

FOR **BEETHOVEN**
USE **BÄRENREITER**

Beethoven
Beethoven
Beethoven



Bärenreiter
The Musicians' Choice

The Programme
New Publications
I/2021: January–June 2021



17 December 1770 ...
... 17 December 2020

Dear friends and fellow music-lovers!

The year 2020 – it was supposed to be a festival in commemoration of Ludwig van Beethoven. Regrettably it did not turn out to be a festival. Practically everyone has sustained a loss; hardly anyone has remained unscathed by the pandemic. But it doesn't detract from Beethoven's importance: just now in these difficult times his music helps us to stay on track. We've had to find different ways to perform large-scale works, or to avoid them altogether. We've discovered that music is still very much with us. This year has made us keenly aware just how precious a concert can be, and how moving it is to read, play and listen to music.

Our New Publications Bulletin for the second half of 2020 fell by the wayside. Too many things had to be suddenly rearranged and adapted to the extraordinary circumstances. Yet new publications still appeared, including the groundbreaking edition of Beethoven's violin sonatas and the facsimile of Wagner's "Parsifal". We look ahead and today are able to present you once again with a New Publications Bulletin, showing you what was worked on in 2020 and what can enrich your musical life during the first half of 2021.

We still have every reason to celebrate Beethoven's anniversary. For 25 years Bärenreiter worked towards this special anniversary in pursuit of our goal to publish all of Ludwig van Beethoven's major works in exemplary editions. What makes them exemplary is the musical text at the forefront of scholarship accompanied by the latest findings of historical performance practice, the high-quality engraving as well as many other features to satisfy the practical needs of the performer. And we achieved what we set out to do: in the course of 25 years all of Beethoven's main works have appeared in Bärenreiter Urtext editions; the complete symphonies, concertos, piano sonatas, violin and cello sonatas, great works of chamber music, and choral compositions, including the "Missa solemnis". With this achievement Bärenreiter hopes to contribute to making the experience of Beethoven's music as vibrant, challenging and revolutionary today, 250 years after his birth, as it was when it all started in 1770.

With this in mind, I wish you pleasant reading and, above all, much joy in the year 2021.

Sincerely

Dr. Wendelin Göbel
Publishing Director



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Please find a pdf of this brochure on our website:
<https://www.baerenreiter.com/en/service/promotional-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.



“Für Elise”: Popular and enigmatic

Appendix
Vervollständigung des autographen Entwurfs zur 2. Fassung
Completion of the autograph draft for version 2
von / by Mario Aschauer

Molto grazioso
pp

There are many unanswered questions regarding Beethoven's most famous bagatelle: neither are the whereabouts of the autograph fair copy known, nor do we know who lies behind the name "Elise". Composed between 1808 and 1810, it was only published posthumously in 1867. What has survived, however, is an elaborate autograph draft that Beethoven reworked sometime around 1822, and that deviates markedly from the familiar printed version.

The editor of our new edition reaches new findings: not only does the edition offer the version found in the 1867 print, it also contains a transcription of Beethoven's draft, with the changes for version 2 indicated by grey shading, as well as a performable completion of that version. A bilingual Foreword (Ger/Eng) discusses the work's genesis and sources, and a Critical Commentary (Eng) lists alternative readings and editorial decisions. This definitive edition with historically informed fingering invites you on an exciting voyage to rediscover this popular piece.

- Urtext edition of Beethoven's best-known piano piece with new scholarly discoveries
- Transcription of Beethoven's draft of version 1 and revision for version 2
- Performable completion of the autograph draft for version 2 and historically informed fingering



Ludwig van Beethoven: Bagatelle for Piano in A minor WoO 59 “Für Elise”

BÄRENREITER URTEXT

Edited with historically informed
fingering by Mario Aschauer
📄 BA 11839 · approx. € 4.50

To appear in March 2021

ISMN 979-0-006-5617-3



9 790006 568673

New Issue Title



Mozart's sonata "Alla Turca": important source discovery

Published in 1784, Mozart's Sonata in A major "for clavier solo", with its famous "Alla Turca" finale, is one of the most popular works in the entire piano literature. After a section of the lost autograph was rediscovered a few years ago, another important source has surfaced with the appearance of a previously unknown contemporary copy of the complete autograph, prompting Bärenreiter to update its previous Urtext edition of this celebrated piece.

Wolfgang Amadeus Mozart: Sonata for Piano in A major K. 331 (300ⁱ) "Alla Turca"

BÄRENREITER URTEXT

Revised and edited by
Mario Aschauer

With notes on historical
performance practice by the editor

📖 BA 11816 · € 9.95*
(replaces BA 9186)

*Introductory price
until 4 Oct 2021, thereafter: € 12.95

Already published, not announced in
previous New Publications Bulletins

This source throws new light on the problem of the numerous discrepancies between autographs and first editions of many Mozart sonatas. It supports the assumption that the revision of the text for the first edition resulted from the change of target group from Mozart's inner circle to a larger audience of connoisseurs and amateurs, but that this did not render the original (autograph) text obsolete; rather, both versions of the sonata represent historical realities.

To achieve a truly faithful scholarly-critical performance edition of Mozart's sonata, editor Mario Aschauer has set new editorial standards and offers the most innovative methodological approach of our time by presenting the musical texts of the autograph and the original print separately without merging the sources editorially to a new text. On the basis of the newly discovered source, it is possible for the first time to reconstruct the autograph of this famous sonata and offer it to the performer as a self-contained playable version.

The Foreword allows surprising new insights into the form and source situation of the sonata (Ger/Eng). The edition is supplemented by a chapter on performance practice providing in-depth information on piano playing in Mozart's time (Ger/Eng). Variants and editorial decisions are documented in the Critical Commentary (Eng).

- **First scholarly-critical performance edition with reconstruction of the autograph transmission**
- **For the first time two complete playable versions of the sonata**
- **With surprising new insights into the form and source situation of the sonata as well as in-depth information on piano playing in Mozart's time (Ger/Eng) and Critical Commentary (Eng)**

ISMN 979-0-006-57448-3



9 790006 574483

New Issue Title



Sonate A-Dur
KV 331 (300^o)
Edition nach der Erstaussgabe Artaria 1784
Edition based on the first edition Artaria 1784

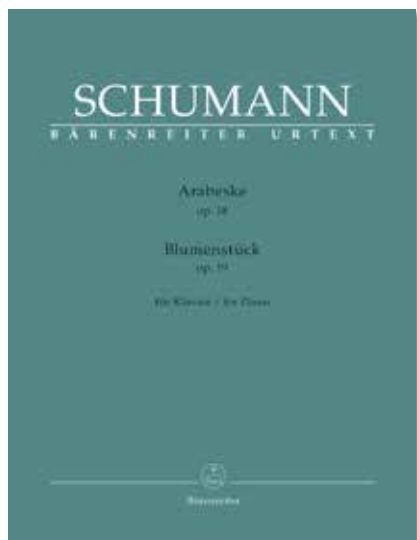
Andante grazioso

from: Mozart, Sonata in A major, edition based on the first edition Artaria 1784 · BA 11816

Sonate A-Dur
KV 331 (300^o)
Rekonstruktion der autographen Überlieferung
Reconstruction of the autograph transmission

Andante grazioso

from: Mozart, Sonata in A major, reconstruction of the autograph transmission · BA 11816



Robert Schumann: Arabeske op. 18 Blumenstück op. 19 for Piano

BÄRENREITER URTEXT

Edited by Holger M. Stüwe
With notes on historical
performance practice by Sezi Seskir
📄 BA 10865 · approx. € 13.95

To appear in May 2021



New Issue Title

Romantic piano music by Robert Schumann

Arabeske
Opus 18

Leicht und zart - 152

pp

Pedal

ri - tar - dan -
do - ri - tar - dan - do

BA 10865 © 2021 by Bärenreiter-Verlag, Kassel

from: Schumann, Arabeske op. 18 · BA 10865

Schumann's "Arabeske" and "Blumenstück" were both composed while he was living in Vienna from October 1838 to April 1839, and are thus companions to such major piano pieces as the "Fantasy in C major" (op. 17), the "Humoresque" (op. 20) and the cycles "Nachtstücke" (op. 23) and "Faschingsschwank aus Wien" (op. 26). Unlike these masterpieces, they are more ingratiating, possibly as a concession to the Viennese public; but whether the "Arabeske" is a "delicate piece for the ladies", as Schumann once maintained, is open to debate.

For our new edition of these popular pieces the editor has re-evaluated the surviving sources, devoting special attention to the placement of slurs and incorporating the latest findings in Schumann scholarship. Rounding off the volume are a clear and uncluttered engraving, practical page turns and informative notes on historical performance practice by Sezi Seskir, a fortepiano specialist from Bucknell University (Lewisburg, PA) with a special interest in Schumann's pianism as well as 18th- and 19th-century performance practice.



Waldszenen
Neun Klavierstücke
Opus 82
Friedrich Amalie Preusser zugerichtet
Eintritt

Nicht zu schnell $\text{♩} = 132$

* Zum Pedal siehe Fingersatz und Hinweise zur Auführungspraxis. / For the use of the pedal see Fingering and Notes on Performance Practice.

BA 9640 © 2011 by Bärenreiter-Verlag, Kassel



Robert Schumann

from: Schumann, *Forest Scenes op. 82* · BA 9640

- Evaluation of all available sources on the basis of the latest findings in Schumann scholarship
- Notes on the historically informed performance of Schumann's piano music (Ger/Eng)
- Clear and uncluttered engraving with practical page turns

Already published:

Robert Schumann
Scenes from Childhood op. 15
BA 9639 · € 6.50

Forest Scenes op. 82
BA 9640 · € 9.50

Album for the Young op. 68
43 Piano Pieces
BA 9641 · € 12.95





Franz Liszt: Piano Pieces from the Years 1880–1885

BÄRENREITER URTEXT

Edited by Michael Kube
With notes on interpretation
by Steffen Schleiermacher
BA 10871 · approx. € 18.95

To appear in June 2021

ISBN 979-0-006-56159-9



New Issue Title

Visionary music by Liszt



The significance of Liszt's late piano pieces has been the subject of much debate. On the one hand they are considered heralds of the elderly Liszt's waning inspiration; on the other hand, they are praised as being visionary pieces on the basis of their radical simplicity as well as bold harmonic language. This edition gathers together some of the pieces most revealing of Liszt's late style. As they are of moderate difficulty, they are also particularly suited for piano lessons. The editor has consulted previously neglected sources and describes the genesis and source tradition of the pieces in the Foreword. The Critical Commentary provides information on alternative readings and editorial decisions. An elegant engraving, practical page turns and valuable performance suggestions by the acclaimed pianist Steffen Schleiermacher make this long-overdue new scholarly edition indispensable for pianists.

- **New scholarly-critical edition faithful to the sources, with an informative Foreword (Ger/Eng) and detailed Critical Commentary (Eng)**
- **Valuable performance suggestions by Steffen Schleiermacher (Ger/Eng)**
- **Ideal for teaching purposes**

Urtext edition of Fauré's Impromptus



Fauré composed his 5 impromptus in two distinct periods of his career, in 1881–83 and 1906–09. Inspired by Chopin's example, the brilliant early impromptus (opp. 25, 31 and 34) resemble lyrical études that seem like improvisations but are laid out in symmetrical form with a coda. In contrast, the impromptus opp. 91 and 102 are far more boldly conceived in their sonority, harmony and virtuosity. This scholarly-critical Urtext edition is edited by Jean-Pierre Bartoli, a musicologist and professor at the Sorbonne. It presents the musical text from the corresponding complete edition volume (BA 9471) which was published in 2020 as part of the "Œuvres complètes de Gabriel Fauré". The edition contains a knowledgeable Foreword (Fr/Eng/Ger) and Critical Commentary (Eng). It goes without saying that a reader friendly engraving, practical page turns and valuable performance suggestions are also included.

- **Scholarly-critical edition based on the Urtext from "Œuvres complètes de Gabriel Fauré"**
- **Musical text at the forefront of scholarship including comprehensive source research**
- **With performance suggestions (Fr/Eng/Ger)**



Gabriel Fauré: 5 Impromptus for Piano

BÄRENREITER URTEXT

Edited by and with notes on
interpretation by Jean-Pierre Bartoli
BA 11851 · approx. € 16.95

To appear in May 2021

ISBN 979-0-006-57447-6



9 790006 574476

New Issue Title

Already published:

Gabriel Fauré
Ballade op. 19
BA 10841 · € 14.95

Barcarolles
BA 10842 · € 23.50

Valses-Caprices
BA 10843 · € 20.50



Training young fingers

Jakub Metelka:
Little Virtuoso
15 Pieces for Piano

BA 11569 · approx. € 13.50

To appear in March 2021

Labuř na ledě / Swan on Ice / Der Schwan auf Eis

BA 11569 © 2021 by Bärenreiter Praha

This new piano album by the acclaimed Czech pianist, teacher and composer Jakub Metelka (born 1986) contains 15 recital pieces – short, witty, characteristic compositions with flawless melodic, harmonic and pianistic workmanship. It allows little virtuosos not only to train their technical skills (from fairly easy to moderately difficult), but also to sharpen their grasp of the pieces’ moods and to stretch their musical imagination. Accompanying the edition are attractive illustrations by Andrea Tachezy.

The album provides an ideal complement to the composer’s internationally successful “Modern Piano Studies” (BA 11559).

- 15 recital pieces
- Fairly easy to moderately difficult
- Audio recordings available online

under BA 11559, Multimedia



New Issue Title



Hiroshima 75 years ago

Violin Prolog

Grave $\text{♩} = 55$ Roman Kim

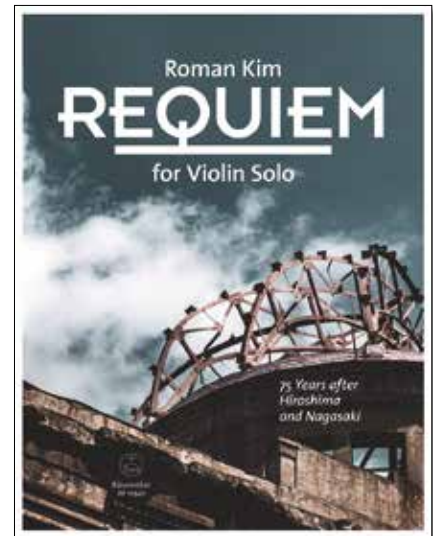
© 2020 by Editioner Verlag, Kassel BA 10940 BA 10940

The artistic violinist Roman Kim keeps his audience breathless with his virtuosic playing and striking stage performances. However the 29-year-old musician is no less convincing as a composer-arranger.

This time he strikes a serious note, composing a “Requiem” in memory of the first atomic bombs, dropped on Hiroshima and Nagasaki on 6 and 9 August 1945 respectively. It is a demanding and moving recital piece for violin solo.

- **Requiem in memory of the victims of the atomic bombs dropped on Hiroshima and Nagasaki**
- **Composed for violin solo**
- **Demanding recital piece**

Video material from Roman Kim on YouTube



Roman Kim: Requiem for Violin Solo 75 Years after Hiroshima and Nagasaki

BA 10940 · approx. € 21.95

To appear in May 2021

ISMN 979-0-006-56957-1



9 790006 569571

BA 10940

New Issue Title

Already published:

Wolfgang Amadeus Mozart
Eine kleine Nachtmusik K. 525
arranged for Violin Solo
by Roman Kim
BA 10933 · € 11.95

Roman Kim
Three Romances for Violin and Piano
BA 10924 · € 13.95

Johann Sebastian Bach
Air arranged for Violin Solo
by Roman Kim
BA 5140 · € 7.50



Violin



Johann Sebastian Bach: Three Sonatas and Three Partitas for Solo Violin BWV 1001–1006

BÄRENREITER URTEXT

Edited by Peter Wollny
BA 5256 · € 16.50

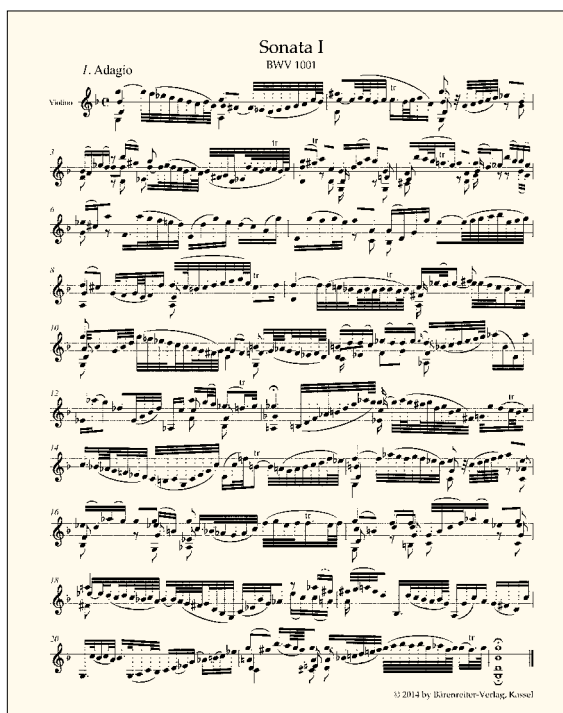
This edition replaces the
previous edition BA 5116.

Already published, not announced in
previous New Publications Bulletins



New Issue Title

This edition is unique to the market place



The advantages of this edition at a glance:

- This edition represents the most up-to-date state of research and is based on the New Bach Edition – Revised (NBA^{rev}), volume BA 5937-01
- The edition includes a detailed Foreword (Ger/Eng) by Peter Wollny from the New Bach Edition – Revised (NBA^{rev}), providing information on the genesis, the sources and the historical context of these sonatas and partitas
- The edition is fully corrected and revised
- The musical text is newly engraved with a clear and generous layout
- Page turns and pagination have been retained from the previous edition, BA 5116. This means that you can easily navigate between this new edition and the old one
- The recommended retail price of € 16.50 remains unchanged



A sensational piece by Camille Saint-Saëns

Danse macabre
Poème symphonique, op. 40
Transcription pour violon et piano
Camille Saint-Saëns

Mouvement modéré de valse

Violon

Piano

una corda

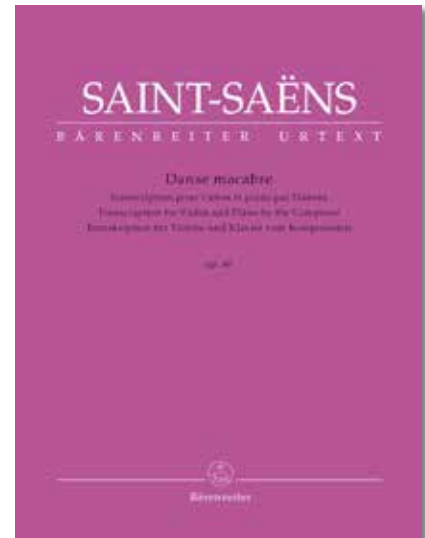
tre corde

BA 10941 © 2020 by Bärenreiter-Verlag, Kassel

In his symphonic poem “Danse macabre” Saint-Saëns takes up a poem by Henri Cazalis that he had already set as an art song. Here the Devil brings the dead to life by playing his violin. Although the orchestral work was given a lukewarm reception in its early performances, or was even rejected, it became highly popular and internationally famous in the years that followed. Of the countless later arrangements and variations (e.g. by Franz Liszt), Saint-Saëns’ own version for violin and piano stands out as particularly successful.

Céline Drèze’s advance edition for a future volume of the “Saint-Saëns Complete Edition of the Instrumental Works” is the first modern scholarly edition of this celebrated piece. This Urtext edition draws on the original print of the 1877 version, while eliminating its many misprints and anomalies on the basis of the autograph.

- One of Camille Saint-Saëns’ most popular works
- Advance scholarly edition of the volume “Œuvre pour violon et piano” (BA 10306) due to appear as part of the “Saint-Saëns Complete Edition of the Instrumental Works”
- Detailed Foreword (Ger/Eng/Fr) and Critical Commentary (Eng)



Camille Saint-Saëns: Danse macabre op. 40

Transcription for Violin and
Piano by the Composer

BÄRENREITER URTEXT

Edited by Céline Drèze
Score with part
BA 10941 · approx. € 13.95

To appear in January 2021

ISBN 979-0-006-56970-0



New Issue Title



Chamber Music for Strings



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 a Critical Commentary (Eng)

Parts in a 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 February 2021

ISBN 979-0-006-20312-3



9 790006 203123

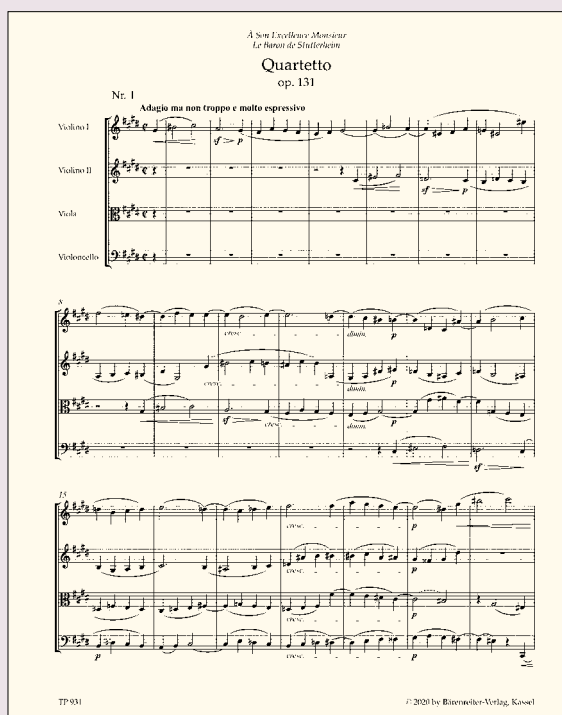
ISBN 979-0-006-56853-6



9 790006 568536

TP 931 New Issue Title BA 9031 New Issue Title

Beethoven's most personal music



Many anecdotes surround the 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



Second volume in the new series – Terezín Composers

Pavel Haas (1899–1944), one of Leoš Janáček’s most talented pupils, composed his Wind Quintet op. 10 in 1929. This work was issued by the Prague publisher Edition Sádlo in 1934, and is one of the few compositions that was printed during his lifetime. Its first performance took place in Brno on 24 March 1930. With its relative brevity and standard instrumentation, it is currently gaining in popularity among wind ensembles.

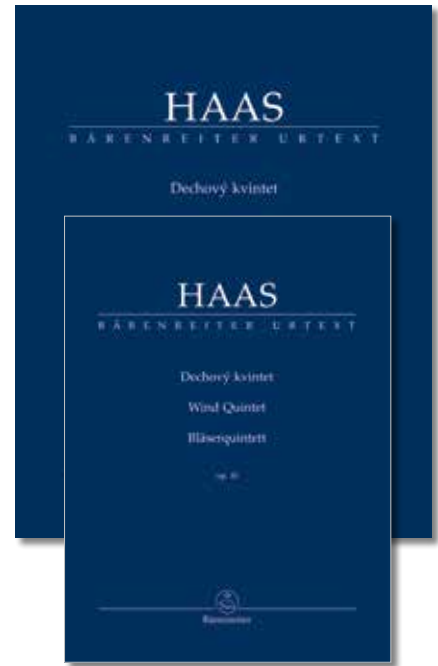
This first Urtext edition of the Wind Quintet is based on the original print which was proofread by the composer in 1935, as well as the autograph score and a copyist’s manuscript. It is the second edition to appear as part of the new series “Terezín Composers”.

- **First Urtext edition**
- **Popular work for wind quintet**
- **Includes a Foreword (Cz/Eng/Ger) and Critical Commentary (Eng)**



Already published in the series “Terezín Composers”:

Pavel Haas
String Quartet No. 2 op. 7 “From The Monkey Montains”
with percussion ad libitum
BA 11525 Parts € 29.95
TP 525 Study score € 23.50



Pavel Haas: Wind Quintet op. 10

BÄRENREITER URTEXT

Edited by Robert Simon

Parts in a slipcover

BA 11524 · approx. € 30.95

Study score

TP 524 · approx. € 25.00

To appear in June 2021

ISBN 979-0-2601-0902-5



9 790260 109025

New Issue Title Parts BA 11524

ISBN 979-0-2601-0901-8



9 790260 109018

New Issue Title Study score TP 524



Mixed Chamber Music



First Urtext editions

Bohuslav Martinů



Bohuslav Martinů: Serenade No. 1 H 217

BÄRENREITER URTEXT
Edited by Jitka Zichová
For clarinet, horn, three violins
and viola

Parts in a slipcover
📁 BA 11541 · € 12.95
(replaces H 1500)

Study score
📁 TP 441 · € 10.95
(replaces H 362)

Already published, not announced in
previous New Publications Bulletins

Parts in a slipcover
BA 11541
New Issue Title  9 790260 109254

Study score TP 441
New Issue Title  9 790260 109247

from: Martinů, Serenade No. 1 H 217 · TP 441

Unusual instrumentations were by no means the exception in the chamber music works of Bohuslav Martinů, most notably the works he wrote in Paris in the 1920s and 1930s being characterised by his experimentation with sound and form. It is from this period that four short serenades also originate (1932), each with a different instrumentation. The serenades were issued by the Prague publishing house Melantrich in 1949.

Their premiere took place two years previously on 16 October 1947 and was performed by members of the Prague Symphony Orchestra (FOK).



Serenáda č. 3 / Serenade No. 3 / Serenade Nr. 3

I

Poco allegro $\text{♩} = 108$ Bohuslav Martinů

TP 442 © 2021 by Bärenreiter Praha

from: Martinů, Serenade No. 3 H 218 · TP 442

Although the study score of the Serenades Nos. 1 and 3 was published while the composer was still alive, he was in fact not involved in preparing this edition; indeed, the performance material also appeared in print without his participation in 1954. It was therefore decided to use the autograph score as the principal source for this edition.

- **First Urtext editions**
- **Based on “The Bohuslav Martinů Complete Edition” IV/4/1 (Chamber Music for 6–9 Instruments I)**
- **Forewords by the editor Jitka Zichová (Cz/Eng/Ger)**



Bohuslav Martinů: Serenade No. 3 H 218

BÄRENREITER URTEXT

Edited by Jitka Zichová

For oboe, clarinet, four violins and violoncello

Parts in a slipcover

BA 11542 · approx. € 13.95
(replaces H 1502)

Study score

TP 442 · approx. € 10.95
(replaces H 365)

To appear in February 2021



Parts in a slipcover
BA 11542

New Issue Title



Study score TP 442

New Issue Title



Newly rediscovered bassoon concerto by Stamitz



Carl Stamitz: Concerto for Bassoon and Orchestra in C major

BÄRENREITER URTEXT

Edited by Ondřej Šindelář

for 2 oboes, 2 horns,
violin I II, viola I II, violoncello
with double bass

Full score

BA 11563 · approx. € 31.50

Piano reduction (Petr Koronthály)

BA 11563-90 · approx. € 23.95

Performance material
available on hire.

To appear in February 2021

The compositional legacy of Carl Stamitz (1745–1801) includes seven concertos for bassoon and orchestra. The Concerto in C major was last published by Breitkopf & Härtel between 1782 and 1784, after which it vanished into oblivion and has never been reissued since.

Now Ondřej Šindelář, the bassoonist of the Czech Philharmonic, has unearthed the historic parts of this work as well as other unique sources, such as the manuscript of a version for cello. Our Urtext edition is based on these sources and also offers a detailed Critical Commentary (Eng) as well as a new piano reduction.

Stamitz's concerto represents a welcome addition to the bassoonists' concert repertoire.

Full score BA 11563

New Issue Title



Piano reduction BA 11563-90

New Issue Title



- First modern Urtext edition of Carl Stamitz's bassoon concerto
- Based on newly discovered sources
- New manageable piano reduction



The bassoon's wide range of expression

The Concerto for Bassoon was the first solo wind concerto penned by the major Czech composer Jiří Pauer (1919–2007). It was composed in 1949 and after some reworking the final version was premiered in 1952 by Czech bassoonist Karel Bidlo and the Czech Philharmonic.

Although technically very demanding, the concerto is written with a detailed knowledge of the bassoon's character and possibilities, making full use of the instrument's wide range of expression. This edition adopts the musical text of the first print from 1967 (Supraphon), the solo part has been revised.

- One of the most frequently played concertos of the 20th century repertoire for bassoons
- New piano reduction, fully compatible with the orchestral material
- Revision of solo part by Ondřej Šindelář, the bassoonist of the Czech Philharmonic



Jiří Pauer: Concerto for Bassoon and Orchestra

Piano reduction

BA 11567-90 · € 27.95
(replaces H 2544)

Performance material
available on hire.

Already published, not announced in
previous New Publications Bulletins

ISMN 979-0-2601-0927-8



9 790260 109278

New Issue Title



Now also as a practical single edition

Jean-Philippe Rameau:
Le Temple de la Gloire,
RCT 59
Symphonies
(instrumental movements) /
versions of 1746 and 1745

Fête with a Prologue and three Acts
Libretto by Voltaire

Edited by Julien Dubruque
Full score
BA 7563 · € 49.95

Already published, not announced in
previous New Publications Bulletins

Performance material
available on hire.

ISMN 979-0-006-56752-2



Rameau's only extant opera based on a libretto by Voltaire has come down to us in two versions (1745 and 1746), that of 1745 having long been regarded as lost. Volume IV.12 of the "Opera omnia Rameau" now provides a complete edition for the first time and thus the means to perform both versions.

Voltaire refers to Metastasio in his libretto, in that he wanted to liberate the opera from the gallant milieu in order to make it a moralising and at the same time both edifying and political work of art for the stage. Following a prologue dedicated to the personified Envy, the tyrants Bélus and Bacchus are chased out of the Temple of Glory and Trajan is finally crowned with a laurel wreath for defeating the rebels, forgiving them and then transforming the Temple of Glory into a public temple.

The opera's individual instrumental movements are also available in the customary manner now as a practical separate edition.



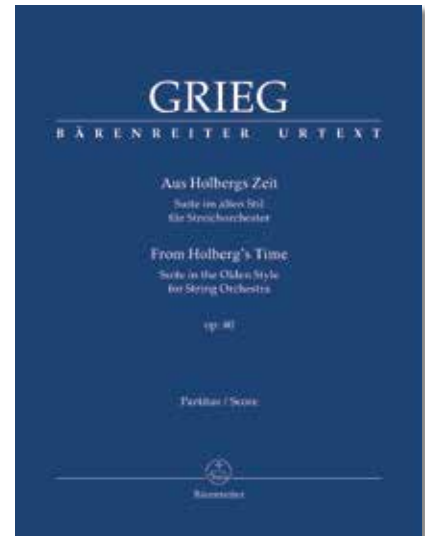
A musical backward glance

To celebrate the 200th birthday of the playwright Ludvig Holberg, a statue was erected in his honour in 1884. Edvard Grieg, who, like Holberg, was born in Bergen, was commissioned to write an open-air cantata for the ceremony. But he also refers to Holberg in his instrumental music. The result was a “powdered wig piece” (as Grieg wrote to his publisher) that harkens back to Holberg’s era – a historicising suite of baroque dances for piano, ranging from an exhilarating prelude and several dance numbers to a Bachian “air” and an impetuous “rigaudon”.

Later Grieg arranged his “Suite in the Olden Style” for string orchestra. This version became one of his most popular compositions.

For our new scholarly-critical edition Christoph Rinne-Schroeder has meticulously examined the original print and compared it with previously neglected performance material annotated by Grieg himself.

- **New Urtext edition of this popular work for string orchestra**
- **Based on previously neglected sources by Grieg himself**
- **String parts in a practical large format (25.5 cm x 32.5 cm)**



Edvard Grieg: From Holberg’s Time op. 40 Suite in the Olden Style for String Orchestra

BÄRENREITER URTEXT

Edited by Christoph Rinne-Schroeder

Full score

BA 8830 · approx. € 24.95

Violin I	BA 8830-74	approx. € 2.95
Violin II	BA 8830-75	approx. € 2.95
Viola	BA 8830-79	approx. € 2.95
Violoncello	BA 8830-82	approx. € 2.95
Double bass	BA 8830-85	approx. € 2.95

To appear in May 2021

ISBN 979-0-006-56762-1



9 790006 567621

New Issue Title

Full score BA 8830



Now available as an independent concerto

George Frideric Handel: Concerto in F major HWV 331

BÄRENREITER URTEXT

Edited by Terence Best
and Christopher Hogwood (†)

Full score

BA 10252 · approx. € 13.95

Wind set

BA 10252-65 · approx. € 13.95

Violin I BA 10252-74 · approx. € 2.50

Violin II BA 10252-75 · approx. € 2.50

Viola BA 10252-79 · approx. € 2.50

Bassi BA 10252-82 · approx. € 2.50

Harpichord BA 10252-68 · approx. € 7.95

To appear in April 2021

ISBN 979-0-006-53877-5



9 790006 538775

Full score BA 10252

New Issue Title



Handel's Concerto in F major (HWV 331) was long considered a variant of two movements from the three suites of his "Water Music" (HWV 348-350). Recently our understanding of the "Water Music" had to be thoroughly revised owing to new scholarly discoveries. Not only did the structure of the three suites prove to be unhistorical, but Friedrich Chrysander's 19th-century view turned out to be correct: the two "variants" actually constitute an independent concerto.

In musical terms, HWV 331 is related to two movements of the "Water Music" and is frequently performed alongside them. Now it is available for the first time in a performing edition based on the already revised volume of the "Halle Handel Edition", which reflects the current state of scholarship concerning the complex source tradition of the "Water Music" and the Concerto HWV 331.

- Available for the first time in a performing edition along with performance material
- Urtext from the revised second printing of Volume IV/13 of the "Halle Handel Edition"
- Incorporates the latest research findings on the sources of the "Water Music" and the Concerto in F major HWV 331



Haydn's "English symphonies" now complete

Haydn composed his Symphony no. 76 at the same time as his Symphonies nos. 77 and 78 for a planned trip 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.

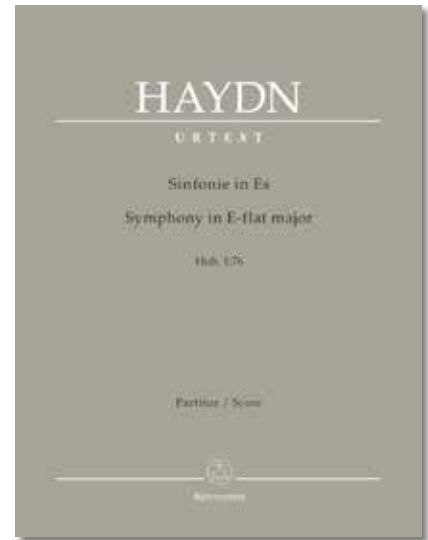
Continuing the cooperation between Bärenreiter and the G. Henle publisher regarding Haydn's large-scale choral works, operas and symphonies, this edition is based on the G. Henle Complete Edition of the "Works of Joseph Haydn". The Bärenreiter catalogue now includes the complete performance material 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)**
- **Foreword on historical contexts by Andreas Friesenhagen (Eng/Ger)**

Recently published:

Joseph Haydn
Symphony in C minor
Hob. I:78
BA 10985 · € 42.95

Symphony in B-flat major
Hob. I:77
BA 10986 · € 42.95



Joseph Haydn: Symphony in E-flat major Hob. I:76

URTEXT

Edited by Sonja Gerlach and
Sterling E. Murray

Full score

BA 10987 · approx. € 42.95

Wind set

BA 10987-65 · approx. € 55.00

Violin I BA 10987-74 approx. € 10.95

Violin II BA 10987-75 approx. € 10.95

Viola BA 10987-79 approx. € 10.95

Violoncello BA 10987-82 approx. € 10.95

Double bass BA 10987-85 approx. € 10.95

To appear in June 2021

ISBN 979-0-006-56981-6



9 790006 569816

New Issue Title

Full score BA 10987



Practical volume of Gluck's French baritone arias

This volume contains French operatic arias for baritone from works that opera reformer Christoph Willibald Gluck was commissioned to compose for the Paris Opéra:

“Iphigénie en Aulide” (1774) | “Cythère assiégée” (1775) | “Alceste” (1776) | “Armide” (1777) | “Iphigénie en Tauride” (1779).

The informative text sections contain a Foreword (Fr/Eng), a brief account of the dramatic context and a literal English translation of each aria.

Christoph Willibald Gluck: French Operatic Arias

Baritone

Edited by Benoît Dratwicki
Piano reductions by Heinz Moehn,
Hans Schellevis, Jürgen Sommer,
Michael Töpel and Hans Vogt
Vocal score (Fr)
📖 BA 8169 · approx. € 37.95

To appear in February 2021

Coproduction with the Centre de
musique baroque de Versailles (CMBV)

- French operatic arias for baritone
- Suitable for professional opera singers and voice students
- Practical, manageable piano part

About the series

Christoph Willibald Gluck: French Operatic Arias

For the first time all the arias from Christoph Willibald Gluck's French operas are being published in arrangements for voice and piano. This series, a coproduction with the Centre de musique baroque de Versailles (CMBV), presents this collection according to voice register in four volumes:

Airs d'opéra français / French Operatic Arias

- BA 8167 Dessus et grand dessus /
Soprano and Mezzo-soprano (already published)
- BA 8166 Dessus / Soprano (in preparation)
- BA 8168 Haute-contre / Tenor (in preparation)

With their wealth of arias and informative texts, these volumes offer a rich treasure-trove from works by this major 18th-century opera composer for use in voice lessons, auditions and recitals.



New Issue Title



New items from Dvořák's vocal oeuvre

The ten "Biblical Songs" op. 99 are the culmination of Antonín Dvořák's song output. This unique cycle, based on Czech Psalm texts from the Kralice Bible, was composed in the United States in 1894. Although Dvořák had already set a number of biblical texts to music, his versions for solo voice with piano accompaniment are the first of their kind in his oeuvre. All the songs share a deep empathy with the meaning of the words and a meticulous declamation of the Czech language.

The principal source for this new edition is the Simrock first print of 1895, which contains a separate music staff with altered notation for the German and English translations. This solution, sanctioned by the composer himself, reflects Dvořák's essential view of linguistic declamation.

In our previous edition there was only one music staff and the translation attempted to imitate the Czech declamation. In contrast, our new edition has language-specific alternatives directly in the notation, as in the Simrock print.

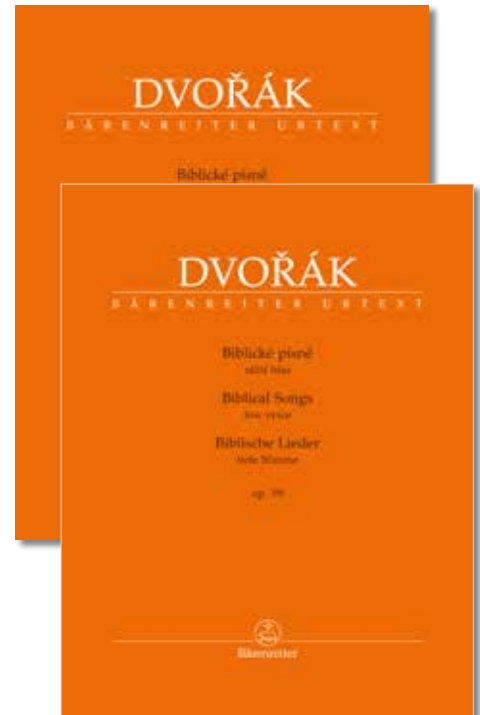
- **New Urtext edition based on the original print (1895), in two authorized versions for high and low voice**
- **Detailed Foreword by David R. Beveridge (Cz/Eng/Ger) and Critical Commentary by the editor (Eng)**

Already published:
Antonín Dvořák

Cypresses B 11
BA 9569 for Tenor and Piano · € 26.95

Songs II
BA 11517 for High Voice and Piano · € 31.50
BA 11518 for Low Voice and Piano · € 31.50

Gypsy Songs op. 55
BA 10431 for High Voice and Piano · € 16.95
BA 10432 for Low Voice and Piano · € 14.95



Antonín Dvořák: Biblical Songs op. 99 for Voice and Piano

BÄRENREITER URTEXT

Edited by Eva Velická
Song texts (Cz/Eng/Ger)

High Voice

BA 10425 · approx. € 17.95
(replaces H 1758-96)

Low Voice

BA 10426 · approx. € 17.95
(replaces H 1560-97)

To appear in May 2021



High Voice BA 10425

New Issue Title



Low Voice BA 10426

New Issue Title



Masterpiece of young Handel

George Frideric Handel: Apollo e Dafne ("La terra è liberata") HWV 122

Cantata

BÄRENREITER URTEXT

Edited by Hans Joachim Marx
Piano reduction (Ital) by
Christopher Sokolowski
Literal translations into German
(Frieder Flesch) and into English
(Terence Best)
Vocal score (Ital)
BA 4104-90 • € 12.95

Performance material
available on hire.

Already published, not announced in
previous New Publications Bulletins

ISBN 979-0-006-56822-2



New Issue Title

9 790006 568222

6. Aria

3

6 APOLLO
Co-me ro-sa in su la spi-na

9
cu-me ro-sa in su la spi-na pre-sto vie-ne e pre-sto va, pre-sto

12
vie-ne e pre-sto va, co-me ro-sa in su la

BA 4104-90

The episode from Ovid's "Metamorphoses" in which Daphne attempts to escape Apollo's advances by turning into a laurel tree has inspired many artists. Gian Lorenzo Bernini, whose famous marble sculpture is housed in the Galleria Borghese in Rome, is only one example of this. Many composers set this myth to music including young George Frideric Handel with his grand-scale dramatic cantata "Apollo e Dafne". The composer started working on the work shortly before leaving Italy in 1709, most likely finishing it the following year in Hanover.

Bärenreiter now presents a vocal score of the opera-like cantata, the highlights of which include Dafne's aria "Felicissima quest'alma" (accompanied by solo oboe) and Apollo's famous lament "Cara pianta".

- Includes literal translations into German and English
- Urtext edition based on the "Halle Handel Edition"
- Bilingual Foreword (Ger/Eng)
- Practical, idiomatic piano reduction



Early version included

4. Aria
Largo assai

ELMIRA

Ben-di l se-re-na-al ci-glio,
Fröh selbst du wär der Mi-cken,
ma-dre, non piang-ger più, non piang-ger più, ma-dre, non piang-ger più,
Mut-ter, und wein nicht mehr, wein, Mut-ter, so wein nicht mehr!

più, non - di l se-re-na-al ci-glio, ma-dre, non piang-ger più,
mehr! Fröh - selbst du wär - der Mi-cken, Mut-ter, und wein nicht mehr.

(poco) (f)

no, no, ma-dre, non piang-ger più!
non, non, Mut-ter, so wein nicht mehr!

un poco forte

BA 10713-90

Handel's three-act opera "Sosarme, Re di Media" (HWV 30) was performed for the first time in 1732 with star castrato Senesino in the title role. The plot centres on a family conflict over the succession to the throne.

This edition also contains the recitatives written for the early two-act version "Fernando, Re di Castiglia" which the composer did not complete. In addition, the early versions of three arias which do not belong to "Fernando" are included.

The vocal score with its well-presented layout is based on the "Halle Handel Edition" (HHA) and contains the original Italian text as well as a singable German translation.

- **Urtext edition based on the "Halle Handel Edition"**
- **With a singable German translation**
- **Comprehensive bilingual Foreword (Ger/Eng)**
- **Practical and idiomatic piano reduction**



George Frideric Handel: Sosarme, Re di Media HWV 30

Opera in three acts
London version 1732

Libretto by Giacomo Rossi (?)
after Antonio Salvi

BÄRENREITER URTEXT

Edited by Michael Pacholke
Piano reduction by Andreas Köhs
German translation
by Peter Brenner
Vocal score (Ital/Ger)
BA 10713-90 · € 49.95

Performance material
available on hire.

Already published, not announced in
previous New Publications Bulletins

ISBN 979-0-006-55840-7



9 790006 558407

New Issue Title



Jean-Philippe Rameau: Le Temple de la Gloire RCT 59

Opera-ballet with one prologue
and three acts
Libretto by Voltaire

Edited by Julien Dubruque
Keyboard reduction
by François Saint-Yves
Vocal score (Fr)
BA 8859-90 · € 59.00

Already published, not announced in
previous New Publications Bulletins



New Issue Title

Rameau sets Voltaire to music

PREMIER ACTE
BÉLUS'
Le théâtre représente le bosage des Muses, dans lequel Lydie, princesse de l'île Minore, vient sacrifier: le temple de la Gloire parait dans le lointain.

Scène 1
Lydie, Arsinc

[L] Air
trépidé
Très lent

f

très clair

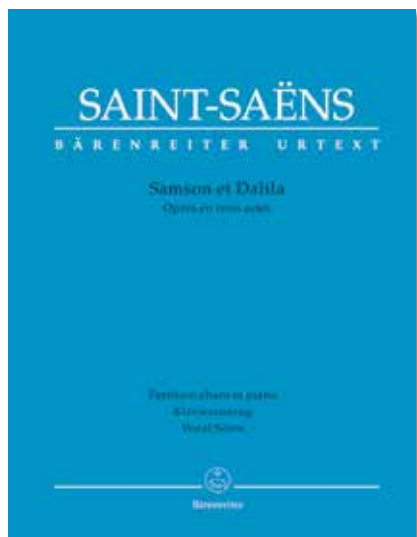
18 Lydie
Ma - ses, ri - les du ciel, la paix régne en vos Rê - res, Vous sus-pen -

1. Pour la version de 1745, cf. Compléments 6, p. 247. / Pour the 1745 version, see Compléments 6, p. 247.
NPF 4348 IV.12 49

Rameau's only surviving opera based on a libretto by Voltaire has survived in two versions (1745 and 1746), whereby the 1745 version was long considered lost. Volume IV.12 of the series "Opera omnia Rameau" presents a complete edition which enables performances of both versions.

Voltaire refers to Metastasio in his libretto in that he wishes to liberate the opera from the gallant milieu and to make it a moralizing stage work that is equally edifying and political. After a prologue dedicated to envy personified, the tyrants Bélus and Bacchus are chased out of the Hall of Fame and finally Trajan is crowned with laurels for defeating the rebels, forgiving them and ultimately turning the Hall of Fame into a public temple.

The music contains many remarkable passages, such as a richly orchestrated overture, the famous monologue "Profonds abîmes du Ténare" with obligato bassoons, and Trajan's artful final scene "Ramage d'oiseaux".



Camille Saint-Saëns: Samson et Dalila

Opera in three acts
Libretto by Ferdinand Lemaire

BÄRENREITER URTEXT

Edited by Andreas Jacob
Piano reduction by Karl-Heinz Müller
German translation
by Richard Pohl

Vocal score (Fr/Ger)
BA 8710-90 · approx. € 39.95

Performance material
available on hire.

To appear in May 2021



New Issue Title

Love and betrayal in the days of the Old Testament

DALILA

129 *adce*
D. Prein-temps qui com-men-ce, Par-tant l'es-pé-ran-ce Aux cœurs amou-reux,
Die Son-ne, sé-ducti-ve, Des Tri-ès-long-er-such-le und küsst-je die Fin-

136
D. Tu n'es- que qui pas-se De la her-ve et de ce Les joies mal-heu-
Et que d'aride Lau-de In Blü-men-ge-wei-de, Auf der-ten-der

143
D. - reux. Tout brûle en-tre à - me. Et ta dou-ce flam-
- Spar. Et l'air - met die Schmel-zen, Die rin - si-me Her-

150
D. - me Vient - se - cher nos pleu-res. Tu rends à la ter-re, Par un doux mys-
- sea Lang-ue-ver-schie-ge-geit qu'il. Und l'air - bes-ge-dan-ken Durch-zieh-ge-geit

BA 8710-90

Saint-Saëns' setting of the biblical story of Samson, a hero equipped with superhuman powers, and his seduction by the Philistine Dalila is considered his magnum opus for the musical stage. It stands alongside Gounod's "Faust" and Bizet's "Carmen" among the most popular operas in the French repertoire.

Lust, hate, frailty and religious war are the ingredients of the plot. Among other things, the sensual music includes Dalila's famous arias "Mon cœur s'ouvre à ta voix" and "Printemps qui commence".

The Bärenreiter vocal score, newly engraved with a clear presentation, contains Richard Pohl's authentic singable translation of the libretto used at the Weimar premiere in 1877.

- Urtext edition based on the full score published in the "L'Opéra français" series
- Singable German translation from the Weimar premiere
- Informative Foreword by the editor (Ger/Fr/Eng)
- Idiomatic manageable piano reduction



Now also available
in hardcover

Wolfgang Amadeus Mozart: Idomeneo K. 366

Drama per musica in three acts

BÄRENREITER URTEXT

Edited by Daniel Heartz

Piano reduction by Hans-Georg Kluge

German translation by Eberhard Schmidt

BA 4562-93 Vocal score (Ital/Ger) · € 69.00



Already published, not announced in previous New Publications Bulletins

Wolfgang Amadeus Mozart: Le nozze di Figaro (Die Hochzeit des Figaro) K. 492

Opera buffa in four acts

BÄRENREITER URTEXT

Edited by Ludwig Finscher

Piano reduction by Eugen Eplée

German translation by Kurt Honolka

BA 4565-93 Vocal score (Ital/Ger) · € 59.00



Already published, not announced in previous New Publications Bulletins

Wolfgang Amadeus Mozart: La clemenza di Tito K. 621

Opera seria in two acts

BÄRENREITER URTEXT

Edited by Franz Giegling

Piano reduction by Eugen Eplée

German translation by Eberhard Schmidt

BA 4554-93 Vocal score (Ital/Ger) · € 49.95



Already published, not announced in previous New Publications Bulletins



Choir



Major full score now in an affordable soft-cover edition

Johann Sebastian Bach: Christmas Oratorio BWV 248

BÄRENREITER URTEXT

Edited by Walter Blankenburg and
Alfred Dürr

Full score

BA 5014-02 · € 75.00



Already published, not announced in
previous New Publications Bulletins

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

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

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



BA 5014-02

New Issue Title



Also available in soft-cover full scores:

Johann Sebastian Bach

St. John Passion BWV 245

BA 5037-02 € 69.00

St. Matthew Passion BWV 244

BA 5038-02 € 79.00

George Frideric Handel

Messiah HWV 56

BA 4012-02 € 72.00

Joseph Haydn

Missa in Angustiis "Nelson Mass" Hob. XXII:11

BA 4660-02 € 52.00

Missa in B-flat major "Teresa Mass" Hob. XXII:12

BA 4661-02 € 51.00

Missa in B-flat major "Creation Mass" Hob. XXII:13

BA 4656-02 € 48.95

Missa in B-flat major "Harmony Mass" Hob. XXII:14

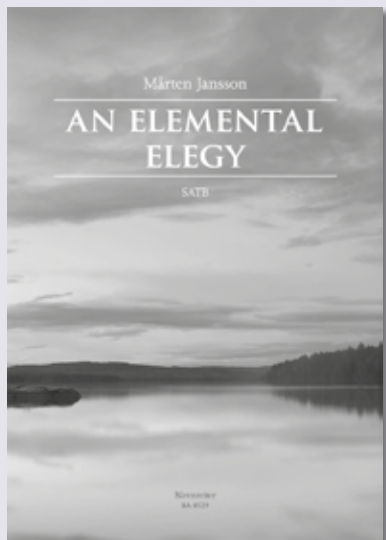
BA 4659-02 € 62.00

Wolfgang Amadeus Mozart

Requiem K. 626

BA 4538-02 € 40.95

from: Mozart, Requiem K. 626 · BA 4538-02



Mårten Jansson: An Elemental Elegy

Choral score (Eng) (SATB)
Text by Charles Anthony Silvestri
📄 BA 8529 · € 4.95

Already published, not announced in
previous New Publications Bulletins



New Issue Title

Mårten Jansson Choral works

“An Elemental Elegy” was commissioned by the internationally acclaimed ensemble Voces8 for their 15th anniversary recording project “After Silence”. The CD was released in July 2020. Mårten Jansson says: “The ensemble wanted a work about the beauty and fragility of nature. I instantly turned to lyric poet Charles Anthony Silvestri and he, being as excited about the commission as I was, completed the inspirational poem “An Elemental Elegy” just three hours later:

*Wildflowers spread across the hillside green;
A single ash stands sentinel.
Sparrows flit amid the lazy sway
Of tall grass in the whispering wind.*

*Glassy water touched by dragonflies;
Beneath, a flash of silver minnows;
Deeper still lie the woods beyond,
With many paths for wandering.*

*This idyll may soon be but a memory,
As plans and progress shall advance.
They burn the flowered hillside bare,
Root up the signal ash,
Drain the pond and pave the meadow
And, greedy, eye the woods beyond.*

*Now the wildflowers grow through cobblestones,
And sparrows nest among the chimney stacks.
Profound the harm we've done to Her, and yet
Nature, ever-changing, elemental, finds a way.*

I found it extremely inspiring to set these verses which are about the beauty of nature, its endangerment by man and the belief that it will recover from our interferences, to music. In the first place my music aims to enhance the meaning of the words.”

- A musical description of nature
- Text by Charles Anthony Silvestri
- Featured on the Voces8 “After Silence” CD



An Elemental Elegy

Music: Märten Jansson
Lyrics: Charles Anthony Silvestri

Andante $\text{♩} = 80$

S
Wild - flow-ers spread

A
Wild - flow-ers

T
Chelt

B
Chelt

6
a-cross the hill - side green; A sin - gle ash stands

spread a-cross the hill - side green; A sin - gle ash stands

A sin - gle ash stands

A sin - gle ash stands

BA 8529 © 2020 by Bärenreiter-Verlag, Kassel

from: Jansson, *An Elemental Elegy* · BA 8529

Already published:

Cantate Domino

Psalm 96: 1-3 (SSAATTBB) (Lat)

BA 7414 Choral score € 5.25

Cantate Domino

Psalm 96: 1-3 (TTBB) (Lat)

BA 7416 Choral score € 5.25

De sancto Pelagio et sancto Theodolo
(SATB) and Organ (Lat)

BA 8523 Score € 5.25

Es ist ein Ros entsprungen

Arrangement for SSAATTBB

(Ger/Eng/Swed)

BA 7418 Choral score € 7.25

Fear Thou Not (SSMezAA) (Eng)

BA 7411 Choral score € 4.25

God Rest Ye Merry, Gentlemen

Arrangement for SATB (Eng)

BA 7419 Choral score € 5.25

I Never Saw a Moor (SSMezMezAA) (Eng)

BA 7415 Choral score € 5.25

Ingenting utanför / Nothing Beyond
(SSMezAA) (Swed/Eng)

BA 8522 Choral score € 4.25

In The Light Of God

(SMezATB) (Swed/Eng)

BA 7417 Choral score € 10.50

Maria (IV) (SATB) (Swed/Eng)

BA 7412 Choral score € 4.25

Missa brevis in E-flat minor
(SATB) (Lat)

BA 8521 Choral score € 5.25

Missa brevis Arosiensis (SATB) (Lat)

BA 8527 Choral score € 4.95

Missa Popularis

(SSA [TB ad lib.] and String quartet) (Lat)

BA 7420 Full score € 25.95

BA 7420-90 Vocal score € 14.50

BA 7420-22 Parts in slipcover € 17.95

Stillae (Drops) (SSATBB) (Lat)

BA 8528 Choral score € 4.95

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César Franck: Complete Works for Organ and for Harmonium Volume II.1

Six Pièces pour Grand Orgue,
Part 1

BÄRENREITER URTEXT

Edited by
Christiane Strucken-Paland
BA 9292 · approx. € 47.95

To appear in March 2021



New Issue Title

An invaluable edition

à son ami Monsieur [Charles-Alexis] Chauvet

No. 1 Fantaisie en ut majeur [1863] CFF 53
Fantaisie C-Dur/Fantaisie in C major
Opus 16

R. Fonds de 8 pieds et Hautbois
P. Fonds de 8 pieds
G.O. Fonds de 8 pieds
Péd. Fonds de 8 et 10 pieds
Claviers accouplés
(Tirasses*)

Poco Lento^{†)}

^{†)} Alle Manuskripten, alle Faksimilopphen an / All musical copies, all printed copies engaged: P.Z., R./G.O., F./G.O., R./Péd., G.O./Péd.
^{*)} Die Indikatoren der Metronomeinstellung sind übertragen worden, die Indikatoren des Lautes sind nicht übertragen worden. Vgl. die Diskussion dazu im Vorwort. / Metronome indications have been transmitted for this piece. Cf. The discussion in the preface.

BA 9292 © 2021 by Bärenreiter-Verlag, Kassel

from: Franck, Volume II.1 · BA 9292

In collaboration with the International César Franck Society, Bärenreiter are publishing a new complete edition of Franck's organ works. It takes into account not only all accessible sources but also previously neglected manuscripts. A fastidious comparison of these sources enables reliable readings of the musical texts to be made. Text variants, cases of doubt and editorial decisions are recorded in a comprehensive Critical Commentary.

The Foreword offers a detailed account of the "Six Pièces", especially with regard to their chronology and previous editions. Besides an introduction to each piece the reader will find a description of Franck's Cavallé-Coll organ at Sainte-Clotilde and a discussion of the historically documented metronome markings.



5

espresso *nall.*

Allegretto cantando

R. Flûte et Basson de 8 pipes
Trompette
P. Flûte de 8 pipes
G.O. Flûte de 8 pipes
Péd. Flûte de 8 et 16 [pipes]
[Claviers séparés*]

76

espresso *dim.* *ppp*

*) Manualis generalis, d. h. keine Manualkuppeln / Manualis separatis, i. e. no manual couples
** Cf. / Vgl. / Cf. Critical Commentary

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12

Adagio

R. *p* *pp*

R. ⁷⁾ Vers. harmonium, Basson, Flûte et Clarinète de 8 pipes [- Tremulant]
P. Basson de 16
Péd. Basson de 16, 8 et 32
Accompagnement de R. au 17^{*)}

211

228

ppp *espresso*

*) Cf. / Vgl. / Cf. Critical Commentary
**) Support R. P. keine Pedalkuppeln / Clavier R./P. engagierte, von pedal begleitet

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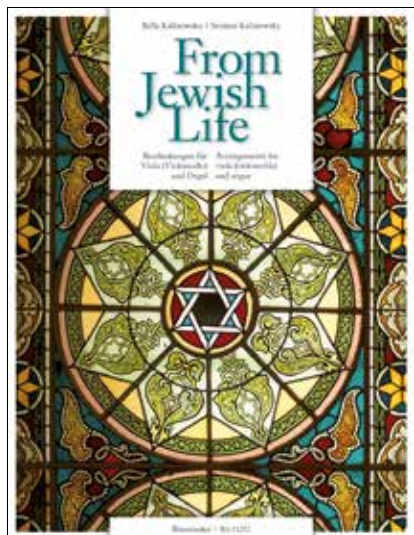
Rounding off the edition are facsimiles and detailed information on the relevant organ specifications, thereby drawing a rich portrait of Franck the organist, whose impact on French symphonic organ music can hardly be overstated.

- Foreword (Fr/Eng/Ger) with detailed notes on performance practice and a comprehensive Critical Commentary (Eng)
- Two further versions of the “Fantasie” op. 16, and “Prélude, fugue et variation” op. 18, in the version for harmonium and piano
- Discussion of historically documented metronome markings



Already published:

César Franck:
Complete Works for Organ and
for Harmonium, Volume I
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From Jewish Life

Arrangements for Viola (Violoncello)
and Organ

Edited by Bella Kalinowska and
Semjon Kalinowsky

Foreword by Achim Seip

BA 11252 · approx. € 24.95

To appear in May 2021

ISMN 979-0-006-56916-8



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New Issue Title

Ashkenazi melodies for viola (violoncello) and organ



This volume contains works inspired by the Jewish musical tradition, arranged for viola (or alternatively for violoncello) and organ. The music takes its bearings on the inimitable and highly emotional melodies of synagogue chant and Jewish folk music. The pieces are suitable for worship, private devotions as well as concert performance and can easily be tackled by amateur musicians.

The arrangements shed light on a little-known but valuable repertoire. The Foreword (Ger/Eng) provides an historical overview of organ music in the synagogue, where the instrument has found use in solo performance and accompaniment since the 19th century, especially in the wake of the Jewish Reform movement.

- Works from the late-romantic Jewish tradition for use in worship, private devotions and concerts
- Variable instrumentation for viola and organ or violoncello and organ
- Separate parts for viola and violoncello enclosed
- Moderate level of difficulty



Delightful contemporary music

Silberklänge
für die Silbermann-Orgel in der St. Georgenkirche Röttha

Zsigmond Szathmáry
2019

Auftragswerk für die 2. Runde des XXIII. Internationalen Johann-Sebastian-Bach-Wettbewerbs, Leipzig 2020

Hvc: D18, RfK: 04, 02
Okt: G2, R14
Ped: F16, Pos16, Tr8
ohne Koppel

Allegro, molto energico ♩ = 127

Orgel
Pedal

1 f molto deciso

quasi ad lib.
poco libero, accelerando

Hvc: - Qu3

II mp poco quieto, rilassamento **I mf subito animato**

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Zsigmond Szathmáry: SILBERKLÄNGE

for the Silbermann organ in the
St. Georgenkirche Röttha

Organova 15
BA 11263 · € 19.95

Already published, not announced in
previous New Publications Bulletins

The composition “Silberklänge” was commissioned for the 2020 International Johann Sebastian Bach Competition in Leipzig.

The composer noted: “During my first visit to the Georgenkirche in Röttha, I was impressed by the immensely vibrant and noble sounds of the historic Silbermann organ (1721), the endless variety of possible timbre combinations, the stellar acoustics of the church, and the historic atmosphere, which shaped and tamed my musical thoughts, transporting me into my very own ‘baroque’ world.”

This edition contains registration marks that reflect the soundscape the composer intended to achieve with this particular organ. Performing the work on an organ with different registration possibilities will open up a new spectrum of possible timbres.

- Commissioned work for the 2020 International Johann Sebastian Bach Competition in Leipzig
- Registration marks by the composer for the Röttha Silbermann organ
- Appealing contemporary music





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and Hendrik Schulze
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Andreas Giger is the Louise and Kenneth L. Kinney Professor of Opera and Professor of Musicology at Louisiana State University. He is the editor of Verdi's "I due Foscari" (2017) and the author of the monograph "Verismo" (2004) as well as the book "Verdi and the French Aesthetic: Verse, Stanza, and Melody in Nineteenth-Century Opera" (2008).

Together with Thomas J. Mathiesen, he edited "Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century" (2002).

Francesco Izzo is Professor of Music at the University of Southampton. He serves as General Editor of the critical edition "The Works of Giuseppe Verdi" and directs the Scientific Committee of the Festival Verdi in Parma. He is the author of "Laughter between Two Revolutions: Opera buffa in Italy, 1831–1848" (2013). He is active as a consultant to opera companies and as a vocal coach, specializing in the performance of nineteenth-century Italian opera.



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Mozart on the move – important letter in facsimile

Wolfgang Amadé Mozart

The coronation of a new emperor marks a distinctive moment in history. On 9 October 1790 Leopold II ascended the throne. This special occasion brought together not only the highest representatives of aristocracy in Frankfurt, but also close to 25,000 visitors resided in that city which was about to offer a spectacle of considerable magnitude. You had to participate if you wanted to draw attention to yourself in high society.

Wolfgang Amadé Mozart was also one of the visitors. On 28 September 1790, the composer told his wife about his journey from Vienna to Frankfurt which took six days. The cities of Regensburg, Nürnberg and Würzburg belonged to the places where he stopped over. The lively descriptions render an authentic insight into the biography of Mozart in his later years.

- **Important document from the biography of the late Mozart**
- **Historically revealing account of long-distance travel in the late 18th century**
- **First full color facsimile of this letter from the Hebrew Library in Jerusalem with extensive commentary**




eine schöne, prächtige Stadt. –

**Wolfgang Amadé Mozart
to Constanze Mozart**

Letter of 28 September 1790

Edited and commented by Ulrich Konrad

2 pages facsimile, four-colour, reproduced in original size; inserted in a booklet with 24 pages, therein a transcription of the letter (Ger/Eng) and a detailed Commentary by Ulrich Konrad (Ger/Eng) with 3 monochrome illustrations
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Already published, not announced in previous New Publications Bulletins

ISBN 978-3-7618-2601-C

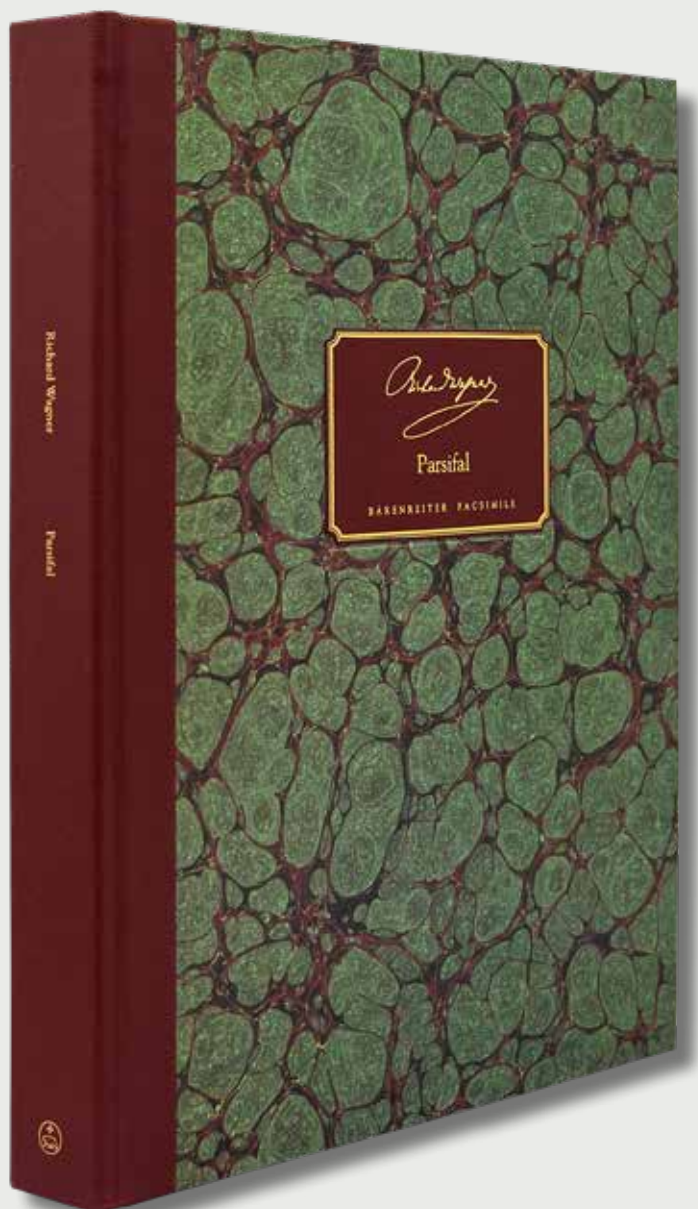


9 783761 826010

“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, volume 56

396 pages; half-leather binding

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Already published

ISBN 978-3-7618-2418-4



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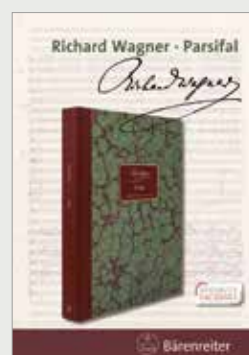
Knowledge, pity, redemption: Richard Wagner took up these major themes in “Parsifal”, the music drama that he completed 13 months before his death and referred to as his “most conciliatory work”. Already celebrated for its compositional technique and mystical sonorities at the premiere, its world of 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. He meticulously planned the layout of the pages and finally gave the autograph to his wife Cosima – it always remained in the family’s possession as a guarded treasure.

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**
- **Reproducing the unusual ink colour violet used by Wagner**
- **Clear and readily legible handwriting**

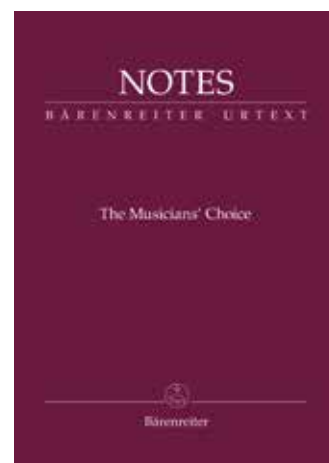
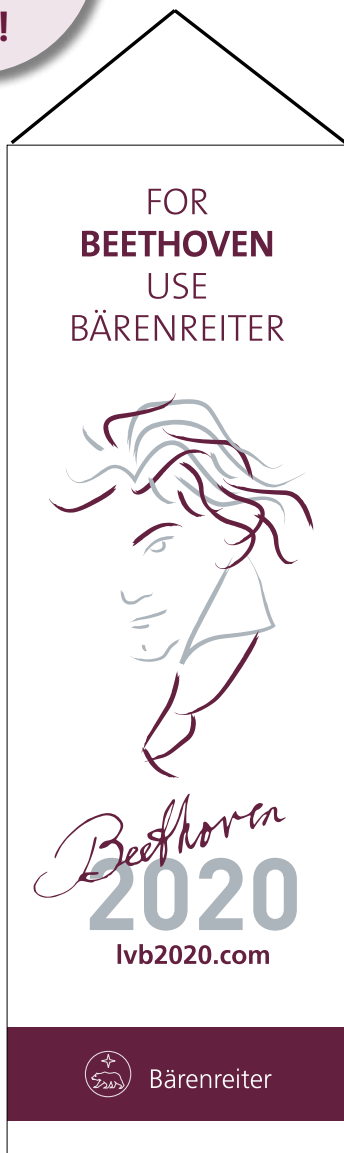


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