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

- 1820 ["Adelaide", voice & guitar, op.46, arr. W.T. Matiegka]  
*"Adelaide" ["Einsam wandelt dein Freund im Frühlingsgarten" ]. Per voce e chitarra, Wien s.d.*  
Archivum Musicum: L'Arte della Chitarra, 20. Florence, 1988. 23 x 31 cm, i, 7 pp. Line-cut of the early 19th-c. printed edition by Artaria. Arranged for voice and guitar by Wenzeslaus Thomas Matiegka (1773-1830), one of the founder of the Viennese guitar school. Introduction in It by Francesco Gorio. Wrappers in decorative paper. \$19
- 127 *An die ferne Geliebte, Liederkreis von Alois Jettles, Opus 98. Faksimile nach dem im Besitz des Bonner Beethovenhauses befindlichen Original.*  
[Henle Music Facsimiles, 4]. Munich, 1970. Oblong, 31 x 25 cm, 28 pp. Beautiful 2-color colotype of the autograph. Laid paper with coverboards in decorative paper. (Rare) \$225 [http://www.omifacsimiles.com/brochures/bee\\_andie.html](http://www.omifacsimiles.com/brochures/bee_andie.html)
- 4964 [Arias, voice, piano, op.82]  
*Vier Arietten und ein Duett (italienisch und deutsch), mit Begleitung des Pianoforte. Op.82.*  
Biblioteca Classica, 8. Rotterdam, 1988. Oblong, 4°, 16 pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, 1811. Plastic ring binding. \$11
- 7793 [Goethe Lieder, voice, piano, op.75, selection]  
*Drei Lieder nach Goethe. Mit einem Kommentar von Helga Lühning.*  
Veröffentlichungen des Beethoven-Hauses, III/13. Bonn, 1999. Oblong, 34 x 27 cm, 30 facs, 16 pp. Fine full-color halftone of the first three songs from "Sechs Gesänge mit Begleitung des Pianoforte", op.75. The songs "Aus Göthe's Faust" and "Neue Liebe, neues Leben" are autographs, while "Kennst du das Land" is in the hand of Therese Malfatti (with Beethoven additions); all date from around 1810. The autographs are legible fair copies, with the exception of several pages with substantial revisions and crossouts. We know that Beethoven was in love with the 18-year-old Therese Malfatti (daughter of a wealthy landowner), and considered proposing to her; in a letter of 1810 he speaks of her "so schönes Talent" on the piano. The personal relationship makes these settings all the more poignant. Afterword in Ger. Wrappers with handsome dust jacket in laid paper with printed title block. \$62 [http://www.omifacsimiles.com/brochures/bee\\_goe.html](http://www.omifacsimiles.com/brochures/bee_goe.html)
- 9506 [Missa Solemnis, orch, chorus, op.123]  
*Missa Solemnis Op. 123. Facsimile of the Autograph Score in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. With a commentary by Hans-Joachim Hinrichsen and Martina Rebmann.*  
Documenta Musicologica, II/51. Kassel, 2016. Oblong, 45 x 40 cm, 351, 27 pp. Deluxe 4-color facsimile of the autograph working score. William Drakbin describes the genesis of the mass as "the longest, most arduous struggle in Beethoven's career as an artist", with equally complex history of its sale to B. Schott after years of calculating with other publishers. 4 of the 5 movements of the Missa Solemnis survive today, the Kyrie, 50 pp in upright format, and the last three movements, Credo, Agnus and Sanctus, 286 pp in oblong format. The Gloria unfortunately disappeared soon after Beethoven's death. Deluxe edition with leather spine. \$718 [http://www.omifacsimiles.com/brochures/bee\\_missa2.html](http://www.omifacsimiles.com/brochures/bee_missa2.html)
- 129 [Missa Solemnis, orch, chorus, op.123, Kyrie]  
*Missa Solemnis, Opus 123, Kyrie. Faksimile nach dem Autograph. Herausgegeben von Wilhelm Virneisel. [Staatsbibl. der Stiftung Preuß. Kulturbesitz, mus. ms. aut. Beethoven 1].*  
Tutzing, 1965. 27 x 44 cm, 56 facs, 12 pp. Beautiful 2-color halftone of the "Kyrie" movement, in the original 2° format with several foldout pages. The ms is a "working" copy, containing many crossouts, corrections and compositional improvements, all the more important, as Beethoven considered the Missa Solemnis to be his greatest work. Separate commentary booklet in Ger by Wilhelm Virneisel. Edition of 1000 copies printed on laid paper. Handsome binding with red linen boards and gold lettering. Slipcase covered with vellum paper. \$175 [http://www.omifacsimiles.com/brochures/bee\\_missa.html](http://www.omifacsimiles.com/brochures/bee_missa.html)
- 133 [Missa Solemnis, orch, chorus, op.123, end of Kyrie]  
*Schluß des Kyrie der Missa Solemnis. Faksimile-Blatt.*  
Tutzing, 1965. 27 x 44 cm, 2 pp. Halftone. End of the Kyrie (included in item 129). \$11
- 134 *"Nur wer die Sehnsucht kennt". Lied in vier Fassungen (WoO 134) nach einem Gedicht von Johann Wolfgang von Goethe von Ludwig van Beethoven. Faksimile des Autograph mit einer Studie von Helga Lühning.*  
Veröffentlichungen des Beethoven-Hauses, III/5. Bonn, 1986. Oblong, 35 x 25 cm, 8 facs, 6 pp. Beautiful 3-color facsimile issued on the occasion of the bicentennial of the composer's birth. Wrappers. \$25
- 135 [Andante, piano, work without opus no.]  
*Andante per il clavicembalo. Faksimile-Ausgabe mit freundlicher Genehmigung der Staatsbibliothek Preußischer Kulturbesitz, Berlin, Musikabteilung (Signatur: Mus. ms. 1267).*  
Berlin, 1988. Oblong, 22 x 16 cm, 4 pp. Halftone of a contemporary ms copy (1835), with title page attribution to Beethoven. The sonata movement was acquired in 1908 by the Königlichen Bibliothek in Berlin from the estate of the musicologist Wilhelm Tappert. Wrappers, in beautiful handmade paper. \$20
- 2882 [Bagatelles, piano, op.126]  
*Sechs Bagatellen für Klavier, Op.126. Faksimile der Handschriften und der Originalausgabe mit einem Kommentar herausgegeben von Sieghard Brandenburg. [Beethoven-Haus, Bonn, Mh. 23, Sammlung H.C. Bodmer & Mss. Bibl. Nationale, Paris & Gesellschaft der Musikfreunde, Wien].*  
Veröffentlichungen des Beethoven-Hauses, III/4. Bonn, 1984. Oblong & upright, 35 x 25 cm, 2 vols, 55, 17; 52 pp. Halftone. Vol.I: Ms. 23, Bagatelles Op.126, Sketches to Op.126 nos.1, 2, & 6 and Ms. 69, (2), 74, 81; Vol.II presents original 1825 edition by B. Schott. Color frontis of Beethoven. Includes transcriptions of sketches and full commentary. Coverboards in beautiful green antique paper. Rare. \$275 [http://www.omifacsimiles.com/brochures/bee\\_bag.html](http://www.omifacsimiles.com/brochures/bee_bag.html)
- 9508 [Concerto, piano, orch, no.3, op.37, C minor]  
*Konzert für Klavier und Orchester Nr.3 c-Moll op.37. Faksimileausgabe der autographen Handschrift der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Mit einem Kommentar von Elisabeth Schmierer und einem Geleitwort von Mitsuko Uchida.*  
Meisterwerke der Musik im Faksimile, 45. Laaber, [in prep—2018]. Oblong, 32 x 24 cm, xxiv, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. Hardbound. \$448
- 8446 [Concerto, piano, orch, no.5, op.73, "Emperor", Eb major]  
*Konzert für Klavier und Orchester Es-Dur Opus 73. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preussischer Kulturbesitz. Mit einem Kommentar herausgegeben von Hartmut Hein und einem Vorwort von Alfred Brendel. [Mus. ms. autogr. Beethoven 15].*  
Meisterwerke der Musik im Faksimile, 7. Laaber, 2005. Oblong, 32 x 24 cm, xxiv, 240 pp. Facsimile, in full-color, of the autograph manuscript preserved in the State Library, Berlin. Beethoven called his last piano concerto, written in the same key as the Eroica, E-flat major, "a grand concerto". It was influenced by the political and social events of the time, originally intended as the people's call to arms against Napoleon. Beethoven's 1809 autograph score documents not only the compositional process of the work written over a period of more than a year, but also provides a fascinating biographical testimony, as it was in the same year, sadly, that the composer had to discontinue his own public performances as a pianist due to his ever worsening deafness. This tragic break in his performing career caused him to develop a much more detailed autograph of the Fifth Piano Concerto than those of his earlier works. Clothbound. \$484 <http://www.omifacsimiles.com/brochures/bee5c.html>

- 170 [Concerti, piano, orch, cadenzas, selections]  
*Sämtliche Kadenzzen / The Complete Cadenzas. Herausgegeben von Willy Hess. Faksimile Ausgabe anlässlich des 100 Geburtstages 22. Februar 1979 von Dr. Kurt Eulenberg.*  
 Zürich, 1979. 34 x 26 cm, xi, 131 pp (with 98 facs). Beautiful 4-color facsimile of 17 autograph cadenzas now preserved in four different libraries: Beethoven-Haus-Bonn (14), Bibliothèque National - Paris (1), Staatsbibliothek - Berlin (1) & the British Library - London (1). The cadenzas—generally fair copies—belong to the Piano Concertos nos. 1, 2, 3 & 4, the piano version of the Violin Concerto Op.61, and Mozart's Concerto K.466 in d minor. Willy Hess' commentary provides careful descriptions of each autograph, as well as information on printed editions. While Mozart left behind a plethora of cadenzas, not only for his own concertos but for those of others, Beethoven once avowed that he could not write anything which was "non-obligato" (closing the door on anyone who wished to freely improvise in his concertos). Some believe that Beethoven composed them in 1809 for his talented pupil, Archduke Rudolph. This facsimile edition provides a wonderful opportunity to study Beethoven's approach to the cadenzas and, at the same time, compare them to the ones written by Moscheles, Reinecke, Brahms and Busoni which have also become a part of the repertoire. Fine bibliophile edition issued on the occasion of the 100th birthday of Dr. Eulenberg. Handsomely bound with brown linen spine and Ingres marbled paper boards; matching slipcase. \$289  
[http://www.omifacsimiles.com/brochures/bee\\_cad.html](http://www.omifacsimiles.com/brochures/bee_cad.html)
- 151 [Concerto, violin, orch, op.61, D major]  
*Konzert für Violine und Orchester, D-dur, Opus 61. [Österreichische Nationalbibl., Vienna, Mus. Hs. 17.538].*  
 Musica Manuscripta, I. Graz, 1979. Oblong, 34 x 24 cm, 55, 260 pp. The Violin Concerto in D Major of Ludwig van Beethoven—probably the most famous of all violin concerti—has a complicated history. Written on rather short notice for his friend Franz Clement in late 1806, and completed only hours before the concert was to begin (sight read by Clement according to some sources), the work was nearly forgotten until its rediscovery in 1844 by the virtuoso Josef Joachim, who performed it with various orchestras conducted by Felix Mendelssohn. No violin cadenzas were written by Beethoven though cadenzas were written by him for the piano version published shortly after the 1808 edition for violin. It is one of the most fascinating Beethoven autographs, since it not only shows the usual corrections during and after the writing process, but also the first stages of the revisions of the violin solo part and the sketches of its transformation into a piano part. The faint colors of the main text in the autograph score—mat brown on ivory paper—and the latter autograph additions with strong ink, red crayon and pencil, reproduced here with utmost fidelity, allow scholar and musician alike to take a fascinating journey into the composer's creative process. Deluxe 5-color halftone of the autograph score, edited and introduced by Franz Grasberger. Limited edition of 1000 copies in half-leather binding that duplicates a former binding of the original. Handsome slipcase in full linen with gold lettering. (special OMI price, regularly \$1,075). \$599 <http://www.omifacsimiles.com/brochures/beevc.html>
- 152 [Concerto, violin, orch, op.61, D major]  
*Konzert für Violine und Orchester, D-dur, Opus 61. [Österreichische Nationalbibl., Vienna, Mus. Hs. 17.538].*  
 Musica Manuscripta, I. Graz, 1979. Oblong, 34 x 24 cm, 55, 260 pp. Same as above but special bibliophile edition of 250 copies on laid paper. Includes printed score from the Neue Beethoven-Gesamtausgabe and phonograph record. Bound in vellum. \$1947
- 2020 [Duet, viola, violoncello, WoO 32, Eb major]  
*Duett mit zwei obligaten Augenglässern für Viola und Violoncello herausgegeben von Franz Beyer. Vorwort von Willy Hess.*  
 Winterthur, 1986. 4°, iii, 7 facs, 12 pp. Halftone of the autograph score, together with a new practical edition. The jocular title seems to mean that the piece was written for 2 bespectacled players. Preface in Ger-Eng. Wrappers. \$19
- 8200 *Für Elise. Klavierstück a-Moll WoO 59. Kritische Ausgabe mit Faksimile der Handschrift BH 116, Skizzentranskription und Kommentar von Sieghard Brandenburg.*  
 Veröffentlichungen des Beethoven-Hauses, III/18. Bonn, 2002. Oblong, 31 x 23 cm, 2, 16 pp. Full-color facsimile of the autograph sketch, together with a new critical edition & diplomatic transcription. This very interesting folio represents a fairly advanced stage of the composition, nearly complete, and partly already in score. There is evidence of 3 separate working phases (based on writing implements, corrections, revisions) which span the years 1810 and 1822. The dedicatee of the piece is not certain, scholars have suggested Theresa Malfatti, Elisabeth Röckel, & Juliane (Elise) Katharine Elisabet Barenfeld. Commentary in Ger. Wrappers. \$18  
[http://www.omifacsimiles.com/brochures/bee\\_elise.html](http://www.omifacsimiles.com/brochures/bee_elise.html)
- 8384 [Goethe Lieder, op.75. arr. Liszt]  
*Sechs Goethe-Lieder / Six Goethe Songs by L.v. Beethoven. For Piano. Reprint of the First Printing, Leipzig 1849. Edited by Ulrich Mahlerl.*  
 Breitkopf Archiv: Frühdrucke- und Bibliophile-Ausgaben von Hohen Quellenwerk. Wiesbaden, 1986. 4°, i, 24 pp. Color facsimile of the 1st edition. Liszt's transcription of the Goethe Lieder for piano. Wrappers. \$16
- 4898 [Preludes, piano/organ, op.39]  
*Deux préludes par tous les 12 tons majeurs pour le fortépiano, ou l'orgue. Œuvre 39.*  
 Biblioteca Classica, 5. Rotterdam, 1985. Oblong, 4°, 7 pp. Line-cut of the Peters edition, Leipzig, 1803. Plastic ring binding. \$8
- 4899 [Rondo, piano, op.51, no.2, G major]  
*Rondo en G pour le piano-forte composé et dédié à Mademoiselle la Comtesse Henriette de Lichnowski.*  
 Biblioteca Classica, 6. Rotterdam, 1988. Oblong, 30 x 21 cm, 11 pp. Line-cut of the Peters edition, Leipzig, 1814. Plastic ring binding. \$11
- 144 [Quartets, strings, op.18, SV 46, "Grasnick 2" Sketchbook]  
*Ein Skizzenbuch zu Streichquartetten aus Op.18, SV 46. Faksimile / Übertragung von Wilhelm Virneisel. [Staatsbibliothek Preußischer Kulturbesitz, Berlin, mus. ms. aut. Beethoven Grasnick 2].*  
 Veröffentlichungen des Beethoven-Hauses, I/6. Bonn, 1972-1974. Oblong, 34 x 27 cm, 2 vols, 90 facs, 122 pp. Halftone. Separate commentary-edition vol. Limited issue of 500 copies. Wrappers. \$36
- 9215 [Quartet, strings, op.59, 1st ed.]  
*Trois quatuors pour deux violons, alto et violoncello. Œuvre 59me [The "Rasumovsky" Quartets]. [private collection].*  
 Performers' Facsimiles, 280. New York, [2011]. 27 x 35 cm, 4 partbooks, c.136 pp. Line-cut of Vienna [1808] edition (Au Bureau des arts et d'industrie A. Pesth chez Schreyvogel & Comp. plate nos. 580.584.585). Wrappers. \$50
- 9189 [Quartet, strings, op.132, no.15, A minor]  
*Streichquartett a-moll op.132. Vollständige Faksimileausgabe der Handschrift Mus. ms. autogr. Beethoven Mend.-Stift. 11 der Staatsbibliothek zu Berlin — Preußischer Kulturbesitz. Vorwort von Andrés Schiff, Einleitung von Ernst Hertrich.*  
 [Henle Music Facsimiles, 22]. Munich, 2011. Oblong, 35 x 29 cm, 168, xxiv pp. Beautiful 4-color halftone. The heart of Beethoven's Quartet op. 132 is the "Holy song of thanksgiving", in which Beethoven takes up old counterpoint techniques and Gregorian simplicity. In this unusually beautiful and well preserved manuscript, Beethoven generously makes the most of the space on its pages. The lavish 4-color printing allows the composer's occasionally unconventional manner of notation to come to life. It permits a unique insight into the creative process, which continued after it had been written down in the form of multiple additions and changes. The edition is rounded off with a preface by the pianist Andrés Schiff, with his generous support this valuable facsimile was made possible. Hardbound. \$190 [http://www.omifacsimiles.com/brochures/bee\\_qus132.html](http://www.omifacsimiles.com/brochures/bee_qus132.html)
- 4067 [Romances, violin, orch, op.40 & 50]  
*Zwei Romanzen für Violine und Orchester Op.40 und 50. Faksimile-Ausgabe der autographen Partituren mit Klavierauszug herausgegeben von Willy Hess. [Beethoven Archiv, Bonn, Schmidt Nr.533 & Library of Congress, Washington, D.C.]*  
 Winterthur, 1990. 4°, iv, 19 facs, 13 pp. Halftone of the autograph score (reproduced 2 originals per page), together with new practical edition for violin and piano. Preface in Ger-Eng. Wrappers. \$38
- 9264 [Romance, violin, orch, op.50, F major]  
*Romanze für Violine & Orchester F-Dur op.50. Faksimile nach dem Autograph der Library of Congress in Washington. Mit einer Einleitung von Stefan Drees.*  
 Meisterwerke der Musik im Faksimile, 20. Laaber, 2011. Oblong, 32 x 24 cm, xvi, 32 pp. Facsimile, in full-color, of the autograph fair copy, dated by different authorities as either 1798 or 1802. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$104  
[http://www.omifacsimiles.com/brochures/bee\\_rom.html](http://www.omifacsimiles.com/brochures/bee_rom.html)
- 3203 *Serenade Op.8, Arranged for Violin, Viola and Guitar by Wenceslaus Matiegka. Revised and Edited by Matanya Ophee.*  
 Boston, 1981. 4°, iii, 48, 6 pp. Line-cut of the Artaria, 1807 edition in reduced format, together with a new practical edition (score & parts). Historical introduction. Wrappers. \$26
- 3647 [Sonatas, piano, complete facsimile of the 1st editions]  
*The 32 Sonatas. New Facsimile Edition of First & Early Prints / Neue Faksimile-Ausgabe nach Originaldrucken. Edited by Dr. Brian Jeffery.*  
 London, 1989. Oblong, 4°, 27 booklets, 770 pp. Line-cut of the first or early edition of all the piano sonatas. 27 separate booklets, with case. \$289

- 7392 [Sonatas, piano, complete facsimile of the Liszt ed.]  
*Sonaten für das Pianoforte. Erste vollständige Gesamtausgabe unter Revision von Franz Liszt. Neu herausgegeben von Janos Cegledy und Laszlo Simon.*  
 Tokyo, 1995. 23 x 30 cm, 2 vols, c.660 pp. Line-cut of L. Holle edition, Wolfenbüttel, 1847. Introduction in Ger-Eng-Jap. Wrappers. \$145
- 9035 [Sonata, piano, no.8, op.13, C minor]  
*Grandes sonates pathétique pour le clavecin ou le piano forte. Œuvre 13.*  
 Collection FacsiMusic. Courlay, 2008. Oblong 30 x 21 cm, 24 pp. Line-cut of the Joseph Eder edition, Vienna, 1799. Wrappers. \$16
- 3896 [Sonata, piano, no.11, op.22, Bb major]  
*Grande sonate pour le piano forte, œuvre XXII. Vienne/Leipsic, Hoffmeister/Bureau de Musique, 1802. Introduction: Greta Haenen. [Conservatoire Royal de Musique, Brussels].*  
 Facsimile Series, III/13. Peer, 1991. 4°, 24 pp. Line-cut of the Hoffmeister, 1802 edition. Wrappers. \$16
- 1912 [Sonata, piano, no.12, op.26, Ab major]  
*As-dur Sonate Op.26. Facsimile herausgegeben von Erich Prieger. [Ms. formerly Preuß. Staatsbibl. Berlin].*  
 Bonn, 1895. Oblong, 37 x 28 cm, xi, 31 pp. Beautiful collotype of the autograph, composed 1800-1801. The sonata, rediscovered in 1878 by Prieger among a pile of medicine and theological books in a private house, is the first major work from a classical composer to appear in facsimile. Prepared by the reknown atelier of Albert Frisch. Introduction in Ger. Fine handmade paper. Original black embossed cloth boards, with lettering in gold. Extermely rare.
- 1913 [Sonata, piano, no.14, op.27.2 "Moonlight", C-sharp minor]  
*Sonate Op.27, Nr.2 (Die sogenannte Mondscheinsonate) mit drei Skizzenblättern des Meisters herausgegeben in Faksimile-Reproduktion von Heinrich Schenker. [Ms. Beethoven-Hauses Bonn].*  
 Musikalische Seltenheiten Wiener Liebhaberdrucke, 1. Vienna, 1921. Oblong, 34 x 26 cm, viii, 36 pp. Line-cut of the autograph (including 2 inserted "improved" fair copy pages), together with 6 pages of sketches. Musicological introduction in Ger. Hardbound. Coverboards with purple textured cloth. \$250
- 8360 [Sonata, piano, no.14, op.27.2 "Moonlight", C-sharp minor]  
*Piano Sonata in C-sharp Minor, op.27, no.2, "Moonlight Sonata". Part 1: Facsimile of Autograph BH 60 in the Beethoven-House and the Surviving Sketchleaves. Part 2: Facsimile of Original Edition with Sketch Transcriptions and a Commentary by Michael Ladenburger.*  
 Veröffentlichungen des Beethoven-Hauses, III/16. Bonn, 2003. Oblong, 32 x 23 cm, 2 vols, 56, 70 pp. Beautiful full-color halftone of the autograph fair copy, five surviving sketches (all relate to the third movement), the first edition by Cappi (in black & white), plus a transcription of the sketch pages. The autograph, tidily written and highly legible was composed in 1801; although a fair copy, Beethoven made many corrections and alterations in the compositional fabric while writing out the score. The autograph as it comes down to us is missing the first and final leaves (including the first 13 bars of the opening movement), a state that was already recorded in 1830. Commentary in Ger-Jap-Eng. Wrappers in stiff dark blue paper with silver lettering and matching slipcase. \$125  
[http://www.omifacsimiles.com/brochures/bee\\_ps272.html](http://www.omifacsimiles.com/brochures/bee_ps272.html)
- 7275 [Sonata, piano, no.15, op.28, "Pastoral", D major]  
*Piano Sonata, Op.28. Facsimile of the Autograph, Sketches and First Edition. With Commentary and Transcription by Martha Frohlich.*  
 Veröffentlichungen des Beethoven-Hauses, III/10. Bonn, 1996. Oblong, 36 x 28 cm, 135 pp. Monochrome halftone of the autograph fair copy, sketch pages (now dispersed among six libraries), and first edition. The autograph, dedicated to Joseph Edlen von Sonnenfels, dates from 1801; the first edition, published by the Bureau d'Arts et d'Industrie in Vienna, appeared in 1802. The "pastoral" associations of the sonata are invoked primarily by the lilting melodies and drone-like accompaniments in the themes of the outer movements, the folk-like style of the Trio in the third movement and nostalgic quality of the second movement. Although the autograph records clear evidence of Beethoven's compositional process (mostly by its irregular gathering structure), the actual discrepancies between the autograph and first edition seem to be mostly the result of carelessness errors rather than intentional changes. Wrappers with attractive dust jacket which reproduces an original cover.  
[http://www.omifacsimiles.com/brochures/bee\\_ps28.html](http://www.omifacsimiles.com/brochures/bee_ps28.html)
- 1665 [Sonata, piano, no.21, op.53 "Waldstein", C major]  
*Klaviersonate in C-Dur Op. 53 (Waldsteinsonate). Faksimile-Ausgabe des im Beethoven-Haus Bonn befindlichen Autographs. Mit einem Vorwort in deutscher und englischer Sprache in Neuauflage herausgegeben von Martin Staehelin.*  
 Veröffentlichungen des Beethoven-Hauses, III/2. Bonn, 2/ 1984. Oblong, 35 x 26 cm, ix, 64 pp. (Re-issue of the Bonn, 1965 edition, together with new introduction in Ger-Eng). Superb 3-color collotype of the autograph fair copy. Named after the man for whom it was dedicated, the Waldstein Sonata was composed in 1804 at approximately the same time as the Eroica Symphony and drafts to Leonora. The autograph is believed to have served directly as the engraver's copy for the first published edition (various pencil markings in the margins indicate the plate no. and the planned distribution of the music on the page). Handsome binding with laid paper boards and embossed title on pasted oval label. Limited edition of 1000 copies. \$123  
[http://www.omifacsimiles.com/brochures/bee\\_ps53.html](http://www.omifacsimiles.com/brochures/bee_ps53.html)
- 2021 [Sonata, piano, no.23, op.57 "Appassionata", F minor]  
*Sonate appassionata (en fa mineur, opus 57). [Bibliothèque Nationale, Paris, ms. 25529].*  
 Paris, [1927]. Oblong, 31 x 22 cm, 44 pp. Fine collotype in full color in the original format. According to a note by Mr. Bigot pasted on the inside board Beethoven gave the autograph to the pianist Marie Bigot (1786-1820), who impressed him by playing it at sight. From her it went in 1852 to the pianist René Paul Baillet (1813-1889), and after his death to the library of the Paris Conservatoire. Limited edition of 1000 copies (500 for France and 500 for the Beethoven Association of New York). This is one of the most impressive facsimile editions of all time, the first of it's kind—treating the facsimile in a holistic way—recreating the binding, size, condition, marginalia, colors and paper. Original cloth spine, with paper boards. Extremely rare.  
[http://www.omifacsimiles.com/brochures/bee\\_app1927.html](http://www.omifacsimiles.com/brochures/bee_app1927.html)
- 138 [Sonata, piano, no.23, op.57 "Appassionata", F minor]  
*Klaviersonate F-moll Opus 57. Faksimile der Urschrift. [Bibliothèque Nationale, Paris, ms. 25529].*  
 Leipzig, 1971. Oblong, 30 x 22 cm, 44 pp. Beautiful 3-color collotype of the autograph. Paper boards.
- 9265 [Sonata, piano, no.23, op.57, F minor]  
*Klaviersonate "Appassionata" F-moll op.57. Faksimile nach dem Autograph der Bibliothèque Nationale de France, Paris. Mit einer Einleitung von Wolfram Steinbeck.*  
 Meisterwerke der Musik im Faksimile, 21. Laaber, 2011. Oblong, 32 x 24 cm, xxiv, 48 pp. Full-color halftone of the composer's autograph (1805-1806), a fair copy with numerous corrections. The autograph contains a fascinating note written by Paul Bigot (husband of the pianist Marie Bigot) which sheds light on the provenance of the ms: "During the journey, he [Beethoven] was surprised by a storm and driving rain, which soaked through the case in which he carried the Sonata in F minor which he had just composed. Following his arrival in Vienna he visited us and, laughing, showed the still wet composition to my wife, who took a closer look at it. Moved by the surprising beginning she sat down at the piano and begin to play it. Beethoven had not expected this and was surprised to see how Mad. Bigot did not let herself be stopped for a moment by the many erasures and changes which he had made. It was the original which he was in the process of taking to the publisher so that it could be engraved. When Mad. Bigot had played it and asked him to give it to her, he agreed and faithfully brought it back for her once it had been engraved". The autograph passed from the Bigot family to the Conservatoire de Musique, and then to the BN in Paris. Introduction in Ger-Eng. Hardbound with handsome paper boards. \$116  
[http://www.omifacsimiles.com/brochures/bee\\_ps57.html](http://www.omifacsimiles.com/brochures/bee_ps57.html)
- 7636 [Sonata, piano, no.28, op.101]  
*Klaviersonate A-dur opus 101. Faksimile nach dem Autograph im Besitz des Beethoven-Hauses Bonn.*  
 [Henle Music Facsimiles, 12]. Munich, 1998. Oblong, 33 x 26 cm, 30, xvi pp. Full-color halftone of the composer's "working" autograph, composed in 1815 and 1816 over an 18 month period. The ms contains many crossouts and alterations and although a later "stage"—a copyist's ms—served as the Stichvorlage for the 1817 first edition, the ms here is in many ways more accurate and can be called upon to verify or refute questionable readings in the print. Afterword in Ger-Eng by Siegard Brandenburg. Hardbound with handsome boards in burgundy moire fabric and pasted title label. \$145  
[http://www.omifacsimiles.com/brochures/bee\\_ps101.html](http://www.omifacsimiles.com/brochures/bee_ps101.html)
- 9090 [Sonata, piano, no.30, op.109, E major]  
*Klaviersonate E-Dur op.109. Faksimile nach dem Autograph der Library of Congress, Washington, D.C. Mit einem Kommentar von Siegfried Mauser.*  
 Meisterwerke der Musik im Faksimile, 14. Laaber, 2011. Oblong, 31 x 24 cm, xv, 40 pp. Facsimile, in full-color, of the autograph fair copy manuscript (with corrections) entitled "Sonate für das Hammerklavier" and dedicated to his friend Antoine Brentano, also the dedicatee of the Piano Trio WoO 39. This is the first sonata—completed in the fall of 1820—of a trilogy (op.109, 110 & 111) promised to the publisher Schlesinger with operations in Paris and Berlin. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$98  
[http://www.omifacsimiles.com/brochures/bee\\_ps109.html](http://www.omifacsimiles.com/brochures/bee_ps109.html)

- 9091 [Sonata, piano, no.31, op.110, Ab major]  
*Klaviersonate As-Dur op.110. Faksimile nach dem Autograph der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar von Siegfried Mauser.*  
 Meisterwerke der Musik im Faksimile, 15. Laaber, 2011. Oblong, 32 x 24 cm, xx, 58 pp. Full-color halftone of the composer's autograph—simultaneously a fair and working copy—completed on Dec. 25, 1821. Although the last piano sonatas op.109, 110 and 111 were planned as a trilogy and offered to the publisher Schlesinger, their composition was not continuous, and it is op.110 that has certain unmistakable links with the *Missa Solemnis* composed at the same time (sketches of op.110 can be found alongside those of the *Credo*, the *Agnus dei* & *Dona nobis pacem* of the *Mass*). The sonata was ultimately published by Schlesinger in September of 1822. Introduction in Ger/Eng. Hardbound with handsome boards in grey patterned paper. \$132  
[http://www.omifacsimiles.com/brochures/bee\\_ps110.html](http://www.omifacsimiles.com/brochures/bee_ps110.html)
- 2022 [Sonata, piano, no.32, op.111, C minor]  
*Klaviersonate in C-moll Op.111. [Deutsche Staatsbibl. Berlin mus. ms. aut. Beethoven, Artaria 198].*  
 Munich, 1922. Oblong, 33 x 24 cm, 40 pp. Beautiful colotype of the autograph produced by the photolithographic firm Kunstanstalt J.B. Obernetter, Munich. Includes two ink pen trials—"Ludwig" "Ludwig"—on the first page ("removed" in the 1952 facsimile edition). Coverboards in decorative paper.
- 9092 [Sonata, piano, no.32, op.111, C minor]  
*Klaviersonate c-Moll op. 111. Das Faksimile Faksimile nach dem Autograph der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar von Siegfried Mauser.*  
 Meisterwerke der Musik im Faksimile, 16. Laaber, 2011. Oblong, 32 x 24 cm, xv, 42 pp. Facsimile, in full-color, of the autograph manuscript completed in the spring of 1822. Compared to the previous sonatas of the trilogy (op.109, 110 & 111), op.111 had a rather long correction and printing period. After the Schlesinger (son & father) editions appeared in Paris and Berlin respectively Beethoven angrily had the Viennese publisher Diabelli issue a corrected reprint. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$98  
[http://www.omifacsimiles.com/brochures/bee\\_ps111.html](http://www.omifacsimiles.com/brochures/bee_ps111.html)
- 148 [Sonata, violin, piano, op.30,3, G major]  
*Violin Sonata in G major, Op.30, no.3. Facsimile of the Autograph Manuscript in the British Library, Add. MS 37767. With an Introduction by Alan Tyson.*  
 British Library Music Facsimiles, III. London, 1980. Oblong, 37 x 28 cm, viii, 40 pp. Beautifully printed duotone of the autograph score, completed in the first half of 1802. Although the manuscript could be considered a faircopy, it appears not to be the source for the first edition issued by the Bureau des Arts et d'Industrie, Vienna, June, 1803, with a dedication to Alexander I, the Russian Czar. That edition contains additional expression marks and trill indications. As in the case of almost every Beethoven autograph there is evidence in the score reproduced here of compositional changes and improvements carried out after he had already begun to write out the final version. Handsomely bound in blue buckram with gold lettering. \$125  
[http://www.omifacsimiles.com/brochures/bee\\_vs303.html](http://www.omifacsimiles.com/brochures/bee_vs303.html)
- 150 [Sonata, violoncello, piano, op.69, A major]  
*Sonata for Violoncello and Pianoforte, Opus 69, First Movement. Facsimile of the Autograph. Introductory Note by Lewis Lockwood. [Beethoven-Haus, Bonn, formerly private library of Felix Salzer, New York].*  
 New York, 1970. Oblong, 36 x 28 cm, iv, 18 pp. Handsome 2-color halftone of the first movt, the only one that has survived. One of the most revealing Beethoven manuscripts, with elements of a fair copy and turbulent composing copy side by side. Wrappers. \$40
- 9436 [Sonata, violoncello, piano, op.69, A major]  
*Sonate für Violoncello und Klavier op.69, 1. Satz. Faksimile des Autographs NE 179 im Beethoven-Haus Bonn kommentiert und herausgegeben von Jens Dufner und Lewis Lockwood / Sonata for Violoncello and Piano Op.69, 1. Movement. Facsimile of Autograph NE179 in the Beethoven-Haus Bonn. Edited and with a Commentary by Jens Dufner and Lewis Lockwood. [Beethoven-Haus, Bonn, formerly private library of Felix Salzer, New York].*  
 Veröffentlichungen des Beethoven-Hauses, III/20. Bonn, 2015. Oblong, 36 x 28 cm, 18 facs, 36 pp. (reissue of Veröffentlichungen des Beethoven-Hauses, Band III/7, with expanded commentary). Beautiful 4-color halftone of the first movt. This outstanding new full-color facsimile shows many details that can not be seen in the old black-and-white reproduction. Together with a reconstruction of the 1st version and commentary in Ger-Eng. Wrappers, in decorative paper. \$70  
[http://www.omifacsimiles.com/brochures/bee\\_sonvc69.html](http://www.omifacsimiles.com/brochures/bee_sonvc69.html)
- 4458 [Symphony, no.3, op.55, "Eroica", Eb major]  
*Symphonie Nr.3, Es-Dur, "Eroica". Faksimile des Partitur-Handexemplar des Komponisten (nach Kopisten "C"), des Titelblattes mit der von Beethoven getilgten Widmung an Napoleon Bonaparte und der sämtlichen überlieferten handschriftlichen zeitgenössischen Aufführungsmaterial. Kommentar von Otto Biba.*  
 Vienna, 1995. Oblong, 4°, 4 vols. Beautiful color facsimile of Beethoven's personal copy of the full score (in the hand of copyist "C", with numerous autograph corrections and additions); it contains Beethoven's autograph title page with crossed-out dedication to Napoleon, and the complete (contemporary) performance materials from the Gesellschaft der Musikfreunde in Vienna with autograph corrections and additions in Beethoven's hand. An extremely careful production with commentary by Otto Biba. Facsimile volumes in half leather. \$1695  
<http://www.omifacsimiles.com/brochures/bee3.html>
- 7784 [Symphony, no.5, op.67, C minor, autogr.]  
*Symphonie Nr.5 C-Moll Opus 67. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar herausgegeben von Rainer Cadenbach. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 8 & 20].*  
 Meisterwerke der Musik im Faksimile, 4. Laaber, 2002. Oblong, 33 x 24 cm, 342, 38 pp. New full-color reproduction of the autograph score. This is the composer's "working" ms from 1808, including a 38 page segment of the third movt (not issued in the 1942 facsimile), showing traces of intensive compositional elaboration, corrections and revisions. Afterword in Ger-Eng. Linen, with slipcase. \$658  
<http://www.omifacsimiles.com/brochures/bee5.html>
- 8738 [Symphony, no.5, op.67, C minor, autogr.]  
*Symphonie Nr.5 C-Moll Opus 67. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Kommentar herausgegeben von Rainer Cadenbach. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 8 & 20].*  
 Meisterwerke der Musik im Faksimile, 4. Laaber, 2002. Oblong, 33 x 24 cm, 342, 38 pp. Same as above but softbound version without slipcase. \$279  
<http://www.omifacsimiles.com/brochures/bee5.html>
- 9231 [Symphony, no.5, op.67, C minor, 1st ed.]  
*[Fifth Symphony] Sinfonie pour 2 violons, 2 violes, violoncelle e contre-violon; 2 flûtes, petite flûte, 2 hautbois, 2 clarinettes, 2 bassons, contre-basson, 2 cors, 2 trompettes, timbales et 3 tromps. No 5 des Sinfonies. Oeuv.67. [Nederlands Muziek Instituut, The Hague].*  
 Performers' Facsimiles, 300. New York, [2011]. 27 x 35 cm, 23 partbooks, 134 pp. Line-cut of the Breitkopf & Härtel edition, pl. no. 1329, Leipzig, 1809. \$95
- 7752 [Symphony, no.6, op.68, F major]  
*Sechste Symphonie F-Dur Opus 68. Sinfonia pastorale. Faksimile nach dem Autograph BH 64 im Beethoven-Haus Bonn mit einem Kommentar von Sieghard Brandenburg.*  
 Veröffentlichungen des Beethoven-Hauses, III/14. Bonn, 2000. Oblong, 36 x 28 cm, 280, 55 pp. Beautiful 6-color halftone of the autograph score, the most valuable MS in the possession of the Beethoven-Haus in Bonn. The MS documents the last decisive steps in the compositional process as the work took its final definitive form. Beethoven carefully revised the score, which had been written with quick energetic strokes, and introduced in many places significant changes before giving it to his copyist for the performance material and fair copy. Limited edition of 600 copies, bound in half leather. \$695  
<http://www.omifacsimiles.com/brochures/bee6.html>
- 9543 [Symphony, no.7, op.92, A major]  
*Symphonie Nr.7, A-Dur, op. 92. Faksimile nach dem Autograph aus der Biblioteka Jagiellońska, Kraków. Herausgegeben und eingeleitet von Oliver Korte. Mit einem Geleitwort von Lothar Zagrosek. [Mus. ms. autogr. Beethoven. Mendel.-Stift. 9].*  
 Meisterwerke der Musik im Faksimile, 51. Laaber, 2017. Oblong, 32 x 24 cm, 28; 256 pp. Color reproduction of autograph score of Beethoven's Symphony No.7. The work was composed between the period of September 1811 to mid 1812, and its premiere took place on December 8 at the Viennese Universitätsaal together with the premiere of Wellington's Victory. While two copyist manuscripts survive with Beethoven's markings—one of them the fair copy in the hand of Anton Diabelli prepared for the first edition of the publisher Sigmund Anton Steiner—the autograph produced here in facsimile has a very special place because it preserves to a very great extent the text of op. 92 in its final form. This is the conclusion of Jonathan del Mar, based on the type of corrections and modifications seen in the autograph, modifications that were ostensibly transferred to the score during the first rehearsals. Afterword in Ger-Eng. Bound in black linen, with slipcase. \$498  
<http://www.omifacsimiles.com/brochures/bee7.html>

- 154 [Symphony, no.9, op.125, D minor]  
*Sinfonie Nr.9 d-moll Op.125. Fotomechanischer Nachdruck der Faksimileausgabe Leipzig 1924. Herausgegeben anlässlich des 175jährigen Bestehens des Musikverlages Peters.*  
 Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 1975. Oblong, 35 x 27 cm, 404 pp. (Rpt. of Berlin, 1924 edition). 2-color halftone. Produced for the 175th year of the publisher's founding. This reprint includes the folios containing the coda of the Scherzo, inaccessible to the editors of the 1924 facsimile edition. Linen. Handsome slipcase covered with linen and decorative paper.
- 156 [Symphony, no.9, op.125, D minor, finale, sketches]  
 9. *Symphonie Op.125, Skizzen zum Finale: "Freude schöner Götterfunken"; "Alle Menschen werden Brüder". Faksimile des Autographs.*  
 Archiv der Gesellschaft der Musikfreunde Wien. Vienna, 1983. Oblong, 34 x 28 cm, 1 leaf pp. Beautiful halftone. Special private printing of 500 copies on the occasion of the Beethoven Exhibition in Tokyo in 1983. In folder. \$27
- 9177 [Symphony, no.9, op.125, D minor]  
*Sinfonie No.9 op.125. Autograph. Staatsbibliothek zu Berlin—Preussischer Kulturbesitz, Beethoven-Haus Bonn, Bibliothèque National de France. Commentary by / Kommentar von: Lewis Lockwood, Jonathan Del Mar, Martina Rebmann.*  
 Documenta Musicologica, II/42. Kassel, 2010. 37 x 40 cm, viii, 436, 42 pp. Full-color facsimile of the autograph fair copy in the original format. With his Ninth Symphony Beethoven ventured into new musical dimensions. In the final movement soloists and chorus join forces with the orchestra and Schiller's "Ode to Joy" becomes a global aspiration, a declaration: "Alle Menschen werden Brüder" (all mankind becomes brothers). In his commentary the Beethoven scholar Lewis Lockwood describes the plea which Beethoven wanted to deliver at that time with this work and how views of this have changed over the centuries. Jonathan Del Mar, editor of Beethoven's works, comments on noteworthy passages in the autograph manuscript and allows the reader to share in the composer's working process. Already the large-format paper which Beethoven used for some passages makes the large forces clear. Cuts, sometimes reversed later, show how he wrestled with the final version of the musical text and refined it right down to the last detail. The history of the autograph manuscript reflects an episode in German history: after storage in various places because of the war, the major parts were returned to Berlin but were initially divided by the Berlin Wall and only reunited in 1990. Martina Rebmann, director of the Music Department at the Staatsbibliothek in Berlin traces this story. For the first time the facsimile present all the parts of the manuscript including pages preserved in Bonn and Paris as well as the trombone and contrabassoon parts. Hardbound, with decorative paper and linen spine. Commentary in Eng-Ger-Jap. Special OMI price. \$880 <http://www.omifacsimiles.com/brochures/bee9.html>
- 9187 [Variations, piano, on a waltz, op.120]  
 33 *Veränderungen C-Dur über einen Walzer von Anton Diabelli für Klavier op.120 / 33 Variations in C major on a Waltz by Anton Diabelli for piano op 120.*  
 Veröffentlichungen des Beethoven-Hauses, III/19. Bonn, 2010. Oblong, 35 x 24 cm, 92, 72, c.30 pp Color facsimile of the autograph working copy and the first edition (Vienna, 1823), based on the exemplar that preserves Beethoven's handwritten dedication to Prince Lobkowitz. The Beethoven-Haus in Bonn acquired Beethoven's working manuscript of this last great piano work and his most important cycle of variation in 2009, made possible through an unprecedented joint effort of noted artists and numerous public and private sponsors. The Diabelli Variations op.120 are in many respects extraordinary. The facsimile edition makes this important Beethoven autograph—formerly in private hands—accessible to musicians, scholars and music lovers. This unique autograph comprises 86 handwritten pages. Following the leaf with the prescribed Diabelli theme, it contains the complete cycle of 33 variations, and includes several inserted leaves. Beethoven's compositional process can be recognized by means of the intensive corrections, the far-reaching conceptual alterations and editorial details down to the finest nuance. Introduction (Ger-Eng) by Kurt Masur, with contributions by William Kinderman, Michael Ladenburger and Bernard R. Appel. Hardbound. \$215 <http://www.omifacsimiles.com/brochures/beedia.html>
- 143 [Variations, piano, on a waltz, Op.120]  
 33 *Veränderungen über einen Walzer für das Piano-Forte. Wien s.d. [Autori vari:] 50 Veränderungen über einen Walzer für das Piano-Forte, Wien s.d. A cura di Laura Alvini.*  
 Archivum Musicum: L'Arte del Fortepiano, 2. Florence, 1986. Oblong, 32 x 24 cm, 3 booklets, 125 facs, 16 pp. Line-cut of 2 complete collections of variations printed by Diabelli in Vienna. Introduction in It. Wrappers, with slip cover. \$38
- 1824 [Variations, piano, on arias of Paisiello, Op.180 & 179]  
*Variazioni per il clavicembalo o piano-forte sopra il duetto "Nel cor più non mi sento", Wien s.d. / Variazioni per il piano-forte della thema "Quant'è più bello l'amor contadino, Wien s.d.*  
 Archivum Musicum: L'Arte del Fortepiano, 4. Florence, 1987. Oblong & upright, 32 x 23 cm, 9 booklets, vii, 82 pp. Line-cut. Together with sets of variations by Josephine von Aurnhammer, Joseph Gelinek, Daniel Steibelt, Friedrich Heinrich Himmel, & Emanuel Aloys Förster. Introduction in It by Laura Alvini. Wrappers in decorative paper with slip cover. \$46
- 1823 [Variations, piano, on a minuet & Russian dance, Op.181-82]  
*XII Variazioni per il clavicembalo o piano-forte sul menuetto ballato Sigs. Venturini e Sigr. Checchi nel Ballo delle "Nozze disturbate", Wien s.d. / XII Variations pour le clavecin ou piano-forte sur la danse Russe dansé par M. Cassentini dans le Ballet "das Waldmadchen", Wien s.d.*  
 Archivum Musicum: L'Arte del Fortepiano, 3. Florence, 1987. Oblong, 32 x 23 cm, 7 booklets, viii, 66 pp. Line-cut of the Vienna edition. Together with sets of variations by Johann Baptist Vanhal, Joseph Gelinek, & Josephine von Aurnhammer. Introduction in It by Laura Alvini. Wrappers in decorative paper with slip cover. \$40
- 8376 [sketchbook: "Artaria 195"]  
*Artaria 195. Beethoven's Sketchbook for the Missa Solemnis and the Piano Sonata in E Major, Opus 109. Transcribed, Edited, and with a Commentary by William Kinderman.*  
 Beethoven Sketchbook Series, [1]. Champaign, 2003. Oblong, 4", 3 vols, 384 pp. Full-color reproduction. Artaria 195 includes sketches for two of Beethoven's masterpieces: the Piano Sonata in E Major, Op. 109, and the Missa solemnis, Op. 123. It also preserves Beethoven's work on the Bagatelles Op. 119, Nos. 7-11, and other unknown brief piano pieces. Beethoven's sketchbooks were his workshop. Capturing the methods he used to craft his ideas into art, they reveal his complex creativity and offer rich material for examining his revision process. Variations in his entries reflect the range of his musical moods and offer clues about the circumstances of composition. His notes and shorthand can illuminate the ways he expanded and refined ideas, clarify biographical or musical mysteries, or call attention to deliberate links between compositions. Hardbound. \$258 [http://www.omifacsimiles.com/brochures/bee\\_artaria195.html](http://www.omifacsimiles.com/brochures/bee_artaria195.html)
- 9145 [sketchbook, "Artaria 197"]  
*A Sketchbook from the Year 1821 (Artaria 197). Sketches for the Agnus Dei and other Movements of the "Missa solemnis", the Piano Sonata Op.110 and Op.111, and the Canon WoO 182. Edited by William Drabkin. Vol. I: Facsimile; Vol. II: Transcription and Commentary.*  
 Veröffentlichungen des Beethoven-Hauses in Bonn, I/37. Bonn, 2010. Oblong, 4", 2 vols, 96, 100 pp. Color halftone. The sketchbook, well known under the name Artaria 197, has been edited and published for the first time in a complete historical-critical edition by the Beethoven expert William Drabkin. The sketchbook used by Beethoven in 1821 contains drafts of music for prominent later works: to the Missa solemnis and the final two piano sonatas, as well as many hitherto unknown sketches. The edition has been published in English. \$279 [http://www.omifacsimiles.com/brochures/bee\\_art197.html](http://www.omifacsimiles.com/brochures/bee_art197.html)
- 9393 [sketchbooks, composition studies with Haydn, Albrechtsberger, Salieri]  
*Kompositionsstudien bei Joseph Haydn, Johann Georg Albrechtsberger und Anton Salieri. Herausgegeben von Julia Ronge. 1. Transkriptionen; 2. Kritischer Bericht; 3. Reproduktionen der Handschriften.*  
 Beethoven Werke, XIII/1. Munich, 2014. Oblong, 31 x 27 cm, 3 vols, xv, 307; 93; 201 pp. When Beethoven moved to Vienna in 1792, almost immediately, and likely pre-arranged, he started composition studies with Haydn, who had been freed from his post with the Esterhazys and was now living in Vienna. The studies—exercises in free counterpoint but also concerned with the conception of a piece, movement structure, proportions of the various parts and the art of "sketching"—lasted until 1794 when his teacher recommended additional studies with Albrechtsberger; with him Beethoven acquired a wide range of technical and compositional tools building on the earlier study. In 1801 Beethoven then turned to Salieri to learn the technique of setting primarily Italian texts to music, an area not covered in the preceding studies. The present volume reproduces for the first time the surviving manuscripts that record those studies. These are remarkable witnesses showing Beethoven under the watchful eyes of his teachers with illuminating comments, corrections or alternative passages. Facsimile, transcription and commentary, 3 volumes, linen bound. \$833 [http://www.omifacsimiles.com/brochures/bee\\_ks.html](http://www.omifacsimiles.com/brochures/bee_ks.html)
- 9490 [sketchbook, "Grasnick 5"]  
*Grasnick 5: Beethoven's Pocket Sketchbook for the Agnus dei of the Missa Solemnis, Opus 123. [Facsimile Edition] Transcribed, Edited, and with a Commentary by Patrizia Metzler and Fred Stoltzfus. [Staatsbibliothek zu Berlin].*  
 Beethoven Sketchbook Series, [3]. Champaign, 2016. Oblong, 38 x 28 cm, 144 pp. Color facsimile of a pocket sketchbook acquired by the Berlin Royal Library in 1879 as part of the holdings of Friedrich August Grasnick, a gentleman scholar & music collector. Long neglected in scholarship, the so-called Grasnick 5 documents reveal Beethoven working out concepts and ideas, offering fascinating insights into his creative method. This critical edition, the third in the Beethoven Sketchbook Series, offers a facsimile and transcription, spread out side by side, of the contents of the stitched pocket sketchbook started by the 50-year-old master during the summer of 1820. At the time, Beethoven labored over the Missa solemnis, Opus 123. The sketchbook's pages yield the entire record of his early ideas on the Agnus Dei of that work as well as a sketch for part of the Benedictus. Includes 5 pages from Artaria 205, also in side-by-side facsimile-transcription layout. Clothbound. \$95 [http://www.omifacsimiles.com/brochures/bee\\_grasnick.html](http://www.omifacsimiles.com/brochures/bee_grasnick.html)

- 157 [sketchbook, "Kafka"]  
*Autograph Miscellany from circa 1786 to 1799. British Museum Additional Manuscript 29801, ff. 39-162 (The "Kafka" Sketchbook). Edited by Joseph Kerman.*  
 London, 1970. Oblong, 36 x 27 cm, I: xxxix, 324 facs; II: xxi, 296 pp. Halftone. Greatest single repository of sketches and drafts of early Beethoven compositions, Op. 14 and earlier. Includes 7 fold-out pages. Separate introduction, inventory and transcription vol. Beige buckram cover, title embossed in gold. Slipcase. \$160
- 159 [sketchbook, "Kessler"]  
*Kesslersches Skizzenbuch. Vollständiges Faksimile des Autographs. [Ms. Gesellschaft der Musikfreunde, Wien].*  
 Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien, 2. Bonn, 1976. Oblong, 31 x 23 cm, 196, x pp. Beautiful halftone of the autograph. Includes parts of Symphony No. 2, violin sonatas Op. 30, No. 1, 2 & 3, piano sonatas Op. 31, No. 1 & 2, the "Eroica Variations" Op. 35, etc. Bibliophile edition of 750 copies printed on laid paper and bound with Ingres marbled paper boards. \$212 [http://www.omifacsimiles.com/brochures/bee\\_kessler.html](http://www.omifacsimiles.com/brochures/bee_kessler.html)
- 158 [sketchbook, "Kessler"]  
*Kesslersches Skizzenbuch. Vollständiges Faksimile des Autographs mit einem Nachwort und einem Register von Sieghard Brandenburg. [Ms. Gesellschaft der Musikfreunde, Wien].*  
 Veröffentlichungen des Beethoven-Hauses in Bonn, 1/5 (= Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien, 2). Bonn, 1976. Oblong, 31 x 23 cm, 2 vols, 122; 196, x pp. Halftone on beautiful laid paper. Includes parts of Symphony No.2, Violin Sonatas op.30, nos.1-3, Piano Sonatas op.31, nos.1-2, "Eroica" Variations op.35, etc. Separate commentary-edition vol. Edition of 750 copies. Wrappers. \$157 [http://www.omifacsimiles.com/brochures/bee\\_kess.html](http://www.omifacsimiles.com/brochures/bee_kess.html)
- 9266 [sketchbook, "Landsberg 6"]  
*Beethoven's "Eroica" Sketchbook. A Critical Edition. Transcribed, Edited, and with a Commentary by Lewis Lockwood and Alan Gosman. Volume 1: Facsimile; Volume 2: Transcription, Commentary, Inventory.*  
 Beethoven Sketchbook Series, [2]. Champaign, 2013. 4", 2 vols. Complete halftone reproduction and critical edition of the MS, currently in Kraków at the Biblioteka Jagiellońska (formerly Berlin, Staatsbibliothek, Mus. ms. aut. Beethoven Landsberg 6). Once known as "Notierungsbuch E", Landsberg 6 is perhaps Beethoven's most famous sketchbook due in part to Nottebohm's 1880 monograph on this source. This sketchbook documents Beethoven's creative work from sometime late in 1802 until early in 1804, a transformative period in his artistic career. The most significant sketches are those for the "Eroica" Symphony, op.55, the "Waldstein" Sonata, op.53, and for the first five numbers of the opera Leonore as produced in 1805 (later revised and renamed Fidelio). Hardbound. \$200 [http://www.omifacsimiles.com/brochures/bee\\_land6.html](http://www.omifacsimiles.com/brochures/bee_land6.html)
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 Hildesheim, 1973. 8°, 203 pp. (Rpt. of Leipzig, 1927 edition). Wrappers. \$67
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 Veröffentlichungen des Beethoven-Hauses in Bonn, 1/4. Bonn, 1996. Oblong, 4", 2 vols, 70, 88 pp. Halftone. The sketchbook has been reconstructed from manuscripts currently housed in 11 separate collections. Since the original photographs were taken three leaves have been bought by private collectors and are now inaccessible. Hardbound. \$116 [http://www.omifacsimiles.com/brochures/bee\\_1800.html](http://www.omifacsimiles.com/brochures/bee_1800.html)
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Tübinger Beiträge zur Musikwissenschaft, 20. Tutzing, 2004. 8°, 286, 102 pp. With 102 page catalog of watermarks. Inventories relevant material in the Archiv der Gesellschaft der Musikfreunde, Musiksammlung der Österreichischen Nationalbibliothek, Musiksammlung der Wiener Stadt- und Landesbibliothek and the Zentralarchiv des Deutschen Ordens. Linen. \$132
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Munich. 8°, \$159
- 4025 (Klein, Hans Günter)  
*Ludwig van Beethoven. Autographe und Abschriften. Katalog bearbeitet von Hans-Günter Klein.*  
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- 1749 [Köhler, Karl-Heinz]  
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Veröffentlichungen des Beethoven-Hauses, IV/16. Bonn, 2002. 8°, viii, 312 pp. Contents: Martin Zenck, "Geschichtsreflexion und Historismus im Musikdenken Beethovens"; Hans-Josef Irmen, "Beethoven, Bach und die Illuminaten"; Tomislav Volek, "Mozartsche Fragmente und Beethovensche Rente. Zwei historische Tatsachen von großer Aussagekraft"; William Drabkin, "Die langsame Einleitung zur Kreuzersonate. Form und Vorbilder"; Richard Kramer, "Beethovens Opus 90 und die Fenster zur Vergangenheit"; William Kinderman, "Rückblick nach vorn: Beethovens 'Kunstvereinigung' und das Erbe Bachs"; Annette Monheim, "Händel auf dem Weg nach Wien. Die Händel-Rezeption in Florenz, Berlin und Wien von 1760 bis 1800"; Ulrich Bartels, "Zwischen Assimilation und Provokation. Bemerkungen zur 'barocken' Beethoven-Interpretation"; Christopher Reynolds, "Beethovens 'Arioso dolente' und die Frage seiner motivischen Erbschaft"; Hans-Werner Küthen, "'Szene am Bach' oder der Einfluss durch die Hintertür. Die Bach-Rezeption der anderen als Impuls für Beethoven"; Norbert Gertsch, "Wer verfasste die Orgelstimmen in Beethovens Messen?". Wrappers. \$65
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