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Bärenreiter
The Musicians' Choice



The Programme
New Publications
I/2019: January–June 2019



Corinne Votteler



Petra Woodfull-Harris



Catriona Glatthaar

Dear customers, business partners and musicians

What a year! 2018 was challenging for us, because we implemented a new IT system which has been – and still is – a huge undertaking. We would like to take this opportunity to thank you all for your patience and understanding during the stressful transition time.

In presenting our new publications for the first half of 2019 we look forward to an exciting publishing year. We are at the ready for the Beethoven Anniversary Year 2020 and you will discover attractive editions, both for the professional musician as well as the amateur. By July 2019 all 32 Beethoven piano sonatas will be available in separate editions. The collected sonatas in three volumes will follow shortly. Another large project, the “Missa solemnis”, will be published in the spring.

Apart from Beethoven, our editors turned to the works of many other composers like Ravel, Chopin, Vivaldi, Dvorák, Mendelssohn, Schubert and Monteverdi. A wide range of fine Bärenreiter editions is ready to be displayed in your shops, carried in your libraries or put on your music stands!

Most exciting for us are the occasions where we can show our programme to you “live”, at conventions, exhibitions and music fairs. The largest event in the spring is the Frankfurt Music Fair which will take place from 2 to 5 April 2019. We would be very happy to welcome you to the Bärenreiter stand: Hall 3.1, Stand C 43. Please contact us for an appointment time – or meet us there at the daily Happy Hour, starting at 17:00; a chance to unwind and get together in a relaxed atmosphere.

Besides Frankfurt there are a lot of other opportunities where you can meet us all around the world. Stay tuned; please see our e-newsletters, our website and follow us on Facebook and Twitter.

We look forward to seeing you!
Your international sales and marketing team



Christopher Jackson



Patrick Abrams



Jaroslav Brych



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ISBN 978-3-7618-2471-9	54–55

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Please find a pdf of this brochure on our website:

<https://www.baerenreiter.com/en/service/promotion-material/new-publications-bulletin/>

Here each title has been linked –  – to the respective edition in our webshop where you can enlarge sample pages and covers and find additional information.



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www.twitter.com/Baerenreiter



www.youtube.com/BaerenreiterVerlag

New publications for the Beethoven Year 2020 at a glance



All about Beethoven

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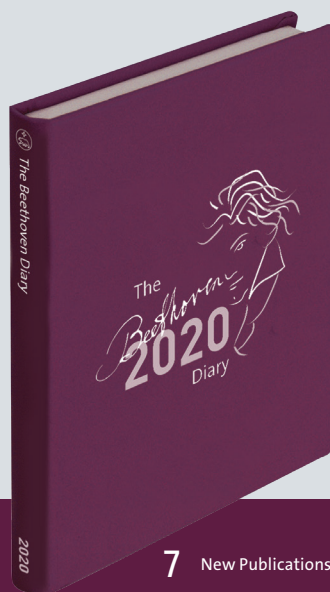
For Beethoven
use Bärenreiter

Beethoven
2020

lvb2020.com



This practical pocket diary is designed to be your daily Beethoven companion through the year 2020 which is the 250th anniversary of this great composer's birth. It presents interesting and amusing insights into Beethoven's life and works. With quotations by Beethoven and about him as well as numerous, mostly coloured illustrations. → pages 52–53





Piano

Beethoven's legacy ...



Ludwig van Beethoven: Sonata for Pianoforte E major op. 109

BÄRENREITER URTEXT

Edited by Jonathan Del Mar
With an Introduction by Misha Donat
and notes on performance practice
by Jonathan Del Mar and
Misha Donat
BA 10854 · approx. € 9.95

To appear in April 2019



New Issue Title



Beethoven's final three piano sonatas have always been a source of great fascination. Composed in 1820, the Sonata op. 109 opened the door to the future with its extreme expressivity, its abandonment of traditional techniques and its radical departure from familiar aesthetic norms.

Beethoven specialist Jonathan Del Mar has competently solved the questions raised by the highly complex source material of this work headed "Sonata for the Hammerklavier" in the autograph score. The result is a reliable musical text and a Critical Commentary explaining alternative readings and editorial decisions.

In addition to a reader-friendly engraving and practical page-turns, the edition is rounded off with an informative Introduction and valuable notes on historical performance practice.

- Scholarly-critical Urtext edition taking all sources into account
- Reader-friendly engraving and practical page-turns
- Informative Introduction (Eng/Ger) and valuable notes on historical performance practice (Eng/Ger)



... the late works

Sonate
op. 110

Ludwig van Beethoven

Moderato
cantabile molto espressivo
(saffi)
p con un'altezza

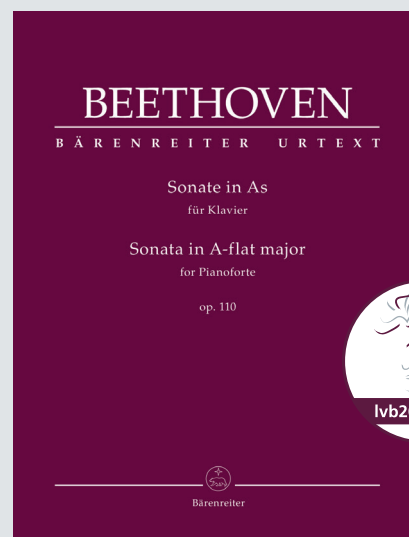
BA 11812

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Owing to severe illness, Beethoven had to wait for over a year after completing op. 109 before beginning work on the second piece in his triptych of late sonatas: the Piano Sonata in A-flat major op. 110. The initial sketches date from summer 1821; the work was completed by the end of the year and appeared in print the following summer – in an edition so riddled with mistakes that Beethoven angrily complained to the publisher.

For this new edition Jonathan Del Mar consulted all known sources and came across previously unknown information in the course of his research. The edition appears with a meticulously edited and elegantly engraved musical text incorporating the latest findings of scholarship, supplemented by a detailed Critical Commentary and notes on performance practice in Beethoven's day.

- Scholarly-critical Urtext edition drawing on new sources
- Elegant engraving and practical page-turns
- Notes on central issues of performance practice in Beethoven's day (Eng/Ger)



Ludwig van Beethoven: Sonata for Pianoforte A-flat major op. 110

BÄRENREITER URTEXT

Edited by Jonathan Del Mar
With an Introduction by Misha Donat
and notes on performance practice
by Jonathan Del Mar and
Misha Donat

BA 11812 · approx. € 6.95

To appear in May 2019

ISMN 979-0-006-56185-8

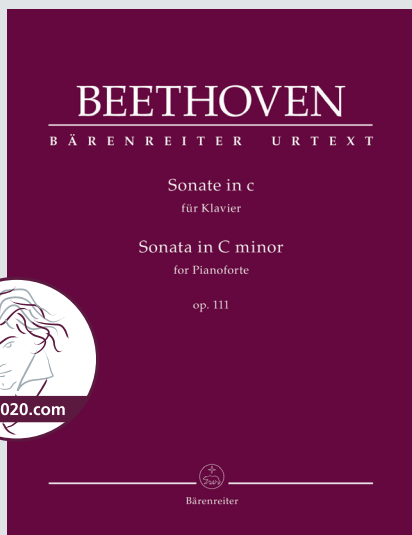


New Issue Title



Piano

Testament and myth

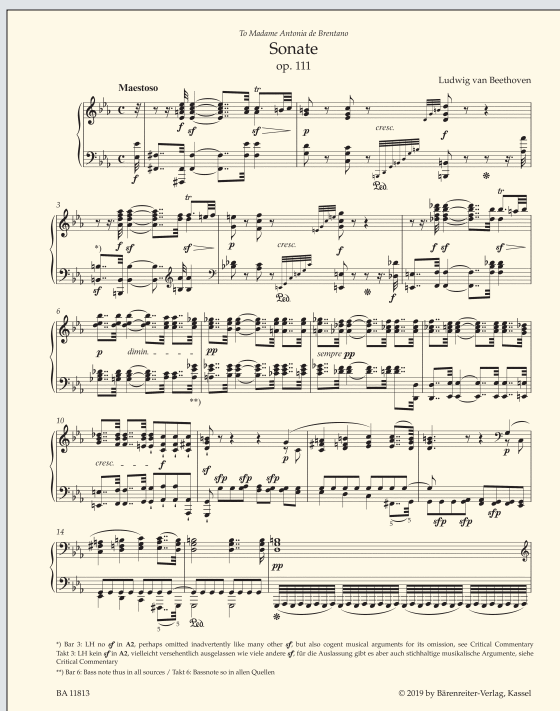


Ludwig van Beethoven: Sonata for Pianoforte C minor op. 111

BÄRENREITER URTEXT

Edited by Jonathan Del Mar
With an Introduction by Misha Donat
and notes on performance practice
by Jonathan Del Mar and
Misha Donat
BA 11813 · approx. € 9.50

To appear in June 2019



In late 1821 Beethoven began work on his final piano sonata op. 111 which has been considered a towering masterwork ever since its publication. Thomas Mann gave it a literary monument in his novel "Doctor Faustus" in whose musical-theoretical digressions the main motif of the "Arietta" is set to the syllables "Wiesengrund", the middle name of Theodor W. Adorno.

Jonathan Del Mar has re-examined the convoluted source material, including the proof sheets and errata lists that accompanied its publication. Supplementing the meticulously edited text is a detailed Critical Commentary, an informative Introduction and valuable notes on performance practice.

- Scholarly-critical Urtext edition at the cutting edge of scholarship
- Informative Introduction and expert notes on performance practice (Ger/Eng)
- Detailed Critical Commentary (Eng)



New Issue Title



Everything about the Beethoven Year 2020:

 www.lvb2020.com

Beethoven Piano Sonatas

Already published:

Three Sonatas E-flat major, F minor, D major WoO 47
("Kurfürsten Sonatas")

BA 11801 · € 13.95

Three Sonatas F minor, A major, C major op. 2

BA 10859 · € 25.95

Grande Sonate E-flat major op. 7

BA 11802 · € 7.95

Three Sonatas C minor, F major, D major op. 10

BA 10857 · € 17.95

Grande Sonate pathétique C minor op. 13

BA 10851 · € 6.50

Two Sonatas E major, G major op. 14

BA 10855 · € 9.95

Grande Sonate B-flat major op. 22

BA 11803 · € 7.95

Grande Sonate A-flat major op. 26 "Funeral March"

BA 11804 · € 9.95

Sonata quasi una Fantasia E-flat major op. 27 no. 1 /

Sonata quasi una Fantasia C-sharp minor op. 27 no. 2

"Moonlight Sonata"

BA 10853 · € 11.50

Sonata D major op. 28 "Pastorale"

BA 11814 · € 7.95

Three Sonatas G major, D minor "Tempest", E-flat major op. 31

BA 11805 · € 21.95

Two Sonatas G minor, G major op. 49 "Sonates faciles"

BA 10858 · € 7.95

Grande Sonate C major op. 53 "Waldstein"

BA 10856 · € 9.95

Sonata F major op. 54

BA 11806 · € 6.95

Sonata F minor op. 57 "Appassionata"

BA 10852 · € 7.95

Sonata F-sharp major op. 78

BA 11807 · € 10.95

Sonata G major op. 79 "Sonate facile"

BA 11815 · € 6.95

Lebewohl, Abwesenheit und Wiedersehen.

Sonata E-flat major op. 81a "Les Adieux"

BA 11808 · € 7.95



Sonata E minor op. 90

BA 11809 · € 7.95

Sonata A major op. 101

BA 11811 · € 7.50

Grande Sonate B-flat major op. 106

"Hammerklavier"

BA 11810 · € 11.95



Jean KleeB: Beethoven goes Jazz

BA 10930 · approx. € 13.95

To appear in March 2019

Fun with Ludwig

Ludwig van Beethoven had the ability to create an entire musical universe from the most unassuming and minuscule motif. No classical composer worked more consciously with rhythm than Beethoven: his unmistakable “drive” can be felt in every bar!

Here familiar “Beethoven themes” are merged, liberated, shuffled, filtered and recombined with jazz harmonies, standard styles and rhythms. Jean KleeB’s arrangements sometimes closely follow the original, at other times they comment on or recall Beethoven’s music from afar.

From the contents:

ia pa pa pa (Variation on the “Fate” motif from Symphony No. 5 op. 67 | Jazzmenuetto (Variation on the minuet from the 2nd movement, Piano Sonata No. 20 op. 49 | Freude schöner Götter Funk (Variation on the theme from the last movement, Symphony No. 9 op. 125) | Moonlight – Adagio Jazztenuto (Memories of the 2nd movement, “Moonlight” Sonata op. 27 | Varioption Sinfonia 7 (Jazz variations on the theme from the slow movement, Symphony No. 7 op. 92 | Pastorale Impression (“Beethoven and Debussy” from the 4th movement, Symphony No. 6 op. 68 | Waldstein Jazz Sonata (inspired by the 1st movement, “Waldstein” Piano Sonata op. 53)

- Performable as a complete cycle or in any sequence or combination
- Jazz/classical fusion, particularly appealing to students
- Of moderate technical difficulty

Already published:

Jean KleeB
Classic goes Jazz
BA 8760 · € 15.50

Mozart goes Jazz
for Piano
BA 8761 · € 11.95



New Issue Title



Barraqué: pioneering Urtext edition



This pioneering edition of Jean Barraqué's "Sonate pour piano" (1950–52) is the first to present this masterpiece from the heyday of serialism in a scholarly-critical Urtext edition.

The new edition offers a consistent musical text purged of obvious mistakes and audibly departing from the shortcomings of the original print. In the interest of optimum presentation, there are no editorial additions in the musical text: alternative readings and editorial comments are exhaustively explained in a separate Commentary volume. An informative Foreword and facsimile reproductions round off this remarkable edition.

- Pioneering Urtext edition of a work from the heyday of serialism
- Consistent musical text purged of mistakes
- Informative Foreword and detailed Critical Commentary (Ger/Eng)



Jean Barraqué: Sonate pour piano

Volume I: Score

Volume II: Commentary

BÄRENREITER URTEXT

Edited by Heribert Henrich

BA 11416 · approx. € 59.00
(replaces BA 7284)

To appear in April 2019

ISMN 979-0-006-56760-7



9 790006 567607

New Issue Title



Maurice Ravel: Jeux d'eau for Piano

BÄRENREITER URTEXT

Edited by Nicolas Southon
With fingering and notes on
performance by Alexandre Tharaud
BA 10824 · approx. € 8.95

To appear in June 2019

**No distribution rights
for France.**

ISBN 979-0-006-52640-6



New Issue Title

Dancing waters – Works by Ravel ...



It was unmistakably Liszt's piano piece "Les jeux d'eau à la Villa d'Este" that inspired Ravel to compose one of his most famous works in 1901: "Jeux d'eau". Laid out in sonata form, its sound is governed by myriad motions of water and sustained by innovative, highly virtuosic piano textures against a freely migrating and richly coloured harmonic backdrop.

Nicolas Southon has re-evaluated the work's many sources, including memoirs from musicians close to Ravel such as Vlado Perlemuter, Jacques Février and Hélène Jourdan-Morhange. Special attention has been devoted to the original part-writing in Ravel's notation. Rounding off the new edition are an informative Foreword, a trilingual glossary as well as fingering and notes on performance by Ravel specialist Alexandre Tharaud.

- **New dependable Urtext edition faithful to the sources**
- **Fingering and notes on performance by Alexandre Tharaud (Fr/Eng/Ger)**
- **Informative Foreword and glossary (Fr/Eng/Ger)**



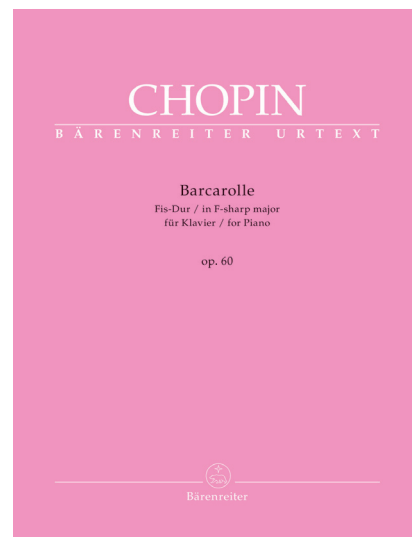
... and Chopin in Urtext editions



Chopin composed his melancholy “Barcarolle” op. 60 (1845–46) in the rare key of F-sharp major, perhaps to express his long period of dejection. The autograph engraver’s score for the first French edition bears witness to his creative struggles.

Now the work’s divergent and sometimes contradictory sources have been examined in a fresh light by the editor. The result is a reliable musical text with a detailed Critical Commentary (Eng) listing alternative readings and editorial decisions. Hardy Rittner has supplemented Chopin’s fingering from an historically informed perspective and discusses such crucial questions as the use of pedals, phrasing, rubato, dynamics and hidden counterpoint. An informative Foreword (Ger/Eng) provides information on the work itself.

- **Scholarly-critical Urtext edition from a fresh perspective**
- **Fingering and notes on performance practice by Hardy Rittner (Ger/Eng)**
- **Reader-friendly engraving with practical page-turns**



Frédéric Chopin: Barcarolle for Piano F-sharp major op. 60

BÄRENREITER URTEXT

Edited by Wendelin Bitzan
With fingering and notes on
performance practice by Hardy Rittner
BA 11831 · approx. € 8.95

To appear in June 2019



New Issue Title

Also available:

Frédéric Chopin
Vingt-quatre Préludes pour le piano
op. 28 / Prélude pour le piano op. 45
BA 9610 · € 16.50



Jakub Metelka: Modern Piano Studies

With illustrations by Andrea Tachezy
BA 11559 · approx. € 13.50

To appear in March 2019

Attractive miniature recital pieces

1
Malá tanečnice
The Little Dancer / Eine kleine Tänzerin

Allegretto
mp *leggero*

rit.

a tempo
mp

231 1
1. 1323 13231
(132 3132)

2.

p

Are studies meant only for practicing? This album of 30 short pieces with original names and amusing illustrations by Andrea Tachezy proves that studies are in no way boring. The edition covers all the keys, with each study solving a specific technical problem while displaying its own character or even telling a little story. With their tuneful melodies and modern sound, these studies amount to miniature recital pieces!

“When you play through all the studies, you will be able to find your way through all the major and minor keys and perfect your grasp of musical notation.” (Jakub Metelka)

- Piano studies as miniature recital pieces
- 30 studies – 30 technical problems to practice
- All major and minor keys covered, pieces mostly of moderate technical difficulty

ISMN 979-0-2601-0876-9



New Issue Title



Modes in more than one sense

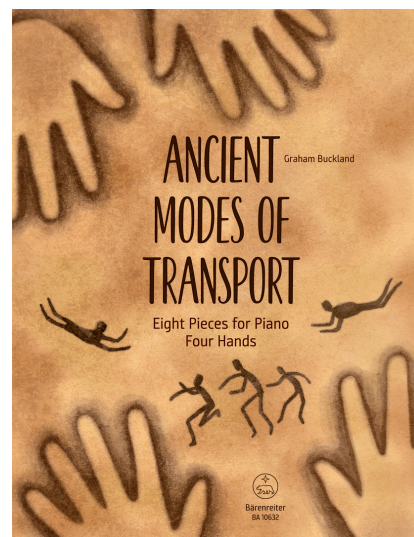


With a clever play on the words “Ancient Modes”, Graham Buckland presents eight character pieces for piano duet which effectively portray various mythical modes of transport and at the same time are based on church modes.

The transport scenes are all about locomotion aptly described by the music: you hear the flowing movement of the swimmers of Gilf Kebir (known from the movie “The English Patient”), the gait of the galloping Bucephalus and the marching step of the “March of the Ten Thousand”.

The pronounced subtle humour of native Englishman Graham Buckland is inscribed in these pieces which are of easy to moderate technical difficulty.

- **Character pieces based on 2 types of modes; modes of transportation and church modes**
- **Piano duets ideal for teaching and student recitals**
- **Easy to moderate technical difficulty**



Graham Buckland: Ancient Modes of Transport

Eight Pieces for Piano Four Hands
(piano duet)

BA 10932 · approx. € 15.95

To appear in March 2019

ISMN 979-0-006-56669-3



New Issue Title

Content

The Swimmers of Gilf Kebir (Ionian Mode) | The March of the Ten Thousand (Dorian Mode) | Gustafson's Sleighs (Phrygian Mode) | Bucephalus (Lydian Mode) | The Must Farm Dugouts (Mixolydian Mode) | Balaam's Donkey (Aeolian Mode) | Genghis Khan's Camel (Locrian Mode) | Merchant Ships of the Phoenicians (Ionian Mode)



Strings

Antonio Vivaldi




Antonio Vivaldi: La Stravaganza op. 4 Twelve Concertos for Violin, Strings and Basso continuo

BÄRENREITER URTEXT
Edited by Bettina Schwemer
Piano reduction by Andreas Köhs

Volume 1

Full score BA 7566 · € 74.00

Piano reduction

 BA 7566-90 · € 29.95

Violin I BA 7566-74 · € 8.95

Violin II BA 7566-75 · € 8.95

Viola BA 7566-79 · € 8.95


Basso (Vc, Cb) BA 7566-82 · € 8.95

Basso continuo BA 7566-86 · € 8.95

Volume 2

Full score BA 7567 · € 74.00

Piano reduction

 BA 7567-90 · € 29.95

Violin I BA 7567-74 · € 8.95

Violin II BA 7567-75 · € 8.95

Viola BA 7567-79 · € 8.95

Basso (Vc, Cb) BA 7567-82 · € 8.95

Basso continuo BA 7567-86 · € 8.95

Already published

Antonio Vivaldi's twelve concertos op. 4 known by the name of "La Stravaganza" were first mentioned as a collection of "Concerti a 4" in the 1711 Foreword of "L'Estro Armonico" op. 3. Their publication had to wait until 1716, when Estienne Roger issued them in two volumes of six concertos each. However, unlike the original announcement, "La Stravaganza" is more than a collection of concertos for solo violin with string accompaniment: in five of the concertos the soloist is joined by a second solo violin or even by a solo violoncello (Concerto No. 7).

The many reprints of "La Stravaganza" bear witness to its popularity and widespread dissemination well into the 1730s. Besides the surviving prints, there is a significant body of handwritten sources containing alternative versions for seven of the concertos. Some of these manuscripts stem from the music library of Johann Georg Pisendel.

This edition of "La Stravaganza" is not only the first scholarly-critical edition, it is also the only complete edition available. In addition to the twelve concertos handed down in the Roger edition, Bärenreiter offers an additional concerto in full score, piano reduction and parts contained in the 1728 print issued by the English publishers Walsh & Hare,



New Issue Title

BA 7566-90



New Issue Title

BA 7567-90

Antonio Vivaldi:

The only complete edition available

Concerto I
RV 383a
Antonio Vivaldi

Allegro

Violino di concertino
Violino primo
Violino secondo
Viola
Organo e Violoncello



BA 7566

© 2019 by Bärenreiter-Verlag, Kassel

from: Vivaldi, *La Stravaganza* op. 4, score · BA 7566

as well as alternative versions (without viola) found in handwritten sources for Concertos No. 6 (Volume 1) and No. 11 (Volume 2).

- The only complete edition currently available
- Orchestral parts in large format (25.5 cm x 32.5 cm)
- Each full score with a Foreword (Ger/Eng) and Critical Commentary (Eng)

VIVALDI
BÄRENREITER URTEXT

La Stravaganza
Zwölf Konzerte
für Violine, Streicher und Basso continuo
Twelve Concertos
for Violin, Strings and Basso continuo
op. 4
Band I / Volume I
I–VI
Partitur / Score
Bärenreiter

Full score BA 7566

VIVALDI
BÄRENREITER URTEXT

La Stravaganza
Zwölf Konzerte
für Violine, Streicher und Basso continuo
Twelve Concertos
for Violin, Strings and Basso continuo
op. 4
Band II / Volume II
VII–XII
Partitur / Score
Bärenreiter

Full score BA 7567



DVOŘÁK

Romantické kusy
Úprava pro violu a klavír

Romantic Pieces
Arrangement for Viola and Piano

Romantische Stücke
Bearbeitung für Viola und Klavier

on 75

Arrangement for Viola and Piano

Arranged by Bella und
Semjon Kalinowsky
👉 BA 10437 · approx. € 9.50

To appear in February 2019



“Sooner or later the “Romantic Pieces” will pave their way through all the salons”: thus the periodical *Dalibor* predicted when the “Romantic Pieces” op. 75 were first issued by the publisher Simrock in 1887. Since then they have become some of Dvořák’s most popular works for violin and piano. Now they are being made available for violists also.

Bella and Semjon Kalinowsky have arranged the four pieces on the basis of the “Complete Edition of the Works of Antonín Dvořák”. The piano part of the original version remains, while the violin part has been adapted for viola; it has been transcribed into the alto clef and includes fingering and bowing marks.

With their entrancing melodies and poetry, these pieces pose few technical challenges and are thus easy to play.

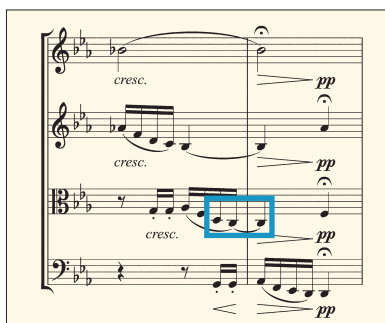
- Dvorák's popular work now arranged for viola and piano
- Viola part with fingering and bowing marks
- Foreword by the arrangers (Cz/Eng/Ger)



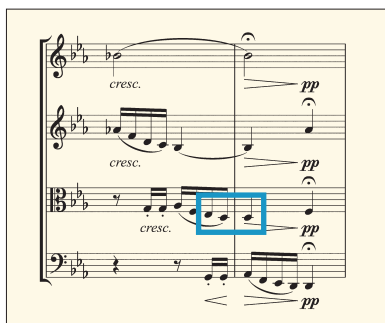
New Issue Title



New Urtext edition



H 1599



Corrected viola part after the autograph, 4th movement, measures 246–247

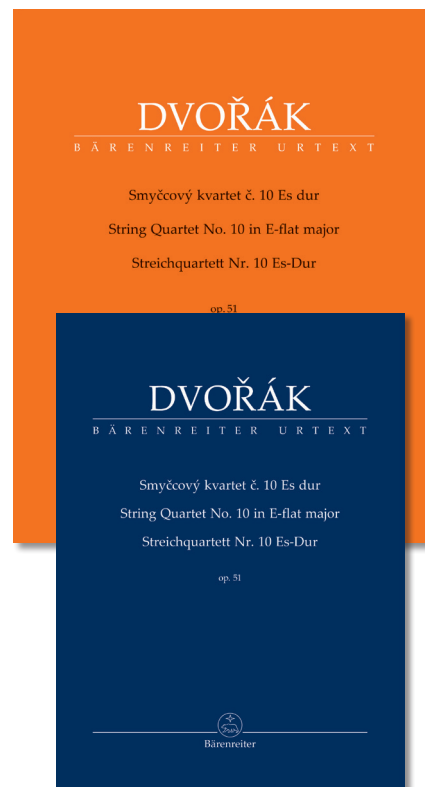


TP 523

When Antonín Dvorák started composing his String Quartet No. 10 in late 1878, none of his quartets had yet been performed. However this new work, deliberately cast in the “Slavonic” style, quickly achieved international renown and has remained among one of the most popular string quartets by Dvorák.

The authoritative Dvorák scholar Hartmut Schick has consulted all accessible sources, most notably the printed score published by Simrock and the autograph. Now, after many decades, a definitive Urtext edition of this major work can be presented. In comparison to the old Supraphon edition of 1955, the new publication includes a detailed Critical Commentary (Eng) as well as edited early versions of the middle movements in the appendix. A detailed Foreword (Ger/Cz/Eng) by the editor is also contained.

- After many decades the first critical edition of this significant work
- Audible alteration in the 4th movement, in the viola part
- Early versions (the endings of the 2nd movement, “Dumka” and the 3rd movement, “Romance”) included in the appendix



Antonín Dvorák: String Quartet No. 10 E-flat major op. 51

BÄRENREITER URTEXT

Edited by Hartmut Schick

Study score

TP 523 · approx. € 12.95
(replaces H 1599)

Parts in slipcover

BA 11523 · approx. € 29.95
(replaces H 1595)

To appear in March 2019

ISMN 979-0-2601-0857-8



9 790260 108578

BA 11523

New Issue Title

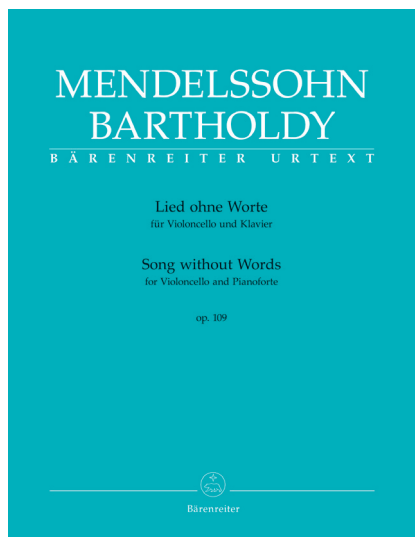
ISMN 979-0-2601-0856-1



9 790260 108561

TP 523

New Issue Title



Felix Mendelssohn Bartholdy: Songs without Words for Violoncello and Pianoforte op. 109

BÄRENREITER URTEXT

Edited by R. Larry Todd
Score with part
BA 10934 · € 7.50

Already published, not announced in
previous New Publications Bulletin

ISBN 979-0-006-56658-7



New Issue Title

Song without Words



This standard work of the cello literature has been extracted from Volume II of the “Complete Works for Violoncello and Pianoforte” (BA 9097) which was published in 2016. Mendelssohn scholar R. Larry Todd has edited the scholarly-critical edition of “Song without Words”.

This work is not based on the surviving autograph manuscript, which could not have been the basis for the posthumous first edition, but rather on the only plausible source: the German first edition itself. This was published in 1868 as op. 109 and is unquestionably based on an untraceable complete final manuscript, perhaps once previously owned by the dedicatee, French cellist Lisa Barbier Cristiani.

The publication is free from editorial amendments and modern performance instructions and provides an excellent basis for musical interpretation.

- **Urtext edition of a core work within the violoncello repertoire**
- **Full score and part in an elegant engraving**
- **Detailed Foreword (Ger/Eng) and Critical Commentary (Eng)**



Lost proof sheets unearthed

Concerto
op. 64
1845

Felix Mendelssohn Bartholdy

Allegro molto appassionato

Flauto I, II

Oboe I, II

Clarinetto I, II
in La / A

Fagotto I, II

Corno I, II
in Mi / E

Tromba I, II
in Mi / E

Timpani in
Mi-Si / E-H

Violino
principale

Allegro molto appassionato

Violini
I

II

Viola

Violoncelli
e Bassi

© 2005 rev. 2018 by Bärenreiter-Verlag, Kassel

Mendelssohn's Violin Concerto is a key work of 19th-century music. While still beholden to the classical style of Beethoven, it points the way to the romantic ethos of Brahms.

It is well-known that the soloist at the première, Ferdinand David, was closely involved in the compositional process and had an influence on the writing of the solo part. But the recent discovery of the allegedly lost proof sheets for the solo part has caused a minor sensation: Mendelssohn gave them to the young Belgian virtuoso Hubert Léonard, with whom he played the concerto at a private gathering in 1845. Not only is this source essential for reconstructing the context of the concerto's genesis, Léonard's fingering and bowing marks also shed light on the authentic interpretation of this work.

- **New source material thanks to rediscovery of allegedly lost proofs**
- **Revised Urtext edition**
- **Foreword (Ger/Eng) on the work's genesis and the influence of the first soloists on the writing of the solo violin part**



Felix Mendelssohn Bartholdy: Concerto for Violin and Orchestra E minor op. 64 Second version 1845

BÄRENREITER URTEXT

Edited by R. Larry Todd and
Clive Brown
Study score

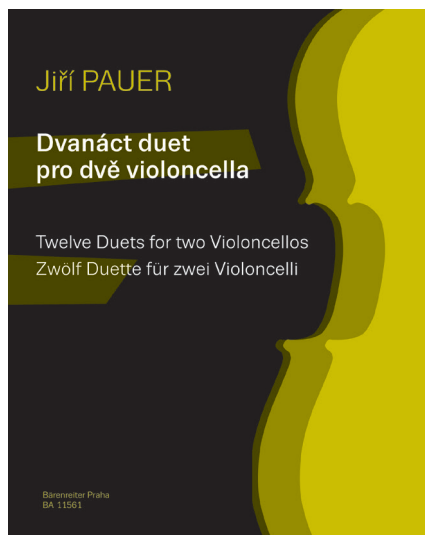
TP 394 · € 14.50

Already published, not announced in
previous New Publications Bulletin

ISMN 979-0-006-20308-6



New Issue Title



Jiří Pauer: Twelve Duets for two Violoncellos

Edited by Helena Velická
BA 11561 · approx. € 9.50

To appear in March 2019

Expressive recital pieces for cellists



The “Twelve Duets for two Violoncellos” by renowned Czech composer Jiří Pauer (1919–2007) captivate with their harmonic and timbral combinations and their dramatic expression.

These moderately difficult pieces are ideal for recitals and can be performed by two students or a student and teacher. They familiarise players with playing techniques such as sul ponticello, sul tasto, pizzicato, tremolo and staccato.

Our edition is based on the autograph score with added recommendations for fingering and bowing.

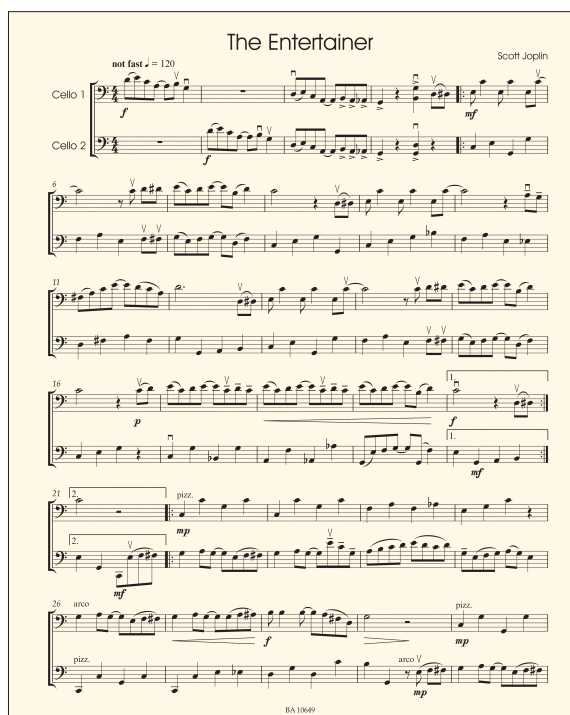
Composed in 1969, this collection which has a duration of 15 minutes is dedicated to the cellist Antonín Kohout, the founder of the famous Smetana Quartet, and his daughter Máša.

- 12 recital pieces of moderate difficulty
- Presents various playing techniques on the violoncello
- Fingering, bowing and Foreword (Cz/Eng/Ger) by the editor



New Issue Title

“The Roots of Jazz” now for violoncello duo



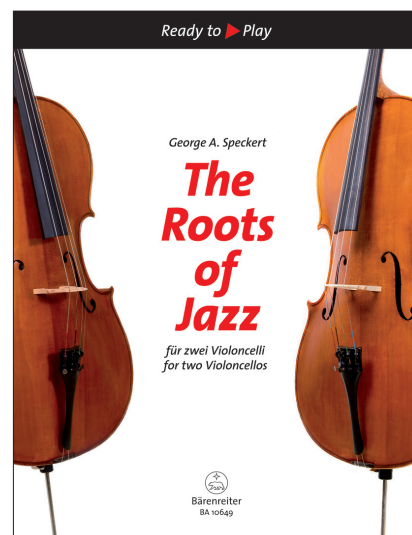
Speckert's popular "The Roots of Jazz" collection of jazz pieces and styles for violin and violoncello now comes in an edition for two violoncellos.

Whether it be arrangements of originals such as "The Entertainer" (Scott Joplin), "Hot Tiger Rag" (Nick la Rocca), "St Louis Blues" (W. C. Handy), "Nobody Knows The Trouble I've Seen" (trad) or original compositions by George Speckert, these pieces not only have catchy tunes and snappy rhythms, they're also easy to play. Exciting stuff!

With skill and sensitivity Speckert, who actually was born in New Orleans, captures the typical melodic, harmonic and rhythmic style of each genre, whether ragtime, blues, boogie woogie, gospel, folksong or early jazz.

Equally suitable for music-making fun in lessons, recitals or your own living room.

- **Effective arrangements with an authentic jazz feel**
- **Exciting fun pieces for lessons and recitals**
- **Of easy technical difficulty**



George A. Speckert: The Roots of Jazz for two Violoncellos

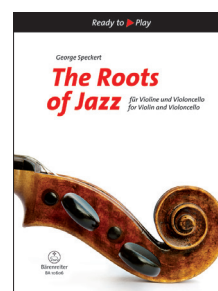
Ready to Play

BA 10649 · € 14.95

Published February 2019



New Issue Title



Also available:

The Roots of Jazz
for Violin and Violoncello
BA 10606 · € 14.50



Wolfgang Amadeus Mozart: Eine kleine Nachtmusik

Serenade No. 13, K. 525/1

Arranged for violin solo
by Roman Kim

BA 10933 · approx. € 11.95

To appear in April 2019

A challenging “Nachtmusik”

Eine kleine Nachtmusik

Wolfgang Amadeus Mozart (1756–1791)
Serenade Nr. 13 für Streicher in G-Dur, KV 525, I
Transkription: Roman Kim

Allegro

© 2018 by Bärenreiter-Verlag, Kassel

BA 10933

Mozart’s Serenade No. 13 in G major for Strings K. 525 has become world-famous under the entry he made in his personal catalogue of works: “Eine kleine Nachtmusik”. Though normally performed by a string ensemble, Roman Kim plays its first movement “Allegro” on a single violin!

As with Bach’s “Air”, Kim has produced a “violin reduction” containing all the essential parts. Its performance requires not only double stops but triple and even quadruple stops, left-hand pizzicato and many other tricks of the trade. The show effect is guaranteed!

- First movement of K. 525 for unaccompanied violin
- Outstanding showpiece and encore number
- Challenging to play

ISMN 979-0-006-56701-0



9 790006 567010

New Issue Title



Enjoy the video! **YouTube**



Overture for the 2020 Beethoven Year



Of the four overtures that Beethoven composed for his only opera, the “Leonore Overture” No. 3 is the most popular. The first reviewer found fault with it for its “incessant dissonances and overblown fluttering of the violins” (Wiener Theater-Zeitung, 1806), but it soon became famous as “one of the most imposing, difficult, yet richest and strangest of compositions” (Allgemeine Musikalische Zeitung, 1810). This version of the “Leonore Overture” quickly established itself independently of the stage in the concert hall and has found a lasting place in the symphonic repertoire.

The editor has devoted herself to the complex genesis of the various “Leonore Overture” versions, in particular the question whether the trumpet call in measures 272–277 and 294–299 should be played by one or two instruments. The edition is based on the Complete Edition of the “Works of Ludwig van Beethoven” issued by the G. Henle publishing company.

- The most popular of the “Leonore” overtures
- Based on the G. Henle Complete Edition of the “Works of Ludwig van Beethoven”
- Orchestral parts in an enlarged format (25.5 cm x 32.5 cm)



Ludwig van Beethoven: Leonore Overture No. 3 for Orchestra

URTEXT

Edited by Helga Lühning

Full score

BA 8833 · approx. € 42.95

Wind set

BA 8833-65 · approx. € 59.00

Violin I BA 8833-74 · approx. € 5.50

Violin II BA 8833-75 · approx. € 5.50

Viola BA 8833-79 · approx. € 5.50

Violoncello BA 8833-82 · approx. € 5.50

Double bass BA 8833-85 · approx. € 5.50

To appear in February 2019

ISMN 979-0-006-56659-4



9 790006 566594

Full score BA 8833

New Issue Title

The “Leonore Overtures” Nos. 1 and 2 are available on hire.



Ludwig van Beethoven:
Symphony No. 9
D minor op. 125

BÄRENREITER URTEXT

Edited by Jonathan Del Mar

Full score
BA 9009-01 · approx. € 149.00

To appear in April 2019



“Freude schöner Götterfunken” now in a linen-bound edition

Symphonie Nr. 9
in d
op. 125
Ludwig van Beethoven

Allegro ma non troppo e un poco maestoso 4 – 88

BA 9009 © 1996 by Bärenreiter-Verlag, Kassel

Beethoven and Bärenreiter – a marriage made in heaven! It all started in 1996 with Symphony No. 9: Jonathan Del Mar’s groundbreaking edition of this masterpiece marked the beginning of his new edition of the complete nine symphonies. They became a huge success and have been used by countless orchestras all over the world.

In the run-up to the Beethoven Year 2020, Del Mar has returned to the sources 20 years later and scrutinised them afresh. The results: the musical text has withstood the test of time. Our new edition now has an optimised layout and an additional Introduction by Barry Cooper. Rounding off this beautiful linen-bound volume are several pages reproduced in facsimile.

- The full score of Beethoven’s Ninth Symphony now in a high-quality linen-bound edition
- Optimised layout
- With a Foreword by Jonathan Del Mar (Ger/Eng), an Introduction by Barry Cooper (Ger/Eng) and a Critical Commentary (Eng)



Groundbreaking Urtext edition

IX. symfonie
E moll • op. 95
„Z nového světa“

Antonín Dvořák

Adagio $\text{♩} = 126$

I

Flauto I, II
(il. anche)
Flauto piccolo*)

Oboe I, II

Clarinetto I, II
in La/A

Fagotto I, II

Corno I, II
in Mi/E

Corno III, IV
in Do/C

Tromba I, II
in Mi/E

Trombone I, II

Trombone III
basso

Timpani
in La-Mi-Si / A-E-H

Violini I

Violini II

Viola

Violoncelli

Contrabbassi

*) In the separate flute parts provision is made in case Flauto piccolo is taken by the second flautist / Vě Břetěvých klavír je nahrazeno příslušným klavírem / In den Flötenstimmen ist der Fall berücksichtigt, dass das Piccolo-Partie vom zweiten Flötenstimmen übernommen wird.
*) Bar 4: The placing of the horn call at the third beat, as in E, is now known from L to be Dvořák's final intention / Takt 4: umschalten hornenrufes zvonit na 3. údru, jako v E. To odpovídá Dvořákova záměru, jak zní v E. / Takt 4: Die Platzierung des Horn-Rufes wie in E auf dem 3. Schlag entspricht, wie man nun aus L weiß. Dvořák's letzter Absicht.

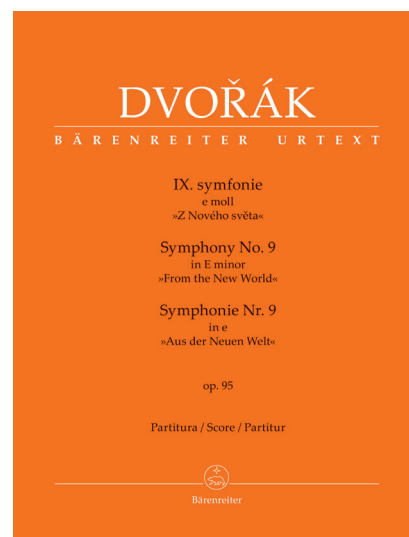
BA 10419 © 2019 Bärenreiter-Verlag, Kassel

The “New World” Symphony, a jewel of the symphonic repertoire, is finally available in a dependable scholarly-critical edition.

Yet again Jonathan Del Mar has managed to untangle a complex network of surviving sources, some of which have never been taken into account before. Among them are several musical examples in Dvořák's hand known to have been used in a lecture he held at Columbia University shortly after the première given by the New York Philharmonic under the baton of Anton Seidl.

Del Mar thus sheds light, for example, on the frequently debated rhythm of the horn entrance in measure 4 of the opening movement and illuminates Dvořák's vague instructions on the use of mutes in movement 2.

- **Groundbreaking Urtext edition taking new sources into consideration**
- **Offers solutions for controversial musical questions**
- **With an informative Foreword (Eng/Cz/Ger) and a detailed Critical Commentary (Eng)**



Antonín Dvořák: Symphony No. 9 E minor op. 95 “New World”

BÄRENREITER URTEXT

Edited by Jonathan Del Mar

Full score

BA 10419 · approx. € 84.00

Wind set

BA 10419-65 · approx. € 126.00

Violin I BA 10419-74 · approx. € 6.95

Violin II BA 10419-75 · approx. € 6.95

Viola BA 10419-79 · approx. € 6.95

Violoncello BA 10419-82 · approx. € 6.95

Double bass BA 10419-85 · approx. € 6.95

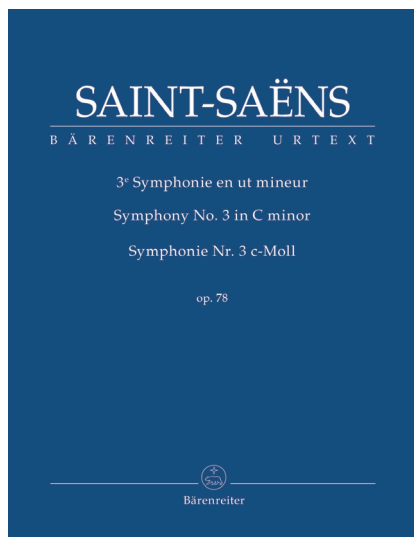
To appear in April 2019

ISMN 979-0-006-56472-9



9 790006 564729

Full score BA 10419



Camille Saint-Saëns: Symphony No. 3 C minor op. 78

BÄRENREITER URTEXT

Edited by Michael Stegemann

TP 789 · approx. € 19.95

To appear in March 2019

Saint-Saëns' Organ Symphony



“In this work I gave everything I had to give. [...] What I did here I will never do again”. (Camille Saint-Saëns)

Camille Saint-Saëns was justifiably proud of his Symphony No. 3 dedicated to the memory of Franz Liszt. Like Beethoven's Ninth, this so-called “Organ Symphony” was commissioned by the Philharmonic Society in London where it received its premiere on 19 May 1886.

This study score is based on “Camille Saint-Saëns – Complete Edition of the Instrumental Works”, Volume I/3.

- Study score to supplement the full score and performance material on sale
- Based on “Camille Saint-Saëns – Complete Edition of the Instrumental Works”
- Detailed Foreword (Ger/Eng/Fr)

ISBN 979-0-006-20311-6



9 790006 203116

New Issue Title



Princely entertainment

SINFONIE in F

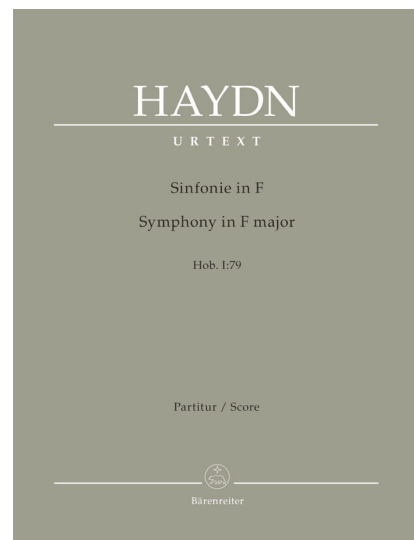
Allegro con spirito Hoboken I:79

*) Bei dieser Notation in den Quellen manchmal auch: $\text{f} \text{ fzzz}$.

Along with Symphonies Nos. 80 and 81, Haydn's Symphony in F major Hob. I:79 belongs to a group of works that he composed in late 1784. He wrote them for his employer Prince Nikolaus Esterházy who wished to be entertained with new music. The symphonies were tailored for the twenty-five to thirty musicians who were in the prince's court orchestra.

Continuing the cooperation between Bärenreiter and the G. Henle publishing company regarding Haydn's large-scale choral works, operas and symphonies, this edition is based on the G. Henle Complete Edition of the "Works of Joseph Haydn". Bärenreiter has already published the complete performance material for several "Sturm und Drang" symphonies and all the Paris and London symphonies.

- Based on the G. Henle Complete Edition of the "Works of Joseph Haydn"
- Orchestral parts in a large format (25.5 cm x 32.5 cm)



Joseph Haydn: Symphony F major Hob. I:79

URTEXT

Edited by Sonja Gerlach and
Sterling E. Murray

Full score

BA 10984 · approx. € 44.95

Wind set

BA 10984-65 · approx. € 49.95

Violin I BA 10984-74 · approx. € 10.95

Violin II BA 10984-75 · approx. € 10.95

Viola BA 10984-79 · approx. € 10.95

Violoncello and Double bass

BA 10984-85 · approx. € 10.95

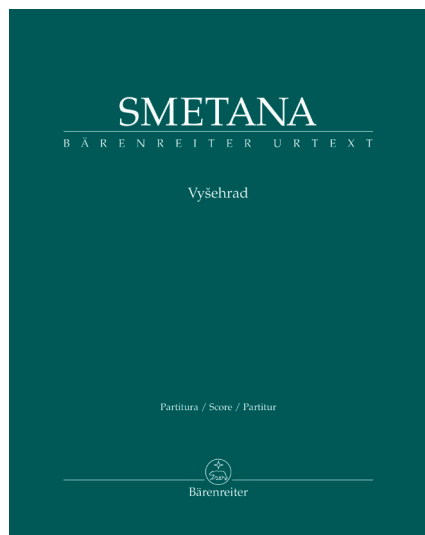
To appear in May 2019

ISMN 979-0-006-56729-4



New Issue Title

Full score BA 10984



Bedřich Smetana: Vyšehrad

Symphonic Poem for Orchestra

BÄRENREITER URTEXT

Edited by Hugh Macdonald

Full score

BA 11534 · approx. € 36.95

Performance material
available on hire

To appear in August 2019

ISMN 979-0-2601-0866-0



9 790260 108660

New Issue Title

From Smetana's cycle “Má vlast”



In late September 1874, shortly after losing his hearing, Smetana started work on “Vyšehrad”, the first symphonic poem in what would become a six-part cycle with the title “Má vlast” (My Country). It tells the eventful history of this fort in Prague.

“Vyšehrad” was published by Urbánek together with “Vltava” (The Moldau), the next part in the cycle, in a version for piano duet in December 1879. The full score and parts, proofread by the composer, followed in February 1880. Hugh Macdonald has corrected many errors in this first edition. He draws on the autograph and first print of the orchestral version and also refers to the autograph and printed piano duet version.

- Classical masterpiece of Czech music in a new Urtext edition
- Joins the Urtext editions of “Vltava” (The Moldau), “Šárka” and “From Bohemia's Woods and Fields”, all newly edited by Hugh Macdonald
- Detailed Foreword by Smetana scholar Olga Mojžíšová (Cz/Eng/Ger) and Critical Commentary (Eng) by the editor



Royal birthday music

DAPHNIS ET ÉGLÉ
OUVERTURE

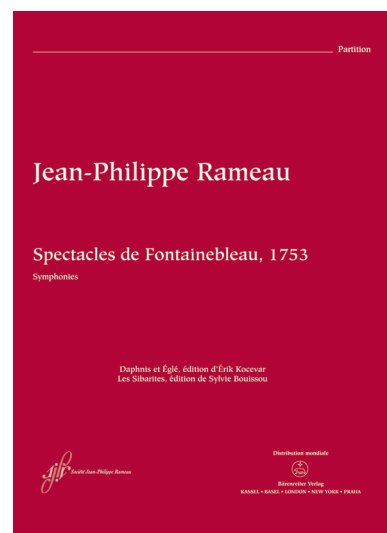
© 2018 by Société Jean-Philippe Rameau
1, Moulins de Requehoire, 37310 Tauxemont - France

SP98-008 1722b

To celebrate the birth of Xavier Marie Joseph in 1753 who was the second son of the heir-apparent Louis de Bourbon and his wife Marie-Josephin, the royal family mounted a grand festival and commissioned suitable music from the court composer Jean-Philippe Rameau. The result was “Daphnis et Églé” (on a libretto by Charles Collé) as well as “Lisis et Délie” and “Les Sibarites” (on librettos by Marmontel). The pastoral play “Daphnis et Églé” was performed only on this single occasion and long remained unpublished. Based on the subject of friendship, it contains an overture and a great variety of instrumental numbers.

Although “Les Sibarites” survives only in an incomplete copy prepared by Rameau’s pupil Jean Rollet, it proved possible to reconstruct all the dances. Rameau had such a high opinion of this work that he included it in his Paris production of “Surprises de l’amour” in 1757. This edition offers not only the dance numbers of 1753 but those of 1757 in the appendix.

- Based on the complete edition “Opera Omnia Jean-Philippe Rameau”
- All instrumental numbers from both operas can be used for concert performance
- Table of contents grouped by key, making it easier to compile orchestral suites



Jean-Philippe Rameau: Spectacles de Fontainebleau, 1753 Symphonies de Daphnis et Églé, Les Sibarites

Edited by Érik Kocevar
and Sylvie Bouissou

Full score

BA 8891 · € 39.95

Orchestra: 2 flutes (also Ptes flutes),
2 oboes, 2 musettes, 2 bassoons,
trumpet, strings, basso continuo

Already published, not announced in
previous New Publications Bulletin

Performance material
available on hire

ISBN 979-0-006-56414-9



9 790006 564149

New Issue Title

Also available:

Jean-Philippe Rameau

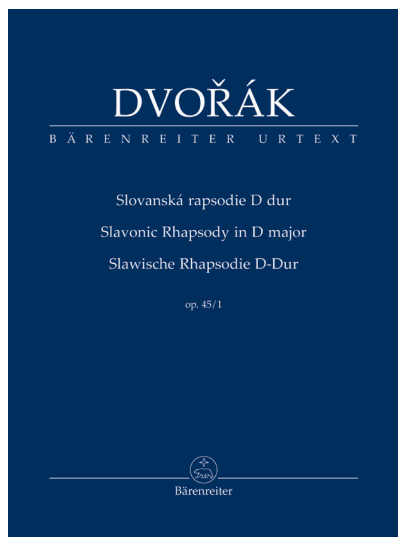
Daphnis et Églé

BA 8862-90, Vocal score (Fr) · € 18.95



Orchestra

Antonín Dvořák



Antonín Dvořák: Slavonic Rhapsodies op. 45 for Orchestra

BÄRENREITER URTEXT

Edited by Robert Simon
Study scores

TP 541

ISMN 979-0-2601-0451-8



New Issue Title

TP 541 · approx. € 12.95

Slavonic Rhapsody D major op. 45/1

TP 542

ISMN 979-0-2601-0468-6



New Issue Title

TP 542 · approx. € 12.95

Slavonic Rhapsody G minor op. 45/2

TP 543

ISMN 979-0-2601-0469-3



New Issue Title

TP 543 · approx. € 12.95

Slavonic Rhapsody A-flat major op. 45/3

To appear in April 2019

All of Dvořák's Slavonic Rhapsodies now in study score editions



From: Slavonic Rhapsody D major op. 45/1 · TP 541

Dvořák composed the "Slavonic Rhapsodies" op. 45 in 1878, launching his so-called "Slavonic period". When they were issued by the publisher Simrock the following year, these three self-contained orchestral pieces in D major, G minor and A-flat major were gathered together into a single opus.

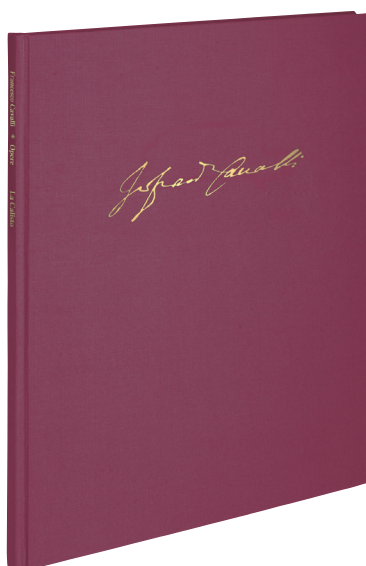
The "Slavonic Rhapsodies" are now available in separate scholarly-critical editions and editor Robert Simon has taken the original print as the principal source, which was authorised by the composer.

To complement these editions, Bärenreiter now publishes study scores to each "Slavonic Rhapsody".

- Rhapsodies now available in three study score editions
- New Urtext editions based on all known sources
- Foreword (Eng/Cz/Ger) by editor Robert Simon



New publications up to September 2018



Francesco Cavalli Opere. L'Erismena

Edited by Beth Glixon, Nicola Badolato,
Jonathan Glixon and Michael Burden

BA 8908-01

George Frideric Handel Halle Handel Edition Series II, Volume 30 Parnasso in festa per gli sponsali di Teti e Peleo

Edited by Teresa Ramer-Wünsche

BA 10718-01

Bohuslav Martinu String Quartet with Orchestra H 207 / Sinfonia Concertante No. 2 H 322 The Bohuslav Martinu Complete Edition III/2/4

Edited by Christopher Hogwood (†),
Pavel Žurek and Marek Pechac

BA 10577-01

Das deutsche Kirchenlied Section II, Volume 4 Gesänge N–Z und Nachträge (Nos. 537–813)

Edited by Laurenz Lütteken

BA 8361-01

Gabriel Fauré – Les Œuvres complètes Series VII, Volume 1 Jean-Michel Nectoux Gabriel Fauré – Catalogue of works

BVK 2229

Christoph Willibald Gluck Complete Works Series V, Volume 2: Sinfonias

Edited by Yuliya Shein

BA 5818-01

L'Opéra français Camille Saint-Saëns, Samson et Dalila

Edited by Andreas Jacob and Fabien Guilloux

BA 8710-01

Georg Philipp Telemann Musical Works, Volume 52 Sicilianischer Jahrgang

Edited by Brit Reipsch

BA 7806-01



Ludwig van Beethoven: Missa solemnis op. 123

for Soloists (SATB), Choir (SATB)
and Orchestra

BÄRENREITER URTEXT

Edited by Barry Cooper

Full score
BA 9038 · approx. € 98.00

Violin I BA 9038-74 · approx. € 5.95

Violin II BA 9038-75 · approx. € 5.95

Viola BA 9038-79 · approx. € 5.95

Violoncello BA 9038-82 · approx. € 5.95

Basso BA 9038-85 · approx. € 5.95

Wind set
BA 9038-65 · approx. € 79.00

Organ BA 9038-67 · approx. € 14.95

To appear in April 2019

The new Urtext edition of Beethoven's “Missa solemnis”

Beethoven described his grandly conceived “Missa solemnis” as “my greatest work” and sold manuscript copies to some of the subscribers even before it had appeared in print.

This Urtext edition takes into account all the sources including the old and the new complete editions whose relationship is clearly explained in a stemma. In several passages the renowned Beethoven specialist Barry Cooper has arrived at variant readings, such as in the “Sanctus”, where the choir enters instead of the soloists, rather than coming in at “Pleni sunt coeli”. No less worthy of mention is the addition of the soloists to the choir in most of the “Credo”. These matters and many other editorial decisions are documented in the detailed Critical Commentary (Eng).

The appendix contains Beethoven's arrangement of the Gregorian chant “Tantum ergo” for the first time. This was composed at the same time as the “Missa solemnis” and most probably stands in a close relation to it.

This edition is designed for everyone seeking a combination of a reliable musical text and well-founded editorial suggestions for a successful performance of this masterpiece.

- **New scholarly-critical Urtext edition taking all relevant sources into account**
- **“Tantum ergo” reproduced for the first time in the appendix**
- **Idiomatic piano reduction**

ISMN 979-0-006-56383-8



Full score BA 9038



“my greatest work”

(Ludwig van Beethoven)

From: Beethoven, Missa solemnis op. 123, full score, BA 9038

* Entry by choir instead of soloists in the “Sanctus”



Ludwig van Beethoven: Missa solemnis op. 123

BÄRENREITER URTEXT

Edited by Barry Cooper
Piano reduction by Andrea Campora

Vocal score (Lat)

BA 9038-90 · approx. € 13.50

Choral score (Lat)

BA 9038-91 · approx. € 9.95

To appear in April 2019

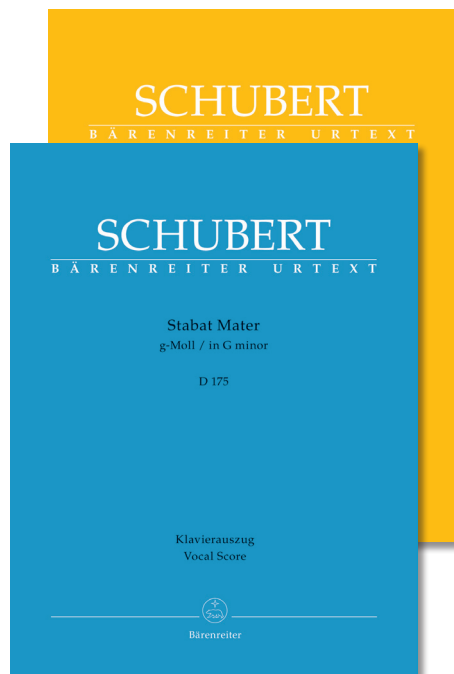
ISMN 979-0-006-56384-5



9 790006 563845

New Issue Title

BA 9038-90



Performing editions ...

Franz Schubert's "Stabat Mater" D 175 is one of a number of church works that he wrote for his local congregation in Lichtental. This edition is based on the sole surviving source, the composer's autograph full score. Unlike its like-named companion piece D 383, Schubert uses the original Latin poem here. In his setting of April 1815 he focuses on the first two lines of the text depicting the Virgin's motherly sorrows.


This edition is based on the Urtext from the "New Schubert Edition". The original figured bass numerals found in Schubert's score have been modernised in all performance material and meticulously adapted to meet the demands of today's performers.

Franz Schubert: Stabat Mater G minor D 175


for Choir (SATB) and Orchestra

BÄRENREITER URTEXT
Edited by Rudolf Faber

Full score

 BA 5656 · approx. € 18.50

Vocal score (Lat)

 BA 5656-90 · approx. € 6.50

Wind set

BA 5656-65 · approx. € 13.50

Violin I BA 5656-74 · approx. € 3.95

Violin II BA 5656-75 · approx. € 3.95

Viola BA 5656-79 · approx. € 3.95

Violoncello/Double bass

BA 5656-82 · approx. € 3.95

Organ

BA 5656-67 · approx. € 5.50

To appear in March 2019

- Scholarly-critical edition based on the "New Schubert Edition"
- Figured bass numerals brought up to today's standards in all performance parts
- Informative Foreword by the editor (Ger/Eng)

ISMN 979-0-006-56643-3



9 790006 566433

New Issue Title

BA 5656

ISMN 979-0-006-56644-0



9 790006 566440

New Issue Title

BA 5656-90



... of small church works

This edition of Franz Schubert's "Magnificat" D 486 is based on the composer's autograph score and is the first to make use of his authorised performance material. It offers alternative readings that make the performance practice of Schubert's day accessible to today's performers.

This entertaining large-scale "Magnificat" was composed in September 1815.

The edition is based on the Urtext from the "New Schubert Edition" and offers an informative Foreword with editorial notes in German and English. The original figured bass numerals found in Schubert's score have been modernised in all performance material and meticulously adapted to meet the demands of today's performers.

- First evaluation of performance material authorized by Schubert
- Figured bass numerals brought up to today's standards in all performance parts
- Well-presented manageable piano reduction



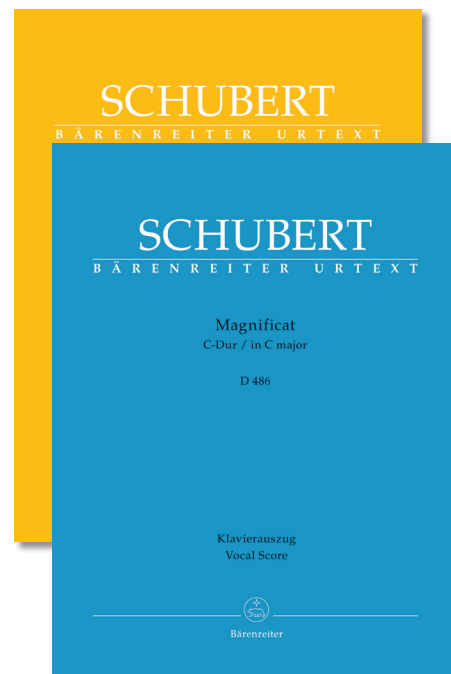
New Issue Title

BA 5657



New Issue Title

BA 5657-90



Franz Schubert: Magnificat C major D 486

for Soloists (SATB), Choir (SATB)
and Orchestra

BÄRENREITER URTEXT

Full score

BA 5657 · approx. € 27.95

Vocal score (Lat)

BA 5657-90 · approx. € 10.95

Wind set

BA 5657-65 · approx. € 12.95

Violin I BA 5657-74 · approx. € 4.95

Violin II BA 5657-75 · approx. € 4.95

Viola BA 5657-79 · approx. € 4.95

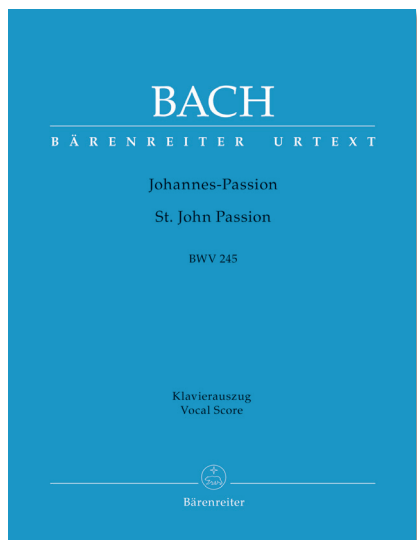
Violoncello/Double bass

BA 5657-82 · approx. € 4.95

Organ

BA 5657-67 · approx. € 9.95

To appear in March 2019



Johann Sebastian Bach: St. John Passion BWV 245

BÄRENREITER URTEXT

Edited by Arthur Mendel
Piano reduction by
Walter Heinz Bernstein
(Reviewed and revised by
Andreas Köhs)

Vocal score (Ger/Eng)

BA 5037-90 · approx. € 15.50

To appear in May 2019



BA 5037-90

New Issue Title

St. John Passion: piano reduction now revised

What makes this new vocal score so special?

- BA 5037-90 replaces the previous vocal score. The article number remains unchanged.
- The text appears in slightly larger type size and a clearly legible font.
- The pagination has been adopted from the previous edition. This means that you can rehearse and perform this work with some singers using this new edition and some the old Bärenreiter edition.
- This vocal score is fully compatible with all existing performance material (BA 5037).
- The new vocal score includes a revised piano reduction. It is based on the reliable Walter Heinz Bernstein piano reduction but has been revised and re-engraved, making it far easier to read and play.
- A more exact spacing of underlaid words has been included in the vocal parts.
- Apart from the revised piano reduction, the musical text remains unchanged.
- The recommended retail price of € 15.50 remains unchanged.



“Elijah” now with a choral score

Chorpartitur / Choral Score

Elias
Erster Teil / First Part
Einleitung: *tacet*
Ouvverture

Felix Mendelssohn Bartholdy

Moderato $\text{♩} = 92$
74

Andante lento $\text{♩} = 76$

1. Chor

Soprano
Alto
Tenore
Basso

Chor: Das Volk

Hilf, Herr!... Hilf, Herr!... Willst du uns denn gar ver-til-gen?
Help, Lord!... Help, Lord!... Willst thou quite de-stroy us?

Hilf, Herr!... Hilf, Herr!... Willst du uns denn gar ver-til-gen?
Help, Lord!... Help, Lord!... Willst thou quite de-stroy us?

Hilf, Herr!... Hilf, Herr!... Willst du uns denn gar ver-til-gen?
Help, Lord!... Help, Lord!... Willst thou quite de-stroy us?

Hilf, Herr!... Hilf, Herr!... Willst du uns denn gar ver-til-gen?
Help, Lord!... Help, Lord!... Willst thou quite de-stroy us?

Die Em-te ist ver-gan-gen, der Som-mer ist da-hin, und uns ist kei-ne Hil-fe ge-
The har-vest now is o-ver, the sum-mer days are gone, and yet no pos-si-ble com-eth to

Hilf, Herr!
Help, Lord!

Und uns ist kei-ne Hil-fe ge-kom-men!
And yet no pos-si-ble com-eth to help us!

Die Em-te ist ver-gan-gen, der Som-mer ist da-hin, und uns ist kei-ne Hil-fe ge-
The har-vest now is o-ver, the sum-mer days are gone, and yet no pos-si-ble com-eth to

kom-men, und uns ist kei-ne, kei-ne Hil-fe ge-
help us, and yet no pos-si-ble com-eth to

BA 9070-91 © 2009 by Bärenreiter-Verlag, Kassel

**MENDELSSOHN
BARTHOLDY**

BÄRENREITER URTEXT

Elias
Elijah

op. 70

Chorpartitur
Choral Score

Bärenreiter

Felix Mendelssohn Bartholdy: Elijah op. 70

Oratorio

BÄRENREITER URTEXT

Edited by Douglass Seaton
Choral score (Ger/Eng)

BA 9070-91 · approx. € 10.95

To appear in June 2019

The choral score of Felix Mendelssohn Bartholdy's oratorio "Elijah" is based on the scholarly-critical edition edited by Mendelssohn specialist Douglass Seaton. In its 1847 version, this musical setting of the story of the Biblical prophet from the 1st Book of Kings has remained popular to the present day. The choral score is fully compatible with the existing performance material. It does not however contain the appendices found in the full score and vocal score (with numbers from the first version).

- One of Mendelssohn's most popular works at the cutting edge of scholarship
- Choral score supplements the existing performance material (BA 9070)

Further choral scores recently published:

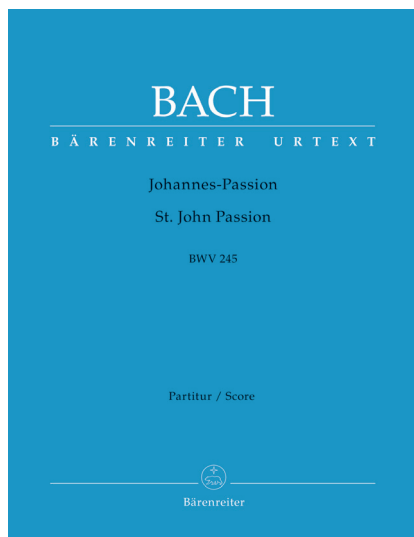
Gabriel Fauré, Messe de Requiem op. 48	BA 9461-91	€ 4.95
Joseph Haydn, The Seasons Hob. XXI:3	BA 4647-91	€ 9.50
Joseph Haydn, The Creation Hob. XXI:2	BA 4648-91	€ 7.95
Felix Mendelssohn Bartholdy, St. Paul op. 36	BA 9071-91	€ 8.95
Gioachino Rossini, Petite Messe solennelle	BA 10501-91	€ 7.95

ISMN 979-0-006-56759-1



9 790006 567591

New Issue Title



**Johann Sebastian Bach:
St. John Passion
BWV 245**

BÄRENREITER URTEXT

Edited by Arthur Mendel

Full score

BA 5037-02 · approx. € 69.00

To appear in May 2019

**Major full score now in an
affordable soft-cover edition**



How practical! This choral masterpiece is now appearing in a handy and affordable soft-cover score to complement the substantial linen-bound complete edition volume.

The tried-and-tested musical text remains the same, whilst the Foreword has been revised and supplemented by an English translation.

- **The tried-and-tested content of the complete edition now in a soft-cover score**
- **Extensive Foreword in German and now also in English**

ISMN 979-0-006-56670-9



BA 5037-02

New Issue Title

Further soft-cover scores recently published:

George Frideric Handel, Messiah HWV 56	BA 4012-02	€ 68.00
Joseph Haydn, Theresa Mass Hob. XXII:12	BA 4661-02	€ 49.00
Joseph Haydn, Nelson Mass Hob. XXII:11	BA 4660-02	€ 49.95
Wolfgang Amadeus Mozart, Requiem K. 626	BA 4538-02	€ 38.95



New full score of the “Creation Mass”

Haydn's Mass in B-flat major, also known as the “Creation Mass” was composed in 1801. It is one of the six great Mass settings that forms the crowning glory of his vocal music along with “The Creation” and “The Seasons”.

Continuing the collaboration between Bärenreiter and the G. Henle publishing company regarding Haydn's large-scale choral works, operas and symphonies, this edition is based on the G. Henle Complete Edition of the “Works of Joseph Haydn”.

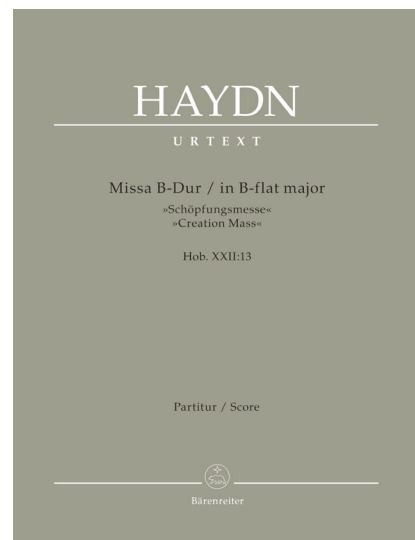
- **Soft-cover full score**
- **Musical text at the cutting edge of scholarship**
- **Based on the G. Henle Complete Edition of the “Works of Joseph Haydn”**

This full score is fully compatible with all existing performance material:

Mass B-flat major “Creation Mass” Hob. XXII:13

BA 4656-90 Vocal score (Lat) € 16.95

BA 4656-91 Choral score (Lat) € 4.75



Joseph Haydn: Mass B-flat major “Creation Mass” Hob. XXII:13

URTEXT

Edited by Irmgard Becker-Glauch
Full score

BA 4656-02 · approx. € 49.00

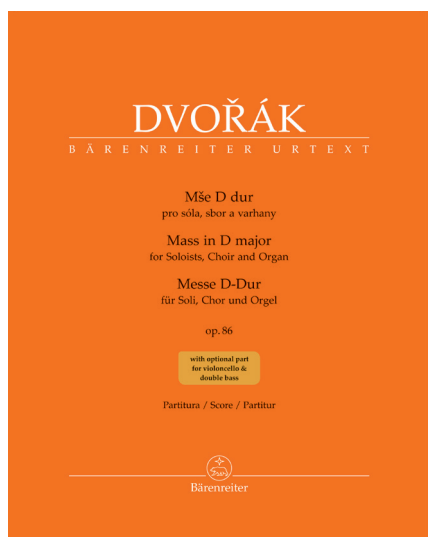
To appear in April 2019

ISMN 979-0-006-56535-1



New Issue Title

BA 4656-02



Antonín Dvořák: Mass D major for Soloists, Choir and Organ op. 86

BÄRENREITER URTEXT

Edited by Haig Utidjian

Full score
BA 10434 · approx. € 19.95

Violoncello
BA 10434-82 · approx. € 4.95

Double bass
BA 10434-85 · approx. € 4.95

To appear in November 2019

ISBN 979-0-2601-0852-3

Full score BA 10434 **New Issue Title**

With violoncello and double bass parts edited for the first time ...

Mše D dur / Mass in D major / Messe D-Dur
Kyrie

Andante con moto Antonín Dvořák, op. 86

Soprani
Ky - ri - e e - lei - son, e - lei -

Alti
Ky - ri - e e - lei - son, e - lei -

Tenori
Ky - ri - e e - lei - son, e - lei -

Bassi
Ky - ri - e e - lei - son, e - lei -

Organo
Andante con moto

Violoncelli e
Contrabassi

BA 10434 © 2019 by Bärenreiter Praha

Dvořák composed the “Mass in D major” in 1887 at the suggestion of his patron Josef Hlávka for the inauguration of the Lužany castle chapel. It is written for choir and organ with sporadic passages for soloists, uses simple expressive devices and makes light technical demands. Thus, this work is easy to perform, also by amateur church choirs; all that is needed is a small choir and the solo parts can be sung by members of the choir.

The full score includes additional violoncello and double bass parts edited for the first time. Dvořák had penned them himself in a transcription of the organ version.



... and new choral score

Mše D dur / Mass in D major / Messe D-Dur
Kyrie

Antonín Dvořák, op. 86

Andante con moto

Soprani
Ky - ri - e e - lei - son, e - lei - son,

Alti
Ky - ri - e e - lei - son,

Tenori
Ky - ri - e e - lei - son, e - lei -

Bassi
Ky - ri - e e - lei - son, e - lei -

Organo

Andante con moto

pp

6

[orch.] Ky - ri - e e - lei - son, e - lei - son, e - lei - son, Ky - ri - e

[orch.] Ky - ri - e e - lei - son, e - lei - son, e - lei - son, Ky - ri - e

[orch.] Ky - ri - e e - lei - son, e - lei - son, e - lei - son, Ky - ri - e

[orch.] Ky - ri - e e - lei - son, e - lei - son, e - lei - son, Ky - ri - e

pp

Fin.

*) V orchestrální verzi 2 takty předehra. / In the orchestral version 2 bars of introduction. /
In der Orchesterfassung 2 Takte Vorspiel.

**) Takto značené vidlice a notový text v závorkách platí pouze pro orchestrální verzi. / Dotted hairpins and text in brackets are valid for the orchestral version only. / Die gestrichelten Gabeln und der Text in Klammern gelten nur für die Orchesterfassung.

BA 10435 © 2019 by Bärenreiter Praha

The choral score, likewise based on this edition, is tailored to meet the demands of today's performers. It is compatible with all versions of the work, including Dvořák's later orchestral version.

- The organ version includes violoncello and double bass parts edited for the first time
- Choral score compatible with all versions of the mass
- Foreword (Eng/Cz/Ger) and Critical Commentary (Eng) by the editor



Antonín Dvořák: Mass D major for Soloists, Choir and Organ op. 86

BÄRENREITER URTEXT

Edited by Haig Utidjian

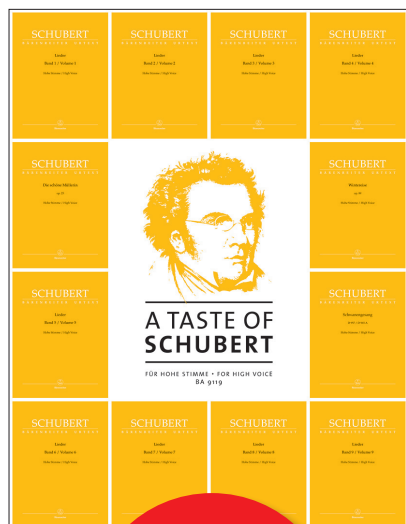
Choral score (Lat) with organ
"Choir & Organ" series
BA 10435 · approx. € 11.95
(replaces BA 7511 + H 4952)

To appear in November 2019

ISMN 979-0-2601-0855-4



New Issue Title



Only
€ 5.00

Franz Schubert: A Taste of Schubert for High Voice

BÄRENREITER URTEXT

Edited by Walther Dürr (†)
Compilation and Foreword
by Christine Martin
BA 9119 · approx. € 5.00

To appear in February 2019

ISBN 979-0-006-56667-9



BA 9119

New Issue Title

An appetiser of Schubert Lieder

2. Wohin?
Mäßig

Ich... hör' ein Bäch - lein rau - schen wohl
aus dem Fel - sen - quell, hi - nab zum Ta - le rau - schen so...
frisch und won - der - hell, Ich weiß nicht, wie mir wur - de, nicht,
wer den Rat mir... gab, ich mus - te auch hi - man - ter mit,
mei - nem Won - der - stüb, ich... mus - te auch hi - man - ter mit...

From: Schubert, Lieder, Volume 1 for High Voice · BA 9101

- Representative cross-section of Schubert Lieder for high and medium voice
- Based on the Urtext of the “New Schubert Edition”
(edited by Walther Dürr †)

Do you know our performing edition of Schubert Lieder? 13 volumes containing the complete Lieder for solo voice and piano in editions for high, medium and low voice are planned. Nine of these volumes have already been published and provide the basis for this special sampler at a very special price.

“A Taste of Schubert” presents one to three pieces from each volume to create a cross-section of Schubert’s complete lieder œuvre. Lieder from his famous cycles are included as well as “Sehnsucht”, a Lied in different settings from his own pen.

Contrasting genres have also been taken into consideration, beginning with simple strophic songs, via the ballad “Der König von Thule” through to his long Ossian Lied “Cronnan”.



Franz Schubert

Cronnan
James Macpherson, deutsch von Edmund Baron de Harold

D 282
5. September 1815
Zweite Fassung^{*)}

Langsam, schauerlich

^{*)} Original in c-Moll. / Originally written in C minor.

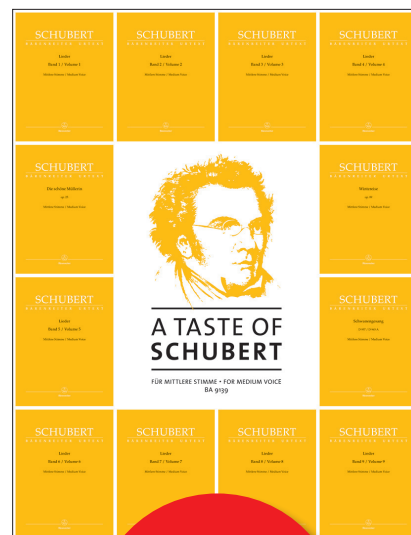
^{**)} Schubert's Text wurde vom Verleger der Erstausgabe (der Quelle für diese Fassung) verschiedentlich revidiert, manchmal auch die Singstimme dem neuen Text angepasst. Wo der Text im Wortlaut verändert ist, wurde in unserer Ausgabe Schuberts Text kursiv hinzugefügt und die Deklamation nach der 1. Fassung gedruckt. / Schubert's text was variously revised by the publisher of the first edition (the source of our systems), sometimes the vocal part was adapted to fit the new text. Where the wording of the text has been changed, we add Schubert's text in italics and change the declamation according to the first version.

^{***)} Die Namen der Sprecher sind vermutlich von den Herausgebern der Erstausgabe hinzugefügt; sie finden sich auch nicht in der Textvorlage. Harold's Übersetzung wurde von ihnen vielleicht revidiert; siehe Vorwort. / The names of the speakers were presumably added by the editors of the first edition; they are not found in the original text. Harold's translation was revised at many places; see Preface.

From: Schubert, Lieder, Volume 8 for Medium Voice · BA 9128

From the contents:

- Der König in Thule op. 5 no. 5 (D 367)
- Wohin? op. 25 no. 2 (D 795 no. 2)
- Sehnsucht, 1st setting, version 1 (D 310)
- Sehnsucht, 2nd setting (D 359)
- Lied der Mignon, 5th setting of Sehnsucht (D 877 no. 4)
- An die Musik, version 2, op. 88 no. 4 (D 547)
- Wasserflut, op. 89 no. 6 (D 911 no. 6)
- Fischermädchen (D 957 no. 10)
- Adelaide (D 95)
- Die Sterne (D 176)
- Die Mainacht (D 194)
- Cronnan (D 282)
- Die Nacht (D 358)



**Only
€ 5.00**

Franz Schubert: A Taste of Schubert

for Medium Voice

BÄRENREITER URTEXT

Edited by Walther Dürr (†)

Compilation and Foreword
by Christine Martin

BA 9139 · approx. € 5.00

To appear in February 2019

ISBN 979-0-006-56668-6



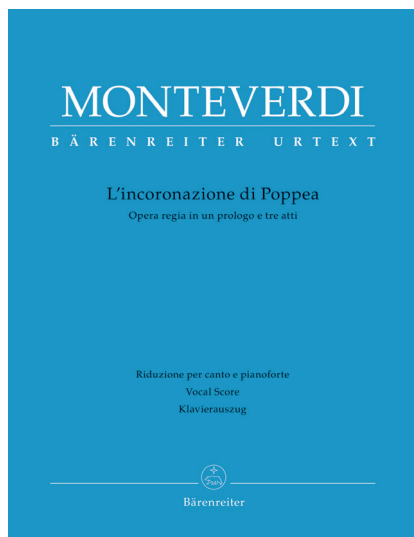
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New Issue Title

BA 9139

Find out more about our 13-volume
edition of Schubert Lieder:

<https://www.baerenreiter.com/en/focus/franz-schubert/schubert-lieder/overview-of-volumes/>



Claudio Monteverdi: L'incoronazione di Poppea

Opera regia in un prologo e tre atti
Libretto by Giovanni Francesco Busenello

BÄRENREITER URTEXT

Edited by Hendrik Schulze et al.

Piano reduction by Jörg Halubek et al.

Vocal score (Ital)

BA 8792-90 · approx. € 48.95

To appear in April 2019

Performance material
available on hire

ISMN 979-0-006-53310-7



9 790006 533107

New Issue Title

Passion on the opera stage

ATTO TERZO
Scena I
[Si muta la scena nella città di Roma.]
DRUSILLA sola.

DRUSILLA
O fel-li-ce, fe-li-ce Dru - sil - - - - la,
4
o fel-li-ce, o che spe - r'i - - - o? Cor - re, cor - re a - des -
8
- so, cor - r'a - des - so, cor - re, cor - r'a - des - so, co - r'a - des -
12
- so per me l'o - ra fa - ta - le: pe - ri - rà, mo - ri - rà, mo - ri -
BA 8792-90

Drawing on the definitive scholarly-critical edition by Hendrik Schulze et al., the renowned conductor, harpsichordist and organist Jörg Halubek has joined forces with students from the State University of Music and Performing Arts Stuttgart to present a historically informed piano reduction of Claudio Monteverdi's exciting final opera, "L'incoronazione di Poppea".

The vocal score contains all the appendices found in the full score and includes an uncluttered piano reduction that lies well on the instrument. Rounding off the edition is a detailed musicological Foreword (Ger/Eng) by Emily Hagen providing information on the work's genesis, the history of its performance and reception. In addition there is a Foreword on performance practice by early music specialist Jörg Halubek.

- **Urtext edition based on the full score edited by Hendrik Schulze et al.**
- **Detailed appendix with variant readings and additions from the Naples source**
- **Uncluttered piano part that lies well on the instrument**



Guitar playing made easy

Zlobivý pejsek
The Cheeky Dog / Ein ungezogenes Hündchen

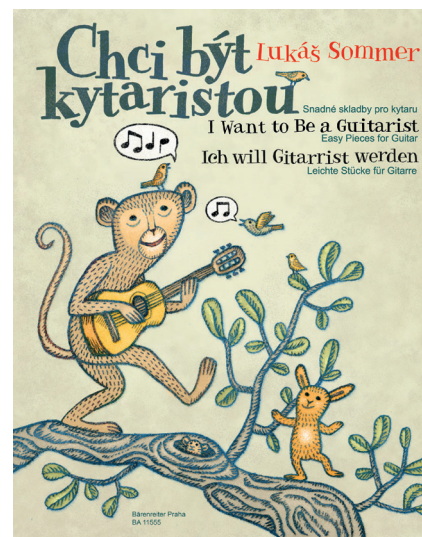
$\text{♩} = 120$

This children's album by renowned Czech composer-guitarist Lukáš Sommer reflects the latest trends in playing and teaching the guitar. It is suitable for the first three years of lessons. Some of the pieces have even been performed by children and young guitar students at competitions and concerts in Europe.

Each of these little programme pieces is written in a different style with brief explanations of its technical features. Several are composed in an open-ended form that allows players to define the rhythm or to add an accompaniment on open bass strings. In this way the author grants leeway to the learners' creativity and stimulates their musical imagination.

The pieces are easy to play and the edition comes with attractive illustrations, some of which can be coloured in.

- **Guitar playing made easy**
- **A fun way to learn to read music and to enhance musical creativity**
- **Wide range of styles and playing techniques**



Lukáš Sommer: I Want to Be a Guitarist Easy Pieces for Guitar

With illustrations by Jitka Nemecková
BA 11555 · approx. € 16.95

To appear in May 2019

ISMN 979-0-2601-0877-6

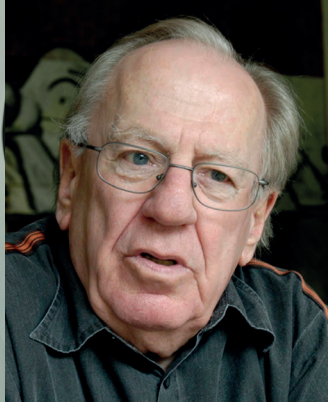


9 790260 108776

New Issue Title



Dieter Ammann



Rudolf Kelterborn



Philipp Maintz
Photo: Paavo Blåfield



Miroslav Srnka
Photo: Vojtěch Havlík



Andrea Lorenzo
Scartazzini
Photo: Janis Huber

Contemporary Music

New publications up to September 2018

Works available on sale:



Dieter Ammann

"Cute" for Flute and Clarinet in B \flat

 BA 11060



Rudolf Kelterborn

Duet for Oboe and English Horn

 BA 11409

"Acht Einfälle" for two Violins

 BA 11408

Duet for Viola and Guitar

 BA 11407



Philipp Maintz

"tränenbenetzt" for viola and piano

 BA 11068

Works available on hire:



Philipp Maintz

"zeige deine wunde" for ensemble

BA 11171-72

"zorngefüllte nächte" for saxophone, trombone,
accordion, violoncello and piano

BA 11412-72



Andrea Lorenzo Scartazzini

"Torso" for Orchestra

BA 11169-72



Miroslav Srnka

"Emojis, Likes and Ringtones" for Piano Trio

BA 11404

MANFRED TROJAHN



Manfred Trojahn turns 70

Manfred Trojahn's music reveals a keen interest in those primal human situations that find expression in great literature and myth. His works deftly reflect a very wide range of circumstances, attitudes, feelings and states of mind, all brilliantly and sensitively translated into music. His individuality and importance reside in the fact that he finds a distinctive and vibrant musical language for each and every one of his works. In October 2019 Manfred Trojahn will celebrate his 70th birthday – reason enough to honour his wide-ranging œuvre.

Current works available on sale:

Manfred Trojahn

"Ungewisses Licht"

4 fragments for 8-part choir

 BA 11061

Piano Quartet

 BA 9332

"Mendelssohns Möwen"

A Song without Words for Violoncello solo

 BA 11043

"ucelli e ucelletti"

A piece for bassoon solo

 BA 11055

"Leise Gondeln" for Piano

 BA 11033

"Ich will ein Reiter werden"

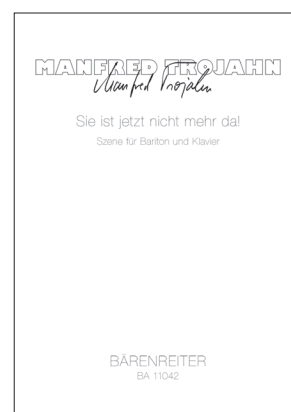
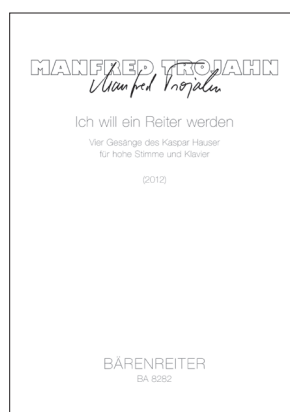
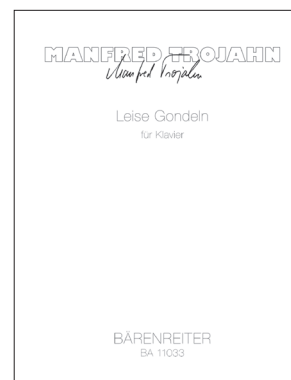
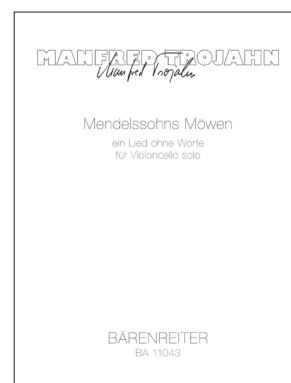
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Additional pages cast light on special aspects of his life – his composing and piano playing, his violent emotions (rage, humour, despair in the face of illness and death) and his relationship with people in his close surroundings, whether his nephew Karl, the "Immortal Beloved" or his brothers Kaspar Karl and Johann, the recipients of the "Heiligenstadt Testament".

This attractive diary which presents every week, Monday to Sunday, on a double page also provides sufficient space for your own notes.

Quotes

"I cannot compose anything that is not obbligato, because I came into the world with an obbligato accompaniment"

(Beethoven to Franz Anton Hoffmeister, 15 December 1800)

"We are short of money in Vienna, for we need twice as much as formerly – Curse this war"

(Beethoven to Breitkopf & Härtel, 19 September 1809)

"Eat less, ride more often, indeed, take long excursions, for this has a very good effect on me, especially what one might call a change of scenery"

(Beethoven's note on a sheet of manuscript paper, 8 October 1810)

"I am a poor Austrian musical bungler – povero musico!"

(Beethoven to Breitkopf & Härtel, 24 July 1812)

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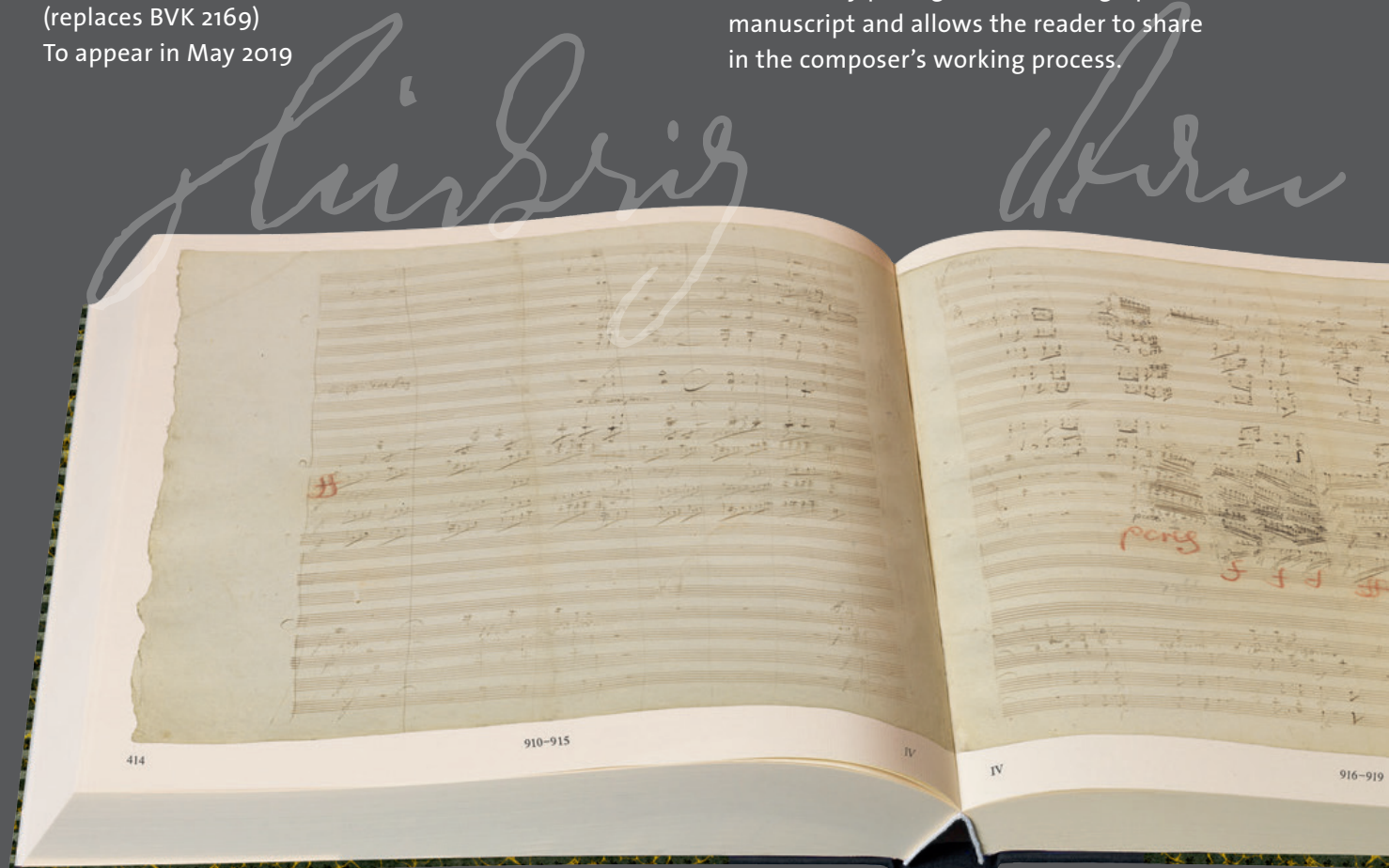
Ludwig van Beethoven Symphony No. 9 D minor op. 125

Facsimile of the autograph score in the
Staatsbibliothek zu Berlin – Preußischer
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In his commentary the great Beethoven scholar Lewis Lockwood describes the plea which Beethoven wanted to deliver at that time with this work and how views of this have changed over the centuries. Jonathan Del Mar, a renowned editor of Beethoven's works, comments on noteworthy passages in the autograph manuscript and allows the reader to share in the composer's working process.

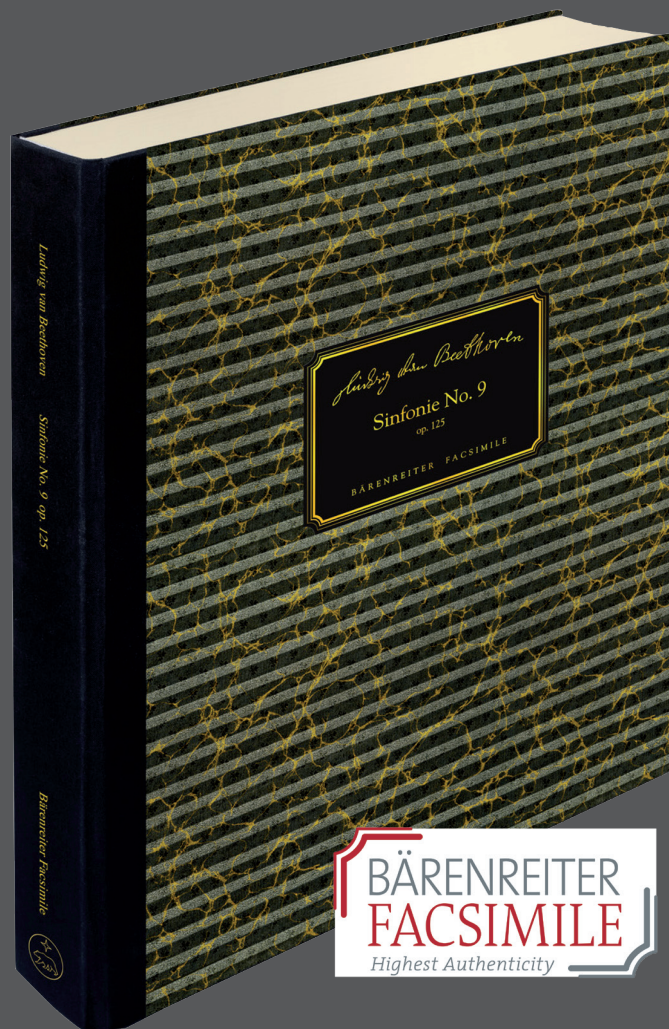


Limited Edition

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Already the large-format paper which Beethoven used for some passages makes the large forces clear. Cuts, sometimes reversed later, show how he wrestled with the final version of the musical text and refined it right down to the last detail.

The history of the autograph manuscript reflects an episode in German history: after storage in various places because of the war, the major parts were returned to Berlin but were initially divided by the Berlin Wall and only reunited in 1990. Martina Rebmann who is the Director of the Music Department at the Staatsbibliothek zu Berlin traces this story.



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The first edition (2010) was awarded with the German Music Edition Prize "Best Edition" 2011.

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