Manuscript facsimiles (autographs & copyist manuscripts), facsimiles of first editions & primary sources, and a selection of research material.

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CHOPIN, Frédéric, 1810-1849


Works by Chopin—Facsimile Edition, [12] A /XI/46. Warsaw, 2008. Oblong, 28 x 22 cm, 2 vols, 20, 67 pp. Full-color halftone of the autograph fair copy. The work, in expansive sonata form in 'stile brillante', dates from the early 1830s and stands as testimony to the fact that after completing the concertos in F minor and E minor, that Chopin was thinking of composing a third. The work was first published in 1841 and the manuscript remained in the Breitkopf & Härtel archives until 1893, when it was sold with a group of manuscripts, letters and daguerreotypes to Biblioteka Narodowa. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irena Poniatowska. Bound in blue linen, with matching slipcase. $86
http://www.omifacsimiles.com/brochures/chop_alleg.html

Ballade, piano, no.2, op.38 / Kob.602


9242 [Ballade, piano, no.4, op.52]

http://www.omifacsimiles.com/brochures/chop_bal52.html

8092 [Barcarole, piano, op.60 / Kob.808]

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

9247 [Concerto, piano, no.3, op.2 / Kob.298]


8093 [Etudes, op.10, nos. 3,5,6,8,9,10]

Wydanie Chopin—Facsimile Edition, [9] A /II/10/3,5,6,8,9,10. Warsaw, 2007. Oblong, 35 x 26 cm, 2 vols, 26, 58 pp. Full-color halftone of the autograph fair copies of six etudes from op.10, the only extant fair copies for op.10. Dated by Jan Ekiær c.1829-1833, the provenance of these etudes are difficult to establish and the etudes nos. 8, 9 & 10 most probably constituted at one time a separate group. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irena Poniatowska. Bound in blue linen, with matching slipcase. $95

8094 [Etude, piano, no.3, op.10, Kob.124]


Works by Chopin—Facsimile Edition, [34] A II/Dop.36A/I. Warsaw, 2018. Oblong, 35 x 25 cm, 2 vols, 4, 49 pp. Full-color halftone of the autograph fair copy (Pierpont Morgan Library & Museum, MS. 228 Cim.). The present full-color facsimile is based on the manuscript Rés 50 (2), Bibliothèque de l'Opéra; we know from engraver's markings showing the exact division into pages that systems that it served as the stichvorlage for the Schlesinger edition. The pages of the Etude show a significant number of minor corrections; these might indicate haste on the composer's part resulting in slips in the notation. Before the final resolution to an A major chord in bar 65 a whole bar was deleted—could this indicate that Chopin meant to replace some notes before that chord? Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. $92 http://www.omifacsimiles.com/brochures/chop_etf54.html

Manuscript autographs. Segona edició facsímil dels manuscrits autògrafs musicals de Frédéric Chopin conservats a la Cartoixa de Valldemossa.


[Grand duo concertant, violoncello, piano, op.16A]

Grand duo concertant E-flat major op.16A by Giacomo Meyerbeer Robert le Diable / Grand duo concertant E Major on Themes from Mejerberg’s Opera Robert le Diable. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 228 Cim.). Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 228 Cim.).

The manuscript autographs held in the Museu Frederic Chopin y George Sand de Valldemossa, published here comes from the early 1830s and is an editorial autograph intended for the Paris publisher Maurice Schlesinger. The piano part is noted in Chopin's hand; the title page and 'cello part, in Franchomme's hand.. Bound in blue linen, with matching slipcase. $92 http://www.omifacsimiles.com/brochures/chop_cher.html

Fugues, by Cherubini, arr.

Trois fugues de Luigi Cherubini, mises en partition de piano. Commentaire de Jean-Jacques Eigeldinger.

Publications de la Société Française de Musicologie, I/29. Bourg-la-Reine, 2017. Oblong, 29 x 23 cm, xxxi, 36 pp. Chopin paid conspicuous attention to the art of counterpoint. In the early 1840s he went so far as to immerse himself in Luigi Cherubini’s Cours de contrepoint et de fugue (1832) and transcribed for piano 3 of the master’s vocal fugues. The autograph manuscript of this transcription—published for the first time in this volume—was long preserved, unknown, in a private collection; it is to be counted among the relatively rare manuscripts that Chopin set down with special attention in regard calligraphy. In the introduction, Jean-Jacques Eigeldinger traces the curious history of the manuscript and considers anew the importance of counterpoint to Chopin, who was immediately intrigued by the subject as a boy, in Warsaw, where his first teachers, Żywny and Eloner, inculcated in their pupil a fascination with J.S. Bach and with the Well-Tempered Clavier. The volume also features a number musical examples, illustrations (including portraits of Cherubini and of Chopin at his desk), facsimiles, and transcriptions of further rare counterpointal studies by Chopin (including counterpoint exercises on given melodies of Cherubini and a fragment of a canon at the octave made in preparation for the Sonata, op. 65, for violin and piano). The excerpts from Chopin’s Cours de contrepoint that served as Chopin’s models are presented in the appendix. Hardcover. $48 http://www.omifacsimiles.com/brochures/chop_cher.html

[Fantasy, piano, op.49 / Kob.702]


Fugue, A minor, op. post., 1841

Manuscript autographs musicals. Segona edició facsímil dels manuscrits autògrafs musicals de Frédéric Chopin conservats a la Cartoixa de Valldemossa.


Rés 50 (2), Bibliothèque de l’Opéra; we know from engraver’s markings showing the exact division into pages and systems that it served as the stichvorlage for the Schlesinger edition. The pages of the Etude show a significant number of minor corrections; these might indicate haste on the composer’s part resulting in slips in the notation. Before the final resolution to an A major chord in bar 65 a whole bar was deleted—could this indicate that Chopin meant to replace some notes before that chord? Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irena Poniatowska. Bound in blue linen, with matching slipcase. $76 http://www.omifacsimiles.com/brochures/chop_etf254.html

[Grand duo concertant, violoncello, piano, op.16A]
Works by Chopin—Facsimile Edition, [24] X/V. Warsaw, 2010. Oblong, 20 cm, 2 vols, 2, 47 pp. Full-color half-tone of the autograph presentation copy from the Album of Maria Szymanowska (shelfmark MAM Rkp. 973 in the Adam Mickiewicz Museum, Paris). The autograph bears the date 1834, three years after Maria had died; it is believed that Chopin presented the work to her daughter, Celina Mickiewicz, who pasted it into the Album. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Irene Poniatowska. Bound in blue linen, with matching slipcase...

Polonez As-Dur op.53. Vorwort: Ernst Hertrich.

[Polonez, piano, nos.3-4, op.40]


http://www.omifacsimiles.com/brochures/chop_pol40.html

8925

Nocturne, piano, op.27, no.2 / Nocturne in D Flat Major, Op.27 No.2. Wydanie faksymilowane rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 218 Cim.). Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 218 Cim.).


http://www.omifacsimiles.com/brochures/chop_noe272.html

248


9448


http://www.omifacsimiles.com/brochures/chop_pol53.html

8924


http://www.omifacsimiles.com/brochures/chop_pol61.html

9598


http://www.omifacsimiles.com/brochures/chop_man5.html

9239

Polonoises, piano, nos. 1-2, op.26


9243

Scheroz E-dur op.54 / Scherzo in E Major op.54. Wydanie faksymilowane rękopisu ze zbiorów Biblioteki Jagiellońskiej w Krakowie / Facsimile Edition of the Manuscript Held in the Jagiellonian Library in Cracow.


http://www.omifacsimiles.com/brochures/chop_sch54.html
Brillante N°. 1; Grande Valse Brillante N°. 2; Grande Valse Brillante N°. 3.


Waltz, no.23, op.64, 1

Waltz des-dur op.64 nr 1. Waltz, op.64 no.1 in D flat Major. Wydanie faksymilowane rękopisze ze zbiorów Muzeum Adama Mickiewicza działające w Bibliotece w Paryżu. Facsimile Edition of the Manuscript Held in the Bibliothèque Nationale de France in Paris. [shelf mark: Ms. 111 B]

Waltz, no.24, op.64, 2

Walc cis-moll op.64 nr 2 / Waltz in C-sharp Minor, Op.62 No.2. Wydanie faksymilowane rękopisze ze zbiorów Bibliothèque Nationale de France w Paryżu. / Facsimile Edition of the Manuscript held in the Bibliothèque Nationale de France in Paris

Waltz, piano, op.69, 70, op.„70 K IVA, nos.10-12“, 1st ed.

Valses - Recueil n° 3. Opus posth. 69 Nr. 1; Opus posth. 69 Nr. 2; Opus posth. 69 Nr. 3; Opus posth. 70 Nr. 1; Opus posth. 70 Nr. 2; Opus posth. 70 Nr. 3; K IVA Valse Nr. 10; K IVA Valse Nr. 11; K IVA Valse Nr. 12. Édition Complete en Fac-similés de l'œuvre de Frédéric Chopin proposées par Alex Szilasi, 3. Courlay, 2008. 4°, 32 pp. Line-cut (in reduced format) of the Breitkopf & Härtel 1871 edition. Contents: Deux valses, op. posth. 69 (pl.no. J.M.3526); Trois valses, op. posth. 70 (pl.no. J.M.3527); Waltzes, K IVA, nos.10-11 (pl.no. 23100); Walzer K IVA, no.12 (C. XIII. 22). Wrappers. $13

Waltz, piano, op.70, no.2

Walc f-moll/As-dur, op.70 nr 2 / Waltz in F Minor/A flat Major, Op.70 No.2. Wydanie faksymilowane rękopisze ze zbiorów Bibliothèque Nationale de France w Paryżu. / Facsimile Edition of the Manuscript held in the Bibliothèque Nationale de France in Paris

Waltzes, piano, op.42; op.64, 1st ed.

Valses - Recueil n° 2. Opus 42 Grande Valse; Opus 64 Valse N°.1; Valse N°.2; Valse N°.3. Édition Complete en Fac-similés de l'œuvre de Frédéric Chopin proposées par Alex Szilasi, 3. Courlay, 2008. 4°, 36 pp. Line-cut (in reduced format) of the Breitkopf & Härtel 1871 edition. Contents: Grande valse brillante, op.42 (pl.no. 2708); Valse, op.64, nos.1-3 (pl.no. 4743). Wrappers. $13

Dossier “Chopin à Paris. L’atelier du compositeur”.


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

http://www.omifacsimiles.com/brochures/chop_wal64,2.html

http://www.omifacsimiles.com/brochures/chop_var2.html

http://www.omifacsimiles.com/brochures/chop_wal64,1.html

http://www.omifacsimiles.com/brochures/chop_ps58.html

http://www.omifacsimiles.com/brochures/chop_wal44,1.html

http://www.omifacsimiles.com/brochures/chop_an.html
Oblong, 28 x 21 cm, lxxii, 111 pp. Color facsimile of the Richault edition (one of the four first editions of the work), with autograph emendations by Frédéric Chopin. In his triple activity as composer, performer, and teacher, Chopin constantly turned to Bach as a supreme point of reference. The Well-Tempered Clavier is said to be the only score he took with him to Majorca in the winter of 1838-39, at the time he was completing his 24 Preludes op.28—in other words, at the heart of his career as a composer. Until now the important role played by the Well-Tempered Clavier in Chopin’s teaching has been known on the basis of literary sources. The document published here for the first time confirms it with living proof of a different kind, a live record, so to speak, of his teaching. This precious score, held in a private collection, emanates directly from Pauline Chazaren, a pupil of Chopin and teacher of Cosima Liszt. The score was probably purchased in Lyons around 1843 prior to Pauline’s Parisian sojourn and was brought or sent to Paris, where it was used in the lessons with Chopin. The score shows no trace of interventions that could be ascribed to Pauline or anyone else. Leafing through the pages of this copy of the Well-Tempered Clavier I, one cannot fail to be struck by the neatness with which the signs and words indicating tempo, metronome marks, phrasing, articulation, dynamics, left-hand octaves, and so on, have been notated. All of Czerny’s indications (probably taken from the 1843 Veuve Launer edition), save fingerings, have been copied out by Chopin. The systematic copying stops after Prelude 7, as do the sporadic indications in ink. Commentary in Fr/Eng/Pol. Hardbound. $79
http://www.omifacsimiles.com/brochures/bach_chopin_wtc_b.html

Deux lettres de Chopin au Chateau de Mariemont. Commentées par Ignace Blockman.
Brussels, 1949. 24 x 31 cm, xxi, 3 pp. Line-cut of two Chopin autograph letters, in French, from the immense holdings of the Musée Royal de Mariemont (the museum’s treasures were amassed under the patronage of four generations of the 19th-c. industrial Warocque family; Raoul Warocque in particular gave the institution approximately 5,000 autograph letters). The first is written to Józef Elsner, Chopin’s teacher, and is dated 29 August 1826; the second, a card, mentions a sonata and was written to an unknown addressee in 1845. Includes tipped in facsimile of the first known portrait of Chopin painted around 1829 by Ambroise Mieroszewski. With introduction in Fr. Limited edition of 505 copies. Wrappers. $45
http://www.omifacsimiles.com/brochures/chop_deux.html


Friderik Chopin, 1810-1849.
Moscow, 1961. 22 x 29 cm, 6, 46, with 80 illus pp. Picture documentary with musical autographs, portraits, drawings, engravings, photographs, and other documents. With photographs of celebrated Russian interpreters. Introduction and captions in Rus. Wrappers. $30