



Beethoven Works in High-Quality Facsimiles



Bärenreiter

String Quartet op. 130 Grande Fugue op. 133

Facsimile of the autograph score held in
the Staatsbibliothek zu Berlin –
Preußischer Kulturbesitz,
Moravské zemské muzeum, Brno
Badische Landesbibliothek, Karlsruhe
Biblioteka Jagiellońska, Kraków
Bibliothèque nationale de France, Paris
Library of Congress, Washington D.C.

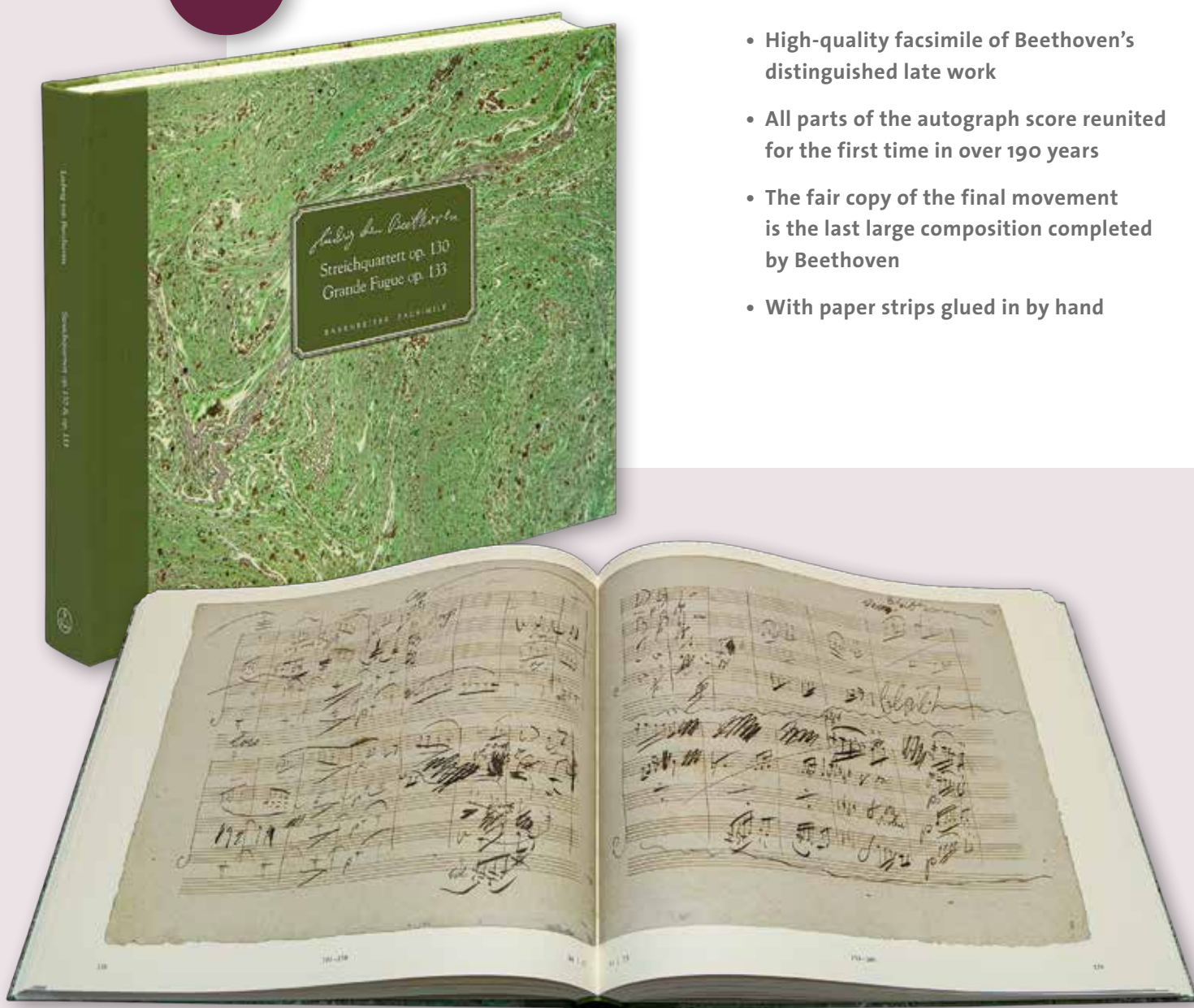
With a Commentary by Ulrich Konrad

Documenta musicologica II, 55
BÄRENREITER FACSIMILE

Format 34 cm x 28,5 cm
251 pages facsimile and 26 pages
Commentary (Eng/Ger); half-leather binding
ISBN 978-3-7618-2464-1

NEW

- High-quality facsimile of Beethoven's distinguished late work
- All parts of the autograph score reunited for the first time in over 190 years
- The fair copy of the final movement is the last large composition completed by Beethoven
- With paper strips glued in by hand



“... but true art has a mind of its own, not allowing itself to be forced into flattering forms.”

(Ludwig van Beethoven, mid-March 1820 in a conversation book)



“Unintelligible, like Chinese”, a contemporary Viennese critic remarked on the premiere of Ludwig van Beethoven’s “Grande Fugue” op. 133 in March 1826. Before Beethoven penned a more concise finale, the “Grande Fugue” concluded his String Quartet in B-flat major op. 130, a remarkable work in every sense of the word and one of the boldest of its time. With its six movements, it defies traditional form and today, it is regarded as a pinnacle among Beethoven’s late string quartets.

After the composer’s death, the original manuscript suffered a curious fate. It was separated into movements and distributed to different owners. The parts of the autograph strewn across libraries in Europe and the United States have now been reunited in this facsimile edition for the first time in over 190 years.

The facsimile is rendered in high-quality colour printing, reproducing the autograph in such detail that Beethoven’s correction process which involved pasting over previous entries becomes evident. Without disturbing the bibliophilic overall impression, movement and measure numbers have been added to each page to facilitate usage.

An Introduction by renowned musicologist Ulrich Konrad, winner of the Gottfried Wilhelm Leibniz Prize, elaborates on the work’s distinctive features and its history.



The seal is used exclusively for facsimile editions published by Bärenreiter which meet the highest demands in both scholarly and technical terms.

The distinguishing features include:

- a facsimile in high-quality colour printing
- attractive cover design
- scholarly commentary

Limited edition for the Beethoven anniversary

Symphony No. 9 in D minor op. 125

Facsimile of the autograph score in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, the Beethoven-Haus Bonn and the Bibliothèque nationale de France

With texts by Lewis Lockwood, Jonathan Del Mar and Martina Rebmann

Documenta musicologica II/42
BÄRENREITER FACSIMILE (2019)

Format 37.8 cm x 40.1 cm. 422 + 11 pages facsimile and 40 pages Introduction (Eng/Ger/Jap); half-leather binding
ISBN 978-3-7618-2471-9

**Only 300
Copies**

With his ninth symphony, Beethoven ventured into new musical dimensions. In the final movement, soloists and choir join forces with the orchestra and Schiller's "Ode to Joy" becomes a global aspiration, a declaration: "Alle Menschen werden Brüder ! / All mankind becomes brothers."

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

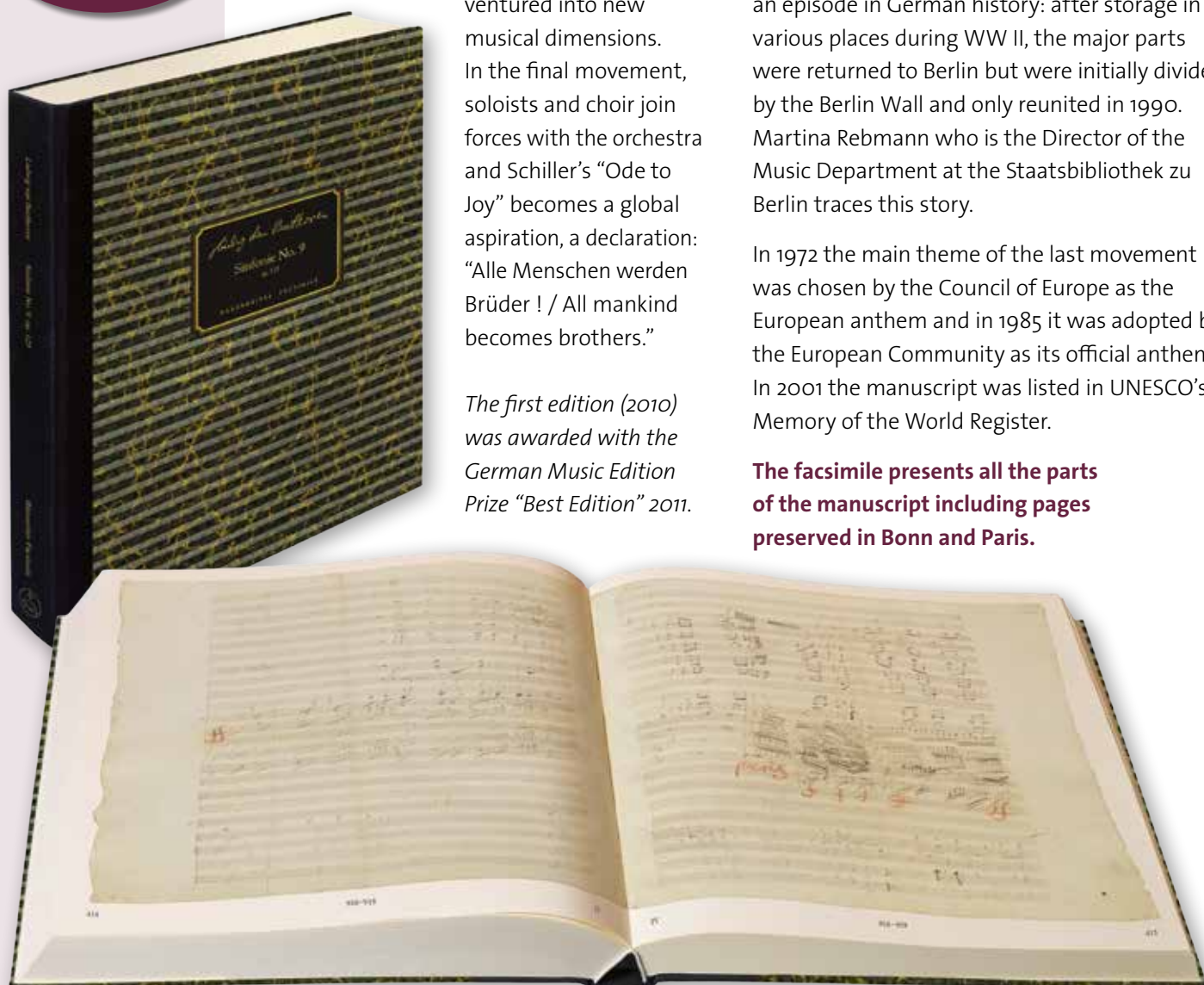
In his commentary the great Beethoven scholar Lewis Lockwood describes the plea which Beethoven wanted to deliver at that time with this work and how opinions about his intentions have changed over the centuries. Jonathan Del Mar, a renowned editor of Beethoven's works, comments on noteworthy passages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

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

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

In 1972 the main theme of the last movement was chosen by the Council of Europe as the European anthem and in 1985 it was adopted by the European Community as its official anthem. In 2001 the manuscript was listed in UNESCO's Memory of the World Register.

The facsimile presents all the parts of the manuscript including pages preserved in Bonn and Paris.



Missa solemnis op. 123

Facsimile of the autograph score held
in the Staatsbibliothek zu Berlin –
Preussischer Kulturbesitz

With a Commentary by Hans-Joachim
Hinrichsen and Martina Rebmann

Documenta musicologica II, 51
BÄRENREITER FACSIMILE (2016)

Format 39.5 cm x 45 cm. 340 pages
facsimile and 29 pages Commentary
(Eng/Ger); half-leather binding
ISBN 978-3-7618-2395-8

Beethoven struggled with the “Missa
solemnis” for years, searching for a highly
personal way to deal with the words and
musical traditions of the Mass Ordinary. In

the end he produced
a work that leaves
no listener cold –
some are puzzled
but a great many
are deeply moved.

The autograph reflects how intensively
he worked on the “Missa solemnis” and
what a difficult work process it was.
Apart from the many corrections there are
several torn-out pages. Sometimes Beethoven
could only proceed by stitching replacement
pages into the manuscript.

Beethoven authority Hans-Joachim Hinrichsen
unveils the stages of the work’s genesis in
an understandable and rather detective-
like manner. In addition Martina Rebmann,
head of the music department of the Berlin
Staatsbibliothek, explains how this and other
autographs were gradually acquired for the
Beethoven collection.

Reproduced in high-quality four-colour printing,
the facsimile replicates the page stubs and
fold-out pages, thereby emulating the feel of
the original source. Judicious inscriptions with
movement headings, continuous pagination,
scholarly foliation and measure numbers help
readers to find their way more easily in the
manuscript.

*“One of the most grandiose artistic
working processes ever documented in the
history of music”* Hans-Joachim Hinrichsen

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