

FOR **BEETHOVEN** USE **BÄRENREITER**



Bärenreiter  
The Musicians' Choice

The Programme  
New Publications  
I/2020: January–June 2020



Dear customers,

The 2020 Beethoven Anniversary Year has just begun! I am very happy to take over the editorial duties for orchestral and chamber music from Douglas Woodfull-Harris at this special time, particularly as the next six months will see the publication of several new editions of Beethoven's chamber music – a worthy way to celebrate the anniversary of this great composer.

The Piano Quartets WoO 36, newly edited by Leonardo Miucci, were composed in Bonn when Beethoven was 15 years old. They have a fresh youthful idiom that many listeners may not associate with Beethoven at all.

In contrast, Jonathan Del Mar's new editions of the Horn Sonata op. 17 and the String Quartet op. 131 represent Beethoven's middle and late periods among our new publications. Finally the Beethoven Violin Sonatas will appear in a very special edition. Clive Brown takes all violinists with a penchant for historical performance practice on a journey of discovery: Read between the lines of Beethoven's notation and learn to interpret the sonatas as authentically as possible.

With my new position in the editorial department I look forward to working together with you, exchanging information and making your personal acquaintance. Already now I wish to thank all of our music dealers for their positive response to our programme for the Beethoven Anniversary. We invite you to join in the celebrations; we offer many promotional materials and gifts for you to make a wonderful display of Beethoven and Bärenreiter Urtext in your shop. Please see pages 58 and 59 for all the details. In addition, our newsletters will keep you informed of all current dealer promotions.

Celebrate the Beethoven Anniversary Year with us!

Dr. Emanuel Signer  
Editor for Orchestral and Chamber Music



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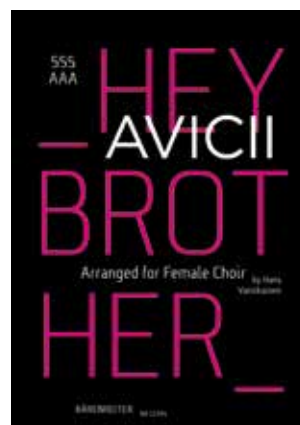
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<https://www.baerenreiter.com/en/service/promotion-material/new-publications-bulletin/>  
 Here each title has been linked –  – to the respective edition in our webshop where you can enlarge sample pages and covers and find additional information.

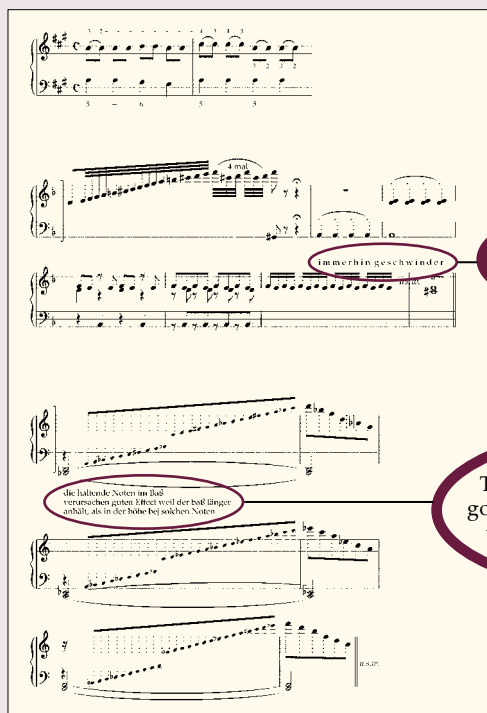


## Siân Derry: Figurations and Exercises for Piano Beethoven on Piano Playing

BA 11800 · approx. € 24.95

To appear in June 2020

## First-hand performance practice



Swifter and swifter

The held notes in the bass generate a good effect as the bass resonates longer than in the high register in the case of such notes

*Examples of fingering, trills and sound effect*

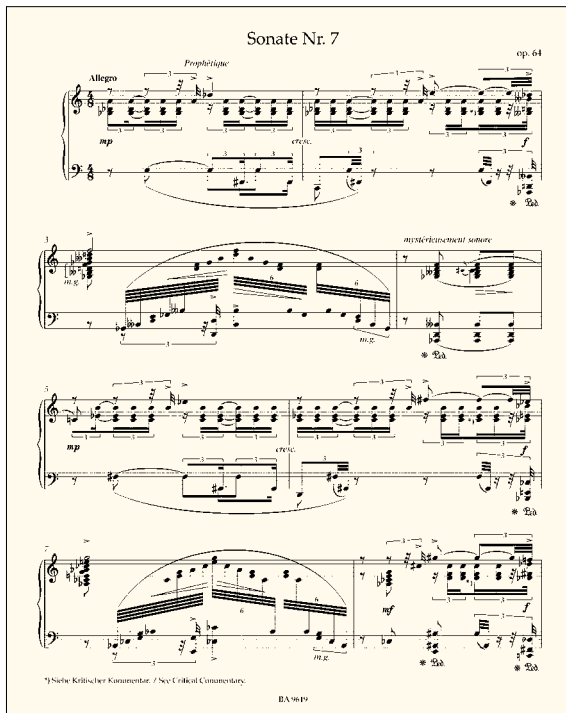
To the end of his days Beethoven devoted himself intensively to questions of piano technique and teaching. He left behind some 300 figurations and exercises covering every aspect of piano playing, whether for himself or for his students.

Siân Derry has made a representative selection of these figurations and exercises on such central issues as fingering, pedalling, trills, articulation, dynamics and instruments illuminating those much-discussed problems of Beethoven interpretation, all related to specific passages in his piano music and contemporary piano methodology. This soft-cover manual offers a wealth of first-hand valuable information on performance practice. An indispensable contribution to the interpretation of Beethoven's piano music, it presents many of his figurations and exercises, some of which appear for the first time in print.



- Previously unpublished figurations and exercises by Beethoven
- Beethoven's authoritative pronouncements on the performance of his piano music
- All texts in German and English
- Many music examples

# Piano sonatas with new readings



No genre reflects Scriabin's artistic evolution more vividly than his piano sonatas. Sonatas Nos. 6, 7 and 8 which are presented in this edition were written between 1911 and 1913, at times contemporaneously with the late Sonatas Nos. 9 and 10.

All autographs and printed sources including Scriabin's sketches and drafts have been thoroughly evaluated. The edition presents a meticulously edited musical text offering new readings and is supplemented by an informative Preface on the sonatas' genesis and significance (Ger/Eng). The Critical Commentary (Eng) provides information on alternative readings and editorial decisions. An elegant well-presented engraving with practical page-turns rounds off this edition at the cutting edge of musical scholarship.

- Scholarly-critical Urtext edition with new readings
- All autograph sources, sketches and drafts have been consulted, including newly rediscovered manuscripts
- Elegant engraving with practical page-turns



## Aleksandr Scriabin: Complete Piano Sonatas Volume III

BÄRENREITER URTEXT

Edited by Christoph Flamm  
With a short Introduction  
by Marc-André Hamelin  
BA 9618 · approx. € 34.95

To appear in June 2020



New Issue Title

Also available:

Aleksandr Scriabin  
Complete Piano Sonatas  
Volume I: BA 9616 € 35.95  
Volume II: BA 9617 € 27.95  
Volume IV: BA 9619 € 30.95



# Setting the New Standard

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## The Beethoven Piano Sonatas







Now published!

## The New Bärenreiter Urtext Edition in three Volumes

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The Complete Sonatas for Pianoforte  
URTEXT / Ed. Jonathan Del Mar

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Volume I: WoO 47 – op. 14 (13 Sonatas)

📖 BA 11841 | € 26.95\*

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Volume II: op. 22 – op. 53 (11 Sonatas)

📖 BA 11842 | € 26.95\*

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Volume III: op. 54 – op. 111 (11 Sonatas)

📖 BA 11843 | € 26.95\*

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Special Set Price for all Three Volumes

📖 BA 11840 | € 75.00\*

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Complete Critical Commentary  
to all 35 Sonatas (English)

📖 BA 11840-40 | € 98.00

\* Special introductory price valid until 6 January 2021

# What pianists have to say about the new Beethoven edition



Foto: © James Wanxin Li / Wikimedia Commons

“...it will be a long time before anyone materially improves upon this **text** and its accompanying **critical apparatus!**”

(Leslie Howard)



...Where one regularly encounters **new readings**, the thorough critical commentaries justify the decisions taken, while **enlightening and stimulating** the performer.

(Robert Levin)



Foto: © Aechermann



A score is a **road map**, and Jonathan Del Mar's new Bärenreiter Beethoven edition is **the clearest, most reliable** one imaginable...

(Stephen Hough)



Foto: © Sim Canetty-Clarke

“...With this edition as **our guide**, we can feel confident that we have the complete picture.  
**Thank you, Bärenreiter!**”  
(Angela Hewitt)



Foto: © Bernd Eberle



Foto: © Felix Bredetz / Sony

“...this **Bärenreiter Urtext edition** is important in that it lets me work with “only” **the core**, the original **foundation**...”  
(Igor Levit)

“...**Performers** will **benefit** immensely from Del Mar’s thoughtful and thorough **critical reports**...”  
(Marc-André Hamelin)



Foto: © Sim Ganneth-Clarke

For **Beethoven** use **Bärenreiter**.



# Ludwig van Beethoven

## The Complete Sonatas in separate editions

Edited by Jonathan Del Mar.  
With an introduction by M. Donat and  
notes on performance practice  
by J. Del Mar and M. Donat  
(BA 10851: introduction by H. Hein,  
notes on performance practice by M. Aschauer)

Three Sonatas in E-flat major, F minor,  
D major WoO 47 ("Kurfürsten Sonatas")  
BA 11801 · € 13.95

Three Sonatas in F minor, A major,  
C major op. 2  
BA 10859 · € 25.95

Grande Sonate in E-flat major op. 7  
BA 11802 · € 7.95

Three Sonatas in C minor, F major, D major op. 10  
BA 10857 · € 17.95

Grande Sonate pathétique  
in C minor op. 13  
BA 10851 · € 6.50

Two Sonatas in E major, G major op. 14  
BA 10855 · € 9.95

Grande Sonate in B-flat major op. 22  
BA 11803 · € 7.95

Grande Sonate in A-flat major op. 26  
("Funeral March")  
BA 11804 · € 9.95

Sonata quasi una Fantasia in E-flat major,  
C-sharp minor op. 27, nos. 1 + 2 ("Moonlight Sonata")  
BA 10853 · € 11.95

"Limited Edition" op. 27 nos. 1 + 2  
BA 11838-04 · € 3.00

Sonata in D major op. 28 ("Pastorale")  
BA 11814 · € 8.25

Three Sonatas in G major, D minor ("Tempest"),  
E-flat major op. 31  
BA 11805 · € 21.95

Two Sonatas in G minor, G major op. 49  
("Sonates faciles")  
BA 10858 · € 7.95

Grande Sonate in C major op. 53 ("Waldstein")  
BA 10856 · € 9.95

Sonata in F major op. 54  
BA 11806 · € 6.95

Sonata in F minor op. 57 ("Appassionata")  
BA 10852 · € 8.25

Sonata in F-sharp major op. 78  
BA 11807 · € 10.95

Sonata in G major op. 79 ("Sonate facile")  
BA 11815 · € 6.95

Sonata in E-flat major op. 81a ("Les Adieux")  
BA 11808 · € 7.95

Sonata in E minor op. 90  
BA 11809 · € 7.95

Sonata in A major op. 101  
BA 11811 · € 7.50

Grande Sonate in B-flat major op. 106  
("Hammerklavier")  
BA 11810 · € 10.95

Sonata in E major op. 109  
BA 10854 · € 9.95

Sonata in A-flat major op. 110  
BA 11812 · € 6.95

Sonata in C minor op. 111  
BA 11813 · € 9.95





## Exploring the Viennese Classic

Sonata 7

Allegro moderato

Leopold Koželuch (also Koželuh) was among the leading musical figures of 18<sup>th</sup>-century Vienna, well-known in his day as an excellent pianist and piano teacher.

Six delightful sonatas have been selected from the complete edition of his piano sonatas published by Bärenreiter – namely the easiest, as this album is specifically aimed at beginner and moderately advanced pianists. The edition includes Piano Sonatas No. 37 in G major, No. 47 in E-flat major, No. 7 in D major, No. 46 in C major, No. 10 in F major and No. 14 in G major, inviting pianists to explore the piano music of the Viennese Classic.

- A selection of the easiest pieces from the Complete Edition
- Piano literature from the Viennese Classic
- Foreword by Christopher Hogwood and Ryan Mark (Eng/Cz/Ger)



### Leopold Koželuch: Six Easy Sonatas for Piano

BÄRENREITER URTEXT

Edited by Christopher Hogwood (†)  
BA 11565 · approx. € 13.95

To appear in March 2020

ISBN 979-0-2601-0910-0



9 790260 109100

New Issue Title

Also available:

Leopold Koželuch  
Complete Sonatas for Keyboard

BA 9511	Volume I	€ 36.50
BA 9512	Volume II	€ 39.95
BA 9513	Volume III	€ 39.95
BA 9514	Volume IV	€ 39.95
BA 9515	Volumes I-IV	€ 140.00

(Special set price)



## An Expedition into Czech Piano Music

A collection of easy and moderately difficult pieces

Edited by Ivo Kahánek  
BA 11560 · approx. € 17.95

To appear in March 2020

## Discovering Czech piano literature

Kolombína tanč / Columbine Dances / Colombine tanz

Tempo di Valse Bohuslav Martinů (1890-1959)

The leading Czech pianist Ivo Kahánek has long devoted himself to training young musicians. With this album of recital pieces he offers young pianists quite easy pieces by well-known Czech composers.

The collection provides a cross-section of Czech piano literature from the 18<sup>th</sup> to the late 20<sup>th</sup> century. It contains pieces from the Czech classical period (Benda and Dusík), 19<sup>th</sup>-century and “fin-de-siècle” romanticism (Voříšek, Smetana, Dvořák, Fibich, Suk and Novák) as well as pieces of various styles from the latter half of the 20<sup>th</sup> century (Vřešťál, Kabeláč, Eben, Slavický, Dlouhý and Sluka).

Fingering has been supplied by the editor to support pianists in their playing. All the pieces appear in their original form; they have neither been arranged nor adapted.



New Issue Title

- Cross-section of Czech piano literature from the 18<sup>th</sup> to the late 20<sup>th</sup> century
- Works selected and provided with fingering by piano virtuoso Ivo Kahánek
- Pieces of easy to moderate technical difficulty



## Lost source resurfaces

The discovery of a lost source to Antonín Dvořák's “Nocturne” in B major op. 40 provides new insights into the genesis of the composition and the composer's intended final form of this lyrical little piece for string orchestra.

The musical material of what was later to be named “Nocturne” was initially elaborated in the String Quartet in E minor; subsequently it was used in the original version of the String Quintet in G major as its second movement. However Dvořák then extracted it again, expanding and editing it afresh. The final result was the “Nocturne” for string orchestra (two violins, viola, violoncello, double bass). The first edition was published by Bote & Bock in 1883.

The authorized second copy of the work that had served as a template for the first printing was discovered by the editor Jonáš Hájek in a privately owned collection. This enabled him to resolve the several ambiguities caused by the existence of multiple versions and to unveil the authentic “Nocturne”.

- **Authentic version based on a newly rediscovered source**
- **Foreword by Dvořák biographer David R. Beveridge (Eng/Cz/Ger)**
- **Critical Commentary (Eng) by the editor**



## Antonín Dvořák: Nocturne in B major op. 40 for String Orchestra

BÄRENREITER URTEXT

Edited by Jonáš Hájek

Score with parts (4-4-3-2-2) in slipcover

BA 11564 · approx. € 29,50

Parts also available separately:

Violin I	BA 11564-74	approx. € 2,50
Violin II	BA 11564-75	approx. € 2,50
Viola	BA 11564-79	approx. € 2,50
Violoncello	BA 11564-82	approx. € 2,50
Double bass	BA 11564-85	approx. € 2,50

To appear in June 2020

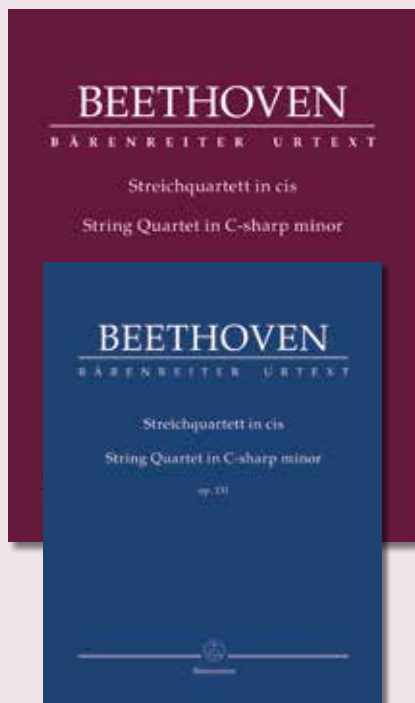


New Issue Title

Score BA 11564



# Chamber Music for Strings



## Beethoven's most personal music

### Ludwig van Beethoven: String Quartet in C-sharp minor op. 131

BÄRENREITER URTEXT

Edited by Jonathan Del Mar

With a Foreword by Jonathan Del Mar  
(Ger/Eng), an Introduction by  
Misha Donat (Ger/Eng) and  
Critical Commentary (Eng)

Parts in slipcover

BA 9031 · approx. € 25.95

Critical Commentary (Eng)

BA 9031-40 · approx. € 35.95

Study score

TP 931 · approx. € 12.95

To appear in June 2020

ISMN 979-0-006-20312-3



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TP 931

New Issue Title

ISMN 979-0-006-56853-6



9 790006 568536

BA 9031

New Issue Title



Many anecdotes surround String Quartet op. 131: Beethoven is said to have considered it to be his finest quartet and of his late period works, the one dearest to his heart. It is also believed that the composer invested so much of himself in it; his ailing health, the social isolation brought about by his deafness and the suicide attempt of his nephew Karl. In addition it was reported that Franz Schubert asked to hear this piece once more on his deathbed.

Even if these anecdotes are not all true, they reveal what generations of musicians felt they heard in this quartet: Beethoven's most personal musical idiom and a vulnerable message from the final period of his life.

This new edition by Jonathan Del Mar represents a thorough revision of this highly complex work. Meticulously incorporated are Beethoven's pencil markings that were previously almost completely ignored.

- Often considered one of Beethoven's most personal compositions
- New scholarly-critical edition by Jonathan Del Mar
- Beethoven's pencil markings meticulously evaluated





# Chamber Music for Strings



## All available string quartets at a glance

Beethoven  
2020  
lvb2020.com

### Ludwig van Beethoven String Quartets

Edited by Jonathan Del Mar

String Quartets op. 18, 1-6

BA 9016	Parts in slipcover	€ 34.50
BA 9016-40	Critical Commentary	€ 34.50
TP 916	Study score	€ 27.95

String Quartets op. 59, 1-3

BA 9017	Parts in slipcover	€ 39.95
BA 9017-40	Critical Commentary	€ 40.95
TP 917	Study score	€ 23.50

String Quartets op. 74, op. 95

BA 9018	Parts in slipcover	€ 18.95
BA 9018-40	Critical Commentary	€ 40.95
TP 918	Study score	€ 15.95

String Quartet in E-flat major op. 127

BA 9029	Parts in slipcover	€ 23.95
BA 9029-40	Critical Commentary	€ 37.95
TP 929	Study score	€ 12.95

String Quartet in B-flat major op. 130

BA 9030	Parts in slipcover	€ 19.95
BA 9030-40	Critical Commentary	€ 34.95
TP 930	Study score	€ 10.95

String Quartet in C-sharp minor op. 131

BA 9031	Parts in slipcover	approx. € 25.95
BA 9031-40	Critical Commentary	approx. € 35.95
TP 931	Study score	approx. € 12.95

Große Fuge for String Quartet op. 133

BA 9033	Parts in slipcover	€ 11.95
TP 933	Study score	€ 10.95

The Critical Commentary of op. 133 is contained in BA 9030-40.



A Son Altesse Monseigneur le Prince  
Nicolas de Galitzin  
Lieutenant Colonel de la Garde de Sa Majesté Impériale de toutes les Russies

Quartetto  
op. 130

Adagio ma non troppo

Violino I  
Violino II  
Viola  
Violoncello

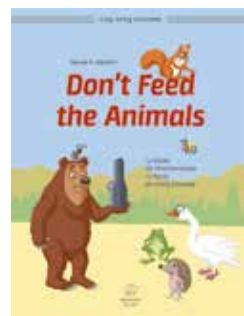
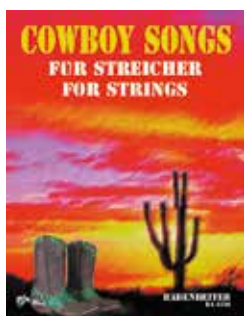
Allegro  
meno mosso

From: Beethoven, String Quartet op. 130 · TP 930



# Chamber Music for Strings

## Further easy pieces for string ensemble



1  
Ouvertüre • Overture

Moderato con moto (♩ = 120)

Violin 1  
Violin 2  
Violin 3  
Viola/Cello

BA 10648 © 2018 by Bärenreiter-Verlag, Kassel

From: *Don't Feed the Animals* · BA 10648

Each edition includes a score and five parts. The viola can be replaced by a third violin.

The five parts include:  
VI, VII, Va (VIII), Vc

Indian Chants  
BA 9402 · € 14.95

Cowboy Songs  
BA 8136 · € 16.50

Merry Christmas  
BA 10652 · € 16.95

Don't Feed the Animals  
BA 10648 · € 13.95



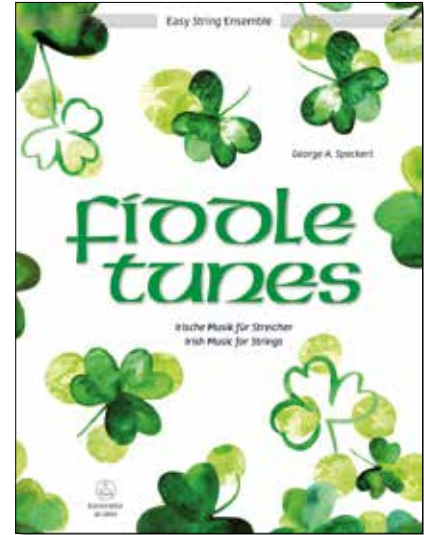
## Easy String Ensemble

**Fiddle Tunes**

**A Lovely Lass** George A. Speckert

♩ = 144 pizz.

© 2020 by Bärenreiter-Verlag, Kassel



### George A. Speckert: Fiddle Tunes

#### Irish Music for Strings

Score with 5 parts  
(V I, VII, Va [VIII], Vc/Db)  
BA 10654 · approx. € 14.95  
(replaces BA 8145)

To appear in January 2020

The cheerful and often melancholic melodies of Ireland lend themselves well for easy string quartet or ensemble repertoire. Wonderful tunes such as “A Lovely Lass” and “The Foggy Dew” have been arranged by Speckert for two violins, viola and cello. In all pieces the viola can be replaced by a third violin. “Fiddle Tunes” forms part of the “Easy String Ensemble” series.

- Simple yet catchy melodies
- Trains early ensemble playing
- Ideal for the first concert performances

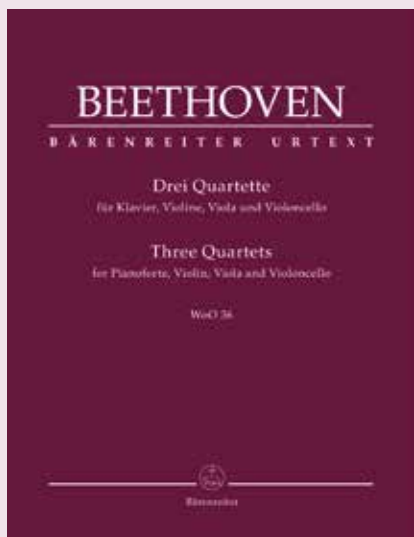
ISBN 979-0-006-56915-1



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New Issue Title

Score BA 10654

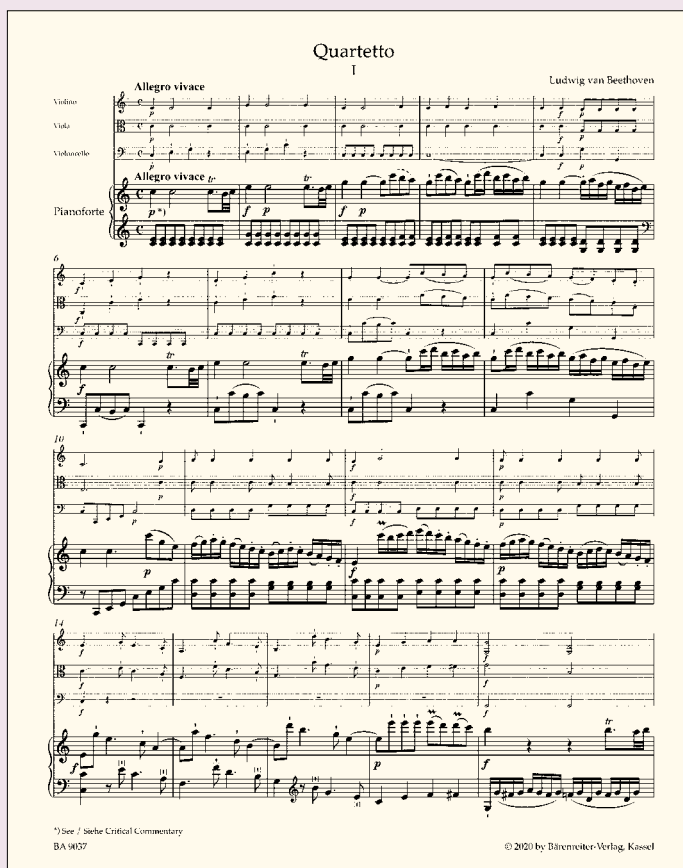


## For the 2020 Beethoven Anniversary Year

### Ludwig van Beethoven: Three Quartets for Pianoforte, Violin, Viola and Violoncello WoO 36

BÄRENREITER URTEXT

Edited by Leonardo Miucci  
Score with parts  
📖 BA 9037 · € 48.95



Already published, not announced  
in previous New Publications Bulletins

When Beethoven wrote these three quartets he was 15 years old and a composition student of Christian Gottlob Neefe in Bonn. They reveal a strong Mozartian influence while the brilliant piano writing already gives a sense of the mature Beethoven. He may conceivably have written the works for the wealthy Mastiaux family in Bonn, as he gave piano lessons to one of the daughters and the other three siblings played violin, viola and violoncello.

The sole source for the quartets is the autograph score which contains many overwritings that shed light on the works' original conception and possible alternative readings. Although Beethoven never published the pieces in his lifetime and is not known to have performed them, he reused their melodic and thematic material in later compositions.







# Chamber Music



**NEW  
2019**

*Beethoven*  
**2020**

**lvb2020.com**

Bärenreiter's scholarly performing edition of the Piano Quartets WoO 36 is edited by the Italian pianist Leonardo Miucci, a specialist in the performance practice of keyboard music from this period. The edition not only presents the correct readings, it also sheds light on the young Beethoven's expressive notation and provides a plausible explanation for the distinction he made between dots and strokes to indicate staccato.

- **Beethoven's early masterpieces, newly presented and clarified**
- **Illuminating notes on performance practice by Leonardo Miucci in the Foreword (Ger/Eng)**
- **Verification of correct readings in the Critical Commentary (Eng)**

Beethoven preserved the autograph score to the end of his days – perhaps an indication that the quartets meant a great deal to him. The first edition was published by Artaria in Vienna one year after his death, albeit with the pieces in a different order and with many errors in the musical text.



## Wolfgang Amadeus Mozart: Divertimento in B-flat major K. 287 for two Horns, two Violins, Viola and Bass “Zweite Lodronische Nachtmusik”

BÄRENREITER URTEXT

Edited by Albert Dunning

Full score

BA 8809 · approx. € 22.95

Wind set

BA 8809-65 · approx. € 16.95

Violin I BA 8809-74 · approx. € 6.50

Violin II BA 8809-75 · approx. € 6.50

Viola BA 8809-79 · approx. € 6.50

Bassi BA 8809-82 · approx. € 6.50

To appear in May 2020

ISBN 979-0-006-56897-0

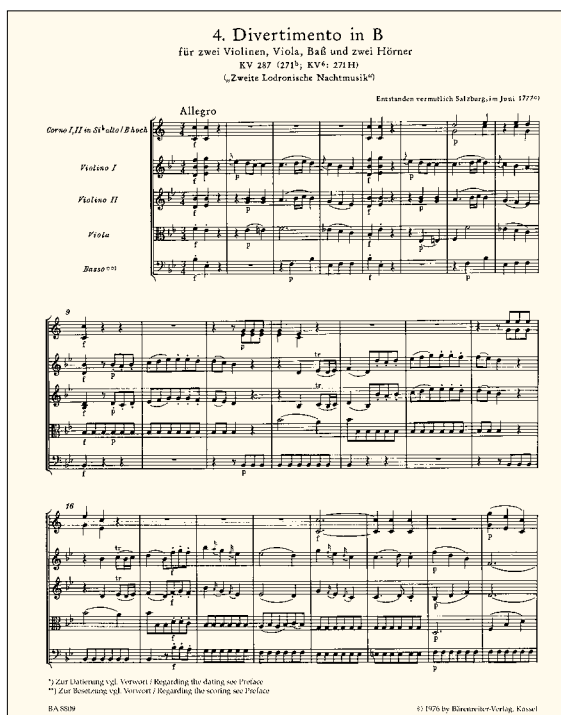


9 790006 568970

Score BA 8809

New Issue Title

# “... as though I were the finest fiddler in all Europe”



Mozart composed his two “Lodron Serenades” for open-air performances on the name day of Countess Antonia Lodron in June 1776 and 1777. Their bright “al fresco” character is immediately recognisable. Alfred Einstein considered these two divertimentos to be “among the purest, gayest, most satisfying, and most perfect that ever assumed musical form”.

For both works Mozart chose an ensemble of two horns, two violins, viola and bass instruments. However, the second Lodron Serenade, the Divertimento in B-flat major K. 287, stands out from this sextet format by assigning a remarkably virtuosic solo role to the first violin, from the richly diverse opening movement to the finale with its almost ironic recitative and an exhilarating passage on the folk song “D’Bäurin hat d’Katz verlorn”.

Mozart himself played first violin in the 1777 performance. Later he wrote, “They all opened their eyes! I played as though I were the finest fiddler in all Europe”.

- Edition based on the Urtext from the “New Mozart Edition” (NMA)
- Orchestral parts in a large format (25.5 cm x 32.5 cm)
- Detailed Foreword (Ger/Eng)

For **Beethoven**  
use **Bärenreiter**.



## Beethoven's Violin Sonatas in a new light

Sonatas for Pianoforte and Violin  
**BÄRENREITER URTEXT** / Edited by Clive Brown

### Volume I

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BA 9014 Score with parts

New Issue Title

approx. € 36.95

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op. 30 Nos. 1–3, op. 47, op. 96

BA 9015 Score with parts

New Issue Title

approx. € 36.95

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BA 9036 Volume I + Volume II approx. € 68.00

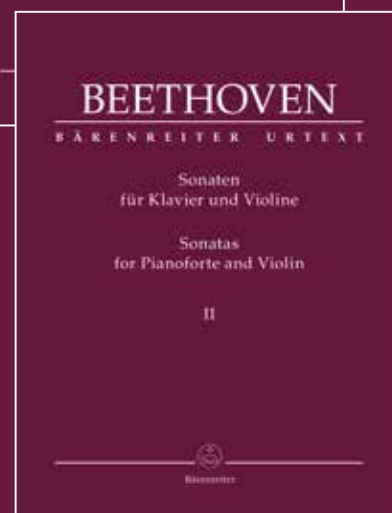
To appear in February 2020

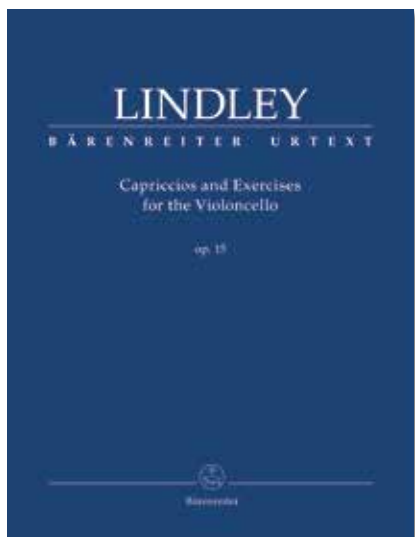
The new edition of Beethoven's  
Violin Sonatas offers:

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- The first edition to include a list of sources and a Critical Report (Eng)
- Numerous corrections not found in previous editions
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approx.  
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## Study material for cello lessons

### Robert Lindley: Capriccios and Exercises for the Violoncello op. 15

BÄRENREITER URTEXT

Edited by Valerie Walden

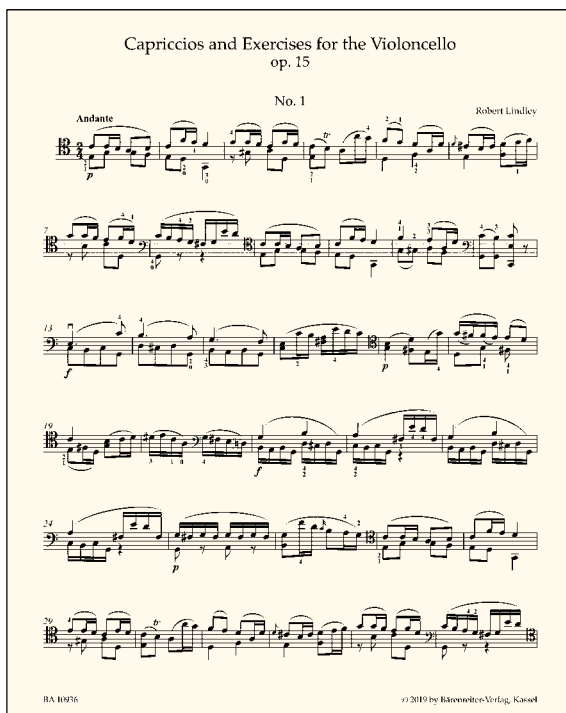
BA 10936 · € 16.95

Already published, not announced  
in previous New Publications Bulletins

ISMN 979-0-006-56728-7



9 790006 567287



Robert Lindley (1776–1855) was the premier cellist in England for more than 50 years. In 1822 he became the first professor of cello at the Royal Academy of Music in London, where he remained until his retirement in 1851. Lindley, an esteemed and much sought-after teacher, wrote not only the present “Capriccios” but also a cello method, several concertos and chamber music in which the cello is prominently featured.

The “Capriccios and Exercises” contain a multitude of fingering patterns in related major and minor harmonies, exercises for the thumb position and many passages of double stops, all within a melodious framework.

Bärenreiter’s scholarly performing edition is edited by Valerie Walden, offering cellists and teachers outstanding new material for use in lessons.

- New teaching material for advanced cellists
- With fold-out pages for optimum page turns
- Includes original and alternative modern bowing marks and fingering
- With detailed Foreword (Ger/Eng) and Critical Commentary (Eng)



# When you think cello, you think of Bach's immortal cello suites.

John Sebastian Bach

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To appear in April 2020

This facsimile edition is the first to present the four handwritten sources and the original print as well as Bach's own lute arrangement of Suite V in synoptic form, allowing the reader to compare any passage in all sources at a single glance. As a result, the sources can be studied directly in an uncomplicated way and editorial decisions become immediately comprehensible.

Suite I  
BWV 1007

1. Prelude  
1-3

A

B

C

D

All.º Moderato.

E

4-6

A

B

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Bärenreiter



## Concert music for the double bass

### František Hertl: Four Pieces for Double Bass and Piano

Score with part  
BA 11556 · approx. € 18.95

To appear in April 2020

ISSN 979-0-2601-0890-5

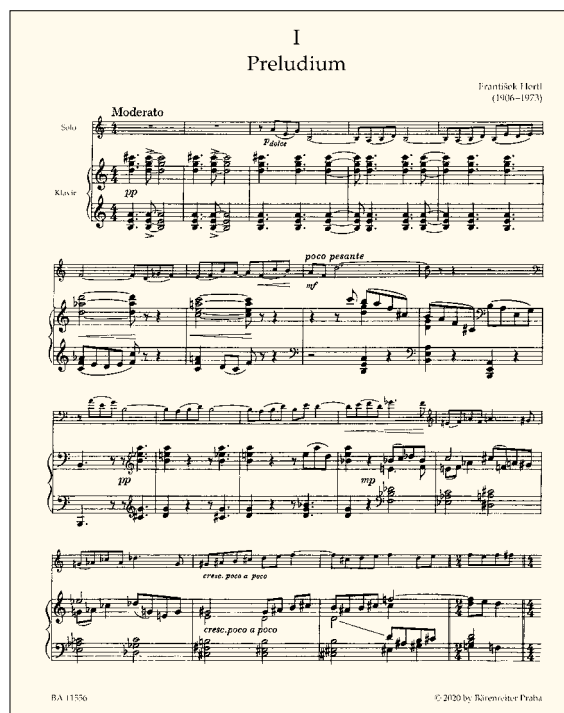


9 790260 108905

New Issue Title

Also available:

František Hertl  
Sonata for Double Bass and Piano  
BA 11530 · € 21.95



The renowned Czech double bass player, composer, conductor and teacher František Hertl (1906–1973) wrote many concert and teaching pieces for his instrument. An outstanding virtuoso, he had a consummate mastery of his instrument's expressive potential and sound qualities.

These four pieces for double bass comprising a Prelude, Burlesque, Nocturne and Tarantella were composed in 1968. They have remained very popular among double bass players to the present day while being extremely challenging to play. Our edition adopts the musical text from the Supraphon edition of 1969. The double bass part and the Foreword have been revised by Stefan Schäfer, the solo double bassist of the Hamburg Philharmonic State Orchestra.

- New edition of a popular work from the double bass repertoire
- Includes a revised double bass part by Stefan Schäfer
- Foreword (Cz/Eng/Ger) by Stefan Schäfer



## Standard chamber music work by Beethoven



### Ludwig van Beethoven: Sonata in F major for Pianoforte and Horn or Violoncello op. 17

BÄRENREITER URTEXT

Edited by Jonathan Del Mar  
Score with parts

BA 10939 · approx. € 16.95

To appear in February 2020

Beethoven wrote his Horn Sonata op. 17 for Johann Wenzel, one of the most famous horn players of his day. According to an anecdote from Beethoven's pupil Ferdinand Ries, he only completed it on the day before the première. Nevertheless, the piece was a rousing success.

As the horn part demands a masterly technique, the publisher of the first print, Tranquillo Mollo et Comp., issued the piece in 1801 with an alternative part for violoncello. Since the autograph score has not survived, Jonathan Del Mar has based his scholarly-critical edition mainly on this first print.

Misha Donat provides an informative Foreword on the work's history and genesis (Eng/Ger) and the edition is rounded off by a Critical Commentary (Eng) with a complete description of the sources as well as a page in facsimile.

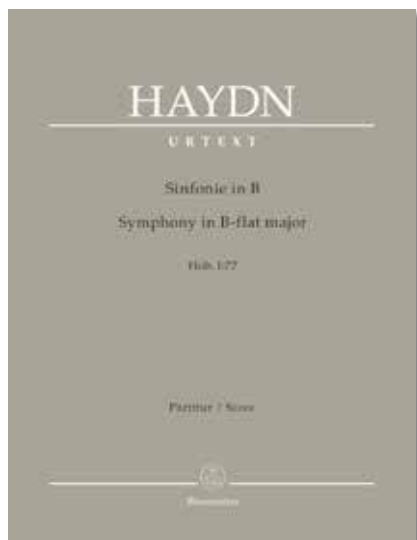
- Standard chamber music work by Beethoven
- Bärenreiter Urtext edition edited by Jonathan Del Mar
- Demanding horn part with an alternative more manageable version for violoncello

ISMN 979-0-006-56891-8



9 790006 568918

New Issue Title



## Joseph Haydn: Symphony in B-flat major Hob. I:77

URTEXT

Edited by Sonja Gerlach and  
Sterling E. Murray

Full score

BA 10986 · approx. € 42.95

Wind set

BA 10986-65 · approx. € 55.00

Violin I BA 10986-74 · approx. € 10.95

Violin II BA 10986-75 · approx. € 10.95

Viola BA 10986-79 · approx. € 10.95

Violoncello BA 10986-82 · approx. € 10.95

Double bass BA 10986-85 · approx. € 10.95

To appear in February 2020

ISBN 979-0-006-56910-6



Score BA 10986

New Issue Title

## “Light in spirit and not many solo passages”

**SINFONIE in B**

Vivace Hoboken I:77

Flauto  
Oboe II  
Oboe I  
Fagotti  
2 Corni in B (alto)  
Violino I  
Violino II  
Viola  
Violoncello  
Contrabbasso

\*Die Takte in T. 1 und 12 sowie in T. 7-8, Violino I von Hoboken im Auführungsanmaterial nachzutragen. / Dynamics in mm. 1 and 12 as well as in mm. 7-8; Violino I added by Hoboken in the performance material.  
\*\*Die Oktaven in T. 1, 3, 14 bzw. in T. 12 werden von Hoboken im Auführungsanmaterial nachzutragen. / The chord notes in mm. 1, 3, 14 and 12 in T. 12 added by Hoboken in the performance material.  
BA 10986 © 2019 by G. Henle Verlag, München  
Erscheinungsdatum: Januar 2020

Haydn composed his Symphony No. 77 along with his Symphonies Nos. 76 and 78 for a planned journey to England that never took place. Nonetheless, H.C. Robbins Landon calls these works the “English symphonies” as they are stylistically closely linked to the “London Bach”, Johann Christian Bach. Haydn himself, in a letter of 1783 to his Parisian publisher Charles-Georges Boyer, described the symphonies as ‘Leicht und nicht vil Concertirend’, meaning that they were light in spirit and did not contain extensive solo passages but rather a clear sense of classical form.

Continuing the cooperation between Bärenreiter and the G. Henle publisher regarding Haydn’s large-scale choral works, operas and symphonies, this edition is based on the G. Henle Complete Edition of the “Works of Joseph Haydn”. The Bärenreiter catalogue now includes the complete performance material for several “Sturm und Drang” symphonies as well as all the London and Paris symphonies.

- One of Joseph Haydn’s “English Symphonies”
- Based on the G. Henle Complete Edition of the “Works of Joseph Haydn”
- Orchestral parts in a large format (25.5 cm x 32.5 cm)



# Study score of Dvořák's 8<sup>th</sup> Symphony

With its Bohemian allusions and thematic diversity, Antonín Dvořák's Symphony No. 8 has a special place in the hearts of his admirers.

For a long time musicians had to rely on editions notorious for their many mistakes. Thus editor Jonathan Del Mar faced a daunting task of correction for his new edition of Dvořák's Eighth. He consulted the engraver's copy, which actually resurfaced in a trash bin at the English publishers Novello in 1964. This source, which Dvořák marked "Copied from my original manuscript", proves that many readings found in the first edition, and duly adopted by all subsequent editions, were slips of the copyist's pen.

Now Jonathan Del Mar's new edition is also available in a practical study score format.

- Study score of this pioneering Urtext edition by Jonathan Del Mar
- Based on previously unknown sources
- With an Introduction and Foreword (Eng/Cz/Ger)



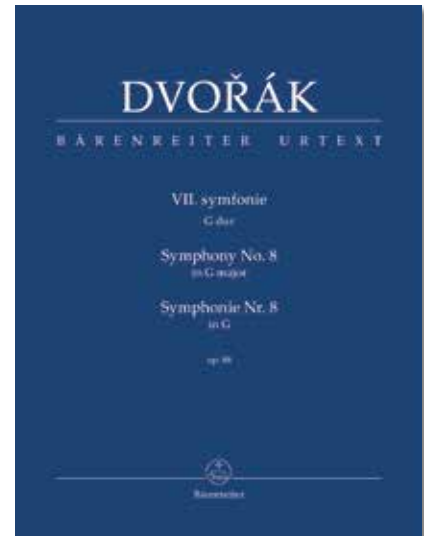
Also available:

Antonín Dvořák

Symphony No. 8 in G major op. 88

BA 10418 Full score · € 69.00

BA 10418-40 Critical Commentary · € 36.95



## Antonín Dvořák: Symphony No. 8 in G major op. 88

BÄRENREITER URTEXT

Edited by Jonathan Del Mar

Study score

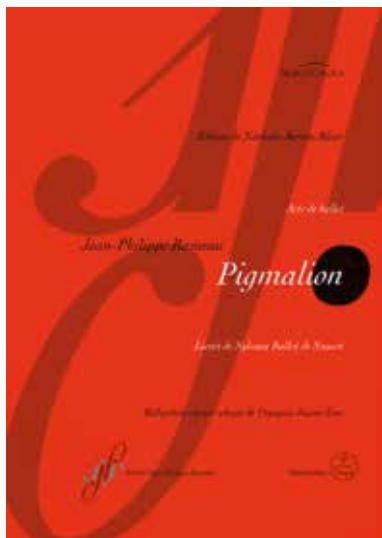
📖 TP 618 · approx. € 18.95

To appear in June 2020



New Issue Title





## Jean-Philippe Rameau: Pigmalion RCT 52

Acte de ballet

Edited by Nathalie Berton-Blivet  
Keyboard reduction by François Saint-Yves

Vocal score (Fr)

BA 8861-90 · € 19.95

Already published, not announced  
in previous New Publications Bulletins

ISMN 979-0-006-55818-6



## New Rameau vocal score

PIGMALION  
OUVERTURE

© 2018 by Société Jean-Philippe Rameau  
1, Musée de Requehoigne  
37310 Thuaigny - France

SPR-OOR IV 1er

Composed for the Académie Royale de Musique, “Pigmalion” is the first one-act ballet to be introduced by an overture. Here Rameau turned to the form of the “petit opéra”. From the moment of its initial revival “Pigmalion” was extremely successful, and it remained so until 1781. Nathalie Berton-Blivet’s new edition is based primarily on the performance material used at the Opéra between 1748 and 1781 and further material used for the revival at Fontainebleau in October 1754.

This later version, the one Rameau considered final, is reconstructed in the volume of the complete edition Opera omnia Rameau (OOR). François Saint-Yves has prepared a new keyboard reduction from this version. The vocal score also contains an Introduction in French and English.



## Ancient tragedy

**Aria d'Alceste**  
Andantino  
Con mol.  
dolce

237

239 ALCESTE  
Non vi tur-ba-te, no, pie-  
Zarst mo-je Göt-ter, nicht, und

264  
-to-si De- i- so, voi m'in-vo-le- re- qual-  
bati Er-ter- min- küh- ad- zar-ück, was La-ter-  
mi!

295  
-cho- mo- men- te, ha, so-à voi m'in-vo-le-  
ca- al-ter- Mit- ad- küh- ad- zar-ück, was

BA 5844-90

With the premiere of Gluck's "Alceste", the "Burgtheater" Vienna reopened its doors, concluding a period of mourning that had been decreed following the death of Archduchess Maria Josepha. Calzabigi's inspiration for the libretto, which, despite including an element of wonder, focuses entirely on death and the afterworld, most likely stemmed from the death of Empress Maria Theresia's husband. In Euripides' "Alcestis", the librettist might have recognized a sufferer akin to the imperial widow, who was highly regarded by her people. Following in the Greek tragedy tradition, Gluck once more sought to emphasize the unity of the work as a whole and the interplay of all elements involved, including costumes and stage design. He placed great importance on integrating the chorus into the happenings on stage. Bärenreiter now presents a scholarly-critical edition which meets today's editorial standards.

- Urtext edition based on the Gluck Complete Edition
- Informative Foreword (Ger/Eng)
- Practical and idiomatic piano reduction



## Christoph Willibald Gluck: Alceste (Vienna Version 1767)

Tragedia per musica in three acts  
Libretto by Ranieri de' Calzabigi

BÄRENREITER URTEXT

Edited by Gerhard Croll  
Piano reduction by Hans Schellevis,  
German translation by Walther Dürr

Vocal score (Ital/Ger)  
BA 5844-90 · € 54.00

Already published, not announced  
in previous New Publications Bulletins

ISMN 979-0-006-55872-8





## Wolfgang Amadeus Mozart: Die Zauberflöte / The Magic Flute K. 620

German opera in two acts  
Libretto by Emanuel Schikaneder

BÄRENREITER URTEXT

Edited by Gernot Gruber and Alfred Orel  
Piano reduction by Martin Schelhaas

Hardcover vocal score (Ger)  
📖 BA 4553-93 · € 29.95

Already published, not announced  
in previous New Publications Bulletins

Also available:  
Wolfgang Amadeus Mozart  
Die Zauberflöte / The Magic Flute K. 620  
Soft-cover edition  
BA 4553-90 · € 22.50

The content of the hardcover and the  
soft-cover editions is identical.

## Now also in a hardcover edition

ERSTE DAME  
Sag, mit Hast du diese Schlinge bekämpft?

(PAPAGENO *Amot men!*)

ZWEITE DAME  
Wer denn alle?

(PAPAGENO *Amot, er wisse es nicht.*)

DRITTE DAME  
Wir waren's Jüngling, die dich befreiten. – Zitter  
nicht dich erwardt Freude und Entzücken. –  
Hier, dies Gemälde schickt dir die Große Fürstin;  
es ist das Bildnir ihrer Tochter – findest du.

sagte sie, dass diese Züge dir nicht gleichgültig  
sind, dann ist Glück, Ehr' und Ruhm dein Los. –  
Auf Wiedersehen. *(geht ab)*

ZWEITE DAME  
Adieu, Monsieur Papageno! *(geht ab)*

ERSTE DAME  
Fein nicht \*) zu hastig getrunken! *(geht lachend ab)*

(PAPAGENO hat immer sein stammes Spiel *(geht ab)*)

(TAMINO ist gleich beim Empfang des Bildnisses auf  
seinem Opernstoß sein Liebesbild zu sehen  
gleich für alle diese Rollen laub-schick)

**Vierter Auftritt**  
TAMINO, PAPANENO.

**No. 3 Aria**  
Larghetto

TAMINO  
Dies Bild - nis ist be-zau-bernd schön, wie

Clarinett  
Fagott  
Corni  
Archi  
Tutti  
Nach  
Fest

Tam.  
noch kein An-ge-ge-sehn. Ich fühl es, ich fühl es, wie dies Göt-ter-bild mein

Herz mit neu - er Be-gung füllt, mein Herz mit neu - er Be-gung

\*) „Ich nicht“ in der Bedeutung von „denn nicht“

This vocal score includes an appendix with the duet between Tamino and Papageno “Pamina, wo bist du?” which has been handed down in a copy of the full score from the early 19<sup>th</sup> century and is thought, at least in parts, to stem from Mozart.

Ulrich Leisinger, Director of the Research Department at the International Mozarteum Foundation, gives a detailed account of the historical background and the composition in a supplement to the Foreword.

- Spacious appearance on the page, performance-oriented piano reduction
- Detailed Foreword (Ger/Eng)
- Appendix with the duet “Pamina, wo bist du?” (Tamino, Papageno)

ISBN 979-0-006-56894-9



9 790006 568949

BA 4553-93



Now also available  
in hardcover

17  
D.A. *g* gio-va ni, vec-chie, e bel-le, e brut-te, ni pe-te-te e-que-mec- Co-  
*juo-gra-ndi, al-le, ob-scu-re, ab-his-li-er, tre-der-holt es mit war-* So-

21  
FERRANDO *f* Co-sì fan tut-te, So-ma-cher-si ad-le!

D.A. *f* -sì fan-tut-te, Co-sì fan-tut-te, ma-cher-si ad-le!

GUGLIELMO *f* Co-sì fan-tut-te, So-ma-cher-si ad-le!

Scena XIV 14. Szene  
I saddai e DESPINA Die Vorger und DESPINA  
Recitativo  
DESPINA (cantando)  
FERRANDO  
DON ALFONSO  
GUGLIELMO  
Vil-le-ria, pa-dron-ci-ni! A spo-sar - vi di - spo-ste sen-te ca - re ma-  
Ge-wiss neh-mt sie Her-ron-tans in die-mit sind be-rot, sich mit ih-rem za-ber

24  
D.A. *f* -da-me, o no-me vo-stro lo-ro io pro-mi - si, che in tre-giur-ni cer-ca par-ti-  
mi-lit-leu-to di rom-ba men-ta-le sic-cet-sono chet-esse, die-dam-za-son-ment ad-le



## Wolfgang Amadeus Mozart: Così fan tutte ossia La scuola degli amanti K. 588

Dramma giocoso in two acts  
Libretto by Lorenzo Da Ponte

BÄRENREITER URTEXT

Edited by Faye Ferguson and  
Wolfgang Rehm

Piano reduction by Rasmus Baumann

Vocal score (Ital/Ger)

BA 4606-93 · € 62.00

Already published, not announced  
in previous New Publications Bulletins

Also available:

Wolfgang Amadeus Mozart  
Così fan tutte ossia  
La scuola degli amanti K. 588  
Soft-cover edition  
BA 4606-90 · € 51.00

The content of the hardcover and the  
soft-cover editions is identical.

In the space of a few months, in the autumn and winter of 1789, Mozart filled more than 650 pages of a full score that shows practically no signs of mental or physical exertion. The result was one of his most profound operas, “Così fan tutte”, which has held listeners spellbound with its blend of bitterness and comedy to the present day. This vocal score is based on the volume edited by Faye Ferguson and Wolfgang Rehm for the “New Mozart Edition” (NMA II/5/18) and on the scholarly findings from the Critical Commentary edited by Henning Bey and Faye Ferguson in 2003.

- Vocal score based on the Urtext of the “New Mozart Edition”
- Incorporates scholarly findings from the Critical Commentary of 2003
- Spacious appearance on the page, performance-oriented piano reduction
- Comprehensive Foreword (Ger/Eng) with notes on the work and performance practice

ISMN 979-0-006-56886-4



9 790006 568864

BA 4606-93



## Songs of love

### Ludwig van Beethoven: An die ferne Geliebte op. 98 for Voice and Piano

BÄRENREITER URTEXT

Edited by Barry Cooper  
BA 7862 · approx. € 11.95

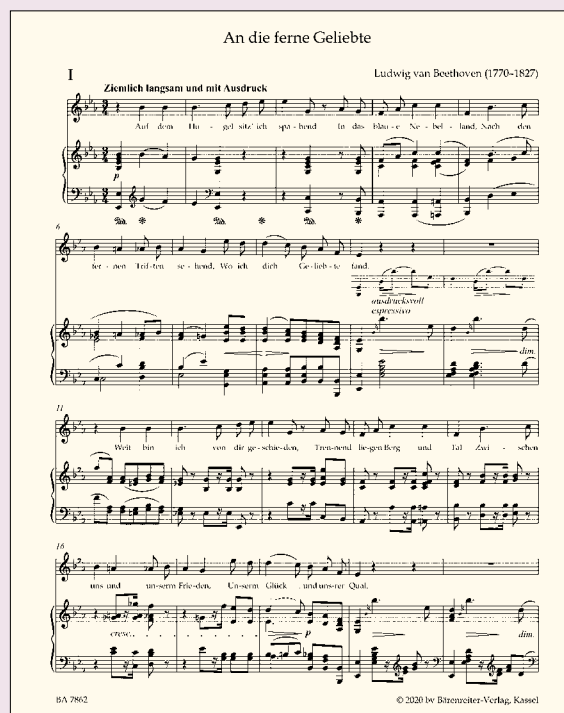
To appear in February 2020

Contents:

- I "Auf dem Hügel sitz' ich spähend"
- II "Wo die Berge so blau"
- III "Leichte Segler in den Höhen"
- IV "Diese Wolken in den Höhen"
- V "Es kehret der Maien, es blühet die Au"
- VI "Nimm sie hin denn, diese Lieder"



New Issue Title



"My angel, my all, my self". With these words Beethoven, in July 1812, began his passionate love letter to a woman whose identity has eluded discovery to the present day. Was he perhaps addressing the same woman four years later when he composed "An die ferne Geliebte", his song cycle on poems by Alois Jeitteles?

Barry Cooper discusses this and many other questions in the Introduction to his new edition of Beethoven's only song cycle. Not only does he present a meticulously edited musical text, he also delves into questions of performance practice that previous critical editions have overlooked.

- New critical performing edition at the forefront of Beethoven scholarship
- German lied texts printed separately with an English translation by the editor
- Extensive and informative Introduction (Eng/Ger)
- Detailed description of the sources and authoritative Critical Commentary (Eng)





# The famous violin aria from “The Tales of Hoffmann”

*Les Contes d'Hoffmann*  
(Acte III)

No. 13 Récit et Romance  
« Enfin je vais savoir pourquoi » – « Vois sous l'archet frémissant »  
(Nicklausse)

Moderato Récit. Jacques Offenbach (1819-1880)

HOFFMANN

En - fin je vais sa - voir pour - quoi, sans me rien  
dit! Et j'ose en ad - res - ser des ho - mages  
je - tait end - lich über - die - er - fah - ren. wo - ran sie

NICKLAUSSE / NIKLAUS / NIKLAS

Die, c'est que ça - rem - mon - tu ne plus plus - ai  
Hut's ne ser - rait - et - ait! by com -рад of der  
Das liegt doch auf der Hand, sie ge - hercht ih - ren

di - re - ven - te - liges on me fait, et  
auf - re - chen an dem Ort se - rait  
weg - zog, ob - ne Groß und Fab - wolt!

Moderato

pe - re! Fa - lu ad - res - se - ment que le se - bode ob - jet de ce mes - sang de  
né - ce - ssi - té! Hâte - toi au - te - ne - sors, que plus que que que que que que que que que que  
Va - ser! Surtout dans ce - gent - le - ment, dans quel - ce - que que que que que que que que que que

AE 334/90 © 2019 by Ricordi Verlag, Milano

Nicklausse's famous violin aria from the third act of “Les Contes d'Hoffmann” (“The Tales of Hoffmann”) by Jacques Offenbach is now available in a separate edition. It includes a vocal score as well as a chamber music arrangement with solo violin. The aria can thus be performed by mezzo-soprano with one or two accompanying instruments. The edition also contains the preceding recitative (with Hoffmann). A separate solo violin part is enclosed.

- For opera singers and voice students, to be used in singing lessons, auditions and recitals
- For mezzo-soprano with one or two instruments
- With an enclosed separate solo violin part

ISMN 979-0-50007-820-3



9 790500 078203

New Issue Title

## OFFENBACH

### Les Contes d'Hoffmann

No. 13 Récit et Romance « Enfin je vais savoir pourquoi » –  
« Vois sous l'archet frémissant » (Nicklausse)

### The Tales of Hoffmann

No. 13 Recitative and Romanza “At last I now can ask of her” –  
“Vibrant, its sounds start to flow” (Nicklaus)

### Hoffmanns Erzählungen

Nr. 13 Rezitativ und Romanze „Jetzt endlich werde ich erfahren“ –  
„Sieh, wie die Saiten erbebt“ (Nicklas)

pour chant (mezzo-soprano) et piano  
for Voice (Mezzo-soprano) and Piano  
für Singstimme (Mezzosopran) und Klavier

ou / or / oder

pour chant (mezzo-soprano), violon solo et piano  
for Voice (Mezzo-soprano), Solo Violin and Piano  
für Singstimme (Mezzosopran), Solovioline und Klavier

Alkor-Edition

## Jacques Offenbach: Les Contes d'Hoffmann / The Tales of Hoffmann

### No. 13 Recitative and Romanza “Enfin je vais savoir pourquoi” – “Vois sous l'archet frémissant” (Nicklausse)

for Mezzo-soprano and Piano or  
Mezzo-soprano, Solo Violin and Piano

Edited by Fritz Oeser  
Libretto by Jules Barbier and  
Michel Carré  
Singable English translation by  
Walter Ducloux. Singable German  
translation by Gerhard Schwalbe

Vocal score with part (Fr/Eng/Ger)  
AE 334-90 · € 7.95

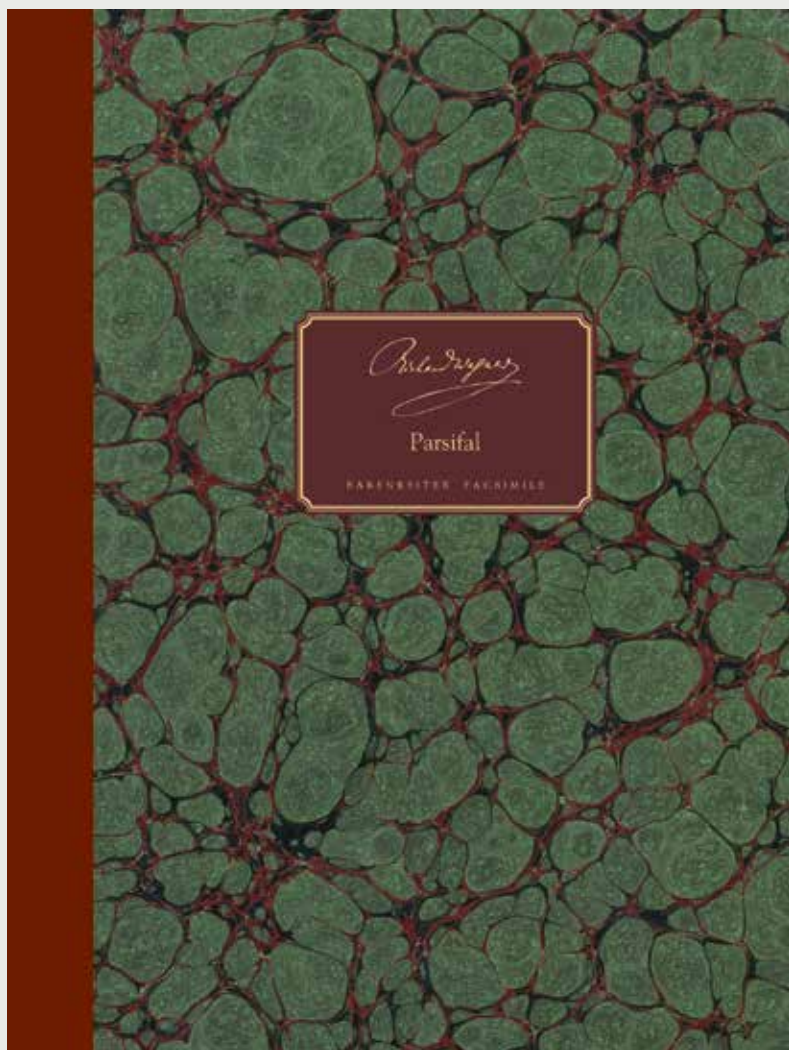

Performance material  
available on hire

Already published, not announced  
in previous New Publications Bulletins

“Has Wagner ever done anything better?”

(Friedrich Nietzsche)

# Richard Wagner Parsifal



Richard Wagner

## Parsifal

BÄRENREITER FACSIMILE

Autograph score: National Archives of the  
Richard Wagner Foundation Bayreuth

Edited by Ulrich Konrad

Documenta musicologica II,56

approx. 392 pages; Half-leather binding

☞ BVK 2418 · approx. € 696.00

To appear in June 2020

ISBN 978-3-7618-2418-4



9 783761 824184



Knowledge, pity, redemption: Richard Wagner took up these major themes in “Parsifal”, the music drama that he completed 13 months before his death and referred to as his “most conciliatory work”. Already celebrated for its compositional technique and mystical sonorities at the premiere, its world of ideas has stimulated new debates and interpretations over and over again to the present day.

Wagner wrote the autograph score almost entirely in violet ink, a colour he preferred to use in the final years of his life. As the printed score was not yet finished for the premiere on 26 July 1882, this carefully written autograph lay on the conductor’s desk in its stead.

The facsimile edition in high-quality four-colour printing reproduces the extensive score in its original size. Act and bar numbers on every page facilitate its use without diminishing the overall bibliophile appearance.

In an accompanying essay (Ger/Eng), Ulrich Konrad elucidates the special features of the work and the manuscript.

- **High-quality facsimile of Wagner’s final music drama**
- **Hermann Levi conducted the premiere from the autograph score reproduced here**
- **Clear and readily legible handwriting**



## New edition with performance material on sale

### Wolfgang Amadeus Mozart: Missa in C minor K. 427 “Great Mass in C minor”

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

BÄRENREITER URTEXT  
Reconstructed, completed and  
edited by Ulrich Leisinger

📖 Full score BA 9188 · € 84.00

Vocal score (Lat) with Foreword (Ger/Eng)  
📖 BA 9188-90 · € 15.95

Choral score (Lat)  
📖 BA 9188-91 · € 8.50

Wind set BA 9188-65 · € 74.00

Violin I BA 9188-74 · € 11.95

Violin II BA 9188-75 · € 11.95

Viola BA 9188-79 · € 11.95

Violoncello/Double bass

BA 9188-82 · € 11.95

Organ BA 9188-67 · € 19.95

Study score 📖 TP 988 · € 22.50

Already published, not announced  
in previous New Publications Bulletins

Ob. I  
Ob. II  
Fag. I II  
Cor. I II in Do  
CL I II in Do  
Timp. in Do-Sol  
Tromb. a.  
Tromb. t.  
Tromb. b.  
VL I  
VL II  
Va.  
S. I  
S. II  
A.  
T.  
B.  
Bassi ed Org.

\* 📖

\* Addition of the trumpets, timpani and trombones in the “Credo”

Mozart’s magnificent unfinished “Great Mass in C minor K. 427” is impressive not only for its monumentality and musical beauty but for its fragmentary state which has fascinated scholars and performers for decades.

Working together with the International Mozarteum Foundation in Salzburg, Bärenreiter now presents a new edition of this work, reflecting the cutting edge of scholarship while doing justice to the needs of performers.

ISMN 979-0-006-56510-8



9 790006 565108 BA 9188-90

ISMN 979-0-006-20306-2



9 790006 203062 TP 988



High scholarly standards, the completion and reconstruction of movements: this pioneering publication incorporates all this in order to come as close as possible to the work itself:

- The “Kyrie” and “Gloria”, both of which survived completely in Mozart’s autograph, are edited in accordance with scholarly standards.
- The first two sections of the “Credo” have been meticulously completed by the editor Ulrich Leisinger, drawing on original Mozart compositions, e.g. the aria “Deh vieni non tardar” from “The Marriage of Figaro” and paying attention to a stylistically appropriate and transparent sound.
- The “Sanctus” and “Benedictus” (with the “Hosanna”), which are either incomplete or survived only in secondary sources, have been reconstructed by the editor.

Sections without any known sources are left out in this edition. Rounding off the publication are an extensive Foreword (Ger/Eng) and a detailed Critical Commentary (Eng).

The premiere of Ulrich Leisinger’s new edition was given in April 2019 in the Elbphilharmonie Hamburg by the Hamburg State Philharmonic Orchestra and the ChorWerk Ruhr under the baton of Kent Nagano. The first Salzburg performance took place on August 2019 in the Great Hall of the Mozarteum, with Andrew Manze conducting the Salzburg Camerata to rousing applause from audience and critics alike.

- **Edition of those sections of the Mass surviving in complete form**
- **Reconstruction of movements handed down in fragmentary form**
- **Completion of the incomplete movements**
- **Reconstructed or added parts rendered in small print**



Photo: Ulrich Leisinger  
© Wolfgang Lienbacher

## The key findings of this new edition by the editor Ulrich Leisinger:

### “Credo in unum Deum”:

#### On the use of trumpets and timpani:

“To omit trumpets and timpani at the opening of the Credo, appropriately set in C major, is to contradict eighteenth-century church music practice.”

#### On the use of trombones:

“As with the Sanctus [in the wind score], Mozart probably would have entered the trombones, for he normally did not have them play continuously ‘colla parte’ with the lower voices.”


### “Et incarnatus est”:

#### On the absence of horns:

“The Figaro aria ‘Deh vieni non tardar’ K. 492 (1786) in particular reveals such striking parallels in its handling of the instruments that the expansion of the orchestration to include two horns, as is found in other reconstructions, has little justification. As in other scores, when Mozart prepared his staves, he entered systems which he did not necessarily make use of when he later filled in the instrumentation.”

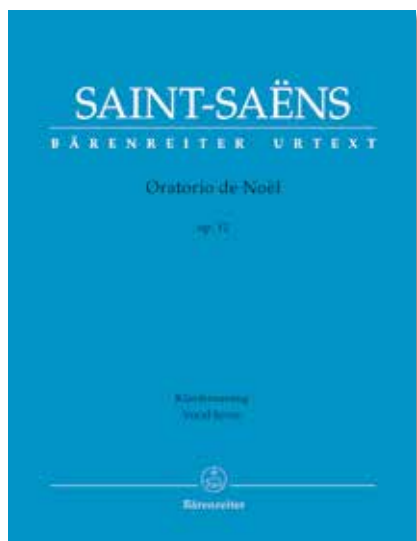
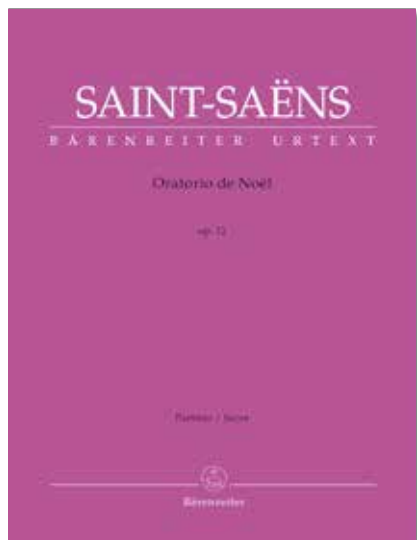
#### On the reconstruction of the “Hosanna” fugue for double choir

Of special significance is the observation that Mozart’s Salzburg church compositions for double choir invariably have the three trombones playing “colla voce” together with choir I.

Ulrich Leisinger’s complete article can be found here: 

[www.takte-online.de/en/search-result/article/artikel/mozarts-c-moll-messe-in-neuer-rekonstruktion-erstauffuehrung-unter-nagano/index.htm](http://www.takte-online.de/en/search-result/article/artikel/mozarts-c-moll-messe-in-neuer-rekonstruktion-erstauffuehrung-unter-nagano/index.htm)





## For the Saint-Saëns Anniversary Year 2021

### Camille Saint-Saëns: Oratorio de Noël op. 12

BÄRENREITER URTEXT

Edited by Christina Stahl  
for Soloists (SMezATB), Choir (SATB) and Orchestra  
Piano reduction by Eugène Gigout

Full score	BA 11304	approx. € 32.95
Vocal score (Lat)	BA 11304-90	approx. € 11.95
Choral score (Lat)	BA 11304-91	approx. € 4.50

Harp	BA 11304-71	approx. € 6.95
Violin I	BA 11304-74	approx. € 4.25
Violin II	BA 11304-75	approx. € 4.25
Viola	BA 11304-79	approx. € 4.25
Violoncello	BA 11304-82	approx. € 4.25
Double bass	BA 11304-85	approx. € 4.25
Organ	BA 11304-67	approx. € 11.95

To appear in March 2020

Saint-Saëns was barely 23 years old when he composed his “Oratorio de Noël” in just 12 days in 1858. Now this Christmas oratorio which has been edited by Christina M. Stahl is appearing in a scholarly-critical Urtext edition.

In the Foreword (Ger/Eng/Fr), the editor explains the background of the premiere, elucidates the work’s expansion from six movements to ten and describes the composer’s multiple revisions. These revisions, among other things, are documented in the detailed Critical Commentary (Eng). Moreover, this edition is the first to offer valuable tips on the Gallican pronunciation of the Latin text, which was customary in France until 1903.

The piano reduction is based on a contemporary arrangement by Saint-Saëns’ pupil Eugène Gigout.

- **New edition for the Saint-Saëns Anniversary Year 2021**
- **Piano reduction by Saint-Saëns’ pupil Eugène Gigout**
- **Notes on Gallican pronunciation of the Latin text**

BA 11304

New Issue Title



BA 11304-90

New Issue Title



BA 11304-91

New Issue Title





## Mendelssohn's new genre: the "symphony-cantata"

Mendelssohn's contemporaries frequently mentioned his "Hymn of Praise" in the same breath as Beethoven's Ninth – and often enough viewed it as an imitation. Mendelssohn authority John Michael Cooper, in his extensive Introduction to this new Urtext edition, shows that the comparison is completely unfounded: with this work Mendelssohn created a new genre to which he gave the name "symphony-cantata". Later he added a secular counterpart with "Die Erste Walpurgisnacht".

Drawing on all relevant sources, Cooper provides a detailed account of the genesis and structure of this monumental work. Rounding off his scholarly performing edition are notes on the work's performance, e.g. tempo, articulation and dynamics.

For the first time the piano reduction includes Mendelssohn's authorised version of the "Sinfonia", based on the first edition of No. 1 for piano solo.

- **Urtext edition taking all sources into account**
- **Piano reduction by the composer including his piano version of the "Sinfonia"**
- **Extensive Foreword (Ger/Eng) and detailed Critical Commentary (Eng)**

ISBN 979-0-006-56580-1



9 790006 565801

BA 9092-90

New Issue Title

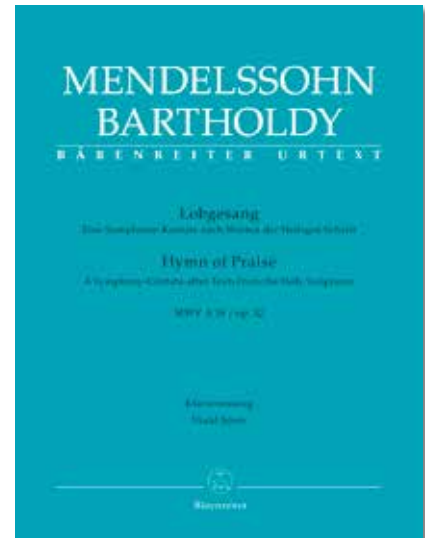
ISBN 979-0-006-56674-7



9 790006 566747

BA 9092-91

New Issue Title



### Felix Mendelssohn Bartholdy: Lobgesang / Hymn of Praise MWV A 18 / op. 52

A Symphony-Cantata after  
Texts from the Holy Scriptures

BÄRENREITER URTEXT

Edited by John Michael Cooper  
for Soloists (SST), Choir (SATB) and Orchestra  
Piano reduction by the composer

Full score

BA 9092 · approx. € 89.00

Vocal score (Ger/Eng)

BA 9092-90 · approx. € 13.50

Choral score (Ger/Eng)

BA 9092-91 · approx. € 5.95

Violin I BA 9092-74 approx. € 8.50

Violin II BA 9092-75 approx. € 8.50

Viola BA 9092-79 approx. € 8.50

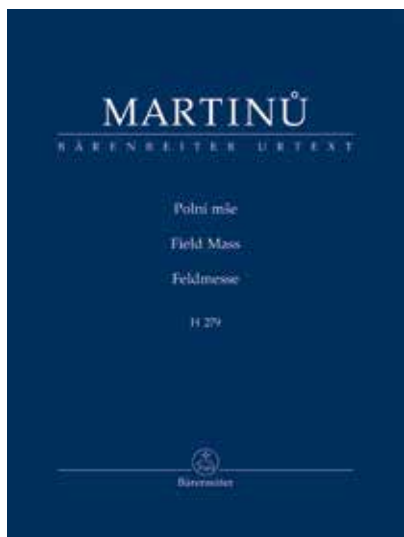
Violoncello BA 9092-82 approx. € 8.50

Double bass BA 9092-85 approx. € 8.50

Wind set BA 9092-65 approx. € 85.00

Organ BA 9092-67 approx. € 5.50

To appear in March 2020



## Bohuslav Martinů: Field Mass H 279

BÄRENREITER URTEXT

Edited by Paul Wingfield  
for Solo Baritone, Male Choir (TTBB),  
Wind Instruments, Piano, Harmonium  
and Percussion

Study score

📖 TP 573 · approx. € 18.95

Choral score including the  
solo baritone part (Cz)

📖 BA 10581 · approx. € 4.95

Vocal score and performance  
material on hire

To appear in April 2020

ISMN 979-0-2601-0913-1



9 790260 109131

TP 573

New Issue Title

ISMN 979-0-2601-0912-4



9 790260 109124

BA 10581

New Issue Title

## Includes an optional alternative ending

Bohuslav Martinů's "Field Mass" is one of his most significant vocal-instrumental works. It originated in 1939 in Paris in response to the outbreak of World War II and was intended for outdoor performance. The libretto, by Jiří Mucha, contains references to the Bible.

This study score adopts the musical text from the Bohuslav Martinů Complete Edition, Volume VI/2/2.

As an interesting performance alternative, the appendix contains an early version of the ending that quotes the medieval Czech hymn "Jezu Kriste, štědrý kněže" (Jesus Christ, Generous Prince).

- Foreword by Paul Wingfield (Eng/Cz/Ger)
- Performable early version of the ending in appendix
- Literal translations of the Czech vocal text (Eng/Ger)



# New choral work by Mårten Jansson

**Stillae**  
(Drops)

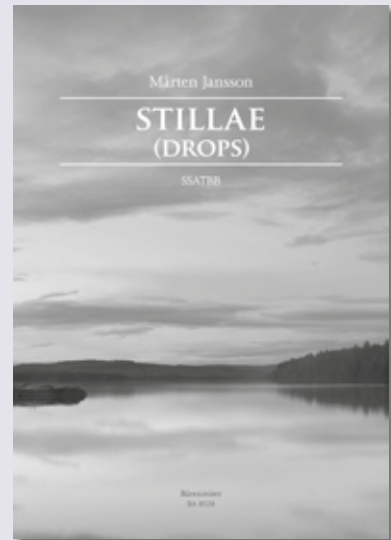
Music: Mårten Jansson  
Lyrics: Charles Anthony Silvestri

Adagio ♩ = 68

S1  
S2  
A  
T  
B1  
B2

O Ma - ri - a,  
Mi -  
Mi -  
Don - den. Don - den. Don - den. don - den.  
Don - den. don - den. don - den. don - den.  
Don - den. don - den. don - den. don - den.  
O Ma - ri - a,  
ri - a, O Ma - ri - a, ma - ter be -  
ri - a, O Ma - ri - a, ma - ter be -  
ri - a, O Ma - ri - a, ma - ter be -

BA 8528 © 2019 by Bärenreiter-Verlag, Kassel



## Mårten Jansson: Stillae (Drops)

Choral score (Lat) (SSATBB)  
Libretto by Charles Anthony Silvestri  
BA 8528 · € 4.95

Already published, not announced  
in previous New Publications Bulletin

“Stillae” was composed for the “Jugendkonzertchor der Chorakademie Dortmund” who won first prize in the “Mårten Jansson Choral Competition” held by Bärenreiter in 2018. The American poet Charles Anthony Silvestri wrote the libretto. The piece received its premiere at the chor.com festival in Germany on 13 September 2019.

The poem is divided in four short Latin verses resembling the form of medieval poetry. The first three verses illuminate Mary’s life with Jesus, using the image of drops (stillae) of water, tears and blood. The music and lyrics paint the transition from happiness to worry and deepest grief, concluding in a final verse; a still prayer to Mary to take our drops, our prayers, and offer them to Jesus.

- Written for the winner of the 2018 Mårten Jansson Choral Competition
- Various kinds of drops as the main motif
- Libretto (Lat) by Charles Anthony Silvestri

ISBN 979-0-006-56888-8



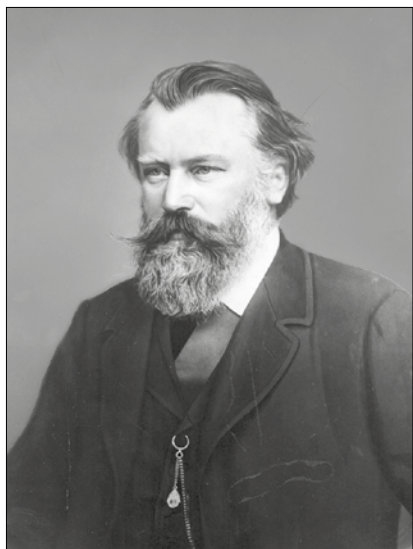
9 790006 568888



Mårten Jansson



Charles Anthony Silvestri (librettist)  
© www.charlesanthonysilvestri.com



## Johannes Brahms: Sacred Choral Music a cappella

in separate editions

The sacred a cappella choral works by Johannes Brahms are amongst the most important Romantic works in their genre.

These works published as a collection in BA 7575 are now available separately in performing editions.

To appear in May 2020

Minimum order quantity: 10 copies

## Now also available in separate editions

**Zwei Motetten**  
für gemischten Chor a cappella, op. 74  
Philipp Spitta gewidmet

Johannes Brahms  
(Nr. 1 komponiert 1877 - Entstehungszeit von  
Nr. 2 unklar -, erschienen 1878)

**1. Warum ist das Licht gegeben dem Mühseligen?**  
I. Langsam und ausdrucksvoll

7  
und das Le - ben den be - trüb - - ten. Her - zen, den be - trüb - ten  
Wa - rum ist das Licht ge - ge - ben dem Müh - se - li - gen, und das Le - ben  
Wa - rum ist das

12  
Her - zen, den be - trüb - - ten. Her - zen, und das Le - ben den be -  
den be - trüb - - ten. Her - zen, den be - trüb - ten Her - zen,  
Licht ge - ge - ben dem Müh - se - li - gen, und das Le - - ben den be -  
Wa - rum ist das Licht ge -

BA 25030 © 2013 by Bärenreiter-Verlag, Kassel

From: *Warum ist das Licht gegeben dem Mühseligen?* · BA 25030





**Der Englische Gruß** op. 22 no. 1  
from "Marienlieder" for mixed choir  
📄 BA 25018 · approx. € 1.50

**Marias Kirchengang** op. 22 no. 2  
from "Marienlieder" for mixed choir  
📄 BA 25019 · approx. € 1.50

**Marias Wallfahrt** op. 22 no. 3  
from "Marienlieder" for mixed choir  
📄 BA 25020 · approx. € 1.50

**Der Jäger** op. 22 no. 4  
from "Marienlieder" for mixed choir  
📄 BA 25021 · approx. € 2.50

**Ruf zur Maria** op. 22 no. 5  
from "Marienlieder" for mixed choir  
📄 BA 25022 · approx. € 1.50

**Magdalena** op. 22 no. 6  
from "Marienlieder" for mixed choir  
📄 BA 25023 · approx. € 1.50

**Marias Lob** op. 22 no. 7  
from "Marienlieder" for mixed choir  
📄 BA 25024 · approx. € 1.50

**Es ist das Heil uns kommen her** op. 29 no. 1  
from "Zwei Motetten" for 5-part mixed choir  
a cappella  
📄 BA 25025 · approx. € 3.25

**From Psalm no. 51 (Schaffe in mir, Gott, ein rein Herz)**  
op. 29 no. 2 from "Zwei Motetten" for 5-part  
mixed choir a cappella  
📄 BA 25026 · approx. € 2.50

**O bone Jesu** op. 37 no. 1  
from "Drei geistliche Chöre" for female voices  
a cappella  
📄 BA 25027 · approx. € 1.50

**Adoramus** op. 37 no. 2  
from "Drei geistliche Chöre" for female voices  
a cappella  
📄 BA 25028 · approx. € 2.50

**Regina coeli** op. 37 no. 3  
from "Drei geistliche Chöre"  
for female voices a cappella  
📄 BA 25029 · approx. € 1.95

**Warum ist das Licht gegeben dem Mühseligen?**  
op. 74 no. 1 from "Zwei Motetten" for mixed  
choir a cappella  
📄 BA 25030 · approx. € 2.50

**O Heiland, rei die Himmel auf** op. 74 no. 2  
from "Zwei Motetten" for mixed choir a cappella  
📄 BA 25031 · approx. € 2.50

**Unsere Väter hofften auf dich** op. 109 no. 1  
from "Fest- und Gedenksprüche"  
for 8-part choir a cappella  
📄 BA 25032 · approx. € 2.50

**Wenn ein starker Gewappneter** op. 109 no. 2  
from "Fest- und Gedenksprüche"  
for 8-part choir a cappella  
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**Wo ist ein so herrlich Volk** op. 109 no. 3  
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for 8-part choir a cappella  
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from "Drei Motetten" for 4 and 8-part choir  
a cappella  
📄 BA 25035 · approx. € 2.25

**Ach, arme Welt** op. 110 no. 2  
from "Drei Motetten" for 4 and 8-part choir  
a cappella  
📄 BA 25036 · approx. € 1.50

**Wenn wir in höchsten Nöten sein** op. 110 no. 3  
from "Drei Motetten" for 4 and 8-part choir  
a cappella  
📄 BA 25037 · approx. € 2.50

# AVICII FOR CHOIR

**Hans Vainikainen**  
(Arranger)

## Hey Brother

- for female choir (SSSAAA)  
BA 11394\* · approx. € 3.50
- for mixed choir (SMezATBarB)  
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## Levels

- for female choir (SSSAAA)  
BA 11396\* · approx. € 3.50
- for mixed choir (SMezATBarB)  
BA 11397\* · approx. € 3.50

## Without You

- for female choir (SSSAAA)  
BA 11398\* · approx. € 3.50
- for mixed choir (SMezATBarB)  
BA 11399\* · approx. € 3.50



Each edition: 12 pages, soft-cover  
Minimum order quantity: 10 copies

To appear in January 2020

\*New Issue Title

### The editor:

**Hans Vainikainen** (b. 1976) hails from a new generation of conductors in the Swedish choral tradition. His conducting repertoire covers a wide range of genres and eras, from Mahler's Eighth Symphony to the Swedish DJ Avicii. In 2005 he won the Swedish Conductors' Prize, and two years later he was appointed artistic director of the Katarina kyrka, the home of Katarinakörerna, one of Sweden's largest choral societies.

**Hans Vainikainen** heads Stockholm's Katarinakörerna with more than 500 singers in various combinations. Their programmes cover both sacred and secular music. In his search for suitable arrangements, his eye fell on one of the world's best-known pop artists, Tim Bergling, known professionally as Avicii. He then arranged three of Avicii's best songs for classical choirs, intending them to be encore pieces.

"Hey Brother", "Levels" and "Without you" are now available for six-part mixed or female choir. The arrangements offer a wide variety of vocal and choral possibilities and attention has been paid that all parts are of the same musical standard. Whether homophonic or unisono, they artfully intertwine from one passage to the next. However, for all their sophistication the arrangements remain manageable and easy to learn, displaying the typical groove of each Avicii song within a multi-layered texture.



BA 11394



BA 11395



BA 11396



BA 11397



BA 11398



BA 11399





## New choral scores

Chorpartitur / Choral Score

**Messe C-Dur**  
op. 86

**Kyrie** Ludwig van Beethoven (1770-1827)

*Andante con moto assai vivace  
quasi Allegretto ma non troppo*

BA 9039-91

From: Beethoven, Mass in C major op. 86 · BA 9039-91

BA 5037-91

New Issue Title

ISMN 979-0-006-56823-9



9 790006 568239

BA 9039-91

New Issue Title

ISMN 979-0-006-56969-4



9 790006 569694

BA 7590-91

New Issue Title

ISMN 979-0-006-56909-0



9 790006 569090

*Johann Sebastian Bach*

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

BÄRENREITER URTEXT

Edited by Arthur Mendel

Choral score (Ger/Eng)

BA 5037-91 · approx. € 9.95

Minimum order quantity: 10 copies

To appear in May 2020

*Ludwig van Beethoven*

## Ludwig van Beethoven: Mass in C major op. 86

BÄRENREITER URTEXT

Edited by Barry Cooper

Choral score (Lat)

BA 9039-91 · approx. € 7.95

Minimum order quantity: 10 copies

To appear in February 2020

*Giuseppe Verdi*

## Giuseppe Verdi: Messa da Requiem

BÄRENREITER URTEXT

Edited by Marco Uvietta

Choral score (Lat)

BA 7590-91 · € 9.95

Minimum order quantity: 10 copies

Already published, not announced  
in previous New Publications Bulletins



# Fire and Colour: Improvising on the organ

14 | *Mutieren und ihre Verwendung / Parallel Chord Shifts and Their Uses*

EU 126 Konnt. Gott Schlegel, vgl. Melodie GL 342      EH 136 Veni, creator Spiritus, melodie GL 342

Ex. 1

Enger Lage / Close position

Alternative mit weiter Lage und denselben Tönen wiederholen /  
Alternative in open position and with the same notes again

**2. QUARTPARALLELEN**

a) Zweistimmige Quartparallelen in der rechten Hand

Seit der frühen Mehrstimmigkeit im 9. Jahrhundert sind uns Kompositionen mit Quartten und Quinten bekannt, die Organi. Beim Organum wurde zu einer Hauptstimme, der *Vox principalis*, eine Quarte tiefer parallel geführte Nebensstimme zugefügt. Man nennt diese *Vox organalis*.

Unser archaisch wirkendes Beispiel 2 nimmt diese Quartintervalle in der rechten Hand auf und begleitet sie in der linken Hand mit Ganztaktschritten. Seine Sequenzen gliedern sich in drei Viertaktphrasen, die durch Zweitakt aufgelockert sind. Der Hauptunterschied zum Quartorganum des 9. Jahrhunderts ist die Dreistimmigkeit. Sie mündet ab T. 16 in einem Choral.

Wenn Du willst, transponiere diesen Choral in seine Originaltonart D-Dur/Gesch.

**2** Wechsle zwischen Manualliter- und Pedalliterpiel. Benutze mal ein, mal zwei Manuale, mal unterschiedliche Registrierungen.

**3** Wie klingt das Solo im Sopran gespielt, wie klingt es im Alt? Kannst Du die Melodie auch in den Bass legen?

**2. PARALLELFÖURTHS**

a) Parallel fourths in duet in the right hand

We know of compositions with fourths and fifths from the early polyphonic period in the 9<sup>th</sup> century, the organum. In organum the main voice, the *vox principalis*, is accompanied by the *vox organalis*, a second voice moving in parallel motion one fourth below.

Our example 2 with its archaic effect places these fourths in the right hand and accompanies them in the left hand with whole tone steps. Its sequences are organized into three four bar phrases, punctuated by two bar phrases. The main difference between this and the organum of the 9<sup>th</sup> century with its fourths is the three-part texture, which in turn leads into a hymn from bar 16 onwards. If you want, try transposing this piece into its original key – D major in D.

**2** Change between an emphasis on the manuals and on the pedals. Use first one, then two manuals; try different registrations.

**3** How does the solo sound if you play it in the soprano voice, or in the alto? Try transferring it to the bass.

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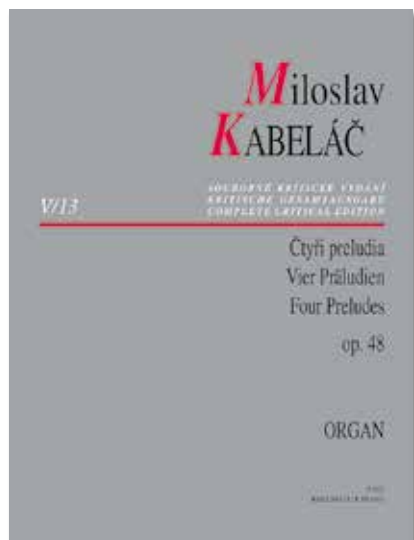
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Luboš Mrkvička  
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New Issue Title

## In practical standard notation



The four small-scale preludes of Miloslav Kabeláč's op. 48 were commissioned in 1966 by the second "Prague Spring International Music Competition" in the category organ.

They are written in proportional notation, which the composer preferred ever since his Symphony No. VI of 1961. For practical reasons one of the editors, the leading Czech organist and Kabeláč authority Jan Hora, has transcribed the graphic notation of the note-values into standard notation. The original musical text appears in a complete reproduction of the first edition of 1966, along with examples in facsimile.

- Standard repertoire piece for the organ
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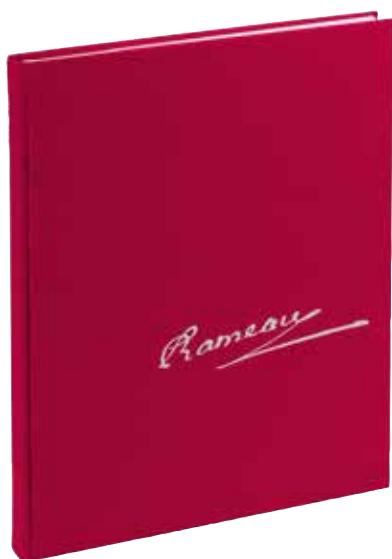
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# MIROSLAV SRNKA



## Miroslav Srnka is Professor of composition in Cologne

For Miroslav Srnka music is a field of experimentation in which he questions traditional roles, forms and formats and searches for new techniques in order to arrive at a personal idiom. Having already won many awards, he has recently received one of the greatest recognitions for his music and a fresh challenge: in the winter semester of 2019 he took up a position as professor of composition at the Hochschule für Musik und Tanz Köln.

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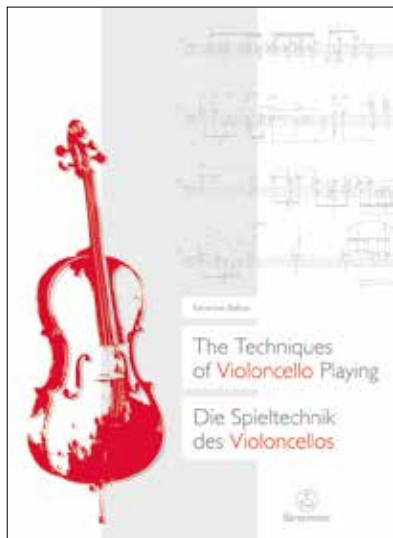
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for string quartet

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## Séverine Ballon: The Techniques of Violoncello Playing

(German/English text)

approx. 320 pages; paperback  
BVK 2376 · approx. € 54.00  
To appear in June 2020



Photo: Séverine Ballon  
© Yves Trémorin



New Issue Title

## Sound spectrum of the cello

This new book from Bärenreiter's successful series of contemporary playing technique methods is aimed at performers, composers and anyone seeking to deepen their knowledge of the violoncello's sound potential and technique as well as 20<sup>th</sup>- and 21<sup>st</sup>-century violoncello repertoire.

In the first part of the book, Séverine Ballon provides an introduction to the acoustics of the bowed or plucked string and detailed information on techniques for the left and right hand.

In the second part she describes particular timbral phenomena (e.g. scordatura, microtonality, mutes and other aids, flautando, sul ponticello and harmonics) and rhythmic options (e.g. striking with the bow or scratching and thumping on the body of the instrument) and classifies them into various types.

Illustrating the theoretical explanations are many examples from 20<sup>th</sup>- and 21<sup>st</sup>-century music and from treatises dating from the baroque era to the present day. Moreover, audio samples recorded by author, cellist and composer Ballon can be downloaded from the Bärenreiter website.

- A comprehensive reference work for composers and performers
- Systematic description of cello techniques for the left and right hand
- Clear explanations with more than 250 music examples, illustrations and drawings
- Audio samples available for downloading

The author

**Séverine Ballon** studied cello at the Hanns Eisler Musikhochschule in Berlin and elsewhere. Later she expanded her technique and repertoire with Siegfried Palm, Pierre Strauch and Rohan de Saran. After serving as solo cellist in the Orchestre de Chambre de Toulouse from 2005-06, she shifted her focus to the performance of contemporary music. She has premiered solo pieces by Rebecca Saunders, Chaya Czernowin, Franck Bedrossian, Mauro Lanza and Liza Lim and taught master-classes in composition, for example at Harvard and Stanford.



## Companion for the tuba

This book on the tuba is a companion for composers and players alike, deepening their understanding of this somewhat neglected family of instruments. It gives tuba players an opportunity to master and employ new performance techniques on their instrument, particularly in contemporary music.

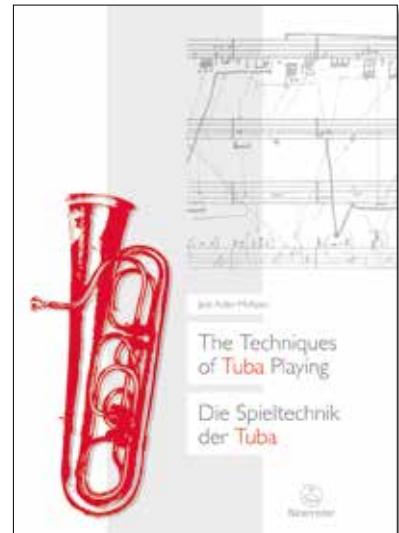
Jack Adler-McKean offers helpful instruction in various tuning mechanisms, resonance properties, new forms of notation and contemporary practices. Using the most recent research, he subdivides and reconstructs processes of sound generation and modification to display the broad range of tonal possibilities in the tuba family, many of which can also be applied to other brass instruments.

The text is illustrated with numerous music examples and diagrams and is supplied with instructive audio samples which can be downloaded from the Bärenreiter website.

- Reference work for composers and players
- More than 250 music examples, diagrams and tables
- Some 100 audio samples recorded on instruments ranging from the serpent to the microtonal tuba
- Detailed fingering charts for F, E-flat, C and B-flat tubas as well as for the euphonium, ophicleide and serpent
- Extensive lists of contemporary pieces from the solo, chamber, ensemble and orchestral repertoire

The author

Born in London in 1988, **Jack Adler-McKean** works primarily as a tuba player with a focus on contemporary music. He has played in orchestras including the WDR Sinfonieorchester Köln and the BBC Scottish Symphony Orchestra. He has also given solo and ensemble recitals, for example in New York and Buenos Aires with Klangforum Wien, Ensemble Modern and the Deutsche Oper Berlin.



### Jack Adler-McKean: The Techniques of Tuba Playing

(German/English text)

With an Introduction by Mark Andre  
approx. 220 pages; paperback

📖 BVK 2421 · approx. € 54.00

To appear in May 2020

ISBN 978-3-7618-2421-4



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New Issue Title



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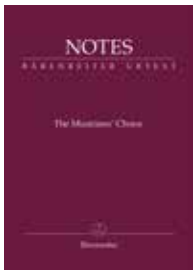
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