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 1939, when it was sold with a group of manuscripts, letters and daguerreotypes to Biblioteka Narodowa. Commentary (Pol-Eng-Czech-Sp-Fr-Fr) by Irena Pioniatowska. Bound in blue linen, with matching slipcase. $86

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

8082

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


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

8626

Concerto piano & orch. op.21 / Kob.258


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

8743

Concerto, piano & orch. op.21 / Kob.258

Fortepianowa F-moll op.21 / Piano Concerto in F Minor, op.21. Wydawnictwo faksymilowane rękopiszu ze zbiorów Biblioteki Narodowej w Warszawie (Mus. 215 CiM). / Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Mus. 215 CiM).


8089

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


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 études from op.10, the only extant fair copies for op.10. Dated by Jan Ekier c.1829-1832, the provenance of these études are difficult to establish and the études nos. 8, 9, 10 most probably constituted at one time a separate group. Commentary (Pol-Eng-Fr-Sp-Fr) by Irena Pioniatowska. Bound in blue linen, with matching slipcase. $95


8246

Etude, piano, no.3, op.10/Kob.124


**[Etudes, piano, no.25]**


**[Etudes, piano, no.25]**


**[Etudes, piano, no.25]**


Prosely by Chopin—Facsimile Edition, [29] A /II/25. 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-Ser-Fr-Fr) by Irena Fonatiwska. Bound in blue linen, with matching slipcase. $76 http://www.omifacsimiles.com/brochures/chop_et25.html

**[Etudes, Méthodes des méthodes, 1-3]**

**Manuscripts autograf musicals. 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-dur na temat u opary Giacomo Meyerbeer Rebert le Diable / Grand duo concertant E Major on Themes from Mejerbeer’s Opera Le Diable. Wydanie faksymilowane rękopisu ze zbiorów Biblioteki Narodowej w Warszawie.**


**[Etudes, Méthodes des méthodes, no.1, F minor]**

**Etude f-moll z Méthode des Méthodes pour le piano / Etude in F Minor from Méthode des Méthodes pour le piano. Wydanie faksymilowane rękopisu ze zbiorów Muzeum Fryderyka Chopina w Warszawie / Facsimile Edition of the Manuscript Held in the Fryderyk Chopin Museum in Warsaw.**

Prosely 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 Etude. 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 phrase. Commentary (Pol-Eng-Ger-Ser-Fr-Fr) by Zofia Chechlińska. Bound in blue linen, with matching slipcase. $69 http://www.omifacsimiles.com/brochures/chop_etfm.html

**[Etudes, Méthodes des Méthodes, 1-3, 1st ed.]**

**Trois nouvelles éditions pour les Méthodes des Méthodes par F.J. Fétis et J. Marchais. Présentation: Alex Szlasi.**


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

**Fantazja F-Moll Op.49 / Fantasy in F Minor Op. 49. Wydanie faksymilowane rękopisu ze zbiorów Biblioteki Narodowej w Warszawie (Msz. 228 Cim.). Facsimile Edition of the Manuscript Held in the National Library in Warsaw (Msz. 228 Cim.).**


**[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 Musiqueologie, 1/29. Boury-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 Ełoner, 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 transcription 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 violin and piano). The excerpts from Cherubini’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
[Mazurka, piano, op.24 / Kob.280, 285, 288, 293]

Works by Chopin—Facsimile Edition, [13] A / IV / 24. Warsaw, 2008. Oblong, 31 cm x 23 cm, 24, 66 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 1849, 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 Paweł Kamiński. Bound in blue linen, with matching slipcase. $92 http://www.omifacsimiles.com/brochures/chop_maz24.html

[Mazurkas, piano, op.33 / Kob.520, 528, 536, 541]


[Mazurka, piano, op.50 / Kob.796]
Mazurek Op.50 nr 2 / Mazurka, Op.50. No.2. Wydanie faksymilowane 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)).


[Mazurka, piano, op.59,3 / Kob.796]


[Mazurka, piano, op.59,3, British Library]

Works by Chopin—Facsimile Edition, [38] A / IV / 59/3. Warsaw, 2019. Oblong, 28 cm 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 division before the coda that was ultimately scrapped. This rare ms passed into Ferdinand Hiller possession after Chopin’s death (thus the inscription “pour [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 Kalberg. Bound in blue linen, with matching slipcase. $84 http://www.omifacsimiles.com/brochures/chop_maz59,3.html

[Mazurka, piano, op.59,3, Morgan Library]

Works by Chopin—Facsimile Edition, [38] A / IV / 59/3. Warsaw, 2019. Oblong, 28 cm 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 division before the coda that was ultimately scrapped. This rare ms passed into Ferdinand Hiller possession after Chopin’s death (thus the inscription “pour [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 Kalberg. Bound in blue linen, with matching slipcase. $69 http://www.omifacsimiles.com/brochures/chop_maz59,3.html
9239

[Polonaises, piano, nos. 1-2, op.26]


248

[Nocturne, piano, op.55, no.1, Kob.750]


[National Library, Warsaw, mus. ms. 229].


9484

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

Polonezy op.40 / Polonaises op.40. Wydanie faksymilowane rękopisze ze zbiorów Biblioteki Narodowej w Warszawie [Facsimile Edition of the Manuscript Held in the British Library in London].


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

9114

[Polonaise, piano, op.53]

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

[Herde Music Facsimiles, 21]. Munich, 2009. Oblong 33 x 26 cm, 12, 5 pp. Deluxe 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]


http://www.omifacsimiles.com/brochures/chop_pol53b.html

8204

[Polonaise-fantasy, piano, op.61, Kob.817]


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

9245

[Preludes, piano, op.28, Kob.3736f]

Preludia op.28 / Preludes op.28. Wydanie faksymilowane rękopisze ze zbiorów Biblioteki Narodowej w Warszawie [Facsimile Edition of the Manuscript Held in the National Library in Warsaw]. [shelf mark: Mus. 93].


The original version contains many deletions and corrections. Commentary (Pol-Eng-Cer-Sp-Fr-Jp) by Irene Poniatowska and Zofia Checchinskaja. Bound in blue linen, with matching slipcase. $100


9249

[Prelude, piano, op.28, no.15, Kob.437]


9243

[Scherzo, piano, op.54, Kob.734]

Scherzo E-dur op.54 / Scherzo in E Major op.54. Wydanie faksymilowane rękopisze ze zbiorów Biblioteki Jagiellonowskiej w Krakowie [Facsimile Edition of the Manuscript Held in the Jagiellonian Library in Cracow].


http://www.omifacsimiles.com/brochures/chop_scl54.html
9260 [Waltz, no.23, op.64, 1]

Walc Des-dur op.64 nr 1. / Waltz, op.64 no.1 in D flat major. Wydanie faksymilowane rękopisu ze zbiorów Biblioteki Narodowej w Warszawie. / Facsimile Edition of the Manuscript Held in the Biblioteka Narodowa in Warsaw. (shelf mark: Ms. 111 B)


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

9512 [Waltz, no.24, op.64, 2]


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 ms 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 1837. 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 and pre-cluding 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.]

Valse - 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-similé de l’œuvre de Frédéric Chopin proposées par Alex Szlasi, 3. Coutlay, 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 valsés, op. posth. 69 (pl.no. J.M.526); Trois valsés, op. posth. 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

http://www.omifacsimiles.com/brochures/chop_wal70,2.html

914 [Waltz, op.70, no.2]


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 Knudrter 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 (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 Nationale 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 Engeldinger, Małgorzata Maria Grabow, Thierry Manuguet, Catherine Masepp, Cécile Reynaud et Éric de Visscher. Wrappers. $48

http://www.omifacsimiles.com/brochures/chop_bn.html
J. S. Bach. Vingt-Quatre préambules et fugues (Le clavier bien tempéré, livre I).

Annoté par Frédéric Chopin. Commentaire de Jean-Jacques Eigeldinger.


Oblong, 28 x 21 cm, lxxii, 111 pp. Color facsimile of the Richaufl 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.


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 string quartet and was written to an unknown addressee in 1829. 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


Krakow, 1955. 30 x 41 cm, xi, 295 pp. Rich documentation of Chopin’s early years. Magnificently illustrated, bringing together facsimiles of letters and musical autographs, portraits, and contemporary reports. Folio size. Cloth. $175


Krakow, 1955. 30 x 41 cm, 299 pp. Rich documentation of Chopin’s early years. Magnificently illustrated, bringing together facsimiles of letters and musical autographs, portraits, and contemporary reports. Folio size. Cloth. $175

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 Russian. Wrappers. $30