Franz Schubert

Piano Sonata no. 7 op. 64

The autograph score of Schubert’s Trio in E major op. 100 makes for fascinating reading as it includes many changes during its composition. The numerous parts of which were greatly revised (and even entire sections in and out) provides an opportunity to trace the intricacies of Schubert’s composing and anticipating.

Robert Schumann

Piano Trio no. 2 op. 63

Despite the alterations and changes, the manuscript reproduced in this facsimile is always very legible and even therefore valid as an exact copy for the original publishing house—Schuman within reach in a facsimile that is the “spitting image” of the original.

Alexander Scriabin

Piano Sonatas no. 9

Scriabin’s 7th Piano Concerto is concerned, as Schubert separated his manuscript into three parts for pragmatic reasons; and this is still the case today. This facsimile unites all three parts of the autograph and now provides access to the whole of one of Schubert’s most interesting manuscripts.
The 141-page autograph of this most important work of Czech piano music bears impressive Frédéric Chopin witness to the work’s difficult gestation. Besides the original text it contains additions in lead, red and blue pencil as well as red ink.

This very precise working manuscript of the ballade in F major op. 38

The Fantasies surely number amongst the most valuable works for piano of the late frequently played works. The autograph score of Haydn’s most important piano work contains the fair copy of the variations, which reveals a greater amount of effort than the first three movements. No other sonata took him so long to finish. This superb facsimile is an eloquent testimony to its painstaking genesis.

The crossings-out and paste-overs in this autograph, which were originally notated underneath the paste-overs. They have since been removed and in our new edition we can now reveal what lies underneath them.
Frederic Chopin

Ballade in F major op. 38

This very precise working manuscript of the second Ballade contains a number of corrections that allow one to identify the intended text. It is the latest manuscript of a masterpiece that is available both in full musical and printed manuscript text of its maestro.

Polonaise in A major op. 33

This facsimile of the autograph in the possession of the Morgan Library, New York (Introduction by Ernst Herttrich) is a fine reproduction of an important source for Chopin's mature, and famous, and definitive musical text of his masterpiece.

Claude Debussy

Clair de Lune

This facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris (Introduction by Denis Herlin) contains only one page of music, but it is significant because it is the full score of the famous piano piece.

Antonín Dvořák

Piano Concerto in A minor op. 21

The crossings-out and paste-overs in this autograph score show how Liszt honed this work. The facsimile edition previously issued by G. Henle Publishers allowed an insight into this process, yet it was not possible to see what Liszt had originally notated underneath the paste-overs. They have since been removed and in our new edition we can now reveal what lies underneath them.

Johannes Brahms

Variations auf „Ah, vous dirai-je Maman“

Once in Günter Henle’s possession, this autograph became part of his collection in 1985. It contains the music in modern musical notation as well as extensive information concerning its genesis.

Ludwig van Beethoven

String Quartet in A minor op. 182

Ludwig van Beethoven

String Quartet in E flat major op. 123

This facsimile of the autograph in the possession of the National Museum, Czech Museum of Music, Prague (Introduction by Jan Dehner and Jarmila Tauerová) has been carefully edited to ensure that it is as close as possible to the original autograph.

Wolfgang Amadeus Mozart

Sonatas for Piano No. 35

This facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris (Introduction by Ernst Herttrich) contains only one page of music, but it is significant because it is the full score of the famous piano piece.

Joseph Haydn

Piano Sonata in C major op. 30/6

This facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris (Introduction by Cathérine Massip) contains one page of music, but it is significant because it is the full score of the famous piano piece.

Rigoletto – Concert Paraphrase

This piano concerto is one of Mozart's most frequently played works in history. It is considered one of his most valuable compositions, and it is now available in a high quality facsimile edition.

Beethoven’s mighty Sonata op. 101, which he wrote in 1809, is marked by the composer’s two major works and by the early stages of his career. It shows how Beethoven’s style was evolving, and how he was moving towards the masterworks of his later years.

Ludwig van Beethoven

Beethoven generously makes the most of the space on the pages of this exceptionally beautiful manuscript. The fourth movement presents a very rich and extensive symphonic variation, and the score is a masterpiece of the early Romantic period.

Ballade in F major op. 38

Polonaise in A major op. 33

This facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris (Introduction by Cathérine Massip) contains only one page of music, but it is significant because it is the full score of the famous piano piece.

Ballade in F major op. 38

This facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris (Introduction by Cathérine Massip) contains only one page of music, but it is significant because it is the full score of the famous piano piece.

Polonaise in A major op. 33

This facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris (Introduction by Cathérine Massip) contains only one page of music, but it is significant because it is the full score of the famous piano piece.

Piano Concerto in G major op. 17

This facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris (Introduction by Cathérine Massip) contains only one page of music, but it is significant because it is the full score of the famous piano piece.

Ludwig van Beethoven

String Quartet in E flat major op. 123

This facsimile of the autograph in the possession of the National Museum, Czech Museum of Music, Prague (Introduction by Jan Dehner and Jarmila Tauerová) has been carefully edited to ensure that it is as close as possible to the original autograph.

Wolfgang Amadeus Mozart

Sonatas for Piano No. 35

This facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris (Introduction by Ernst Herttrich) contains only one page of music, but it is significant because it is the full score of the famous piano piece.

Rigoletto – Concert Paraphrase

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Ballade in F major op. 38

Polonaise in A major op. 33

This facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris (Introduction by Cathérine Massip) contains only one page of music, but it is significant because it is the full score of the famous piano piece.

Ballade in F major op. 38

Polonaise in A major op. 33

This facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris (Introduction by Cathérine Massip) contains only one page of music, but it is significant because it is the full score of the famous piano piece.

Piano Concerto in G major op. 17

This facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris (Introduction by Cathérine Massip) contains only one page of music, but it is significant because it is the full score of the famous piano piece.

Ludwig van Beethoven

String Quartet in E flat major op. 123

This facsimile of the autograph in the possession of the National Museum, Czech Museum of Music, Prague (Introduction by Jan Dehner and Jarmila Tauerová) has been carefully edited to ensure that it is as close as possible to the original autograph.

Wolfgang Amadeus Mozart

Sonatas for Piano No. 35

This facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris (Introduction by Ernst Herttrich) contains only one page of music, but it is significant because it is the full score of the famous piano piece.

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Ballade in F major op. 38

Polonaise in A major op. 33

This facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris (Introduction by Cathérine Massip) contains only one page of music, but it is significant because it is the full score of the famous piano piece.

Ballade in F major op. 38

Polonaise in A major op. 33

This facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris (Introduction by Cathérine Massip) contains only one page of music, but it is significant because it is the full score of the famous piano piece.
G. HENLE VERLAG

**Facsimiles**

**Frederic Chopin**

*A Ballade in e minor op. 23*

Facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris | Commentary by Cathérine Massip | 29.4 × 23.0 cm | 15 pages, of which 10 pages are facsimile | ISMN 979-0-2018-3212-8

**Joseph Haydn**

*Sonatas in A major, op. XIX/26*

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*String Quartet in F major K. 168*

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*Piano Concerto in G minor op. 42*

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**Siegfried Sasson**

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Facsimile of the autograph in the possession of the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz | Introduction by Sigrid v. Moisy and Sabine Kurth | 30.8 × 25.7 cm | 28 pages, of which 4 pages are facsimile | ISMN 979-0-2018-3223-9

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**Johannes Brahms**

*Fantasies for Piano op. 116*

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**Johannes Brahms**

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**Johannes Brahms**

*Piano Concerto in G major op. 24*

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Franz Schubert

Piano Trios in D major op. 100 D 950
Facsimile of the autograph in the possession of a Swiss private collector
Introduction by Sabine Weidenmuller, Foreword by Alexander Albrecht
| 306 × 210 cm | 56 pages, of which 34 pages are facsimiles |
|ISMN 979-0-2018-3208-5 | Hardcover | HN 3208 |

The facsimile of Schubert's Trio in D major op. 100 makes for fascinating reading as it documents many changes during its composition. The original parts of which were greatly missed (evening concerts were in and out) and provides an opportunity to trace the influences of Schubert's playing and orchestration.

Sonatas (Facsimiles) for Piano and Viola in D major op. 137 no. 1 D 384
Facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris
| Commentary by Margit L. McCorkle |
| 35.8 × 28.4 cm | 28 pages, of which 16 pages are facsimile |
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Despite all of the alterations and changes, the manuscript reproduced in this facsimile is always very legible and was therefore suited as an engraver’s copy for the original publishing house—Schumann within reach in a facsimile that is the “spitting image” of the original.

Alexander Scriabin

Piano Sonata no. 7 op. 64
Facsimile of the autograph in the possession of the Juilliard School, New York
| Introduction by Valentina Rubcova |
| 26.5 × 38.5 cm | 40 pages, of which 26 pages are facsimiles |
|ISMN 979-0-2018-3228-9 | Hardcover | HN 3228 |

Scriabin's Piano Sonata no. 7 is of particular interest as far as its single and subsequent history is concerned, as Schubert repeatedly transcribed the three parts for his own purposes, and this is clearly the case. The facsimile allows all three parts of the autograph and true provision access to the whole of one of Schubert’s most innovating manuscripts.

Robert Schumann

Forest Scenes op. 82
Facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris |
| Commentary by Andrea Lindmayr-Brandl |
| 34.0 × 29.0 cm | 96 pages, of which 74 pages are facsimile |
|ISMN 979-0-2018-3225-8 | Hardcover | HN 3225 |

The facsimile of Schubert's Trio in D major op. 100 makes for fascinating reading as it documents many changes during its composition. The original parts of which were greatly missed (evening concerts were in and out) and provides an opportunity to trace the influences of Schubert's playing and orchestration.

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Schumann
Sonata (Sonatina) for Piano and Violin
in D major op. 137 no. 1 D 384
Facsimile of the autograph in the possession of the Juilliard School, New York
| Introduction by Valentina Rubcova |
| 26.5 × 38.5 cm | 40 pages, of which 26 pages are facsimiles |
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The facsimile of Schubert's Trio in D major op. 100 makes for fascinating reading as it documents many changes during its composition. The original parts of which were greatly missed (evening concerts were in and out) and provides an opportunity to trace the influences of Schubert's playing and orchestration.

Franz Schubert

Piano Trios in D major op. 100 D 950
Facsimile of the autograph in the possession of a Swiss private collector
Introduction by Sabine Weidenmuller, Foreword by Alexander Albrecht
| 306 × 210 cm | 56 pages, of which 34 pages are facsimiles |
|ISMN 979-0-2018-3208-5 | Hardcover | HN 3208 |

The facsimile of Schubert's Trio in D major op. 100 makes for fascinating reading as it documents many changes during its composition. The original parts of which were greatly missed (evening concerts were in and out) and provides an opportunity to trace the influences of Schubert's playing and orchestration.

Robert Schumann

Forest Scenes op. 82
Facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris |
| Commentary by Andrea Lindmayr-Brandl |
| 34.0 × 29.0 cm | 96 pages, of which 74 pages are facsimile |
|ISMN 979-0-2018-3225-8 | Hardcover | HN 3225 |

Despite all of the alterations and changes, the manuscript reproduced in this facsimile is always very legible and was therefore suited as an engraver’s copy for the original publishing house—Schumann within reach in a facsimile that is the “spitting image” of the original.

Alexander Scriabin

Piano Sonata no. 7 op. 64
Facsimile of the autograph in the possession of the Juilliard School, New York
| Introduction by Valentina Rubcova |
| 26.5 × 38.5 cm | 40 pages, of which 26 pages are facsimiles |
|ISMN 979-0-2018-3228-9 | Hardcover | HN 3228 |

Scriabin's Piano Sonata no. 7 is of particular interest as far as its single and subsequent history is concerned, as Schubert repeatedly transcribed the three parts for his own purposes, and this is clearly the case. The facsimile allows all three parts of the autograph and true provision access to the whole of one of Schubert’s most innovating manuscripts.
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Mozart: Piano Concerto in A major K. 488
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Schubert: Sonata Arpeggiata 173 no. 1 D 846
HN 210016
Schumann: Portrait Scores op. 84
HN 210018

Franz Schubert

Piano Trios in G major op. 190 & 920
Facsimile of the autograph in the possession of a Swiss private collector – Introduction by Robert Schumann (Translation by Andrea Lindmayr-Brandl) 340 × 250 cm | 96 pages, of which 10 pages are facsimile
HN 3205
Facsimile: The autograph score of Schubert’s Trio in G major op. 190 makes for fascinating reading as it reflects many changes during its composition. The enigmatic parts of which were greatly missed, have taken on a life of their own and provides an opportunity to trace the intimacy of Schubert’s thinking and manipulation.

Societas (facsimiles) für Piano und Violin in G major op. 137 no. 1 & 388
Facsimile of the autograph in the possession of the late Prof. Györgi Kurucz, the New York City Conservatory of Music, and Prof. Károly Beke of the University of Pázmány, the autograph score of which is 19.5 × 25 cm | 48 pages, of which 38 pages are facsimile
HN 3201
Facsimile: The facsimile 388 is of particular interest as far as its single and subsequent history is concerned, as it is the first facsimile printed by Grabar, request by the author for a facsimile of the same size, and this is the only one that the facsimile alone all these parts of the autograph and now provides access to the whole of one of Schubert’s most esteemed manuscripts.

Robert Schumann

Forest Scenes op. 82
Facsimile of the autograph in the possession of the Bibliothèque nationale de France, Paris | Commentary by Margit L. McCorkle | 35.8 × 28.4 cm | 28 pages, of which 16 pages are facsimile
ISMN 979-0-2018-3217-3
Facsimile: Despite all the deletions and chang-es, the manuscript reproduced in this facsimile is always very legible and was therefore utilized as an original copy for the original publishing house — Schumann within reach in a facsimile that is the “spitting image” of the original.

Alexander Scriabin

Piano Sonatas nos. 7 & 8
Facsimile of the autograph in the possession of the Juilliard School, New York | Introduction by Valentina Rubcova | 26.5 × 38.5 cm | 40 pages, of which 26 pages are facsimile
ISMN 979-0-2018-3228-9
Facsimile: The facsimile of Scriabin’s Piano Sonatas nos. 7 & 8 is particularly noteworthy for its reproduction quality. The facsimile of the original page of the autograph is a true facsimile of the original page and now provides access to the whole of one of Scriabin’s most renowned manuscripts.

G. Henle Verlag