**BEETHOVEN, Ludwig van, 1770-1827**


Berlin, 1988. Obblong, 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 Tappend. Wrappers, in beautiful handmade paper. $20


Veröffentlichungen des Beethoven-Hauses, III/13. Bonn, 1999. Obblong, 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 "Auss Colles Fasolt" 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 schön Talent" on the piano. The personal relationship makes these settings all the more poignant. Afterword in Ger. Wrappers with handsome dust jacket in laid print with printed title block. $47 http://www.omifacsimiles.com/brochures/beo_goe.html


Documenta Musiciologica, II/1. Kassel, 2016. Obblong, 45 x 40 cm, 351, 27 pp. Deluxe 4-color facsimile of the autograph working score. William Drabkin 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 movement was acquired in 1908 by the Königlichen Bibliothek in Berlin from the estate of the musicologist Wilhelm Tappend. Wrappers, in beautiful handmade paper. $20


Meisterwerke der Musik im Faksimile, 45. Laaber, 2018. Obblong, 32 x 24 cm, 22, 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. $558 http://www.omifacsimiles.com/brochures/bcpch.html


Meisterwerke der Musik im Faksimile, 7. Laaber, 2005. Obblong, 32 x 24 cm, xxiv, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. Beethoven called his second 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/bcpe5.html

**Ludwig van Beethoven**

Facsimiles &

selected editions

Wednesday, 2 June 2021
8170 [Concerto, piano, orch, cadenzas, selections]
Beethoven-Haus-Bonn (14), Bibliothèque Nationale - Paris (1), Staatbibliothek - Berlin (1) & the British Library - London (1). The cadenzas—generally fair copies—belong to the Piano Concertos nos. 1, 2 & 3, 4 & 5, 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 averred that he could not write anything which was "non-obligato" (closing the door on anyone who wished to improvise in his presence). 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 cadenza writing. Excerpts include some of the ones written by Moscheles, Reinecke, Brahms and Busoni which have also become a part of the repertory. Fine bibliophile edition issued on the occasion of the 100th birthday of Dr. Eulenberg. Handsomely bound with brown linen spine and Ingres marbled paper boards; matching slipcase. $249
http://www.omifacsimiles.com/brochures/be_cad.html

151 [Concerto, violin, orch, op.61, D major]
Konzert für Violine und Orchester, D-dur, Opus 61. [Österreichische Nationalbibliothek, 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 Fanny von克莱m in 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 Joseph Joachim, who performed it with various orchestras conducted by Felix Mendelssohn. No violin cadenzas were written by Beethoven though cadenzas were written for him by the piano version published shortly after the 1806 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 other 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/bee_cad.html

152 [Concerto, violin, orch, op.61, D major]
Konzert für Violine und Orchester, D-dur, Opus 61. [Österreichische Nationalbibliothek, Vienna, Mus. Hs. 17.538].

2020 [Duet, viola, violoncello, WoO 32, Eb major]
Duet mit zwei obligaten Augenlässnern für Viola und Violoncello herausgegeben von Franz Beyer. Vorwort von Willy Hess. Winterthur, 1898. 4°, iii, 7 facs, 12 pp. Halftone of the autograph score, together with a new practical edition. The booklet title seems to mean that the piece was written for 2 bespectacled players. Prestige in Ger-Eng. Wrappers. $19


4898 [Preludes, piano/organ, op.39]
Zwei preludies par deux violons, alto et violoncello. Œuvre 59me [The "Rasumovsky" Quartets]. [private collection].

9596 [Quartets, strings, op.13, B-flat major; Great Fugue, op.133]

9597 [Quartets, strings, op.13, B-flat major; Great Fugue, op.133]

1989 [Quartets, strings, op.132, no.15, A minor]
[Henle Music Facsimiles, 22]. Munich, 2011. Oblong, 35 x 29 cm, 168, xxiv pp. Beautiful 4-color halftone. The heart of Beethoven's Quartet op. 132 is the "Holy song of thanksgiving", in which Beethoven takes up old counterpart techniques as Gregorian simplicity, and well known elements, including the 4-color prints of the unusually 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 András Schiff, with his generous support this valuable facsimile was made possible. Hardbound. $190 http://www.omifacsimiles.com/brochures/bee_qu132.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 soft dark brown paper with silver lettering and matching slipcase. $125

http://www.omifacsimiles.com/brochures/beep스s272.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 Eden von Sonnenfels, dates from 1801; the first edition, published by the Bureau d’Arts et d’Industrie in Vienna, appeared in 1802. The “pastoral” associations of the sonata are invoked primarily by the lilting melodies and drone-like accompaniments in the themes of the movements, the folk-like style of the Trio in the third movement and nostalgic quality of the second movement. Although the autograph records clear evidence of Beethoven’s compositional process (mostly by its irregular gathering structure), the actual discrepancies between the autograph and first edition seem to be mostly the result of careless errors rather than intentional changes. Wrappers with attractive dust jacket which reproduces an original cover.


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


http://www.omifacsimiles.com/brochures/beez_53a.html

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


http://www.omifacsimiles.com/brochures/beep스s3a.html

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

Sonate appassionata (en fa mineur, opus 57). [Bibliothèque Nationale, Paris, nus. 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 (1796-1820), who impressed him by playing it at sight. From her it went in 1832 to the pianist René Paul Baillot (1813-1889), and after his death to the library of the Paris Conservatoire. Limited edition of 1000 copies (1927 for the Beethoven Association of New York). This is one of the most impressive facsimile editions of all time, the first of it’s kind—treating the facsimile in a holistic way—recreating the binding, size, condition, marginalia, colors and paper. Original cloth spine, with paper boards. Extremely rare.

http://www.omifacsimiles.com/brochures/beep스a1927.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. The autograph contains a fascinating note written by Paul Bigot (husband of the pianist Marie Bigot) which sheds light on the provenance of the ms: "During the journey, he [Beethoven] was surprised by a storm and driving rain, which soaked through the case in which he carried the Sonata in F minor which he had just composed. Following his arrival in Vienna he visited us and, laughing, showed the still wet composition to my wife, who took a closer look at it. Moved by the surprising beginning she sat down at the piano and began to play it. Beethoven had not expected this and was surprised to see how Mäd. Bigot did not let herself be stopped for a moment by the many erasures and changes which he had made. It was the original which he was in the process of taking to the publisher so that it could be engraved. When Mad. Bigot had played it and asked him to give it to her, he agreed and faithfully brought it back for her 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

[Sonata, piano, no.27, op.90, E minor]
Veröffentlichungen des Beethoven-Hauses, Ill/8. Bonn, 1993. Oblong, 36 x 28 cm, 34 fabes, 15 pp. Beautiful 4-color halftone of the autograph fair copy. The ms of this work (dedicated to Prince Moritz von Lichnowsky) was signed by the composer on 16 August, 1814, has been in private hands for a long time and therefore practically inaccessible to scholars and performers. The Beethoven-Haus in Bonn has recently acquired the autograph and issued this fine facsimile, a most welcome addition to the literature. Wrappers in white stock with color snippet of autograph in center.
http://www.omifacsimiles.com/brochures/bee_ps90.html

[Sonata, piano, no.28, op.101]
[Herne 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 18 months period. The ms contains many crossouts and alterations and although a rather "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 paper boards in burgundy moire fabric and pasted title label. $145

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

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

[Sonata, piano, no.32, op.110, C minor]

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

[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

[Sonata, violin, piano, op.96, G major]
Meisterwerke der Musik im Faksimile, 21. 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

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

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


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


[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. Ologb. 33 x 24 cm, 342, 38 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 solists 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 peak which Beethoven wanted to deliver at that time with this work and how views of it have changed in the centuries. Jonathan Del Mar, editor of Beethoven’s works, comments on noteworthy passages in the autograph manuscript and the reader became an integral part of 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-Span. Special OMI price. $995 http://www.omifacsimiles.com/brochures/bees9.html

[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. Ologb. 36 x 28 cm, 280, 33 pp. Beautiful 4-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 finished 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 500 copies, bound in half leather. $695 http://www.omifacsimiles.com/brochures/bees6.html

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

Klaviertrio B-Dur Opus 97 “Erzherzog”- Trio. 1. und 2. Satz. / 3. und 4. Satz. Faksimile nach dem Partiturautograph Bibliotheca Jagiellonica, Krakau. Geleitet von Mitsuko Uchida. Einleitung von Julia Renge. [Hierle Music Facsimiles, 28]. Munich, 2019, Ologb. unupr., 34 x 26, 26.5 x 39 cm, 6 vols. 29, 32 pp. Beautiful 4-color halftone of the “Archduke” Trio, a work dedicated to Archduke Rudolph of Austria and Germany, 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 Jean Baptiste 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 Frey). It’s unclear whether this autograph, with inscription “Trois am 18 Mrz 1811”, is actually from 1811 or whether the inscription was added later. Despite the presence of editorial/publisher markings this copy does not seem to be a working copy as is the fair copy. Hardbound with decorative paper boards and pasted title etquette, produced on the occasion of the 250th anniversary of Beethoven birth. $195 http://www.omifacsimiles.com/brochures/bee_trio97.html


[sketchbook, “Landsberg 6”]

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


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[sketchbook, Missa Solemnis, II]

Drei Skizzenbücher zur Missa solemnis. II: Ein Skizzenbuch zum Credo, SV 82. Faksimile. [Beethovenhaus, Bonn, SBH 666].


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

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

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[sketchbook, misc.]


[Appel, Bernhard R. & Julia Ronge]


[Appel, Bernhard, et al]


[Appel, Bernhard, et al]


[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]. Full-color facsimile of a Beethoven "Konversationsheft" (conversation blank booklets with him, for his acquaintances to jot their sides of conversations, and 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

[Correspondence book, 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, and 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
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, and education as perceived on a day-to-day basis in post-Napoleonic Europe. Hardbound. The second of a projected 12-volume set. $79


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


Danhauser, Carl. Nach Beethovens Tod. Erinnerungen von Carl Danhauser. Kommentiertes Faksimile des Autograph 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


Leipzig, 1977. Oblong, 32 x 25 cm, li, 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


