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- MOZART, Wolfgang Amadeus, 1756-1791**
- 9020 [Abduction from the Seraglio, K.384]  
*Die Entführung aus dem Serail* K.384. Facsimile of the Autograph Score, Staatsbibliothek zu Berlin - Preussischer Kulturbesitz, Biblioteka Jagiellońska Krakow (Mus. ms. autogr. W.A. Mozart 384), Stanford University Library, The Juilliard School Library. Introductory Essay by Hendrik Birus; Musicological Introduction by Ulrich Konrad.  
Mozart Operas in Facsimile, 2. Los Altos, 2008. Oblong, 4°, 2 vols, vii, 119; 492 pp. Full-color reproduction of the autograph score. This "teutsche oper" as Mozart referred to it on "Turkish" subject-matter so popular at the time marked the composer's Vienna debut as a stage composer. After its premiere on 16 July 1782 *Die Entführung* remained in the Burgtheater's repertoire for the rest of the season and the next one as well. It soon spread beyond Vienna to theaters in Austria and abroad, becoming the longest-lasting theatrical success of Mozart's career. Bibliophile edition, in two volumes, bound in dark brown quarter leather with beige linen boards. \$215  
[http://www.omifacsimiles.com/brochures/moz\\_ent.html](http://www.omifacsimiles.com/brochures/moz_ent.html)
- 9671 [Abduction from the Seraglio, K.384, overture, arr.]  
*Mozart's Piano Arrangement of the Overture to "Die Entführung aus dem Serail"*. Vienna: 1782-1785. *Sammlung der Österreichischen Nationalbibliothek, Vienna*.  
New York, 1991. 33 x 43 cm; oblong 37 x 26 cm, iv, 8 pp. Fine duotone of the 1st edition by Chr. Torricella, a transcription Mozart is believed to have personally made and which "exhibits a careful rethinking of the texture of the work, substituting keyboard idioms for orchestral ones". No.11 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$35  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 4708 [Abduction from the Seraglio, K.384, libretto]  
*Die Entführung aus dem Serail. Faksimile-Ausgabe zur Geschichte des Librettos. Bretzner (Libretto 1781). Mozart (Autograph 1781). Bearbeitung durch Stephanie d.J./Mozart (Libretto 1782). Herausgegeben von Gerhard Croll und Ulrich Müller.*  
*Wort und Musik*, 16 (Libretti, 2). Anif/Salzburg, 1993. 12 x 17 cm, 171 pp. Line-cut of four important sources of the libretto: Bretzner's printed edition of 1781, Mozart's autograph transcription (beginning of act I) of 1781, the Vienna printed edition of 1782 arranged by Stephanie and Mozart, and Bretzner's "Nachricht" of June 21, 1783. With introduction in Ger by Gerhard Croll and Ulrich Müller. Wrappers. \$50
- 8146 [Aria, soprano, strgs, 2 hrs, K.Anh.11a (K.365a)]  
*Die neugeborne Ros' entzückt. Arie für Sopran, Streicher und zwei Hörner. KV Anh.11a (365a). Faksimile mit Edition. Geleitwort von Christoph Wolff. Einführung von Faye Ferguson.*  
Salzburg, 1996. Oblong, 31 x 23 cm, 12, 1 pp. Color halftone of the autograph aria, "The new rose is enchanting", previously unknown in any form. Commentary in Ger-Eng. Limited bibliophile edition. Wrappers in decorative paper. \$44
- 1668 [Aria, tenor, orch, K.431]  
*"Misero! O sogno!" - "Aura, che intorno spiri". Arie für Tenor und Orchester KV 431(425b). Faksimile der autographen Partitur mit einem Geleitwort von Nikolaus Harnoncourt und einer Einführung von J. Rigbie Turner. [Pierpont Morgan Library, New York].*  
*Documenta Musicologica*, II/22. Kassel, 1988. Oblong, 33 x 24 cm, 32, xiii pp. Halftone of the autograph score. This popular concert aria is believed to have been first performed in a concert organized by Mozart himself in 1783. Although the author of the text is unknown, it seems that it may have formed part of an opera seria. Afterword in Ger-Eng. Coverboards in laid paper. \$56
- 9469 [Cantata, voice, piano, K.619]  
*Eine kleine deutsche Kantate "Die ihr des unermesslichen Weltalls Schöpfer ehrt. . ."*  
*für eine Singstimme und Klavier, KV 619. Worte Franz Heinrich Ziegenhagen. Tripel-Ausgabe, Zwei Faksimiles des Mozartschen Autographs vom Juli 1791 und des Erstdruck von 1792 und Neudruck 2010 (Beiheft).*  
Unterschleissheim, 2010. Oblong, 34 x 27 cm, 50, 12 pp. Color halftone of the autograph (Upsala Universitets Bibliothek) and line-cut reproduction of the 1792 1st edition, along with modern edition. Freemasonry had been banned in the Austrian Empire by Empress Maria Theresa in 1764 but the intervening years saw a relaxation of that decree under Emperor Joseph II. On December 14, 1784, Mozart was admitted as an Apprentice to the Viennese lodge known as Beneficence (Loge zur Wohlthätigkeit). Franz Heinrich Ziegenhagen, a fellow Mason and merchant from Hamburg, commissioned this setting of a "Little German Cantata", using his own text, for use at meetings of the Regensburg Lodge. The work consists of 6 short movements without break set in both arioso and recitative style. Limited bibliophile edition of 500 copies. Wrappers. \$117  
[http://www.omifacsimiles.com/brochures/moz\\_k619.html](http://www.omifacsimiles.com/brochures/moz_k619.html)
- 9683 [Cantata, voice, piano, K.619]  
*Die ihr des unermesslichen Weltalls Schöpfer ehrt, K.619. Hamburg: 1792. The Lilly Library, Indiana University, Bloomington.*  
New York, 1991. 33 x 43, oblong 29 x 34 cm, iv, 8 pp. Color facsimile of the piano-vocal score, Hamburg, 1792 from the exemplar in the Lilly Library. Mozart received the commission for this musical setting of a poem by a fellow Mason Franz Heinrich Ziegenhagen in July of 1791. No.23 from the bibliophile edition "Mozart: Portfolio of a Genius". \$30  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 9071 *La clemenza di Tito* : K.621, Facsimile of the Autograph Score, Staatsbibliothek zu Berlin - Preussischer Kulturbesitz, Biblioteka Jagiellońska Kraków (Mus. ms. autogr. W.A. Mozart 621), The British Library London, Music Collections (Zweig 62) / Wolfgang Amadeus Mozart; Introductory Essay by Hans Joachim Kreutzer; Musicological Introduction by Sergio Durante.  
Mozart Operas in Facsimile, 7. Los Altos, 2008. Oblong, 4°, 2 vols, vii, 218; 328 pp. Full-color reproduction of the autograph score. Bibliophile edition, in two volumes, bound in dark brown quarter leather with beige linen boards. \$215  
[http://www.omifacsimiles.com/brochures/moz\\_cle.html](http://www.omifacsimiles.com/brochures/moz_cle.html)

- 8876 *Così fan tutte, ossia, La scuola degli amanti, K.588. Facsimile of the Autograph Score, Staatsbibliothek zu Berlin-Preussischer Kulturbesitz, Biblioteka Jagiellońska Kraków (Mus. ms. autogr. W.A. Mozart 588), Stadt- und Universitätsbibliothek Frankfurt am Main (Mus. Hs 2350. Introductory Essay by Norbert Miller; Musicological Introduction by John A. Rice.*  
Mozart Operas in Facsimile, 5. Los Altos, 2007. Oblong, 4°, 3 vols, vii, 108; 635 pp. Full-color reproduction of the autograph score. This popular opera buffa exploring romantic love and sexual attraction has delighted audiences for more than two hundred years. Compared to the two earlier operas with Da Ponte's collaboration, there is scant detailed evidence regarding the genesis of *Così fan tutte*. Interestingly, in Mozart's own autograph catalog "Verechnüß aller meiner Werke" a single number from the opera — "An aria intended for the opera *Così fan tutte*... Rivolgete à me lo sguardo"—precedes the entry for the complete opera, somewhat an anomaly for the thematic catalogue. In any case the composition of the opera seems to have occurred over a short period of time and in keeping with other operas, Mozart composed and revised it while rehearsals were already going on. Different ink tints in the autograph (showing vocal lines with bass in one ink tint and orchestration in another) support this idea and agrees with testimony by Eybler who supervised rehearsals for singers from "parti cantanti". Besides this aspect of the autograph there are also some interesting musical changes, carefully documented in the introductory essay by John A. Rice. After an instrumental rehearsal of the opera on 20 January 1790 in the company of Haydn, the premiere took place six days later in Vienna's Burg Theater, Mozart conducting, and performed by the best singers the Royal-Imperial National and Court Theater had to offer. It was an immediate success, being repeated numerous times and revived as well in the decades after the composer's death. A copyist manuscript from the atelier of Wenzel Sukowtay—Österreichische Nationalbibliothek, Ms. OA 146—basically a copy of Mozart's autograph is also an important source of the opera, showing how it evolved in later years; Ms. OA 146 is the principal source for most of the music missing from the autograph. It also serves as the most reliable record of changes made to the opera during the rehearsals and performances, some by Mozart or with his approval. Parts of Ms. OA 146 as well as surviving sketches and drafts are reproduced in this facsimile. Bibliophile edition, in three volumes, bound in dark brown quarter leather with beige linen boards. \$215  
[http://www.omifacsimiles.com/brochures/moz\\_cosi.html](http://www.omifacsimiles.com/brochures/moz_cosi.html)
- 4456 [Don Giovanni, K.527, libretto]  
*Don Giovanni in New York. Lorenzo Da Pontes italienisch-englisches Libretto für die US-Erstaufführung von Mozarts Oper (1826). Mit dem Libretto der Oper "Mozart in New York" von Herbert Rosendorfer/Helmut Eder (1991). Herausgegeben von Ulrich Müller und Oswald Panagl.*  
Wort und Musik, 14 (Libretti, 1). Anif/Salzburg, 1991. 8°, 224, with 95 pp. Line-cut of the New York, 1826 Italian-English libretto, from a copy in the possession of New York Public Library. Prepared for the premiere of *Don Giovanni* in New York, the libretto is an important document for the history of the reception of the opera and opera in general in America. Contributions by Hans Graf, Aleramo Lanapoppi, Dorothy Potter, Ulrich Müller and Oswald Panagl. With facsimiles and transcriptions of two Da Ponte essays (in ms) written on the theater c.1790-91. Wrappers. \$44
- 9121 *Don Giovanni, K.527. Facsimile of the Autograph Score. Bibliothèque nationale de France, Paris, Département de la Musique (Ms. 1548). Introductory Essay by Hans Joachim Kreutzer. Musicological Introduction by Wolfgang Rehm.*  
Mozart Operas in Facsimile, 4. Los Altos, 2009. Oblong, 4°, 3 vols, vii, 148; 576 pp. Full-color reproduction of the autograph score. Bibliophile edition, in two volumes, bound in dark brown quarter leather with beige linen boards. \$215  
[http://www.omifacsimiles.com/brochures/moz\\_don.html](http://www.omifacsimiles.com/brochures/moz_don.html)
- 8623 *Idomeneo, K.366, with Ballet K.367. Facsimile of the Autograph Score. Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Biblioteka Jagiellońska Kraków (Mus. ms. autogr. W.A. Mozart 366, 367, 489 and 490). Introductory Essay by Hans Joachim Kreutzer. Musicological Introduction by Bruce Alan Brown.*  
Mozart Operas in Facsimile, 1. Los Altos, 2006. Oblong, 4°, 3 vols, vii, 108; 773 pp. A beautiful and exacting full-color reproduction of the autograph score composed between September of 1780 and January of 1781, with additions and corrections as late as 1786. The facsimile reunites Acts I & II preserved today in the Biblioteka Jagiellońska Kraków, and the Act III and the ballet music (K.367) held by the Staatsbibliothek zu Berlin. Mozart's score, written in a clear and neat handwriting, served as the source for a copyist's score used for the premiere. Yet by no means is Mozart's autograph score a fair copy, as it represents a fascinating mixture of completely stable portions with ones that show clear signs of fluidity and development, with numerous crossouts, multiple versions, even versions that appear as rehearsal trials. The nature of the commission and the relatively strict time frame imposed on the composer must have turned the Palatine Elector Carl Theodor's residence into a noisy production studio, with various rehearsals going on simultaneously, copyists preparing parts, Mozart coaching and cajoling singers, all the while he was still composing the work. The opera saw, in addition to its Munich performance, a concert version in Vienna in 1786 with orchestra and tenor, portions of which are also documented in the facsimile. This beautiful bibliophile edition, in three volumes, bound in dark brown quarter leather with beige linen boards, inaugurates the series "Mozart Operas in Facsimiles". \$215  
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- 464 [Impresario, K.486]  
*Der Schauspieldirektor. The Impresario. A Comedy with Music in One Act, K.486. Facsimile of the Autograph Manuscript in the Mary Flagler Cary Music Collection in the Pierpont Morgan Library.*  
New York, 1976. Oblong, 35 x 27 cm, xi, 89 pp. 2-color halftone of the autograph score composed between Jan. 18 and Feb. 3, 1786. A "Singspiel", with libretto by Gottlieb Stephanie, and consisting of an "Ouverture, 2 Arien, ein Terzett und Vaudeville", the work was commissioned by Emperor Joseph II and first presented (along with an opera by Salieri) at Schönbrunn, the emperor's summer residence near Vienna.. Includes draft for the aria "Da schlägt die Abschiedsstunde", in the possession of the New York Public Library. Preface by Charles Ryskamp; introduction by Rigbie Turner. Beta-radiographs of 4 watermarks. Special bibliophile edition with orange cloth boards and matching slipcase. \$175
- 465 [Impresario, K.486]  
*Der Schauspieldirektor. The Impresario. A Comedy with Music in One Act, K.486. Facsimile of the Autograph Manuscript in the Mary Flagler Cary Music Collection, The Pierpont Morgan Library.*  
New York, 1976. Oblong, 35 x 26 cm, xi, 89 pp. 2-color halftone of the autograph score composed between Jan. 18 and Feb. 3, 1786. A "Singspiel", with libretto by Gottlieb Stephanie, and consisting of an "Ouverture, 2 Arien, ein Terzett und Vaudeville", the work was commissioned by Emperor Joseph II and first presented (along with an opera by Salieri) at Schönbrunn, the emperor's summer residence near Vienna.. Includes draft for the aria "Da schlägt die Abschiedsstunde", in the possession of the New York Public Library. Preface by Charles Ryskamp; introduction by Rigbie Turner. Beta-radiographs of 4 watermarks. Wrappers, in heavy textured blue paper with beautifully printed title block. Special sale price \$25, regularly \$75  
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- 8761 [Lieder, voice & piano, collected works]  
*30 Lieder und Gesänge für eine und mehrere Singstimmen mit Klavierbegleitung. Faksimileausgabe des Erstdrucks aus den Œuvres complètes, Leipzig 1799 herausgegeben von Ulrich Leisinger. Nachwort mit Bemerkungen zur Textgestalt.*  
Stuttgart, 2006. Oblong, 30 x 21 cm, 100, x pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, 1799. (= Œuvres Complètes de Wolfgang Amadeus Mozart. Cahier V, XXX). Hardbound, with decorative paper boards. \$130  
[http://www.omifacsimiles.com/brochures/moz\\_lie.html](http://www.omifacsimiles.com/brochures/moz_lie.html)
- 4110 [Lieder, selections, K.476]  
*Das Veilchen KV 476. Text von J.W. v. Goethe. Wien, 8. Juni 1785. [British Library, London].*  
Vienna, 1991. 30 x 41 cm, 1 pp. Beautiful halftone in the original folio format. \$12

- 9471 [Lieder, selection, K.520]  
*Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte "Erzeugt von heißer Phantasie". Lied für eine Singstimme mit Klavierbegleitung KV 520. Text von Gabriele von Baumberg (1766 - 1839). Faksimile und Edition. Einführung von Johanna Senigl.*  
 Salzburg, 2004. Oblong, 34 x 27 cm, 14 pp. Color halftone of the autograph composed on 26 May, 1787, together with modern edition. Written in friendship for his pupil Nikolaus Joseph von Jacquin (1727-1792). The song appeared in the the Breitkopf & Härtel edition of 1799 with the title "Unglückliche Liebe" (Unhappy Love), Commentary in Ger/Eng/Fr. Limited bibliophile edition. \$35  
[http://www.omifacsimiles.com/brochures/moz\\_luisa.html](http://www.omifacsimiles.com/brochures/moz_luisa.html)
- 2776 [Lieder, selections, K.596-598]  
*Drei Lieder für den Frühling.*  
 Vienna, 1937. Oblong, 27 x 22 cm, 16 pp. Line-cut of the 1791 first edition issued in Vienna by Ignaz Alberti. Consists of "Sehnsucht nach dem Frühling" (K.596), "Im Frühlingsanfang" (K.597) & "Das Kinderspiel" (K.598). Although no autograph exists today, they are entered into Mozart's Verzeichnis as having been composed 14 January 1791. The facsimile includes a reprint of a charming vignette of a mother at the piano with six musician children (A. Kohl), the full song texts, and an afterword in Ger by Otto Deutsch. Limited edition of 200 copies. Beautiful coverboards with decorative paper and pasted title block. Extremely rare. \$90
- 439 [Lucio Silla, K.135, libretto]  
*Lucio Silla. Faksimiledruck des Librettos von G. den Gamerra, Mailand 1772. Mit einer Einführung in das Werk von Rudolph Angermüller.*  
 Internationale Stiftung Mozarteum. Munich, 1975. 17 x 24 cm, 37 & 5, 21 pp. Line-cut of the printed libretto, together with halftones of an autograph letter by Leopold Mozart and 2 pages from the composer's score. Issued in conjunction with a performance in the Great Festival House in Salzburg, January 24, 1975. Introduction in Ger. Wrappers. \$20
- 8630 [Magic Flute, selection, K.620]  
*Die Zauberflöte Aria: "Ein Mädchen oder Weibchen wünscht Papageno sich". Faksimile und Klavierauszug. Nachwort von Silke Leopold. [Staatsbibliothek Preussischer Kulturbesitz, Berlin, Mus. ms. autogr. W.A. Mozart 620].*  
 Kassel, 2005. Oblong, 4°, 36 pp. 4-color halftone facsimile of the autograph score (fols. 157-160 of the opera), one of the best known arias in the history of music. Together with modern edition in vocal score format. The opera owes its success in no small part to the role of Papageno, a mixture of buffoon and harlequin, of mythical beast and child of nature, uniting many theatrical traditions: the wily servant and fool of the commedia dell'arte, Prince Tamino and his grudging servant, Papageno the Bird-Catcher, are the same pairing opposites as Don Giovanni and Leporello, etc. Schikaneder actually wrote the part of the Bird-Catcher to showcase his own talents. Mozart captures a humorous account of a performance of the work at the Freihaus-Theater in a letter to Constanze, dated 9 Oct. 1791: "During Papageno's aria with the glockenspiel I went behind the stage, as I felt a sort of impulse today to play it myself. Well, just for fun, at the point where Schikaneder has a pause, I played an arpeggio. He was startled, looked into the wings and saw me. When he had his next pause, I played no arpeggio. This time he stopped and refused to go on. I guessed what he was thinking and again played a chord. He then struck the glockenspiel and said 'Shut up'. Whereupon everyone laughed. I am inclined to think that this joke taught many of the audience for the first time that Papageno does not play the instrument himself." Commentary in Ger-Eng-Jap. With attractive binding red linen. \$49  
[http://www.omifacsimiles.com/brochures/moz\\_mad.html](http://www.omifacsimiles.com/brochures/moz_mad.html)
- 9122 [Magic Flute, K.620]  
*Die Zauberflöte, K.620. Facsimile of the Autograph Score. Staatsbibliothek zu Berlin-Preussischer Kulturbesitz (Mus. ms autogr. W.A. Mozart 620). Introductory Essay by Hans Joachim Kreutzer, Musicological Introduction by Christoph Wolff.*  
 Mozart Operas in Facsimile, 6. Los Altos, 2009. Oblong, 4°, 3 vols, vii, 144; 452 pp. Full-color reproduction of the autograph score with the first 28 pages reproduced with photo enhancement, completely restoring the middle voices of the now severely faded manuscript. Die Zauberflöte was the greatest triumph of Mozart's operatic career, and its success story continued unabated after his death. By 1800 it had been given no fewer than two hundred times at the Freihaus Theater alone. Owing to its unusual degree of popularity, vocal scores of its musical numbers appeared in separate editions from two different publishers in late autumn of 1791. Within the briefest span of time Die Zauberflöte had appeared in London alongside The Beggar's Opera and in Paris alongside Le mariage de Figaro, thereby becoming "one of the sensations of eighteenth-century theatrical history". The Zauberflöte autograph is a working manuscript that reveals traces of the compositional process at every turn. This applies not only to the twin layers of short score and orchestrated full score, but also to the later stages in the compositional process. Various kinds of alterations become visible particularly in erasures, overwriting and deletions. Most of the alterations relate to changes in the musical text or its instrumental garb (adapted from Christoph Wolff's text). Bibliophile edition, in 3 volumes, bound in dark brown quarter leather with beige linen boards. \$215  
[http://www.omifacsimiles.com/brochures/moz\\_zaub.html](http://www.omifacsimiles.com/brochures/moz_zaub.html)
- 4713 [Magic Flute, K.620; libretto]  
*Die Zauberflöte: eine große Opera in zwey Aufzügen. Nach Schikaneder für kleinere Theater frey, jedoch ohne mindesten Abbruch der Musik umgearbeitet. Die Musik ist von Apollo Mozartt.*  
 Weitra, 1991. 15 x 22 cm, 78, i pp. Line-cut of the Niklas Ambrosi edition (Passau, 1793), together with 8 lovely engravings illustrating different scenes by Abraham Wolfgang Küffner from 1795. In this libretto, the oldest "improved" version for the Passau performance of the opera, Tamino appears as a Knight who has lost his way, the Queen of the Night as "Karmela, a magician of music, while the speaker and priests have been eliminated. Hardbound. \$30
- 8966 [Marriage of Figaro, K.492]  
*Le nozze di Figaro, K.492. Facsimile of the Autograph Score, Staatsbibliothek zu Berlin-Preussischer Kulturbesitz, Biblioteka Jagiellońska Kraków (Mus. ms. autogr. W.A. Mozart 492). Introductory Essay by Norbert Miller; Musicological Introduction by Dexter Edge.*  
 Mozart Operas in Facsimile, 3. Los Altos, 2007. Oblong, 4°, 3 vols, vii, 124; 613 pp. Full-color reproduction of the autograph score completed in the spring of 1786. Le nozze di Figaro is the first in the great trilogy of Italian operas that Mozart produced together with the librettist Lorenzo da Ponte. It is based on Beaumarchais' politically incendiary play Le mariage de Figaro, written in 1781 and first performed in 1784. Mozart's opera is held by many to be one of the greatest operas of all time, and is notable for its sublime yet profoundly human portrayal of love, jealousy, infidelity, and forgiveness. Figaro has never fallen out of the operatic repertoire; in the 19th century it was perhaps second in popularity only to Don Giovanni among Mozart's Italian operas, and it is now one of the most frequently performed of all his operas. The discovery in the early 1990s of the original orchestral parts and the working score of the opera from its first production in Vienna in 1786 has shed much new light on the early history of the opera. This facsimile edition reunites the first two acts preserved in the Staatsbibliothek zu Berlin and the third and fourth acts in possession of the Biblioteka Jagiellońska in Krakow. Besides reproducing the composer's fair copy score, the edition provides all pertinent sketches and drafts, as well as passages from copyists mss that supplement the autograph. Bibliophile edition, in three volumes, bound in dark brown quarter leather with beige linen boards. \$215  
[http://www.omifacsimiles.com/brochures/moz\\_noz.html](http://www.omifacsimiles.com/brochures/moz_noz.html)
- 9675 [Marriage of Figaro, selection, K.579]  
*Mozart's Arrangement of "Non so più". Vienna: After May, 1786. The Pierpont Morgan Library, Dannie and Hettie Heineman Collection, New York.*  
 New York, 1991. 33 x 43 cm; oblong 33 x 24 cm. iv, 4 pp. Fine duotone of the autograph, an arrangement Mozart may have made for one of his friends, acquaintances, colleagues, Masonic Lodge brothers or patrons. Scored for piano, violin and soprano. No.15 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$45  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)

- 442 [Marriage of Figaro, selection, K.579]  
*"Un moto di gioia", KV 579, Arie der Susanna in "Le nozze di Figaro". Klavierauszug. Faksimile des Autographs.*  
 Archiv der Gesellschaft der Musikfreunde in Wien. Vienna, 1982. Oblong, 29 x 22 cm, 2 pp (1 leaf). 3-color halftone of the autograph scored for soprano and piano. Special private printing of 500 copies. With attractive folder with pasted label. \$24  
[http://www.omifacsimiles.com/brochures/moz\\_moto.html](http://www.omifacsimiles.com/brochures/moz_moto.html)
- 9674 [Marriage of Figaro, selection, K.579, playbill]  
*Playbill for the Premiere of "Le nozze di Figaro". Vienna: May 1, 1786. Bildarchiv der Österreichischen Nationalbibliothek, Vienna.*  
 New York, 1991. 33 x 43 cm; oblong 40 x 32 x 8 cm, iv, 1 p. Fine duo-tone of poster for opening night of the premiere of *Le nozze di Figaro*, suitable for framing. No.14 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$40  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 3953 [Mass, K.317, "Coronation", C major]  
*Missa in C, KV 317. Krönungsmesse, Faksimile der autographen Partitur. Einführung: Ernst Hintermaier | Coronation Mass, Facsimile of the Autograph Score, Introduction: Ernst Hintermaier.*  
 Documenta Musicologica, II/30. Kassel, 1998. Oblong, 25 x 20 cm, 116, 12 pp. Full-color halftone of the autograph, issued on the occasion of the 1200th anniversary of the founding of Archdiocese of Salzburg. The Mass in C, Mozart's most popular sacred work from his Salzburg years, was composed according to the terms of his contract as organist at the Salzburg court for Easter Sunday, 4 April 1779. Structurally it conformed to the type of "Solemn and Short Mass" preferred by the Archbishop Hieronymus. Mozart nicely describes the nature of this mass in a letter to Padre Martini: "Our church music is very different from that of Italy, all the more so since a mass with all movements... even for the most solemn occasions, when the sovereign himself reads the mass, must not last more than 3 quarters of an hour. One needs a special training for this type of composition, and it must also be a mass with all instruments - war trumpets, tympani etc. . . ." The "special training" to which Mozart is referring is the structural compactness and unity of form, for instance in the rondo design of the Credo or in the recalling of themes in the Kyrie and *Dona nobis pacem* (E. Hintermaier). (This facsimile was distributed in two separate issues, one by the Internationale Stiftung Mozarteum Salzburg, and the other by Bärenreiter-Verlag, Kassel in the series Documenta Musicologica, v. II/30. Red linen binding with gold lettering.)  
[http://www.omifacsimiles.com/brochures/moz\\_missa\\_k317.html](http://www.omifacsimiles.com/brochures/moz_missa_k317.html)
- 440 [Mass, K.427/417a, C minor]  
*Messe c-moll KV 427 (417a). Faksimile der autographen Partitur. [Ms. Deutsche Staatsbibl. Berlin].*  
 Leipzig, 1982. Oblong, 33 x 25 cm, 146, xvi (booklet) pp. 2-color collotype of the autograph score dating from 1783. This magnificent mass was actually begun in the summer of 1782 just before the time of his marriage to Constanze Weber in August, and Mozart vowed to perform it in honor of their wedding. Like the Requiem, however, it was never finished: if written as intended, like Bach's B Minor Mass, which the composer had recently encountered through Baron von Swieten—it would be an hour and a half in length. Only the Kyrie and Gloria were complete, the Credo had only two of its movements, both of which needed some parts to be orchestrated, and the Sanctus and Benedictus needed the music of the second chorus to be filled in where the chorus divides (modern editions today take care of these shortcomings in more or less convincing ways). Mozart wrote to his sister that Constanze loved this kind of music (i.e. the fugal-laced choral music of Bach and Handel). Constanze, trained as a singer, sang at the Oct. 1782 premiere of the mass the demanding first soprano part including the famous, difficult, and ethereal "Et incarnatus est" (adapted from Martin Pearlman). Afterword in Ger by Karl-Heinz Köhler. Printed on fine natural paper with handsome binding in linen.  
[http://www.omifacsimiles.com/brochures/moz\\_messe\\_k427.html](http://www.omifacsimiles.com/brochures/moz_messe_k427.html)
- 441 [Mass, K.427/417a, C minor]  
*Messe c-moll KV 427 (417a). Faksimile der autographen Partitur vorgelegt von Karl-Heinz Köhler. Nachwort von Monika Holl und Karl-Heinz Köhler [Ms. Deutsche Staatsbibl. Berlin].*  
 Documenta Musicologica, II/9. Kassel, 1983. Oblong, 33 x 25 cm, 146, vi pp. 2-color collotype of the autograph score dating from 1783. This magnificent mass was actually begun in the summer of 1782 just before the time of his marriage to Constanze Weber in August, and Mozart vowed to perform it in honor of their wedding. Like the Requiem, however, it was never finished: if written as intended, like Bach's B Minor Mass, which the composer had recently encountered through Baron von Swieten—it would be an hour and a half in length. Only the Kyrie and Gloria were complete, the Credo had only two of its movements, both of which needed some parts to be orchestrated, and the Sanctus and Benedictus needed the music of the second chorus to be filled in where the chorus divides (modern editions today take care of these shortcomings in more or less convincing ways). Mozart wrote to his sister that Constanze loved this kind of music (i.e. the fugal-laced choral music of Bach and Handel). Constanze, trained as a singer, sang at the Oct. 1782 premiere of the mass the demanding first soprano part including the famous, difficult, and ethereal "Et incarnatus est" (adapted from Martin Pearlman). Afterword in Ger by Karl-Heinz Köhler. Printed on fine natural paper with handsome binding in linen.  
[http://www.omifacsimiles.com/brochures/moz\\_messe\\_k427.html](http://www.omifacsimiles.com/brochures/moz_messe_k427.html)
- 7856 [Motet, Ave verum, SATB, strings, organ, K.618]  
*Ave verum corpus KV 618. Vollständige Faksimile-Ausgabe im Originalformat der Originalhandschrift Mus. Hs. 18.975/3 der Musiksammlung der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.*  
 Musica Manuscripta, VII. Vienna, 2000. Oblong, 31 x 23 cm, 16, 2 pp. Full-color halftone of the autograph, reproduced in the exact size and format of the original. Scored for SATB, orchestra and organ, this motet was believed to have been composed for his friend Anton Stoll in Baden outside of Vienna, 17 June 1791, mere six months before the composer's death. Notably it is the only church music Mozart composed after he left the service of the archbishop of Salzburg. The carefully copied MS, only four pages in length, is an orthographic jewel; once in the possession of Ludwig Ritter von Köchel it passed to the Königliche Hofbibliothek then later to the National Library. Deluxe edition, hardbound, with blue boards. \$72  
[http://www.omifacsimiles.com/brochures/moz\\_ave.html](http://www.omifacsimiles.com/brochures/moz_ave.html)
- 8759 [Motet, Exultate, Jubilate, soprano, orch, K.165/158a]  
*L'autografo del motetto Exultate jubilate (KV 165 / 258a) : della Biblioteca Jagiellońska di Cracovia | The Autograph of the Motet Exultate jubilate (KV 165 / 158a) of the Biblioteka Jagiellońska di Krakow; Edizione in fac-simile a cura di Flavio Colusso [e] Domenico Antonio D' Alessandro ; con un saggio di Rudolph Angermüller.*  
 Musica Theatina, 3. Lucca, 2006. Oblong, 32.5 x 24.5 cm, xlvii, 48 pp. Full-color facsimile of the autograph score issued on the occasion of the 250th anniversary of the composer's birth. A sacred motet in Latin for soprano, instruments and continuo, with two arias, a recitative and a final Alleluia, EXULTATE, JUBILATE was composed for the feast day of the Regular Theatine Clerics, and first performed on January 17, 1773. The work was specifically written for the famous castrato Venanzio Rauzzini—Mozart's "leading man" in the opera *Lucio Silla* being performed at that time in Milan—and the virtuosity of the piece with florid coloratura style gives us a glimpse of Rauzzini's abilities. It combines the aria and recitative style of opera seria with the 3-part form of the Italian symphony. Introduction in It-Eng-Ger. Includes CD audio recording featuring Mariella Devia and the Cappella Musicale Theatina under the direction of Flavio Colusso. Handsome binding that replicates the original. \$148  
[http://www.omifacsimiles.com/brochures/moz\\_ex.html](http://www.omifacsimiles.com/brochures/moz_ex.html)
- 8817 [Operas of Mozart in Facsimile, complete series]  
*Mozart Operas in Facsimile. (Complete facsimile edition of the autograph scores of the seven great operas). Issued on the occasion of the 250th anniversary of the composer's birth. Directed by Ulrich Konrad, David W. Packard, Wolfgang Rehm, and Christoph Wolff.*  
 Los Altos, 2006 - 2009. Oblong, 4°, c.6200 pp. Full-color facsimile edition of the seven great operas of Mozart—"Idomeneo", "Le nozze di Figaro", "Cosi fan tutte", "Die Entführung aus dem Serail", "Don Giovanni", "Die Zauberflöte", and "La clemenza di Tito"—sponsored jointly by the Packard Humanities Institute and the International Mozart Stiftung on the occasion of the 250th anniversary of the composer's birth. Due to generous underwriting by the Packard Humanities Institute the price per opera is \$200, an extraordinary low price for a publication of this size and quality. \$1505  
[http://www.omifacsimiles.com/brochures/moz\\_ope.html](http://www.omifacsimiles.com/brochures/moz_ope.html)

- 3504 [Requiem mass, K.626]  
*Requiem. Reprint des Lichtdrucks von 1913—herausgegeben von Alfred Scherich. Neu herausgegeben von Franz Beyer.*  
 Addiswil, 1990. Oblong, 35 x 25 cm, 23, 85 pp. (Rpt. of Vienna, 1913 edition). 2-color halftone issued on the occasion of the bicentennial of the composer's death. With new afterword in Ger-Eng (does not include original commentary by Alfred Scherich nor the writing samples of Süßmayer, Stadler and Eybler. Hardbound. \$185
- 3657 [Requiem mass, K.626]  
*Requiem. Vollständige farbige Faksimile-Ausgabe im Originalformat der 2-teiligen Handschrift Mus. Hs. 17.561 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.*  
 Documenta Musicologica, II/27 = Musica Manuscripta, VI. Graz & Kassel, 1990. Oblong, 35 x 26 cm, 3 vols, 200, 40 pp. First complete facsimile of the autograph parts and sketches with the finishing work of Süßmayr and others. 3 volumes, 2 of autographs plus commentary in Eng-Ger by Günther Brosche. Superb 4-color halftone in the original format. Wrappers in period design with slipcase in decorative paper. [http://www.omifacsimiles.com/brochures/moz\\_req.html](http://www.omifacsimiles.com/brochures/moz_req.html)
- 8974 [Requiem mass, K.626]  
*Requiem. Vollständige farbige Faksimile-Ausgabe im Originalformat der 2-teiligen Handschrift Mus. Hs. 17.561 aus dem Besitz der Österreichischen Nationalbibliothek. Herausgegeben und kommentiert von Günther Brosche.*  
 Graz & Kassel, 1990. Oblong, 35 x 26 cm, 40, 200 pp. Superb 4-color halftone in the original format. First complete facsimile of the autograph parts and sketches with the finishing work of Süßmayr and others. Commentary in Eng-Ger by Günther Brosche. Special edition produced for Philips Records with parts I and II of the MS and commentary bound into one volume. Hardbound with handsome red EfaIn paper boards with gold lettering. \$350  
[http://www.omifacsimiles.com/brochures/moz\\_req.html](http://www.omifacsimiles.com/brochures/moz_req.html)
- 9414 [Requiem mass, K.626]  
*Requiem. K.626. Facsimile of the autograph score held in the Austrian National Library. With a commentary by Christoph Wolff and Günter Brosche.*  
 Bärenreiter Facsimile, [10]. Kassel, 2015. Oblong, 35 x 26 cm, 40, 200 pp. New deluxe facsimile edition of the autograph parts and sketches with the finishing work of Süßmayr and others. Commentary in Eng-Ger by Christoph Wolff and Günter Brosche. Limited bibliophile edition produced on natural paper with individually trimmed pages. Quarter leather with decorative paper boards. \$595  
[http://www.omifacsimiles.com/brochures/moz\\_req1.html](http://www.omifacsimiles.com/brochures/moz_req1.html)
- 9443 [Requiem mass, K.626, 1st ed.]  
*Requiem KV 626 - W.A. Mozarti: Missa pro defunctis / W.A. Mozarts Seelenmesse. Breitkopf & Härtel, Leipzig [1800]. Herausgegeben und mit einem Nachwort von Markus Eberhardt. [Archiv des Bistums Passau].*  
 Faksimile-Edition Rara, 67. Stuttgart, 2015. Oblong, 35 x 26 cm, 178, vi pp. Line-cut of the first edition, Leipzig, 1800. Although there have been many attempts of reconstructing the text of the Requiem, the 1800 printed version, largely based on Süßmayr's work, remains the prime historical document. It is interesting that Breitkopf & Härtel provides no credit to Süßmayr for the completion of the work although correspondence in early 1800 between Gottfried Christoph Härtel and Süßmayr clearly establishes the extent of his role. Hardbound in decorative paper which reproduces the original 1800 binding. \$100  
[http://www.omifacsimiles.com/brochures/moz\\_requiem\\_bh.html](http://www.omifacsimiles.com/brochures/moz_requiem_bh.html)
- 9043 [Adagio, glass harmonica, K.356 (617a)]  
*L'autografo dell' Adagio KV 356 (617a) per Glasharmonika nella Bibliothèque Nationale de France di Parigi (Département de la Musique, Fondo Ch. Maherbe, Segnatura: Ms. 220). Edizione in facsimile a cura di Giacomo Fornari.*  
 Lucca, 2/2017. 23 x 33 cm, xvi, 2 pp. This beautiful and exacting facsimile, recreating the tactile experience of the autograph now in the possession of the Bibliothèque Nationale, was first issued in 2008 solely for members of the International Mozart Society. Fortunately the publisher has now re-issued it, making it available to a larger public. Little is known about the origins of the work and the composer failed to enter the piece into his thematic catalog (Verzeichnuß aller meiner Werke). Several clues however suggest that the piece was drafted in the summer of 1791, in the same period as the genesis of La clemenza di Tito and Die Zauberflöte, and that Marianne Kirchgessner, the esteemed virtuoso of the glass harmonica, blind since the age of four, performed it in Vienna. The instrument itself, a type of mechanical piano with resonating glasses, whose sound is described as "especially sweet, ethereal, melancholic and penetrating", has a fascinating American connection in that it was Benjamin Franklin who perfected the instrument in 1762. Commentary in It-Eng-Ger. Portfolio. \$66  
[http://www.omifacsimiles.com/brochures/mozart\\_glas.html](http://www.omifacsimiles.com/brochures/mozart_glas.html)
- 4732 [Adagio & Fugue, K.546, parts]  
*Fugha per 2 Violini, Alto e Violoncello, composta dal W.A. Mozart. — Adagio und Fuge KV 546. Faksimile des 1788 von F.A. Hoffmeister in seinem Wiener Verlag erstmals veröffentlichten Werkes, das er in das 1800 neu gegründete "Bureau de Musique Hoffmeister & Kühnel (seit 1813 C.F. Peters) als Verlagsnummer 1 einbrachte.*  
 Frankfurt, [1980]. 23 x 30 cm, 4 parts, 16 pp. Fine line-cut of the Vienna, 1788 edition. This work, especially the fugue section, has a clear connection to the music of Bach, introduced to him in 1782. It is a transcription for strings of his Fugue in C minor for two pianos, K.426 written in 1783. This beautiful facsimile attempts to recreate the look of an 18th print, showing the impression of the printing plates on the paper and utilizing fine paper the exact size of the original with irregular deckel edges. As this work was the very first publication of Hoffmeister & Kühnel (forerunner of the firm C.F. Peters) the facsimile is a tribute to both composer (one of few works published within his lifetime) and the publisher. With green silk string securing the four bifolios together. \$45  
[http://www.omifacsimiles.com/brochures/moz\\_546.html](http://www.omifacsimiles.com/brochures/moz_546.html)
- 446 [Andante, organ, K.616] In,  
*Orgelwerke IV: Fantasie in f-Moll KV 594, Fantasie in f-Moll KV 608, Andante in F-Dur KV 616. Herausgegeben und eingerichtet von Martin Haselböck. Anhang: Andante KV 616. Faksimile des Autographs.*  
 Vienna, 1980. 4°, xv, 33, 3 pp. Practical edition (for organ) of Fantasies K.594 & 608 and the Andante, K.616. Includes halftone reproduction of K.616 and line-cut of the first page of a contemporary ms copy of K.608. Introduction in Ger-Eng-Fr. Wrappers. \$27
- 7496 *Concerto for Horn and Orchestra in E-flat Major, K.370b + 371. Edited and with a Foreword by John B. Howard. Introductory Essays by Christoph Wolff and Robert D. Levin.*  
 Cambridge, 1997. Oblong, 4°, 68 pp. 4-color halftone. This fascinating work, possibly commissioned for the Viennese hornist Jacob Eisen, is one of a number of incomplete concerti left by Mozart and one that suffered an unfortunate circumstance. In 1856, for the centennial of Mozart's birth, the composer's eldest son, Carl, decided to cut up and give away portions of the autograph (first movement) as souvenirs to several admirers of his father's music. Now, 150 years after Carl's strange celebration, eight of a total of nine fragments are preserved in seven libraries, six in Europe and one in the US. This facsimile offers two important reunifications of the concerto's parts. The first one, assembles and reproduces the scattered autograph fragments of the first movement (K.370b), producing an uninterrupted draft score of its first 131 measures. For the second reunification we have to be thankful to Mr. Robert Owen Lehman who has made it possible to present the autograph score of the second movement ("Concert Rondeau" K.371) in its entirety. The MS lacked a bifolio that reappeared in 1988. Mr. Lehman, who owns K.371, acquired this bifolio, miraculously completing, after nearly two centuries, this score. These extraordinary events make this publication an invaluable contribution to Mozart studies and highlight one the prime purposes and advantages of the facsimile edition: to have at one's disposal, and side by side, primary sources located thousands of miles apart. Limited edition of 400 copies. Cloth. Special sale price \$50, regularly \$125  
<http://www.omifacsimiles.com/brochures/mozarthc.html>

- 9404 [Concerto, piano, orch, no.9, K.271]  
*Klavierkonzert "Jenamy" Eb-Dur KV 271. Faksimile nach dem Autograph der Bibliothek der Jagiellońska Kraków. Herausgegeben und mit einer Einführung von Ulrich Konrad.*
- Meisterwerke der Musik im Faksimile, 38. Laaber, 2017. Oblong, 4°, xxiii, 136 pp. Full-color facsimile of the autograph score. Michael Lorenz describes Mozart's Piano Concerto K. 271 ('Jenamy') as "a miracle of musical originality. In the mastership of its orchestration, its stupendous innovative energy and its effect, despite limited instrumental means, this piece has absolutely no precedent. It is Mozart's first great composition, 'his Eroica' as Alfred Einstein put it, 'which he later would match, but never surpass'. With a creative thrust beyond compare, a kind of musical fulguration (in the sense of the term as coined by Konrad Lorenz), Mozart broke all previous conventions and already in 1777 demonstrated the superior mastery that distinguishes his piano concertos of the Vienna years. Formal surprises are being combined with unbridled melodic exuberance". Lorenz also made the important discovery in 2003 that the concerto—previously nicknamed "Jeunehomme"—was actually commissioned by Victoire Jenamy, an excellent pianist and daughter of the the famous dance master Jean George Noverre. Introduction in Ger-Eng. Hardbound with decorative paper boards. \$284  
[http://www.omifacsimiles.com/brochures/moz\\_pc271.html](http://www.omifacsimiles.com/brochures/moz_pc271.html)
- 9403 [Concerto, piano, orch, no.15, K.450]  
*Klavierkonzert Nr. 15 B-Dur KV 450. Faksimile nach dem Autograph der Herzogin Anna Amalia Bibliothek, Weimar. Mit einem Kommentar von Hartmut Hein.*
- Meisterwerke der Musik im Faksimile, 37. Laaber, [in prep—2023]. Oblong, 4°, xxiv, 88 pp. Full-color facsimile of the autograph score. Introduction in Ger-Eng. Hardbound. (subscription price) \$205
- 9405 [Concerto, piano, orch, no.16, K.451]  
*Klavierkonzert Nr. 16 D-Dur KV 451. Faksimile nach dem Autograph der Bibliothek der Jagiellonen-Universität Krakau. Mit einem Kommentar von Siegbert Rampe.*
- Meisterwerke der Musik im Faksimile, 39. Laaber, [in prep—2023]. Oblong, 4°, xxiv, 84 pp. Full-color facsimile of the autograph score. Introduction in Ger-Eng. Hardbound. (subscription price) \$191
- 462 [Concerto, piano, orch, no.21, K.467]  
*Piano Concerto No.21 in C Major, K.467. The Autograph Score. With an Introduction by Jan LaRue, Professor of Music, New York University. [Pierpont Morgan Library, New York, mus. ms. aut. Heinemann 266].*
- The Pierpont Morgan Library Music Manuscript Reprint Series. New York, 1985. Oblong, 29 x 22 cm, xv, 88 pp. Half-tone, in slightly reduced format. Historical note on the manuscript by J. Rigbie Turner. Wrappers. \$35
- 8596 [Concerto, piano, orch, no.23, 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 Andrés 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. \$212  
[http://www.omifacsimiles.com/brochures/moz\\_pc488.html](http://www.omifacsimiles.com/brochures/moz_pc488.html)
- 9359 [Concerto, piano, orch, no.24, K.491]  
*Piano Concerto in C minor K.491. Facsimile of the Autograph Score in the Royal College of Music, London. With a commentary by Robert Levin.*
- Documenta Musicologica, II/48. Kassel, 2014. Oblong, 34 x 25 cm, 74, 40 pp. Beautiful color half-tone of the autograph fair copy completed on March 24, 1786. In his fascinating preface Colin Lawson, Director of the Royal College of Music, describes the journey made by Mozart's autograph following its sale in 1800 by Constanze, Mozart's widow, to its eventual resting place in London where it is the jewel in the RCM's extensive collection of historic manuscripts. The Piano Concerto in C minor K. 491 is one of Mozart's greatest piano concertos not least because of the dramatic character of its minor key (it is one of only two piano concertos composed in minor keys). It also has the largest orchestra he ever used in a piano concerto and the only piano concerto to use both oboes and clarinets. Written in 1786 during a period of almost feverish activity, it was completed only 22 days after the A major concerto K. 488 and during composition of *The Marriage of Figaro*. The autograph is exceptional in that Mozart records sketches that he later enlarged and extensively revised for the score thus allowing us an insight into his creative process. Mozart's work appears here for the first time in a color facsimile, making it possible to easily recognize the contrasting colors of ink. The renowned Mozart scholar and pianist Robert Levin has written an illuminating commentary. He explains Mozart's method of composition and guides the reader page by page through the autograph. This high-quality facsimile truly is a fascinating insight into Mozart's art of composition. Hardbound with linen spine and decorative paper boards. \$289  
[http://www.omifacsimiles.com/brochures/mozart\\_pc491.html](http://www.omifacsimiles.com/brochures/mozart_pc491.html)
- 9402 [Concerto, piano, orch, no.27, K.595]  
*Klavierkonzert Nr. 27 B-Dur KV 595. Faksimile nach dem Autograph der Bibliothek der Jagiellonen-Universität Krakau. Mit einem Kommentar von Peter Revers.*
- Meisterwerke der Musik im Faksimile, 36. Laaber, [in prep—2023]. Oblong, 4°, xxiv, 104 pp. Full-color facsimile of the autograph score. Introduction in Ger-Eng. Hardbound. (subscription price) \$229
- 2062 [Concerti, violin, orch, complete]  
*The Mozart Violin Concerti. A Facsimile Edition of the Autographs. Edited and with an Introduction by Gabriel Banat. [Mss. Jagiellonian University Library, Krakow; Library of Congress, Washington, D.C. & Staatsbibliothek Preussischer Kulturbesitz Berlin].*
- New York, 1986. Oblong, 31 x 24 cm, 29, 400 pp. Half-tone. Includes all 5 violin concerti, K.207, 211, 216, 218, & 219, the Adagio in E, K.261, and the Rondo in B-flat, K.216a. Limited edition of 800 copies. Cloth.
- 9454 [Concerti, violin, orch, complete]  
*The Mozart Violin Concerti. A Facsimile Edition of the Autographs. Edited and with an Introduction by Gabriel Banat. [Mss. Jagiellonian University Library, Krakow; Library of Congress, Washington, D.C. & Staatsbibliothek Preussischer Kulturbesitz Berlin].*
- Mineola, 2015. Oblong, 32 x 26 cm, 29, 400 pp. Unabridged republication of the 1986 Raven Press edition. Half-tone. Includes all 5 violin concerti, K.207, 211, 216, 218, & 219, the Adagio in E, K.261, and the Rondo in B-flat, K.216a. Red cloth with composer's signature embossed in gold on the cover. \$75  
[http://www.omifacsimiles.com/brochures/moz\\_vc2.html](http://www.omifacsimiles.com/brochures/moz_vc2.html)
- 9401 [Concerto, violin & orch, no. 5, K.219, A major]  
*Violinkonzert A-Dur KV 219. Faksimile nach dem Autograph aus den Sammlungen der Musikabteilung der Library of Congress, Washington, D.C. Herausgegeben und mit einer Einführung Stefan Drees | Facsimile of the Autograph from the Collections of the Music Division, Library of Congress, Washington, D.C. Edited and with an Introduction by Stefan Drees.*
- Meisterwerke der Musik im Faksimile, 35. Laaber, 2016. Oblong, 4°, xxii, 92 pp. Full-color facsimile of the autograph score. Although Mozart was an accomplished violinist, playing the premiere of the Strasbourg Concerto, his last concerto was probably fashioned for Antonio Brunetti, with whom Mozart shared the concertmaster position in the orchestra of the Prince and Archbishop of Salzburg. Introduction in Ger-Eng. Hardbound with decorative paper boards. Special sale price \$110, regularly \$189  
[http://www.omifacsimiles.com/brochures/moz\\_vc219.html](http://www.omifacsimiles.com/brochures/moz_vc219.html)

- 2064 [Duos, violin, viola, K.423-424]  
*Two Duos for Violin and Viola, KV 423 and 424. Facsimile of the Handwritten Score of 1783 and Edition of the Parts According to the Original Text, Taking into Account the Variants in the First Edition by Artaria in 1792. Edited by Ulrich Drüner. [Ms. deposit, Pierpont Morgan Library, New York].*  
 Winterthur, 1980. 4°, iv, 16, 28 pp. Half-tone of the autograph score, together with a new practical edition. Introduction in Ger-Eng. Wrappers. \$27
- 4928 [Fantasy keyboard, K.396, C minor]  
*Fantasie pour le clavecin ou piano-forte composée et dédiée à Madame Constance Mozart.*  
 Biblioteca Classica, 66. Rotterdam, 1985. 4°, 8 pp. Line-cut of the Jean Cappel edition, Vienna, 1803. The surviving autograph, for piano and violin, only goes as far as the first double bar of the first movement. Stadler finished the Adagio movement, for piano solo, and had it published. Plastic ring binding. \$13
- 4160 [Fantasy & sonata, piano, K.475/457, autogr.]  
*Fantasie und Sonate c-Moll für Klavier, KV 475 + 457. Faksimile nach dem Autograph in der Bibliotheca Mozartiana Salzburg. Einführung von Wolfgang Plath und Wolfgang Rehm. Compact Disc: Fantasie und Sonate c-Moll gespielt von Alfred Brendel.*  
 Kassel, 1991. Oblong, 34 x 25 cm, 18, 12 pp. Full-color half-tone of the autograph in the original loose bifolio format. "Re-discovered" in the vault of the Eastern Baptist Theological Seminary in the summer of 1990, this precious manuscript is now at the Mozarteum in Salzburg. Mozart originally conceived the close of the sonata-rondo finale as a 3-bar cadence following bar 300 before he opted for the longer, more striking final version. This and a number of other corrections suggest that the manuscript is a "working" copy. A comparison of this source with the printed version of 1785 offers a whole host of discrepancies, a gold mine for students of the composer's compositional process. Comes with CD recording featuring pianist Alfred Brendel. Handsome portfolio in laid paper with pasted and embossed label.  
[http://www.omifacsimiles.com/brochures/moz\\_475.html](http://www.omifacsimiles.com/brochures/moz_475.html)
- 9659 [Fantasy & sonata, piano, K.475/457, autogr.]  
*Fantasie und Sonate c-Moll für Klavier, KV 475 + 457. Faksimile nach dem Autograph in der Bibliotheca Mozartiana Salzburg. Einführung von Wolfgang Plath und Wolfgang Rehm. Compact Disc: Fantasie und Sonate c-Moll gespielt von Alfred Brendel.*  
 Salzburg, 1991. Oblong, 34 x 25 cm, 18, 12 pp. Full-color half-tone of the autograph in the original loose bifolio format. "Re-discovered" in the vault of the Eastern Baptist Theological Seminary in the summer of 1990, this precious manuscript is now at the Mozarteum in Salzburg. Mozart originally conceived the close of the sonata-rondo finale as a 3-bar cadence following bar 300 before he opted for the longer, more striking final version. This and a number of other corrections suggest that the manuscript is a "working" copy. A comparison of this source with the printed version of 1785 offers a whole host of discrepancies, a gold mine for students of the composer's compositional process. Comes with CD recording featuring pianist Alfred Brendel. Deluxe portfolio in laid paper with pasted and embossed label and leather spine.  
[http://www.omifacsimiles.com/brochures/moz\\_475.html](http://www.omifacsimiles.com/brochures/moz_475.html)
- 4087 [Fantasy & sonata, piano, K.475/457, 1st ed.]  
*Fantaisie et sonate pour le forte piano, opus XI, 1785. K.475-K.457. Présentation par Norbert Kaltz. [Bibl. de l'Université, Bâle].*  
 Collection Dominantes. Courlay, 1991. Oblong, 32 x 23 cm, 60, 23 pp. Line-cut of the Vienna, [1785] edition, a publication supervised by the composer. Introduction in Fr-Eng-Ger. Wrappers. \$47  
[http://www.omifacsimiles.com/brochures/moz\\_son475.html](http://www.omifacsimiles.com/brochures/moz_son475.html)
- 3034 [Fantasia, quartet, K.Anh. A 60; arr.]  
*Johann Jakob Froberger: Fantasia. Fassung für Streichquartett von Wolfgang Amadeus Mozart. Erstdruck (Otto Biba). Partitur, Stimmen und vollständige Wiedergabe von Mozarts Handschrift.*  
 Diletto Musicale, 1000. Vienna, 1991. Oblong, 4° (edition, upright), iii, 4, 12 pp. Duotone of Mozart's transcription, together with new edition of score & performing parts. The original Froberger work first appeared in 1650 in Kircher's *Musurgia Universalis*. André had given a 1782 date to this Mozart arrangement, but Wolfgang Plath has recently assigned a new date, 1785-86. For exactly whom Mozart intended the arrangement (voices or instruments) is unclear—the clefs he used, soprano, alto, tenor & bass, suggests a vocal ensemble, but there are no words. Wrappers. \$32
- 4586 [Galimathias musicum, orch, K.32]  
*Quodlibet – Galimathias musicum (KV 32) [National Library, Prague, ms. 59 R 2857].*  
 Prague, 2/ 1994. Oblong, 17 x 24 cm, 10 parts, 56, ii pp. Line-cut of a contemporary ms copy of the orchestra parts. Scored for 2 ob, 2 hn, bsn, vln I-II, vla, bass, & cembalo, the 17 movement work was written in The Hague in 1766 for the festivities around the installation of the Prince of Orange. The "quodlibet" form, fairly popular during the early to mid 18th century, typically included popular folk tunes. The theme for the last movement, a fugue, is based "William van Nassau". Introduction in Czech-Eng by Julius Hůlek. Loose sheets in a portfolio. \$40
- 4464 [German Dances, orch, K.509]  
*Deutsche Tänze KV 509. Faksimile nach der im Besitz der Deutschen Staatsbibliothek in Berlin befindlichen Urschrift.*  
 Leipzig, 1955. Oblong, 31 x 23 cm, 24, iv pp. Half-tone of the 1784 autograph. Scored for pic, 2 fl, 2 ob, 2 cl, 2 bsn, 2 hn, 2 trp, drums & strings. Afterword in Ger by Wilhelm Vimeisel. Deckle paper with beautiful wrappers in marbled paper. \$125
- 460 [German Dances, orch, K.509]  
*Deutsche Tänze KV 509. Faksimile nach dem im Besitz der Deutschen Staatsbibliothek Berlin befindlichen Autograph. Mit einem Nachwort von Wilhelm Vimeisel.*  
 Musikwissenschaftliche Studienbibliothek Peters. Leipzig, 2/ 1976. Oblong, 31 x 23 cm, 24, iv pp. Half-tone of the 1784 autograph. Wrappers. Special sale price \$25, regularly \$55
- 8708 [Masonic Funeral Music, K.477]  
*L'autografo della musica funebre massonica KV 477 (479a) della Musikabteilung della Staatsbibliothek (Preußischer Kulturbesitz) di Berlino. Das Autograph der "Maurerische Trauermusik KV 477 (479a) der Musikabteilung der Staatsbibliothek (Preußischer Kulturbesitz) von Berlin. Edizione in facsimile a cura di Giacomo Fornari.*  
 Lucca, 2006. Color facsimile of the autograph issued on the occasion of the 250th anniversary of the composer's birth. Composed around November 1785, and scored for strings, 2 oboes, 2 clarinets, 2 horns & basset horn, Masonic Funeral Music was written for the Masonic Lodge "Zur gekrönten Hoffnung" in Vienna, and was dedicated to the memory of Esterházy, a fallen brother. The composer's autograph includes the characteristic Mason symbol (a square and compass); the "corno di bassetto" (basset horn) has special significance in the mason tradition. (in preparation)
- 8601 [Musikalisches Würfelspiel, piano]  
*Anleitung, Walzer oder Schleifer mit zwei Würfeln zu componieren, so viele man will, ohne etwas von der Musik oder Composition zu verstehen = Instructions to compose without the least knowledge of music so much German Walzer or Schleifer as one pleases, by throwing a certain number with two dice.*  
 Ampleforth, 2000. 4°, 6 pp. Line-cut of the N. Simrock edition, Bonn, 1798. 176 bars of music for piano, to be performed in an order determined by the throwing of dice. Foreword in English by Fritz Spiegl. Wrappers. (The Mozart scholar Neal Zaslow has recently disproven Mozart's authorship of this work; nevertheless it is included here as a curiosity piece which relates to other published treatises of the time using chance as a compositional device) \$17

- 448 [Prelude, piano, K.269c]  
*Praeludium (ohne Köchel-Nummer). Faksimile-Ausgabe, Erstdruck, herausgegeben und mit einem Vorwort von Imre Sulyok. [Ms. formerly in the collection of Dr. Vilmos Schulek, now Ms. mus. 6.341, Music Collection of the National Széchényi Library, Budapest].*  
 Budapest, 1977. 22 x 34 cm, 8, 2 pp. Halftone of the c.1776-77 autograph copied on the verso side of the last page of an exercise copybook. The MS originally owned by Mozart's sister, Nannerl, and its history can be reconstructed in some detail: At the bottom of the fully written side of the leaf, one sees the signature of the composer's son, Carl Mozart. From him the MS apparently came in the hands of Josepha Baroni Castiglione, since at the bottom of the other side of the leaf (which includes figured bass exercises in Nannerl's hand) there is a remark, according to which the autograph of 'the immortal Mozart' was presented by Josepha Baroni Castiglione to Luigia Branca on July 23, 1846: "Vienne le 23 de Juillet 846. / Autographe de l'immortel W. A. Mozart. / Offert à M<sup>lle</sup> Louise Branca par J. Baroni Castiglione". The MS was for a while in the possession of the niece of Luigia Branca's husband, Melánia Fuchs, and eventually came from the estate of his husband, Vilmos Schulek, in the hands of their grandson, Imre Sulyok. In the decades that have passed since the publication of the facsimile edition, it has also been clarified that this folio was originally part of a bifolio, the rest of which has also survived: the manuscript K. Anh. C 15.11 preserved in the Krakow Biblioteka Jagellonska, bound in a collection under shelf mark autogr Moz 624/5 Kadenzen. Both the characteristics of the handwriting and the type of the paper suggest that Mozart wrote this modulating prelude in 1776-1777, for his sister Nannerl. (The bass clef and the six chords, all in black pencil, above the prelude were presumably notated by Mozart's father, Leopold). Introduction in Ger-Eng-Hung, together with a practical edition. Hardbound. (adapted from notes by the NSL, Budapest) \$35
- 9669 [Preludes, piano, K.284a]  
*Four Preludes for Nannerl Mozart. Munich: October, 1777. The Pierpont Morgan Library. Mary Flagler Cary Music Collection, New York.*  
 New York, 1991. 33 x 43 cm; oblong 24 x 19 cm, iv, 4 pp. Fine duotone facsimile of K.284a from Oct. 1777, a set of 4 preambulum Mozart composed at the request of his sister Nannerl ("Please be so good as to send me soon a short preambulum. But write one this time that modulates from C to B flat, so that I may gradually learn it by heart".) No.8 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$40  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 4406 [Quartet, oboe, strgs, K.370 (368b)]  
*Quatuor pour hautbois, violon, alto et violoncelle, K.370 (368b). Manuscrit autographe de 1781. Edition originale de 1800. Présentation par Michel Giboureau.*  
 Collection Dominantes. Courlay, 1997. Oblong & upright, 4°, 5 vols, 36, 34 pp. Line-cut of the autograph score (1781) and first edition published by J. André (Offenbach, 1800). Introduction in Fr-Eng-Ger. Wrappers. \$32
- 4161 [Quartet, piano, vln, vla & vc, K.478, G minor]  
*Quartett in g für Klavier, Violine, Viola und Violoncello KV 478. Faksimile nach dem Autograph im Museum der Chopin-Gesellschaft in Warschau. Mit einer Einführung von Faye Ferguson.*  
 Kassel, 1991. Oblong, 34 x 25 cm, 14, 40 pp. Halftone of the autograph score dated 16 October 1785. The instrumental force called for here—cembalo (fortepiano), violin, viola, and violoncello—was practically a novelty at that time. The manuscript shows a visible alteration in the viola part from a treble clef to an alto clef at the beginning of the first, second and third movements, suggesting that Mozart first thought of scoring the work with two violins. In any case the viola voice adds a wonderful sonorous element that Mozart exploits. Preface in Ger-Pol-Eng. Handsome binding with green laid paper boards and embossed label.  
[http://www.omifacsimiles.com/brochures/moz\\_478.html](http://www.omifacsimiles.com/brochures/moz_478.html)
- 8621 [Quartet, strings, nos. 2-7, K.155-160, "Milanese"]  
*L'autografo dei quartetti "milanesi" KV 155 (134a) — 160 (159a) della Musikabteilung della Staatsbibliothek (Preussischer Kulturbesitz) di Berlino. (Segnatura: Mus. ms. autogr. W.A. Mozart 155-160). Das Autograph der "Mailänder Streichquartette KV 155 (134a) — 160 (159a) der Musikabteilung der Staatsbibliothek (Preussischer Kulturbesitz) von Berlin (Signatur: Mus. ms. autogr. W.A. Mozart 155-160). Edizione in facsimile a cura di Giacomo Fornari.*  
 Lucca, 2006. Oblong, 34 x 24 cm, 45, 111 pp. Color facsimile of the autograph manuscript issued on the occasion of the 250th anniversary of the composer's birth. These 6 quartets known as the "Milanese Quartets", were composed during Mozart's third and last Italian journey (Oct. 1772 until March 1773) and coincide with the premiere of "Lucio Silla" in Milan. Hardbound, with coverboards that duplicate the original binding. \$218  
[http://www.omifacsimiles.com/brochures/moz\\_qu155.html](http://www.omifacsimiles.com/brochures/moz_qu155.html)
- 3909 [Quartet, strings, no.8, K.168, F major]  
*Streichquartett F-Dur, KV 168. Faksimile nach dem Autograph, im Besitz der Staatsbibliothek Preussischer Kulturbesitz, Berlin.*  
 [Henle Music Facsimiles, 10]. Munich, 1991. Oblong, 25 x 20 cm, 24, vi pp. Beautiful 3-color halftone of the autograph score. The first of six quartets composed during Mozart's stay in Vienna, Aug. and Sept., 1773, written on charming, small, format paper from the "Salzburg" period. Bibliophile edition in laid paper; handsome brown laid paper boards with pasted label. \$95  
[http://www.omifacsimiles.com/brochures/moz\\_qu168.html](http://www.omifacsimiles.com/brochures/moz_qu168.html)
- 2889 [Quartets, strings, nos.14-19, "Haydn", first ed.]  
*Sei quartetti per due violini, viola, e violoncello. Composti e dedicati al Signor Giuseppe Haydn. Opera X.*  
 Performers' Facsimiles, 100. New York, [1991]. 4°, 4 partbooks. Line-cut of the Vienna, 1785 edition. Wrappers. \$50
- 1866 [Quartets, strings, "6 Haydn" + "6 Late"]  
*String Quartet K. 387; 421; 428; 458; 464; 465; 499; 575; 589; 590. [British Library, London, mus. ms. 37763, 37764, 37765].*  
 New York, 1969. Oblong 35 x 27 cm, 10 vols, 272 pp. Superb halftone of the autograph scores in their original format. This rich composite of Mozart's string music consists of 6 quartets known as the "Haydn" Quartets (inspired by Haydn's "Russian" Quartets op.33), and the composer's last 4 quartets. Quartet K.458 is also known as the "Hunt", K.465 the "Dissonant", and K.499 as the "Hofmeister". Quartets K.575, 589 & 590 are called the "Prussian", being written for Wilhelm II King of Prussia (they contain striking cello passages, the instrument that the King played). Privately issued by the Lehman Foundation, this publication was never offered for sale. Printed in the Netherlands. Slipcase. Extremely rare.
- 9417 [Quartet, strings, no.17, K.458, "Haydn", Bb major]  
*String Quartet 458. [British Library, London, mus. ms. 37763].*  
 New York, 1969. Oblong 35 x 27 cm, xii, 22 pp. Superb halftone of the 1784 autograph score of the 3rd quartet dedicated to Haydn, K.458 "Hunt" (single volume from the Lehman Foundation 10-vol. set). Laid paper, light brown linen boards with Mozart's signature embossed on lower right corner. Ex-library copy with stamping, good condition. \$75
- 7429 [Quintet, piano & winds K.452]  
*Quintette pour piano, hautbois, clarinette, cor et basson, K.452. Manuscrit autographe 1784. Esquisses et fragments (manuscrits autographes). Présentation par Michel Giboureau.*  
 Collection Dominantes. Courlay, 1999. Oblong, 4°, xxvi, 9 + 32 pp. Line-cut of the autograph score and sketch (Ms. 221 & 250, Bibliothèque Nationale, Paris) and autograph fragment (Ms. Fot. 2449, Staatsbibliothek Preussischer Kulturbesitz, Berlin). Introduction in Fr-Eng-Ger. Wrappers. \$43  
[http://www.omifacsimiles.com/brochures/moz\\_qu452.html](http://www.omifacsimiles.com/brochures/moz_qu452.html)
- 449 [Rondos, piano, K.485 & 511]  
*Rondo for Piano D Major, KV 485. Edited from the Autograph and First Edition by Hans-Christian Müller. Fingering by Hans Kann. [Ms. Private Collection, Switzerland].*  
 Urtext Edition + Facsimile. Vienna, 1973. 4°, 4 (oblong), 7 pp. (Rpt. of Vienna, 1923 edition). Halftone together with a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$10

- 450 [Rondos, piano, K.485 & 511]  
*Rondo for Piano A Minor, KV 511. Edited from the Autograph and First Edition by Hans-Christian Müller. Fingering by Hans Kann.*  
 Urtext Edition + Faksimile. Vienna, 1973. 4°, 5 (oblong), iii, 11 pp. (Rpt. of Vienna, 1923 edition). Half-tone, together with a new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$19
- 9668 Serenade, K.185, "Antretter", selection]  
*A Leaf from the Serenade in D Major, K.185. Vienna: ? July, 1773. Private Collection of Theodore Cohn.*  
 New York, 1991. 33 x 43 cm; oblong 25 x 19 cm iv, 2 pp. Fine duotone of an autograph leaf containing the 15 bar beginning of the andante that is the third movement of this serenade scored for strings, oboes, horns [ & trumpets]. No.7 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$30  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 9019 [Serenade, winds, K.361, Bb major]  
*Gran Partita, K.361 by Wolfgang Amadeus Mozart. A Facsimile of the Holograph in the Whittall Foundation Collection. [Library of Congress, Washington, D.C.]*  
 Chicago, 2008. Oblong, 35 x 27 cm, 11, 98 pp. "Reissue" of Library of Congress 1976 facsimile edition using new full-color digital photography. The autograph score dates from c.1780. Known as the "Great Wind Serenade" or "Serenade for 13 Wind Instruments", this brilliant 7-movement piece is Mozart's first major work composed in Vienna. Scored for 2 oboes, 2 clarinets, 2 basset horns, 2 pairs of horns, 2 bassoons and a contrabass, Mozart exploits all the possible mixtures of sonorities—no instrument is treated in true concertante fashion, but rather each instrument strives to distinguish itself, true to its own character. The beautifully crafted serenade—intimate, cheerful, witty and symphonic in style—was obviously written to impress and "open doors" in the composer's new city. New (second) introduction by Richard Floyd. Handsome two-tone cloth binding. \$95  
[http://www.omifacsimiles.com/brochures/moz\\_gran.html](http://www.omifacsimiles.com/brochures/moz_gran.html)
- 3901 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]  
*Eine kleine Nachtmusik. Serenade in G-Dur KV 525. Faksimile der autographen Partitur. Einführung von Wolfgang Rehm. [Ms. Dr. Arthur Wilhelm Collection, Switzerland].*  
 Leipzig, 1989. Oblong, 33 x 25 cm, xiii, 14 pp. Collotype of the autograph score completed August 10, 1787. This celebrated serenade or "party music" in four movements originally had a fifth movement—two minuets and their trio are now lost. The autograph calls for 2 violins, viola, violoncello and bass (string quintet) but it is often performed by a larger orchestra. The manuscript was rediscovered by Manfred Gorke in 1943; it then went to Karl Vötterle, avid collector and founder of Bärenreiter Verlag who sold it for 50,000 Deutschmarks after WW2 to help rebuild the destroyed publishing house. It is now in private hands in Basel. Introduction in Fr/Ger/Eng. Handsome binding in linen with red and gold title stamp. Special sale price \$25, regularly \$75  
[http://www.omifacsimiles.com/brochures/mozart\\_ekn.html](http://www.omifacsimiles.com/brochures/mozart_ekn.html)
- 3645 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]  
*Eine kleine Nachtmusik. Serenade in G-Dur KV 525. Faksimile der autographen Partitur. Einführung von Wolfgang Rehm. [Ms. Dr. Arthur Wilhelm Collection, Switzerland].*  
 Documenta Musicologica, II/26. Kassel, 1989. Oblong, 33 x 25 cm, 14, 5 pp. (Rpt. of Cassel, 1955 edition). Half-tone, with new introduction in Ger-Eng-Fr. Coverboards in paper. \$75
- 9331 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]  
*Eine kleine Nachtmusik KV 525. Introduction / Einführung: Wolfgang Rehm.*  
 Documenta Musicologica, II/46. Kassel, 2013. Oblong, 34 x 25 cm, 14, 24 pp. New color facsimile of the autograph score in its original loose bifolio and folio format. Afterword in Eng-Ger. Limited bibliophile edition with beautiful clam shell case covered in moire fabric. Special sale price \$145, regularly \$239  
[http://www.omifacsimiles.com/brochures/mozart\\_ekn2.html](http://www.omifacsimiles.com/brochures/mozart_ekn2.html)
- 9331 [Serenade, strg orch, "Eine kleine Nachtmusik" K.525]  
*Eine kleine Nachtmusik KV 525. Introduction / Einführung: Wolfgang Rehm.*  
 Bärenreiter Facsimile, [7] (= Documenta Musicologica, II/46). Kassel, 2013. Oblong, 34 x 25 cm, 14, 24 pp. New color facsimile of the autograph score in its original loose bifolio and folio format. Afterword in Eng-Ger. Limited bibliophile edition with beautiful clam shell case covered in moire fabric. \$239  
[http://www.omifacsimiles.com/brochures/mozart\\_ekn2.html](http://www.omifacsimiles.com/brochures/mozart_ekn2.html)
- 9064 [Sonata movts, keyboard, w/o Köchel no.]  
*Unbekannte Werke Mozarts aus einem Salzburger Notenbuch. Vorgelegt von Ernst Hintermaier.*  
 Denkmäler der Musik in Salzburg (Hauptreihe), 18. Munich, 2006. 24 x 32 cm, 40 pp. Half-tone (and modern transcription) of a recently rediscovered MS containing some of Mozart's earliest keyboard music: an Allegro and an Aria which is not contained in the Köchel listing. The 2 short pieces were probably composed in the period between 1763 and 1766—perhaps between K.1 and K.33g. Also included is a setting for piano in 3 movements (Allegro molto, Menuet and Trio) from the violin sonata K.7, which was published in Paris, together with K 6, and the first or late version of the second number from the "London Sketchbook 1764", K.Anh.109b (15b). Wrappers. \$46
- 9468 [Sonata movts, keyboard, w/o Köchel no.]  
*Zwei "unbekannte" Klavierstücke von Wolfgang Amadé Mozart aus dem "Nannerl-Notenbuch". Faksimile und Übertragung mit einer Einführung von Ulrich Leisinger.*  
 Salzburg, 2009. Oblong, 32 x 24 cm, 24 pp. Color half-tone. Contains two keyboard pieces attributed to Wolfgang, written in Leopold's hand (=NMA no.50-51). Pref. in Ger/Eng/Fr, modern edition with critical commentary in Ger. Limited bibliophile edition. \$36  
[http://www.omifacsimiles.com/brochures/moz\\_unbk.html](http://www.omifacsimiles.com/brochures/moz_unbk.html)
- 2060 [Sonata, keyboard, K.1] In,  
*Erich Valentin, Wolfgang Amadeus Mozarts erste Klavierkompositionen.*  
 Wilhelmshaven, 1969. Oblong, 27 x 19 cm, 15, 4, 28 pp. Re-issue of "Der früheste Mozart", Munich, 1956 with half-tone's of the Andante, Allegro, Allegro & Menuetto movts of K.1. Omits Dent's introduction and reproduces the plates in simple half-tone. Wrappers. \$19
- 9470 [Sonata, piano, violin, K.6, 1st movt]  
*Allegro in C-Dur für Klavier KV 6. Komponiert in Brüssel am 14. Oktober 1763. Faksimile der Handschrift Leopold Mozarts aus dem "Nannerl-Notenbuch" mit einem Vorwort von Geneviève Geffray. [Bibliothek der Internationalen Stiftung Mozarteum Salzburg].*  
 Salzburg, 1997. Oblong, 34 x 27 cm, 8 pp. Color half-tone of the first movement of K.6 in the hand of Leopold Mozart. The work was original composed in Brussels 14. Oct. 1763 and is the original version (keyboard alone) of the first movement of K.6 published in 1764 as "Sonates / Pour le Clavecin / Qui peuvent se jouer avec l'Accompagnement de Violon". Preface in Ger/Eng/Fr. Limited bibliophile edition. \$35  
[http://www.omifacsimiles.com/brochures/moz\\_k6.html](http://www.omifacsimiles.com/brochures/moz_k6.html)
- 3051 [Sonata, piano, violin, K.6, 1st ed.]  
*Sonates pour le clavecin qui peuvent se jouer avec l'accompagnement de violon. Œuvre première.*  
 Geneva, 1988. Oblong, 30 x 22 cm, iv, 22 pp. Line-cut of the Paris, [1764] edition. The first work of Mozart (at seven years of age) to be engraved. Facsimile based on the copy delivered by Leopold and Wolfgang to Madame Victoire, Louis XV's daughter. Introduction in Fr-Eng by François Lesure. Wrappers. Special sale price \$15, regularly \$40
- 4405 [Sonata, piano, K.284, K.333; piano & violin, K.454, 1st ed.]  
*Trois sonates pour le clavecin ou le piano-forte. La troisième est accompagnée d'un violon obligé. K.333 – K.284 – K.454. Présentation par Norbert Kälz. [British Library, London & Bibliothèque de l'Université, Basel].*  
 Collection Dominantes. Courlay, 1993. Oblong, 32 x 24 cm, 83, 60 pp. Line-cut of the first edition by Christoph Torricelli, Vienna, [1784]. Introduction in Fr-Eng-Ger. Wrappers. \$59  
[http://www.omifacsimiles.com/brochures/moz\\_son284.html](http://www.omifacsimiles.com/brochures/moz_son284.html)

- 451 [Sonata, piano, K.310/300d]  
*Piano Sonata A Minor, KV 300d (310). Edited from the Autograph and First Edition by Karl Heinz Fiissl and Heinz Scholz. Fingering by Heinz Scholz. [Ms. Pierpont Morgan Library, New York].*  
 Urtext Edition + Faksimile. Vienna, 1973. 4°, 11, 18 pp. Halftone, plus new authoritative edition. Preface in Ger-Eng-Fr. Wrappers. \$23
- 452 [Sonata, piano, K.333, autogr.]  
*Analyse der Klaviersonate B-dur von W. A. Mozart (K.V. 333), mit dem Faksimiledruck der Handschrift. [Ms. Staatsbibl. Preußischer Kulturbesitz Berlin].*  
 Studium musicale. Stuttgart, 1966. 8°. 35; 6 pp. 2-color halftone (in slightly reduced format) of the autograph. Wrappers, with plastic sleeve. (no commentary). \$20
- 7830 [Sonata, piano, K.333, autogr.]  
*Klaviersonate B-Dur KV 333. Faksimile nach dem Autograph in der Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Mit einem Geleitwort von Mitsuko Uchida. Herausgegeben und mit einer Einführung von Claudia Maria Knipsel.*  
 Meisterwerke der Musik im Faksimile, 2. Laaber, 2005. 24 x 31 cm, 19, 6 pp. Full-color (and full-sized) facsimile of the autograph score issued on the occasion of "Mozart Year 2006". Mozart's notation is wonderfully fluid and free, yet almost completely free of corrections. An analysis of the autograph and first edition (Torrice, 1784) reveal interesting differences in dynamics, articulations, including a few altered pitches. Introduction in Ger-Eng. Coverboard in decorative paper. \$79  
[http://www.omifacsimiles.com/brochures/moz\\_son333.html](http://www.omifacsimiles.com/brochures/moz_son333.html)
- 9474 [Symphony, K.291/MH 287, D maj.]  
*Fugato in D von Johann Michael Haydn in der Handschrift von Wolfgang Amadé Mozart KV 291/MH 287. Mit der Ergänzung von Simon Sechter (1828), in einer Abschrift von Maximilian Stadler aus dem Besitz der Stiftung Mozarteum Salzburg. Faksimile mit einer Einführung von Ulrich Leisinger.*  
 Salzburg, 2011. Oblong, 32 x 24 cm, 44 pp. Color halftone of the autograph, a transcription of the Finale of the Symphony in D (MH 287) by Johann Michael Haydn. Mozart made his very last visit to Salzburg the end of July 1783 to end of October to introduce Constanze to his father and sister. Immediately on the return journey to Vienna in November he began the copy of the Finale in order to perform it for Baron Gottfried van Swieten's circle in Vienna. Mozart had participated regularly in the matinees and concerts that van Swieten, the prefect of the Imperial Library in Vienna, had privately organized. Commentary in Ger/Eng/Fr by Ulrich Leisinger. Limited bibliophile edition. \$59  
[http://www.omifacsimiles.com/brochures/moz\\_fug.html](http://www.omifacsimiles.com/brochures/moz_fug.html)
- 467 *Symphony No. 35 in D, K. 385 "Haffner" Symphony. Facsimile of the Original Manuscript Owned by the National Orchestral Association, New York. Introduction by Sydney Beck.*  
 New York, 1968. Oblong, 37 x 30 cm, 6, 60 pp. Beautiful 2-color halftone of the autograph score, one of the treasures of the Pierpont Morgan Library in New York. According to Beck: "Like so many of Mozart's compositions written for the need of the moment and subsequently adapted to another purpose, the 'Haffner' Symphony was originally intended as serenade music before it was turned to more formal use. Written in the summer of 1782 for a festive occasion of the Haffner family in Salzburg, it included an introductory March and a second Minuet, in addition to the four movements with which we are familiar. It was not until six months later that the work achieved its ultimate shape when the composer, who had taken up permanent residence in Vienna, decided to draw upon his Haffner music in planning the program for his first public concert, or 'academy' (given in the presence of Emperor Joseph II in the Burgtheater on March 23, 1783). For this event he simply discarded the March and one of the Minuets and, for greater sonority and color, amplified the wind choir by supplying parts for flutes and clarinets in the two last movements". Bibliophile edition in cloth, with matching slipcase. Excellent condition.  
[http://www.omifacsimiles.com/brochures/moz\\_sym385.html](http://www.omifacsimiles.com/brochures/moz_sym385.html)
- 9400 [Symphony, no.38, "Prague", K.504]  
*Sinfonie Nr.38 KV 504 ("Prager" Sinfonie). Faksimile nach dem Autograph der Bibliothek Jagiellońska Krakau. Herausgegeben und mit einer Einführung von Ulrich Konrad.*  
 Meisterwerke der Musik im Faksimile, 34. Laaber, 2016. Oblong, 4°, xvvi, 74 pp. Color facsimile of the autograph score completed 6 Dec. 1786. The original ms was not among those sold by Constanza to Johann Anton André, but rather took a circuitous route, believed once to be in the hands of the choir director Anton Stoll (or Ferdinand III Grand Duke of Toscana), passing to the Moravian singer Franz Hauser in 1848 and 10 years later into the collection of Franz Liszt, from whom it was transferred to the Royal Library in Berlin. The "Prague", or third of 7 symphonies from the Vienna decade 1781-1791 occupies a unique position within Mozart's mature works, calling for pairs of flutes, oboes, bassoons, horns, and trumpets. It's 3-movement form is also unusual and has produced inexhaustible discussion. Introduction in Ger-Eng. Coverboards in decorative paper. \$212  
[http://www.omifacsimiles.com/brochures/moz\\_sym504.html](http://www.omifacsimiles.com/brochures/moz_sym504.html)
- 9676 [Symphony, no.38, "Prague", K.504, sketches]  
*Sketches for the "Prague" Symphony. Vienna: ? November, 1786. Internationale Stiftung Mozarteum, Salzburg.*  
 New York, 1991. 33 x 43 cm; oblong 30 x 11 cm, iv, 4 pp. Color facsimile of a manuscript snippet (notated on both sides) showing Mozart working out passages following bars 155, 142 and 176 of the first movement of the Prague Symphony. No.16 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$40  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.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](http://www.omifacsimiles.com/brochures/moz_sym550.html)
- 4243 [Symphony, no.40, K.550, arr. Clementi]  
*Sinfonia in sol minore K 550. Adattamento per 4 strumenti di Muzio Clementi. Introduzione, facsimile dell'autografo e trascrizione a cura di Remo Giazzotto. [Biblioteca dell'Accademia Nazionale di Santa Cecilia, Rome].*  
 L'Arte Armonica, I/1. Lucca, 1991. Oblong, 33 x 27 cm, xxxiii, 23, 77 pp. Beautiful by halftone in full color of Clementi's autograph transcription of the G Minor Symphony for four instruments (piano, flute, violin & violoncello). This is a fascinating document showing the tradition common at the turn of the 18th century of arranging symphonic works for smaller chamber groups. Together with a new printed edition of the score and introduction in It-Eng. Wrappers, with slipcase. \$80  
[http://www.omifacsimiles.com/brochures/moz\\_clementi.html](http://www.omifacsimiles.com/brochures/moz_clementi.html)
- 470 [Symphony, no.41, "Jupiter", K.551]  
*Sinfonie in C KV 551 ("Jupiter-Sinfonie"). Faksimile der autographen Partitur herausgegeben von Karl-Heinz Köhler. [Ms. Deutsche Staatsbibl. Berlin].*  
 Leipzig, 1978. Oblong, 33 x 25 cm, 28 (booklet), 103 pp. Beautiful 3-color collotype issued on the occasion of the return of the ms to the Deutsche Staatsbibliothek in 1977. Commentary in Ger-Eng-Fr. Linen, with slipcase. \$175  
[http://www.omifacsimiles.com/brochures/moz\\_sym551b.html](http://www.omifacsimiles.com/brochures/moz_sym551b.html)
- 471 [Symphony, no.41, "Jupiter", K.551]  
*Sinfonie in C KV 551 ("Jupiter-Sinfonie"). Faksimile der autographen Partitur herausgegeben von Karl-Heinz Köhler. [Ms. Deutsche Staatsbibl. Berlin].*  
 Documenta Musicologica, II/8. Kassel, 1978. Oblong, 33 x 25 cm, 28 (booklet), 103 pp. Beautiful 3-color collotype issued on the occasion of the return of the ms to the Deutsche Staatsbibliothek in 1977. Commentary in Ger-Eng-Fr. Linen. (also see OMI #470 which is identical except for different title page). \$175  
[http://www.omifacsimiles.com/brochures/moz\\_sym551b.html](http://www.omifacsimiles.com/brochures/moz_sym551b.html)

- 8525 [Symphony, no.41, "Jupiter", K.551, first ed., parts]  
*Grande sinfonia à plusieurs instruments. Œuvre 38me [Symphony No.41, K.551]. [Library of Congress, Washington, DC].*  
 Performers' Facsimiles, 200. New York, [2005]. 4°. 13 partbooks, 57 pp. Line-cut of the André edition, Offenbach, 1800, plate no. 622. Scored for vln I-II, vla, vc, bass, fl, ob I-II, bsn, hrn I-II, trp I-II, timp; two copies of the bass part are supplied. Wrappers. \$75
- 459 [Trio, strings, K.Anh. 66]  
*Streichtriosatz G-dur, KV Anhang 66. Ergänzt und herausgegeben von Franz Beyer. [Ms. Fitzwilliam Museum, Cambridge].*  
 Winterthur, 1976. 4°, i, 3, 22 pp. Half-tone of autograph fragment scored for violin, viola & basso. Mozart's autograph consisting of 3 pages, breaks off inexplicably after bar 100. Together with performing edition and parts completed by Franz Beyer. Wrappers. \$20
- 7385 [Variations, piano, on Dutch songs, K.24-25]  
*"Dutch" Keyboard Variations. "Laat ons juichen, Batavieren!" K.24; "Willem van Nassau" K.25. Edited in Facsimile with an Introduction by Paul van Reijen.*  
 Dutch Music Facsimiles, 9. Utrecht, 1996. 4°, xiii, 9 pp. Line-cut of the Hummel editions, Amsterdam & The Hague, 1766. Written during the Mozart family's stay in The Hague (September, 1765 to March, 1766). K.24 is based on a patriotic song "Let us shout with joy, Batavians", K.25 on a well-known air, also known as the "Prince's March". Wrappers. \$27
- 453 [Variations, piano, on arias; K.180, 189, 354, 398, & 460]  
*VI Variazioni su "Mio caro Adone"; XII Variazioni sur "Je suis Lindor"; VI Variazioni su "Salve tu, Domine"; VIII Variazioni su "Come un agnelio"; Trois Airs variés pour le clavecin ou forte piano.*  
 Archivum Musicum: L'Arte del Fortepiano, 1. Florence, 1984. Oblong, 32 x 23 cm, 4 booklets, v, 55 pp. Line-cut of the early printed editions. Variations based on operatic numbers by Salieri, Baudron, Paisiello, and Sarti. Introduction in It by Laura Alvini. Wrappers with slipcover. \$30
- 7932 [Variations, piano, "Ah, vous dirai-je Maman", K.265]  
*Zwölf Variationen in C für Klavier über das französische Lied "Ah, vous dirai-je Maman" KV 265 (300e). Faksimile nach den autographen Fragmenten und Reproduktion des Erstdrucks. Im Auftrag der Deutschen Mozart-Gesellschaft herausgegeben und kommentiert von Ulrich Konrad.*  
 [Henle Music Facsimiles, 14]. Munich, 2001. Oblong, 34 x 25 cm, 22, 4 + 8 pp. Full-color half-tone of the composer's c.1781-82 autograph (variations no. 8 & 10 are now missing), plus half-tone of the first printed edition by Christoph Torricelli, reconstructed from two incomplete sources. These variations, based on the French tune "Ah, vous dirai-je Maman" ("Twinkle, Twinkle Little Star"), were, even during Mozart's lifetime, immensely popular. Introduction in Ger-Eng. Handsome portfolio with red paper boards, white lettering & cloth ties. \$66  
[http://www.omifacsimiles.com/brochures/moz\\_var.html](http://www.omifacsimiles.com/brochures/moz_var.html)
- 9472 [Variations, piano, "Ah, vous dirai-je Maman", K.265]  
*Variationen für Klavier in C-Dur KV 265 über das Lied "Ah, vous dirai-je, Maman". Faksimile des ersten Teils des Autographs, Thema und Variationen 1 bis 7. Komponiert vermutlich in Wien um 1781/82.*  
 Salzburg, 2008. Oblong, 34 x 27 cm, 7 pp. Color half-tone of the autograph—acquired by the Salzburg Mozarteum in 2008—containing the theme and the first 7 (of 12) variations.\* The catchy theme, commonly known since about 1840 in Germany as the Christmas carol "Morgen kommt der Weihnachtsmann" and in English as "Twinkle, twinkle little star", might have attracted Mozart's attention while he was in Paris, where where it was used in theme & variation form since 1761 and became popular in 1774 under the title "Les Amours de Silvandre". Commentary in Ger/Eng/Fr by Ulrich Leisinger. Limited bibliophile edition. \$35  
[http://www.omifacsimiles.com/brochures/moz\\_var2.html](http://www.omifacsimiles.com/brochures/moz_var2.html)
- 7487 *Skizzen und Entwürfe herausgegeben von Ulrich Konrad.*  
 Supplement zur Neuen Mozart Ausgabe, X/30/3. Kassel, 1997. Oblong, 4°, 192, c.145 pp. A rare opportunity to enter the "workshop" of Mozart. Virtually every sketch and draft that has survived—192 pages—has been assembled and collated in chronological order for this superb facsimile edition reproduced in full color. Like Band 44 of the Bachgesellschaft edition which contained only reproductions of Bach manuscripts, this publication marks the culmination of the Neue Mozart Edition. The facsimiles are accompanied by careful transcriptions and critical commentary (Ger), making them accessible to both layman and specialist. Deluxe edition with clamshell case covered in burgundy linen and titles in gold lettering. An indispensable resource for any Mozart enthusiast. \$395  
[http://www.omifacsimiles.com/brochures/moz\\_frag.html](http://www.omifacsimiles.com/brochures/moz_frag.html)
- 9181 *Wasserzeichen-Katalog von Alan Tyson. Textband; Abbildungen.*  
 Supplement zur Neuen Mozart Ausgabe, X/33/2. Kassel, 1992. Oblong & upright, 4°, 2 vols, xix, 68, 221 pp. Tyson's magisterial study of watermarks in Mozart manuscripts, enabling scholars to establish rough dating for Mozart compositions. Hardbound, in linen. \$320
- 7706 *Barbara Ployers und Franz Jakob Freystädtlers Theorie- und Kompositionsstudien bei Mozart. Vorgelegt von Hellmut Federhofer und Alfred Mann.*  
 Supplement zur Neuen Mozart Ausgabe, X/30/2. Kassel, 1989. Oblong, 4°, xvi, 160, 50 pp. Facsimile of the exercises of two of Mozart's composition students, Barbara Ployer and Franz Jakob Freystädler (resp. Österreichischen Nationalbibl. Wien, Cod. 17.559 and Bibl. der Internationalen Stiftung Mozarteum, Salzburg, Ms. Freystädler). Both mss contain a substantial amount of material in Mozart's hand and provide a fascinating glimpse into the teaching of composition of the time. Linen, with commentary in wrappers. \$155
- 4357 [Berlin, Staatsbibliotheken, exhib. catalog]  
*Wolfgang Amadeus Mozart. Componieren—meine einzige Freude und Passion. Autographe und frühe Drucke aus dem Besitz der Berliner Staatsbibliotheken.*  
 Ausstellungskataloge der Staatsbibliothek Preußischer Kulturbesitz, 40. Wiesbaden, 1991. Oblong, 27 x 23 cm, 144, with 59 illus pp. Beautiful exhibition catalog issued on the bicentennial of the composer's death. First exhibition of major Mozart works put on by the new unified Staatsbibliothek system in Berlin. Commentary by Frank Ziegler, Hans-Günter Klein, Helmut Hell, Joachim Jaenecke and Uta Hertin-Loeser. Wrappers. \$45
- 2795 [Buchner, Alexander, et al]  
*Mozart and Prague.*  
 Prague, 1956. 24 x 28 cm, 17, 160 pp. Fine picture documentary issued on the occasion of the 200th anniversary of Mozart's birth. Introduction in Eng. 160 half-tones, 24 of them in color. Beautiful cloth binding with imbossed silhouettes framed in gold. \$135
- 9629 [correspondence, to Constanze Mozart]  
*Eine schöne, prächtige Stadt.—Wolfgang Amadé Mozart. Brief vom 28. September 1790. Faksimile, herausgegeben und kommentiert von Ulrich Konrad.*  
 Kassel, 2020, 8°, 1 leaf, 24 pp. Full-color facsimile of the autograph letter in The National Library of Israel, sign. Rare Collection Ms. Mus. 50 (1), together with extensive commentary in Ger/Eng. Mozart took on a huge financial burden to travel to Frankfurt to witness the coronation of Leopold on the 5th of October 1790. Around 25,000 people stayed for weeks in the city to see the ceremony and attend various festivities. Mozart no doubt was there to hobnob, whether or not he was successful is not known. The letter to Constanze is very sweet and includes his impressions of Regensburg ("we dined magnificently at midday, had divine table music..."), Nuremberg ("an ugly town"), Würzburg ("a beautiful, magnificent town"), and Aschaffenburg ("the esteemed innkeeper saw fit to take grievous advantage of us"). Konrad's excellent commentary explores Mozart's motives and the sheer tenacity. Wrappers. \$26

- 9682 [correspondence, to Constanze Mozart]  
*Mozart's Last Letter to His Wife. Vienna: October 14, 1791. Glasgow University Library, Glasgow.*  
 New York, 1991. 33 x 43 cm; oblong 39 x 27 cm, iv, 2 (2 up) pp. Full color facsimile of Mozart's last letter to Constanze who was convalescing at in spa in Baden after the birth of Franz Xaver. With full translation into English. No.22 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$30  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 9673 [correspondence, to Leopold Mozart]  
*A Letter from Leopold Mozart to His Daughter. Vienna: February 15, 1785. Private Collection. The Gallerie St. Etienne, New York.*  
 New York, 1991. 33 x 43 cm; oblong 24 x 38 x 8 cm, iv, 2 (2 up) pp. Leopold Mozart visited his son only once, in 1785, two years before his death at the age of 68. He wrote 8 letters to his daughter Nannerl during his visit, this one, a "newsy" 4-pager, is full of nice details including the line: "When your brother left the platform the Emperor waved his hat and called out 'Bravo, Mozart!'". With full translation into English. No.13 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$40  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 9677 [correspondence, to Leopold Mozart]  
*Mozart's Last Surviving Letter to His Father. Vienna: April 4, 1787. Private Collection of Maurice Sendak.*  
 New York, 1991. 33 x 43 cm; oblong 40 x 26 cm, iv, 2 (2 up) pp. Fine duo-tone of Mozart's lengthy last known letter to his father. The letter is remarkable because it begins with usual shop talk, then apparently, after just receiving news of his father's illness, modulates into serious philosophical talk, exposing his beliefs about the meaning of death (Leopold died on May 28, 1787, about six weeks after this letter was written). With full translation into English. No.17 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$45  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 9680 [correspondence, to Michael Puchberg]  
*A Letter to Michael Puchberg. Vienna: June 25, 1791. The Pierpont Morgan Library. Mary Flagler Cary Music Collection, New York.*  
 New York, 1991. 33 x 43 cm; 21 x 22 cm, iv, 2 pp. Fine duotone of Mozart's last letter to his Masonic lodge brother, the merchant Michael Puchberg. Letters to Puchberg, as is the case here, usually concern money. With full translation into English. No.20 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$30  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 5584 [correspondence, collected, modern edition]  
*Briefe und Aufzeichnungen. Gesamtausgabe herausgegeben von der Internationalen Stiftung Mozarteum Salzburg, gesammelt und erläutert von Wilhelm A. Bauer und Otto Erich Deutsch.*  
 Kassel, 1962-. 8°, 7 vols, 4411 pp. Complete critical edition in 4 volumes of all surviving Mozart letters and related correspondence. 3 volumes of comprehensive indices. Indispensable research tool. Linen. \$550
- 6611 [correspondence, collected, modern edition]  
*Briefe und Aufzeichnungen. Gesamtausgabe herausgegeben von der Internationalen Stiftung Mozarteum Salzburg, gesammelt von Wilhelm A. Bauer und Otto Erich Deutsch auf Grund deren vorarbeiten erläutert und durch ein Register erschlossen von Joseph Heinz Eibl. Einführung und Ergänzungen herausgegeben von Ulrich Konrad 8 Bände.*  
 Kassel, 1962-. 8°, 8 vols, Paperback version of original 7-volume set of "Briefe und Aufzeichnungen" (Kassel, 1962-), plus an 8th "Ergänzungs" volume.
- 6601 [correspondence, collected, modern edition]  
*Briefe und Aufzeichnungen. Gesamtausgabe herausgegeben von der Internationalen Stiftung Mozarteum Salzburg, gesammelt von Wilhelm A. Bauer und Otto Erich Deutsch auf Grund deren vorarbeiten erläutert und durch ein Register erschlossen von Joseph Heinz Eibl. Band VIII. Einführung und Ergänzungen herausgegeben von Ulrich Konrad.*  
 Kassel, 1962-. 8°, 157 pp. Additions to the original 7-volume "Briefe und Aufzeichnungen" (Kassel, 1962-). Linen. \$49
- 9670 [documents]  
*"Account of a very Remarkable Young Musician". London: 1781. The Pierpont Morgan Library. The James Fuld Collection, New York.*  
 New York, 1991. 33 x 43 cm; 22 x 27 cm, iv, 12 pp. Fine line-cut reproduction of one of the contemporary account of Mozart's exceptional genius by Daines Barrington on behalf of the Royal Society in London. Barrington visited the Mozarts in their London quarters in Thrift Street, Soho, one of their residences during their one year long stay in England. No.10 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$40  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 9672 [documents]  
*A Concert Ticket. Vienna: ? 1784-1785. Internationale Stiftung Mozarteum, Salzburg.*  
 New York, 1991. 33 x 43 cm; oblong 12 x 8 cm, iv, 1 p. Color facsimile of a concert ticket—"Einlass-Karte zum CONCERT von W.A. Mozart". The exact concert is not known, but Mozart usually played one or two of his piano concertos in such venues, and improvised solo piano works as encores. No.12 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$30  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 9678 [documents]  
*Decree Appointing Mozart Imperial & Royal Chamber Musician. Vienna: December 7, 1787. Internationale Stiftung Mozarteum, Salzburg.*  
 New York, 1991. 33 x 43 cm; 27 x 39 cm, iv, 1 p. Color reproduction of the official decree assigning Mozart the position of Imperial Court Musiaian (after the death of Christoph Willibald Gluck). With full translation into English. No.18 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$30  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 9667 [documents]  
*The Order of the Golden Spur. Rome: July 4, 1770. Archivio Segreto Vaticano, The Vatican.*  
 New York, 1991. 33 x 43 cm; 21 x 29 cm, iv, 2 pp. Color facsimile of the official document of Pope Clement XIV, making Mozart a Knight of the Golden Spur. The motivation of the award was the Pope's having learned the young Mozart, when visiting the Sistine Chapel, had committed to memory and written down the Miserere of Gregorio Allegri. No.6 from the bibliophile edition "Mozart: Portfolio of a Genius", edited and with a commentary by Neal Zaslow. \$30  
[http://www.omifacsimiles.com/brochures/moz\\_port.html](http://www.omifacsimiles.com/brochures/moz_port.html)
- 2794 Haberkamp, Gertraut.  
*Die Erstdrucke der Werke von Wolfgang Amadeus Mozart. Bibliographie.*  
 Musikbibliographische Arbeiten, 10. Tutzing, 1986. 4°, I: 494; II: vi, 389 pp. Descriptive catalog of Mozart first editions appearing before 1805. Text volume, organized by Köchel numbers, includes full title, number of printed and blank pages, and plate information. Orders chronologically various printings of some editions; where possible, dating is corroborated with contemporary newspaper announcements and/or with testimony from the composer. Volume II features halftone reproductions of title pages and pages of special significance. Indices & bibliography. Linen. \$295
- 2528 [King, A. Hyatt (British Library)]  
*A Mozart Legacy: Aspects of the British Library Collections.*  
 London, 1984. 19 x 25 cm, 112, with 60 illus pp. Re-edition of Mozart in the British Museum, together with additional essays and halftones. Hardbound. \$30
- 4024 (Klein, Hans-Günter)  
*Wolfgang Amadeus Mozart. Autographe und Abschriften. Katalog bearbeitet von Hans-Günter Klein.*  
 Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung-Kataloge, 6. Berlin, 1982. 8°, 542, 40 illus pp. Annotated catalog of the complete Mozart holdings in the possession of the SBPK in Berlin. Linen. \$253

- 1922 (Larsen, Jens Peter & Kamma Wedin)  
*Die Sinfonie KV 16a "del Sigr. Mozart". Bericht über das Symposium in Odense anlässlich der Erstaufführung des wiedergefundenen Werkes Dezember 1984. Herausgegeben von Jens Peter Larsen und Kamma Wedin.*  
 Dansk Selskab for Musikforskning und Odense Kommune. Odense, 1987. 15 x 22 cm, 97, with 9 plates pp. Essays by Larsen and Wedin, together with contributions by Sybille Reventlow, Gerhard Allroggen, Wolfgang Plath, Alan Tyson, Marius Flothuis, and Eva Badura-Skoda on various aspects of the newly discovered symphony. Wrappers. \$32
- 7859 [Nannerl Mozart, diary]  
*Nannerl Mozarts Tagebuchblätter mit eintragungen ihres Bruders Wolfgang Amadeus. Vorgestellt und bearbeitet im Auftrage der Internationalen Stiftung Mozarteum von Walter Hummel.*  
 Salzburg, 1958. 21 x 24 cm, 136, with 19 plates & 57 pp. Line-cut reproduction of Nannerl's diary written from May 1775 to September 1783, with careful line-by-line transcription provided in the margins. With numerous illustrations and additional letters. Comprehensive word and person glossary plus index. Cloth. \$45
- 9473 [Nannerl Mozart, diary]  
*Marie Anne Mozart – "meine tag ordnungen". Nannerl Mozarts Tagebuchblätter 1775-1783. Mit Eintragungen ihres Bruders Wolfgang und ihres Vaters Leopold mit 89 Faksimiles und 16 Farbbildern. Herausgegeben und kommentiert von Geneviève Geffray unter Mitarbeit von Rudolph Angermüller.*  
 Internationale Stiftung Mozarteum Salzburg. Bad Honnef, 1998. 17 x 24 cm, lxiv, 278 pp. 89 facsimiles and 16 color reproductions. A wonderful facsimile and edition of the diary of Mozart's sister "Nannerl", 22 May 1775 to 31 October 1783 (a year before her marriage to Johann Baptist Franz von Berchtold zu Sonnenburg). Each opening is carefully arranged with a diplomatic transcription on the left, and facsimile on the right. A gold mine of information on various facets her Salzburg life, private and social, musical and mundane, including entries by "papa" and "wolfgang". Nicely documented and indexed. Limited bibliophile edition with decorative paper boards. \$95  
[http://www.omifacsimiles.com/brochures/nannerl\\_tb.html](http://www.omifacsimiles.com/brochures/nannerl_tb.html)
- 9202 *Nannerl Notenbuch. Vollständiges Faksimile aller erhaltenen Teile der Handschrift. Mit einer Einführung und einem Nachwort von Ulrich Leisinger.*  
 Denkmäler der Musik in Salzburg, Faksimile-Ausgaben, 16. Munich, 2010. Oblong, 8°, 120 pp, 2 audio CDs. Full-color facsimile. This famous music book not only documents the musical training of Anna Maria (Nannerl) Mozart and her brother Wolfgang, but also provides the first glimpse of the exceptional talent of the young composer, showing the astounding development from an improvisation, written at the age of 5, to an ambitious sonata and concerto movement penned when he was almost 8. Leopold Mozart used the book to instruct his children up to about 1766; later Nannerl began to copy various works of Mozart as a souvenir of her brother. The volume contains altogether 27 works, most of them by Wolfgang, but there are also works by Leopold Mozart, Georg Christoph Wagenseil, Anton Cajetan Adlgasser, Johann Jakob Paul Küffner, Johann Niklaus Tischer, & Johann Joachim Agrell. With 2 audio CD, performed by Florian Birsak, a respected harpsichord and fortepiano soloist. \$150  
[http://www.omifacsimiles.com/brochures/moz\\_nn.html](http://www.omifacsimiles.com/brochures/moz_nn.html)
- 4147 Niemetschek, Franz Xaver.  
*"Ich kannte Mozart". Leben des k.k. Kapellmeisters Wolfgang Gottlieb Mozart nach Originalquellen beschrieben. Herausgegeben und kommentiert von Jost Perfahl.*  
 Munich, 4/ 1991. 8°, viii, 90, 28 pp. Line-cut of the Prague, 1808 edition, together with additional material first published by E. Rychnovsky in his 1905 reprint. Afterword in Ger. Bibliography. Hardbound. \$18
- 4553 Nissen, Georg Nikolaus.  
*Biographie W.A. Mozarts [nach Originalbriefen, Sammlungen alles über ihn Geschriebenen, mit vielen neuen Beylagen, Steindrücken, Musikblätter und einem Facsimile. Nach dessen Tode herausgegeben von Constanze Wittve von Nissen, früherer Wittve Mozart. Mit einem Vorworte vom Dr. Feuerstein]. Mit einem Vorwort von Rudolph Angermüller.*  
 Hildesheim, 2/ 1984. 8°, xvi, 44, 702, 220 pp. Line-cut of the Breitkopf & Härtel edition, Leipzig, 1828. First authoritative bibliography on Mozart. This edition contains the first printed reproduction of a Mozart autograph (the soprano aria "In te spero", K.383h). This "Fac-Simile" is not the result of any photographic process, but rather, is a handmade "copy" done by an engraver. Linen. \$117
- 2403 (Paris, Bibliothèque Nationale, Paris, exhib. catalog)  
*Mozart en France.*  
 Paris, 1956. 16 x 20 cm, viii, 26, 86 pp. Exhibition catalog on the occasion of the 200th anniversary of Mozart's birth. Description of 234 exhibited items, mostly from the collection of the Bibliothèque Nationale. Half-tones of many hitherto unpublished autographs and contemporary documents. Wrappers. \$15
- 475 Rech, Géza.  
*Das Salzburger Mozartbuch.*  
 Salzburg, 1986. 13 x 18 cm, 120, with 62 illus pp. Numerous autographs, letters, portraits, photos, and other memorabilia. Line-cut snippets from Il sogno di Scipione, Idomeneo, The Marriage, Don Giovanni, and Magic Flute. 2 complete letters, one from Leopold to Nannerl, the other from Wolfgang to Constanze. Color portrait of Mozart (at 4) embossed on linen cover. Linen. \$35
- 2668 [Sotheby's]  
*Wolfgang Amadeus Mozart. Autograph Manuscript of Nine Symphonies.*  
 London, 1987. Oblong, 27 x 21 cm, 16, with 7 pp. Illustrated auction catalog for one of the most extraordinary sales of this century: the scores (mostly autograph) of Symphonies 22 through 30. Includes seven 3-color half-tones of pages from Symphonies 22, 23, 24, 27, 29, and the table of contents with thematic incipit in the hand of Leopold Mozart, believed to have assembled the collection. Wrappers. \$28
- 9475 [Stock, Doris, portrait]  
*Das letzte Porträt Mozarts. Die Silberstiftzeichnung von Doris Stock. Dresden, am 16./17. April 1789. Historisches Umfeld und Faksimile von Geneviève Geffray.*  
 Salzburg, 2005. 8°, 22 pp. Beautiful reproduction of the last known portrait of Mozart from April 1789. This exquisite silverpoint drawing passed from Christian Gottfried Körner (consistory advisor in Dresden and brother-in-law of Doris Stock) to Friedrich Förster, to Carl Eckert the conductor, to Henri Hinrichsen proprietor of C.F. Peters, to Albi Rosenthal antiquarian bookseller, and is now in the International Stiftung Mozarteum. Doris Stock studied with her father, the copper engraver Johann Michael Stock in Leipzig, and was an excellent painter of pastels and miniatures. Mozart's visits with Doris Stock are nicely documented in "Memoires of My Youth" by Gustav Parthey. It was probably during one of these visits that Doris Stock drew Mozart's profile. The silverpoint drawing is one of the few authentic Mozart portraits in the world and indeed the last that was completed during his lifetime. Commentary in Ger/Eng/Fr. Limited bibliophile edition. \$35  
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- 2068 [Verzeichnis / Thematic catalog]  
*Mozart's Catalogue of His Works, 1784-1791. [Ms. deposit, British Library, London].*  
 New York, 1956. 15 x 20 cm, 32, 58 pp. Reissue of the 1938, Vienna edition, with introductory material in English. Collotype of the autograph. Mozart's personal thematic catalog compiled during his last years in Vienna. Includes date, name of the composition, instrumentation (if orchestral), names of the singers (if operatic), date of the first performance, dedication, and a musical incipit, usually in score form, on two staves. Limited edition of 350 copies. Quarter linen with coverboards in decorative paper. Very rare. \$350
- 3614 [Verzeichnis / Thematic catalog]  
*Thematic Catalog. A Facsimile. British Library, Stefan Zweig MS 63. Introduction and Transcription by Albi Rosenthal & Alan Tyson.*  
 Cornell, 1990. 18 x 25 cm, 57, 90 pp. Beautiful 2-color half-tone issued on the occasion of the bicentennial of Mozart's death. Reproduces all the empty pages of the Verzeichnis and includes new critical edition. Cloth.

- 4359 [Verzeichnis / Thematic catalog]  
*Eigenhändiges Werkverzeichnis. Faksimile. British Library Stefan Zweig Ms 63. Einführung und Übertragung von Albi Rosenthal und Alan Tyson.*  
Neue Ausgabe Sämtlicher Werke, X/33/1. Kassel, 1991. 18 x 25 cm, 57, 90 pp. Beautiful 2-color halftone of the autograph, issued on the occasion of the bicentennial of Mozart's death. Mozart's endearing "Verzeichniß aller meiner Werke" compiled during his last years in Vienna, and according to Costanze always carried by him, includes date, name of the composition, instrumentation (if orchestral), names of the singers (if operatic), date of the first performance, dedication, and a musical incipit, usually in score form, on two staves. Includes new transcription with modern Köchel numbers provided in footnotes. Introduction in German. Full linen with dustjacket. \$108  
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- 7178 Ziegler, Frank.  
*Kleine Galerie zu Mozarts Opern. Herausgegeben im Auftrag der Deutschen Staatsbibliothek zu Berlin in der Stiftung Preußischer Kulturbesitz von Frank Ziegler.*  
Wiesbaden, 1991. Oblong, 30 x 21 cm, xvii, 31 plates pp. Beautiful exhibition catalog issued on the bicentennial of the composer's death. Includes 18 pages of autographs from various operas and 13 pages of drawings and scene representations by Johann Peter Lysér (1803-1870). Contains three essays: "Mozart und Lysér – Ursprünge der Kleinen Galerie"; ". . . Komponiert ist schon alles – aber geschrieben noch nicht. . . – Anmerkungen zu Mozart's Kompositionsarbeit"; "Mozart, auf den Thron erhoben – Johann Peter Lysers Mozart-Bilder". Wrappers. \$37
- 4020 (Ziegler, Frank)  
*Wolfgang Amadeus Mozart. Autographenverzeichnis bearbeitet von Frank Ziegler.*  
Deutsche Staatsbibliothek, Handschrifteninventare, 12. Berlin, 1990. 8°, 62, with 7 illus pp. Annotated catalog of 43 autograph compositions, sketches and exercises currently in the possession of the Deutsche Staatsbibliothek. With bibliography, and comprehensive index organized by year, genre, Köchel no., and personal name. Wrappers. \$17