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- 200 **BRAHMS, Johannes, 1833-1897**
Alto Rhapsody, Opus 53. For Contralto, Men's Chorus, and Orchestra. Text from Goethe's Harzreise im Winter. Introduction by Walter Frisch. A Facsimile Edition from the Composer's Autograph Manuscript in the Music Division of The New York Public Library.
New York, 1983. 24 x 30 cm, 29, 44 pp. Beautiful 3-color facsimile of the 1869 autograph fair copy (the only surviving manuscript source for the complete work), together with 2 leaves of sketches in the possession of the Gesellschaft der Musikfreunde, Vienna. The Alto Rhapsody is one of Brahms' most moving and successful works composed at a time when he seemed to have felt embittered and angry over the engagement and marriage of Julie Schumann (the second eldest daughter of the Schumanns) to Count Radicati di Marmorito of Turin. According to Brahms "it is the best thing I have yet done... and if worthy altos are not immediately eager to sing it, there are nevertheless enough people who do need this kind of prayer". This manuscript apparently was not looked at for the publication of the *Sämtliche Werke* in 1926. Linen.
http://www.omifacsimiles.com/brochures/brahms_alt.html
- 7278 [Canon, piano, WoO post.29]
"Wann hört der Himmel auf zu strafen. . .?" Kanon WoO posthum 29. Facsimile des Autographs.
Vienna, 1995. Oblong, 18 x 12 cm, 1 leaf, 8 pp. 3-color halftone of the autograph score. Commentary and transcription by Otto Biba. Paper portfolio. \$21
- 203 [Deutsches Requiem, op.45, selections]
Ihr habt nun Traurigkeit. 5. Satz aus dem "Deutschen Requiem". Facsimile der ersten Niederschrift. Mit Einleitung von Franz Grasberger. [Ms. Gesellschaft der Musikfreunde, Vienna].
Tutzing, 1968. Oblong, 32 x 25 cm, 9, 8 pp. Halftone of the autograph score of "Ihr habt nun Traurigkeit", fifth movement of the Deutsches Requiem, in piano reduction format, presented to Clara Schumann on Christmas, 1866 (together with the entire piano-vocal score of the Requiem mostly in the hand of copyists). This autograph represents a first version which Brahms used as a kind of partcell, scribbling indications for instrumentation, to be later realized in the full score. Wrappers with handsome linen paper. \$47
http://www.omifacsimiles.com/brochures/brahms_req.html
- 7083 [Deutsches Requiem, op.45, selections]
Ein deutsches Requiem. Stichvorlage des Klavierauszuges.
Patrimonia, 80. Berlin, 1994. 21 x 28 cm, 36, with 6 illus pp. Special publication issued on the occasion of the acquisition of the autograph fair copy of the piano-vocal score of Ein Deutsches Requiem by the Brahms-Institut, Lübeck. Includes halftones of four pages from the ms: title page, and one page each from movements I, V, & VII. Contributions by Marianne Tidick, Michael Struck, & Renate Hofmann. With full texts of four letters written by the publisher J. Rieter-Biedermann to the composer. Wrappers. \$23
- 2028 [Lieder, selections, op.48,7, op.49,5, op.58,8]
Three Lieder on Poems of Adolf Friedrich Schack. A Facsimile of the Autograph Manuscripts of "Abenddämmerung," Op. 49 No. 5; "Herbstgefühl," Op. 48 No. 7; and "Serenade," Op. 58 No. 8 in the Collection of the Library of Congress.
Washington, D.C, 1983. Oblong, 34 x 28 cm, ix, 8 pp. Beautiful halftone in the original loose folio format. Preface by Donald L. Leavitt and introduction by George Bozarth. In protective folder. \$17
- 9349 [Lieder, selections, op.49,4]
Wiegenlied. "Guten abend, gut' Nacht", Opus 49, Nr. 4. Facsimile nach dem Autograph des Glinka-Nationalmuseums für Musikkultur, Moskau. Mit einem Geleitwort von Brigitte Fassbaender und einer Einführung von Wolfgang Sandberger.
Meisterwerke der Musik im Facsimile, 30. Laaber, 2014. Oblong, 25 x 17 cm, xiv, 4 pp. Full-color facsimile of Brahms' touching "Lullaby and good night", the intimate and comforting folk song sung by mothers at their children's bedside. The precious manuscript is an autograph presentation copy sent by Brahms on July 15, 1868 to a couple in Bonn—Arthur and Bertha Faber—to honor the birth of their second son, Hans. Hardbound in decorative paper with faux title etikette. \$65
http://www.omifacsimiles.com/brochures/brahms_wiegen.html
- 202 [Lieder, selections. op.86,2]
Feldeinsamkeit, Opus 86, Nr. 2: "Ich ruhe still im hohen grünen Gras". Facsimile nach dem in Privatbesitz befindlichen Autograph.
[Henle Music Facsimiles, 8]. Munich, 1983. Oblong, 30 x 23 cm, 4 facs., iii pp. Beautiful 3-color collotype of the presentation autograph fair copy. Composed sometime between 1879 and 1881, this is one of Brahms' most popular songs, performed on numerous concert programs and published by Simrock both as a part of six songs ("Sechs Lieder", op.86) and as a single issue. The manuscript reproduced here, written on paper with elaborate marginal decorations in blue ink and with the melody scored in the bass clef, was dedicated to the banker Wilhelm Lindeck of Mannheim who managed an account for the composer. Issued on the occasion of the 150th year of the composer's birth. Afterword in Ger-Eng by Ernst Hertrich. Wrappers. \$65
http://www.omifacsimiles.com/brochures/brahms_feld.html
- 9592 Lieder, selections; Schicksalslied op.54, illus. Max Klinger, Rad.Op.XII]
Brahms-Phantasie. Einundvierzig Stiche / Radierungen und Steinzeichnungen zu Compositionen von Johannes Brahms. Max Klinger, Rad.-Opus XII.
Hamburg, 2017. Oblong, 44 x 35 cm, 2 vols, 37, 32. Beautiful high resolution facsimile of the Leipzig, 1894 edition in the original folio format. 41 extraordinary illustrations by Max Klinger, German symbolist painter. The musical contents consist of a selection of 6 Brahms songs—op. 72,1, 49,3, 49,1, 86,2, 94,5—and the piano-vocal arrangement of Schicksalslied op.54. Bibliophile edition of 500 numbered copies. Commentary (Ger) by Jan Brachmann and Joachim Kossmann. Hardbound (commentary soft bound), w/slipcase. \$140
http://www.omifacsimiles.com/brochures/brahms_klinger.html
- 8136 [Motet, SATBB, op.29,1]
"Es ist das Heil uns kommen her". Motette Opus 29 Nr.1. Facsimile nach dem Autograph im Besitz des Brahms-Institutes an der Musikhochschule Lübeck mit einem Nachwort von Wolfgang Sandberger.
[Henle Music Facsimiles, 15]. Munich, 2002. 27 x 35 cm, 12, 8 pp. Full-color halftone of the composer's autograph, presented to Clara Schumann on her 41st birthday, 13 Sept., 1860. Small markings in the ms are believed to be in the hand of Clara Schumann and Joseph Joachim. Produced on the occasion of the manuscript's acquisition from the Avé-Lallemant family by the Brahms Institut, Lübeck in 2001. Stiff wrappers. \$78
http://www.omifacsimiles.com/brochures/brahms_heil.html
- 9407 [Neue Liebeslieder Walzer, vocal quartet, piano 4-hands, op.65]
Die "Liebeslieder-Walzer" von Brahms und die zyklische Chormusik. Symposium in der Zentralbibliothek Zürich 15. November 2010. Herausgegeben von Urs Fischer, Laurenz Lütteken und Wolfgang Sandberger.
Documenta Musicologica, II / 49. Kassel, 2014. Oblong, 34 x 25 cm, 28, 71 pp, w/41 illus, & CD. Beautiful full-color facsimile of the autograph, issued on the occasion of a special symposium held at the Zentralbibliothek Zürich when the ms was officially placed on permanent loan by the Swiss bank UBS. This valuable manuscript, completed in Rüschnikon outside of Zürich in the summer of 1874, and lost until 1991, is Brahms' second set of love songs, building on his successful Liebeslieder Walzer op.52. Written for a vocal quartet and four-hand piano duo and intended as chamber music for use at home, the Neue Liebesliederwalzer are an eclectic mix of love-poems from many lands, including Turkey, Poland, Latvia, and Sicily (trans. into German by George Friedrich Daumer); the work concludes with Goethe's "Zum Schluß". The humorous casting of solo parts includes: bass as enraptured paramour, alto as jilted lover, tenor as Lothario, and soprano, a woman repeatedly unlucky in love. Commentary (in Ger) with 41 illustrations by Urs Fischer, Urs A. Müller-Lhotska, Otto Biba, Ingrid Fuchs, Wolfgang Sandberger, Inga Mai Grootte, and Christiane Wiesenfeldt. Facsimile printed on fine laid paper with hand-stitched binding (after the original), housed with commentary and audio CD in a handsome clamshell case. \$158
http://www.omifacsimiles.com/brochures/brahms_nlw.html
- 7488 *Volksweisen für Clara Schumann zum 8. Juni 1854. Facsimile nach der Handschrift im Robert Schumann-Haus, Zwickau. Herausgegeben und mit einer Einleitung versehen von Gerd Nauhaus.*
Hildesheim, 1997. Oblong, 37 x 27 cm, 14, 16 pp. Halftone of the autograph. \$30

- 9333 [Concerto, piano, orch, no.2, op.83, Bb major]
Konzert für Klavier und Orchester Nr. 2 B-Dur Opus 83. Faksimile nach dem Autograph der Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky. Mit einer Einführung von Jürgen Neubacher und einem Geleitwort von Christoph Eschenbach.
 Meisterwerke der Musik im Faksimile, 28. Laaber, 2013. Oblong, 38 x 30 cm, 21, 172 pp. Beautiful full-color halftone of the autograph fair copy. Since its premiere in Budapest on Nov. 9, 1881 with Brhams as soloist the Bb major Concerto has become a mainstay in the repertory. The autograph, like the Symphony No.4, was used for the first performance and exemplar for the first engraved edition and as such is full of "performance & workshop talk"—performance instructions, messages, cues, corrections and other revisions that give the manuscript a living and breathing quality. \$429
http://www.omifacsimiles.com/brochures/brahms_pc2.html
- 9268 [Concerto, violin, orchestra, op.77, D major]
Violinkonzert D-Dur Opus 77: With a Selection from the Engraver's Copy of the Violin Part. Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C. with a Preface by Julia Fischer and an Introduction by Stefan Drees / Mit einer Auswahl aus der Stichvorlage der Violinstimme. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington mit einem Kommentar von Stefan Drees.
 Meisterwerke der Musik im Faksimile, 19. Laaber, 2014 Oblong, 38 x 30 cm, xviii, 106 pp. Beautiful full-color halftone of the autograph and annotated solo violin part. Contains numerous corrections and adjustments (involving phrasing, dynamics and minor note changes) by Brahms' revered friend Joseph Joachim. Hardbound in decorative paper. \$249
http://www.omifacsimiles.com/brochures/brahms_vc.html
- 7449 [Fantasies, piano, op.116]
Fantasien für Klavier opus 116. Faksimile nach dem Autograph, im Besitz der Staats- und Universitätsbibliothek Hamburg.
 [Henle Music Facsimiles, 11]. Munich, 1997. Oblong, 34 x 28 cm, 24 facs, 8 pp. Full-color halftone of the composer's "working" autograph, signed "Ischl, summer [18]92". This is the only surviving source for op.116 (the engraver's fair copy is now lost), and sheds important light on Brahms' compositional and copying methods. A comparison with the first printed edition shows interesting changes or refinements in tempi, articulations and harmonic details; the original title of the fourth piece—"Notturmo"—has been retitled "Intermezzo" in the final version. Afterword in Ger-Eng by Bernhard Stockmann. Hardbound. \$119
http://www.omifacsimiles.com/brochures/brahms_fan.html
- 207 [Intermezzi, piano, op.117]
Drei Intermezzi, Op.117. Edited from the Autograph and Original Edition by Hans-Christian Müller. Fingering by Christoph Eschenbach. [Ms. Sammlungen der Gesellschaft der Musikfreunde, Wien].
 Urtext Edition + Faksimile. Vienna, 1973. 4°, 11 facs, ii, 13 pp. Halftone of the autograph, with new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$23
- 208 [Intermezzi, piano, op.119, nos. 2 & 3]
Intermezzi Opus 119 Nr. 2 und 3. Faksimile des Autographs. Mit einem Nachwort von Friedrich G. Zeileis.
 Tutzing, 1975. Oblong, 30 x 21 cm, 16pp. 2-color line-cut of the autograph. This opus composed in Bad Ischl in May and June of 1893 was the composer's last composition for solo piano. Although a fair copy of the work with Brahms' annotations survives in the Juilliard School Library, this facsimile reproduces the only known autograph of the E minor and C major Intermezzi. Wrappers with handsome linen paper with pasted title etikette. \$27
http://www.omifacsimiles.com/brochures/brahms_inter.html
- 7077 [Quintet, strings, op.88, F major]
Streichquintett Nr.1 F-Dur op.88. Faksimilé-Ausgabe. [Brahmgesellschaft, Baden-Baden].
 Baden-Baden, 1994. Oblong, 33 x 26 cm, 46 pp. Fine color reproduction of Brahms' elegant autograph fair copy, dated and signed May 1882. Limited bibliophile edition of 200 copies. Handsomely bound in dark burgundy leatherette with the composer's signature embossed in silver. \$185
http://www.omifacsimiles.com/brochures/brahms_qu88.html
- 2334 [Scherzo, piano, op.4, Eb minor]
Scherzo es-Moll op.4. Faksimile des Autographs herausgegeben von Margot Wetzstein. [Staatsarchiv, Leipzig, Signatur B & H 1637].
 Hamburg, 1986. Oblong, 35 x 27 cm, 8 facs, 7 pp. Attractive 3-color collotype of the 1851 autograph. This is the earliest work of Brahms known to survive in manuscript (op. 1, 2 & 3 postdate op.4). Brahms' playing of this piece for the violinist Joseph Joachim, and later Liszt and Schumann, was decisive for his early recognition. Afterword in Ger. Handsome binding with coverboards in decorative paper. \$30
http://www.omifacsimiles.com/brochures/brahms_sch.html
- 9332 [Sonata, violin, piano, no.1, op.78, G major]
Sonate für Klavier und Violine Nr. 1 G-Dur Opus 78. Faksimile nach dem Autograph der Wienbibliothek im Rathaus, Musiksammlung, Wien. Mit einem Geleitwort von Julia Fischer und einer Einführung von Eberhard Hüppe.
 Meisterwerke der Musik im Faksimile, 27. Laaber, 2013. Oblong, 38 x 30 cm, xxii, 36 pp. 3-color halftone of the autograph score signed "June 1879". It's the composer's first sonata for violin & piano, sometimes referred to as the "Regenlied Sonata" because of the self borrowing of the first two bars from the song Regenlied (op.59 no.3) for the main theme of the third movement. Its melancholic mood has been recently connected with Brahms' sadness over the deteriorating health and eventual death of his godson, Felix Schumann—son of Clara and Robert—who intermittently strove to become a violinist. The autograph is teeming with corrections and alterations, most likely made shortly after the first performance of the piece in August 1879 given by Brahms and Joachim in a private setting. The sonata received its first public performance by Robert Heckmann & Marie Heckmann-Hertig in Bonn, 8 Nov. 1879. Hardbound. \$124
http://www.omifacsimiles.com/brochures/brahms_son78.html
- 1684 [Symphony No.3, Op.90; & other works]
Opus 24 [Variations and Fugue on a Theme by Handel], Opus 23 [Variations for Piano Four Hands], Opus 18 [Arrangement from the Sextet; the Composer's Arrangement for Piano Solo of the Second Movement, Theme and Variations], Opus 90 [Symphony No. 3]. [Library of Congress, Washington, D.C.].
 New York, 1967. 35 x 28 cm, 164 pp. Beautiful 2-color halftone of the autograph score. Cloth. Rare.
- 211 *Symphony No.4 in E Minor, Op. 98. Facsimile Edition of the Autograph Score in the Possession of the Allgemeine Musikgesellschaft Zürich. Introduction by Günther Birkner / 4. Symphonie in E-Moll, Op. 98. Fasimile des Autographen Manuskripts aus dem Besitz der Allgemeinen Musikgesellschaft Zürich. Einleitung von Günter Birkner.*
 Zürich, 1974. 35 x 26 cm, 138 pp. Beautiful 6-color facsimile of the autograph full score published on the occasion of the centennial—1874-1974—of the publishing house Edition Eulenburg. An extremely fascinating document, probably used at the first performance of the symphony in Meiningen on 25 Oct. 1885, and full of annotations and corrections by the composer. There are also markings made by contemporary editors in charge of preparing the work for its first publication (Berlin: Simrock, 1886; this important source was not consulted for the edition in the Gesamtausgabe, Leipzig, 1926). Included are such personal and revealing remarks as "Nirgend a2 setzen, immer doppelt streichen! Brahms hat das lieber" ("Never use a2, always engrave double stems! Brahms prefers it!"). Binding and coverboards reproduce look of the original manuscript. \$295
http://www.omifacsimiles.com/brochures/brahms_sym4.html
- 212 [Trio, piano, clarinet, violoncello, op.114, A minor]
Trio für Pianoforte, Clarinette und Violoncell, Opus 114. Faksimile des Autographs und Werkbericht von Alfons Ott. [Ms. Sammlungen der Gesellschaft der Musikfreunde, Vienna].
 Tutzing, 1958. Oblong, 35 x 27 cm, 14, 32 pp. Outstanding halftone of the elegant 1891 autograph score. Clarinetist Richard Mühlfeld (b.1856), a soloist and chamber virtuoso with the Meiningen Hofkapelle, gave Brahms the impetus to write this beautiful Trio, whose composition is also closely tied with the Clarinet Quintet, op.115. The work premiered on 24. Nov. 1891, played directly from the manuscript, Brahms at the piano and Mühlfeld and Robert Hausmann respectively playing clarinet and cello. This facsimile represents the publishing debut of the venerable music publisher Dr. Hans Schneider. Handsome bibliophile edition of 800 copies bound in grey linen with ivory colored boards. \$55
http://www.omifacsimiles.com/brochures/brahms_trio.html
- 9366 *Variations, piano, theme by Handel, op.24*
Variationen und Fuge über ein Thema von Händel für Klavier B-Dur, op.24. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington = Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C.; In Zusammenarbeit mit der Library of Congress, Washington. Mit einem Geleitwort von Christoph Eschenbach und einer Einführung von Frédéric Döhr.
 Meisterwerke der Musik im Faksimile, 18. Laaber, 2014. Oblong, 32 x 24 cm, xvii, 26 pp. Full-color facsimile of the autograph fair copy dating from September 1861. Entitled "Variationen für eine liebe Freundin" [Clara Schumann], the autograph is a fascinating document abounding in corrections and alterations in tempi, fingerings, dynamics and articulations. Brahms played the piece for the first time in Hamburg 4 Nov. 1861 for a private social gathering at the home of Hermann Wagner. The first public performance was subsequently given by Clara Schumann on 7 Dec. 1861. The imminent music biographer Donald Tovey counts it as among the half dozen greatest sets of variations ever written. Hardbound in decorative paper with faux title etikette. \$119
http://www.omifacsimiles.com/brochures/brahms_var.html

- 3816 [Variations, 2 pianos, on a theme by Haydn, op.56b]
Variationen für zwei Klaviere über ein Thema von Joseph Haydn Opus 56b. Faksimile-Ausgabe nach dem Originalmanuskript im Besitz der Musiksammlung der Wiener Stadt- und Landesbibliothek herausgegeben von Ersnt Hilmar.
 Schriftenreihe zu Musik, 1. Tutzing, 1989. Oblong, 35 x 25 cm, xvii, 19 pp. Line-cut of the autograph. This is Brahms' last large-scale piano work, composed during a summer retreat in Tutzing, 1873. C.F. Pohl, Haydn biographer and librarian of the Vienna Philharmonic Society provided Brahms with the theme—"Chorale St. Antoni"—at the time mistakenly attributed to Haydn. Although it is not known for sure if the piano version (op.56b) preceded the orchestrated version (op.56a), it is known that he first revealed the 2-piano version to Clara Schumann, and two months later presented the orchestra version to his publisher. Introduction in Ger. Wrappers, with reproduction of a woodcut of Tutzing on the cover. \$48
http://www.omifacsimiles.com/brochures/brahms_hvar.html
- 213 [Waltz, piano, op.39, no.15]
Waltz Op. 39, No. 15. Version for Two Hands (A flat major) and the Composer's Simplified Version (A major). Edited from the Autograph, the Engraver's Copy and the Original Edition and with Fingering Added by Hans Höpfel. [Ms. Library of Congress, Washington, D.C.]. Urtext Edition + Faksimile.
 Vienna, 1982. 4°, 3 facs (oblong), 4 pp. Halftone reproduction together with a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$6
- 2029 (Biba, Otto)
Johannes Brahms in Wien. Katalog von Otto Biba. Ausstellung, Archiv der Gesellschaft der Musikfreunde in Wien 19. April bis 30. Juni 1983.
 Vienna, 1983. 21 x 21 cm, 84 pp. Exhibition catalog with 277 entries. Numerous facsimiles from musical autographs, as well as photos, title pages, etc. Wrappers. \$20
- 214 [Correspondence, selection]
Mit den Gedanken in Wien. With my Thoughts in Vienna. 5 Letters. Facsimiles, with Commentaries by Otto Biba. Translated by Eugene Harzell. [Ms. Archives of the Gesellschaft der Musikfreunde in Vienna].
 Vienna, 1984. 15 x 21 cm, 27, 20 pp. Line-cut reproduction of 5 autograph letters in their original format. Commentary and transcription in Ger-Eng. Wrappers. \$11
- 305 Grimm, Julius Otto.
Zukunfts-Brahmanen-Polka dem lieben Johanni Kreisler juniori (Pseudonymo Brahms) dediziret. Herausgegeben von Otto Biba.
 Tutzing, 1983. 23 x 32 cm, 10, with 3 pp. 2-color facsimile of a jocular piece composed by Grimm for piano and presented to Brahms on his 21st birthday. Beautiful period border decorations. With transcription of Grimm's dedicatory note, a practical edition, and afterword in Ger. Wrappers. \$26
- 2030 Hofmann, Kurt.
Die Erstdrucke der Werke von Johannes Brahms. Bibliographie. Mit Wiedergabe von 209 Titelblättern.
 Musikbibliographische Arbeiten, 2. Tutzing, 1975. 16 x 23 cm, xl, 414 pp. Comprehensive bibliographic study of Brahms first editions with 209 halftone reproductions of title pages. Linen. \$99
- 2325 (Jacobsen, Christiane)
Johannes Brahms: Leben und Werk. Herausgegeben von Christiane Jacobsen.
 Wiesbaden, 1983. 32 x 31 cm, 200, with 160 illus pp. Superb documentary with essays by 16 prominent Brahms scholars and numerous reproductions of mss, letters, contemporary photographs and documents. Handsome binding in linen. \$61
- 6050 McCorkle, Margit L.
Johannes Brahms. Thematisch-Bibliographisches Werkverzeichnis von Margit L. McCorkle. Herausgegeben nach gemeinsamen Verarbeiten mit Donald M. McCorkle.
 Munich, 1984. 8°, lxxvii, 841 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. Linen. \$337