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Bärenreiter
The Musicians' Choice

The Programme
New Publications
July–December 2022



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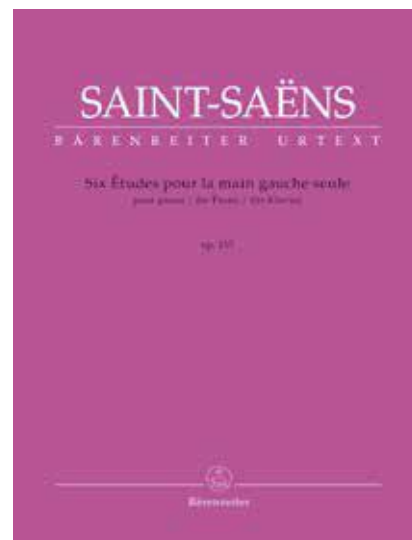
Charming pieces for the left hand



Saint-Saëns' études for the left hand were written in 1912 at the request of his pianist friend Caroline Montigny-Rémaury de Serres, who had suffered an injury to her right hand. These études which were printed in 1913 were originally entitled "Petites pièces" by Saint-Saëns in his manuscript and indeed the cycle, which the composer himself described as "charming" and "amusing", lacks any rigour of an étude collection. Particularly the "Bourrée" quickly enjoyed great popularity.

The edition is based on the musical text from "Saint-Saëns – Œuvres instrumentales complètes", volume IV/3. An insightful Foreword (Fr/Eng/Ger) on the genesis and interpretation, a Critical Commentary (Eng) as well as an elegant music engraving make this collection of little gems the perfect addition to the piano repertoire.

- **First Urtext edition**
- **Musical text based on "Camille Saint-Saëns – Œuvres instrumentales complètes"**
- **With an insightful Foreword (Fr/Eng/Ger) on the genesis and interpretation and a Critical Commentary (Eng)**



Camille Saint-Saëns: Six Études pour la main gauche seule op. 135 for Piano

BÄRENREITER URTEXT

Edited by and with notes on
interpretation by Catherine Massip
📖 BA11856 · approx. € 18,50

To appear in November 2022

Contents:

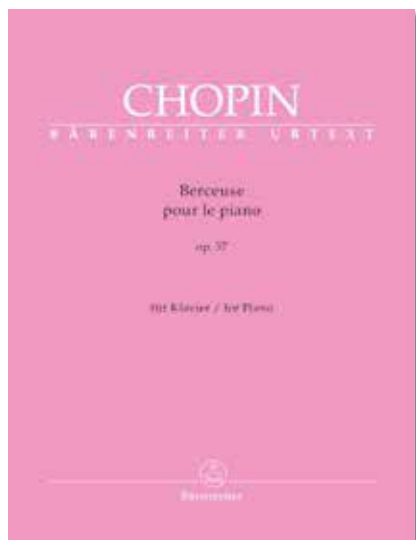
I. Prélude, II. Alla Fuga, III. Moto
perpetuo, IV. Bourrée, V. Élégie,
VI. Gigue

ISMN 979-0-006-57572-5



New Issue Title

BA11856



Frédéric Chopin: Berceuse pour le piano op. 57

BÄRENREITER URTEXT

Edited by Sezi Seskir

With fingering and notes on
performance practice by Hardy Rittner

BA11830 · approx. € 6.95

To appear in November 2022



BA11830

New Issue Title

Already published:

Frédéric Chopin
Vingt-quatre Préludes pour le piano op. 28 /
Prélude pour le piano op. 45
BA09610 · € 16.50

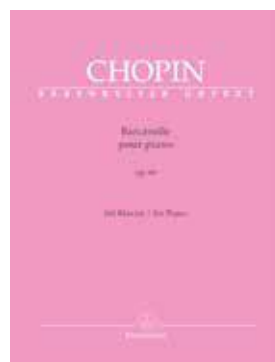
Barcarolle pour piano
in F-sharp major op. 60
BA11831 · € 8.95

Lullaby or compositional study?

Chopin's "Berceuse", composed in 1844, is one of his most frequently performed works and was regarded by subsequent composers as the prototype of the instrumental lullaby. This piece that Chopin initially named "Variantes" was composed around the time of his great Sonata in B minor op. 58 and was renamed "Berceuse" only when it went to print. In it, the composer systematically subjects a four-measure motif to a series of variants which are linked in a continuous flow over an ostinato figure.

This Urtext edition reflects the latest state of Chopin research, offering a definitive musical text based on all available sources. Readings and editorial decisions are documented in the Critical Commentary (Eng) and a detailed Foreword (Ger/Eng) provides information on the work. Hardy Rittner, a Chopin specialist as well as Professor of Piano at the Hochschule für Musik Freiburg, has supplemented the composer's fingering from a historically informed perspective. His chapter on performance practice contains valuable notes, particularly on Chopin's pedal indications which clearly diverge in the sources, as well as on tonal nuance, harmonic and melodic interplay, cantabilità and rubato.

- Urtext edition based on the cutting edge of scholarship
- Historically informed fingering and notes on performance practice by Hardy Rittner (Ger/Eng)
- Well-presented engraving

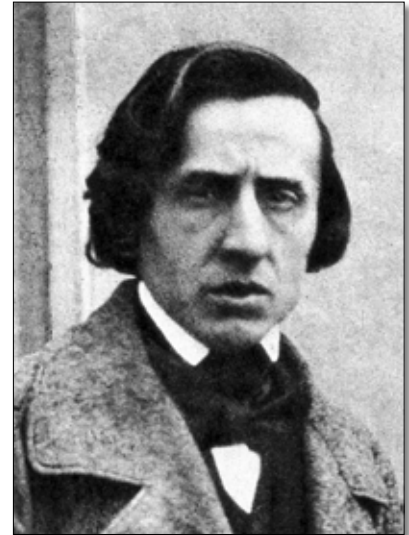




Vingt-quatre Préludes pour le piano op. 28 / Prélude pour le piano op. 45

Hardly any cycle of piano pieces can match the magnetic attraction of Chopin's "24 Préludes", published in 1839. Schumann called them "sketches, beginnings of etudes, [...] ruins, stray eagle's pinions, all disorder and wild confusion".

Christoph Flamm has critically reevaluated the sources, bringing to light new readings of this well-known musical text. Hardy Rittner, who has recorded Brahms' piano music and all of Chopin's "Etudes" on period pianofortes, has supplemented Chopin's fingering from a historically informed perspective. He also provides valuable notes on performance practice, especially with regard to pedalling, rubato, latent polyphony, legato and Chopin's perception of sound.



Barcarolle pour piano in F-sharp major op. 60

In 1845/46 Chopin composed his bel canto inspired "Barcarolle" in F-sharp major op. 60, which became a model for subsequent generations of composers.



Vingt-quatre Préludes
Opus 28¹⁾

Agitato

1) Zur Widmung siehe Vorwort. / For the dedication see Preface.

BA 9610 © 2018 by Editioner-Verlag, Kassel

from: BA09610

difficé à 31²⁾
Le Baron de Saxe-Bismarck
Barcarolle
Opus 60

Allegretto

2) 1. / 2. M. 1. ff. in E.

RA 11831 © 2020 by Editioner-Verlag, Kassel

from: BA11831



Piano



Gabriel Fauré: Trois Romances sans paroles op. 17 for Piano

BÄRENREITER URTEXT

Edited by and with notes on
interpretation by Jean-Pierre Bartoli
BA11852 · approx. € 12.50

To appear in December 2022



BA11852

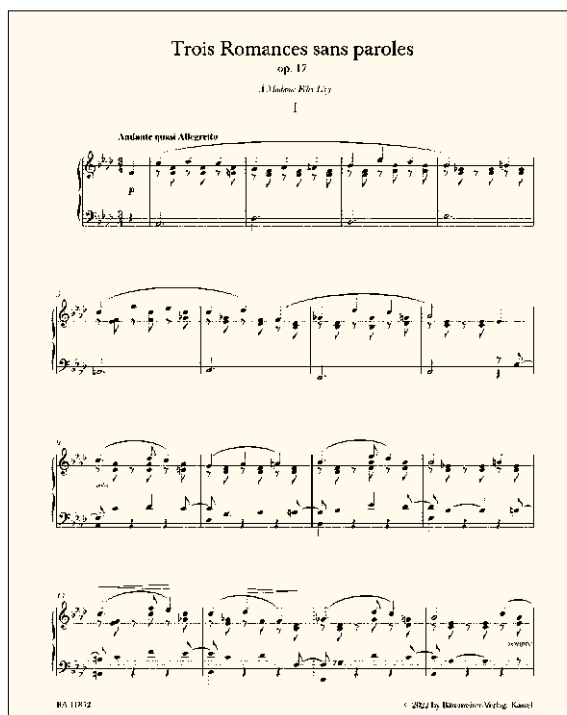
New Issue Title

Also available:

Gabriel Fauré

Pavane op. 50	BA11832	€ 8.50
Ballade op. 19	BA10841	€ 14.95
Barcarolles	BA10842	€ 23.50
Valses-Caprices	BA10843	€ 20.50
5 Impromptus	BA11851	€ 16.95

Songs without words in the French tradition



With this early cycle (1863/64), Fauré follows in the footsteps of Mendelssohn's "Lieder ohne Worte" (Songs without Words) whilst at the same time enrolling into the French tradition of the "Romance sans paroles" as penned by composers such as Thalberg, Kalkbrenner, Gounod or Bizet before him. It was not until 1880 that the pieces, the first of his piano works, appeared in print during the same year as the Ballade op. 19. The numerous reprints, transcriptions and arrangements during Fauré's lifetime testify to the great popularity of these works, which are also well-suited for piano lessons.

This Urtext edition takes all available sources into account, including the recording by Fauré himself and an early four-hand version of No. 3. It is based on the musical text of the "Œuvres complètes" of Gabriel Fauré and also contains the first version of the third "Romance sans paroles" in the appendix.

- Includes detailed notes on interpretation by Jean-Pierre Bartoli (Fr/Eng/Ger)
- First Urtext edition to include the first version of No. 3
- Medium level of difficulty, well-suited for piano lessons.



Third edition in the series “Terezín Composers”



The extraordinarily gifted composer and pianist Gideon Klein (1919–1945) was murdered in the Fürstengrube concentration camp at the age of 25. One of the undeniable highlights of his small compositional legacy is his Sonata for Piano. Its three movements were written in reverse order in the Terezín concentration camp in 1943; only a three-measure draft of the intended fourth movement has survived.

This first Urtext edition of the piano sonata has been expanded to include the previously unpublished short melodrama “Landscape” (entitled “Topol” / “Poplar” in existing literature) in which the pianist can also take over the recitation part if required. In July 1939, shortly after Klein completed his studies at the conservatory, he composed this setting of the same-named poem by Vilém Závada (1905–1982) in the style of free atonality.

- **First Urtext edition of the sonata**
- **First publication of the melodrama “Krajina” (Landscape) with translations (Ger/Eng) of the Czech text in the prefix**
- **Includes the draft of the fourth movement printed as a facsimile**
- **Foreword (Cz/Eng/Ger) on the genesis and reception as well as a Critical Commentary (Eng)**



Gideon Klein: Sonata for Piano and Landscape (Krajina)

Melodrama (Cz) for Speaker and Piano

BÄRENREITER URTEXT

Edited by Ondřej Pivoda

BA09580 · approx. € 12.50

To appear in August 2022

ISMN 979-0-2601-0926-1



9 790260 109261

New Issue Title

BA09580

Further volumes in the series:

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Early Start on the Violin

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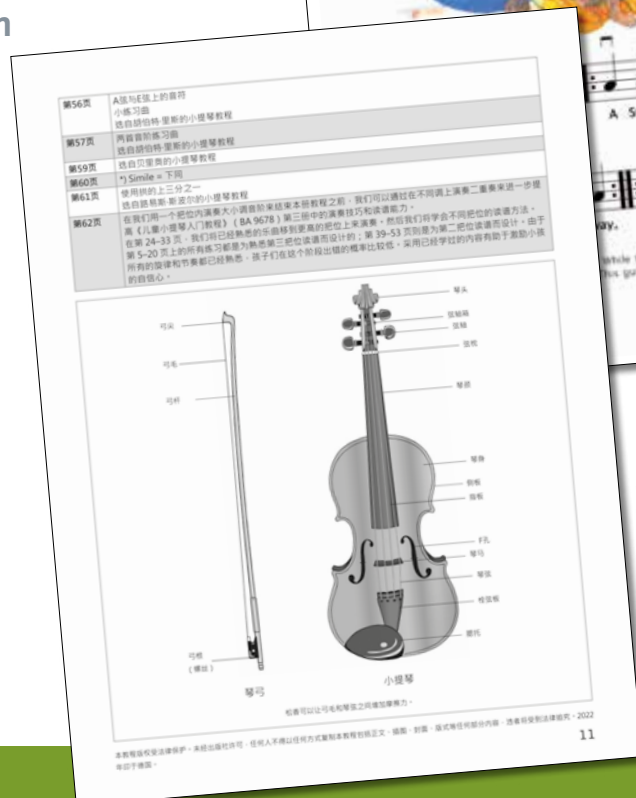
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The Urtext
publisher**

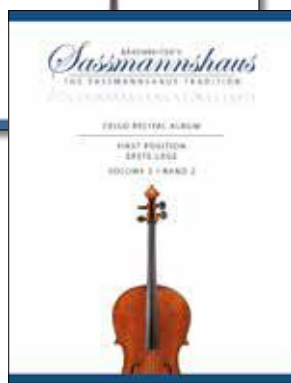
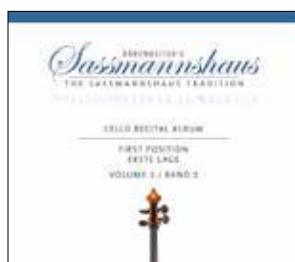
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a Spanish text booklet

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a Chinese text booklet

New Flyer: Sassmannshaus Piano
Accompaniment – SPA00550-03

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C. Sassmannshaus, K. Sassmannshaus

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Sassmannshaus Cello Recital Album for Cello and Piano or two Cellos

Eds. M. Lusk,
C. Sassmannshaus

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These charming collections of pieces offer a rich selection of recital pieces either to complement the “Early Start” methods for violin or cello or to play independently from them. As all the pieces are in first position, they can be used after just a few months of lessons. The violin/cello parts are supported by a piano accompaniment for student performances. An additional violin/cello part is included for the duet version.

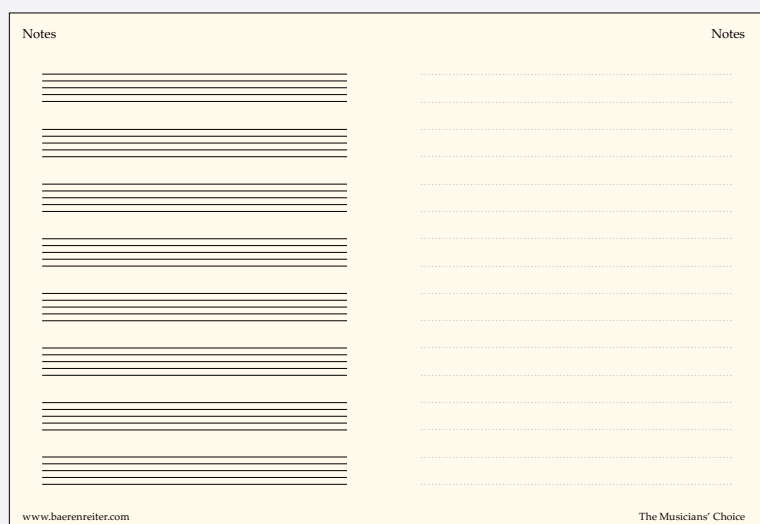
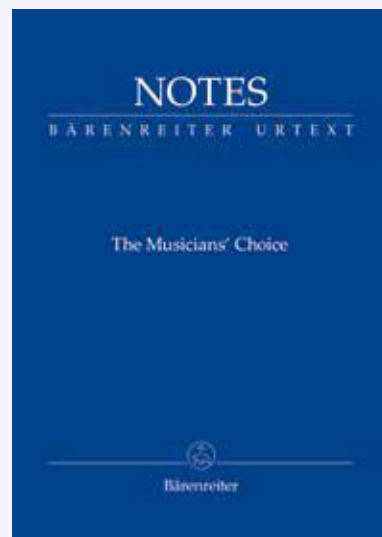


Bärenreiter Notes

- A student lesson book
- A general note book
- A gift



This little notebook is handsome as well as practical. The cover is in Bärenreiter's attractive Liszt blue and has the same cover layout as our Urtext editions. The pages alternate with musical staves on the left and writing lines on the right. The superior quality of paper used for the notebook matches that of our fine Urtext editions.

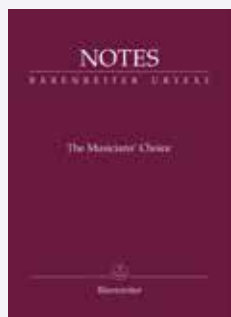


Notes The Musicians' Choice

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New Issue Title

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| 📦 BAO8100 | Mozart red | € 0.95 |
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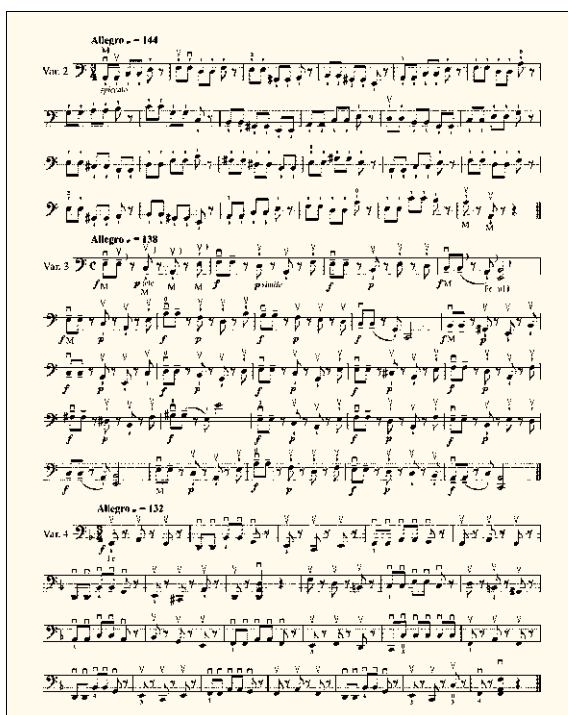
Otakar Ševčík (1852–1934)

School of Bowing Technique op. 2
arranged for Violoncello by T. Jamník
BA11547 Book 1 € 14.50
BA11548 Book 2 € 15.95
BA11549 Book 3 € 15.95





Ševčík for violoncello



Otakar Ševčík: Forty Variations for Violoncello op. 3

Arranged for violoncello
by Tomáš Jamník

BA11570 · approx. € 8.95

To appear in December 2022

Ševčík's opus 3 which concentrates mainly on the use of the bouncing bow in violin playing, builds on the systematic development of bowing technique which the composer had already focused on in his previous opus 2 – School of Bowing Technique. In a compact and highly effective form, the “Forty Variations” cover a wide sequence of movements for the right arm ranging from elementary to virtuosic.

In his arrangement for violoncello, Tomáš Jamník stays true to Ševčík's methodical intention by not mechanically transposing the original violin version, but rather ensuring an adequate adaptation to the positions of the violoncello. Thus, these short variations now become a valuable pedagogical work for cellists while also serving as virtuosic compositions for concert performances.

- Popular work by Ševčík now available in a well thought through arrangement for violoncello
- Foreword and commentaries on individual variations by Tomáš Jamník (Cz/Eng/Ger)
- Medium to high technical level of difficulty
- Suitable for pedagogical purposes, but also as small virtuosic concert pieces

ISMN 979-0-2601-0946-9



New Issue Title

BA11570



Strings / Chamber Music



Camille Saint-Saëns: Sonata no. 1 in D minor for Violin and Piano op. 75

BÄRENREITER URTEXT

Edited by Fabien Guilloux and
François de Médicis

Score with part
BA10957 · approx. € 30.95

To appear in September 2022



BA10957

New Issue Title

From the Golden Age ...



The second half of the 19th century represented something of a 'Golden Age' of the violin sonata in France: Influential violin sonatas such as those by Franck, Fauré or Saint-Saëns were among the successful works of this genre, inspiring many further compositions.

Saint-Saëns' Violin Sonata no. 1 was incorporated into the repertoire of numerous late 19th-century violinists soon after it was written. It was also this sonata that inspired Marcel Proust when he wrote about the fictional sonata by the composer Vinteuil in his novel "À la recherche du temps perdu".

This performing edition edited by Fabien Guilloux and François de Médicis is based on the musical text from "Saint-Saëns – Œuvres instrumentales complètes", volume III/4 in which Saint-Saëns' lengthy corrections of the Durand first edition as well as the autograph sources have been meticulously evaluated.



... of the violin sonata



Saint-Saëns' Violin Sonata no. 2 was written in 1896 during a stay of several months by the composer in Egypt: he began the main themes of all four movements as well as the canonic trio in Luxor and Aswan. The sonata was then completed on the Nile journey back to Cairo. That same year the sonata was premiered by Saint-Saëns and Pablo Sarasate in a concert celebrating the composer's fiftieth stage anniversary. Astoundingly, he had first appeared on stage when he was only ten years old.

This performing edition edited by Fabien Guilloux and François de Médicis is based on "Saint-Saëns – Œuvres instrumentales complètes", volume III/4. It reflects the most up-to-date state of research on this work which the edition presents in a spacious engraving.

- Both editions with a detailed Foreword (Fr/Eng/Ger) on the genesis and performance history
- Performing editions based on the Urtext of the "Saint-Saëns – Œuvres instrumentales complètes"
- Optimum layout in the violin parts and piano scores



Camille Saint-Saëns: Sonata no. 2 in E-flat major for Violin and Piano op. 102

BÄRENREITER URTEXT

Edited by Fabien Guilloux and
François de Médicis

Score with part
BA10958 · approx. € 27.95

To appear in September 2022

ISMN 979-0-006-57547-3



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New Issue Title BA10958



Strings / Chamber Music



Ludwig van Beethoven: Trios for Pianoforte, Violin and Violoncello op. 1

BÄRENREITER URTEXT

Edited by Jonathan Del Mar

Score with parts
BA10943 · approx. € 48.95

To appear in November 2022



BA10943

New Issue Title

A worthy “opus 1”



Artaria had already published variations on a Mozart aria by Beethoven in 1793 under the highly symbolic opus number 1. However, the composer was not satisfied with this work and ensured that the opus number was transferred to another group of works which appeared in 1795, the three Piano Trios op. 1. His hope that these compositions would be worthy of his “opus 1” and would make quite some impression was to be fulfilled.

In many aspects of the trios the compositional influence of Haydn on Beethoven can be found. However, ultimately it will have been the innovative elements that astonished and delighted the audience of early Vienna: the virtuosity and scope of the unusually large-scale works, the unprecedented extended coda of the outer movements, the radicality of the dynamic contrasts and the introduction of remote keys as a means of musical expression.

In order to clarify some unclear readings, the editor and Beethoven specialist Jonathan Del Mar consulted Beethoven's markings in his op. 104 (an arrangement of the Trio op. 1, no. 3) – a source that has not been taken into consideration in any previous edition of this trio.

- **Urtext edition edited by Beethoven specialist Jonathan Del Mar**
- **With an Introduction by Misha Donat on the genesis of this group of works (Eng/Ger) and a Critical Commentary (Eng)**

Short original compositions

Space Worm

Moderato ♩ = 113 Milan Zelenka

Guitar

Rhythm is a challenge for many guitar students and is only treated marginally in current pedagogical guitar literature. Precisely this subject is now addressed in the album “Playing with Rhythm” which was created in cooperation with the Prague Guitar Forum festival. The small compositions written by renowned guitar teachers, composers and guitarists develop the rhythmic feeling of budding guitarists in an original way while conveying the joy of music making.

Composers: Milan Zelenka, František Lukáš, Jule Malischke, Pavel Steidl, Štěpán Rak, Katja Wolf, Stefan Schmidt, Miloš Orson Štědroň, Tomáš Ille, Tatiana Stachak.

- Music pieces by ten renowned composers from the Czech Republic, Germany and Poland
- For advanced beginner guitar students
- Includes a short Foreword (Cz/Eng/Ger) on the background of the edition
- Recordings of the compositions available on the Bärenreiter website at: <https://www.baerenreiter.com/extras/H8058> under Multimedia



Playing with Rhythm 10 Pieces for Guitar

Edited by Nikola Liedershaus

Illustrated by Lenka Pužmanová

📦 Ho8058 · approx. € 9.50

To appear in October 2022

ISSN 979-0-2601-0956-8



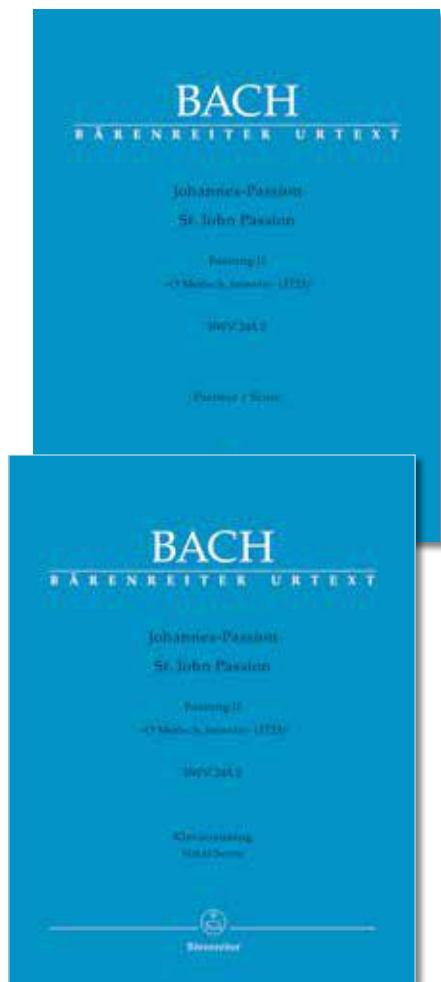
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New Issue Title **Ho8058**



Choir

Authentic version ...



from: St. John Passion, full score · BA05938

Johann Sebastian Bach: St. John Passion Version II (1725) BWV 245.2

BÄRENREITER URTEXT

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To appear in December 2022

ISMN 979-0-006-54398-4



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Score BA05938

ISMN 979-0-006-54399-1



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Vocal score BA05938-90

New Issue Title



... of the St. John Passion

Unlike Bach's other oratorio compositions, there is no definitive version of the St. John Passion. The first version of 1724 which is today's standard version represents a mixture of different readings but it was not performed like this in Bach's day. On the other hand, the second version of 1725 was performed under the direction of Bach himself and can therefore be considered authentic. In addition to a change in order of several movements, the second version differs from the earlier version by the use of the opening chorus "O Mensch, bewein".

The performance material corresponds to the Urtext edition of Version II which was recently published as part of the "New Bach Edition – Revised" (NBAREV).

- Complete scholarly critical edition based on the Urtext from the "New Bach Edition – Revised" (NBAREV)
- Foreword in two languages (Ger/Eng)
- Easy-to-play piano reduction



Joh. Seb. Bach

Also available:



Johann Sebastian Bach

St. John Passion

Version I (1724) BWV 245

BA05037-02 Full score € 69.00

BA05037-90 Vocal score (Ger/Eng) € 15.50

Full performance material available on sale

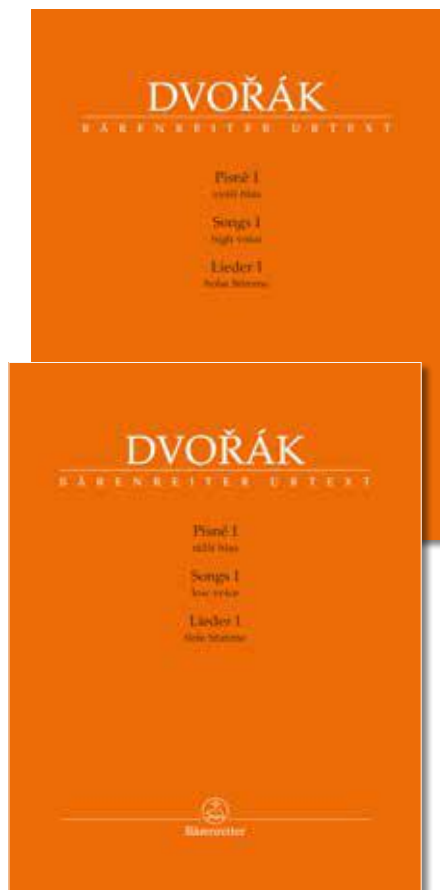
from: Bach, St. John Passion, full score · BA05037-02

Passio secundum Johannem
Parte prima

1. Chorus

*) Zur Schenkung des Chorus siehe das Vorwort. - für die Instrumentation der Chorus, see the Preface

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Dvořák's songs now complete

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I
Lípy / Lime Trees / Die Linden

Andantino

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BÄRENREITER URTEXT

Edited by Veronika Vejvodová

Vocal texts (Cz/Eng/Ger)

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BA11516 · approx. € 29.95

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“Songs I” contains Dvořák’s first song compositions written from 1865 to 1882. This edition brings the project, which stretched over several years to publish Urtext editions of all the composer’s works for solo voice and piano, to a close.

Lesser-known songs by the young Dvořák are also included in this volume, of which the “Two Songs for Baritone” from the year 1865 appear here for the first time. The composer wrote these only a few months after “Cypresses”, his first work in this genre. Eleven songs of the cycle “Evening Songs” were published by various publishers during the composer’s lifetime; the ultimate song “Like the Moon in the Vault of Heaven” has not survived in its entirety and therefore appears in the appendix. In his early songs, the composer set not only texts by the leading Czech poets of his time to music, but also folk poetry.



New Issue Title

BA11515



New Issue Title

BA11516

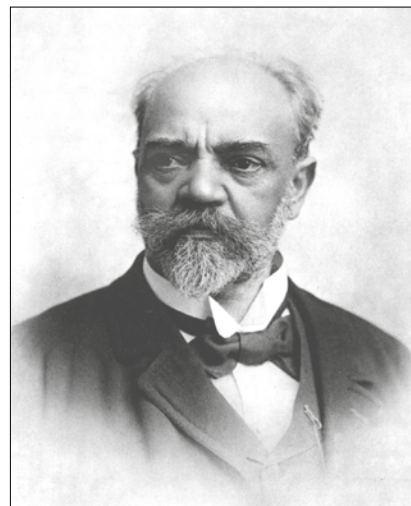


The songs are presented in chronological order in volumes for high and low voice, each with underlaid vocal texts in three languages.

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 Four Songs to the Words of Serbian Folk Poetry Songs op. 6
 Písně z Rukopisu královédvorského / Songs from the Dvůr Králové Manuscript op. 7
 Večerní písně / Evening Songs opp. 3, 9, 31



Already published:

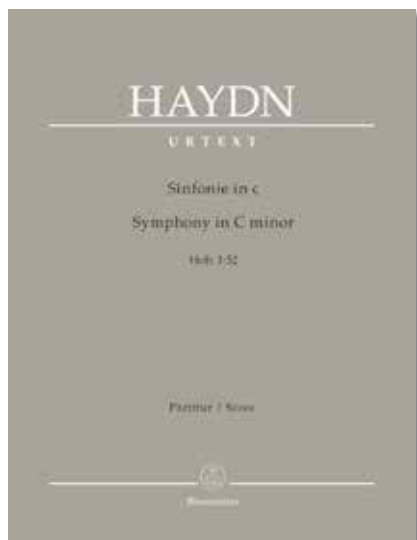
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URTEXT

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ISMN 979-0-006-57561-9



BA10990

New Issue Title

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Joseph Haydn



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(1692–1770)

Giuseppe Tartini

Complete Edition of the Musical Works

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The Editorial Board

The Editorial Board comprises musicologists of international standing specializing in instrumental music, historically informed performance practices, and the culture of the Enlightenment. Since the 1990s the **General Editor Sergio Durante** has been publishing and initiating biographical and philological studies on Giuseppe Tartini.



Beat Furrer
Photo: Manu Theobald



Matthias Pintscher
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Andrea Lorenzo Scartazzini
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Manfred Trojahn

Contemporary music New publications up to May 2022

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Text: Joseph von Eichendorff

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Manfred Trojahn **Blick – Traum – Übergang**

Prologue for orchestra

BA11195-72

from: Scartazzini, *Incantesimo* · BA11705-72



Due to the pandemic, these titles had to be postponed and will now appear in the second half of 2022.

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