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

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BEETHOVEN, Ludwig van, 1770-1827

1280 [*Adelaide*, voice & guitar, op.46, arr. W.T. Matieke]*

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


Line-cut of the early 19th-c. printed edition by Artaria. Arranged for voice and guitar by Wenzellaus Thomas Matieke (1773-1830), one of the founder of the Viennese guitar school. Introduction in It by Francesco Corio. Wrappers in decorative paper. $19

127 [An die ferne Gelieht, Liederkreis von Alois Jetteles, Opus 98. Faksimile nach dem im Besitze des Bonner Beethovenhauses befindlichen Original.]


Beautiful 2-color collotype of the autograph executed by the photolithographic firm E. Schrieber in Stuttgart. This song cycle is associated with Beethoven’s realization that he would likely never marry and that his youth had passed. It also marks a significant turning point in the composer’s style, becoming more muted with inward expressiveness. Laid paper with coverboards in vegetable vellum with pasted title etchette. $225 http://www.omifacsimiles.com/brochures/bea_andie.html

4964 [Arias, voice, piano, op.82]

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


7793 [Goethe Lieder, voice, piano, op.75, selection]

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


Fine full-color halftone of the first three songs from "Sechs Gesänge mit Begleitung des Pianoforte., op.75. The songs “Aus Golles Farst” and “Neue Liebe, neues Leben” are autographs, while “Krennt du das Land” is in the hand of Therese Malfatti (with Beethoven additions); all date from around 1810. The autographs are legible facsimiles, with the exception of several pages with substantial revisions and crossings. 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. Atterword in Ger. Wrappers with handsome dust jacket in laid paper printed with title block. $47 http://www.omifacsimiles.com/brochures/bea_goe.html

9506 [Missa Solemnis, orch, chorus, op.123]


Deluxe 4-color facsimile of the autograph working score. William Drakbin describes the genesis of the mass as:”the longest, most arduous struggle in Beethoven’s career as an artist”, with equally complex history of its sale to B. Schott after years of calculating with other publishers. 4 of the 5 movements of the Missa Solemnis survive today, the Kyrie, 50 pp in upright format, and the last three movements, Credo, Agnus and Sanctus, 286 pp in oblong format. The Gloria unfortunately disappeared soon after Beethoven’s death. Deluxe edition with leather spine. $895 http://www.omifacsimiles.com/brochures/bea_miss.html

129 [Missa Solemnis, orch, op.123, Kyrie]


Tutzing, 1965. 27 x 44 cm, 56 facs, 12 pp.

Beautiful 2-color halftone of the “Kyrie” movement, in the original 2 format with several foldout pages. The ms is a “working” copy, containing many crossings, 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/bea_miss.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.

Half-tone. End of the Kyrie (included in item 129). $11

135 [Andante, piano, D major, RISM A 2 452004243]

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

Beethoven, 1888. Oplong, 22 x 16 cm, 4 pp.

Half-tone of a contemporary ms copy, c.1835 (omitted from Kinsky-Halm), with title page attribution to Beethoven. The sonata movement was acquired in 1908 by the Königlichen Bibliothek in Berlin from the estate of the musicologist Wilhelm Tappert. Wrappers, in beautiful handmade paper. $20

2882 [Bagatelles, piano, op.126]


9508 [Concerto, piano, orch, no.3, C minor]


Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. The piece was composed in 1799-1800 and first performed—Beethoven playing from short score—April 5, 1803. Scholars have pointed out that Mozart’s C Minor Concerto K.491, which Beethoven played in public concerts, bore an influence on Beethoven’s Concerto. Hardbound. $558 http://www.omifacsimiles.com/brochures/beepc3.html

8446 [Concerto, piano, orch, no.5, op.73, “Emperor”, Eb major]


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, “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. $578 http://www.omifacsimiles.com/brochures/beepc5.html
[Concerto, piano, orch., cadenzas, selections]


Zürich, 1979. 34 x 26 cm, xi, 131 pp (with 98 facs). Beautiful 4-color facsimile of 17 autograph cadenzas now preserved in four different libraries: Beethoven-Haus-Bonn [14], Musikalisches Amt - Paris [1], Staatsbibliothek Berlin - (1) & the British Library - London (1). The cadenzas—generally fair copies—belong to the Piano Concerto nos. 1, 3 & 4, and the Piano Concerto K666 in d minor. Willy Hess' commentary provides detailed 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 improvise in his concerto). 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 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. Eilenberg. Handsomely bound with brown linen spine and Ingres marbled paper boards; matching slipcase. $249

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

**Beethoven, p.2**

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


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

Trois quatuors pour deux violons, alto et violoncello. (Œuvre 59me [The “Rasumovsky” Quartets]. [private collection].


**[Quartet, strings, op.130, no.13, B-flat major; Great Fugue, op.133]**


http://www.omifacsimiles.com/brochures/bee_qu130.html

**[Quartet, strings, op.130, no.13, B-flat major; Great Fugue, op.133]**


http://www.omifacsimiles.com/brochures/bee_qu130.html

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


[Henle Music Facsimiles, 22]. Munich, 2011. Oblong, 35 x 29 cm, 168, xxiv pp. Beautiful 4-color halftone. 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, and weaves them together with contemporary string writing. The full-color facsimile now preserved in four different libraries: Zürich, Berlin, and Prague, and at the Biblioteca National de France, Paris. The 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. Eilenberg. Handsomely bound with brown linen spine and Ingres marbled paper boards; matching slipcase. $249

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

**4898**

[Preludes, piano / organ, op.39]

Two preludes pour tous les 12 tons majeurs pour le fortepiano, ou l’orgue. Quatre 39.


**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.


**144**

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


[Sonatas, piano, no.12, op.26, Ab major]


[Sonata, piano, no.14, op.27,2 "Moonlight", C-sharp minor]


Veröffentlichungen des Beethoven-Hauses, III/16. Bonn, 2003. Oblong, 32 x 23 cm, 2 vols, 56, 70 pp. Beautiful full-color halftone of the autograph fair copy, five surviving sketches (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 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 3 bars of the opening movement), a state that was already recorded in 1830. Commentary in Ger-Ger-Eng. Wrapper in stiff dark blue buckram paper with silver lettering and matching slipcase. $125

http://www.omifacsimiles.com/brochures/bee_ps27.html

[Sonata, piano, no.15, op.28, "Pastoral", D major]

Piano Sonata in D major. With Commentary and Transcription by Martha Frohlich.

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 Eden 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 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 the sketch pages. $325


[Sonata, piano, no.21, op.53 "Waldstein", C major]


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

[Sonata, piano, no.21, op.53 "Waldstein", C major]


http://www.omifacsimiles.com/brochures/bee_ps53b.html

[Sonata, piano, no.23, op.57 "Appassionata", F minor]


Paris, [1927]. Oblong, 31 x 22 cm, 44 pp. Fine collotype in full color in the original format. According to a note by Mr. Bigot pasted on the inside board Beethoven gave the autograph to the pianist Marie Bigot (1796-1820), who impressed him by playing it at sight. From her it went in 1832 to the pianist René Paul Baillot (1813-1889), and after his death to the library of the Paris Conservatoire. Limited edition of 1000 copies (1927 for the Beethoven Association of New York). This is one of the most impressive facsimile editions of all time, the first of it’s kind—treating the facsimile in a holistic way—recreating the binding, size, condition, marginalia, colors and paper. Original cloth spine, with paper boards. Extremely rare.

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


[Sonata, piano, no.23, 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 half-tone 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 Mäd. 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 one day a year and a half after his arrival in Vienna, 18, August, 1814, has been in private hands for a long time and therefore practically inaccessible to scholars and performers. The Beethoven-Haus in Bonn has recently acquired the autograph and issued this fine facsimile, a most welcome addition to the literature. Wrappers in white stock with color snippet of autograph in center. http://www.omifacsimiles.com/brochures/bee_ps57.html

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

Klaviersonate E-moll op.90. Faksimile des Autographs herausgegeben von Michael Ladenburger, [Beethoven-Haus, Bonn]. Veröffentlichungen des Beethoven-Hauses, III/8. Bonn, 1993. Oblong, 36 x 28 cm, 34 facs, 15 pp. Beautiful 4-color half-tone of the autograph fair copy. The ms of this work (dedicated to Prince Moritz von Lichnowsky) was signed by the composer on 16 August, 1814, and has been in private hands for a long time and therefore practically inaccessible to scholars and performers. The Beethoven-Haus in Bonn has recently acquired the autograph and issued this fine facsimile, a most welcome addition to the literature. Wrappers in white stock with color snippet of autograph in center. http://www.omifacsimiles.com/brochures/bee_ps90.html

[Sonata, piano, no.28, 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 half-tone of the composer’s “working” autograph, composed in 1815 and 1816 over an 18 month period. The ms contains many crossouts and alterations and although a later “stage”—a copyist’s ms—served as the Stichvorlage for 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 in burgundy moire fabric and pasted title label. $145 http://www.omifacsimiles.com/brochures/bee_ps101.html

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


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


[Sonata, piano, no.31, 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 half-tone of the composer’s autograph—a fine 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. Hardcover with handsome boards in grey patterned paper. $132 http://www.omifacsimiles.com/brochures/bee_ps110.html

[Sonata, piano, no.32, op.111, C minor]


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

Violin Sonata in G major, Op.30, no.3. Faksimile 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 autograph could be considered a faircopy, it appears not to be the source for the first edition issued by the Bureau des Arts et d’Industrie, Vienna, June, 1803, with a dedication to Alexander I, the Russian Czar. This edition contains additional expression marks and trill indications. As in the case of almost every Beethoven autograph there is evidence in the score reproduced here of compositional changes and improvements carried out after he had already begun to write out the final version. Handsomely bound in blue buckram with gold lettering. $125 http://www.omifacsimiles.com/brochures/bee_vs303.html

[Sonata, violin, piano, op.96, G major]


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

Sonata for Violoncello and Piano, Opus 69, First Movement. Facsimile of the Autograph. Introduction 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. $40
[Sonata, violin, piano, op.69, A major]


Veröffentlichungen des Beethoven-Hauses, Ill/20. Bonn, 2015. Oblong, 36 x 28 cm, 181 pp, 36 pp. (revision/issue of Veröffentlichungen des Beethoven-Hauses, Band III/7, with expanded commentary). Beautiful 4-color halftone of the first mover. This outstanding new full-color facsimile shows many details that can not be seen in the old black-and-white reproduction. Together with a reconstruction of the 1st version and commentary in Ger-Eng, Wrappers, in decorative paper. $70


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


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


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


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 mover (not issued in the 1942 facsimile), showing traces of intensive compositional elaboration, corrections and revisions. Afterword in Ger-Eng. Linen, with slipcase. $279
http://www.omifacsimiles.com/brochures/bee5.html

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


Meisterwerke der Musik im Faksimile, 4. Laaber, 2002. Oblong, 33 x 24 cm, 342, 38 pp. New facsimile of the autograph score. This is the composer's "working" ms from 1808, including a 38 page segment of the third mover (not issued in the 1942 facsimile), showing traces of intensive compositional elaboration, corrections and revisions. Afterword in Ger-Eng. Linen, with slipcase. $279
http://www.omifacsimiles.com/brochures/bee5.html

[Symphony, no.5, op.67, C minor, 1st ed.]

[Fifth Symphony] Symphonie pour 2 violons, 2 violoncelles & 2 contrebasses. Beethoven in Germany. Vienna, 1995. Erstausgabe (Bkt. of Beethoveniana, 2) edited by Hans-Jochen鞍 with the Austrian composer and critic, Hans-Jochen Gaul, and the Swiss musicologist, Hans-Jochen Gaul. This is the first full-color facsimile of Beethoven's autograph manuscript of the famous "Eroica" Symphony, No.5 in C minor, Opus 67, which was composed between the period of September 1807 to mid 1812, and whose premiere took place on December 8 at the Viennese Universitätssaal together with the premiere of Wellington's Victory. While two copyist manuscripts survive with Beethoven’s markings—one of them the fair copy in the hand of Anton Diabelli prepared for the first edition of the published Sigmund Anton Steiner—the autograph produced here in facsimile has a very special place because it preserves to a very great extent the original form of op. 92 in its final form. This is the conclusion of Jonathan Del Mar, based on the type of corrections and modifications seen in the autograph, modifications that were ostensibly transferred to the score during the first rehearsals. Afterword in Ger-Eng. Bound in black linen, with slipcase.

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

Sinfonie Nr.9 d-noll Opus 125. Fotomechanischer Nachdruck der Faksimileausgabe Leipzig 1924. Herausgegeben anlässlich des 175jährigen Bestehens des Musikverlages Peters.


[Symphony, no.9, op.125, finale, sketches]


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


Documenta Musicologica, II/2. Kassel, 2/ 2019. 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 solistos 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 place 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 also on the reader's experience when reading 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 worked 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 reunification Berlin but were initially divided by the Iron Wall and only reunited in 1990. Martina Rehmann, director of the Music Department at the Staatsbibliothek in Berlin traces this story. For the first time the facsimile presents all the parts of the manuscript including pages preserved in Bonn and Paris as well as the trombone and contrabassoon parts. Hardbound, with decorative paper and linen spine. Commentary in Eng-Ger-Span. Special OMI price. $995

[Chamber Music]

[Trio, piano, vln & vc, op.97, Bb minor, "Archduke"]


[Beethoven, p.5]
[Variations, piano, on a waltz, Op.120]  
33 Variations C-Dur über einen Walzer von Anton Diabelli für Klavier op.120 / 33 Variations in C major on a Waltz by Anton Diabelli for piano op. 120. 

Veröffentlichungen des Beethoven-Hauses, III/19. Bonn, 2010. Oblong, 35 x 24 cm, 2 vols, 92, 72, 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 lead with the prescribed Diabelli theme, it contains the complete cycle of 33 variations, and includes several inserted leaves. Beethoven’s compositional process can be recognized by means of the intensive corrections, the far-reaching conceptual alterations and editorial details down to the finest nuance. Introduction (Ger-Eng) by Kurt Masur, with contributions by William Kinderman, Michael Lachenmann and Bernard R. Appel. Wrappers. $215 http://www.omifacsimiles.com/brochures/beeg_bee.html

[Variations, piano, on a waltz, Op.120]  
Beethoven Werke, XII/1. Munich, 2014. Oblong, 31 x 27 cm, 3 vols, xv, 307, 93, 201 pp. When Beethoven moved to Vienna in 1792, almost immediately, and likely pre-arranged, he started composition studies with Haydn, who had been freed from his post with the Esterhazys and was now living in Vienna. The studies—exercises in free counterpoint but also concerned with the conception of a piece, movement structure, proportions of the various parts and the art of “sketching”—lasted until 1794 when his teacher recommended additional studies with Albrechtsberger; with him Beethoven acquired a wide range of technical and compositional tools building on the earlier study. In 1801 Beethoven then turned to Salieri to learn the technique of setting primarily Italian texts to music, an area not covered in the preceding studies. In the present volume reproductions for the first time the surviving manuscripts that record those studies. These are remarkable witnesses showing Beethoven under the watchful eyes of his teachers with illuminating comments, corrections or alternative passages. Facsimile, transcription and commentary, 3 volumes, linen bound. $833 http://www.omifacsimiles.com/brochures/bee_ks.html

[sketchbook, “Engelman”]  
Skizzenbuch. Recueil thématique de L.v. Beethoven. Autographe contenant 37 pages de musique donné a Mr. Artôt (célèbre violoniste français) par Mr. Auguste Artaria, éditeur des ouvrages de Beethoven, a Vienne le 19 Mai 1835 [Beethoven-Haus, Bonn, Ms. Mb 60, SBH 664]. 
Leipzig, 1913. Oblong, 34 x 27 cm, 39 pp. Halftone. The first of the Beethoven sketchbooks to appear in facsimile. Copied c. Feb-March of 1823, it contains the latest sketches for the Diabelli Variations, Op. 120 and some of the very last drafts for the 1st movement of the Ninth Symphony. Sieghard Brandenburg has suggested that the Engelman sketchbook and the one used immediately after it—Landsberg 8/1—were originally the two parts of a single book. Coverboards in vellum paper with beautiful gold lettering.

[sketchbook, “Grasnick 5”]  
Grasnick 5: Beethoven’s Pocket Sketchbook for the Agnus dei of the Missa Solemnis, Opus 123. [Facsimile Edition] Transcribed, Edited, and with a Commentary by Patricia Metzler and Fred Stoltzfus. [Staatbibliothek zu Berlin]. 
Beethoven Sketchbook Series, [3]. Champaign, 2016. Oblong, 38 x 28 cm, 144 pp. Color facsimile of a pocket sketchbook acquired by the Berlin Royal Library in 1879 as part of the holdings of Friedrich August Grasnick, a gentleman scholar & music collector. Long neglected in scholarship, the so-called Grasnick 5 documents reveal Beethoven working out concepts and ideas, offering fascinating insights into his creative method. This critical edition, the third in the Beethoven Sketchbook Series, offers a facsimile and transcription, spread out side by side, of the contents of the stitched pocket sketchbook started by the 50-year-old master during the summer of 1820. At the time, Beethoven labored over the Missa solemnis, Opus 123. The sketchbook’s pages yield the entire record of his early ideas on the Agnus Dei of that work as well as a sketch for a part of the Benedictus. Includes 5 pages from Artaria 205, also in side-by-side facsimile-transcription layout. Clothbound. $95 http://www.omifacsimiles.com/brochures/bee_grasnick.html

[sketchbook, “Kafka”]  
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[sketchbook, “Kafka”]  
Veröffentlichungen des Beethoven-Hauses in Bonn, 1/37. Bonn, 2010. Oblong, 4 vols, 96, 100, 100 pp. Color 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 http://www.omifacsimiles.com/brochures/bee_art197.html

[sketchbook, “Kesslersches”]  

[sketchbook, “Kesslersches”]  

Beethoven Sketchbook Series, [2]. Champaign, 2013, 4°, 2 vols. Complete halftone reproduction and critical edition of the MS, currently in Kraków at the Biblioteka Jagiellońska (formerly Berlin, Staatsbibliothek, Mus. ms. aut. Beethoven Landsberg 6). Once known as "Notierungsbuch E", Landsberg 6 is perhaps Beethoven's most famous sketchbook due in part to Nottebohm's 1880 monograph on this source. This sketchbook documents Beethoven's creative work from sometime late in 1802 until early in 1804, a transformative period in his artistic career. The most significant sketches are those for the "Eroica" Symphony, op.55, the "Waldstein" Sonata, op.53, and for the first five numbers of the opera Leonore as produced in 1805 (later revised and renamed Fidelio). Hardbound. $200 http://www.omifacsimiles.com/brochures/be_1800.html

[sketchbook, "Landsberg 6"]


[sketchbook, "Landsberg 7"]


[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 in Bonn, I/4. Bonn, 1996. Oblong, 4°, 2 vols, 70, 88 pp. Halftone. The sketchbook has been reconstructed from manuscripts currently housed in 11 separate collections. Since the original photographs were taken three leaves have been bought by private collectors and are now inaccessible. Hardbound. $116 http://www.omifacsimiles.com/brochures/be_1800.html


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Boorman, Patrick.

Brandenburg, Sieghard, et al.

Brunner, Daniel.
Anton Schindler und sein Einfluss auf die Beethoven-Biographik.

[Conversation book]
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 (1799-1868), Sebastian Schmidt (1799-1888), Ignaz Schuppanzigh (1776-1830). The books provide a fascinating glimpse into Beethoven’s world. With full transcription, commentary, and English translation. Wrappers. Sold out. http://www.omifacsimiles.com/brochures/be.html

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Ein Brief an Franz Anton Hoffmeister in Leipzig. [Ms. NE 181, Beethoven-Haus, Bonn].

Dreizehn unbekannte Briefe an Josephine Gräfin Deym geb. v. Brunsvik. [Correspondence, to J. Deym].

Ein Brief an Franz Anton Hoffmeister in Leipzig. [Ms. NE 181, Beethoven-Haus, Bonn].

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[“Stammbuch”, ÖNB]
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