

Colour up!

Bärenreiter Urtext



MOZART

BÄRENREITER URTEXT

SCHUBERT

BÄRENREITER URTEXT

DVOŘÁK

BÄRENREITER URTEXT

VIVALDI

BÄRENREITER URTEXT

HÄNDEL

BÄRENREITER URTEXT

Bärenreiter Music for Strings

A selection 2022/2023




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The Bärenreiter Webshops

- How do I get detailed information on Bärenreiter editions?
- How can I order Bärenreiter editions?

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In our webshop you will find more information on our editions and will be able to order them: www.baerenreiter.com.



For UK users:

Bärenreiter Limited, our subsidiary company based in the UK, holds extensive stock of the entire Bärenreiter catalogue for immediate delivery via www.barenreiter.co.uk.

ABBREVIATIONS AND KEY TO FIGURES

BA	Bärenreiter Edition
Bc / bc	Basso continuo
Cz	Czech text
Ed.	Editor
Eng	English text
Fr	French text
Ger	German text
H	Bärenreiter Praha
maj	major
min	minor
SM	Süddeutscher Musikverlag
TP	Series
	Study Score

◦ Performance material available on sale

◆ Performance material available on hire

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Karl Vötterle GmbH & Co. KG
International Department
Heinrich-Schütz-Allee 35–37
34131 Kassel · Germany

www.baerenreiter.com
info@baerenreiter.com
www.barenreiter.co.uk



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 Review

 Edition with fold-out pages

What is Bärenreiter Urtext?



- URTEXT is the attempt to put together a musical text that is as close as possible to the composer's intentions.

This often leads to the assumption that an editor simply needs to transcribe the composer's autograph into modern notation.

But it is not that easy.

Even if there is an autograph (however, there are many that have not come down to us), this document will not always represent the primary source. If the composer made corrections in manuscript

parts used for the first performance or later in the proofs for the first edition, or if he revised the work for a particular performance situation, other sources need to be taken into consideration.

The work of an Urtext editor is much like that of a detective.

Which sources to a particular work are missing but must have existed at one point?

- In many cases, the editor has to search for sources in libraries, archives and private collections before defining the interrelationships between all available sources and deciding about their relevance.

MOZART

BÄRENREITER URTEXT

BERWALD

BÄRENREITER URTEXT

SCHUBERT

BÄRENREITER URTEXT

DVOŘÁK

BÄRENREITER URTEXT

BACH

BÄRENREITER URTEXT



Bärenreiter



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Bärenreiter

VIOLIN

Violin Solo

Bach, Johann Sebastian
(1685–1750)

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

Bach, Johann Sebastian
(1685–1750)

Three Sonatas and three
Partitas BWV 1001–1006
for solo violin
Urtext / Ed. P. Wollny
New edition based on the
“New Bach Edition-Revised”
BA 5256



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

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

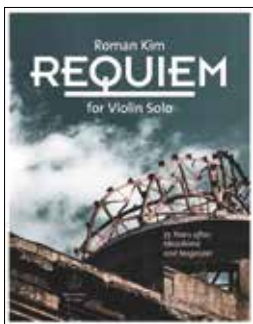
Barraqué, Jean
(1928–1973)

Sonata for violin solo (1950/52)
BA 9374
In preparation



Gola, Zdeněk
(*1929)

Violin Technique
BA 9550 Volume 1
BA 9551 Volume 2



Kim, Roman
(*1995)

Requiem for Violin Solo
75 Years after Hiroshima and
Nagasaki
BA 10940
In preparation

Maintz, Philipp
(*1977)

schneeblind for violin solo
(2002)
BA 9340

NEW



Mozart, Wolfgang Amadeus
(1756–1791)

Eine kleine Nachtmusik
Allegro from Serenade No. 13 K. 525
Arranged for solo violin by R. Kim
BA 10933



Paganini, Niccolò
(1782–1840)

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

Bärenreiter's edition maintains
Paganini's original beaming and
articulation, thereby setting this
edition apart from the many
publications of the last 200 years
which incorporated changes and
emendations by famous violin
virtuosos.

In addition to the “Caprices”,
this is the first time that the
24 “Contradanze Inglesi” for solo
violin have been published. These
simple pieces are each 16 measures
in length and exploit various
techniques.

Pintscher, Matthias (*1971)

NEW

la linea evocativa

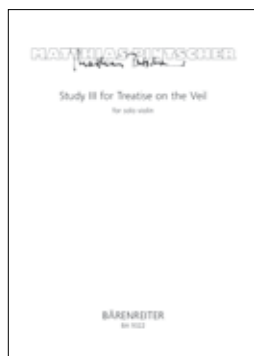
un disegno per violino solo
(2020)

BA 11470 In preparation

Omaggio a Giovanni Paisiello

Two fantasies on thematic
fragments from the string
quartets for violin solo (1991)

BA 7457



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

BA 9322

Ševčík, Otakar (1852–1934)

School of Violin Technique

op. 1

Ed. J. Foltýn

BA 9552 Book 1:
1st Position

BA 9553 Book 2: 2nd –
7th Position

BA 9554 Book 3: Changing
Positions

BA 9555 Book 4: Exercises
in Double Stops
and Harmonics

School of Bowing Technique

op. 2

Ed. J. Foltýn

BA 9591 Book 1

BA 9592 Book 2

BA 9593 Book 3

→ page 64



From: Mozart, Eine kleine Nachtmusik · BA 10933

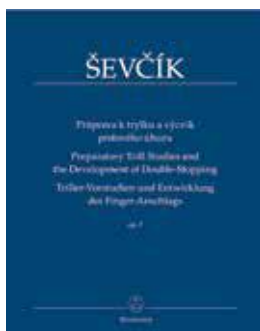
Ševčík, Otakar (1852–1934)

Forty Variations for the Violin

op. 3

Ed. P. Kudělásek

BA 11521



Preparatory Trill Studies and
the Development of Double-
Stopping op. 7

Ed. J. Foltýn

BA 9556

Changes of Position and
Preparatory Scale Studies op. 8

Ed. J. Foltýn

BA 9557

→ page 64



Telemann, Georg Philipp
(1681–1767)

Twelve Fantasias

TWV 40:14-25

for violin without bass (1735)

Urtext / Ed. G. Haußwald

BA 2972

Trojan, Manfred (*1949)

Ginevra's song
for violin solo (1995)

BA 7793

Violin Solo

Wulforst, Martin

The Orchestral Violinist's Companion

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

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

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

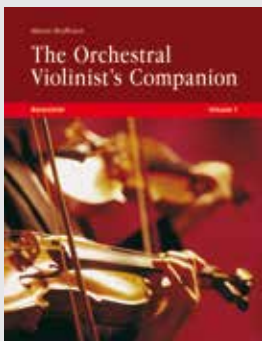
ISBN 978-3-7618-1758-2

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

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

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

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



“Wulforst’s book should be part of every string player’s reference library.”
(American String Teacher)

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

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

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

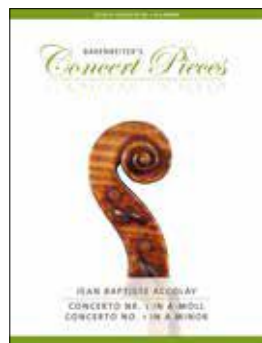
“... absolutely essential resource for both the fully fledged die-hard and the budding aspirant.”
(Strings)

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

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

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Violin and Keyboard Instrument



Accolay, Jean Baptiste (1833–1900)

Concerto No. 1 in A min
for violin and piano
“Bärenreiter’s Concert Pieces”
BA 8976
→ page 73

Bach, Johann Sebastian (1685–1750)

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

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

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

- **Concerto in D min BWV 1043**
for Two Violins, Strings and Bc
BA 5188-90°
Piano reduction
TP 284 Study Score
→ page 74

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

Bach, Johann Sebastian (1685–1750)

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

- **Concerto in G min**
for Violin, Strings and Bc
Reconstruction after the
Harpischord Concerto
BWV 1056
Urtext / Ed. W. Fischer
📄 BA 5146-90°
Piano reduction



Two Sonatas and a Fugue
BWV 1021, 1023, 1026
for violin and bc
Urtext / Ed. P. Wollny
Continuo realization by
Z. Meniker
📄 BA 5167 Score with parts

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

Bach, Johann Sebastian (1685–1750)

Six Sonatas for Violin and obbligato Harpsichord
BWV 1014-1019
Urtext / Ed. R. Gerber
Revised edition by P. Wollny

- Score with Urtext violin and viola da gamba parts and with an additional violin part prepared with fingering, bowing, and comments on performance practice by Andrew Manze
- All alternative readings included in musical text as *ossias*
- With the early versions of sonatas BWV 1018 and 1019

- **Six Sonatas in two volumes**
Volume 1: Sonatas in B min BWV 1014, in A maj BWV 1015, in E maj BWV 1016
📄 BA 5118 Score with parts

Volume 2: Sonatas in C min BWV 1017, in F min BWV 1018, in G maj BWV 1019
📄 BA 5119 Score with parts

- **Six Sonatas in one volume**
📄 BA 5240 Score with parts



Beethoven, Ludwig van (1770–1827)

Concerto in D maj for Violin and Orchestra op. 61
Urtext / Ed. J. Del Mar
📄 BA 9019-90° Piano reduction
📄 BA 9019-40 Critical Commentary
📄 TP 919 Study score

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

✎ *"I recommend this edition for its pioneering scholarship and comprehensiveness."*
(American String Teacher)

Cadenzas to Beethoven's Violin Concerto op. 61
Ed. M. Wulffhorst
📄 BA 9020

This compilation contains cadenzas by Auer and Joachim, but goes much further providing violinists with cadenzas by Ferdinand David (the first known cadenza to op. 61), Louis Spohr, Eugen Ysaÿe, Camille Saint-Saëns, Ferruccio Busoni, Henri Vieuxtemps, Jakob Dont and, for the first time, a cadenza by Henryk Wieniawski.

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

Beethoven's Romances are performed all over the world, yet how many conductors, performers and listeners are aware that op. 50, which was incidentally composed before op. 40, comes down to us in an unfinished form? The autograph score contains little to no articulation or dynamics and to the present day the work has existed only in highly over-edited publications.

Bärenreiter's Urtext edition offers the score to op. 50, twice; the first score reflects the state of Beethoven's autograph with editorial markings clearly indicated, the second score has been edited based on other works by Beethoven from that period.

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

VIOLIN

Violin and Keyboard Instrument

Beethoven, Ludwig van (1770–1827)

Violin Sonatas → page 9

Bériot, Charles-Auguste de (1802–1870)

Scène de Ballet op. 100
for violin and piano
“Bärenreiter’s Concert Pieces”
BA 10695 → page 73

Violin Concerto No. 9 in A min
op. 104 for violin and piano
“Bärenreiter’s Concert Pieces”
BA 10696 → page 73



Berlioz, Hector (1803–1869)

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

Berwald, Franz (1796–1868)

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

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

Brahms, Johannes (1833–1897)

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

BA 9049-40
Critical
Commentary

TP 949 Study score

“Clive Brown has provided an essay which should be compulsory reading for every violin student (and teacher!) who dares approach this work, or any other work by Brahms, or any of his contemporaries for that matter. ... The Bärenreiter edition, because of Clive Brown’s extraordinary contribution, is the finest publication I have ever had the privilege to review.”
(ESTA – News & Views)



- Includes an Urtext violin part as well as a second violin part with fingering and bowing by J. Joachim from his 1905 violin method
- Includes an additional brochure with cadenzas by Brahms’ contemporaries J. Joachim, C. Halir, H. Heermann, L. Auer and F. Busoni
- Includes an enlightening preface on Romantic performance practice by Clive Brown

4 Violino principale

461 Solo (con fuoco)

95

109

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From: Brahms, Concerto in D maj op. 77 · BA 9049-90

VIOLIN



NEW

The Sonatas for Pianoforte and Violin

Urtext / Ed. C. Brown

Volume I

op. 12 Nos. 1-3, op. 23, op. 24
BA 9014 Score with parts

Volume II

op. 30 Nos. 1-3, op. 47, op. 96
BA 9015 Score with parts

SPECIAL SET PRICE

Set of volumes I and II

BA 9036

Sonata in F maj op. 24
"Spring Sonata"

BA 10937 Score with parts

Sonata in A maj op. 47
"Kreutzer Sonata"

BA 10938 Score with parts

Clive Brown's ground-breaking edition combines a scholarly Urtext approach with the provision of a wealth of information on historical performing practice. It offers a detailed introduction by Clive Brown, the chapter "Reading between the lines of Beethoven's notation" (Ger/Eng), as well as information on historical metronome markings and – for the first time – a complete Critical Commentary (Eng).

Each volume consists of a score and two individual parts for the violin: an Urtext part based on the scholarly-critical assessment of all sources, and an annotated part with fingering and bowing by Clive Brown based on the thorough study of historical techniques and practices.

The pivotal **Performing Practice Commentary** by Clive Brown and Neal Peres Da Costa is available online, supplementing information on performing practice for each Sonata and each movement in this volume. It discusses conventions of both violin and piano playing in Beethoven's period, describes historical contexts and advises on phrasing and technique based on the evaluation of historical editions (a. o. by Czerny, Ferdinand David, Alard, Diémer, Grützmacher, Reinecke, Brodsky, Joachim, Rosé, Halir, Kreisler etc.).

Performing Practice Commentary

<https://www.baerenreiter.com/moreinfo/BA9036>
see under: Extras

The Works for Violin and Piano



Brahms, Johannes (1833–1897)

The Works for Violin and Piano
Urtext / Eds. C. Brown,
N. Peres Da Costa

Sonata in G maj op. 78

BA 9431 Score with parts

Sonata in A maj op. 100

BA 9432 Score with parts

Sonata in D min op. 108

BA 9433 Score with parts

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

Sonata in F min,
Sonata in E-flat maj

BA 10911 Score with parts

Sonata Movement in C min
from the F.A.E.-Sonata WoO 2

BA 10908 Score with parts

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

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

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



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

Text booklet
in English/German
BA 9600

This booklet includes pioneering texts on general issues of performance practice in the 19th century as well as on specific issues with regard to Johannes Brahms' chamber music.

Violin and Keyboard Instrument

Čekovská, Ľubica (*1975)

NEW

Duo concertant for violin and
piano (2008/10)

BA 9781-90 Score
with part

In preparation



Chédeville, Nicolas (1705–1782)

Il Pastor Fido (attributed to
Antonio Vivaldi)

Six Sonatas for flute
(oboe or violin) and bc
Urtext / Ed. F. M. Sardelli

BA 8735 Score
with parts

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



Please see

Bärenreiter's website
www.baerenreiter.com

for more information on the
individual editions.



Corelli, Arcangelo (1653–1713)

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

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

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

- Score with realization of the basso continuo by Tonelli as well as Corelli's unrealized figured bass line
- With a separate Urtext violin part
- With a separate unrealized figured continuo part
- Each volume with supplement including violin embellishments

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

(Early Music Review)

From: Corelli, Sonatas,
Volume I · BA 9455

Violino

Sonata I

Grave

Vivace

Roger

Tartini

From: Corelli, Sonatas, Volume I · BA 9455



Debussy, Claude (1862–1918)

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

📖 Sonata, Minstrels

In the Appendix:

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

The first edition of Debussy's Sonata, published during the final year of Debussy's life, contains many rhythmic errors. The non-autograph metronome marks and the discrepancies between the separate violin part and the violin part in the piano score are two problems that have affected the work's later reception. Both are examined in this edition in a fresh light.

In addition to the Sonata, this edition contains arrangements of "La fille aux cheveux de lin", "Il pleure dans mon cœur" and "Minstrels" by the American violinist Arthur Hartmann.

It was Hartmann who inspired Debussy to make his own arrangement of the well-known piano piece "Minstrels", also included here.

VIOLIN

Violin and Keyboard Instrument



Dvořák, Antonín (1841–1904)

**Concerto in A minor
for Violin and Orchestra op. 53**
Urtext / Ed. I. Cividini

BA 10422-90° Piano
reduction
TP 422 Study score

Both Dvořák and his publisher Fritz Simrock considered Joseph Joachim a much desirable consultant. The famous violinist had already revised Max Bruch's and Johannes Brahms's violin concertos and had significantly contributed to the successes of these works by performing them frequently. So Dvořák dedicated his concerto to Joachim and asked him for his opinion. Joachim advised Dvořák to revise the work thoroughly which the composer did over the course of another three years.

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

° Performance material
available on sale

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

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

This edition of Dvořák's "Romance", originally written for violin and orchestra, is the first to avail itself of the recently rediscovered autograph of Dvořák's own version for violin and piano. Compared to the orchestral version in several important respects and is also one bar shorter. This edition, containing the composer's more authentic version, can nevertheless also serve as a piano reduction to the orchestral version.

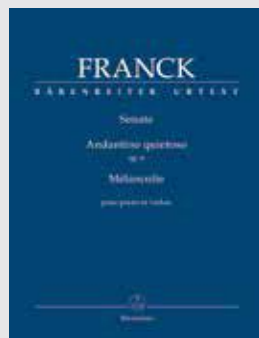
Romantic Pieces op. 75
for violin and piano
Eds. A. Pokorný, K. Šolc
BA 9576 Score with part

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



Fiocco, Joseph-Hector (1703–1741)

Allegro for violin and piano
"Bärenreiter's Concert Pieces"
BA 8977
→ page 73



Franck, César (1822–1890)

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

César Franck's Sonata for piano and violin, almost paradigmatic for the age of musical Romanticism, was composed in 1886 and was dedicated to the Belgian violinist and composer Eugène Ysaÿe.

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

Geminiani, Francesco (circa 1680–1762)

Sonata in E minor
for oboe (flute/violin) and bc
Ed. H. Ruf
HM 178 Score with part

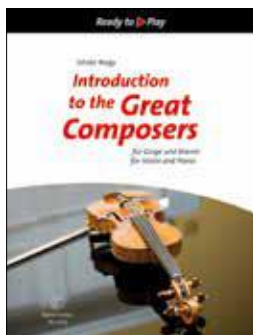


Handel, George Frideric (1685–1759)

Complete Works
for Violin and Bc
Urtext / Ed. T. Best

BA 4226 Score with parts

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

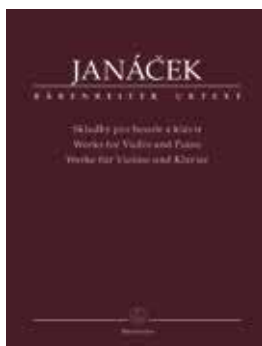


Introduction to the Great Composers

for violin and piano
Ed. I. Nagy
“Ready to Play”

BA 10633 Score with part

This volume offers 15 pieces from the 17th to the 19th century ranging from Purcell through to Tchaikovsky. The piano accompaniments are not difficult to play, and the violin part itself can be mastered frequently in first position.



Janáček, Leoš (1854–1928)

Works for Violin and Piano
Urtext / Eds. J. Krejčí,
A. Němcová

BA 11512 Score with part

This edition contains all of Janáček's works for violin and piano: the Sonata as well as the “Romance” and “Dumka”, composed while he was still a student.



Joachim, Joseph (1831–1907)

Fantasy on Hungarian Themes
(1850)

Fantasy on Irish [Scottish]
Themes (1852)

for Violin and Orchestra
Urtext / Ed. K. Uhde

BA 7898-90 Piano
reduction

Joseph Joachim's “Fantasies on Hungarian and Irish [Scottish] Themes” was his first virtuosic music for the violin with orchestral accompaniment.

Joachim was intent on creating popular works, not least at the urging of his family, but they also bore witness to his urbanity: the young Jewish-Hungarian musician spent many summers in England and its familiar, Irish melodies held great appeal for English audiences. Performances of the “Fantasy on Hungarian Themes” in German cities met his need for self-display as the “Hungarian lad”, to use Mendelssohn's jocular epithet. Joachim was well aware that the style hongrois was all the rage in European capitals.

- First edition

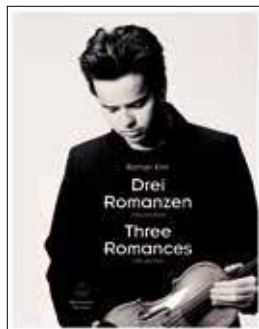
➔ Please see

Bärenreiter's website
www.baerenreiter.com

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

VIOLIN

Violin and Keyboard Instrument



Kim, Roman (*1995)

Three Romances
for violin and piano

BA 10924 Score with part

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



Martinů, Bohuslav (1890–1959)

Concerto No. 1 for Violin and
Orchestra H 226

BA 11527-90 Piano
reduction

Martinů, Bohuslav (1890–1959)

Concerto No. 2 for Violin and
Orchestra H 293

BA 11529-90 Piano
reduction

- Major violin concerto of the 20th century
- Foreword by Martinů scholar Sandra Bergmannová (Cz/Eng/Ger)

Intermezzo

Four compositions for violin
and piano. Revised edition
by V. Nopp, K. Šolc

H 5259 Score with part



Sonatina

for violin and piano

Revised edition by V. Nopp

H 2172 Score with part

SONATINA
PER VIOLINO E PIANO
I

Bohuslav Martinů
(1890–1959)

Moderato (♩ = 80-95)

VIOLINO

PIANO

From: Martinů, Sonatina · H 2172

Performance Practices in Mendelssohn's Violin Concerto op. 64



Mendelssohn Bartholdy, Felix (1809–1847)

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

Piano reduction of version 2
BA 9099-90 °

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

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

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

Study score
TP 394

It has long been known that Mendelssohn performed his Violin Concerto op. 64 with three soloists in succession: Ferdinand David, Joseph Joachim, and Hubert Léonard, a young Belgian virtuoso about whom little is known.

The recently discovered proofs which Mendelssohn gave to Léonard reveal how the virtuoso played the concerto with Mendelssohn on a memorable evening in February 1845.

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

- With an Urtext violin part and an additional solo part including historically-informed fingering and bowing prepared by Clive Brown.



Mendelssohn Bartholdy, Felix (1809–1847)

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

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

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

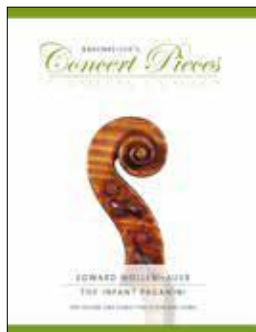
The works have a moderate degree of difficulty similar to Franz Schubert's Sonatinas.

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

° Performance material
available on sale

VIOLIN

Violin and Keyboard Instrument



Mollenhauer, Edward (1827–1914)

The Infant Paganini
Fantasia for violin and piano
“Bärenreiter’s Concert Pieces”
BA 10691 → page 73

The Boy Paganini
Fantasia for violin and piano
“Bärenreiter’s Concert Pieces”
BA 10692 → page 73

The Mollenhauer fantasia
“The Infant Paganini” calls for
bowing techniques such as
detaché, legato, spiccato and
arpeggios over three strings.
Players are also expected to
play harmonics and pizzicato.

This charming show-piece can
be accomplished by young
violinists who can play in first
to third position and who are
nearing completion of
volume 4 (BA 9679) of
the “Sassmannshaus Early
Start on the Violin” method.

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

Violin

Infant Paganini

Edward Mollenhauer
Edited by Kurt Sassmannshaus

Andante

mf

mp

p

Allegro

f

BA 10691

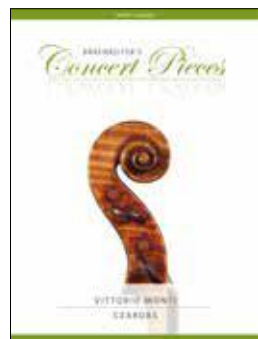
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From: Mollenhauer, *The Infant Paganini* · BA 10691

Monti, Vittorio (1868–1922)

Czardas
for violin and piano
“Bärenreiter’s Concert Pieces”
BA 8975
→ page 73

° Performance material
available on sale



Mozart, Wolfgang Amadeus (1756–1791)

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

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

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

- **Concerto in D maj** K. 211
(No. 2)
With cadenzas by
L. Auer, M. Wulfhorst
📄 BA 4864-90° Piano
reduction

- **Concerto in G maj** K. 216
(No. 3)
With cadenzas by
L. Auer, E. Ysaÿe, S. Franko,
M. Wulfhorst
📄 BA 4865-90° Piano
reduction
📄 TP 272 Study score

- **Concerto in D maj** K. 218
(No. 4)
With cadenzas by J. Joachim,
L. Auer, M. Wulfhorst
📄 BA 4866-90° Piano
reduction
📄 TP 273 Study score

- **Concerto in A maj** K. 219
(No. 5)
With cadenzas by J. Joachim,
S. Franko, M. Wulfhorst
📄 BA 4712-90° Piano
reduction
📄 TP 20 Study score



Mozart, Wolfgang Amadeus (1756–1791)

**Concerto in D maj for Violin
and Orchestra** K² 271^a (271ⁱ)
Urtext / Ed. C.-H. Mahling,
W. Plath
With cadenzas from Berlin
and Paris sources
📄 BA 5769-90° Piano
reduction

Concertone in C maj K. 190
📄 BA 5380-90° → page 23

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

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

Mozart, Wolfgang Amadeus (1756–1791)

Complete Works for Violin and Piano in two volumes Urtext / Ed. E. Reeser

- **Volume I**
📄 BA 5761 Score with parts

- **Volume II**
📄 BA 5762 Score with parts

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

These two volumes contain all the completed works by Mozart for violin and piano. Several works which are not found in other editions are presented with the Urtext of the “New Mozart Edition”: Sonatas K. 6-9, Sonatas K. 26-31, the Andante and Allegretto in C maj K. 404 as well as the three sonata fragments K. 372, 403 and 402 completed by Maximilian Stadler.

Works for Violin and Piano Urtext / Ed. E. Reeser

- **Four Sonatas** K. 6-9:
Early Sonatas I
📄 BA 4755 Score with part

- **Six Sonatas** K. 26-31:
Early Sonatas III
📄 BA 4757 Score with part

- **The Mannheim, Paris,
Salzburg Sonatas**
K. 301 (293^a), 302 (293^b), 303
(293^c), 304 (300^a), 305 (293^d),
306 (300^b), 296, 378 (317^d)
📄 BA 4774 Score with part

- **Early Viennese Sonatas**
K. 379 (373^a), 376 (374^d), 377
(374^e), 380 (374^f), 404 (385^d),
372, 403 (385^e), 402 (385^e)
📄 BA 4775 Score with part

- **Late Viennese Sonatas**
K. 454, 481, 526, 547
📄 BA 4776 Score with part

**Grande Sonate for Violin and
Piano after the Clarinet
Quintet** K. 581
Anon. arrangement (1809) /
Ed. C. Hogwood
📄 BA 9162 Score with parts

Popular Movie Hits

for violin and piano
arranged by G. Speckert
“Ready to Play”
📄 BA 10605 → page 59

Violin and Keyboard Instrument



Ravel, Maurice
(1875–1937)

NEW

Sonate.
Berceuse sur le nom de Fauré
for violin and piano
Urtext / Ed. D. Woodfull-Harris
📄 BA 9428 Score with part
In preparation

Ravel worked on his Sonata for Violin and Piano for four years (1923–1927) which was longer than he took for any other composition. The violin and piano are independent, sometimes playing alongside each other and at other times with each other: here in a lyrical Allegretto, there in a jazz-inspired second movement, finally in a “perpetuum mobile” finale.

This edition corrects numerous inconsistencies of earlier editions. It also includes the “Berceuse sur le nom de Fauré” which is available for the first time in a scholarly-critical Urtext edition. This lullaby for violin and piano consists of variations on a theme derived from the letters of Fauré’s name.

*No distribution rights
for the USA.*

Ravel, Maurice
(1875–1937)

Zigane
Rhapsody for Violin and
Orchestra. Version for violin
and piano, also piano reduction
for the orchestral version
Urtext / Ed. D. Woodfull-Harris
📄 BA 8849–90°

Zigane is published here both
in the orchestral version as
well as in the composer’s
earlier version for violin and
piano.

One of the available sources,
consulted for the first
time, is a copy of Zigane
from the estate of Jelly
D’Aranyi, the Hungarian violin
virtuoso who played the
premiere and is the dedicatee
of the work.

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

🗑️ *“All musicians who want
to know about Ravel or about
string playing should get hold
of this edition.”* (Arco)

Rieding, Oskar
(1840–1918)

Concerto in B min op. 35
for violin and piano
“Bärenreiter’s Concert Pieces”
📄 BA 8971 → page 73

Concerto in D maj op. 36
for violin and piano
“Bärenreiter’s Concert Pieces”
📄 BA 10697 → page 73

**Concertino in
Hungarian Style** op. 21
for violin and piano
“Bärenreiter’s Concert Pieces”
📄 BA 8973 → page 73

Marcia op. 44, **Rondo** op. 22/3
for violin and piano
“Bärenreiter’s Concert Pieces”
📄 BA 8982 → page 73



Saint-Saëns, Camille
(1835–1921)

NEW

Danse Macabre op. 40
Transcription for violin and
piano by the composer
Urtext / Ed. C. Dréze
📄 BA 10941 Score with part

In his symphonic poem “Danse
macabre” Saint-Saëns takes up
a poem by Henri Cazalis. 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.

Havanaise op. 83
for violin and piano
Urtext / Ed. C. Baur
📄 BA 9426 Score with part

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

Saint-Saëns, Camille
(1835–1921)

NEW

Sonata No. 1 in D min op. 75
for violin and piano
Urtext / Eds. F. Guilloux,
F. de Médicis

BA 10957 Score
with part

In preparation

NEW

Sonata No. 2 in E-flat maj
op. 102 for violin and piano
Urtext / Eds. F. Guilloux,
F. de Médicis

BA 10958 Score
with part

In preparation

Schlee, Thomas Daniel
(*1957)

NEW

Suite for violin and piano
op. 82 (2013)

BA 11086 Score
with part

Schubert, Franz
(1797–1828)

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

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

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

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

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

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

Sassmannshaus
Violin Recital Album
for violin and piano
or two violins

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

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

BA 9668 Vol. 1
First Position

BA 9669 Vol. 2
First Position

→ page 63

Videos on
YouTube



Videos on
YouTube

Schumann, Clara
(1819–1896)

NEW

Three Romances op. 22
for violin and piano
Urtext / Ed. J. Ross

BA 10947 Score
with parts

- With an Urtext violin part and a second violin part with fingering and historically-informed, practically annotated performance markings.
- Ground-breaking Urtext edition based on primary sources never consulted before

Seitz, Friedrich
(1848–1918)

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

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

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

Seymour, Edmund
(1862–1942)

Polish Dance
for violin and piano
"Bärenreiter's Concert Pieces"
BA 10750

- Well-known and ingratiating original work for violin
- Full of Eastern European flavour
- Pizzicato, rubato, double stops

→ page 73

VIOLIN

Violin and Keyboard Instrument



Smetana, Bedřich (1824–1884)

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

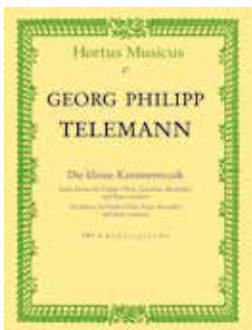
Tango Classics

for violin and piano
Arranged by G. Speckert
“Ready to Play”
📄 BA 10614 → page 59

Tartini, Giuseppe (1692–1770)

Sonata in G min “Devil’s Trill”
for violin and bc
Urtext / Ed. A. Pavanello
📄 BA 10919 Score with parts

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



Telemann, Georg Philipp (1681–1767)

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

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

**Sonatas for Violin and
Basso Continuo**
from Essercizii musici
TWV 41:F4 and TWV 41:A6
Urtext / Ed. K. Hofman
📄 BA 5880 Score
with parts

This edition comprises two solo sonatas with basso continuo taken from Telemann’s famous “Essercizii musici”; a collection of 24 sonatas including 12 solo sonatas and 12 trio sonatas.

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

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

Telemann, Georg Philipp (1681–1767)

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

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

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

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

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

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

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

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

Trojan, Manfred (*1949)

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

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

Vitali, Tomaso Antonio (1663–1745)

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

Vivaldi, Antonio (1678–1741)

Concerto in A min op. 3/6
for violin and piano
"Bärenreiter's Concert Pieces"
BA 8974 → page 73

Concerto in G maj op. 3/3
for violin and piano
"Bärenreiter's Concert Pieces"
BA 8980 → page 73



Vivaldi, Antonio (1678–1741)

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

BA 6994-90 ° Piano
reduction
TP 399

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

Libro Primo

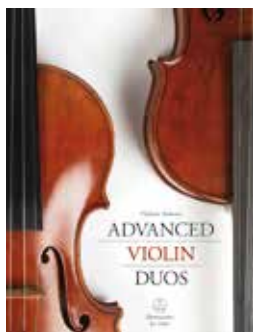
BA 7566 ° Score
BA 7566-90 Piano
reduction

Libro Secondo

BA 7567 ° Score
BA 7567-90 Piano
reduction

- The only complete edition presently available

2 Violins



Advanced Violin Duos

Arranged by V. Bodunov
BA 10903 Score
with 2 parts

Vladimir Bodunov's challenging duet arrangements make it possible to achieve a rich orchestral-like sound with only two instruments.

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

Beautiful Adagios

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

Moza, "Adagio" (Clarinet Concerto) / Vivaldi, "Largo" (The Four Seasons – Winter) / Albinoni, "Adagio in G minor" / Marcello, "Adagio in D minor" / Puccini, "Nessun Dorma" from "Turandot"
→ page 59

Berwald, Franz (1796–1868)

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

° Performance material available on sale

Folk for two Violins

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

This collection contains many well-known pieces from the Anglo-American world which are catchy and of a dance-like quality.

"Morning has Broken", "All through the Night", "Scarborough Fair", "The Foggy Dew", "The Rolling of the Stones", "I'll Fly Away" a.o.
→ page 59

Sassmannshaus, Egon and Kurt

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

Violin Book 3: Elementary
duets. Dances and other
pieces in various keys
BA 9678 → pages 62/63

Violin Book 4: Duet playing
in all positions
BA 9679 → pages 62/63

Sassmannshaus Violin Recital Album for violin and piano or two violins



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

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

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

- With a second violin part for duet performance
- Recordings freely accessible on YouTube

→ page 63

VIOLIN

2 Violins

Suk, Josef
(1874–1935)

Melody for two violins
Ed. Z. Nouza
📄 H 7951

Telemann, Georg Philipp
(1681–1767)

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

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

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

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

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

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

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

Violin Classics for two Violins

Arranged by V. Bodunov
“Ready to Play”
📄 BA 10607 2 Performance
scores

→ page 59

2 Violins and Keyboard Instrument

Albinoni, Tommaso
(1671–1750)

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



Bach, Johann Sebastian
(1685–1750)

Concerto in D min BWV 1043
for Two Violins, Strings and Bc
Urtext / Ed. D. Kilian
📄 BA 5188–90° Piano
reduction
Study score

The present publication
includes the two solo violin
parts as presented in the
“New Bach Edition”, as well as
two additional parts with
fingering and bowing by the
baroque specialist Andrew
Manze.

Furthermore Manze offers
players enlightened comments
(Eng/Ger) on historical
performance practice dealing
with how the instrument was
held, fingering, bowing,
shifting, the use of open
strings and much more.

° Performance material
available on sale

Bach, Johann Sebastian
(1685–1750)

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

Handel, George Frideric
(1685–1759)

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



Three Trio Sonatas from op. 5
HWV 397, 398, 401
for two violins and bc
Urtext / Ed. S. Flesch
📄 BA 4228 Score
with parts

Two Trio Sonatas from op. 5
HWV 402, 396
for two violins and bc
Urtext / Ed. S. Flesch
📄 BA 4242 Score
with parts

♦ Performance material
available on hire

Martinů, Bohuslav
(1890–1959)

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

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

Mozart, Wolfgang Amadeus
(1756–1791)

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

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

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

- Volume 2
Five Sonatas K. 244, 245, 274
(271⁴), 328 (317⁴) and 336 (336⁴)
for two violins, organ and
violoncello/double bass
BA 4732 Score
with parts

**3 Violins and
Keyboard Instrument**

Telemann, Georg Philipp
(1681–1767)

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

4 Violins

Telemann, Georg Philipp
(1681–1767)

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

**4 Violins and
Keyboard Instrument**

Vivaldi, Antonio
(1678–1741)

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

Viola Solo



Bach, Johann Sebastian
(1685–1750)

NEW

Six Suites for Violoncello solo
BWV 1007-1012
arranged for Viola solo
Ed. C. Park
BA 5272
In preparation

Chung Park has based his
arrangement on the
Bärenreiter Urtext publication
of the cello suites edited by
Douglas Woodfull-Harris and
Bettina Schwemer (BA 5217)
as well as on the respective
volume in the “New Bach
Edition – Revised” (NBA^{rev})
edited by Andrew Talle
(BA 5942-01 / BA 5278).

We recommend violists to
refer to the facsimile parts of
these editions for an overview
of the various readings in the
sources.

Maintz, Philipp
(*1977)

NEW

und düsteren auges,
blutbesprengt
music for viola solo and
electronics (2012)
BA 11034 In preparation



Pintscher, Matthias
(*1971)

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

**Viola and
Keyboard Instrument**

Ariosti, Attilio
(1666 – circa 1740)

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

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

Bach, Johann Sebastian
(1685–1750)

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

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

VIOLA

Viola and Keyboard Instrument



Bärenreiter's Viola Collection

Concert Pieces for Viola and Piano

Ed. K. Sassmannshaus

BA 9697

Viola part with enclosed piano accompaniment

The 14 pieces presented in this edition are arranged in increasing order of difficulty, the cornerstones being two works by Georg Goltermann; his technically simple "Andante religioso" and his demanding "Adagio and Tarantella". Works by Kalliwoda, Fauré, Grieg, Dvořák, a.o. are also included.

Berlioz, Hector (1803–1869)

Harold en Italie

Symphony in four parts with solo viola. With performance suggestions by F. Lainé

Urtext / Eds. P. Banks, H. Macdonald

BA 5457-90 ♦ Piano reduction

- With additional music from the orchestral tutti in the solo viola part for performances with piano
- Berlioz' masterpiece based on the scholarly-critical "New Berlioz Edition"

♦ Performance material available on hire



Brahms, Johannes (1833–1897)

Sonatas for Viola and Piano
op. 120

Urtext / Eds. C. Brown,

N. Peres Da Costa

Sonata in F min,

Sonata in E-flat maj

BA 10907 Score with parts

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

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

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

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

Text booklet
in English/German

BA 9600

Dvořák, Antonín (1841–1904)

Romantic Pieces op. 75

for viola and piano

Arr. B. and S. Kalinowsky

BA 10437 Score with part

Fauré, Gabriel (1845–1924)

4 Mélodies

for viola and piano

Ed. M. Staudt. Arrangement of the viola part by T. Remy-Schumacher

BA 6991 Score with part



Franck, César (1822–1890)

Sonata

arranged for piano and viola

Ed. D. Woodfull-Harris

With an introduction by G. Schütz

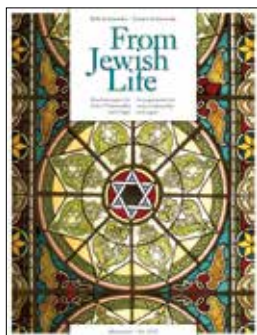
BA 10918 Score with part

Cesar Franck's Sonata for Piano and Violin is one of the most treasured works in the violin repertoire. The present arrangement for viola is largely based on Jules Delsart's version for piano and cello, the only arrangement of the Sonata which the composer authorized. The piano part has been left intact and is thus identical to that of the original version.

Furrer, Beat (*1954)

a due for viola and piano (1997)

BA 7490



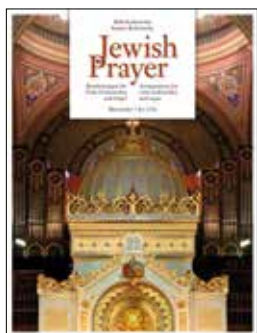
From Jewish Life

Arrangements
for Viola (Cello) and Organ
Ed. B. Kalinowski,
S. Kalinowsky

BA 11252

NEW

Score
with parts



Jewish Prayer

Works for Viola
(Cello) and Organ
Ed. S. Kalinowsky

BA 11216

Score
with parts

"Jewish Prayer" comprises
works of the Jewish late
Romantic tradition including
one of the repertoire classics
for strings, "Kol Nidrei" by
Max Bruch. These works can
be played by professionals as
well as experienced amateurs.

Maintz, Philipp (*1977)

thränenbenetzt for viola and
piano (2015)

BA 11068

Score
with part

Martinů, Bohuslav (1890–1959)

Rhapsody-Concerto
for Viola and Orchestra H 337

BA 4316-90

Piano
reduction
Study score

BA 4316 ♦

Mozart, Wolfgang Amadeus (1756–1791)

Concerto in A maj
for Viola and Orchestra after
the Clarinet Concerto K. 622
Anon. arrangement (1802) /
Ed. C. Hogwood

BA 5336-90

Piano
reduction
Orchestral
parts

BA 4773 °



Mozart, Wolfgang Amadeus (1756–1791)

Sinfonia concertante
in E-flat maj K. 364 (320^d)
for violin, viola and orchestra.
With original scordatura viola
part

Urtext / Ed. C.-H. Mahling

BA 4900-90 °

Piano
reduction
Study score

TP 176

Rieding, Oskar (1840–1918)

Concerto in B min op. 35
Transposed to E min and
arranged for viola and piano
"Bärenreiter's Concert Pieces"

BA 8983 → page 73



Sassmannshaus Viola Recital Album for viola and piano or two violas

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

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

BA 8990 Vol. 1
First Position

BA 8991 Vol. 2
First Position

BA 8992 Vol. 3
First Position

BA 8993 Vol. 4
First Position

Schlee, Thomas Daniel (*1957)

NEW

Romance sans paroles
for viola and piano op. 66b
(2007)

BA 11058 Score with part

VIOLA

Viola and Keyboard Instrument



Schubert, Franz
(1797–1828)

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



Seitz, Friedrich
(1848–1918)

Student Concerto in D maj
op. 22
Transposed to G maj and
arranged for viola and piano
“Bärenreiter’s Concert Pieces”
BA 8986 → page 73

° Performance material
available on sale



Telemann, Georg Philipp
(1681–1767)

Concerto in G maj TWV 51:G9
for Viola and Orchestra
Urtext / Ed. W. Hirschmann
BA 5878-90 ° Piano
reduction

The Concerto in G major
TWV 51:G9 is not just
Telemann’s only concerto for
the viola but one of the earliest
viola concertos in history.
It belongs to the standard
repertoire of every violist and
is also suited for less
experienced players.

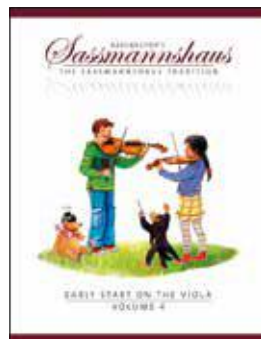
Vaňhal, Jan Křtitel
(1739–1813)

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

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

♦ Performance material
available on hire

2 Violas



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

Viola Book 3: Elementary
duets. Dances and other pieces
in various keys
BA 9688 → page 65

Viola Book 4: Duet playing in
all positions
BA 9689 → page 65



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

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



Sassmannshaus Viola Recital Album for viola and piano or two violas

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

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

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

→ page 66

Violoncello Solo

Bach, Johann Sebastian (1685–1750)

Six Suites for Violoncello
BWV 1007-1012
→ Seite 28–29



Battanchon, Felix (1814–1893)

12 Etudes in the Thumb
Position for Solo Violoncello
op. 25
📖 BA 9405 → page 31

Duport, Jean-Louis (1749–1819)

21 Etudes for Violoncello
with an Accompaniment
of a 2nd Violoncello (ad lib.)
📖 BA 6980 → page 31

Gabrielli, Domenico (1659–1690)

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

Grützmacher, Friedrich (1832–1903)

Technology of Violoncello
Playing. Twenty-four Etudes
for Violoncello Solo op. 38
📖 BA 6997 → page 31

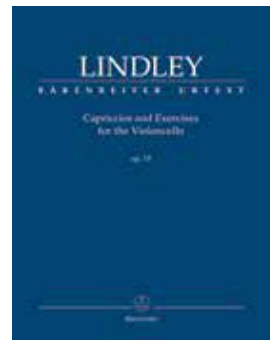


Krenak, Ernst (1900–1991)

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

Lee, Sebastian (1805–1877)

40 Easy Etudes for Violoncello
with an Accompaniment of a
2nd Violoncello (ad lib.) op. 70
📖 BA 9401
→ page 31



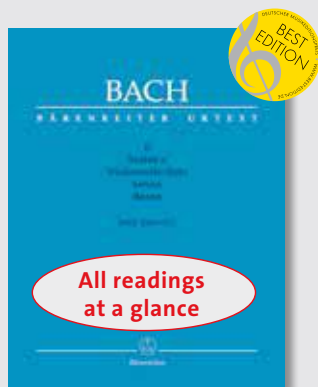
Lindley, Robert (1776–1855)

Capriccios and Exercises
for the Violoncello op. 15
Urtext / Ed. V. Walden
📖 BA 10936 → page 31

📖 Edition with fold-out
pages

Johann Sebastian Bach

The Standard Editions



Six Suites a Violoncello Solo senza Basso BWV 1007-1012

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

"Best Edition 2000"

Urtext / Eds. B. Schwemer,
D. Woodfull-Harris

BA 5217 (English/German)

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

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

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

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

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



Six Suites BWV 1007-1012 for violoncello solo

Ed. A. Wenzinger

BA 320

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

from: Suite VI (BA 5216)

Gavotte I

E. Allegro

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


The Cello Suites

Urtext from the New Bach Edition – Revised

Six Suites
for Violoncello solo
BWV 1007-1012

Urtext / Ed. A. Talle

Soft-cover
performing edition
 **BA 5257**

Linen-bound
performing edition
 **BA 5258**


Soft-cover
facsimile edition
 **BA 5277**

NEW

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.

NEW

SPECIAL SET PRICE

Set of BA 5257 and BA 5277
 **BA 5278**



Soft-cover



Linen-bound

Urtext edition with performance markings


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

The musical text of the edition approaches the composer's original intentions as far as the sources will permit:

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

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

Six Suites
for Violoncello solo
BWV 1007-1012

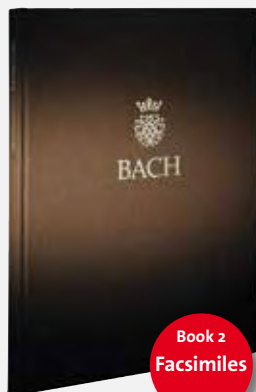
Volume 4
of the **"New Bach Edition – Revised"** (NBA^{rev})
 **BA 5942-01**

NBA^{rev}

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



**Book 1
Musical text**



**Book 2
Facsimiles**

VIOLONCELLO

Violoncello Solo

Merk, Joseph
(1795–1852)

20 Etudes for Violoncello op. 11
📄 BA 9411 → page 31

Pintscher, Matthias
(*1971)

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



Now II for violoncello solo
(2015)
📄 BA 11071

Partita for violoncello solo
(1991)
📄 BA 7295

➔ Please see

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

Popper, David
(1843–1913)

Fifteen Easy Melodic-Harmonic
Etudes for Violoncello with
an Accompaniment of a 2nd
Violoncello (ad lib.) op. 76 I /
Ten Grand Etudes of Moderate
Difficulty for Violoncello Solo
op. 76
📄 BA 6979 → page 31



Popper, David
(1843–1913)

High School of Violoncello
Playing. Forty Etudes for
Solo Violoncello op. 73
📄 BA 6978 → page 31

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

The edition also includes a
German/English brochure
containing technical tips and
information by Rummel as
well as references to the cello
literature where the individual
techniques are applied.



Seither, Charlotte
(*1965)

Deixis for violoncello (2009)
📄 BA 9383

Merging strain for violoncello
(1999)
📄 BA 7790



Ševčík, Otakar
(1852–1934)

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

NEW

Forty Variations Op. 3
arranged for violoncello
by T. Jamník
📄 BA 11570 In preparation

Etudes for Violoncello

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



Battanchon, Felix (1814–1893)



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

Dupont, Jean-Louis (1749–1819)



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

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

Grützmacher, Friedrich (1832–1903)



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

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

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

Lee, Sebastian (1805–1877)

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

Lindley, Robert (1776–1855)



Capriccios and Exercises
for the Violoncello op. 15
Urtext / Ed. V. Walden
📖 BA 10936

Merk, Joseph (1795–1852)



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

Popper, David (1843–1913)



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

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

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

Popper, David (1843–1913)

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

Ševčík, Otakar (1852–1934)

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

Forty Variations Op. 3
arranged for violoncello
by T. Jamnik
📖 BA 11570 In preparation

📖 Edition with fold-out
pages

VIOLONCELLO

Violoncello and Keyboard Instrument

Bach, Johann Christoph Friedrich
(1732–1795)

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



Bach, Johann Sebastian
(1685–1750)

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

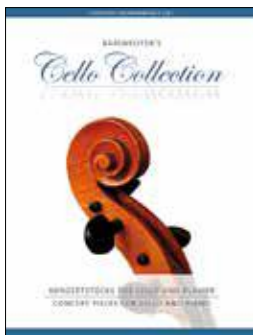
Johann Sebastian Bach's famous Concerto for Organ BWV 593 is an arrangement of Antonio Vivaldi's Concerto op. 3 no. 8 from "L'Estro Armonico" for two solo violins, strings and basso continuo. This edition, in turn, is an arrangement of the organ concerto and has been scored for violoncello solo, strings and basso continuo. It was commissioned for the renowned cellist Sol Gabetta.

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



Bach, Johann Sebastian
(1685–1750)

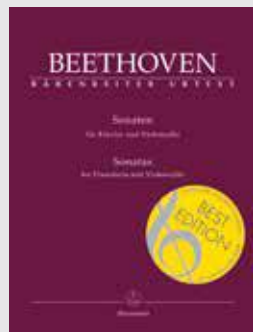
Three Sonatas for Violoncello and Harpsichord after the Gamba Sonatas BWV 1027-1029
Violoncello part prepared for performance by C. G  n  t  y
Urtext / Ed. H. Eppstein
📄 BA 5210 Score
with part



B  renreiter's Cello Collection
Concert Pieces for Cello and Piano
Ed. C. Sassmannshaus
📄 BA 9695

A collection of works by Mendelssohn Bartholdy, Goltermann, Klengel, Dvoř  k, Seitz, Faur  , Sa  ns and many others.

→ page 67



Beethoven, Ludwig van
(1770–1827)

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

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

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

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

NEW

Sonata in F maj for Pianoforte and Horn or Violoncello op. 17
Urtext / Ed. J. Del Mar
📄 BA 10939
Score with parts

Beethoven, Ludwig van (1770–1827)

Variations for Pianoforte and Violoncello WoO 45, Op. 66, WoO 46

Urtext / Ed. J. Del Mar

BA 9028 Score with part

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

Beethoven's autograph manuscript of op. 66 is lost; the Critical Commentary (English) includes a complete facsimile of the violoncello part from the only surviving source (the first edition).



Boismortier, Joseph Bodin de (1689–1755)

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

Ed. H. Rüf
BA 3963 Score with part



Brahms, Johannes (1833–1897)

Works for Violoncello and Piano

Urtext / Eds. C. Brown, N. Peres Da Costa, K. Bennett Wadsworth

Sonata in E min op. 38

BA 9429 Score with parts

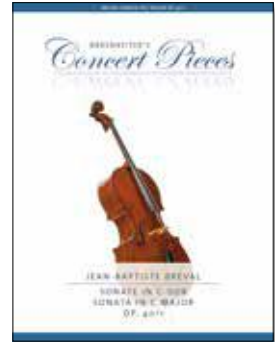
Sonata in F maj op. 99

BA 9430 Score with parts

- Each edition with an extensive Performance Practice Commentary
- Each edition with an Urtext part freed from all editorial emendations as well as an additional part including fingering and bowing drawing on performance markings by musicians close to Brahms' circle

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

Text booklet in English/German
BA 9600



Bréval, Jean-Baptiste (1753–1823)

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

Bréval is best-known for this Sonata in C major which has become a standard work for teaching purposes. The two movements ("Allegro" and "Rondo Grazioso") can also be performed independently from one another.

- Of moderate technical difficulty but with brilliant impact

→ page 73

Cervetto, Giacomo Basevi (c. 1682–1783)

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

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

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

Violoncello and Keyboard Instrument



Debussy, Claude (1862–1918)

Sonata for Violoncello and Piano

Urtext / Eds. R. Back,
D. Woodfull-Harris

BA 9412 Score
with part

This Urtext edition, for the first time, makes use of Debussy's sketches held in a private collection which contain not only an important comment by Debussy regarding the balance of the instruments but also clarify several musical ambiguities found in the autograph and first edition.

The edition comes with a detailed preface (Ger/Eng/Fr) on the genesis of the composition and its first performances as well as on performance practice.

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

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



Dvořák, Antonín (1841–1904)

Concerto in B min for Violoncello and Orchestra

op. 104

Urtext / Ed. J. Del Mar
BA 9045-90° Piano
reduction
by the
composer

BA 9045-40 Critical
Commentary

TP 620 Study score

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

some details in the orchestral parts are also in his writing.

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

- With Dvořák's final and definitive version of the solo cello part
- With hundreds of corrections in the solo cello part as well as the orchestral parts
- With hitherto unknown details regarding the collaboration between Dvořák and Wihan
- With Dvořák's original piano reduction
- With Feuermann's and Casals' alternatives to a passage in the first movement

✂ "…, by far the best [edition] we have ever had for Dvořák's masterpiece." (The Strad)



Dvořák, Antonín (1841–1904)

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

BA 6965 Score with part

Silent Woods op. 68 No. 5
for violoncello and piano

H 1532 Score with part

° Performance material
available on sale

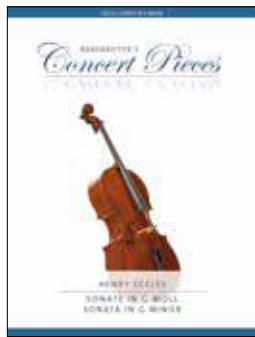
Dvořák, Antonín (1841–1904)

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

In 1891 Dvořák arranged the final, eighth dance of his popular first set of the “Slavonic Dances” op. 46 – originally composed for piano four-hands – for violoncello and piano. Jiří Gemrot has followed his example and has arranged the remaining dances for the same scoring.

- Includes Dvořák’s own arrangement of Dance No. 8

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



Eccles, Henry (1675/85–1735/45)

Sonata in G min
for cello and piano
Ed. C. Sassmannshaus
“Bärenreiter’s Concert Pieces”
📄 BA 10699 Cello part with enclosed cello/
piano score
→ page 73



Elgar, Edward (1857–1934)

Concerto in E min
for Violoncello and Orchestra
op. 85

Urtext / Ed. J. Del Mar
📄 BA 9040-90° Piano
reduction
by the
composer
📄 BA 9040-40 Critical
Commentary
📄 TP 398 Study score

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

- With many colour facsimile pages in the Critical Commentary (Eng)

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

Fauré, Gabriel (1845–1924)

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

Fesch, Willem de (1687–1757)

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



Franck, César (1822–1890)

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

The cellist Jules Desart, was so impressed when he heard his friend’s violin sonata performed at the Société nationale de musique in Paris that he adapted the work for his instrument.

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

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

VIOLONCELLO

Violoncello and Keyboard Instrument

Gabrielli, Domenico (1659–1690)

The Complete Works for Violoncello

Urtext / Ed. B. Hoffmann

BA 10920 Score with parts

→ page 27

Hummel, Johann Nepomuk (1778–1837)

Sonata op. 104

for Pianoforte and Violoncello

Urtext / Ed. M. Kroll

BA 10904 Score with part

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

Janáček, Leoš (1854–1928)

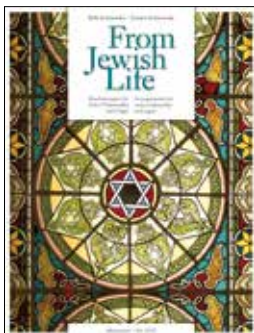
Works for Violoncello and Piano

Urtext / Eds. J. Fukač, B. Havlík, J. Zahrádka

BA 9509 Score with part

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

- ° Performance material available on sale
- ◆ Performance material available on hire



From Jewish Life

Arrangements

for Viola (Cello) and Organ

Ed. B. Kalinowsky,

S. Kalinowsky

BA 11252 Score with parts

Jewish Prayer

Works for Viola
(Cello) and Organ

Ed. S. Kalinowsky

BA 11216 Score with parts

Jewish Prayer comprises works of the Jewish late Romantic tradition including one of the repertoire classics for strings, “Kol Nidrei” by Max Bruch.

Lalo, Édouard (1823–1892)

Concerto in D min for Violoncello and Orchestra

“Best Edition 2007”

Urtext / Ed. H. Macdonald

BA 6999-90°

Piano reduction by the composer

The autograph score of Lalo’s much played concerto is lost; the editor Hugh Macdonald has discovered that Lalo’s piano reduction was used as a working score by Lalo himself. He continued to make alterations to the work in the reduction even after the work was officially published. These changes provide for many corrections in the solo part as well as the orchestration of some orchestral passages.

- First ever critical edition

Martinů, Bohuslav (1890–1959)

Sonata da camera H 283

for violoncello and chamber orchestra

BA 4319-90 Piano

reduction

BA 4319 ♦ Study score

Sonata No. 3 H 340

for violoncello and piano

Ed. A. Březina

Cello part revised by M. Sedlák

H 7893 Score with part

Variations on a Slovakian

Theme H 378

for violoncello and piano

BA 3969 Score with part



Mendelssohn Bartholdy, Felix (1809–1847)

Complete Works

for Violoncello and Pianoforte

Urtext / Ed. R. L. Todd

BA 9096 Vol. 1

Score with part

BA 9097 Vol. 2

Score with part

SPECIAL SET PRICE

Set for both volumes

BA 9098

This unique Urtext edition contains all of Mendelssohn’s finished works for violoncello and piano as well as reconstructions and completions of his unfinished works for the same scoring.

Mendelssohn Bartholdy, Felix (1809–1847)

Song without Words op. 109
for violoncello and pianoforte
Urtext / Ed. R. L. Todd
📄 BA 10934 Score with part

Mollenhauer, Edward (1827–1914)

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

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

Edward Mollenhauer’s
best-known pieces for young
violinists appear here for the
first time in a transcription for
cello and piano.

“The Infant Paganini” calls for
bowing techniques such as
detaché, legato, spiccato and
arpeggios over three strings.
Players are also expected to
play harmonics and pizzicato.
It can be mastered by young
cello students who are working
with volume 4 (BA 8999) of the
“Sassmannshaus Early Start on
the Cello” method and can
manage first to fourth
position.

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

Mozart, Wolfgang Amadeus (1756–1791)

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

Picinetti, Felice Maria (circa 1700)

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

This sonata affords cellists
a welcome opportunity of
performing Baroque music as
a soloist instead of as a
continuo player.

Pintscher, Matthias (*1971)

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

Popper, David (1843–1913)

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

- Two cello parts, one with Popper’s fingering and bowing and one modified for the modern cello
- Moderate degree of difficulty

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

Rieding, Oskar (1840–1918)

Concerto in B min op. 35
Transposed to D min and
arranged for cello and piano
“Bärenreiter’s Concert Pieces”
📄 BA 8984
→ page 73



Saint-Saëns, Camille (1835–1921)

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

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

➔ Please see
Bärenreiter’s website
www.baerenreiter.com
for more information on the
individual editions.

VIOLONCELLO

Violoncello and Keyboard Instrument



Saint-Saëns, Camille (1835–1921)

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

This first publication of the Sonata in D major is based on Bärenreiter's series "Camille Saint-Saëns Œuvres instrumentales complètes".

Although we know from correspondence that two complete autographs existed, only an incomplete autograph source containing the 1st movement and part of the 2nd movement, which breaks off, have come down to us.

In his final work for violoncello Saint-Saëns juxtaposes highly rhythmical episodes with more poetic ones. These contrasts are reinforced by bold shifts of harmonic colouring and a highly inventive thematic development.

- ° Performance material available on sale
- ◆ Performance material available on hire

Sassmannshaus Cello Recital Album for cello and piano or two cellos

Eds. M. Lusk, C. Sassmannshaus

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

- BA 8994 Vol. 1 First Position
- BA 8995 Vol. 2 First Position

→ page 79

Schlee, Thomas Daniel (*1957)

Romance sans paroles
for violoncello and piano
op. 66a (2007)
BA 11057 Score with part

Schoeck, Othmar (1886–1957)

Sonata
for violoncello and piano (1957)
BA 3960



Schubert, Franz (1797–1828)

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

Schumann, Robert (1810–1856)

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

This version of the "Fairy Tales" was written by Robert Hausmann, one of the best-known cellists of the 19th century. His arrangement betrays a sensitive approach to Schumann's original which was composed for viola or violin and piano.

Seitz, Friedrich (1848–1918)

Student Concerto in D maj
op. 22 transcribed to G maj and arranged for cello and piano
"Bärenreiter's Concert Pieces"
BA 8987 → page 73

Stamitz, Carl (1746–1801)

Concertos for Violoncello and Chamber Orchestra
Ed. W. Upmeyer

- Concerto No. 1 in G maj
HM 104-90 Piano reduction
HM 104°
- Concerto No. 2 in A maj
BA 3711 Piano reduction
BA 6091 ◆
- Concerto No. 3 in C maj
HM 105-90 Piano reduction
HM 105°

Tango Classics

for cello and piano
Arranged by G. Speckert
"Ready to Play"
BA 10632 Score with part
→ page 59

Telemann, Georg Philipp (1681–1767)

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

Torelli, Giuseppe
(1658–1709)

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

Trojan, Manfred
(*1949)

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



Vivaldi, Antonio
(1678–1741)

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

By closely scrutinizing the
source material, the editor has
arrived at interesting findings
that considerably differ from
earlier editions of these works.

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

✂️ *"This is certainly the
definitive edition of these
works."* (Strings)

2 Violoncellos

Classic Hits for 2 Cellos

Arranged by M. Edmondson
"Ready to Play"
📖 BA 10611 2 Performance
scores

→ page 59

In these easy arrangements of
popular Classical and Romantic
themes both parts have been
attributed equal importance.

Krenek, Ernst
(1900–1991)

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

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

Mozart, Wolfgang Amadeus
(1756–1791)

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

Offenbach, Jacques
(1819–1880)

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

Pauer, Jiri
(1919–2007)

Twelve Duets for Two
Violoncellos
Ed. H. Velická
📖 BA 11561 Performance
score

These moderately difficult
pieces require playing
techniques such as sul
ponticello, sul tasto, pizzicato,
tremolo and staccato.

The Roots of Jazz

for two violoncellos
Arranged by G. Speckert
"Ready to Play"
📖 BA 10649 2 Performance
scores
→ page 59

**Sassmannshaus, Egon and Kurt
Corssen, Michael**

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

Volume 3
Elementary duets, Dances and
other pieces in various keys
📖 BA 8998
→ page 68

Volume 4
Duet playing in all positions
📖 BA 8999
→ page 68



**Sassmannshaus
Cello Recital Album**
for cello and piano
or two cellos

Eds. M. Lusk,
C. Sassmannshaus

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

→ page 69

2 Violoncellos and Keyboard Instrument



Vivaldi, Antonio
(1678–1741)

NEW

Concerto in G min for Two Violoncellos, Strings and Basso continuo RV 531
Urtext / Ed. B. Schwemer
BA 10946-90 ° Piano reduction

The Concerto RV 531 is the only concerto in Vivaldi's œuvre for two solo violoncellos. The two solo parts take centre stage with virtuosic passages but lie on the instrument so well that they can be comfortably mastered by advanced students.

➔ Please see

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

4 Violoncellos

Krenek, Ernst
(1900–1991)

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

Violoncello x 4
Well-known Pieces from the 19th Century in Arrangements for four Violoncellos
Arranged by D. Geller
With fingering and bowing

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

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

Books on the Viol

Ortiz, Diego
Trattado de Glosas
ISBN 978-3-7618-1594-6
→ page 79



Otterstedt, Annette
The Viol
ISBN 978-3-7618-1151-1
→ page 79

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

Viola da gamba and Keyboard Instrument

Abel, Karl Friedrich
(1723–1787)

Six Sonatas for viola da gamba (violin) and bc

- **Volume 1**
Sonatas in E min, D maj, G maj
Ed. J. Bacher
HM 39

- **Volume 2**
Sonatas in C maj, A maj, A maj
Ed. W. Woehl
HM 40

Bach, Johann Sebastian
(1685–1750)

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

Boismortier, Joseph Bodin de
(1689–1755)

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

2 Violas da gamba

Morley, Thomas
(1557–1603)

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

Telemann, Georg Philipp
(1681–1767)

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

Viola da gamba Quartet

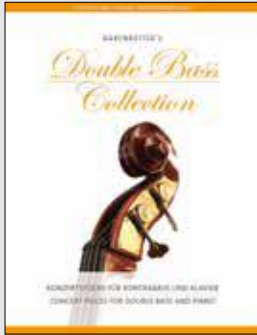
Bach, Johann Sebastian
(1685–1750)

The Art of Fugue BWV 1080
Ed. H. Diener

- Version for viola da gamba quartet (a: descant gamba I, d: tenor gamba II, e: viola, f: tenor gamba I)

BA 2600 a, d, e, f
TP 26 Score

Double Bass



Bärenreiter's Double Bass Collection

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

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

- Easy to medium level of difficulty

→ page 70

Contrabbasso

Sonáta / Sonata / Sonate

I

František Hrtl (1906–1973)

Allegro moderato

pp 3

Tempo I

crescendo

f pesante ff f espres.

poco a poco cresc.

crescendo

From: Hrtl, Sonata · BA 11530

Sassmannshaus, Holger Close, J. Peter

The Sassmannshaus Tradition
Early Start on the Double Bass
Double bass method for
children 6 years and older

- BA 9661 Volume 1 (Eng)
BA 9662 Volume 2 (Eng/Ger)
BA 9663 Volume 3 (Eng/Ger)

→ page 70



Furrer, Beat (*1954)

kaleidoscopic memories
for double bass and electronics
BA 11078
In preparation

Hrtl, František (1906–1973)

Four Pieces
for double bass and piano
Double bass part revised
by S. Schäfer
BA 11556 Score with part

NEW

NEW

Sonata

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

The renowned Czech bass player, composer and conductor František Hrtl had a consummate mastery of his instrument's expressive potential and sound qualities.

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

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

CHAMBER MUSIC

String Duo

Violin and Viola

Classic Hits

for Violin and Viola

Arranged by V. Bodunov
"Ready to Play"

📄 BA 10626 2 Performance
scores

→ page 59

Mozart, Wolfgang Amadeus (1756–1791)

Duos for Violin and Viola

K. 423, 424

Urtext / Ed. D. Berke

📄 BA 4772 Reference
score and
parts

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

Violin and Violoncello

Maintz, Philipp (*1977)

NAHT (yo no pido a la noche
explicaciones)
music for violin and violoncello
(2001)

📄 BA 9338 Performance
score

Mozart, Wolfgang Amadeus (1756–1791)

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

📄 BA 9164 Reference
score and
parts

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

Pintscher, Matthias (*1971)

Study I for Treatise on the Veil
for violin and violoncello
(2004)

📄 BA 8595



Ravel, Maurice (1875–1937)

Sonata for Violin and Violoncello

Urtext / Ed. D. Woodfull-Harris
With an introduction
by J. Appold

📄 BA 9417 2 Performance
scores

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

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

The Roots of Jazz

for Violin and Violoncello
Arranged by G. Speckert
"Ready to Play"

📄 BA 10606 2 Performance
scores

→ page 59

Seither, Charlotte (*1965)

Playing both ends towards
the middle
for violin and violoncello
(2000)

📄 BA 7791 Performance
score

Viola and Violoncello

Pintscher, Matthias (*1971)

Janusgesicht

for viola and violoncello (2001)

📄 BA 8271 Performance
score

Violoncello and Double Bass



Rossini, Gioachino (1792–1868)

Duet for Violoncello and Double Bass

Urtext / Ed. P. Gossett

📄 BA 10544 Score with
parts

The "Duetto" is a light and
charming composition yet
requires experienced
performers.

- First critical edition of the
work

🔗 "Highly recommended."
(Arco)

String Trio

Dvořák, Antonín (1841–1904)

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

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

Krenek, Ernst (1900–1991)

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

Martinů, Bohuslav (1890–1959)

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



Mozart, Wolfgang Amadeus (1756–1791)

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

Pintscher, Matthias (*1971)

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

Schlee, Thomas Daniel (*1957)

String Trio for Violin, Viola and
Violoncello op. 75 (2011)
BA 11012 Score and parts in slipcover

Seither, Charlotte (*1965)

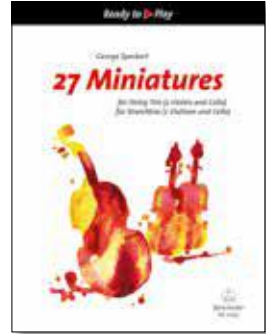
Alleanza d'archi
for violin, viola and violoncello
(1996)
BA 7471 Performance score



Schubert, Franz (1797–1828)

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

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



Speckert, George (*1951)

27 Miniatures for String Trio
for 2 violins and cello
or violin, viola, and cello
"Ready to Play"
BA 10647 Score with 4 parts

- 27 short original compositions
- With a separate viola part as a substitute for the second violin

→ page 59

String Quartet

Ammann, Dieter (*1962)

NEW

String Quartet No. 2
„Distanzenquartett“ (2009)
BA 11047 Score
BA 11047-22 Parts in slipcover
In preparation

Bach, Johann Sebastian (1685–1750)

The Art of Fugue BWV 1080
Ed. H. Diener

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

Beethoven's Complete String Quartets

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



Beethoven, Ludwig van (1770–1827)

String Quartets op. 18, 1-6

Urtext / Ed. J. Del Mar

- ☞ BA 9016 Parts in slipcover
 ☞ BA 9016-40 Critical Commentary
 ☞ TP 916 Study score

String Quartets op. 59, 1-3

Urtext / Ed. J. Del Mar

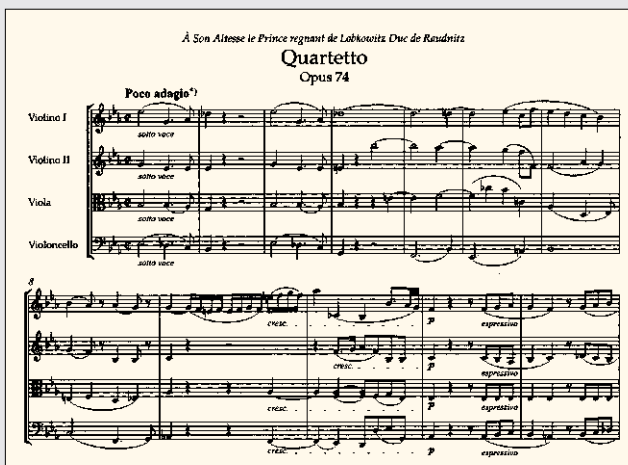
- ☞ BA 9017 Parts in slipcover
 ☞ BA 9017-40 Critical Commentary
 ☞ TP 917 Study score

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

(American String Teacher)

✂ "To sum up this edition in two words: magnificent and mandatory."

(Arco)



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

String Quartets opp. 74, 95

Urtext / Ed. J. Del Mar

- ☞ BA 9018 Parts in slipcover
 ☞ BA 9018-40 Critical Commentary
 ☞ TP 918 Study score

String Quartet in E-flat maj

op. 127

Urtext / Ed. J. Del Mar

- ☞ BA 9029 Parts in slipcover
 ☞ BA 9029-40 Critical Commentary
 ☞ TP 929 Study score

String Quartet in B-flat maj

op. 130

Urtext / Ed. J. Del Mar

- ☞ BA 9030 Parts in slipcover
 ☞ BA 9030-40 Critical Commentary
 (also for Große Fuge op. 133)
 ☞ TP 930 Study score

The Complete Beethoven String Quartets

4 study scores in a boxed set
 ☞ TP 915 In preparation

Große Fuge for String Quartet op. 133

Urtext / Ed. J. Del Mar

- ☞ BA 9033 Parts in slipcover
 ☞ BA 9030-40 Critical Commentary
 (also for op. 130)
 ☞ TP 933 Study score

String Quartet in C-sharp min op. 131

Urtext / Ed. J. Del Mar

- ☞ BA 9031 Parts in slipcover
 ☞ BA 9031-40 Critical Commentary
 ☞ TP 931 Study score

String Quartet in A min op. 132

Urtext / Ed. J. Del Mar

- ☞ BA 9032 Parts in slipcover
 ☞ BA 9032-40 Critical Commentary
 ☞ TP 932 Study score

String Quartet in F maj op. 135

Urtext / Ed. J. Del Mar

- ☞ BA 9035 Parts in slipcover
 ☞ BA 9035-40 Critical Commentary
 ☞ TP 935 Study score

String Quartet


Berwald, Franz
 (1796–1868)

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


Debussy, Claude
 (1862–1918)

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

Drawing on Debussy's sketches, autograph score and proofs corrected by the composer as well as printed editions and letters, this edition corrects numerous engraving mistakes found in earlier editions and clarifies the differences between the first edition parts and score.

The Dvořák String Quartets

Dvořák, Antonín
 (1841–1904)

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

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

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


Dvořák, Antonín
 (1841–1904)

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

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

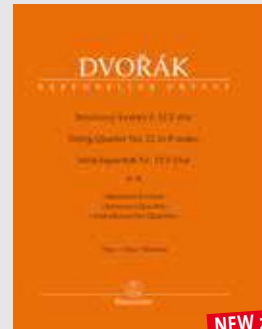
String Quartet No. 8 in E maj op. 80
 H 1834 Parts
 in slipcover
 H 1835 Study score

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

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

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

String Quartet No. 11 **NEW 2022**
in C maj op. 61
Urtext / Ed. H. Schick
 BA 11566 Parts
 in slipcover
 TP 566 Study score
In preparation

**NEW 2022**

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

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

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

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

CHAMBER MUSIC

String Quartet



Fauré, Gabriel (1845–1924)

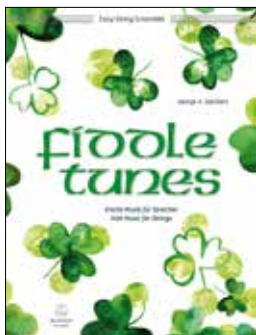
String Quartet op. 121
Urtext / Ed. J. W. Sobaskie
BA 7901 Parts
in slipcover
TP 412 Study score

Gabriel Fauré's only string quartet which he composed in 1923–24 is the composer's final work and was written when he was already extremely ill.

He added dynamics and slurs only in some parts of the exposition of the first movement and then asked his former pupil Jean Roger-Ducasse to complete the work. Roger-Ducasse's additions were however very extensive; he even altered and supplemented some of Fauré's own markings in the exposition.

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

- First scholarly-critical edition of this work



Fiddle Tunes Irish Music for Strings

Arranged by G. Speckert
BA 10654
Score with five parts:
V I, V II, Va (V III), Vc
→ page 72



Franck, César (1822–1890)

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

Furrer, Beat (*1954)

String Quartet No. 3 (2004)
BA 8582 Score and
parts
in slipcover

String Quartet No. 4 (2021)
BA 11447 Score
BA 11447-22 Parts
in slipcover

In preparation



Haas, Pavel (1899–1944)

NEW

String Quartet No. 2 Op. 7
"From the Monkey Mountains"
with percussion ad lib.
Urtext / Ed. O. Pivoda
BA 11525 Parts
in slipcover
TP 525 Study score

In this work, Haas combined elements of Janáček's compositional technique with jazz, noticeable particularly in the fourth movement scored for string quartet and percussion ad libitum.



Indian Chants for Strings
Arranged by G. Speckert
BA 9402
Score with five parts:
V I, VII, Va (V III), Vc
→ page 72

Janáček, Leoš
(1854–1928)

String Quartet No. 1 after Tolstoy's "Kreutzer Sonata"
Urtext / Eds. L. Faltus,
M. Štědroň

BA 9520 Parts
in slipcover
TP 520 Study score

String Quartet No. 2 "Intimate Letters"

Urtext / Eds. L. Faltus,
M. Štědroň
BA 9533 Parts
in slipcover
TP 533 Study score



Youth / Mládí
arranged for string quartet
by K. Mařátka

BA 11543 Parts
in slipcover
TP 521 Study score

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

Krenek, Ernst
(1900–1991)

Five Short Pieces for Strings

op. 116 (1948) for violin I,
violin II, viola, violoncello
BA 6154 Study score
Parts available separately on sale

Martinů, Bohuslav
(1890–1959)

String Quartet No. 5

Eds. A. Březina, A. Klemens
H 7941-22 Parts
in slipcover
H 7941 Study score

String Quartet No. 6

Eds. A. Březina, I. Štraus
H 7968-22 Parts
in slipcover
H 7968 Study score

Merry Christmas for Strings

Arranged by G. Speckert
BA 10652
Score with five parts:
V I, V II, Va (V III), Vc
→ page 72

Mozart, Wolfgang Amadeus
(1756–1791)

Eine kleine Nachtmusik in G maj K. 525 for string quartet

Urtext / Ed. E. F. Schmid
BA 4700 Parts
in slipcover
TP 19 Study score



Mozart, Wolfgang Amadeus
(1756–1791)

The Ten Celebrated String Quartets in G maj K. 387, D min K. 421, B-flat maj K. 458, E-flat maj K. 428, A maj K. 464, C maj K. 465, D maj K. 499, D maj K. 575, B-flat maj K. 589, F maj K. 590

Urtext / Ed. L. Finscher
BA 4750 Parts in slipcover
TP 140 Study score

Mozart, Wolfgang Amadeus
(1756–1791)

The Thirteen Early String Quartets

Urtext / Eds. K. H. Füssl,
W. Plath, W. Rehm

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

BA 4847 Parts
in slipcover

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

BA 4848 Parts
in slipcover

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

BA 4849 Parts
in slipcover

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

BA 4850 Parts
in slipcover

Three Divertimenti K. 136-138

(125^{a-d}) for string quartet
Urtext / Ed. K. H. Füssl
BA 4860 Parts
in slipcover
TP 278 Study score

Pfitzner, Hans
(1869–1949)

String Quartet in D min (1886)

First edition
Ed. H. Rectanus
BA 19115 Parts
in slipcover

Pintscher, Matthias
(*1971)

Figura II / Frammento

for string quartet (1997)
BA 7486 Performance score

Figura IV / Passaggio

for string quartet (1999)
BA 7500 Performance score

4th String Quartet

"Ritratto di Gesualdo" (1992)
BA 7270 Score
BA 7270-22 Four performance scores
in slipcover

CHAMBER MUSIC

String Quartet

Ravel, Maurice (1875–1937)

String Quartet

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

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



Saint-Saëns, Camille (1835–1921)

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

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

String Quartets Nos. 1 and 2
 📄 TP 779 Study score

Couched in classicism, Saint-Saëns's string quartets relate in form and style to early 19th-century French quartets and to a titan of the genre: Joseph Haydn.

Scartazzini, Andrea Lorenzo (*1971)

NEW

String Quartet No. 1
 (2017/2020)
 📄 BA 11085 Score
 📄 BA 11085-22 Parts
 in slipcover
 In preparation

Schlee, Thomas Daniel (*1957)

NEW

Viertes Streichquartett op. 86
 (2015)
 📄 BA 11067 Score
 📄 BA 11067-22 Parts
 in slipcover



Schubert, Franz (1797–1828)

Complete String Quartets

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

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

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

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

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

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

Seither, Charlotte (*1965)

Corps croisé for string quartet
 (2002)
 📄 BA 8565 Performance
 score



Smetana, Bedřich (1824–1884)

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

Smetana, Bedřich
 (1824–1884)

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


Suk, Josef
 (1874–1935)

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

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

Orchestral version → page 51

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

Suk, Josef
 (1874–1935)

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



Tango for Strings
 Arranged by G. Speckert
 📄 BA 9415
 Score with five parts
 VI, VII, Va (VIII), Vc
 → page 72

Trojan, Manfred
 (*1949)

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

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

3rd String Quartet (1983)
 📄 BA 7098 Performance
 score

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

5th String Quartet (2018)
 📄 BA 11417 Score
 📄 BA 11417-22 Parts
 in slipcover

String Quintet
Dvořák, Antonín
 (1841–1904)

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


Dvořák, Antonín
 (1841–1904)

String Quintet in G maj op. 77
 for two violins, viola,
 violoncello and double bass
 Eds. F. Bartoš, A. Pokorný
 📄 BA 9577 Parts in slipcover
 📄 TP 577 Study score

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

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

CHAMBER MUSIC

String Quintet

Mozart, Wolfgang Amadeus (1756–1791)

Adagio and Fugue in C min
for Strings K. 546

Urtext / Ed. W. Plath

BA 5378

Score with parts:

V I, V II, Va, Vc, Cb

Complete String Quintets

K. 174, 406, 515, 516, 593, 614
for two violins, two violas and
violinello

Urtext / Eds. E. Hess,

E. F. Schmid

BA 4771

Parts

in slipcover

TP 159

Study score

Schubert, Franz (1797–1828)

Overture in C min D 8
for two violins, two violas
and violinello

Urtext / Ed. M. Chusid

BA 5637

Parts

in slipcover



Schubert, Franz (1797–1828)

String Quintet in C maj D 956
op. post. 163 for two violins,
viola and two violoncellos

Urtext / Ed. M. Chusid

BA 5612

Parts

in slipcover

TP 287

Study score

String Sextet

Brahms, Johannes (1833–1897)

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

Urtext / Ed. C. Hogwood

BA 9419

Parts

in slipcover

TP 419

Study score



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

Urtext / Ed. C. Hogwood

BA 9420

Parts

in slipcover

TP 420

Study score

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

Dvořák, Antonín (1841–1904)

String Sextet in A maj op. 48
for two violins, two violas and
two violoncellos

Eds. J. Burghauser, A. Čubr

BA 9566

Parts

in slipcover



Mozart, Wolfgang Amadeus (1756–1791)

Grande Sestetto Concertante
for two violins, two violas and
two violoncellos (1808) after
the Sinfonia Concertante

K. 364

Ed. C. Hogwood

BA 9504

Score

BA 9504-22

Parts

in slipcover

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

Schulhoff, Erwin (1894–1942)

Sextet for two violins, two
violas and two violoncellos
(1920–24)

Ed. M. Rische

BA 7488

Study score

BA 7488-22

Parts

in slipcover

String Octet

Čekovská, Ľubica (*1975)

NEW

Ascent / Descent for string
octet (four violins, two violas,
two violoncellos) (2020)

BA 11444

Score

BA 11444-22

Parts

in slipcover

In preparation

String Orchestra

Dvořák, Antonín
(1841–1904)

NEW

Nocturne in B maj op. 40
for string orchestra
Urtext / Ed. J. Hájek

BA 11564° Score,
string parts

In preparation

Serenade in E maj op. 22
for string orchestra
Urtext / Ed. R. Tait

BA 10423° Score,
string parts

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



Elgar, Edward
(1857–1934)

Serenade for Strings op. 20
Urtext / Ed. C. Hogwood

BA 9041° Score,
string parts

Modern editions of the Serenade have always suffered from an enormous number of inconsistencies between the

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



Grieg, Edvard
(1843–1907)

NEW

From Holberg's Time op. 40
Suite in the Olden Style for
String Orchestra

Urtext / Ed. C. Rinne-Schroeder
BA 8830° Score,
string parts

In preparation

Krenek, Ernst
(1900–1991)

Five Short Pieces for Strings
op. 116 (1948)

BA 6154 Study score
Parts available separately on sale

Mozart, Wolfgang Amadeus
(1756–1791)

Adagio and Fugue in C min
for Strings K. 546

Urtext / Ed. W. Plath
BA 5378

Score with parts:
VI I, VI II, Va, Vc, Cb

Mozart, Wolfgang Amadeus
(1756–1791)

"Eine kleine Nachtmusik"
in G maj K. 525
for strings

Urtext / Ed. E. Schmid

BA 4701° Score
TP 19 Study score



Three Divertimenti for Strings
K. 136-138 (125°)

Urtext / Ed. K. H. Füssli

BA 4857° Score,
string parts

Fantasia in F min for Strings
(1799) after "Ein Orgelstück
für eine Uhr" K. 608

Ed. C. Hogwood

BA 9505 Score
BA 9505-22 Parts
in slipcover

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

Suk, Josef
(1874–1935)

Meditation on the Old Czech
Hymn "St. Wenceslas" op. 35a
for string orchestra

Urtext / Ed. Z. Nouza
BA 9584° Score,
string parts

String quartet version
→ page 49

CHAMBER MUSIC

Piano Trio

Violin, Violoncello and Piano

Ammann, Dieter
(*1962)

NEW

Après le silence (2005)
for violin, violoncello und piano
BA 11443 Score and parts
in slipcover
In preparation



Beethoven, Ludwig van
(1770–1827)

NEW

Trio in B-flat major op. 97
for pianoforte, violin and
violoncello "Archduke"
Urtext / Ed. J. Del Mar
BA 10942 Score
with parts
In preparation

Brahms, Johannes
(1833–1897)

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

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

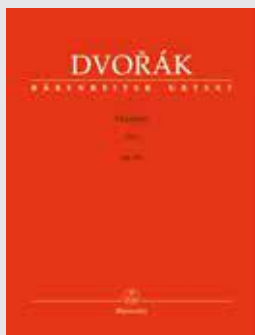
*Piano Trio after the Sextet
in B-flat major op. 18*
arranged by Theodor Kirchner
(1823–1903)
Urtext / Ed. C. Hogwood
BA 9441 Score with parts

Brahms, Johannes
(1833–1897)

NEW

*Piano Trio after the Sextet
in G major op. 36*
arranged by Theodor Kirchner
(1823–1903)
Urtext / Ed. E. Signer
BA 9440 Score with parts
In preparation

Brahms' contemporary and
friend Theodor Kirchner
arranged the composer's String
Sextets for piano trio. Brahms
responded to the
arrangements with total
enthusiasm and praise for the
skills of his friend Kirchner.



Dvořák, Antonín
(1841–1904)

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

Dvořák explicitly struck a new
path here turning to Slavic
culture. With its many
passages of quasi-recitative,
dialogues, interrogatory
gestures, and sighs, the
narrative air of the work is
obvious. "Dumka" generally
refers to a Slavic song of
sentimental and elegiac
character with pronounced
folk traits.

- Contains previously
unknown music (draft
version of dumka No. 3)

Dvořák, Antonín
(1841–1904)

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

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

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



Fauré, Gabriel
(1845–1924)

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

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

- First scholarly-critical
edition of this work

Maintz, Philipp
(*1977)

tourbillon (2008)
music for violin, violoncello
and piano
📄 BA 7796 Performance
score and
parts
in slipcover

Mozart, Wolfgang Amadeus
(1756–1791)

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

Bärenreiter's edition of
Mozart's Piano Trios contains
the three single movements
known as K. 442 which Mozart
left as fragments and which
were completed by Maximilian
Stadler and first published in
1797 by André.

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

Pintscher, Matthias
(*1971)

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

Schubert, Franz
(1797–1828)

Complete Piano Trios
Urtext / Ed. A. Feil

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

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

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

**Schumann, Clara**
(1819–1896)

Piano Trio op. 17
Urtext / Ed. L. Roberts
📄 BA 10948 Score with parts
In preparation

Seither, Charlotte
(*1965)

Champlève. Piano trio (1995)
📄 BA 7466 Performance
score

Figure in space
for violin, violoncello and piano
(2016)
📄 BA 11084 Performance
score

In preparation

Equal ways of difference
for violin, violoncello and piano
(2011)
📄 BA 11453 Performance
score

In preparation

Škroup, František Jan
(1801–1862)

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

This pleasing composition
represents unknown repertoire
of Czech chamber music from
the period of the national
revival movement. It is
stylistically reminiscent of
Beethoven's chamber music.

Smetana, Bedřich
(1824–1884)

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

Srnka, Miroslav
(*1975)**NEW**

Emojis, Likes and Ringtones
for piano trio (2018)
📄 BA 11404 Score
and parts
in slipcover

In preparation

Violin, Viola and Piano**Mozart, Wolfgang Amadeus**
(1756–1791)

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

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

CHAMBER MUSIC

Piano Quartet



Beethoven, Ludwig van (1770–1827)

NEW

Three Quartets WoO 36
for pianoforte, violin, viola and
violoncello
Urtext / Ed. L. Miucci
📄 BA 9037 Score with parts

Dvořák, Antonín (1841–1904)

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



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

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

Fauré, Gabriel (1845–1924)

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



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

Furrer, Beat (*1954)

NEW

Piano Quartet (2020)
📄 BA 11442 Performance
score and parts
in slipcover

In preparation

Mozart, Wolfgang Amadeus (1756–1791)

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

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

Suk, Josef (1874–1935)

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

Trojahn, Manfred (*1949)

Piano Quartet (2005–2008)
for piano, violin, viola and
violoncello
📄 BA 9332 Score with parts

Piano Quintet

Piano, 2 Violins, Viola, and Violoncello

Brahms, Johannes (1833–1897)

Piano Quintet in F min op. 34
Urtext / Ed. D. Boomhower
📄 BA 10915 Score
with parts

Dvořák, Antonín (1841–1904)

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

In 1887 Antonín Dvořák revised several of the works he had composed in the 1860s and 1870s, most of which he then published for the first time. In this context he revisited the Piano Quintet in A major op. 5 (B 28), composed 15 years earlier, but decided not to publish it; instead, he wrote a new piano quintet in the same key – the famous op. 81.

Dvořák's first Piano Quintet in A major was never published during his lifetime.

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

Furrer, Beat (*1954)

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

Mozart, Wolfgang Amadeus
(1756–1791)

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

- Concerto in F maj K. 413
(No. 11)
📄 BA 4875

- Concerto in A maj K. 414
(No. 12)
📄 BA 4877

- Concerto in C maj K. 415
(No. 13)
📄 BA 4879

- Concerto in E-flat maj K. 449
(No. 14)
📄 BA 4871



Schubert, Franz
(1797–1828)

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

Trojahn, Manfred
(*1949)

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

Piano Sextet

*Piano, 2 Violins, 2 Violas,
and Violoncello*



Beethoven, Ludwig van
(1770–1827)

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

This anonymous sextet
arrangement of Beethoven's
Fourth Piano Concerto was
highly popular in Vienna
during the composer's lifetime.
The sextet version deftly
integrates the original wind
parts into the string texture.

- First ever publication of this arrangement
- Includes a separate solo part as was customary in Beethoven's day

° Performance material
available on sale

**Miscellaneous
Chamber Ensembles**

Bach, Johann Christian
(1735–1782)

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

Bach, Johann Sebastian
(1685–1750)

Musical Offering BWV 1079
Urtext / Ed. C. Wolff

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

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



Bach, Johann Sebastian
(1685–1750)

NEW

Concerto for Harpsichord,
Flute, Violin, Strings and
Basso continuo in A min
BWV 1044 “Triple Concerto”
Urtext / Ed. D. Kilian
📄 BA 5259° Score,
solo parts,
string parts

In preparation

CHAMBER MUSIC

Miscellaneous Chamber Ensembles



Beethoven, Ludwig van (1770–1827)

Concerto in C maj
for Pianoforte, Violin,
Violoncello and Orchestra
op. 56 “Triple Concerto”
Urtext / Ed. J. Del Mar

- BA 9027-90° Piano reduction
- BA 9027-40 Critical Commentary

Bärenreiter's edition corrects wrong notes and rhythms found in previous editions and (for the first time since 1807) presents the work in a way that a musician of Beethoven's day might have recognized, with all necessary information for directing the piece included in the solo piano part.

- Piano reduction with separate parts for all three soloists

Berwald, Franz (1796–1868)

Septet for clarinet, bassoon,
horn, violin, viola, violoncello
and double bass

Urtext / Ed. E. Eppstein
BA 8514 Parts in slipcover

° Performance material
available on sale

Brahms, Johannes (1833–1897)

Trio for Violin, Horn (Viola or
Violoncello) and Piano op. 40
Urtext / Ed. C. Hogwood
BA 9435 Score with parts

Christopher Hogwood draws on a newly discovered source for this publication. We now learn that Brahms wrote at least the trio part of the Scherzo movement some twelve years earlier and that it was originally intended for solo piano. This piano movement is printed in the appendix.

This Urtext edition offers also the alternative scorings for violoncello or viola instead of horn. The variants found in the violoncello and viola parts are shown as *ossias* in the score.



Trio for Clarinet
(Viola), Violoncello and Piano
op. 114
Urtext / Ed. C. Hogwood
BA 9438 Score with parts

Brahms' Clarinet Trio was inspired by the exceptional musicality of clarinetist Richard Mühlfeld. As he did for his horn trio, Brahms prepared a viola part as a possible alternative to the clarinet. Both scorings were rehearsed (the viola part being played by Joseph Joachim) prior to the premiere and publication of the work.

Furrer, Beat (*1954)

Intorno al bianco
for clarinet and string quartet
(2016)

- BA 11083 Score
- BA 11083-22 Parts in slipcover

In preparation

NEW



Haydn, Joseph (1732–1809)

The London Trios Hob. IV: 1-4
for two flutes and violoncello
Ed. L. Balet
BA 6897 Parts in slipcover

Haydn, Joseph (1732–1809) / Salomon, Johann Peter (1745–1815)

Symphonies for flute, string
quartet and piano ad libitum
Ed. C. Hogwood

- Symphony Quintetto
after Symphony Hob. I:94
“Surprise” in G maj
BA 4632 Score with six parts

- Symphony Quintetto
after Symphony Hob. I:97
in C maj
BA 4635 Score with six parts



Haydn, Joseph
(1732–1809) /
Salomon, Johann Peter
(1745–1815)

- Symphony Quintetto
after Symphony Hob. I:104
“London” in D maj
📖 BA 4633 Score with
six parts

📖 “This is magnificent
chamber music in a first-rate
publication. An exemplary and
highly detailed preface by the
editor tells readers all they
need to know about the
genesis and modern edition
of this piece.”
(Tibia, Hans-Martin Linde)



Maintz, Philipp
(*1977)

trawl
music for flute, clarinet, violin,
violncello and piano (2010/13)
📖 BA 9388 Score
📖 BA 9388-22 Parts
in slipcover

Martinů, Bohuslav
(1890–1959)

Promenades H 274 for flute,
violin and harpsichord (piano)
📖 BA 3327 Score with parts

NEW
Serenade No. 1 H 217
for clarinet, horn, three violins
and viola
Urtext / Ed. J. Zichová
📖 BA 11541 Parts
in slipcover
📖 TP 441 Study score



Martinů, Bohuslav
(1890–1959)

NEW
Serenade No. 3 H 218
for oboe, clarinet, four violins
and violoncello
Urtext / Ed. J. Zichová
📖 BA 11542 Parts
in slipcover
📖 TP 442 Study score



Sonata H 254
for flute, violin and piano
📖 BA 3326 Score with parts



Meyerbeer, Giacomo
(1791–1864)

Quintet for clarinet, two
violins, viola and violoncello.
First edition
Urtext / Ed. D. Klöcker
📖 BA 8731 Score
with parts

Mozart, Wolfgang Amadeus
(1756–1791)

Quartets K. 285, 285^a,
K. Anh. 171 (285^b), K. 298
for flute, violin, viola and
violncello
Urtext / Ed. J. Pohanka
📖 BA 4405 Parts
in slipcover
📖 TP 150 Study score

Quartet in F maj K. 370 (368^b)
for oboe, violin, viola and
violncello
Urtext / Ed. J. Pohanka
📖 BA 4867 Parts
in slipcover
📖 TP 151 Study score

Quintet in A maj K. 581
for clarinet, two violins, viola
and violoncello
Urtext / Ed. E. F. Schmid
📖 BA 4711 Parts
in slipcover
📖 TP 14 Study score

CHAMBER MUSIC

Miscellaneous Chamber Ensembles



Mozart, Wolfgang Amadeus
(1756–1791)

NEW

Divertimento in B-flat maj
K. 287 for two horns, two
violins, viola and bass
"Zweite Lodronische
Nachtmusik"
Urtext / Ed. A. Dunning
BA 8809° Score, parts

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

Pintscher, Matthias
(*1971)

NEW

beyond II (bridge over troubled
water)
for flute, viola and harp (2020)
BA 11466 Performance
score

In preparation

**dernier espace avec
introspecteur**
Reflection of a sculpture by
Joseph Beuys for accordion
(bayan) and violoncello (1996)
BA 7424 Performance
score

Pintscher, Matthias
(*1971)

Figura I for string quartet and
accordion (1998)
BA 7491 Score
BA 7491-22 Parts
in slipcover

Schönberg, Arnold
(1874–1951)

Seven Canons
for three to four instruments
(winds and/or strings)
Ed. M. Töpel
BA 8056 Performance
score
(with additional parts: second
instrument in F, third
instrument in B-flat)



Schubert, Franz
(1797–1828)

Octet in F maj op. post. 166
D 803 for clarinet, bassoon,
horn, two violins, viola,
violoncello and double bass
Urtext / Ed. A. Feil
BA 5617 Parts
in slipcover
TP 302 Study score

Seither, Charlotte
(*1965)

Far from distance
for clarinet, violoncello and
piano (2008)
BA 11002 Performance
score

flow for violin, flute (doubling
alto flute) and violoncello
(2005)
BA 9350 Performance
score

Škroup, František Jan
(1801–1862)

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

Srnka, Miroslav
(*1975)

Magnitudo 9.0 for flute,
clarinet, violin, cello and
percussion (2005)
BA 9302 Score
BA 9302-22 Parts
in slipcover

Moldau remixed for oboe, viola
and harp (2005)
BA 9310 Score and
parts
in slipcover

Telemann, Georg Philipp
(1681–1767)

Quartet in G maj TWV 43:G2
for flute, oboe, violin,
violoncello and bc from
Tafelmusik I
Urtext / Ed. J. P. Hinnenthal
BA 3534 Score
with parts

Trio in F maj (Essercizii Musici)
for treble recorder (flute/
violin), viola da gamba
(viola/violoncello) and bc
Ed. W. Upmeyer
NMA 131

Vivaldi, Antonio
(1678–1741)

Pastorale in A maj from
"Il pastor fido" op. 13/4
for violin (flute, oboe),
obbligato violoncello and bc
(organ, harpsichord)
Ed. W. Upmeyer
BA 6964 Score
with parts

Zelenka, Jan Dismas
(1679–1745)

Six Sonatas ZWV 181
- **Sonata III in B-flat maj**
for violin, oboe, bassoon and bc
Eds. W. Reich, W. Horn
Critical edition
HM 273 Score
with parts

*The series with popular pieces
in easy but effective arrangements*



Ready to ▶ Play

Do you want to make music without first having to read complicated notes and practice difficult passages?

Then Ready to ▶ Play

is what you need! The pieces are easy to sight-read and still sound effective.

Ready to ▶ Play

The editions in this series offer a varied instrumentation ranging from solo playing to collections of chamber music. Piano parts are always written in such a way that even players with little experience can still enjoy music making.

Beautiful Adagios

9 Pieces for two Violins

BA 10615

Christmas Hits for 2 Cellos

BA 10612

Classic Hits

for Violin and Viola

BA 10626

Classic Hits for 2 Cellos

BA 10611

Folk

for two Violins

BA 10624

Introduction to the Great Composers

for Violin and Piano

BA 10633

27 Miniatures

for String Trio

BA 10647

Popular Movie Hits

for Violin and Piano

BA 10605

The Roots of Jazz

for Violin and Violoncello

BA 10606

The Roots of Jazz

for two Violoncellos

BA 10649

Tango Classics

for Violin and Piano

BA 10614

Tango Classics

for Cello and Piano

BA 10632

Violin Classics

for two Violins

BA 10607



Mix and match your instruments

“combocom” is Bärenreiter’s series of music for variable ensemble. Each volume contains a full score for piano, keyboard or guitar, melody parts (in C, B-flat, and E-flat) and a part for bass instrument.

“combocom” also offers suggestions for using percussion. It thus permits a wide range of instrumental combinations: if the violin takes the top part, the saxophone can play the counter-melody and the cello the bass while the guitar strums the specified chords.

Presto, the band is off and running!

But many other combinations are possible too, whether at home, at school, or in a “genuine” band, combo or buskers’ ensemble ...



El Porteño
Tango criollo

Ángel Villoldo
Arr.: Jean Kleeb

$\text{♩} = 66$

Mel. I

6

13

B

mf

El Porteño

Tango criollo

17

$\text{♩} = 66$

Mel. I (Flute)

Mel. II (Violin)

Piano

Bass

A

D **A⁷** **D**

B⁷ **E⁷** **A** **D**

A⁷ **D** **B⁷** **E⁷**

BA 7669

© 2008 by Bärenreiter-Verlag, Kassel

“... either one of these collections would provide a treasure trove of useful and refreshing material to enliven school ensemble activity.” (Music Teacher)

Tango

Jean Kleeb (Arr.)

11 Arrangements for variable instrumentation. Score with parts for melody I and II (C/B \flat /E \flat) and bass

BA 7669

Suggestions for instruments to be used:

- Melody I in C
- Melody I in B \flat
- Melody I in E \flat
- Melody II in C
- Melody II in B \flat
- Melody II in E \flat
- Bass Part
- With Piano Part and Guitar Chords in the Score.

El choclo / El Entreriano /
Adiós muchachos! / Derecho viejo /
El Porteño / Bola prá frente /
Momentos a dois / A media luz /
La guitarrita / Como se fosse um
tango / El día que me quieras

Arrangements for variable combinations



Blues

Berthold Kloss (Arr.)

16 Arrangements

Score with parts for melody I (C/B \flat /E \flat), guitar I, guitar II and bass

📖 BA 7668

📖 I Believe I'll Dust My Broom / Southbound / Going Up The Country / Backwater Blues / Lone Wolf / Four Days Creep and others

Django

Thomas König (Arr.)

11 Gypsy Swing Arrangements in the style of Django Reinhardt and Stéphane Grappelli. Score with parts for melody (C and B \flat), guitar I, guitar II and bass

📖 BA 7665

📖 Zigani / All Of Me / I've Found A New Baby / Lulu Swing / Fuli Tschai / Honeysuckle Rose / Ziganotschka / Fis Torza / Romano / Sweet Georgia Brown / Black Eyes

Djelem

Paul Hoorn (Arr.)

11 Arrangements of Gypsy Songs and Dances. Score with parts for melody I and II (C and B \flat), bass and guitar chords

📖 BA 7664

📖 Djelem, Djelem / Ando Verdan / Romni / Doina - Hora - Sirba / Uziëko Kolo / Nane Cocha / Sare Patriya / Na Yanav Ko Dad M'ro Has and others

Klezmer

Henner Diederich (Arr.)

12 Arrangements

Score with parts for melody I and II (C and B \flat), piano, bass and guitar chords

📖 BA 7660

📖 Di Mesinke ojsgegebn / Di Tsimbl / Dos Lidl fun goldenem Land / Frejlechs / Sherele / Jiddischer Tanz / 7 Uhr 40 / Un as der Rebbe lacht / Das Zitronchen and others

Salonmusik

Bertold Breig (Arr.)

6 Arrangements

Score with parts for melody I and II (C/B \flat /E \flat), piano, bass and guitar chords

📖 BA 7666

📖 Salut d'amour / Spanischer Tanz / Jalousie / Heinzelmännchens Wachtparade / Barcarole / Die Fledermaus (Potpourri)

Spirituals

Graham Buckland (Arr.)

12 Arrangements

Score with parts in C / B \flat / E \flat / F

📖 BA 6699

Zydeco – Cajun

Rolf Schwarzen (Arr.)

15 Arrangements

Score with parts for melody I and II (C/B \flat /E \flat), accordion, bass and percussion

📖 BA 7667

📖 Acadian Two Step / Les filles du Canada / Lacassine Special / Jolie blonde / Perodin Two Step / Crowley Two Step / Petits yeux noirs / Chère ici, chère là-bas / Don't Mess With My Toot Toot / Don't Cry No More / Zydeco Boogaloo / Fais Do-Do / Lucille / Cryin' Squeezebox / Lees marins de la Nouvelle France

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

Violin

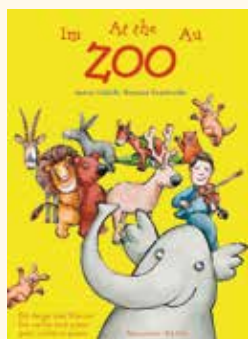
Little Paganini

Delightful etudes

for violin and piano.

Arranged by C. Bornemann

BA 8109 Score with part



Cofalik, Antoni

Twardowski, Romuald

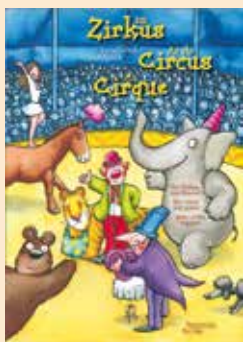
At the Zoo for violin and piano

20 pages with 15 colour illustrations and separate piano part

BA 8139



The well-known Polish violin teacher takes his young pupils on an exciting walk through the zoo, depicting fifteen animals in simple but distinctive and highly unusual character pieces.



Cofalik, Antoni

Rychlik, Józef H.

At the Circus for violin and piano

23 pages with 12 colour illustrations and separate piano part

BA 8126



Introduction to the Great Composers

for violin and piano

Ed. I. Nagy

"Ready to Play"

BA 10633 Score with part

This volume presents 15 pieces from the 17th to the 19th century ranging from Purcell through to Tchaikovsky. The piano accompaniments are not difficult to play, and the violin part itself can be mastered frequently in first position.

➔ Please see

Bärenreiter's website

www.baerenreiter.com

for more information on the individual editions.

For more than three decades

The Sassmannshaus Tradition

has been the household name for excellence in beginner string methods in German-speaking countries. More than half a million students have successfully learned to play string instruments using these editions. The publication of the four violin books in 2008 in a fully adapted English version has been a big success.

Sassmannshaus, Egon and Kurt

The Sassmannshaus Tradition Early Start on the Violin

The violin method

for children 4 years and older

Violin Book 1

BA 9676

BA 9671

BA 9664

English edition

German edition

English edition with Spanish text supplement

BA 9666

English edition with French text supplement

BA 10753

NEW: English edition with Chinese text supplement

NEW: Piano Accompaniment to Volume 1. Arr. R. Katsumoto

BA 10751

Violin Book 2

BA 9677

BA 9672

BA 9665

English edition

German edition

English edition with Spanish text supplement

BA 9667

English edition with French text supplement

BA 10754

NEW: English edition with Chinese text supplement

Violin Book 3: Elementary duets. Dances and other pieces in various keys

BA 9678

BA 9673

English edition

German edition

Violin Book 4: Duet playing in all positions

BA 9679

BA 9674

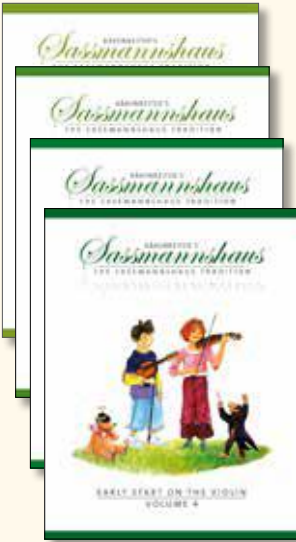
English edition

German edition

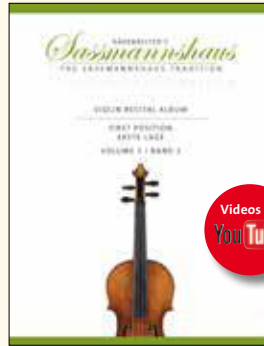
☞ "The four volumes and the corresponding website provide a comprehensive, logically sequenced and easy to follow method for teachers and students of the violin." (Stringendo)

BÄRENREITER'S Sassmannshaus

THE SASSMANNSHAUS TRADITION



- Large print notes and texts as well as many colourful illustrations are ideal for pre-school as well as school children.
- Note reading is emphasised from the first lesson, encouraging ensemble playing from the very beginning.
- Songs and scales in different positions are easily mastered within the first year of playing to ensure that children are not confined to first position playing.
- Advanced string techniques such as varied bow strokes and shifting are introduced in a basic form.



Sassmannshaus Violin Recital Album for violin and piano or two violins

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

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

📖 BA 9668 Vol. 1 First Position

📖 BA 9669 Vol. 2 First Position

These two collections offer a rich selection of recital pieces, either to complement the “Early Start on the Violin” method or to play independently from it. As all the pieces are written in first position, they can be used after just a few months of lessons.

The piano part may be played by the teacher or an advanced student. As an alternative, the accompaniment can be played by a second violin.



From the contents of Volumes 1 and 2: Nursery rhymes, folksongs, but also less well-known gems, as well as original pieces by the editors, all precisely tailored to meet the needs of young students.

- All pieces written in first position
- With a second violin part for duet performance
- Available in freely accessible recordings on YouTube

📖 *“The piano accompaniments are nice and simple for those of us with limited keyboard ability, but what I like most are the well-crafted violin accompaniments that enable this album to be used as a set of violin duets.”* (Arco)



EDUCATIONAL WORKS – STUDIES

Violin



Gola, Zdeněk
(*1929)

Violin Technique

- 📖 BA 9550 Volume 1
- 📖 BA 9551 Volume 2

The aim of these studies is to improve left-hand techniques, enabling the student to execute shifting positions with greater confidence.

- Advanced level of difficulty

Ševčík, Otakar
(1852–1934)

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

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

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

- 📖 BA 9591 Book 1
- 📖 BA 9592 Book 2
- 📖 BA 9593 Book 3

Ševčík's op. 2 deals with the elementary technical demands of the right hand. Divided into three sections, the tutor contains more than 4,000 systematically arranged

bowing exercises in increasing order of difficulty. This edition of the School of Bowing Technique combines the original six volumes in groups of two.



Ševčík, Otakar
(1852–1934)

Forty Variations for the Violin op. 3

Ed. P. Kudelásek
📖 BA 11521

Preparatory Trill Studies and the Development of Double-Stopping op. 7

Ed. J. Foltýn
📖 BA 9556

Ševčík's Preparatory Trill Studies deal with the placement of the fingers, their pressure on the strings and their action on the fingerboard in elementary positions, proceeding from slow movements to trills.

- Moderate to advanced level of difficulty

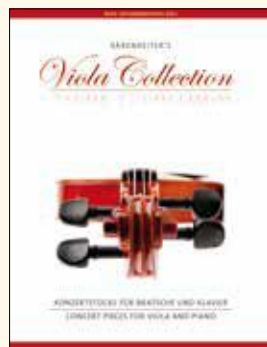
Changes of Position and Preparatory Scale Studies op. 8

Ed. J. Foltýn
📖 BA 9557

This volume of exercises is devoted to changes of position and preparatory studies for scales over three octaves (in 3rds, 6ths, octaves and 10ths).

- Moderate level of difficulty

Viola



Bärenreiter's Viola Collection

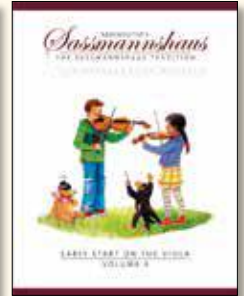
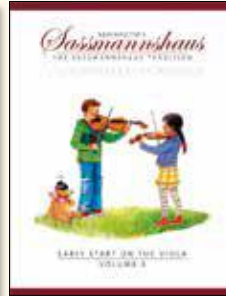
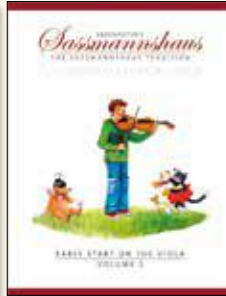
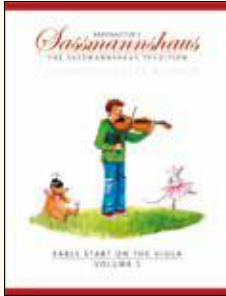
Concert Pieces
for Viola and Piano
Ed. K. Sassmannshaus
📖 BA 9697 Viola part with enclosed piano accompaniment

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



Lesson Book "My Progress"

14.8 cm x 21 cm. 36 pages.
📖 BA 9670



Sassmannshaus, Egon and Kurt

The Sassmannshaus Tradition

Early Start on the Viola

The viola method
for children 4 years and older

Viola Book 1

- BA 9686 English edition
- BA 9681 German edition

Viola Book 2

- BA 9687 English edition
- BA 9682 German edition

Viola Book 3: Elementary duets. Dances and other pieces in various keys

- BA 9688 English edition
- BA 9683 German edition

Viola Book 4: Duet playing in all positions

- BA 9689 English edition
- BA 9684 German edition



Cavotte

Duet Book, c. 1740



Gigue

Joseph Bodin de Boismortier (1689–1755)



6

From: Early Start on the Viola, Book 4 · BA 9689

Viola

Sassmannshaus
Viola Recital Album

for viola and piano
or two violas

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

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

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



BÄRENREITER'S
Sassmannshaus
THE SASSMANNSHAUS TRA

Favorite Melody
Lieblingsmelodie

Septimus Winner
Arr. Sassmannshaus

Allegretto

Viola

Piano

Allegretto

8

17 Variation

23

26

1. 2.

1. 2.

BA 8993

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From: Viola Recital Album, Volume 4 · BA 8993

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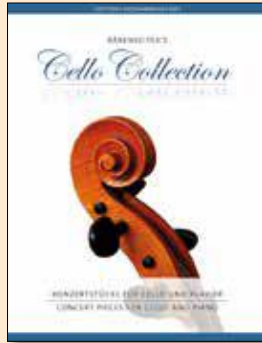


These four volumes are designed as companion volumes to the “Early Start on the Viola” method but work equally well as a supplement to any other viola method. As all pieces are written entirely in first position, they can be used just after a few months of lessons.

The piano part may be played by the teacher or an advanced student. Alternatively a second viola part allows duet playing with the teacher during lessons. Volumes 1 and 2, can be used as a supplement to the “Early Start on the Viola” method, Volumes 1 and 2 (BA 9686 and BA 9687). The 18 pieces are structured to follow the same progression of finger patterns introduced in the “Early Start” method. This systematic progression helps the student to solidify the hand position and improve intonation. The basic bowing techniques do not require changes in bow speed or sounding point. The young performer can focus on a straight and beautifully placed bow that produces a pleasing and clear sound.

Volumes 3 and 4, can be used as a supplement to the “Early Start on the Viola” method, Volumes 2 and 3 (BA 9687 and BA 9688). The 12 pieces are structured to follow the same progression of finger patterns introduced in the “Early Start” method. The later repertoire in this volume includes a careful introduction of downward and upward extensions.

Violoncello



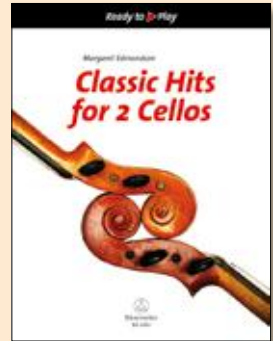
Bärenreiter's Cello Collection

Concert Pieces for Cello and Piano

Ed. C. Sassmannshaus

BA 9695 Score with part

A collection of works by Mendelssohn Bartholdy, Goltermann, Klengel, Dvořák, Seitz, Fauré, Saëns and many others.



Classic Hits for 2 Cellos

Arranged by M. Edmondson
“Ready to Play”

BA 10611 Performance score

“At the same time those famous tunes by Weber, Mozart, Schubert, Haydn and Schumann are learned, the young cellist is polishing his listening and ensemble skills. This volume is a most enjoyable and motivational adjunct to the students' usual repertoire.”

(Australian Music Teacher Magazine)

Violoncello

Konzertstücke für Cello und Klavier Concert Pieces for Cello and Piano

Madrigal

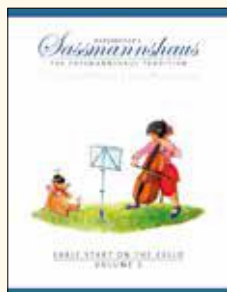
Andantino quasi Allegretto

Achille Simonetti
(1857-1928)



From: Bärenreiter's Cello Collection · BA 9695

Violoncello



Sassmannshaus, Egon and Kurt Corssen, Michael

The Sassmannshaus Tradition
Early Start on the Cello
The cello method for children
4 years and older

Cello Book 1

- BA 8996 English edition
- BA 9691 German edition
- BA 10756 **NEW:** English edition with Chinese text supplement

Cello Book 2

- BA 8997 English edition
- BA 9692 German edition
- BA 10757 **NEW:** English edition with Chinese text supplement

Cello Book 3: Elementary duets. Dances and other pieces in various keys.

- BA 8998 English edition
- BA 9693 German edition

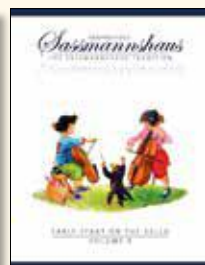
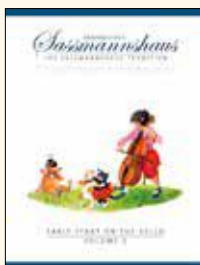
Cello Book 4: Duet playing in all positions.

- BA 8999 English edition
- BA 9694 German edition

“This is a fabulous addition to one's pedagogical library. ... I have thoroughly enjoyed using these books as a supplement to my teaching and think that you will also find them a useful addition to your teaching library.”

(American String Teacher)

BÄRENREITER'S *Sassmannshaus* THE SASSMANNSHAUS TRADITION

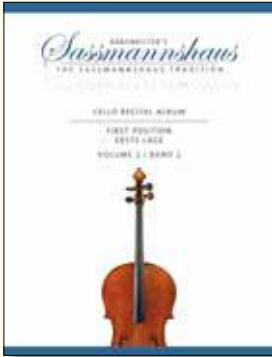


Andante con moto Justus Johann Friedrich Dotzauer (1783–1860)

From the cello method

Allegretto Michael Corssen

From: Early Start on the Cello, Book 4 · BA 8999



Sassmannshaus Cello Recital Album for cello and piano or two cellos

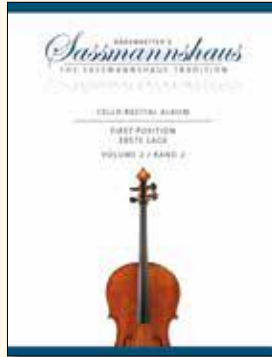
Eds. M. Lusk, C. Sassmannshaus

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

BA 8994 Vol. 1
First Position
BA 8995 Vol. 2
First Position

The 18 pieces in Volume 1 can be used as a supplement to the “Early Start on the Cello” method, Volumes 1 and 2 (BA 8996 and BA 8997) and are structured to follow the same progression of finger patterns introduced in the method. This systematic progression helps the student to solidify the hand position and improve intonation. The basic bowing techniques do not require changes in bow speed or sounding point. The young performer can focus on a straight and beautifully placed bow that produces a pleasing and clear sound.

The 12 pieces in Volume 2 can be used as a supplement to the “Early Start on the Cello” method, Volumes 2 and 3 (BA 8997 and BA 8998) and are structured to follow the same progression of finger patterns introduced in the method.



The later repertoire in this volume includes a careful introduction of downward and upward extensions.

- Charming collections of easy pieces in first position
- Each cello part is supported by a piano accompaniment for student performances
- Alternately a second cello part allows duo playing with the teacher during lessons. This early introduction to chamber music brings joy and satisfaction to the young cellist and teaches the student to hear the music as a whole.
- The two volumes are designed as companion publications to the “Early Start on the Cello” method. However, they work equally well as a supplement to any other cello method.
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Battanchon, Felix (1814–1893)

12 Etudes in the Thumb Position
for Solo Violoncello op. 25
BA 9405 → page 31

**Cofalik, Antoni
Twardowski, Romuald**
At the Zoo for cello and piano
BA 8124

Duport, Jean-Louis (1749–1819)

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an Accompaniment of a 2nd
Violoncello (ad lib.). Score
with part and text volume
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Grützmacher, Friedrich (1832–1903)

Technology of Violoncello
Playing. Twenty-four Etudes
for Violoncello Solo op. 38
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text volume
→ page 31

Lee, Sebastian (1805–1877)

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2nd Violoncello (ad lib.) op. 70
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Lindley, Robert (1776–1855)

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BA 10936 → page 31

Marton, Anna (*1928)

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(Schweizerische Musikzeitung)

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EDUCATIONAL WORKS – STUDIES

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(1795–1852)

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Popper, David
(1843–1913)

Fifteen Easy Melodic-Harmonic
Etudes for Violoncello with an
Accompaniment of a 2nd
Violoncello (ad lib.) op. 76 I /
Ten Grand Etudes of Moderate
Difficulty for Violoncello Solo
op. 76
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High School of Violoncello
Playing. Forty Etudes for
Solo Violoncello op. 73
📄 BA 6978 → page 31

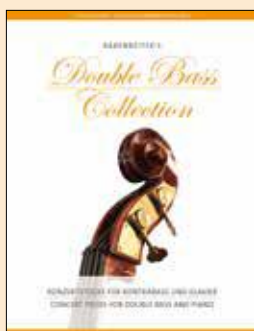
Ševčík, Otakar
(1852–1934)

School of Bowing Technique
op. 2
arranged for violoncello
by T. Jamník
📄 BA 11547 Book 1
📄 BA 11548 Book 2
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In preparation

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The edition contains 19 concert
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➔ Please see
Bärenreiter's website
www.baerenreiter.com
for more information on the
individual editions, such as
complete bibliographical data,
cover illustrations, sample
pages, complete contents,
and descriptive texts.



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

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(American String Teacher)

String Ensemble



Sassmannshaus, Egon

Early String Ensemble Playing
Little pieces in preparation of
orchestra playing – for children

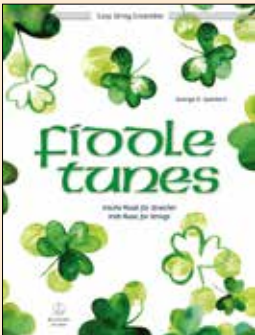
BA 10688 Performance
score

- First steps in string ensemble playing
- For violin, viola and cello or for two violins and cello
- Includes many canons

Don't Feed the Animals

12 Pieces for String Ensemble

BA 10648



Fiddle Tunes

Irish Music for Strings

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Tango for Strings

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score

We wish You a Merry Christmas / God Rest You Merry, Gentlemen / Hark! The Herald Angels Sing / Il est né, le divin enfant! / Adeste fideles / Joy To The World / Les anges dans nos campagnes / Stille Nacht, heilige Nacht / O Tannenbaum / O du fröhliche / Entre le bœuf et l'âne gris / What Child Is This? / Jingle Bells



Merry Christmas for Strings

Arranged by G. Speckert

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V I, V II, Va (V III), Vc

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Arr. E. Sassmannshaus,
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The 27 pieces are based either on works of Baroque composers or on traditional Christmas carols. One of the pieces requires an additional violin, another a viola. With their fine and transparent texture, these pieces encourage ensemble playing from an early age.

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by George Speckert



The easy arrangements are suitable for performance by string ensembles or string quartets. Each edition includes a score and five parts. The viola can be replaced by a third violin. Five parts included: VI, VII, Va (VIII), Vc

Don't Feed the Animals

12 Pieces for String Ensemble

BA 10648

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Fiddle Tunes

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A Lovely Lass / Nothing Can Sadden Us / Quiet Sailing Waters / The Green Glen / The Foggy Dew / With Spirit

Indian Chants

for Strings

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

Merry Christmas

for Strings

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

Please see
Bärenreiter's website
www.baerenreiter.com
for more information on the
individual editions.

A Lovely Lass George A. Speckert

$\text{♩} = 144$ *plaz.*

Violino I

Violino II

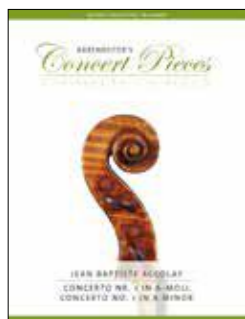
Viola (Violino III)

Violoncello e Basso

BÄRENREITER'S *Concert Pieces*

A series of the most popular concertos and concert pieces

The works are edited and marked with fingering and bowing by the internationally-renowned violin teacher and co-author of the Sassmannshaus string method Kurt Sassmannshaus (violin/viola) and by Christoph Sassmannshaus (cello). The forewords introduce these little gems and include their technical requirements. The volumes form an ideal continuation of the Sassmannshaus string method and can partially be used in parallel from volume three onwards. Of course, they can supplement any other string method as well. The series gradually introduces more demanding repertoire to bridge the gap from methods to standard concert literature.



Violin and Piano

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BA 8976

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Scène de Ballet op. 100
BA 10695

Violin Concerto No. 9 in A min
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Mollenhauer, Edward
The Infant Paganini
BA 10691

The Boy Paganini
BA 10692


Monti, Vittorio
Czardas
BA 8975

Rieding, Oskar
Concertino in Hungarian Style
op. 21
BA 8973

Marcia op. 44, Rondo op. 22/3
BA 8982

Concerto in B min op. 35
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Student Concerto in G min op. 12
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Polish Dance
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Concerto in G maj op. 3/3
BA 8980
Concerto in A min op. 3/6
BA 8974

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Concerto in B min op. 35. Transposed
to E min and arranged for viola
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Seitz, Friedrich
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Transposed to G maj and
arranged for viola
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Sonata in C maj op. 40
BA 10698

Eccles, Henry
Sonata in G min
BA 10699

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The Infant Paganini
arranged for cello
BA 10693

The Boy Paganini
arranged for cello
BA 10694

Rieding, Oskar
Concerto in B min op. 35
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arranged for cello
BA 8984

Seitz, Friedrich
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Transposed to G maj and
arranged for cello
BA 8987

Each edition consists of a
string part and an enclosed
piano accompaniment.

STUDY SCORES

Bach, Johann Sebastian (1685–1750)

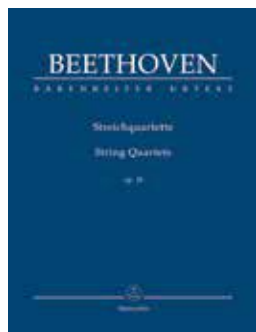
Double Concerto in D min
BWV 1043 for two violins,
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BWV 1041 and in E maj
BWV 1042
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Beethoven, Ludwig van (1770–1827)

Concerto in D maj
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Urtext / Ed. J. Del Mar
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The Complete Beethoven
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op. 127
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String Quartet in B-flat maj
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op. 133
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Brahms, Johannes (1833–1897)

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Sextet in B-flat maj op. 18
for 2 violins, 2 violas and
2 violoncellos
Urtext / Ed. C. Hogwood
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Sextet in G maj op. 36
for 2 violins, 2 violas and
2 violoncellos
Urtext / Ed. C. Hogwood
📖 TP 420

Debussy, Claude (1862–1918)

String Quartet op. 10
Urtext / Ed. D. Woodfull-Harris
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Dvořák, Antonín (1841–1904)

Concerto in A min for Violin
and Orchestra op. 53
Urtext / Ed. I. Cividini
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Concerto in B min
for Violoncello and Orchestra
op. 104
Urtext / Ed. J. Del Mar
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String Quartet No. 1 in A maj
op. 2
Eds. J. Burghauer, A. Čubr
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String Quartet No. 2
in B-flat maj (B 17)
Eds. A. Pokorný, K. Šolc
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String Quartet No. 5 in F min
op. 9
📖 TP 535

String Quartet No. 10
in E-flat maj op. 51
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NEW

String Quartet No. 11 in C maj
op. 61
Urtext / Ed. H. Schick
📖 TP 566

NEW

String Quartet No. 12
in F maj "American" op. 96
Urtext / Ed. M. Kube
📖 TP 538

String Quintet in G maj op. 77
Eds. F. Bartoš, A. Pokorný
📖 TP 577

String Quintet in E-flat maj
op. 97
Ed. F. Bartoš
📖 TP 532

Elgar, Edward (1857–1934)

Concerto in E min
for Violoncello and Orchestra
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Urtext / Ed. J. Del Mar
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Fauré, Gabriel
(1845–1924)

String Quartet op. 121
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Franck, César
(1822–1890)

String Quartet
Urtext / Ed. C. Strucken-Paland
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(1899–1944)**NEW**

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“From the Monkey Mountains”
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Haydn, Joseph
(1732–1809)

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for Violoncello and Orchestra
Hob. VIIb:1
Urtext / Ed. S. Gerlach
🎵 TP 291

Concerto No. 2 in D maj
for Violoncello and Orchestra
Hob. VIIb:2
Urtext / Ed. S. Gerlach
🎵 TP 292

♦ Performance material
available on hire

Janáček, Leoš
(1854–1928)

String Quartet No. 1
after Tolstoy's “Kreutzer
Sonata”
Urtext / Eds. L. Faltus,
M. Štědron
🎵 TP 520

String Quartet No. 2
“Intimate Letters”
Urtext / Eds. L. Faltus,
M. Štědron
🎵 TP 533

Youth / Mládi
arranged for string quartet
by K. Mařatka
🎵 TP 521

Martinů, Bohuslav
(1890–1959)

Nonet No. 2 H 374
for flute, oboe, clarinet,
bassoon, horn, violin, viola,
violoncello and double bass
Urtext / Ed. J. Zichová
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for clarinet, horn, three violins
and viola
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**Martinů, Bohuslav**
(1890–1959)**NEW**

Serenade No. 3 H 218
for oboe, clarinet, four violins
and violoncello
Urtext / Ed. J. Zichová
🎵 TP 442

Mendelssohn Bartholdy, Felix
(1732–1809)

Concerto in E min
for Violin and Orchestra op. 64
Urtext / Eds. R. L. Todd,
C. Brown
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This study score contains the
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Mozart, Wolfgang Amadeus
(1756–1791)

Trios for Strings K. 563, K. 266
(271¹), K. Anh. 66 (562²)
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Quartets K. 80, 155–160,
168–173
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W. Plath, W. Rehm
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Quartets K. 285, 285^a, Anh. 171,
298 for flute, violin, viola and
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🎵 TP 150

Quartet in F maj K. 370
for oboe, violin, viola and
violoncello
Urtext / Ed. J. Pohanka
🎵 TP 151

String Quartet in C maj K. 465
for two violins, viola and
violoncello
Urtext / Ed. L. Finscher
🎵 TP 146

The Ten Celebrated String
Quartets K. 387, 421, 428, 458,
464, 465, 499, 575, 589, 590
Urtext / Ed. L. Finscher
🎵 TP 140

String Quintet in B-flat maj
K. 174 for two violins, two
violons and violoncello
Urtext / Ed. E. Hess
🎵 TP 153

Quintet in E-flat maj K. 407
for horn, violin, two violas and
bass (violoncello)
Urtext / Ed. E. F. Schmid
🎵 TP 13

STUDY SCORES

Mozart, Wolfgang Amadeus (1756–1791)

Quintet in A maj K. 581
for clarinet, two violins, viola
and violoncello
Urtext / Ed. E. F. Schmid
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Complete String Quintets
K. 174, 406 (516^b), 515, 516,
593, 614
Urtext / Eds. E. Hess,
E. F. Schmid
Revision and introduction
by M. H. Schmid
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Eine kleine Nachtmusik K. 525
Urtext / Ed. E. F. Schmid
📖 TP 19

Three Divertimenti
for strings K. 136–138 (125^{a-c})
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Mozart, Wolfgang Amadeus (1756–1791)

Works for Violin and Orchestra
K. 207, 211, 216, 218, 219, 261,
269 (261^a), 373
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Violin Concertos
Urtext / Ed. C.-H. Mahling

- No. 3 in G maj K. 216
📖 TP 272

- No. 4 in D maj K. 218
📖 TP 273

- No. 5 in A maj K. 219
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Sinfonia concertante
in E-flat maj K. 364 (320^d)
for violin, viola and orchestra
Urtext / Ed. C.-H. Mahling
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Ravel, Maurice (1875–1937)

String Quartet
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Study score with Critical
Commentary
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Saint-Saëns, Camille (1835–1921)

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“Rosamunde” D 804 op. 29,
String Quartet in C min
“Quartett-Satz” D 703
Urtext / Ed. W. Aderhold
📖 TP 304

String Quartet in D min
“Death and the Maiden”
D 810
Urtext / Ed. W. Aderhold
📖 TP 301

String Quartet in G maj
op. post. 161 D 887
Urtext / Ed. W. Aderhold
📖 TP 303

String Quintet in C maj
op. post. 163 D 956
Urtext / Ed. M. Chusid
📖 TP 287

Schubert, Franz (1797–1828)

Octet in F maj op. post 166
D 803
Urtext / Ed. A. Feil
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Smetana, Bedřich (1824–1884)

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Urtext / Eds. F. Bartoš,
J. Plavec, K. Šolc

String Quartet No. 1 in E min
“From my Life”
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String Quartet No. 2 in D min
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Suk, Josef (1874–1935)

Meditation on the Old Czech
Hymn “St. Wenceslas”
op. 35a
Urtext / Ed. Z. Nouza
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String Quartet No. 1
in B-flat maj op. 11
Urtext / Ed. Z. Nouza
📖 TP 530

String Quartet No. 2 op. 31
Urtext / Ed. Z. Nouza
📖 TP 536



Vivaldi, Antonio (1678–1741)

The Four Seasons
Urtext / Ed. C. Hogwood
📖 TP 399

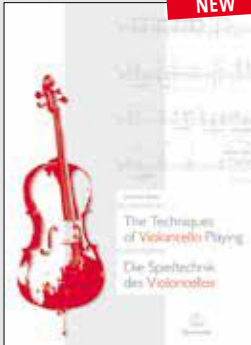
Facsimiles – English Books

The Techniques of Violin Playing

by **Irvine Arditti** and
Robert HP Platz (Ger/Eng)
117 pages with DVD; paperback
📖 ISBN 978-3-7618-2267-8

This publication takes into account the virtuosity of a new generation of soloists. The chapters on bowing techniques, vibrato, pizzicato, glissando, flageolet, tablatures, rhythm and electronic sound production are illustrated with numerous musical examples and diagrams.

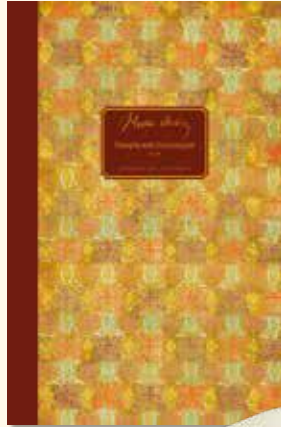
Particularly helpful is the accompanying DVD, where Arditti demonstrates and explains the described techniques. Chapters on the basics of violin technique and on Arditti's personal experience with notable composers make the book equally interesting for non-violinists.



The Techniques of Violoncello Playing

by **Séverine Ballon** (Ger/Eng)
approx. 320 pages; paperback
📖 ISBN 978-3-7618-2376-7
In preparation

“The story of my love ... my torments, my harrowing dreams”



Hector Berlioz

Symphonie fantastique op. 14

Facsimile of the autograph score held in the Bibliothèque nationale de France. With a commentary by Hugh McDonald

Documenta musicologica II/53
292 pages of facsimile,
12 pages Commentary (Eng/Ger/Fr),
half-leather binding
📖 ISBN 978-3-7618-1601-1



The impact of Berlioz' masterly approach to composition, especially in the treatment of the orchestration, could still be felt in the 20th century.

Berlioz revised his “Symphonie fantastique” for years before it finally reached its definitive version.

He entered many of these changes in the autograph score, which was also used for performances, by pasting strips of paper over the bars or parts in question.

This facsimile edition, in high-quality four-colour reproduction, presents the manuscript as it is today – **with strips of paper that can be folded out**, making both versions visible.

Beethoven's Late String Quartets



**String Quartet op. 130 |
Große Fuge op. 133
in B-flat maj**



Facsimile of the autograph score held in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Moravské zemské muzeum, Badische Landesbibliothek, Biblioteka Jagiellonska, Bibliothèque nationale de France, Library of Congress

With a Commentary by Ulrich Konrad
Documenta Musicologica II/55
277 pages; half-leather binding
ISBN 978-3-7618-2464-1

“Unintelligible, like Chinese”, a contemporary Viennese critic remarked on the premiere of Ludwig van Beethoven's Grande Fugue op. 133 in March 1826. Before Beethoven penned a more concise finale, the Grande Fugue concluded

his String Quartet in B-flat major op. 130, a remarkable work in every sense of the word and one of the boldest of its time. With its six movements, it defies traditional form and today, it is regarded as a pinnacle among Beethoven's late string quartets.

After the composer's death, the original manuscript suffered a strange fate. It was separated into movements and distributed to different owners.

The parts of the autograph strewn across libraries in Europe and the United States have now been reunited in this facsimile edition for the first time in over 190 years.

Elgar, Edward
(1857–1934)

Concerto in E min for Violoncello and Orchestra
op. 85
Facsimile based on the autograph score at the Royal College of Music, London MS 402.
Edition in English and German. Documenta musicologica II/36. With an introduction by Jonathan Del Mar and a preface by Steven Isserlis (2007). 164 pages; hardback
ISBN 978-3-7618-1928-9

True to the original, this facsimile reproduces Elgar's numerous coloured corrections and additions; preparations for the printed version of the score and last minute corrections, no doubt reflecting his experience in rehearsals, performances and recordings.

Handel, George Frideric
(1685–1759)

The Musick for the Royal Fireworks
HWV 351. Concertos HWV 335a and 335b. British Library Manuscript R.M. 20.g.7. Facsimile. Edition in English and German.
Documenta musicologica II/32. Edited and supplied with an introduction by Christopher Hogwood (2004). 96 pages; hardback
ISBN 978-3-7618-1666-0

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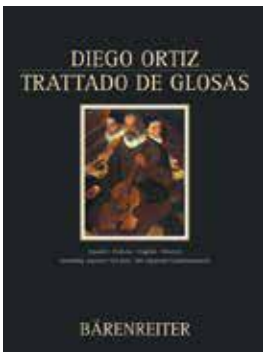


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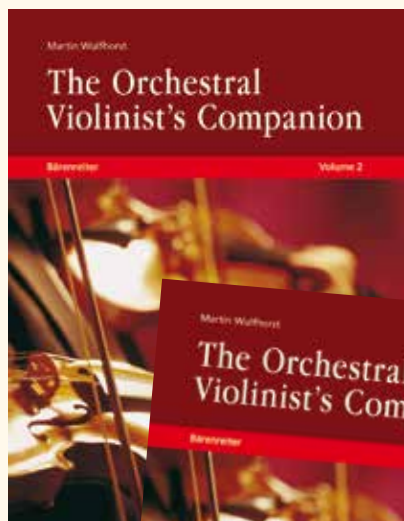
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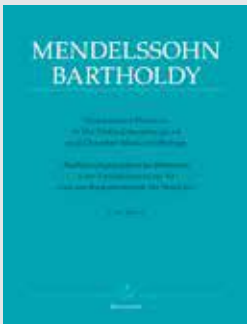
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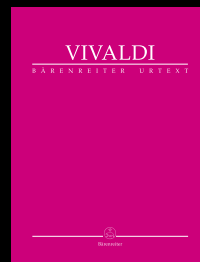
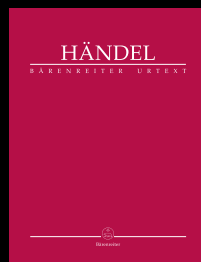
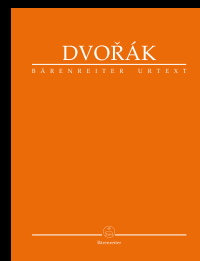
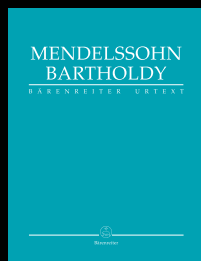
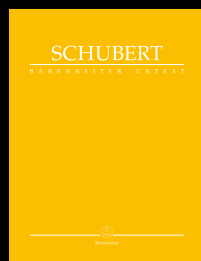
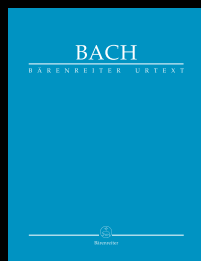
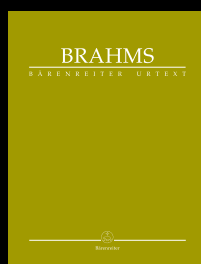
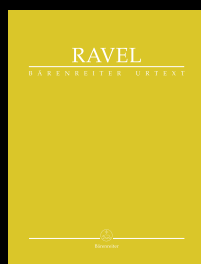
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