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- 9104 **CHOPIN, Frédéric, 1810-1849**
[Allegro de Concert op.46 / Allegro de Concert, op.46. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 227). Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 227).
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 1939, 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
- 245 [Ballade, piano, no.2, op.38/Kob.602]
Ballada F-Dur Op.38. Rękopis Biblioteki Konserwatorium w Paryżu. [Bibl. National, Paris, fonds du Conservatoire Nationale de Musique, mus. ms. 107]. Faksymilowane Wydanie Autografów F. Chopina, 3. Krakow, 1952. Oblong, 35 x 28 cm, vii, 10 pp. Halftone of the autograph "composing" copy. Edited, with an introduction in Pol-Rus-Fr-Eng by Władysław Hordyński. Wrappers. \$65
- 7679 [Ballade, piano, no.2, op.38/Kob.602]
Ballade F-dur, Opus 38. Faksimile nach dem Autograph, im Besitz der Bibliothéque Nationale de France, Paris.
[Henle Music Facsimiles, 13]. Munich, 1999. Oblong, 35 x 28 cm, 10, iv pp. Full-color facsimile of the autograph "composing" copy. This is the principal source both in regard to the work's genesis and for the compilation of a definitive text. Saint-Saëns, a former owner of the manuscript, wrote that the paper was so thin that Chopin was unable to make any corrections by means of erasure, but rather carefully crossed out the passage in question. The manuscript contains a large number of alterations (mostly deleted bars) and shows the composer's extraordinary attention to pedaling (there are passages where he originally specified them, only to delete them later). Afterword in Ger-Fr-Eng by Catherine Massip. Wrappers. \$58 http://www.omifacsimiles.com/brochures/chopin_bal.html
- 9237 [Ballade, piano, no.2, op.38/Kob.602]
Ballada F-dur op. 38 / Ballade in F Major, op.38. Wydanie faksymilowe rękopisu ze zbiorów Bibliothéque Nationale w Paryżu. Facsimile Edition of the Manuscript Held in the Bibliothéque Nationale de France in Paris.
Works by Chopin—Facsimile Edition, [15] A / I/38. Warsaw, 2010. Oblong, 28 x 22 cm, 2 vols, 10, 56 pp. Full-color halftone of the autograph composing copy with engraver's markings consistent with the layout of the musical text in the Troupenas first edition. No title page. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$106 http://www.omifacsimiles.com/brochures/chop_bal38.html
- 244 [Ballade, piano, no.3, op.47/Kob.679]
Ballada As-Dur Op.47. [Ms. destroyed; reproduction from a photograph in the Fryderyk Chopin Society, Warsaw].
Faksymilowane Wydanie Autografów F. Chopina, 2. Krakow, 1952. Oblong, 35 x 28 cm, vii, 14 pp. Halftone of the autograph fair copy dedicated "à Mademoiselle Pauline de Noailles", formerly in the possession of the firm Breitkopf & Härtel, Leipzig, and destroyed during World War II (the only other ms source of this ballade is the copy made by Camille Saint-Saëns, a text based on the Schlesinger first edition). Edited, with an introduction in Pol-Rus-Fr-Eng by Władysław Hordyński. Wrappers. (few copies remaining) \$55 http://www.omifacsimiles.com/brochures/chop_bal47.html
- 9242 [Ballade, piano, no.4, op.52]
Ballada F-Moll op.52 / Ballade in F Minor, op.52. Wydanie faksymilowe rękopisu ze zbiorów odleian Library w Oxfordzie. Facsimile Edition of the Manuscript Held in the Bodleian Library in Oxford.
Works by Chopin—Facsimile Edition, [20] A / I/52. Warsaw, 2010. Oblong, 29 x 22 cm, 2 vols, 4. 46 pp. Full-color halftone of the incomplete autograph fair copy (dropping off at bar 138), the only known autograph except for another in private hands that ends at bar 79. Title page: "Ballade, pour le piano, dédié à Madame la Baronne C. Nathaniel de Rothschild par F. Chopin". Includes engraver's markings consistent with the layout of the musical text in the Breitkopf & Härtel first edition. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$105 http://www.omifacsimiles.com/brochures/chop_bal52.html
- 8982 [Barcarole, piano, op.60/Kob.808]
Barkarola Fis-dur Op.60 / Barcarolle in F-Sharp Major, Op.60. Wydanie faksymilowe rękopisu ze zbiorów Bibliotece Jagiellońskiej w Krakowie (Muz. Rkp 2204). Facsimile Edition of the Manuscript Held in the Jagiellonian Library in Kraków (Muz. Rkp 2204).
Works by Chopin—Facsimile Edition, [7] A / XI/60a. Warsaw, 2007. Oblong, 28 x 22 cm, 2 vols, 8, 59 pp. Full-color halftone of the autograph fair copy produced for the French publisher Brandus & Cie, Paris. The autograph lay in the publisher's archive until purchased some time later by Jane Stirling, and after her death it passed from Thomas Tellefsen, to Edouard Gamche, to the Deutsche Staatsbibliothek Berlin, finally ending up in the Jagiellonian Library in Kraków. The manuscript has been meticulously notated, with a wealth of performance details, dynamic markings and expression marks. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Artur Szklener. Bound in blue linen, with matching slipcase. \$79 http://www.omifacsimiles.com/brochures/chop_bar.html
- 8626 [Concerto, piano & orch, op.21/Kob.258]
Piano Concerto No. 2 in F Minor, Op. 21. Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 215). Edited by The Fryderyk Chopin Institute, Warsaw, Bernardinum, Pelplin, Yushodo Co. Ltd., Tokyo.
Pelplin, 2005. Oblong, 35 x 25 cm, 2 vols, 172, 262 pp + audio CD. Fine color halftone of the fair copy (autograph + copyist MS). This is the first volume of a new project of the Fryderyk Chopin Institute and The Publishing House of the Pelplin Diocese "Bernardinum" in Poland to reproduce Chopin's entire oeuvre in facsimile. Limited numbered collector's edition of 500 copies printed on special laid & watermarked paper and supplied with display case covered with leather and embossed with Chopin's name in gold. Special OMI price. (reg. \$1500) http://www.omifacsimiles.com/brochures/chop_pc.html
- 8743 [Concerto, piano & orch, op.21/Kob.258]
Koncert Fortepianowy F-moll op.21 / Piano Concerto in F Minor, op.21. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 215 Cim.) / Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 215 Cim.)
Works by Chopin—Facsimile Edition, [2] A XII/21. Warsaw, 2005. Oblong, 35 x 29 cm, 2 vols, 172, 76 pp. Full-color halftone of the fair copy (autograph + copyist MS). First volume of a new project of the Fryderyk Chopin Institute to reproduce Chopin's entire oeuvre in facsimile. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jan Ekier. Bound in blue linen with matching portfolio. \$162 http://www.omifacsimiles.com/brochures/chop_pc21.html
- 8983 [Etudes, op.10, nos. 3,5,6,8,9,10]
Etiudy Op.10, Nr 3, 5, 6, 8, 9, 10 / Etudes, Op.10, Nos. 3, 5, 6, 8, 9 and 10. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie (M 192-197, D16-21). Facsimile Edition of the Manuscripts Held in the Fryderyk Chopin Museum in Warsaw (M 192-197, D16-21).
Works by 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 Ekier c.1829-1832, 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 http://www.omifacsimiles.com/brochures/chop_et10.html
- 246 [Etude, piano, no.3, op.10/Kob.124]
Etude E Major, Op. 10, No. 3. Edited from the Autographs, Manuscript Copies and Original Editions and with Fingering Added by Paul Bađura-Skoda. [Fryderyk Chopin Society, Warsaw, M/192].
Urtext Edition + Facsimile. Vienna, 1973. 4° (oblong), 8 pp. Halftone of the autograph faircopy, with new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$16

- 9551 [Etude, op.10 no.7]
Etiuda C-dur Op.10 Nr.7 / Etude in C Major, op.10, no.7. Wydanie faksymilowe rękopisu ze zbiorów The Morgan Library & Museum w Nowym Jorku / Facsimile Edition of the Manuscript Held in the Morgan Library & Museum in New York City.
 Works by Chopin—Facsimile Edition, [34] A II/10/7. Warsaw, 2017. Oblong, 35 x 25.5 cm, 2, 33 pp. Full-color halftone of the autograph fair copy (Pierpont Morgan call number MA 2473), basis of the French Schlesinger edition. Signs of the preparation needed for publication abound on the manuscript especially in the form of pencilled numbers that ‘cast off’ the number of bars to appear in a printed system, and the number of systems to appear on the printed page. Surviving correspondence between the French and German publishers of the Etudes informs us of the meticulous care with which Chopin prepared his first set of publications following his arrival in Paris (Kallberg). Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$69 http://www.omifacsimiles.com/brochures/chop_et10,7.html
- 8393 [Etudes, Méthodes des Méthodes, 1-3, 1st ed.]
Trois nouvelles études composées pour la Méthodes des Méthodes par F.J. Fétis et J. Moscheles. Présentation: Alex Szilasi.
 Collection Esther. Courlay, 2003. 4^e, 16, 12 pp. Line-cut of the Paris, 1840 edition. 3 études in F minor, A-flat major and D-flat major, not a part of op.10 or op.25. With an essay entitled “Episode 2” by Alex Szilasi. Wrappers. \$22
- 8985 [Fantasy, piano, op.49/Kob.702]
Fantazja F-Moll Op.49 / Fantasy in F Minor Op.49. 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.).
 Works by Chopin—Facsimile Edition, [8] A / XI/49. Warsaw, 2007. Oblong, 27 x 21 cm, 2 vols, 20, 66 pp. Full-color halftone of the autograph fair copy prepared for Breitkopf & Härtel. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Mieczysław Tomaszewski. Bound in blue linen, with matching slipcase. \$92 http://www.omifacsimiles.com/brochures/chop_fan49.html
- 8984 [Etudes, piano, op.25]
Etiudy Op.25 / Etudes, Op.25. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 217 Cim.). Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 217 Cim.).
 Works by Chopin—Facsimile Edition, [10] A / II/25. Warsaw, 2007. Oblong, 30 x 24 cm, 2 vols, 54, 47 pp. Full-color halftone of the fair copies prepared for Breitkopf & Härtel. This set consists of 2 fair copies entirely in the hand of Chopin (nos. 1 & 8), and 10 études in a copyist’s hand, authorized, corrected and supplemented by the composer. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$82 http://www.omifacsimiles.com/brochures/chop_et25.html
- 9513 [Etude, piano, op.25, no.4]
Etiuda A-Moll Op.25 nr 4 / Etude in A Minor, Op.25 No.4. Wydanie faksymilowe rękopisu ze zbiorów Bibliothèque de l’Opéra w Paryżu. / Facsimile Edition of the Manuscript held in the Bibliothèque de l’Opéra in Paris.
 Works by Chopin—Facsimile Edition, [28] A / II/25/4. Warsaw, 2016. Oblong, 30 x 24 cm, 2 vols, 4, 47 pp. The Etude in A Minor was published with the whole cycle in October 1837, almost simultaneously by three publishers: Maurice Schlesinger in Paris, Breitkopf & Härtel in Leipzig and Wessel in London. 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 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_et25,4.html
- 9598 [Etudes, Méthodes des méthodes, 1-3]
Manuscríts autògrafs musicals. Segona edició facsímil dels manuscrits autògrafs musicals de Frédéric Chopin conservats a la Cartoixa de Valldemossa.
 Mallorca, 2019. Oblong, 28 x 22 cm. vi, 20 pp. Full color facsimile edition of six Chopin autographs held in the Museu Frederic Chopin y George Sand de Valldemossa: 1) Nocturne, op. post. =Lento con gran espressione; 2-4) 3 Etudes for Méthode des Méthodes [fair copies w/ engraver’s markings]; 5) Fugue in A minor, 1841, 70 bars; 6) Nocturne, op. 62 no.2 [heavily emended fair copy for Brandus edition]. Commentary in Catalan & Spanish by Miquel Estelrich i Serralta. Handsomely bound in blue cloth with gold lettering. \$82 http://www.omifacsimiles.com/brochures/chop_man.html
- 9581 [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, 1/29. 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, Zywny and Elsner, 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 contrapuntal 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 violoncello and piano). The excerpts from Cherubini’s Cours de Contrepoint that served as Chopin’s models are presented in the appendix. Hardbound. \$48 http://www.omifacsimiles.com/brochures/chop_cher.html
- 9545 [Grand duo concertant, violoncello, piano, op.16A]
Grand duo concertant E-dur na tematy a opery Giacomo Meyerbeer Robert le Diable / Grand duo concertant E Major on Themes from Meyerbeer’s Opera Robert Le Diable. Wydanie faksymilowe rękopisu ze zbiorów Bibliothèque Nationale de France w Paryżu. / Facsimile Edition of the manuscript held in the Bibliothèque Nationale de France in Paris.
 Works by Chopin—Facsimile Edition, [31] A XIII/Dbop.16A. Warsaw, 2016. Oblong, 35,5 x 25.6 cm, 2 vols, 22, 45 pp. Full-color reproduction of the fair copy autograph. The Grand duo concertant owes its composition to Fryderyk Chopin’s friendship with French cellist Auguste Franchomme. The manuscript being published here comes from the early 1830s and is an editorial autograph intended for the Paris publisher Maurice Schlesinger. The piano part is notated in Chopin’s hand; the title page and ‘cello part, in Franchomme’s hand.. Bound in blue linen, with matching slipcase. \$93 http://www.omifacsimiles.com/brochures/chop_grand.html
- 9575 [Etude, Méthodes des méthodes, no.1, F minor]
Etiuda f-moll z Méthode des Méthodes pour le piano / Etude in F Minor from Méthode des Méthodes pour piano. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript held in the Fryderyk Chopin Museum in Warsaw.
 Works by Chopin—Facsimile Edition, [36] A / II/Dop.36A/I. Warsaw, 2018. Oblong, 28 x 22 cm, 2 vols, 4, 49 pp. Purchased in an auction in 2008 by the Chopin Institute, and preserved now in the Chopin Museum as MS MC/188, this non-fair copy autograph represents an earlier version of the work. The MS has signs of burn damage on the upper corner which in no way affects the text except for the possibility of the loss of a tempo marking. Notable is the lack of dynamic, agogic, pedal and expression markings, and phrasing only appears at the beginning. It contains corrections and deletions which show the composer was still working out detail. One is most struck by Chopin’s hesitation over the rhythmic shaping of the melodic line and changes in the closure of the piece. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$82 http://www.omifacsimiles.com/brochures/chop_etfm.html

- 9106 [Impromptu, no.1, op.29, Ab major]
Impromptu As dur op.29 / Impromptu in A Flat Major, op.29. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie, sygn. (M-198, D-22). Facsimile Edition of the Manuscripts Held in the Fryderyk Chopin Museum in Warsaw (M-198, D-22).
 Works by Chopin—Facsimile Edition, [14] A /III/29. Warsaw, 2008. Oblong, 31 x 24 cm, 12, 40 pp. Full-color halftone of the autograph fair copy completed in 1837, the third of just four impromptus that Chopin wrote. The manuscript was in the possession of the German musician Ludwig Landsberg until his death in 1858; from there it went to the Königliche Bibliothek in Berlin and finally, in 1949, it was presented back to the Polish people. The autograph contains engraver's marks in the form of digits, written either in ordinary lead pencil or in red pencil or crayon, indicating the division of the musical text in the edition into systems and pages. The present manuscript is the only extant autograph of the Impromptu in A flat major, op.29. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$85
http://www.omifacsimiles.com/brochures/chop_imp29.html
- 9105 [Mazurkas, piano, op.24/Kob.280, 285, 288, 293]
Mazurki Op.24 / Mazurkas, Op.24. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 216). Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 216).
 Works by Chopin—Facsimile Edition, [13] A /IV/24. Warsaw, 2008. Oblong, 31 x 23 cm, 24, 66 pp. Full-color halftone of the autograph fair copy completed in the autumn of 1835 and published—like most of Chopin's compositions—simultaneously in three editions (France, Dec. 1835, Germany, Jan. 1836 and England, Apr. 1836). The manuscript is a rather clean fair copy yet bearing traces of intensive work on the formulation of some details. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Paweł Kamiński. Bound in blue linen, with matching slipcase. \$92
http://www.omifacsimiles.com/brochures/chop_maz24.html
- 8926 [Mazurkas, piano, op.33/Kob.520, 528, 536, 541]
Mazurki Op.33 / Mazurkas, Op.33. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 221 Cim.). Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 221 Cim.)
 Works by Chopin—Facsimile Edition, [6] A /IV/33. Warsaw, 2007. Oblong, 30 x 23 cm, 2 vols, 18, 68 pp. Full-color halftone of the autograph fair copy with dedication: "4 Mazourkas pour le piano dédiés à Mlle Rose Mostowka". The four mazurkas are G-sharp Minor, C major, D major & B minor, source of the 1838 printed edition by Breitkopf & Härtel. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Paweł Kamiński. Bound in blue linen, with matching slipcase. \$92
http://www.omifacsimiles.com/brochures/chop_maz33.html
- 9238 [Mazurkas, piano, op.50]
Mazurki op.50 / Mazurkas, op.50. Wydanie faksymilowe rękopisu ze zbiorów Pierpont Morgan Library w Nowym Jorku. Facsimile Edition of the Manuscript Held in the Pierpont Morgan Library in New York.
 Works by Chopin—Facsimile Edition, [16] A /IV/50. Warsaw, 2010. Oblong, 29 x 22 cm, 2 vols, 6, 47 pp. Full-color halftone of the autograph fair copy (1842?) dedicated "à Monsieur Leon Szmikowski". Consists of 3 mazurkas: G major, A-flat Major, and C-sharp Minor. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$105
http://www.omifacsimiles.com/brochures/chop_maz50.html
- 9022 [Mazurka, piano, op.59,2/Kob.796]
Mazurek Op.59 nr 2 / Mazurka, Op.59, No.2. Wydanie faksymilowe rękopisu ze zbiorów Biblioteka Opery, Paryż (Rés. 50[1]). Facsimile Edition of the Manuscript Held in the Library of the Paris Opera (Rés. 50[1]).
 Works by Chopin—Facsimile Edition, [11] A /IV/59/2. Warsaw, 2008. Oblong, 28 x 22 cm, 2 vols, 5, c.60 pp. Full-color halftone of the autograph sketch. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$79
http://www.omifacsimiles.com/brochures/chop_maz59,2.html
- 9244 [Mazurka, piano, op.59,3, British Library]
Mazurek fis-Moll op 59 nr 3 / Mazurka in F Sharp Minor, op.59, no.3. Wydanie faksymilowe rękopisu ze zbiorów British Library. Facsimile Edition of the Manuscript Held in the British Library.
 Works by Chopin—Facsimile Edition, [22] A /IV/59/3a. Warsaw, 2009. Oblong, 28 x 22 cm, 2 vols, 4, 47 pp. Full-color halftone of the autograph fair copy for the edition first published in November of 1845 (Berlin, Stern & Cie). The manuscript of the Mazurkas op.59 is divided into two parts, no.1 & 2 and no.3—the second part being the autograph reproduced here. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$105
http://www.omifacsimiles.com/brochures/chop_maz59,3.html
- 9602 [Mazurka, piano, op.59,3, Morgan Library]
Mazurek op 59 nr 3 / Mazurka, op.59, no.3. Wydanie faksymilowe rękopisu ze zbiorów Morgan Library & Museum w Nowym Jorku / Facsimile Edition of the Manuscript Held in Morgan Library & Museum in New York.
 Works by Chopin—Facsimile Edition, [38] A IV /59/3/2. Warsaw, 2019. Oblong, 28 x 22 cm, 2 vols, 4, 47 pp. Full-color halftone of the "rejected public autograph" (a careful comprehensible rendering of the piece put aside for some unknown reason). This version is written in the original key of G minor, with differences in melodic and rhythmic details from the published version, including a 4-bar section before the coda that was ultimately scrapped. This rare ms passed into Ferdinand Hiller possession after Chopin's death (thus the inscription "[p]our Mr. Hiller"), and later into the Musik-Bibliothek Peters as is evidenced by stamps in the ms. Comparison of this source with the British Library copy (no.22 of this series), reveals a lot about Chopin's compositional practice. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$69
http://www.omifacsimiles.com/brochures/chop_maz59,32.html
- 9546 [Impromptu, no.3, op.51, G flat major]
Impromptu Ges-dur op.51 / Impromptu in G Flat Major, op.51. Wydanie faksymilowe rękopisu ze zbiorów Library of Congress, Selden-Goth Collection w Waszyngtonie / Facsimile Edition of the Manuscript Held in the Selden-Goth Collection at the Library of Congress, Washington DC.
 Works by Chopin—Facsimile Edition, [32] A III/51. Warsaw, 2017. Oblong, 28 x 22 cm, 4, 47 pp. Full-color halftone of the autograph fair copy dedicated to Madame la Comtesse Esterházy née Comtesse Batthyány. This publication reproduces the manuscript of the Impromptu in G-flat major op. 51 from the Library of Congress (Selden-Goth Collection) in Washington DC. The history of this autograph is convoluted; until 1926, it was held by the Musikhistorisches Museum von Wilhelm Heyer in Cologne; its later owners are unknown. All we know is that as of 1946, the manuscript already belonged to the Selden-Goth collection.. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$69
http://www.omifacsimiles.com/brochures/chop_imp51.html
- 9567 [Impromptu, no.1 [op.66], C-sharp Minor]
Impromptu Cis-Moll [op.66] / Impromptu in C Sharp Minor [op.66]. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript Held in the Fryderyk Chopin Museum in Warsaw.
 Works by Chopin—Facsimile Edition, [35] A III/66. Warsaw, 2017. Oblong, 33 x 24 cm, 4, 47 pp. Full-color halftone of the autograph fair copy. This impromptu offers us an initial idea of how Chopin understood the genre. According to Fontana the work was composed in 1834 and not intended for publication by the composer, and only issued after his death with the title "Fantaisie-Impromptu". Designed to a da capo form with coda, in stylistic terms it stands largely within the sphere of the brilliant style. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$69
http://www.omifacsimiles.com/brochures/chop_imp66.html
- 9544 [Lento, C-sharp minor, op. posth.]
Lento con gran espressione Cis Moll / Lento con gran espressione in C Sharp Minor. Wydanie faksymilowe rękopisu ze kolekcji "Fryderyk Chopin i George Sand" w Valldemossie / Facsimile Edition of the Manuscript held in the "Fryderyk Chopin and George Sand" Collection in Valldemossa.
 Works by Chopin—Facsimile Edition, [30] A XI/WN 37. Warsaw, 2017. Oblong, 32 x 25 cm, 2 vols, 2, 45 pp. Full-color reproduction of the presentation autograph manuscript from the "Fryderyk Chopin and George Sand" collection" held by the Carthusian Monastery in Valldemossa on the Isle of Mallorca. Chopin composed the Lento in C-sharp minor in 1830. He probably later offered the manuscript to his pupil, Princess Marcelina Czartoryska née Kadziwiłł. Another version of the Lento, an autograph manuscript with a dedication to his sister Ludwika, has disappeared and is known only from copies and facsimiles. The volume is supplied with source commentary authored by Bożena Schmid-Adamczyk. Bound in blue linen, with matching slipcase. \$78
http://www.omifacsimiles.com/brochures/chop_lento.html
- 8628 [Mazurka, piano, op.7,4/Kob.71]
Mazurka in A-flat Major, Op.7, No.4. Wydanie faksymilowe rękopisu ze zbiorów Warszawskie Towarzystwo Muzyczne (WTM 14/Ch, inv. 941) / Facsimile Edition of the Manuscript Held in the Warsaw Music Society (WTM 14/Ch, inv. 941).
 Works by Chopin—Facsimile Edition, [3] A IV/7/4/a. Warsaw, 2006. Oblong, 21 x 16 cm, 2 vols: 2, 92 pp. Full-color halftone of the autograph fair copy. This is the first version of the work which can be assigned to the composer's youthful period. The only evidence we have of its date is a handwritten annotation that appears on the ms: "Pisane przez Fr. Chopin w r 1824 / Kolberg" ("written by Fr. Chopin in 1824 / Kolberg"). The composition is written on a small sheet of paper which the composer probably folded into four and enclosed with a letter, sent to Wilhelm Kolberg. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Andrzej Spóz. Bound in blue linen with matching portfolio. \$65
http://www.omifacsimiles.com/brochures/chop_maz7,4.html

- 9483 [Mazurka, piano, w/o opus no., MAM 973]
Mazurek As-dur (Mazurek dla Szymanowskiej) / Mazurka in A flat Major (from the Album of Maria Szymanowska). Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Polskiej w Paryżu. Facsimile Edition of the Manuscript Held in the Adam Micliewicz Museum, Paris.
 Works by Chopin—Facsimile Edition, [24] X/58. Warsaw, 2010. Oblong, 17 x 11 cm, 2 vols, 2, 47 pp. Full-color halftone of the autograph presentation copy from the Album of Maria Szymanowska (shelfmark MAM Rkp. 973 in the Adam Micliewicz 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 Poniatowskiej. Bound in blue linen, with matching slipcase. \$63
http://www.omifacsimiles.com/brochures/chop_maz_x58.html
- 8925 [Nocturne, piano, op.27, no.2/Kob.364]
Nocturn Des-Dur Op. 27 Nr 2 / Nocturne in D Flat Major, Op.27 No.2. Wydanie faksymilowe 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.)
 Works by Chopin—Facsimile Edition, [5] A /V/27/2. Warsaw, 2007. Oblong, 30 x 23 cm, 2 vols, 8, 48 pp. Full-color halftone of the 1836 autograph fair copy formerly in the possession of Breitkopf & Härtel. It is the only known Chopin manuscript of this work. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Mieczysław Tomaszewski. Bound in blue linen, with matching slipcase. \$89
http://www.omifacsimiles.com/brochures/chop_noc272.html
- 248 [Nocturne, piano, op.55, no.1, Kob.750]
Nocturne F Minor, Op. 55 No 1. Edited from the Autographs, Manuscript Copies and Original Editions and with Fingering Added by Jan Ekier. [National Library, Warsaw, mus. ms. 229].
 Urtext Edition + Faksimile. Vienna, 1980. 4°, 3 (oblong), 9 pp. Halftone of the autograph fair copy, together with a new authoritative edition. Preface in Eng-Ger-Fr. Wrappers. \$16
- 9240 [Nocturne, piano, op.62,1]
Nocturnu H-dur op.62 nr 1 / Nocturne in B Major, op.62 No.1 . Wydanie faksymilowe rękopisu ze zbiorów Newberry Library w Chicago / Facsimile Edition of the Manuscript Held in the Newberry Library in Chicago.
 Works by Chopin—Facsimile Edition, [18] A /V/1a. Warsaw, 2010. Oblong, 29 x 22 cm, 2 vols, 4, 46 pp. Full-color halftone of the autograph fair copy for the French publisher Brandus of Cie. The musical text is in an advanced stage, including numerous dynamic, pedalling, articulation and phrasing markings. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$105 http://www.omifacsimiles.com/brochures/chop_noc62,1.html
- 9598 [Nocturne, op.62,2]
Manuscrits autografs musicals. Segona edició facsímil dels manuscrits autografs musicals de Frédéric Chopin conservats a la Cartoixa de Valldemossa.
 Mallorca, 2019. Oblong, 28 x 22 cm, vi, 20 pp. Full color facsimile edition of six Chopin autographs held in the Museu Frederic Chopin y George Sand de Valldemossa: 1) Nocturne, op. post. =Lento con gran espressione; 2-4) 3 Etudes for Méthode des Méthodes [fair copies w/ engraver's markings]; 5) Fugue in A minor, 1841, 70 bars; 6) Nocturne, op. 62 no.2 [heavily emendated fair copy for Brandus edition]. Commentary in Catalan & Spanish by Miquel Estelrich i Serralta. Handsomely bound in blue cloth with gold lettering. \$82
http://www.omifacsimiles.com/brochures/chop_man.html
- 9239 [Polonaises, piano, nos. 1-2, op.26]
Polonezy op.26 / Polonaises op.26. Wydanie faksymilowe rękopisu ze zbiorów Pierpont Morgan Library w Nowym Jorku / Facsimile Edition of the Manuscript Held in the Pierpont Morgan Library in New York.
 Works by Chopin—Facsimile Edition, [17] A /VI/26. Warsaw, 2010. Oblong, 31 x 24 cm, 2 vols, 12, 46 pp. Full-color halftone of the autograph fair copy (1834 or 1835) dedicated, "à son ami J. Dessauer". Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$105
http://www.omifacsimiles.com/brochures/chop_pol26.html
- 9484 [Polonaises, piano, nos.3-4, op.40]
Polonezy op.40 / Polonaises op.40. Wydanie faksymilowe rękopisu ze zbiorów British Library w London / Facsimile Edition of the Manuscript Held in the British Library in London.
 Works by Chopin—Facsimile Edition, [25] A /VI/40. Warsaw, 2015. Oblong, 28 x 22 cm, 2 vols, 8, 46 pp. Full-color halftone of the 1838-1839 autograph fair copy held by the British Library in London under shelf number MS 3040. Chopin dedicated this pair of polonaises—called by Rubinstein the symbols of Polish glory & tragedy—to Jules Fontana; the autograph is the basis of the Troupenas 1st edition published 1840. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$88
http://www.omifacsimiles.com/brochures/chop_pol40.html
- 9114 [Polonaise, piano, op.53]
Polonaise As-Dur op.53. Vorwort: Ernst Herttrich.
 [Henle Music Facsimiles, 21]. Munich, 2009. Oblong 33 x 26 cm, 12, 5 pp. Deluxe color facsimile of the 1842 autograph issued on the occasion of the bicentenary of the composer's birth. Commentary in Ger-Eng. Hardbound, in decorative paper, with pasted title etikette. \$75
http://www.omifacsimiles.com/brochures/chop_pol53.html
- 9486 [Polonaise, piano, op.53]
Polonezy op.53 / Polonaises op.53. Wydanie faksymilowe rękopisu ze zbiorów Pierpont Morgan Library w Nowym Jorku / Facsimile Edition of the Manuscript Held in the Pierpont Morgan Library in New York.
 Works by Chopin—Facsimile Edition, [26] A /VI/53. Warsaw, 2016. Oblong, 28 x 22 cm, 2 vols, 12, 63 pp. Full-color halftone of the autograph fair copy formerly in the Breitkopf & Härtel archives (the "working" autograph is now lost). The manuscript contains precise articulation markings which were partly omitted in the first edition. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jeffrey Kallberg. Bound in blue linen, with matching slipcase. \$90
http://www.omifacsimiles.com/brochures/chop_pol53b.html
- 8924 [Polonaise-fantasy, piano, op.61/Kob.817]
Polonez-Fantazja Op.61 / Polonaise-fantasy, Op.61. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 233 Cim.) / Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 233 Cim.)
 Works by Chopin—Facsimile Edition, [4] A /XI 61a. Warsaw, 2007. Oblong, 29 x 22 cm, 2 vols, 8, 64 pp. Full-color halftone of the autograph fair copy formerly in the possession of Breitkopf & Härtel. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Facsimile printed on laid paper. Bound in blue linen, with matching portfolio. \$94 http://www.omifacsimiles.com/brochures/chop_pol61.html
- 9241 [Preludes, piano, op.28/Kob.373ff]
Preludia op.28 / Preludes op.28. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie / Facsimile Edition of the Manuscript Held in the National Library in Warsaw. [shelf mark: Mus. 93].
 Works by Chopin—Facsimile Edition, [19] A /VII/28. Warsaw, 2010. Oblong, 28 x 21 cm, 2 vols, 44, 71 pp. Full-color halftone of the autograph fair copy with plate number of the Catelin edition. Title and dedication on the upper margin: "24 Preludes pour le piano forte dédiés à son ami J.C. Kessler, par F. Chopin". The musical text shows many deletions and corrections. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Ireny Poniatowskiej and Zofia Chechlińskiej. Bound in blue linen, with matching portfolio. \$105
http://www.omifacsimiles.com/brochures/chop_pre28.html
- 249 [Prelude, piano, op.28, no.15/Kob.437]
Prélude D Flat Major, Op. 28, No. 15. Edited from the Autograph and First Editions by Bernhard Hansen. Fingering by Jörg Demus. [National Library, Warsaw, mus. ms. 93].
 Urtext Edition + Faksimile. Vienna, 1973. 4°, 3 (oblong), 8 pp. Halftone of the autograph fair copy, together with a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$19
- 9243 [Scherzo, piano, op.54/Kob.744]
Scherzo E-dur op.54 / Scherzo in E Major op.54. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Jagiellońskiej w Krakowie. Facsimile Edition of the Manuscript Held in the Jagiellonian Library in Cracow.
 Works by Chopin—Facsimile Edition, [21] A /VIII/54. Warsaw, 2009. Oblong, 29 x 22 cm, 2 vols, 12, 47 pp. Full-color halftone of the autograph fair copy dedicated to Mademoiselle Jeanne de Caraman. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. \$105
http://www.omifacsimiles.com/brochures/chop_sch54.html

- 8627 [Sonata, piano, op.58/Kob.785]
Sonata H-moll op.58 / Sonata in B Minor, Op.58. Wydanie faksymilowe rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 232 Cim.) / Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 232 Cim.)
 Works by Chopin—Facsimile Edition, [1] A IX/58. Warsaw, 2005. Oblong, 29 x 22 cm, 2 vols, 32, 52 pp. Full-color halftone of the autograph fair copy formerly from the archives of Breitkopf & Härtel. The Sonata in B minor, composed in 1844, is the last of three sonatas written for piano. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Zofia Chechlińska & Irena Poniatowska. Bound in blue linen, with matching portfolio. \$100 http://www.omifacsimiles.com/brochures/chop_ps58.html
- 2358 [Sonata, violoncello, piano, op.65 (sketches), etc.]
The Work Sheets to Chopin's Violoncello Sonata. A Facsimile. Introduction by Ferdinand Gejewski.
 Music in Facsimile, 3. New York, 1988. Oblong, 31 x 23 cm, xxiii, 110 pp. Halftone of the working copy of the Sonata for Violoncello Op.65, together with sketches of major piano works, including the Mazurkas Op.50,1, 63,2 & 68,4, Sonata Op.58, Barcarolle Op.60, Polonaise-Fantasia Op.61, Nocturne Op.62,1 & Op.62,1, & Valse Op.64,1. These sketches, known as the André Collection, and now dispersed into several collections, have been reproduced in their original order from photographs taken in 1954. Cloth. Rare.
- 9599 *Tarantela op.43 / Tarantella op.43. Wydanie faksymilowe rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript held in the Fryderyk Chopin Museum in Warsaw.*
 Works by Chopin—Facsimile Edition, [37] A X/43. Warsaw, 2019. Oblong, 28 x 22 cm, 2 vols, 8, 47 pp. Color facsimile of MC/187 in the Chopin Museum, the only known autograph of this work (a source in the hand of Julian Fontana also exists). Chopin started the piece probably in Paris and finished it just after arriving in Nohant in June of 1841. Chopin was clearly adapting the dance-vocal 'tarantella' to the domain of the piano, as is clear from a letter he wrote to Julian Fontana with the manuscript of the Tarantella (to be copied): "Take a look at the Recueil of Rossini songs. . . where the Tarantella (en la) appears. I don't know if it was written in 6/8 or 2/8. Both versions are in use, but I'd prefer it to be like the Rossini". Chopin wrote the whole piece in a single breath, and essentially in a single rhythm. The precious autograph, miraculously surviving the London Blitz (as is shown by the singeing marks on the upper corners) was purchased by the Chopin Institute in Dec. 2008. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Marita Albán Juárez. Bound in blue linen, with matching slipcase. \$82 http://www.omifacsimiles.com/brochures/chop_tar.html
- 9634 [Trio, piano, vln, vc, op.8]
Trio in G-Minor, for Pianoforte, Violin, and Cello, op.8 <A>. The Facsimile Edition of the Autographs of Fredric Chopin's Works from the Collection of the Frederic Chopin Society in Warsaw.
 Tokyo, 1990-1991. 35 x 44 cm, 16 pp. Deluxe 3-color halftone of the autograph fair copy score from the Frederic Chopin Society in Warsaw. A single portfolio (containing 8 loose leaves) from the deluxe co-production of Green Peace Publishers and the Chopin Society in Warsaw. Handsome portfolio in Japanese art paper with reproduction of Chopin's signature in silver. \$95
- 9550 [Variations, op.2, "Là ci darem la mano"]
Wariacje B-dur na temat arii "Là ci darem la mano" op.2 / Variations B flat major, on the theme "La ci darem la mano" Op. 2. Wydanie faksymilowe rękopisu ze zbiorów Österreichische Nationalbibliothek w Wiedniu / Facsimile Edition of the Manuscript Held in the Österreichische Nationalbibliothek in Vienna.
 Works by Chopin—Facsimile Edition, [33] A XI/2/a. Warsaw, 2017. Oblong, 35 x 26 cm, 24, 57 pp. Full-color halftone of the autograph fair copy (ONB Cod.16789) with plate no. of the Haslinger first edition. Title page with Chopin's dedication and signature: "Là ci darem la mano' varié pour le piano=forte avec accompagnement d'orchestre dédié à Mt Titus Woyciechowski par Frédéric Chopin, Oeuvre 2". Presents the solo parts and orchestral parts in piano reduction with orchestration suggestions. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Norbert Müllermann. Bound in blue linen, with matching slipcase. \$106 http://www.omifacsimiles.com/brochures/chop_var2.html
- 3880 [Waltzes, piano, mss & early editions]
Waltzes of Fryderyk Chopin: Sources. Volume 1: Waltzes Published during Chopin's Lifetime. Compiled and Annotated by Jan Bogdan Drath.
 Kingsville, 1979. 22 x 28 cm, xxiv, 319 pp. This remarkable work collates, in facsimile, all the available manuscripts, holographs and 19th-c. editions of the waltzes of Chopin published during the composer's lifetime. Works include Op.18, Op.34, nos.1-3, Op.42, Op.64, nos.1-3. Indispensable research tool for establishing authoritative texts of these works. Wrappers.
- 9016 [Waltzes, piano, op.18; op.34, 1st ed.]
Valses - Recueil n° 1. Opus 18, Grande Valse Brillante; Opus 34 Grande Valse Brillante N° 1; Grande Valse Brillante N° 2; Grande Valse Brillante N° 3.
 Édition Complète en Fac-similés de l'œuvre de Frédéric Chopin proposées par Alex Szilasi, 2. Courlay, 2008. 4°, 44 pp. Line-cut (in reduced format) of the Maurice Schlesinger 1834 & 1838 printed editions. Contents: Grande valse brillante op.18 (pl.no. MS 1599); Grande valse brillante, op.34, nos.1-3 (pl.no. 2715-17). Wrappers. \$15
- 9017 [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 Complète 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 Magasin de Musique 1840 & Schlesinger/Brandus 1847 printed editions. Contents: Grande valse brillante, op.42 (pl.no. 3708); Valse, op.64, nos.1-3 (pl.no. 4743). Wrappers. \$13
- 9260 [Waltz, no.23, op.64, 1]
Walc Des-dur op.64 nr 1. / Waltz, op.64 no.1 in D flat Major. Wydanie faksymilowe rękopisu 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]
 Works by Chopin—Facsimile Edition, [23] A X/64/1. Warsaw, 2010. Oblong, 21 x 16 cm, 2 vols, 4, 62 pp. Full-color halftone of the presentation autograph fair copy presented to the Rothschild family. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$67 http://www.omifacsimiles.com/brochures/chop_wal64,1.html
- 9512 [Waltz, no.24, op.64, 2]
Walc cis-moll op.64 nr 2 / Waltz in C-sharp Minor, Op.62 No.2. Wydanie faksymilowe rękopisu ze zbiorów Bibliothèque Nationale de France w Paryżu. / Facsimile Edition of the Manuscript held in the Bibliothèque Nationale de France in Paris.
 Works by Chopin—Facsimile Edition, [27] A X/64/2. Warsaw, 2015. Oblong, 28 x 22 cm, 2 vols, 2, 47 pp. Full-color halftone of the autograph presentation copy signed "a Madame La Baronne Nathaniel de Rothschild". It is precisely because Chopin made presentation mss of this type that the source studies for some of the waltzes are so complex. Complete autographs include this one and another in Basel in private hands. The Basel version, twice corrected by Chopin, served as the Stichvorlage for the first French edition by Brandus published in 1847. It differs in several very significant respects from the autograph presented here, and clearly represents a revision and refinement of the work. This gives special interest to the present manuscript which includes no upbeat, has a smoother less-urgent melodic line in the central section, and a recapitulation that consists only of a figuration fragment of the first section; furthermore this version has no tempo or pedaling indications. Commentary (Pol-Eng-Ger-Sp-Fr-Jp) by Jim Samson. Bound in blue linen, with matching slipcase. \$63 http://www.omifacsimiles.com/brochures/chop_wal64,2.html
- 9018 [Waltzes, piano, op.69; op.70, op."KK IVa, nos.10-12", 1st ed.]
Valses - Recueil n° 3. Opus posth. 69 N° 1; Opus posth. 69 N° 2; Opus posth. 69 N° 3; Opus posth. 70 N° 1; Opus posth. 70 N° 2; Opus posth. 70 N° 3; KK IVa Valse N° 10; KK IVa Valse N° 11; KK IVa Valse N° 12.
 Édition Complète 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 Meissonnier 1855 editions (op.69-70), Francis, Day & Hunter 1855 edition (KK IVa 10-11) and Breitkopf & Härtel 1871 edition. Contents: Deux vales, op. post. 69 (pl.no. J.M.3526); Trois vales, op. post. 70 (pl.no. J.M. 3527); Waltzes, KK IVa, nos.10-11 (pl.no. 23100); Waltzer KK IVa, no.12 (C. XIII. 22). Wrappers. \$13
- 9514 [Waltz, 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 faksymilowe autografów ze zbiorów Bibliothèque Nationale de France w Paryżu. / Facsimile Edition of the autographs held in the Bibliothèque Nationale de France in Paris.
 Works by Chopin—Facsimile Edition, [29] A X/70/2a-c. Warsaw, 2016. Oblong, 30 x 22 cm, 2 vols, 8, 61 pp. Full-color reproduction of three autographs of the F Minor/A flat Major Waltz: 1) The Krudner autograph BN W.20; 2) The "Rothschild" autograph BN Ms. 110; 3) The Gavard autograph, BN Ms.117. There are numerous variants of substance across the different versions of this piece. To mention a few: The "Rothschild" autograph is the only version which begins on the downbeat; Phrasing in the Gavard autograph is significantly out of step (and "short-breathed") with that found in the other autographs. Commentary in Pol-Eng-Ger-Sp-Fr-Jp by Jim Samson. Bound in blue linen, with matching slipcase. \$86 http://www.omifacsimiles.com/brochures/chop_wal70,2.html

- 9188 [Agresta, Rosalba, et al]
Dossier "Chopin à Paris. L'atelier du compositeur".
 Revue de la Bibliothèque National de France, no. 34. Paris, 2010. 8°, 95 pp. Exhibition catalog for "Chopin à Paris. L'atelier du compositeur" presented by the Cité de la Musique and Bibliothèque national de France at the Musée de la Musique 9 March to 6 June 2010, on the occasion of the 200th anniversary of the composer's birth. Contributions by Rosalba Agresta, Jean-Jacques Eigeldinger, Małgorzata Maria Grabczewska, Thierry Maniguet, Catherine Massip, Cécile Reynaud et Eric de Visscher. Wrappers. \$48
http://www.omifacsimiles.com/brochures/chop_bn.html
- 9613 J.S. Bach. *Vingt-Quatre préludes et fugues (Le clavier bien tempéré, livre I)*. Annoté par Frédéric Chopin. Commentaire de Jean-Jacques Eigeldinger.
 Publications de la Société Française de Musicologie, 1/28. Bourg-la-Reine, 2/ 2020. 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
- 2687 [Correspondence, to Elsner; to ?]
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
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Chopin au Pays natal. Documents et souvenirs rassemblés et commentés par Krystyna Kobyłańska. Préface de Jarosław Iwaszkiewicz.
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