For ordering information go to: www.omifacsimiles.com/contactomi.html

BEETHOVEN, Ludwig van, 1770-1827

[Adelaide], voice & guitar, op.46, arr. W.T. Matiegka

“Adelaide” “Ein sammler deit Freund im Frühlingsgarten” J. Per voce e chitarra, Wien s.d.


1820

127


Henle Music Facsimiles, 4. Munich, 1970. Oblong, 31 x 25 cm, 28 pp. Beautiful 2-color collotype of the autograph executed by the photolithographic firm E. Schriever 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 gelatine with paste title etchette. $225.

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

1946

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 Lühning.

Veröffentlichungen des Beethoven-Hauses, III/3, Bonn, 1999. Oblong, 34 x 27 cm, 30 pcs, 16 pp. Fine full-color halftone of the first three songs from “Sechs Gesänge mit Begleitung des Pianoforte.” Op.75. The songs “Aus Goethe’s Farst” and “Neehe Liebe, neues Leben” are autographs, while “Kennis 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 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.


9506

Missa Solemnis, orch, chorus, op.123


129

[Concerto, piano, orch, no.3, op.73, C minor]

Concerto per il clavicembalo. Faksimile-Ausgabe mit freundlicher Genehmigung der Staatsbibliothek Preußischer Kulturbesitz, Berlin, Musikabteilung (Signatur: Musik Ms. Don. 71/214).

Berlin, 1988. Oblong, 22 x 16 cm, 4 pp. Halftone of a contemporary ms copy (1835), with title page attribution to Beethoven. The sonata movement was acquired in 1908 by the Königlichen Bibliothek in Berlin from the estate of the musicologist Wilhelm Tappert. Wrappers, in beautiful handmade paper. $20

[Bagatelles, piano, op.126]


2882

[Concerto, piano, orch, no.3, op.73, “Emperor”, Eb major]


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 1797-1800 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/bec_concerto3.html

8446

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


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: Missa Solemnis, orchestral score of the Piano Concerto, written in the same key as the Eroica, E-flat major, “a grand concerto”. It was influenced by the political and social events of the time, originally intended as the people’s call to arms against Napoleon. Beethoven’s 1809 autograph score documents not only the compositional process of the work written over a period of more than a year, but also provides a fascinating biographical testimony, as it was in the same year, sadly, that the composer had to discontinue his own public performances as a pianist due to his ever worsening deafness. This tragic break in his performing career caused him to develop a much more detailed autograph of the Fifth Piano Concerto than those of his earlier works. Clothbound. $558 http://www.omifacsimiles.com/brochures/bec_concerto5.html
[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 completed 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 final and few 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/beecps272.html

---

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

**Piano Sonata No.15, op.28, Facsimile of the Autograph, Sketches and First Edition. With Commentary and Translation by Martha Fehldt.**

Veröffentlichungen des Beethoven-Hauses, III/10. Bonn, 1996. Oblong, 36 x 28 cm, 135 pp. Monochrome halftone of the autograph fair copy, sketch pages (now dispersed among six libraries), and first edition. The autograph, dedicated to Joseph Edlen von Sonnenfels, dates from 1801; the first edition, published by the Bureau d’Arts et d’Industrie in Vienna, appeared in 1802. The “pastoral” association of the theme of the first movement is suggested by the Farewell Symphony (1803) and the Missa solemnis (1823). The autograph contains clear evidence of Beethoven’s compositional process (mostly by its irregular gathering structure), the actual dynamics 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. $148


---

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


http://www.omifacsimiles.com/brochures/beecps53a.html

---

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


Veröffentlichungen des Beethoven-Hauses, III/2. Bonn, 1985. Oblong, 35 x 26 cm, ix, 64 pp. (Re-issue of the Bonn, 1965 edition, together with new introduction in Ger-Eng). Superb 3-color colotype of the autograph fair copy. Named after the man for whom it was dedicated, the Waldstein Sonata was composed in 1804 at approximately the same time as the Eroica Symphony and drafts to Leonora. The autograph is believed to have served directly as the engraver’s copy for the first published edition (various pencil markings in the margins indicate the plate numbers and the planned distribution of the music on the page). Handsome binding with laid paper boards and embossed title on pasted oval label. Limited edition of 1000 copies. $123

http://www.omifacsimiles.com/brochures/beecps53b.html

---

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

**Sonata appassionata (en fa mineur, opus 57).** *Bibliothèque Nationale, Paris, mus. ms. 25529.*

Paris [1927]. Oblong, 31 x 22 cm, 44 pp. Fine colotype 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 Ballot (1813-1889), and after his death to the library of the Paris Conservatoire. Limited edition of 1000 copies (1500 for France and 500 for the Beethoven Association of New York). This is one of the major 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/beecps57a.html

---

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


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

Meisterwerke der Musik im Faksimile, 21, Laaber, 2011. Oblong, 32 x 24 cm, xxiv, 48 pp. Full-color halftone of the composer’s autograph (1805-1806), a fair copy with numerous corrections and autograph annotations 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 wet copy 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 Mozart’s Bigot did not let her. The autograph contains information of 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 played it and asked him to give her to her, he agreed and faithfully brought it back for 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 boards. $135 http://www.omifacsimiles.com/brochures/bvac45.html

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

Veröffentlichungen des Beethoven-Hauses, Ill/8. Bonn, 1993. Oblong, 36 x 28 cm, 34 facs, 151 pp. Beautiful full-color facsimile of the autograph fair copy. The ms of this work (dedicated to Prince Mortiz von Lichnowsky), signed by the composer on 16 August, 1814, has been in private hands for a long time and therefore practically inaccessible to beautiful. Although the manuscript could be considered a fair copy, it appears not to be the source for the first edition issued by the Bureau des Arts et d’industrie, Vienna, June, 1803, with a dedication to Alexander I, the Russian Czar. That edition contains additional expression marks and trill indications. 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/bvac223.html

[Sonata, piano, no.28, op.101]

[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 “sage”—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 Siegdard Brandenburg. Hardbound with handsome boards in burgundy moiré fabric and pasted half title label. $345 http://www.omifacsimiles.com/brochures/bvac35.html

Sonata, piano, no.30, 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 closeup of the composer’s 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 Siegdard Brandenburg. Hardbound with handsome boards in burgundy moiré fabric and pasted half title label. $345 http://www.omifacsimiles.com/brochures/bvac35.html


[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, 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 AntToine 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/bvac109.html

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


[Sonata, piano, no.32, op.111, C minor]
Klaviersonate C-moll op.111. 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, xx, 42 pp. Facsimile in full-color, in 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 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/bvac111.html

[Sonata, violin, piano, no.30,3, G major]

British Library Music Facsimiles, Ill, London, 1980. Oblong, 37 x 28 cm, viii, 40 pp. Beautifully printed duotone of the autograph score, completed in the first half of 1804. Although the manuscript could be considered a fair copy, it appears not to be the source for the first edition issued by the Bureau des Arts et d’Industrie, Vienna, June, 1803, with a dedication to Alexander I, the Russian Czar. That edition contains additional expression marks and trill indications. 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/bvac30.html

[Sonata, violin, piano, no.69, A major]
Sonata for Violoncello and Pianoforte, Opus 69, First Movement. Facsimile of the Autograph, Introductory Note by Lewis Lockwood. [Beethoven-Haus, Bonn, formerly private library of Felix Salzer, New York]. New York, 1970. Oblong, 36 x 28 cm, 18, iv 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

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

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


Meisterwerke der Musik im Faksimile. 4. Laaber, 2002. Olang, 33 x 24 cm, 342, 38 pp. New full-color reproduction of the autograph score. This is the composer's "working" ms from 1807, including a 38 line segment of the third movt (not issued in the 1942 facsimile), showing traces of intensive compositional elaboration, corrections and revisions. Afterword in Ger-Eng, Linnen, with slipcase. $699 http://www.omifacsimiles.com/brochures/been5.html

[Symphony, no.6, op.68, F major]

**Sechste Symphonie F-Dur Opus 68. Faksimile nach dem Autograph BH 64 im Beethoven-Haus Bonn mit einem Kommentar von Sieghard Brandenburg.**

Veröffentlichungen des Beethoven-Hauses, III/14. Bonn, 2000. Olang, 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 definative form. Beethoven carefully revised the score, which had been written with quick energetic strokes, and introduced in many places changes significant to the original, 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/been6.html

[Symphony, no.7, op.92, A major]


Meisterwerke der Musik im Faksimile. 51. Laaber, 2017. Olang, 32 x 24 cm, 286 pp. Color reproduction of the 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, Botin in Linnen. $499 http://www.omifacsimiles.com/brochures/been7.html

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

**Symphonie Nr.9 d-moll Op.125. Fotomechanischer Nachdruck der Faksimileausgabe Leipzig 1924. Herausgegeben anlässlich des 175jährigen Bestehens des Musikverlages Peters.**


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


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

**Symphonie 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 New Symphony Opus 125, including a 38 line segment of the third movt (not issued in the 1942 facsimile), showing traces of intensive compositional elaboration, corrections and revisions. Afterword in Ger-Eng, Linnen, with slipcase. $699 http://www.omifacsimiles.com/brochures/been9.html

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


(Henle Music Facsimiles, 28). Munich, 2019. Olang, 35 x 29 cm, 32, c. xiv pp. Beautiful 6-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 Archdukes 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 had produced many of Beethoven's op.17). 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 Tauber). The facsimile presents the corresponding fair copy of the autograph, with inscriptions "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 final autograph with decorative paper boards and posted title etikette, produced on the occasion of the 150th anniversary of Beethoven birth. $196 http://www.omifacsimiles.com/brochures/bee_trio97.html

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

**33 Veränderungen C-Dur über einen Walzer von Anton Diabelli für Klavier op.120 / 33 Variations in C major on a Waltz by Anton Diabelli for piano op 120.**

Veröffentlichungen des Beethoven-Hauses, III/19. Bonn, 2010. Olang, 35 x 24 cm, 92 pp. Color reproduction of the 1942 facsimile working copy and the first edition (Vienna, 1823), based on the exemplar that preserves Beethoven's handwritten dedication to Prince Lobkowitz. The Beethoven-Haus in Bonn acquired Beethoven's working manuscript of this last great piano work and his most important cycle of variation in 2009, made possible through an unprecedented joint effort of noted artists and numerous public and private sponsors. The Diabelli Variations op.120 are in many respects extraordinary. The facsimile edition makes this important Beethoven autograph—formerly in private hands—accessible to musicians, scholars and music lovers. This unique autograph comprises 86 handwritten pages. Following the leaf with the prescribed Diabelli theme, it contains the complete cycle of 33 variations, and includes several inserted leaves. Beethoven's compositional process can be recognized by means of the intensive corrections, the far-reaching conceptual alterations and editorial details down to the finest nuance. Introduction (Ger-Eng) by Kurt Masur, with contributions by William Kinderman, Michael Laidenburger and Bernard R. Appel. Hardbound. $215 http://www.omifacsimiles.com/brochures/beed10.html

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


Archivum Musicum: L'Arte del Fortepiano, 2. Florence, 1986. Oblong, 32 x 24 cm, 120 pp. 3 booklets, 125 facs, 16 pp. Line-cut of 2 complete collections of variations printed in the 19th century. This facsimile makes this important Beethoven autograph—formerly in private hands—accessible to musicians, scholars and music lovers. This unique autograph comprises 86 handwritten pages. Following the leaf with the prescribed Diabelli theme, it contains the complete cycle of 33 variations, and includes several inserted leaves. Beethoven's compositional process can be recognized by means of the intensive corrections, the far-reaching conceptual alterations and editorial details down to the finest nuance. Introduction (Ger-Eng) by Kurt Masur, with contributions by William Kinderman, Michael Laidenburger and Bernard R. Appel. Hardbound. $215 http://www.omifacsimiles.com/brochures/bee_trio97.html
[Variations, piano, on arias of Paisiello, Op.180 & 179]

Variationi per il clavicembalo o piano-forte sopra il duetto "Nel cor più non mi sento", Wien s.d. / Variations for the piano-forte della tema "Quanti pië bello l'amor contadino, Wien s.d. Archivio Musicale: L'Arte del Fortepiano, 4. Florence, 1987. Oblong & upright, 32 x 23 cm, 9 books, vii, 82 pp. Line-cut. Together with sets of variations by Joseph Haydn, the mockup shows Haydn's band's fortepiano and its ideas in art. It reveals his complex creativity and offers rich material for examining his revision process. Variations in its entries reflect the range of his musical moods and offer clues about the circumstances of composition. His notes and shorthand can illuminate the ways he expanded and refined ideas, clarity biographical or musical mysteries, or call attention to deliberate links between compositions. Hardbound. $258 http://www.omifacsimiles.com/brochures/bee_artaria195.html

[sketchbook, "Artaria 195"]

[sketchbooks, composition studies with Haydn, Albrechtsberger, Salieri] Kompositionstudien bei Joseph Haydn, Johann Georg Albrechtsberger und Anton Salieri. Herausgegeben von Julia Range. I. Transkriptionen; 2. Kritischer Bericht; 3. Reproduktionen der Handschriften. 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-prepared, 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

[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. [Staatsbibliothek zu Berlin]. Beethoven Sketchbook Series, [3]. Champaign, 2016. Oblong, 38 x 28 cm, 144 pp. Color facsimile of a pocket sketchbook acquired by the Berlin Royal Library in 1879 as part of the holdings of Friedrich August 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

[sketchbook, "Kafka"]

[sketchbook, "Kessler"]

[sketchbook, "Landsberg 6"]

[sketchbook, "Landsberg 7"]

[sketchbook, Missa Solemnis, II]
Drei Skizzenbücher zur Missa solemnis, III. Ein Skizzenbuch zum Benedictus und zum Agnus Dei, SV 53, Faksimile. [Beethovenhaus, Bonn, SBH 667].


Beethoven, p.7


Bonner Beethoven-Studien, Band 5. Herausgegeben von Ernst Herttrich.


Veröffentlichungen des Beethoven-Hauses, V/7, Bonn, 2008. 8°, 359 pp. Wrappers. $69


Bory, Robert.

Ludwig van Beethoven: Sein Leben und sein Werk in Bildern. Zurich, 1960. 25 x 33 cm, 338, with 443 illus pp. $65

[Boorman, Patrick]

Das Bonner Beethoven-Haus 1933–1945. Eine Kulturinstitution im „Dritten Reich“.


[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, 400 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 3-volume set. $79

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, 400 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 3-volume set. $79

[Correspondence, to J. Deym]


[Correspondence, to F.A. Hoffmeister, 1800]

Ein Brief an Franz Anton Hoffmeister in Leipzig. [Ms. NE 188, Beethoven-Haus, Bonn].

Bonn, 1992. 8°, 4 facs, vii pp. 2 color halftone, together with transcription and commentary. Wrappers. $9

[Correspondence, to F. A. Hoffmeister, 1802]

Brief an seinen Freund und Verleger Franz Anton Hoffmeister datiert vom 8. April 1802.

[Frankfurt], n.d. 21 x 24 cm, ii, 4 pp. Line-cut. Full transcription. Laid paper in stiff wrappers. $25

[Correspondence, to K.F. Müller, 1825/6]

Ein Brief an Karl Friedrich Müller in Berlin. Faksimile des Autographs. [Ms. NE 186, 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

[Correspondence, to A. Schindler]


[Correspondence, to J. Deym]


[Correspondence, to F. A. Hoffmeister, 1800]

Ein Brief an Franz Anton Hoffmeister in Leipzig. [Ms. NE 188, Beethoven-Haus, Bonn].

Bonn, 1992. 8°, 4 facs, vii pp. 2 color halftone, together with transcription and commentary. Wrappers. $9

[Correspondence, to K.F. Müller, 1825/6]

Ein Brief an Karl Friedrich Müller in Berlin. Faksimile des Autographs. [Ms. NE 186, 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

[Correspondence, to A. Schindler]


[Correspondence, to J. Deym]


[Correspondence, to F. A. Hoffmeister, 1800]

Ein Brief an Franz Anton Hoffmeister in Leipzig. [Ms. NE 188, Beethoven-Haus, Bonn].

Bonn, 1992. 8°, 4 facs, vii pp. 2 color halftone, together with transcription and commentary. Wrappers. $9

Fuchs, Ingrid.


Hans-Günter Klein.


[Hohe, Günter]


[Kinsky, Georg]

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

[Kinsky, Hans Günter]


Köhler, Karl-Heinz.


Küthen, Hans-Werner.


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


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


[Method, thoroughbass]


[Method, thoroughbass]


[Racek, F., E. Hilmar, W. Obermaier, et al]


Beethoven, p.10


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. [Kromeíz, Czech, Ms. A 4373, and Vienna, Gesellschaft der Musikfreunde, Ms. Q 15075]. Music of the Nineteenth and Early Twentieth Centuries, 21. Madison, 1992. 4°, iv, 136, with 45 pp. New critical edition of works by one of Beethoven’s students and patrons. Includes B/W facsimiles (in reduced format) of Beethoven’s emendations to the Archduke’s autograph of Forty Variations, as well as the complete autograph of the F Minor Sonata. Wrappers. $52

6957  Schiff, András.  Beethovens Klaviersonaten und ihre Deutung. “Für jeden Ton die Sprache finden...”. András Schiff im Gespräch mit Martin Meyer. Bonn, 2007. 8°, 112 pp, w/59 illus. András Schiff 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


1934  [“Stammbuch”, ÖNB]  Ludwig van Beethovens Stammbuch. Nach dem Original im Besitz der Nationalbibliothek zu Wien und mit Genehmigung der Generaldirektion herausgegeben von Dr. Hans Gerstinger, Kustos der Nationalbibliothek. [Ms. Nationalbibliothek Wien]. Bielefeld & Leipzig, 1927. Oblong, 20 x 15 cm, 40, 28 pp. Beautiful halftone of one of Beethoven’s earliest albums issued—in 1927—on the occasion of the 100th anniversary of the composer’s birth. This charming autograph album (originally in loose sheet format but bound after it entered the ÖNB), was presented to the composer by a group of his friends shortly before he left for Vienna early on the morning of 2 Nov. 1792. Expressing best wishes and including literary citations, the book comprises 15 entries, among them one by Count Ferdinand Ernst von Waldstein. Beethoven formed several life-long friendships in Bonn—the most notable are Count Waldstein and the Wegeler and von Breuning families. With introduction in Ger. Quarter cloth with coverboards in decorative paper. Slipcover. Rare. $175