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- MOZART, Wolfgang Amadeus, 1756-1791**
- 4708 [Abduction from the Seraglio, K.384, libretto]  
*Die Entführung aus dem Serail. Faksimile-Ausgabe zur Geschichte des Librettos. Bretzer (Libretto 1781). Mozart (Autograph 1781). Bearbeitung durch Stephanie d.J./Mozart (Libretto 1782). Herausgegeben von Gerhard Croll und Ulrich Müller.*  
Wort und Musik, 16 (Libretti, 2). Anif/Salzburg, 1993. 12 x 17 cm, 171 pp. Line-cut of four important sources of the libretto: Bretzner's printed edition of 1781, Mozart's autograph transcription (beginning of act I) of 1781, the Vienna printed edition of 1782 arranged by Stephanie and Mozart, and Bretzner's "Nachricht" of June 21, 1783. With introduction in Ger by Gerhard Croll and Ulrich Müller. Wrappers. \$50
- 9020 [Abduction from the Seraglio, K.384]  
*Die Entführung aus dem Serail K. 384. Facsimile of the Autograph Score, Staatsbibliothek zu Berlin - Preussischer Kulturbesitz, Biblioteka Jagiellońska Krakow (Mus. ms. autogr. W.A. Mozart 384), Stanford University Library, The Juilliard School Library. Introductory Essay by Hendrik Birus; Musicological Introduction by Ulrich Konrad.*  
Mozart Operas in Facsimile, 2. Los Altos, 2008. Oblong, 4°, 2 vols, vii, 119; 492 pp. Full-color reproduction of the autograph score. This "teutsche oper" as Mozart referred to it on "Turkish" subject-matter so popular at the time marked the composer's Vienna debut as a stage composer. After its premiere on 16 July 1782 *Die Entführung* remained in the Burgtheater's repertoire for the rest of the season and the next one as well. It soon spread beyond Vienna to theaters in Austria and abroad, becoming the longest-lasting theatrical success of Mozart's career. Bibliophile edition, in two volumes, bound in dark brown quarter leather with beige linen boards. \$200  
[http://www.omifacsimiles.com/brochures/moz\\_ent.html](http://www.omifacsimiles.com/brochures/moz_ent.html)
- 8146 [Aria, soprano, strgs, 2 hrs, K.Anh.11a (K.365a)]  
*Die neugeborne Ros' entzückt. Arie für Sopran, Streicher und zwei Hörner. KV Anh.11a (365a). Faksimile mit Edition. Geleitwort von Christoph Wolff. Einführung von Faye Ferguson.*  
Salzburg, 1996. Oblong, 31 x 23 cm, 12, 1 pp. Color halftone of the autograph aria, "The new rose is enchanting", previously unknown in any form. Commentary in Ger-Eng. Limited bibliophile edition. Wrappers in decorative paper. \$44
- 1668 [Aria, tenor, orch, K.431]  
*"Misero! O sogno!"—"Aura, che intorno spiri". Arie für Tenor und Orchester KV 431(425b). Faksimile der autographen Partitur mit einem Geleitwort von Nikolaus Harnoncourt und einer Einführung von J. Rigbie Turner. [Pierpont Morgan Library, New York].*  
Documenta Musicologica, II/22. Kassel, 1988. Oblong, 33 x 24 cm, 32, xiii pp. Halftone of the autograph score. This popular concert aria is believed to have been first performed in a concert organized by Mozart himself in 1783. Although the author of the text is unknown, it seems that it may have formed part of an opera seria. Afterword in Ger-Eng. Coverboards in laid paper. \$56
- 9071 *La clemenza di Tito* : K. 621, Facsimile of the Autograph Score, Staatsbibliothek zu Berlin - Preussischer Kulturbesitz, Biblioteka Jagiellońska Kraków (Mus. ms. autogr. W.A. Mozart 621), The British Library London, Music Collections (Zweig 62) / Wolfgang Amadeus Mozart; Introductory Essay by Hans Joachim Kreutzer; Musicological Introduction by Sergio Durante.  
Mozart Operas in Facsimile, 7. Los Altos, 2008. Oblong, 4°, 2 vols, vii, 218; 328 pp. Full-color reproduction of the autograph score. Bibliophile edition, in two volumes, bound in dark brown quarter leather with beige linen boards. \$200  
[http://www.omifacsimiles.com/brochures/moz\\_cle.html](http://www.omifacsimiles.com/brochures/moz_cle.html)
- 8876 *Così fan tutte, ossia, La scuola degli amanti, K.588. Facsimile of the Autograph Score, Staatsbibliothek zu Berlin-Preussischer Kulturbesitz, Biblioteka Jagiellońska Kraków (Mus. ms. autogr. W.A. Mozart 588), Stadt- und Universitätsbibliothek Frankfurt am Main (Mus. Hs 2350. Introductory Essay by Norbert Miller; Musicological Introduction by John A. Rice.*  
Mozart Operas in Facsimile, 5. Los Altos, 2007. Oblong, 4°, 3 vols, vii, 108; 635 pp. Full-color reproduction of the autograph score. This popular opera buffa exploring romantic love and sexual attraction has delighted audiences for more than two hundred years. Compared to the two earlier operas with Da Ponte's collaboration, there is scant detailed evidence regarding the genesis of *Così fan tutte*. Interestingly, in Mozart's own autograph catalog "Verechnüß aller meiner Werke" a single number from the opera—"An aria intended for the opera *Così fan tutte*... Rivolgete à me lo sguardo"—precedes the entry for the complete opera, somewhat an anomaly for the thematic catalogue. In any case the composition of the opera seems to have occurred over a short period of time and in keeping with other operas, Mozart composed and revised it while rehearsals were already going on. Different ink tints in the autograph (showing vocal lines with bass in one ink tint and orchestration in another) support this idea and agrees with testimony by Eybler who supervised rehearsals for singers from "parti cantanti". Besides this aspect of the autograph there are also some interesting musical changes, carefully documented in the introductory essay by John A. Rice. After an instrumental rehearsal of the opera on 20 January 1790 in the company of Haydn, the premiere took place six days later in Vienna's Burg Theater, Mozart conducting, and performed by the best singers the Royal-Imperial National and Court Theater had to offer. It was an immediate success, being repeated numerous times and revived as well in the decades after the composer's death. A copyist manuscript from the atelier of Wenzel Sukowtay—Österreichische Nationalbibliothek, Ms. OA 146—basically a copy of Mozart's autograph is also an important source of the opera, showing how it evolved in later years; Ms. OA 146 is the principal source for most of the music missing from the autograph. It also serves as the most reliable record of changes made to the opera during the rehearsals and performances, some by Mozart or with his approval. Parts of Ms. OA 146 as well as surviving sketches and drafts are reproduced in this facsimile. Bibliophile edition, in three volumes, bound in dark brown quarter leather with beige linen boards. \$200
- 4456 [Don Giovanni, K.527, libretto]  
*Don Giovanni in New York. Lorenzo Da Pontes italienisch-englisches Libretto für die US-Erstaufführung von Mozarts Oper (1826). Mit dem Libretto der Oper "Mozart in New York" von Herbert Rosendorfer/Helmut Eder (1991). Herausgegeben von Ulrich Müller und Oswald Panagl.*  
Wort und Musik, 14 (Libretti, 1). Anif/Salzburg, 1991. 8°, 224, with 95 pp. Line-cut of the New York, 1826 Italian-English libretto, from a copy in the possession of New York Public Library. Prepared for the premiere of *Don Giovanni* in New York, the libretto is an important document for the history of the reception of the opera and opera in general in America. Contributions by Hans Graf, Aleramo Lanapoppi, Dorothy Potter, Ulrich Müller and Oswald Panagl. With facsimiles and transcriptions of two Da Ponte essays (in ms) written on the theater c.1790-91. Wrappers. \$44
- 9121 *Don Giovanni, K.527. Facsimile of the Autograph Score. Bibliothèque nationale de France, Paris, Département de la Musique (Ms. 1548). Introductory Essay by Hans Joachim Kreutzer. Musicological Introduction by Wolfgang Rehm.*  
Mozart Operas in Facsimile, 4. Los Altos, 2009. Oblong, 4°, 3 vols, vii, 148; 576 pp. Full-color reproduction of the autograph score. Bibliophile edition, in two volumes, bound in dark brown quarter leather with beige linen boards. \$200  
[http://www.omifacsimiles.com/brochures/moz\\_don.html](http://www.omifacsimiles.com/brochures/moz_don.html)

- 8623 *Idomeneo*. K.366, with *Ballet K.367*. Facsimile of the Autograph Score. Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Biblioteka Jagiellońska Kraków (Mus. ms. autogr. W.A. Mozart 366, 367, 489 and 490). Introductory Essay by Hans Joachim Kreutzer. Musicological Introduction by Bruce Alan Brown.
- Mozart Operas in Facsimile, 1. Los Altos, 2006. Oblong, 4°, 3 vols, vii, 108; 773 pp. A beautiful and exacting full-color reproduction of the autograph score composed between September of 1780 and January of 1781, with additions and corrections as late as 1786. The facsimile reunites Acts I & II preserved today in the Biblioteka Jagiellońska Kraków, and the Act III and the ballet music (K.367) held by the Staatsbibliothek zu Berlin. Mozart's score, written in a clear and neat handwriting, served as the source for a copyist's score used for the premiere. Yet by no means is Mozart's autograph score a fair copy, as it represents a fascinating mixture of completely stable portions with ones that show clear signs of fluidity and development, with numerous crossouts, multiple versions, even versions that appear as rehearsal trials. The nature of the commission and the relatively strict time frame imposed on the composer must have turned the Palatine Elector Carl Theodor's residence into a noisy production studio, with various rehearsals going on simultaneously, copyists preparing parts, Mozart coaching and cajoling singers, all the while he was still composing the work. The opera saw, in addition to its Munich performance, a concert version in Vienna in 1786 with orchestra and tenor, portions of which are also documented in the facsimile. This beautiful bibliophile edition, in three volumes, bound in dark brown quarter leather with beige linen boards, inaugurates the series "Mozart Operas in Facsimiles". \$200 [http://www.omifacsimiles.com/brochures/moz\\_ido.html](http://www.omifacsimiles.com/brochures/moz_ido.html)
- 464 [Impresario, K.486]  
*Der Schauspieldirektor. The Impresario. A Comedy with Music in One Act, K.486. Facsimile of the Autograph Manuscript in the Mary Flagler Cary Music Collection in the Pierpont Morgan Library.*
- New York, 1976. Oblong, 35 x 27 cm, xi, 89 pp. 2-color halftone of the autograph score composed between Jan. 18 and Feb. 3, 1786. A "Singspiel", with libretto by Gottlieb Stephanie, and consisting of an "Ouverture, 2 Arien, ein Terzett und Vaudeville", the work was commissioned by Emperor Joseph II and first presented (along with an opera by Salieri) at Schönbrunn, the emperor's summer residence near Vienna. Includes draft for the aria "Da schlägt die Abschiedsstunde", in the possession of the New York Public Library. Preface by Charles Ryskamp; introduction by Rigbie Turner. Beta-radiographs of 4 watermarks. Special bibliophile edition with orange cloth boards and matching slipcase. \$175
- 465 [Impresario, K.486]  
*Der Schauspieldirektor. The Impresario. A Comedy with Music in One Act, K.486. Facsimile of the Autograph Manuscript in the Mary Flagler Cary Music Collection, The Pierpont Morgan Library.*
- New York, 1976. Oblong, 35 x 26 cm, xi, 89 pp. 2-color halftone of the autograph score composed between Jan. 18 and Feb. 3, 1786. A "Singspiel", with libretto by Gottlieb Stephanie, and consisting of an "Ouverture, 2 Arien, ein Terzett und Vaudeville", the work was commissioned by Emperor Joseph II and first presented (along with an opera by Salieri) at Schönbrunn, the emperor's summer residence near Vienna. Includes draft for the aria "Da schlägt die Abschiedsstunde", in the possession of the New York Public Library. Preface by Charles Ryskamp; introduction by Rigbie Turner. Beta-radiographs of 4 watermarks. Wrappers, in heavy textured blue paper with beautifully printed title block. \$75 [http://www.omifacsimiles.com/brochures/moz\\_imp.html](http://www.omifacsimiles.com/brochures/moz_imp.html)
- 8761 [Lieder, voice & piano, collected works]  
*30 Lieder und Gesänge für eine und mehrere Singstimmen mit Klavierbegleitung. Faksimileausgabe des Erstdrucks aus den Œuvres complètes, Leipzig 1799 herausgegeben von Ulrich Leisinger. Nachwort mit Bemerkungen zur Textgestalt.*
- Stuttgart, 2006. Oblong, 30 x 21 cm, 100, x pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, 1799. (= Œuvres Complètes de Wolfgang Amadeus Mozart. Cahier V, XXX). Hardbound, with decorative paper boards. \$145 [http://www.omifacsimiles.com/brochures/moz\\_lie.html](http://www.omifacsimiles.com/brochures/moz_lie.html)
- 1819 [Lieder, selections, K.476, K.Anh. C 8.06, & K.523]  
*Tre lieder per voce e chitarra: "Abendempfindung"; "Das Veilchen"; "Vergiss mein nicht". Wien s.d.*
- Archivum Musicum: L'Arte della Chitarra, 19. Florence, 1987. 23 x 31, upright & oblong cm, 3 booklets, i, 10 pp. Line-cut of the early 19th-c. printed edition. 3 favorite Mozart songs arranged for voice with guitar accompaniment by Wenzeslaus Thomas Matiegka (1773-1830), one of the founders of the Viennese guitar tradition. Introduction in It by Francesco Gorio. Wrappers and slipcover in decorative paper. \$19
- 4110 [Lieder, selections, K.476]  
*Das Veilchen KV 476. Text von J.W. v. Goethe. Wien, 8. Juni 1785. [British Library, London].*
- Vienna, 1991. 30 x 41 cm, 1 pp. Beautiful halftone in the original folio format. \$12
- 2776 [Lieder, selections, K.596-598]  
*Drei Lieder für den Frühling.*
- Vienna, 1937. Oblong, 27 x 22 cm, 16 pp. Line-cut of the 1791 first edition issued in Vienna by Ignaz Alberti. Consists of "Sehnsucht nach dem Frühling" (K.596), "Im Frühlingsanfang" (K.597) & "Das Kinderspiel" (K.598). Although no autograph exists today, they are entered into Mozart's Verzeichnis as having been composed 14 January 1791. The facsimile includes a reprint of a charming vignette of a mother at the piano with six musician children (A. Kohl), the full song texts, and an afterword in Ger by Otto Deutsch. Limited edition of 200 copies. Beautiful coverboards with decorative paper and pasted title block. Extremely rare. \$90
- 439 [Lucio Silla, K.135, libretto]  
*Lucio Silla. Faksimiledruck des Librettos von G. den Gamerra, Mailand 1772. Mit einer Einführung in das Werk von Rudolph Angermüller.*
- Internationale Stiftung Mozarteum. Munich, 1975. 17 x 24 cm, 37 & 5, 21 pp. Line-cut of the printed libretto, together with halftones of an autograph letter by Leopold Mozart and 2 pages from the composer's score. Issued in conjunction with a performance in the Great Festival House in Salzburg, January 24, 1975. Introduction in Ger. Wrappers. \$20
- 8630 [Magic Flute, selection, K.620]  
*Die Zauberflöte Aria: "Ein Mädchen oder Weibchen wünscht Papageno sich". Faksimile und Klavierauszug. Nachwort von Silke Leopold. [Staatsbibliothek Preußischer Kulturbesitz, Berlin, Mus. ms. autogr. W.A. Mozart 620].*
- Kassel, 2005. Oblong, 4°, 36 pp. 4-color halftone facsimile of the autograph score (fols. 157-160 of the opera), one of the best known arias in the history of music. Together with modern edition in vocal score format. The opera owes its success in no small part to the role of Papageno, a mixture of buffoon and harlequin, of mythical beast and child of nature, uniting many theatrical traditions: the wily servant and fool of the commedia dell'arte, Prince Tamino and his grudging servant, Papageno the Bird-Catcher, are the same pairing opposites as Don Giovanni and Leporello, etc. Schikaneder actually wrote the part of the Bird-Catcher to showcase his own talents. Mozart captures a humorous account of a performance of the work at the Freihaus-Theater in a letter to Constanze, dated 9 Oct. 1791: "During Papageno's aria with the glockenspiel I went behind the stage, as I felt a sort of impulse today to play it myself. Well, just for fun, at the point where Schikaneder has a pause, I played an arpeggio. He was startled, looked into the wings and saw me. When he had his next pause, I played no arpeggio. This time he stopped and refused to go on. I guessed what he was thinking and again played a chord. He then struck the glockenspiel and said 'Shut up'. Whereupon everyone laughed. I am inclined to think that this joke taught many of the audience for the first time that Papageno does not play the instrument himself." Commentary in Ger-Eng-Jap. With attractive binding red linen. \$32 [http://www.omifacsimiles.com/brochures/moz\\_mad.html](http://www.omifacsimiles.com/brochures/moz_mad.html)

- 9122 [Magic Flute, K.620]  
*Die Zauberflöte*, K.620. Facsimile of the Autograph Score. Staatsbibliothek zu Berlin–Preußischer Kulturbesitz (Mus. ms autogr. W.A. Mozart 620). Introductory Essay by Hans Joachim Kreutzer, Musicological Introduction by Christoph Wolff.  
 Mozart Operas in Facsimile, 6. Los Altos, 2009. Oblong, 4°, 3 vols, vii, 144; 452 pp. Full-color reproduction of the autograph score with the first 28 pages reproduced with photo enhancement, completely restoring the middle voices of the now severely faded manuscript. Die Zauberflöte was the greatest triumph of Mozart's operatic career, and its success story continued unabated after his death. By 1800 it had been given no fewer than two hundred times at the Freihaus Theater alone. Owing to its unusual degree of popularity, vocal scores of its musical numbers appeared in separate editions from two different publishers in late autumn of 1791. Within the briefest span of time Die Zauberflöte had appeared in London alongside The Beggar's Opera and in Paris alongside Le mariage de Figaro, thereby becoming "one of the sensations of eighteenth-century theatrical history". The Zauberflöte autograph is a working manuscript that reveals traces of the compositional process at every turn. This applies not only to the twin layers of short score and orchestrated full score, but also to the later stages in the compositional process. Various kinds of alterations become visible particularly in erasures, overwriting and deletions. Most of the alterations relate to changes in the musical text or its instrumental garb (adapted from Christoph Wolff's text). Bibliophile edition, in 3 volumes, bound in dark brown quarter leather with beige linen boards. \$200  
[http://www.omifacsimiles.com/brochures/moz\\_zaub.html](http://www.omifacsimiles.com/brochures/moz_zaub.html)
- 4713 [Magic Flute, K.620; libretto]  
*Die Zauberflöte: eine große Opera in zwey Aufzügen. Nach Schikaneder für kleinere Theater frey, jedoch ohne mindesten Abbruch der Musik umgearbeitet. Die Musik ist von Apollo Mozart.*  
 Weitra, 1991. 15 x 22 cm, 78, i pp. Line-cut of the Niklas Ambrosi edition (Passau, 1793), together with 8 lovely engravings illustrating different scenes by Abraham Wolfgang Küffner from 1795. In this libretto, the oldest "improved" version for the Passau performance of the opera, Tamino appears as a Knight who has lost his way, the Queen of the Night as "Karmela, a magician of music, while the speaker and priests have been eliminated. Hardbound. \$30
- 8966 [Marriage of Figaro, K.492]  
*Le nozze di Figaro*, K.492. Facsimile of the Autograph Score, Staatsbibliothek zu Berlin–Preussischer Kulturbesitz, Biblioteka Jagiellońska Kraków (Mus. ms. autogr. W.A. Mozart 492). Introductory Essay by Norbert Miller; Musicological Introduction by Dexter Edge.  
 Mozart Operas in Facsimile, 3. Los Altos, 2007. Oblong, 4°, 3 vols, vii, 124; 613 pp. Full-color reproduction of the autograph score completed in the spring of 1786. Le nozze di Figaro is the first in the great trilogy of Italian operas that Mozart produced together with the librettist Lorenzo da Ponte. It is based on Beaumarchais' politically incendiary play Le mariage de Figaro, written in 1781 and first performed in 1784. Mozart's opera is held by many to be one of the greatest operas of all time, and is notable for its sublime yet profoundly human portrayal of love, jealousy, infidelity, and forgiveness. Figaro has never fallen out of the operatic repertoire; in the 19th century it was perhaps second in popularity only to Don Giovanni among Mozart's Italian operas, and it is now one of the most frequently performed of all his operas. The discovery in the early 1990s of the original orchestral parts and the working score of the opera from its first production in Vienna in 1786 has shed much new light on the early history of the opera. This facsimile edition reunites the first two acts preserved in the Staatsbibliothek zu Berlin and the third and fourth acts in possession of the Biblioteka Jagiellońska in Krakow. Besides reproducing the composer's fair copy score, the edition provides all pertinent sketches and drafts, as well as passages from copyists mss that supplement the autograph. Bibliophile edition, in three volumes, bound in dark brown quarter leather with beige linen boards. \$200  
[http://www.omifacsimiles.com/brochures/moz\\_noz.html](http://www.omifacsimiles.com/brochures/moz_noz.html)
- 442 [Marriage of Figaro, selection, K.579]  
*"Un moto di gioia", KV 579, Arie der Susanna in "Le nozze di Figaro". Klavierauszug. Facsimile des Autographs.*  
 Archiv der Gesellschaft der Musikfreunde in Wien. Vienna, 1982. 29 x 22 cm, 1 leaf (double sided). 3-color halftone of the autograph scored for soprano and piano. Special private printing of 500 copies. With attractive folder with pasted label. \$24  
[http://www.omifacsimiles.com/brochures/moz\\_moto.html](http://www.omifacsimiles.com/brochures/moz_moto.html)
- 7856 [Motet, Ave verum, SATB, strings, organ, K.618]  
*Ave verum corpus KV 618. Vollständige Faksimile-Ausgabe im Originalformat der Originalhandschrift Mus. Hs. 18.975/3 der Musiksammlung der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.*  
 Musica Manuscripta, VII. Vienna, 2000. Oblong, 31 x 23 cm, 16, 2 pp. Full-color halftone of the autograph, reproduced in the exact size and format of the original. Scored for SATB, orchestra and organ, this motet was believed to have been composed for his friend Anton Stoll in Baden outside of Vienna, 17 June 1791, mere six months before the composer's death. The carefully copied MS, only four pages in length, is an orthographic jewel; once in the possession of Ludwig Ritter von Köchel it passed to the Königliche Hofbibliothek then later to the National Library. Deluxe edition, hardbound, with blue boards. \$72  
[http://www.omifacsimiles.com/brochures/moz\\_ave.html](http://www.omifacsimiles.com/brochures/moz_ave.html)
- 7855 [Motet, Ave verum, SATB, strings, organ, K.618]  
*Ave verum corpus KV 618. Vollständige Faksimile-Ausgabe im Originalformat der Originalhandschrift Mus. Hs. 18.975/3 der Musiksammlung der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.*  
 Musica Manuscripta, VII. Vienna, 2000. Oblong, 31 x 23 cm, 2, 4 pp. Full-color halftone of the autograph, reproduced in the exact size and format of the original. Scored for SATB, orchestra and organ, this motet was believed to have been composed for his friend Anton Stoll in Baden outside of Vienna, 17 June 1791, mere six months before the composer's death. The carefully copied MS, only four pages in length, is an orthographic jewel; once in the possession of Ludwig Ritter von Köchel it passed to the Königliche Hofbibliothek then later to the National Library. Standard edition with paper folder. \$46  
[http://www.omifacsimiles.com/brochures/moz\\_ave.html](http://www.omifacsimiles.com/brochures/moz_ave.html)
- 8759 [Motet, Exultate, Jubilate, soprano, orch, K.165/158a]  
*The Autograph of the Motet "Exultate, Jubilate" (KV 165/158a) of the Bibliotheka Jagiellońska of Krakow. Facsimile Edition, Edited by Domenico Antonio D'Alessandro [ & ] Flavio Colusso. With an Essay by Rudolph Angermüller.*  
 Musica Theatina, 3. Lucca, 2006. Oblong, 32.5 x 24.5 cm, xlvii, 48 pp. Full-color facsimile of the autograph score issued on the occasion of the 250th anniversary of the composer's birth. A sacred motet in Latin for soprano, instruments and continuo, with two arias, a recitative and a final Alleluia, EXULTATE, JUBILATE was composed for the feast day of the Regular Theatine Clerics, and first performed on January 17, 1773. The work was specifically written for the famous castrato Venanzio Rauzzini—Mozart's "leading man" in the opera Lucio Silla being performed at that time in Milan—and the virtuosity of the piece with florid coloratura style gives us a glimpse of Rauzzini's abilities. It combines the aria and recitative style of opera seria with the 3-part form of the Italian symphony. Introduction in It-Eng-Ger. Includes CD audio recording featuring Mariella Devia and the Cappella Musicale Theatina under the direction of Flavio Colusso. Handsome binding that replicates the original. \$148  
[http://www.omifacsimiles.com/brochures/moz\\_ex.html](http://www.omifacsimiles.com/brochures/moz_ex.html)

- 8817 [Operas of Mozart in Facsimile, complete series]  
*Mozart Operas in Facsimile. (Complete facsimile edition of the autograph scores of the seven great operas). Issued on the occasion of the 250th anniversary of the composer's birth. Directed by Ulrich Konrad, David W. Packard, Wolfgang Rehm, and Christoph Wolff.*  
 Los Altos, 2006 - 2009. Oblong, 4°, c.6200 pp. Full-color facsimile edition of the seven great operas of Mozart—"Idomeneo", "Le nozze di Figaro", "Cosi fan tutte", "Die Entführung aus dem Serail", "Don Giovanni", "Die Zauberflöte", and "La clemenza di Tito"—sponsored jointly by the Packard Humanities Institute and the International Mozart Stiftung on the occasion of the 250th anniversary of the composer's birth. Due to generous underwriting by the Packard Humanities Institute the price per opera will be \$200, an extraordinary low price for a publication of this size and quality. \$1400  
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- 1603 [Requiem mass, K.626]  
*Requiem. Nachbildung der Originalhandschrift Cod. 17561 der K.K. Hofbibliothek in Wien in Lichtdruck herausgegeben und erläutert von Alfred Schnerich.*  
 Vienna, 1913. Oblong, 34 x 26 cm, 32, 90 pp. Beautiful 2-color halftone of all the "Mozart" portions of the Requiem (fols. 1-9 of part "a" and 65-86 + 87-99 of part "b"), plus three writing samples of Süßmayer, Stadler (Hs.19057) and Eybler (Hs.16937). First major work of Mozart ever produced in facsimile and one of extraordinary clarity. Together with a study of the history of the ms, the handwritings of Mozart and Süßmayer and reproduction of the watermarks. Quarter linen with coverboards embossed with gold lettering. Rare. \$750
- 3504 [Requiem mass, K.626]  
*Requiem. Reprint des Lichtdrucks von 1913—herausgegeben von Alfred Schnerich. Neu herausgegeben von Franz Beyer.*  
 Adliswil, 1990. Oblong, 35 x 25 cm, 23, 85 pp. (Rpt. of Vienna, 1913 edition). 2-color halftone issued on the occasion of the bicentennial of the composer's death. With new afterword in Ger-Eng (does not include original commentary by Alfred Schnerich nor the writing samples of Süßmayer, Stadler and Eybler. Hardbound. \$185
- 3657 [Requiem mass, K.626]  
*Requiem. Vollständige farbige Faksimile-Ausgabe im Originalformat der 2-teiligen Handschrift Mus. Hs. 17.561 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.*  
 Documenta Musicologica, II/27 = Musica Manuscripta, VI. Graz & Kassel, 1990. Oblong, 35 x 26 cm, 3 vols, 200, 40 pp. First complete facsimile of the autograph parts and sketches with the finishing work of Süßmayr and others. 3 volumes, 2 of autographs plus commentary in Eng-Ger by Günter Brosche. Superb 4-color halftone in the original format. Wrappers in period design with slipcase in decorative paper.  
[http://www.omifacsimiles.com/brochures/moz\\_req.html](http://www.omifacsimiles.com/brochures/moz_req.html)
- 8974 [Requiem mass, K.626]  
*Requiem. Vollständige farbige Faksimile-Ausgabe im Originalformat der 2-teiligen Handschrift Mus. Hs. 17.561 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.*  
 Graz & Kassel, 1990. Oblong, 35 x 26 cm, 40, 200 pp. Superb 4-color halftone in the original format. First complete facsimile of the autograph parts and sketches with the finishing work of Süßmayr and others. Commentary in Eng-Ger by Günter Brosche. Special edition produced for Philips Records with parts I and II of the MS and commentary bound into one volume. Hardbound with handsome red EfaIn paper boards with gold lettering. \$350  
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- 9043 [Adagio, glass harmonica, K.356 (617a)]  
*L'autografo dell' Adagio KV 356 per Glasharmonika nella Bibliothèque Nationale de France di Parigi (Département de la Musique, Sammlung Ch. Maherbe, Signatur: Ms. 220). A cura di Giacomo Ferrari.*  
 Lucca, 2009. 23 x 33 cm, xvi, 2 pp. Color facsimile of the autograph issued on the occasion of the 250th anniversary of the composer's birth. Commentary in It-Eng-Ger. Portfolio. \$88
- 9064 [Allegro; Aria, keyboard, plus other works]  
*Unbekannte Werke Mozarts aus einem Salzburger Notenbuch. Vorgelegt von Ernst Hintermaier.*  
 Denkmäler der Musik in Salzburg (Hauptreihe), 18. Munich, 2006. 24 x 32 cm, 40 pp. Halftone (and modern transcription) of a recently rediscovered MS containing some of Mozart's earliest keyboard music: an Allegro and an Aria which is not contained in the Köchel listing. The 2 short pieces were probably composed in the period between 1763 and 1766—perhaps between K.1 and K.33g. Also included is a setting for piano in 3 movements (Allegro molto, Menuet and Trio) from the violin sonata K.7, which was published in Paris, together with K 6, and the first or late version of the second number from the "London Sketchbook 1764", K.Anh.109b (15b). Wrappers. \$46
- 2060 [Andante-Allegro-Allegro-Menuetto, piano, K.1a-1d] In,  
*Erich Valentin, Wolfgang Amadeus Mozarts erste Klavierkompositionen.*  
 Wilhelmshaven, 1969. Oblong, 27 x 19 cm, 15, 4, 28 pp. Re-issue of "Der früheste Mozart", Munich, 1956, in slightly reduced format and abridged form. Omits Dent's introduction and reproduces the plates in simple halftone. Wrappers. \$19
- 446 [Andante, organ, K.616] In,  
*Orgelwerke IV: Fantasie in f-Moll KV 594, Fantasie in f-Moll KV 608, Andante in F-Dur KV 616. Herausgegeben und eingerichtet von Martin Haselböck. Anhang: Andante KV 616. Faksimile des Autographs.*  
 Vienna, 1980. 4°, xv, 33, 3 pp. Practical edition (for organ) of Fantasies K.594 & 608 and the Andante, K.616. Includes halftone reproduction of K.616 and line-cut of the first page of a contemporary ms copy of K.608. Introduction in Ger-Eng-Fr. Wrappers. \$27
- 7496 *Concerto for Horn and Orchestra in E-flat Major, K.370b + 371. Edited and with a Foreword by John B. Howard. Introductory Essays by Christoph Wolff and Robert D. Levin.*  
 Cambridge, 1997. Oblong, 4°, 68 pp. 4-color halftone. This fascinating work, possibly commissioned for the Viennese hornist Jacob Eisen, is one of a number of incomplete concerti left by Mozart and one that suffered an unfortunate circumstance. In 1856, for the centennial of Mozart's birth, the composer's eldest son, Carl, decided to cut up and give away portions of the autograph (first movement) as souvenirs to several admirers of his father's music. Now, 150 years after Carl's strange celebration, eight of a total of nine fragments are preserved in seven libraries, six in Europe and one in the US. This facsimile offers two important reunifications of the concerto's parts. The first one, assembles and reproduces the scattered autograph fragments of the first movement (K.370b), producing an uninterrupted draft score of its first 131 measures. For the second reunification we have to be thankful to Mr. Robert Owen Lehman who has made it possible to present the autograph score of the second movement ("Concert Rondeau" K.371) in its entirety. The MS lacked a bifolio that reappeared in 1988. Mr. Lehman, who owns K.371, acquired this bifolio, miraculously completing, after nearly two centuries, this score. These extraordinary events make this publication an invaluable contribution to Mozart studies and highlight one the prime purposes and advantages of the facsimile edition: to have at one's disposal, and side by side, primary sources located thousands of miles apart. Limited edition of 400 copies. Cloth. \$125 <http://www.omifacsimiles.com/brochures/mozarthc.html>

- 8596 [Concerto, piano, orch, K.488, A major]  
*Klavierkonzert A-dur KV 488. Faksimile nach dem Autograph Ms. 226 im Besitz der Bibliothèque Nationale de France, Paris. Vorwort von Andrés Schiff; Einleitung von Ernst-Günter Heinemann.*  
 [Henle Music Facsimiles, 17]. Munich, 2005. Oblong, 32 x 215 cm. xvi, 100 pp. Full-color reproduction of the autograph score completed on 2 March 1786, issued on the occasion of the 250th anniversary of the composer's birth. The A Major Concerto K.488, alongside the C-major Concerto K.467, is the most frequently played and recorded piano concerto in Mozart's entire output. The autograph has come down to us in exceptionally fine condition, written with remarkable care and clarity, complete with Mozart's own cadenza for the first movement unusually incorporated into the score itself. The composer's penmanship, especially in the final movement, betrays the fact that he was working under deadline pressure, the notation becoming noticeably hastier, though it is always easy to read. The score is not a fair copy but rather a working manuscript containing in addition to later changes in scoring, many spontaneous alterations of greater or lesser importance that cropped up during the copying process. Introduction in Ger-Eng. Handsome binding in red cloth with embossed title. Special OMI introductory price. \$158  
[http://www.omifacsimiles.com/brochures/moz\\_pc488.html](http://www.omifacsimiles.com/brochures/moz_pc488.html)
- 4457 [Concerti, violin, orch, complete]  
*Die Violinkonzerte. Faksimiles der Autographen. [Mss. Jagiellonian University Library, Krakow; Library of Congress, Washington, D.C. & Staatsbibliothek Preußischer Kulturbesitz, Berlin].*  
 Frankfurt, 1991. Oblong, 31 x 24 cm, 400 pp. Halftone (in sepia color) of the autograph full scores, reproduced from originals scattered among three different libraries (Biblioteka Jagiellonska - Krakow, Library of Congress - Washington, DC and the Staatsbibliothek Preußischer Kulturbesitz - Berlin. Includes all five violin concerti, K.207, 211, 216, 218, & 219, plus the Adagio in E (K.261) and the Rondo in B-flat (K.216a). As the Köchel numbers imply, all the concertos were written within a relatively short time span—1775. In a letter to his father dated Oct. 1777 he gives a brief account of a performance in which he himself played the solo: "In the evening at supper I played my Strasbourg Concerto [K.218], which went like oil. Everyone praised my beautiful pure tone". In the score the soloist doubles the first violin part and plays the melodic solo while the other string parts become an accompaniment. The complete facsimile edition of all the violin concertos is a perfect gift for any Mozart lover. Limited edition of 1000 copies. Handsome binding in dark blue linen with Mozart's signature embossed in gold. \$399  
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- 2064 [Duos, violin, viola, K.423-424]  
*Two Duos for Violin and Viola, KV 423 and 424. Facsimile of the Handwritten Score of 1783 and Edition of the Parts According to the Original Text, Taking into Account the Variants in the First Edition by Artaria in 1792. Edited by Ulrich Drüner. [Ms. deposit, Pierpont Morgan Library, New York].*  
 Winterthur, 1980. 4°, iv, 16, 28 pp. Halftone of the autograph score, together with a new practical edition. Introduction in Ger-Eng. Wrappers. \$30
- 4087 [Fantasy & sonata, piano, K.475/457, 1st ed.]  
*Fantaisie et sonate pour le forte piano, opus XI, 1785. K.475-K.457. Présentation par Norbert Koltz. [Bibl. de l'Université, Bâle].*  
 Collection Dominantes. Courlay, 1991. Oblong, 32 x 23 cm, 60, 23 pp. Line-cut of the Vienna, [1785] edition, a publication supervised by the composer. Introduction in Fr-Eng-Ger. Wrappers. \$39
- 3034 [Fantasia, quartet, K.Anh. A 60; arr.]  
*Johann Jakob Froberger: Fantasia. Fassung für Streichquartett von Wolfgang Amadeus Mozart. Erstdruck (Otto Biba). Partitur, Stimmen und vollständige Wiedergabe von Mozarts Handschrift.*  
 Diletto Musicale, 1000. Vienna, 1991. Oblong, 4° (edition, upright), iii, 4, 12 pp. Duotone of Mozart's transcription, together with new edition of score & performing parts. The original Froberger work first appeared in 1650 in Kircher's *Musurgia Universalis*. André had given a 1782 date to this Mozart arrangement, but Wolfgang Plath has recently assigned a new date, 1785-86. For exactly whom Mozart intended the arrangement (voices or instruments) is unclear—the clefs he used, soprano, alto, tenor & bass, suggests a vocal ensemble, but there are no words. Wrappers. \$32
- 4464 [German Dances, orch, K.509]  
*Deutsche Tänze KV 509. Faksimile nach der im Besitz der Deutschen Staatsbibliothek in Berlin befindlichen Urschrift.*  
 Leipzig, 1955. Oblong, 31 x 23 cm, 24, iv pp. Halftone of the 1784 autograph. Scored for pic, 2 fl, 2 ob, 2 cl, 2 bsn, 2 hn, 2 trp, drums & strings. Afterword in Ger by Wilhelm Virneisel. Deckle paper with beautiful wrappers in marbled paper. \$125
- 460 [German Dances, orch, K.509]  
*Deutsche Tänze KV 509. Faksimile nach dem im Besitz der Deutschen Staatsbibliothek Berlin befindlichen Autograph. Mit einem Nachwort von Wilhelm Virneisel.*  
 Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 2/ 1976. Oblong, 31 x 23 cm, 24, iv pp. Halftone of the 1784 autograph. Wrappers. \$55
- 8708 [Masonic Funeral Music, K.477]  
*L'autografo della musica funebre massonica KV 477 (479a) della Musikabteilung della Staatsbibliothek (Preußischer Kulturbesitz) di Berlino. Das Autograph der "Maurerische Trauermusik KV 477 (479a) der Musikabteilung der Staatsbibliothek (Preußischer Kulturbesitz) von Berlin. Edizione in facsimile a cura di Giacomo Fornari.*  
 Lucca, 2006. Color facsimile of the autograph issued on the occasion of the 250th anniversary of the composer's birth. Composed around November 1785, and scored for strings, 2 oboes, 2 clarinets, 2 horns & basset horn, Masonic Funeral Music was written for the Masonic Lodge "Zur gekrönten Hoffnung" in Vienna, and was dedicated to the memory of Esterházy, a fallen brother. The composer's autograph includes the characteristic Mason symbol (a square and compass); the "corno di bassetto" (basset horn) has special significance in the mason tradition. (in preparation)
- 8601 [Musikalisches Würfelspiel, piano]  
*Anleitung, Walzer oder Schleifer mit zwei Würfeln zu componieren, so viele man will, ohne etwas von der Musik oder Composition zu verstehen = Instructions to compose without the least knowledge of music so much German Walzer or Schleifer as one pleases, by throwing a certain number with two dice.*  
 Ampleforth, 2000. 4°, 6 pp. Line-cut of the N. Simrock edition, Bonn, 1798. 176 bars of music for piano, to be performed in an order determined by the throwing of dice. Foreword in English by Fritz Spiegl. Wrappers. (The Mozart scholar Neal Zaslow has recently disproven Mozart's authorship of this work; nevertheless it is included here as a curiosity piece which relates to other published treatises of the time using chance as a compositional device) \$17

- 9202 *Nannerl Notenbuch. Vollständiges Faksimile aller erhaltenen Teile der Handschrift. Mit einer Einführung und einem Nachwort von Ulrich Leisinger.* Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 16. Munich, 2010. Oblong, 8°, 120 pp, 2 audio CDs. Full-color facsimile. This famous music book not only documents the musical training of Anna Maria (Nannerl) Mozart and her brother Wolfgang, but also provides the first glimpse of the exceptional talent of the young composer, showing the astounding development from an improvisation, written at the age of 5, to an ambitious sonata and concerto movement penned when he was almost 8. Leopold Mozart used the book to instruct his children up to about 1766; later Nannerl began to copy various works of Mozart as a souvenir of her brother. The volume contains altogether 27 works, most of them by Wolfgang, but there are also works by Leopold Mozart, Georg Christoph Wagenseil, Anton Cajetan Adlgasser, Johann Jakob Paul Küffner, Johann Niklaus Tischler, & Johann Joachim Agrell. With 2 audio CD, performed by Florian Birsak, a respected harpsichord and fortepiano soloist. \$140  
[http://www.omifacsimiles.com/brochures/moz\\_nn.html](http://www.omifacsimiles.com/brochures/moz_nn.html)
- 448 [Prelude, piano]  
*Praeludium (ohne Köchel-Nummer). Faksimile-Ausgabe, Erstdruck, herausgegeben und mit einem Vorwort von Imre Sulyok. [Ms. formerly in the collection of Dr. Vilmos Schulek].* Budapest, 1977. 22 x 34 cm, 8, 2 pp. Halftone of the c.1776-77 autograph copied on the verso side of the last page of an exercise copybook. Introduction in Ger-Eng-Hung, together with a practical edition. Hardbound. \$25
- 4406 [Quartet, oboe, strgs, K.370 (368b)]  
*Quatuor pour hautbois, violon, alto et violoncelle, K.370 (368b). Manuscrit autographe de 1781. Edition originale de 1800. Présentation par Michel Giboureau.* Collection Dominantes. Courlay, 1997. Oblong & upright, 4°, 5 vols, 36, 34 pp. Line-cut of the autograph score (1781) and first edition published by J. André (Offenbach, 1800). Introduction in Fr-Eng-Ger. Wrappers. \$32
- 4161 [Quartet, piano, vln, vla & vc, K.478, G minor]  
*Quartett in g für Klavier, Violine, Viola und Violoncello KV 478. Faksimile nach dem Autograph im Museum der Chopin-Gesellschaft in Warschau. Mit einer Einführung von Faye Ferguson.* Kassel, 1991. Oblong, 34 x 25 cm, 14, 40 pp. Halftone of the autograph score dated 16 October 1785. The instrumental force called for here—cembalo (fortepiano), violin, viola, and violoncello—was practically a novelty at that time. The manuscript shows a visible alteration in the viola part from a treble clef to an alto clef at the beginning of the first, second and third movements, suggesting that Mozart first thought of scoring the work with two violins. In any case the viola voice adds a wonderful sonorous element that Mozart exploits. Preface in Ger-Pol-Eng. Handsome binding with green laid paper boards and embossed label. \$129  
[http://www.omifacsimiles.com/brochures/moz\\_478.html](http://www.omifacsimiles.com/brochures/moz_478.html)
- 8621 [Quartet, strings, K.155-160, "Milanese"]  
*L'autografo dei quartetti "milanesi" KV 155 (134a) — 160 (159a) della Musikabteilung della Staatsbibliothek (Preußischer Kulturbesitz) di Berlino. (Segnatura: Mus. ms. autogr. W.A. Mozart 155-160). Das Autograph der "Mailänder Streichquartette KV 155 (134a) — 160 (159a) der Musikabteilung der Staatsbibliothek (Preußischer Kulturbesitz) von Berlin (Signatur: Mus. ms. autogr. W.A. Mozart 155-160). Edizione in facsimile a cura di Giacomo Fornari.* Lucca, 2006. Oblong, 34 x 24 cm, 45, 111 pp. Color facsimile of the autograph manuscript issued on the occasion of the 250th anniversary of the composer's birth. These 6 quartets known as the "Milanese Quartets", were composed during Mozart's third and last Italian journey (Oct. 1772 until March 1773) and coincide with the premiere of "Lucio Silla" in Milan. Hardbound, with coverboards that duplicate the original binding. \$218  
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- 3909 [Quartet, strings, K.168, F major]  
*Streichquartett F-Dur, KV 168. Faksimile nach dem Autograph, im Besitz der Staatsbibliothek Preussischer Kulturbesitz, Berlin.* [Henle Music Facsimiles, 10]. Munich, 1991. Oblong, 25 x 20 cm, 24, vi pp. Beautiful 3-color halftone of the autograph score. The first of six quartets composed during Mozart's stay in Vienna, Aug. and Sept., 1773, written on charming, small, format paper from the "Salzburg" period. Bibliophile edition in laid paper; handsome brown laid paper boards with pasted label. \$95  
[http://www.omifacsimiles.com/brochures/moz\\_qu168.html](http://www.omifacsimiles.com/brochures/moz_qu168.html)
- 2889 [Quartets, strings, "Haydn", first ed.]  
*Sei quartetti per due violini, viola, e violoncello. Composti e dedicati al Signor Giuseppe Haydn. Opera X.* Performers' Facsimiles, 100. New York, [1991]. 4°, 4 partbooks. Line-cut of the Vienna, 1785 edition. Wrappers. \$50
- 7429 [Quintet, piano & winds K.452]  
*Quintette pour piano, hautbois, clarinette, cor et basson, K.452. Manuscrit autographe 1784, Esquisses et fragments (manuscrits autographes). Présentation par Michel Giboureau.* Collection Dominantes. Courlay, 1999. Oblong, 4°, xxvi, 9 + 32 pp. Line-cut of the autograph score and sketch (Ms. 221 & 250, Bibliothèque Nationale, Paris) and autograph fragment (Ms. Fot. 2449, Staatsbibliothek Preussischer Kulturbesitz, Berlin). Introduction in Fr-Eng-Ger. Wrappers. \$43
- 449 [Rondos, piano, K.485 & 511]  
*Rondo for Piano D Major, KV 485. Edited from the Autograph and First Edition by Hans-Christian Müller. Fingering by Hans Kann. [Ms. Private Collection, Switzerland].* Urtext Edition + Facsimile. Vienna, 1973. 4°, 4 (oblong), 7 pp. (Rpt. of Vienna, 1923 edition). Halftone together with a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$10
- 2110 [Rondos, piano, K.485 & 511]  
*Rondo A-Moll K.V. 511. Faksimile nach der früher im Besitz der Musikbibliothek Peters befindlichen Urschrift. [Ms. Private collection, Switzerland].* Leipzig, 1955. Oblong, 32 x 23 cm, 6 pp. Beautiful halftone. Wrappers in marbled paper. \$45
- 450 [Rondos, piano, K.485 & 511]  
*Rondo for Piano A Minor, KV 511. Edited from the Autograph and First Edition by Hans-Christian Müller. Fingering by Hans Kann.* Urtext Edition + Facsimile. Vienna, 1973. 4°, 5 (oblong), iii, 11 pp. (Rpt. of Vienna, 1923 edition). Halftone, together with a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$12
- 9019 [Serenade, winds, K.361, Bb major]  
*Gran Partita, K.361 by Wolfgang Amadeus Mozart. A Facsimile of the Holograph in the Whittall Foundation Collection. [Library of Congress, Washington, D.C.].* Chicago, 2008. Oblong, 35 x 27 cm, 11, 98 pp. "Reissue" of Library of Congress 1976 facsimile edition using new full-color digital photography. The autograph score dates from c.1780. Known as the "Great Wind Serenade" or "Serenade for 13 Wind Instruments", this brilliant 7-movement piece is Mozart's first major work composed in Vienna. Scored for 2 oboes, 2 clarinets, 2 basset horns, 2 pairs of horns, 2 bassoons and a contrabass, Mozart exploits all the possible mixtures of sonorities—no instrument is treated in true concertante fashion, but rather each instrument strives to distinguish itself, true to its own character. The beautifully crafted serenade—intimate, cheerful, witty and symphonic in style—was obviously written to impress and "open doors" in the composer's new city. New (second) introduction by Richard Floyd. Handsome two-tone cloth binding. \$85  
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- 3901 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]  
*Eine kleine Nachtmusik. Serenade in G-Dur KV 525. Faksimile der autographen Partitur. Einführung von Wolfgang Rehm. [Ms. Dr. Arthur Wilhelm Collection, Switzerland].*  
 Leipzig, 1989. Oblong, 33 x 25 cm, xiii, 14 pp. Collotype of the autograph score completed August 10, 1787. This celebrated serenade or "party music" in four movements originally had a fifth movement—two minuets their trio are now lost. The autograph calls for 2 violins, viola, violoncello and bass (string quintet) but it is often performed by a larger orchestra. The manuscript was rediscovered by Manfred Gorke in 1943; it then went to Karl Vötterle, avid collector and founder of Bärenreiter Verlag who sold it for 50,000 Deutschmarks after WW2 to help rebuild the destroyed publishing house. It is now in private hands in Basel. Introduction in Fr/Ger/Eng. Handsome binding in linen with red and gold title stamp. \$75  
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- 3645 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]  
*Eine kleine Nachtmusik. Serenade in G-Dur KV 525. Faksimile der autographen Partitur. Einführung von Wolfgang Rehm. [Ms. Dr. Arthur Wilhelm Collection, Switzerland].*  
 Documenta Musicologica, II/26. Kassel, 1989. Oblong, 33 x 25 cm, 14, 5 pp. (Rpt. of Cassel, 1955 edition). Halftone, with new introduction in Ger-Eng-Fr. Coverboards in paper. \$75
- 4954 [Sonatina, piano, 4 hands, K.?] *Sonatines faciles à 4 mains pour le pianoforte arrangées d'après le manuscrit originale de parties d'harmonie.*  
 Biblioteca Classica, 67. Rotterdam, 1988. Oblong, 4°, 11 pp. Line-cut of the C.F. Peters edition, Leipzig, c.1815. Plastic ring binding. \$14
- 3051 [Sonata, piano, violin, K.6] *Sonates pour le clavecin qui peuvent se jouer avec l'accompagnement de violon. (Œuvre première.*  
 Geneva, 1988. Oblong, 30 x 22 cm, iv, 22 pp. Line-cut of the Paris, [1764] edition. The first work of Mozart (at seven years of age) to be engraved. Facsimile based on the copy delivered by Leopold and Wolfgang to Madame Victoire, Louis XV's daughter. Introduction in Fr-Eng by François Lesure. Wrappers. \$40
- 4927 [Sonata, piano, violin/flute (violoncello ad lib.), K.10-15] *Six sonates pour le clavecin qui peuvent se jouer avec l'accompagnement de violon, ou flaute traversière [et d'un violoncelle]. Oeuvre III.*  
 Biblioteca Classica, 65. Rotterdam, 1986. 4°, 2 parts, 42 pp. Line-cut of the London, 1765 edition (no autograph is known). Wrappers. \$29
- 4405 [Sonata, piano, K.284, K.333; piano & violin, K.454] *Trois sonates pour le clavecin ou le piano-forte. La troisième est accompagnée d'un violon obligé. K.333 – K.284 – K.454. Présentation par Norbert Kartz. [British Library, London & Bibliothèque de l'Université, Basel].*  
 Collection Dominantes. Courlay, 1993. Oblong, 32 x 24 cm, 83, 60 pp. Line-cut of the first edition by Christoph Torricelli, Vienna, [1784]. Introduction in Fr-Eng-Ger. Wrappers. \$59
- 451 [Sonata, piano, K.310/300d] *Piano Sonata A Minor, KV 300d (310). Edited from the Autograph and First Edition by Karl Heinz Füssl und Heinz Scholz. Fingering by Heinz Scholz. [Ms. Pierpont Morgan Library, New York].*  
 Urtext Edition + Facsimile. Vienna, 1973. 4°, 11, 18 pp. Halftone, plus new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$23
- 452 [Sonata, piano, K.333, autogr.] *Analyse der Klaviersonate B-dur von W. A. Mozart (K.V. 333), mit dem Faksimiledruck der Handschrift. [Ms. Staatsbibl. Preußischer Kulturbesitz Berlin].*  
 Studium musicale. Stuttgart, 1966. 8°. 35; 6 pp. 2-color halftone (in slightly reduced format) of the autograph. Wrappers, with plastic sleeve. (no commentary). \$20
- 7830 [Sonata, piano, K.333, autogr.] *Klaviersonate B-Dur KV 333. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Geleitwort von Mitsuko Uchida. Herausgegeben und mit einer Einführung von Claudia Maria Knispel.*  
 Meisterwerke der Musik im Facsimile, 2. Laaber, 2005. 24 x 31 cm, 19, 6 pp. Full-color (and full-sized) facsimile of the autograph score issued on the occasion of "Mozart Year 2006". Mozart's notation is wonderfully fluid and free, yet almost completely free of corrections. An analysis of the autograph and first edition (Torricelli, 1784) reveal interesting differences in dynamics, articulations, including a few altered pitches. Introduction in Ger-Eng. Coverboard in decorative paper. \$89  
[http://www.omifacsimiles.com/brochures/moz\\_son333.html](http://www.omifacsimiles.com/brochures/moz_son333.html)
- 4928 [Sonata movement, piano, violin, K.396] *Fantasie pour le clavecin ou piano-forte composée et dédiée à Madame Constance Mozart.*  
 Biblioteca Classica, 66. Rotterdam, 1985. 4°, 8 pp. Line-cut of the Jean Cappel edition, Vienna, 1803. The surviving autograph, for piano and violin, only goes as far as the first double bar of the first movement. Stadler finished the Adagio movement, for piano solo, and had it published. Plastic ring binding. \$13
- 467 *Symphony No. 35 in D, K. 385 "Haffner" Symphony. Facsimile of the Original Manuscript Owned by the National Orchestral Association, New York. Introduction by Sydney Beck. [Ms. Pierpont Morgan Library, New York].*  
 New York, 1968. Oblong, 37 x 30 cm, 6, 60 pp. 2-color halftone of autograph score written in the summer of 1782. Bibliophile edition in cloth, with matching slipcase. \$185
- 468 *Symphony No. 35 in D, K. 385 "Haffner" Symphony. Facsimile of the Original Manuscript Owned by the National Orchestral Association, New York. Introduction by Sydney Beck. [Ms. Pierpont Morgan Library, New York].*  
 New York, 1968. Oblong, 35 x 28 cm, 6, 60 pp. 2-color reproduction autograph score written in the summer of 1782. Printed with generous margins. Wrappers. \$55
- 9119 [Symphony, no.40, K.550] *Sinfonie in g-moll KV 550. Faksimile der autographen Partitur in erster und zweiter Fassung (1788). Mit einem Kommentar von Otto Biba.*  
 Vienna, 2009. Oblong, 4°, 106, 43 pp. Beautiful color facsimile of both versions of the autograph score, once proudly owned by Johannes Brahms. This facsimile edition sheds light on Mozart's composing process; the accompanying commentary by Otto Biba addresses the complicated relationship between the two versions and suggests that the first autograph version, rather than representing a different version, may in fact be an intermediate "stadium" of a complicated compositional process. Commentary in Ger-Eng-Jap. Limited bibliophile edition of 500 copies. An indispensable source for all Mozart lovers and researchers. \$495  
[http://www.omifacsimiles.com/brochures/moz\\_sym550.html](http://www.omifacsimiles.com/brochures/moz_sym550.html)
- 4243 [Symphony, no.40, K.550, arr. Clementi] *Sinfonia in sol minore K 550. Adattamento per 4 strumenti di Muzio Clementi. Introduzione, facsimile dell'autografo e trascrizione a cura di Remo Giazotto. [Biblioteca dell'Accademia Nazionale di Santa Cecilia, Rome].*  
 L'Arte Armonica, I/1. Lucca, 1991. Oblong, 33 x 27 cm, xxxiii, 23, 77 pp. Beautiful halftone in full color of Clementi's autograph transcription of the G Minor Symphony for four instruments (piano, flute, violin & violoncello). This is a fascinating document showing the tradition common at the turn of the 18th century of arranging symphonic works for smaller chamber groups. Together with a new printed edition of the score and introduction in It-Eng. Wrappers, with slipcase. \$80  
[http://www.omifacsimiles.com/brochures/moz\\_clementi.html](http://www.omifacsimiles.com/brochures/moz_clementi.html)

- 469 [Symphony, no.41, "Jupiter", K.551]  
*Symphonie C (Jupiter)*. Koechel No. 551. *Faksimile Reproduktion der Handschrift*. Original: Preussische Staatsbibliothek, Berlin.  
Philharmonia-Faksimiledrucke, 2. Vienna, 1923. Oblong, 25 x 34 cm, 91, i pp. Beautiful halftone. Hardbound. Rare. \$335
- 7935 [Symphony, no.41, "Jupiter", K.551]  
*Symphonie C (Jupiter)*. Koechel No. 551. *Faksimile Reproduktion der Handschrift*. Original: Preussische Staatsbibliothek, Berlin.  
Philharmonia-Faksimiledrucke, 2. Vienna, 1923. Oblong, 25 x 34 cm, 91, i pp. Beautiful halftone. Original wrappers. Rare. \$225
- 471 [Symphony, no.41, "Jupiter", K.551]  
*Sinfonie in C KV 551 ("Jupiter-Sinfonie")*. *Faksimile der autographen Partitur herausgegeben von Karl-Heinz Köhler*. [Ms. Deutsche Staatsbibl. Berlin].  
*Documenta Musicologica*, II/8. Kassel, 1978. Oblong, 33 x 25 cm, 28 (booklet), 103 pp. Beautiful 3-color halftone issued on the occasion of the return of the ms to the Deutsche Staatsbibliothek in 1977. Commentary in Ger-Eng-Fr. Linen. \$175
- 8525 [Symphony, no.41, "Jupiter", K.551, first ed., parts]  
*Grande sinfonia à plusieurs instruments. Œuvre 38me [Symphony No.41, K.551]*. [Library of Congress, Washington, DC].  
Performers' Facsimiles, 200. New York, [2005]. 4°, 13 partbooks, 57 pp. Line-cut of the André edition, Offenbach, 1800, plate no. 622. Scored for vln I-II, vla, vc, bass, fl, ob I-II, bsn, hrn I-II, trp I-II, timp; two copies of the bass part are supplied. Wrappers. \$75
- 1600 [Trio, piano, vln & vc, K.542, E major]  
*Autograph des Klavier-Trios in E-Dur (Köchel-Verz. Nr. 542)*. [Formerly Preußische Staatsbibliothek, Berlin].  
Munich, 1921. Oblong, 32 x 24 cm, 26 pp. Fine monochrome collotype of the autograph score. Beautiful deckle-edged paper, with original marbled coverboards (water stains on cover). Rare. \$230
- 459 [Trio, strings, K.Anh. 66]  
*Streichtriosatz G-dur, KV Anhang 66. Ergänzt und herausgegeben von Franz Beyer*. [Ms. Fitzwilliam Museum, Cambridge].  
Winterthur, 1976. 4°, i, 3, 22 pp. Halftone of autograph fragment scored for violin, viola & basso. Mozart's autograph consisting of 3 pages, breaks off inexplicably after bar 100. Together with performing edition and parts completed by Franz Beyer. Wrappers. \$20
- 7385 [Variations, piano, on Dutch songs, K.24-25]  
*"Dutch" Keyboard Variations*. "Laat ons juichen, Batavieren!" K.24; "Willem van Nassau" K.25. Edited in Facsimile with an Introduction by Paul van Reijen.  
*Dutch Music Facsimiles*, 9. Utrecht, 1996. 4°, xiii, 9 pp. Line-cut of the Hummel editions, Amsterdam & The Hague, 1766. Written during the Mozart family's stay in The Hague (September, 1765 to March, 1766). K.24 is based on a patriotic song "Let us shout with joy, Batavians", K.25 on a well-known air, also known as the "Prince's March". Wrappers. \$27
- 453 [Variations, piano, on arias; K.180, 189, 354, 398, & 460]  
*VI Variazioni su "Mio caro Adone"; XII Variazioni sur "Je suis Lindor"; VI Variazioni su "Salve tu, Domine"; VIII Variazioni su "Come un agnelio"; Trois Airs variés pour le clavecin ou forte piano*.  
*Archivum Musicum: L'Arte del Fortepiano*, 1. Florence, 1984. Oblong, 32 x 23 cm, 4 booklets, v, 55 pp. Line-cut of the early printed editions. Variations based on operatic numbers by Salieri, Baudron, Paisiello, and Sarti. Introduction in It by Laura Alvini. Wrappers with slipcover. \$34
- 7932 [Variations, piano, "Ah, vous dirai-je Maman", K.265]  
*Zwölf Variationen in C für Klavier über das französische Lied "Ah, vous dirai-je Maman" KV 265 (300e)*. *Faksimile nach den autographen Fragmenten und Reproduktion des Erstdrucks*. Im Auftrag der Deutschen Mozart-Gesellschaft herausgegeben und kommentiert von Ulrich Konrad.  
[Henle Music Facsimiles, 14]. Munich, 2001. Oblong, 34 x 25 cm, 22, 4 + 8 pp. Full-color halftone of the composer's c.1781-82 autograph (variations no. 8 & 10 are now missing), plus halftone of the first printed edition by Christoph Torricelli, reconstructed from two incomplete sources. These variations, based on the French tune "Ah, vous dirai-je Maman" ("Twinkle, Twinkle Little Star"), were, even during Mozart's lifetime, immensely popular. Introduction in Ger-Eng. Handsome portfolio with red paper boards, white lettering & cloth ties. \$66  
[http://www.omifacsimiles.com/brochures/moz\\_var.html](http://www.omifacsimiles.com/brochures/moz_var.html)
- 7487 *Skizzen und Entwürfe herausgegeben von Ulrich Konrad*.  
Supplement zur Neuen Mozart Ausgabe, X/30/3. Kassel, 1997. Oblong, 4°, 192, c.145 pp. A rare opportunity to enter the "workshop" of Mozart. Virtually every sketch and draft that has survived—192 pages—has been assembled and collated in chronological order for this superb facsimile edition reproduced in full color. Like Band 44 of the Bachgesellschaft edition which contained only reproductions of Bach manuscripts, this publication marks the culmination of the Neue Mozart Edition. The facsimiles are accompanied by careful transcriptions and critical commentary (Ger), making them accessible to both layman and specialist. Deluxe edition with clamshell case covered in burgundy linen and titles in gold lettering. An indispensable resource for any Mozart enthusiast. \$395  
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- 9181 *Wasserzeichen-Katalog von Alan Tyson. Textband; Abbildungen*.  
Supplement zur Neuen Mozart Ausgabe, X/33/2. Kassel, 1992. Oblong & upright, 4°, 2 vols, xix, 68, 221 pp. Tyson's magisterial study of watermarks in Mozart manuscripts, enabling scholars to establish rough dating for Mozart compositions. Hardbound, in linen. \$292
- 7706 *Barbara Ployers und Franz Jakob Freystädtlers Theorie- und Kompositionsstudien bei Mozart. Vorgelegt von Hellmut Federhofer und Alfred Mann*.  
Supplement zur Neuen Mozart Ausgabe, X/30/2. Kassel, 1989. Oblong, 4°, xvi, 160, 50 pp. Facsimile of the exercises of two of Mozart's composition students, Barbara Ployer and Franz Jakob Freystädler (resp. Österreichischen Nationalbibl. Wien, Cod. 17.559 and Bibl. der Internationalen Stiftung Mozarteum, Salzburg, Ms. Freystädler). Both mss contain a substantial amount of material in Mozart's hand and provide a fascinating glimpse into the teaching of composition of the time. Linen, with commentary in wrappers. \$155
- 4111 (Banks, C.A. & J. Rigbie Turner)  
*Mozart: Prodigy of Nature. The Pierpont Morgan Library, New York, The British Library, London*.  
New York & London, 1991. 22 x 28 cm, 88, with 74 illus pp. Splendid exhibition catalog issued jointly by the British Library and the Pierpont Morgan Library on the occasion of the bicentennial of the composer's death. Includes numerous facsimiles of sources and contemporary documents, many hitherto unpublished. Wrappers. \$22
- 4357 [Berlin, Staatsbibliotheken, exhib. catalog]  
*Wolfgang Amadeus Mozart. Componieren—meine einzige Freude und Passion. Autographe und frühe Drucke aus dem Besitz der Berliner Staatsbibliotheken*.  
Ausstellungskataloge der Staatsbibliothek Preußischer Kulturbesitz, 40. Wiesbaden, 1991. Oblong, 27 x 23 cm, 144, with 59 illus pp. Beautiful exhibition catalog issued on the bicentennial of the composer's death. First exhibition of major Mozart works put on by the new unified Staatsbibliothek system in Berlin. Commentary by Frank Ziegler, Hans-Günter Klein, Helmut Hell, Joachim Jaenecke and Uta Hertin-Loeser. Wrappers. \$45

- 2795 [Buchner, Alexander, et al]  
*Mozart and Prague.*  
Prague, 1956. 24 x 28 cm, 17, 160 pp. Fine picture documentary issued on the occasion of the 200th anniversary of Mozart's birth. Introduction in Eng. 160 halftones, 24 of them in color. Beautiful cloth binding with imbossed silhouettes framed in gold. \$135
- 5584 [Correspondence, collected, modern edition]  
*Briefe und Aufzeichnungen. Gesamtausgabe herausgegeben von der Internationalen Stiftung Mozarteum Salzburg, gesammelt und erläutert von Wilhelm A. Bauer und Otto Erich Deutsch.*  
Kassel, 1962-. 8°, 7 vols, 4411 pp. Complete critical edition in 4 volumes of all surviving Mozart letters and related correspondence. 3 volumes of comprehensive indices. Indispensable research tool. Linen. \$550
- 6601 [Correspondence, collected, modern edition]  
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Kassel, 1962-. 8°, 157 pp. Additions to the original 7-volume "Briefe und Aufzeichnungen" (Kassel, 1962-). Linen. \$49
- 6611 [Correspondence, collected, modern edition]  
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Kassel, 1962-. 8°, 8 vols, Paperback version of original 7-volume set of "Briefe und Aufzeichnungen" (Kassel, 1962-), plus an 8th "Ergänzungs" volume. \$189
- 2794 Haberkamp, Gertraut.  
*Die Erstdrucke der Werke von Wolfgang Amadeus Mozart. Bibliographie.*  
Musikbibliographische Arbeiten, 10. Tutzing, 1986. 4°, I: 494; II: vi, 389 pp. Descriptive catalog of Mozart first editions appearing before 1805. Text volume, organized by Köchel numbers, includes full title, number of printed and blank pages, and plate information. Orders chronologically various printings of some editions; where possible, dating is corroborated with contemporary newspaper announcements and/or with testimony from the composer. Volume II features halftone reproductions of title pages and pages of special significance. Indices & bibliography. Linen. \$295
- 7859 [Hummel, Walter]  
*Nannerl Mozarts Tagebuchblätter mit eintragungen ihres Bruders Wolfgang Amadeus. Vorge stellt und bearbeitet im Auftrage der Internationalen Stiftung Mozarteum von Walter Hummel.*  
Salzburg, 1958. 21 x 24 cm, 136, with 19 plates & 57 pp. Line-cut reproduction of Nannerl's diary written from May 1775 to September 1783, with careful line-by-line transcription provided in the margins. With numerous illustrations and additional letters. Comprehensive word and person glossary plus index. Cloth. \$55
- 2528 [King, A. Hyatt (British Library)]  
*A Mozart Legacy: Aspects of the British Library Collections.*  
London, 1984. 19 x 25 cm, 112, with 60 illus pp. Re-edition of Mozart in the British Museum, together with additional essays and halftones. Hardbound. \$30
- 4024 (Klein, Hans-Günter)  
*Wolfgang Amadeus Mozart. Autographe und Abschriften. Katalog bearbeitet von Hans-Günter Klein.*  
Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung-Kataloge, 6. Berlin, 1982. 8°, 542, 40 illus pp. Annotated catalog of the complete Mozart holdings in the possession of the SBPK in Berlin. Linen. \$253
- 4021 Koechel, Ludwig Ritter von.  
*Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts. . . Achte, unveränderte Auflage bearbeitet von Franz Giegling, Alexander Weinmann & Gerd Sievers.*  
Wiesbaden, 8/ 1983. 18 x 27 cm, cxliii, 1024 pp. Indispensable tool for all source studies as it contains detailed information on autographs, contemporary ms copies and first editions as well as the locations of the principal sources. The supplement (Anhang), spanning now more than 200 pages and consisting of sections A through F, catalogs additional or problematic works. Linen. \$199
- 1922 (Larsen, Jens Peter & Kamma Wedin)  
*Die Sinfonie KV 16a "del Sigr. Mozart". Bericht über das Symposium in Odense anlässlich der Erstaufführung des wiedergefundenen Werkes Dezember 1984. Herausgegeben von Jens Peter Larsen und Kamma Wedin.*  
Dansk Selskab for Musikforskning und Odense Kommune. Odense, 1987. 15 x 22 cm, 97, with 9 plates pp. Essays by Larsen and Wedin, together with contributions by Sybille Reventlow, Gerhard Allroggen, Wolfgang Plath, Alan Tyson, Marius Flothuis, and Eva Badura-Skoda on various aspects of the newly discovered symphony. Wrappers. \$32
- 4041 [Method, thoroughbass, London ed.]  
*Mozart's Practical Elements of Thorough Bass, with Many Observations & Examples on Harmony & Counterpoint Exceedingly Well Calculated to Establish a Pure Classical Style of Musical Composition. Translated from the Vienna Edition and by Permission Very Respectively Inscribed to Thomas Attwood . . . Pupil of Mozart, by Samuel Gödbé.*  
New York, 1976. 18 x 25 cm, v, 34 pp. Line-cut of the Augener edition, successor of the original London edition of 1823. Introduction by Baird Hastings. Wrappers. \$12
- 4147 Niemetschek, Franz Xaver.  
*"Ich kannte Mozart". Leben des k.k. Kapellmeisters Wolfgang Gottlieb Mozart nach Originalquellen beschrieben. Herausgegeben und kommentiert von Jost Perfahl.*  
Munich, 4/ 1991. 8°, viii, 90, 28 pp. Line-cut of the Prague, 1808 edition, together with additional material first published by E. Rychnovsky in his 1905 reprint. Afterword in Ger. Bibliography. Hardbound. \$18
- 4553 Nissen, Georg Nikolaus.  
*Biographie W.A. Mozarts [nach Originalbriefen, Sammlungen alles über ihn Geschriebenen, mit vielen neuen Beylagen, Steindrücken, Musikblättern und einem Facsimile. Nach dessen Tode herausgegeben von Constanze Wittve von Nissen, früher Wittve Mozart. Mit einem Vorworte vom Dr. Feuerstein]. Mit einem Vorwort von Rudolph Angermüller.*  
Hildesheim, 2/ 1984. 8°, xvi, 44, 702, 220 pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, 1828. First authoritative bibliography on Mozart. This edition contains the first printed reproduction of a Mozart autograph (the soprano aria "In te spero", K.383h). This "Fac-Simile" is not the result of any photographic process, but rather, is a handmade "copy" done by an engraver. Linen. \$117
- 2403 (Paris, Bibliothèque Nationale, Paris, exhib. catalog)  
*Mozart en France.*  
Paris, 1956. 16 x 20 cm, viii, 26, 86 pp. Exhibition catalog on the occasion of the 200th anniversary of Mozart's birth. Description of 234 exhibited items, mostly from the collection of the Bibliothèque Nationale. Halftones of many hitherto unpublished autographs and contemporary documents. Wrappers. \$15
- 475 Rech, Géza.  
*Das Salzburger Mozartbuch.*  
Salzburg, 1986. 13 x 18 cm, 120, with 62 illus pp. Numerous autographs, letters, portraits, photos, and other memorabilia. Line-cut snippets from Il sogno di Scipione, Idomeneo, The Marriage, Don Giovanni, and Magic Flute. 2 complete letters, one from Leopold to Nannerl, the other from Wolfgang to Constanze. Color portrait of Mozart (at 4) embossed on linen cover. Linen. \$35

- 2668 [Sotheby's]  
*Wolfgang Amadeus Mozart. Autograph Manuscript of Nine Symphonies.*  
 London, 1987. Oblong, 27 x 21 cm, 16, with 7 pp. Illustrated auction catalog for one of the most extraordinary sales of this century: the scores (mostly autograph) of Symphonies 22 through 30. Includes seven 3-color halftones of pages from Symphonies 22, 23, 24, 27, 29, and the table of contents with thematic incipit in the hand of Leopold Mozart, believed to have assembled the collection. Wrappers. \$28
- 4359 [Verzeichnis / Thematic catalog]  
*Eigenhändiges Werkverzeichnis. Faksimile. British Library Stefan Zweig Ms 63. Einführung und Übertragung von Albi Rosenthal und Alan Tyson.*  
 Neue Ausgabe Sämtlicher Werke, X/33/1. Kassel, 1991. 18 x 25 cm, 57, 90 pp. Beautiful 2-color halftone of the autograph, issued on the occasion of the bicentennial of Mozart's death. Mozart's endearing "Verzeichniß aller meiner Werke" compiled during his last years in Vienna, and according to Costanze always carried by him, includes date, name of the composition, instrumentation (if orchestral), names of the singers (if operatic), date of the first performance, dedication, and a musical incipit, usually in score form, on two staves. Includes new transcription with modern Köchel numbers provided in footnotes. Introduction in German. Full linen with dustjacket. \$108  
[http://www.omifacsimiles.com/brochures/moz\\_ver.html](http://www.omifacsimiles.com/brochures/moz_ver.html)
- 8779 Zaslav, Neal.  
*W.A. Mozart: Portfolio of a Genius. A Collection of Annotated Facsimiles Documenting His Life & Works.*  
 New York, 1991. Superb reproductions of 23 Mozart documents, including mss, personal letters, memorabilia and some unpublished documents from the life of the composer. Full commentary to each document. The text for this outstanding edition has been produced on letter press. Limited numbered edition of 550 copies with beautiful linen case. Complete sets of this remarkable bibliophile portfolio printed by Stinehour Press in Vermont are no longer available however OMI has a limited number of individual folders that it can offer: nos. 6 through 8, and nos. 10 through 23. Please inquire for precise titles. Price per folder: \$30 [http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 7178 Ziegler, Frank.  
*Kleine Galerie zu Mozarts Opern. Herausgegeben im Auftrag der Deutschen Staatsbibliothek zu Berlin in der Stiftung Preußischer Kulturbesitz von Frank Ziegler.*  
 Wiesbaden, 1991. Oblong, 30 x 21 cm, xvii, 31 plates pp. Beautiful exhibition catalog issued on the bicentennial of the composer's death. Includes 18 pages of autographs from various operas and 13 pages of drawings and scene representations by Johann Peter Lyser (1803-1870). Contains three essays: "Mozart und Lyser – Ursprünge der Kleinen Galerie"; "... Komponirt ist schon alles – aber geschrieben noch nicht. . . – Anmerkungen zu Mozart's Kompositionsarbeit"; "Mozart, auf den Thron erhoben – Johann Peter Lysers Mozart-Bilder". Wrappers. \$37
- 4020 (Ziegler, Frank)  
*Wolfgang Amadeus Mozart. Autographenverzeichnis bearbeitet von Frank Ziegler.*  
 Deutsche Staatsbibliothek, Handschrifteninventare, 12. Berlin, 1990. 8°, 62, with 7 illus pp. Annotated catalog of 43 autograph compositions, sketches and exercises currently in the possession of the Deutsche Staatsbibliothek. With bibliography, and comprehensive index organized by year, genre, Köchel no., and personal name. Wrappers. \$17