



- BACH, Johann Sebastian, 1685-1750**
2867 [WTC I, keyboard, BWV 846-869]
Preludes and Fugues Book One. The Well-Tempered Clavier I. BWV 846-869. [Deutsche Staatsbibliothek Berlin, mus. ms. aut. P. 415].
Melbourne, 1986. 4°, 153, 90 pp. Halftone. Together with a new practical edition by Warren Thomson. Historical introduction and analysis. Wrappers. \$47
http://www.omifacsimiles.com/brochures/bach_wtc.html
- 2868 [WTC II, keyboard, BWV 870-893]
Preludes and Fugues Book Two. The Well-Tempered Clavier II. BWV 870-893. [British Library, Add. MS 35021].
Melbourne, 1986. 4°, 136, 34, 86 pp. Halftone. Together with a new practical edition by Warren Thomson. Historical introduction and analysis. Wrappers. \$47
http://www.omifacsimiles.com/brochures/bach_wtc.html
- BARTÓK, Béla, 1881-1945**
7854 [Music for Strings, Percussion & Celeste]
Musik für Saiteninstrumente, Schlagzeug und Celesta. Faksimile des Partitaurautographs und der Skizzen. Herausgegeben von Felix Meyer.
Eine Publikation der Paul Sacher Stiftung. Basel, 2000. 30 x 40 cm, 176 pp (103 facs). Beautiful color halftone of the autograph score of one of the towering masterpieces of 20th-century music. Originally commissioned by Paul Sacher in 1936 for the tenth-anniversary of the Basel Chamber Orchestra, the work was supposed to be "for strings alone" and "not too difficult technically". Bartók, vacationing at the time in Braunwald, Switzerland eagerly accepted the task. The manuscript is an unusual draft and faircopy in a single document. This stunning bibliophile edition consists of an introduction by Felix Meyer accompanied by numerous reproductions of period documents and photographs, and a full facsimile of the score—including 31 "discarded" pages provided as a supplement. It was published as a tribute to the memory of Paul Sacher and a celebration of sorts for the transfer (on loan) of the original manuscript from Peter Bartók to the Sacher Foundation Library. Introduction in Ger-Eng. Handsome binding in red linen, with matching slipcase. \$254
http://www.omifacsimiles.com/brochures/bartok_mspc.html
- BEETHOVEN, Ludwig van, 1770-1827**
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 whose generous support this valuable facsimile was made possible. Hardbound. \$190
http://www.omifacsimiles.com/brochures/bee_qus132.html
- 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
- 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 (which 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 a great 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
- 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

- 9265 [Sonata, piano, no.23, op.57, F minor]
Klaversonate "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. \$114 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 moiré fabric and pasted title label. \$145 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. \$103 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. \$130 http://www.omifacsimiles.com/brochures/bee_ps110.html
- 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. \$103 http://www.omifacsimiles.com/brochures/bee_ps111.html
- 9187 [Variations, piano, on a waltz, op.120]
Diabelli-Variations op.120. Faksimile Edition.
 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>

BRAHMS, Johannes, 1833-1897

- 7449 [Fantasies, piano, op.116]
Fantasien für Klavier opus 116. Faksimile nach dem Autograph, im Besitz der Staats- und Universitätsbibliothek Hamburg.
 [Henle Music Facsimiles, 11]. Munich, 1997. Oblong, 34 x 28 cm, 24 fcs, 8 pp. Full-color halftone of the composer's "working" autograph, signed "Ischl, summer [18]92". This is the only surviving source for op.116 (the engraver's fair copy is now lost), and sheds important light on Brahms' compositional and copying methods. A comparison with the first printed edition shows interesting changes or refinements in tempi, articulations and harmonic details; the original title of the fourth piece—"Notturmo"—has been retitled "Intermezzo" in the final version. Afterword in Ger-Eng by Bernhard Stockmann. Hardbound. \$119
http://www.omifacsimiles.com/brochures/brahms_fan.html

- 211 *Symphony No.4 in E Minor, Op. 98. Facsimile Edition of the Autograph Score in the Possession of the Allgemeine Musikgesellschaft Zürich. Introduction by Günther Birkner / 4. Symphonie in E-Moll, Op. 98. Fasimile des Autographen Manuskripts aus dem Besitz der Allgemeinen Musikgesellschaft Zürich. Einleitung von Günter Birkner.*
 Zürich, 1974. 35 x 26 cm, 138 pp. Beautiful 6-color facsimile of the autograph full score published on the occasion of the centennial—1874-1974—of the publishing house Edition Eulenburg. An extremely fascinating document, probably used at the first performance of the symphony in Meiningen on 25 Oct. 1885, and full of annotations and corrections by the composer. There are also markings made by contemporary editors in charge of preparing the work for its first publication (Berlin: Simrock, 1886; this important source was not consulted for the edition in the Gesamtausgabe, Leipzig, 1926). Included are such personal and revealing remarks as "Nirgend a2 setzen, immer doppelt streichen! Brahms hat das lieber" ("Never use a2, always engrave double stems! Brahms prefers it!"). Binding and coverboards reproduce look of the original manuscript. \$345
http://www.omifacsimiles.com/brochures/brahms_sym4.html

- 212 [Trio, piano, clarinet, violoncello, op.114, A minor]
Trio für Pianoforte, Clarinette und Violoncell, Opus 114. Faksimile des Autographs und Werkbericht von Alfons Ott. [Ms. Sammlungen der Gesellschaft der Musikfreunde, Vienna].
 Tutzing, 1958. Oblong, 35 x 27 cm, 14, 32 pp. Outstanding halftone of the elegant 1891 autograph score. Clarinetist Richard Mühlfeld (b.1856), a soloist and chamber virtuoso with the Meininger Hofkapelle, gave Brahms the impetus to write this beautiful Trio, whose composition is also closely tied with the Clarinet Quintet, op.115. The work premiered on 24. Nov. 1891, played directly from the manuscript, Brahms at the piano and Mühlfeld and Robert Hausmann respectively playing clarinet and cello. This facsimile represents the publishing debut of the venerable music publisher Dr. Hans Schneider. Handsome bibliophile edition of 800 copies bound in grey linen with ivory colored boards. \$55
http://www.omifacsimiles.com/brochures/brahms_trio.html

CHOPIN, Frédéric, 1810-1849

- 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 Zofii Chechlińskiej. Bound in blue linen, with matching portfolio. \$110
http://www.omifacsimiles.com/brochures/chop_pre28.html

HAYDN, Franz Joseph, 1732-1809

- 9011 [Symphony, no.102, Bb major, Hob.I:102]
Sinfonie Nr. 102 ("London")
Faksimile nach dem Autograph in der Staatsbibliothek Berlin. Mit einer Einleitung (deutsch/englisch) von Armin Raab.
 Meisterwerke der Musik im Faksimile, 12. Laaber, 2010 26 x 41 cm, xvi, 57 pp. Full-color facsimile of the autograph fair copy composed in 1794 for Haydn's second London visit. Scored for 2 fl, 2 ob, 2 bsn, 2 hn, 2 tpt, timp, & strings, the work has all the stylistic hallmarks of the late Haydn symphony with its masterly confluence of simplicity and complexity, folkishness and sophistication. There is also the element of thematic surprise as well as orchestral excitement (the drumroll that ushers in the recapitulation in the first movement) and outrageous wit, shown by the violins getting "stuck" on a phrase in the finale and unable to remember what comes next. A fitting tribute for the celebration of the bicentenary of the composer's death. Commentary in Ger-Eng. Hardbound in decorative paper. \$142
http://www.omifacsimiles.com/brochures/haydn_sym102.html

- 9012 [Variations, piano, F minor, Hob.XVII:6]
Variationen F-moll (Sonate) Hob. XVII:6. Introduction: Armin Raab. [New York Public Library, New York].
 [Henle Music Facsimiles, 20]. Munich, 2008. Oblong, 33 x 26 cm, x, 12 pp. Deluxe color facsimile of the autograph issued on the occasion of the bicentenary of the composer's death. Four leaves contain the fair copy of the work, while two leaves represent a composing copy. Originally entitled "Sonate for Signora de Ployer" (probably the pianist Barbara Ployer, a piano and composition pupil of Mozart), the variation movement was apparently intended as the beginning of a sonata with several movements. As can be seen from the second part of the autograph score, Haydn later extended the movement, ending it with an expansive Capriccio Coda. The first printed edition already bears the title "Variations". The moving masterpiece has been played all over the world as "Variations in f minor" ever since. Commentary in Ger-Eng. Wrappers, in decorative paper. \$82
http://www.omifacsimiles.com/brochures/haydn_var.html

- LISZT, Franz, 1811-1886**
 9230 *Rigoletto Konzertparaphrase. Kommentar: Ulrich Scheideler.*
 [Henle Music Facsimiles, 23]. Munich, 2011. 36 x 24 cm, 22 pp. Deluxe full-color facsimile of the autograph "working copy", issued on the occasion of the 200th anniversary of Liszt's birth. Franz Liszt not only wrote a series of opera paraphrases during his virtuoso years, but also composed some in his Weimar years from 1848 onwards. He did not, however, write them for himself but for the pianist friend (who was also his son-in-law) Hans von Bülow. Among these works, the paraphrase on Giuseppe Verdi's "Rigoletto", which was published in 1860, occupies a special place on account of its incredible virtuosity and at the same time its filigree texture. Since this is a working manuscript, the facsimile also offers fascinating insights into Liszt's manner of working. Commentary in Ger-Eng. Handsome black moiré coverboards with Liszt's signature in red. \$82
http://www.omifacsimiles.com/brochures/liszt_rig.html
- MOZART, Wolfgang Amadeus, 1756-1791**
 8596 [Concerto, piano, orch, K.488, A major]
Klavierkonzert A-dur KV 488. Faksimile nach dem Autograph Ms. 226 im Besitz der Bibliothèque Nationale de France, Paris. Vorwort von András Schiff; Einleitung von Ernst-Günter Heinemann.
 [Henle Music Facsimiles, 17]. Munich, 2005. Oblong, 32 x 215 cm. xvi, 100 pp. Full-color reproduction of the autograph score completed on 2 March 1786, issued on the occasion of the 250th anniversary of the composer's birth. The A Major Concerto K.488, alongside the C-major Concerto K.467, is the most frequently played and recorded piano concerto in Mozart's entire output. The autograph has come down to us in exceptionally fine condition, written with remarkable care and clarity, complete with Mozart's own cadenza for the first movement unusually incorporated into the score itself. The composer's penmanship, especially in the final movement, betrays the fact that he was working under deadline pressure, the notation becoming noticeably hastier, though it is always easy to read. The score is not a fair copy but rather a working manuscript containing in addition to later changes in scoring, many spontaneous alterations of greater or lesser importance that cropped up during the copying process. Introduction in Ger-Eng. Handsome binding in red cloth with embossed title. Special OMI introductory price. \$158
http://www.omifacsimiles.com/brochures/moz_pc488.html
- 9119 [Symphony, no.40, K.550]
Sinfonie in g-moll KV 550. Faksimile der autographen Partitur in erster und zweiter Fassung (1788). Mit einem Kommentar von Otto Biba.
 Vienna, 2009. Oblong, 4°, 106, 43 pp. Beautiful color facsimile of both versions of the autograph score, once proudly owned by Johannes Brahms. This facsimile edition sheds light on Mozart's composing process; the accompanying commentary by Otto Biba addresses the complicated relationship between the two versions and suggests that the first autograph version, rather than representing a different version, may in fact be an intermediate "stadium" of a complicated compositional process. Commentary in Ger-Eng-Jap. Limited bibliophile edition of 500 copies. An indispensable source for all Mozart lovers and researchers. \$495
http://www.omifacsimiles.com/brochures/moz_sym550.html
- SCHOENBERG, Arnold, 1874-1951**
 9168 [Kleine Klavierstücke, piano, op.19]
Six Little Piano Pieces, op.19 (1911). Facsimile Edition. Commentary by Christian Meyer.
 Vienna, 2009. 4°. 23 pp. Arnold Schoenberg's "Six Little Piano Pieces," op. 19, composed in 1911, can be counted among the iconic works of the music of the 20th century. Extreme concision of diction and an immediate will to expression are here combined. This newly released facsimile edition permits a detailed study of the composer's first written copy and holograph fair copy. The aura of the manuscripts conveyed by the faithful reproduction of the originals gives an impression of the uniqueness of this piece in its time and also in ours. It allows us to follow compositional thought processes and to obtain insight into details of interpretation. Wrappers (hardbound version is now out of print). \$25
http://www.omifacsimiles.com/brochures/schoen_ks.html
- 9049 [Arnold Schönberg Center]
Arnold Schönberg. Spiele, Konstruktionen, Bricolagen / Games, Constructions, Bricolages.
 Vienna, 2004. 18 x 22 cm, 80 pp, w/ 86 color illus. Beautifully illustrated catalog produced on the occasion of the exhibit "Arnold Schönbergs Schachzüge—Dodekaphonie und Spiele-Konstruktionen", Arnold Schönberg Center and the Universität für angewandte Kunst Wien, 7 May, 13 September 2004. Wrappers. \$25
http://www.omifacsimiles.com/brochures/schoen_g.html
- 8824 [Arnold Schönberg Center]
Arnold Schönberg. Portfolio
 Vienna, 2005. 13.5 x 17 cm, 64 pp. A selection of Schoenberg's paintings and drawings. Includes 32 full color reproductions, printed with black background. Wrappers, in laid paper. \$12
<http://www.omifacsimiles.com/brochures/schoen.html>
- 9312 [Arnold Schönberg Center]
Schönberg. Pierrot Lunaire Companion. Elke Fess, Therese Muxeneder.
 Vienna, 2012. 15 x 22 cm, 80 pp, w/ 42 color illus. Beautifully illustrated catalog produced on the occasion of composition of Arnold Schoenberg's Pierrot lunaire in Berlin in 1912. The work was commissioned by Albertine Zehme, whose recitations were marked by a highly individual aesthetic, aiming to "recapture the ear's prerogative in life". In terms of its genre, Pierrot lunaire was historically unique at the time Schoenberg composed it and marks the high point of his expressionistic period. The famous melodrama is placed in the extreme danger zone of post-Romantic composition. Pierrot, "with waxen countenance", is a bizarre and nervous figure, enticed into a counterworld of nighttime phantasms and hopeless passions. A cosmos of tonal shading in the colorful realm between singing and speaking. Ger/Eng. Wrappers. \$15
http://www.omifacsimiles.com/brochures/schoen_pl.html

SCHUMANN, Robert, 1810-1856

8597 [Forest Scenes, piano, op.82]

Waldszenen Opus 82. Faksimile nach dem Autograph im Besitz der Bibliothèque Nationale de France, Paris. Nachwort von Margrit L. McCorkle. [Ms. 344].

[Henle Music Facsimiles, 18]. Munich, 2005. Oblong, 35 x 28 cm, 16, 12 pp. Full-color reproduction of the autograph score dating from 1848. Schumann's piano tribute to the forest consists of 9 scenes representing a full day of hunting game, exploring nature, sharing companionship, and contemplating one's life and dreams. The manuscript served as the composer's working draft which he then revised in stages over the subsequent 20 months, finally sending it to the publisher for use as the engraver's layout model. The dedicatee of the *Waldszenen* was the young amateur pianist Annette Preusser, the daughter of a prominent businessman in Leipzig with whose family the Schumanns had maintained a long-standing friendship. Handsome coverboards in green decorative paper with Schumann's signature embossed on cover. \$89 http://www.omifacsimiles.com/brochures/schum_wald.html