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- BEETHOVEN, Ludwig van, 1770-1827**
- 1820 ["Adelaide", voice & guitar, op.46, arr. W.T. Matiegka]  
"Adelaide" ["Einsam wandelt dein Freund im Frühlingsgarten"]. *Per voce e chitarra, Wien s.d.*  
Archivum Musicum: L'Arte della Chitarra, 20. Florence, 1988. 23 x 31 cm, i, 7 pp. Line-cut of the early 19th-c. printed edition by Artaria. Arranged for voice and guitar by Wenzeslaus Thomas Matiegka (1773-1830), one of the founder of the Viennese guitar school. Introduction in It by Francesco Gorio. Wrappers in decorative paper. \$19
- 127 *An die ferne Geliebte, Liederkreis von Alois Jettles, Opus 98. Faksimile nach dem im Besitz des Bonner Beethovenhauses befindlichen Original.*  
[Henle Music Facsimiles, 4]. Munich, 1970. Oblong, 31 x 25 cm, 28 pp. Beautiful 2-color colotype 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 etikette. \$225  
[http://www.omifacsimiles.com/brochures/bee\\_andie.html](http://www.omifacsimiles.com/brochures/bee_andie.html)
- 4964 [Arias, voice, piano, op.82]  
*Vier Arien und ein Duett (italienisch und deutsch), mit Begleitung des Pianoforte. Op.82.*  
Biblioteca Classica, 8. Rotterdam, 1988. Oblong, 4°, 16 pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, 1811. Plastic ring binding. \$11
- 7793 [Goethe Lieder, voice, piano, op.75, selection]  
*Drei Lieder nach Goethe. Mit einem Kommentar von Helga Lühning.*  
Veröffentlichungen des Beethoven-Hauses, III/13. Bonn, 1999. Oblong, 34 x 27 cm, 30 facs, 16 pp. Fine full-color halftone of the first three songs from "Sechs Gesänge mit Begleitung des Pianoforte", op.75. The songs "Aus Göthe's Faust" and "Neue Liebe, neues Leben" are autographs, while "Kennst du das Land" is in the hand of Therese Malfatti (with Beethoven additions); all date from around 1810. The autographs are legible fair copies, with the exception of several pages with substantial revisions and crossouts. We know that Beethoven was in love with the 18-year-old Therese Malfatti (daughter of a wealthy landowner), and considered proposing to her; in a letter of 1810 he speaks of her "so schönes Talent" on the piano. The personal relationship makes these settings all the more poignant. Afterword in Ger. Wrappers with handsome dust jacket in laid paper with printed title block. \$47 [http://www.omifacsimiles.com/brochures/bee\\_goe.html](http://www.omifacsimiles.com/brochures/bee_goe.html)
- 9506 [Missa Solemnis, orch, chorus, op.123]  
*Missa Solemnis Op. 123. Facsimile of the Autograph Score in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. With a commentary by Hans-Joachim Hinrichsen and Martina Rebmann.*  
Documenta Musicologica, II/51. Kassel, 2016. Oblong, 45 x 40 cm, 351, 27 pp. 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/bee\\_missa2.html](http://www.omifacsimiles.com/brochures/bee_missa2.html)
- 129 [Missa Solemnis, orch, chorus, op.123, Kyrie]  
*Missa Solemnis, Opus 123, Kyrie. Faksimile nach dem Autograph. Herausgegeben von Wilhelm Virneisel. [Staatsbibl. der Stiftung Preuß. Kulturbesitz, mus. ms. aut. Beethoven 1].*  
Tutzing, 1965. 27 x 44 cm, 56 facs, 12 pp. Beautiful 2-color halftone of the "Kyrie" movement, in the original 2° format with several foldout pages. The ms is a "working" copy, containing many crossouts, corrections and compositional improvements, all the more important, as Beethoven considered the Missa Solemnis to be his greatest work. Separate commentary booklet in Ger by Wilhelm Virneisel. Edition of 1000 copies printed on laid paper. Handsome binding with red linen boards and gold lettering. Slipcase covered with vellum paper. \$175  
[http://www.omifacsimiles.com/brochures/bee\\_missa.html](http://www.omifacsimiles.com/brochures/bee_missa.html)
- 133 [Missa Solemnis, orch, chorus, op.123, end of Kyrie]  
*Schluß des Kyrie der Missa Solemnis. Faksimile-Blatt.*  
Tutzing, 1965. 27 x 44 cm, 2 pp. Halftone. End of the Kyrie (included in item 129). \$11
- 135 [Andante, piano, D major, RISM A 2 452004425]  
*Andante per il clavicembalo. Faksimile-Ausgabe mit freundlicher Genehmigung der Staatsbibliothek Preussischer Kulturbesitz, Berlin, Musikabteilung (Signatur: Mus. ms. 1267).*  
Berlin, 1988. Oblong, 22 x 16 cm, 4 pp. Halftone of a contemporary ms copy, 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]  
*Sechs Bagatellen für Klavier, Op.126. Faksimile der Handschriften und der Originalausgabe mit einem Kommentar herausgegeben von Sieghard Brandenburg. [Beethoven-Haus, Bonn, Mh. 23, Sammlung H.C. Bodmer & Mss. Bibl. Nationale, Paris & Gesellschaft der Musikfreunde, Wien].*  
Veröffentlichungen des Beethoven-Hauses, III/4. Bonn, 1984. Oblong & upright, 35 x 25 cm, 2 vols, 55, 17; 52 pp. Halftone. Vol.I: Ms. 23, Bagatelles Op.126, Sketches to Op.126 nos.1, 2, & 6 and Ms. 69, (2), 74, 81; Vol.II presents original 1825 edition by B. Schott. Color frontis of Beethoven. Includes transcriptions of sketches and full commentary. Coverboards in beautiful green antique paper. Rare.  
[http://www.omifacsimiles.com/brochures/bee\\_bag.html](http://www.omifacsimiles.com/brochures/bee_bag.html)
- 9508 [Concerto, piano, orch, no.3, op.37, C minor]  
*Konzert für Klavier und Orchester Nr.3 c-Moll, opus 37. Faksimileausgabe der autographen Handschrift der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Mit einem Geleitwort von Mitsuko Uchida. Herausgegeben und kommentiert von Elisabeth Schmierer.*  
Meisterwerke der Musik im Faksimile, 45. Laaber, 2018. Oblong, 32 x 24 cm, 22, 240 pp. 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/beeep3.html>
- 8446 [Concerto, piano, orch, no.5, op.73, "Emperor", Eb major]  
*Konzert für Klavier und Orchester Es-Dur Opus 73. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Mit einem Kommentar herausgegeben von Hartmut Hein und einem Vorwort von Alfred Brendel. [Mus. ms. autogr. Beethoven 15].*  
Meisterwerke der Musik im Faksimile, 7. Laaber, 2005. Oblong, 32 x 24 cm, xxiv, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. Beethoven called his last piano concerto, written in the same key as the Eroica, E-flat major, "a grand concerto". It was influenced by the political and social events of the time, originally intended as the people's call to arms against Napoleon. Beethoven's 1809 autograph score documents not only the compositional process of the work written over a period of more than a year, but also provides a fascinating biographical testimony, as it was in the same year, sadly, that the composer had to discontinue his own public performances as a pianist due to his ever worsening deafness. This tragic break in his performing career caused him to develop a much more detailed autograph of the Fifth Piano Concerto than those of his earlier works. Clothbound. \$578  
<http://www.omifacsimiles.com/brochures/beeep5.html>

- 170 [Concerti, piano, orch, cadenzas, selections]  
*Sämtliche Kadenzanzen / The Complete Cadenzas. Herausgegeben von Willy Hess. Faksimile Ausgabe anlässlich des 100 Geburtstages 22. Februar 1979 von Dr. Kurt Eulenberg.*  
 Zürich, 1979. 34 x 26 cm, xi, 131 pp (with 98 facs). Beautiful 4-color facsimile of 17 autograph cadenzas now preserved in four different libraries: Beethoven-Haus-Bonn (14), Bibliothèque National - Paris (1), Staatsbibliothek - Berlin (1) & the British Library - London (1). The cadenzas—generally fair copies—belong to the Piano Concertos nos. 1, 2, 3 & 4, the piano version of the Violin Concerto Op.61, and Mozart's Concerto K.466 in d minor. Willy Hess' commentary provides careful descriptions of each autograph, as well as information on printed editions. While Mozart left behind a plethora of cadenzas, not only for his own concertos but for those of others, Beethoven once avowed that he could not write anything which was "non-obligato" (closing the door on anyone who wished to freely improvise in his concertos). Some believe that Beethoven composed them in 1809 for his talented pupil, Archduke Rudolph. This facsimile edition provides a wonderful opportunity to study Beethoven's approach to the cadenzas and, at the same time, compare them to the ones written by Moscheles, Reinecke, Brahms and Busoni which have also become a part of the repertoire. Fine bibliophile edition issued on the occasion of the 100th birthday of Dr. Eulenberg. Handsomely bound with brown linen spine and Ingres marbled paper boards; matching slipcase. \$249  
[http://www.omifacsimiles.com/brochures/bee\\_cad.html](http://www.omifacsimiles.com/brochures/bee_cad.html)
- 151 [Concerto, violin, orch, op.61, D major]  
*Konzert für Violine und Orchester, D-dur, Opus 61. [Österreichische Nationalbibl., Vienna, Mus. Hs. 17.538].*  
 Musica Manuscripta, I. Graz, 1979. Oblong, 34 x 24 cm, 55, 260 pp. The Violin Concerto in D Major of Ludwig van Beethoven—probably the most famous of all violin concerti—has a complicated history. Written on rather short notice for his friend Franz Clement in late 1806, and completed only hours before the concert was to begin (sight read by Clement according to some sources), the work was nearly forgotten until its rediscovery in 1844 by the virtuoso Josef Joachim, who performed it with various orchestras conducted by Felix Mendelssohn. No violin cadenzas were written by Beethoven though cadenzas were written by him for the piano version published shortly after the 1808 edition for violin. It is one of the most fascinating Beethoven autographs, since it not only shows the usual corrections during and after the writing process, but also the first stages of the revisions of the violin solo part and the sketches of its transformation into a piano part. The faint colors of the main text in the autograph score—mat brown on ivory paper—and the latter autograph additions with strong ink, red crayon and pencil, reproduced here with utmost fidelity, allow scholar and musician alike to take a fascinating journey into the composer's creative process. Deluxe 5-color halftone of the autograph score, edited and introduced by Franz Grasberger. Limited edition of 1000 copies in half-leather binding that duplicates a former binding of the original. Handsome slipcase in full linen with gold lettering. (special OMI price, regularly \$1,075). \$599 <http://www.omifacsimiles.com/brochures/beevc.html>
- 152 [Concerto, violin, orch, op.61, D major]  
*Konzert für Violine und Orchester, D-dur, Opus 61. [Österreichische Nationalbibl., Vienna, Mus. Hs. 17.538].*  
 Musica Manuscripta, I. Graz, 1979. Oblong, 34 x 24 cm, 55, 260 pp. Same as above but special bibliophile edition of 250 copies on laid paper. Includes printed score from the Neue Beethoven-Gesamtausgabe and phonograph record. Bound in vellum. \$1947
- 2020 [Duet, viola, violoncello, WoO 32, Eb major]  
*Duett mit zwei obligaten Augenglässern für Viola und Violoncello herausgegeben von Franz Beyer. Vorwort von Willy Hess.*  
 Winterthur, 1986. 4°, iii, 7 facs, 12 pp. Halftone of the autograph score, together with a new practical edition. The jocular title seems to mean that the piece was written for 2 bespectacled players. Preface in Ger-Eng. Wrappers. \$19
- 8200 *Für Elise. Klavierstück a-Moll WoO 59. Kritische Ausgabe mit Faksimile der Handschrift BH 116, Skizzentranskription und Kommentar von Sieghard Brandenburg.*  
 Veröffentlichungen des Beethoven-Hauses, III/18. Bonn, 2002. Oblong, 31 x 23 cm, 2, 16 pp. Full-color facsimile of the autograph sketch, together with a new critical edition & diplomatic transcription. This very interesting folio represents a fairly advanced stage of the composition, nearly complete, and partly already in score. There is evidence of 3 separate working phases (based on writing implements, corrections, revisions) which span the years 1810 and 1822. The dedicatee of the piece is not certain, scholars have suggested Theresa Malfatti, Elisabeth Röckel, & Juliane (Elise) Katharine Elisabet Barenfeld. Commentary in Ger. Wrappers. \$18  
[http://www.omifacsimiles.com/brochures/bee\\_elise.html](http://www.omifacsimiles.com/brochures/bee_elise.html)
- 8384 [Goethe Lieder, op.75. arr. Liszt]  
*Sechs Goethe-Lieder / Six Goethe Songs by L.v. Beethoven. For Piano. Reprint of the First Printing, Leipzig 1849. Edited by Ulrich Mahlerl.*  
 Breitkopf Archiv: Frühdrucke- und Bibliophile-Ausgaben von Hohen Quellenwerk. Wiesbaden, 1986. 4°, i, 24 pp. Color facsimile of the 1st edition. Liszt's transcription of the Goethe Lieder for piano. Wrappers. \$16
- 4898 [Preludes, piano/organ, op.39]  
*Deux préludes par tous les 12 tons majeurs pour le fortépiano, ou l'orgue. Œuvre 39.*  
 Biblioteca Classica, 5. Rotterdam, 1985. Oblong, 4°, 7 pp. Line-cut of the Peters edition, Leipzig, 1803. Plastic ring binding. \$8
- 4899 [Rondo, piano, op.51, no.2, G major]  
*Rondo en G pour le piano-forte composé et dédié à Mademoiselle la Comtesse Henriette de Lichnowski.*  
 Biblioteca Classica, 6. Rotterdam, 1988. Oblong, 30 x 21 cm, 11 pp. Line-cut of the Peters edition, Leipzig, 1814. Plastic ring binding. \$11
- 144 [Quartets, strings, op.18, SV 46, "Grasnick 2" Sketchbook]  
*Ein Skizzenbuch zu Streichquartetten aus Op.18, SV 46. Faksimile / Übertragung von Wilhelm Virneisel. [Staatsbibliothek Preußischer Kulturbesitz, Berlin, mus. ms. aut. Beethoven Grasnick 2].*  
 Veröffentlichungen des Beethoven-Hauses, I/6. Bonn, 1972-1974. Oblong, 34 x 27 cm, 2 vols, 90 facs, 122 pp. Halftone. Separate commentary-edition vol. Limited issue of 500 copies. Wrappers. \$36
- 9215 [Quartet, strings, op.59, 1st ed.]  
*Trois quatuors pour deux violons, alto et violoncello. Œuvre 59me [The "Rasumovsky" Quartets]. [private collection].*  
 Performers' Facsimiles, 280. New York, [2011]. 27 x 35 cm, 4 partbooks, c.136 pp. Line-cut of Vienna [1808] edition (Au Bureau des arts et d'industrie A. Pesth chez Schreyvogel & Comp. plate nos. 580.584.585). Wrappers. \$50
- 9596 [Quartet, strings, op.130, no.13, B-flat major; Great Fugue, op.133]  
*Streichquartett B-dur op.130 / Grande Fugue B-dur Op.133. Autograph: Staatsbibliothek zu Berlin—Preussischer Kulturbesitz; Moravské Zemské Muzeum, Brno; Badische Landesbibliothek, Karlsruhe; Biblioteka Jagiellońska, Kraków; Bibliothèque Nationale de France, Paris; Library of Congress, Washington, D.C. Commentary - Kommentar Ulrich Konrad.*  
 Documenta Musicologica, II/55. Kassel, 2019. Oblong, 4°. viii, 252, 26 pp. Full-color facsimile of the autograph, dispersed now among six libraries around the world (movt I - Bibl. Jagiellońska Kraków; II - Library of Congress Washington; III - Bibliothèque Nationale Paris & Badische Landesbibl. Karlsruhe; IV - Moravské zemské muzeum Brno; V & VI - Staatsbibliothek zu Berlin. The autograph ranges from fair copy to composing copy and includes 7 paste-over corrections (2 of them full page), meticulously reproduced in this exceptional facsimile. A truly remarkable contribution to Beethoven research and gift to Beethoven lovers, this facsimile reunites the various movements after 190 years. Commentary in Eng-Ger. Quarter leather with boards in decorative paper. \$425  
[http://www.omifacsimiles.com/brochures/bee\\_qus130.html](http://www.omifacsimiles.com/brochures/bee_qus130.html)
- 9596\* [Quartet, strings, op.130, no.13, B-flat major; Great Fugue, op.133]  
*Streichquartett B-dur op.130 / Grande Fugue B-dur Op.133. Autograph: Staatsbibliothek zu Berlin—Preussischer Kulturbesitz; Moravské Zemské Muzeum, Brno; Badische Landesbibliothek, Karlsruhe; Biblioteka Jagiellońska, Kraków; Bibliothèque Nationale de France, Paris; Library of Congress, Washington, D.C. Commentary - Kommentar Ulrich Konrad.*  
 Bärenreiter Facsimile, [14] (= Documenta Musicologica, II/55). Kassel, 2019. Oblong, 4°. viii, 252, 26 pp. Full-color facsimile of the autograph, dispersed now among six libraries around the world (movt I - Bibl. Jagiellońska Kraków; II - Library of Congress Washington; III - Bibliothèque Nationale Paris & Badische Landesbibl. Karlsruhe; IV - Moravské zemské muzeum Brno; V & VI - Staatsbibliothek zu Berlin. The autograph ranges from fair copy to composing copy and includes 7 paste-over corrections (2 of them full page), meticulously reproduced in this exceptional facsimile. A truly remarkable contribution to Beethoven research and gift to Beethoven lovers, this facsimile reunites the various movements after 190 years. Commentary in Eng-Ger. Quarter leather with boards in decorative paper. \$425  
[http://www.omifacsimiles.com/brochures/bee\\_qus130.html](http://www.omifacsimiles.com/brochures/bee_qus130.html)
- 9189 [Quartet, strings, op.132, no.15, A minor]  
*Streichquartett a-moll op.132. Vollständige Faksimileausgabe der Handschrift Mus. ms. autogr. Beethoven Mend.-Stift. 11 der Staatsbibliothek zu Berlin—Preußischer Kulturbesitz. Vorwort von Andrés Schiff, Einleitung von Ernst Hertrich.*  
 [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. In this unusually beautiful and well preserved manuscript, Beethoven generously makes the most of the space on its pages. The lavish 4-color printing allows the composer's occasionally unconventional manner of notation to come to life. It permits a unique insight into the creative process, which continued after it had been written down in the form of multiple additions and changes. The edition is rounded off with a preface by the pianist Andrés Schiff, with his generous support this valuable facsimile was made possible. Hardbound. \$190  
[http://www.omifacsimiles.com/brochures/bee\\_qus132.html](http://www.omifacsimiles.com/brochures/bee_qus132.html)

- 4067 [Romances, violin, orch, op.40 & 50]  
*Zwei Romanzen für Violine und Orchester Op.40 und 50. Faksimile-Ausgabe der autographen Partituren mit Klavierauszug herausgegeben von Willy Hess. [Beethovens Archiv, Bonn, Schmidt Nr.533 & Library of Congress, Washington, D.C.]*  
 Winterthur, 1990. 4°, iv, 19 facs, 13 pp. Half-tone of the autograph score (reproduced 2 originals per page), together with new practical edition for violin and piano. Preface in Ger-Eng. Wrappers. \$38
- 9264 [Romance, violin, orch, op.50, F major]  
*Romanze für Violine & Orchester F-Dur op.50. Faksimile nach dem Autograph der Library of Congress in Washington. Mit einer Einleitung von Stefan Drees.*  
 Meisterwerke der Musik im Faksimile, 20. Laaber, 2011. Oblong, 32 x 24 cm, xvi, 32 pp. Facsimile, in full-color, of the autograph fair copy, dated by different authorities as either 1798 of 1802. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$104  
[http://www.omifacsimiles.com/brochures/bee\\_rom.html](http://www.omifacsimiles.com/brochures/bee_rom.html)
- 3203 *Serenade Op.8, Arranged for Violin, Viola and Guitar by Wenceslaus Matiegka. Revised and Edited by Matanya Ophce.*  
 Boston, 1981. 4°, iii, 48, 6 pp. Line-cut of the Artaria, 1807 edition in reduced format, together with a new practical edition (score & parts). Historical introduction. Wrappers. \$26
- 3647 [Sonatas, piano, complete facsimile of the 1st editions]  
*The 32 Sonatas. New Facsimile Edition of First & Early Prints / Neue Faksimile-Ausgabe nach Originaldrucken. Edited by Dr. Brian Jeffery.*  
 London, 1989. Oblong, 4°, 27 booklets, 770 pp. Line-cut of the first or early edition of all the piano sonatas. Contents: Piano sonatas, op. 2 nos. 1, 2, and 3 (Vienna, Artaria, 1796, 52 pp); Piano sonata, op. 7 (Vienna, Artaria, 1797, 24 pp); Piano sonatas, op. 10 nos. 1, 2, and 3 (Vienna, Eder, 1798, 48 pp); Piano sonata, op. 13 "Pathétique" (Vienna, Hoffmeister, 1799, 24 pp); Piano sonatas, op. 14 nos. 1 and 2 (Vienna, Mollo, 1799, 32 pp); Piano sonata, op. 22 (Vienna, Hoffmeister, 1802, 24 pp); Piano sonata, op. 26 (Vienna, Cappi, 1802, 20 pp); Piano sonata, op. 27 no. 1 (Vienna, Cappi, 1802, 16 pp); Piano sonata, op. 27 no. 2 "Moonlight" (Vienna, Cappi, 1802, 16 pp); Piano sonatas, op. 28 (Vienna, Bureau d'Arts et d'Industrie, 1802, 28 pp); Piano sonatas, op. 31, nos. 1 and 2 (Zurich, Nägeli, 1803, 56 pp); Piano sonata, op. 31, no. 3 (Zurich, Nägeli, 1804, 28 pp); Piano sonatas, op. 31, nos. 1-3 (Bonn, Simrock, 1803-4, 68 pp); Piano sonatas, op. 49 nos. 1 and 2 (Vienna, Bureau d'Arts et d'Industrie, 1805, 20 pp); Piano sonata, op. 53 "Waldstein" (Vienna, Bureau d'Arts et d'Industrie, 1805, 32 pp); Piano sonata, op. 54 (Vienna, Bureau d'Arts et d'Industrie, 1806, 16 pp); Piano sonata, op. 57 "Appassionata" (Vienna, Bureau d'Arts et d'Industrie, 1807, 28 pp); Piano sonata, op. 78 (Leipzig, Breitkopf & Härtel, 1810, 16 pp); Piano sonata, op. 79 (Leipzig, Breitkopf & Härtel, 1810, 20 pp); Piano sonata, op. 81a (Leipzig, Breitkopf & Härtel, 1811, 24 pp); Piano sonata, op. 90 (Vienna, Steiner, 1815, 20 pp); Piano sonata, op. 101 (Vienna, Steiner, 1817, 24 pp); Piano sonata, op. 106 "Hammerklavier" (Vienna, Artaria, 1819, 60 pp); Piano sonata, op. 109 (Berlin, Schlesinger, 1821, 24 pp); Piano sonata, op. 110 (Paris and Berlin, Schlesinger, 1822, 24 pp); Piano sonata, op. 111 (London, Clementi, 1823, 24 pp); Piano sonata, op. 111 (Berlin, Schlesinger, 1822/3, 28 pp); introductory leaflet (8 pp); Slipcase. \$399
- 7392 [Sonatas, piano, complete facsimile of the Liszt ed.]  
*Sonaten für das Pianoforte. Erste vollständige Gesamtausgabe unter Revision von Franz Liszt. Neu herausgegeben von Janos Cegledy und Laszlo Simon.*  
 Tokyo, 1995. 23 x 30 cm, 2 vols, c.660 pp. Line-cut of L. Holle edition, Wolfenbüttel, 1847. Introduction in Ger-Eng-Jap. Wrappers. \$145
- 9035 [Sonata, piano, no.8, op.13, C minor]  
*Grandes sonates pathétique pour le clavecin ou le piano forte. Œuvre 13.*  
 Collection FacsiMusic. Courlay, 2008. Oblong 30 x 21 cm, 24 pp. Line-cut of the Joseph Eder edition, Vienna, 1799. Wrappers. \$16
- 3896 [Sonata, piano, no.11, op.22, Bb major]  
*Grande sonate pour le piano forte, œuvre XXII. Vienne/Leipsic, Hoffmeister/Bureau de Musique, 1802. Introduction: Greta Haenen. [Conservatoire Royal de Musique, Brussels].*  
 Facsimile Series, III/13. Peer, 1991. 4°, 24 pp. Line-cut of the Hoffmeister, 1802 edition. Wrappers. \$16
- 1912 [Sonata, piano, no.12, op.26, Ab major]  
*As-dur Sonate Op.26. Facsimile herausgegeben von Erich Prieger. [Ms. formerly Preuß. Staatsbibl. Berlin].*  
 Bonn, 1895. Oblong, 37 x 28 cm, xi, 31 pp. Beautiful collotype of the autograph, composed 1800-1801. The sonata, rediscovered in 1878 by Prieger among a pile of medicine and theological books in a private house, is the first major work from a classical composer to appear in facsimile. Prepared by the acclaimed atelier of Albert Frisch. Introduction in Ger. Fine handmade paper. Original black embossed cloth boards, with lettering in gold. Extremely rare.  
[http://www.omifacsimiles.com/brochures/bee\\_ps26.html](http://www.omifacsimiles.com/brochures/bee_ps26.html)
- 8360 [Sonata, piano, no.14, op.27,2 "Moonlight", C-sharp minor]  
*Piano Sonata in C-sharp Minor, op.27, no.2, "Moonlight Sonata". Part 1: Facsimile of Autograph BH 60 in the Beethoven-House and the Surviving Sketchleaves. Part 2: Facsimile of Original Edition with Sketch Transcriptions and a Commentary by Michael Ladenburger.*  
 Veröffentlichungen des Beethoven-Hauses, III/16. Bonn, 2003. Oblong, 32 x 23 cm, 2 vols, 56, 70 pp. Beautiful full-color half-tone of the autograph fair copy, five surviving sketches (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 13 bars of the opening movement), a state that was already recorded in 1830. Commentary in Ger-Jap-Eng. Wrappers in stiff dark blue paper with silver lettering and matching slipcase. \$125  
[http://www.omifacsimiles.com/brochures/bee\\_ps272.html](http://www.omifacsimiles.com/brochures/bee_ps272.html)
- 7275 [Sonata, piano, no.15, op.28, "Pastoral", D major]  
*Piano Sonata, Op.28. Facsimile of the Autograph, Sketches and First Edition. With Commentary and Transcription by Martha Frohlich.*  
 Veröffentlichungen des Beethoven-Hauses, III/10. Bonn, 1996. Oblong, 36 x 28 cm, 135 pp. Monochrome half-tone of the autograph fair copy, sketch pages (now dispersed among six libraries), and first edition. The autograph, dedicated to Joseph Edlen von Sonnenfels, dates from 1801; the first edition, published by the Bureau d'Arts et d'Industrie in Vienna, appeared in 1802. The "pastoral" associations of the sonata are invoked primarily by the lilting melodies and drone-like accompaniments in the themes of the outer movements, the folk-like style of the Trio in the third movement and nostalgic quality of the second movement. Although the autograph records clear evidence of Beethoven's compositional process (mostly by its irregular gathering structure), the actual discrepancies between the autograph and first edition seem to be mostly the result of careless errors rather than intentional changes. Wrappers with attractive dust jacket which reproduces an original cover.  
[http://www.omifacsimiles.com/brochures/bee\\_ps28.html](http://www.omifacsimiles.com/brochures/bee_ps28.html)
- 137 [Sonata, piano, no.21, op.53 "Waldstein", C major]  
*Klaviersonate in C-Dur Op. 53 (Waldsteinsonate). Faksimile-Ausgabe des im Beethoven-Haus Bonn befindlichen Autographs.*  
 Veröffentlichungen des Beethoven-Hauses, III/2. Bonn, 1965. Oblong, 35 x 26 cm, ix, 64 pp. Superb 3-color collotype on laid paper. Edited by Joseph Schmidt-Görg. Limited edition of 1000 copies. Handsome binding with laid paper boards and embossed title on pasted oval label.  
[http://www.omifacsimiles.com/brochures/bee\\_ps53a.html](http://www.omifacsimiles.com/brochures/bee_ps53a.html)
- 1665 [Sonata, piano, no.21, op.53 "Waldstein", C major]  
*Klaviersonate in C-Dur Op. 53 (Waldsteinsonate). Faksimile-Ausgabe des im Beethoven-Haus Bonn befindlichen Autographs. Mit einem Vorwort in deutscher und englischer Sprache in Neuauflage herausgegeben von Martin Staehelin.*  
 Veröffentlichungen des Beethoven-Hauses, III/2. Bonn, 2/ 1984. Oblong, 35 x 26 cm, ix, 64 pp. (Re-issue of the Bonn, 1965 edition, together with new introduction in Ger-Eng). Superb 3-color collotype of the autograph fair copy. Named after the man for whom it was dedicated, the Waldstein Sonata was composed in 1804 at approximately the same time as the Eroica Symphony and drafts to Leonora. The autograph is believed to have served directly as the engraver's copy for the first published edition (various pencil markings in the margins indicate the plate no. and the planned distribution of the music on the page). Handsome binding with laid paper boards and embossed title on pasted oval label. Limited edition of 1000 copies. [http://www.omifacsimiles.com/brochures/bee\\_ps53.html](http://www.omifacsimiles.com/brochures/bee_ps53.html)
- 2021 [Sonata, piano, no.23, op.57 "Appassionata", F minor]  
*Sonate appassionata (en fa mineur, opus 57). [Bibliothèque Nationale, Paris, mus. ms. 25529].*  
 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 (1786-1820), who impressed him by playing it at sight. From her it went in 1852 to the pianist René Paul Baillot (1813-1889), and after his death to the library of the Paris Conservatoire. Limited edition of 1000 copies (500 for France and 500 for the Beethoven Association of New York). This is one of the most impressive facsimile editions of all time, the first of 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.  
[http://www.omifacsimiles.com/brochures/bee\\_app1927.html](http://www.omifacsimiles.com/brochures/bee_app1927.html)

- 138 [Sonata, piano, no.23, op.57 "Appassionata", F minor]  
*Klaviersonate F-moll Opus 57. Faksimile der Urschrift. [Bibliothèque Nationale, Paris, mus. ms. 25529].*  
 Leipzig, 1971. Oblong, 30 x 22 cm, 44 pp. Beautiful 3-color colotype of the autograph. Paper boards.
- 9265 [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 halftone of the composer's autograph (1805-1806), a fair copy with numerous corrections. The autograph contains a fascinating note written by Paul Bigot (husband of the pianist Marie Bigot) which sheds light on the provenance of the ms: "During the journey, he [Beethoven] was surprised by a storm and driving rain, which soaked through the case in which he carried the Sonata in F minor which he had just composed. Following his arrival in Vienna he visited us and, laughing, showed the still wet composition to my wife, who took a closer look at it. Moved by the surprising beginning she sat down at the piano and begin to play it. Beethoven had not expected this and was surprised to see how Mad. Bigot did not let herself be stopped for a moment by the many erasures and changes which he had made. It was the original which he was in the process of taking to the publisher so that it could be engraved. When Mad. Bigot had played it and asked him to give it to her, he agreed and faithfully brought it back for her once it had been engraved". The autograph passed from the Bigot family to the Conservatoire de Musique, and then to the BN in Paris. Introduction in Ger-Eng. Hardbound with handsome paper boards. \$126  
[http://www.omifacsimiles.com/brochures/bee\\_ps57.html](http://www.omifacsimiles.com/brochures/bee_ps57.html)
- 4623 [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 halftone of the autograph fair copy. The ms of this work (dedicated to Prince Moritz von Lichnowsky), signed by the composer on 16 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\\_ps90.html](http://www.omifacsimiles.com/brochures/bee_ps90.html)
- 7636 [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 halftone of the composer's "working" autograph, composed in 1815 and 1816 over an 18 month period. The ms contains many crossouts and alterations and although a later "stage"—a copyist's ms—served as the Stichvorlage for the 1817 first edition, the ms here is in many ways more accurate and can be called upon to verify or refute questionable readings in the print. Afterword in Ger-Eng by Siegard Brandenburg. Hardbound with handsome boards in burgundy moire fabric and pasted title label. \$145  
[http://www.omifacsimiles.com/brochures/bee\\_ps101.html](http://www.omifacsimiles.com/brochures/bee_ps101.html)
- 1698 [Sonata, piano, no.30, op.109, E major]  
*Piano Sonata Opus 109. [Ms. Library of Congress, Washington].*  
 New York, 1965. Oblong, 33 x 26 cm, 2, 40 pp. Beautiful 2-color colotype of the autograph. Introduction by Oswald Jonas. Printed in the Netherlands by L. Van Leer & Co. Fine laid paper. Rare.
- 9090 [Sonata, piano, no.30, op.109, E major]  
*Klaviersonate E-Dur op.109. Faksimile nach dem Autograph der Library of Congress, Washington, D.C. Mit einem Kommentar von Siegfried Mauser.*  
 Meisterwerke der Musik im Faksimile, 14. Laaber, 2011. Oblong, 31 x 24 cm, xv, 40 pp. Facsimile, in full-color, of the autograph fair copy manuscript (with corrections) entitled "Sonate für das Hammerklavier" and dedicated to his friend Antoine Brentano, also the dedicatee of the Piano Trio WoO 39. This is the first sonata—completed in the fall of 1820—of a trilogy (op.109, 110 & 111) promised to the publisher Schlesinger with operations in Paris and Berlin. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$98  
[http://www.omifacsimiles.com/brochures/bee\\_ps109.html](http://www.omifacsimiles.com/brochures/bee_ps109.html)
- 9091 [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 halftone of the composer's autograph—simultaneously a fair and working copy—completed on Dec. 25, 1821. Although the last piano sonatas op.109, 110 and 111 were planned as a trilogy and offered to the publisher Schlesinger, their composition was not continuous, and it is op.110 that has certain unmistakable links with the *Missa Solemnis* composed at the same time (sketches of op.110 can be found alongside those of the *Credo*, the *Agnus dei* & *Dona nobis pacem* of the *Mass*). The sonata was ultimately published by Schlesinger in September of 1822. Introduction in Ger/Eng. Hardbound with handsome boards in grey patterned paper. \$132  
[http://www.omifacsimiles.com/brochures/bee\\_ps110.html](http://www.omifacsimiles.com/brochures/bee_ps110.html)
- 2022 [Sonata, piano, no.32, op.111, C minor]  
*Klaviersonate in C-moll Op.111. [Deutsche Staatsbibl. Berlin mus. ms. aut. Beethoven, Artaria 198].*  
 Munich, 1922. Oblong, 33 x 24 cm, 40 pp. Beautiful colotype of the autograph produced by the photolithographic firm Kunstanstalt J.B. Obernetter, Munich. Includes two ink pen trials—"Ludwig"—on the first page ("removed" in the 1952 facsimile edition). Coverboards in decorative paper.
- 9092 [Sonata, piano, no.32, op.111, C minor]  
*Klaviersonate c-Moll op. 111. Das Faksimile Faksimile nach dem Autograph der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar von Siegfried Mauser.*  
 Meisterwerke der Musik im Faksimile, 16. Laaber, 2011. Oblong, 32 x 24 cm, xv, 42 pp. Facsimile, in full-color, of the autograph manuscript completed in the spring of 1822. Compared to the previous sonatas of the trilogy (op.109, 110 & 111), op.111 had a rather long correction and printing period. After the Schlesinger (son & father) editions appeared in Paris and Berlin respectively Beethoven angrily had the Viennese publisher Diabelli issue a corrected reprint. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$98  
[http://www.omifacsimiles.com/brochures/bee\\_ps111.html](http://www.omifacsimiles.com/brochures/bee_ps111.html)
- 148 [Sonata, violin, piano, op.30,3, G major]  
*Violin Sonata in G major, Op.30, no.3. Facsimile of the Autograph Manuscript in the British Library, Add. MS 37767. With an Introduction by Alan Tyson.*  
 British Library Music Facsimiles, III. London, 1980. Oblong, 37 x 28 cm, viii, 40 pp. Beautifully printed duotone of the autograph score, completed in the first half of 1802. Although the manuscript could be considered a faircopy, it appears not to be the source for the first edition issued by the Bureau des Arts et d'Industrie, Vienna, June, 1803, with a dedication to Alexander I, the Russian Czar. That edition contains additional expression marks and trill indications. As in the case of almost every Beethoven autograph there is evidence in the score reproduced here of compositional changes and improvements carried out after he had already begun to write out the final version. Handsomely bound in blue buckram with gold lettering. \$125  
[http://www.omifacsimiles.com/brochures/bee\\_vs303.html](http://www.omifacsimiles.com/brochures/bee_vs303.html)
- 149 [Sonata, violin, piano, op.96, G major]  
*Sonate für Klavier und Violine G-dur Op.96. Faksimile nach dem im Eigentum der Pierpont Morgan Library New York befindlichen Autograph.*  
 [Henle Music Facsimiles, 6]. Munich, 1977. 26 x 37 cm, 46, x pp. 4-color halftone issued on the occasion of the 150th anniversary of the composer's death. Notes by Martin Staehelin. Includes 2 Beta-radiograms of watermarks. Coverboards in decorative paper. \$235  
[http://www.omifacsimiles.com/brochures/bee\\_vs96.html](http://www.omifacsimiles.com/brochures/bee_vs96.html)
- 150 [Sonata, violoncello, piano, op.69, A major]  
*Sonata für Violoncello and Pianoforte, Opus 69, First Movement. Facsimile of the Autograph. Introductory Note by Lewis Lockwood. [Beethoven-Haus, Bonn, formerly private library of Felix Salzer, New York].*  
 New York, 1970. Oblong, 36 x 28 cm, iv, 18 pp. Handsome 2-color halftone of the first movt, the only one that has survived. One of the most revealing Beethoven manuscripts, with elements of a fair copy and turbulent composing copy side by side. Wrappers. \$40

- 9436 [Sonata, violoncello, piano, op.69, A major]  
*Sonate für Violoncello und Klavier op.69, 1. Satz. Faksimile des Autographs NE 179 im Beethoven-Haus Bonn kommentiert und herausgegeben von Jens Dufner und Lewis Lockwood / Sonata for Violoncello and Piano Op.69, 1. Movement. Facsimile of Autograph NE179 in the Beethoven-Haus Bonn. Edited and with a Commentary by Jens Dufner and Lewis Lockwood. [Beethoven-Haus, Bonn, formerly private library of Felix Salzer, New York].*  
 Veröffentlichungen des Beethoven-Hauses, III/20. Bonn, 2015. Oblong, 36 x 28 cm, 18 facs, 36 pp. (revision/reissue of Veröffentlichungen des Beethoven-Hauses, Band III/7, with expanded commentary). Beautiful 4-color halftone of the first movt. This outstanding new full-color facsimile shows many details that can not be seen in the old black-and-white reproduction. Together with a reconstruction of the 1st version and commentary in Ger-Eng. Wrappers, in decorative paper. \$70 [http://www.omifacsimiles.com/brochures/bee\\_sonvc69.html](http://www.omifacsimiles.com/brochures/bee_sonvc69.html)
- 4458 [Symphony, no.3, op.55, "Eroica", Eb major]  
*Symphonie Nr.3, Es-Dur, "Eroica". Faksimile des Partitur-Handexemplar des Komponisten (nach Kopisten "C"), des Titelblattes mit der von Beethoven getilgten Widmung an Napoleon Bonaparte und der sämtlichen überlieferten handschriftlichen zeitgenössischen Aufführungsmaterial. Kommentar von Otto Biba.*  
 Vienna, 1995. Oblong, 4°, 4 vols. Beautiful color facsimile of Beethoven's personal copy of the full score (in the hand of copyist "C", with numerous autograph corrections and additions); it contains Beethoven's autograph title page with crossed-out dedication to Napoleon, and the complete (contemporary) performance materials from the Gesellschaft der Musikfreunde in Vienna with autograph corrections and additions in Beethoven's hand. An extremely careful production with commentary by Otto Biba. Facsimile volumes in half leather. \$1695 <http://www.omifacsimiles.com/brochures/bee3.html>
- 7784 [Symphony, no.5, op.67, C minor, autogr.]  
*Symphonie Nr.5 C-Moll Opus 67. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar herausgegeben von Rainer Cadenbach. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 8 & 20].*  
 Meisterwerke der Musik im Faksimile, 4. Laaber, 2002. Oblong, 33 x 24 cm, 342, 38 pp. New full-color reproduction of the autograph score. This is the composer's "working" ms from 1808, including a 38 page segment of the third movt (not issued in the 1942 facsimile), showing traces of intensive compositional elaboration, corrections and revisions. Afterword in Ger-Eng. Linen, with slipcase. \$699 <http://www.omifacsimiles.com/brochures/bee5.html>
- 8738 [Symphony, no.5, op.67, C minor, autogr.]  
*Symphonie Nr.5 C-Moll Opus 67. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar herausgegeben von Rainer Cadenbach. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 8 & 20].*  
 Meisterwerke der Musik im Faksimile, 4. Laaber, 2002. Oblong, 33 x 24 cm, 342, 38 pp. Same as above but softbound version without slipcase. \$279 <http://www.omifacsimiles.com/brochures/bee5.html>
- 9231 [Symphony, no.5, op.67, C minor, 1st ed.]  
*[Fifth Symphony] Sinfonie pour 2 violons, 2 violes, violoncelle e contre-violon; 2 flûtes, petite flûte, 2 hautbois, 2 clarinettes, 2 bassons, contre-basson, 2 cors, 2 trompettes, timbales et 3 tromps. No 5 des Sinfonies. Oeuv.67. [Nederlands Muziek Instituut, The Hague].*  
 Performers' Facsimiles, 300. New York, [2011]. 27 x 35 cm, 23 partbooks, 134 pp. Line-cut of the Breitkopf & Härtel edition, pl. no. 1329, Leipzig, 1809. \$95
- 7752 [Symphony, no.6, op.68, F major]  
*Sechste Symphonie F-Dur Opus 68. Sinfonia pastorale. Faksimile nach dem Autograph BH 64 im Beethoven-Haus Bonn mit einem Kommentar von Sieghard Brandenburg.*  
 Veröffentlichungen des Beethoven-Hauses, III/14. Bonn, 2000. Oblong, 36 x 28 cm, 280, 55 pp. Beautiful 6-color halftone of the autograph score, the most valuable MS in the possession of the Beethoven-Haus in Bonn. The MS documents the last decisive steps in the compositional process as the work took its final definitive form. Beethoven carefully revised the score, which had been written with quick energetic strokes, and introduced in many places significant changes before giving it to his copyist for the performance material and fair copy. Limited edition of 600 copies, bound in half leather. \$695 <http://www.omifacsimiles.com/brochures/bee6.html>
- 9543 [Symphony, no.7, op.92, A major]  
*Symphonie Nr.7, A-Dur, op. 92. Faksimile nach dem Autograph aus der Biblioteka Jagiellońska, Kraków. Herausgegeben und eingeleitet von Oliver Korte. Mit einem Geleitwort von Lothar Zagrosek. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 9].*  
 Meisterwerke der Musik im Faksimile, 51. Laaber, 2017. Oblong, 32 x 24 cm, 28; 256 pp. Color reproduction of autograph score of Beethoven's Symphony No.7. The work was composed between the period of September 1811 to mid 1812, and its 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 publisher Sigmund Anton Steiner—the autograph produced here in facsimile has a very special place because it preserves to a very great extent the text of op. 92 in its final form. This is the conclusion of Jonathan del Mar, based on the type of 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. \$498 <http://www.omifacsimiles.com/brochures/bee7.html>
- 154 [Symphony, no.9, op.125, D minor]  
*Sinfonie Nr.9 d-moll Op.125. Fotomechanischer Nachdruck der Faksimileausgabe Leipzig 1924. Herausgegeben anlässlich des 175jährigen Bestehens des Musikverlages Peters.*  
 Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1975. Oblong, 35 x 27 cm, 404 pp. (Rpt. of Berlin, 1924 edition). 2-color halftone. Produced for the 175th year of the publisher's founding. This reprint includes the folios containing the coda of the Scherzo, inaccessible to the editors of the 1924 facsimile edition. Linen. Handsome slipcase covered with linen and decorative paper.
- 156 [Symphony, no.9, op.125, D minor, finale, sketches]  
*9. Symphonie Op.125, Skizzen zum Finale: "Freude schöner Götterfunken"; "Alle Menschen werden Brüder". Faksimile des Autographs.*  
 Archiv der Gesellschaft der Musikfreunde Wien. Vienna, 1983. Oblong, 34 x 28 cm, 2 pp (1 leaf). Beautiful halftone. Special private printing of 500 copies on the occasion of the Beethoven Exhibition in Tokyo in 1983. In folder. \$27
- 9595 [Symphony, no.9, op.125, D minor]  
*Sinfonie No.9 op.125. Autograph. Staatsbibliothek zu Berlin—Preussischer Kulturbesitz, Beethoven-Haus Bonn, Bibliothèque National de France. Commentary by / Kommentar von: Lewis Lockwood, Jonathan Del Mar, Martina Rebmann.*  
 Documenta Musicologica, II/42. 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 soloists and chorus join forces with the orchestra and Schiller's "Ode to Joy" becomes a global aspiration, a declaration: "Alle Menschen werden Brüder" (all mankind becomes brothers). In his commentary the Beethoven scholar Lewis Lockwood describes the plea which Beethoven wanted to deliver at that time with this work and how views of this have changed over the centuries. Jonathan Del Mar, editor of Beethoven's works, comments on noteworthy passages in the autograph manuscript and allows the reader to share in the composer's working process. Already the large-format paper which Beethoven used for some passages makes the large forces clear. Cuts, sometimes reversed later, show how he wrestled with the final version of the musical text and refined it right down to the last detail. The history of the autograph manuscript reflects an episode in German history: after storage in various places because of the war, the major parts were returned to Berlin but were initially divided by the Berlin Wall and only reunited in 1990. Martina Rebmann, director of the Music Department at the Staatsbibliothek in Berlin traces this story. For the first time the facsimile present all the parts of the manuscript including pages preserved in Bonn and Paris as well as the trombone and contrabassoon parts. Hardbound, with decorative paper and linen spine. Commentary in Eng-Ger-Jap. Special OMI price. \$995 <http://www.omifacsimiles.com/brochures/bee9.html>
- 9604 [Trio, piano, vln & vc, op.97, Bb minor, "Archduke"]  
*Klaviertrio B-dur Opus 97 "Erzherog"-Trio. 1. und 2. Satz. / 3. und 4. Satz. Faksimile nach dem Partiturautograph Biblioteka Jagiellońska, Krakau. Geleitwort von Mitsuko Uchida. Einleitung von Julia Ronge.*  
 [Henle Music Facsimiles, 28]. Munich, 2019. Oblong & upright, 34 x 26, 26.5 x 39 cm, 2 vols, xx, 34; 32 pp. Beautiful 4-color halftone of the "Archduke" Trio, a work dedicated to Archduke Rudolph of Austria, and regarded as the greatest of all works for this combination of instruments. The Trio in B-flat was probably performed at the Archduke's palace soon after it was written, but its public premiere did not take place until April 11, 1814, on which occasion the violinist was Ignaz Schuppanzigh (leader of the famous string quartet that introduced many of Beethoven's quartets and later some of Schubert's), the cellist was Joseph Linke (for whom Beethoven composed sonatas), and the pianist was Beethoven himself, in his last public appearance at the keyboard (Richard Freed). It's unclear whether this autograph, with inscription "Trio am 3ten März 1811", is actually from 1811 or whether the inscription was added later. Despite the presence of editorial/publisher's markings this copy does not seem to have served as the faircopy. Hardbound with decorative paper boards and pasted title etikette, produced on the occasion of the 250th anniversary of Beethoven birth. \$196 [http://www.omifacsimiles.com/brochures/bee\\_trio97.html](http://www.omifacsimiles.com/brochures/bee_trio97.html)

- 9187 [Variations, piano, on a waltz, op.120]  
33 *Veränderungen C-Dur über einen Walzer von Anton Diabelli für Klavier op.120* / 33 *Variations in C major on a Waltz by Anton Diabelli for piano op.120*.  
Veröffentlichungen des Beethoven-Hauses, III/19. Bonn, 2010. Oblong, 35 x 24 cm, 2 vols, 92, 72, c.30 pp Color facsimile of the autograph working copy and the first edition (Vienna, 1823), based on the exemplar that preserves Beethoven's handwritten dedication to Prince Lobkowitz. The Beethoven-Haus in Bonn acquired Beethoven's working manuscript of this last great piano work and his most important cycle of variation in 2009, made possible through an unprecedented joint effort of noted artists and numerous public and private sponsors. The Diabelli Variations op.120 are in many respects extraordinary. The facsimile edition makes this important Beethoven autograph—formerly in private hands—accessible to musicians, scholars and music lovers. This unique autograph comprises 86 handwritten pages. Following the leaf with the prescribed Diabelli theme, it contains the complete cycle of 33 variations, and includes several inserted leaves. Beethoven's compositional process can be recognized by means of the intensive corrections, the far-reaching conceptional alterations and editorial details down to the finest nuance. Introduction (Ger-Eng) by Kurt Masur, with contributions by William Kinderman, Michael Ladenburger and Bernard R. Appel. Wrappers. \$215 <http://www.omifacsimiles.com/brochures/beeida.html>
- 143 [Variations, piano, on a waltz, Op.120]  
33 *Veränderungen über einen Walzer für das Piano-Forte*. Wien s.d. [Autori vari:] 50 *Veränderungen über einen Walzer für das Piano-Forte*, Wien s.d. A cura di Laura Alvini.  
Archivum Musicum: L'Arte del Fortepiano, 2. Florence, 1986. Oblong, 32 x 24 cm, 3 booklets, 125 facs, 16 pp. Line-cut of 2 complete collections of variations printed by Diabelli in Vienna. Introduction in It. Wrappers, with slip cover. \$38
- 1824 [Variations, piano, on arias of Paisiello, Op.180 & 179]  
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Veröffentlichungen des Beethoven-Hauses in Bonn, 1/37. Bonn, 2010. Oblong, 4°, 2 vols, 96, 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](http://www.omifacsimiles.com/brochures/bee_art197.html)
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Beethoven Werke, XIII/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. The present volume reproduces 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](http://www.omifacsimiles.com/brochures/bee_ks.html)
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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 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](http://www.omifacsimiles.com/brochures/bee_grasnick.html)
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- 6703 [Brandenburg, Sieghard, et al]  
*Beethovens Werke für Klavier und Violoncello. Bericht über die Internationale Fachkonferenz Bonn, 18.-20. Juni 1998. Herausgegeben von Sieghard Brandenburg, Ingeborg Maafß und Wolfgang Osthoff. Albi Rosenthal zum Andenken.*  
Veröffentlichungen des Beethoven-Hauses, IV/15. Bonn, 2003. 8°, 362 pp. Contents: Birgit Lodes, "Beethovens Sonaten für Klavier und Violoncello op. 5 in ihrem gattungsgeschichtlichen Kontext"; Wolfgang Osthoff, "Die Coda des Hauptsatzes der Cellosonate op.5 Nr. 1 und Beethovens Ensemble-Kadenz"; Ingeborg Maafß, "Korrekturen in den Autographen der Cellovariationen WoO 45 und 46"; Bernard van der Linde, "Beethoven als Korrekturleser. Die Plattenkorrekturen in den Erstausgaben der Sonaten op. 5 und anderer Cellowerke"; William Drabkin, "Beethovens Cello and Piano Textures"; Lewis Lockwood, "Beethovens op. 69 Revisited: The Place of the Sonata in Beethovens's Chamber Music"; Sieghard Brandenburg, "Die Skizzen zu Beethovens Cellosonate op.69"; Albert Dunning, "Eine wiederaufgefundene Stichvorlage zu Beethovens Cellosonate op.69"; Albi Rosenthal, "Ein Böcklein aus dem Stall" - Beethovens Anmerkungen in einem Exemplar der Erstausgabe von op. 102"; Peter Cahn, "Formprobleme in Beethovens 'Freyer Sonate' op. 102 Nr. 1"; Rudolf Bockholdt, "Der letzte Satz von Beethovens letzter Violoncellosonate op. 102 Nr. 2"; Armin Raab, "Authentische und zweifelhafte Bearbeitungen Beethovens für Klavier und Violoncello"; Kai Köpp, "Beethovens Violoncello - Ein Geschenk des Fürsten Lichnowsky? Zur Provenienz der Streichquartettinstrumente Beethovens". Wrappers. \$65
- 6747 [Brenner, Daniel]  
*Anton Schindler und sein Einfluss auf die Beethoven-Biographik.*  
Veröffentlichungen des Beethoven-Hauses, IV/22. Bonn, 2013. 8°, x, 580 pp. Hardbound. \$89
- 8135 [Conversation book]  
*Beethoven im Gespräch. Ein Konversationsheft vom 9. September 1825. Faksimile und Kommentar von Grita Herre. Übersetzung ins Englische von Theodore Albrecht. [Beethoven Haus, Sammlung H.C. Bodmer Br 287].*  
Veröffentlichungen des Beethoven-Hauses, III/17. Bonn, 2002. 15 x 23 cm, 98 pp (28 illus). Full-color facsimile of a Beethoven "Konversationsheft" (conversation book) compiled at the Gasthaus "Zum wilden Mann" on the occasion of the performance of the Quartet in A Minor, op.132. It was through these conversation booklets that Beethoven, now almost completely deaf, was able to converse with the world. What we see written is only half of the conversation (that of his conversation partners), in this case Maurice Schlesinger (1798-1872), Sigmund Anton Steiner (1773-1838), Karl Holz (1799-1858), Sebastian Schmidt (1776-d.?) and Ignaz Schuppanzigh (1776-1830). The books provide a fascinating glimpse into Beethoven's world. With full transcription, commentary, and English translation. Wrappers. Sold out. [http://www.omifacsimiles.com/brochures/bee\\_cb.html](http://www.omifacsimiles.com/brochures/bee_cb.html)
- 6822 [Correspondence, Conversation Books, complete ed.]  
*Beethoven's Conversation Books. Edited and Translated by Theodore Albrecht. Volume 1, Nos. 1 to 8 (February 1818 to March 1820).*  
Woodbridge, 2018. 15 x 24 cm, 424 pp. By 1818, Beethoven had begun carrying blank booklets with him, for his acquaintances to jot their sides of conversations, while he answered aloud. Often, he himself used the pocket-sized booklets to make shopping lists and other reminders, including occasional early sketches for his compositions. Today, 139 of these booklets survive, covering the years 1818 up to the composer's death in 1827 and including such topics as music, history, politics, art, literature, theater, religion, and education as perceived on a day-to-day basis in post-Napoleonic Europe. Hardbound. The first of a projected 12-volume set. \$79



- 6826 [Correspondence, Conversation Books, complete ed.]  
*Beethoven's Conversation Books. Edited and Translated by Theodore Albrecht. Volume 2, Nos. 9 to 16 (March 1820 to September 1820).*  
 Woodbridge, 2019. 15 x 24 cm, 451 pp. By 1818, Beethoven had begun carrying blank booklets with him, for his acquaintances to jot their sides of conversations, while he answered aloud. Often, he himself used the pocket-sized booklets to make shopping lists and other reminders, including occasional early sketches for his compositions. Today, 139 of these booklets survive, covering the years 1818 up to the composer's death in 1827 and including such topics as music, history, politics, art, literature, theater, religion, and education as perceived on a day-to-day basis in post-Napoleonic Europe. Hardbound. The second of a projected 12-volume set. \$79
- 9642 [Correspondence, Conversation Books, complete ed.]  
*Beethoven's Conversation Books. Edited and Translated by Theodore Albrecht. Volume 3, Nos. 17 to 31 (May 1822 to May 1823).*  
 Woodbridge, 2020. 15 x 24 cm, 459 pp. By 1818, Beethoven had begun carrying blank booklets with him, for his acquaintances to jot their sides of conversations, while he answered aloud. Often, he himself used the pocket-sized booklets to make shopping lists and other reminders, including occasional early sketches for his compositions. Today, 139 of these booklets survive, covering the years 1818 up to the composer's death in 1827 and including such topics as music, history, politics, art, literature, theater, religion, and education as perceived on a day-to-day basis in post-Napoleonic Europe. Hardbound. The second of a projected 12-volume set. \$79
- 2025 [Correspondence, to J. Deym]  
*Dreizehn unbekannte Briefe an Josephine Gräfin Deym geb. v. Brunsvik. Faksimile. Einführung und Übertragung von Joseph Schmidt-Görg. [Ms. Private Collection H. C. Bodmer, Zürich].*  
 Veröffentlichungen des Beethoven-Hauses, III/3. Bonn, 2/ 1986. 22 x 25 cm, 40, 34 pp. Beautiful 2 and 3 color halftones of 13 letters with edition and commentary. Protective folder in half-linen. Wrappers. \$24
- 4524 [Correspondence, to F.A. Hoffmeister, 1800]  
*Ein Brief an Franz Anton Hoffmeister in Leipzig. [Ms. NE 181, Beethoven-Haus, Bonn].*  
 Bonn, 1992. 8°, 4 facs, viii pp. 2 color halftone, together with transcription and commentary. Wrappers. \$9
- 4525 [Correspondence, to K.F. Müller, 1825/6]  
*Ein Brief an Karl Friedrich Müller in Berlin. Faksimile des Autographs. [Ms. NE 188, Beethoven-Haus, Bonn].*  
 Bonn, 1992. 8°, 4 facs, iv pp. Slightly reduced halftone of the c.1825/26 letter, together with transcription and commentary. Karl Friedrich Müller (1796-1846), Berlin pianist, instructor and composer, had apparently asked Beethoven for help in regard to a piece. Wrappers. \$7
- 168 [Correspondence, to A. Schindler]  
*Neun ausgewählte Briefe an Anton Schindler. Faksimile-Ausgabe nach den Originalen aus dem Besitz der Deutschen Staatsbibliothek Berlin. Herausgegeben von Karl-Heinz Köhler und Grita Herre.*  
 Leipzig, 1970. Oblong, 27 x 25 cm, 28, with 20 pp. Beautiful 3- and 4-color halftone. Transcriptions on facing pages. Foreword in Ger. Bound in quarter-leather. \$65
- 7979 [Correspondence, to "Die Unsterbliche Geliebte"]  
*Der Brief an die unsterbliche Geliebte. Faksimile der Handschrift mit Übertragung und Kommentar herausgegeben von Sieghard Brandenburg.*  
 Veröffentlichungen des Beethoven-Hauses in Bonn, III/15. Bonn, 2001. 16 x 23 cm, 10, 99 pp. Beautiful full-color reproduction of the autograph, with translations in Ger-Eng-Jap. Wrappers. \$22
- 8115 Danhauser, Carl.  
*Nach Beethovens Tod. Erinnerungen von Carl Danhauser. Kommentiertes Faksimile des Autographs im Archiv der Gesellschaft der Musikfreunde in Wien.*  
 Vienna, 2001. 4°, 2, iv pp. Beautiful color facsimile of an fascinating document written in 1888 when Danhauser (1808-1889) was 80 years old. It describes the scene in which the composer was found dead. A barber was summoned to shave off a heavy beard that the composer had grown during his sickness, two locks of hair were cut and a bust and death mask were executed. Transcription and commentary in Ger. Portfolio. \$20
- 2659 [De Baranyai, Gustav L., collection]  
*Bilder aus Beethovens Leben. Ausstellung aus der Sammlung G.L. De Baranyai. Haus der Begegnung München, 9. Juni bis 19. Juni 1971.*  
 Munich, 1971. 15 x 21 cm, 12 pp. Exhibition on the occasion of the bicentennial of the composer's birth. Descriptions of 77 exhibited items, including portraits, lithographs and first editions. (No illustrations). Wrappers. \$12
- 9381 Dorf Müller, Kurt, Norbert Gertsch, & Julia Ronge.  
*Ludwig van Beethoven. Thematisch-Bibliographisches Werkverzeichnis.*  
 Munich, 2014. 8°, 2 vols, 1800 pp. New comprehensive thematic catalog with musical incipits, references to the complete works edition, and valuable information on origin, autographs, ms copies, first and early editions. Indices and bibliographies. Indispensable tool for source studies. Linen.
- 1879 (Elvers, Rudolf & Hans-Günter Klein)  
*Ludwig van Beethoven 1770-1970. Autographe aus der Musikabteilung der Staatsbibliothek. Ausstellungskatalog.*  
 Ausstellungskataloge der Staatsbibliothek Preußischer Kulturbesitz, 1. Wiesbaden, 1970. Oblong, 19 x 15 cm, 32 with 4 pp. Catalog to an exhibition honoring the bicentennial of the composer's death. Notes on 24 exhibited items, including the 4th & 5th Symphonies, 1st Piano Concerto, and the Missa Solemnis. Introduction in Ger by Ludwig Borngässer. Wrappers. \$9
- 164 *Entwurf einer Denkschrift an das Appellationsgericht in Wien vom 18. Februar 1820. Erste vollständige Faksimile-Ausgabe nach Beethovens Handschrift aus dem Besitz von Dr. med. Dr. phil. h.c. H.C. Bodmer in Zürich. Einführung, Übertragung und Anmerkungen von Dr. Dagmar Weise.*  
 Veröffentlichungen des Beethoven-Hauses, III/1. Bonn, 1953. 21 x 25 cm, 1:48 facs; II:58 pp. Beautiful halftone. Separate commentary vol. Wrappers, with handsome protective case in linen. \$74
- 6562 Fuchs, Ingrid.  
*Ludwig van Beethoven. Die Musikautographe in öffentlichen Wiener Sammlungen. Bearbeitet und herausgegeben von Ingrid Fuchs.*  
 Tübinger Beiträge zur Musikwissenschaft, 20. Tutzing, 2004. 8°, 286, 102 pp. With 102 page catalog of watermarks. Inventories relevant material in the Archiv der Gesellschaft der Musikfreunde, Musiksammlung der Österreichischen Nationalbibliothek, Musiksammlung der Wiener Stadt- und Landesbibliothek and the Zentralarchiv des Deutschen Ordens. Linen.
- 4828 *Heiligenstädter Testament. Herausgegeben zum 125. Todestag des Meister von Hedwig M. v. Asow. [Staats- und Universitätsbibl., Hamburg].*  
 Veröffentlichungen des Internationalen Musiker-Brief-Archivs. Hamburg, 1952. 15 x 21 cm, 37, 4 pp. Line-cut in the original format (folded twice). With commentary and transcription. Coverboards in decorative paper. \$45
- 165 *Heiligenstädter Testament. Faksimile. Herausgegeben von Hedwig M. Asow. Mit einer englischen Übersetzung des Dokuments. [Stadt- und Universitätsbibl., Hamburg].*  
 Veröffentlichungen des Internationalen Musiker-Brief-Archivs. Vienna, 1957. 15 x 21 cm, 32, 4 pp. Line-cut of the 1802 document in its original folio format (folded twice). Introduction and transcription in Ger-Eng. Wrappers. \$12
- 7794 *Heiligenstädter Testament. Faksimile der Handschrift mit Übertragung und Kommentar herausgegeben von Sieghard Brandenburg.*  
 Veröffentlichungen des Beethoven-Hauses, III/12. Bonn, 1999. Oblong, 26 x 42, 16 x 23 cm, 49, 4 pp. Fine color halftone of Beethoven 1802 will in its original size (folded twice), with new translation and commentary in Ger-Eng-Fr-It-Sp-Jap. Wrappers. \$30
- 162 [Hoke, Günther]  
*Ludwig van Beethoven 1770-1827. Bildmappe anlässlich der 150. Wiederkehr des Todestages (26. März) von Ludwig van Beethoven im internationalen Beethoven-Gedenkjahr 1977.*  
 Leipzig, 1977. 31 x 43 cm, 24, 25 pp. Contributions by Walther Siegmund-Schultze, Karl-Heinz Köhler, & Harry Goldschmidt. 25 full-size facsimiles of Beethoven memorabilia, including portraits, Das Heiligenstädter Testament, caricatures, scenes from Fidelio, etc. Handsome case in linen.

- 4208 (Kinsky, Georg)  
*Das Werk Beethovens. Thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Composition von Georg Kinsky. Nach dem Tode des Verfassers abgeschlossen und herausgegeben von Hans Halm.*  
 Munich, 1955. 8°, 830 pp. Comprehensive thematic catalog with musical incipits, references to the complete works edition, and valuable information on origin, autographs, ms copies, first and early editions. Indices and bibliographies. Indispensable tool for source studies. Linen. \$212
- 4208 (Kinsky, Georg)  
*Supplement to the Beethoven Thematic-Bibliographic Catalog. Edited by Kurt Dorfmueller.*  
 Munich. 8°, \$159
- 4025 (Klein, Hans Günter)  
*Ludwig van Beethoven. Autographe und Abschriften. Katalog bearbeitet von Hans-Günter Klein.*  
 Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung-Kataloge, 2. Berlin, 1975. 8°, 344 pp. Annotated catalog of the complete Beethoven holdings in the SBPK in Berlin. Linen. \$209
- 1749 [Köhler, Karl-Heinz]  
*Ludwig van Beethoven zum 150. Todestag im März 1977. Faksimiles von 4 Handschriften aus dem Besitz der Deutschen Staatsbibliothek Berlin. Mit erläuternden Bemerkungen von Karl-Heinz Köhler.*  
 Leipzig, 1977. Oblong, 32 x 25 cm, ii, 4 facs, i pp. 2-color halftone of 4 important fragments: 1) part of the finale of the 9th Symphony, 2) sketches for Clärchen's Lied from Egmont, 3) the beginning to the 5th Piano Concerto, 4) part of the development to the 4th movt of the 8th Symphony. Introduction in Ger. Wrappers. \$12
- 6704 [Küthen, Hans-Werner]  
*Beethovens und die Rezeption der Alten Musik. Die hohe Schule der Überlieferung, Symposion Bonn 2000, Congressional Report Edited by Hans-Werner Küthen, 2002.*  
 Veröffentlichungen des Beethoven-Hauses, IV/16. Bonn, 2002. 8°, viii, 312 pp. Contents: Martin Zenck, "Geschichtsreflexion und Historismus im Musikdenken Beethovens"; Hans-Josef Irmen, "Beethoven, Bach und die Illuminaten"; Tomislav Volek, "Mozartsche Fragmente und Beethovensche Rente. Zwei historische Tatsachen von großer Aussagekraft"; William Drabkin, "Die langsame Einleitung zur Kreuzersonate. Form und Vorbilder"; Richard Kramer, "Beethovens Opus 90 und die Fenster zur Vergangenheit"; William Kinderman, "Rückblick nach vorn: Beethovens 'Kunstvereinigung' und das Erbe Bachs"; Annette Monheim, "Händel auf dem Weg nach Wien. Die Händel-Rezeption in Florenz, Berlin und Wien von 1760 bis 1800"; Ulrich Bartels, "Zwischen Assimilation und Provokation. Bemerkungen zur 'barocken' Beethoven-Interpretation"; Christopher Reynolds, "Beethovens 'Arioso dolente' und die Frage seiner motivischen Erbschaft"; Hans-Werner Küthen, "'Szene am Bach' oder der Einfluss durch die Hintertür. Die Bach-Rezeption der anderen als Impuls für Beethoven"; Norbert Gertsch, "Wer verfasste die Orgelstimmen in Beethovens Messen?". Wrappers. \$55
- 6823 [Lodes, Birgit, Elisabeth Reisinger, & John D. Wilson]  
*Musik am Bonner kurfürstlichen Hof, Band 2. Beethoven und andere Hofmusiker seiner Generation. Bericht über den internationalen musikwissenschaftlichen Kongress Bonn, 3. bis 6. Dezember 2015. Herausgegeben von Birgit Lodes, Elisabeth Reisinger und John D. Wilson.*  
 Veröffentlichungen des Beethoven-Hauses, IV/30. Bonn, 2018. 8°, 169 pp. Hardbound. \$82
- 6820 [Lodes, Birgit, Elisabeth Reisinger, & John D. Wilson]  
*Musik am Bonner kurfürstlichen Hof, Band 1. Beethoven und andere Hofmusiker seiner Generation. Bericht über den internationalen musikwissenschaftlichen Kongress Bonn, 3. bis 6. Dezember 2015. Herausgegeben von Birgit Lodes, Elisabeth Reisinger und John D. Wilson.*  
 Veröffentlichungen des Beethoven-Hauses, IV/29. Bonn, 2018. 8°, 324 pp. Hardbound. \$88
- 4681 [Method, thoroughbass]  
*Ludwig van Beethovens Studien im Generalbaß, Contrapunkt und in der Compositionslehre, aus dessen handschriftlichem Nachlaß gesammelt und herausgegeben [von] Ignaz von Seyfried. 2. revidierte und im Text vervollständigte Ausgabe von Henry Hugh Pierson.*  
 Hildesheim, 1967. 8°, xiv, 446 pp. Line-cut of the Leipzig, 1853 edition. (Bound together with Nottebohm, Beethoveniana II, Leipzig, 1892). Linen.
- 4001 [Method, thoroughbass]  
*Studi di Beethoven, ossia trattato d'armonia e composizione. Prima versione italiana con note di Fétis e Rossi.*  
 Bibliotheca Musica Bononiensis, II/77. Bologna, 3/ 2003. 18 x 25 cm, 424 pp. Line-cut of the G. Canti edition, Milan, 1855. Italian edition of Ludwig van Beethoven's Studien im Generalbasse, edited by Ignaz von Seyfried and first published in 1832. An extremely interesting treatment of the subject, illustrated with hundreds of musical examples. The Italian edition includes a fold-out facsimile of a page from a Beethoven sketchbook, one of the earliest examples of a Beethoven facsimile in the history of photo-lithography. Cloth.
- 9654 [Reisinger, Elizabeth]  
*Musik machen—fördern—sammeln. Erzherzog Maximilian Franz im Wiener und Bonner Musikleben von Elisabeth Reisinger.*  
 Veröffentlichungen des Beethoven-Hauses, IV/31. Bonn, 2020. 8°, 264 pp. Hardbound. \$89
- 6929 [Ronge, Julia]  
*Beethovens Lehrzeit. Kompositionsstudien bei Joseph Haydn, Johann Georg Albrechtsberger und Antonio Salieri.*  
 Veröffentlichungen des Beethoven-Hauses, IV/20. Bonn, 2011. 8°, 187 pp. Hardbound. \$84
- 4794 [Archduke Rudolph of Austria, 40 Var., ms emendations]  
*Forty Variations on a Theme by Beethoven for Piano; Sonata in F Minor for Violin and Piano. Edited by Susan Kagan. [Kromeiz, Czech, Ms. A 4373, and Vienna, Gesellschaft der Musikfreunde, Ms. Q 15075].*  
 Music of the Nineteenth and Early Twentieth Centuries, 21. Madison, 1992. 4°, iv, 136, with 45 pp. New critical edition of works by one of Beethoven's students and patrons. Includes B/W facsimiles (in reduced format) of Beethoven's emendations to the Archduke's autograph of Forty Variations, as well as the complete autograph of the F Minor Sonata. Wrappers. \$68
- 6957 Schiff, Andrés.  
*Beethovens Klavieronaten und ihre Deutung. "Für jeden Ton die Sprache finden..." Andrés Schiff im Gespräch mit Martin Meyer.*  
 Bonn, 2007. 8°, 112 pp, w/59 illus. Andrés Schiff's is a collector and advocate of primary source material and has personally sponsored the publication of a number of facsimile editions. This book-conversation outlines some of his experiences and approach to interpreting Beethoven, informed by autographs, early editions and facsimiles. Hardbound. \$28
- 166 (Schmidt-Görg, Joseph & Hans Schimdt)  
*Ludwig van Beethoven. Bicentennial Edition, 1770-1970. Edited by Joseph Schmidt-Görg and Hans Schimdt.*  
 Bonn/Hamburg, 1970. 32 x 31 cm, 275, with numerous illus pp. Collection of essays with halftones. Includes facsimile of Das Heiligenstädter-Testament and snippets from symphonies, concerti, string quartets, piano works, and works for the stage. Contributors include Sieghard Brandenburg, Werner Czesla, Hubert Daschner, Friedhelm Klugmann, Shin Augustinus Kojima, Hans-Werner Küthen, Emil Platen, Hans Schmidt, Joseph Schmidt-Görg & Norbert Stich. Hardbound. \$75
- 6746 [Sichardt, Martina]  
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 Veröffentlichungen des Beethoven-Hauses, IV/19. Bonn, 2013. 8°, 300 pp. Hardbound. \$84
- 4531 Solomon, Maynard.  
*Beethovens Tagebuch. Herausgegeben von Sieghard Brandenburg.*  
 Mainz, 1990. 21 x 28 cm, ix, 196, with 74 facs & illus pp. Beautiful duotone. Facsimile of the master's diary—in the hand of Anton Gräffer—from 1812 to 1818, with transcription on facing pages. Numerous illustrations. Introduction in Ger. Wrappers. \$105
- 3695 ["Stammbuch", ÖNB]  
*Ludwig van Beethovens Stammbuch. Nach dem Original im Besitze der Nationalbibliothek zu Wien und mit Genehmigung der Generaldirektion herausgegeben von Dr. Hans Gerstinger, Kustos der Nationalbibliothek. [Ms. Nationalbibliothek Wien].*  
 Bielefeld & Leipzig, 1927. Oblong, 20 x 15 cm, 40 pp. Same as above but facsimile volume only. \$95

2026 ["Stammbücher", ÖNB & Babette Koch]

*Die Stammbücher Beethovens und der Babette Koch. In Faksimile mit Einleitung und Erläuterungen herausgegeben von Max Braubach. [Mss. Österreichische Nationalbibl. Wien & Beethovenhaus, Bonn].*

Veröffentlichungen des Beethoven-Hauses, III/9. Bonn, 2/ 1995. Oblong, 21 x 15 cm, xxviii, 132 facs, 27 pp. (rpt. of 1970 edition). Reproduces Beethoven's Stammbuch in the ÖNB and the album of Babette Koch (Beethoven-Haus, Bonn), the daughter of the proprietor of the Zehrgarten where the young Beethoven took his meals. Issued on the occasion of the bicentennial of the composer's birth. Provides a glimpse into Beethoven's social circle. Color & B/W halftones of farewell dedications with silhouettes and drawings. Cloth. \$42