trois quatuors pour deux violons, alto et violoncello. Œuvre 59me [The "Rasumovsky" Quartets]. [private collection].*  
 Performers' Facsimiles, 280. New York, [2011]. 27 x 35 cm, 4 partbooks, c.136 pp. Line-cut of Vienna [1808] edition (Au Bureau des arts et d'industrie A. Pesth chez Schreyvogel & Comp. plate nos. 580.584.585). Wrappers. \$50
- 9189 [Quartet, strings, op.132, no.15, A minor]  
*Streichquartett a-moll op.132. Faksimileausgabe des Autographs im Besitz der Staatsbibliothek zu Berlin. Mit Vorwort von Andrés Schiff und einer Einleitung von Ernst Hertrich.*  
 [Henle Music Facsimiles, 22]. Munich, 2010. Oblong, 4°, 168, xxiv pp. Beautiful 4-color half-tone. The heart of Beethoven's Quartet op. 132 is the "Holy song of thanksgiving", in which Beethoven takes up old counterpoint techniques and Gregorian simplicity. In this unusually beautiful and well preserved manuscript, Beethoven generously makes the most of the space on its pages. The lavish 4-color printing allows the composer's occasionally unconventional manner of notation to come to life. It permits a unique insight into the creative process, which continued after it had been written down in the form of multiple additions and changes. The edition is rounded off with a preface by the pianist Andrés Schiff, with whose generous support this valuable facsimile was made possible. Hardbound. (in preparation) \$190 [http://www.omifacsimiles.com/brochures/bee\\_qus132.html](http://www.omifacsimiles.com/brochures/bee_qus132.html)
- 4067 [Romances, violin, orch, op.40 & 50]  
*Zwei Romanzen für Violine und Orchester Op.40 und 50. Faksimile-Ausgabe der autographen Partituren mit Klavierauszug herausgegeben von Willy Hess. [Beethoven Archiv, Bonn, Schmidt Nr.533 & Library of Congress, Washington, D.C.]*  
 Winterthur, 1990. 4°, iv, 19 facs, 13 pp. Half-tone of the autograph score (reproduced 2 originals per page), together with new practical edition for violin and piano. Preface in Ger-Eng. Wrappers. \$38
- 9264 [Romance, violin, orch, op.50, F major]  
*Romanze für Violine & Orchester F-Dur op.50. Faksimile nach dem Autograph der Library of Congress in Washington. Mit einer Einleitung von Stefan Drees.*  
 Meisterwerke der Musik im Faksimile, 20. Laaber, 2011. Oblong, 32 x 24 cm, xvi, 32 pp. Facsimile, in full-color, of the autograph fair copy, dated by different authorities as either 1798 or 1802. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$104 [http://www.omifacsimiles.com/brochures/bee\\_rom.html](http://www.omifacsimiles.com/brochures/bee_rom.html)
- 3203 *Serenade Op.8, Arranged for Violin, Viola and Guitar by Wenceslaus Matiegka. Revised and Edited by Matanya Ophée.*  
 Boston, 1981. 4°, iii, 48, 6 pp. Line-cut of the Artaria, 1807 edition in reduced format, together with a new practical edition (score & parts). Historical introduction. Wrappers. \$26
- 3647 [Sonatas, piano, complete facsimile of the 1st editions]  
*The 32 Sonatas. New Facsimile Edition of First & Early Prints / Neue Faksimile-Ausgabe nach Originaldrucken. Edited by Dr. Brian Jeffery.*  
 London, 1989. Oblong, 4°, 27 booklets, 770 pp. Line-cut of the first or early edition of all the piano sonatas. 27 separate booklets, with case. \$289
- 7392 [Sonatas, piano, complete facsimile of the Liszt ed.]  
*Sonaten für das Pianoforte. Erste vollständige Gesamtausgabe unter Revision von Franz Liszt. Neu herausgegeben von Janos Cegledy und Laszlo Simon.*  
 Tokyo, 1995. 23 x 30 cm, 2 vols, c.660 pp. Line-cut of L. Holle edition, Wolfenbüttel, 1847. Introduction in Ger-Eng-Jap. Wrappers. \$145
- 9035 [Sonata, piano, op.13, C major]  
*Grandes sonates pathétique pour le clavecin ou le piano forte. Œuvre 13.*  
 Collection FacsiMusic. Courlay, 2008. Oblong 30 x 21 cm, 24 pp. Line-cut of the Joseph Eder edition, Vienna, 1799. Wrappers. \$16
- 3896 [Sonata, piano, op.22, Bb major]  
*Grande sonate pour le piano forte, œuvre XXII. Vienne/Leipsic, Hoffmeister/Bureau de Musique, 1802. Introduction: Greta Haenen. [Conservatoire Royal de Musique, Brussels].*  
 Facsimile Series, III/13. Peer, 1991. 4°, 24 pp. Line-cut of the Hoffmeister, 1802 edition. Wrappers. \$16
- 1912 [Sonata, piano, op.26, Ab major]  
*As-dur Sonate Op.26. Faksimile herausgegeben von Erich Prieger. [Ms. formerly Preuß. Staatsbibl. Berlin].*  
 Bonn, 1895. Oblong, 37 x 28 cm, xi, 31 pp. Beautiful collotype of the autograph, composed 1800-1801. The sonata, rediscovered in 1878 by Prieger among a pile of medicine and theological books in a private house, is the first major work from a classical composer to appear in facsimile. Prepared by the reknown atelier of Albert Frisch. Introduction in Ger. Fine handmade paper. Original black embossed cloth boards, with lettering in gold. Externely rare.
- 1913 [Sonata, piano, op.27,2 "Moonlight", C-sharp minor]  
*Sonate Op.27, Nr.2 (Die sogenannte Mondscheinsonate) mit drei Skizzenblättern des Meisters herausgegeben in Faksimile-Reproduktion von Heinrich Schenker. [Ms. Beethoven-Hauses Bonn].*  
 Musikalische Seltenheiten Wiener Liebhaberdrucke, 1. Vienna, 1921. Oblong, 34 x 26 cm, viii, 36 pp. Line-cut of the autograph (including 2 inserted "improved" fair copy pages), together with 6 pages of sketches. Musicological introduction in Ger. Hardbound. Coverboards with purple textured cloth. \$250
- 8360 [Sonata, piano, op.27,2 "Moonlight", C-sharp minor]  
*Piano Sonata in C-sharp Minor, op.27, no.2, "Moonlight Sonata". Part 1: Facsimile of Autograph BH 60 in the Beethoven-House and the Surviving Sketchleaves. Part 2: Facsimile of Original Edition with Sketch Transcriptions and a Commentary by Michael Ladenburger.*  
 Veröffentlichungen des Beethoven-Hauses, III/16. Bonn, 2003. Oblong, 32 x 23 cm, 2 vols, 56, 70 pp. Beautiful full-color half-tone of the autograph fair copy, five surviving sketches (which all relate to the third movement), the first edition by Cappi (in black & white), plus a transcription of the sketch pages. The autograph, tidily written and highly legible was composed in 1801; although a fair copy, Beethoven made a great many corrections and alterations in the compositional fabric while writing out the score. The autograph as it comes down to us is missing the first and final leaves (including the first 13 bars of the opening movement), a state that was already recorded in 1830. Commentary in Ger-Jap-Eng. Wrappers in stiff dark blue paper with silver lettering and matching slipcase. \$125 [http://www.omifacsimiles.com/brochures/bee\\_ps272.html](http://www.omifacsimiles.com/brochures/bee_ps272.html)

- 7275 [Sonata, piano, op.28, "Pastoral", D major]  
*Piano Sonata, Op.28. Facsimile of the Autograph, Sketches and First Edition. With Commentary and Transcription by Martha Fröhlich.*  
 Veröffentlichungen des Beethoven-Hauses, III/10. Bonn, 1996. Oblong, 36 x 28 cm, 135 pp. Monochrome halftone of the autograph fair copy, sketch pages (now dispersed among six libraries), and first edition. The autograph, dedicated to Joseph Edlen von Sonnenfels, 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.  
[http://www.omifacsimiles.com/brochures/bee\\_ps28.html](http://www.omifacsimiles.com/brochures/bee_ps28.html)
- 1665 [Sonata, piano, op.53 "Waldstein", C major]  
*Klaviersonate in C-Dur Op. 53 (Waldsteinsonate). Faksimile-Ausgabe des im Beethoven-Haus Bonn befindlichen Autographs. Mit einem Vorwort in deutscher und englischer Sprache in Neuauflage herausgegeben von Martin Staehelin.*  
 Veröffentlichungen des Beethoven-Hauses, III/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 colotype of the autograph fair copy. Named after the man for whom it was dedicated, the Waldstein Sonata 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\\_ps53.html](http://www.omifacsimiles.com/brochures/bee_ps53.html)
- 9265 [Sonata, piano, op.57, F minor]  
*Klaviersonate "Appassionata" f-moll op.57. Faksimile nach dem Autograph der Bibliothèque Nationale de France, Paris. Mit einer Einleitung von Wolfram Steinbeck.*  
 Meisterwerke der Musik im Faksimile, 21. Laaber, 2011. Oblong, 32 x 24 cm, xxiv, 48 pp. Full-color halftone of the composer's autograph (1805-1806), a fair copy with numerous corrections. The autograph contains a fascinating note written by Paul Bigot (husband of the pianist Marie Bigot) which sheds light on the provenance of the ms: "During the journey, he [Beethoven] was surprised by a storm and driving rain, which soaked through the case in which he carried the Sonata in F minor which he had just composed. Following his arrival in Vienna he visited us and, laughing, showed the still wet composition to my wife, who took a closer look at it. Moved by the surprising beginning she sat down at the piano and began to play it. Beethoven had not expected this and was surprised to see how 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 he was in the process of taking 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. \$114 [http://www.omifacsimiles.com/brochures/bee\\_ps57.html](http://www.omifacsimiles.com/brochures/bee_ps57.html)
- 7636 [Sonata, piano, op.101]  
*Klaviersonate A-dur opus 101. Faksimile nach dem Autograph im Besitz des Beethoven-Hauses Bonn.*  
 [Henle Music Facsimiles, 12]. Munich, 1998. Oblong, 33 x 26 cm, 30, xvi 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 here is in many ways more accurate and can be called upon to verify or refute questionable readings in the print. Afterword in Ger-Eng by Siegard Brandenburg. Hardbound with handsome boards in burgundy moiré fabric and pasted title label. \$145 [http://www.omifacsimiles.com/brochures/bee\\_ps101.html](http://www.omifacsimiles.com/brochures/bee_ps101.html)
- 9090 [Sonata, piano, op.109, E major]  
*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 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. \$103 [http://www.omifacsimiles.com/brochures/bee\\_ps109.html](http://www.omifacsimiles.com/brochures/bee_ps109.html)
- 9091 [Sonata, piano, op.110, Ab major]  
*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 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 of 1822. Introduction in Ger/Eng. Hardbound with handsome boards in grey patterned paper. \$130 [http://www.omifacsimiles.com/brochures/bee\\_ps110.html](http://www.omifacsimiles.com/brochures/bee_ps110.html)
- 9092 [Sonata, piano, op.111, C minor]  
*Klaviersonate c-Moll op. 111. Das Faksimile Faksimile 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. 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. \$103 [http://www.omifacsimiles.com/brochures/bee\\_ps111.html](http://www.omifacsimiles.com/brochures/bee_ps111.html)
- 148 [Sonata, violin, piano, op.30,3, G major]  
*Violin Sonata 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 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. 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 begun to write out the final version. Handsomely bound in blue buckram with gold lettering. \$125 [http://www.omifacsimiles.com/brochures/bee\\_vs303.html](http://www.omifacsimiles.com/brochures/bee_vs303.html)
- 150 [Sonata, violoncello, piano, op.69, A major]  
*Sonata for Violoncello and Pianoforte, Opus 69, First 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 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. \$55
- 4458 [Symphony, no.3, op.55, "Eroica", Eb major]  
*Symphonie Nr.3, Es-Dur, "Eroica". Faksimile des Partitur-Handexemplar des Komponisten (nach Kopisten "C"), des Titelblattes mit der von Beethoven getilgten Widmung an Napoleon Bonaparte und der sämtlichen überlieferten handschriftlichen zeitgenössischen Aufführungsmaterial. Kommentar von Otto Biba.*  
 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 crossed-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 Biba. Facsimile volumes in half leather. \$1695 <http://www.omifacsimiles.com/brochures/bee3.html>
- 7784 [Symphony, no.5, op.67, C minor, autogr.]  
*Symphonie Nr.5 C-Moll Opus 67. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Mit einem Kommentar herausgegeben von Rainer Cadembach. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 8 & 20].*  
 Meisterwerke der Musik im Faksimile, 4. Laaber, 2002. Oblong, 33 x 24 cm, 342, 38 pp. New full-color reproduction of the autograph score. This is the composer's "working" ms from 1808, including a 38 page segment of the third movt (not issued in the 1942 facsimile), showing traces of intensive compositional elaboration, corrections and revisions. Afterword in Ger-Eng. Linen, with slipcase. \$890 <http://www.omifacsimiles.com/brochures/bee5.html>

- 8738 [Symphony, no.5, op.67, C minor, autogr.]  
*Symphonie Nr.5 C-Moll Opus 67. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar herausgegeben von Rainer Cadembach. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 8 & 20].*  
 Meisterwerke der Musik im Faksimile, 4. Laaber, 2002. Oblong, 33 x 24 cm, 342, 38 pp. Same as above but softbound version without slipcase. \$399  
<http://www.omifacsimiles.com/brochures/bee5.html>
- 9231 [Symphony, no.5, op.67, C minor, 1st ed.]  
*[Fifth Symphony] Sinfonie pour 2 violons, 2 violes, violoncelle e contre-violon; 2 flûtes, petite flûte, 2 hautbois, 2 clarinettes, 2 bassons, contre-basson, 2 cors, 2 trompettes, timbales et 3 tromps. No 5 des Sinfonies. Oeuv.67. [Nederlands Muziek Instituut, The Hague].*  
 Performers' Facsimiles, 300. New York, [2011]. 27 x 35 cm, 23 partbooks, 134 pp. Line-cut of the Breitkopf & Härtel edition, pl. no. 1329, Leipzig, 1809. \$95
- 7752 [Symphony, no.6, op.68, F major]  
*Sechste Symphonie F-Dur Opus 68. Sinfonia pastorale. Faksimile nach dem Autograph BH 64 im Beethoven-Haus Bonn mit einem Kommentar von Sieghard Brandenburg.*  
 Veröffentlichungen des Beethoven-Hauses, III/14. Bonn, 2000. Oblong, 36 x 28 cm, 280, 55 pp. Beautiful 6-color halftone of the autograph score, the most valuable MS in the possession of the Beethoven-Haus in Bonn. The MS documents the last decisive steps in the compositional process as the work took its final definitive form. Beethoven carefully revised the score, which had been written with quick energetic strokes, and introduced in many places significant changes before giving it to his copyist for the performance material and fair copy. Limited edition of 600 copies, bound in half leather. \$695  
<http://www.omifacsimiles.com/brochures/bee6.html>
- 154 [Symphony, no.9, op.125, D minor]  
*Sinfonie Nr.9 d-moll Op.125. Fotomechanischer Nachdruck der Faksimileausgabe Leipzig 1924. Herausgegeben anlässlich des 175jährigen Bestehens des Musikverlages Peters.*  
 Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1975. Oblong, 35 x 27 cm, 404 pp. (Rpt. of Berlin, 1924 edition). 2-color halftone. Produced for the 175th year of the publisher's founding. This reprint includes the folios containing the coda of the Scherzo, inaccessible to the editors of the 1924 facsimile edition. Linen. Handsome slipcase covered with linen and decorative paper.
- 156 [Symphony, no.9, op.125, D minor, finale, sketches]  
*9. Symphonie Op.125, Skizzen zum Finale: "Freude schöner Götterfunken"; "Alle Menschen werden Brüder". Faksimile des Autographs.*  
 Archiv der Gesellschaft der Musikfreunde Wien. Vienna, 1983. Oblong, 34 x 28 cm, 1 leaf pp. Beautiful halftone. Special private printing of 500 copies on the occasion of the Beethoven Exhibition in Tokyo in 1983. In folder. \$27
- 9177 [Symphony, no.9, op.125, D minor]  
*Sinfonie No.9 op.125. Autograph. Staatsbibliothek zu Berlin—Preussischer Kulturbesitz, Beethoven-Haus Bonn, Bibliothèque National de France. Commentary by . Kommentar von: Lewis Lockwook, 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: "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 large-format paper which Beethoven used 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>
- 9177\* [Symphony, no.9, op.125, D minor]  
*Sinfonie No.9 op.125. Autograph. Staatsbibliothek zu Berlin—Preussischer Kulturbesitz, Beethoven-Haus Bonn, Bibliothèque National de France. Commentary by . Kommentar von: Lewis Lockwook, Jonathan Del Mar, Martina Rebmann.*  
 Documenta Musicologica, II/42 (= Bärenreiter Facsimile, [5]). 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 large-format paper which Beethoven used 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>
- 9187 [Variations, piano, on a waltz, op.120]  
*Diabelli-Variations op.120. Faksimile Edition.*  
 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, 1823), 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 extraordinary. The facsimile edition makes this important Beethoven autograph—formerly in private hands—accessible to musicians, scholars and music lovers. This unique autograph comprises 86 handwritten pages. Following the leaf with the prescribed Diabelli theme, it contains the complete cycle of 33 variations, and includes several inserted leaves. Beethoven's compositional process can be recognized by means of the intensive corrections, the far-reaching conceptual alterations and editorial details down to the finest nuance. Introduction (Ger-Eng) by Kurt Masur, with contributions by William Kinderman, Michael Ladenburger and Bernard R. Appel. Hardbound. \$215 <http://www.omifacsimiles.com/brochures/beeidia.html>
- 143 [Variations, piano, on a waltz, Op.120]  
*33 Veränderungen über einen Walzer für das Piano-Forte. Wien s.d. [Autori vari:] 50 Veränderungen über einen Walzer für das Piano-Forte, Wien s.d. A cura di Laura Alvini.*  
 Archivum Musicum: L'Arte del Fortepiano, 2. Florence, 1986. Oblong, 32 x 24 cm, 3 booklets, 125 fcs, 16 pp. Line-cut of 2 complete collections of variations printed by Diabelli in Vienna. Introduction in It. Wrappers, with slip cover. \$38
- 1824 [Variations, piano, on arias of Paisiello, Op.180 & 179]  
*Variazioni per il clavicembalo o piano-forte sopra il duetto "Nel cor più non mi sento", Wien s.d. / Variazioni per il piano-forte della thema "Quant'è più bello l'amor contadino, Wien s.d.*  
 Archivum Musicum: L'Arte del Fortepiano, 4. Florence, 1987. Oblong & upright, 32 x 23 cm, 9 booklets, vii, 82 pp. Line-cut. Together with sets of variations by Josephine von Aurnhammer, Joseph Gelinek, Daniel Steibelt, Friedrich Heinrich Himmel, & Emanuel Aloys Förster. Introduction in It by Laura Alvini. Wrappers in decorative paper with slip cover. \$46
- 1823 [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. Checchi nel Ballo delle "Nozze disturbate", Wien s.d. / XII Variazioni pour le clavecin ou piano-forte sur la danse Russe dansé par M. Cassentini dans le Ballet "das Waldmadchen", Wien s.d.*  
 Archivum Musicum: L'Arte del Fortepiano, 3. Florence, 1987. Oblong, 32 x 23 cm, 7 booklets, viii, 66 pp. Line-cut of the Vienna edition. Together with sets of variations by Johann Baptist Vanhal, Joseph Gelinek, & Josephine von Aurnhammer. Introduction in It by Laura Alvini. Wrappers in decorative paper with slip cover. \$40

- 8376 [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. Champaign, 2003. 4°, 3 vols, 384 pp. Full-color reproduction. Artaria 195 also includes sketches for the Bagatelles, op.119, nos.7-11 and other (unknown) short piano works. Hardbound. \$250
- 9145 [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. Vol. I: Facsimile; Vol. II: Transcription and Commentary.*  
 Veröffentlichungen des Beethoven-Hauses in Bonn, I/37. Bonn, 2010. Oblong, 4°, 2 vols, 96, 100 pp. Halftone. The sketchbook, well known under the name Artaria 197, has been edited and published for the first time in a complete historical-critical edition by the Beethoven expert William Drabkin. The sketchbook used by Beethoven in 1821 contains drafts of music for prominent later works: to the Missa solemnis and the final two piano sonatas, as well as many hitherto unknown sketches. The edition has been published in English. Linen. \$279
- 157 [sketchbook: "Kafka"]  
*Autograph Miscellany from circa 1786 to 1799. British Museum Additional Manuscript 29801, ff. 39-162 (The "Kafka" Sketchbook). Edited by Joseph Kerman.*  
 London, 1970. Oblong, 36 x 27 cm, I: xxxix, 324 facs; II: xxi, 296 pp. Halftone. Greatest single repository of sketches and drafts of early Beethoven compositions, Op. 14 and earlier. Includes 7 fold-out pages. Separate introduction, inventory and transcription vol. Beige buckram cover, title embossed in gold. Slipcase.
- 159 [sketchbook: "Kessler"]  
*Kesslersches Skizzenbuch. Vollständiges Faksimile des Autographs mit einem Nachwort und einem Register von Sieghard Brandenburg. [Ms. Gesellschaft der Musikfreunde, Wien].*  
 Veröffentlichungen des Beethovenhauses in Bonn, I/5.2 (=Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien, 2). Bonn, 1976. Oblong, 31 x 23 cm, 196 facs, x pp. Halftone on Ingres laid paper. Edition of 750 copies. Includes parts of Symphony No. 2, violin sonatas Op. 30, No. 1, 2 & 3, piano sonatas Op. 31, No. 1 & 2, the "Eroica Variations" Op. 35, etc. Wrappers. \$203
- 158 [sketchbook, "Kessler"]  
*Kesslersches Skizzenbuch. Vollständiges Faksimile des Autographs mit einem Nachwort und einem Register von Sieghard Brandenburg. [Ms. Gesellschaft der Musikfreunde, Wien].*  
 Veröffentlichungen des Beethoven-Hauses in Bonn, I/5 (= Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien, 2). Bonn, 1976. Oblong, 31 x 23 cm, I: 122; II: 196 facs, x pp. Halftone on special laid paper. Edition of 750 copies. Includes parts of Symphony No.2, Violin Sonatas op.30, nos.1-3, Piano Sonatas op.31, nos.1-2, "Eroica" Variations op.35, etc. Separate commentary-edition vol. Wrappers. \$157
- 4561 [sketchbook, "Landsberg 7"]  
*Ein Notierungsbuch (F91) von Beethoven aus dem Besitze der Preußischen Staatsbibliothek zu Berlin. Vollständig herausgegeben und mit Anmerkungen versehen von Karl Lothar Mikulicz.*  
 Hildesheim, 1973. 8°, 203 pp. (Rpt. of Leipzig, 1927 edition). Wrappers. \$67
- 131 [sketchbook, Missa Solemnis, II]  
*Drei Skizzenbücher zur Missa solemnis. II: Ein Skizzenbuch zum Credo, SV 82. Faksimile. [Beethovenhaus, Bonn, SBH 666].*  
 Veröffentlichungen des Beethoven-Hauses, I/35. Bonn, 1968-1970. Oblong, 34 x 27 cm, 2 vols, 31 facs; 51 pp. Halftone of the sketches to the Credo. With separate commentary & transcription vol. Edition of 500 copies. Wrappers. \$74
- 132 [sketchbook, Missa Solemnis, III]  
*Drei Skizzenbücher zur Missa solemnis. III: Ein Skizzenbuch zum Benedictus und zum Agnus Dei, SV 83. Faksimile. [Beethovenhaus, Bonn, SBH 667].*  
 Veröffentlichungen des Beethoven-Hauses, I/36. Bonn, 1968-1970. Oblong, 34 x 27 cm, 2 vols, 18 facs; 34 pp. Halftone of the sketches of the Benedictus to the Agnus Dei. Separate commentary & transcription vol. Limited edition of 500 copies. Wrappers. \$45
- 7640 [sketchbook, "Moscow", 1825]  
*Moscow Sketchbook from 1825. Edited by Elena Vjaskova. [Moscow, Glinka Museum].*  
 Moscow, 1995. 254 pp. Beethoven used this book in June of 1825 for sketches for the string quartets op.132 and 130. Includes a 4-color facsimile of the manuscript in reconstructed form and commentary in Rus-Ger-Eng, plus transcription. Wrappers.
- 7541 [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. 4°, 2 vols, 70 facs, 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
- 4560 [sketchbook, misc.]  
*Zwei Skizzenbücher von Beethoven aus den Jahren 1801 und 1803. Herausgegeben von Martin G. Nottbohm.*  
 Wiesbaden, 1970. 8° 43, 80 pp. (Rpt. of Leipzig, 1924 edition). \$68
- 6697 [Bartsch, Cornelia, et al]  
*Der männliche und der weibliche Beethoven. Bericht über den Internationalen musikwissenschaftlichen Kongress vom 31. Oktober bis 4. November 2001 an der Universität der Künste Berlin. Herausgegeben von Cornelia Bartsch, Beatrix Borchard und Rainer Cadenbach.*  
 Veröffentlichungen des Beethoven-Hauses, IV/18. Bonn, 2003. 8°. 482 pp + CD. Themes: I) Denkschemata und Projektionen; II) "Kindheitsmuster" und Familienrollen; III) Ein weibliches Netzwerk; IV) Geschrieben für ... V) Berlin – ein frühes Beethoven-Biotop; VI) Von Priesterinnen und Dienern. Wrappers. \$67
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- 6698 *Bonner Beethoven-Studien, Band 6. Herausgegeben von Bernhard R. Appel.*  
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Veröffentlichungen des Beethoven-Hauses, V/7. Bonn, 2008. 8°, 359 pp. Wrappers. \$69
- 6859 *Bonner Beethoven-Studien, Band 8. Herausgegeben von Bernhard R. Appel.*  
Veröffentlichungen des Beethoven-Hauses, V/7. Bonn, 2009. 8°, 167 pp. Luigi Bellofatto: Henry Edward Krehbiel and His Edition of Alexander W. Thayer's "Life of Beethoven"; Martella Gutiérrez-Denhoff: Beethoven und die Wiener Phäaken. Ludlamiten und Paternostergässler; Nors S. Josephson: Mozart, Haydn und Beethoven: Musikalische Wechselbeziehungen; Heinz von Loesch: Die Wut über den verlorenen Groschen "Gemüthlicher Witz" oder Zeichen der "Entfremdung"? Rita Steblin: "A dear, enchanting girl who loves me and whom I love": New Facts about Beethoven's Beloved Piano Pupil Julie Guicciardi. Wrappers. \$49
- 2675 Bory, Robert.  
*Ludwig van Beethoven: Sein Leben und sein Werk in Bildern.*  
Zurich, 1960. 25 x 33 cm, 338, with 443 illus pp. \$65
- 6703 [Brandenburg, Sieghard, et al]  
*Beethovens Werke für Klavier und Violoncello. Bericht über die Internationale Fachkonferenz Bonn, 18.-20. Juni 1998. Herausgegeben von Sieghard Brandenburg, Ingeborg Maaß und Wolfgang Osthoff. Albi Rosenthal zum Andenken.*  
Veröffentlichungen des Beethoven-Hauses, IV/15. Bonn, 2003. 8°. 362 pp. Contents: Birgit Lodes, "Beethovens Sonaten für Klavier und Violoncello op. 5 in ihrem gattungsgeschichtlichen Kontext"; Wolfgang Osthoff, "Die Coda des Hauptsatzes der Cellosonate op.5 Nr. 1 und Beethovens Ensemble-Kadenz"; Ingeborg Maaß, "Korrekturen in den Autographen der Cellovariationen WoO 45 und 46"; Bernard van der Linde, "Beethoven als Korrekturleser. Die Plattenkorrekturen in den Erstaussgaben der Sonaten op. 5 und anderer Cellowerke"; William Drabkin, "Beethoven's Cello and Piano Textures"; Lewis Lockwood, "Beethoven's op. 69 Revisited: The Place of the Sonata in Beethoven's Chamber Music"; Sieghard Brandenburg, "Die Skizzen zu Beethovens Cellosonate op.69"; Albert Dunning, "Eine wiederaufgefundene Stichvorlage zu Beethovens Cellosonate op.69"; Albi Rosenthal, "Ein Böcklein aus dem Stall" - Beethovens Anmerkungen in einem Exemplar der Erstaussgabe von op. 102"; Peter Cahn, "Formprobleme in Beethovens 'Freyer Sonate' op. 102 Nr. 1"; Rudolf Bockholdt, "Der letzte Satz von Beethovens letzter Violoncellosonate op. 102 Nr. 2"; Armin Raab, "Authentische und zweifelhafte Bearbeitungen Beethovens für Klavier und Violoncello"; Kai Köpp, "Beethovens Violoncello - Ein Geschenk des Fürsten Lichnowsky? Zur Provenienz der Streichquartettinstrumente Beethovens". Wrappers. \$65
- 8135 [Conversation book]  
*Beethoven im Gespräch. Ein Konversationsheft vom 9. September 1825. Faksimile und Kommentar von Grita Herre. Übersetzung ins Englische von Theodore Albrecht. [Beethoven Haus, Sammlung H.C. Bodmer Br 287].*  
Veröffentlichungen des Beethoven-Hauses, III/17. Bonn, 2002. 15 x 23 cm, 98 pp (28 illus). Full-color facsimile of a Beethoven "Konversationsheft" (conversation book) compiled at the Gasthaus "Zum wilden Mann" on the occasion of the performance of the Quartet in A Minor, op.132. It was through these conversation booklets that Beethoven, now almost completely deaf, was able to converse with the world. What we see written is only half of the conversation (that of his conversation partners), in this case Maurice Schlesinger (1798-1872), Sigmund Anton Steiner (1773-1838), Karl Holz (1799-1858), Sebastian Schmidt (1776-d.?) and Ignaz Schuppanzigh (1776-1830). The books provide a fascinating glimpse into Beethoven's world. With full transcription, commentary, and English translation. Wrappers. \$30 [http://www.omifacsimiles.com/brochures/bee\\_cb.html](http://www.omifacsimiles.com/brochures/bee_cb.html)
- 163 [Correspondence, to J. Deym]  
*Dreizehn unbekannte Briefe an Josephine Gräfin Deym geb. v. Brunsvik. Faksimile. Einführung und Übertragung von Joseph Schmidt-Görg. [Ms. Private Collection H. C. Bodmer, Zürich].*  
Veröffentlichungen des Beethoven-Hauses, III/3. Bonn, 1957. 22 x 25 cm, 40, 34 pp. Beautiful 2 and 3 color halftones of 13 letters with edition and commentary. Bibliophile edition with clamshell case in half linen. \$135
- 2025 [Correspondence, to J. Deym]  
*Dreizehn unbekannte Briefe an Josephine Gräfin Deym geb. v. Brunsvik. Faksimile. Einführung und Übertragung von Joseph Schmidt-Görg. [Ms. Private Collection H. C. Bodmer, Zürich].*  
Veröffentlichungen des Beethoven-Hauses, III/3. Bonn, 2/ 1986. 22 x 25 cm, 40, 34 pp. Beautiful 2 and 3 color halftones of 13 letters with edition and commentary. Protective folder in half-linen. Wrappers. \$24
- 4524 [Correspondence, to F.A. Hoffmeister, 1800]  
*Ein Brief an Franz Anton Hoffmeister in Leipzig. [Ms. NE 181, Beethoven-Haus, Bonn].*  
Bonn, 1992. 8°, 4 facs, viii pp. 2 color halftone, together with transcription and commentary. Wrappers. \$9
- 3947 [Correspondence, to F.A. Hoffmeister, 1802]  
*[Brief an seinen Freund und Verleger Franz Anton Hoffmeister datiert vom 8. April 1802].*  
[Frankfurt], n.d. 21 x 24 cm, ii, 4 pp. Line-cut. Full transcription. Laid paper in stiff wrappers. \$25
- 4525 [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°, 4 facs, iv pp. Slightly reduced halftone of the c.1825/26 letter, together with transcription and commentary. Karl Friedrich Müller (1796-1846), Berlin pianist, instructor and composer, had apparently asked Beethoven for help in regard to a piece. Wrappers. \$7
- 168 [Correspondence, to A. Schindler]  
*Neun ausgewählte Briefe an Anton Schindler. Faksimile-Ausgabe nach den Originalen aus dem Besitz der Deutschen Staatsbibliothek Berlin. Herausgegeben von Karl-Heinz Köhler und Grita Herre.*  
Leipzig, 1970. Oblong, 27 x 25 cm, 28, with 20 pp. Beautiful 3- and 4-color halftone. Transcriptions on facing pages. Foreword in Ger. Bound in quarter-leather.
- 7979 [Correspondence, to "Die Unsterbliche Geliebte"]  
*Der Brief an die unsterbliche Geliebte. Faksimile der Handschrift mit Übertragung und Kommentar herausgegeben von Sieghard Brandenburg.*  
Veröffentlichungen des Beethoven-Hauses in Bonn, III/15. Bonn, 2001. 16 x 23 cm, 10, 99 pp. Beautiful full-color reproduction of the autograph, with translations in Ger-Eng-Jap. Wrappers. \$22
- 8115 Danhauser, 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
- 2659 [De Baranyai, Gustav L., collection]  
*Bilder aus Beethovens Leben. Ausstellung aus der Sammlung G.L. De Baranyai. Haus der Begegnung München, 9. Juni bis 19. Juni 1971.*  
Munich, 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
- 1879 (Elders, Rudolf & Hans-Günter Klein)  
*Ludwig van Beethoven 1770-1970. Autographe aus der Musikabteilung der Staatsbibliothek. Ausstellungskatalog.*  
Ausstellungskataloge der Staatsbibliothek Preußischer Kulturbesitz, 1. Wiesbaden, 1970. Oblong, 19 x 15 cm, 32 with 4 pp. Catalog to an exhibition honoring the bicentennial of the composer's death. Notes on 24 exhibited items, including the 4th & 5th Symphonies, 1st Piano Concerto, and the Missa Solemnis. Introduction in Ger by Ludwig Borngässer. Wrappers. \$9

- 164 *Entwurf einer Denkschrift an das Appellationsgericht in Wien vom 18. Februar 1820. Erste vollständige Faksimile-Ausgabe nach Beethovens Handschrift aus dem Besitz von Dr. med. Dr. phil. h.c. H.C. Bodmer in Zürich. Einführung, Übertragung und Anmerkungen von Dr. Dagmar Weise.*  
Veröffentlichungen des Beethoven-Hauses, III/1. Bonn, 1953. 21 x 25 cm, 1:48 facs; II:58 pp. Beautiful halftone. Separate commentary vol. Wrappers, with handsome protective case in linen. \$74
- 6562 Fuchs, Ingrid.  
*Ludwig van Beethoven. Die Musikautographe in öffentlichen Wiener Sammlungen. Bearbeitet und herausgegeben von Ingrid Fuchs.*  
Tübinger Beiträge zur Musikwissenschaft, 20. Tutzing, 2004. 8°, 286, 102 pp. With 102 page catalog of watermarks. Inventories relevant material in the Archiv der Gesellschaft der Musikfreunde, Musiksammlung der Österreichischen Nationalbibliothek, Musiksammlung der Wiener Stadt- und Landesbibliothek and the Zentralarchiv des Deutschen Ordens. Linen. \$132
- 3818 *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
- 4828 *Heiligenstädter Testament. Herausgegeben zum 125. Todestag des Meister von Hedwig M. v. Asow. [Staats- und Universitätsbibl., Hamburg].*  
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
- 165 *Heiligenstädter Testament. Faksimile. Herausgegeben von Hedwig M. Asow. Mit einer englischen Übersetzung des Dokuments. [Stadt- und Universitätsbibl., Hamburg].*  
Veröffentlichungen des Internationalen Musiker-Brief-Archivs. Vienna, 1957. 15 x 21 cm, 32, 4 pp. Line-cut of the 1802 document in its original folio format (folded twice). Introduction and transcription in Ger-Eng. Wrappers. \$12
- 7794 *Heiligenstädter Testament. Faksimile der Handschrift mit Übertragung und Kommentar herausgegeben von Sieghard Brandenburg.*  
Veröffentlichungen des Beethoven-Hauses, III/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. \$20
- 162 [Hoke, Günther]  
*Ludwig van Beethoven 1770-1827. Bildmappe anlässlich der 150. Wiederkehr des Todestages (26. März) von Ludwig van Beethoven im internationalen Beethoven-Gedenkjahr 1977.*  
Leipzig, 1977. 31 x 43 cm, 24, 25 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
- 4208 (Kinsky, Georg)  
*Das Werk Beethovens. Thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Komposition von Georg Kinsky. Nach dem Tode des Verfassers abgeschlossen und herausgegeben von Hans Halm.*  
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
- 4208 (Kinsky, Georg)  
*Supplement to the Beethoven Thematic-Bibliographic Catalog. Edited by Kurt Dorfmueller.*  
Munich. 8°, \$159
- 4025 (Klein, Hans Günter)  
*Ludwig van Beethoven. Autographe und Abschriften. Katalog bearbeitet von Hans-Günter Klein.*  
Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung-Kataloge, 2. Berlin, 1975. 8°, 344 pp. Annotated catalog of the complete Beethoven holdings in the SBPK in Berlin. Linen. \$209
- 1749 [Köhler, Karl-Heinz]  
*Ludwig van Beethoven zum 150. Todestag im März 1977. Faksimiles von 4 Handschriften aus dem Besitz der Deutschen Staatsbibliothek Berlin. Mit erläuternden Bemerkungen von Karl-Heinz Köhler.*  
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
- 6704 [Küthen, Hans-Werner]  
*Beethovens und die Rezeption der Alten Musik. Die hohe Schule der Überlieferung, Symposion Bonn 2000, Congressional Report Edited by Hans-Werner Küthen, 2002.*  
Veröffentlichungen des Beethoven-Hauses, IV/16. Bonn, 2002. 8°. viii, 312 pp. Contents: Martin Zenck, "Geschichtsreflexion und Historismus im Musikdenken Beethovens"; Hans-Josef Irmen, "Beethoven, Bach und die Illuminaten"; Tomislav Volek, "Mozartsche Fragmente und Beethovensche Rente. Zwei historische Tatsachen von großer Aussagekraft"; William Drabkin, "Die langsame Einleitung zur Kreuzersonate. Form und Vorbilder"; Richard Kramer, "Beethovens Opus 90 und die Fenster zur Vergangenheit"; William Kinderman, "Rückblick nach vorn: Beethovens 'Kunstvereinigung' und das Erbe Bachs"; Annette Monheim, "Händel auf dem Weg nach Wien. Die Händel-Rezeption in Florenz, Berlin und Wien von 1760 bis 1800"; Ulrich Bartels, "Zwischen Assimilation und Provokation. Bemerkungen zur 'barocken' Beethoven-Interpretation"; Christopher Reynolds, "Beethovens 'Arioso dolente' und die Frage seiner motivischen Erbschaft"; Hans-Werner Küthen, "'Szene am Bach' oder der Einfluss durch die Hintertür. Die Bach-Rezeption der anderen als Impuls für Beethoven"; Norbert Gertsch, "Wer verfasste die Orgelstimmen in Beethovens Messen?". Wrappers. \$65
- 4681 [Method, thoroughbass]  
*Ludwig van Beethovens Studien im Generalbaß, Contrapunkt und in der Compositionslehre, aus dessen handschriftlichem Nachlaß gesammelt und herausgegeben [von] Ignaz von Seyfried. 2. revidierte und im Text vervollständigte Ausgabe von Henry Hugh Pierson.*  
Hildesheim, 1967. 8°, xiv, 446 pp. Line-cut of the Leipzig, 1853 edition. (Bound together with Nottebohm, Beethoveniana II, Leipzig, 1892). Linen. \$111
- 4001 [Method, thoroughbass]  
*Studi di Beethoven, ossia trattato d'armonia e composizione. Prima versione italiana con note di Fétis e Rossi.*  
Bibliotheca Musica Bononiensis, II/77. Bologna, 3/ 2003. 18 x 25 cm, 424 pp. Line-cut of the G. Canti edition, Milan, 1855. Italian edition of Ludwig van Beethoven's Studien im Generalbasse, edited by Ignaz von Seyfried and first published in 1832. An extremely interesting treatment of the subject, illustrated with hundreds of musical examples. The Italian edition includes a fold-out facsimile of a page from a Beethoven sketchbook, one of the earliest examples of a Beethoven facsimile in the history of photo-lithography. Cloth. \$72
- 1602 [Racek, F., E. Hilmar, W. Obermaier, et al]  
*Die Flamme lodert: Beethoven Ausstellung der Stadt Wien, Rathaus, Volkshalle, 26. Mai bis 30. August 1970.*  
Vienna, 1970. Oblong, 26 x 21 cm, 153, with 39 illus pp. Catalog to an impressive exhibition celebrating the bicentennial of Beethoven's birth. Includes descriptions on 483 exhibited items. Halftones of autographs include pages from the Sonata for Violin & Piano Op. 24, Piano Sonatas Op. 28 & 81, Missa Solemnis, Symphonies 5 & 9, Quartet Op. 132, and Fidelio. Together with five important Beethoven letters and the composer's last will. Index. Wrappers. \$48
- 4794 [Archduke Rudolph of Austria, 40 Var., ms emendations]  
*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. 4°, 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
- 166 (Schmidt-Görg, Joseph & Hans Schimidt)  
*Ludwig van Beethoven. Bicentennial Edition, 1770-1970. Edited by Joseph Schmidt-Görg and Hans Schimidt.*  
Bonn/Hamburg, 1970. 32 x 31 cm, 275, with numerous illus pp. Collection of essays with halftones. Includes facsimile of Das Heiligenstädter-Testament and snippets from symphonies, concerti, string quartets, piano works, and works for the stage. Contributors include Sieghard Brandenburg, Werner Czesla, Hubert Daschner, Friedhelm Klugmann, Shin Augustinus Kojima, Hans-Werner Küthen, Emil Platen, Hans Schmidt, Joseph Schmidt-Görg & Norbert Stich. Hardbound. \$75

- 8557 Solomon, Maynard.  
*Beethovens Tagebuch. Herausgegeben von Sieghard Brandenburg. [sans facsimile]*  
 Veröffentlichungen des Beethoven-Hauses, III/6. Bonn, 2/ 2005. 21 x 28 cm, ix, 196, with 2 facs. Re-issue of 1990 edition, with 2 facsimile pages. Includes commentary and full transcription. Wrappers \$21
- 4531 Solomon, Maynard.  
*Beethovens Tagebuch. Herausgegeben von Sieghard Brandenburg.*  
 Mainz, 1990. 21 x 28 cm, ix, 196, with 74 facs & illus pp. Beautiful duotone. Facsimile of the master's diary—in the hand of Anton Gräffer—from 1812 to 1818, with transcription on facing pages. Numerous illustrations. Introduction in Ger. Wrappers. \$85
- 1934 ["Stammbuch", ÖNB]  
*Ludwig van Beethovens Stammbuch. Nach dem Original im Besitze der Nationalbibliothek zu Wien und mit Genehmigung der Generaldirektion herausgegeben von Dr. Hans Gerstinger, Kustos der Nationalbibliothek. [Ms. Nationalbibliothek Wien].*  
 Bielefeld & Leipzig, 1927. Oblong, 20 x 15 cm, 40, 28 pp. Beautiful halftone of one of Beethoven's earliest albums issued—in 1927—on the occasion of the 100th anniversary of the composer's death. This charming autograph album (originally in loose sheet format but bound after it entered the ÖNB), was presented to the composer by a group of his friends shortly before he left for Vienna early on the morning of 2 Nov. 1792. Expressing best wishes and including literary citations, the book comprises 15 entries, among them one by Count Ferdinand Ernst von Waldstein. Beethoven formed several life-long friendships in Bonn—the most notable are Count Waldstein and the Wegeler and von Breuning families. With introduction in Ger. Quarter cloth with coverboards in decorative paper. Slipcover. Rare. \$175
- 3695 ["Stammbuch", ÖNB]  
*Ludwig van Beethovens Stammbuch. Nach dem Original im Besitze der Nationalbibliothek zu Wien und mit Genehmigung der Generaldirektion herausgegeben von Dr. Hans Gerstinger, Kustos der Nationalbibliothek. [Ms. Nationalbibliothek Wien].*  
 Bielefeld & Leipzig, 1927. Oblong, 20 x 15 cm, 40 pp. Same as above but facsimile volume only. \$95
- 2026 ["Stammbücher", ÖNB & Babette Koch]  
*Die Stammbücher Beethovens und der Babette Koch. In Faksimile mit Einleitung und Erläuterungen herausgegeben von Max Braubach. [Ms. Österreichische Nationalbibl. Wien & Beethovenhaus, Bonn].*  
 Veröffentlichungen des Beethoven-Hauses, III/9. Bonn, 2/ 1995. Oblong, 21 x 15 cm, xxviii, 132 facs, 27 pp. (rpt. of 1970 edition). Reproduces Beethoven's Stammbuch in the ÖNB and the album of Babette Koch (Beethoven-Haus, Bonn), the daughter of the proprietor of the Zehrgarten where the young Beethoven took his meals. Issued on the occasion of the bicentennial of the composer's birth. Provides a glimpse into Beethoven's social circle. Color & B/W halftones of farewell dedications with silhouettes and drawings. Wrappers. \$42