



# 100 YEARS OF BÄRENREITER



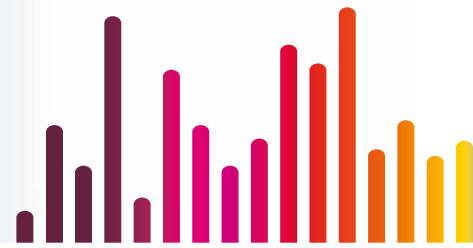
The Programme  
New Publications 2023



Bärenreiter  
The Musicians' Choice



# 100 Years of Bärenreiter



Bärenreiter headquarters in Kassel · Heinrich-Schütz-Allee



Karl Vötterle



Barbara Scheuch-Vötterle, Leonhard and Clemens Scheuch



Music engraver at work



## Dear music lovers!

In July 1923, a young bookseller's assistant set off for Moravská Třebová (German: Mährisch Trübau) in former Czechoslovakia to take part in the Finkenstein Singwoche (Finkenstein singing week). He carried with him the idea of publishing a collection of songs for the Finkenstein singing movement. With his heart pounding, he presented his project to the participants and was overwhelmed by their enthusiastic response and support. A few weeks later, back at home in Augsburg, the first "Finkensteiner Blätter" (Finkenstein song sheets) appeared.

The young man was Karl Vötterle, and this song book was the first edition to carry the name of Bärenreiter, the publishing house he founded.

Today we look back on the one-hundred-year history of the publisher with great gratitude, but also with pride. The long journey that began with my grandfather Karl Vötterle's trip to Finkenstein and which, in addition to many highs, brought many a low, would certainly have been a very different and perhaps also a much shorter one without all the support that we have been fortunate to receive and still do today from employees, musicians, our countless partners in the music trade as well as musicology, friends and patrons.

The small song sheet publisher, whose editions were initially hand-stitched with cords in the living room of Karl Vötterle's parents, has grown over the decades into an internationally active publishing group with an extensive programme covering many areas of music.

In this Jubilee New Publications Bulletin, it is with great pleasure that we are able to present to you not only a wealth of new editions but also many central works from our catalogue in the form of jubilee editions.

The publication of this Jubilee Bulletin marks the start of Bärenreiter's 100<sup>th</sup> anniversary 1923/24 – 2023/24. We cordially invite you to follow us on our various channels in the coming months, to learn more about the history of our publishing house and the people involved, and to celebrate something absolutely wonderful with us: music!

Yours

Clemens Scheuch and the entire team of the Bärenreiter Publishing Group

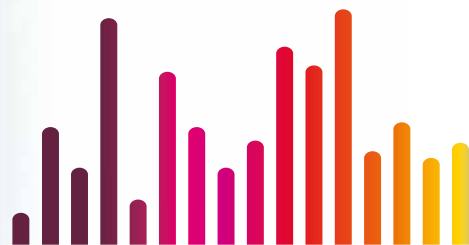


Chief Executive Officer  
Clemens Scheuch





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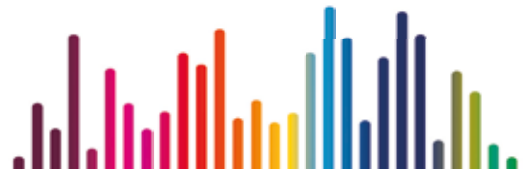
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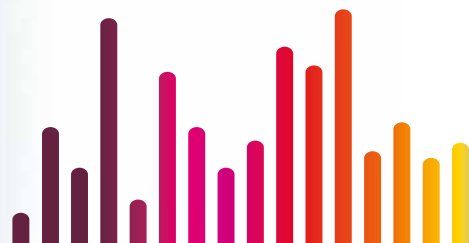
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The Bärenreiter Jubilee Ambassadors



## Schubert's Complete Piano Sonatas in Three Volumes

### Franz Schubert: Piano Sonatas II The Middle Sonatas

BÄRENREITER URTEXT

Edited by Walburga Litschauer

With notes on performance practice  
by Mario Aschauer

BA09643 · approx. € 31.50

To appear in July 2023

Contents:

- Sonata in A major op. posth. 120 – D 664,
- Sonata in A minor op. posth. 143 – D 784,
- Sonata in C major – D 840 ("Reliquie"),
- Sonata in A minor op. 42 – D 845,
- Sonata in D major op. 53 – D 850

ISBN 979-0-006-53985-7



BA09643

New Issue Title

Sonate A-Dur  
op. posth. 120 – D 664  
Sommer 1819 oder 1825

Allegro moderato

BA 9643

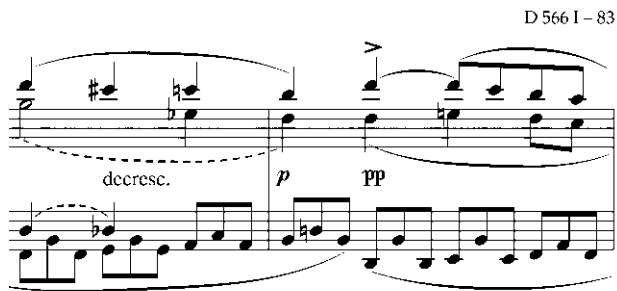
© 2003, 2023 by Bärenreiter-Verlag, Kassel

Schubert's piano sonatas written between 1818 and 1825 comprise four completed and five unfinished works. His breakthrough came with the Sonata in C major D 840, known as the "Reliquie", the Sonata in A minor D 845, printed in 1826 entitled "Première Grande Sonate" – and as such the first sonata of Schubert that was published – and the Sonata in D major D 850. H. G. Nägeli wrote enthusiastically to Czerny a short time later: "I definitely count the piano composer Schubert among the good, even excellent ones".

With the publication of the Middle Sonatas, the three-volume Bärenreiter Urtext edition of Schubert's piano sonatas is now complete. A detailed Foreword on the genesis and source situation as well as in-depth notes on piano playing in Schubert's time (including articulation, the use of pedal, ornamentation) with a special focus on Schubert's characteristic accent notation introduce the sonatas.

In particular the Critical Commentary lists relevant readings concerning interpretation. Schubert's sketches and sonata fragments are accessible via the Bärenreiter website ([www.baerenreiter.com](http://www.baerenreiter.com)).





from: Schubert,  
Piano Sonatas I · BA09642  
Example of a running title

- Edited on the basis of the “New Schubert Edition” with access to Schubert’s drafts and fragments via the Bärenreiter website
- Reader-friendly engraving with practical page turns as well as running titles to easily find the sonatas and individual movements
- With in-depth notes on performance practice in Schubert’s day (Ger/Eng) and readings relevant to interpretation in the Critical Commentary (Eng)

**Footnote 1:** Takl. 3M1, beide Sätze: Zur rhythmischen Ausführung von punktierten Figuren in der einen und Triolen in der anderen Hand siehe Hinweise zur Ausführungspraxis. Schubert selbst notierte den Untersatz sehr ungenau. / Mm. 3M1, both staves: For the simultaneous execution of dotted rhythms in one hand and corresponding triplets in the other one, see Notes on Performance Practice. Schubert paid no particular attention to a precise vertical alignment.

**Footnote 2:** 15a/b/c / See Critical Commentary.

**Special Set Price**

The Complete Piano Sonatas of Franz Schubert at a special price (BA09642, BA09643, BA09644)

BA10889 · € 89.00

To appear in July 2023



**Franz Schubert**  
**Piano Sonatas I. The Early Sonatas**  
BA09642 · € 39.95

**Piano Sonatas III. The Late Sonatas**  
BA09644 · € 31.95

**Schubert Sonatas in separate editions:**

Sonata in G major D 894  
BA09615 · € 14.95

Sonata in C minor D 958  
BA10869 · € 12.95

Sonata in A major D 959  
BA10861 · € 13.95

Sonata in B-flat major D 960  
BA10860 · € 13.95



## Rediscovery of Fanny Hensel Hensel's "Easter Sonata"



### Fanny Hensel: Ostersonate ("Easter Sonata") for Piano

BÄRENREITER URTEXT

Edited by Marie Rolf

With a Foreword by R. Larry Todd

Volume 1:  
Urtext edition of the sonata

Volume 2:  
Facsimile of the autograph

BA11853 · approx. € 39.95

To appear in December 2023

ISBN 979-0-006-57587-9



9 790006 575879

BA11853

New Issue Title

This piano sonata was still considered to be by Mendelssohn Bartholdy when it was recorded by Eric Heidsieck in 1972. It was not until 2010, almost 200 years after its composition in 1828, that musicologist Angela Mace Christian was able to unequivocally attribute the work to Mendelssohn's sister Fanny Hensel. Bärenreiter presents the first Urtext edition of the "Easter Sonata". It is based on the autograph, which was inaccessible for a long time due to it being in private hands. Now the manuscript is part of the Robert Owen Lehman Collection.

The first volume of the edition contains the critical edition of the sonata, supplemented by a detailed Critical Commentary (Eng). The second volume offers a complete facsimile reproduction in colour of Fanny Hensel's autograph. Both volumes can be placed side by side, practical for study purposes. The editor is Marie Rolf, Emeritus Professor of Music Theory at the Eastman School of Music, University of Rochester. The Foreword (Eng/Ger) by renowned Mendelssohn specialist R. Larry Todd provides information about the exciting history of the work and its rediscovery.

- **First Urtext edition of Fanny Hensel's "Easter Sonata"**
- **With a colour facsimile of the autograph**
- **Well-presented layout of the music with practical page turns**



## A New View on a Major Work

The Sonata in B minor op. 58 (1844) is Chopin's third and most important contribution to this genre. By fundamentally reassessing the sources, the editors have arrived at a revised reading of the work. It is based on the version of the French first edition, in which Chopin made changes right up to the printing stage and beyond, and which is presented here for the first time in an Urtext edition. Some of the most important variants are found in the first movement (e.g. in m. 96), but also in the Largo and the Finale.

A Foreword (Ger/Eng) provides information on the genesis and the complicated source filiation. This new edition is rounded off by notes on performance practice by Paul Badura-Skoda, a pioneer of historically informed playing, and Hardy Rittner, Professor of Piano at the Hochschule für Musik Freiburg and author of a current fundamental work on Chopin's piano playing published by Bärenreiter (BVKo4005). Questions of tempo, ornamentation, use of pedal, rubato, cantilena and hidden inner melodic lines are addressed. The original Chopin fingering has been supplemented by the fingering of Paul Badura-Skoda and Hardy Rittner.

- **Urtext edition based on a fundamentally new source evaluation**
- **With notes on performance practice regarding Chopin's piano playing (Ger/Eng)**
- **Includes Chopin's original fingering supplemented by fingering by Paul Badura-Skoda und Hardy Rittner**

Already published:

### Frédéric Chopin

**Vingt-quatre Préludes** op. 28 / **Prélude** op. 45 for Piano  
BA09610 € 17.95

**Barcarolle** for Piano in F-sharp major op. 60  
BA11831 € 9.75

**Berceuse** for Piano op. 57  
BA11830 € 7.50



## Frédéric Chopin: Sonata in B minor for Piano op. 58

BÄRENREITER URTEXT

Edited by Paul Badura-Skoda (†)  
and Britta Schilling-Wang

With fingering and notes on  
performance practice by  
Paul Badura-Skoda and Hardy Rittner

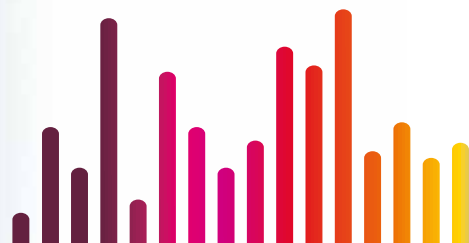
BA11828 · approx. € 14.95

To appear in November 2023



New Issue Title

BA11828



## Camille Saint-Saëns: Six Études pour piano. Premier livre op. 52

BÄRENREITER URTEXT

Edited by and with notes on interpretation by Catherine Massip

BA11854 · approx. € 21.95

To appear in August 2023

Contents:  
N° 1 Prélude, N° 2 Pour l'indépendance des doigts, N° 3 Prélude et fugue en fa mineur, N° 4 Étude de rythme, N° 5 Prélude et fugue en la majeur, N° 6 En forme de valse

Appendix:  
First version of Fugue op. 52 N° 5



BA11854

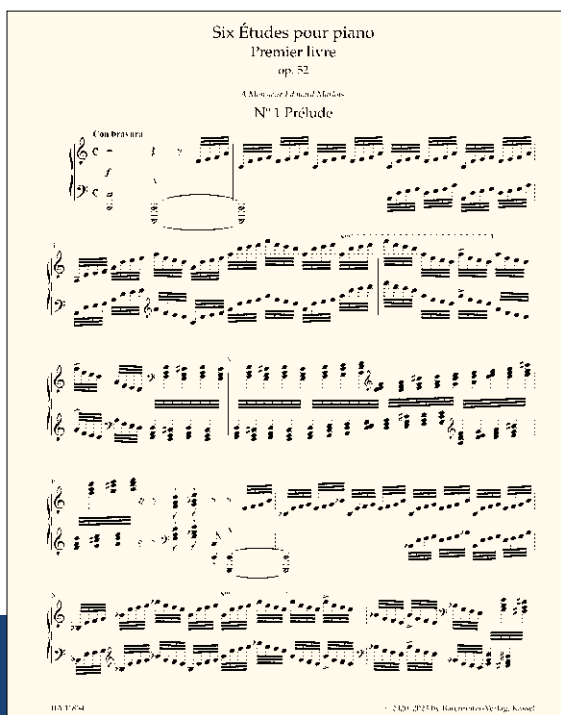
New Issue Title

## Virtuosic Etudes ...

The new Urtext editions are based on the ground-breaking musical text of the “Œuvres instrumentales complètes” by Camille Saint-Saëns, for which the editor has meticulously evaluated all known sources. A detailed Foreword includes information on the genesis and significance of the etudes. Readings and variants are precisely documented in the Critical Commentary (Eng). Notes on interpretation (Fr/Eng/Ger) as well as an elegant music engraving provide the pianist with optimal conditions for studying these virtuosic etudes.

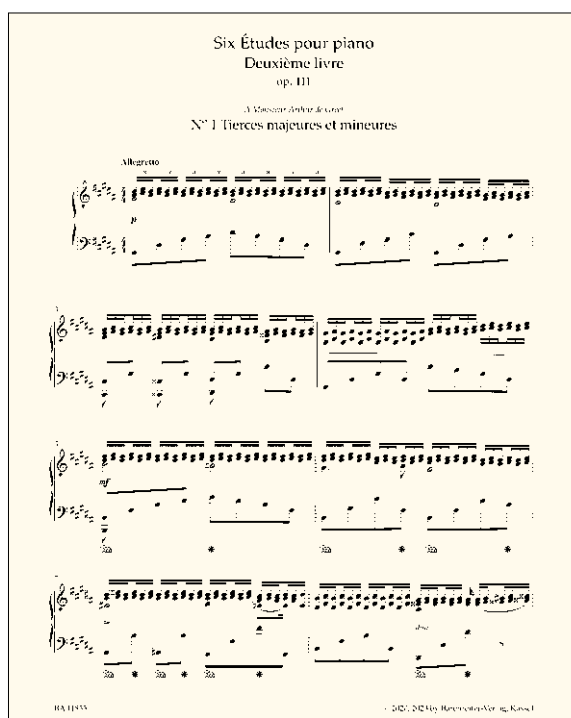
- Ground-breaking musical text based on the “Œuvres instrumentales complètes” by Camille Saint-Saëns
- Extensive Foreword on the genesis and significance of the etudes (Fr/Eng/Ger) and a Critical Commentary (Eng)
- With notes on interpretation (Fr/Eng/Ger)

One of Saint-Saëns' mature works, the “Six Études pour piano” op. 52, appeared in 1877 around the same time as his opera “Samson et Dalila”. The second etude of the cycle was originally written in 1868 for the “École du pianiste”, the French edition of the piano method by Lebert and Stark. With his collection, the composer, who had embarked on writing piano etudes for the first time, evidently wanted to consciously distinguish the works from the character of the brilliant concert etude: each of the etudes is devoted to one or more specific difficulties or compositional techniques. He assigned the individual pieces to famous virtuosos of his time, such as Anton or Nikolai Rubinstein and Marie Jaëll.





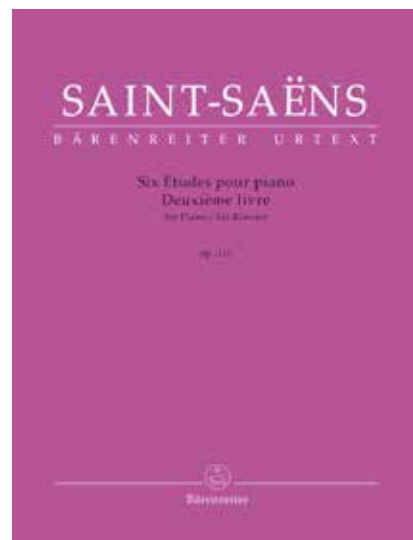
... for a New Era



More than 20 years after op. 52, Saint-Saëns turned once more to the genre of the concert etude. In 1892, he wrote an etude that was initially intended for publication in a magazine and later was to become etude no. 1. However, on the advice of his publisher Durand, the composer refrained from publishing it individually and wrote a further five etudes by 1898 to complete a new collection. The dedications are mainly intended as a thank you to pianists who were committed to the performance of his piano music, including Arthur De Greef, Raoul Pugno and Édouard Risler. Shortly after the publication of the edition in 1899, Pablo Sarasate arranged the impressionistic-sounding etude “Les Cloches de Las Palmas” for solo violin and Risler the last two pieces (“Tierces majeures chromatiques”, “Toccata”) for two pianos.

Already published:

**Camille Saint-Saëns**  
**Six études pour la main gauche seule** op. 135  
 BA11856 · € 18.95



## Camille Saint-Saëns: Six Études pour piano. Deuxième livre op. 111

BÄRENREITER URTEXT

Edited by and with notes on interpretation  
 by Catherine Massip

BA11855 · approx. € 21.95

To appear in September 2023

Contents:

N° 1 Tierces majeures et mineures,  
 N° 2 Traits chromatiques, N° 3 Prélude  
 et fugue en mi $\flat$  mineur, N° 4 “Les Cloches  
 de Las Palmas”, N° 5 Tierces majeures  
 chromatiques, N° 6 Toccata

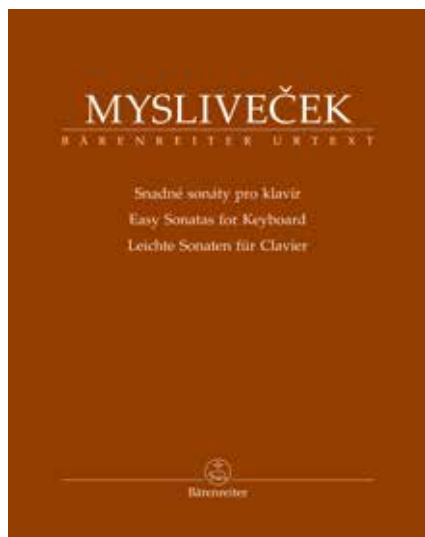
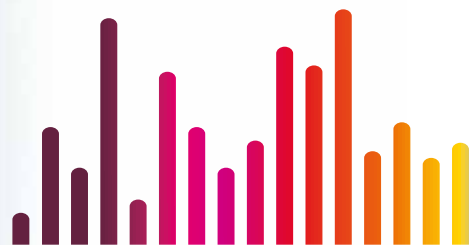
ISBN 979-0-006-57607-4



9 790006 576074

New Issue Title

BA11855



## Introduction to the Classical Period

### Josef Mysliveček: Easy Sonatas for Keyboard

BÄRENREITER URTEXT

Edited by Vojtěch Spurný

BA11568 · approx. € 18.95

To appear in November 2023



W. A. Mozart once praised the sonatas for piano and harpsichord by Josef Mysliveček (1737–1781) in a letter to his father; he not only played them himself, but also recommended that his sister learn them by heart. The collection of six already known sonatas is enriched by the one-movement Sonata in C major, a copy of which has so far been preserved in the archives of the Benedictine monastery of San Pietro in Perugia.

The sonatas are suitable both as concert literature and for teaching purposes, as they represent an ideal introduction to the classical period. Until now, there has been no edition that has taken all available sources into account. Vojtěch Spurný, the editor of this Urtext edition who is a pianist, conductor and specialist in historical performance practice, relied on a copy of the sonatas from the Bavarian State Library in Munich as his main source.

- **First Urtext edition of seven sonatas for keyboard by Josef Mysliveček**
- **Includes the one-movement sonata in C major, published here for the first time**
- **An ideal introduction to the classical period**



BA11568

New Issue Title



# Nocturnal Fairy Tale



## Jakub Metelka: The Secret Garden Modern Piano Nocturnes

BA11574 · approx. € 14.95

To appear in October 2023

The album “The Secret Garden” by Jakub Metelka (b. 1986) contains fifteen recital pieces in simple song form, thus tying in with his successful, technically less demanding piano cycle “Little Virtuoso” (BA11569). The individual compositions in the collection are characterized by Metelka’s unmistakable, tonally anchored melodic style, enriched with many unusual harmonies and colours, which here underlines the slightly melancholic and mysterious character of these nocturnal pieces. The playful illustrations by Andrea Tachezy reflect these moods in an imaginative and charming way.

Although it is not really a predetermined cycle, the fifteen atmospheric character pieces, with their programmatic titles and their arrangement tell a kind of fairy tale that culminates in the magical final composition “The Secret Garden”.

- 15 recital pieces that evoke nocturnal moods
- Of medium difficulty
- Audio recordings online

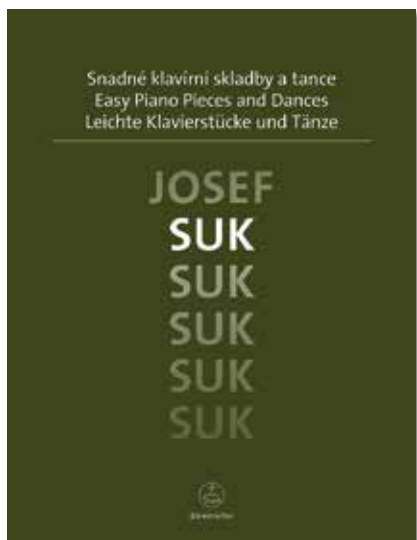
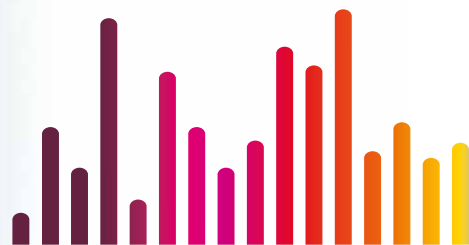


New Issue Title BA11574

Already published:

**Jakub Metelka**  
**Little Virtuoso**  
BA11569 € 14.50

**Modern Piano Studies**  
BA11559 € 14.50



## Introduction to Suk's Piano Works

### Josef Suk: Easy Piano Pieces and Dances

Edited by Jonáš Hájek  
BA11575 · approx. € 13.95

To appear in October 2023

#### Contents:

1. Humoresque (from: Piano Pieces op. 7) /
2. Albumleaf JSkat 30 / 3. Adagio, ma non troppo (from: Piano Pieces op. 12) /
4. Andante (from: Sonatina JSkat 46) /
5. Village Serenade JSkat 37 /
6. Minuet (from: Suite op. 21) /
7. \*\*\* (from: Spring op. 22a) /
8. How Mother Sang to Her Sick Child During the Night (from: About Mother op. 28) /
9. Spanish Joke JSkat 59 / 10. Little Song (from: Lullabies op. 33) / 11. On Christmas Eve JSkat 78 / 12. Vysoká Polka JSkat 603



Short, technically easy pieces from the rich piano oeuvre of Josef Suk (1874–1935) form the latest addition to the established series “Easy Piano Pieces and Dances”. The editor has included a varied selection of 12 compositions from the period 1893–1928 in this album ranging from playful and carefree atmospheric pieces (“Village Serenade” and “Humoresque”), through musical gifts for friends (“Albumleaf”, “Little Song”) to serious and deeply intimate movements from Suk’s masterful piano cycles. Here advanced beginners can already practise their interpretative skills with subtle expressive means. Included for the first time are Suk’s humorous greeting “Spanish Joke” which he sent to a friend on a postcard from Madrid in 1909 as well as a polka that was “often played by musicians for Master Dvořák” which was arranged by Suk for piano 30 years later entitled “Vysoká Polka”.

ISMN 979-0-2601-0970-4



9 790260 109704

BA11575

New Issue Title

- Ideal introduction to Josef Suk's piano works
- From easy to intermediate difficulty with meticulously conceived fingering by Markéta Týmlová
- Two pieces (“Spanish Joke” and “Vysoká Polka”) published for the first time





100 Celebrating Music

From my early childhood, my work as both a performer and musicologist has gone hand in hand with the editions of Bärenreiter. Immersing myself in the musical texts of the past, identifying the key issues of interpretation and probing their mysteries is a passion that has always driven me. Thinking about the text, revisiting it, and trying to maintain an authentic relation with it would be fundamentally impossible without the close editorial collaboration that Bärenreiter makes possible.

JEAN RONDEAU / HARPSICHORDIST, PIANIST, CONDUCTOR



100 Celebrating Music

I studied all of Beethoven's piano sonatas and symphonies for hours every day when I was a student, comparing them to other editions, and was fascinated by Bärenreiter's overwhelming interpretation. Since that time I have trusted Bärenreiter more than any other edition.

I am only 25 years old and am eager to see my career continue to develop with Bärenreiter.

MAO FUJITA / PIANIST



100 Celebrating Music

There is no publisher of Bach and other earlier composers who quite so thoroughly nourishes the performer from every possible musical and intellectual angle. And I'm particularly proud to premiere works by Bärenreiter's impressive stable of living composers.

Whether it's old or new, familiar or unknown, Bärenreiter's name is what I want to see on my score.

MAHAN ESFAHANI / HARPSICHORDIST



100 Celebrating Music

When I won the Toronto International Bach Piano Competition in 1985, I was presented with a bound Bärenreiter edition of the solo keyboard works of Bach which I treasure to this day. Having used their wonderful editions for many composers, I am now recording all the Mozart Sonatas and am thrilled to have the Bärenreiter edition with its great clarity and excellent comments. It makes the learning process a true pleasure!

ANGELA HEWITT / PIANIST



100 Celebrating Music

Since a young age, my teachers have always recommended using Bärenreiter, knowing that it fully follows what the composer had written, including articulation, bowings, and other markings.

I personally think it's very important for musicians to follow a reliable edition since it shapes our playing by knowing exactly what the composer wishes. In music scores, Bärenreiter provides additional parts with fingerings, bowings, and performance comments.

HANNAH TAM / VIOLINIST



100 Celebrating Music

As a performer, I appreciate the high editorial standard, the clear notation, the optimum page turns and the detailed critical reports.

The reliable, unadulterated musical text enables me to find my own approach to the music.

SOL GABETTA / CELLIST



100 Celebrating Music

I am so happy and grateful for the valuable musicological work and the resulting new Bärenreiter editions, which enable us musicians to reinterpret the works and thus to advance ever further to the true core of the music.

My recording of the Cello Suites has undoubtedly gained from the new edition.

JOHANNES RAAB / CELLIST



100 Celebrating Music

The Mozart Sinfonia Concertante score is very special to me as it recalls invaluable moments of great collaboration with the Wiener Philharmoniker, Antoine Tamestit and Franz Welser-Möst ...

On the one hand, Bärenreiter is a key partner in building and nurturing artistic achievement(s) and identity on stage. On the other hand, Bärenreiter grants me the great privilege to go "behind the scenes" to explore and be part of the process of musicological research when collaborating on a new critical edition of Saint-Saëns' violin & piano sonatas.

Excellence – commitment – dedication – discipline – patience – research – challenges – ambition – vision – inspiration – transmission – vocation – are the words and values I associate with Bärenreiter.

FANNY CLAMAGIRAND / VIOLINIST



## “ ... the greatest and most accomplished”

Dvořák composed his ambitious String Quartet in C major op. 61 in the autumn of 1881. It was commissioned by Joseph Hellmesberger Sr., the concertmaster of the Vienna Philharmonic and first violinist of the Hellmesberger Quartet who however dismissed it as a “weak work” and never played it in public. Rather, the premiere took place a year later in Berlin with the Joachim Quartet.

Dvořák, on the other hand, considered his Quartet op. 61 to be “the greatest and also most accomplished” of his existing chamber music works. The filigree texture of the work as well as the echoes of Schubert's Quintet in C major and Brahms's Sextet in G major show that he was decidedly trying to shed the cliché of a naïve writer of Slavic melodies and place himself in the Viennese tradition.

Simrock's first edition of the score served as the editor's main source. The autograph score as well as the first editions of the parts and Dvořák's four-hand piano arrangement were also evaluated. The edition contains a facsimile of twelve discarded measures of the Violin Sonata op. 57, which Dvořák used and developed further in the second movement of the quartet.

- Urtex edition of one of Dvořák's outstanding string quartets
- With a Foreword on the genesis of the quartet (Ger/Cz/Eng) and a Critical Commentary (Eng)
- Includes a facsimile of twelve discarded measures of the Violin Sonata op. 57, which Dvořák used in the 2<sup>nd</sup> movement of the quartet



### Antonín Dvořák: String Quartet No. 11 in C major op. 61

BÄRENREITER URTEXT

Edited by Hartmut Schick

Parts in slipcover

BA11566 · approx. € 18.95  
(replaces Ho1791)

Study score

TP00566 · approx. € 13.50  
(replaces Ho1789)

To appear in December 2023

ISMN 979-0-2601-0944-5



9 790260 109445

BA11566

New Issue Title

ISMN 979-0-2601-0943-8



9 790260 109438

TP00566

New Issue Title

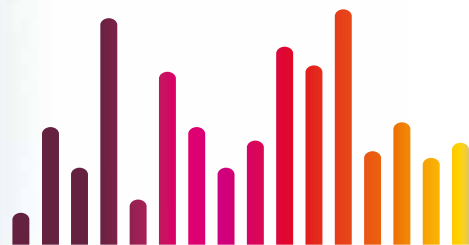


Already published:

NEW  
2023

**Antonín Dvořák**  
**String Quartet No. 12 in F major** op. 96  
“American Quartet”

BA11538 Parts in slipcover € 14.95  
TP00538 Study score € 8.95



## Ludwig van Beethoven: Complete Works for String Quartet

BÄRENREITER URTEXT

Edited by Jonathan Del Mar

4 Study Scores in a Slipcase  
📁 TP00915 · approx. € 99.95

To appear in November 2023



TP00915



TP00934

New Issue Title

## Beethoven's String Quartets

Beethoven was almost thirty years old when he ventured to compose a string quartet for the first time. Could he have been intimidated by the influential models of this young genre of Haydn and Mozart?

When Beethoven completed his six string quartets op. 18 in 1799 – almost exactly one year after Haydn's six quartets op. 76 – he was by no means completing a work of his youth. Nevertheless, they are often called his “early” quartets in order to distinguish them from the “middle quartets” op. 59, op. 74 and op. 95 (1807–1816) as well as the “late” quartets op. 127, op. 130, op. 131, op. 132, op. 135 and the “Große Fuge” op. 133.

This genre occupied Beethoven for the rest of his life – even his last completed composition was a string quartet. His works revolutionised this central chamber music genre, just as his symphonies did for that respective genre: for 200 years, Beethoven's string quartets have been perceived as giants in the realm of string instrument music in terms of quality, musical innovation and influence.

**New:** Now the study score with op. 74 and 95 (TP00918) also includes the “Allegretto” in B minor in a scholarly critical edition. Written by Beethoven in 1817, this miniature for string quartet was only rediscovered in the late 1990s.

### The slipcase includes:

- String Quartets op. 18. TP00916
- String Quartets op. 59. TP00917
- String Quartets op. 74 and 95 with the “Allegretto” in B minor. TP00918
- String Quartets op. 127, op. 130, op. 131, op. 132, op. 135 and the “Große Fuge” op. 133. TP00934

Beethoven's late string quartets are now also available in one study score edition:

## Ludwig van Beethoven: Late String Quartets op. 127, op. 130, op. 131, op. 132, op. 133, op. 135

BÄRENREITER URTEXT

Edited by Jonathan Del Mar

📁 TP00934 · approx. € 59.00 To appear in November 2023



# Beethoven's Complete String Quartets

## Parts · Study Scores · Critical Commentaries



### String Quartets op. 18, 1–6

BA09016	Parts in slipcover	€ 42.95
BA09016-40	Critical Commentary	€ 46.95
TP00916	Study score	€ 32.50

### String Quartets op. 59, 1–3

BA09017	Parts in slipcover	€ 45.95
BA09017-40	Critical Commentary	€ 46.95
TP00917	Study score	€ 26.95

### String Quartets opp. 74, 95 and “Allegretto” in B minor

BA09018	Parts in slipcover	€ 25.95
BA09018-40	Critical Commentary	€ 46.95
TP00918	Study score	€ 17.95

### String Quartet in E-flat major op. 127

BA09029	Parts in slipcover	€ 24.95
BA09029-40	Critical Commentary	€ 43.95
TP00929	Study score	€ 14.95

### String Quartet in B-flat major op. 130

BA09030	Parts in slipcover	€ 21.95
BA09030-40	Critical Commentary	
	(also Große Fuge op. 133)	€ 38.50
TP00930	Study score	€ 11.95

### Große Fuge for String Quartet op. 133

BA09033	Parts in slipcover	€ 12.95
BA09030-40	Critical Commentary	
	(also op. 130)	€ 38.50
TP00933	Study score	€ 11.95

### String Quartet in C-sharp minor op. 131

BA09031	Parts in slipcover	€ 26.95
BA09031-40	Critical Commentary	€ 39.50
TP00931	Study score	€ 15.50

### String Quartet in A minor op. 132

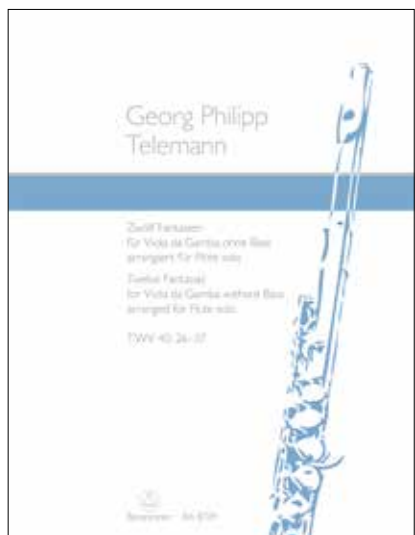
BA09032	Parts in slipcover	€ 27.95
BA09032-40	Critical Commentary	€ 35.95
TP00932	Study score	€ 15.50

### String Quartet in F major op. 135

BA09035	Parts in slipcover	€ 25.95
BA09035-40	Critical Commentary	€ 24.95
TP00935	Study score	€ 13.95

### Late String Quartets opp. 127, 130, 131, 132, 133, 135

TP00934	Study score	approx. € 59.00
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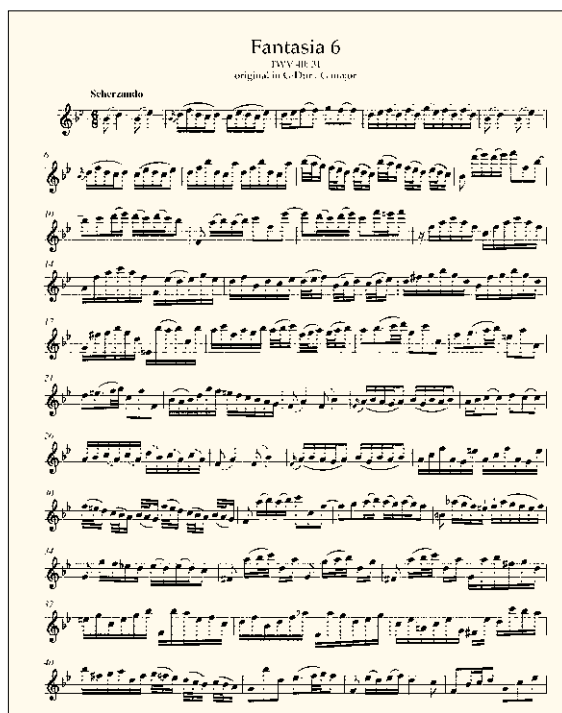
## Fantasias for Flute Solo

### Georg Philipp Telemann: Twelve Fantasias for Viola da Gamba without Bass arranged for Flute solo TWV 40:26–37

Arranged by Leona Röttsch

Playing score  
BA08739 · € 15.95

Already published



Georg Philipp Telemann composed thirty-six fantasias for solo instrument: twelve each for traverse flute, violin, and viola da gamba. While those for flute and violin belong to Telemann's most popular works today, the fantasias for viola da gamba were unknown throughout much of recent history until a copy was rediscovered in 2015.

For this edition, flautist Leona Röttsch arranged the viola da gamba fantasias for solo flute, thereby complementing Telemann's flute fantasias with another set of twelve. Carefully retaining Telemann's tonal language, these viol works were made accessible for the flute by use of transpositions, diminutions, and broken chords.

- Fantasias for viola da gamba discovered in 2015 now arranged for flute
- With mindful consideration of Telemann's tonal language
- Expansion of the Telemann repertoire for flute



BA08739

New Issue Title



100 Celebrating Music



The Bärenreiter editions have grown very close to our hearts since childhood. Above all, the Urtext editions are the absolute musical reference for us. On the one hand, the layout of the notation is always superbly legible, on the other hand, the editions leave suitable space for your own interpretation, while always considering all the sources and always up to date with the latest research.

Warm congratulations,  
dear Bärenreiter!

Your Visions!

VISION STRING QUARTET



100 Celebrating Music



I would like to warmly congratulate Bärenreiter on its anniversary!

Bärenreiter scores have accompanied me all my musical life and I am very happy to be connected to the publisher. As performers, we go in search of the core of the music in every work – critical editions, such as the Bärenreiter Urtext editions, are essential in order to get as close as possible to the composer's intentions.

ANDREAS OTTENSAMER / CLARINETTIST, CONDUCTOR



100 Celebrating Music



Since the very beginning of our career in 1991 and throughout, Bärenreiter scores have been a guide and a companion, with which we have shared endless hours of hard work, stern discussions but on top of all, magical discoveries. It is truly difficult to summarise forty wonderful years of collaboration with your edition.

I wish to quote our dear professor Siegmund Nissel, second violin of the Amadeus Quartet, teaching us a Mozart quartet: "You have the chance to have the true score, a chance that we didn't have, so play what Mozart wanted, even if it's different from what we played with the information we had."

QUATUOR DANIEL



100 Celebrating Music



Bärenreiter has accompanied me since my very early musical years. It has always been of the utmost importance to me to play from a music score that I can trust. I couldn't imagine a more truthful publisher to do so.

CRISTINA GÓMEZ GODOY / OBOIST

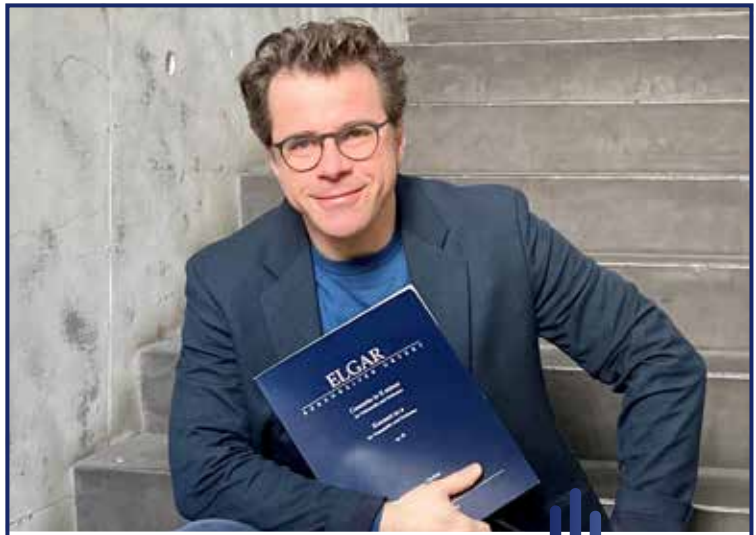


100 Celebrating Music

As a professional conductor over sixty years I have found Bärenreiter Urtext scores to be indispensable in terms of scholarship, and always beautifully edited and presented whether it be works by Bach, Mozart, Beethoven, Schubert, Dvořák or Elgar, all of which I have used in performances and recordings.

Bärenreiter is the gold standard.

SIR JOHN ELIOT GARDINER / CONDUCTOR



100 Celebrating Music

I cannot remember my very first encounter with a Bärenreiter edition because I feel that I have lived with them forever. It was probably Mozart. Making my way as a professional conductor, Bärenreiter editions were definitely the ones I used most, especially the works of Dvořák and later those of Beethoven. In those cases where the publishing house prepares Urtext editions from scratch, the Bärenreiter scores are indispensable today, and I am very grateful for their quality. My latest encounter with Bärenreiter's beautiful scores was studying and conducting Janáček's Osud (Fate) and the Glagolitic Mass in the edition prepared by Jiří Zahrádka.

JAKUB HRŮŠA / CONDUCTOR



100 Celebrating Music

It is easily viewed by many, including myself at a young age, that your music scores are the authoritative and final forms that no one can touch, but most impressively, they are constantly examined and updated based on the most current research and findings.

This jubilee commemorates the celebration of masterpieces created by artistic geniuses and is equally an opportunity to recognize and appreciate the expertise of all individuals who have made such valuable contributions to the world of music and have ensured their works are available to us all to enjoy and cherish.

YUTAKA SADO / CONDUCTOR



100 Celebrating Music

I purchase Bärenreiter whenever a score is available in this edition. Bärenreiter's work is consistent, reliable, and high-quality, with a thoughtful and careful Urtext approach. I particularly appreciate that editorial vs. original markings are clearly differentiated and minute differences in articulation are always noted.

LIDIYA YANKOVSKAYA / CONDUCTOR





100 Celebrating Music



The name Bärenreiter has been synonymous with the highest quality for as long as I can remember. The finest scholars edit the music and write always helpful introductions. The critical commentaries are often works of art in themselves. Even the physical appearance of the printed page and practical considerations (how thoughtfully placed page turns can help a performance!) are exemplary.

ANDREW MANZE / VIOLINIST, CONDUCTOR



100 Celebrating Music



Bärenreiter is a publishing house with a truly individual character. Managed by, employing, and catering to musical idealists, Bärenreiter has carved out a very special niche in its first 100 years.

I am very proud to be associated with the edition of the Beethoven piano/cello works. May the next 100 years be equally glorious!

STEVEN ISSERLIS / CELLIST



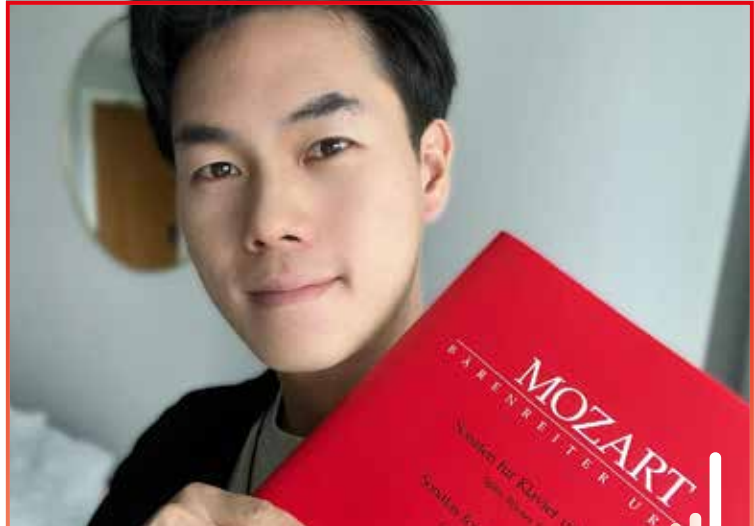
100 Celebrating Music



Growing up in the 90s in Taiwan, I didn't have much knowledge about the importance of music score selection. It was only when I entered the Curtis Institute of Music that I learned about different editions and the existence of urtext.

Ever since then, I always look for the Bärenreiter edition when I perform works by Bach, Mozart, Schubert, Brahms, etc. Recently, I finished learning the complete Bärenreiter edition of the Beethoven Sonatas for Piano and Violin, which is and will be my only choice for masterpieces like these.

RICHARD LIN / VIOLINIST

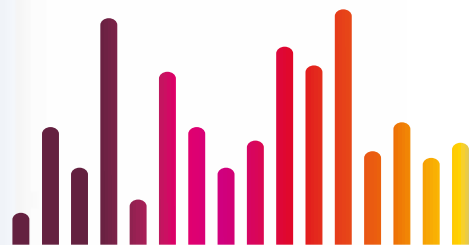


100 Celebrating Music



I associate Bärenreiter as being the most honest and direct interpreter of some of classical music's greatest compositions. This is truly important in order to dive deeply into developing a unique interpretation as we need to understand the original intentions of the composer. With Bärenreiter, they always translate the most direct version of the manuscript.

TIMOTHY CHOOI / VIOLINIST



## Jubilee Editions at Jubilee Prices

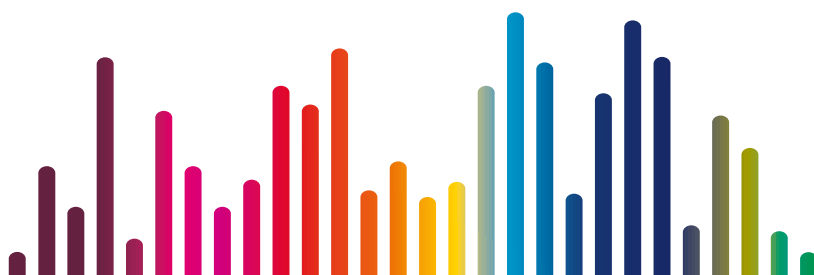


Bärenreiter celebrates its 100<sup>th</sup> birthday.

For the duration of our anniversary year we are presenting you with 19 jubilee editions. These include bestsellers from our catalogue which we are offering at greatly reduced prices as well as new titles with much-loved pieces from collections or movements from more extensive works that belong to the key repertoire of classical music.

Our gift to musicians, music lovers and Bärenreiter fans.

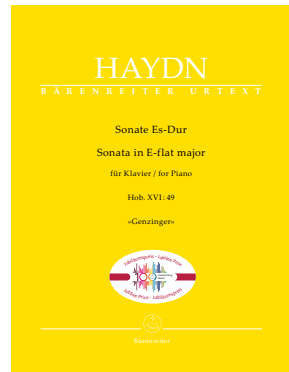
The prices are valid until **17 June 2024** or as long as stocks last.





**Johann Sebastian Bach:**  
Notebook for Anna  
Magdalena Bach, 1725

BÄRENREITER URTEXT  
☞ BAO5242 · € 4.95  
(reduced from € 15.50)

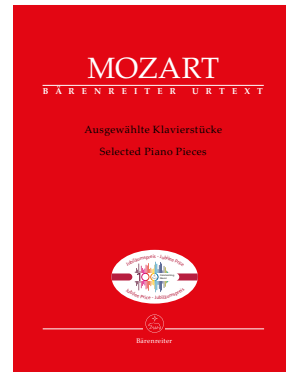


**Joseph Haydn:**  
Sonata in E-flat major  
Hob. XVI:49 "Genzinger"

BÄRENREITER URTEXT  
☞ BAO8639 · € 2.95



New Issue Title

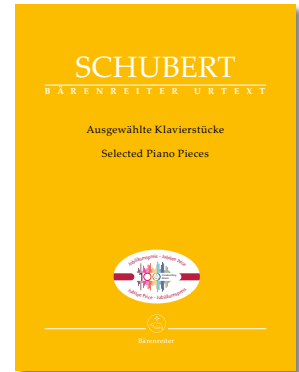


**Wolfgang Amadeus Mozart:**  
Selected Piano Pieces

BÄRENREITER URTEXT  
☞ BAO8644 · € 2.95



New Issue Title



**Franz Schubert:**  
Selected Piano Pieces

BÄRENREITER URTEXT  
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New Issue Title



**Robert Schumann:**  
Selected Piano Pieces

BÄRENREITER URTEXT  
☞ BAO8640 · € 2.95



New Issue Title

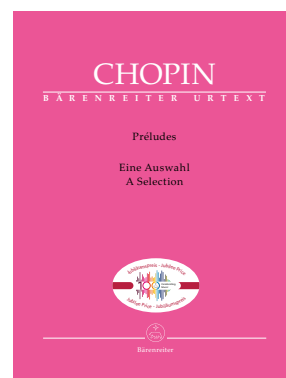


**Johannes Brahms:**  
Selected Piano Pieces

BÄRENREITER URTEXT  
☞ BAO8645 · € 2.95



New Issue Title

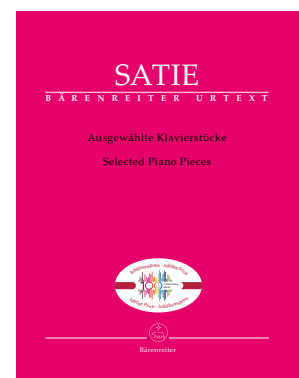


**Frédéric Chopin:**  
Préludes. A Selection

BÄRENREITER URTEXT  
☞ BAO8643 · € 2.95



New Issue Title



**Erik Satie:**  
Selected Piano Pieces

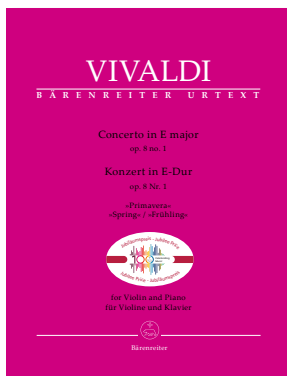
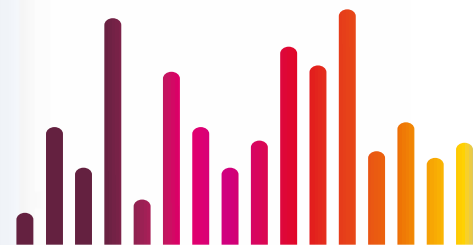
BÄRENREITER URTEXT  
☞ BAO8642 · € 2.95



New Issue Title



# Jubilee Editions Strings



**Antonio Vivaldi:**  
Concerto in E major op. 8  
No. 1 "Spring"  
for Violin and Piano

BÄRENREITER URTEXT

BA08646 · € 3.50



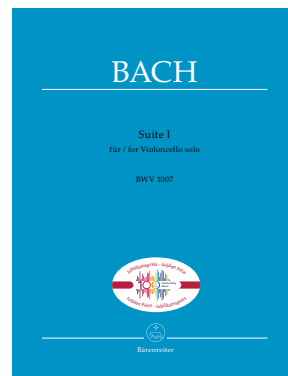
New Issue Title



**Wolfgang Amadeus Mozart:**  
Konzert in G  
für Violine und Orchester  
No. 3  
Konzerto in G major  
for Violin and Orchestra  
No. 3  
KV 216  
Klavierauszug / Piano Reduction

BÄRENREITER URTEXT

BA04865-90 · € 4.95  
(reduced from € 16.95)



**Johann Sebastian Bach:**  
Suite I  
für / for Violoncello solo  
BWV 1007  
Ed. A. Wenzinger

BA08647 · € 2.95



New Issue Title



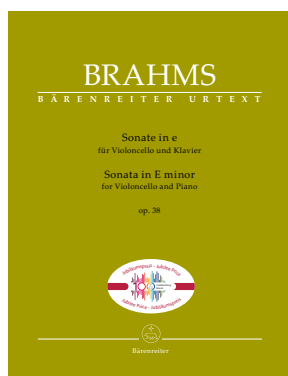
**Ludwig van Beethoven:**  
Sonata in A  
für Klavier und Violoncello  
Sonata in A major  
for Pianoforte and Violoncello  
op. 69

BÄRENREITER URTEXT

BA08637 · € 5.50



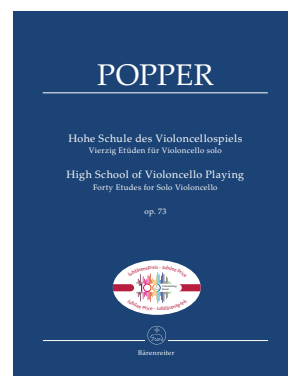
New Issue Title



**Johannes Brahms:**  
Sonata in e  
für Violoncello und Klavier  
Sonata in E minor  
für Violoncello und Piano  
op. 38

BÄRENREITER URTEXT

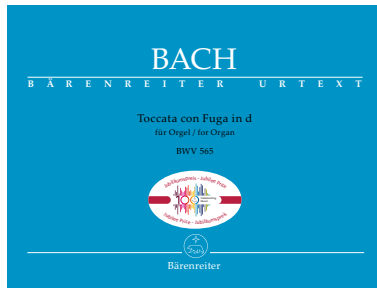
BA09429 · € 4.95  
(reduced from € 16.50)



**David Popper:**  
Hohe Schule des Violoncellospiels  
Vierzig Etüden für Violoncello solo  
High School of Violoncello Playing  
Forty Etudes for Solo Violoncello  
op. 73

BA06978 · € 7.50  
(reduced from € 26.95)



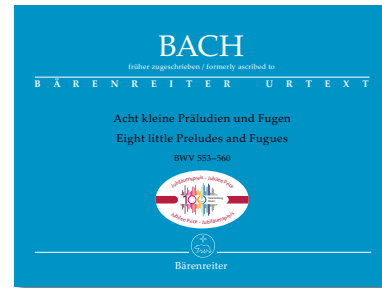


**Johann Sebastian Bach:**  
Tocatta con Fuga in D minor  
for Organ BWV 565

BÄRENREITER URTEXT  
BA08638 · € 2.50

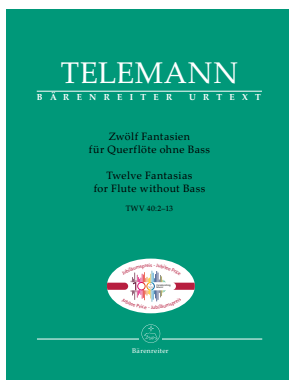


New Issue Title



**Johann Sebastian Bach:**  
(attributed to)  
Eight little Preludes and Fugues  
BWV 553–560 for Organ

BÄRENREITER URTEXT  
BA06497 · € 4.95  
(reduced from € 15.50)



**Georg Philipp Telemann:**  
Twelve Fantasias  
for Flute without Bass  
TWV 40:2–13

BÄRENREITER URTEXT  
BA02971 · € 2.95  
(reduced from € 14.50)

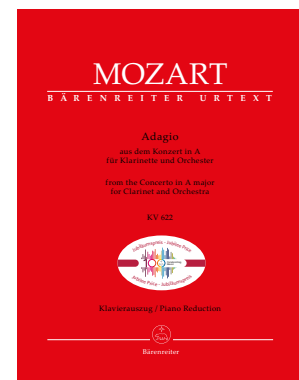


**George Frideric Handel:**  
Sonata in C major for Flute  
and Basso continuo  
HWV 365

BÄRENREITER URTEXT  
BA08648 · € 2.95



New Issue Title



**Wolfgang Amadeus Mozart:**  
Adagio from the Concerto  
in A major for Clarinet and  
Orchestra K. 622  
Piano reduction

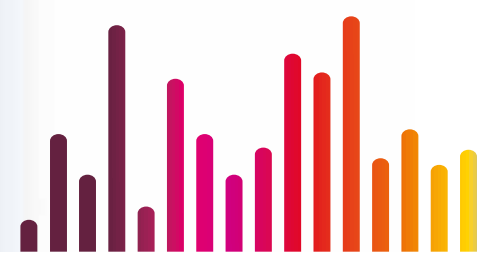
BÄRENREITER URTEXT  
BA08649 · € 2.50



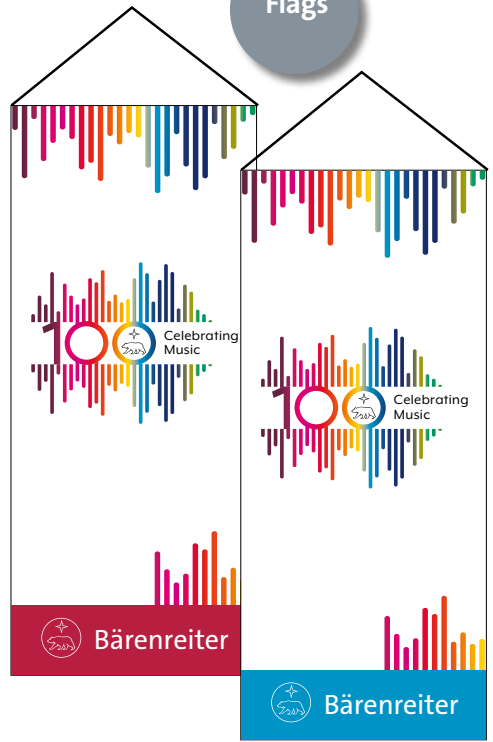
New Issue Title



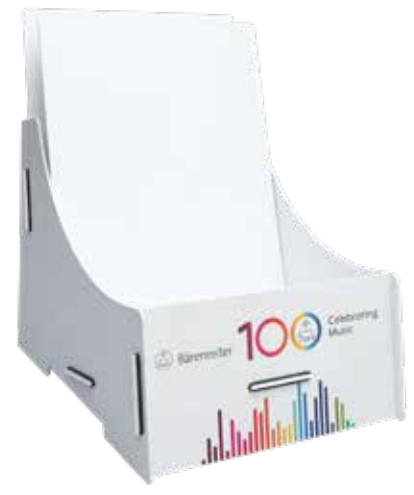
# Display Material and ...



Flags



Counter Display



Paper Bag



Hanging Mobile



## Flags

Synthetic, opaque, 210g/m<sup>2</sup>; 50 cm x 130 cm; with a hanging cord

- SPA00564 Colour: red **gratis**
- SPA00565 Colour: blue **gratis**

## Counter Display

Wood-based material, 38 cm x 26.5 cm x 26 cm (HxWxD), white with four-colour imprint on the front panel

- SPA00566 **gratis**  
Ask for dealer offer

## Paper Bag

40 cm x 35 cm x 5 cm (WxHxD), white with four-colour imprint and gloss lamination, with a grip hole

- SPA00560 € 1.50
- Minimum order quantity: 50 bags

## Hanging Mobile

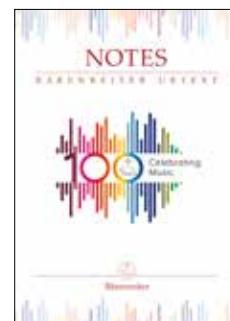
Hanging mobile in three parts, format of the upper largest element: rectangle W/H: 42 cm x 29.7 cm

- SPA00563 **gratis**  
Ask for dealer offer

Pencils



Tote Bags



Notes

Post-it Sets



Mug



## Mug

Porcelain, printed outside and inside on mug bottom  
340 ml capacity

SPA0055 € 10.00

## Tote Bags

Recycled PET 46 cm x 42 cm x 12 cm (HxWxD);  
can be folded (12 cm x 10 cm) and stowed in  
a small sewn-in pouch, washable

SPA0058 Colour: red € 6.50

SPA0059 Colour: blue € 6.50

## Pencils

Single pencils € 1.50 (net price)

SPA00561 Colour: red

SPA00562 Colour: blue

Set of 100 pencils € 100.00 (retail price)

SPA00570 Colours: red and blue mixed

## Post-it Sets

Post-its in a hard cover set; two post-it pads and  
PET index tabs;

set size (when closed): 7.8 cm x 10.5 cm (WxH)

SPA00556 Colour: red € 1.50

SPA00557 Colour: blue € 1.50

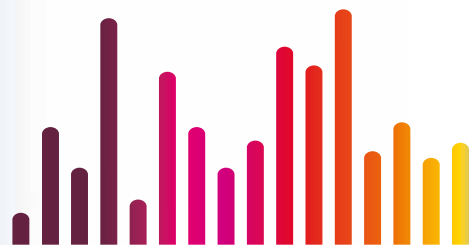
## Bärenreiter "Jubilee" Notes

Format: A6, 32 pages, stapled binding,  
left page: musical staves, right page: writing lines,  
paper quality matches that of the Bärenreiter Urtext  
editions

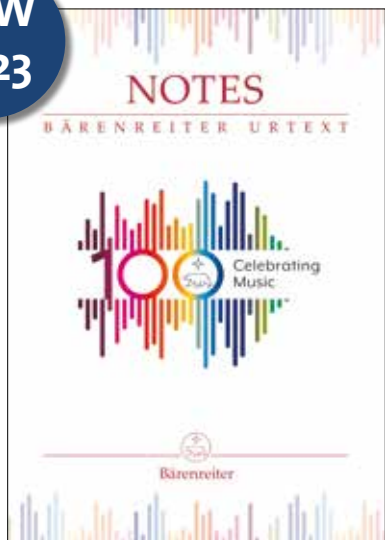
BA08100-39 € 0.95

Minimum order quantity: 10 copies

All prices are retail prices unless otherwise stated.



**NEW  
2023**



## Bärenreiter Notes

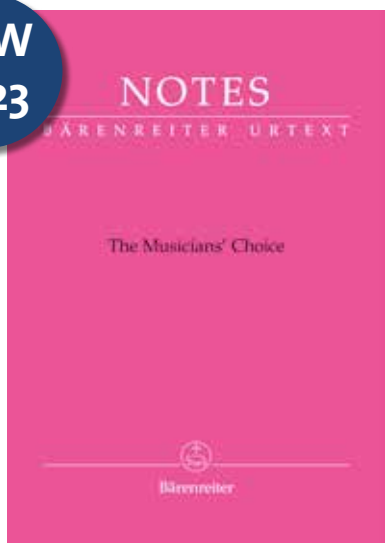
- A student lesson book
- A general notebook
- A gift

Format: A6 · 32 pages · stapled binding  
left page: musical staves, right page: writing lines

### Bärenreiter "Jubilee" Notes

📄 BA08100-39 · € 0.95  
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To appear in June 2023

**NEW  
2023**



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BA08100-39

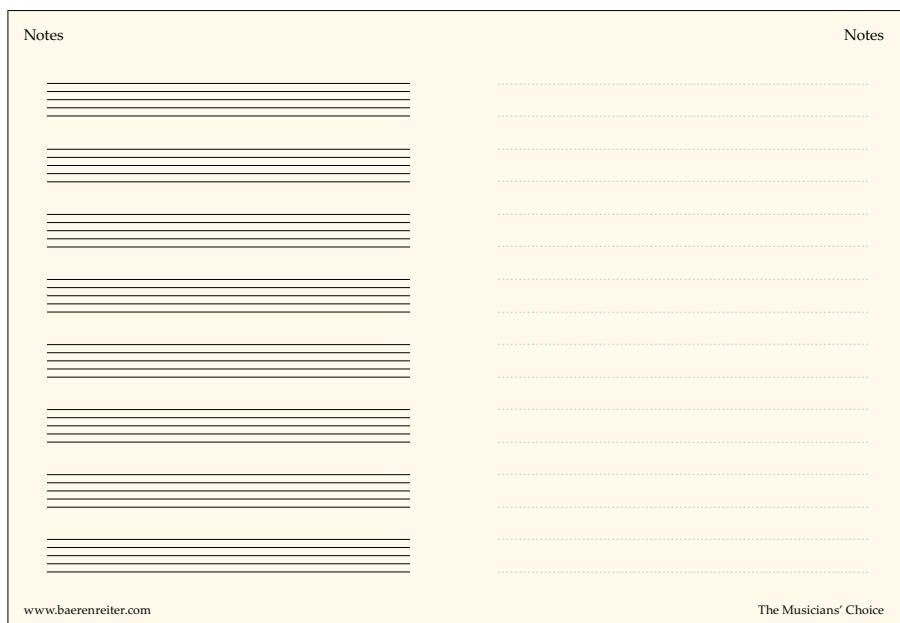
New Issue Title

ISBN 979-0-006-57739-2



BA08100-37

New Issue Title







## Opera or Oratorio?

Music example from: BA04025-01 · Full score

The composition “Semele”, which premiered in February 1744, does not correspond to the genre criteria of either opera or oratorio and thus belongs to a number of significant works by Handel that elude clear classification. The editor of this edition calls the work a “musical drama in three acts”. The secular material is borrowed from Greek mythology. Semele, Zeus’ lover – as always on such occasions in a transformed appearance – arouses the jealousy of Zeus’ wife Hera and ultimately dies. Although Handel himself only performed it in concertante form, the work lends itself to staged performances, which is how it was performed time and again from the 20<sup>th</sup> century onwards.

This vocal score is based on the Urtext of the “Halle Handel Edition” (Volume I/19.1, BA04025-01). In consideration of a complex source situation, the three surviving versions of the work that were performed during Handel’s lifetime are presented here for the first time. Alternative movements of the early version as well as of the version performed at the end of 1744 can be found in the appendix.

- Based on the Urtext of the “Halle Handel Edition”
- Bilingual Foreword (Ger/Eng)
- Includes the version of the premiere as well as two further performable versions
- Practical, easy-to-play piano reduction



### George Frideric Handel: Semele

#### Musical Drama in Three Acts HWV 58

for Soloists (SSAAATTBB), Choir (SATB) and Orchestra

BÄRENREITER URTEXT

Edited by Mark Risinger

Vocal score (Eng) with a piano reduction by Andreas Köhs

BA04025-90 · approx. € 49.95

Performance material available on hire

To appear in December 2023

ISMN 979-0-006-56905-2



9 790006 569052

New Issue Title

BA04025-90



## Differentiated Notation of Articulation



### Franz Schubert: Mass in E-flat major D 950

for Soloists (SATTB), Choir (SATB)  
and Orchestra

BÄRENREITER URTEXT

Edited by Rudolf Faber

📖 Full score BA05576 · approx. € 95.00

Wind set BA05576-65 · approx. € 78.00

Violin I BA05576-74 · approx. € 7.95

Violin II BA05576-75 · approx. € 7.95

Viola BA05576-79 · approx. € 7.95

Violoncello BA05576-82 · approx. € 7.95

Double bass BA05576-86 · approx. € 7.95

To appear in August 2023

During the last summer of his life, Franz Schubert completed the Mass in E-flat D 950. The occasion for the composition of this Missa solemnis cannot be clarified with certainty. Schubert did not live to see the premiere of his sixth mass, which was first performed posthumously in 1829 under the baton of his brother Ferdinand.

Among other things, the editor has paid particular attention to the articulation. In order to be able to present Schubert's differentiated use of accents in the edition, a new symbol has been introduced: an accent which is flexible with regard to its length, thus making it possible to precisely visualize its compositionally intended duration.

This performance material is based on the respective volume of the "New Schubert Edition" published in 2022 (BA05576-01) and thus corresponds to the latest state of research.

ISBN 979-0-006-57595-4



Full score BA05576

- Urtex edition based on the "New Schubert Edition"
- Bilingual Foreword (Ger/Eng)
- Precise reproduction of Schubert's differentiated articulation markings
- Practical, easy-to-play piano reduction



## Franz Schubert: Mass in E-flat major D 950

for Soloists (SATTB), Choir (SATB)  
and Orchestra

BÄRENREITER URTEXT

Edited by Rudolf Faber

Vocal score (Lat) with a piano reduction  
by Andreas Köhs

📄 BA05576-90 · approx. € 13,50

Choral score (Lat)

📄 BA05576-91 · approx. € 9,95

Minimum order quantity: 10 copies

To appear in August 2023

Further Urtext editions of Schubert's masses:

### Mass in F major D 105

BA05624-05 Full score € 73.00

BA05624-90 Vocal score (Lat) € 15.95

BA05624-91 Choral score € 7.75

### Mass in B-flat major D 324 – op. post. 141

BA05621 Full score € 59.00

BA05621-90 Vocal score (Lat) € 13.95

BA05621-91 Choral score € 5.95

### Mass in C major D 452 – op. 48

BA05622 Full score € 35.95

BA05622-90 Vocal score (Lat) € 13.95

BA05622-91 Choral score € 7.50

### Mass in A-flat major (Second version) D 678

BA05623 Full score € 73.00

BA05623-90 Vocal score (Lat) € 15.50

### German Mass D 872

BA07599 Full score € 24.95

BA07599-90 Vocal score (Ger) € 8.25

BA07599-91 Choral score € 3.75



9 790006 575961

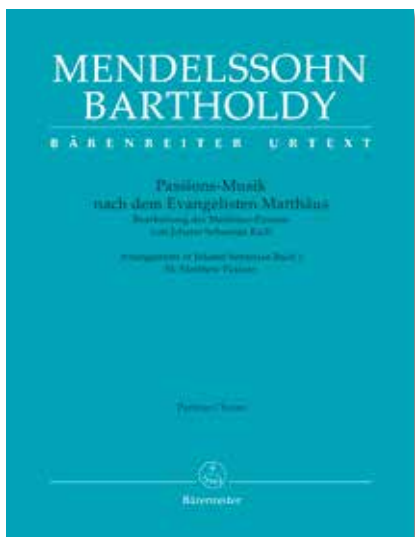
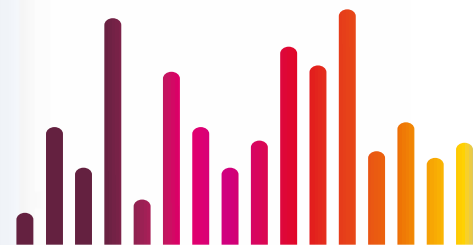
BA05576-90

New Issue Title



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BA05576-91



## Mendelssohn's View ...



### Felix Mendelssohn Bartholdy: Passion Music after the Evangelist Matthew

for Coro I and Coro II,  
each with Soloists (SATB),  
Choir (SATB) and Orchestra

BÄRENREITER URTEXT

Arrangement of Johann Sebastian  
Bach's St. Matthew Passion

Edited by Malcolm Bruno and  
Caroline Ritchie

Full score  
📄 BA11308 · approx. € 89.00

Performance material  
available on hire

To appear in November 2023

It is hard to imagine today that the music of J. S. Bach fell into oblivion for about half a century after the composer's death. His successors at the Thomaskirche preferred simpler homophonic compositions, and by the beginning of the 19<sup>th</sup> century his music served only as a subject of academic study. The composer and teacher Carl Friedrich Zelter greatly appreciated Bach's contrapuntal artistry and passed it on to his pupil Felix Mendelssohn who, by the age of twelve, had become a master of the art of the fugue. Two years later, the young Felix was to receive his most valuable gift, a hand-copied score of Bach's St. Matthew Passion. With Zelter at his side, he gave the first performance (since Bach's death) in 1829 with musicians from the Berlin Singakademie.

It was an ambitious undertaking, not only because of the complexity of Bach's music, but also because of the unfamiliarity by that time with Baroque performance practice (size of instrumentation, Baroque instruments, ornamentation, etc.).

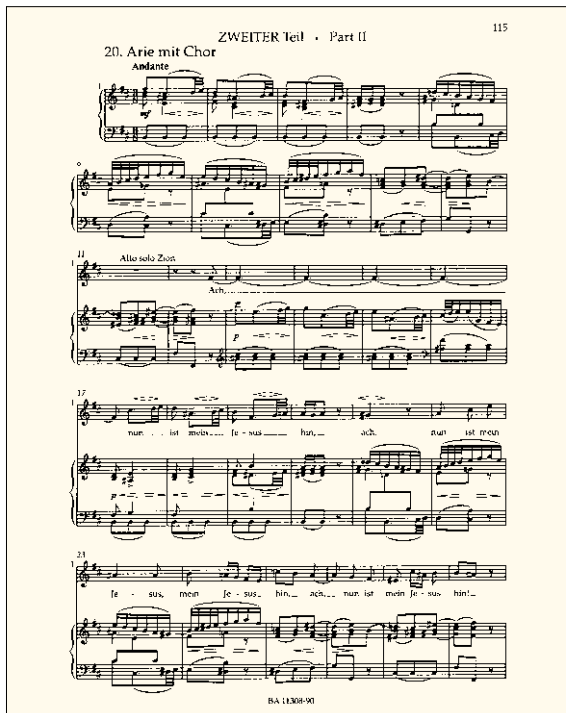
Twelve years passed before Mendelssohn made another attempt to perform the "Great Passion Music" as he called it – this time as part of a Bach series in Leipzig's Thomaskirche. For this performance, he reinstated a number of arias that he had deleted in 1829 and revised the secco recitatives so that no keyboard instrument was required. This 1841 version still followed a shorter conception of the work and comprised about two-thirds of the original, roughly the same size as the St. John Passion. What Mendelssohn left behind when he died a few years later must be seen as a "version in progress" on which he had certainly intended to continue working.



BA11308

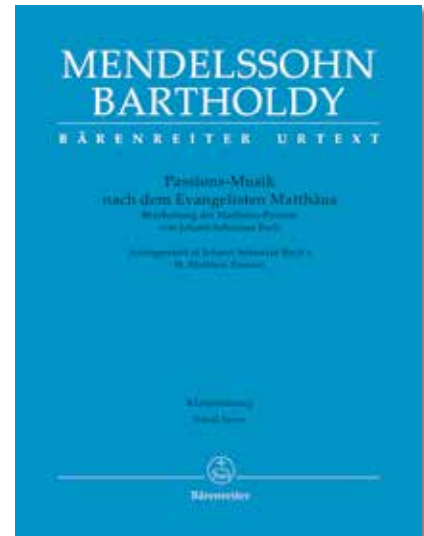


## ... on Bach's St. Matthew Passion



The new Bärenreiter edition returns to Mendelssohn's unique vision of Bach's masterpiece. By bringing together what Mendelssohn had sketched and including supplements to certain parts by the editor, the work is now presented in its reduced form, with the revised part for the Evangelist (in the secco recitatives with orchestral accompaniment), with clarinets replacing the oboe d'amore, and with a suggestion for the missing continuo part (which had been begun for the Thomaskirche organ but remained unfinished or was lost). The new edition shows not only Mendelssohn's imaginative reinterpretation of the original, but also the versatility of Bach's music in his hands. In an age in which Bach is played almost exclusively by Baroque ensembles, it allows them the opportunity to perform one of Bach's greatest works from a 19<sup>th</sup> century perspective.

- Foreword in two languages (Eng/Ger)
- Detailed Critical Commentary (Eng)
- Practical, manageable piano reduction



### Felix Mendelssohn Bartholdy: Passion Music after the Evangelist Matthew

for Coro I and Coro II,  
each with Soloists (SATB),  
Choir (SATB) and Orchestra

BÄRENREITER URTEXT

Arrangement of Johann Sebastian Bach's St. Matthew Passion

Edited by Malcolm Bruno and Caroline Ritchie

Vocal score (Ger) with a piano reduction by Klaus Winkler

BA11308-90 · approx. € 32.95

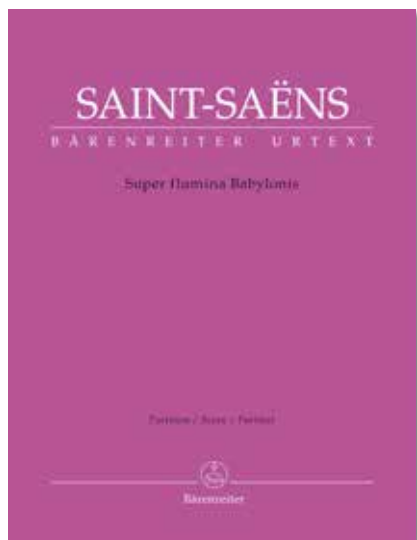
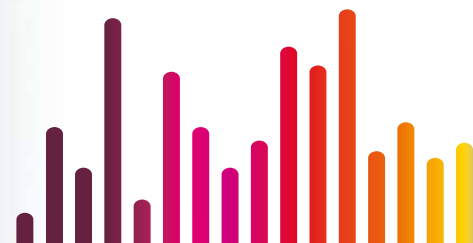
To appear in November 2023

ISMN 979-0-006-57467-4



New Issue Title

BA11308-90



## A Special Sound Experience ...



### Camille Saint-Saëns: Super flumina Babylonis

for Soprano solo, Choir (SATB), Saxophone Quartet, String Orchestra and Organ

BÄRENREITER URTEXT

Edited by Christina M. Stahl

Full score

BA11305 · approx. € 24.95

Vocal score (Lat)

BA11305-90 · approx. € 7.95

Wind set (incl. Organ)

BA11305-65 · approx. € 25.75

Violin I BA11305-74 · approx. € 3.95

Violin II BA11305-75 · approx. € 3.95

Viola BA11305-79 · approx. € 3.95

Violoncello BA11305-82 · approx. € 3.95

Double bass BA11305-85 · approx. € 3.95

To appear in July 2023

ISMN 979-0-006-56703-4



9 790006 567034

BA11305-90

New Issue Title

ISMN 979-0-006-56702-7



9 790006 567027

BA11305

New Issue Title

Saint-Saëns lived up to his reputation as an innovative composer by exploring the use of the saxophone family in sacred music just a few years after the invention of these instruments. The successful combination of voice and saxophone creates a special sound experience.

- **First edition**
- **Urtext edition of the first composition in music history with saxophone quartet**
- **With valuable notes on performance practice, in particular on the Gallican pronunciation of the Latin text**

Psalm 137 “Super flumina Babylonis”, also known as “By the rivers of Babylon”, was an inspiration for many composers including Camille Saint-Saëns. He repeatedly occupied himself with his psalm motet for solo soprano, mixed choir, saxophone quartet, string orchestra and organ, originally composed in 1854. Two of the four versions – the first version in Latin and a much later version in English for alto solo, SATB choir and piano – are now available for the first time in Urtext performing editions taking a meticulous account of all the sources.



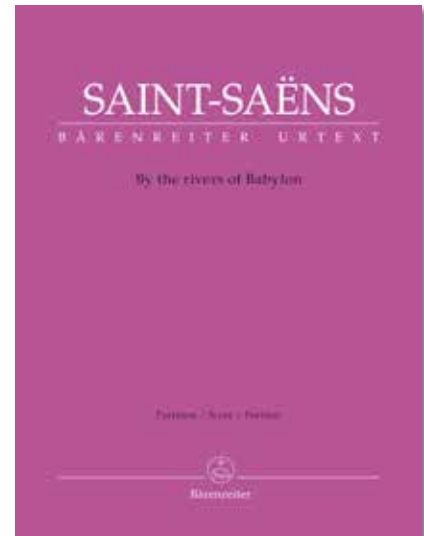
## ... also for Smaller Ensembles

**By the rivers of Babylon**

*Moderato, mesto* Camille Saint-Saëns

BA 11309

- First edition
- Well manageable scoring
- Saint-Saëns' arrangement of his work "Super flumina Babylonis" for a smaller ensemble with English text



### Camille Saint-Saëns: By the rivers of Babylon

for Alto solo, Choir (SATB) and Piano

BÄRENREITER URTEXT

Edited by Christina M. Stahl

Full score

BA11309 · approx. € 19.95

Choral score (Eng)

BA11309-91 · approx. € 4.95

Minimum order quantity: 10 copies

To appear in July 2023

ISMN 979-0-006-57770-5



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New Issue Title

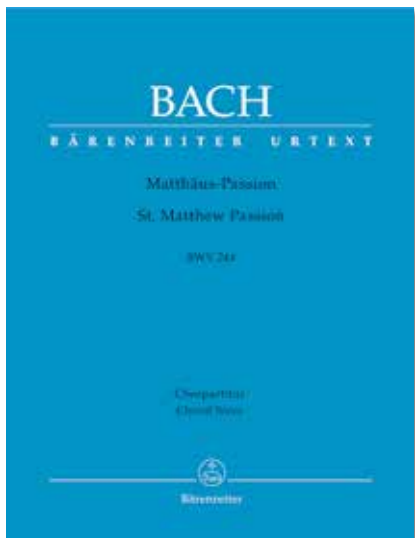
BA11309

ISMN 979-0-006-56918-2



9 790006 569182

BA11309-91



## Choral Score for the St. Matthew Passion

### Johann Sebastian Bach: St. Matthew Passion BWV 244

BÄRENREITER URTEXT

Edited by Alfred Dürr using  
preparatory work by Max Schneider

Choral score (Ger/Eng)  
BA05038-91 · approx. € 9.95  
Minimum order quantity:  
10 copies

To appear in December 2023



With the publication of this choral score the performance material for Johann Sebastian Bach's St. Matthew Passion is now complete.

- The complete performance material now supplemented by the choral score
- Based on the Urtext of the "New Bach Edition"
- Vocal parts with German and English texts

The "St. Matthew Passion" vocal score will continue to be available:



9 790006 574285

BA05038-91



Johann Sebastian Bach  
St. Matthew Passion BWV 244  
BA05038-90 · € 17.50



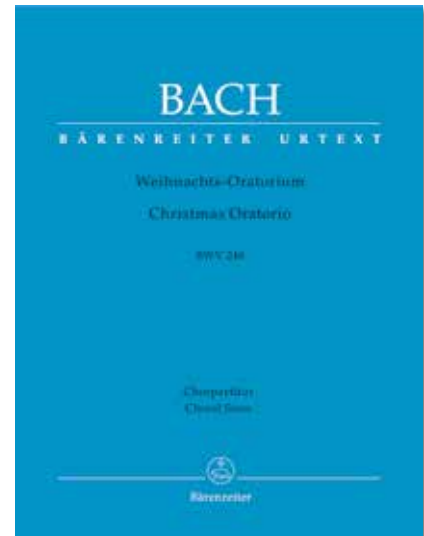


# Choral Score for the Christmas Oratorio

Chorpartitur / Choral score  
**Weihnachts-Oratorium • Christmas Oratorio**  
 I. Teil • Part I  
 Am 1. Weihnachtstag • Christmas Day  
 Jauchzet, frohlocket, auf, preiset die Tage  
 Shout ye exultant this Day of Salvation  
 Johann Sebastian Bach

1. Coro

BAO5014



## Johann Sebastian Bach: Christmas Oratorio BWV 248

BÄRENREITER URTEXT

Edited by Walter Blankenburg  
and Alfred Dürr

Choral score (Ger/Eng)  
 BAO5014-91 · approx. € 10.50  
 Minimum order quantity:  
 10 copies

To appear in July 2023

With the publication of this choral score the performance material for this central work by Johann Sebastian Bach is now complete.

- The complete performance material now supplemented by the choral score
- Based on the Urtext of the “New Bach Edition”
- Vocal parts with German and English texts

The “Christmas Oratorio” vocal score will continue to be available:



Johann Sebastian Bach  
 Christmas Oratorio BWV 248  
 BAO5014-90 · € 15.95

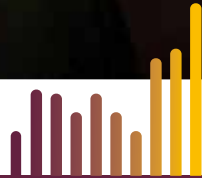
ISBN 979-0-006-57464-3



BAO5014-91



100 Celebrating Music

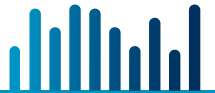


I still remember that I encountered Bärenreiter at the Music Shanghai Exhibition 2004. The magnificent Urtext scores were exhibited on the bookshelf. I knew that these perfectly edited and printed vocal scores are like music bibles to me. It was the time that nobody would really care about a real decent edition in China. I told my schoolmates, "If you learn the notes from this, then you will sing differently." And then I had my first Bärenreiter Urtext edition of "Don Giovanni" which helped me to win my very first competition.

SHENYANG / BASS-BARITONE



100 Celebrating Music



Bärenreiter Urtext editions have been absolutely indispensable resources for me throughout my career. I always relied on Bärenreiter Mozart editions when I was performing these roles – as well as the complete Schubert when I was studying in Germany. The scholarly research that goes into these editions instills confidence in the artist – not only to be sure of performance practice, but also that the score we are using fully represents the composers' wishes.

RENÉE FLEMING / SOPRANO



100 Celebrating Music



As a young student in New York I recall purchasing my first Bärenreiter score, Mozart's Le nozze di Figaro, a gift into the future! Soon after on Christmas day, opening my sister's gift, out came that famous blue book, Händel's Alcina. I screamed for joy. These two scores were the defining moments in my career when I performed the roles of Alcina and Susanna at Opéra de Paris. For me Bärenreiter symbolizes reliability and accuracy which allows me to approach projects with great confidence. I'm proud to be a Bärenreiter Ambassador.

JEANINE DE BIQUE / SOPRANO



100 Celebrating Music



"Which edition is the best?" This is always the question that precedes my answer, "Bärenreiter Urtext", when people ask me about editions of works by the German speaking composers. My first ever experience with a Bärenreiter score was in my preparation of Mozart's Le nozze di Figaro, when I was a college student. I felt so proud to pull out my big blue book, and it's been with me for over 20 years. I have built up quite a collection of Händel and Mozart scores in particular, and love everything about the details, the notes and prefaces, and the appendixes that are always included in Urtext editions. I'm proud to be a Jubilee Ambassador to this amazing publisher, and hope they enjoy another 100 years of love from musicians the world around!

LISETTE OROPESA / SOPRANO



# Verismo Drama Full of Jealousy



The music drama “Pagliacci”, in which the aging fairground actor Canio learns that his young wife is cheating on him and he can no longer distinguish between theatre and reality due to jealousy, was Leoncavallo’s greatest success and at the same time a manifesto for verismo.

This vocal score, based on the new edition of the full score by Andreas Giger (BA07648-01), presents the work both in the early one-act version without the prologue and intermezzo as well as in the final two-act version with the prologue and intermezzo.

- Urtext edition based on the full score published within the series “Masterpieces of Italian Opera” (BA07648-01)
- With a singable German translation
- Extensive Foreword (Eng/Ital/Ger)
- Practical, well manageable piano reduction



## Ruggiero Leoncavallo: Pagliacci

Opera in due atti (versione finale) ·  
in un atto (versione originale)  
Opera in two acts (final version) ·  
in one act (original version)

Libretto by Ruggiero Leoncavallo

BÄRENREITER URTEXT

Edited by Andreas Giger

Vocal score (Ital/Ger) with a piano  
reduction by Karl-Heinz Müller  
German translation by Peter Brenner  
BA07648-90 · approx. € 49.95

Performance material  
available on hire

To appear in September 2023



New Issue Title

BA07648-90



## Tragedy and Comedy United

The opera “Dido and Aeneas”, a recount of the well-known story from Book IV of Virgil’s “Aeneid”, has established itself as a favourite with the public. This is due to the skill of composer Henry Purcell and his librettist Nahum Tate, who combined an overriding tragic theme with masterfully inserted comic episodes.

Long believed to have been conceived in 1689 for a performance at a “School for Young Gentlewomen”, scholars have debated the origins of “Dido” in recent decades, a process hampered by the lack of early musical sources. This edition addresses these challenges and evaluates the earliest sources that reproduce the opera in its surviving form. Surprisingly, these date from the 1770s and 80s, some ninety years after the work was written. Three key manuscripts – now held at the Bodleian Library in Oxford (UK), at Tatton Park Library which is a National Trust property near Manchester (UK), and at the Wakayama Prefectural Library (Japan) – were all copied from the same original, most likely a handwritten score from 1704 which reappeared in the early 1770s, only to disappear again.

This is the first “Dido” edition based on the Tatton Park manuscript as the main source. It was produced during the second half of the 18<sup>th</sup> century by Philip Hayes, one of England’s most prominent musicians. He was known in musicology for his meticulous copies of Purcell’s music, often from the autograph manuscripts. The Bodleian and Wakayama manuscripts are presented in a new light and their role in this edition has been reassessed accordingly.

- **Urtext edition based for the first time on the Tatton Park manuscript as the main source**
- **Informative Foreword (Eng/Ger) on the genesis, transmission, reception and performance practice**
- **Complete facsimile reproduction of the Chelsea libretto**

### Henry Purcell: Dido and Aeneas

Libretto by Nahum Tate

BÄRENREITER URTEXT

Edited by Robert Shay

Full score  
BA08744 · € 24.95

Already published

Performance material  
available on hire



BA08744

New Issue Title



# An Immortal Story

SONG  
[Quick]  
BLINDIA 44

Haste, haste to town, haste, haste, haste, haste, haste to town, haste, haste, haste, haste, this open field No  
fast flow

shelter, this open field No shelter from the storm, the storm can yield Haste haste,

Haste, haste to town, haste, haste, So town, haste, haste, haste haste, haste, haste

CHORUS

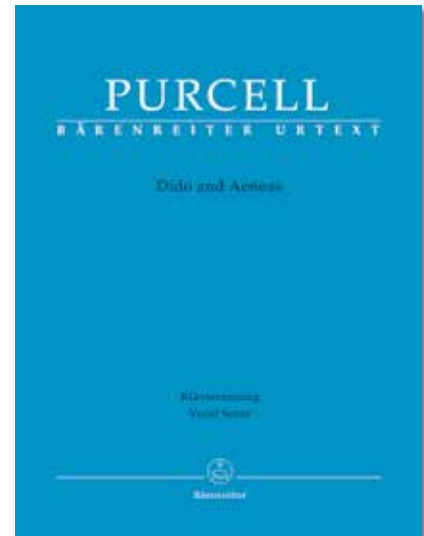
U10  
Va  
Ba

62  
9  
SONG  
Ariad I  
Ariad II  
Ariad  
pp  
pp  
pp

When I am laid, am laid in earth, may my wings create No tomb for me, inscribe in the lowest

When I am laid, am laid in earth, may my wings create No tomb for me

Music examples from the full score



## Henry Purcell: Dido and Aeneas

BÄRENREITER URTEXT

Edited by Robert Shay

Literal libretto translation into German by Hilla Maria Heintz in the text section of the edition

Vocal score (Eng) with a piano reduction by Timothy Roberts

BA08744-90 · approx. € 15.95

To appear in November 2023

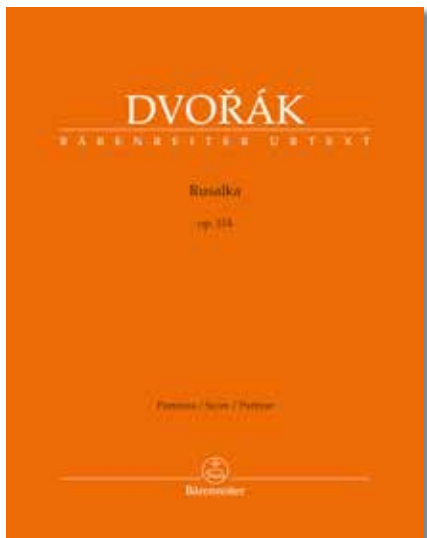
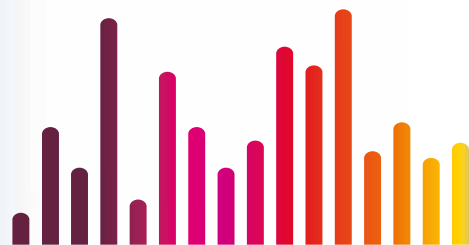
ISBN 979-0-006-56312-8



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New Issue Title

BA08744-90



## Dvořák's Most Well-known Opera ...

Antonín Dvořák composed his penultimate and most well-known opera “Rusalka” in just seven months between April and November 1900. The premiere took place on 31 March 1901 at the National Theatre in Prague under Karel Kovařovic. Today, “Rusalka” is one of the most frequently performed works of the international opera scene.

More than sixty years after the Jarmil Burghauser edition, a new critical edition is presented here that brings the musical text of the opera up to today's standards. Editors Robert Simon and Jonáš Hájek worked not only with the autograph and the copy of the score from which the premiere and many subsequent performances were conducted, but also with three handwritten piano reductions directly connected to Dvořák, but unknown to Burghauser, as well as with sketches and other sources. What is new compared to the previous edition is the consistent marking of editorial additions, the restoring of some of Dvořák's original readings in the vocal text, and a detailed evaluation of the *vi-de* markings authorised by the composer. At the same time variability is retained and conductors continue to have the option to make cuts.

### Antonín Dvořák: Rusalka op. 114

#### Lyric Fairy Tale in Three Acts

Libretto by Jaroslav Kvapil


BÄRENREITER URTEXT

Edited by Robert Simon

Libretto edited by  
Jonáš Hájek

Vocal texts: Cz/Eng/Ger  
English translation by  
Rodney Blumer  
German translation by  
Eberhard Schmidt

Full score

 BA10438 · approx. € 390.00

Performance material  
available on hire

To appear in October 2023

- **Critical new edition of Dvořák's most famous opera**
- **Detailed evaluation of the *vi-de* markings**
- **Corrections in the original Czech vocal text**
- **Detailed Foreword on the genesis and reception of the opera (Eng/Cz/Ger) and a Critical Commentary (Eng) on the full score and libretto**

ISBN 979-0-2601-0938-4



9 790260 109384

BA10438



## ... Fundamentally Newly Edited

48 *Moderato maestoso* 175

831

836 *Allegretto grazioso* = =

S.  
Kvě - ti - ny bí - lé po ce - stě, po ce - stě vsi - de květ - ly, hoch jd - a - j - i k své  
White are the ro - ses by the me, bright by the sun - shine that ing, hand some the hay she  
Bla - me - lein, weiß und kühl be - taut, Blu - hen an - al - len We - gen, rei - te du, Kna - be,

A.  
Kvě - ti - ny bí - lé po ce - stě, po ce - stě vsi - de květ - ly, hoch jd - a - j - i k své  
White are the ro - ses by the me, bright by the sun - shine that ing, hand some the hay she  
Bla - me - lein, weiß und kühl be - taut, Blu - hen an - al - len We - gen, rei - te du, Kna - be,

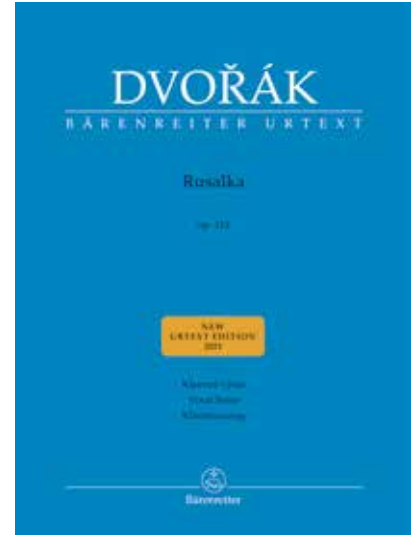
T.  
Kvě - ti - ny bí - lé po ce - stě, po ce - stě vsi - de květ - ly, hoch jd - a - j - i k své  
White are the ro - ses by the me, bright by the sun - shine that ing, hand some the hay she  
Bla - me - lein, weiß und kühl be - taut, Blu - hen an - al - len We - gen, rei - te du, Kna - be,

B.  
Kvě - ti - ny bí - lé po ce - stě, po ce - stě vsi - de květ - ly, hoch jd - a - j - i k své  
White are the ro - ses by the me, bright by the sun - shine that ing, hand some the hay she  
Bla - me - lein, weiß und kühl be - taut, Blu - hen an - al - len We - gen, rei - te du, Kna - be,

BA 10438-90

The vocal score was issued by the publisher Mojmir Urbánek only after Dvořák's death in 1905. This is why Burghauser did not consider it relevant. In fact, however, the composer had taken part in the preparation of the piano reduction and had given it his very own sound character by taking the liberty of deviating here and there from the full score. This excellent, well-manageable piano part was largely adopted in the new piano reduction by Petr Koronthály. Also included are notes by the American soprano Bree Nichols on the pronunciation of the Czech vocal text.

- Largely retaining the historical piano reduction authorised by Dvořák
- Detailed Foreword by Robert Simon on the genesis and reception of the opera (Eng/Cz/Ger)
- Notes (Eng/Ger) on the pronunciation of the Czech vocal text
- Singable texts underlaid in English and in German



### Antonín Dvořák: Rusalka op. 114

#### Lyric Fairy Tale in Three Acts

Vocal score (Cz/Eng/Ger)  
with a piano reduction by  
Petr Koronthály after the historic  
piano reduction (1905)  
📄 BA10438-90 · approx. € 41.50

Choral score (Cz/Eng/Ger)  
📄 BA10438-91 · approx. € 15.95  
Minimum order quantity:  
10 copies

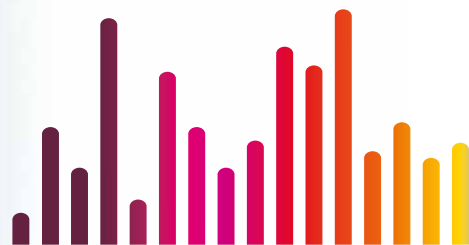
To appear in October 2023



New Issue Title BA10438-90



BA10438-91



## French Arias for Soprano by Gluck

This edition contains French operatic arias for soprano from the works which opera reformer Christoph Willibald Gluck composed on commission for the Paris Opera.

These include:

- Iphigénie en Aulide
- Cythère assiégée
- L'Arbre enchanté
- Écho et Narcisse

- Opera arias for soprano in French
- Suitable for professional opera singers and voice students
- Practical, well manageable piano reduction
- Ideal for singing lessons, auditions and recitals

About the series:

In collaboration with the Centre de musique baroque de Versailles (CMBV) all arias from Christoph Willibald Gluck's French operas are being published for the first time in a collection of four volumes, ordered by voice type:

Christoph Willibald Gluck. *Airs d'opéra français / French Operatic Arias*

BAo8166 Dessus / Soprano – to appear in August 2023

BAo8167 Dessus et grand dessus / Soprano and Mezzo-soprano – already published

BAo8168 Haute-contre / Tenor – in preparation

BAo8169 Basse-taille / Baritone – already published

With their wide variety of arias these volumes constitute a valuable resource of works by one of the preeminent composers of the 18<sup>th</sup> century for singing lessons, auditions and recitals.


In addition to the bilingual Foreword (Fr/Eng), the informative text section covers, for each aria, a brief dramaturgical placement into the context of the respective plot as well as a literal English translation.

### Christoph Willibald Gluck: Airs d'opéra français Dessus French Operatic Arias Soprano

Edited by Benoît Dratwicky

Piano reductions by  
Heinz Moehn, Konrad Röttscher,  
Hans Schellevis and Michael Töpel

Vocal score (Fr)

 BAO8166 · approx. € 44.95

To appear in August 2023

Performance material partly  
available on hire

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



BAo8166

New Issue Title





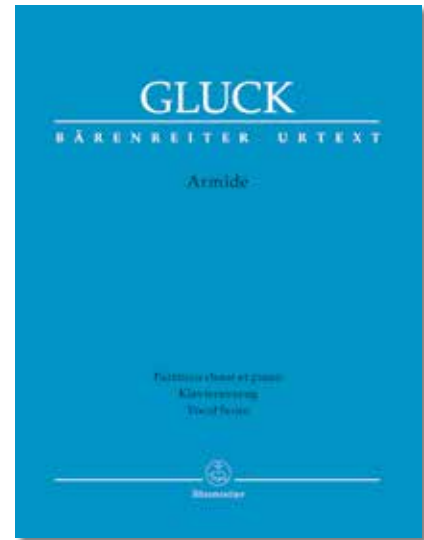
## Extreme Stirrings of the Soul

The episode about Armida from Torquato Tasso's epic poem "La Gerusalemme liberata" (1575) has been one of the most popular opera subjects since the 17<sup>th</sup> century, inspiring numerous composers including Lully, Haydn, Rossini and Dvořák to set it to music. Gluck's "Armide", which was successfully premiered in Paris in 1777, is the third opera the composer wrote for the Académie Royale de Musique.

The beautiful sorceress Armide holds the crusader Renaud captive on her island. After the brave hero is initially unimpressed by Armide's charms, the two eventually fall in love. Only when Renaud is reminded by the other knights of his crusading vows does he abandon the desperate Armide, whereupon she curses the faithless one and dies under the rubble of her palace which has been destroyed by demons.

Intimate monologues alternate with large choral and ballet scenes. The characterisation of the individuals is musically finely differentiated. In stark contrast to the pastoral moments are the sudden dramatic entries of the supernatural, for example the appearance of personified hatred and the spirits from hell.

- **Urtext edition based on the "Gluck Complete Edition"**
- **Meticulously revised, corrected, and newly-engraved piano reduction meeting current Bärenreiter standards**
- **Detailed Foreword (Ger/Eng/Fr) with information on the genesis and reception of the work as well as a summary of the plot**
- **Practical, well manageable piano reduction**
- **With the original French vocal text as well as a singable translation in German**



### Christoph Willibald Gluck: Armide

Drame héroïque in five acts

Libretto by Philippe Quinault

BÄRENREITER URTEXT

Edited by Klaus Hortschansky

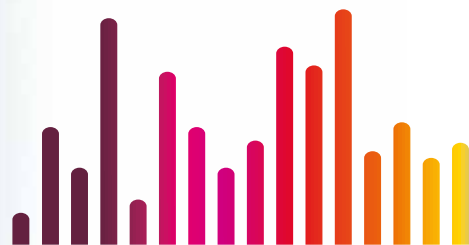
Vocal score (Fr/Ger) with a piano reduction by Jürgen Sommer  
 German translation by Dagny Müller  
 ☞ BA05846-90 · approx. € 64.00  
 (replaces BA02302-90)

Performance material available on hire

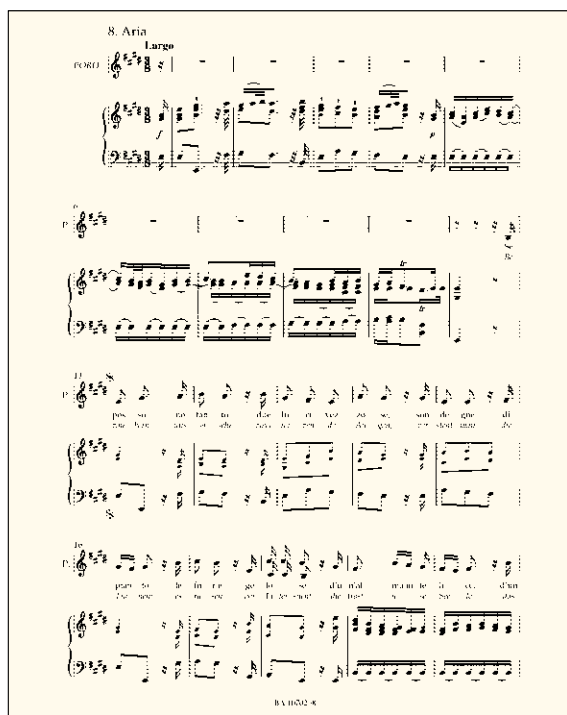
To appear in August 2023



BA05846-90



## Encounter of Two Kings



### George Frideric Handel: Poros, Re dell'Indie HWV 28

Opera in tre atti

Libretto after Pietro Metastasio

BÄRENREITER URTEXT

Edited by Graham Cummings

Vocal score (Ital/Ger) with a piano  
reduction by Andreas Köhs

German translation by Peter Brenner

BA10702-90 · approx. € 49.95

Performance material  
available on hire

To appear in October 2023

The Indian king Poros offers fierce resistance during Alexander the Great's conquest of India in 327 BC. When the defence threatens to fail, his lover Cleofide decides to use her beauty to ensnare Alexander and to save Poros.

The libretto of the opera "Poros, Re dell'Indie", which was first performed in 1731, is based on Metastasio's "Alessandro nell'Indie" (1729).

The exotic setting, the captivating plot and the performance by the celebrated Italian castrato Senesino contributed to the work's success. The extensive appendix of the vocal score contains pieces which Handel later newly composed as well as the original version of Cleofide's aria "Se mai turbo il tuo riposo".

- Urtex edition based on the "Halle Handel Edition"
- Detailed Foreword (Ger/Eng)
- Practical, well manageable piano reduction

ISMN 979-0-006-52918-6

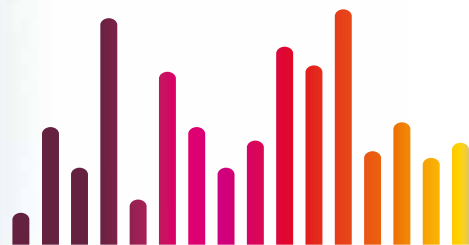


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BA10702-90

New Issue Title





## The Immortal Twin Brothers

Rameau



### Jean-Philippe Rameau: Castor et Pollux, RCT 32 B

#### Version of 1754

Tragédie in five acts  
(Version 1763–1764 in the appendix)

Libretto by Pierre-Joseph Bernard

Edited by Denis Herlin

Vocal score (Fr) with a keyboard  
reduction by François Saint-Yves  
BA08864-90 · € 52.00

Already published

Amongst Rameau's stage works which have come down to us in two main versions, such as "Dardanus" (1739, 1744), "Platée" (1745, 1749) and "Zoroastre" (1749, 1756), none fell into oblivion for as long a period as "Castor et Pollux". After the work had been premiered in 1737, it was not until 1754 that Rameau decided to revise it. He asked his librettist "Gentil-Bernard" to add an act to the tragedy and to give more weight to the brotherly friendship between Castor and Pollux.

Following the editorial principles of the "Opera omnia Rameau" (and in contrast to the 1903 edition by August Chapuis issued within the old Rameau series), both versions of "Castor et Pollux", the version of 1737 (OOR IV.3) and the present version of 1754 (OOR IV.23), are published in two separate volumes in their entirety. Owing to the discovery of the original performance material, today preserved at the Gesellschaft der Musikfreunde in Vienna, the second version of 1754, which up until today was in the shadow of the 1737 version, can now be presented with its more tightly woven plot in all its vigor and dramatic momentum.

This edition is enriched with twelve additions which enable the performance of the 1763–1764 version when the work was restaged.

- Spectacular new edition by Rameau specialist Denis Herlin
- With detailed texts on contemporary performances and the early reception of the work
- Includes the version of 1763–1764 in the appendix
- Practical keyboard reduction

ISMN 979-0-006-55823-0



BA08864-90

## Saved from Oblivion

In Rameau's operatic œuvre, "Io" is certainly the work shrouded in the most mystery: the "Acte de Ballet" has survived only in the form of a copy of the score and parts which was made by a collector from the generation after Rameau from the autograph that now is lost. Although the copy seems to have been used, presumably for a trial read-through, the work was apparently never regularly performed during Rameau's lifetime. And for good reason: the work breaks off abruptly at the beginning of the divertissement; neither the librettist nor a plan for a theatre location are known. Because of its incompleteness, "Io" was long regarded as Rameau's last work, but there is much to suggest that the composition must have been written between 1740 and 1745.

The introduction to this edition examines the references regarding the dating as well as various hypotheses about performance possibilities and librettists.

The plot revolves around one of those typical mythological flirtations that are inevitably to be expected when Jupiter and a nymph, here Io, are involved. With the appearance of madness, La Folia, the work reaches a dramaturgical climax. However after this, the opera breaks off. In order to make the piece performable, the editors of "Opera omnia Rameau" proposed an addition to the divertissement as well as an ending borrowed from the ballet bouffon "Platée" in its 1745 version, which shows numerous parallels to "Io". Thus, these additions come as close as possible to Rameau's style of the 1740s while bringing the plot to a conclusion.

- Fragmentary work completed with original music by Rameau
- Based on the score of "Opera omnia Rameau", Volume V/1
- Particularly suitable for academies and conservatories as few soloists are required and the few choral movements can be sung by soloists



### Jean-Philippe Rameau: Io Acte de ballet RCT 45

Librettist unknown

Edited by Thomas Soury

Vocal score (Fr) with a keyboard  
reduction by François Saint-Yves  
BA08869-90 · € 18.95

Already published



New Issue Title

BA08869-90



100 Celebrating Music



My first experience with a Bärenreiter edition was purchasing my beautiful deep red scores of Mozart's Le nozze di Figaro. I was struck by the clarity and proportion of the orchestral part, but also the spacious recitativo sections where I could write my notes and reminders for when I play the fortepiano. Each time I come back to this score I am a happy man; though I am sure Mozart and Da Ponte have much to do with this, the scores themselves are my faithful partners. The Passions of Bach and his h-moll-Messe have become part of my Bärenreiter family too, both in orchestral and piano scores.

These precious editions are for all time.

Many thanks Bärenreiter!

SIR ANTONIO PAPPANO / CONDUCTOR



100 Celebrating Music



My first deep experience using Bärenreiter was when I conducted the complete Beethoven symphonies. I was immediately stunned by the quality of the Jonathan Del Mar edition. I recently made my exciting debut at the Metropolitan Opera conducting "Don Giovanni" and "Die Zauberflöte" where we used the new Bärenreiter edition. I associate Bärenreiter with the care for the highest quality regarding details and I trust in the research on composers' manuscripts. I also like the quality of the paper and the colors.

NATHALIE STUTZMANN / CONDUCTOR, CONTRALTO



100 Celebrating Music



For our performances, the importance of the "New Bach Complete Edition" is far beyond description. For me, the most exciting edition is the Mass in B minor in the "Revised Edition". Everyone expected the revision for a long time. Many other editions had been released, but finally Uwe Wolf meticulously scrutinized the autograph, and the best edition was published. This whole story is so valuable, not only for individual performances, but also for the history of Bach's performance.

This is only one of many other valuable aspects of Bärenreiter, and I can never thank you enough!!

MASAAKI SUZUKI / CONDUCTOR, HARPSICHORDIST, ORGANIST



100 Celebrating Music



Dealing as often as I do – every season, every month, every day – with Mozart and Gluck operas, how would one live outside of the protection of Saint Bärenreiter? And all the Schubert symphonies which I so luckily recorded in Vienna. And the essential Beethoven from Jonathan Del Mar. And...

You are not a publisher, you are a companion, a partner. On the podium: my other half. Going on, looking for, always improving in parallel. Less a teacher than a brother. You see: I can't think about it. Simply nature.

MARC MINKOWSKI / CONDUCTOR



## Ecstatic and Spiritual

LIBRI  
Ariette  
Grave

425 Anacite  
Non, non, a-ne-fan-me-vo-la-ge. Ne-pei-me-ta-vi-mou-a-

427 Anacite  
-man. Non, non, a-ne-fan-me-vo-la-ge. Ne-pei-me-ta-vi-mou-a-

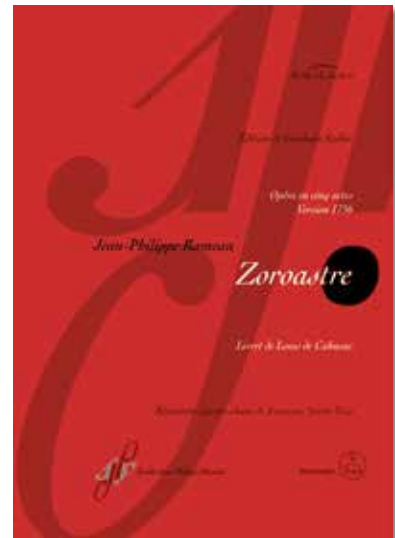
431 Anacite  
-man. Que-est-il-me-vo-la-ge. Ne-

435 Anacite  
-peut-me-ta-vi-mou-a-man. Non, non, non, non. Ne-

Rameau's revised version of his opera "Zoroastre", which could be heard and seen between 20 January 1756 and 26 March 1757 at the Académie royale de musique, was favourably received. Also from today's point of view the work profits dramatically from many of the changes and seems altogether richer and more tightly woven than the original of 1749.

The opera includes some of Rameau's most ecstatic and spiritual musical numbers, such as the episode of sun worship in Act 3 with the sublime "Hymne à la Lumière", which, for unknown reasons, was not integrated in the revision of 1756. It is therefore included in Appendix 3 of this Bärenreiter edition. Incidentally, with "Zoroastre" the prologue, which had been customary since the beginnings of French opera in the 1670s, was abandoned. Instead Rameau was the first to introduce an overture which set the scene for the entire drama and thereby anticipated Gluck's opera reform in this respect.

- One of Rameau's main works for the stage, now available with all its versions
- With a well manageable piano reduction by François Saint-Yves



### Jean-Philippe Rameau: Zoroastre RCT 62 B

#### Version of 1756

Opera in five acts

Libretto by Louis de Cahusac

Edited by Graham Sadler

Vocal score (Fr) with a keyboard  
reduction by François Saint-Yves

BA08867-90 · € 56.00

Already published

ISBN 979-0-006-56417-0



9 790006 564170

BA08867-90



## The Power of Affect

### Claudio Monteverdi: Lamento d'Arianna Versions for solo voice and basso continuo

Libretto by Ottavio Rinuccini

BÄRENREITER URTEXT

Edited by Hendrik Schulze and  
Sara Elisa Stangalino

Full score;  
including 2 performance scores (Ital)  
BA08796 · approx. € 26.95

To appear in November 2023



BA08796

New Issue Title



Claudio Monteverdi's 1608 opera "Arianna" is best-known for the title character's lament sung by Isabella Andreini. Contemporary voices praised the depth of expression and the power of affect in this continuo-accompanied piece for solo voice. The interest in this operatic scene now known as the "Lamento d'Arianna" led to many transcriptions and finally also printed versions and contrafacts being circulated, such as the Marian lament "Pianto della Madonna" from 1640/41, which is available in this edition.

- **Two versions: The opera version of the lament and the contrafact "Pianto della Madonna"**
- **Full score with a Foreword on questions regarding the sources and their interpretation (Eng/Ger), the musical text and an extensive Critical Commentary (Eng)**
- **Two inserted scores with the musical text only, one for the harmony instrument, the other for the low string instrument**
- **Libretto edition by Sara Elisa Stangalino with translations (Eng/Ger)**





# Expressive Madrigal Version

**Lamento d'Arianna**  
(Versione madrigale)  
Venezia 1614

Prima parte

Coro  
Quarta  
Vice  
Tercia  
Basso  
Basso Continuo

La - sci - te - me - mi - ri - te. La - sci - te - mi -  
La - sci - te - me - mi - ri - te. La - sci - te - mi -  
La - sci - te - mi -  
La - sci - te - mi -  
La - sci - te - mi -  
La - sci - te - me - mi - ri - te. La - sci - te - mi -

mo - ri - te.  
mo - ri - te. U - chi - vo - le - ve - che - mi - con - fer -  
sa - re - mi - me - ri - re. U - chi - vo - le - ve - che - mi - con - fer -  
U - chi - vo - le - ve - che - mi - con - fer -  
U - chi - vo - le - ve - che - mi - con - fer -

BASCN 2023 by Bärenreiter-Verlag, Kassel



## Claudio Monteverdi: Lamento d'Arianna

Madrigal version from the  
6<sup>th</sup> Book of Madrigals (1614)  
for 5 parts (SSATB) and  
basso continuo

Libretto by Ottavio Rinuccini

BÄRENREITER URTEXT

Edited by Hendrik Schulze and  
Sara Elisa Stangalino

Full score

BA08797 · approx. € 14.95

Performance score (Ital)

BA08797-91 · approx. € 7.95

Minimum order quantity: 10 copies

Basso continuo part

BA08797-86 · approx. € 3.95

To appear in November 2023

ISMN 979-0-006-56713-3



9 790006 567133

BA08797

New Issue Title

ISMN 979-0-006-56714-0

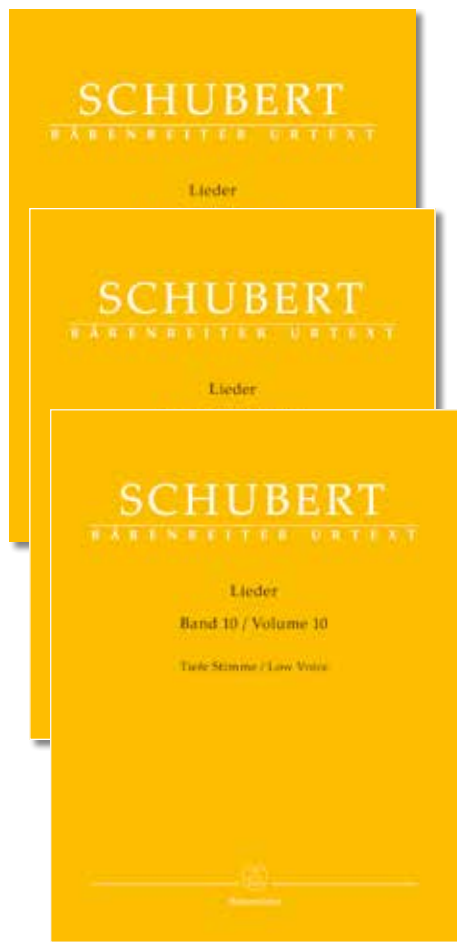
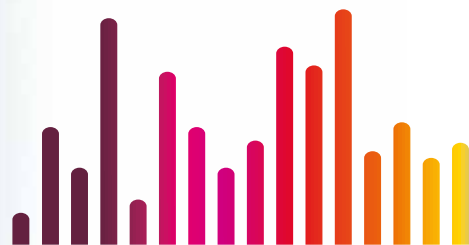


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BA08797-91

The fame of the “Lamento d’Arianna” from Claudio Monteverdi’s opera “Arianna” of 1608 spread quickly among music lovers. This led the composer, as early as 1614, to publish a five-part madrigal version in his 6<sup>th</sup> book of madrigals for domestic music-making, as it were. In doing so, he drew on the melodic and harmonic substance of the original and illuminated above all the lyrical aspects of the dramatic text. To this day, this version is able to captivate performers and audiences with its combination of literary depth and emotionally expressive singing.

- Full score with a Foreword on questions regarding the sources and their interpretation (Eng/Ger), the musical text and an extensive Critical Commentary (Eng)
- Performance score for singers or instrumentalists
- Basso continuo part with figured bass, text incipits and specifications as to which voice is doubled
- Libretto edition by Sara Elisa Stangalino with translations (Eng/Ger)



## Schubert Lieder in the New Bärenreiter Urtext Edition



Volume 10 of the new Urtext edition of Schubert's lieder contains works composed between September 1816 and August 1817. Above all, the collaboration with his friend, the poet Johann Mayrhofer, was decisive for Schubert's development as a lieder composer in these months.

- Based on the Urtext of the "New Schubert Edition"
- Clear, uncluttered engraving
- Foreword by Wolfgang Thein based on the texts written by Walther Dürr for the "New Schubert Edition" on the genesis and transmission of the works as well as the sources of each individual lied (Ger/Eng)
- Information on the pianos in Schubert's day by Matthew Gardner
- Includes English translations of the lieder texts by Richard Wigmore

### Franz Schubert: Lieder for Voice and Piano, Volume 10

BÄRENREITER URTEXT

Edited by Walther Dürr (†)

High Voice

BA09110 · approx. € 38.50

To appear in October 2023

Medium Voice

BA09130 · approx. € 38.50

To appear in November 2023

Low Voice

BA09150 · approx. € 38.50

To appear in December 2023



BA09110

New Issue Title



BA09130

New Issue Title



BA09150

New Issue Title



**Zufriedenheit**  
Matthias Claudius

Erste Bearbeitung

ich bin ver-sünzt, im Sie - ges - tun ver - könd - es  
Des - sul - tus Prae - ter, des Al - te - ge - he, des Glük, so  
Zu - fre - dem sein, des ist mein Spruch, was - tälft on

... nicht, und man eher Mann mit sei - ner Keen und Zep - ter is  
doh, der, ob er Herr aus em der Wilt, eme Mund hi - so  
Fie? Das, aus ich hat, ist auf je - mig, über Ölug ist, züm

... nicht, und was er's auch man, im - mer - hin! mag, er's da  
doh, ich, em - se nichts em ul - le - dem, zu li - che die  
sehr, dem, was man am - schel, vom ma's hat, so ist man die

... ist er, was ich bin,  
mu, billt mir he - quon,  
de - rone doch mein sat,

BA 9110

Music examples from: BA0910 · High Voice

**Fahrt zum Hades**  
Johann Mattheson

D 526  
Januar 1817

\* Langsam

... der Na - chen

... dreht, Zy - pres - sen Bus - tern hoch, Ges - ter re - den

... schau - ng drein bald werd ich am Ge - stad, dem düs - tern swat,

... weit von der schö - nen Ir - de, von der schö - nen Ir - de sein

BA 9110

\* Echignol in d-Moll. Originalzeitung in D-Moll.  
\*\* Takts. 71, Singstimme in weiteren Quellen: Alle n. 71 (2) war nur in "notizen-sachen" ...  
\*\*\* Takts. 12, klavier, in die Hand. Dieser Akkord ist auch ohne Akkordbuch ohne überleitet. ...

Contents:

Liedesend, D 473 (version 2) / Lied des Orpheus, als er in die Hölle ging, D 474 (version 2) / Abschied, D 475 / Rückweg, D 476 / Alte Liebe rostet nie, D 477 / Der Sänger am Felsen, D 482 / Ferne von der großen Stadt, D 483 / Der Hirt, D 490 / Geheimnis, D 491 / Zum Punsche (Lied for one-part choir), D 492 / Abendlied der Fürstin, D 495 / Bei dem Grabe meines Vaters, D 496 / Abendlied, D 499 / Phidile, D 500 / Zufriedenheit, D 362 (setting 1) / Zufriedenheit, D 501 (setting 2, version 2) / Herbstlied, D 502 / Mailied, D 503 (setting 3) / Skolie, D 507 / Lebenslied, D 508 / Leiden der Trennung, D 509 (version 2) / Vedi quanto adoro, D 510 (version 4) / Die Blumensprache, op. post. 173,5/D 519 / Frohsinn, D 520 (version 1) / Die Liebe, D 522 / Trost, D 523 / Fahrt zum Hades, D 526 / La pastorella al prato, D 528 /

An eine Quelle, op. post. 109,3/D 530 / Das Lied vom Reifen, D 532 / Täglich zu singen, D 533 / Die Nacht, D 534 / Philoktet, D 540 / Der Jüngling und der Tod, D 545 (version 2) / Orest, D 548 / Pax vobiscum, D 551 / Uraniens Flucht, D 554 / Schweizerlied, D 559 / Liebhaber in allen Gestalten, D 558 / Der Goldschmiedsgesell, D 560 / Nach einem Gewitter, D 561 / Fischerlied, D 351 (setting 1) / Fischerlied, D 562 (setting 2) / Die Einsiedelei, D 393 (setting 1) / Die Einsiedelei, D 563 (setting 2) / Der Strom, D 565

Appendix

Leiden der Trennung, D 509 (version 1) / Der Jüngling und der Tod, D 545 (version 1)



100 Celebrating Music

I have used Bärenreiter scores since I started my professional career as a conductor. My favourite music publisher, Bärenreiter always shows the highest level of academic study and forensic discovery; a clean, clear and precise printing form which is unmatched by other publishers creating an ease of reading from my perspective as conductor, but also appreciated hugely by all orchestral musicians; and therefore a true deference for all parties involved in making a piece of music come to life: the composer, the performers and the audience. It's a pleasure to be a Bärenreiter Jubilee Ambassador.

ALPESH CHAUHAN OBE / CONDUCTOR



100 Celebrating Music

My first experience with Bärenreiter dates back to many years ago when I first played Mozart's Concerto K. 488. Later Bärenreiter also followed me on the podium for my conducting debuts with symphonies of Haydn, Beethoven, Schubert.

What I associate with Bärenreiter are the fidelity to the text and the never-ending philological work to give back to the interpreter the most pertinent version and the closest to the composer's will.

VANESSA BENELLI MOSELL / PIANIST, CONDUCTOR



100 Celebrating Music

Bärenreiter offers outstanding editions with meticulous and accurate annotations, continuously updated with utmost precision. The full scores of the Bärenreiter editions are what I prefer and use – excellence guaranteed without exceptions.

LONG YU / CONDUCTOR



100 Celebrating Music

Bärenreiter is a lifelong companion of mine. Particularly the source-critical editions are a treasure of rich and indispensable information.

FRANZ WELSER-MÖST / CONDUCTOR



100 Celebrating Music

Coming from a musical family I've always been surrounded by Bärenreiter scores. The first score I bought for myself was "The Magic Flute" – an opera that opened many doors for me when I was starting out. Since then, I have gathered quite a collection as you can see! Many more scores followed and Bärenreiter would become my reference for the many Mozart roles in my repertoire, which play such an important role in my life and hopefully will for a long time.

ELSA DREISIG / SOPRANO



100 Celebrating Music

For me, Bärenreiter editions primarily mean the connection between musicology-based substance and performance-oriented implementation, both in terms of content and in terms of quality of production. Among many other editions, the vocal score of Mozart's "Cosi fan tutte" is certainly the one I have used the most: it has now survived two roles and a total of five opera productions without any damage and will continue to be a faithful companion for years to come. A big thank you for many years of musical companionship and my warmest congratulations on your 100th anniversary!

MICHAEL NAGY / BARITONE



100 Celebrating Music

Bärenreiter scores have been my cherished companions ever since I was a young student at the conservatory. I particularly love my many, many Mozart scores – the operas and the concert arias – which accompany me on so many adventures. All of them carry important annotations from brilliant conductors – and the occasional doodle I added, of course when I was not singing!

I wish Bärenreiter wonderful jubilee celebrations and look forward to opening many more of their scores in the years to come.

ROLANDO VILLAZÓN / TENOR

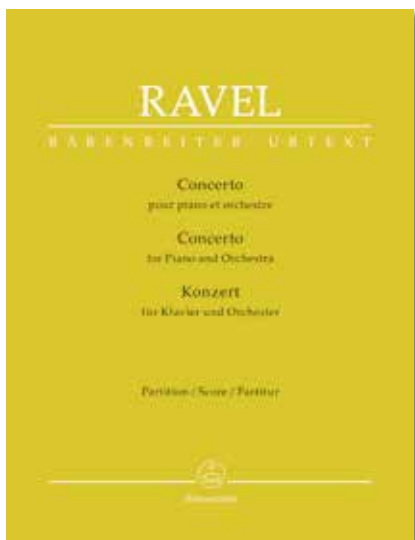
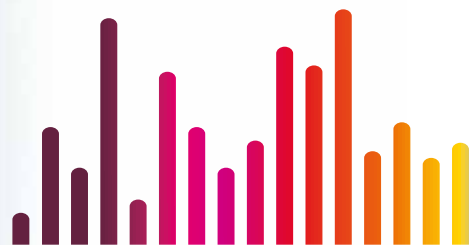


100 Celebrating Music

Bärenreiter has accompanied me throughout my career, from when I covered the role of Susanna in "Le nozze di Figaro" at the Juilliard School right through to this summer where I studied and rehearsed with the same score to make my professional role debut at the Glyndebourne Festival!

To me, Bärenreiter is synonymous with quality and elegance – those beautiful sky-blue scores will always be by my side for my next projects.

HERA HYESANG PARK / SOPRANO



## Restoring the Original Form of the Work

In the 1960s, long after Ravel's death, the musical text of the then available Durand edition of Ravel's Piano Concerto in G major underwent various changes. Although it is unknown who authorised these changes, they have become established as common performance practice.

A variety of sources were consulted for this new edition. The first print of the score, parts and piano reduction as well as a set of proofs used by pianist Marguerite Long to rehearse the work for the premiere served as the main sources. Ravel's autograph, which was used as the engraver's copy for the first print, must be considered a secondary source as Ravel later authorised changes during the proofreading process. Additionally, a set of handwritten orchestral parts owned by André Kostelanetz, the first sound recording of the concerto as well as copies of the first print of the piano reduction which Marguerite Long, Alfred Cortot, Gustave Samazeuilh, and Robert Casadesus received as gifts were consulted as secondary sources. These piano reductions, all from the possession of musicians who belonged to Ravel's closest circle, have played a major role in restoring the original form of the work as it was published and performed under Ravel's supervision.

The musical text appears in a clear, spacious layout with optimum page turns. Characteristics of Ravel's notation have been retained with regard to cautionary accidentals, beaming, stemming and the distribution of the piano part between the upper and lower staves.

The piano reduction offers an innovative solution to the problem that not all the layers of the orchestral writing can be reproduced in the piano part: for some passages two versions are presented, one with a reduction of the wind parts and one with a reduction of the string parts.

The text apparatus contains notes on interpretation, e.g., with regard to tempo based on the 1932 recording with Marguerite Long as soloist which was carried out in the presence of Ravel.

### Maurice Ravel: Concerto pour piano et orchestre Concerto in G major for Piano and Orchestra

BÄRENREITER URTEXT

Edited by Douglas Woodfull-Harris

📖 Full score BA09048 · approx. € 49.95

Violin I BA09048-74 · approx. € 8.95

Violin II BA09048-75 · approx. € 8.95

Viola BA09048-79 · approx. € 8.95

Violoncello BA09048-82 · approx. € 8.95

Double bass BA09048-85 · approx. € 8.95

To appear in October 2023



BA09048

New Issue Title



**Maurice Ravel:**  
**Concerto pour piano**  
**et orchestre**  
**Concerto in G major**  
**for Piano and Orchestra**

BÄRENREITER URTEXT

Edited by Douglas Woodfull-Harris

Piano reduction by  
 Douglas Woodfull-Harris  
 BA09048-90 · approx. € 28.95

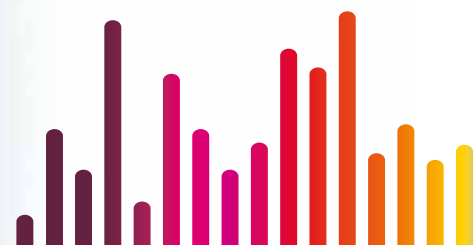
To appear in October 2023

- Restoring of the original musical text authorised by Ravel
- Retaining the idiosyncracies of Ravel's notation (e.g. allocation of treble and bass clef)
- Text apparatus with a general Introduction and notes on performance (Eng/Fr/Ger) as well as a description of the sources and a Critical Commentary (Eng)
- Appendix with a list of alternative readings that have not been adopted for the musical text, but which may be of interest to performing musicians



New Issue Title

BA09048-90



## The Cycle “My Country”

### Bedřich Smetana: Má vlast My Country

BÄRENREITER URTEXT

Edited by Hugh Macdonald

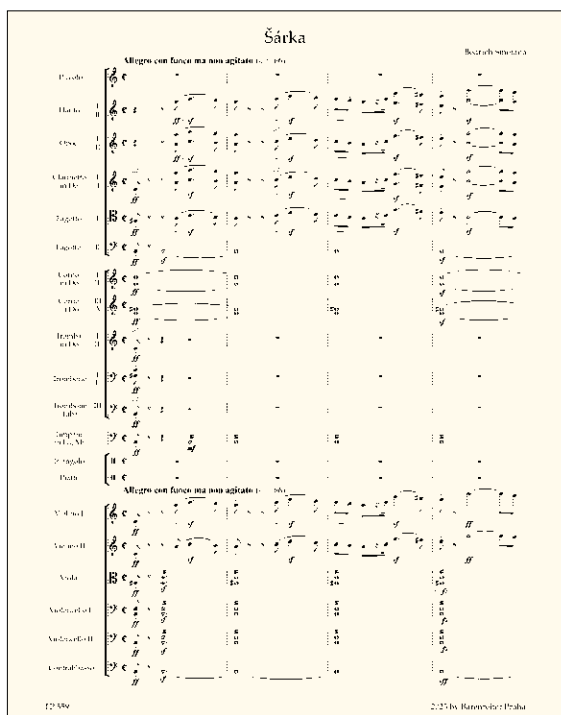
Study score  
📖 TP00559 · approx. € 58.00  
(replaces TP00557)

To appear in August 2023



TP00559

New Issue Title



The six symphonic poems are also available individually:

#### Vyšehrad

Full score BA11534 · € 39.95

Orchestral parts available on hire

#### Vltava / The Moldau

Full score BA09558 · € 39.95

Study score TP00558 · € 11.50

Orchestral parts available on sale

#### Šárka

Full score BA11532 · € 38.50

Orchestral parts available on hire

#### Z českých luhů a hájů / From Bohemia's Woods and Fields

Full score BA11533 · € 41.95

Orchestral parts available on hire

#### Tábor

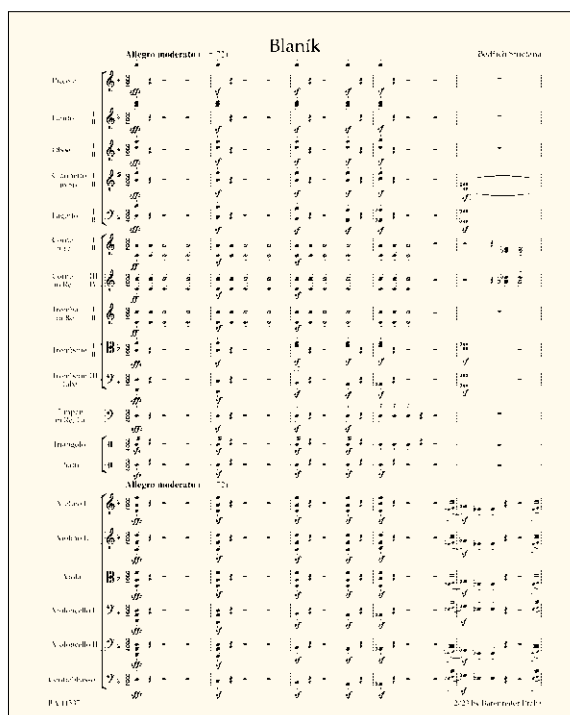
BA11535-72 Performance material available on hire

#### Blaník

BA11536-72 Performance material available on hire



## All Six Parts in One Volume



Since 2014, the six symphonic poems of the cycle “My Country” by Bedřich Smetana have been published individually in new Urtext editions edited by Hugh Macdonald. Now all six parts of this unique work within the international symphonic repertoire are brought together in one conducting score.

The editor chose the autograph scores as his main source. The first editions of “Vyšehrad”, “Vltava” and “From Bohemia’s Woods and Fields” in fact contain several misprints and a number of inaccuracies due to an incorrect reading of the manuscripts; therefore, these first editions together with the composer’s four-hand piano arrangements served the editor only as secondary sources. The first prints of the other parts of the cycle appeared after Smetana’s death and hence were not taken into account for this edition.

- Masterwork of the international symphonic repertoire in a Bärenreiter Urtext edition
- The complete cycle of six parts now in one volume
- Detailed Foreword on the genesis and reception of the work by leading Smetana scholar Olga Mojžišová (Cz/Eng/Ger)



### Bedřich Smetana: Má vlast My Country

BÄRENREITER URTEXT

Edited by Hugh Macdonald

Full score

BA11573 · approx. € 220.00  
(replaces HO6427)

Performance material  
available on hire

To appear in August 2023

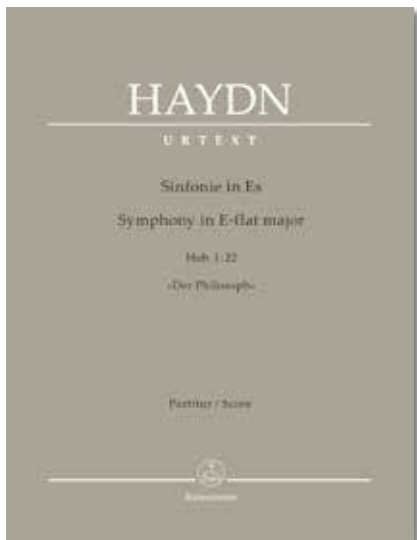
Contents:

- Vyšehrad
- Vltava / The Moldau
- Šárka
- From Bohemia’s Woods and Fields
- Tábor
- Blaník

ISBN 979-0-2601-0973-5



BA11573



## Symphony with a Unique Instrumentation

### Joseph Haydn: Symphony in E-flat major “Der Philosoph” Hob. I: 22

URTEXT

Edited by Horst Walter

Full score

BA10991 · approx. € 16.95

Wind set BA10991-65 · approx. € 19.95

Violin I BA10991-74 · approx. € 5.75

Violin II BA10991-75 · approx. € 5.75

Viola BA10991-79 · approx. € 5.75

Violoncello/Double bass

BA10991-82 · approx. € 5.75

To appear in October 2023

ISBN 979-0-006-57745-3



9 790006 577453

BA10991

New Issue Title

**SINFONIE in Es**  
„Der Philosoph“

1764 Hoboken I:22

Adagio

2 Corni anglosi  
2 Corni in Es

Violino I  
Violino II

Viola  
Basso

con sordini  
(con sordini)

*ff*

*Pizzicato*

FA 10991

© 1964 by C. F. Peters Verlag, München  
Königshausen & Verlag, Kassel 2023

Joseph Haydn wrote Symphony No. 22 in E-flat major in 1764 as part of his tenure as Vice-Kapellmeister at the Esterházy court. The work is unique because of its instrumentation with two cors anglais: this instrument, which Haydn had used in some divertimenti from around 1760 onwards, does not appear in any of his other symphonies – or indeed in those by other composers at that time. The work undoubtedly represents an experiment which Haydn undertook with the sonority of the symphonic genre – although copies of this composition prove that the cor anglais parts were often replaced by flutes or oboes in performances elsewhere. Another peculiarity of this symphony is its slow, serious opening movement with a wind “chorale”, whose striking character may have earned the symphony its (probably not authentic, only later documented) nickname “The Philosopher”.



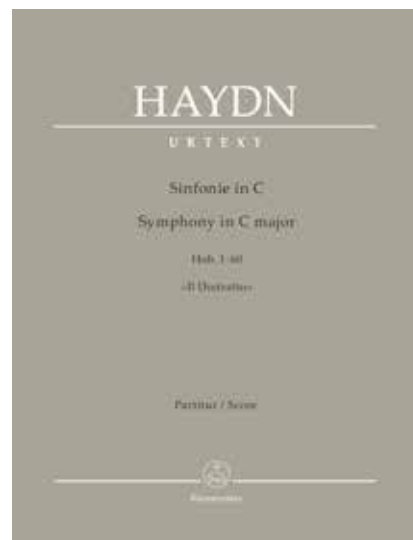
## Prime Example of Haydn's Musical Humour

The six movements of Joseph Haydn's Symphony No. 60 "Il Distratto" once served as incidental music for the comedy "Le Distratt" by Jean-François Regnard (1655–1709), which was performed at the Esterházy court in 1772. This consisted of an overture, four entr'actes – the play is in five acts – and a finale.

But this composition is not merely a compilation of stage music: Haydn referred to it in letters as a symphony. As a "character symphony", it takes up the subject of the play – human absent-mindedness – which is expressed in music. The minuet and trio of the symphony, with their stylistic diversity (or rather lack of plan), "portray the musicians in great disarray" as a reviewer stated in the Pressburger Zeitung of 27 January 1776. He also wrote, "One must laugh out loud at the thought of it" concerning the final movement, in which the violins unexpectedly begin to tune their instruments after a few opening measures. These and other compositional effects make the symphony a prime example of Haydn's musical humour and ingenuity.

In continuation of the cooperation between Bärenreiter and G. Henle Verlag regarding Haydn's large-scale choral works, operas and symphonies, these editions are based on G. Henle Verlag's complete edition "Works of Joseph Haydn".

- **Orchestral parts in a large format (25.5 cm x 32.5 cm)**



### Joseph Haydn: Symphony in C major "Il Distratto" Hob. I: 60

URTEXT

Edited by Andreas Friesenhagen and Ulrich Wilker in collaboration with Clemens Harasim

Full score

📖 BA10992 · approx. € 35.95

Wind set BA10992-65 · approx. € 39.95

Violin I BA10992-74 · approx. € 8.95

Violin II BA10992-75 · approx. € 8.95

Viola BA10992-79 · approx. € 8.95

Violoncello/Double bass

BA10992-82 · approx. € 8.95

To appear in October 2023

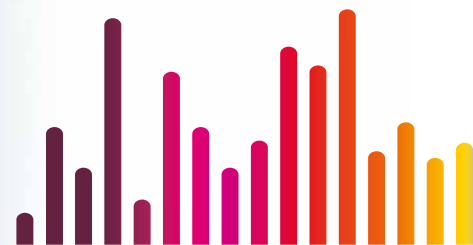
ISBN 979-0-006-57751-4



9 790006 577514

New Issue Title

BA10992



## Instrumental Numbers from Rameau's Operas ...

Jean-Philippe Rameau:  
Castor et Pollux  
RCT 32 A-B

Versions from 1737 und 1754  
(Symphonies /  
Instrumental Movements)

Edited by Denis Herlin

Full score  
BA07562 · € 96.00

Already published



This collection of all instrumental numbers from “Castor et Pollux” (tragédie in a prologue and five acts) brings together the movements and dances of all versions based on the volumes of the “Opera omnia Rameau” IV.3 (version 1737, BAO8874-01) and IV.23 (version 1754, BAO8864-01).

Orchestras can use this to compile a suite to meet their needs aided by a register which offers a separate overview sorted by key. The performance material of the “Symphonies” is available on hire in the accustomed high quality of the “Opera omnia Rameau”.

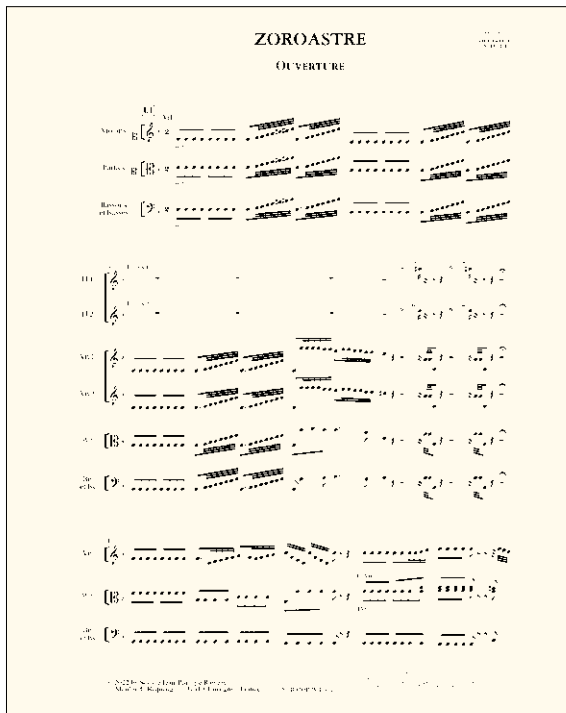
- Instrumental numbers of all the opera's versions
- With an overview of the keys for a compilation of tailor-made orchestral suites
- Based on the scholarly-critical edition of all original versions



BA07562



## ... for the Compilation of Orchestral Suites



This collection of the instrumental numbers from Zoroastre, a “Tragédie in five acts” includes the movements and dances of all the original versions, i.e. those of January and February 1756 (found in the “Opera omnia Rameau” volume IV.26, BA08867-01) as well as those of 1749.

Orchestras can compile a suite to meet precisely their own needs. For this purpose, the index includes a separate overview sorted by key. The performance material of the “Symphonies” is available on hire reflecting the high standard of “Opera omnia Rameau”.

- Instrumental numbers of all the opera’s versions
- With an overview of the keys for a compilation of tailor-made orchestral suites
- Based on the scholarly-critical edition of all original versions



### Jean-Philippe Rameau: Zoroastre RCT 62 A-B

Versions from 1749 and 1756  
(Symphonies /  
Instrumental Movements)

Edited by Graham Sadler

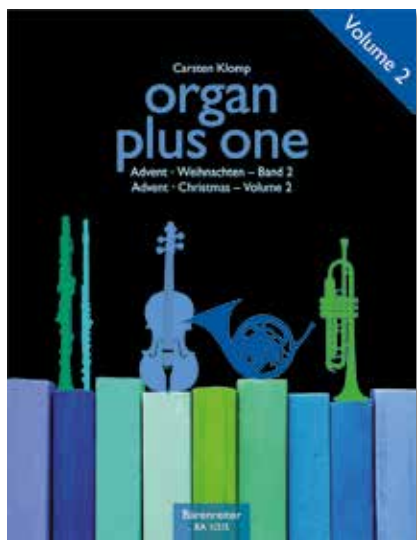
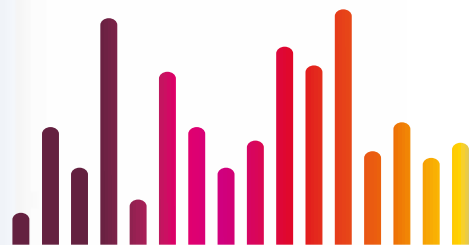
Full score

BA08889 · € 68.00

Already published



BA08889



## organ plus one

### Carsten Klomp: “organ plus one” Advent / Christmas, Volume 2

Original Works and  
Arrangements for  
Church Service and Concert

Score with parts  
BA11215 · approx. € 26.95

To appear in September 2023



BA11215

New Issue Title

## Expansion of Advent and Christmas Repertoire

The “organ plus one” series is conceived primarily for semi-professional church musicians and instrumentalists. It takes its bearings on the music of the liturgical year and can easily be performed in church services, evening recitals or small concerts. This edition follows on from the already existing Advent and Christmas volume, containing pieces which are freely-composed or based on chorales.

Enclosed in this edition are solo parts for C, B-flat, E-flat and F instruments, allowing the pieces to be played by violin, flute, oboe, clarinet, trumpet and horn in F. The pieces are of easy to medium level of difficulty. For use in church worship, the chorale preludes are provided with accompaniments in the keys of the Lutheran hymnal.

A selection from this edition:

- Théodore Dubois, Noël
- Gabriel Pierné, Cantilène
- Sigfried Karg-Elert, “Mit Ernst, o Menschenkinder”
- Philipp Wolfrum, “Macht hoch die Tür”
- Gottfried August Homilius, “Nun komm, der Heiden Heiland”
- Friedrich Hark, “Gelobet seist du, Jesu Christ”
- Carsten Klomp, “Stille Nacht”

- **New volume in the series “organ plus one” with well-known repertoire**
- **Enrichment of services and concerts during Advent and Christmas**
- **Arrangements for professional as well as semi-professional church musicians**

Already published:

**Advent / Christmas, Volume 1**

BA08501 · € 26.95

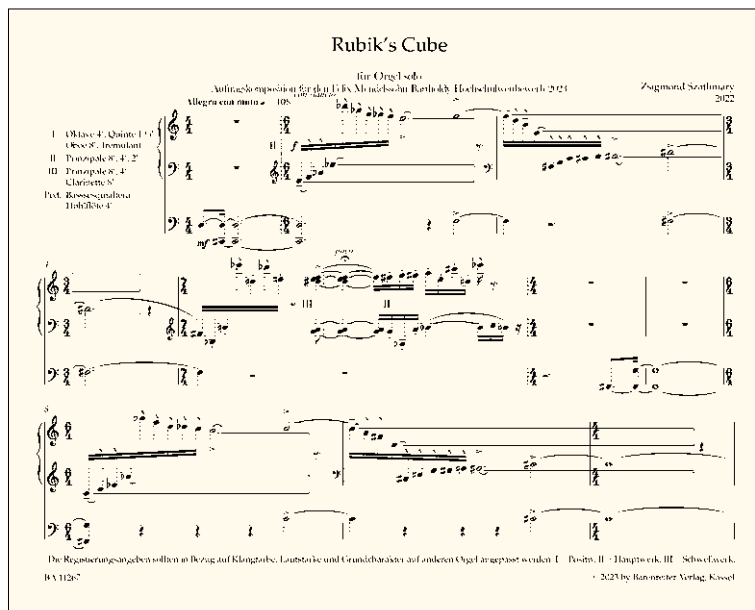
**Epiphany / Whitsuntide**

BA08502 · € 26.95

**Passion / Easter**

BA08503 · € 26.95

# Playing with the Rubik's Cube



*Zsigmond Szathmáry*

## Zsigmond Szathmáry: Rubik's Cube (2022) for Organ solo

Series: organova

BA11267 · € 15.95

Already published

“Rubik's Cube” was commissioned for the “Felix Mendelssohn Bartholdy Hochschulwettbewerb” 2023.

The composer about his work: “Everyone knows the Rubik's cube, which Ernő Rubik invented in 1974. The small coloured cubes should be brought into a certain order by rotating them. My small cubes here are the numerous, sometimes very short motifs, which are very different rhythmically, in terms of colour and musical expression. I have tried to string these entities together, to compose them in such a way that there is always an organic musical development which does not come to a standstill and ultimately to a dead end - as can unfortunately easily happen when trying to solve the Rubik's cube. What is desired is a very colourful registration and a powerful interpretation.”

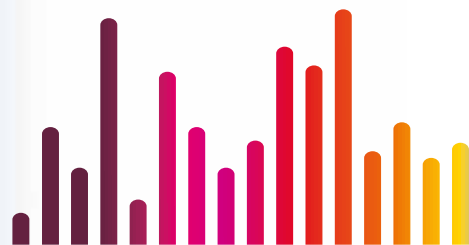
This edition contains the registration specifications which correspond to the sound image desired by the composer on the organ of the Kaiser-Wilhelm-Gedächtnis-Kirche in Berlin. When the work is played on organs with other registration possibilities, new sound colour spectra open up.

- A work full of contrasts with an advanced but not extreme degree of difficulty



New Issue Title

BA11267



## Francesco Cavalli Scipione Africano

Dramma per musica, Venice 1664  
Edited by Jennifer Williams Brown (music edition)  
and Sara Elisa Stangalino (libretto edition)

*Francesco Cavalli. Opere*  
BA08904-01 · € 598.00

## Niels W. Gade Psyche op. 60

Concert Piece for Soloists, Choir and Orchestra  
Edited by Karsten Eskildsen  
*Niels W. Gade: Works IV/7*

BA07626 · € 391.00

## Carlo Gesualdo Madrigali a cinque voci. Libro primo (Ferrara 1594)

Edited by Marco Della Sciucca  
*New Gesualdo Edition 1*

BA10381-01 · € 305.00

## Christoph Willibald Gluck Ballet Music (Choreographies by Gasparo Angiolini and Carlo Bernardi)

Edited by Irene Brandenburg, with a general preface  
by Bruce Alan Brown  
*Christoph Willibald Gluck. Complete Works II, 3*

BA05822-01 · € 398.00

## Christoph Willibald Gluck Sacred and Secular Vocal Music

Edited by Yuliya Shein  
*Christoph Willibald Gluck. Complete Works VI, 1*  
BA05817-01 · € 240.00

## George Frideric Handel Il trionfo del Tempo e della Verità HWV 46b

Oratorio in tre parti  
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*Halle Handel Edition I/4.2*

BA10726-01 · approx. € 370.00

## George Frideric Handel Semele HWV 58

Edited by Mark Risinger  
*Halle Handel Edition I/19.1*  
(Part volume 1: Version of the Premiere  
February 1744) and *I/19.2*  
(Part volume 2: Appendix I–II and Critical Commentary)  
BA04025-01 · approx. € 486.00

## Leoš Janáček The Diary of One Who Disappeared

Edited by Jiří Zahrádka  
*Complete Critical Edition of the Works of Leoš Janáček  
B/6*

BA06869-01 · € 152.00





**Bohuslav Martinů**  
**Les Fresques de Piero della Francesca, The Parables**

Edited by Janina Müller, Arne Stollberg  
*The Bohuslav Martinů Complete Edition II/2/7*  
BA10582-01 · € 360.00

**Bartolomeo Ortensio Mauro,**  
**Agostino Steffani**  
**Henrico Leone**

Dramma per musica  
Edited by Matteo Giuggioli  
and Christin Seidenberg (music edition),  
Janette Seuffert (text edition)  
*OPERA – Spectrum of European Music Theatre*  
*in Separate Editions, 5*  
BA08821-01 · € 398.00

**Jean-Philippe Rameau**  
**Castor et Pollux RCT 32 B**

Tragédie in five acts  
(Version 1754; Version 1763-1764 in the Appendix)  
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*Opera omnia Rameau IV/23*  
BA08864-01 · € 460.00

**Jean-Philippe Rameau**  
**Zoroastre RCT 62 B**

Opéra in five acts  
(Version February 1756)  
Edited by Graham Sadler  
*Opera omnia Rameau IV/26*  
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**Camille Saint-Saëns**  
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*Franz Schubert.*  
*New Edition of the Complete Works II/16*  
BA05577-01 · € 195.00



## New publications up to May 2023

### Hire Material

#### *Beat Furrer*

**Beat Furrer**

**Sechs Gesänge**

for vocal ensemble and orchestra

BA11712-72

#### *Rudolf Kelterborn*

**Rudolf Kelterborn**

**Ein-Fälle**

for clarinet and chamber orchestra

BA11730-72

#### *Philipp Maintz*

**Philipp Maintz**

**red china green house**

for orchestra

BA11702-72

#### *Andrea Scartazzini*

**Andrea Scartazzini**

**Einklang**

for orchestra

BA11717-72

**Omen**

for orchestra

BA11718-72

**Orkus**

for orchestra

BA11719-72

**Wunde(r)**

for orchestra

BA11752-72

The image shows a page of musical score for 'Sechs Gesänge' by Beat Furrer. The score is for a vocal ensemble and orchestra. The vocal parts are for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The orchestral parts include Trumpet 1 (Trp1), Trumpet 2 (Trp2), Horn 1 (Hu1), Horn 2 (Hu2), Horn 3 (Hu3), Horn 4 (Hu4), Percussion (Pos), Tuba (Tuba), Snare Drum (Sn), Cymbal (cu), Maracas (m), and Triangle (tri). The score is written in a standard musical notation with various dynamics and articulations. The page number 33 is visible at the bottom left of the score.



Rudolf Kelterborn

Miroslav Srnka  
Photo: Vojtěch Havlík

Philipp Maintz  
Photo: Paavo Blåfield

Charlotte Seither  
Photo: M. Bussmann

Andrea Lorenzo Scartazzini  
Photo: Janis Huber

Beat Furrer  
Photo: Manu Theobald

## Hire Material



*Charlotte Seither*

**Charlotte Seither**  
**wer / wir sind**  
**atem / finden**

two female choirs from the dialogue opera  
"Fidelio schweigt."

BA11749-72

**zu welcher Stunde**  
for chamber orchestra

BA11745-72



from: Maintz, red china green house · BA11702-72

*Miroslav Srnka*

**Miroslav Srnka**  
**Standstill**  
for harpsichord and orchestra  
BA11199-72

**Superorganisms**  
for orchestra  
BA11197-72



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