Manuscript facsimiles (autographs & copyist manuscripts), facsimiles of first editions & primary sources, and a selection of research material. For ordering information go to: www.omifacsimiles.com/contactomi.html

BEETHOVEN, Ludwig van, 1770-1827

1820

["Adelaide", voice & guitar, op.46, arr. W.T. Matiekg]  
"Adelaide" ["Einsam wandelt dein Freund im Frühlingsgarten"] J. Per voce e chitarra, Wien s.d.


[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 of 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 gelatin with pasted title etikette. $225  
http://www.omifacsimiles.com/brochures/bee_andie.html

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


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 Goethe’s Farst” 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 crossings out. We know that Beethoven was in love with the 18-year-old Therese Malfatti (daughter of a wealthy landowner), and considered proposing to her; in a letter of 1810 he speaks of her “so schönes Talent” on the piano. The personal relationship makes these settings all the more poignant. Atterword in Ger. Wrappers with handsome dust jacket in laid paper with printed title block. $62  
http://www.omifacsimiles.com/brochures/bee_goe.html

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

Andante, piano, D major, RISM A 2 452004425

Andante per il claricembalo. Faksimile-Ausgabe mit freundlicher Genehmigung der Staatsbibliothek Preußischer Kulturbesitz, Berlin, Musikabteilung (Signatur: Mus. ms. 1791)

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 Kinsky-Halm, who presented it to the Kinsky-Halm, who presented it to the Staatsbibliothek Berlin. Includes transcriptions of sketches and full commentary. Coverboards in beautiful green antique paper. Rare.  
http://www.omifacsimiles.com/brochures/bee_bag.html

Concerto, piano, orch, no.3, op.37, C minor


Meisterwerke der Musik im Faksimile, 45. Laaber, 2018. Oblong, 32 x 24 cm, 220 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. Hardcover. $558  

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


Meisterwerke der Musik im Faksimile, 45. Laaber, 2018. Oblong, 32 x 24 cm, 340 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. $538  
http://www.omifacsimiles.com/brochures/bee_op5ch3.html

Missa Solemnis, orch, chorus, op.123, Kyrie


Tutzing, 1965. 27 x 44 cm, 56 facs, 12 pp. Beautiful 2-color halftone of the “Kyrie” movement, in the original 2° format with several foldout pages. The ms is a “working” copy, containing many crossings out, 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 velvet paper. $175  
http://www.omifacsimiles.com/brochures/bee_missa2.html

Afterword in Ger. Wrappers with handsome dust jacket in laid paper with printed title etikette. $225  
http://www.omifacsimiles.com/brochures/bee_bag.html

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. 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. Hardcover. $558  
http://www.omifacsimiles.com/brochures/bee_op5ch3.html
Beethoven, p.2

4898

[Preludes, piano/organ, op.39]

4899

[Two preludes for two pianos and fortepiano, Op. 39]


Rondo, piano, op.51, no.2, G major

Rondo en G pour le piano-forte composé et dédié à Madameesse la Comtesse Henriette de Lichnowski.


Quartets, strings, op.18, SV 46, “Grasnick 2” Sketchbook


Quartet, strings, op.59, 1st ed.

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


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


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

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


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

Quartet, strings, op.132, no.15, A minor


http://www.omifacsimiles.com/brochures/bee_qu130.html
[Sonata, piano, no.12, op.26, Ab major]


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

Veröffentlichungen des Beethoven-Hauses, III/ 16. Bonn, 2003. Oblong, 32 x 23 cm, 2 vols, 56, 70 pp. Beautiful full-color halftone of the autograph fair copy, five surviving sketches (all relate to the third movement), the first edition by Cappi (in black & white), plus a transcription of the sketch pages. The autograph, tidily written and highly legible was composed in 1801; although a fair copy, Beethoven made many corrections and alterations in the compositional fabric while writing out the score. The autograph as it comes down to us is missing the first and final leaves (including the first 13 bars of the opening movement), a state that was already recorded in 1830. Commentary in Ger-Jap-Eng, Wrappers in stiff dark blue buckram with silver lettering and matching slipcase. $125
http://www.omifacsimiles.com/brochures/bee_ps27.html

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

Veröffentlichungen des Beethoven-Hauses, III/10. Bonn, 1996. Oblong, 36 x 28 cm, 135 pp. Monochrome halftone of the autograph fair copy, sketch pages (now dispersed among six libraries), and first edition. The autograph, dedicated to Joseph Edlen von Sonnenfels, dates from 1801; the first edition, published by the Bureau d'Arts et d'Industrie in Vienna, appeared in 1802. The "pastoral" associations of the sonata are invoked primarily by the lilting melodies and drone-like accompaniments in the themes of the outer movements, the folk-like style of the Trio in the third movement and nostalgic quality of the second movement. Although the autograph records clear evidence of Beethoven's compositional process (mostly by its irregular gathering structure), the actual discrepancies between the autograph and first edition seem to be mostly the result of careless errors rather than intentional changes. Wrappers with attractive dust jacket which reproducibly shows the page views.

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

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

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

http://www.omifacsimiles.com/brochures/bee_ps53.html

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

Sonate appassionata (en fa mineur, opus 57). [Bibliothèque Nationale, Paris, nms. ns. 25529.]
Paris, (1823). Oblong, 35 x 24 cm, 44 pp. Fine collotype in full color in the original format. According to a note by Mr. Bigot pasted on the inside board Beethoven gave the autograph to the pianist Marie Bigot (1796-1820), who impressed him by playing it at sight. From her it went in 1832 to the pianist René Paul Ballot (1813-1889), and after his death to the library of the Paris Conservatoire. Limited edition of 1000 copies (1990) 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_ap927.html

Meisterwerke der Musik im Faksimile, 21. Laaber, 2011. Oblong, 32 x 24 cm, xxiv, 48 pp. Full-color halftone of the composer’s autograph (1805-1806), a fair copy with numerous corrections. The autograph contains a fascinating note written by Paul Bigot (husband of the pianist Marie Bigot) which sheds light on the provenance of the ms: “During the journey, he [Beethoven] was surprised by a storm and driving rain, which soaked through the case in which he carried the sonata in F minor which he had just composed. Following his arrival in Vienna he visited us and, laughing, showed the still wet composition to my wife, who took a closer look at it. Moved by the surprising beginning she sat down at the piano and began to play it. Beethoven had not expected this and was surprised to see how Mad. Bigot did not let herself be stopped for a moment by the many erasures and changes which he had made. It was the original which he was in the process of taking to the publisher so that it could be engraved. When Mad. Bigot had played it and asked him to give it to her, he agreed and faithfully brought it back for her once it had been engraved.” The autograph passed from the Bigot family to the Conservatoire de Musique, and then to the BN in Paris. Introduction in Ger-Eng. Hardbound with handsome paper boards. $126

http://www.omifacsimiles.com/brochures/bee_ps057.html


http://www.omifacsimiles.com/brochures/bee_ps111.html

Violin Sonata in G major, Op. 30, no. 3. Faksimile of the Autograph Manuscript in the British Library, Add. MS 37767. With an Introduction by Alan Tyson. British Library Music Facsimiles, III. London, 1980. Oblong, 37 x 28 cm, viii, 40 pp. Beautifully printed duotone of the autograph score, completed in the first half of 1802. Although the 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

Sonate für Violoncello und Klavier im Faksimilebearbeitung, 3. Berlin, 2011. Oblong, 32 x 24 cm, xx, 76 pp. Facsimile of the autograph manuscript completed in the first half of 1803, which was dedicated to Madame Bigot. introduction in Ger-Eng. Hardbound with handsome paper boards. $120

http://www.omifacsimiles.com/brochures/bee_vs086.html


http://www.omifacsimiles.com/brochures/bee_vs069.html


http://www.omifacsimiles.com/brochures/bee03.html

http://www.umifacsimiles.com/brochures/bee_vs303.html

http://www.umifacsimiles.com/brochures/bee_vs086.html

http://www.umifacsimiles.com/brochures/bee_vs069.html

http://www.umifacsimiles.com/brochures/bee03.html

http://www.omifacsimiles.com/brochures/bee_vs030.html

http://www.omifacsimiles.com/brochures/bee_vs086.html

http://www.omifacsimiles.com/brochures/bee_vs069.html

http://www.omifacsimiles.com/brochures/bee03.html
[Symphony, no.5, op.67, C minor, autogr.]  


Meisterwerke der Musik im Faksimile, 4. Laaber, 2002. Oblong, 33 x 24 cm, 342, 38 pp. New 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/bее5.html

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

Faksimileausgabe Leipzig 1924. Herausgegeben anlässlich des 175jährigen Sinfonie Nr.9 d-moll Op.125. Fotomechanischer Nachdruck der [Symphony, no.9, op.125, D minor]  


Sieghard Brandenburg. Autograph BH 64 im Beethoven-Haus Bonn mit einem Kommentar von Sechste Symphonie F-Dur Opus 68. Sinfonia pastorale. Faksimile nach dem [Symphony, no.6, op.68, F major]  


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

Sechste Sinfonie F-Dur Opus 68. Faksimile nach dem Autograph BH 64 im Beethoven-Haus Bonn mit einem Kommentar von Sieghard Brandenburg. Veröffentlichungen des Beethoven-Hauses, Ill/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/bее6.html

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


Meisterwerke der Musik im Faksimile, 51. Laaber, 2017. Oblong, 32 x 24 cm, 286 pp. Color reproduction 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 5 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—this 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 half leather. $498 http://www.omifacsimiles.com/brochures/bее7.html

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


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. Prints the final movement sonorities and chorus join forces with the orchestra and Schiller’s “Ode to Joy” (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: how views of this had 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/bее9.html

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

Klavierspiel B-Dur Opus 97 “Erzherzog”-Trio. 1. und 2. Satz. / 3. und 4. Satz. Faksimile nach den Partiturautograph Biblioteka Jagiellońska, Krakau. Geltwort von Mitsuko Uchida. Einleitung von Julia Renge. [Henle Music Facsimiles, 28]. Munich, 2019. Oblong & upright, 34 x 26.5 x 39 cm, 17 wds, xx, 34 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 premiered at the Archduke’s palace soon after its composition. The 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), the pianist 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 the first performance took place on 25 May 1814, as actually stated in the autograph, or whether this autograph, with inscription “Trio am 3ten März 1811”, is actually based on a copy produced on the occasion of the 250th anniversary of Beethoven birth. $396 http://www.omifacsimiles.com/brochures/bее9f.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. Oblong, 35 x 24 cm, 92, 72 c30 pp Color facsimile of the autograph working copy and the first edition 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 is the last major piano work written by Beethoven. The facsimile edition makes this important Beethoven autograph—formerly in private hands—accessible to musicians, scholars and music lovers. This unique autograph comprises 86 handwritten pages. Following the lead with the prescribed Diabelli theme, it contains the complete cycle of 33 variations, and includes several inserted leaves. Beethoven’s compositional process can be recognized by means of the extensive 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. Hardbound, $215 http://www.omifacsimiles.com/brochures/bее10f.html

Variations, piano, on a waltz, op.120]  

[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. / Variationi per il piano-forte della tema "Quante più belli l'amor contadino", Wien s.d.


[Variations, piano, on a minuet & Russian dance, Op.181-82]
XII Variationi per il clavicembalo o piano-forte sull’aria ballato Sigs. Venturini e Sig. Vecchi nel Ballo delle “Nozze disturbate”, Wien s.d. / XII Variationi pour le clavecin ou piano-forte sur la danse Russe dansé par M. Cassentini dans le Ballet “das Waldmadchen”, Wien s.d.


[sketchbook, “Artaria 197”]
Veröffentlichungen des Beethoven-Hauses in Bonn, I/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/be_1917.html

[sketchbooks, composition studies with Haydn, Albrechtsberger, Salieri]
Kosmopolitische Studien bei Joseph Haydn, Johann Georg Albrechtsberger und Anton Salieri. Herausgegeben von Julius Ronge. I: Transkripten; II: Kritischer Bericht; 3: Reproduktionen der Handschriften. Beethoven Werke, XIII/1. Munich, 2014. Oblong, 31 x 27 cm, 3 vols, xx, 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 Esterhazy and was now living in Vienna. The studies—exercises in free counterpart 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. $925 http://www.omifacsimiles.com/brochures/be_art197.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 Patrizia 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. $49 http://www.omifacsimiles.com/brochures/be_grasnick.html

[sketchbook, “Kafka”]

[sketchbook, “Kessler”]

[sketchbook, “Landsberg 6”]

[sketchbook, “Landsberg 7”]

[sketchbook, Missa Solemnis, II]

[sketchbook, “Summer of 1800”]
A Sketchbook from the Summer of 1800. Sketches for the String Quartets Op.18, Nos.1, 2 and 6, the Piano Sonata Op.22, and for Various Other Works. Edited by Richard Kramer. I: Facsimile; II: Transcription and Commentary. Veröffentlichungen des Beethoven-Hauses in Bonn, 1/4. Bonn, 1969. Oblong, 4°, 2 vols, 70, 88 pp. Halftone. The sketchbook has been reconstructed from manuscripts currently housed in 11 separate collections. Since the original pages were taken three leaves have been bought by private collectors and are now inaccessible. Hardbound. $116 http://www.omifacsimiles.com/brochures/be_1800.html


Beethoven, p.7

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 his keyboard at the projector stand in Beethoven’s living room in his house in Dorfstrasse 452 (28 illus). 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), Sigurd Anton Steiner (1773-1838), Karl Holz (1794-1858), Sebastian Schmaltz (1776-1857) and Joseph Spohr (1784-1851). The books provide a fascinating glimpse into Beethoven’s world. With full transcription, commentary, and English translation. Wrappers. Sold out. http://www.omicfacsimiles.com/brochures/be_ch.html

Beethoven’s Conversation Books. Edited and Translated by Theodore Albrecht.

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Beethoven, p.8
Dorflmüller, Kurt, Norbert Gertsch, & Julia Ronge. 
Ludwig van Beethoven. Thematisch-Bibliographisches Werkverzeichnis. 

1879


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4208


4208

[Kinsky, Georg] Supplement to the Beethoven Thematisch-Bibliographic Catalog. Edited by Kurt Dorflmüller. Munich, 8", $159

4025

Leipzig, 1977. Oblong, 32 x 25 cm, ii, 4 facs, i pp. 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 movi of the 8th Symphony. Introduction in Ger. Wrappers. $12

6704


6823


6820


[Method, thoroughbass]


[Method, thoroughbass]

Studii di Beethoven, ossia trattato d’armonia e composizione. Prima versione italiana con note di Fétis e Rossi.


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6929

[Method, thoroughbass]


6974

[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 Forty Variations on a Theme by Beethoven for Piano; Sonata in F Minor for Violin and Piano. Edited by Susan Kagan. [/Archduke Rudolph of Austria, ms emendations]]

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, András.


Bonn, 2007. 8°, 112 pp. w/59 illus. András 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 Schmidtd)


Bonn/Hamburg, 1970. 32 x 31 cm, 275, with numerous illus pp. Collection of essays with facsimiles. 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 Czeba, Hubert Deschner, Friedhelm Klugmann, Shin Augustinus Kojima, Hans-Werner Küthen, Emil Flaten, Hans Schmütz, Joseph Schmidt-Görg & Norbert Stich. Hardbound. $75

6746

[Sichardt, Martina]

Entwurf einer narratologischen Beethoven-Analytik.


4531

Solomon, Maynard.

Beethoven’s Tagebuch. Herausgegeben von Sieghard Brandenburg.


1934

[“Stammbuch”, ÖNB]

Ludwig van Beethoven’s Stammbuch, Nach dem Original im Besitze der Nationalbibliothek zu Wien und mit Genehmigung der Generaldirektion herausgegeben von Dr. Hans Gerstinger, Kustos der Nationalbibliothek. [Ms. Nationalbibliothek Wien].

Bielefeld & Leipzig, 1927. Oblong, 20 x 15 cm, 40, 28 pp. Beautiful facsimile of one of Beethoven’s earliest albums issued—in 1927—on the occasion of the 100th anniversary of the composer’s death. This charming autograph album (originally in loose sheet format but bound after it entered the ÖNB), was presented to the composer by a group of his friends shortly before he left for Vienna early on the morning of 2 Nov. 1792. Expressing best wishes and including literary citations, the book comprises 15 entries, among them one by Count Ferdinand Ernst von Waldstein. Beethoven formed several life-long friendships in Bonn—the most notable are Count Waldstein and the Wegeler and von Breuning families. With introduction in Ger. Quarter cloth with coverboards in decorative paper. Slipcover. Rare. $175

2026

[“Stammbücher”, ÖNB & Babette Koch]
