

YOUR NEXT PERFORMANCE
IS WORTH IT

Bärenreiter Music for Strings

A selection 2018/2019







Bärenreiter Urtext

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ABBREVIATIONS AND KEY TO SYMBOLS

Ed.	Editor
Bc / bc	Basso continuo
Ger	German text
Eng	English text
Cz	Czech text
Fr	French text
It	Italian text
BA	Bärenreiter Edition
H	Bärenreiter Praha
HM	<i>Hortus Musicus</i> Series
ISBN	International Standard Book Number
NMA	<i>Nagels Musik Archiv</i> Series
TP	Study score
	Contents
	Review
◦	Performance material available on sale

- ◆ Performance material available on hire
-  Edition with fold-out pages
-  Best Edition Prize awarded by the German Music Publishers Association

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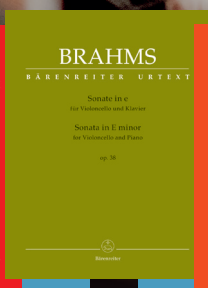


www.twitter.com/Baerenreiter



www.youtube.com/BaerenreiterVerlag

YOUR NEXT PERFORMANCE IS WORTH IT



What can I expect from a Bärenreiter Urtext edition?

A trustworthy musical text alone does not yet justify the label Bärenreiter Urtext. Integral parts of Bärenreiter Urtext editions are:

- Information on the genesis and history of the work
- A description of the sources
- Valuable notes on performance practice
- A Critical Commentary explaining all source discrepancies and editorial decisions

But it's not all about musicology. Bärenreiter also satisfies your practical needs as a performer. Bärenreiter Urtext editions offer:

- Page turns, fold-out pages, and cues where you need them
- In the case of solo concertos straightforward orchestral reductions
- A well-presented layout and a user-friendly format
- Excellent print quality
- Superior paper and binding

VIOLIN

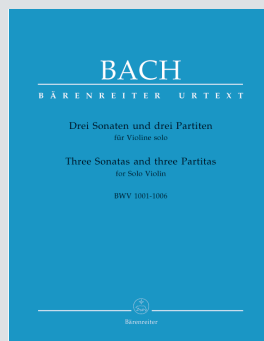
Violin Solo

Bach, Johann Sebastian
(1685–1750)

Air from the Orchestral Suite
BWV 1068
Arranged for solo violin
by Roman Kim
BA 5140

Roman Kim hit on a brilliant idea when he came up with this contrapuntal arrangement of the famous *Air* from Bach's Orchestral Suite BWV 1068 for unaccompanied violin, creating a YouTube hit with his own recording of it.

- A bravura piece for solo violin



Bach, Johann Sebastian
(1685–1750)

Three Sonatas and three Partitas BWV 1001-1006
for solo violin
Urtext / Ed. G. Haußwald
Revised edition by P. Wollny
BA 5116

“For its clarity and lack of extraneous markings it remains the edition of choice for scholars and anyone who wishes to explore and play these wonderful works as closely to their original intent as possible.” (Stringendo)

AIR

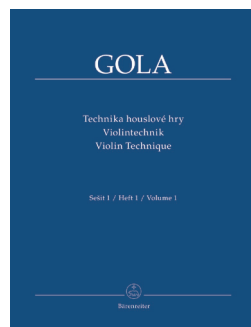
Johann Sebastian Bach
Transcription: Roman Kim



From: Bach, *Air from the Orchestral Suite* BWV 1068 · BA 5140

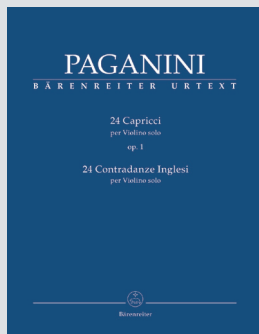
Violin Solos
from the Sacred Vocal Works
Violin solos from the Cantatas, Masses, Passions and Oratorios.
With a second violin part for two soloists. With fingering, bowing and comments on performance
Urtext / Ed. M. Wulforst
BA 6986

As an aid to the interpretation of these violin solos, our richly annotated collection with detailed fingering and articulation marks offers not only the violin part but also the complete vocal part for each movement.



Gola, Zdeněk
(*1929)

Violin Technique
BA 9550 Volume 1
BA 9551 Volume 2



Paganini, Niccolò
(1782–1840)

24 Capricci per Violino solo op. 1,
24 Contradanze Inglesi per
Violino solo (First edition)
Urtext / Ed. D. Macchione
BA 9424



Bärenreiter's scholarly-critical edition maintains Paganini's original beaming and articulation, thereby setting this edition apart from the many publications of the last 200 years which incorporated changes and emendations by famous violin virtuosos. In addition to the daunting *Caprices*, this is the first time that the 24 *Contradanze Inglesi* for solo violin have been published. These simple pieces are each 16 measures in length and exploit various techniques.

This edition offers a spacious layout allowing plenty of room to add personal fingering and bowing. A historical introduction (Eng/Ger) discusses the genesis of the works and traces their influence on violin virtuosos.

A source description and critical commentary round out this unique edition.



Pintscher, Matthias
(*1971)

Omaggio a Giovanni Paisiello
Two fantasies on thematic fragments from the string quartets for violin solo (1991)
BA 7457

Study III for Treatise on the Veil
for violin solo (2007)
BA 9322

Ševčík, Otakar
(1852–1934)

School of Violin Technique op. 1
Ed. J. Foltýn

BA 9552 **Book 1: 1st Position**
BA 9553 **Book 2: 2nd – 7th Position**
BA 9554 **Book 3: Changing Positions**
BA 9555 **Book 4: Exercises in Double Stops and Harmonics**

School of Bowing Technique
op. 2
Ed. J. Foltýn

BA 9591 **Book 1**
BA 9592 **Book 2**
BA 9593 **Book 3**
→ page 74



Please see

Bärenreiter's website
www.baerenreiter.com
for more information on the individual editions, such as complete bibliographical data, cover illustrations, sample pages, complete contents, and descriptive texts.

Ševčík, Otakar
(1852–1934)

NEW 2018

Forty Variations for the Violin
op. 3
Ed. P. Kudelásek
BA 11521

Otakar Ševčík's *40 Variations for Violin*, can be used as a self-contained unit, enlivening the violinist's daily regimen and offering a concise and highly effective method for mastering the right hand, from elementary exercises to virtuoso technique.

Preparatory Trill Studies and the Development of Double-Stopping op. 7
Ed. J. Foltýn
BA 9556

Changes of Position and Preparatory Scale Studies op. 8
Ed. J. Foltýn
BA 9557
→ page 74



Telemann, Georg Philipp
(1681–1767)

Twelve Fantasias TWV 40:
14–25
for violin without bass (1735)
Urtext / Ed. G. Haußwald
BA 2972

Trojan, Manfred
(*1949)

Ginevra's song
for violin solo (1995)
BA 7793

Violin Solo

Wulfhorst, Martin

The Orchestral Violinist's Companion

Vol. 1: Training · Practicing and Sight-Reading · Basic Orchestral Technique · Bowing Technique and Sound Production

Vol. 2: Left-Hand Technique · Pizzicato and Other Special Techniques · Rhythm and Ensemble Playing · Notation and Performance Practice · Repertoire and Style · Profession and Career · Resources

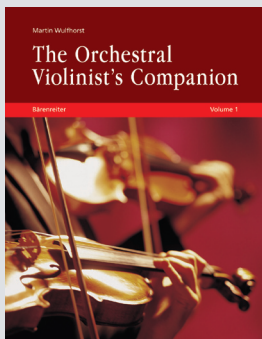
480 pages plus XXII pages (vol. 1) and IX pages (vol. 2). Preface. English text, paperback, format 23 cm x 30 cm. Approx. 500 musical samples; approx. 30 illustrations, diagrams, and tables. ISBN 978-3-7618-1758-2

This book is a guide to the art of playing the violin in a professional orchestra. It is a workbook, reference tool, and textbook for:

- Conservatory and college students who are preparing for an orchestral career
- Audition candidates
- Orchestral players at the beginning or at later stages in their careers
- String teachers, conductors, and composers
- Classes at conservatories, universities, and summer programs.

Excerpts from more than 340 works by 87 composers are provided with bowings, fingerings, metronome markings, stylistic suggestions, and tips for practicing. These excerpts represent a variety of genres: symphonic repertoire, operas, operettas, ballets, and oratorios.

Additional resources available at <http://www.orch.info>



"Wulfhorst's book should be part of every string player's reference library."
(American String Teacher)

"The book is so wide-ranging that it is essential reading for all musicians."
(Arco)

"Perhaps the greatest strength of this volume is the author's ability to reduce the most challenges to component parts ..."
(Podium Notes)

"Just about everything you need to know to be an orchestral violinist ..."
(Stringendo)

"... absolutely essential resource for both the fully fledged die-hard and the budding aspirant."
(Strings)

"What Wulfhorst assembled here deserves the highest respect. ... expressly recommended, not only to orchestral violinists."
(Das Orchester)

"An extremely useful guide that teaches students, assists professionals and makes them reflect, and attracts the amateur."
(docenotas.com)

Violin and Keyboard Instrument

Accolay, Jean Baptiste (1833–1900)

Concerto No. 1 in A min
for violin and piano
Bärenreiter's Concert Pieces
BA 8976 → page 83

Bach, Johann Sebastian (1685–1750)

The Concertos
for Violin and Orchestra
Urtext / Ed. D. Kilian

- Concerto in A min BWV 1041
for Violin, Strings and Bc
BA 5189-90 ° Piano reduction
TP 269 Study score

- Concerto in E maj BWV 1042
for Violin, Strings and Bc
BA 5190-90 ° Piano reduction
TP 269 Study score

- Concerto in D min BWV 1043
for Two Violins, Strings and Bc
BA 5188-90 ° Piano reduction
TP 284 Study Score
→ page 27

Each edition offers an easy to play keyboard reduction, an Urtext violin part, and a second violin part prepared with fingering, bowing, and performance practice comments by Andrew Manze.

- Concerto in D min BWV 1052
for Violin, Strings and Bc
Reconstruction after the Harpsichord Concerto BWV 1052
Urtext / Ed. W. Fischer
BA 5144-90 • Piano reduction

- Concerto in G min
for Violin, Strings and Bc
Reconstruction after the Harpsichord Concerto BWV 1056
Urtext / Ed. W. Fischer
BA 5146-90 • Piano reduction
To appear in June 2018

NEW 2018



Bach, Johann Sebastian (1685–1750)

Two Sonatas and a Fugue BWV 1021, 1023, 1026

for violin and bc

Urtext / Ed. P. Wollny

Continuo realization by

Z. Meniker

BA 5167 Score with parts

- With an Urtext violin part and an additional violin part prepared with fingering, bowing, and performance practice comments by Andrew Manze
- With a separate unrealized figured bass continuo part for viola da gamba
- The publication includes the Fugue in G min BWV 1026 and represents the first scholarly-critical edition of this work which has long been considered spurious but now has been firmly attributed to J. S. Bach.

Six Sonatas for Violin and obligato Harpsichord BWV 1014–1019

Urtext / Ed. R. Gerber

Revised edition by P. Wollny

- Score with Urtext violin and viola da gamba parts and with an additional violin part prepared with fingering, bowing, and comments on performance practice by Andrew Manze
- All alternative readings included in musical text as *ossias*

Sonata
BWV 1021

Johann Sebastian Bach

Adagio

Violino

Basso continuo
(Cembalo,
Viola da gamba)

BA 5167

© 2005 by Bärenreiter-Verlag

From: Bach, *Two Sonatas and a Fugue* BWV 1021 · BA 5167

- With the early versions of sonatas BWV 1018 and 1019

- Six Sonatas in two volumes

Volume 1: Sonatas in B min BWV 1014, in A maj BWV 1015, in E maj BWV 1016

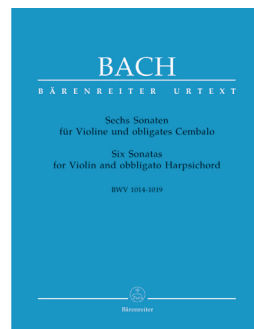
BA 5118 Score with parts

Volume 2: Sonatas in C min BWV 1017, in F min BWV 1018, in G maj BWV 1019

BA 5119 Score with parts

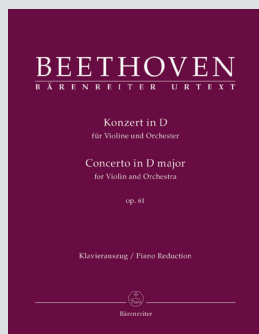
- Six Sonatas in one volume

BA 5240 Score with parts



Beethoven's Works for Violin and Orchestra

Ludwig van Beethoven



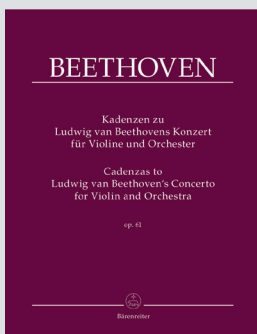
Beethoven, Ludwig van (1770–1827)

**Concerto in D major
for Violin and Orchestra op. 61**
Urtext / Ed. J. Del Mar
BA 9019-90 ° Piano reduction
BA 9019-40

The editor Jonathan Del Mar finally presents us with Beethoven's intended solo violin articulation, dynamics, and slurring; there are even note corrections in the solo part, not to mention over 100 corrections in the orchestral material! Additions made by various editors and violin players over the years have been deleted. For the first time we also have clarity regarding the meaning of Beethoven's Solo and Tutti markings.

- With an Urtext solo violin part and a second violin part prepared with fingering and bowing by Detlef Hahn

“I recommend this edition for its pioneering scholarship and comprehensiveness.”
(American String Teacher)



Cadenzas to Beethoven's Violin Concerto op. 61

Ed. Martin Wulfhorst
BA 9020

This compilation of cadenzas to Beethoven's beloved concerto contains cadenzas found in various publications such as those by Auer and Joachim, but goes much further providing violinists with cadenzas by Ferdinand David (the first known cadenza to op. 61), Louis Spohr, Eugen Ysaÿe, Camille Saint-Saëns, Ferruccio Busoni, Henri Vieuxtemps, Jakob Dont and, for the first time, a cadenza by Henryk Wieniawski.

The majority of these cadenzas are published here for the first time since the 19th century.

The cadenzas appear sorted by styles and schools of playing with comments on performance practice.

- With a cadenza by Wieniawski available for the first time
- With comments on performance practice

**Romances for Violin and
Orchestra op. 40 and op. 50**
Urtext / Ed. J. Del Mar
BA 9026-90 ° Piano reduction

Beethoven's Romances are performed all over the world, yet how many conductors, performers and listeners are aware that op. 50 which was incidentally composed before op. 40, comes down to us in an unfinished form?

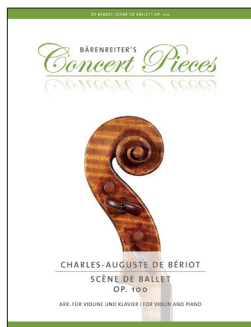
The autograph score contains little to no articulation or dynamics and to the present day the work has existed only in highly over-edited publications.

Bärenreiter's Urtext edition offers the score to op. 50 twice; the first score reflects the state of Beethoven's autograph with editorial markings clearly indicated, the second score has been edited based on other works by Beethoven from that period. This manner of publishing remains true to the sources and at the same time offers musicians a reliable transparent score for performances.

In addition to the Urtext solo part, a second solo part with fingering and bowing by Detlef Hahn is also included in the piano reduction.

“This new edition is a must-buy for anyone thinking of studying or performing these pieces.”
(Arco, ESTA)

Violin and Keyboard Instrument



Bériot, Charles-Auguste de
(1802–1870)

Scène de Ballet op. 100
for violin and piano
Bärenreiter's Concert Pieces
BA 10695
→ page 83

The Belgian Charles Auguste de Bériot was not only a violinist but also a teacher and composer.

Scène de Ballet, perhaps his best-known composition, is a favourite with violin students. One such student was the young Itzhak Perlman, who included it in his collection “Concertos from my Childhood”. The piece captivates with its beautiful melodies and refined rhythms.

Violin Concerto No. 9 in A minor
 op. 104 for violin and piano
Bärenreiter's Concert Pieces
 BA 10696
 → page 83

Bériot's Concerto No. 9 in A minor, published in 1859, is a favourite with more advanced students. Julia Fischer played it with verve at the early age of eight. The piece stands out with seemingly virtuosic short passages, varied rhythms and a slight Hungarian touch.

♦ = Performance material available on hire

Solo Violin

Scène de Ballet

Charles-Auguste de Bériot, Op. 100

Allegro vivace

2

9 [A] 1 *mf* e molto cantando *poco riten.*

16 *Recitativo ad lib.* *Tempo più lento* III 4

21 *Adagio cantabile* II 4

25 III 4

29 [B] II 4

33 *f*

36 *mp* con espressione *cresc.* *f*

49 IV 15 [C] V 1

BA 10695

© 2016 by Bärenreiter-Verlag, Kassel

From: Bériot, Scène de Ballet op. 100 · BA 10695



Berlioz, Hector
(1803–1869)

Rêverie et caprice
Urtext / Ed. H. Macdonald
 Version for violin and piano
 including an extra solo violin
 part for the orchestral version
 BA 5798-90 ° Score with parts

Berwald, Franz
(1796–1868)

**Concerto in C-sharp min
for Violin and Orchestra**
Urtext / Ed. F. Lindberg
BA 4905-90 ♦ Piano reduction

° = Performance material available on sale

Brahms: The Violin Concerto



Brahms, Johannes
(1833–1897)

Concerto in D major
for Violin and Orchestra op. 77
With cadenzas by J. Joachim,
C. Halir, H. Heermann, L. Auer,
F. Busoni
Urtext / Ed. C. Brown
Piano reduction by the
composer
BA 9049-90 °
Critical Commentary
BA 9049-40

✂ “If I had to choose, I would select the Bärenreiter. Not because of the extra cadenzas, nor because the presentation is immaculate, to be expected with this publisher, but because of the editorial Preface. Clive Brown has provided an essay which should be compulsory reading for every violin student (and teacher!) who dares approach this work, or any other work by Brahms, or any of his contemporaries for that matter. ... It is very rare to come across one edition of a masterpiece that is so crucial to our understanding of it ... The Bärenreiter edition, because of Clive Brown's extraordinary contribution, is the finest publication I have ever had the privilege to review.”
(ESTA – News & Views)

From: Brahms, Concerto in D major, BA 9049-90

This publication contains not only Brahms' own piano reduction, an Urtext violin part, a second violin part with fingering and bowing by J. Joachim from his 1905 violin method but also an additional brochure with cadenzas by Brahms' contemporaries J. Joachim, C. Halir, H. Heermann, L. Auer and F. Busoni.

In addition Clive Brown has provided an enlightening preface on Romantic period performance practice as well as the history of the work and its sources.

The Works for Violin and Piano

Brahms, Johannes
(1833–1897)

The Works for Violin and Piano

Urtext / Eds. C. Brown,
N. Peres Da Costa

Sonata in G maj op. 78
BA 9431 Score with parts

Sonata in A maj op. 100
BA 9432 Score with parts

Sonata in D min op. 108
BA 9433 Score with parts

Sonatas for Violin and Piano
arranged by J. Brahms after
op. 120

Sonata in F min
Sonata in E-flat maj
BA 10911 Score with parts

Sonata Movement in C min
from the F.A.E.-Sonata WoO 2
BA 10908 Score with parts

C. Brown, N. Peres Da Costa,
K. Bennett Wadsworth
Performing Practices
in Johannes Brahms' **Chamber Music**
Text booklet
in English / German
BA 9600

Bärenreiter's pioneering, scholarly-critical editions of Brahms' works for violin and piano, edited by a team of musicologist performers, offer today's musicians not just a reliable musical text based on all known sources, but also a comprehensive approach to the works, which aims to place them in their historical context and to elucidate the complex of meanings that the composer expected his notation to convey to performers.




The editions come not only with an Urtext part freed from all editorial emendations, but also with an additional part including fingering and bowing based on the practices of Joseph Joachim and his colleagues. These markings especially draw on publications of the sonatas edited by Joachim's pupils Leopold Auer and Ossip Schnirlin as well as on those by Brahms' associate Franz Kneisel.

Bärenreiter's Brahms complex also importantly brings two neglected works back into the players' hands, namely the splendid versions of the op. 120 sonatas, originally written for viola or clarinet and piano.

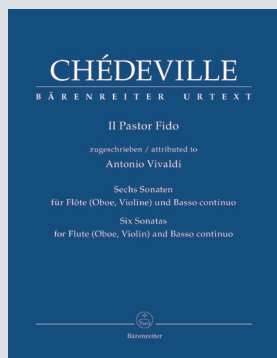
Brahms' arrangements for violin and piano unaccountably disappeared from the standard repertoire early in the 20th century. In these versions Brahms did not simply adjust the solo part for the violin, he made many alterations to the piano part, casting thought-provoking light on the clarinet and viola versions.

- Each edition contains an Urtext solo part as well as a second part with fingering and performance markings.
- Each edition offers a preface on performance practice aspects pertaining to the respective works.
- A separate text booklet includes pioneering texts on general issues of performance practice in the 19th century as well as on specific issues with regard to Johannes Brahms' chamber music.

 *"I recommend Bärenreiter's scholarly work to anyone studying these sonatas."*
(American String Teacher)

Excerpt from: Brahms, Sonata in G maj op. 78 · BA 9431

Violin and Keyboard Instrument



Chédeville, Nicolas
(1705–1782)

NEW 2017

Il Pastor Fido (attributed to Antonio Vivaldi)
Six Sonatas for flute (oboe or violin) and bc
Urtext / Ed. F. M. Sardelli
BA 8735 Score with parts

It was in 1990 that the masterful forgery was exposed: not Antonio Vivaldi but in fact the French composer Nicolas Chédeville (1705–1782) turned out to be the true author of this sonata collection, which was subtly foisted upon the unsuspecting Parisian public in the middle of the 18th Century, at the height of Vivaldi's popularity in France.

"Il Pastor Fido" offers a 'Mélange' of very simple, movements and gallantries in the French style, as well as some throughout original movements of exceptionally fine music.

Approximately ninety percent of "Il Pastor Fido" is Chédeville's own work; for the remainder, he adopted and built upon themes (or those which he thought to be) by Vivaldi, all the while demonstrating a thorough understanding of the style that he was striving to imitate.

Violino

Sonata I



From: Corelli, Sonatas, Volume I - BA 9455

Corelli, Arcangelo
(1653–1713)

Sonatas for Violin and Basso continuo, op. V
Urtext / Ed. C. Hogwood
Volume I: BA 9455
Volume II: BA 9456

These sonatas by the violin virtuoso Arcangelo Corelli are a compendium of violin playing of his time and laid the groundwork for future violin compositions.

The sonatas have been published in nearly 100 editions, all based on Corelli's first edition which contains only the solo violin line above an unrealized bass line. Today, the sonatas are well known in numerous modern continuo realizations. However a realization from Corelli's time by Antonio Tonelli also exists and is presented here for the first time in a modern performing edition. This realization is surprising in that it contains full chords, sometimes played by both hands.

In addition, this edition includes for the first time many violin embellishments. For the most part they have been found in handwritten documents by Tartini, Geminiani, McGibbon, Dubourg and Roger. These embellishments are presented in a separate booklet which players can place alongside Corelli's original on the music stand.

- Score with realization of the basso continuo by Tonelli as well as Corelli's unrealized figured bass line
- With a separate Urtext violin part
- With a separate unrealized figured continuo part
- Each volume with supplement including violin embellishments
- Appendices in both volumes with source descriptions and Critical Commentaries
- Preludes for keyboard instrument by Tonelli in the appendix of volume 2

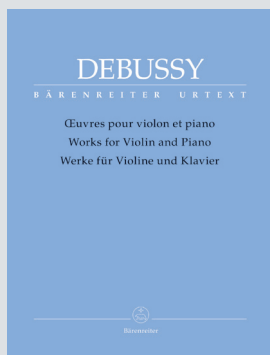
✂ "This handsome Bärenreiter publication is all that both the Baroque aficionado and modern player could wish for ..." (Strings)

✂ "... as user-friendly and handsomely presented as one could wish ..." (The Consort)

✂ "As always, CH [Christopher Hogwood] has a fresh approach, and manages to offer a variety of aspects of performance that should encourage violinists to buy the sets – brilliantly good value ..."

(Early Music Review)

Works for Violin and Piano by Debussy



Debussy, Claude
(1862–1918)

NEW 2018

Works for Violin and Piano
Urtext / Ed. D. Woodfull-Harris
BA 9444 Score with part

To be published spring 2018

Sonata, Minstrels

In the Appendix:

Arrangements by
Arthur Hartmann:
Minstrels,
La fille aux cheveux de lin,
Il pleure dans mon Cœur

Claude Debussy had conceived the Sonata for Violin and Piano as the third of a cycle of six sonatas. The cycle remained unfinished, and the many drafts which have been handed down document that finishing his last major work did not come easy to the composer. The melancholy work originated under the impact of the First World War.

The first edition, published during the final year of Debussy's life, contains many rhythmic errors. The non-autograph metronome marks and the discrepancies between the separate violin part and the violin part in the

SONATE
I
Claude Debussy

Violon *Allegro vivo* (♩ = 55) *p dolce espress.*

Piano *Allegro vivo* (♩ = 55) *pp dolce sostenuto*

8

15 *En serrant* *p cresc. poco a poco*

21 *a Tempo* *a Tempo* *ad lib. ritard.* *f* *p* *pp*

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piano score are two problems that have affected the work's later reception. Both are examined in this edition in a fresh light.

In addition to the Sonata, this edition contains arrangements of *La fille aux cheveux de lin*, *Il pleure dans mon cœur* and *Minstrels* by the American violinist Arthur Hartmann. It was Hartmann who inspired Debussy to make his own arrangement of the well-known piano piece *Minstrels*, also included here.

- Debussy's complete works for violin and piano
- With arrangements by Debussy's acquaintance Hartmann
- Informative Foreword (Eng/Fr/Ger)
- Critical Commentary (Eng)

Violin and Keyboard Instrument



Dvořák, Antonín
(1841–1904)

NEW 2017

Concerto in A minor
for Violin and Orchestra op. 53
Urtext / Ed. I. Cividini
BA 10422-90 ° Piano reduction
TP 422 Study score

The Berlin publisher Fritz Simrock suggested in January 1879 to Dvořák that he write “a concerto, suitably original, rich in cantilena and for good violinists.” Dvořák very quickly agreed and completed his first version of the work in September of the same year. But in the end he was to discard most of this first version.

Both Dvořák and Simrock considered Joseph Joachim a much desirable consultant. The famous violinist had already revised Max Bruch's and Johannes Brahms's violin concertos and had significantly contributed to the successes of these works by performing them frequently. So Dvořák dedicated his concerto to Joachim and asked him for his opinion. Joachim advised Dvořák to revise the work thoroughly which the composer did over the course of another three years. Nevertheless Joachim remained reluctant towards the composition, did not premiere it and never performed it in public for reasons which remain unclear

Violino solo

Joseph Joachim zugeeignet
Koncert pro housle
Violin Concerto
Konzert für Violine
I

Antonín Dvořák, op. 53

Allegro ma non troppo
Viol. I

BA 10422-90

© 2017 by Bärenreiter Praha

From: Dvořák, *Concerto in A minor* op. 53 · BA 10422-90

until today. In the end the work was successfully premiered in 1883 by the Czech violinist František Ondříček who played it over the course of his long career in many European musical centres.

In the Preface of this edition you will find a description of the work's fascinating and complicated gestation period. An important component of our Urtext edition is the original piano reduction, which probably stems from Dvořák himself.

Joseph Joachim's fingering is included in the violin part of the piano reduction. The inserted solo violin part remains clear of Joachim's editing. A fold-out and two vacant pages facilitate page turning.

- First Urtext edition of the original piano reduction
- Variants in the solo part rendered as ossia passages
- Foreword on the work's genesis (Ger/Cz/Eng) and detailed Critical Commentary (Eng) by the editor

Dvořák, Antonín (1841–1904)

Mazurek op. 49
for violin and piano
Eds. J. Hanuš, K. Šolc
H 1550 Score with part

Romance in F min op. 11
for violin and piano
Urtext / Ed. J. Hájek
BA 9571 Score with part

Originally written for violin and orchestra between 1873 and 1877, Dvořák's *Romance* immediately followed his String Quartet in F minor (1873) and draws on the theme of its slow movement.

Our edition is the first to avail itself of the recently rediscovered autograph of Dvořák's own version for violin and piano. Compared to the well-known piano reduction by J. Zubaty, it differs from the orchestral version in several important respects and is also one bar shorter. Our new edition, containing the composer's more authentic version, can nevertheless also serve as a piano reduction to the orchestral version.

✂ "A pristine, unencumbered violin part is enhanced by an equally spacious piano score." (Strings)

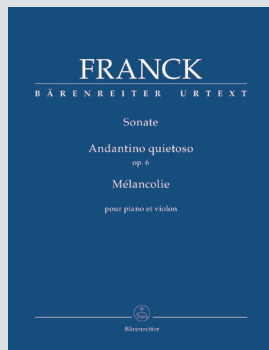
Romantic Pieces op. 75
for violin and piano
Eds. A. Pokorný, K. Šolc
BA 9576 Score with part

Composed in 1887, the *Romantic Pieces* op. 75 were originally intended for two violins and viola. Immediately after completing these four short pieces, Dvořák rewrote them for violin with piano accompaniment.

This edition presents the musical text from the *Complete Edition of the Works of Antonín Dvořák* with a new foreword by David R. Beveridge. The violin part contains fingering by Josef Mická.

Dvořák, Antonín (1841–1904)

Sonatina in G maj op. 100
for violin and piano
Ed. A. Čubr
Violin part revised by J. Feld
H 1364 Score with part



Franck, César (1822–1890)

Sonata, Andantino quietoso op. 6, Mélancolie for piano and violin
Urtext / Ed. D. Woodfull-Harris
With an introduction by G. Schütz
BA 9425 Score with part

César Franck's Sonata for Piano and Violin is a masterpiece of cyclic form with a gracefulness and expressive force almost paradigmatic for the age of musical Romanticism. This work was composed in 1886 and was dedicated to the Belgian violinist and composer Eugène Ysaÿe.

Franck's correspondence proves that he was directly involved in the printing of the sonata. Consequently, our scholarly performing edition draws mainly on the first edition of the separate violin part. For the piano part, the first edition of the version for violoncello and piano, which appeared during Franck's lifetime, was an important

Fiocco, Joseph-Hector (1703–1741)

Allegro for violin and piano
Bärenreiter's Concert Pieces
BA 8977
→ page 83

source as many engraver's errors found in the first printing of the violin version had been corrected in this violoncello version. In addition to these sources, both autograph scores of the violin sonata (Franck's working copy and his fair copy) were consulted to clarify questionable readings.

Bärenreiter's edition also includes two short separate movements for the same instrumentation: the early *Andantino quietoso* op. 6 (1843), a hauntingly beautiful piece composed for performances with Franck's violinist brother Joseph, as well as *Mélancolie*, first published after Franck's death in 1911. This second piece is based on a solfège exercise and written at the height of the composer's creative powers, at about the same time as his famous violin sonata.

The edition is rounded off by an informative text on the genesis and reception history of the three compositions (Ger/Fr/Eng), a complete list of sources, editorial notes and a Critical Commentary (Eng).

- Pioneering new Urtext edition
- Informative text on the genesis and reception history of the sonata and its versions (Ger/Fr/Eng)
- Two small individual movements for violin and piano published for the first time

VIOLIN

Violin and Keyboard Instrument



Handel, George Frideric (1685–1759)

**Complete Works
for Violin and Bc
Urtext** / Ed. T. Best
BA 4226 Score with parts

- Separate violin and basso continuo parts
- Basso continuo part with figures
- Includes two movements not available in any other performing edition
- Preface (Eng/Ger) with valuable information on the sources, their origins and genesis as well as performance practice comments

✂️ *"All violinists should buy this volume, not only for its completeness and clarity, but because it is exceptionally good value for score and parts."*
(ESTA – News & Views)

Introduction to the Great Composers

for violin and piano
Ed. I. Nagy
Ready to Play
BA 10633 Score with part

This volume offers a varied repertoire with works by famous composers. It presents 15 pieces from the 17th to 19th

Romance / Romance / Romanze

Leoš Janáček
(1854–1928)

Moderato

Vn.

Pno.

From: Janáček, *Works for Violin and Piano* · BA 11512

centuries ranging from Purcell through to Tchaikovsky. The piano accompaniments are not difficult to play, and the violin part itself can be mastered frequently in first position.

Janáček, Leoš (1854–1928)

**Works for Violin and Piano
Urtext** / Eds. J. Krejčí,
A. Němcová
BA 11512 Score with part

This edition contains all of Janáček's works for violin and piano: the Sonata as well as the *Romance* and *Dumka*, composed while he was still a student. Though probably written as early as 1914, Janáček's Sonata for violin and piano was revised several times before finally appearing in a definitive version in 1922.

- Newly engraved edition with notation adapted to conform with modern usage
- Revised version of *Dumka* with original dynamic markings
- Foreword by leading Janáček scholar Alena Němcová (Cz/Eng/Ger)



Kim, Roman (*1995)

NEW 2017

Three Romances
for violin and piano
BA 10924 Score with part

The young violin virtuoso Roman Kim arranges and composes violin music with high musical challenges and technical aplomb. These three romances give violinists ample opportunity to display their skills and to entrance the audience.



Martinů, Bohuslav (1890–1959)

Concerto No. 1 for Violin and Orchestra H 226 BA 11527-90 • Piano reduction

Commissioned by the violin virtuoso Samuel Dushkin, Bohuslav Martinů wrote his first violin concerto in Paris in 1932–33. However, it was never performed during the composer's lifetime and even considered lost after his death. It was not until 1961 that musicologist and collector Hans Moldenhauer bought it from Boaz Piller, contrabassoonist of the Boston Symphony Orchestra. Moldenhauer approached Czech violinist Josef Suk, who gave the world première of the work with the Chicago Symphony Orchestra under Georg Solti in October 1973.

- Violin part revised by Josef Suk
- Foreword by Martinů scholar Sandra Bergmannová (Cz/Eng/Ger)

♦ = Performance material available on hire

Koncert č. 1 / Concerto No. 1 / Konzert Nr. 1

I

Bohuslav Martinů
(1890–1959)

[Allegro moderato ♩ = 98]

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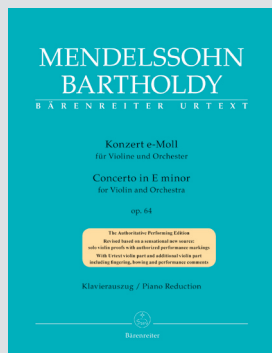
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Lost Proof Sheets Sensationally Unearthed



BA 9099-90

Mendelssohn Bartholdy, Felix
(1809–1847)

Concerto in E minor
for Violin and Orchestra op. 64
Urtext / Eds. R. L. Todd, C. Brown
Versions 1 and 2

NEW 2018

Piano reduction of version 2
BA 9099-90 °

NEW 2018

Piano reduction of version 2
with separate Performance
Practice Commentary
(BA 9099-90 + BA 9060)
BA 9099-93

NEW 2018

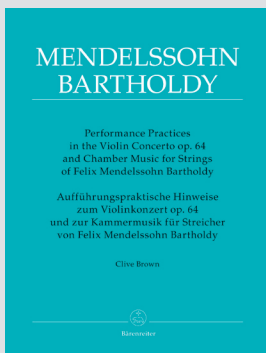
Performance Practices
in the Violin Concerto op. 64
and Chamber Music for Strings
of Felix Mendelssohn Bartholdy
(Text booklet in English/German)
BA 9060

NEW 2018

Piano reduction of versions
1 & 2
BA 9099-92 °

NEW 2018

Study score
TP 394



BA 9060

It has long been known that Mendelssohn performed his Violin Concerto op. 64 with three soloists in succession: Ferdinand David, who worked closely with the composer during its composition and played it at the première; the 'child prodigy' Joseph Joachim; and Hubert Léonard, a young Belgian virtuoso about whom little is known.

As proof sheets for the concerto were long considered lost, it could be described as somewhat of a sensation when proofs for the solo violin part resurfaced together with a letter from Mendelssohn to Léonard. The letter informs us that the composer invited Léonard to his home in Frankfurt in order to make his acquaintance. It was already known that Mendelssohn had given proof sheets to David; now we know that he also gave some to Léonard.

The recently discovered proofs reveal how Léonard played the concerto with Mendelssohn on that memorable evening in February 1845.



BA 9099-92

Besides containing bowing marks and fingering, they also show how Léonard executed shifts of position and where he employed open strings. Furthermore modifications made to dynamic markings and additional legato bowing is shown. It is safe to assume that all of this was done with Mendelssohn's approval.

This revised edition of the Mendelssohn Violin Concerto includes a separate booklet on performance practice by the editor, an acknowledged expert on Romantic performance practice.

- Revised Urtext edition
- With a separate booklet on performance practice (Eng/Ger)

Violin and Keyboard Instrument

Mendelssohn Bartholdy, Felix (1809–1847)

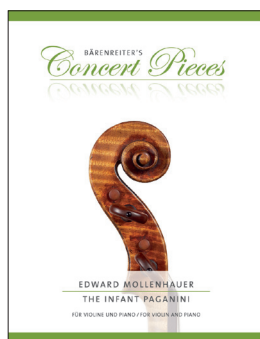
Sonatas for Violin and Piano
Urtext / Ed. H. Hoshino
BA 9066 Score with parts

This first ever Urtext edition of Mendelssohn's Sonatas for Violin and Piano includes all completed sonatas for this instrumentation, such as the early Sonata in F major from 1820 as well as the Sonata in F minor from 1823 which the 14 year old composer opens with an extended solo violin recitative.

The edition also contains two versions of the Sonata in F major from 1838 which the composer began to revise in 1839. In the end he reworked only a large part of the first movement.

The works have a moderate degree of difficulty similar to Franz Schubert's Sonatinas.

- With an Urtext violin part as well as a second violin part with fingering and bowing by Takeshi Kiriyaama



Mollenhauer, Edward (1827–1914)

The Infant Paganini
Fantasia for violin and piano
Bärenreiter's Concert Pieces
BA 10691 → page 83

Mollenhauer, Edward (1827–1914)

The Boy Paganini
Fantasia for violin and piano
Bärenreiter's Concert Pieces
BA 10692
→ page 83

Born in Erfurt, the composer Edward Mollenhauer achieved success in America as a soloist and teacher. His best-known pieces for young violinists are "The Infant Paganini" and "The Boy Paganini".

The Mollenhauer fantasia "The Infant Paganini" is a charming introduction to early virtuoso techniques. It calls for bowing techniques such as detaché, legato, spiccato and arpeggios over three strings. Players are also expected to play harmonics and pizzicato. This show-piece can be accomplished by young violinists who can play in first to third position

and who are nearing completion of volume 4 (BA 9679) of the *Sassmannshaus Early Start on the Violin* method.

"The Boy Paganini" is an impressive concert piece which is more demanding. Its two movements call for changes of metre, harmonics and pizzicato. Other challenges include chords on all four strings and simple passages in octaves. The technical requirements call for first to fifth position. Students should have completed volume 4 (BA 9679) of the *Sassmannshaus Early Start on the Violin* method.

Monti, Vittorio (1868–1922)

Czardas
for violin and piano
Bärenreiter's Concert Pieces
BA 8975
→ page 83

Sonata
in F / in F major
1820

Felix Mendelssohn Bartholdy

Violino

Pianoforte

Allegro

From: Mendelssohn Bartholdy, Sonata in F · BA 9066

VIOLIN

Violin and Keyboard Instrument



Mozart, Wolfgang Amadeus (1756–1791)

Complete Concertos for Violin and Orchestra Urtext / Ed. C.-H. Mahling

- Straightforward piano reductions
- Violin solo parts with the Urtext of the *New Mozart Edition*
- Additional violin solo parts with fingering, bowing and performance comments by M. Wulfhorst
- Additional booklets with cadenzas and transitions by L. Auer, J. Joachim, S. Franko, E. Ysaÿe, J. D. Alard, M. Wulfhorst

- Concerto in B-flat maj

K. 207 (No. 1)
With cadenzas, fermata
embellishments and lead-ins
by J. D. Alard, M. Wulfhorst
BA 4863-90 ° Piano reduction

- Concerto in D maj K. 211

(No. 2)
With cadenzas by
L. Auer, M. Wulfhorst
BA 4864-90 ° Piano reduction

° = Performance material
available on sale

2. Adagio
Cadenza

Moderato

Eugène Ysaÿe
restes.....

2.A

2.B

Cadenza

Lento

Leopold Auer

espressivo

più vivo

Tempo 1°

crescendo - ritenuto

BA 4865-90

From: Mozart, Concerto in G maj K. 216 · BA 4865-90

- Concerto in G maj K. 216

(No. 3)
With cadenzas by
L. Auer, E. Ysaÿe, S. Franko,
M. Wulfhorst
BA 4865-90 ° Piano reduction
TP 272 Study score

- Concerto in D maj K. 218

(No. 4)
With cadenzas by J. Joachim,
L. Auer, M. Wulfhorst
BA 4866-90 ° Piano reduction
TP 273 Study score

- Concerto in A maj K. 219

(No. 5)
With cadenzas by
J. Joachim, S. Franko,
M. Wulfhorst
BA 4712-90 ° Piano reduction
TP 20 Study score

Single Movements for Violin
and Orchestra K. 261, 269, 373
Urtext / Ed. C.-H. Mahling
With cadenzas and fermata
embellishments by
M. Wulfhorst
BA 5379-90 ° Piano reduction



Mozart, Wolfgang Amadeus (1756–1791)

Concerto in D maj for Violin

and Orchestra K². 271^a (271^b)

Urtext / Ed. C.-H. Mahling,
W. Plath

With cadenzas from Berlin
and Paris sources

BA 5769-90 ° Piano reduction

Sinfonia concertante in E-flat

maj K. 364 (320^d) for violin,

viola and orchestra. With

original scordatura viola part

Urtext / Ed. C.-H. Mahling

BA 4900-90 ° Piano reduction

TP 176 Study score

Concertone in C maj K. 190

BA 5380-90 °

→ page 27

Complete Works for Violin

and Piano in two volumes

Urtext / Ed. E. Reeser

- Volume I

BA 5761 Score with parts

- Volume II

BA 5762 Score with parts

- With an Urtext violin part as well as a violin part prepared with fingering and bowing and important performance practice tips by M. Wulffhorst.

This publication contains all the completed works by Mozart for Violin and Piano. Several works which are not found in other editions are presented with the Urtext of the *New Mozart Edition*: Sonatas K. 6-9, Sonatas

K. 26-31, the Andante and Allegretto in C maj K. 404 as well as the three sonata fragments K. 372, 403 and 402 completed by Maximilian Stadler.

“These two volumes are far more than a standard reprint of the original publication, in that they contain updated complementary text and brand new violin parts, with extensive performance indications. The result is impressive, and should have a widespread appeal among scholars and performers alike.”

(The Consort)

Works for Violin and Piano

Urtext / Ed. E. Reeser

- Four Sonatas K. 6-9:

Early Sonatas I

BA 4755 Score with part

- Six Sonatas K. 26-31:

Early Sonatas III

BA 4757 Score with part

- The Mannheim, Paris,

Salzburg Sonatas

K. 301 (293^b), 302 (293^b), 303 (293^c), 304 (300^c), 305 (293^d), 306 (300ⁱ), 296, 378 (317^d)
BA 4774 Score with part

- Early Viennese Sonatas

K. 379 (373^b), 376 (374^b), 377 (374^c), 380 (374ⁱ), 404 (385^d), 372, 403 (385^c), 402 (385^c)
BA 4775 Score with part

- Late Viennese Sonatas

K. 454, 481, 526, 547

BA 4776 Score with part

Grande Sonate for Violin and

Piano after the Clarinet

Quintet K. 581

Anon. arrangement (1809) /

Ed. C. Hogwood

BA 9162 Score with parts

The “Grande Sonate” for violin and piano is an early arrangement of a Mozart work of which no autograph exists.

Grande Sonate
1809
after K. 581 • nach KV 581

Wolfgang Amadeus Mozart
Editor: Christopher Hogwood

Allegretto

Clarineto in La / A

Violino

Pianoforte

From: Mozart, Grande Sonate after K. 581 · BA 9162

VIOLIN

Violin and Keyboard Instrument

Ravel, Maurice (1875–1937)

Tzigane

Rhapsody for Violin and Orchestra

Version for violin and piano, also piano reduction

Urtext / Ed. D. Woodfull-Harris
BA 8849-90°

This Urtext edition presents the first scholarly-critical edition of Ravel's masterpiece. It is published both in the orchestral version as well as in the composer's earlier version for violin and piano.

One of the available sources, consulted for the first time, is a copy of *Tzigane* from the estate of Jelly D'Aranyi, the Hungarian violin virtuoso who played the premiere and is the dedicatee of the work. This copy is today part of a private collection.

The version for piano and violin contains, besides the Urtext part, a second violin part as a facsimile with performance instructions stemming from Jelly D'Aranyi. D'Aranyi's alterations and fingering reflect how Ravel must have heard the work in rehearsals and performance and as such are a document of early 20th century performance practice.

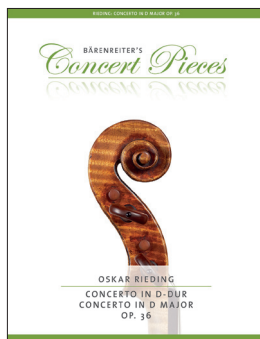
🎻 "All musicians who want to know about Ravel or about string playing should get hold of this edition." (Arco)

🎻 "Bärenreiter deserves every violinist's gratitude for offering this virtuoso classic in both the piano and orchestra version in fastidious fashion." (Strings)

No distribution rights
for the USA.

Rieding, Oskar (1840–1918)

Concerto in B min op. 35
for violin and piano
Bärenreiter's Concert Pieces
BA 8971



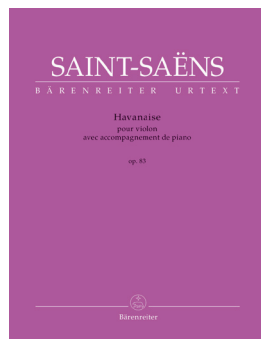
Concerto in D maj op. 36
for violin and piano **NEW 2018**
Bärenreiter's Concert Pieces
BA 10697

Oskar Rieding is known to all violinists for his student concertos for violin and piano, of which opp. 34 to 36 remain entirely in first position. In op. 36 catchy melodies are coupled with first technical difficulties such as eighth-note arpeggios, 16th-note runs and chromaticism. These appear in small measures throughout the entire work. The Concerto in D major is well-suited for younger student recitals.

Concertino in
Hungarian Style op. 21
for violin and piano
Bärenreiter's Concert Pieces
BA 8973

Marcia op. 44, Rondo op. 22/3
for violin and piano
Bärenreiter's Concert Pieces
BA 8972

→ page 83



Saint-Saëns, Camille (1835–1921)

Havanaise
for Violin and Piano op. 83
Urtext / Ed. C. Baur
BA 9426 Score with part

This first-ever Urtext edition of *Havanaise* draws on both the composer's autograph version for violin and piano as well as the later orchestrated version. Where the solo part of the orchestral version differs from the version for violin and piano, the variants are shown in the violin part as *ossias*.

🎻 "This is certainly a worthwhile edition, and one which every pupil would be advised to purchase." (Arco)

➔ Please see
Bärenreiter's website
www.baerenreiter.com
for more information on the individual editions, such as complete bibliographical data, cover illustrations, sample pages, complete contents, and descriptive texts.

Schubert, Franz
(1797–1828)

Complete Works
for Violin and Piano
Urtext / Ed. H. Wirth

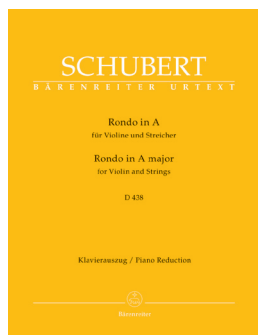
- Fantasia in C maj D 934
op. post. 159. Revised edition
BA 5620 Score with parts

Expanded edition with an
additional violin part based on
the first edition of 1850.

- Rondo in B min D 895 op. 70
BA 5618 Score with part

- Sonata in A maj D 574
op. post. 162
BA 5605 Score with part

- Three Sonatas D 384, 385, 408
op. post. 137 "Sonatinas"
BA 5606 Score with part



Rondo in A maj
for Violin and Orchestra D 438
Urtext / Ed. M. Kube
BA 5653-90 ° Piano reduction

Seitz, Friedrich
(1848–1918)

Student Concerto in G min
op. 12
for violin and piano
Bärenreiter's Concert Pieces
BA 8985

Student Concerto in G maj
op. 13
for violin and piano
Bärenreiter's Concert Pieces
BA 8972

Sassmannshaus
Violin Recital Album
for violin and piano
or two violins

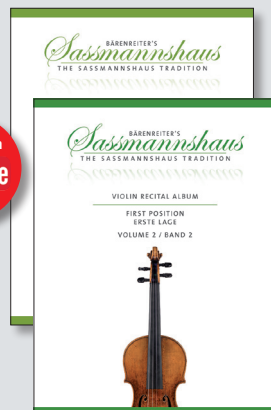
Eds. M. Lusk,
C. Sassmannshaus,
K. Sassmannshaus

Each volume with score and
part, plus additional violin part
for the duet version

BA 9668 Vol. 1 First Position
BA 9669 Vol. 2 First Position

→ page 73

Videos on
YouTube



Seitz, Friedrich
(1848–1918)

Student Concerto in D maj
op. 22
for violin and piano
Bärenreiter's Concert Pieces
BA 8979
→ page 83

Smetana, Bedřich
(1824–1884)

From the Homeland /
Z domoviny
Two duets for violin and piano
Urtext / Eds. F. Bartoš, J. Plavec,
K. Šolc
Violin part revised by I. Štraus
BA 9526 Score with part

✂ "This fine urtext should
stimulate new interest in these
too rarely heard, ingratiating
pieces." (Strings)

Tango Classics
for violin and piano
Arranged by G. Speckert
Ready to Play
BA 10614
→ page 69



Tartini, Giuseppe
(1692–1770)

NEW 2017

Sonata in G min "Devil's Trill"
for violin and bc
Urtext / Ed. A. Pavanello
BA 10919 Score with parts

All available contemporary
sources have been consulted
to produce an edition closely
approximating Tartini's lost
autograph. The solo part offers
several ossia passages and
alternative articulation marks,
and the score has been given
an eminently playable
realization of the continuo
part offering ample scope for
improvisation. Also, this edition
includes a separate part for
violoncello or violone.

VOLIN

Violin and Keyboard Instrument

Telemann, Georg Philipp (1681–1767)

Little Chamber Music
Six Partitas for violin (flute,
oboe, recorder) and bc
Ed. H. Ruf
HM 47 Score with part

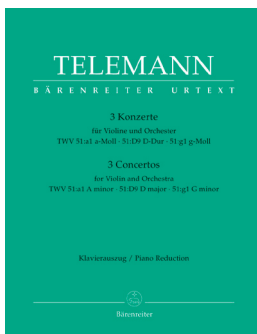
**Sonatas and Pieces from
“Der getreue Musikmeister”**
for one melodic instrument
(violin, flute, oboe) and bc
Ed. J. Degen
HM 7 Score with part

**Sonatas for Violin and
Basso Continuo**
from *Essercizii musici*
TWV 41:F4 and TWV 41:A6
Urtext / Ed. K. Hofman
BA 588o Score with parts

This edition comprises two
solo sonatas with basso
continuo taken from
Telemann's famous *Essercizii
musici*; a collection of 24
sonatas including 12 solo
sonatas and 12 trio sonatas.
These were moulded after
Corelli's *Sonata da Chiesa* and
have four movements:
slow-fast-slow-fast. The
sonatas long thought to stem
from the late 1730s are now
believed to have first been
published by the composer in
approx. 1729.

- Charming works of easy to
moderate technical
difficulty
- Straight forward, clear
continuo realizations

**Suite in G min from
“Der getreue Musikmeister”**
for violin (oboe) and bc
Ed. W. Lebermann
HM 175 Score with part



Telemann, Georg Philipp (1681–1767)

Three Concertos
for Violin and Orchestra
(A min, D maj, G min) TWV 51:
a1, 51: D9, 51: g1
Urtext / Ed. S. Kross
BA 5876-90 Piano reduction

“These three concertos are
presented at the typical and
expected level of this
publisher, in other words
excellent, ...”
(ESTA – News & Views)

Twelve Methodical Sonatas
for violin (flute) and bc
TWV 4: 41
Urtext / Ed. M. Seiffert

- **Volume 1:** Sonatas in G min
and A maj
BA 2241 Score with part

- **Volume 2:** Sonatas in E min
and D maj
BA 2242 Score with part

- **Volume 3:** Sonatas in A min
and G maj
BA 2243 Score with part

- **Volume 4:** Sonatas in B min
and C min
BA 2244 Score with part

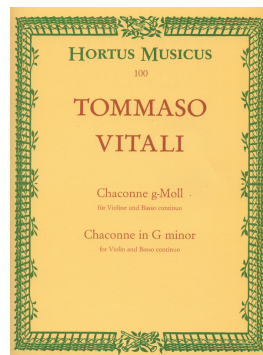
- **Volume 5:** Sonatas in E maj
and B-flat maj
BA 2245 Score with part

- **Volume 6:** Sonatas in D min
and C maj
BA 2246 Score with part

Trojan, Manfred (*1949)

Danse
for violin and piano (1997)
BA 8278 Score with part

Sonata I
for violin and piano (1983)
BA 7094 Score with part



Vitali, Tomaso Antonio (1663–1745)

Chaconne in G min
for violin and bc
Urtext / Ed. D. Hellmann
HM 100 Score with part

Vivaldi, Antonio (1678–1741)

Concerto in A min op. 3/6
for violin and piano
Bärenreiter's Concert Pieces
BA 8974
→ page 83

Concerto in G maj op. 3/3
for violin and piano
Bärenreiter's Concert Pieces
BA 898o → page 83

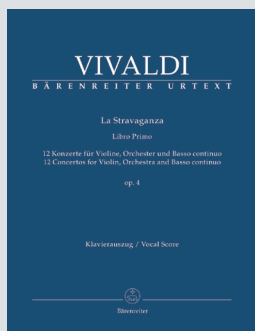
The Four Seasons
for violino principale,
two violins, viola and bc
Urtext / Ed. C. Hogwood
All four concertos
in one volume

BA 6994-9o ° Piano reduction
TP 399 Study score

“... admirable in its clarity
and usefulness.”
(ESTA – News & Views)

° = Performance material
available on sale

Complete Edition of Antonio Vivaldi's *La Stravaganza*



Vivaldi, Antonio
(1678–1741)

NEW 2018

La Stravaganza op. 4
12 Concertos for Violin,
Orchestra and Basso continuo
Urtext / Ed. B. Schwemer

Libro Primo

BA 7566 Score
BA 7566-90 Piano reduction

Libro Secondo

BA 7567 Score
BA 7567-90 Piano reduction
In preparation

Vivaldi's twelve concertos op. 4, known as *La Stravaganza*, were written before 1716. They were first published by Estienne Roger in 1716 and appeared in two books, each with six concertos. Several reprints of the whole collection or of a selection appeared until 1730 and stand for the popularity of these concertos. An edition of just six of the twelve concertos, issued by the English publishing house Walsh & Hare in 1728 included concertos nos. 1, 2, and 4 from book one, nos. 9 and 11 from book two and a concerto not found in the Estienne Roger first edition, RV 291.

Concerto I
RV 383a
Antonio Vivaldi

Allegro

Violino di concerto
Violino primo
Violino secondo
Viola
Organo e Violoncello

BA 7566

© 2014 by Bärenreiter-Verlag, Kassel

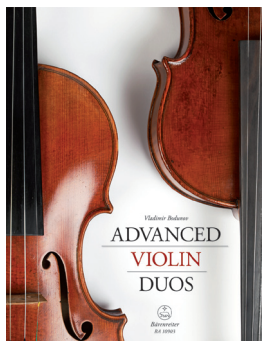
From: Vivaldi, La Stravaganza op. 4, Libro Prima · BA 7566

While the second movement of this concerto gives a variant reading of movement two of the fourth concerto, movements one and three are not connected to the concertos of the first edition. This new scholarly-critical edition of *La Stravaganza* is the only complete edition presently available. In addition to

the twelve concertos that have come down to us in the Estienne Roger edition, Bärenreiter's edition includes both the additional concerto found in the 1728 Walsh edition as well as reduced versions without viola of concerto no. 6 (book one) and no. 11 (book two) that survived in manuscript sources.

VIOLIN

2 Violins



Advanced Violin Duos

Arranged by V. Bodunov
BA 10903 Score with 2 parts

Vladimir Bodunov's challenging duet arrangements make it possible to achieve a rich orchestral-like sound with only two instruments. He has taken great care to make the instruments equal in importance; the solo and accompaniment roles constantly alternate.

With works by Vivaldi, Bach, Mozart, Rossini, and Strauss.

Beautiful Adagios

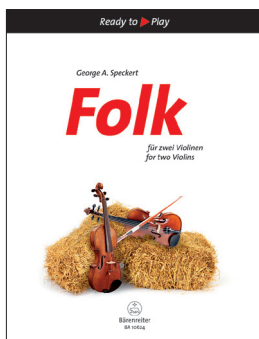
9 Pieces for two Violins
Arranged by V. Bodunov
Ready to Play
BA 10615 2 Performance scores

These arrangements of well-known slow movements, melodies, and arias stand out for their high fidelity to the original works. Both players are of equal importance, and the melody with its expressive themes moves frequently from one player to the other. Perfect for weddings, other special occasions, concerts, and even busking.

📖 Mozart, "Adagio" (Clarinet Concerto) / Vivaldi, "Largo" (The Four Seasons – Winter) / Albinoni, "Adagio in G minor" / Marcello, "Adagio in D minor" / Puccini, "Nessun Dorma" from "Turandot"
→ page 69

Berwald, Franz (1796–1868)

Duo concertant in A maj
for two violins
Urtext / Ed. K. Hansell
BA 8511 Score with parts

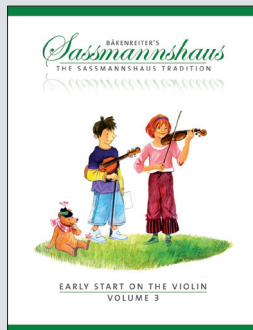


Folk for two Violins

Arranged by G. Speckert
Ready to Play
BA 10624 2 Performance scores

This collection contains many well-known pieces from the Anglo-American world which are catchy and of a dance-like quality. Both violinists are of equal importance, and the melody moves frequently from one player to another. When the player takes on the accompanying role, he occasionally has to substitute the guitar and plays arpeggios and easy double stops. The melody part contains embellishments typical of the style.

📖 "Morning has Broken", "All through the Night", "Scarborough Fair", "The Foggy Dew", "The Rolling of the Stones", "I'll Fly Away" a.o.
→ page 69



Sassmannshaus, Egon and Kurt

The Sassmannshaus Tradition
Early Start on the Violin
Violin method - English version

Violin Book 3: Elementary duets. Dances and other pieces in various keys
BA 9678 → pages 72/73

Violin Book 4: Duet playing in all positions
BA 9679 → pages 72/73

Sassmannshaus Violin Recital Album for violin and piano or two violins

Eds. M. Lusk,
C. Sassmannshaus,
K. Sassmannshaus

Videos on
YouTube

Each volume with score and part, plus additional violin part for the duet version
BA 9668 Vol. 1 First Position
BA 9669 Vol. 2 First Position

- With a second violin part for duet performance
- Available in freely accessible recordings on YouTube

→ page 73

Suk, Josef
(1874–1935)

Melody for two violins
Ed. Z. Nouza
H 7951

Telemann, Georg Philipp
(1681–1767)

Six Sonatas op. 2 TWV 40:
101-106 for two violins
(or two flutes)
Urtext / Ed. G. Haußwald

- Volume 1: Sonatas No. 1
in G maj, No. 2 in E min, No. 3
in D maj
BA 2979 Two scores

- Volume 2: Sonatas No. 4
in B min, No. 5 in A maj,
No. 6 in E maj
BA 2980 Two scores

Six Canonic Sonatas op. 5
TWV 40: 118-123
for two violins (or two flutes)
Urtext / Ed. G. Haußwald

- Volume 1: Sonatas No. 1 in G
maj, No. 2 in G min, No. 3
in D maj
BA 2981 Two scores

- Volume 2: Sonatas No. 4
in D min, No. 5 in A maj, No. 6
in A min, Appendix: A round
in E min TWV Anh. 40: 103
BA 2982 Two scores

Three Duets in B-flat maj,
D maj, G maj
for two melodic instruments
(recorders, flutes, violas da
gamba, violins or oboes) from
Der getreue Musikmeister
Ed. J. D. Degen
HM 11 Performance score

Violin Classics
for two Violins
Arranged by V. Bodunov
Ready to Play
BA 10607 2 Performance scores
→ page 69

° = Performance material
available on sale

**2 Violins and
Keyboard Instrument**

Albinoni, Tommaso
(1671–1750)

Trio Sonata in B min op. 1/8
for two violins and bc
Ed. S. Altner
HM 240 Score with parts

Bach, Johann Sebastian
(1685–1750)

Concerto in D min BWV 1043
for Two Violins, Strings and Bc
Additional solo violin parts
prepared by Andrew Manze
Urtext / Ed. D. Kilian
BA 5188-90 ° Piano reduction
TP 284 Study score

The present publication
includes the two solo violin
parts as presented in the *New
Bach Edition*, as well as two
additional parts with fingering
and bowing by the baroque
specialist Andrew Manze.
Furthermore Manze offers
players enlightened comments
(Eng/Ger) on historical
performance practice dealing
with how the instrument was
held, fingering, bowing,
shifting, the use of open st-
rings and much more.

Fourteen Canons
(2-6 part)
on the first eight notes of
the Aria ground from the
“Goldberg Variations”
BWV 1087
Performance possibility:
2 violins and keyboard
instrument. First edition
Urtext / Ed. C. Wolff
BA 5153 Score

Handel, George Frideric
(1685–1759)

Trio Sonata in G min op. 2
No. 5 HWV 390a for two violins
(flutes, descendant recorders,
oboes [oboe, violin]) and bc
Urtext / Ed. S. Flesch
BA 4247 Score with parts

Handel, George Frideric
(1685–1759)

Three Trio Sonatas op. 5
for two violins and bc
Urtext / Ed. S. Flesch
BA 4228 Score with parts

📖 Sonatas No. 1 in A maj
HWV 396, No. 7 in B-flat maj
HWV 402

Two Trio Sonatas op. 5
for two violins and bc
Urtext / Ed. S. Flesch
BA 4242 Score with parts

📖 Sonatas No. 2 in D maj
HWV 397, No. 3 in E min HWV
398, No. 6 in F maj HWV 401

Martinů, Bohuslav
(1890–1959)

Concerto for Two Violins
and Orchestra H 329
BA 3842-90 Piano reduction
BA 3842 ♦ Study score

Duo concertant for Two Violins
and Orchestra H 264
BA 4317-90 ♦ Piano reduction

Mozart, Wolfgang Amadeus
(1756–1791)

Concertone in C maj K. 190
for Two Violins and Orchestra
Urtext / Ed. C.-H. Mahling
BA 5380-90 ° Piano reduction

Complete Church Sonatas
Urtext / Ed. M. E. Dounias

- Volume 1
Nine Sonatas K. 67-69, 144, 145,
212, 224, 225 and 241
for two violins, organ and
violoncello/double bass
BA 4731 Score with parts

- Volume 2
Five Sonatas K. 244, 245, 274
(271^d), 328 (317^c) and 336 (336^d)
for two violins, organ and
violoncello/double bass
BA 4732 Score with parts

♦ = Performance material
available on hire

VIOLIN / VIOLA

3 Violins and Keyboard Instrument

Telemann, Georg Philipp
(1681–1767)

Sonata in B maj
for three violins and bc
Ed. A. Hoffmann
HM 97 Score with parts

4 Violins

Telemann, Georg Philipp
(1681–1767)

Concerto in D maj TWV 40: 202
for four violins without bc
Ed. H. Engel
HM 20 Score with parts

4 Violins and Keyboard Instrument

Vivaldi, Antonio
(1678–1741)

Concerto No. 9 in F maj
from “L’Estro Armonico” op. 3
for four violins, strings and bc
Ed. H. Vogt
BA 3715 Piano reduction

Viola Solo

Pintscher, Matthias
(*1971)

in nomine “Übermalung”
for viola solo (1999)
BA 7495

Viola and Keyboard Instrument

Ariosti, Attilio
(1666 – circa 1740)

Six Sonatas
“Stockholm Sonatas”
for viola (viola d’amore) and bc
First edition / Ed. G. Weiß

- Volume 2: Sonatas in B-flat
maj, G min and A min
HM 223


Bach, Johann Sebastian
(1685–1750)

Concerto in E-flat maj
for Viola, Strings and Bc
Reconstructed from BWV 169,
49 and 1053. Ed. W. Fischer
BA 5149-90 ° Piano reduction

Three Sonatas BWV 1027-1029
for viola (viola da gamba) and
harpsichord
Urtext / Ed. H. Eppstein
BA 5186 Score with part



Bärenreiter's Viola Collection
Concert Pieces for Viola and Piano

Ed. K. Sassmannshaus 
BA 9697
Viola part with enclosed piano
accompaniment

This edition presents 14 pieces
covering a wide stylistic
spectrum. The works are
arranged in increasing order
of difficulty, the cornerstones
being two works by Georg
Goltermann; his technically
simple *Andante religioso* and
his demanding *Adagio and
Tarantella*. Works by Kalliwoda,
Fauré, Grieg, Dvořák, amongst
others, are also included.


° = Performance material
available on sale

♦ = Performance material
available on hire

Berlioz, Hector
(1803–1869)

Harold en Italie
Symphony in four parts with
solo viola. With performance
suggestions by F. Lainé
Urtext / Eds. P. Banks,
H. Macdonald
BA 5457-90 ♦ Piano reduction

- The first modern piano
reduction of Berlioz' central
work for orchestra and viola
- Designed with additional
music from the orchestral
tutti for the solo viola for
performances with piano
- Berlioz' masterpiece based
on the scholarly-critical
New Berlioz Edition

 “At last university and
conservatory students have a
workable, realistic solution that
more readily adds a beloved
piece to the performing
repertoire. Bravo!”
(American String Teacher)



Brahms, Johannes
(1833–1897)

Sonatas for Viola and Piano
op. 120
Urtext / Eds. C. Brown,
N. Peres Da Costa
Sonata in F min
Sonata in E-flat maj
BA 10907 Score with parts

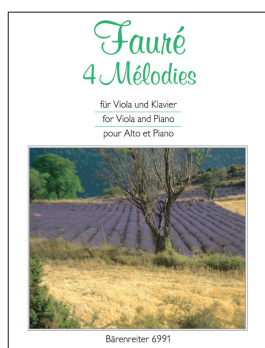
Bärenreiter's pioneering edition offers today's musicians a comprehensive approach to Brahms' works, which aims to place them in their historical context and to elucidate the complex of meanings that the composer expected his notation to convey to performers.

The edition comes not only with an Urtext part freed from all editorial emendations, but also with an additional part including fingering and bowing based on the practices of contemporary players.

✂ *"This edition of these beautiful pieces is worth a lifetime of study for any violist."*
(American String Teacher)

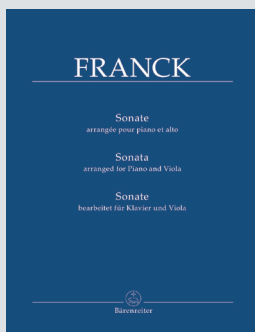
C. Brown, N. Peres Da Costa, K. Bennett Wadsworth
Performing Practices in Johannes Brahms' Chamber Music

Text booklet
in English/German
BA 9600



Fauré, Gabriel
(1845–1924)

4 Mélodies
for viola and piano
Ed. M. Staudt. Arrangement
of the viola part by T. Remy-Schumacher
BA 6991 Score with part



Franck, César
(1822–1890)

Sonata
arranged for piano and viola
Ed. D. Woodfull-Harris
With an introduction by
G. Schütz
BA 10918 Score with part

Cesar Franck's Sonata for Piano and Violin is one of the most treasured works in the violin repertoire, a masterpiece of cyclic form with a gracefulness and expressive force almost paradigmatic for the age of musical Romanticism.

After Franck's death in 1890 the original publisher of the Sonata, the Parisian house Julien Hamelle, announced an arrangement of the work for viola, but it has not been possible to locate any copy of this publication. The present arrangement for viola is largely based on Jules Delsart's arrangement for piano and cello, the only version of the Sonata which the composer authorized. However, the viola part here also adopts extensive passages in their original register or remains in the middle octave, especially in those passages where the cello lies two octaves beneath the violin. Being set in the alto register, the part thus lies between the other two string versions, lending the Sonata a delightful hybrid hue beyond the brilliance of the violin and the sonorosity of the cello. The piano part has been left intact and is thus identical to that of the original version.

The edition is rounded off by an informative text on the genesis and reception history of the Sonata (Ger/Fr/Eng).

Alto

Sonate

I

César Franck

Allegretto ben Moderato

4

molto dolce

10

sempre dolce

15

poco cresc.

20

più cresc.

25

molto rit.

pp *molto cresc.* *ff*

31

a tempo **12** *ph.*

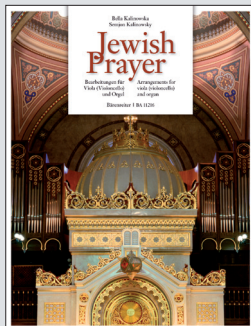
47

dolcissimo

Viola and Keyboard Instrument

Furrer, Beat
(*1954)

a due for viola and piano (1997)
BA 7490



Jewish Prayer

Works for Viola
(Cello) and Organ

Ed. S. Kalinowsky
BA 11216 Score with parts

Jewish Prayer comprises works of the Jewish late Romantic tradition including one of the repertoire classics for strings, *Kol Nidrei* by Max Bruch. This edition also contains other popular performance pieces such as *The Hebrew Melody* op. 23 by Albert Kellermann, *Elohehu* by Friedrich Gernsheim, *Sarabande* op. 8 by Joseph Sulzer and *Prière* by Fernand Halphen. These works can be played by professionals as well as experienced amateurs.

Martinů, Bohuslav
(1890–1959)

Rhapsody-Concerto
for Viola and Orchestra H 337
BA 4316-90 Piano reduction
BA 4316 ♦ Study score

♦ = Performance material
available on hire

Sassmannshaus Viola Recital Album

for viola and piano
or two violas

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C. Sassmannshaus,
K. Sassmannshaus

Each volume with score and
part, plus additional viola part
for the duet version

BA 8990 Vol. 1 First Position
BA 8991 Vol. 2 First Position
BA 8992 Vol. 3 First Position
BA 8993 Vol. 4 First Position

→ page 76



Mozart, Wolfgang Amadeus
(1756–1791)

Concerto in A maj
for Viola and Orchestra after
the Clarinet Concerto K. 622
Anon. arrangement (1802) /
Ed. C. Hogwood
BA 5336-90 Piano reduction
BA 4773 ° Orchestral parts

Sinfonia concertante
in E-flat maj K. 364 (320°)
for violin, viola and orchestra.
With original scordatura viola
part
Urtext / Ed. C.-H. Mahling
BA 4900-90 ° Piano reduction
TP 176 Study score

Rieding, Oskar
(1840–1918)

Concerto in B min op. 35
Transposed to E min and
arranged for viola and piano
Bärenreiter's Concert Pieces
BA 8983
→ page 83

Schubert, Franz
(1797–1828)

Sonata in A min "Arpeggione"
D 821. Arranged for viola and
piano after the Urtext
by U. v. Wrochem
BA 5683 Score with part

Seitz, Friedrich
(1848–1918)

Student Concerto in D maj
op. 22
Transposed to G maj and
arranged for viola and piano
Bärenreiter's Concert Pieces
BA 8986
→ page 83

✂ "This exemplary
publication would serve well as
an introduction to the concerto
style." (Stringendo)

Telemann, Georg Philipp
(1681–1767)

Concerto in G maj TWV 51: G 9
for Viola and Orchestra
Urtext / Ed. W. Hirschmann
BA 5878-90 ° Piano reduction

The Concerto in G major
(TWV 51: G 9) is not just
Telemann's only concerto for
the viola but one of the earliest
viola concertos in history.
It belongs to the standard
repertoire of every violist and
is also suited for less
experienced players.

° = Performance material
available on sale

VAÑHAL

Koncert C dur
pro viola i orchestru
Concerto in C major
for Viola and Orchestra
Konzert C-Dur
für Viola und Orchester

Klavírní rytáh / Piano reduction / Klavierauszug



Vaňhal, Jan Křtitel
(1739–1813)

Concerto in C maj
for Viola and Orchestra
Solo part revised by J. Plichta
BA 11531-90 ♦ Piano reduction

The Bohemian composer Jan Křtitel Vaňhal/Johann Baptist Vaňhal settled in Vienna around 1763. There he wrote several concertos for various instruments, of which two for viola have survived. Both are evidently not original compositions, but arrangements of Vaňhal's works by his contemporaries, a common practice of that time. The Viola Concerto in C major is based on Vaňhal's cello concerto in the same key.

- With cadenzas for each movement in the solo part
- Popular repertoire piece from the Viennese classical period
- Idiomatic piano reduction
- New trilingual Foreword by Phillip Schmidt (Ger/Cz/Eng)

Viola

Koncert C dur / Concerto in C major / Konzert C-Dur

I

Allegro moderato

Jan Křtitel Vaňhal
(1739–1813)

2 Violas

Sassmannshaus, Egon and Kurt
The Sassmannshaus Tradition
Early Start on the Viola
Viola method - English version

Viola Book 3: Elementary duets. Dances and other pieces in various keys
BA 9688
→ page 75

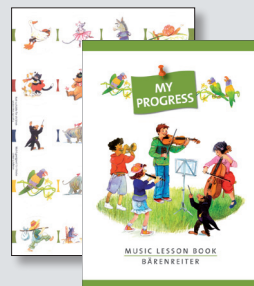
Viola Book 4: Duet playing in all positions
BA 9689
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Sassmannshaus
Viola Recital Album
for viola and piano
or two violas

NEW 2017

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C. Sassmannshaus,
K. Sassmannshaus

Each volume with score and part, plus additional viola part for the duet version
BA 8990 **Vol. 1** First Position
BA 8991 **Vol. 2** First Position
BA 8992 **Vol. 3** First Position
BA 8993 **Vol. 4** First Position
→ page 76

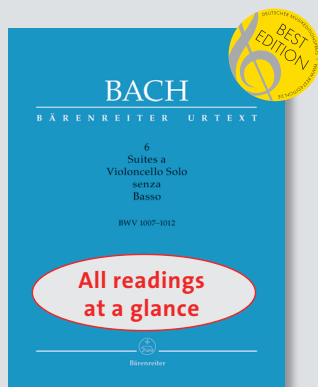


Lesson Book "My Progress"
14.8 cm x 21 cm. 36 pages.
BA 9670

Contains alternating pages with musical staves and regular writing lines. Inserted is a page with 20 stickers in colour.

Johann Sebastian Bach

The Standard Editions



All readings
at a glance

Six Suites a Violoncello Solo senza Basso BWV 1007-1012

Scholarly-critical
performing edition.
Slipcase with 7 volumes
(musical text in modern
engraving, text booklet,
5 facsimiles), 352 pages.
Critical report

"Best Edition 2000"
Urtext / Eds. B. Schwemer,
D. Woodfull-Harris
BA 5216 (English)

This edition has made use of
all the five sources which have
come down to us. The basis is
the most reliable of the
sources, the manuscript

copy in the hand of A. M. Bach.
All variant readings from the
four other sources are clearly
laid out for performance.
Cellists now have the
possibility of rendering
performances based on just
one of the five sources as well
as of combining the sources in
a mixed version.

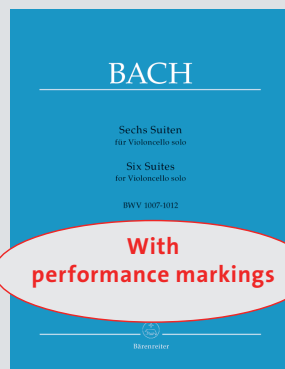
✂ "Bärenreiter has published
a treasure here ..."
(American String Teacher)

✂ "... a very valuable edition
that should be in the library of
every thinking cellist."
(Strings)

✂ "This is definitively an
impeccable edition, which will
certainly soon become a
fundamental part of the library
of any cellist ..."
(Goldberg Magazine)

✂ "This new edition is
remarkable, historically as
accurate as perhaps an editor
can be using currently available
materials, and provoking
thought and interest in the
performer... A modern
performer really should be
aware, as far as possible, of the
composer's intentions as far as
possible, and this edition is
unsurpassed in helping to
achieve this. This is a must for
any serious cellist." (Ensemble)

✂ "It is a very innovative
publication, setting a new
standard for performance
studies for the next century."
(Bach Bibliography)



With
performance markings

Six Suites BWV 1007-1012 for violoncello solo

Ed. A. Wenzinger
BA 320

This edition includes fingering,
dynamics, slurs, and articulation
markings by the Swiss cellist,
gamba player, teacher and
conductor August Wenzinger
(1905–1996). It provides an
excellent guide for an informed
interpretation of the famous
suites and is very well suited
for cellists approaching these
works for the first time.

from: Suite VI (BA 5216)

Gavotte I

E: Allegro

A = A. M. Bach, B = J. P. Keller, C = anonymous, D = anonymous, E = Paris 1824?

The Cello Suites

New Addition to Bärenreiter's Cello Suite Editions



Six Suites for Violoncello solo BWV 1007-1012

Urtext / Ed. A. Talle

Soft-cover
performing edition
BA 5257
To appear in February 2018

Linen-bound
performing edition
BA 5258
To appear in February 2018

This is the most recent addition to Bärenreiter's collection of cello suite editions.

The editor Andrew Talle has fundamentally reassessed the relations between the surviving sources for Volume 4 of the *New Bach Edition – Revised*. He has drawn conclusions regarding their evaluation and consequently the genesis of the suites. His evaluations are augmented with thorough discussions of the instrument for which the suites were conceived and

the interpretative practices in Bach's day.

The musical text of the edition approaches the composer's original intentions as far as the sources will permit: "This edition does not present a perfect reconstruction of the lost autograph; no editor could claim to do so. Instead, I have attempted to provide musicians and scholars with a reliable version of the surviving musical text of the six cello suites and to shed light on the options which the Bach sources offer."

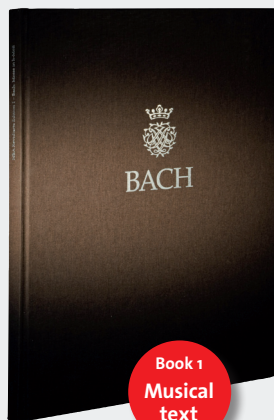
- Urtext edition with articulation markings based on a thorough comparison of the sources
- With the musical text of Volume 4, Book 1, *New Bach Edition – Revised*

Six Suites for Violoncello solo BWV 1007-1012

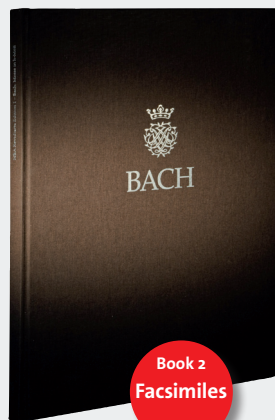
Volume 4
of the *New Bach Edition – Revised* (NBA^{rev})
BA 5942-01

NBA^{rev}

Consists of two books:
Book 1 includes the musical text in modern engraving,
Book 2 includes facsimiles of the handwritten sources and the original print in synoptic form, including Bach's own lute arrangement of Suite V.



Book 1
Musical
text



Book 2
Facsimiles

VIOLONCELLO

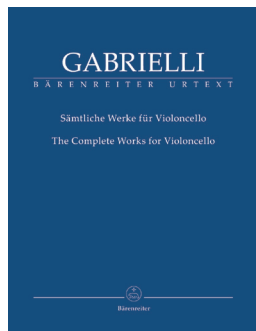
Violoncello Solo

Battanchon, Felix
(1814–1893)

12 Etudes in the Thumb
Position for Solo Violoncello
op. 25
BA 9405
→ page 35

Duport, Jean-Louis
(1749–1819)

21 Etudes for Violoncello
with an Accompaniment
of a 2nd Violoncello (ad lib.)
BA 6980
→ page 35



Gabrielli, Domenico
(1659–1690)

The Complete Works
for Violoncello
Urtext / Ed. B. Hoffmann
BA 10920 Score with parts

Grützmacher, Friedrich
(1832–1903)

Technology of Violoncello
Playing. Twenty-four Etudes
for Violoncello Solo op. 38
BA 6997
→ page 35

Krenek, Ernst
(1900–1991)

Two Studies op. 184a/b
for 1-4 violoncellos (1963)
BA 8050

Ricercar 3°



From: Gabrielli, *The Complete Works for Violoncello* · BA 10920

Lee, Sebastian
(1805–1877)

40 Easy Etudes for Violoncello
with an Accompaniment of a
2nd Violoncello (ad lib.) op. 70
BA 9401
→ page 35

Merk, Joseph
(1795–1852)

20 Etudes for Violoncello op. 11
BA 9411
→ page 35

Pintscher, Matthias
(*1971)

Figura V / Assonanza
for violoncello solo (2000)
BA 7782

Popper, David
(1843–1913)

Fifteen Easy Melodic-Harmo-
nic Etudes for Violoncello with
an Accompaniment of a 2nd
Violoncello (ad lib.) op. 76 I /
Ten Grand Etudes of Moderate
Difficulty for Violoncello Solo
op. 76
BA 6979
→ page 35

High School of Violoncello
Playing. Forty Etudes for
Solo Violoncello op. 73
BA 6978
→ page 35

The 15 Easy Etudes are
designed for the first years
of lessons and lead to the 10
Grand Etudes.

The 40 Etudes found in op. 73
focus on a wide range of
techniques found in the major
works of the cello literature.
Martin Rummel's editions offer
new bowing and fingering to
reflect modern playing.

The 40 Etudes op. 73 also
include a German / English
brochure containing technical
tips and information by
Rummel as well as references
to the cello literature where
the individual techniques are
found.

Ševčík, Otakar
(1852–1934)

NEW 2018

School of Bowing Technique
op. 2
arranged for violoncello
by T. Jamnik

BA 11547 Book 1
BA 11548 Book 2
BA 11549 Book 3

Every Cellist's Studies

- Newly engraved and corrected ● Clear, reader-friendly layout
- With fingering and bowing for today's cellists
- With fold-out pages where players need them ● With optimal page turns



Battanchon, Felix (1814–1893)

12 Etudes in der Thumb Position
for Solo Violoncello op. 25
Ed. M. Rummel
BA 9405



The French cellist Felix Battanchon was solo cellist in the Orchestra of the Grand Opéra in Paris. The vast majority of his compositions are "Salon" pieces for 1 to 3 cellos. He also wrote several collections of etudes. The 12 Etudes in the Thumb Position are not only suitable for players who are starting to play in the thumb position but also for those who are more advanced.

Duport, Jean-Louis (1749–1819)

21 Etudes for Violoncello
with an Accompaniment
of a 2nd Violoncello (ad lib.)
Score with part and text volume
Ed. M. Rummel
BA 6980



- With a separate score for the ad libitum second cello
- With a brochure (Ger/Eng) including playing tips and technical advice

Grützmacher, Friedrich (1832–1903)



Technology of Violoncello
Playing. Twenty-four Etudes
for Violoncello Solo op. 38
Ed. M. Rummel
BA 6997 Score and text volume

- With a brochure (Ger/Eng) including playing tips and technical advice

"This edition is gloriously uncluttered. The print and layout is intelligently arranged to avoid awkward page turns, and the inclusion of a 'technical support' manual is helpful for highlighting the specific aims of each piece."
(The Strad)

Lee, Sebastian (1805–1877)

40 Easy Etudes for Violoncello
with an Accompaniment of a
2nd Violoncello (ad lib.) op. 70
Ed. M. Rummel
BA 9401

The editor has based his edition on the first edition of Sebastian Lee's etudes from 1855; he has sparingly added fingering, bow strokes and slurs indicating them editorially so players can immediately see the textural alterations.

Merk, Joseph (1795–1852)



20 Etudes for Violoncello op. 11
Ed. M. Rummel
BA 9411

- Only modern edition of these studies
- Valuable performance tips (Ger/Eng)

"This publication is a worthy addition to any cello library."
(American String Teacher)

Popper, David (1843–1913)

Fifteen Easy Melodic-Harmonic
Etudes for Violoncello with
an Accompaniment of a 2nd
Violoncello (ad lib.) op. 76 I /
Ten Grand Etudes of Moderate
Difficulty for Violoncello Solo
op. 76
Ed. M. Rummel
BA 6979

The 15 Easy Etudes are designed for the first years of lessons and lead to the 10 Grand Etudes.

High School of Violoncello
Playing. Forty Etudes for
Solo Violoncello op. 73
Ed. M. Rummel
BA 6978



The 40 Etudes found in op. 73 focus on a wide range of techniques found in the major works of the cello literature.

- First modern edition of these standard studies
- With an additional brochure in German and English including playing tips and references to the cello literature where the individual techniques are found.

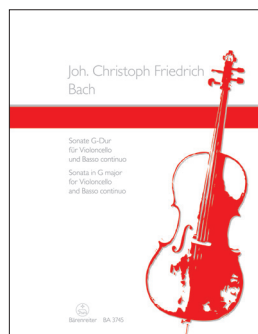
Ševčík, Otakar (1852–1934)

NEW 2018

School of Bowing Technique
op. 2
arranged for violoncello
by T. Jamnik
BA 11547 Book 1
BA 11548 Book 2
BA 11549 Book 3

VIOLONCELLO

Violoncello and Keyboard Instrument



Bach, Johann Christoph Friedrich
(1732–1795)

Sonata in G maj
for violoncello and bc
Ed. H. Ruf
BA 3745



Bach, Johann Sebastian
(1685–1750)

Concerto in A min
for Violoncello, Strings and
Basso continuo after BWV 593
Arranged by J. F. W. Schneider
BA 5136-90 Piano reduction
Performance material available
on demand

Johann Sebastian Bach's
famous Concerto for Organ
BWV 593 is an arrangement of
Antonio Vivaldi's Concerto
op. 3 no. 8 from *L'Estro
Armonico* for two solo violins,

Concerto
nach / after BWV 593
Johann Sebastian Bach

Allegro $\text{♩} = 112$
Tutti

Violoncello

Continuo

Solo

A

9 B Tutti

BA 5136-90

© 2014 by Bärenreiter-Verlag, Kassel

From: Bach, Concerto in A min · BA 5136-90

strings and basso continuo.
This edition, in turn, is an
arrangement of the organ
concerto and has been scored
for violoncello solo, strings and
basso continuo. It was
commissioned for the
renowned cellist Sol Gabetta.

✂️ "... an exceptional addition
to the intermediate cello
concerto repertoire." (Strings)

Bach, Johann Sebastian
(1685–1750)

Three Sonatas for Violoncello
and Harpsichord after the
Gamba Sonatas BWV 1027-1029
Violoncello part prepared for
performance by C. Génétay
Urtext / Ed. H. Eppstein
BA 5210 Score with part

Bärenreiter's Cello Collection
Concert Pieces for Cello and
Piano
Ed. C. Sassmannshaus
BA 9695
→ page 77



Beethoven, Ludwig van
(1770–1827)

Sonatas for Piano and Violoncello op. 5, Nos. 1 and 2, op. 69, op. 102, Nos. 1 and 2
"Best Edition 2005"
Urtext / Ed. J. Del Mar
BA 9012 Score with part and Critical Commentary

✂ "… five huge sonatas, important works, thoroughly researched, impeccably edited, re-explored and re-examined by Jonathan Del Mar, and beautifully printed with even the page turns taken account of. …" (Piano, GB)

✂ "Jonathan Del Mar has laboured heroically to present Bärenreiter's new edition of the complete sonatas for cello and piano by Beethoven – and no praise can do justice to this towering achievement." (Music Teacher)

✂ "Anyone who is serious about performing the Beethoven Sonatas will want this new edition." (Strings)

✂ "Cellists, pianists, and Beethoven-lovers everywhere have been eagerly awaiting an authoritative version of these sonatas for far too long; now we will have an edition that promises to remain THE standard text for the foreseeable future." (Steven Isserlis)

Beethoven, Ludwig van
(1770–1827)

Variations for Pianoforte and Violoncello WoO 45, Op. 66, WoO 46
Urtext / Ed. J. Del Mar
BA 9028 Score with part

Beethoven's three sets of cello variations comprise the "Twelve Variations on a Theme from Händel's Oratorio Judas Maccabeus" (WoO 45), the "Twelve Variations on the theme *Ein Mädchen oder Weibchen*" (op.66) from Mozart's opera *Die Zauberflöte* and the "Seven Variations on the duet *Bei Männern, welche Liebe fühlen*" (WoO 46), also from *Die Zauberflöte*.

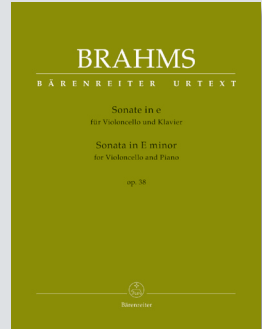
These works have existed in many different editions. This Bärenreiter Urtext edition, however, is the first to give all Beethoven's rhythms in the violoncello part correctly.

Beethoven's autograph manuscript of op. 66 is lost; the Critical Commentary (English) includes a complete facsimile of the violoncello part from the only surviving source (the first edition), illustrating the various problems encountered in determining the best musical text.

- With numerous corrections in the violoncello part

Boismortier, Joseph Bodin de
(1689–1755)

Sonata in D maj op. 50/3 for violoncello (bassoon or viola da gamba) and bc
Ed. H. Ruf
BA 3963 Score with part



Brahms, Johannes
(1833–1897)

Works for Violoncello and Piano
Urtext / Eds. C. Brown, N. Peres Da Costa, K. Bennett Wadsworth

Sonata in E min op. 38
BA 9429 Score with parts

Sonata in F maj op. 99
BA 9430 Score with parts

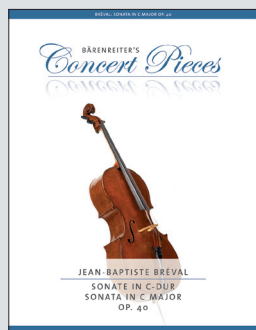
Bärenreiter's pioneering editions offer today's musicians a comprehensive approach to the works, which aims to place them in their historical context and to elucidate the complex of meanings that the composer expected his notation to convey to performers.

The editions come not only with an Urtext part freed from all editorial emendations, but also with an additional part including fingering and bowing drawing on performance markings by musicians close to Brahms' circle.

C. Brown, N. Peres Da Costa, K. Bennett Wadsworth
Performing Practices in Johannes Brahms' Chamber Music
Text booklet in English/German
BA 9600

VIOLONCELLO

Violoncello and Keyboard Instrument



Bréval, Jean-Baptiste
(1753–1823)

NEW 2018

Sonata in C maj op. 40
Bärenreiter's Concert Pieces
BA 10698

Jean-Baptiste Bréval was a member of the orchestra at the Paris Opéra and also a prolific composer. His works include concertos for cello, string quartets, comic operas, and a violoncello tutor.

However he is best-known for the Sonata in C major which has become a standard work for teaching purposes, even in arrangements for other instruments. The two movements (*Allegro* and *Rondo Grazioso*) can also be performed independently from one another.

- Of moderate technical difficulty but with brilliant impact

→ page 83

Cervetto, Giacomo Basevi
(c. 1682–1783)

Two Sonatas Nos. 5 and 9
for violoncello and bc
from "12 Cello Sonatas" op. 2
Eds. W. Conable, K. Storck
BA 6208 Score with part

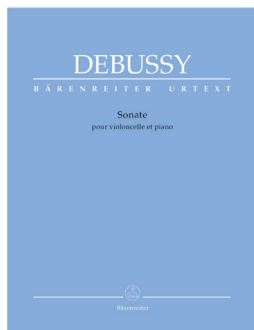
Sonata in C-Dur
Sonata in C major

Jean-Baptiste Bréval

From: Bréval, Sonata in C maj op. 40 · BA 10698

dalla Bella, Domenico
(c. 1680 – c. 1740)

Sonata in C maj
for violoncello and bc
Ed. W. Upmeyer
BA 6973 Score with part



Debussy, Claude
(1862–1918)

Sonata
for Violoncello and Piano
Urtext / Eds. R. Back,
D. Woodfull-Harris
BA 9412 Score with part

This Urtext edition, for the first time, makes use of Debussy's sketches held in a private collection which contain not only an important comment by Debussy regarding the balance of the

instruments but also clarify several musical ambiguities found in the autograph and first edition.

Bärenreiter's Urtext edition comes with a detailed preface (Ger/Eng/Fr) elaborating not only on the genesis of the composition and its first performances but also providing performance practice information.

✂ "… this edition is a must for all cellists. ... Many thanks are due to Bärenreiter and their editors." (Arco)

✂ "One should only use this edition!" (Schweizer Musikzeitung)

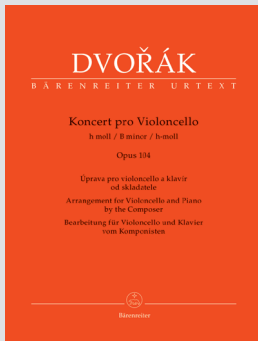
Dvořák, Antonín
(1841–1904)

Concerto in B min
for Violoncello and Orchestra
op. 104
BA 9045-90 °
→ page 39

Polonaise in A maj op. post.
(B 94) for violoncello and piano
Fingering and bowing by
K. Storck
BA 6965 Score with part

Silent Woods op. 68 No. 5
for violoncello and piano
H 1532 Score with part

The Greatest of All Cello Concertos



Dvořák, Antonín
(1841–1904)

Concerto in B min
for Violoncello and Orchestra
op. 104
Urtext / Ed. J. Del Mar
Piano reduction by the
composer
BA 9045-90 °
TP 620 Study score

Like every other great 19th-century solo concerto, Dvořák's famous cello concerto was a collaboration between composer and virtuoso. It has long been known that certain solo passages in Dvořák's autograph score were actually written by the cellist Hanuš Wihan; but Bärenreiter's edition now reveals that some details in the orchestral parts are also in his writing.

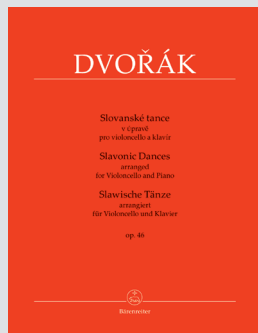
The editor Jonathan Del Mar has painstakingly examined all the surviving sources, including two that have hitherto been either ignored or crucially undervalued, in order to produce an authoritative edition which restores – for the first time since the original edition was published in 1896 – Dvořák's final and definitive version of the solo cello part. This differs, in details, in almost every bar from the version found in all other modern editions.

III
Finale

Allegro moderato $\text{♩} = 104$

- With Dvořák's final and definitive version of the solo cello part
 - With hundreds of corrections in the solo cello part as well as the orchestral parts
 - With hitherto unknown details regarding the collaboration between Dvořák and Wihan
 - With Dvořák's original piano reduction
 - With Feuermann's and Casals' alternatives to a passage in the first movement
- “... by far the best [edition] we have ever had for Dvořák's masterpiece.”*
(The Strad)

Violoncello and Keyboard Instrument



Dvořák, Antonín
(1841–1904)

NEW 2017

Slavonic Dances op. 46
arranged for Violoncello
and Piano
Arranged by J. Gemrot
BA 9568 Score with part

In 1891 Dvořák arranged the final, eighth dance of his popular first set of the *Slavonic Dances* op. 46 – originally composed for piano four-hands – for violoncello and piano. The Czech composer Jiří Gemrot, born in 1957, has followed his example and has arranged the remaining dances for the same scoring. However in order to approach Dvořák's ideal sound Gemrot based his arrangements on the composer's orchestral score.

Dvořák's own arrangement of *Slavonic Dance* No. 8 for violoncello and piano has been taken from the *Complete Edition of the Works of Antonín Dvořák*, Volume IV/3.

- Includes Dvořák's own arrangement of Dance No. 8
- With fingering and bowing by Tomáš Jamník
- Foreword (Cz/Eng/Ger) by Eva Velická

Dvořák, Antonín
(1841–1904)

Slavonic Dances in A maj
op. 46/3 and G min op. 46/8
for violoncello and piano
Ed. J. Chuchro
BA 6962 Score with part



Elgar, Edward
(1857–1934)

Concerto in E min
for Violoncello and Orchestra
op. 85
Piano reduction by the
composer
Urtext / Ed. J. Del Mar
BA 9040-90 °
TP 398 Study score

BA 9040-40
Critical Commentary

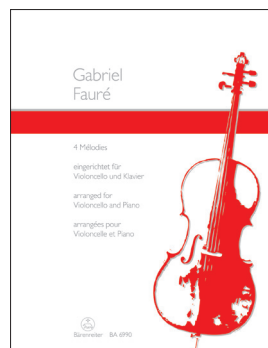
*No distribution rights
for France.*

This first ever Urtext edition of Elgar's popular concerto makes use of all existing sources, restores the composer's bowing and fingering, corrects the often falsely placed articulation, and points out a wrong note in the solo cello part.

- First ever critical edition
- With many color facsimile pages in the Critical Commentary (Eng)

“Ownership of this fine, masterly authoritative and elegantly printed edition, coupled with the fascinating Critical Commentary, must be obligatory for all cellists!”
(ESTA – News & Views)

“I highly recommend this purchase even if you own a well-worn copy of another edition.”
(American String Teacher)

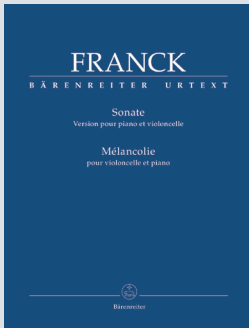


Fauré, Gabriel
(1845–1924)

4 Mélodies
for violoncello and piano
Ed. M. Staudt. Violoncello part
prepared by T. Remy-Schneider
BA 6990 Score with part

Fesch, Willem de
(1687–1757)

Sonata in D min op. 13/4
for violoncello and bc
Ed. H. Ruf
BA 3962 Score with part



Franck, César
(1822–1890)


Sonata (Version for Piano and Violoncello), Mélancolie for Violoncello and Piano
Urtext / Ed. D. Woodfull-Harris
With an introduction by
G. Schütz
BA 10917 Score with part

Cesar Franck's Sonata for Piano and Violin is one of the most treasured works in the violin repertoire.

Franck's friend, the cellist Jules Desart, was so impressed when he heard the Violin Sonata performed at the Société nationale de musique in Paris that he adapted the work for his instrument. This arrangement was first published in 1887 by inserting the cello part into the piano score of the original edition. For this purpose the piano score had received a new cover and the publisher had expanded the title of the composition to "Sonate pour piano et violon ou violoncelle". This version by the cellist Jules Delsart for piano and violoncello is the only arrangement of the work authorized by the composer and its first edition represents the main source for Bärenreiter's new scholarly-critical publication.

Bärenreiter's edition also includes a separate movement, "Mélancolie", first published after Franck's death in 1911, again for the same instrumentation, piano and violin or violoncello. This short piece is based on a solfège exercise and was written at the height of the composer's creative powers, at about the same time as his famous violin sonata.

The edition is rounded off by an informative text on the genesis and reception history of the two compositions (Ger/Fr/Eng), a complete list of sources, editorial notes and a Critical Commentary (Eng).

 "This new urtext edition continues the high standards of scholarship and practicality expected from Bärenreiter. ... Gudula Schütz's superb introduction to this edition provides interesting historical context."
(American String Teacher)

Violoncelle

Sonate

Allegretto ben Moderato I César Franck

molto dolce

10 *sempre dolce*

15 *poco cresc.*

20 *più cresc.*

25 *pp* *molto cresc.* *molto rit.* *ff*

31 *a tempo* **12** *rit.*

47 *dolcissimo*

52 *sempre dolcissimo*

BA 10917

© 2015 by Bärenreiter-Verlag, Kassel

VIOLONCELLO

Violoncello and Keyboard Instrument

Gabrielli, Domenico (1659–1690)

The Complete Works
for Violoncello
Urtext / Ed. B. Hoffmann
BA 10920 Score with parts
→ page 34

Hummel, Johann Nepomuk (1778–1837)

Sonata op. 104
for Pianoforte and Violoncello
Urtext / Ed. M. Kroll
BA 10904 Score with part

Famous in his day, the Austrian composer and pianist Johann Nepomuk Hummel studied with Mozart and befriended Beethoven. Among his many works is a relatively late sonata for violoncello and piano composed in 1824 and published in 1826 – a delightful early Romantic piece in three movements supported by a capricious piano part. The expressive cello cantilena in the Romance will capture the heart of every cellist.

- First scholarly-critical publication
- Notes on performance practice in the Foreword (Ger/Eng)
- Detailed Critical Commentary (Eng)

Janáček, Leoš (1854–1928)

Works for Violoncello and Piano
Urtext / Eds. J. Fukač, B. Havlík,
J. Zahradka
BA 9509 Score with part

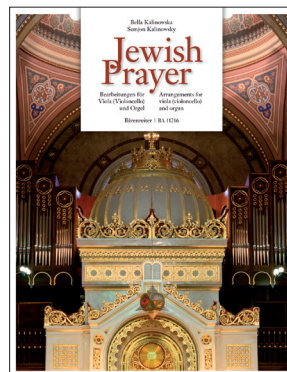
In the supplement of this edition an early version of *A Tale* is included which offers a valuable alternative to today's known version with its marked differences such as the considerably changed ending of the first movement and the original form of four movements.

From: Hummel, Sonata op. 104 · BA 10904

Jewish Prayer

Works for Viola
(Cello) and Organ
Ed. S. Kalinowsky
BA 11216 Score with parts

Jewish Prayer comprises works of the Jewish late Romantic tradition including one of the repertoire classics for strings, *Kol Nidrei* by Max Bruch. This edition also contains other popular performance pieces such as *The Hebrew Melody* op. 23 by Albert Kellermann, *Eloheinu* by Friedrich Gernsheim, *Sarabande* op. 8 by Joseph Sulzer, and *Prière* by Fernand Halphen.



Lalo, Édouard
(1823–1892)

Concerto in D min for Violoncello and Orchestra
"Best Edition 2007"

Urtext / Ed. H. Macdonald
Piano reduction by the composer
BA 6999-90 °

The autograph score of Lalo's much played concerto is lost; the editor Hugh Macdonald has discovered that Lalo's piano reduction was used as a working score by Lalo himself. He continued to make alterations to the work in the reduction even after the work was officially published. These changes provide for many corrections in the solo part as we know it, but also call for some orchestral passages to be re-orchestrated to match up with Lalo's final alterations.

- First ever critical edition

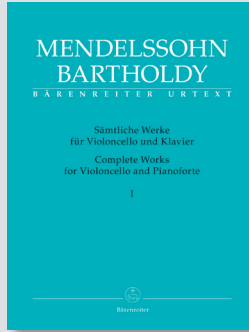
Martinů, Bohuslav
(1890–1959)

Sonata da camera H 283
for violoncello and chamber orchestra
BA 4319-90 Piano reduction
BA 4319 ♦ Study score

Sonata No. 3 H 340
for violoncello and piano
Ed. A. Březina
Cello part revised by M. Sedlák
H 7893 Score with part

Variations on a Slovakian Theme H 378
for violoncello and piano
BA 3969 Score with part

- ° = Performance material available on sale
♦ = Performance material available on hire



Mendelssohn Bartholdy, Felix
(1809–1847)

Complete Works for Violoncello and Piano
Urtext / Ed. R. L. Todd
BA 9096 Vol. 1 Score with part
BA 9097 Vol. 2 Score with part

Special set price for both volumes
BA 9098

Felix Mendelssohn Bartholdy's works for violoncello and piano occupy a special place within the repertoire of cellists and chamber musicians.

The lyrical "Song without Words" (*Romance sans paroles*) is among the most popular of all teaching pieces.

Mendelssohn was inspired by his contacts with the leading cellists of his day to write for this instrument. This unique Urtext edition contains all of Mendelssohn's finished works for violoncello and piano as well as reconstructions and completions of his unfinished works for the same scoring. The editor R. Larry Todd has composed the cello part for the variations and has completed the graceful *Assai tranquillo*.

- Also includes reconstructions or completions of Mendelssohn's unfinished works for violoncello and piano
- Informative Foreword (Eng/ Ger) and Critical Commentary (Eng) with facsimile pages

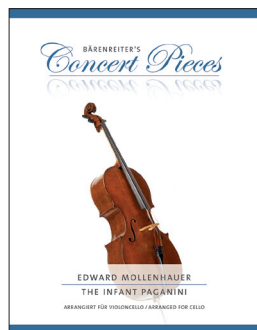
✍ "… a unique text that all cellists will want to own."
(Strings)

Sonate
op. 45
(1839)
Felix Mendelssohn Bartholdy

From: Mendelssohn, Complete Works for Violoncello and Piano · BA 9096

VIOLONCELLO

Violoncello and Keyboard Instrument



Mollenhauer, Edward (1827–1914)

The Infant Paganini
Fantasia for cello and piano
Eds. K. Sassmannshaus,
C. Sassmannshaus
Bärenreiter's Concert Pieces
BA 10693 Cello part with
enclosed violin/piano score

The Boy Paganini
Fantasia for cello and piano
Eds. K. Sassmannshaus,
C. Sassmannshaus
Bärenreiter's Concert Pieces
BA 10694 Cello part with
enclosed violin/piano score

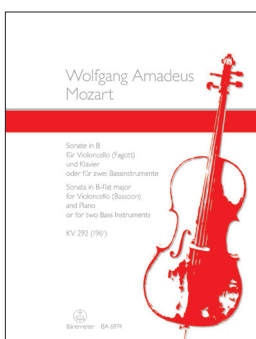
Born in Erfurt, the composer Edward Mollenhauer achieved success in America as a soloist and teacher. His best-known pieces for young violinists are "The Infant Paganini" and "The Boy Paganini".

Both appear here for the first time in a transcription for cello and piano.

"The Infant Paganini" is a charming introduction to early virtuoso techniques. It calls for bowing techniques such as détaché, legato, spiccato and arpeggios over three strings. Players are also expected to play harmonics and pizzicato. It can be mastered by young cello students who are working with volume 4 (BA 8999) of the *Sassmannshaus Early Start on*

the Cello method and can manage first to fourth position.

"The Boy Paganini" is an impressive concert piece which is more demanding. Its two movements call for changes of metre, harmonics and pizzicato. Other challenges include chords on all four strings and simple passages in octaves. The student must be able to play in first to fourth position and should have completed volume 4 (BA 8999) of the *Sassmannshaus Early Start on the Cello* method.



Mozart, Wolfgang Amadeus (1756–1791)

Sonata in B-flat maj for violoncello (bassoon) and piano according to K. 292 (196⁴) or for two bass instruments K. 292 (196⁴). Arranged by M. Töpel after the **Urtext** / Ed. D. Berke BA 6974 Score with part

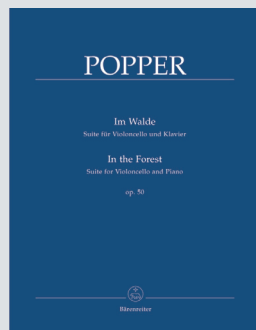
Picinetti, Felice Maria (circa 1700)

Sonata in C maj for violoncello and bc
Ed. W. Upmeyer
BA 6963 Score with part

Felice Maria Picinetti is believed to have been active as a cellist in Dresden around 1733. His cello sonata hints at a lively temperament and a solid training in the Baroque *sonata da chiesa* style. It affords cellists a welcome opportunity of performing Baroque music as a soloist instead of as a continuo player.

Pintscher, Matthias (*1971)

Uriel for violoncello and piano part III of the cycle "Profiles of Light" (2012)
BA 11013

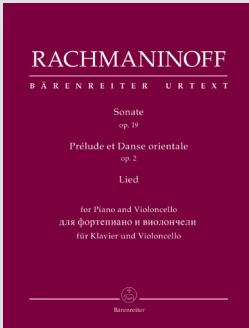


Popper, David (1843–1913)

Im Walde / In the Forest op. 50
Suite for violoncello and piano
Ed. M. Rummel
BA 6996 Score with parts

- First modern edition of the complete suite
- Two cello parts, one with Popper's fingering and bowing and one modified for the modern cello
- Moderate degree of difficulty
- With performance tips by the editor (Ger/Eng)

✍ "… here we have a scholarly, beautifully produced edition which includes an extensive preface on Popper's complicated personal life, his impressive career and also a comprehensive introduction, including the historical background to cello playing and detailed suggestions concerning the performance of these six pieces."
(ESTA – News & Views)



Rachmaninoff, Sergei
(1873–1943)

NEW 2018

Sonata op. 19,
Prélude et Danse orientale
op. 2,
Lied for piano and violoncello
Urtext / Ed. D. Macchione
BA 9994 Score with part

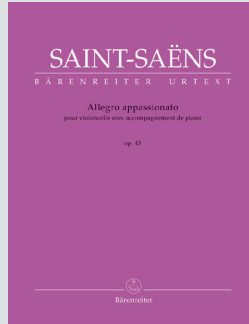
This is the first scholarly-critical edition of Rachmaninoff's works for piano and violoncello. *Prélude et Danse orientale* op. 2 (1892) and the *Sonate* op. 19 (1901) were dedicated to the cello virtuoso Anatoly Brandoukoff, the teacher of Piatygor'ski.

Lied (1890) is a short lyrical piece that places light demands on technique. *Prélude et Danse orientale* op. 2 dates from Rachmaninoff's early years and the *Sonate* was written after he had successfully recovered from a depression accompanied by a "creative paralysis". One of the major cello works of the 20th century, the *Sonate* is written in the same expressive vein as the Second Piano Concerto op. 18.

- Detailed bilingual Foreword (Eng/Ger) and Critical Commentary (Eng)
- With Brandoukoff's performance instructions
- Large format (25.5 cm x 32.5 cm)

Rieding, Oskar
(1840–1918)

Concerto in B min op. 35
Transposed to D min and
arranged for cello and piano
Bärenreiter's Concert Pieces
BA 8984
→ page 83



Saint-Saëns, Camille
(1835–1921)

Allegro Appassionato
in B min op. 43
for violoncello and piano
Urtext / Ed. C. Baur
BA 9047 Score with parts



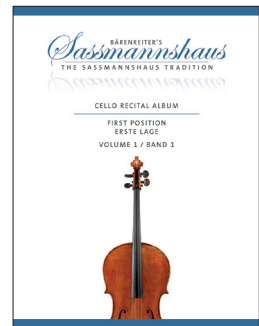
This is the first ever critical edition of Saint-Saëns' popular work. It includes readings from the version for orchestra rendered as *ossias* and contains an enlightening preface (Eng/Ger/Fr). Two solo parts are included: an unmarked *Urtext* part and a second part with fingering and bowing by M. Edmondson. The solo parts are generously laid out with a fold-out page.

Saint-Saëns, Camille
(1835–1921)

NEW 2017

Sonata in D maj
for violoncello and piano
Incomplete
Urtext / Ed. D. Herlin
FIRST EDITION
BA 10910 Score with part

This first publication of the Sonata in D major is based on Bärenreiter's series *Camille Saint-Saëns Œuvres instrumentales complètes*. Although we know from correspondence that two complete autographs existed, only an incomplete autograph source containing the 1st movement and part of the 2nd movement, which breaks off, have come down to us. In his final work for violoncello Saint-Saëns juxtaposes highly rhythmical episodes with more poetic ones. These contrasts are reinforced by bold shifts of harmonic colouring and a highly inventive thematic development.



Sassmannshaus
Cello Recital Album
for cello and piano
or two cellos

Eds. M. Lusk, C. Sassmannshaus

Each volume with score and part, plus additional cello part for the duet version
BA 8994 Vol. 1 First Position
BA 8995 Vol. 2 First Position
→ page 79

VIOLONCELLO

Violoncello and Keyboard Instrument

Schoeck, Othmar (1886–1957)

Sonata
for violoncello and piano (1957)
BA 3960

Schubert, Franz (1797–1828)

Sonata in A min “Arpeggione”
D 821. Version for violoncello
and piano. Based on the
Urtext.
Arrangement of the violoncello
part by K. Storck
BA 5685 Score with part

Schumann, Robert (1810–1856)

Fairy Tales op. 113
Transcription for violoncello
and piano by R. Hausmann
(1852–1909)
Ed. K. Storck
HM 281 Score with part

Our version of the “Fairy Tales”
for cello and piano was written
by Robert Hausmann, one of
the best-known cellists of the
19th century. His arrangement
is note-worthy for its close
proximity to the original. Even
the use of dynamics and
articulation betrays a sensitive
approach to Schumann’s
original which was composed
for viola or violin and piano.

Seitz, Friedrich (1848–1918)

Student Concerto in D maj
op. 22 transposed to G maj and
arranged for cello and piano
Bärenreiter’s Concert Pieces
BA 8987
→ page 83

Stamitz, Carl (1746–1801)

**Concertos for Violoncello
and Chamber Orchestra**
Ed. W. Upmeyer

- **Concerto No. 1 in G maj**
HM 104-90 Piano reduction
HM 104 °

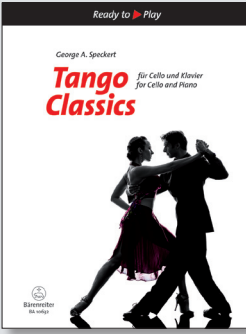
- **Concerto No. 2 in A maj**
BA 3711 Piano reduction
BA 6091 ♦

- **Concerto No. 3 in C maj**
HM 105-90 Piano reduction
HM 105 °

Telemann, Georg Philipp (1681–1767)

**Sonata in D maj from
“Der getreue Musikmeister”**
for violoncello and bc
Ed. J. D. Degen
HM 13 Score with part

Ready to Play



Tango Classics
for cello and piano
Arranged by G. Speckert
Ready to Play
BA 10632 Score with part

Torelli, Giuseppe (1658–1709)

Sonata in G maj
for violoncello and bc
Ed. F. Giegling
HM 69 Score with part

Trojahn, Manfred (*1949)

Sonata II
for violoncello and piano (1983)
BA 7095 Score with part

Vivaldi, Antonio (1678–1741)

Complete Sonatas
for violoncello and bc RV 39–47
Urtext / Ed. B. Hoffmann
Score with figured bass
realization, violoncello part
and figured continuo part
BA 6995 Score with parts

By closely scrutinizing the
source material, the editor has
arrived at interesting findings
that considerably differ from
earlier editions of these
works. Rather than taking as
her principal source Le Clerc’s
1740 print of Sonatas I to VI –
an edition probably made
without the composer’s
consent – the editor has
examined the Naples and
Wiesentheid manuscripts
prepared under Vivaldi’s
direct supervision. The editor
has also managed to identify
a previously unknown source
for Sonata RV 44.

A detailed preface provides
essential information on the
sources and their
assessment, with a section on
performance practice offering
valuable suggestions on
interpretation.

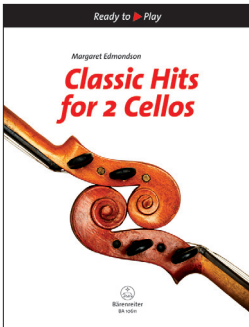
“This is certainly the
definitive edition of these
works.” (Strings)

“This edition is invaluable
for all performers of the
Sonatas.” (Ensemble)

° = Performance material
available on sale

♦ = Performance material
available on hire

2 Violoncellos



Classic Hits for 2 Cellos

Arranged by M. Edmondson
Ready to Play
 BA 10611 2 Performance scores
 → page 69

Popular themes from works by Classical and Romantic composers have been arranged for two cellos, with added bowing and fingering. The pedagogic value of these easy arrangements lies primarily in the equal treatment of both parts.

With works by C. M. v. Weber, W. A. Mozart, F. Schubert, L. v. Beethoven a.o.

Krenek, Ernst (1900–1991)

Dyophonie op. 241
 for two violoncellos (1988)
 BA 7220

Two Studies op. 184 a/b
 for 1–4 violoncellos (1963)
 BA 8050

Mozart, Wolfgang Amadeus (1756–1791)

Sonata in B-flat maj
 for violoncello (bassoon) and piano according to K. 292 (196^c) or for two bass instruments K. 292 (196^c). Arranged by M. Töpel after the *Urtext* / Ed. D. Berke
 BA 6974 Score with parts

Offenbach, Jacques (1819–1880)

Two Duets op. 52/2, 3
 Ed. K. Storck
 BA 6972 Performance score

Sassmannshaus, Egon and Kurt Corssen, Michael

The Sassmannshaus Tradition
Early Start on the Cello
 Cello method - English version

Volume 3
 Elementary duets. Dances and other pieces in various keys
 BA 8998
 → page 78

Volume 4
 Duet playing in all positions
 BA 8999
 → page 78

Sassmannshaus Cello Recital Album for cello and piano or two cellos

Eds. M. Lusk, C. Sassmannshaus

Each volume with score and part, plus additional cello part for the duet version
 BA 8994 **Vol. 1** First Position
 BA 8995 **Vol. 2** First Position

- Charming collections of easy pieces in first position
- A second cello part allows duo playing with the teacher during lessons. This early introduction to chamber music brings joy and satisfaction to the young cellist and teaches the student to hear the music as a whole.
- A variety of rarely published works by well-known cellists and pedagogues such as Wilhelm Fitzenhagen, Hugo Schlemüller, and August Nölck make these publications attractive to teachers and students.

→ page 79

4 Violoncellos

Krenek, Ernst (1900–1991)

Two Studies op. 184 a/b
 for 1–4 violoncellos (1963)
 BA 8050

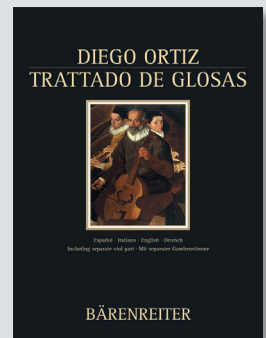
Violoncello x 4

Well-known Pieces from the 19th Century in Arrangements for four Violoncellos
 Arranged by D. Geller
 With fingering and bowing

- **Book 2**
 BA 6967 Score with parts

📖 Robert Schumann, "Am Kamin" [Scenes from Childhood]; Frédéric Chopin, *Prélude* op. 28/6; Edvard Grieg, "Springtanz"; Frédéric Chopin, *Prélude* op. 28/5; Johannes Brahms, *Waltz* op. 39/15

Books on the Viol



Ortiz, Diego
Trattado de Glosas
 ISBN 978-3-7618-1594-6
 → page 89

Otterstedt, Annette
The Viol
 ISBN 978-3-7618-1151-1
 → page 89

📖 "In sum a Viol's Monument and highly recommended reading for all lovers of music." (Goldberg)

VIOLA DA GAMBA

Viola da gamba and Keyboard Instrument

Abel, Karl Friedrich
(1723–1787)

Six Sonatas for viola da gamba (violin) and bc

- Volume 1

Sonatas in E min, D maj, G maj
Ed. J. Bacher
HM 39

- Volume 2

Sonatas in C maj, A maj, A maj
Ed. W. Woehl
HM 40

Bach, Johann Sebastian
(1685–1750)

Three Sonatas BWV 1027–1029
for viola da gamba (viola) and
harpichord

Urtext / Ed. H. Eppstein
BA 5186 Score with parts

Boismortier, Joseph Bodin de
(1689–1755)

Sonata in D maj op. 50/3
for viola da gamba (violoncello
or bassoon) and bc

Ed. H. Ruf
BA 3963

2 Violas da gamba

Morley, Thomas
(1557–1603)

Nine Fantasies
for two violas da gamba
(melodic instruments)
Ed. N. Dolmetsch
HM 136 Performance score

Telemann, Georg Philipp
(1681–1767)

Three Duets in B-flat maj,
D maj, G maj
for two melodic instruments
(violas da gamba, recorders,
flutes, violins or oboes) from
Der getreue Musikmeister
Ed. J. D. Degen
HM 11 Performance score

Viola da gamba Quartet

Bach, Johann Sebastian
(1685–1750)

The Art of Fugue BWV 1080
Ed. H. Diener

- Version for viola da gamba
quartet (a: descant gamba I,
d: tenor gamba II, e: viola,
f: tenor gamba I)
BA 2600 a, d, e, f
TP 26 Score

Double Bass



Bärenreiter's Double Bass Collection

Concert Pieces for Double Bass and Piano
Eds. J. P. Close, H. Sassmannshaus
BA 9696 Double bass part and
enclosed piano accompaniment

The edition contains 19
relatively easy, yet effective
pieces from the Baroque,
Classical and Romantic periods
as well as newly composed
works by the Polish bass player
Bogusław Furtok (*1967).

- Easy to medium level of difficulty

📖 Beethoven, *Adagio* from
the Sonatina for Mandoline
and Harpsichord / J. S. Bach,
Largo / Fauré, *Après un rêve* /
Dancla, *Polka* / Tschaiakowsky,
Chanson triste / Fauré,
Sicilienne / Saint-Saëns,
The Swan, a. o.
→ page 80

**Sassmannshaus, Holger
Close, J. Peter**

The Sassmannshaus Tradition
Early Start on the Double Bass
Double bass method for
children 6 years and older
BA 9661 Volume 1 (Eng)
BA 9662 Volume 2 (Eng/Ger)
BA 9663 Volume 3 (Eng/Ger)
→ page 80



Hertl, František
(1906–1973)

Sonata
for double bass and piano
Double bass part revised
by J. Hudec
BA 11530 Score with part

The renowned Czech bass player,
composer and conductor
František Hertl led the double
bass section of the Czech
Philharmonic during the Václav
Talich era and later taught at
the Conservatory and the
Academy of Musical Arts in
Prague. An outstanding virtuoso,
he had a consummate mastery
of his instrument's expressive
potential and sound qualities.
He also wrote successful
concert and teaching pieces
for his instrument.

Composed in 1946, Hertl's only
Sonata for double bass and
piano in three movements is a
work of artistic and technical
challenges that has maintained
its place in the double bass
repertoire to the present day.

- Foreword (Cz/Eng/Ger) by
Hertl's last pupil, Jan Balcar

YOUR NEXT PERFORMANCE IS WORTH IT



Isn't urtext just a copy of the autograph?

As a musician you certainly can appreciate how difficult it can be to grasp what the composer actually intended, especially when we have no recordings of their performances. Simply looking at the autograph – assuming it exists – is not enough. What if the composer made corrections in the first printed edition? Obviously in this case the autograph only provides part of the story of a composition. As many sources as possible need to be assessed in order to compile a

Bärenreiter Urtext edition including sketches, letters, autographs, manuscript copies, proofs, first editions, first editions with autograph corrections, contemporary reviews and comments by contemporaries.

No cost or effort is spared by Bärenreiter when it comes to amassing and piecing together all the available information. An indispensable part of every urtext edition is the critical commentary where all editorial decisions and discrepancies between the sources are meticulously recorded. Only in this way can we get close to the composer's intentions.

String Duo

Violin and Viola

Classic Hits

for Violin and Viola

Arranged by V. Bodunov
Ready to Play
 BA 10626 2 Performance
 scores

In these arrangements of well-known melodies from the Baroque, Classical and Romantic periods both players are of equal standing, the role of soloist and accompanist changing constantly. The arrangements stand out for their fidelity to the original works.

Mozart, Wolfgang Amadeus

(1756–1791)

Duos for Violin and Viola

K. 423, 424
Urtext / Ed. D. Berke
 BA 4772 Reference score
 and parts

Twelve Duets K. 487 for two horns. Arranged for violin and viola by W. Müller-Crailsheim
 HM 115 Performance score

Violin and Violoncello

Mozart, Wolfgang Amadeus

(1756–1791)

Two Duos for Violin and Violoncello after K. 423, 424
 Anon. arrangement (1805) /
 Ed. D. Berke
 BA 9164 Reference score
 and parts

Dietrich Berke, editor of the *New Mozart Edition* and specifically the volume containing the duos, clearly shows the path from the Mozart autograph to the anonymous arrangement and offers us a preface on the duos and their place in domestic music making at the turn of the 19th century.

Pintscher, Matthias

(*1971)

Study I for treatise on the veil
 for violin and violoncello
 (2004)
 BA 8595



Ravel, Maurice

(1875–1937)

Sonata for Violin and Violoncello

Urtext / Ed. D. Woodfull-Harris
 With an introduction
 by J. Appold
 BA 9417 2 Performance scores

Bärenreiter's scholarly-critical edition, the first ever of this masterpiece, contains an introduction on the history of the work reflecting Ravel's collaboration and rehearsals with violinist Hélène Jourdan-Morhange and cellist Maurice Maréchal.

Included in the appendix are the original fingerings by the performers.

No distribution rights for France.

The Roots of Jazz

for Violin and Violoncello
 Arranged by G. Speckert
Ready to Play
 BA 10606 2 Performance
 scores

→ page 69

Viola and Violoncello

Pintscher, Matthias

(*1971)

Janusgesicht
 for viola and violoncello (2001)
 BA 8271 Performance score

Violoncello and Double Bass



Rossini, Gioachino

(1792–1868)

Duet for Violoncello and Double Bass

Urtext / Ed. P. Gossett
 BA 10544 Score with parts

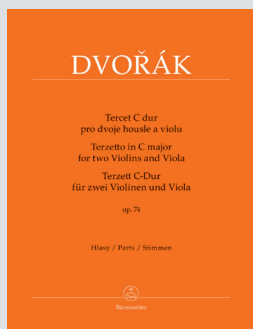
The *Duetto* is a light and charming composition yet requires experienced performers. The work was often performed in the 19th century by the double bass virtuoso Domenico Dragonetti (called "Il drago" or "Paganini of the double bass") and we know that Rossini was acquainted with and consulted Dragonetti on matters dealing with the instrument. Bärenreiter's critical edition is the only currently available publication which is based on Rossini's autograph and not on the first edition.

● Urtext based on the *Works of Gioachino Rossini*

● First critical edition of the work

✎ "Highly recommended."
 (Arco)

String Trio


Dvořák, Antonín
 (1841–1904)

Terzetto in C maj op. 74
 for two violins and viola
 Ed. J. Burghauser
 BA 9543 Parts in slipcover

In 1887 Antonín Dvořák composed the Terzetto as occasional composition for amateurs.

- Repertoire of medium difficulty

✂ "This is a quality edition of a useful and charming piece for upper-string players ..." (Stringendo)

✂ "The edition is clean and unfettered, ..." (Strings)

Krenek, Ernst
 (1900–1991)

Streichtrio in zwölf Stationen op. 237 (1985)
 for violin, viola and violoncello
 BA 7042 Score
 BA 7042-22 Parts in slipcover

Martinů, Bohuslav
 (1890–1959)

String Trio No. 1 H 136
 for violin, viola and violoncello
 Ed. E. Velická. First edition
 H 7965-22 Parts in slipcover
 H 7965 Study score

Tercet C dur / Terzetto in C major / Terzett C-Dur

Violino I

I
Introduzione

Allegro ma non troppo $\text{♩} = 120$

Antonín Dvořák, op. 74

From: Dvořák, Terzetto in C maj op. 74 · BA 9543


Mozart, Wolfgang Amadeus
 (1756–1791)

Divertimento in E-flat maj
 K. 563 for violin, viola and
 violoncello
Urtext / Ed. D. Berke
 BA 4844 Parts in slipcover
 TP 319 Study score

Pintscher, Matthias
 (*1971)

Study II for Treatise on the Veil
 for violin, viola and violoncello
 (2005)
 BA 9303


Schubert, Franz
 (1797–1828)

Complete String Trios
 for violin, viola and violoncello
Urtext / Ed. W. Aderhold
 BA 5609 Parts in slipcover
 TP 306 Study score

- This edition includes both versions of Schubert's string trio D 581 as well as all his drafts for string trio.

- 27 original short pieces to be combined ad libitum
- Ideal for recitals
- Separate viola part as a substitute for the second violin

String Quartet

Bach, Johann Sebastian
(1685–1750)

The Art of Fugue BWV 1080
Ed. H. Diener

- Version for string quartet
(a: violin I, b: violin II, c: viola,
d: violoncello)
BA 2600 a,b,c,d
TP 26 Score

Beethoven, Ludwig van
(1770–1827)

String Quartets
→ page 54



Berwald, Franz
(1796–1868)

String Quartets in G min,
A min and E-flat maj
Urtext / Eds. N. Castegren,
L. Frydén, E. Lomnäs
BA 8513 Parts in slipcover

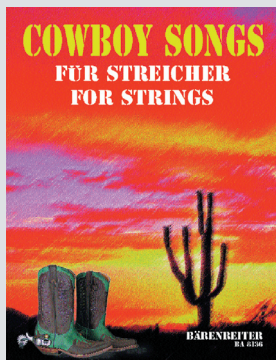


Please see

Bärenreiter's website


www.baerenreiter.com

for more information on the
individual editions, such as
complete bibliographical data,
cover illustrations, sample
pages, complete contents,
and descriptive texts.



Cowboy Songs for Strings

Arranged by G. Speckert
BA 8136 Score with five parts:
V I, V II, Va (V III), Vc

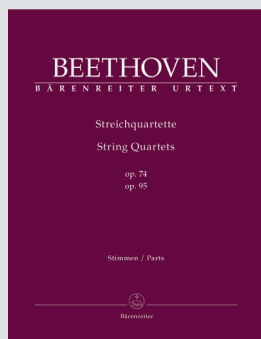
 Home on the Range /
Arkansas Traveler / Down
in the Valley / Red River Valley /
She'll be comin' round the
mountain / The Yellow Rose
of Texas / Oh my Darlin'

→ page 82

Down in the Valley

From: Cowboy Songs for Strings · BA 8136

“... magnificent and mandatory”



Beethoven, Ludwig van (1770–1827)

String Quartets op. 18, 1-6
Urtext / Ed. J. Del Mar
BA 9016 Parts in slipcover

BA 9016-40
Critical Commentary

TP 916 Study score

String Quartets op. 59, 1-3
Urtext / Ed. J. Del Mar
BA 9017 Parts in slipcover

BA 9017-40
Critical Commentary

TP 917 Study score

✂ “Del Mar, widely acclaimed
Beethoven scholar, has
published perhaps the most
authoritative and complete
urtext edition of the famous
»Razumovsky« Beethoven string
quartets.”

(American String Teacher)

✂ “To sum up this edition in
two words: magnificent and
mandatory.” (Arco)

✂ “Del Mar's editions of the
string quartets are essential
additions to the libraries of all
serious string players.”
(The Beethoven Journal)

À Son Altesse le Prince régnant de Lobkowitz, Duc de Raudnitz

Quartetto Opus 74

Poco adagio^{*)}

From: Beethoven, String Quartets op. 74 · TP 918

NEW 2017

String Quartets opp. 74, 95
Urtext / Ed. J. Del Mar
BA 9018 Parts in slipcover

BA 9018-40
Critical Commentary

TP 918 Study score

String Quartet in E-flat maj
op. 127
Urtext / Ed. J. Del Mar
BA 9029 Parts in slipcover

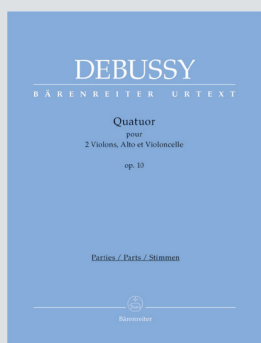
BA 9029-40 Critical
Commentary

TP 929 Study score

- Critical Commentaries (Eng) with facsimile pages
- Meticulously laid out performance parts
- Study scores include historical introduction (Ger/Eng) by Barry Cooper

In this edition Del Mar not only reconstructed Beethoven's original beaming, phrasing, articulation and length of crescendo hairpins, he has also corrected wrong notes that have taken hold in editions published over the years and has supplemented missing notes.

String Quartet

Debussy, Claude
(1862–1918)

String Quartet op. 10
Urtext / Ed. D. Woodfull-Harris
BA 9414 Parts in slipcover
TP 414 Study score

Claude Debussy's groundbreaking quartet has never been edited using all known sources; the Bärenreiter scholarly-critical edition fills this noticeable gap.

Drawing on Debussy's sketches, autograph score and proofs corrected by the composer as well as printed editions and letters, this edition finally documents the genesis of this important chamber music work. Numerous engraving mistakes have been corrected and the differences between the first edition parts and score have been clarified.

A Critical Commentary details all editorial decisions and an appendix lists the changes made in the 1929 posthumous re-engraving of the score.

✂ *"Bärenreiter's scholarly-critical edition leaves nothing to be desired."* (Stringendo)

Dvořák, Antonín
(1841–1904)

Cypresses / Cypřiše B 152
Ed. F. Bartoš
H 6663 Parts in slipcover
H 2306 Study score

String Quartet No. 1
in A maj op. 2
Eds. J. Burghauser, A. Čubr
BA 9539 Parts in slipcover
TP 539 Study score

Dvořák did not return to working on op. 2 until 1887, when he was revising his early works. He deleted sections from this substantial quartet sparing only the Scherzo; the other movements where all cut by up to a third. The work was finally premiered by orchestral musicians from the National Theatre, but a printed edition was not published until the middle of the 20th century.

This Bärenreiter edition presents the main musical text from the Complete Edition of 1989 which gives the work in its final form, after Dvořák's revision.

String Quartet No. 2
in B-flat maj (B 17)
Eds. A. Pokorný, K. Šolc
BA 9540 Parts in slipcover
TP 540 Study score

String Quartet No. 5 in F min
op. 9
Eds. J. Burghauser, A. Čubr
Original preface by
J. Burghauser (Cz/Eng/Ger),
updated and expanded by
H. Schick
BA 9545 Parts in slipcover
TP 535 Study score

String Quartet No. 7 in A min
op. 16
H 2849 Parts in slipcover

String Quartet No. 8 in E maj
op. 80
H 1834 Parts in slipcover
H 1835 Study score

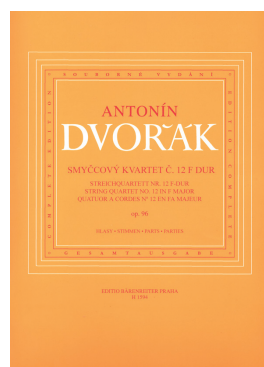
String Quartet No. 9 in D min
op. 34
H 1481 Parts in slipcover

Dvořák, Antonín
(1841–1904)

NEW 2018

String Quartet No. 10
in E-flat maj op. 51
Urtext / Ed. H. Schick
BA 11523 Parts in slipcover
TP 523 Study score
In preparation

String Quartet No. 11
in C maj op. 61
H 1791 Parts in slipcover



String Quartet No. 12
in F maj "American" op. 96
H 1594 Parts in slipcover
H 1304 Study score

NEW 2018

String Quartet No. 12
in F maj "American" op. 96
Urtext / Ed. M. Kube
BA 11538 Parts in slipcover
TP 538 Study score
In preparation

String Quartet No. 13 in G maj
op. 106
H 1732 Parts in slipcover

String Quartet No. 14
in A-flat maj op. 105
H 1569 Parts in slipcover

Two Waltzes op. 54 No. 1
in A maj, No. 4 in D-flat maj
H 2803 Parts in slipcover

CHAMBER MUSIC

String Quartet

Fauré, Gabriel (1845–1924)

String Quartet op. 121
Urtext / Ed. J. W. Sobaskie
BA 7901 Parts in slipcover
TP 412 Study score

Gabriel Fauré's only string quartet which he composed in 1923–24 is the composer's final work and was written when he was already extremely ill. He added dynamics and slurs only in some parts of the exposition of the first movement and then asked his former pupil Jean Roger-Ducasse to complete the work. Roger-Ducasse's additions were however very extensive; he even altered and supplemented some of Fauré's own markings in the exposition.

Bärenreiter's first ever scholarly-critical edition of the quartet utilises all sources including the composer's letters which provide valuable insights into the origins of the composition.

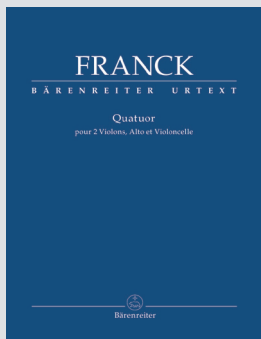
- First scholarly-critical edition of this work
- High-quality Urtext edition based on the *Complete Works of Gabriel Fauré*

“... editor James William Sobaskie has done an admirable job ...” (Notes)

No distribution rights for the USA.

Fiddle Tunes (Irish Music for Strings)

Arranged by G. Speckert
BA 8145 Score with five parts:
V I, V II, Va (V III), Vc
→ page 82



Franck, César (1822–1890)

String Quartet
Urtext / Ed. C. Strucken-Paland
BA 9421 Parts in slipcover
TP 421 Study score

César Franck's string quartet was completed and premiered in 1890 shortly before the composer's death; he did not live to see the work published. This publication draws on the first edition, the engraver's copy used for the first edition, and the sketches with their many crossed out attempts which contain an earlier version of the first movement as well as a copy of the autograph. Franck's letters and a set of hand-written parts which he produced for Eugene Ysaÿe's string quartet have also been taken into account.

- First Urtext edition of Franck's masterwork

Indian Chants for Strings

Arranged by G. Speckert
BA 9402 Score with five parts:
V I, VII, Va (V III), Vc

“This would be at the top of my list for something new, different, and fun for young students in a group class.” (Stringendo)

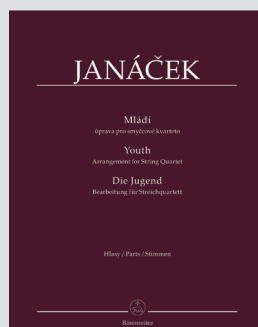
→ page 82

Janáček, Leoš (1854–1928)

String Quartet No. 1 after Tolstoy's “Kreutzer Sonata”
Urtext / Eds. L. Faltus, M. Štědroň
BA 9520 Parts in slipcover
TP 520 Study score

“Bärenreiter has a reputation for high quality editions, and this volume does not disappoint: accurate notes and markings, well laid out, and visually attractive.” (American String Teacher)

String Quartet No. 2
“Intimate Letters”
Urtext / Eds. L. Faltus, M. Štědroň
BA 9533 Parts in slipcover
TP 533 Study score



Janáček, Leoš (1854–1928)

NEW 2018

Youth / Mládí
arranged for string quartet by K. Mařátka
BA 11543 Parts in slipcover
TP 521 Study score

Youth for wind sextet, is a masterpiece from Janáček's late period (1924). Mařátka has sought to transform the concise winds' sound to the timbre of the strings, thereby creating a “third string quartet” of the composer, a welcome addition to the string quartet repertoire.

Krenek, Ernst
(1900–1991)

Five Short Pieces for Strings
op. 116 (1948) for violin I,
violin II, viola, violoncello
BA 6154 ° Study score, parts

Martinů, Bohuslav
(1890–1959)

String Quartet No. 5
Eds. A. Březina, A. Klemens
H 7941-22 Parts in slipcover
H 7941 Study score

String Quartet No. 6
Eds. A. Březina, I. Štraus
H 7968-22 Parts in slipcover
H 7968 Study score

Merry Christmas for Strings

Arranged by G. Speckert
BA 8140 Score with five parts:
V I, V II, Va (V III), Vc
→ page 82

Mexican Hat Dance for Strings

Arranged by G. Speckert
BA 8141 Score with five parts:
V I, V II, Va (V III), Vc
→ page 82

Mozart, Wolfgang Amadeus
(1756–1791)

Eine kleine Nachtmusik in
G maj K. 525 for string quartet
Urtext / Ed. E. F. Schmid
BA 4700 Parts in slipcover
TP 19 Study score

The Ten Celebrated String Quartets

in G maj K. 387, D min K. 421,
B-flat maj K. 458, E-flat
maj K. 428, A maj K. 464,
C maj K. 465, D maj K. 499,
D maj K. 575, B-flat maj
K. 589, F maj K. 590
Urtext / Ed. L. Finscher
BA 4750 Parts in slipcover
TP 140 Study score

Mozart, Wolfgang Amadeus
(1756–1791)

The Thirteen Early String
Quartets
Urtext / Eds. K. H. Füssl,
W. Plath, W. Rehm



- **Volume 1:** Quartets in G maj
K. 80, D maj K. 155, G maj
K. 156, C maj K. 157
BA 4847 Parts in slipcover

- **Volume 2:** Quartets in F maj
K. 158, B maj K. 159,
E-flat maj K. 160
BA 4848 Parts in slipcover

- **Volume 3:** Quartets in F maj
K. 168, A maj K. 169, C maj
K. 170
BA 4849 Parts in slipcover

- **Volume 4:** Quartets in E-flat
maj K. 171, B-flat maj K. 172,
D min K. 173
BA 4850 Parts in slipcover

Three Divertimenti K. 136-138
(125a-c) for string quartet
Urtext / Ed. K. H. Füssl
BA 4860 Parts in slipcover
TP 278 Study score

Pfitzner, Hans
(1869–1949)

String Quartet in D min (1886).
First edition
Ed. H. Rectanus
BA 19115 Parts in slipcover

Pintscher, Matthias
(*1971)

Figura II / Frammento
for string quartet (1997)
BA 7486 Performance score

Figura IV / Passaggio
for string quartet (1999)
BA 7500 Performance score

4th String Quartet
"Ritratto di Gesualdo" (1992)
BA 7270 Score
Four performance scores
in slipcover

**Ravel, Maurice**
(1875–1937)

String Quartet
Urtext / Ed. J. Appold
BA 9413 Parts in slipcover
TP 413 Study score with
Critical Commentary

*No distribution rights
for France.*

🔍 "For me very clearly one
of the most important new
editions this year."
(Ensemble)

🔍 "There is a wealth of
information here about this
captivating work. The parts
and score combined are not
expensive and well worth this
excellent publication."
(Arco)

🔍 "Bärenreiter's
meticulously clear parts are a
pure pleasure to read."
(Strings)

° = Performance material
available on sale

CHAMBER MUSIC

String Quartet

Saint-Saëns, Camille
(1835–1921)

NEW 2018

String Quartet No. 1 in E min
Urtext / Ed. F. Guilloux
BA 10927 Parts in slipcover
In preparation

NEW 2018

String Quartet No. 2 in G maj
Urtext / Ed. F. Guilloux
BA 10928 Parts in slipcover
In preparation

NEW 2018

String Quartets Nos. 1 and 2
TP 779 Study score
In preparation

Schubert, Franz
(1797–1828)

Complete String Quartets

- String Quartets I
Quartet in D maj D 94,
Overture in C min D 8 A,
Quartet in C maj D 46,
Minuet in D maj D 86.
Five Minuets and five German
Dances D 89
Urtext / Eds. M. Chusid,
D. Finke-Hecklinger,
W. Aderhold
BA 5625 Parts in slipcover

- String Quartets II
Quartets in G min/B-flat maj
D 18, C maj D 32, B-flat maj
D 36, B-flat maj D 68
Urtext / Ed. M. Chusid
BA 5631 Parts in slipcover

- String Quartets III
Quartets in D maj D 74,
E-flat maj D 87 (op. post. 125/1),
B-flat maj D 112 (op. 168), G min
D 173, E maj D 353 (op. post.
125/2), C min D 103, fragment
of the first movement
Urtext / Ed. W. Aderhold
BA 5636 Parts in slipcover

- String Quartet in A min
"Rosamunde" D 804 op. 29,
String Quartet in C min
"Quartett-Satz" D 703
Urtext / Ed. W. Aderhold
BA 5614 Parts in slipcover
TP 304 Study score

Schubert, Franz
(1797–1828)

- String Quartet in D min
"Death and the Maiden" D 810
Urtext / Ed. W. Aderhold
BA 5613 Parts in slipcover
TP 301 Study score

- String Quartet in G maj D 887
op. post. 161
Urtext / Ed. W. Aderhold
BA 5616 Parts in slipcover
TP 303 Study score

Smetana, Bedřich
(1824–1884)

String Quartet No. 1
in E min "From my Life"
Urtext / Eds. F. Bartoš, J. Plavec,
K. Šolc
BA 9516 Parts in slipcover
TP 516 Study score

String Quartet No. 2 in D min
Urtext / Eds. F. Bartoš, J. Plavec,
K. Šolc
BA 9517 Parts in slipcover
TP 517 Study score

Suk, Josef
(1874–1935)

Meditation on the Old Czech
Hymn "St. Wenceslas" op. 35a
Urtext / Ed. Z. Nouza
BA 9583 Parts in slipcover
TP 583 Study score

Josef Suk played second violin
in the Bohemian String
Quartet. Since 1914 the
ensemble was obliged to
perform the Austrian national
anthem at the opening of
every concert. Suk decided to
supplement this obligatory
piece with a work inspired by
the ancient sacred Bohemian
"St. Wenceslas" hymn. The
hymn's message – a plea for
the well-being of the Czech
people, directed at their patron
saint – was immediately
understood by the audience.

● First Urtext edition

Orchestral version → page 61

Suk, Josef
(1874–1935)

String Quartet No. 1
in B-flat maj op. 11
Urtext / Ed. Z. Nouza
BA 9530 Parts in slipcover
TP 530 Study score


String Quartet No. 2 op. 31
Urtext / Ed. Z. Nouza
BA 9536 Parts in slipcover
TP 536 Study score

Completed in 1911, this
demanding work, with its
complex harmonies and
motivic structure, seemed
avant-garde for its day: the
Berlin première of November
1912 was accompanied by
protests from the audience.

● First Urtext edition

Tango for Strings

Arranged by G. Speckert
BA 9415 Score with five parts
VI, VII, Va (VIII), Vc

 "The arrangements are
very string-friendly, with an
authentic tango feel, which
make them grateful to learn
and particularly to perform."
(Music Teacher)

→ page 82

Trojan, Manfred
(*1949)

Fragments for Antigone
Six pieces for string quartet
(1988)
BA 7195 Performance score

Palinsesto
for string quartet and soprano
(1996)
BA 7446 Score
BA 7446-22 Parts in slipcover

3rd String Quartet (1983)
BA 7098 Performance score

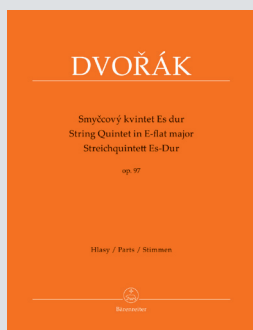
4th String Quartet (2009)
BA 9378 Score
BA 9378-22 Parts in slipcover

String Quintet

Dvořák, Antonín
(1841–1904)

Nocturne in B maj op. 40
for two violins, viola,
violinello and double bass
H 6590 Score with parts

String Quintet in A min op. 1
for two violins, two violas and
violinello
H 6782-22 Parts in slipcover



Dvořák, Antonín
(1841–1904)

String Quintet in G maj op. 77
for two violins, viola,
violinello and double bass
Eds. F. Bartoš, A. Pokorný
BA 5977 Parts in slipcover
TP 577 Study score

Dvořák's String Quintet in G major op. 77 had five movements when it was premiered in 1876. Its second movement was the *Intermezzo* from his String Quartet in E minor (1870). Later Dvořák removed this movement from the quintet, expanded it, and published it as a separate *Notturmo* for string orchestra op. 40. The *Intermezzo* is included in its original version in the appendix of the score.

- Dvořák's famous quintet with double bass

Nr. 2
Quintett in C
D 956 - op. post. 163
September (?) 1828

Allegro ma non troppo

From: Schubert, String Quintet in C maj D 956 · TP 287

Dvořák, Antonín
(1841–1904)

String Quintet in E-flat maj
op. 97
for two violins, two violas and
violinello
Ed. F. Bartoš
BA 9542 Parts in slipcover
TP 532 Study score

The String Quintet in E-flat major op. 97 (with two violas) is the third work Dvořák composed during his stay in America. The use of particular melodic and rhythmic elements in his American compositions, as typically found in Afro-American gospels, strengthened the gathering conception considering Dvořák to be the founder of an American national style of music.

Mozart, Wolfgang Amadeus
(1756–1791)

Adagio and Fugue in C min
for Strings K. 546
Urtext / Ed. W. Plath
BA 5378 Score with parts:
V I, V II, Va, Vc, Cb

Complete String Quintets
K. 174, 406, 515, 516, 593, 614
for two violins, two violas and
violinello
Urtext / Eds. E. Hess,
E. F. Schmid
BA 4771 Parts in slipcover
TP 159 Study score

Schubert, Franz
(1797–1828)

Overture in C min D 8
for two violins, two violas
and violinello
Urtext / Ed. M. Chusid
BA 5637 Parts in slipcover

String Quintet in C maj D 956
op. post. 163 for two violins,
viola and two violinellos
Urtext / Ed. M. Chusid
BA 5612 Parts in slipcover
TP 287 Study score

String Sextet


Brahms, Johannes
 (1833–1897)

Sextet in B-flat major op. 18
for two violins, two violas and two violoncellos

Urtext / Ed. C. Hogwood
BA 9419 Parts in slipcover
TP 419 Study score

Sextet in G major op. 36
for two violins, two violas and two violoncellos

Urtext / Ed. C. Hogwood
BA 9420 Parts in slipcover
TP 420 Study score

The Bärenreiter Urtext editions are the first scholarly-critical editions of these much-performed works. Hogwood has taken all known sources into consideration including the versions for piano two and four hands which the composer wrote as well as a set of contemporary performing parts which offer variant readings and insights into performance practice during Brahms' lifetime.

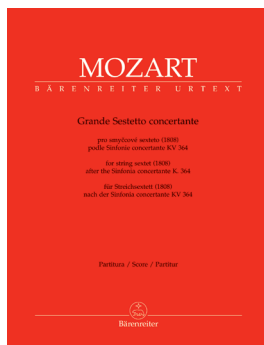
The study scores include facsimile pages, a foreword (Ger/Eng), a Critical Commentary (Eng), and information on the history of the compositions.

“Christopher Hogwood's pristine editions of these well-loved works will delight chamber music aficionados.”
(Stringendo)

Dvořák, Antonín
 (1841–1904)

String Sextet in A major op. 48
for two violins, two violas and two violoncellos
Eds. J. Burghauser, A. Čubr
BA 9566 Parts in slipcover

The String Sextet in A major was composed during Dvořák's so-called Slavonic period, when the composer was specifically enriching his music with folk elements.


Mozart, Wolfgang Amadeus
 (1756–1791)

Grande Sestetto Concertante
for two violins, two violas and two violoncellos (1808)
after the Sinfonia Concertante K. 364
Ed. C. Hogwood
BA 9504 Score
BA 9504-22 Parts in slipcover

“Enterprising chamber players will welcome a masterwork in this guise with the orchestra parts cleverly embedded and well balanced, giving each the opportunity to revel in one of Mozart's most beautiful works.” (Strings)

Schulhoff, Erwin
 (1894–1942)

Sextet for two violins, two violas and two violoncellos
(1920-24)
Ed. M. Rische
BA 7488 Study score
BA 7488-22 Parts in slipcover

String Orchestra


Dvořák, Antonín
 (1841–1904)

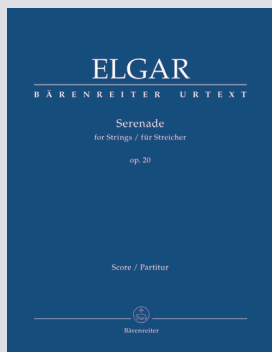
Serenade in E major op. 22
for string orchestra
Urtext / Ed. R. Tait
BA 10423 ° Score, string parts

Dvořák's Serenade in E major for string orchestra is one of his most popular and frequently played works. It was written in the spring of 1875, when he had just experienced his first successes at the conductor's podium and had received a state arts scholarship.

This Urtext edition is based on the composer's autograph score. It corrects mistakes found in the first edition and so, for the first time, the editor incorporates omitted passages from the autograph, marking them with “Vi-de”. This reconstruction makes it possible to clarify the piece's structure.

- With detailed Foreword by Kateřina Nová (Cz/Eng/Ger) and Critical Commentary (Eng)

° = Performance material available on sale



Elgar, Edward
(1857–1934)

Serenade for Strings op. 20
Urtext / Ed. C. Hogwood
BA 9041 ° Score, string parts

Modern editions of the *Serenade* have always suffered from an enormous number of inconsistencies between the score and parts and unclear divisi and unison passages. The editor has clarified these discrepancies, drawing on Elgar's version of the work for piano four hands (the original version) and the autograph manuscript of the first movement. The edition also contains a facsimile showing the original ending of the third movement as well as an informative foreword (Ger/Eng) and a Critical Commentary (Eng).

No distribution rights for France.

Krenek, Ernst
(1900–1991)

Five Short Pieces for Strings
op. 116 (1948)
BA 6154 ° Study score, string parts

Mozart, Wolfgang Amadeus
(1756–1791)

Adagio and Fugue in C min for Strings K. 546
Urtext / Ed. W. Plath
BA 5378 Score with parts:
V I, V II, Va, Vc, Cb

“Eine kleine Nachtmusik”
in G maj K. 525
for strings
Urtext / Ed. E. Schmid
BA 4701 ° Score
TP 19 Study score

Three Divertimenti for Strings
K. 136–138 (125a–c)
Urtext / Ed. K. H. Füssl
BA 4857 ° Score, string parts

Fantasia in F min for Strings
(1799) after *Ein Orgelstück für eine Uhr* K. 608
Ed. C. Hogwood
BA 9505 Score
BA 9505-22 Parts in slipcover

- Almost unknown music from Mozart's final year
- Additional double bass part provided to allow performances with chamber orchestra
- With detailed preface, Critical Commentary (Eng/Cz/Ger) and facsimiles

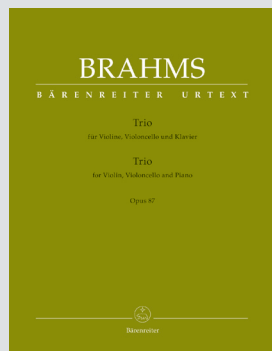
Suk, Josef
(1874–1935)

Meditation on the Old Czech Hymn “St. Wenceslas” op. 35a
for string orchestra
Urtext / Ed. Z. Nouza
BA 9584 ° Score, string parts

The string quartet version of the single-movement *Meditation* was performed for the first time in September 1914; the premiere of the version for string orchestra followed in November of the same year, played by the Czech Philharmonic. The hymn's message consists of a plea for the well-being of the Czech people, directed at their patron saint.

Piano Trio

Violin, Violoncello and Piano



Brahms, Johannes
(1833–1897)

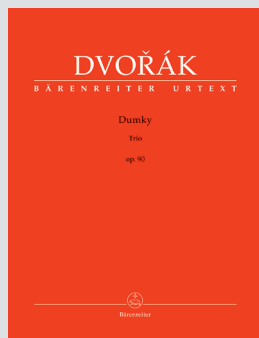
Trio op. 87
Urtext / Ed. C. Hogwood
BA 9436 Score with parts

Trio op. 101
Urtext / Ed. C. Hogwood
BA 9437 Score with parts

Piano Trio after the Sextet in B-flat maj op. 18
arranged by Theodor Kirchner
(1823–1903)
Urtext / Ed. C. Hogwood
BA 9441 Score with parts

Brahms' contemporary and friend Theodor Kirchner arranged the composer's *String Sextet* op. 18 for piano trio. Simrock, Brahms' publisher, issued it in 1883. Brahms responded to the arrangement of his sextet with total enthusiasm and praise for the skills of his friend Kirchner.

New Urtext Edition of Dvořák's Dumky



Dvořák, Antonín
(1841–1904)

Dumky op. 90
Urtext / Ed. C. Flamm
BA 9567 Score with parts

Dvořák demanded 2,000 marks from his publisher Simrock for his “Dumky”, the same amount of money that he asked for his “New World” Symphony op. 95. This is a clear indication of the great importance he attached to his new composition, whether in relation to its artistic value or the marketability of the work. And Simrock immediately acquiesced to this condition.

In 1892 Dvořák played the work on a forty-concert farewell tour of Bohemia with Ferdinand Lachner and Hans Wihan. It was Brahms who was asked to proofread the first edition before its publication as Dvořák had already left for America and Simrock didn't want to waste time by sending the proofs across the Atlantic.

Dvořák's "Dumky" constitute a new type of composition: Even though the instrumentation corresponded to the piano trio genre, the work's series

[illegible]

of six pieces without a recognizable sonata-form pattern did not. Dvořák explicitly struck a new path here turning to Slavic culture. With its many passages of quasi-recitative, dialogues, interrogatory gestures, and sighs, the narrative air of the work is obvious. "Dumka" generally refers to a Slavic song of sentimental and elegiac character with pronounced folk traits.

- Urtext edition reflecting the latest musicological research
- Detailed Preface (Ger/Cz/Eng) and Critical Commentary (Eng)
- Contains previously unknown music (draft version of dumka No. 3)

Piano Trio

Violin, Violoncello and Piano

**Dvořák, Antonín**
(1841–1904)

Piano Trio in B-flat maj op. 21
Ed. A. Čubr
BA 9578 Score with parts

Piano Trio in G min op. 26
Eds. A. Pokorný, K. Šolc
BA 9538 Score with parts

Piano Trio in F min op. 65
Ed. F. Bartoš
BA 9564 Score with parts


**Fauré, Gabriel**
(1845–1924)

Trio op. 120
Urtext / Ed. J. W. Sobaskie
BA 7902 Score with parts

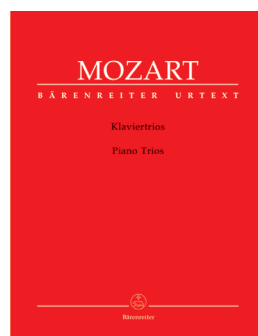
Gabriel Fauré's piano trio, his penultimate work, was composed in 1922–23 and published in June 1923.

Until now the composition has always presented musicians with considerable problems as the score offers conflicting readings when compared with the separate string parts. Bärenreiter's first ever critical edition of this masterpiece finally unites the parts with the score. All variants appear in the Critical Commentary to the corresponding complete edition volume of the *Complete Works of Gabriel Fauré*.

- First scholarly-critical edition of this work

 "These new urtext editions from Bärenreiter are a joy ... These are clear, uncluttered and authoritative editions ..., beautifully printed on good paper with strong binding, and are just what you need if you are going to play them." (Arco)

No distribution rights for the USA.

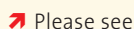
**Mozart, Wolfgang Amadeus**
(1756–1791)

Complete Piano Trios
Urtext / Eds. W. Plath, W. Rehm
BA 4787 Score with parts

Bärenreiter's edition of Mozart's Piano Trios contains works not found in other popular editions available today: the three single movements known as K. 442 for piano trio which Mozart left as fragments and were completed by Maximilian Stadler and first published in 1797 by André.



Six Sonatas K. 10–15
Early Sonatas II for keyboard (harpsichord), violin (or flute) and violoncello
Urtext / Eds. W. Plath, W. Rehm
BA 4756 Score with parts



Please see

Bärenreiter's website
www.baerenreiter.com

for more information on the individual editions, such as complete bibliographical data, cover illustrations, sample pages, complete contents, and descriptive texts.

CHAMBER MUSIC

Piano Trio

Violin, Violoncello and Piano

Pintscher, Matthias
(*1971)

svelto
for violin, violoncello and piano
(2006)
BA 9342 Performance score

Ravel, Maurice
(1875–1937)

NEW 2018

Trio
Urtext / Eds. G. Schütz,
D. Woodfull-Harris
BA 10921 Score with parts
In preparation

*No distribution rights
for France.*



Schubert, Franz
(1797–1828)

Complete Piano Trios
Urtext / Ed. A. Feil

**Trios in B-flat maj D 28 and
in E-flat maj D 897 op. post. 148**
BA 5626 Score with parts

Trio in B-flat maj D 898 op. 99
BA 5607 Score with parts

Trio in E-flat maj D 929 op. 100
BA 5610 Score with parts

Škroup, František Jan
(1801–1862)

Trio in E-flat maj op. 27
for piano, clarinet (violin) and
violoncello
Urtext / Ed. M. Harlow
BA 9521 Score with parts

The Trio op. 27 is being
published here for the first
time in an Urtext edition.
The pleasing composition
represents unknown repertoire
of Czech chamber music from
the period of the national
revival movement. It is
stylistically reminiscent of
Beethoven's chamber music.

Smetana, Bedřich
(1824–1884)

Trio in G min
for piano, violin and violoncello
Urtext / Eds. F. Bartoš, J. Plavec,
K. Šolc
BA 9518 Score with parts

Smetana took a keen interest
in the interpretation and study
of chamber music throughout
his life. His own compositions
were without exception un-
usual works, which was already
evident in the Piano Trio in
G min of 1855. He wrote this
in memory of his daughter
Bedřiška who died before her
5th birthday. Smetana ended
the composition only three
months after her death.

Violin, Viola and Piano

Mozart, Wolfgang Amadeus
(1756–1791)

**Sinfonia concertante in E-flat
maj K. 364 (320d) for violin,
viola and orchestra.** With
original scordatura viola part
Urtext / Ed. C.-H. Mahling
BA 4900-90 ° Piano reduction
TP 176 Study score

Trio in E-flat maj K. 498
"Kegelstatt-Trio" for piano,
clarinet (or violin) and viola
Urtext / Eds. W. Plath, W. Rehm
BA 5325 Score with parts

Piano Quartet

Dvořák, Antonín
(1841–1904)

Bagatelles op. 47
for two violins, violoncello and
piano
H 2271 Score with parts



Dvořák, Antonín
(1841–1904)

NEW 2017

Piano Quartet in D maj op. 23
for piano, violin, viola
and violoncello
Urtext / Ed. R. Tait
BA 9574 Score with parts

Dvořák, Antonín
(1841–1904)

Piano Quartet in E-flat maj
op. 87
for piano, violin, viola and
violoncello
Eds. A. Pokorný, K. Šolc
BA 9537 Score with parts

The second Piano Quartet
op. 87 was composed during a
torrent of creativity: "My head
is so full, if a human being
could only write it all down
straight away! [...] It is
unexpectedly easy and the
melodies simply flow towards
me. Thanks be to God!" These
words could describe the
quartet itself, a work with
characteristic carefree tone
and clear nationalistic
colouring.



Fauré, Gabriel
(1845–1924)

Quartet op. 15 for piano, violin, viola and violoncello
Urtext / Ed. D. Herlin
BA 7903 Score with parts

Quartet op. 45 for piano, violin, viola and violoncello
Urtext / Ed. D. Herlin
BA 7904 Score with parts

“Accurate editions and excellent production values make these separate publications invaluable.” (Notes)

- First critical editions of these important chamber music works

Mozart, Wolfgang Amadeus
(1756–1791)

Quartet in G min K. 478 for piano, violin, viola and violoncello
Urtext / Ed. H. Federhofer
BA 4728 Score with parts

Quartet in E-flat maj K. 493 for piano, violin, viola and violoncello
Urtext / Ed. H. Federhofer
BA 4729 Score with parts

Suk, Josef
(1874–1935)

Piano Quartet in A min op. 1 for piano, violin, viola and violoncello
Urtext / Ed. Z. Nouza
BA 9546 Score with parts

“An excellent work and edition – buy!” (Stringendo)

Trojan, Manfred
(*1949)

Piano Quartet (2005–2008) for piano, violin, viola and violoncello
BA 9332 ♦

Piano Quintet

Piano, 2 Violins, Viola, and Violoncello

Brahms, Johannes
(1833–1897)

NEW 2018

Piano Quintet in F min op. 34
Urtext / Ed. D. Boomhower
BA 10915 Score with parts
To appear in spring 2018

This edition presents a solid and well-researched musical text based on Brahms' autograph as well as the first edition, and draws on the autograph of the two-piano version (composed six years later) for purposes of comparison. It also contains a discussion of the work's historical context and performance practice as well as a comprehensive Critical Commentary with an evaluation of the sources and alternative readings.

Dvořák, Antonín
(1841–1904)

NEW 2017

Piano Quintet in A maj op. 5
Eds. J. Burghauser, K. Solc
BA 11539 Score with parts

In 1887 Antonín Dvořák revised several of the works he had composed in the 1860s and 1870s, most of which he then published for the first time. In this context he asked the music critic Ludevít Procházka to return a manuscript copy of the Piano Quintet in A major op. 5 (B 28), composed 15 years earlier. But after thoroughly revising the work he declined to publish it; instead, he wrote a new piano quintet in the same key – the famous op. 81. And so, the manuscript copy

he requested from Procházka remains the sole source for this early piece of chamber music. Dvořák's first Piano Quintet in A major was never published during his lifetime. This edition presents the musical text from the *Complete Edition of the Works of Antonín Dvořák*, Volume IV/11.

Dvořák, Antonín
(1841–1904)

Piano Quintet in A maj op. 81
Ed. A. Čubr
BA 9573 Score with parts

Furrer, Beat
(*1954)

spur for piano and string quartet (1998)
BA 7423 Score
BA 7423-22 Five parts in slipcover

Mozart, Wolfgang Amadeus
(1756–1791)

Chamber Music Editions of the **Piano Concertos**
Piano reductions with string parts
Urtext / Ed. C. Wolff

- Concerto in F maj K. 413 (No. 11)
BA 4875
- Concerto in A maj K. 414 (No. 12)
BA 4877
- Concerto in C maj K. 415 (No. 13)
BA 4879
- Concerto in E-flat maj K. 449 (No. 14)
BA 4871

Schubert, Franz
(1797–1828)

Quintet in A maj “Trout Quintet” D 667 op. post. 114 for piano, violin, viola, violoncello and double bass
Urtext / Ed. A. Feil
BA 5608 Score with parts

Trojan, Manfred
(*1949)

Soleares for piano and string quartet (1988)
BA 7036 Score with parts

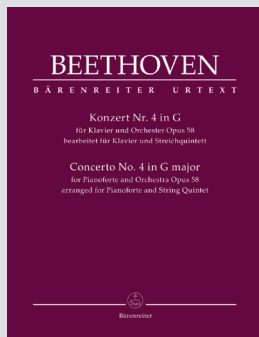
Piano Sextet

Piano, 2 Violins, 2 Violas, and Violoncello

Beethoven, Ludwig van
(1770–1827)

Concerto No. 4 in G maj
for Pianoforte and Orchestra
op. 58
arranged for pianoforte and
string quintet
Urtext / Ed. J. Del Mar
BA 9034 Score and six parts

This anonymous sextet arrangement of Beethoven's Fourth Piano Concerto was highly popular in Vienna during the composer's lifetime. The sextet version deftly integrates the original wind parts into the string texture. The arrangement stands in the tradition of piano reductions with chamber music accompaniment, of the sort



which were also made for Mozart's piano concertos K. 413 to 415 and later for the Chopin concertos.

- First ever publication of this arrangement
- Includes a separate solo part as was customary in Beethoven's day
- Provides new possibilities for soloists to perform this work

Ludwig van Beethoven

Allegro moderato

Pianoforte

Violino I

Violino II

Viola I

Viola II

Violoncello

9

BA 9034

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Miscellaneous Chamber Ensembles

Bach, Johann Christian
(1735–1782)

Quintet in D maj op. 11 No. 6
for flute (violin), oboe (violin),
violin, viola and bc
Ed. R. Steglich
HM 249 Score with parts

Quintet in D maj
for flute, oboe, violin,
violoncello and obbligato
harpsichord
Ed. R. Ermeler
HM 42 Score with parts



Bach, Johann Sebastian
(1685–1750)

Musical Offering BWV 1079
Urtext / Ed. C. Wolff

- **Volume 2:** Trio Sonata in C min
for flute, violin and bc
BA 5155 Score with parts
TP 198 Study score

- **Volume 3:** Canons for flute,
two violins, obbligato
harpsichord (piano) and bc
BA 5156 Score with parts
TP 198 Study score

° = Performance material
available on sale




Beethoven, Ludwig van
(1770–1827)

Concerto in C major
for Piano, Violin,
Violoncello and Orchestra
op. 56 “Triple Concerto”
Urtext / Ed. J. Del Mar
BA 9027-90° Piano reduction
BA 9027-40 Critical
Commentary

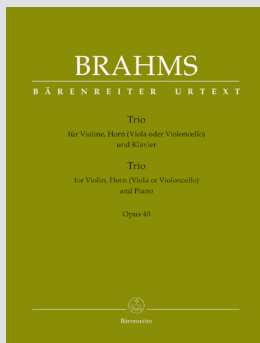
Bärenreiter’s Urtext edition of Beethoven’s Triple Concerto is a completely fresh revision of this beautiful showpiece. Errors abounded in all previous editions, but with the assistance of three newly-discovered sources, editor Jonathan Del Mar has cleaned up the text, corrected wrong notes and rhythms and (for the first time since 1807) presented the work in a way that a musician of Beethoven’s day might have recognized, with all necessary information for directing the piece included in the solo piano part.

- Piano reduction with separate parts for all three soloists
- Correction of many errors found in previous editions

 “In fact, the recent urtext edition is a monument to the era of scholarship ...” (Strings)

Berwald, Franz
(1796–1868)

Septet for clarinet, bassoon,
horn, violin, viola, violoncello
and double bass
Urtext / Ed. E. Eppstein
BA 8514 Parts in slipcover



Brahms, Johannes
(1833–1897)

Trio for Violin, Horn (Viola or Violoncello) and Piano op. 40
Urtext / Ed. C. Hogwood
BA 9435 Score with parts

Brahms’ famous Horn Trio op. 40, composed in 1865 for the natural horn, is a work of considerable significance. Hogwood draws on a newly discovered source for this publication, a source that has not been available for any previous edition. We now learn that Brahms wrote at least the trio part of the Scherzo movement some twelve years earlier – in 1853 – and that it was originally intended for solo piano. This piano movement is printed in the appendix.

This Urtext edition offers not only the standard instrumentation of violin, horn and piano but also the alternative scorings for violoncello or viola instead of horn. The variants found in the violoncello and viola parts are shown as *ossias* in the score.

- Includes alternative parts for violoncello and viola

Brahms, Johannes
(1833–1897)

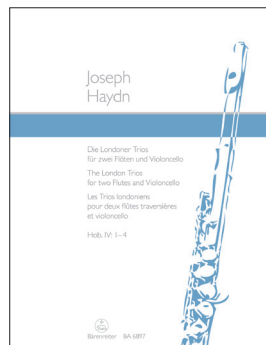
Trio for Clarinet
(Viola), Violoncello and Piano
op. 114
Urtext / Ed. C. Hogwood
BA 9438 Score with parts

Brahms’ Clarinet Trio, composed in 1891, was inspired by the exceptional musicality of clarinetist Richard Mühlfeld. As he did for his horn trio, Brahms prepared a viola part as a possible alternative to the clarinet. Both scorings were rehearsed (the viola part being played by Joseph Joachim) prior to the premiere and publication of the work.

- Viola part included as an alternative to the clarinet part

Geminiani, Francesco
(circa 1680–1762)

Sonata in E minor
for oboe (flute/violin) and bc
Ed. H. Ruf
HM 178 Score with part



Haydn, Joseph
(1732–1809)

The London Trios Hob. IV: 1-4
for two flutes and violoncello
Ed. L. Balet
BA 6897 Parts in slipcover

CHAMBER MUSIC

Miscellaneous Chamber Ensembles

Haydn, Joseph /
(1732–1809)


Salomon, Johann Peter
(1745–1815)

Symphonies for flute, string
quartet and piano ad libitum
Ed. C. Hogwood


- Symphony Quintetto
after Symphony Hob. I:94
“Surprise” in G maj
BA 4632 Score with six parts

- Symphony Quintetto
after Symphony Hob. I:97
in C maj
BA 4635 Score with six parts

- Symphony Quintetto
after Symphony Hob. I:101
“The Clock” in D maj
BA 4634 Score with six parts

 “...An unmissable new
arrangement of a well-loved
masterpiece.” (PAN Magazine)

- Symphony Quintetto
after Symphony Hob. I:104
“London” in D maj
BA 4633 Score with six parts

 “This is magnificent
chamber music in a first-rate
publication. An exemplary and
highly detailed preface by the
editor tells readers all they
need to know about the
genesis and modern edition
of this piece.”
(Tibia, Hans-Martin Linde)

Martinů, Bohuslav
(1890–1959)

Promenades H 274
for flute, violin and
harpsichord (piano)
BA 3327 Score with parts

Sonata H 254
for flute, violin and piano
BA 3326 Score with parts

Meyerbeer, Giacomo
(1791–1864)

Quintet for clarinet, two
violins, viola and violoncello.
First edition

Urtext / Ed. D. Klöcker
BA 8731 Score with parts

Mozart, Wolfgang Amadeus
(1756–1791)

Quartets K. 285, 285^a,
K. Anh. 171 (285^b), K. 298
for flute, violin, viola and
violoncello
Urtext / Ed. J. Pohanka
BA 4405 Parts in slipcover
TP 150 Study score

Quartet in F maj K. 370 (368^b)
for oboe, violin, viola and
violoncello
Urtext / Ed. J. Pohanka
BA 4867 Parts in slipcover
TP 151 Study score

Quintet in A maj K. 581
for clarinet, two violins, viola
and violoncello
Urtext / Ed. E. F. Schmid
BA 4711 Parts in slipcover
TP 14 Study score

Sonata in B-flat maj
for violoncello (bassoon) and
piano according to K. 292 (196^c)
or for two bass instruments
K. 292 (196^c). Arranged by
M. Töpel after the **Urtext** /
Ed. D. Berke
BA 6974 Score with parts

Pintscher, Matthias
(*1971)

Figura I for string quartet and
accordion (1998)
BA 7491 Score
BA 7491-22 Parts in slipcover

Schönberg, Arnold
(1874–1951)

Seven Canons
for three to four instruments
(winds and/or strings)
Ed. M. Töpel
BA 8056 Performance score
(with additional parts: second
instrument in F, third
instrument in B-flat)

Schubert, Franz
(1797–1828)

Octet in F maj op. post. 166
D 803 for clarinet, bassoon,
horn, two violins, viola,
violoncello and double bass
Urtext / Ed. A. Feil
BA 5617 Parts in slipcover
TP 302 Study score

Škroup, František Jan
(1801–1862)

Trio in E-flat maj op. 27
for piano, clarinet (violin)
and violoncello
Urtext / Ed. M. Harlow
BA 9521 Score with parts

Telemann, Georg Philipp
(1681–1767)

Quartet in G maj TWV 43:G2
for flute, oboe, violin,
violoncello and bc from
Tafelmusik I
Urtext / Ed. J. P. Hinnenthal
BA 3534 Score with parts

Trio in F maj (Essercizii Musici)
for treble recorder (flute/
violin), viola da gamba
(viola/violoncello) and bc
Ed. W. Upmeyer
NMA 131

Vivaldi, Antonio
(1678–1741)

Pastorale in A maj from
“Il pastor fido” op. 13/4
for violin (flute, oboe),
obligato violoncello and bc
(organ, harpsichord)
Ed. W. Upmeyer
BA 6964 Score with parts

Zelenka, Jan Dismas
(1679–1745)

Six Sonatas ZWV 181

- Sonata III in B-flat maj
for violin, oboe, bassoon and
bc
Eds. W. Reich, W. Horn
Critical edition
HM 273 Score with parts

*The series with popular pieces
in easy but effective arrangements*



Ready to ▶ Play

Do you want to make music without first having to read complicated notes and practice difficult passages?

Then Ready to ▶ Play

is what you need! The pieces are easy to sight-read and still sound effective.

Ready to ▶ Play

The editions in this series offer a varied instrumentation ranging from solo playing to collections of chamber music. Piano parts are always written in such a way that even players with little experience can still enjoy music making.

The series will be continued.

Beautiful Adagios

9 Pieces for two Violins
BA 10615

Christmas Hits

for 2 Cellos
BA 10612

Classic Hits

for Violin and Viola
BA 10626

Classic Hits

for 2 Cellos
BA 10611

Folk

for two Violins
BA 10624

Introduction to the Great Composers

for Violin and Piano
BA 10633

27 Miniatures NEW 2018

for String Trio
BA 10647

The Roots of Jazz

for Violin and Violoncello
BA 10606

Tango Classics

for Violin and Piano
BA 10614

Tango Classics

for Cello and Piano
BA 10632

Violin Classics

for two Violins
BA 10607



Mix and match your instruments

“combocom” is Bärenreiter’s series of music for variable ensemble. Each volume contains a full score for piano, keyboard or guitar, melody parts (in C, B-flat, and E-flat) and a part for bass instrument.

“combocom” also offers suggestions for using percussion. It thus permits a wide range of instrumental combinations: if the violin takes the top part, the saxophone can play the counter-melody and the cello the bass while the guitar strums the specified chords.

Presto, the band is off and running!

But many other combinations are possible too, whether at home, at school, or in a “genuine” band, combo or buskers’ ensemble ...



El Porteño
Tango criollo

Ángel Villoldo
Arr.: Jean Kleeb

f *mf*

A **B**

Mel. I

6

13

El Porteño

Tango criollo

Ángel Villoldo
Arr.: Jean Kleeb

f *mf*

A **B**

Mel. I (Flute)

Mel. II (Violin)

Piano

Bass

5

10

A **B**

BA 7669

© 2008 by Bärenreiter-Verlag, Kassel

“... either one of these collections would provide a treasure trove of useful and refreshing material to enliven school ensemble activity.” (Music Teacher)

Tango

Jean Kleeb (Arr.)
11 Arrangements for variable instrumentation. Score with parts for melody I and II (C/B \flat /E \flat) and bass BA 7669

Suggestions for instruments to be used:

- Melody I in C
- Melody I in B \flat
- Melody I in E \flat
- Melody II in C
- Melody II in B \flat
- Melody II in E \flat
- Bass Part
- With Piano Part and Guitar Chords in the Score.

El choclo / El Entreriano /
Adiós muchachos! / Derecho viejo /
El Porteño / Bola prá frente /
Momentos a dois / A media luz /
La guitarrita / Como se fosse um
tango / El día que me quieras

Arrangements for variable combinations



Balkan

Paul Hoorn (Arr.)
13 Arrangements
Score with parts for melody I
(C/B \flat /E \flat), guitar, piano and bass
BA 6700

Rumenje / Two Walachian
Dances / Danas maiko ženiš svoga
sina / Phirav mange korkoro / Opa
cupa / Kustino Oro / Djurdjevdan
and others

Blues

Berthold Kloss (Arr.)
16 Arrangements
Score with parts for melody I
(C/B \flat /E \flat), guitar I, guitar II and bass
BA 7668

I Believe I'll Dust My Broom /
Southbound / Going Up The Country
/ Backwater Blues / Lone Wolf /
Four Days Creep and others

Django

Thomas König (Arr.)
11 Gypsy Swing Arrangements
in the style of Django Reinhardt
and Stéphane Grappelli. Score
with parts for melody (C and B \flat),
guitar I, guitar II and bass
BA 7665

Zigani / All Of Me / I've Found
A New Baby / Lulu Swing / Fuli
Tschai / Honeysuckle Rose /
Ziganotschka / Fis Torza / Romano
/ Sweet Georgia Brown / Black Eyes

Djelem

Paul Hoorn (Arr.)
11 Arrangements of Gypsy Songs
and Dances. Score with parts for
melody I and II (C and B \flat), bass
and guitar chords
BA 7664

Djelem, Djelem / Ando
Verdan / Romni / Doina - Hora -
Sirba / Užieko Kolo / Nane Cocha
/ Sare Patrya / Na Yanav Ko Dad
M'ro Has and others

Irish

Bertold Breig (Arr.)
9 Arrangements
Score with parts for melody I (C,
B \flat), melody II in C (violin), C (flute),
B \flat and violoncello/bass
BA 7670

Sally Gardens / Roddy
McCorley / Drowsy Maggie /
Oh Danny Boy / Slievenamon /
Spencil Hill / The Town I Loved So
Well / Whiskey In The Jar / The
Irish Washerwoman

Kaffeehausmusik

Bertold Breig (Arr.)
7 Arrangements
Score with parts for melody I and
II (C/B \flat /E \flat), piano, bass and guitar
chords
BA 7661

Ich bin von Kopf bis Fuß ...
/ Das Fräulein Gerda / Le Temps
des Cerises / Ich steh' mit Ruth
gut / La Paloma / Humoreske /
Russischer Tango

Klezmer

Henner Diederich (Arr.)
12 Arrangements
Score with parts for melody I and II
(C and B \flat),
piano, bass and guitar chords
BA 7660

Di Mesinke ojsgegebn /
Di Simbl / Dos Lidl fun goldenem
Land / Frejlechs / Sherele / Jiddi-
scher Tanz / 7 Uhr 40 / Un as der
Rebbe lacht / Das Zitronchen and
others

Salonmusik

Bertold Breig (Arr.)
6 Arrangements
Score with parts for melody I and
II (C/B \flat /E \flat), piano, bass and guitar
chords
BA 7666

Salut d'amour / Spanischer
Tanz / Jalousie / Heintzelmännchens
Wachtparade / Barcarole /
Die Fledermaus (Potpourri)

Samba-Salsa-Son

Jean Kleeb (Arr.)
9 Arrangements
Score with parts for melody I and
II (C/B \flat /E \flat), piano, bass and guitar
chords
BA 7662

Goza mi mambo / Sambinha 1 /
Mulher Rendeira / Tico-tico no fubá
/ Tango in B min / Tango in G min
and others

Spirituals

Graham Buckland (Arr.)
12 Arrangements
Score with parts in C / B \flat / E \flat / F
BA 6699

Zydeco - Cajun

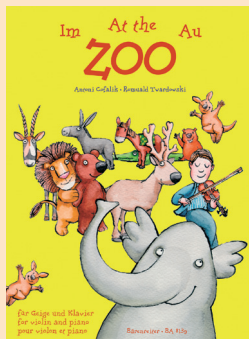
Rolf Schwarzien (Arr.)
15 Arrangements
Score with parts for melody I and
II (C/B \flat /E \flat), accordion, bass and
percussion
BA 7667

Acadian Two Step / Les filles
du Canada / Lacassine Special /
Jolie blonde / Perodin Two Step
/ Crowley Two Step / Petits yeux
noirs / Chère ici, chère là-bas /
Don't Mess With My Toot Toot
/ Don't Cry No More / Zydeco
Boogaloo / Fais Do-Do / Lucille /
Cryin' Squeezebox / Lees marins
de la Nouvelle France

Violin

Der kleine Paganini

Delightful Etudes for violin and piano.
Arranged by C. Bornemann
BA 8109 Score with part



Cofalik, Antoni Twardowski, Romuald

At the Zoo for Violin and Piano
20 pages with 15 colour illustrations and separate piano part
BA 8139

The well-known Polish violin teacher takes his young pupils on an exciting walk through the zoo, depicting fifteen animals in simple but distinctive and highly unusual character pieces. When the teacher plays the enclosed piano accompaniment, the result is a wide range of sounds that guarantee fun in lessons and applause during performances!

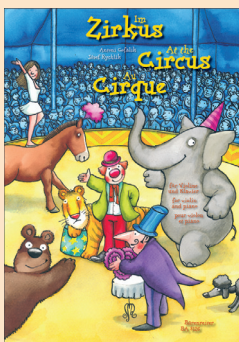
Introduction to the Great Composers

for violin and piano
Ed. I. Nagy
Ready to Play
BA 10633 Score with part

This volume offers a varied repertoire with works by famous composers. It presents 15 pieces from the 17th to 19th centuries ranging from Purcell through to Tchaikovsky. The piano accompaniments are not difficult to play, and the violin part itself can be mastered frequently in first position.

Let's go to the zoo /
The kangaroo / The bear /
The pony / The reindeer / Two
little donkeys / The crocodile /
The beavers / The elephant /
The grasshopper / The ants /
The lion / The antelope /
The seal / Our dear pupils

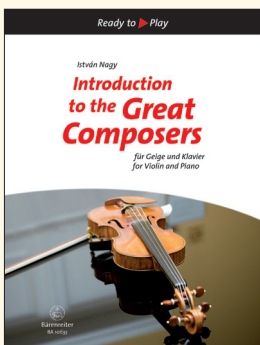
"I am sure this book will
fire the imagination of young
players." (ESTA – News & Views)



Cofalik, Antoni Rychlik, Józef H.

At the Circus for Violin and Piano
23 pages with 12 colour illustrations and separate piano part
BA 8126

The circus is coming / The
equestrienne / Trapeze artists /
The clown / The brisk bear /
Dwarf poodles / The illusionist /
The wire dancers / The bored
tiger / The snake charmer / The
dancing elephant / Doll's march



For more than three decades **The Sassmannshaus Tradition** has been the household name for excellence in beginner string methods in German-speaking countries. More than half a million students have successfully learned to play string instruments using these editions. The publication of the four violin books in 2008 in a fully adapted English version has been a big success.

Sassmannshaus, Egon and Kurt The Sassmannshaus Tradition Early Start on the Violin

The violin method
for children 4 years and older

Violin Book 1

BA 9676 **English** edition
BA 9671 **German** edition
BA 9664 English edition
with **Spanish** text
supplement
BA 9666 English edition
with **French** text
supplement

Violin Book 2

BA 9677 **English** edition
BA 9672 **German** edition
BA 9665 English edition
with **Spanish** text
supplement
BA 9667 English edition
with **French** text
supplement

Violin Book 3: Elementary
duets. Dances and other pieces
in various keys

BA 9678 **English** edition
BA 9673 **German** edition

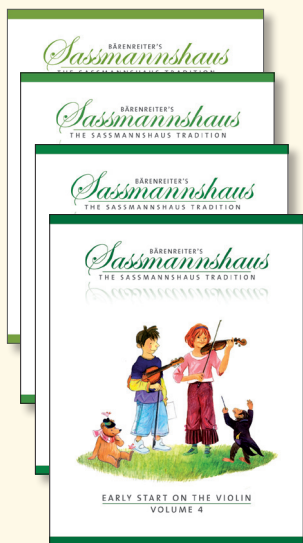
Violin Book 4: Duet playing
in all positions

BA 9679 **English** edition
BA 9674 **German** edition

"The four volumes and the
corresponding website provide
a comprehensive, logically
sequenced and easy to follow
method for teachers and pupils
of the violin." (Stringendo)



BÄRENREITER'S *Sassmannshaus* THE SASSMANNSHAUS TRADITION



- Large print notes and texts as well as many colourful illustrations are ideal for pre-school as well as school children.
- Note reading is emphasised from the first lesson, encouraging ensemble playing from the very beginning.
- Songs and scales in different positions are easily mastered within the first year of playing to ensure that children are not confined to first position playing.
- Advanced string techniques such as varied bow strokes and shifting are introduced in a basic form.



Sassmannshaus Violin Recital Album

for violin and piano
or two violins

Eds. M. Lusk,
C. Sassmannshaus,
K. Sassmannshaus

Each volume with score and part, plus additional violin part for the duet version
BA 9668 Vol. 1 **First Position**
BA 9669 Vol. 2 **First Position**


These two collections offer a rich selection of recital pieces, either to complement the *Early Start on the Violin* method or to play independently from it. As all the pieces are written in first position, they can be used after just a few months of lessons.

The piano part may be played by the teacher or an advanced student. As an alternative, the accompaniment can be played by a second violin.



From the contents of Volumes 1 and 2: Nursery rhymes, folksongs, but also less well-known gems, as well as original pieces by the editors, all precisely tailored to meet the needs of young students.

- All pieces written in first position
- With a second violin part for duet performance
- Available in freely accessible recordings on YouTube

 *"The piano accompaniments are nice and simple for those of us with limited keyboard ability, but what I like most are the well-crafted violin accompaniments that enable this album to be used as a set of violin duets."* (Arco)



Violin

Gola, Zdeněk (*1929)

Violin Technique

BA 9550 Volume 1

BA 9551 Volume 2

The aim of these studies is to improve left-hand techniques, enabling the student to execute shifting positions with greater confidence.

- With brief descriptions in three languages (Cz/Ger/Eng)
- Advanced level of difficulty

Ševčík, Otakar (1852–1934)

School of Violin Technique op. 1

Ed. J. Foltýn

BA 9552 Book 1: 1st Position

BA 9553 Book 2: 2nd – 7th Position

BA 9554 Book 3: Changing Positions

BA 9555 Book 4: Exercises in Double Stops and Harmonics

Ševčík's complete work covers every area of violin technique, from the most elementary level and special exercises concerning individual technical problems right through to analytical studies of the standard concertos. Today, more than 130 years later, his "Violin School" still numbers among the most important teaching methods for violinists.

Jaroslav Foltýn, violin professor at Prague Conservatory (like Ševčík at one time), has provided an accurate methodological commentary.

School of Bowing Technique

op. 2

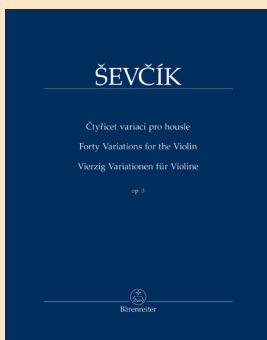
Ed. J. Foltýn

BA 9591 Book 1

BA 9592 Book 2

BA 9593 Book 3

Ševčík's op. 2 deals with the elementary technical demands of the right hand. Divided into three sections, the tutor contains more than 4,000 systematically arranged bowing exercises in increasing order of difficulty. This new edition of the School of Bowing Technique combines the original six volumes in groups of two.



Ševčík, Otakar (1852–1934)

NEW 2018

Forty Variations for the Violin

op. 3

Ed. P. Kudělásek

BA 11521

Preparatory Trill Studies and the Development of Double-Stopping op. 7

Ed. J. Foltýn

BA 9556

Ševčík's Preparatory Trill Studies deal with the placement of the fingers, their pressure on the strings and their action on the fingerboard in elementary positions, proceeding from slow movements to trills.

- With methodological notes by the editor (Cz/Eng/Ger)
- Moderate to advanced level of difficulty

Changes of Position and Preparatory Scale Studies op. 8

Ed. J. Foltýn

BA 9557

This volume of exercises is devoted to changes of position and preparatory studies for scales over three octaves (in 3rds, 6^{ths}, octaves and 10^{ths}). Our edition is based essentially on the original print, issued in the early 20th century, and on sources from Ševčík's posthumous papers.

- With methodological notes by the editor (Cz/Eng/Ger)
- Moderate level of difficulty

“These comprehensive volumes are valuable additions to any violinist's library.”
(American String Teacher)

Viola



Bärenreiter's Viola Collection

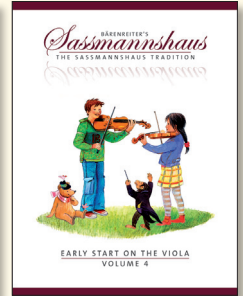
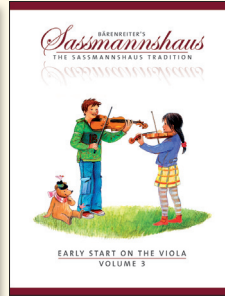
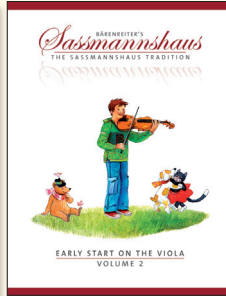
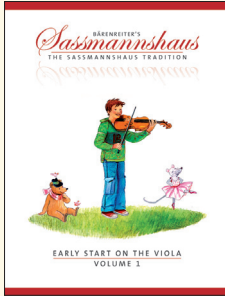
Concert Pieces

for Viola and Piano

Ed. K. Sassmannshaus

BA 9697 Viola part with enclosed piano accompaniment

This edition presents 14 pieces covering a wide stylistic spectrum. The works are arranged in increasing order of difficulty, the cornerstones being two works by Georg Eduard Goltermann; his technically simple *Andante religioso* and his demanding *Adagio and Tarantella*. Works by Kalliwoda, Fauré, Grieg, Dvořák, amongst others, are included.



Sassmannshaus, Egon and Kurt
The Sassmannshaus Tradition
Early Start on the Viola
 The viola method
 for children 4 years and older

Viola Book 1

BA 9686 English edition
 BA 9681 German edition

Viola Book 2


BA 9687 English edition
 BA 9682 German edition

Viola Book 3: Elementary
 duets. Dances and other pieces
 in various keys

BA 9688 English edition
 BA 9683 German edition

Viola Book 4: Duet playing
 in all positions

BA 9689 English edition
 BA 9684 German edition

 *"This is outstanding
 teaching material at a very
 reasonable price."*
 (Music Teacher)



Gavotte

Duet Book, c. 1740



Gigue

Joseph Bodin de Boismortier (1689–1755)



6

From: *Early Start on the Viola, Book 4* · BA 9689

Viola

Sassmannshaus
Viola Recital Album

for viola and piano
or two violas

NEW 2017

Eds. M. Lusk, C. Sassmannshaus,
K. Sassmannshaus

Each volume with score and
part, plus additional viola part
for the duet version

BA 8990 Vol. 1 First Position
BA 8991 Vol. 2 First Position
BA 8992 Vol. 3 First Position
BA 8993 Vol. 4 First Position



BÄRENREITER'S Sassmannshaus THE SASSMANNSHAUS TRA

Favorite Melody Lieblingsmelodie

Septimus Winner
Arr. Sassmannshaus

Allegretto

Viola

Piano

f

mp

mf

Variation

Variation

23

28

1. 2.

1. 2.

BA 8993

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From: Viola Recital Album, Volume 4 · BA 8993

haus

DITION



These four volumes are designed as companion volumes to the *Early Start on the Viola* method but work equally well as a supplement to any other viola method. As all pieces are written entirely in first position, they can be used just after a few months of lessons.

The piano part may be played by the teacher or an advanced student. Alternatively a second viola part allows duet playing with the teacher during lessons. Volumes 1 and 2, can be used as a supplement to the *Early Start on the Viola* method, Volumes 1 and 2 (BA 9686 and BA 9687). The 18 pieces are structured to follow the same progression of finger patterns introduced in the *Early Start* method. This systematic progression helps the student to solidify the hand position and improve intonation. The basic bowing techniques do not require changes in bow speed or sounding point. The young performer can focus on a straight and beautifully placed bow that produces a pleasing and clear sound.

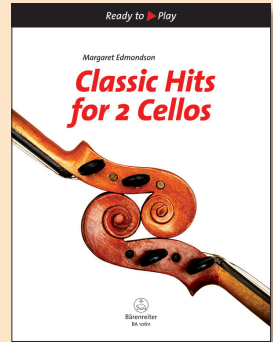
Volumes 3 and 4, can be used as a supplement to the *Early Start on the Viola* method, Volumes 2 and 3 (BA 9687 and BA 9688). The 12 pieces are structured to follow the same progression of finger patterns introduced in the *Early Start* method. The later repertoire in this volume includes a careful introduction of downward and upward extensions.

Violoncello



Bärenreiter's Cello Collection
Concert Pieces for Cello and Piano
Ed. C. Sassmannshaus
BA 9695 Score with part

A collection of works by Mendelssohn Bartholdy, Goltermann, Klengel, Dvořák, Seitz, Fauré, Saint-Saëns.



Classic Hits for 2 Cellos

Arranged by M. Edmondson
Ready to Play
BA 10611 Performance score

“At the same time those famous tunes by Weber, Mozart, Schubert, Haydn and Schumann are learned, the young cellist is polishing his listening and ensemble skills. This volume is a most enjoyable and motivational adjunct to the students' usual repertoire.”
(Australian Music Teacher Magazine)

Violoncello

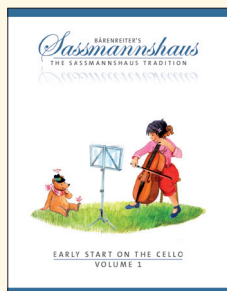
Konzertstücke für Cello und Klavier Concert Pieces for Cello and Piano Madrigal

Andantino quasi Allegretto

Achille Simonetti
(1857-1928)

From: Bärenreiter's Cello Collection · BA 9695

Violoncello



Sassmannshaus, Egon and Kurt Corssen, Michael

The Sassmannshaus Tradition
Early Start on the Cello
The cello method for children
4 years and older

Cello Book 1

BA 8996 English edition
BA 9691 German edition

Cello Book 2

BA 8997 English edition
BA 9692 German edition

Cello Book 3: Elementary duets. Dances and other pieces in various keys.

BA 8998 English edition
BA 9693 German edition

Cello Book 4: Duet playing in all positions.

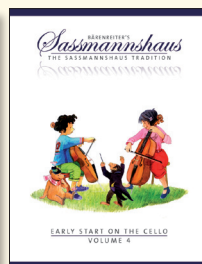
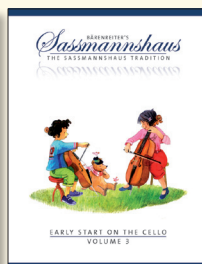
BA 8999 English edition
BA 9694 German edition

“This is a fabulous addition to one's pedagogical library. ... I have thoroughly enjoyed using these books as a supplement to my teaching and think that you will also find them a useful addition to your teaching library.”

(American String Teacher)



BÄRENREITER'S
Sassmannshaus
THE SASSMANNSHAUS TRADITION



Andante con moto

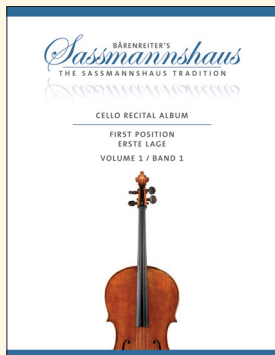
Justus Johann Friedrich Dotzauer (1783–1860)

From the cello method

Allegretto

Michael Corssen

From: Early Start on the Cello, Book 4 · BA 8999



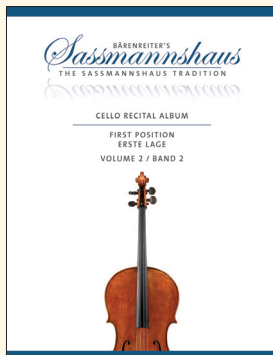
Sassmannshaus Cello Recital Album for cello and piano or two cellos

Eds. M. Lusk, C. Sassmannshaus

Each volume with score and part, plus additional cello part for the duet version
BA 8994 Vol. 1 First Position
BA 8995 Vol. 2 First Position

The 18 pieces in Volume 1 can be used as a supplement to the *Early Start on the Cello* method, Volumes 1 and 2 (BA 8996 and BA 8997) and are structured to follow the same progression of finger patterns introduced in the method. This systematic progression helps the student to solidify the hand position and improve intonation. The basic bowing techniques do not require changes in bow speed or sounding point. The young performer can focus on a straight and beautifully placed bow that produces a pleasing and clear sound.

The 12 pieces in Volume 2 can be used as a supplement to the *Early Start on the Cello* method, Volumes 2 and 3 (BA 8997 and BA 8998) and are structured to follow the same progression of finger patterns introduced in the method.



The later repertoire in this volume includes a careful introduction of downward and upward extensions.

- Charming collections of easy pieces in first position
- Each cello part is supported by a piano accompaniment for student performances
- Alternately a second cello part allows duo playing with the teacher during lessons. This early introduction to chamber music brings joy and satisfaction to the young cellist and teaches the student to hear the music as a whole.
- The two volumes are designed as companion publications to the *Early Start on the Cello* method. However, they work equally well as a supplement to any other cello method.
- A variety of rarely published works by well-known cellists and pedagogues such as Wilhelm Fitzenhagen, Hugo Schlemüller, and August Nölck make these publications attractive to teachers and students.

Battanchon, Felix (1814–1893)

12 Etudes in the Thumb Position for Solo Violoncello
op. 25
BA 9405 → page 35

**Cofalik, Antoni
Twardowski, Romuald**
At the Zoo for Cello and Piano
BA 8124

Duport, Jean-Louis (1749–1819)

21 Etudes for Violoncello with an Accompaniment of a 2nd Violoncello (ad lib.)
Score with part and text volume
BA 6980 → page 35

Grützmacher, Friedrich (1832–1903)

Technology of Violoncello Playing. Twenty-four Etudes for Violoncello Solo op. 38
BA 6997 Score and text volume
→ page 35

Lee, Sebastian (1805–1877)

40 Easy Etudes for Violoncello with an Accompaniment of a 2nd Violoncello (ad lib.) op. 70
BA 9401 → page 35

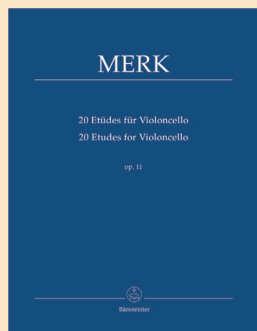
Marton, Anna (*1928)

Einführung in die Daumenlage
New Perspectives in Thumb Position. 100 little exercises for violoncello (German text only)
BA 6608

✎ *"The volume covers all the material clearly and straightforwardly. The exercises are varied and appealing both musically and rhythmically ... a valuable addition to the teaching material for the cello."*
(Schweizerische Musikzeitung)

Einführung in das Lagenspiel
New Perspectives in Position Playing. 125 little exercises for violoncello (German text only)
BA 6649

Violoncello



Merk, Joseph
(1795–1852)

20 Etudes for Violoncello op. 11
BA 9411 → page 35

Popper, David
(1843–1913)

Fifteen Easy Melodic-Harmonic
Etudes for Violoncello with
an Accompaniment of a 2nd
Violoncello (ad lib.) op. 76 I /
Ten Grand Etudes of Moderate
Difficulty for Violoncello Solo
op. 76
BA 6979 → page 35

High School of Violoncello
Playing. Forty Etudes for
Solo Violoncello op. 73
BA 6978 → page 35

New Arrangement for Violoncello

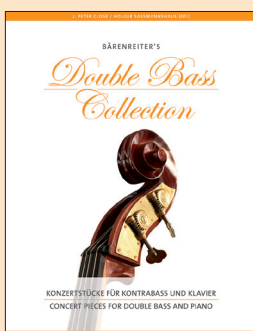
Ševčík, Otakar
(1852–1934)

NEW 2018

School of Bowing Technique
op. 2
arranged for violoncello
by T. Jamník

BA 11547 **Book 1**
BA 11548 **Book 2**
BA 11549 **Book 3**

Double Bass



**Bärenreiter's Double Bass
Collection**

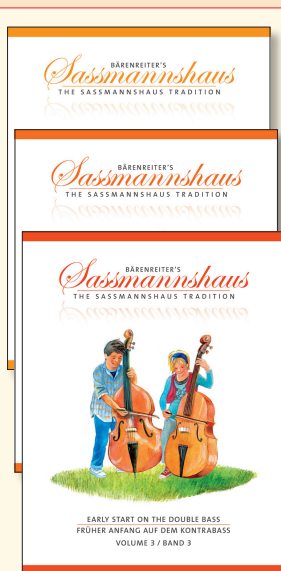
Concert Pieces for Double Bass
and Piano
Eds. J. P. Close, H. Sassmannshaus
BA 9696 Double bass part
and enclosed piano
accompaniment

The edition contains 19 concert
pieces which are easy to rehearse
yet sound effective from the
Baroque, Classical and
Romantic periods. In addition
there are newly composed
pieces by the Polish bass player
Boguslaw Furtok (*1967).

- Easy to medium level of
difficulty

📖 Arrangements of works by
Beethoven / J. S. Bach / Fauré /
Dancla / Tchaikovsky /
Saint-Saëns a. o.

➡ Please see
Bärenreiter's website
www.baerenreiter.com
for more information on the
individual editions, such as
complete bibliographical data,
cover illustrations, sample
pages, complete contents,
and descriptive texts.



**Sassmannshaus, Holger
Close, J. Peter**

The Sassmannshaus Tradition
Early Start on the Double Bass
Bass method for children
6 years and older

Double Bass Book 1
BA 9661 English edition
BA 9660 German edition

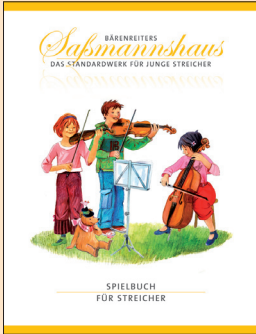
Double Bass Book 2
BA 9662 English/German
edition

Double Bass Book 3
BA 9663 English/German
edition

Includes many bass duets and
new original compositions by
B. Furtok; vol. 3 with a
16 page insert with piano
accompaniments

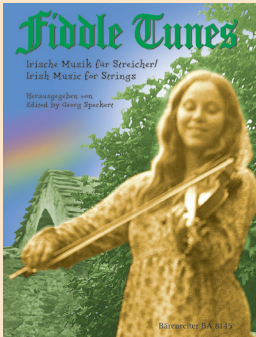
📖 "These volumes have
tremendous value to studio
and classroom teachers. ...
This wonderful collection
melds technique, musicality,
and pedagogy in a beautiful,
easy-to-read package, inspiring
both young bassists and the
educators nurturing them."
(American String Teacher)

String Ensemble



Sassmannshaus, Egon
Spielbuch für Streicher
Little pieces in preparation for
orchestra playing – for children
BA 9698 Performance score

Cowboy Songs for Strings
BA 8136



Fiddle Tunes
(Irish Music for Strings)
BA 8145

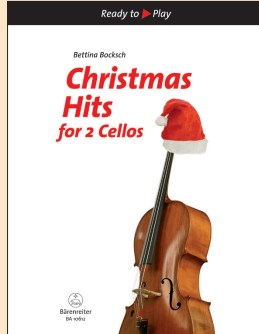
Indian Chants for Strings
BA 9402

Merry Christmas for Strings
BA 8140

Mexican Hat Dance for Strings
BA 8141

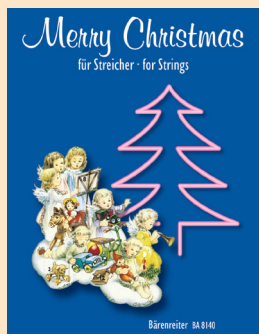
Tango for Strings
BA 9415
→ page 82

Christmas



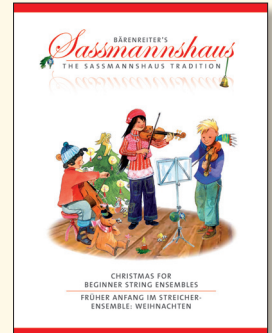
Christmas Hits
for 2 Cellos
Arranged by B. Bocksch
Ready to Play
BA 10612 Performance score

We wish You a Merry
Christmas / God Rest You
Merry, Gentlemen / Hark!
The Herald Angels Sing / Il est
né, le divin Enfant! / Adeste
fideles / Joy To The World /
Les anges dans nos campagnes
/ Stille Nacht, heilige Nacht /
O Tannenbaum / O du fröhliche
/ Entre le bœuf et l'âne gris
/ What Child Is This? / Jingle
Bells



Merry Christmas for Strings
Arranged by G. Speckert
BA 8140 Score with five parts:
V I, V II, Va (V III), Vc

Adeste Fideles / God Rest
Ye Merry Gentlemen / Hark!
The Herald Angels Sing /
Il est né, le divin enfant /
Jingle Bells / Les anges dans
nos campagnes /
O du fröhliche / Stille Nacht /
O Tannenbaum / We Wish
You a Merry Christmas / What
Child is This?



**Christmas for Beginner
String Ensembles** **NEW 2018**

Arr. E. Sassmannshaus,
C. Jähne

Christmas pieces for two
violins, viola and violoncello
BA 10689 Performance score

Christmas is a time for
making music especially in
ensembles. This edition with
its easy atmospheric
arrangements for two violins,
viola and cello is ideal for
beginner string players to get
into the Christmas spirit.
The 27 pieces are based either
on works of Baroque
composers or on traditional
Christmas carols. One of the
pieces requires an additional
violin, another a viola. With
their fine and transparent
texture, these pieces
encourage ensemble playing
from an early age.



Easy Arrangements for String Ensemble

by George Speckert



The easy arrangements are suitable for performance by string ensembles or string quartets. Each edition includes a score and five parts. The viola can be replaced by a third violin. Five parts included: VI, VII, Va (VIII), Vc

Cowboy Songs for Strings

BA 8136

Home on the Range / Arkansas Traveler / Down in the Valley / Red River Valley / She'll be comin' round the mountain / The Yellow Rose of Texas / Oh my Darlin'

Fiddle Tunes Irish Music for Strings

BA 8145

A Lovely Lass / Nothing Can Sadden Us / Quiet Sailing Waters / The Green Glen / The Foggy Dew / With Spirit

Indian Chants for Strings

BA 9402

Sunrise Call / My Bark Canoe / Thlah Hewe - Blue Corn Dance / Ghost Dance Song / The Ground Trembles / Tokala Olowan - Song of the Fox / Snake Dance / Medicine Song / Yei-be-chi Dance / Return of the Runners / Sun Down Song

"This would be at the top of my list for something new, different, and fun for young students in a group class." (Stringendo)

Merry Christmas for Strings

BA 8140

Adeste fideles / God rest ye merry gentlemen / Hark the Herold's Angel Sing / Il est né, le divin enfant / Jingle Bells / Les anges dans nos campagnes / O du fröhliche / Stille Nacht / O Tannenbaum / We wish you a Merry Christmas / What child is this?

Mexican Hat Dance for Strings

BA 8141

La Perle de Mazatlan / La Cucaracha / Chiapanecas / Cielito Lindo / El Jarabe Papatio (Mexican Hat Dance) / La Llorona

Tango for Strings

BA 9415

"The arrangements are very string-friendly, with an authentic tango feel, which make them grateful to learn and particularly to perform." (Music Teacher)

A Lovely Lass George A. Speckert

$\text{♩} = 144$ pizz.

From: Fiddle Tunes · BA 8145

BÄRENREITER'S *Concert Pieces*

***Bärenreiter's Concert Pieces* is a series of the most popular concertos and concert pieces for young violinists, violists, and cellists**

The works are edited and marked with fingering and bowing by the internationally-renowned violin teacher and co-author of the Sassmannshaus string method Kurt Sassmannshaus (violin/viola) and by Christoph Sassmannshaus (cello). The forewords introduce these little gems and include their technical requirements. The volumes form an ideal continuation of the Sassmannshaus string method and can partially be used in parallel from volume three onwards. Of course, they can supplement any other string method as well. The series gradually introduces more demanding repertoire to bridge the gap from methods to standard concert literature.

Violin and Piano

Accolay, Jean Baptiste
Concerto No. 1 in A min
BA 8976

Bériot, Charles-Auguste de
Scène de Ballet op. 100
BA 10695

Violin Concerto No. 9 in A min
op. 104
BA 10696

Fiocco, Joseph-Hector
Allegro in G maj
BA 8977

Mollenhauer, Edward
The Infant Paganini
Fantasia
BA 10691

The Boy Paganini
Fantasia
BA 10692

Monti, Vittorio
Czardas
BA 8975

Rieding, Oskar
Marcia op. 44, Rondo op. 22/3
BA 8982

Concerto in B min op. 35
BA 8971

Concerto in D maj
op. 36
BA 10697

NEW 2018

Rieding, Oskar
Concertino in Hungarian Style op. 21
BA 8973

Seitz, Friedrich 
Student Concerto in G min op. 12
BA 8985

Student Concerto in G maj op. 13
BA 8972

Student Concerto in D maj op. 22
BA 8979

Vivaldi, Antonio
Concerto in G maj op. 3/3
BA 8980

Concerto in A min op. 3/6
BA 8974

Viola and Piano

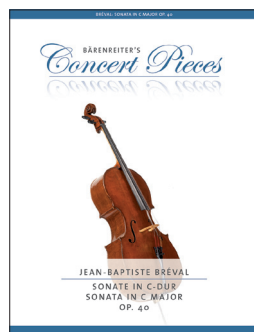
Rieding, Oskar
Concerto in B min op. 35
Transposed to E min and
arranged for viola
BA 8983

Seitz, Friedrich
Student Concerto in D maj op. 22
Transposed to G maj and
arranged for viola
BA 8986

Cello and Piano

Bréval, Jean-Baptiste
Sonata in C maj op. 40
BA 10698

NEW 2018



Mollenhauer, Edward
The Infant Paganini
Fantasia, arranged for cello
BA 10693

The Boy Paganini
Fantasia, arranged for cello
BA 10694

Rieding, Oskar
Concerto in B min op. 35
Transposed to D min and
arranged for cello
BA 8984

Seitz, Friedrich
Student Concerto in D maj op. 22
Transposed to G maj and
arranged for cello
BA 8987

Each edition consists of a string part and an enclosed piano accompaniment.

STUDY SCORES

Study Scores

Bach, Johann Sebastian (1685–1750)

Double Concerto in D min
BWV 1043 for two violins,
strings and bc
Urtext / Ed. D. Kilian
TP 284

Musical Offering BWV 1079
Urtext / Ed. C. Wolff
TP 198

Violin Concertos in A min
BWV 1041 and in E maj
BWV 1042
Urtext / Ed. D. Kilian
TP 269

Beethoven, Ludwig van (1770–1827)

Concerto in D maj
for Violin and Orchestra op. 61
Urtext / Ed. J. Del Mar
With an introduction by
B. Cooper
TP 919

String Quartets op. 18, 1-6
Urtext / Ed. J. Del Mar
TP 916

String Quartets op. 59, 1-3
Urtext / Ed. J. Del Mar
TP 917

String Quartets opp. 74, 95
Urtext / Ed. J. Del Mar
TP 918

NEW 2017

String Quartet in E-flat maj
op. 127
Urtext / Ed. J. Del Mar
TP 929

Brahms, Johannes (1833–1897)

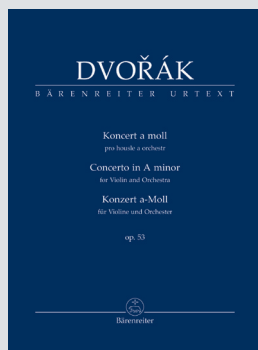
Concerto in D maj
for Violin and Orchestra op. 77
Urtext / Ed. C. Brown
TP 949

Sextet in B-flat maj op. 18
for 2 violins, 2 violas and
2 violoncellos
Urtext / Ed. C. Hogwood
TP 419

Sextet in G maj op. 36
for 2 violins, 2 violas and
2 violoncellos
Urtext / Ed. C. Hogwood
TP 420

Debussy, Claude (1862–1918)

String Quartet op. 10
Urtext / Ed. D. Woodfull-Harris
TP 414




Dvořák, Antonín (1841–1904)

NEW 2017

Concerto in A min for Violin
and Orchestra op. 53
Urtext / Ed. I. Cividini
TP 422

Concerto in B min
for Violoncello and Orchestra
op. 104
Urtext / Ed. J. Del Mar
With a Foreword by J. Smaczny
TP 620

 "This affordable study
score is a must-own for cellists
and conductors."
(American String Teacher)

String Quartet No. 1 in A maj
op. 2
Eds. J. Burghauser, A. Čubr
TP 539

String Quartet No. 2
in B-flat maj (B 17)
Eds. A. Pokorný, K. Šolc
TP 540

String Quartet No. 5 in F min
op. 9
TP 535

Dvořák, Antonín (1841–1904)

NEW 2018

String Quartet No. 10
in E-flat maj op. 51
Urtext / Ed. H. Schick
TP 523
In preparation

String Quartet No. 12 in F maj
"American" op. 96
Urtext / Ed. M. Kube
TP 538
In preparation

String Quintet in G maj op. 77
Eds. F. Bartoš, A. Pokorný
TP 577

String Quintet in E-flat maj
op. 97
Ed. F. Bartoš
TP 532

Elgar, Edward (1857–1934)

Concerto in E min
for Violoncello and Orchestra
op. 85
Urtext / Ed. J. Del Mar
TP 398

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for France.*

Fauré, Gabriel (1845–1924)

String Quartet op. 121
Urtext / Ed. J. W. Sobaskie
TP 412

*No distribution rights
for the USA.*

Franck, César (1822–1890)

String Quartet
Urtext / Ed. C. Strucken-Paland
TP 421

Haydn, Joseph
(1732–1809)

Concerto No. 1 in C maj
for Violoncello and Orchestra
Hob. VIIb:1
Urtext / Ed. S. Gerlach
TP 291

Concerto No. 2 in D maj
for Violoncello and Orchestra
Hob. VIIb:2
Urtext / Ed. S. Gerlach
TP 292

Janáček, Leoš
(1854–1928)

String Quartet No. 1
after Tolstoy's "Kreutzer
Sonata"
Urtext / Eds. L. Faltus,
M. Štědroň
TP 520

String Quartet No. 2
"Intimate Letters"
Urtext / Eds. L. Faltus,
M. Štědroň
TP 533

Youth / Mládí
arranged for string quartet
by K. Mařatka
TP 521

Martinů, Bohuslav
(1890–1959)**NEW 2018**

Nonet No. 2 H 374
for flute, oboe, clarinet,
bassoon, horn, violin, viola,
violoncello and double bass
Urtext / Ed. J. Zichová
TP 440 ♦

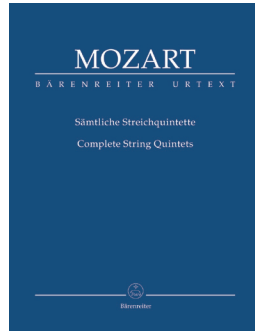
Martinů's Nonet No. 2 was
composed in 1959, the final
year of his life. It was
commissioned by the
ensemble Czech Nonet which
premiered the piece at the
Salzburg Festival and it
appeared in print
posthumously in autumn of
that same year.

♦ = Performance material
available on hire

Mendelssohn Bartholdy, Felix
(1732–1809)**NEW 2018**

Concerto in E min
for Violin and Orchestra op. 64
Urtext / Eds. R. L. Todd, C. Brown
TP 394

This study score contains the
final "well-known" version.

**Mozart, Wolfgang Amadeus**
(1756–1791)

Complete String Quintets
K. 174, 406 (516^a), 515, 516,
593, 614
Urtext / Eds. E. Hess,
E. F. Schmid
Revision and introduction
by M. H. Schmid
TP 159

Eine kleine Nachtmusik K. 525
Urtext / Ed. E. F. Schmid
TP 19

Quartet in F maj K. 370
for oboe, violin, viola and
violoncello
Urtext / Ed. J. Pohanka
TP 151

Quartets K. 285, 285^a, Anh. 171,
298 for flute, violin, viola and
violoncello
Urtext / Ed. J. Pohanka
TP 150

Quintet in A maj K. 581
for clarinet, two violins, viola
and violoncello
Urtext / Ed. E. F. Schmid
TP 14

**Mozart, Wolfgang Amadeus**
(1756–1791)

Quintet in E-flat maj K. 407
for horn, violin, two violas and
bass (violoncello)
Urtext / Ed. E. F. Schmid
TP 13

Serenade in B-flat maj
"Gran Partita" K. 361 (370^a)
Urtext / Eds. D. N. Leeson,
N. Zaslav
TP 312

String Quartet in C maj K. 465
for two violins, viola and
violoncello
Urtext / Ed. L. Finscher
TP 146

String Quintet in B-flat maj
K. 174 for two violins, two
violas and violoncello
Urtext / Ed. E. Hess
TP 153

The Ten Celebrated String
Quartets K. 387, 421, 428, 458,
464, 465, 499, 575, 589, 590
Urtext / Ed. L. Finscher
TP 140

The Thirteen Early String
Quartets K. 80, 155–160,
168–173
Urtext / Eds. K. H. Füssl,
W. Plath, W. Rehm
TP 318

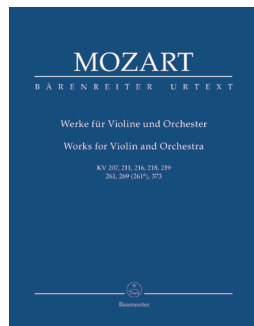
Three Divertimenti
for strings K. 136–138 (125^{a-c})
Urtext / Ed. K. H. Füssl
TP 278

STUDY SCORES

Mozart, Wolfgang Amadeus (1756–1791)

Trios for Strings K. 563, K. 266
(271st), K. Anh. 66 (562nd)

Urtext / Ed. D. Berke
TP 319



Works for Violin and Orchestra

K. 207, 211, 216, 218, 219, 261,
269 (261^a), 373

Urtext / Ed. C.-H. Mahling
TP 325

Violin Concertos

Urtext / Ed. C.-H. Mahling

- No. 3 in G maj K. 216
TP 272

- No. 4 in D maj K. 218
TP 273

- No. 5 in A maj K. 219
TP 20

Sinfonia concertante

in E-flat maj K. 364 (320^d)

for violin, viola and orchestra

Urtext / Ed. C.-H. Mahling
TP 176

Ravel, Maurice (1875–1937)

String Quartet

Urtext / Ed. J. Appold
Study score with Critical
Commentary
TP 413

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for France.*

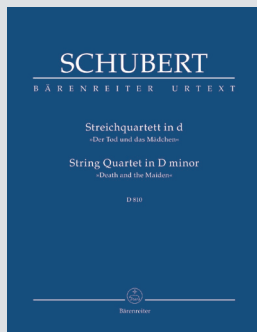
Saint-Saëns, Camille (1835–1921)

String Quartets Nos. 1 and 2

TP 779

In preparation

NEW 2018



Schubert, Franz (1797–1828)

String Trios

Urtext / Ed. W. Aderhold
TP 306

String Quartet in A min

“Rosamunde” D 804 op. 29,

String Quartet in C min

“Quartett-Satz” D 703

Urtext / Ed. W. Aderhold
TP 304

String Quartet in D min
“Death and the Maiden”
D 810

Urtext / Ed. W. Aderhold
TP 301

String Quartet in G maj

op. post. 161 D 887

Urtext / Ed. W. Aderhold
TP 303

String Quintet in C maj

op. post. 163 D 956

Urtext / Ed. M. Chusid
TP 287

Octet in F maj op. post 166

D 803

Urtext / Ed. A. Feil
TP 302

Smetana, Bedřich (1824–1884)

String Quartets

Urtext / Eds. F. Bartoš,
J. Plavec, K. Šolc

String Quartet No. 1 in E min

“From my Life”

TP 516

String Quartet No. 2 in D min

TP 517



Suk, Josef (1874–1935)

Meditation on the Old Czech
Hymn „St. Wenceslas“

op. 35a

Urtext / Ed. Z. Nouza
TP 583

String Quartet No. 1

in B-flat maj op. 11

Urtext / Ed. Z. Nouza
TP 530

String Quartet No. 2 op. 31

Urtext / Ed. Z. Nouza
TP 536

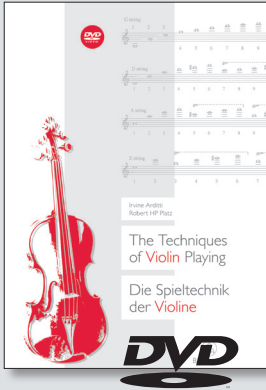
Vivaldi, Antonio (1678–1741)

The Four Seasons

Urtext / Ed. C. Hogwood
TP 399

The Techniques of Violin Playing

by Irvine Arditti and
Robert HP Platz



(Ger/Eng)
approx. 170 pages with DVD;
paperback
ISBN 978-3-7618-2267-8

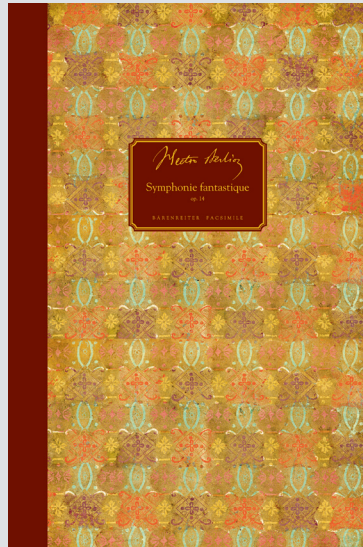
This publication takes into account the virtuosity of a new generation of soloists. These are soloists who with their exceptional ability have succeeded in paving the way for a greater understanding of classical and contemporary music.

The chapters on bowing techniques, vibrato, pizzicato, glissando, flageolet, tablatures, rhythm and electronic sound production are illustrated with numerous musical examples and diagrams.

Particularly helpful is the accompanying DVD, where Arditti demonstrates and explains the described techniques. Chapters on the basics of violin technique and on Arditti's personal experience with notable composers make the book equally interesting for non-violinists.

Hector Berlioz Symphonie fantastique op. 14

NEW 2018



Berlioz, Hector
(1803–1869)

Symphonie fantastique op. 14
Facsimile of the autograph score held in the Bibliothèque nationale de France.
With a commentary by Hugh McDonald
Documenta musicologica II/53
292 pages of facsimile,
12 pages Commentary
(Eng/Ger/Fr)
half-leather binding
ISBN 978-3-7618-1601-1

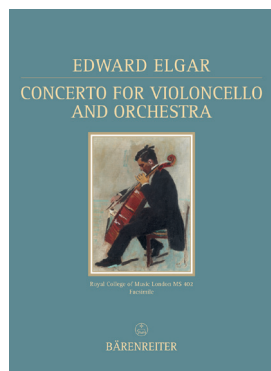
Love and insanity, tenderness and vulgarity bordering on the grotesque: Hector Berlioz never avoided extremes, neither in his life nor in his œuvre. His entire *Symphonie fantastique* is pervaded by a musical "idée fixe" representing a woman he adored. The symphony brought about his breakthrough and has remained popular ever since.

The impact of his masterly approach to composition, especially in the treatment of the orchestration, could still be felt in the 20th century. Berlioz revised the work for years before it finally reached its definitive version.

He entered many of these changes in the autograph score, which was also used for performances, by pasting strips of paper over the bars or parts in question. This facsimile edition, in high-quality four-colour reproduction, presents the manuscript as it is today – with strips of paper that can be folded out, making both versions visible.

Hugh Macdonald, General Editor of the *New Berlioz Edition*, explains the work's genesis and presents particular passages from each movement.

Facsimiles – English Books



Elgar, Edward (1857–1934)

Concerto in E min for Violoncello and Orchestra op. 85
Facsimile based on the autograph score at the Royal College of Music, London MS 402.

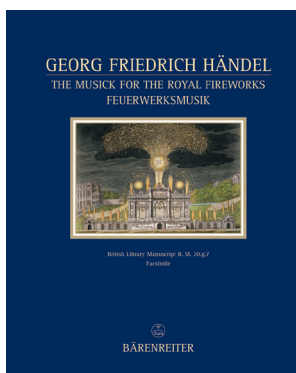
Edition in English and German.
Documenta musicologica II/36.
With an introduction by Jonathan Del Mar and a preface by Steven Isserlis (2007). 164 pages; hardback ISBN 978-3-7618-1928-9

When asked what significance the Cello Concerto had, Elgar replied: “a person’s attitude to life”. Today it is one of the most popular works in the cello repertoire.

True to the original, this facsimile reproduces Elgar’s numerous coloured corrections and additions; preparations for the printed version of the score and last minute corrections, no doubt reflecting his experience in rehearsals, performances and recordings.

The edition includes an introduction by Jonathan Del Mar who has also prepared the Urtext edition of this work as well as a preface by the renowned cellist Steven Isserlis.

No distribution rights for France.



Handel, George Frideric (1685–1759)

The Musick for the Royal Fireworks

HWV 351. Concertos HWV 335a and 335b. British Library Manuscript R.M. 20.g.7. Facsimile. Edition in English and German.

Documenta musicologica II/32. Edited and supplied with an introduction by Christopher Hogwood (2004). 96 pages; hardback ISBN 978-3-7618-1666-0

This edition is rounded off with a contemporary account of the fireworks, décor and rockets employed, thereby conveying something of the majesty and magnificence of the occasion. It is also illustrated with various engravings showing the extravagant sets for the fireworks display.



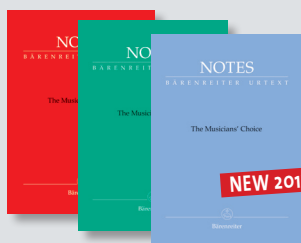
Mozart, Wolfgang Amadeus (1756–1791)

Eine kleine Nachtmusik K. 525
Facsimile of the autograph
With a commentary by Wolfgang Rehm.

Documenta musicologica II/46. 14 pages of facsimile (individually trimmed) and with an approx. 24-page accompanying booklet (Eng/Ger); presented in a silk-covered box ISBN 978-3-7618-2282-1

“Eine kleine Nachtmusik” is how Mozart entered the *Serenade in G major* in his personal catalogue of works on 10 August 1787. It was written without any known incentive or commission during the time that Mozart was composing *Don Giovanni*, a time when he was celebrating his greatest success as an opera composer. The manuscript was inaccessible to the public for almost half a century, but eventually Bärenreiter received exclusive permission to produce a facsimile of Mozart’s original.

Bärenreiter NOTES

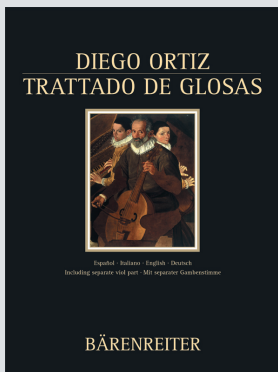


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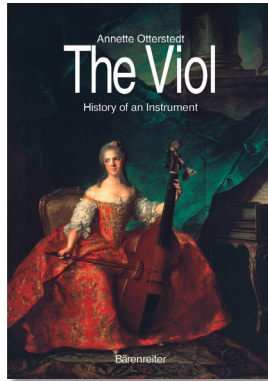


Ortiz, Diego
(circa 1510–1570)

Trattado de Glosas
Rome, 1553. Edition in Spanish, Italian, English, German.
Edited by Annette Otterstedt.
Includes separate viol part (2003). 126 pages; hardback format: 24.8 cm x 33 cm
ISBN 978-3-7618-1594-6

Diego Ortiz's *Trattado* is a classic in the art of musical ornamentation. Part 1 provides examples of every cadence while part 2 discusses the interplay between viola da gamba and harpsichord, including many pieces for this combination of instruments as illustrations. This edition makes Ortiz's standard work more accessible by choosing a synoptic layout: the original Spanish and Italian are printed on a double-page spread along with translations into modern German and English. An introduction by Annette Otterstedt explains the *Trattado* and its origins, the various tunings, and questions regarding the instrument.

A separate viol part has been included to ease performances with a keyboard instrument. For the first time, Ortiz's text is now available to an international readership in the original and in translation at the same time.



Otterstedt, Annette

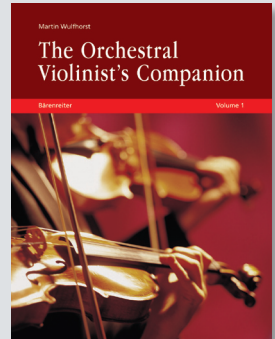
The Viol
History of an Instrument
Translated by Hans Reiners
English text
(2002). 294 pages; hard cover
ISBN 978-3-7618-1151-1

Annette Otterstedt takes into consideration the most recent results of research, which is particularly obvious in the chapters on the early history of the instrument, women playing the viols, the practice of viol consort, transposition and pitch, and a chapter on the 20th-century viol.

This is not merely a standard work for viol players and early music enthusiasts: it is as yet without equal as a brilliantly written, exemplary introduction into the world of an instrument.

✎ *"In sum a ›Viol's Monument‹ and highly recommended reading for all ›lovers‹ of music."* (Goldberg)

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- Classes at conservatories, universities, and summer programs.

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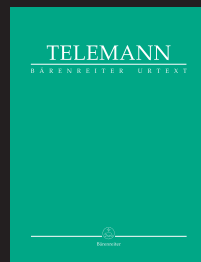
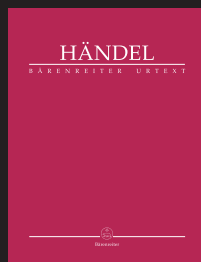
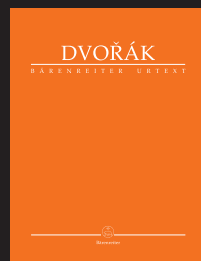
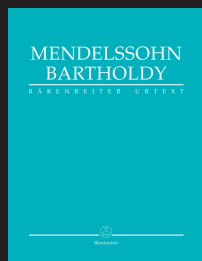
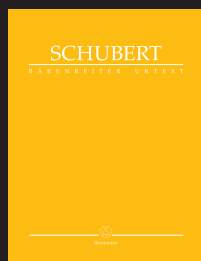
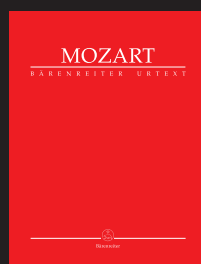
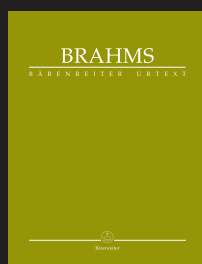
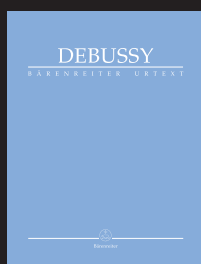
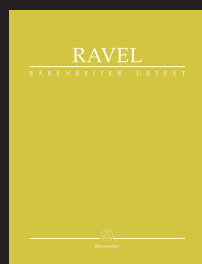
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