



# 100 YEARS OF BÄRENREITER



The Programme  
New Publications  
January–June 2024



Bärenreiter  
The Musicians' Choice



**Antje Heideloff**  
Director of Communications

## Dear music lovers!

Our anniversary logo is the emblem for “100 Years of Bärenreiter”. It symbolises what is important to us and what defines us: our Urtext editions that demand the highest quality and our love of music.

The cheerful logo with our Urtext colours has decorated pencils, music editions, bags, mugs and many other promotional items for the past six months. It also adorns our Jubilee Magazine, which has become the heart of our anniversary celebrations. In particular, the magazine demonstrates the way we work as a team: together we conceived, wrote, designed, photographed and illustrated all of its contents. Many colleagues from all departments have contributed, thus characterising in quite a special way who we are. You can find our Jubilee Magazine at: [100.baerenreiter.com](https://100.baerenreiter.com).

We are delighted with the positive feedback we have received in recent months. The photos of beautifully designed shop windows with jubilee displays, the thousands of special jubilee editions sold and the appreciative statements from our Jubilee Ambassadors are a wonderful confirmation for us and provide a great incentive to continue to do our best.

This New Publications Bulletin marks the halfway point of our anniversary celebrations. Half a year which has felt very special and where we have been very grateful for all the support we have received from you, our customers, friends and many musicians all over the world.

We look forward to continuing our celebrations with you – for starters with many interesting new publications for you to browse.

With musical greetings

Antje Heideloff



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Piano



Celebrating  
Music



## Ludwig van Beethoven: Complete Bagatelles for Piano with Bagatelle WoO 59 "Für Elise"

BÄRENREITER URTEXT

Edited by and with notes on  
performance practice  
by Mario Aschauer

BA09649 · € 23.95

Already published



BA09649

New Issue Title

## Pioneering Editorial Achievement



This edition brings together all of Beethoven's pieces that he himself associated with the term "bagatelle", or its German translation "Kleinigkeit". The Bagatelles reflect Beethoven's diverse compositional cosmos in miniature and span almost his entire œuvre from 1801/02 to 1824/25. In terms of playing technique, they range from moderate dexterity to demanding virtuosity.

In addition to the well-known collections opp. 33, 119 and 126, ten more pieces were found after Beethoven's death in an envelope labelled "Bagatelles". These included the revised version of "Für Elise" as well as two further revisions of bagatelles which appear here in print for the first time. Beethoven explicitly conceived the cycle, still known today as "op. 119" – although this opus number did not stem from him – as two separate projects with five and six pieces respectively. Our edition presents these two collections separately for the first time, as Beethoven proposed. Variants, additions and revisions in the first print that go beyond the main manuscript source and were most likely intended by Beethoven are presented in grey print.



## 5 New Publications I/2024 · The Programme



## A Gem of Piano Four-Hands Repertoire



### Franz Schubert: Fantasy in F minor for Piano Four-hands op. 103 – D 940

BÄRENREITER URTEXT

Edited by Walburga Litschauer,  
reviewed by Wolfgang Thein

With notes on performance practice  
by Mario Aschauer  
BA11862 · approx. € 16.95

To appear in June 2024



Schubert's Fantasy in F minor is one of the most important compositions in the piano four-hands repertoire. Its four thematically related movements are played one after the other without interruption. The work was composed between January and April 1828, the year of Schubert's death. It is dedicated to his student Karoline von Esterházy, with whom he is said to have had an unhappy love affair. Schubert did not live to see the publication of the fantasy in March 1829 by A. Diabelli & Co. in Vienna.

This Urtext edition is based on the authoritative musical text of the "New Schubert Edition". An informative Foreword and valuable notes on the performance practice of Schubert's time (including articulation, use of pedal, ornamentation) with a special focus on Schubert's characteristic notation of accentuated diminuendo markings introduce the fantasy. The Critical Commentary (Eng) lists relevant readings regarding interpretation. The new edition is published in a reader-friendly landscape format with parts for Primo and Secondo and practical page turns.

- Published on the basis of the "New Schubert Edition" with access to Schubert's drafts on the Bärenreiter website
- In a reader-friendly landscape format with Primo and Secondo on opposite pages and practical page turns
- With notes on performance practice of Schubert's day (Ger/Eng) and relevant readings regarding interpretation, especially on Schubert's notation of accents



BA11862

New Issue Title



**Fantasie f-Moll**  
op. 103 – D 940  
*Karoline Esterházy von Galbutha gewidmet* April 1828

*Allergo molto moderato*

Primo

BA 11862 © 2024 by Baerenreiter-Verlag, Kassel

From: Schubert, Fantasy in F minor for Piano Four-hands op. 103 – D 940 · Primo

**Fantasie f-Moll**  
op. 103 – D 940  
*Karoline Esterházy von Galbutha gewidmet* April 1828

*Allergo molto moderato*

Secondo

BA 11862 © 2024 by Baerenreiter-Verlag, Kassel

From: Schubert, Fantasy in F minor for Piano Four-hands op. 103 – D 940 · Secondo

## Already published:

Franz Schubert

### Piano Sonatas I

The Early Sonatas

BA09642 · € 39.95

### Piano Sonatas II

The Middle Sonatas

BA09643 · € 31.50

### Piano Sonatas III

The Late Sonatas

BA09644 · € 31.95

### Piano Sonatas I-III

BA10889 · € 89.00

### 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

### Late Piano Pieces

BA09634 · € 12.50

### Moments Musicaux

BA09647 · € 10.50

### Impromptus

BA09648 · € 11.95

### Fantasies

BA10862 · € 21.95

### Fantasy in C major "Wanderer Fantasy"

op. 15 – D 760

BA10870 · € 10.95

### Works for Piano Duet

(Four Hands – One Piano), Volume III

BA09645 · € 36.95



# Already published:

## Easy Piano Pieces and Dances



### Bach, Johann Sebastian

BA06572 € 13.95

### Bartók, Béla

BA06587 € 13.95

### Beethoven, Ludwig van

BA06560 € 13.95

### Brahms, Johannes

BA06566 € 13.95

### Chopin, Frédéric

BA06565 € 13.95

### Debussy, Claude

BA06573 € 13.95

### Grieg, Edvard

BA06575 € 13.95

### Handel, George Frideric

BA06578 € 13.95

### Haydn, Joseph

BA04631 € 13.95

### Liszt, Franz

BA06577 € 13.95

### Martinů, Bohuslav

BA09586 € 13.95

### Mendelssohn Bartholdy, Felix

BA06568 € 13.95

### Mozart, Wolfgang Amadeus

BA05327 € 13.95

### Ravel, Maurice

BA06580 € 13.95

### Satie, Erik

BA06574 € 13.95

### Schubert, Franz

BA05639 € 13.95

### Schumann, Robert

BA06567 € 13.95

### Suk, Josef

BA11575 € 14.95

### Tchaikovsky, Peter

BA06576 € 13.95





## On Bedřich Smetana's 200<sup>th</sup> Anniversary



For the most part, the rich piano legacy of Bedřich Smetana (1824–1884) comprises compositions that require the skills of an advanced or even professional pianist. In this album, which forms part of the popular “Easy Piano Pieces and Dances” series, the composer’s technically easier pieces have been compiled to provide an ideal introduction to Smetana’s varied piano repertoire.

The album contains two well-known concert pieces (“Souvenir” from the cycle “Sketches” op. 4 and the Polka in G minor from the cycle “Three Poetic Polkas” op. 8), but also lesser-known, smaller pieces written for various occasions (e.g. several “Album Leaves”). All compositions include fingering by the renowned Czech pianist and Smetana interpreter Jan Novotný.

- A wide selection from Smetana’s extensive œuvre for the piano
- Technically less demanding compositions, easy to medium level of difficulty
- Foreword (Cz/Eng/Ger) by Smetana scholar Olga Mojžišová



### Bedřich Smetana: Easy Piano Pieces and Dances

Edited by Jaroslav Šindler

BA11578 · approx. € 14.95

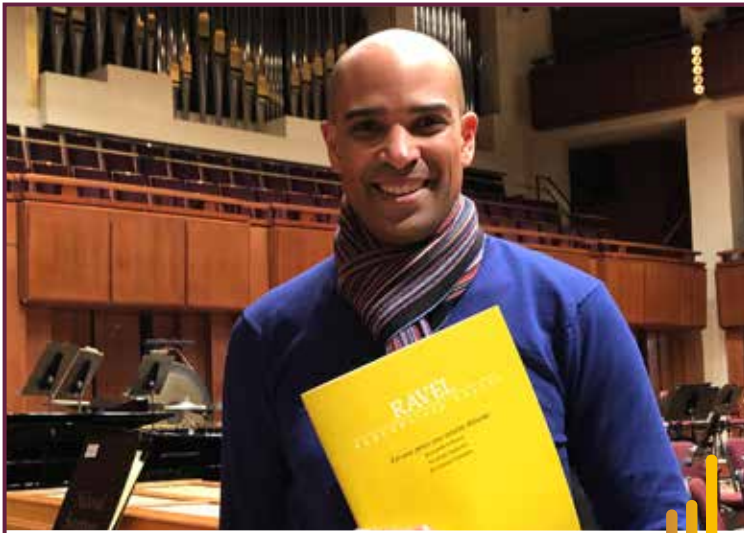
To appear in May 2024

ISMN 979-0-2601-0987-2



New Issue Title

BA11578



100 Celebrating Music

One of my most exciting Bärenreiter experiences has been the return to the Royal Albert Hall at the BBC Proms 2022 with the Chineke! Orchestra. It was an enormous honor to present one of the staples of the Proms repertoire: Beethoven's Symphony No. 9 "Ode an die Freude" in the edition of Jonathan del Mar.

Bärenreiter scores are a guarantee for meticulous comparison of the sources. But Bärenreiter editions do not just fill in the blanks. They always leave enough room for choices based on the overview of options. These are essential for the work of any interpreter.

KEVIN JOHN EDUSEI / CONDUCTOR



100 Celebrating Music

Bärenreiter scores have always been a cherished part of my life. As a student in Canada, they were the editions we prized, racing to get them from the university library. Now, as a professional musician for more than 25 years, Bärenreiter's Bach and Mozart scores live happily in my own library, and their beautiful and accurate editions of Haydn symphonies (as well as a set of personally marked parts for the players) travel with me around the world.

BARBARA HANNIGAN / SOPRANO, 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

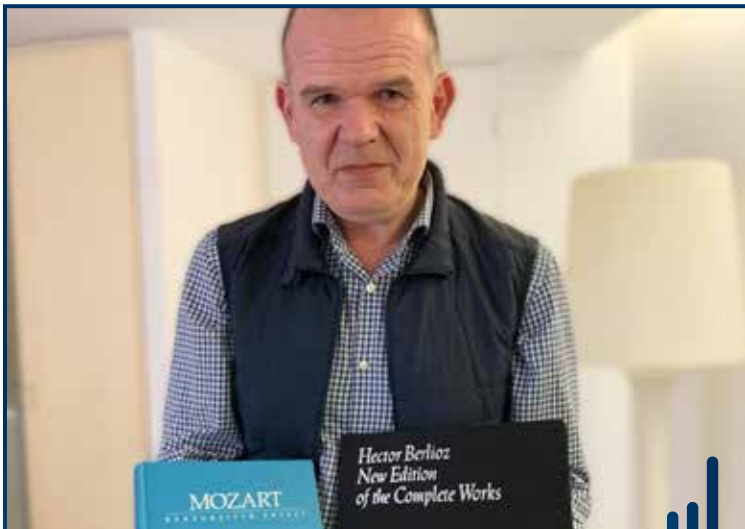


100 Celebrating Music

Ever since I came across my first pocket score of the Beethoven Symphonies edited by Jonathan Del Mar, I have been using Bärenreiter. It's always a showcase of deep research and commitment to the music, faithful to what each composer intended, with a vast array of composers across all periods.

I am looking forward to the future projects for which I'll be using Bärenreiter scores, from opera – including all three of Mozart's Da Ponte operas – to the vast concerto and symphonic repertoire that belongs to their catalogue.

RAFAEL PAYARE / CONDUCTOR



100 Celebrating Music



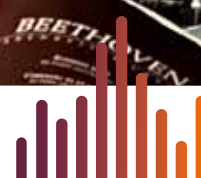
The first experience with Bärenreiter editions that I gained was as a flautist. We only ever used Bärenreiter editions with my professor!

Even today, I conduct almost all my projects from Urtext editions. For us musicians it is very important what is written in the editions. With Bärenreiter, I feel certain that all the important historical elements are included, and this comprehensiveness is the basis for studying a work.

FRANÇOIS-XAVIER ROTH / CONDUCTOR



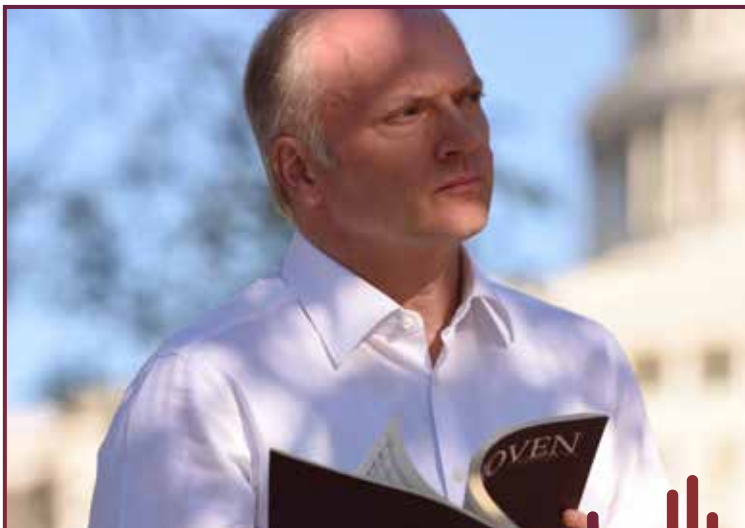
100 Celebrating Music



In my attempts to get to the heart of great musical masterpieces, Bärenreiter has been my guide, my compass, and my partner. Their commitment to excellence is unfaltering, and their continuing quest for textual fidelity is inspiring.

Congratulations, Bärenreiter, on 100 great years, and here's to 100 more!

JAMES EHNES / VIOLINIST



100 Celebrating Music



My first encounter with the Bärenreiter editions was in 2003 with the Beethoven Critical Edition edited by Jonathan Del Mar. This was in preparation of my first "Beethoven Cycle" with the BBC Philharmonic, which became sensational news when over 1,5 million people worldwide downloaded the recordings offered by the BBC. It was a revelation for me as for the first time I was able to be in contact with the composer through the manuscripts and all Beethoven's notes. I have used the Bärenreiter editions a lot since, notably for Mozart and Schubert.

GIANANDREA NOSEDA / CONDUCTOR



100 Celebrating Music



These big blue scores have accompanied me on many career milestones, from singing Rusalka's Jezibaba in Prague to portraying my first title role at the Met as Orfeo.

When I have a Bärenreiter score in my hands, I know that I am impeccably prepared – and that confidence empowers me to be the best storyteller I can be.

JAMIE BARTON / MEZZO-SOPRANO





## Robert Schumann: Concerto for Violoncello and Orchestra in A minor op. 129

BÄRENREITER URTEXT

Edited by Kate Bennett Wadsworth

Full score · BA08839 · approx. € 42.95

Piano reduction  
(Orchestra reduction by the composer)

BA08839-90 · approx. € 21.95

Wind set

BA08839-65 · approx. € 69.00

Violin I · BA08839-74 · approx. € 6.50

Violin II · BA08839-75 · approx. € 6.50

Viola · BA08839-79 · approx. € 6.50

Violoncello · BA08839-82 · approx. € 6.50

Double bass · BA08839-85 · approx. € 6.50

To appear in May 2024

ISBN 979-0-006-56827-7



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BA08839-90

New Issue Title

ISBN 979-0-006-56826-0



9 790006 568260

BA08839

New Issue Title

## Schumann's Cello Concerto – The Authorised Version

Robert Schumann's Concerto for Violoncello and Orchestra is the first major Romantic work of this genre not to have been composed by a cellist. Nevertheless, Schumann, who worked on this late composition for several years, consulted the cellist Emil Bockmühl, who regularly played chamber music in Schumann's home. Bockmühl's fingering and bowing were included in the separate cello part of the first edition published by Breitkopf & Härtel in 1854, in which Schumann was involved. The editor of this new Urtext edition re-evaluated the correspondence between Schumann and Bockmühl and gave it particular weight, as it provides an important insight into the collaboration between the composer and performer.

Thus the Bärenreiter Urtext edition is based on the parts of the first edition – no full score was published during Schumann's lifetime – and on Schumann's personal copy of the piano reduction. To date though the work is not known in this form – corrected and authorised by the composer – but in the edition edited and altered by Clara Schumann, which was newly engraved in 1883, years after her husband's death.

This performing edition contains an Introduction (Eng/Ger) elucidating the genesis and history of the work, as well as a detailed Critical Commentary (Eng) which addresses readings and makes comparisons between the performance material authorised by the composer in 1854 and the new editions of the piano reduction and cello part which appeared after Schumann's death but before Clara's edition of 1883. Furthermore, this edition offers a commentary on performance practice, written by editor Kate Bennett Wadsworth who is a cellist and specialist in the field of 19<sup>th</sup>-century cello playing. Instructive videos and further material can be viewed on the Bärenreiter website. Alongside an Urtext solo cello part, the piano reduction contains a second part with fingering and bowing provided by the editor on the basis of performance practice of the day.

- **Scholarly-critical edition of the concerto's version authorised by Schumann**
- **With detailed textual and audiovisual documentation on performance practice**
- **Orchestral reduction in the piano reduction by the composer himself**



## Chamber Music Version of Schumann's Cello Concerto

While preparing his Violoncello Concerto for the publisher Breitkopf & Härtel, Robert Schumann had the idea of arranging the concerto for solo cello and string quartet, in the tradition of arrangements of piano concertos for solo instrument and quartet. He hoped that this would make the work more widely available, especially for private performances. However, Breitkopf & Härtel rejected Schumann's suggestion.

Now editor Kate Bennett Wadsworth has made a transcription which is presented in this performing edition. The solo cello part is identical to the corresponding part of the Urtext edition of the concerto (BA08839) on which the quartet parts are also based. They have been meticulously arranged and are in keeping with the style of the work.

- Meticulous transcription of Schumann's orchestral score
- Solo violoncello part corresponds to the Urtext edition of the concerto, edited by Kate Bennett Wadsworth
- Spaciously presented string parts with practical page turns in a large format (25.5cm x 32.5cm)



### Robert Schumann: Concerto for Violoncello and Orchestra in A minor op. 129

Transcription for Violoncello  
and String Quartet  
by Kate Bennett Wadsworth

Romantic cello concertos published by Bärenreiter:

**Antonín Dvořák**

**Concerto in B minor for Violoncello and Orchestra op. 104**

BA09045-90 (Piano reduction) · € 19.95

**Edward Elgar**

**Concerto in E minor for Violoncello and Orchestra op. 85**

BA09040-90 (Piano reduction) · € 22.95

**Édouard Lalo**

**Concerto in D minor for Violoncello and Orchestra**

BA06999-90 (Piano reduction) · € 21.95



9 790006 578047



9 790006 598472

New Issue Title

BA10967

DBA01164-01

Set of parts

(including the solo cello part)

BA10967 · approx. € 44.95

Full score (digital)

DBA01164-01 · approx. € 14.95

To appear in June 2024

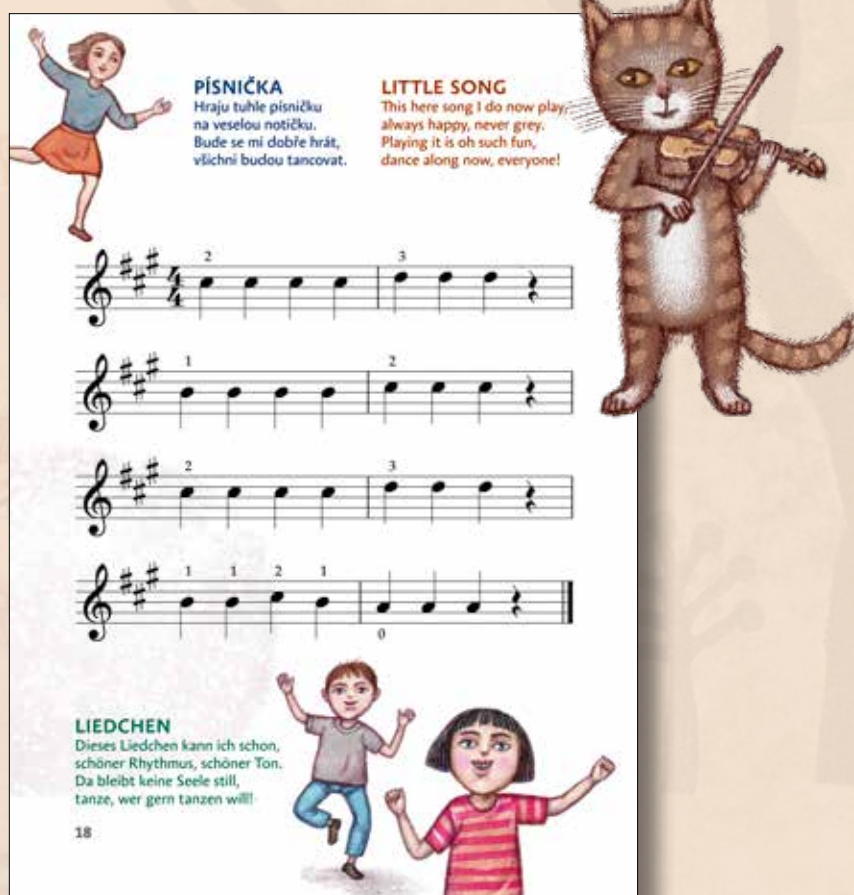


## Magdaléna Micková: Thirty Melodies with Rhymes for the Youngest Violinists

Illustrations by Jitka Němečková  
Ho8o6o · € 12.95

Already published

# The Little Violin School for the Youngest



This little violin method was written by the well-known Czech violin teacher Magdaléna Micková for children of around five years old and incorporates her longstanding teaching experience with this age group. The child first learns to hold the violin correctly, to place the fingers on the fingerboard, to pluck the strings and use the bow.

The pieces that follow consist of simple melodies that are printed with large child-friendly notes and allow fingering in the major key to be practised in first position. Rhymes are underlaid making it easier for the children to grasp the rhythms quickly. The pieces are arranged progressively until legato playing is achieved in the last piece.

A valuable help are online teaching videos that Magdaléna Micková recorded with one of her students.

- A melody with a rhyme and colourful picture on each page
- An introduction to fingering in the major key in first position
- Notes in child-friendly large print
- Foreword on getting started and the first acquaintance with the violin
- Instructive videos available online
- Presented in three languages (Cz/Ger/Eng)



Ho8o6o

New Issue Title



“... ghostly, horrifying ...”

Carl Czerny about the “Ghost Trio”

Beethoven



Ludwig van Beethoven's two piano trios op. 70 were written during the composer's visit to his patron Marie von Erdödy. Published in 1809, they are now among Beethoven's most famous works of this genre, especially the “Ghost Trio” op. 70 No. 1, the name of which has an unclear meaning and possibly refers to the character of the second movement.

For this new Urtext edition, a further relevant source was at editor Jonathan Del Mar's disposal for the first time, namely a set of parts made for Archduke Rudolf with corrections by Beethoven. By meticulously evaluating all the sources, discrepancies in previous editions were resolved and thus the third movement of Trio No. 2 is reproduced in its original five-part structure.

- **New sources taken into account**
- **Elimination of discrepancies in previous editions**
- **With a detailed Introduction by Misha Donat, an editorial Foreword (Eng/Ger) as well as a Critical Commentary (Eng)**



## Ludwig van Beethoven: Trios for Pianoforte, Violin and Violoncello op. 70

BÄRENREITER URTEXT

Edited by Jonathan Del Mar

Score with parts  
BA10960 · approx. € 42.95

To appear in May 2024

ISBN 979-0-006-57577-0



9 790006 575770

New Issue Title

BA10960





## Maurice Ravel: Trio for Piano, Violin and Violoncello

BÄRENREITER URTEXT

Edited by Douglas Woodfull-Harris

Score with parts  
BA10921 · approx. € 31.95

To appear in June 2024

## Rhythmically Bold and Highly Virtuoso

Maurice Ravel broke new personal ground with his only piano trio, yet in a stroke of genius he created a work of the early 20<sup>th</sup> century that is outstanding in many respects and a key work of this genre. As one of his most rhythmically daring pieces, the four-movement trio fascinates with its asymmetrical rhythmic division and polymetrics, with Ravel possibly drawing on impressions from Stravinsky's "Sacre du Printemps". The second movement "Pantomime" refers to a form of poetic declamation in Malaysia, while the slow third movement is reminiscent of the Baroque passacaglia.

The main source on which this edition is based is the Durand edition published during Ravel's lifetime. Also taken into account are copies of the first edition from Ravel's circle in which corrections were entered. The edition contains a detailed Introduction (Ger/Eng/Fr) and a Critical Commentary (Eng).

- A masterpiece of the trio genre
- Based on the latest research, taking sources into account that had previously not been evaluated
- With an Introduction on the history and reception by Gudula Schütz (Ger/Eng/Fr)



BA10921

New Issue Title



## Chamber Music for Large Ensemble



With his septet for clarinet, bassoon, horn, violin, viola, cello and double bass, Beethoven created a key chamber music work for larger ensembles. He composed the six-movement septet at the same time as his Symphony No. 1 and premiered the two works together in April 1800 at his first benefit concert in Vienna.

This Urtext edition is based on a meticulous comparison of the autograph, the first edition parts and score as well as a set of parts in the Roudnice Lobkowicz Collection in Prague, which has been used for the first time for a scholarly-critical edition. In particular, the precise evaluation of the autograph has made it possible to correct numerous discrepancies and accurately reproduce Beethoven's notation.

- **New Urtext edition in which the discrepancies in previous editions have been corrected**
- **New sources taken into account**
- **With a Foreword (Eng/Ger) by Misha Donat on the genesis of the work as well as a Critical Commentary (Eng) in the study score**



### Ludwig van Beethoven: Septet in E-flat major op. 20

**for Clarinet, Bassoon, Horn,  
Violin, Viola, Violoncello  
and Double bass**

Edited by Jonathan Del Mar

Parts in a slipcase  
BA10944 · € 38.95

Study score  
TP00944 · € 17.95

Already published



9 790006 574773

BA10944

New Issue Title



9 790006 203185

TP00944

New Issue Title



## Wolfgang Amadeus Mozart: Masonic Funeral Music K. 477 (479<sup>a</sup>)

BÄRENREITER URTEXT

Edited by Ulrich Konrad and  
H. C. Robbins Landon (†)

Full score

BA09189 · approx. € 29.50

Wind set

BA09189-65 · approx. € 22.50

Violin I · BA09189-74 · approx. € 5.25

Violin II · BA09189-75 · approx. € 5.25

Viola · BA09189-79 · approx. € 5.25

Violoncello/Double bass

BA09189-82 · approx. € 5.25

To appear in June 2024



BA09189

New Issue Title

## Three Versions in One Edition

*Wolfgang Amadeus Mozart*

As Mozart specialist Ulrich Konrad was able to prove in 2020, the version of Wolfgang Amadeus Mozart's "Masonic Funeral Music" that is widely in use today does not stem from the composer himself. Rather, it is a posthumous combination of two different versions of the work, each with different instrumentation.

Mozart wrote this short orchestral piece in 1785 for a Masonic funeral service on the occasion of the death of two members of his lodge. The instrumentation comprised two oboes, a clarinet, a basset horn, two horns and strings. At a later date, Mozart composed two further basset horn parts and a contrabassoon part to replace the horns. The widely known "add-on version", in which all the wind instruments are included, was not intended by Mozart and dates back to the printed publication that contained all the parts in 1805 (i.e. after Mozart's death).

This edition contains all three versions: the original and the later version by Mozart (ed. by Ulrich Konrad) as well as the posthumous double instrumentation (ed. by H. C. Robbins Landon, from the "New Mozart Edition"). The orchestral parts serve all three versions.

- **Reconstruction of the original versions based on the latest state of Mozart research**
- **All three versions in one edition**
- **With a detailed Foreword (Ger/Eng) by Ulrich Konrad**

## Full of Parody and Entertaining

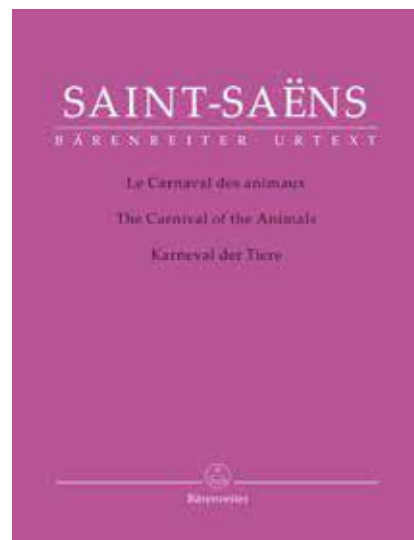


In February 1886, Camille Saint-Saëns was supposed to urgently complete his “Organ Symphony”, but instead he worked on a composition that he had been dwelling on for a long time. This was “The Carnival of the Animals” with which he wanted to surprise the cellist Charles Joseph Lebouc for a carnival concert. Soon very popular within the composer’s circle, Saint-Saëns requested that the work was not to be published before his death. The only exception was the penultimate of the 14 movements, “The Swan”, which was published before Saint-Saëns died and was arranged in many different ways.

The special appeal of “The Carnival” lies in the diversity of the movements, which take a “zoological” look at pianists as well as numerous animals. Excerpts from works by composers such as Mendelssohn, Berlioz and Offenbach express both admiration and parody. Ultimately, it is this complexity that makes the composition particularly ingenious and entertaining.

The performing edition contains a detailed Introduction (Ger/Eng/Fr) and a Critical Commentary (Fr). The string parts are available separately, so that they can be played soloistically as was the case during the first performances, or in groups as in later performances.

- **Urtext edition based on Saint-Saëns “Œuvres instrumentales complètes”**
- **Parts in a large format (25.5 cm × 32.5 cm)**
- **With a detailed Introduction (Eng/Fr/Ger) and a Critical Commentary (Fr)**



### Camille Saint-Saëns: Le Carnaval des animaux / The Carnival of the Animals

BÄRENREITER URTEXT  
Edited by Sabina Teller Ratner

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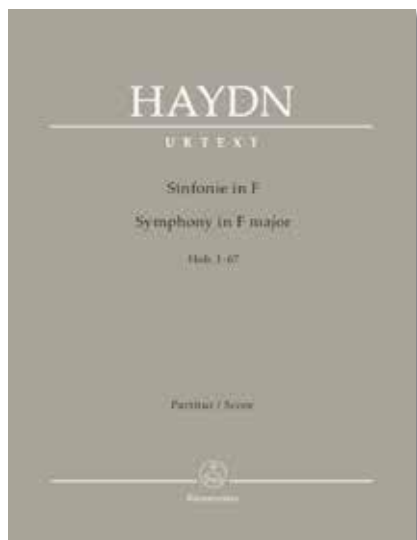
To appear in May 2024



ISBN 979-0-006-57796-5  
9 790006 577965

New Issue Title

BA10965



## Joseph Haydn: Symphony in F major Hob. I:67

URTEXT

Edited by Wolfgang Stockmeier  
together with Sonja Gerlach

Full score

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To appear in April 2024



BA10993

New Issue Title

## Something New at the Esterházy Palace



Haydn composed his Symphony in F major Hob. I:67 around 1775/76, approximately ten years after his creative period began at the Esterházy Palace. At this time, the opera activities there were in a phase of development, which was accompanied by a small expansion of the prince's chapel. Haydn was now able to employ two bassoon parts in his symphonies for the first time, thus creating a fuller sound in the woodwinds of Symphony No. 67.

As well as the additional bassoon part, this work is characterised by several peculiarities in the strings: towards the end of the slow movement, they play with mutes and "col legno", the latter instruction being one of the earliest in music history for this style of playing. In the minuet trio, Haydn writes a scordatura for a soloist in the second violins: the lowest string of the violin must be tuned down a whole tone to "f" and is played as a continuous pedal note.

- Based on the G. Henle Complete Edition of the "Works of Joseph Haydn"
- Orchestral parts in a practical large format (25.5 cm × 32.5 cm)



## Bärenreiter Notes

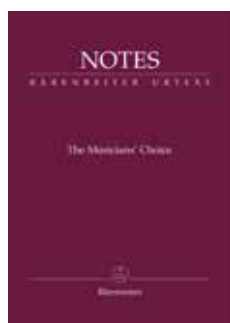
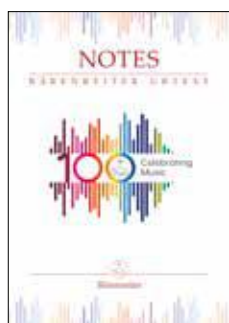
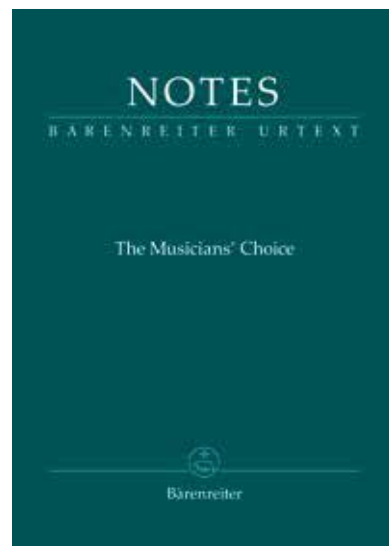
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New Issue Title  
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Orchestra



Celebrating  
Music



## Jean-Philippe Rameau: Les Fêtes d'Hébé RCT 41

Ballet-Opéra in one prologue and  
three entrées  
Symphonies / Instrumental  
Movements

Version of 1799

Edited by Pascal Denécheau

Full score  
BA08888 · € 69.00

Already published

Performance material  
available on hire

ISMN 979-0-006-57761-3



BA08888

## Rameau's Masterpiece for Concert Performance



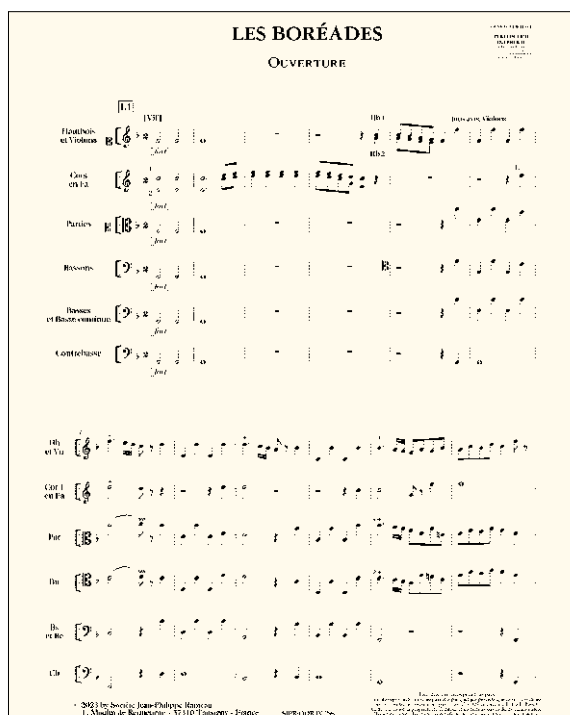
“Les Fêtes d'Hébé” or “Les Talents lyriques” (1739) belong to the highly opulent ballet opera genre, which was only common in 18<sup>th</sup>-century courtly France. Rameau's “Les Indes galantes” (1735) is often considered the pinnacle of this “mixed” genre, which connects instrumental music, song and dance in the form of a prologue with subsequent entrées through a general theme. With “Les Fêtes”, however, the composer succeeded in creating another masterpiece of Baroque operatic art, which is not inferior to “Les Indes galantes” in its musically kaleidoscopic diversity.

This full score, which brings together all the instrumental numbers of all versions based on volume IV.4 of the “Opera Omnia Rameau” (BA08866-01), offers the possibility to play this precious music in the form of a suite as a concert performance. Rameau orchestrated several of his best-known “Pièces de clavecin” for this work, and the third Entrée in particular is rich in that yearning, nostalgic music of Rameau that immediately captivates the audience.

- Full score of the instrumental movements of all versions
- Overview according to keys for a compilation of tailor-made orchestral suites
- Based on the scholarly new edition of all original versions



# The Instrumental Movements for Orchestral Suites



Although not performed during his lifetime, Rameau's "Les Boréades" from 1762 are his musical masterpiece and a synthesis of his compositional work. All the musical innovations to which the composer subjected the traditional genre of the "tragédie lyrique" are manifested here, and so it is particularly the purely instrumental numbers – the divertissements and ballets – that so astonish us today in terms of their diversity of expression. Incorporated into the opera, they drive the dramatic plot forward and by means of motivic interlocking they adopt an overall formal function. In the form of orchestral suites, the baroque colour palette with its rhythmic complexity and atmospheric diversity can be heard on the basis of this edition quasi as absolute music – extremely varied and as tempestuous as the plot suggests.

- **Compilation of the instrumental numbers of the opera**
- **Full score based on "Opera omnia Rameau", volume IV.29**
- **Overview according to keys for a compilation of tailor-made orchestral suites**



## Jean-Philippe Rameau: Les Boréades RCT 31

Tragédie in five acts  
Symphonies / Instrumental  
Movements

Edited by Sylvie Bouissou

Full score  
BA08898 · approx. € 57.00

To appear in February 2024

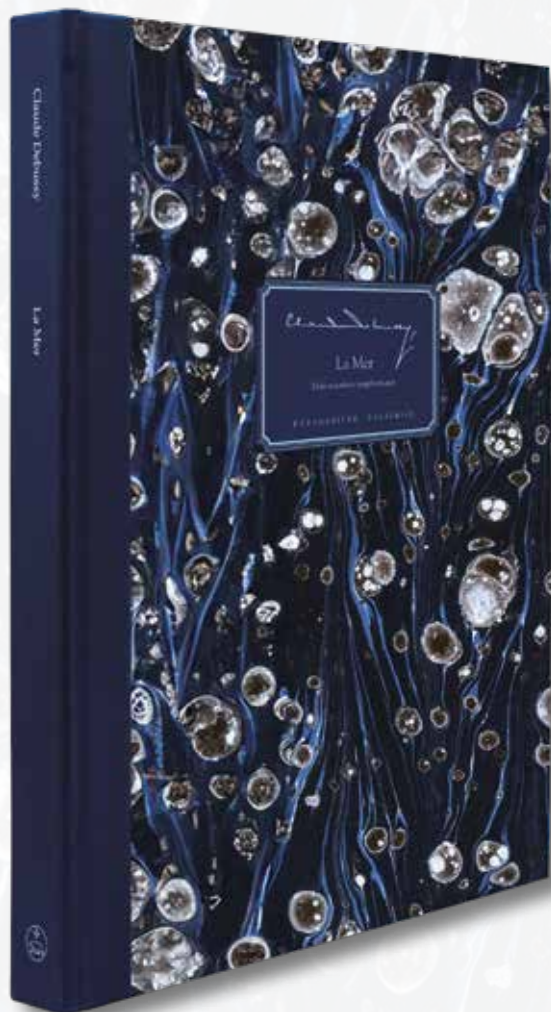
Performance material  
available on hire



BA08898

*“I love the sea and I’ve listened to it with the passionate respect it deserves.”*

Claude Debussy



# Claude Debussy

## La Mer

### BÄRENREITER FACSIMILE

Facsimile of the autograph in the Bibliothèque nationale de France

With a commentary by Denis Herlin and Mathias Auclair  
(Eng/Ger/Fr)

Documenta musicologica II/58

approx. 20 pages commentary + 194 pages facsimile;

Half-leather binding

ISBN 978-3-7618-2650-8

BVKo4019 · approx. € 425.00

To appear in June 2024

Sensual instrumentation, subtle rhythms, flowing moods – with “La Mer”, his “three symphonic sketches”, Claude Debussy created a key work of musical impressionism.

Debussy’s autograph score served for the engraving of the first edition. Additional entries in a different hand (accidentals, performance instructions, notes for the layout) reflect this work step. At the same time, Debussy himself made corrections, once by pasting over a piece of paper, which is reproduced in the facsimile according to the original. The old and new versions can both be viewed via the fold-out piece of paper.

Renowned Debussy scholar Denis Herlin explains the history of the work’s genesis and the special features of the autograph. Matthias Auclair, head of the music department of the Bibliothèque nationale de France, presents the manuscript as part of the BnF collection.

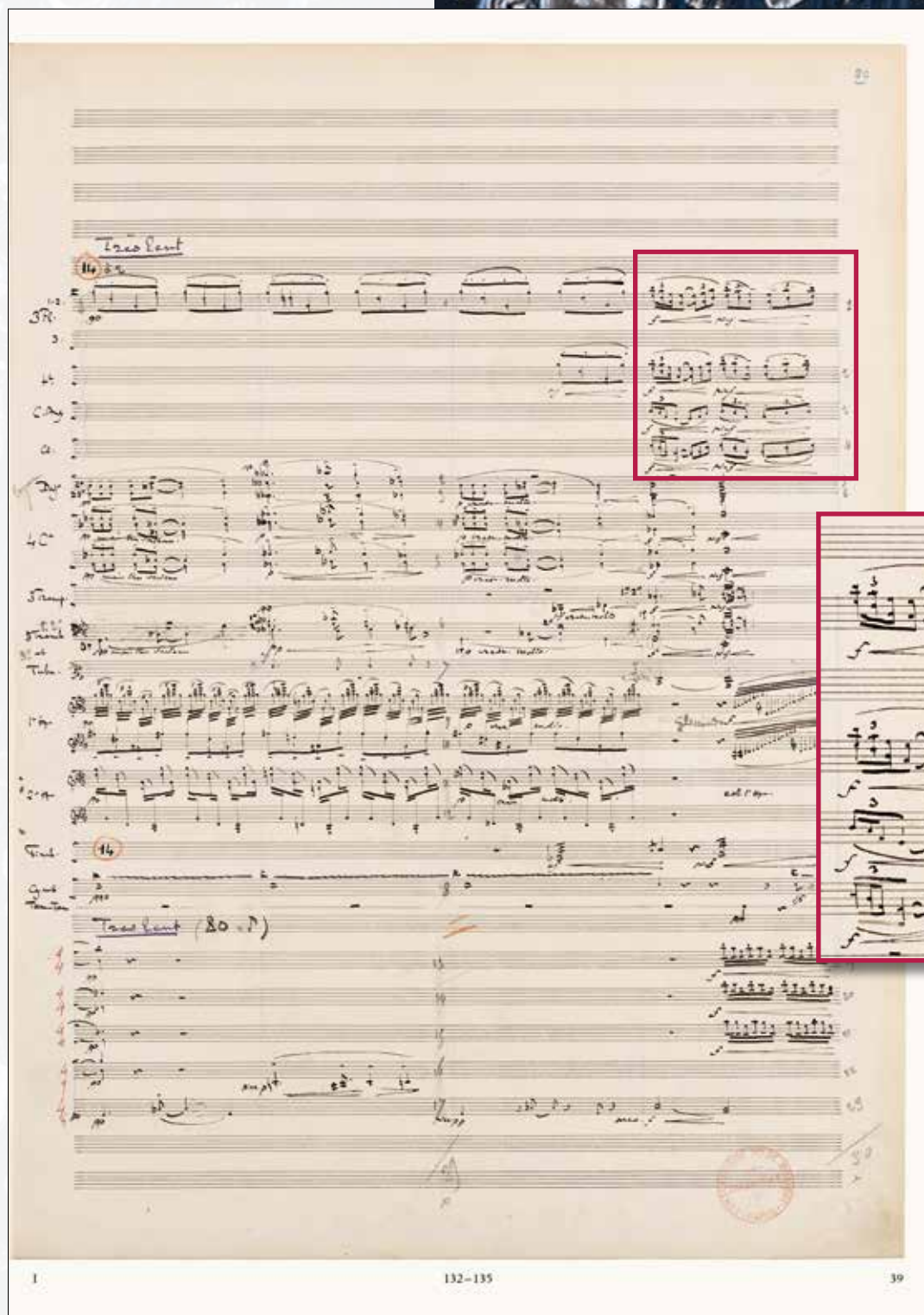
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ISBN 978-3-7618-2650-8



BVKo4019





The distinguishing features include:

- Facsimile in high-resolution four-colour reproduction
- Scholarly commentary
- Lavish design and high-quality binding

# On his 200<sup>th</sup> Birthday in 2024



Bedřich

*“My highly esteemed friend, even in the tribulations of your physical suffering, may you retain that noble, inner sense of satisfaction from having performed great artistic work to the honour of the Czech lands. The name of Bedřich Smetana will remain forever written in your homeland. Your works have ensured it irreversibly.”*

(Franz Liszt in a letter dated 5 May 1880 to Bedřich Smetana)

*A selection of Smetana's works  
published by Bärenreiter  
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Comic opera in three acts  
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BA09534-90 Vocal score (Cz/Ger)  
€ 52.00

Performance material  
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# Bedřich Smetana (1824–1884)



BEDŘICH SMETANA (2 March 1824 Litomyšl – 12 May 1884 Prague) already achieved recognition during his lifetime as a unique representative of Czech music and national culture per se. He was an artist of European stature, with a broad horizon and at the same time a true patriot. With his high artistic standards, he created the foundations of modern Czech music and professional musical life in his homeland.

Rooted in classical forms, his work was inspired by the latest currents in Romantic music. Smetana's compositions are based on concentrated motivic work and a well thought-out formal structure, which he developed and renewed in an original way.

Bärenreiter Prague's most outstanding Smetana contribution to date is the new Urtext edition of the six-part cycle of symphonic poems "My Country" ("Má vlast"), an iconic work of the Czech orchestral repertoire that is unparalleled in world repertoire. "My Country" will be performed during the anniversary year at the Prague Spring Festival opening concert based on our edition, edited by Hugh Macdonald. It will be played by the Berliner Philharmoniker under Kirill Petrenko.

## ORCHESTRA

### **Má vlast (My Country)**

Cycle of symphonic poems

Edited by Hugh Macdonald

All six parts in one volume

BA11573 Full score approx. € 220.00

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To appear in March 2024

Performance material  
available on hire

The six symphonic poems are  
also available individually.

### **Vltava (The Moldau)**

BA09558 Full score € 39.95

TP00558 Study score € 11.50

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available on sale

### **Smetana Poster**

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To appear in February 2024

*"Má vlast is an extraordinary musical work for many reasons. One of them is that it represents a national commitment. I don't know of any other nation that has a composition with a national statement like Má vlast."*

(Daniel Barenboim)



# Harp



Celebrating  
Music



## Louis Spohr: Fantasia in C minor for Harp solo op. 35

In the appendix:

Johann Georg Heinrich Backofen:  
Fantasia in B-flat major for Harp solo

BÄRENREITER URTEXT

Edited by Masumi Nagasawa

Performance score with an  
additional annotated version  
BA10954 · approx. € 19.95

To appear in January 2024



BA10954

New Issue Title

## Standard Repertoire for Harp



*Score annotated according to historical performance practice*

Louis Spohr's Fantasia op. 35 from 1807 comprises one of the standard works for solo harp repertoire today. It was composed in Gotha, where Spohr's wife Dorette received harp lessons from the court chamber musician Johann Backofen. On the young couple's concert tours at that time, Dorette not only performed new compositions by her husband for this instrument, but also fantasias by her teacher. The influence of Backofen's works on Spohr's Fantasia is unmistakable.

This new Urtext edition by harpist and musicologist Masumi Nagasawa presents the two fantasias by Spohr and Backofen accompanied by a detailed Foreword (Ger/Eng) and Critical Commentary (Eng). The edition also contains a score of Spohr's Fantasia with fingering and further historically informed performance markings provided by the editor. In addition, a comprehensive Performing Practice Commentary (Eng) is included, in which the performance of this piece, originally written for the single pedal harp, is conveyed on the modern double pedal harp in accordance with the performance practice of Spohr's time (including fingering, tempi, ornamentation, pedalling techniques such as glissandi, etc.).

- **Scholarly-critical edition of Spohr's Fantasia**
- **Detailed, practical Performing Practice Commentary and an additional annotated version**
- **Urtext of Backofen's Fantasia in the appendix**



## The Only Czech Romantic Flute Concerto



The Flute Concerto by Vilém Blodek (1834–1874) enjoyed increasing popularity immediately after its premiere in 1862 and today it belongs to the standard concert repertoire for this instrument.

This piano reduction offers a well-manageable orchestral reduction by Petr Koronthály as well as the solo flute part in a revised version, as opposed to the Supraphon edition of 1961. The flautist, historian and musicologist Lukáš M. Vytlačil has made revisions on the basis of the surviving sources. In the process, later interpretative adaptations were removed from the flute part. In addition, the first movement is included here for the first time in its original, unabridged version.

- Piano reduction of the only Czech romantic flute concerto
- Solo flute part revised and Foreword (Cz/Eng/Ger) by Lukáš M. Vytlačil
- Compatible with the existing performance material which is available on hire



### Vilém Blodek: Concerto in D major for Flute and Orchestra

Solo flute part revised  
by Lukáš M. Vytlačil

Piano reduction by  
Petr Koronthály

Piano reduction with part  
BA11737-90 · approx. € 19.95  
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Performance material  
available on hire

To appear in June 2024

ISMN 979-0-2601-0948-3



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New Issue Title

BA11737-90





Opera



Celebrating  
Music



**Christoph Willibald Gluck:**  
**Atto d'Orfeo**  
(from the Festa teatrale  
**Le feste d'Apollo,**  
**Parma 1769)**

Libretto by Raniero de' Calzabigi

BÄRENREITER URTEXT

Edited by Gabriele Buschmeier and  
Isolde von Foerster

Singable German translation of the libretto  
by Peter Brenner

Vocal score (Ital/Ger)  
with a piano reduction by Hans Schellevis  
BA05842-90 · approx. € 31.95

Performance material available on hire

To appear in June 2024

ISMN 979-0-006-52666-6

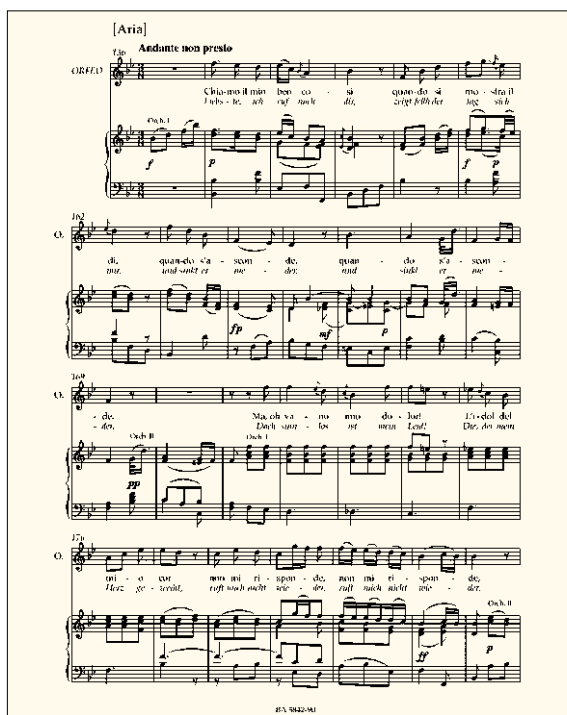


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BA05842-90

New Issue Title

## Orpheus for the First, the Second and the Third Time!



In 1768, Empress Maria Theresa asked Gluck to compose a festive opera to mark the marriage of her daughter Maria Amalia to Ferdinand of Spain in Parma. The composer accepted the commission and created “Le feste d'Apollo”, consisting of several one-act works, including “Atto d'Orfeo”. This was a new version of the azione teatrale “Orfeo ed Euridice”, which had been premiered in Vienna in 1762 and which was reworked for Paris in 1774. Gluck transposed the title role up for the famous soprano castrato Giuseppe Millico, so that Orpheus' famous aria “Che farò senza Euridice”, for example, is in E-flat major instead of C major.

The vocal score includes a well-manageable piano reduction with the accustomed generous engraving.

- **Urtext edition based on the “Gluck Complete Works”**
- **Informative bilingual Foreword (Ger/Eng)**
- **Practical, easy-to-play piano reduction**

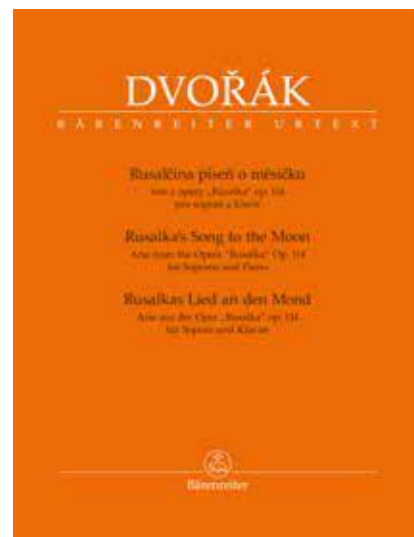
# Dvořák's Most Famous Opera Aria



More than sixty years after the publication of Jarmil Burghauser's edition, Bärenreiter has published a new critical edition of Dvořák's "Rusalka" (BA10438) which meets today's editorial standards and on which this individual edition of Rusalka's famous aria is based. In "Glistening moon in the velvet sky" from Act 1 of the opera, some small changes were also made to the Czech vocal text based on Dvořák's autograph.

A new piano reduction by Petr Koronthály which largely adapts the excellent and well-manageable piano part that Antonín Dvořák is known to have contributed to and authorised.

- **New Urtext edition of the most famous soprano aria from the opera "Rusalka"**
- **Taken from the complete vocal score of the new critical edition of the opera (BA10438-90) with a piano reduction by Petr Koronthály**
- **With changes to the original Czech vocal text**
- **Underlaid singable text, also in English and German**



## Antonín Dvořák: Rusalka's Song to the Moon

Aria from the opera "Rusalka" op. 114  
for Soprano and Piano

Libretto by Jaroslav Kvapil

BÄRENREITER URTEXT  
Edited by Robert Simon and  
Jonáš Hájek

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

BA10440 · approx. € 11.95  
(replaces Ho4460)

To appear in May 2024

ISBN 979-0-2601-0988-9



9 790260 109889

New Issue Title

BA10440



## Jean-Philippe Rameau: Les Boréades RCT 31

Tragédie in five acts

Libretto attributed  
to Louis de Cahusac

Edited by Sylvie Bouissou

Vocal score (Fr) with a  
keyboard reduction  
by François Saint-Yves  
BAo8865-90 · approx. € 52.00

To appear in February 2024



BAo8865-90

## Free from Compromises

“Les Boréades” was actually intended to be performed at the Théâtre de Choisy in Paris in 1763 at the end of the Seven Years’ War on the occasion of the peace celebrations. However, after two rehearsals with the biggest stars of the time in Versailles and Paris, the work was cancelled – possibly due to censorship of the libretto which questions the tradition of succession to royal power and makes the self-determination of a woman a topic. These were toxic subjects that must have been unacceptable to the court and the king, who had become sensitized after the assassination attempt on Louis XV in 1757.

In the opera, Boreas who is the god of the north wind, wants to marry one of his sons, Borilée or Calisis, to Alphise, the Queen of Bactria. But she spurns both of them and prefers another, Abaris, much to Boreas’ annoyance. The subversive nature of the libretto and its libertarian morals are made abundantly clear in the characterization of the protagonists: Abaris, who is plagued by self-doubt, is an anti-hero, the gods appear autocratic and stupid, whilst Alphise denounces the tyrannical princes’ abuse of power and demands the right to decide freely for herself – and is publicly tortured for it.

Censorship, but also intrigues and a fire: “Les Boréades” had to battle many adversities before the work can now finally be performed unhindered with this edition. On the positive side, however, these circumstances have meant that we now have a “pure” work, free of subsequent compromises or forced revisions.

This vocal score is based on the new critical edition which has been published as volume IV.29 of the “Opera omnia Rameau”. The main sources used here are the production score, copied in the Académie royale de musique de Paris, with corrections and annotations by Rameau, as well as the original parts.

- **Appealing subject matter with a socio-political dimension**
- **Vocal score based on “Opera omnia Rameau”, volume IV.29**
- **Practical, manageable keyboard reduction by François Saint-Yves**

# Rameau's Ballet about Poetry, Music and Dance – Women in the Forefront

The ballet opera “Les Fêtes d’Hébé” deals with the talents that are usually the subject of the Opéra and are placed at the service of love on stage: poetry and declamation (1<sup>st</sup> entrée, “La Poésie”), song and harmony (2<sup>nd</sup> entrée, “La Musique”) and finally dance and choreography (3<sup>rd</sup> entrée, “La Danse”); hence the alternative title of the work “Les Talents lyriques”. In this ballet opera, Rameau consistently gives priority to the female roles. The prologue glorifies Hébé, the goddess of youth, and her alliance with love, while “La Poésie” praises the poetress Sappho, who sings almost throughout, and “La Musique” concentrates on the omnipresent princess Iphise; finally, “La Danse” has as its main character the shepherdess Églé, who excels in dance and song.

Since the premiere, the text of the libretto has been perceived as rather unbalanced. Rameau compensates for these poetic shortcomings with musical boldness and innovations of the highest order. Be it the overture that throws Lully’s model overboard, the varied choral movements such as that of the Thessalians “Que jusqu’au fond de nos grottes profondes”, the virtuoso arias such as Sappho’s “Un jour passé dans les tourments” or the magnificent monologues for Iphise and Tirtée – the originality and beauty of the music testify to incredible ingenuity.

- **Keyboard reduction edited on the basis of the full score, published within “Opera Omnia Rameau”**
- **Contains all versions of the work, some of which are now accessible for the first time**
- **Study material for stage and concert performances**



## Jean-Philippe Rameau: Les Fêtes d’Hébé RCT 41

Ballet-Opéra in one prologue and three entrées

Libretto by Antoine-César Gaultier de Montdorge and Louise-Angélique Bersin

Edited by Pascal Denécheau

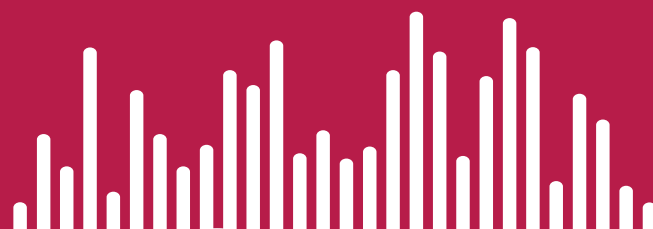
Vocal score (Fr) with a keyboard reduction by François Saint-Yves  
BAo8866-90 · € 85.00

Performance material available on hire

Already published



BAo8866-90



## Inflamed by Mad Love

45  
Eis. oh - ne dich Laß ich nicht le - ben, oh - ne dich  
Orph. oh - ne dich, oh - ne dich

29  
Eis. kann ich nicht le - ben, du bist ein - zig  
Orph. kann ich nicht le - ben, du bist ein - zig

23  
Eis. mei - ne Ruh, oh - ne  
Orph. mei - ne Ruh,

BA11736-90



BA11736-90

New Issue Title

### Georg Philipp Telemann: Die wunderbare Beständigkeit der Liebe oder Orpheus TVWV 21:18 Musical Drama (Hamburg 1726)

With additions to the parts handed down  
in fragments and new compositions  
by René Jacobs

Libretto based on the Tragédie  
en musique "Orphée" by Michel Du  
Boulay, with texts for arias and choruses  
from various Italian and  
French operas

BÄRENREITER URTEXT

Edited by Wolfgang Hirschmann in  
collaboration with Ulf Grapenthin

Vocal score (with numbers in Ger/Ital/Fr)  
with a piano reduction by Andreas Köhs  
BA11736-90 · approx. € 42.95

Performance material available on hire

To appear in May 2024

In Georg Philipp Telemann's opera "Orpheus", the focus is not on Eurydice, but on Queen Orasia, who is inflamed with mad but unrequited love for the legendary singer.

The first documented performance of the work took place in Hamburg in 1726. In keeping with the appealing multilingualism of the libretto (German, Italian and French), the composer presents the recitatives, arias and choruses in the various national musical styles and, depending on the dramatic and scenic occasion, ranging from the songlike to the pathetic and virtuosic.

The vocal score, which is based on the Urtext of the "Telemann Musical Works", also includes editorially marked additions (including new compositions of recitatives that have only been handed down in text form) by René Jacobs, a specialist in this repertoire.

- **Urtext edition based on the "Telemann Musical Works"**
- **With additions by René Jacobs**
- **Informative bilingual Foreword (Ger/Eng)**
- **Practical, easy-to-play piano reduction**

# New publications July – December 2023

**Christoph Willibald Gluck**

## Le feste d'Apollo

Edited by Gabriele Buschmeier and Isolde of Foerster with a Foreword by Franziska Reich  
*Christoph Willibald Gluck. Complete Works III, 28*  
BA05808-01 · € 985.00



**Leoš Janáček**

## From the House of the Dead / Z mrtvého domu

Edited by John Tyrrell  
*Complete Critical Edition of the Works  
of Leoš Janáček A/10*  
BA11599-01 · € 650.00



**Bohuslav Martinů**

## Alexandre bis H 255

Edited by Jitka Zichová  
*The Bohuslav Martinů Complete Edition I/1/8*  
BA10586-01 · € 335.00



**Jean-Philippe Rameau**

## Io RCT 45

Edited by Thomas Soury  
*Opera Omnia Rameau V/1*  
BA08869-01 · € 150.00



## Les Fêtes d'Hébé RCT 41

Edited by Pascal Denécheau  
*Opera Omnia Rameau IV/4*  
BA08866-01 · € 585.00



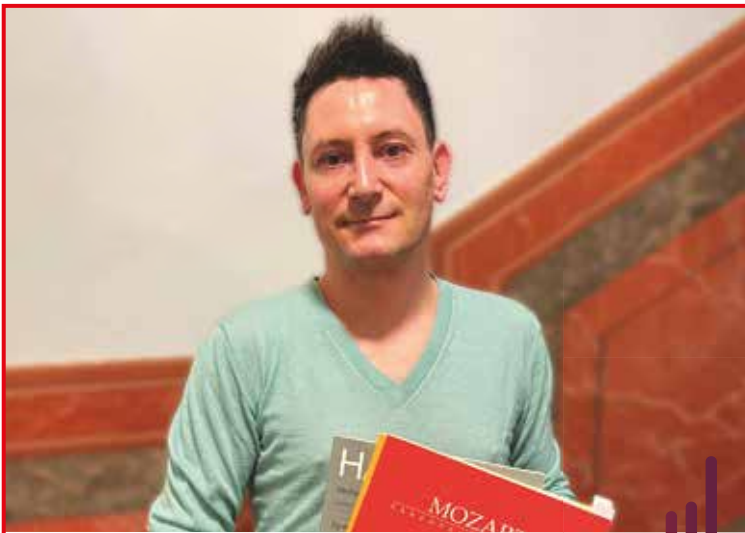
**George Philipp Telemann**

## Sechs späte Kirchenmusiken

Edited by Ralph-Jürgen Reipsch  
*Georg Philipp Telemann. Musical Works 61*  
BA07812-01 · € 420.00







100 Celebrating Music



Without Bärenreiter Urtext editions, my work as a conductor would simply be much less enjoyable.

It is with a sense of clarity, overview, warmth and trust that I musically find my way through a Bärenreiter Urtext edition. I love the clear structure, which excels by a not only well-presented, but even musical and as such musically conveying notational layout on the page. This inspires confidence and strengthens intelligent music-making. Even turning the pages is much more organic than in other editions or in self-produced sheet music. And the baroque Urtext editions are simply sensational. Bravi e grazie!

MAURICE STEGER / RECORDER PLAYER, CONDUCTOR



100 Celebrating Music



For me it's essential to prepare my performances and recordings with a clean Urtext score. From the Sonatas and Partitas of Bach to the newest edition of Beethoven sonatas – which I luckily received just weeks before my recording – I continue to appreciate Bärenreiter's beautiful and well-researched Urtext editions, which best illuminate to me what the composer wanted to hear.

VIKTORIA MULLOVA / VIOLINIST



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For 100 years the Bärenreiter publishing house, with its sheet music and books, has accompanied the lives of musicians as a true and loyal friend.

Congratulations!  
And many thanks.

GRIGORY SOKOLOV / PIANIST



100 Celebrating Music



It is always a pleasure to open the beautiful blue cover of the Bärenreiter vocal scores in order to work. I like the high quality of the cover and the paper on which the music is printed. For me, both correspond to the value of the works. Hector Berlioz's "Les Troyens" has travelled a long way with me, but I have certainly held "The Magic Flute" by W. A. Mozart in my hands the most often in my life.

OKKA VON DER DAMERAU / MEZZO-SOPRANO





100 Celebrating Music



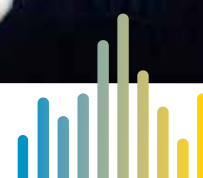
When I came to Austria at the age of eleven, my professor gave me the Bärenreiter edition of Mozart's 5th Violin Concerto as a present. For me, this opened up a completely new perspective, since Mozart's bowings and details he provided in the music had not been changed by the editor as in editions I had previously known. This enabled me, for the first time, to understand the composer's intention and to interpret the concerto in his spirit.

I am deeply enthusiastic about the fine, competent, and trustworthy work of the publisher! I recommend Bärenreiter editions not only because of their musicological quality, but also because of the excellent quality of their paper, which guarantees good usability and a long life.

ZIYU HE / VIOLINIST



100 Celebrating Music



Bärenreiter scores hold a special place in my heart. I used a Bärenreiter score to learn Pamina in "Die Zauberflöte" for my professional debut, and I continue using that same score now that I sing "Die Königin der Nacht". I've loved these editions for a long time – my husband and I even used to give them as gifts to each other when we started dating!

My Bärenreiter blue shelf is my favorite shelf in my musical library.

BRENDA RAE / SOPRANO



100 Celebrating Music



My first memory with Bärenreiter goes to 2003 when I was 8 and got some music scores as a prize that were from the Bach collection! I loved the light blue color and am still using them with pleasure. Then in 2020, after winning the Mozart competition in Salzburg sponsored by Bärenreiter, I could again receive various Bärenreiter Urtext editions.

Using Bärenreiter gives me the privilege to get closer to the composer's intentions. By reading the detailed prefaces and reliable instructions, it enables me to get a more convincing insight through sufficient thoughts.

I am so happy to be part of the big celebration of the 100 years anniversary since the foundation of Bärenreiter.

Also excited to constantly experience more from them.

With deep appreciation, sincere congratulations!

SU YEON KIM / PIANIST



100 Celebrating Music



I have always lived with Bärenreiter editions, ever since I was a student. It was so exciting, when studying in Milano at the Conservatorio Giuseppe Verdi, to explore a music shop and find Mozart symphonies and concertos in the pocket score format. I really feel I am part of the Bärenreiter

Generation, as I love to call the musicians of my age who grew up working only with critical editions.

My last great experience with Bärenreiter was with Rossini's "Le Comte Ory" at the Lyric Opera of Chicago. A beautiful, new, clear edition for this work which has been so often neglected.

ENRIQUE MAZZOLA / CONDUCTOR



## New publications up to December 2023

Beat Furrer



### Beat Furrer: melodie

for Flute solo  
BA11448 · € 15.95

“melodie” was commissioned for the ARD Music Competition as the compulsory piece for the semifinals in 2022. It is a virtuoso piece and demands the full spectrum of playing technique and expression from the flautist. A variety of special playing techniques poses particular challenges: abstract sounds, changes in air flow, different vocal colorations, extreme registers, and multiphonics. The work is notated in two independent systems, one for articulation and one for fingerings. After a beginning of abstract sounds, the tone pitches become more and more defined. A section of fast, nervous figures is followed by a long, quarter-tone coloured melody, which gave the piece its name and which is heard about halfway through the approximately eight-minute piece.

Ulrich Stranz



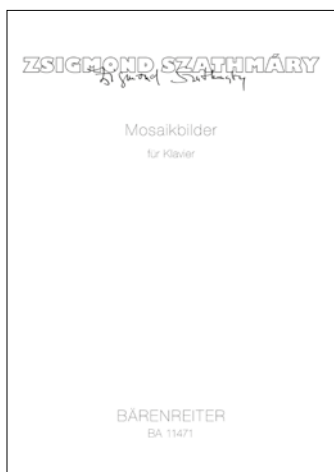
### Ulrich Stranz: Déjà vu

for Oboe d'amore (A)  
BA11475 · € 9.95

For many years the manuscript of “Déjà vu” slumbered in the music library of oboist Hansjörg Schellenberger (former solo oboist of the Berlin Philharmonic) before it was rediscovered in 2021. Ulrich Stranz composed this solo work for Oboe d'amore, the alto instrument in the oboe family, at the end of his student years in 1974 as the nucleus of his later identically named concert piece (BAO6292). The dedicatee Hansjörg Schellenberger refers to it as a “masterwork” and “an important enrichment of the repertoire of oboists”.



Zsigmond Szathmáry



## Zsigmond Szathmáry: Mosaikbilder

for Piano

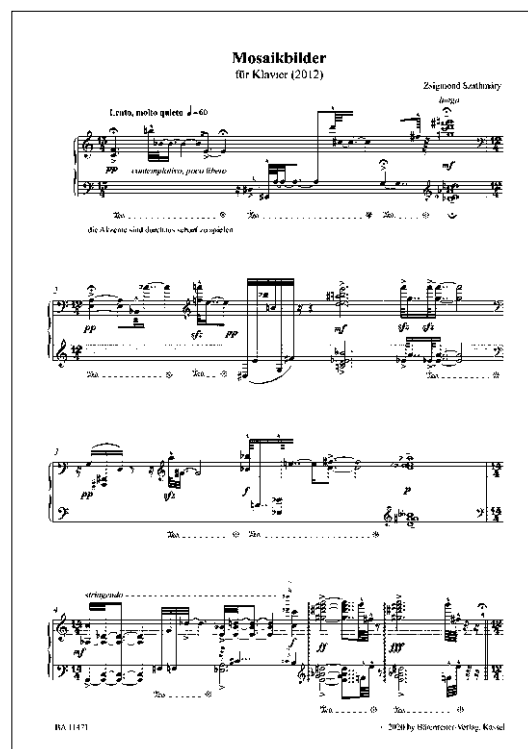
BA11471 · € 24.95

The powerful intensity of colour and expressiveness of the mosaic images in the apse and altar area of the late antique church of San Vitale (from the 6<sup>th</sup> century) in Ravenna made a lasting impression on Zsigmond Szathmáry. The fascination of how imposing images emerge from tiny, luminous mosaic cubes and vividly tell the biblical stories inspired the composer to write his piano piece: "In my composition, I tried to organise the smallest coloured and angular musical miniatures in such a way that they constantly grow and finally culminate in a tangible musical statement."

The composer wants his piece to be understood as a continuation of the virtuoso piano music tradition of the 19<sup>th</sup> and 20<sup>th</sup> centuries. The "Mosaikbilder" (Mosaic Pictures) are dedicated to the great Hungarian pianist Zoltán Kocsis, for whom they were written in 2012.



From: Stranz, *Déjà vu* · BA11475



From: Szathmáry, *Mosaikbilder* · BA11471

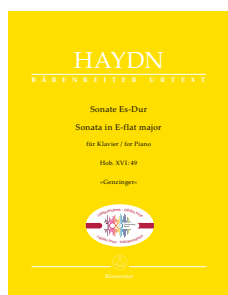


## Jubilee Editions at Jubilee Prices

### PIANO



**Johann Sebastian Bach:**  
Notebook for Anna  
Magdalena Bach, 1725  
BÄRENREITER URTEXT  
BA05242 · € 4.95  
(reduced from € 15.50)



**Joseph Haydn:**  
Sonata in E-flat major  
Hob. XVI:49 "Genzinger"  
BÄRENREITER URTEXT  
BA08639 · € 2.95



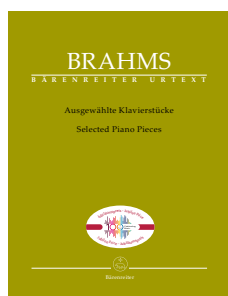
**Wolfgang Amadeus Mozart:**  
Selected Piano Pieces  
BÄRENREITER URTEXT  
BA08644 · € 2.95



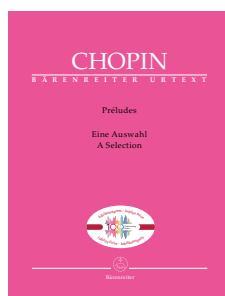
**Franz Schubert:**  
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BÄRENREITER URTEXT  
BA08641 · € 2.95



**Robert Schumann:**  
Selected Piano Pieces  
BÄRENREITER URTEXT  
BA08640 · € 2.95



**Johannes Brahms:**  
Selected Piano Pieces  
BÄRENREITER URTEXT  
BA08645 · € 2.95



**Frédéric Chopin:**  
Préludes. A Selection  
BÄRENREITER URTEXT  
BA08643 · € 2.95



**Erik Satie:**  
Selected Piano Pieces  
BÄRENREITER URTEXT  
BA08642 · € 2.95

### STRINGS



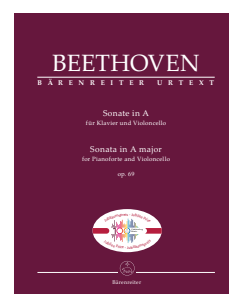
**Antonio Vivaldi:**  
Concerto in E major  
op. 8 No. 1  
No. 1 "Spring"  
for Violin and Piano  
BÄRENREITER URTEXT  
BA08646 · € 3.50



**Wolfgang Amadeus Mozart:**  
Concerto in G major  
for Violin and  
Orchestra No. 3 K. 216  
Piano reduction  
BÄRENREITER URTEXT  
BA04865-90 · € 4.95  
(reduced from € 16.95)



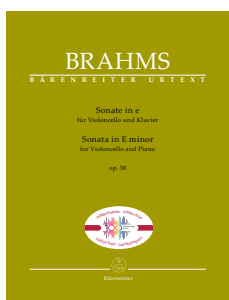
**Johann Sebastian Bach:**  
Suite I for Violoncello solo  
BWV 1007  
Ed. A. Wenzinger  
BA08647 · € 2.95



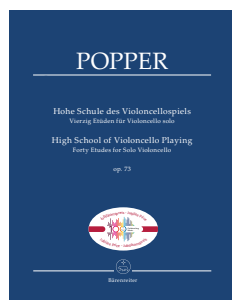
**Ludwig van Beethoven:**  
Sonata in A major  
for Piano-forte and  
Violoncello op. 69  
BÄRENREITER URTEXT  
BA08637 · € 5.50



## STRINGS



**Johannes Brahms:**  
Sonata in E minor for Violoncello and Piano op. 38  
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BA09429 · € 4.95  
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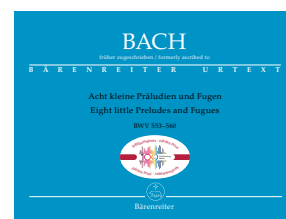


**David Popper:**  
High School of Violoncello Playing op. 73  
BÄRENREITER URTEXT  
BA06978 · € 7.50  
(reduced from € 26.95)

## ORGAN

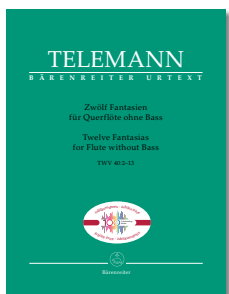


**Johann Sebastian Bach:**  
Toccata and Fugue in D minor for Organ BWV 565  
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BA08638 · € 2.50

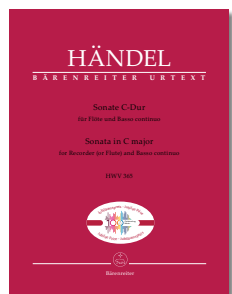


**Johann Sebastian Bach:**  
(attributed to)  
Eight little Preludes and Fugues BWV 553–560 for Organ  
BÄRENREITER URTEXT  
BA06497 · € 4.95  
(reduced from € 15.50)

## WOODWINDS



**Georg Philipp Telemann:**  
Twelve Fantasias for Flute without Bass TWV 40:2–13  
BÄRENREITER URTEXT  
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**George Frideric Handel:**  
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**Wolfgang Amadeus Mozart:**  
Adagio from the Concerto in A major for Clarinet and Orchestra K. 622  
Piano reduction  
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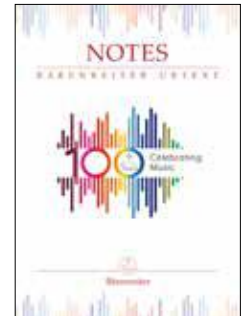
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Tote Bags



Notes

Post-it Sets



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Director of Sales and Marketing  
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## Asia · Belgium

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Tel. ++49 (0) 561 3105-175  
votteler@baerenreiter.com

## UK · British Commonwealth

Bärenreiter Ltd.  
Burnt Mill, Elizabeth Way  
Harlow, Essex CM20 2HX, GB

Christopher J. Jackson  
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Tel. ++44 (0) 1279 828930  
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náměstí Jiřího z Poděbrad 112/19  
130 00 Praha 3  
Czech Republic

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## Private Customers, Institutions, Libraries

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## Public Relations

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Tel. ++49 (0) 561 3105-154  
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