



Bärenreiter Choral Music

A selection 2024/2025



Bärenreiter

I love singing with Bärenreiter blue.

The **Bärenreiter blue** vocal scores are the gold standard for singers all over the world. These editions represent our Urtext choral catalogue and are musicologically sound as well as practical. For the majority of the choral works orchestral parts are available for sale. In addition to the Urtext editions we also publish choral collections and high-quality facsimiles of choral works.

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Facsimiles.....	56–59

The Bärenreiter Webshops

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

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

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For U.S. users: Bärenreiter US Webshop · www.baerenreiter.us

Simply click on the edition number!

ABBREVIATIONS AND KEY TO FIGURES

BA	Bärenreiter Edition
Bc/bc	Basso continuo
BE	Bosse Edition
Cz	Czech text
Ed.	Editor
Eng	English text
Fr	French text
Ger	German text
H	Bärenreiter Praha
Ital	Italian text
Lat	Latin text
PoD	Print on Demand
SM	Süddeutscher Musikverlag
Swed	Swedish text
TP	Study score
	Contents
	Review

- Performance material available on sale
- ◆ Performance material available on hire
-  Best Edition Prize awarded by the German Music Publishers Association

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Errors excepted and delivery terms subject to change without notice.

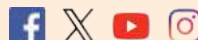
Cover:
The St. Michaelis choir in the main church of St. Michaelis, Hamburg.
Photo: © Miguel Ferraz



Bärenreiter-Verlag

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Sacred choral editions

Musicologically sound ...

- Scholarly-critical editions
- At the cutting edge of scholarship
- Preface on the genesis and history
- Include all source discrepancies and editorial decisions
- With notes on performance practice

- With a Critical Commentary and source descriptions

... and practical

- Spaciously laid out
- Straightforward idiomatic piano part
- Excellent print quality
- High-quality paper and binding



Bärenreiter Urtext

SACRED AND SECULAR WORKS

Bach, Carl Philipp Emanuel
(1714–1788)

Magnificat Wq 215
Choir & Organ series
BA07517 Score
▶ page 19

Bach, Johann Sebastian
(1685–1750)

Cantatas

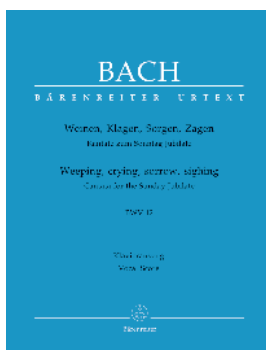


BWV 1
Wie schön leuchtet der Morgenstern / How bright and fair the morning star (Ger/Eng)
Cantata for the Feast of Annunciation Day for soloists (STB), choir (SATB) and instruments [2 horns, 2 oboes da caccia, 2 violins]
Urtext / Ed. M. Wendt
Piano reduction by M. Focke
BA10001-90° Vocal score
BA10001-91 Choral score
TP01001 Study score

BWV 4
Christ lag in Todes Banden / Christ lay by death enshrouded (Ger/Eng)
Cantata for Easter Sunday for soloists (SATB), choir (SATB), strings and bc; cornetto and 3 trombones ad lib.
Urtext / Ed. A. Dürr
Piano reduction by E. R. Barthel
BA10004-90° Vocal score
TP01004 Study score

BWV 6
Bleib bei uns, denn es will Abend werden (Ger)
Cantata for Easter Monday for soloists (SATB; solo soprano can also be sung by the choir), choir (SATB), orchestra and organ
Urtext / Ed. A. Dürr
Piano reduction by H. Ruf
BA10006-90° Vocal score

BWV 10
Meine Seele erhebt den Herrn / Now my soul exalts the Lord (Ger/Eng)
Cantata for the Feast of Visitation B. V. M. for soloists (SATB), choir (SATB) and small orchestra
Urtext / Ed. U. Wolf
Piano reduction by M. Grünert
BA10010-90° Vocal score
TP01010 Study score



BWV 12
Weinen, Klagen, Sorgen, Zagen / Weeping, crying, sorrow, sighing (Ger/Eng)
Cantata for the Sunday Jubilate for soloists (ATB), choir (SATB), orchestra and organ
Urtext / Ed. A. Dürr
Piano reduction by M. Focke
BA10012-90° Vocal score
TP01012 Study score

° = Performance material available on sale

I love singing with Bärenreiter blue.

BWV 18
Gleichwie der Regen und Schnee vom Himmel fällt / Like as the Raindrops and Snow from Heaven fall; Leipzig Version (Ger/Eng)
Cantata for Sunday Sexagesimae for soloists (STB), choir (SATB), orchestra and organ
Urtext / Ed. W. Neumann
Piano reduction by W. Stockmeyer
BA10018-90° Vocal score
BA10018-91 Choral score

BWV 21
Ich hatte viel Bekümmernis / Lord my God, my heart and soul were sore distressed (Ger/Eng)
Cantata for the 3rd Sunday after Trinity for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Ed. P. Brainard
Piano reduction by M. Focke
BA10021-90° Vocal score
TP01021 Study score

BWV 31
Der Himmel lacht! Die Erde jubiliert / The Heavens laugh, the earth exults in gladness (Ger/Eng)
Cantata for the 1st Easter Day for soloists (STB), choir (SSATB), orchestra and organ
Urtext / Ed. A. Dürr
Piano reduction by O. Kroupova
BA10031-90° Vocal score
TP01031 Study score

Bach, Johann Sebastian
(1685–1750)

BWV 36
Schwingt freudig euch empor
(Ger)
Cantata for the 1st Sunday of Advent for soloists (SATB), choir (SATB), orchestra and organ (revised version)
Urtext / Ed. A. Dürr
Piano reduction by G. Müller
BA10036-90° Vocal score
TP01036 Study score

BWV 39
Brich dem Hungrigen dein Brot / Break with hungry men thy bread (Ger/Eng)
Cantata for the 1st Sunday after Trinity for soloists (AT), choir (SATB), orchestra and organ
Urtext / Ed. A. Dürr
Piano reduction by J. Eichhorn
BA10039-90° Vocal score
TP01039 Study score



BWV 45
Es ist dir gesagt, Mensch, was gut ist (Ger)
Cantata for the 8th Sunday after Trinity for soloists (ATB), choir (SATB), orchestra and organ
Urtext / Ed. A. Dürr
Piano reduction by W. Stockmeier
BA10045-90° Vocal score
TP01045 Study score

BWV 51
Jauchzet Gott in allen Landen / Praise ye God thruout creation (Ger/Eng)
Solo Cantata for the 15th Sunday after Trinity for solo soprano, orchestra and organ
Urtext / Ed. M. Wendt
Piano reduction by M. Focke
BA10051-90° Vocal score
TP01051 Study score

BWV 56
Ich will den Kreuzstab gerne tragen / I will my cross-staff gladly carry (Ger/Eng)
Cantata for the 19th Sunday after Trinity for solo bass, choir (SATB), orchestra and organ
Urtext / Ed. M. Wendt
Piano reduction by A. Kroupova
BA10056-90° Vocal score
TP01056 Study score

BWV 61
Nun komm, der Heiden Heiland (Ger)
Cantata for the 1st Sunday of Advent for soloists (STB), choir (SATB), orchestra and organ
Urtext / Ed. A. Dürr
Piano reduction by G. Raphael
BA10061-90° Vocal score
BA10061-91 Choral score
TP01061 Study score

BWV 62
Nun komm, der Heiden Heiland (Ger)
Cantata for the 1st Sunday of Advent for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Ed. A. Dürr
Piano reduction by G. Raphael
BA10062-90° Vocal score

BWV 68
Also hat Gott die Welt geliebt (Ger)
Cantata for Whit Monday for soloists (SB), choir (SATB), orchestra and organ
Urtext / Eds. A. Dürr, A. Mendel
Piano reduction by A. Dürr
BA10068-90° Vocal score
BA10068-91 Choral score

BWV 78
Jesu, der du meine Seele / Jesu, by Thy Cross and Passion (Ger/Eng)
Cantata for the 14th Sunday after Trinity for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Ed. W. Neumann
Piano reduction by W. H. Bernstein
BA10078-90° Vocal score
TP01078 Study score



BWV 80
Ein feste Burg ist unser Gott / A Mighty Fortress is Our God (Ger/Eng)
Cantata for the Feast of Reformation for soloists (SATB), choir (SATB), orchestra and harpsichord / organ
Urtext / Ed. F. Remppl
Piano reduction by E. R. Barthel
BA10080-90° Vocal score
TP01080 Study score

BWV 91
Gelobet seist du, Jesu Christ (Ger)
Cantata for Christmas Day for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Eds. A. Dürr, G. Raphael
Piano reduction by G. Raphael
BA10091-90° Vocal score
TP01091 Study score

BWV 106
Gottes Zeit ist die allerbeste Zeit / Mighty God, His time is ever best (Actus tragicus) (Ger/Eng)
for soloists (AB), choir (SATB), 2 recorders, 2 violas da gamba and bc
Urtext / Ed. R. Higuchi
Piano reduction by E. Wernhard
BA10106-90° Vocal score
TP01106 Study score

100 Years of Bärenreiter

1923 was a year of extremes: inflation, depression, excessive parties, workers' riots, and political instability. It was during this turbulent year that Bärenreiter was founded by Karl Vötterle, with the first editions being hand-bound in his parents' living room. However, at this time, Vötterle was not yet of age and it was only in April 1924 that he was able to list his publishing house officially and register it as a business.

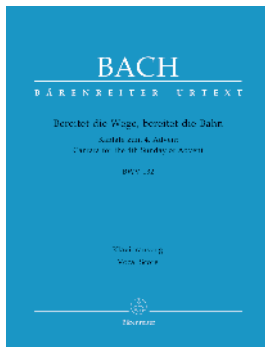
In the course of the last 100 years the publisher has grown into a company of international standing due to their musicological editions which aroused interest worldwide. Today musicians around the globe appreciate the seal BÄRENREITER URTEXT which stands for editions based on a meticulous assessment of all available sources whilst keeping the needs of the performer in mind.



Bach, Johann Sebastian
(1685–1750)

Cantatas

BWV 130
Herr Gott, dich loben alle wir /
Lord God, we praise Thee all
of us (Ger/Eng)
Cantata for the Feast
of St. Michael
for soloists (SATB), choir (SATB),
orchestra and organ
Urtext / Ed. M. Helms
Piano reduction by E. Wernhard
BA10130-90° Vocal score
TP01130 Study score



BWV 132
Bereitet die Wege, bereitet
die Bahn (Ger)
Cantata for the 4th Sunday
of Advent for soloists (SATB),
choir (SATB), orchestra and
organ
Urtext / Ed. A. Dürr
Piano reduction by G. Raphael
BA10132-90° Vocal score
BA10132-91 Choral score

BWV 134
Ein Herz, das seinen Jesum
lebend weiss (Ger)
Cantata for Easter Tuesday
(third version) for soloists (AT),
choir (SATB), orchestra and
organ
Urtext / Ed. A. Dürr
Piano reduction by G. Raphael
BA10134-90° Vocal score
BA10134-91 Choral score

I love singing with Bärenreiter blue,

BWV 140
Wachet auf, ruft uns die
Stimme / Wake ye maids! hark,
strikes the hour (Ger/Eng)
Cantata for the 27th Sunday
after Trinity for soloists (STB),
choir (SATB), orchestra and bc
Urtext / Ed. A. Dürr
Piano reduction by A. Dürr
BA10140-90° Vocal score
TP01140 Study score

BWV 143
Lobe den Herrn, meine Seele/
Praise thou the Lord, o my
spirit (Ger/Eng)
for soloists (STB), choir (SATB)
and orchestra
Urtext / Ed. A. Glöckner
Piano reduction by A. Köhs
BA10143-90° Vocal score
TP01143 Study score

BWV 147
Herz und Mund und Tat und
Leben / Heart and lips, thy
whole behaviour (Ger/Eng)
Cantata for the Feast
of Visitation B.V.M.
for soloists (SATB), choir (SATB),
orchestra and bc (violinello,
violine, organ, harpsichord)
Urtext / Ed. U. Wolf
Piano reduction by O. Kroupová
BA10147-90° Vocal score
TP01147 Study score

BWV 158
Der Friede sei mit dir (Ger)
Cantata for Easter Tuesday
for solo bass, choir (SATB),
oboe, violin (flute) and bc
Urtext / Ed. A. Dürr
Piano reduction by the editor
BA10158-90° Vocal score
BA10158-91 Choral score

BWV 166
Wo gehest du hin (Ger)
Cantata for the 4th Sunday
after Easter for soloists (SATB),
choir (SATB), oboe, strings
and bc
Urtext / Ed. A. Dürr
Piano reduction by the editor
BA10166-90° Vocal score
BA10166-91 Choral score

BWV 172
Erschallet, ihr Lieder (Ger)
Cantata for Whitsunday
(C maj version) for soloists
(SATB), choir (SATB), orchestra
and organ
Urtext / Ed. D. Kilian
Piano reduction by D. Kilian
BA10172-90° Vocal score
BA10172-91 Choral score
TP01172 Study score

BWV 175
Er rufet seinen Schafen mit
Namen / He calleth His own
sheep each by name (Ger/Eng)
Cantata for Whit Tuesday
for soloists (ATB), choir (SATB),
orchestra and organ
Urtext / Ed. A. Dürr
Piano reduction by the editor
BA10175-90° Vocal score
BA10175-91 Choral score
TP01175 Study score

BWV 176
Es ist ein trotzig und verzagt
Ding (Ger)
Cantata for Trinity Sunday
for soloists (SATB), choir (SATB),
orchestra and organ
Urtext / Ed. R. Freeman
BA10176-91° Choral score

BWV 208
Was mir behagt, ist nur
die muntre Jagd
“Congratulatory Cantata” (Ger)
for soloists (SSTB) and
orchestra; choir (SATB) ad lib.
Urtext / Ed. A. Dürr
Piano reduction by the editor
BA10208-90° Vocal score

° = Performance material
available on sale

SACRED AND SECULAR WORKS



Bach, Johann Sebastian
(1685–1750)

Cantatas

BWV 211
Schweig stille, plaudert nicht / Be quiet, chatter not
“Coffee Cantata” (Ger/Eng)
for soloists (STB), flute, strings
and bc
Urtext / Ed. W. Neumann
Revised edition
Piano reduction by A. Köhs
BA10211-90° Vocal score
TP01211 Study score

BWV 212
Mer hahn en neue Oberkeet / The Chamberlain is now our
“Peasant Cantata”
(Ger/Eng) for soloists (SB),
flute, horn, strings and
harpichord
Urtext / Ed. W. Neumann
Piano reduction by A. Köhs
BA10212-90° Vocal score
TP01212 Study score

Festive Choral Settings
from Cantatas
Choir & Organ series
BA07527 Score
▶ page 19

Ascension Oratorio
BWV 11 (Ger/Eng)
for soloists (SATB), choir (SATB)
and orchestra
Urtext / Ed. P. Brainard
Piano reduction by J. Eichhorn
BA10011-90° Vocal score
TP01011 Study score



Bach, Johann Sebastian
(1685–1750)

Christmas Oratorio
BWV 248 (Ger/Eng)
for soloists (SATB), choir
(SATB), orchestra and organ
Urtext / Eds. W. Blankenburg,
A. Dürr
Piano reduction by A. Dürr
BA05014-90° Vocal score
Revised edition

NEW

BA05014-91 Choral score
(Choral parts also available
separately)
TP00085 Study score

Christmas Oratorio BWV 248
Facsimile edition
ISBN 978-3-7618-2448-1
▶ page 56

Choral movements from the
Christmas Oratorio Part I-III
BWV 248
Choir & Organ series
BA07525 Score
▶ page 19

Freut euch alle BWV 207a (Ger)
Festive chorus for choir (SATB)
and piano; woodwind ad lib.
Arranged by U. Zimmer,
Piano part by R. Schweizer
BA06905° Score;
Choral score

Lutheran Masses
BWV 233-236 (Lat)
Urtext / Ed. E. Platen
Piano reductions by A. Köhs

- **Mass in F maj BWV 233** for
soloists (SATB), choir (SATB),
two oboes, bassoon, two horns,
two violins, viola and bc
BA05182-90° Vocal score
BA05182-91 Choral score

- **Mass in A maj BWV 234**
for soloists (SATB), choir (SATB),
two flutes, two violins, viola
and bc
BA05183-90° Vocal score
BA05183-91 Choral score

- **Mass in G min BWV 235**
for soloists (SATB), choir (SATB),
two oboes, two violins, viola
and bc
BA05184-90° Vocal score
BA05184-91 Choral score

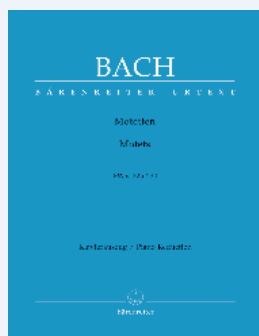
- **Mass in G maj BWV 236**
for soloists (SATB), choir (SATB),
two oboes, two violins, viola
and bc
BA05185-90° Vocal score
BA05185-91 Choral score

Magnificat in D maj BWV 243
(Lat) for soloists (SSATB), choir
(SSATB) and orchestra
Urtext / Ed. A. Dürr
Piano reduction by E. Müller,
A. Köhs
BA05103-90° Vocal score
Revised edition
BA05103-91 Choral score
TP00002 Study score

Magnificat in E-flat maj BWV 243a
(Lat) for soloists (SSATB), choir
(SSATB), orchestra and organ
Urtext / Ed. A. Dürr
Piano reduction by E. Müller,
C. Heimbucher
BA05208-90° Vocal score
TP00058 Study score

Mass in B min, early versions
Missa BWV 232I (version of 1733).
Credo in unum Deum BWV 233II/1
(early version in G maj). Sanctus
BWV 232III (version of 1724)
(Lat) for soloists (SSATB), choir
(SSATB), orchestra and bc
Urtext / Ed. U. Wolf
Piano reduction by A. Köhs
BA05293-90° Vocal score

I love singing with Bärenreiter blue.



Bach, Johann Sebastian
(1685–1750)

Motets BWV 225–230 (Ger)
Urtext / Ed. K. Ameln
Piano reduction by O. Kroupová
BA05193-90 Vocal score
BA05193 Choral score

Separate editions:

Singet dem Herrn ein neues Lied BWV 225 (Ger)
Motet for two mixed choirs (SATB+SATB); instruments ad lib.

Urtext / Ed. K. Ameln
BA05129° Score;
Choral score

Der Geist hilft unser Schwachheit auf BWV 226 (Ger)

Motet for two mixed choirs (SATB+SATB) and instruments
Urtext / Ed. K. Ameln
BA05130° Score
BA05131 Choral score

Singet dem Herrn ein neues Lied
BWV 225

Johann Sebastian Bach

BA 5 07 90

From: *Bach, Motets BWV 225–230 · BA05193-90*

Jesu, meine Freude BWV 227 (Ger)

Motet for choir (SSATB); instruments ad lib.

Urtext / Ed. K. Ameln
BA05132° Score;
Choral score

Fürchte dich nicht, ich bin bei dir BWV 228 (Ger)

Motet for two mixed choirs (SATB+SATB); instruments ad lib.

Urtext / Ed. K. Ameln
BA05133° Score;
Choral score

Komm, Jesu komm BWV 229 (Ger)

Motet for two mixed choirs (SATB+SATB); instruments ad lib.

Urtext / Ed. K. Ameln
BA05134° Score;
Choral score

Lobet den Herrn, alle Heiden BWV 230 (Ger)

Motet for choir (SATB); instruments ad lib.

Urtext / Ed. K. Ameln
BA05135° Score;
Choral score

Motets of Doubtful Authenticity

Ich lasse dich nicht, du segnest mich denn BWV Anh. 159 / Jauchzet dem Herrn, alle Welt BWV Anh. 160 (Ger)
for two mixed choirs (SATB+SATB)

Urtext / Ed. F. Rempff
BA05239 Score

° = Performance material
available on sale

“Uwe Wolf’s masterful treatment of the sources and problems presented in the Mass in B Minor should afford scholars and performers for generations to come many opportunities to carefully examine the diverse complexities of Bach’s masterpiece.”

(Notes)

J. S. Bach · Mass in B Minor BWV 232 in a Revised Edition



Bach, Johann Sebastian
(1685–1750)

Mass in B min BWV 232 (Lat)
for soloists (SSATB), choir
(SSAATTBB) and orchestra
Urtext / Ed. U. Wolf

Revised edition

Piano reduction by A. Köhs
BA05935-90° Vocal score
TP01232 Study score

For the first time the “Dresden parts” of 1733 which were largely written by Bach are included as valuable additional source material.

Also for the first time, annotations by J. S. Bach and C. P. E. Bach can be differentiated by using ink analysis (x-ray spectrography of over 500 places in the score). This method also enables in-depth-analysis of areas which have been eroded to a large extent by iron ink gall erosion.

Also available:

Mass in B min BWV 232 (Lat)
Urtext / Ed. F. Smend

Piano reduction by G. Müller
BA05102-92° Vocal score

I. Missa
 Johann Sebastian Bach
 Klavierauszug / Piano reduction, Andreas Köhs

1. Kyrie
Adagio

BA 5935-90
© 2010 by Bärenreiter-Verlag, Kassel

From: Bach, Mass in B min BWV 232 · BA05935-90



For our performances, the importance of the “New Bach Complete Edition” is far beyond description. For me, the most exciting edition is the B-minor Mass 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
FOUNDER AND MUSIC DIRECTOR OF THE BACH COLLEGIUM JAPAN

SACRED AND SECULAR WORKS

Bach, Johann Sebastian

(1685–1750)

St. John Passion BWV 245

Version I (1724) (Ger/Eng)
for soloists (T [Evangelist],
B [Jesus], SATB), choir (SATB),
orchestra and organ
Urtext / Ed. A. Mendel
Piano reduction by A. Mendel
BA05037-90° Vocal score

Revised edition

BA05037-91	Choral score
TP00197	Study score

St. Mark Passion BWV 247

A reconstruction (Ger)
for soloists (SATB), choir (SATB)
and orchestra
Ed. A. H. Gomme
Piano reduction by the editor
BA05209-90 ♦ Vocal score

St. Matthew Passion BWV 244

(Ger/Eng)
for soloists (T [Evangelist],
B [Jesus], SATB), 2 choirs
(SATB + SATB) and orchestra
Urtext / Ed. after M. Schneider
by A. Dürr

Piano reduction by A. Dürr
BA05038-90° Vocal score

Revised edition

BA05038-91	Choral score
TP00196	Study score

Facsimile edition

ISBN 978-3-7618-2494-8 ► page 56

St. Matthew Passion

Early version BWV 244b
(Ger/Eng)
for soloists (T [Evangelist],
B [Jesus], SATB), two choirs
(SATB+SATB) and orchestra
Urtext / Ed. A. Glöckner
Piano reduction by M. Focke
BA05099-90° Vocal score

Please see Bärenreiter's
webshops for more
information:

www.baerenreiter.com
www.barenreiter.co.uk
www.barenreiter.us
www.baerenreiter.cz

Bach, Johann Sebastian

(1685–1750)

NEW

St. John Passion "O Mensch, beweine" BWV 245.2

Version II (1725) (Ger/Eng)
for soloists (SATBB), choir
(SATB) and orchestra
Urtext / Ed. M. Bärwald
Piano reduction by A. Köhs
BA05938-90° Vocal score

Unlike Bach's other oratorio compositions, there is no definitive version of the St. John Passion. The first version of 1724 which is today's standard version represents a mixture of different readings. The second version of 1725 was performed under the direction of Bach himself and can therefore be considered



authentic. In addition to a change in order of several movements, the second version differs from the earlier version by the use of the opening chorus "O Mensch, bewein".

3

Ruh! wohl, ruh! wohl, ihr hei-li - gen Ge -
heist, ruh! wohl, ruh! wohl, ihr he - he - geist, ruht - ihr

10

Ruh! wohl, ruh! wohl, ihr hei-li - gen Ge -
heist, ruh! wohl, ruh! wohl, ihr he - he - geist, ruht - ihr

Ruh! wohl, ruh! wohl, ihr hei-li - gen Ge -
heist, ruh! wohl, ruh! wohl, ihr he - he - geist, ruht - ihr

Ruh! wohl, ruh! wohl, ihr hei-li - gen Ge -
heist, ruh! wohl, ruh! wohl, ihr he - he - geist, ruht - ihr

16

-bei - ne, die ich nun wei - ter nicht, be - wei - ne, ruht
schep - ing, that I may come from far - ther away - ing, sleep

-bei - ne, die ich nun wei - ter nicht, be - wei - ne, ruht
schep - ing, that I may come from far - ther away - ing, sleep

-bei - ne, die ich nun wei - ter nicht, be - wei - ne, ruht
schep - ing, that I may come from far - ther away - ing, sleep

-bei - ne, die ich nun wei - ter nicht, be - wei - ne, ruht
schep - ing, that I may come from far - ther away - ing, sleep

BA 9008-00



Celebrating
Music



The music editions featuring a bear in its logo have accompanied me throughout my musical life and have also accompanied my orchestra and vocal ensemble Collegium 1704 from the beginning. Already our first performances of the Bach Passions and the Mass in B minor more than 15 years ago were, of course, performed from material published by Bärenreiter. Over the years, an almost family-like relationship has developed and I have had the honour of getting to know a number of employees, editors and fellow musicians associated with the Bärenreiter publishing house, whose professionalism and dedication I greatly admire.

VÁCLAV LUKS / CONDUCTOR

FOUNDER AND ARTISTIC DIRECTOR OF COLLEGIUM 1704
AND COLLEGIUM Vocale 1704

Ludwig van Beethoven's Choral Masterpieces



Beethoven, Ludwig van
(1770–1827)

Mass in C maj op. 86 (Lat)
for soloists (SATB), choir (SATB)
and orchestra
Urtext / Ed. B. Cooper
Piano reduction by A. Campora
BA09039-90° Vocal score
BA09039-91 Choral score



Beethoven, Ludwig van
(1770–1827)

Missa solennis in D maj
op. 123 (Lat)
for soloists (SATB), choir (SATB)
and orchestra
Urtext / Ed. B. Cooper
Piano reduction by A. Campora
BA09038-90° Vocal score
BA09038-91 Choral score

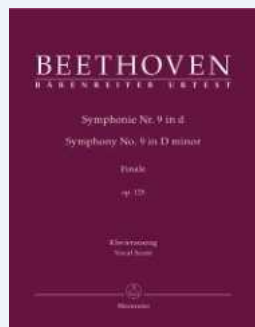
This Urtext edition takes into account all the sources including the old and the new complete editions whose relationship is clearly explained in a stemma. In several passages the renowned Beethoven specialist Barry Cooper has arrived at variant readings, such as in the “Sanctus”, where the choir enters instead of the soloists, rather than coming in at “Pleni sunt coeli”. No less worthy of mention is the addition of the soloists to the choir in most of the “Credo”. These matters and many other editorial decisions are documented in the detailed Critical Commentary (Eng).

Facsimile edition
ISBN 978-3-7618-2395-8
► page 57

Drawing on the rich body of sources, Beethoven specialist Barry Cooper suggests practical solutions to the work's musical and interpretative problems. His deep study of the sources convinced him to include a fully realized organ part in the score, just as Beethoven envisioned it for the first printed edition. As stated in

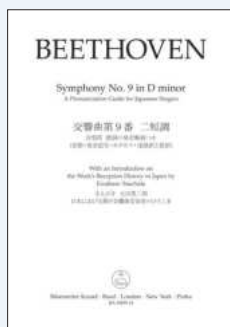
the sources, the parts for the soloists and choir are notated on joint staves to demonstrate that the soloists are also to sing the choral passages.

All you need to tackle the German text of the “Finale” of Beethoven’s Symphony No. 9



Beethoven, Ludwig van (1770–1827)

Symphony No. 9 in D min
op. 125. **Finale** (Ger)
for soloists (SATBar), choir
(SATB) and orchestra
Urtext / Ed. J. Del Mar
Piano reduction by E. Wernhard
BA09009-90° Vocal score
TP00909 Study score



Symphony No. 9 in D min
A Pronunciation Guide
for Japanese Singers
With an Introduction on the
work's reception by
Eizaburo Tsuchida
Text booklet in Japanese
BA09009-14

Facsimile edition Symphony No. 9
ISBN 978-3-7618-2471-9 ▶ page 58



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**Vocal score and
Pronunciation Guide**
BA09009-15
(Set of BA09009-90; Vocal score
+ BA09009-14; Text booklet)

A Pronunciation Guide for Choral Singers

▶ Video available for free
download on the Bärenreiter
website and on YouTube

Berlioz, Hector (1803–1869)

La damnation de Faust (Fr/Ger)
for soloists (MezTBBar), choir
(SSTTB), children's choir (SS)
and orchestra
Urtext / Ed. J. Rushton
Piano reduction by E. Wernhard
BA05448-90♦ Vocal score

**L'Enfance du Christ /
The Childhood of Christ**
(Fr/Eng) Sacred Trilogy
for soloists (STBarBBB), choir
(SSAATTBB) and orchestra
Urtext / Ed. D. Lloyd-Jones
Piano reduction by E. Wernhard
BA05451-90♦ (Fr/Ger)
Vocal score
BA05451-73♦ (Fr/Eng)
Vocal score

**Grande messe des morts
“Requiem”** (Lat)
for solo tenor, choir (SSTTB),
large orchestra and 4 brass
orchestras
Urtext / Ed. J. Kindermann
Piano reduction by M. Töpel,
D. Woodfull-Harris
BA05449-90♦ Vocal score
TP00332 Study score

Messe solennelle (Lat)
for soloists (STB), choir (STTB)
and orchestra
Urtext / Ed. H. Macdonald
Piano reduction by E. Wernhard
BA05463-90♦ Vocal score
TP00333 Study score

Roméo et Juliette (Fr)
Symphonie dramatique
for soloists (ATB), small choir
(ATB), 2 choirs (STB+STB) and
large orchestra
Urtext / Ed. D. K. Holoman
Piano reduction by E. Wernhard
BA05458-90♦ Vocal score
TP00334 Study score

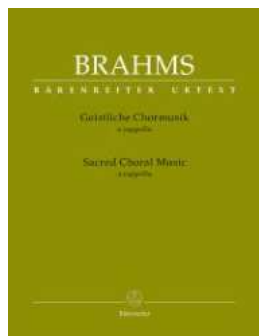


Te Deum (Lat)
for solo tenor, 2 choirs (STB+
S[AT]B), children's choir (SA),
orchestra and organ
Urtext / Ed. D. McCaldin
Piano reduction by
O. Taubmann
BA05782-90♦ Vocal score

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SACRED AND SECULAR WORKS



Brahms, Johannes (1833–1897)

**Sacred Choral Music
a cappella** (Ger)
for choir
Urtext / Ed. P. Schmitz
BA07575

**Now also available in practical
individual editions:**

Der Englische Gruß op. 22, no. 1
from "Marienlieder" for choir
(SATB)
BA25018 Choral score

Marias Kirchengang op. 22, no. 2
from "Marienlieder" for choir
(SATB)
BA25019 Choral score

Marias Wallfahrt op. 22, no. 3
from "Marienlieder" for choir
(SATB)
BA25020 Choral score

Der Jäger op. 22, no. 4
from "Marienlieder"
for choir (SATB)
BA25021 Choral score

Ruf zur Maria op. 22, no. 5
from "Marienlieder"
for choir (SATB)
BA25022 Choral score

Magdalena op. 22, no. 6
from "Marienlieder"
for choir (SATB)
BA25023 Choral score

Marias Lob op. 22, no. 7
from "Marienlieder"
for choir (SATB)
BA25024 Choral score

Es ist das Heil uns kommen her
op. 29, no. 1
from "Zwei Motetten" for
5-part choir (SATBB) a cappella
BA25025 Choral score

**From Psalm no. 51 (Schaffe in
mir, Gott, ein rein Herz)** op. 29,
no. 2 from "Zwei Motetten"
for choir (SATBB) a cappella
BA25026 Choral score

O bone Jesu op. 37, no. 1
from "Drei geistliche Chöre"
for female choir (SSAA)
a cappella
BA25027 Choral score

Adoramus op. 37, no. 2
from "Drei geistliche Chöre" for
female choir (SSAA) a cappella
BA25028 Choral score

Regina coeli op. 37, no. 3
from "Drei geistliche Chöre"
for soloists (SA) and female
choir (SSAA) a cappella
BA25029 Choral score

**Warum ist das Licht gegeben
dem Mühseligen?** op. 74, no. 1
from "Zwei Motetten"
for choir (S[S]ATB[B]) a cappella
BA25030 Choral score

O Heiland, rei die Himmel auf
op. 74, no. 2
from "Zwei Motetten"
for choir (SATB) a cappella
BA25031 Choral score

Unsere Vter hofften auf dich
op. 109, no. 1
from "Fest- und Gedenk-
sprche" for choir (SATB+SATB)
a cappella
BA25032 Choral score

Wenn ein starker Gewappneter
op. 109, no. 2 from "Fest- und
Gedenksprche" for 8-part
choir (SATB+SATB) a cappella
BA25033 Choral score

Wo ist ein so herrlich Volk
op. 109, no. 3 from "Fest- und
Gedenksprche" for 8-part
choir (SATB+SATB) a cappella
BA25034 Choral score

Ich aber bin elend op. 110, no. 1
from "Drei Motetten" for 4 and
8-part choir (SATB+SATB)
a cappella
BA25035 Choral score

Ach, arme Welt op. 110, no. 2
from "Drei Motetten"
for choir (SATB) a cappella
BA25036 Choral score

**Wenn wir in hchsten Nten
sein** op. 110, no. 3
from "Drei Motetten"
for 4 and 8-part choir
(SATB+SATB) a cappella
BA25037 Choral score

Bruckner, Anton (1824–1896)

Sacred Songs (Lat/Ger)
for choir (SSAATTB, SATB and
SMATB)
SM02815 Singing score

Te Deum WAB 45 (Lat)
Choir & Organ series
BA07524 Score
▶ page 19

Bunk, Gerard (1888–1958)

Sacred Choral Works (Ger)
op. 47: for choir [SATB], solo
soprano + organ /
op. 72: for 3-part female choir /
op. 77: for 8-part choir /
op. 83: for 4-part choir
Urtext / Eds. J. Boecker,
K. E. Mller
BA07548 Score

◦ = Performance material
available on sale
♦ = Performance material
available on hire

Buxtehude, Dietrich
(1637–1707)

Befiehl dem Engel, dass er komm / Command the Angels
BuxWV 10 (Ger/Eng)
Choral cantata for choir (SATB), strings and bc
Ed. B. Grusnick
BA00541° Score with parts
BA00541-91 Choral score

Cantate Domino / Lobsinget Gott, dem Herrn
BuxWV 12 (Lat/Ger)
Motet for soloists (SB) ad lib., choir (SSB) and bc
Ed. B. Grusnick
BA00542 Score
BA00542-91 Choral score

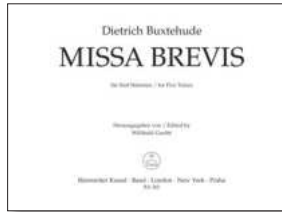
Der Herr ist mit mir
BuxWV 15 (Ger)
Cantata for choir (SATB), strings and bc
Ed. B. Grusnick
BA03198° Score with parts
BA03198-91 Choral score

Erhalt uns Herr, bei deinem Wort BuxWV 127 (Ger)
Chorale cantata for choir (SATB)
BA03196° Score with parts
BA03196-91 Choral score

In dulci jubilo BuxWV 52
(Lat/Ger/Eng) for choir (SAB), two violins and bc
Ed. B. Grusnick
BA00620° Score with parts
BA0620-91 Choral score

Jesu, meine Freude / Jesu, my heart's treasure BuxWV 60 (Ger/Eng)
Cantata for soloists (SSB), choir (SSB), two violins, bassoon (violoncello) and bc
Ed. B. Grusnick
BA00487° Score with parts
BA00487-91 Choral score

Magnificat anima mea
BuxWV-Anh. 1 (Lat/Ger/Eng)
Motet for choir (SSATB), strings and bc
Ed. B. Grusnick
BA00543° Score with parts
BA00543-91 Choral score



Missa brevis (Kyrie and Gloria)
(Lat) for choir (SSATB) and bc
Ed. W. Gurlitt
BA00265 Choral score,
playing score

Das neugebor'ne Kindelein / The newborn babe, the heavenly child BuxWV 13 (Ger/Eng)
Cantata for choir (SATB), strings and bc
Ed. B. Grusnick
BA00717° Score with parts
BA00717-91 Choral score

Caldara, Antonio
(1670–1736)

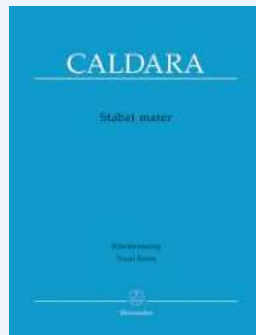
Regina coeli laetare (Lat/Ger) for choir (SATB), piano (organ) ad lib.
Ed. T. Kohlhasse
BA06236 Choral score,
playing score

Charpentier, Marc-Antoine
(1643–1704)

In nativitate Domini canticum H 416 (Lat) for soloists (SSATB), choir (SATB) and orchestra
Urtext / Ed. J. Schwindt
Piano reduction by the editor
BA07673-90° Vocal score



Messe de Minuit pour Noël H 9 (Lat) for soloists (SSAATTBB), choir (SATB) and orchestra
Urtext / Ed. H. Schauerte-Maubouet
Piano reduction by M. Focke
BA07592-90° Vocal score



Caldara, Antonio
(1670–1736)

Stabat Mater (Lat) for soloists (SATB), choir and orchestra
Piano reduction by A. Köhs
BA08955-90° Vocal score

This publication is based on Eusebius Mandyczewski's edition of the "Stabat mater", which has, until now, been the definitive edition. The notation and key signatures have been adapted to today's standards. The effective instrumentation with two trombones and strings supports the solemn character of the work and enables smaller-scale performances.

SACRED AND SECULAR WORKS

Charpentier, Marc-Antoine

(1643–1704)

Te Deum H 146 (Lat)
for soloists (SSAATTBB), choir
(SATB) and orchestra
Urtext / Ed. H. Schauerte-Maubouet
Piano reduction by A. Köhs
BA07593-90° Vocal score

Te Deum H 148 (Lat)
for choir (SATB) and bc
Urtext / Ed. H. Schauerte-Maubouet
BA07591 Score

Cherubini, Luigi

(1760–1842)

Requiem in C min (Lat)
Missa pro defunctis in C minor
for choir (SATB) and orchestra
Urtext / Ed. H. Schellevis
Piano reduction by the editor
BA08961-90° Vocal score

Distler, Hugo

(1908–1942)

Choralpassion nach den vier
Evangelien op. 7 (Ger)
for soloists (TB), choir (SSATB)
BA00633 Choral score

Es ist ein Ros entsprungen
(Ger). Chorale motet from the
"Weihnachtsgeschichte" op. 10
for choir (SATB)
BA00681 Singing score

Lobe den Herren, den mächtigen
König der Ehren (Ger)
Chorale motet op. 6/2,1
for choir (SATB). Gothic print
BA00589 Choral score

Singet dem Herrn ein neues Lied
(Ger). Motet on Psalm 98/1, 4-9a
op. 12/1 from "Geistliche Chormusik"
op. 12 for choir (SATB). Gothic print
BA00751 Choral score

Totentanz (Ger). Motet no. 2 from
"Geistliche Chormusik" op. 12
for choir (SATB) and flute ad lib.
BA00752 Choral score

Die Weihnachtsgeschichte
(Ger) for soloists (SSTB) and
choir (SATB). Gothic print
BA00690 Singing score

From: Charpentier, *Te Deum H 146* · BA07593-90

Dvořák, Antonín

(1841–1904)

Mass in D maj op. 86 (Lat)
for soloists (SATB), choir (SATB),
organ with violoncello and
double bass ad lib.
Urtext / Ed. H. Utidjian

Organ reduction
BA10434-90°

Violoncello, Double bass
BA10434-82

Dvořák's "Mass in D major" of 1887 is written for choir and organ with sporadic passages for soloists, uses simple expressive devices and makes light technical demands. Thus, this work is easy to perform, also by amateur church choirs; all that is needed is a small choir and the solo parts can be sung by members of the choir. The vocal score and choral scores are compatible with all versions of the work, including Dvořák's later orchestral version.

Mass in D maj op. 86 (Lat)

Choir & Organ series

BA07511

Organ reduction

► page 19

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Bärenreiter Choir & Organ Series

“Choir & Organ presents a great opportunity for all choirs to sing the great choral repertoire without the need for an orchestra – these versions will help to keep these works alive and in the hearts of all lovers of choral music.”

(Bob Chilcott)

From: Fauré, Requiem op. 48 · BAO7513

Bach, Carl Philipp Emanuel

Magnificat Wq 215

Arranged by A. Köhs

BAO7517 Score

Bach, Johann Sebastian

Festive Choral Settings

from Cantatas

Arranged by I. Bredenbach

for choir (SATB) and organ

BAO7527 Score

Separate organ part

BAO7527-67 PoD

Choral movements from the

Christmas Oratorio Part I-III

BWV 248

Arranged by H. Gehring

for choir (SATB) and organ

BAO7525 Score

Bruckner, Anton

Te Deum WAB 45 (Lat)

Arranged by A. Köhs

BAO7524 Score

Dvořák, Antonín

Mass in D maj op. 86 (Lat)

Eds. J. Burghauser, A. Cúbr

BAO7511 Organ
reduction



Fauré, Gabriel

Requiem op. 48 (Lat)

Arranged by I. Bredenbach

BAO7513 Score

Mozart, Wolfgang Amadeus

Missa in C min “Waisenhaus

Mass” K. 139 (47^a) (Lat)

Arranged by M. Focke

BAO7521 Score

Missa in C maj “Sparrow Mass”

K. 220 (196^b) (Lat)

Arranged by M. Focke

BAO7522 Score

Missa brevis in C maj

“Credo Mass” K. 257 (Lat)

Arranged by M. Focke

BAO7520 Score

- Ideal for choral conductors and choirs who wish to perform well-known choral works without the expense of an orchestra

- Only one edition needed for soloists, singers and organists

- Choir and solo parts remain true to the original: original orchestral parts are transcribed into easy-to-play organ parts

- Scoring mostly for soloists (SATB), mixed choir (SATB) and organ

Mozart, Wolfgang Amadeus

Missa in C maj “Coronation

Mass” K. 317 (Lat)

Arranged by M. Focke

BAO7519 Score

Requiem K. 626 (Lat)

Arranged by M. Focke

BAO7518 Score

Shorter Sacred Works

Arranged by A. Köhs

BAO7523 Score

Saint-Saëns, Camille

Oratorio de Noël op. 12

“Christmas Oratorio” (Lat)

Arranged by A. Köhs

BAO7514 Score

Schubert, Franz

Missa in G maj D 167 (Lat)

Arranged by M. Gerisch

BAO7512 Score

Vivaldi, Antonio

Introduzione al Gloria.

Gloria in D maj

RV 642, 589 (Lat)

Arranged by M. Focke

BAO7515 Score

Magnificat RV 610/611 (Lat)

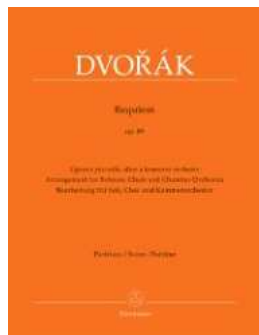
Arranged by A. Köhs

BAO7516 Score

SACRED AND SECULAR WORKS

Dvořák, Antonín (1841–1904)

Psalm 149 op. 79 (Cz/Ger/Eng)
for choir (SATB) and orchestra
Piano reduction by K. Šolc
HO4508♦ Vocal score



Requiem op. 89 (B165) (Lat)
for soloists (SATB), choir (SATB)
and chamber orchestra
Arranged by J. Linckelmann
BA09582° Score
Instrumental parts also
available separately

This edition is based on the
full score from the “Complete
Edition of the Works by
Antonín Dvořák”.
The edition is in keeping with
the vocal score HO2924-90.

Requiem op. 89 (Lat)
Piano reduction by K. Šolc
HO2924-90 Vocal score

Six Moravian Duets (Cz/Ger)
for choir (SATB) and piano
arranged by Leoš Janáček
Ed. V. Némec
HO7718 Choral score

Stabat Mater op. 58 (Lat)
for soloists (SATB), choir (SATB)
and orchestra
Ed. A. Čubr
Piano reduction by K. Šolc
HO1882♦ Vocal score
HO2268 Study score

I love singing with Bärenreiter blue.



Stabat Mater op. 58 (Lat)
for soloists (SATB), choir (SATB)
and orchestra
Urtext / Eds. J. Kachlík,
M. Srnka
Vocal score based on Dvořák's
original piano version
HO7920♦ Vocal score

Te Deum op. 103 (Lat)
for soloists (SB), choir (SATB)
and orchestra
Eds. F. Bartoš, A. Čubr
Piano reduction by K. Šolc
HO4523-90 Vocal score

The Spectre's Bride op. 69
(Cz/Ger/Eng) for soloists (STB),
choir (SATB) and orchestra
Eds. F. Bartoš, A. Čubr
Piano reduction by K. Šolc
BA09544-90♦ Vocal score

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available on hire

Eben, Petr (1929–2007)

Salve Regina / Cantico della
Creatura
Canticle of the Sun of Francis
of Assisi (Lat/Ital [Umbrian])
for choir (SATB)
BA06429 Choral score

Ubi caritas et amor
(Lat/Ital) for choir (SSATBB)
BA05404 Choral score

Fauré, Gabriel (1845–1924)

Messe de Requiem op. 48
▶ page 22

Sacred Works for Small
Vocal Ensembles
▶ page 23

Furrer, Beat (*1954)

Enigma I-IV and VI (Ital)
(2007) for mixed a cappella
choir
Texts by Leonardo da Vinci
from Profezie (2006–13)
BA11052



Gounod, Charles (1818–1893)

Messe solennelle
(Ste Cécile) (Lat)
for soloists (STB), choir (SATB)
and orchestra
Urtext / Ed. H. Schellevis
Piano reduction by the editor
BA08966-90° Vocal score
BA08966-91 Choral score

Handel, George Frideric
(1685–1759)

Acis and Galatea HWV 49a
(1st version)
for soloists (STTB), choir
(S[A-Appendix]TTB) and
orchestra
Urtext / Ed. W. Windzus
Piano reduction by M. Pacholke
BA04039-90♦ Vocal score

**Alexander's Feast or The Power
of Musick** HWV 75 (Eng/Ger)
for soloists (STB), 4 and 8-part
choir (SATB) and orchestra
Text by J. Dryden
Urtext / Ed. K. Ameln
Piano reduction by the editor
Revised edition
BA04001-92♦ Vocal score

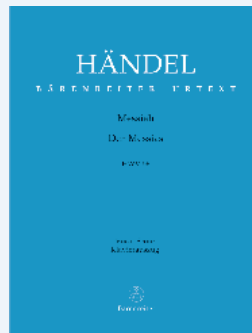
Athalia HWV 52 (Eng, partially
Ital). Oratorio in three parts
for soloists (SSSATB), choir
(SSAATTBB), orchestra and bc
Text by Samuel Humphreys
after Jean Racine's "Athalie"
Urtext / Ed. S. Blaut
Piano reduction by A. Köhs
BA04082-90♦ Vocal score



Dixit Dominus HWV 232 (Lat)
Psalm 109 (110) for soloists
(SSATB), choir (SSATB), strings
and bc
Urtext / Ed. J. H. Marx
Piano reduction by A. Köhs
Revised edition
BA10704-90♦ Vocal score
BA10704-91 Choral score

Israel in Egypt HWV 54
(Eng/Ger)
Includes versions 1739 and
1756-57. Oratorio in three parts
for soloists (SSATBB), choir
(SATB+SATB) and orchestra
Urtext / Ed. A. Landgraf
Piano reduction by A. Köhs
BA04063-90♦ Vocal score

Jephtha HWV 70 (Eng)
Oratorio in three acts for
soloists (SSMezATB), choir
(SSATB) and orchestra
Urtext / Ed. K. Nott
Piano reduction by M. Focke
BA04014-90♦ Vocal score



Messiah HWV 56 (Ger/Eng)
Oratorio in three parts for
soloists (SAATB), choir (SSATB),
orchestra and harpsichord
Urtext / Ed. J. Tobin
Piano reduction by
M. Schneider
BA04012-90° (Ger/Eng)
Vocal score
BA04012-73° (Eng)
Vocal score
TP00175 Study score

Facsimile edition
ISBN 978-3-7618-2109-1
▶ page 58

Occasional Oratorio HWV 62
(Eng). Oratorio in three
parts for soloists (STB), choir
(SSAATTBB) and orchestra
Text by N. Hamilton
Urtext / Ed. M. Channon
Piano reduction by A. Köhs
BA04089-90° Vocal score

**Ode for the Birthday of Queen
Anne** HWV 74 (Eng/Ger)
for soloists (SATB), 4 and 8-part
choir (SATB) and orchestra
Urtext / Ed. W. Siegmund-
Schultze
Piano reduction by
I. Chrysander,
W. Siegmund-Schultze
BA04007-90♦ Vocal score
BA04007-91 Choral score



**Passion after Barthold
Heinrich Brockes** HWV 48 (Ger)
for soloists (SAATTBB), choir
(SATB) and orchestra
Urtext / Ed. F. Schroeder
Piano reduction by
W. H. Bernstein, A. Köhs
BA11311-90♦ Vocal score

- Based on the "Halle Handel Edition"
- Newly-engraved conducting score, vocal score and orchestral parts
- Includes a more playable piano reduction brought up to current standards

Gabriel Fauré Year 2024



Fauré, Gabriel
(1845–1924)

Messe de Requiem op. 48 (Lat)
for soloists (SBar), choir (SATB)
and large orchestra
Urtext / Eds. C. M. Stahl,
M. Stegemann
Piano reduction by M. Focke
BA09461-90° Vocal score
BA09461-91 Choral score

The “Messe de Requiem” is probably the internationally best-known and most frequently performed work by Gabriel Fauré. The composer’s first version was limited to just five movements and small-scale forces with low strings, harp and organ. The work was then expanded several times culminating in the version for large orchestra of 1900. This orchestral version forms the basis of this edition.

Despite its comparatively long period of gestation, the “Requiem” forms a stylistic unity. Unlike other requiem settings, the composer foregoes any theatrical gestures in this work. A restrained dynamic range together with graceful melodic writing for both soloists and choir give the work a gentle and optimistic character.

Messe de Requiem

op. 48

Gabriel Fauré

Klavierauszug / Piano reduction Martin Ecker

I Introit et Kyrie

Molto largo (♩ = 40)

pp *poco a poco*

Soprano:

Bis-quem a-xe-ter-nam do-na e-is, Ho-mi-ne

pp *poco a poco*

Alto:

Bis-quem a-xe-ter-nam do-na e-is, Ho-mi-ne

Tenor:

Bis-quem a-xe-ter-nam do-na e-is, Ho-mi-ne

Bass:

Bis-quem a-xe-ter-nam do-na e-is, Ho-mi-ne

Molto largo (♩ = 40)

ff *> p*

Piano:

A

et lux per-pe-tua lu-ce-at, lu-ce-at,

et lux per-pe-tua lu-ce-at, lu-ce-at,

et lux per-pe-tua lu-ce-at, lu-ce-at,

et lux per-pe-tua lu-ce-at, lu-ce-at,

f sempre


Andante sostenuto

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From: Fauré, Messe de Requiem op. 48 · BA09461-90

It is important to note that the vocal and choral scores are compatible with the first small-scale version as well as the second chamber orchestra version.

- High-quality Urtext based on the “Complete Works of Gabriel Fauré”
- First systematic evaluation of all sources
- Based on the large orchestral version of 1900
- Foreword (Ger/Eng)
- Vocal and choral scores suitable for all versions of the requiem

 *"Of particular interest is the clear engraving and the well-presented layout with optimum page-turns - much more appealing than in earlier publications of this work."*
(La Lettre du Musicien)

Requiem op. 48 (Lat)
Choir & Organ series
BA07513 Score
▶ page 19

Celebrating his life (1845–1924)

Fauré, Gabriel
(1845–1924)

Sacred Works for Vocal Ensembles

Urtext / Ed. H. Schauerte-
Maubouet

Ave Maria N 26 (Lat)
Motet for male choir (TTB)
and organ
BA25137 PoD

Ave Maria op. 67/2 N 129 (Lat)
Motet for soloist (Mez or Bar),
organ or piano
BA25148 Singing score

Ave Maria op. 93 N 162 (Lat)
Motet for soloists (SS), organ
or piano
BA25150 PoD

Ave verum op. 65/1 N 123 (Lat)
Motet for soloist (S or A/ or
two-part female choir or T or
Bar), organ, double Bass ad lib.
BA25144 Singing score

Cantique de Jean Racine op. 11
N 42a (Fr)
for choir (SATB), Organ or Piano
BA25136 Singing score

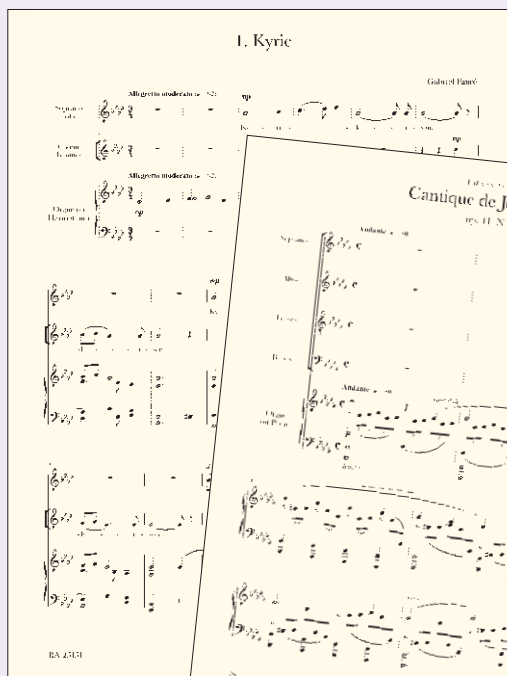
Ecce fidelis servus op. 54
N 108a (Lat)
Trio for soloists (STBar), organ,
double Bass ad lib.
BA25142 PoD

Il est né le divin enfant N 107^a
(Fr)
Christmas carol for one-part
choir and organ
BA25152 Singing score

Maria Mater gratiae op. 47/2
N 96 (Fr)
Motet for soloist (T or Bar/S/
Mez), organ or piano
BA25141 Singing score

Messe basse (Lat)
for soloists or choir (SSA),
organ or harmonium N 163
BA25151 Singing score

Noël op. 43/1 N 89 (Fr)
Cantique for soloist (T or S),
piano, organ or harmonium
ad lib.
BA25139 Singing score



From: Fauré, *Messe basse* - BA25151

From: Fauré, *Cantique de Jean Racine* op. 11 N 42a - BA25136

Noël d'enfants N 111 (Fr)
Christmas carol for one-part choir,
organ or piano
BA25153 Singing score

O salutaris op. 47/1 N 95a (Lat)
Motet for soloist (Bar or Mez),
organ or piano, double bass
ad lib.
BA25140 PoD

Sancta Mater N 125
Motet for soloists (T or S, B or
Mez), choir (SATB), piano or organ
BA25146 PoD

Salve Regina op. 67/1 N 128 (Lat)
Motet for soloist (S or T), organ
or piano
BA25147 PoD

Tantum ergo op. 55 N 110a (Lat)
Motet for soloist (T or S), choir
(SATBB), organ, harp or piano,
double Bass ad lib.
BA25143 PoD

Tantum ergo op. 65/2 N 124 (Lat)
Motet for female choir (SSA), organ
BA25145 Singing score

Tantum ergo N 156a (Lat)
Motet for soloist (S or T), choir
(SATB), organ
BA25149 Singing score

Tu es Petrus N 28a (Lat)
Motet for soloist (Bar), choir
(SATTBB), organ, double bass ad lib.
BA25138 PoD



Handel, George Frideric (1685–1759)

Song for St. Cecilia's Day
HWV 736 (Eng)
Ode to St. Cecilia
for soloists (ST), mixed choir
(SATB) and orchestra
Urtext / Ed. S. Blaut
Piano reduction by A. Köhs
BA10722-90° Vocal score

Following upon "Alexander's Feast" (1736), Handel produced a second setting of the "Ode to St Cecilia" ("Song for St Cecilia's Day") in 1739. At its première it was combined with "Alexander's Feast". Rather than a dramatic plot presentable in the theatre, the Ode, in its seven sections, offers a general hymn of praise to music and its impact. Accordingly, it largely consists of emotion-laden arias and festive orchestration.

This edition offers the version heard at the first performance – the version preferred in today's concert life.

La Resurrezione HWV 47 (Ital)
Oratorio in two parts for
soloists (SSATB), choir (SATB)
and orchestra
Urtext / Ed. T. Best
Piano reduction by A. Köhs
BA04096-90♦ Vocal score

Samson HWV 57 (Eng)
Oratorio for soloists (SATBB),
4 and 8-part choir (SATB) and
orchestra
Text by N. Hamilton
Urtext / Ed. H. D. Clausen
Piano reduction by A. Köhs
BA04099-90♦ Vocal score

Saul HWV 53 (Eng/Ger)
Oratorio in three acts for
soloists (SSATTTBBBB), choir
(SATB), orchestra and organ
Urtext / Ed. P. M. Young
Piano reduction by H. Moehn,
A. Köhs
BA04020-90♦ Vocal score



Semele HWV 58 **NEW**
(Eng)
Musical Drama in Three Acts
for soloists (SSAAATBB), choir
(SATB) and orchestra
Urtext / Ed. M. Risinger
Piano reduction by A. Köhs
BA04025-90♦ Vocal score

In consideration of a complex source situation, the three surviving versions of "Semele" 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.

Handel, George Frideric (1685–1759)

Solomon HWV 67 (Eng)
Oratorio in three acts for
soloists (SSSSMezTB), choir
(SSAATTBB) and orchestra
Urtext / Ed. H. D. Clausen
Piano reduction by A. Köhs
BA10709-90♦ Vocal score

**Te Deum for the Victory at the
Battle of Dettingen** HWV 283
(Eng) for soloists (ATB), choir
(SSATB) and orchestra
Urtext / Ed. A. Babington
Piano reduction by A. Köhs
BA10706-90° Vocal score

**Te Deum for Cannons
in B-flat maj** HWV 281
(Chandos Te Deum) (Eng)
for choir (STTB) and orchestra
Urtext / Ed. G. Beeks
Piano reduction by A. Köhs
BA10708-90♦ Vocal score

Theodora HWV 68 (Eng)
Oratorio in three parts for
soloists (SAATB), choir (SATB)
and orchestra
Text by T. Morrell after
R. Boyle's "The Martyrdom
of Theodora and Didymus
(London, 1687)" and the play
"Théodore, vierge et martyre"
by P. Corneille (1645).
Urtext / Ed. C. Timms
Piano reduction by M. Focke,
A. Campora
Revised edition
BA04085-90♦ Vocal score

Utrecht Te Deum HWV 278
(Eng) for soloists (SSAATB),
choir (SSAATTB) and orchestra
Urtext / Ed. G. Hendrie
Piano reduction by L. H. Nysten
BA04246-90° Vocal score

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www.baerenreiter.cz

George Frideric Handel • Anthems

G. F. Handel

Anthem for the Funeral of Queen Caroline HWV 264 (Eng/Ital) for choir (SATB) and orchestra.
Original unabridged version
Urtext / Ed. A. Landgraf
Piano reduction by M. Focke
BA04267-90° Vocal score

As pants the hart HWV 251e (Eng/Ger) for soloists (SAATBB), mixed choir (SAATBB), 2 oboes, strings and bc
Urtext / Ed. G. Hendrie
Piano reduction by A. Köhs
BA04265-90° Vocal score

I will magnify thee HWV 250b (Eng/Ger) for soloists (SATB), choir (SATB), oboe, strings and bc
Urtext / Ed. G. Hendrie
Piano reduction by A. Köhs
BA04264-90° Vocal score

Let God arise HWV 256b (Eng/Ger) for soloists (AB), choir (SATB), oboe, strings and bc
Urtext / Ed. G. Hendrie
Piano reduction by A. Köhs
BA04266-90° Vocal score

The Lord is my light HWV 255 (Eng/Ger) for soloists (STT), choir (SATBB) and orchestra
Urtext / Ed. G. Hendrie
Piano reduction by A. Köhs
BA04268-90° Vocal score

My song shall be always HWV 252 (Eng/Ger) for soloists (SATB), choir (SATB), oboe, strings and bc
Urtext / Ed. G. Hendrie
Piano reduction by A. Köhs
BA04292-90° Vocal score



O come let us sing HWV 253 (Eng/Ger) for soloists (ST), choir (SATB), 2 recorders, oboe, strings and bc
Urtext / Ed. G. Hendrie
Piano reduction by A. Köhs
BA04293-90° Vocal score

O praise the Lord with one consent HWV 254 (Eng/Ger) for soloists (STTB), choir (SATB), oboe, strings and bc
Urtext / Ed. G. Hendrie
Piano reduction by A. Köhs
BA04291-90° Vocal score

O sing unto the Lord HWV 249a (Eng/Ger) for soloists (AB), choir (SATB) and orchestra
Urtext / Ed. G. Hendrie
Piano reduction by A. Köhs
BA04263-90° Vocal score

Coronation Anthems:

The King shall rejoice HWV 260 (Eng) for choir (SAATBB) and orchestra
Urtext / Ed. S. Blaut
Piano reduction by A. Köhs
BA10259-90° Vocal score



Zadok the Priest HWV 258 (Eng) for choir (SSAATBB) and orchestra
Urtext / Ed. S. Blaut
Piano reduction by A. Köhs
BA10258-90° Vocal score

"Zadok the Priest" and "The King shall rejoice" are the best-known of the four coronation anthems that Handel wrote for the crowning of George II in London (1727). HWV 258 accompanied the king's anointment, HWV 260 his actual coronation.

Haydn, Joseph
(1732–1809)

Die drei- und vierstimmigen
Gesänge (Ger)

No. 1 Hob. XXVb:3 for STB and piano, No. 2 Hob. XXVb:1 for SAT and piano, Nos. 3-11 Hob. XXVc:1-9 for SATB and piano
Ed. P. Paumgartner
BA00901 Choral score,
playing score

Missa brevis in F maj

Hob. XXII:1 (Lat)
for soloists (SS), choir (SATB),
orchestra and organ
Urtext / Eds. J. Dack, G. Feder
Piano reduction by A. Köhs
BA04644-90° Vocal score



Missa brevis Sancti Joannis
de Deo "Little Organ Mass"

Hob. XXII:7 (Lat)
for solo soprano, choir (SATB),
two violins, violoncello and
organ
Urtext / Eds. H. C. Robbins
Landon, K. H. Füssl, C. Landon
Piano reduction by H. Moehn
BA04653-90° Vocal score

Missa brevis Sti Joannis
de Deo "Little Organ Mass"
(Hob. XXII:7) (Lat)

BA05694-90° Vocal score
▶ page 29

Joseph Haydn: The Creation

Haydn, Joseph
(1732–1809)

The Creation / Die Schöpfung
Hob. XXI:2 (Ger/Eng)

Oratorio in three parts for soloists (SSTBB), choir (SATB) and orchestra

Libretto by Gottfried van Swieten.


Urtext / Ed. A. Oppermann
Piano reduction by

A. E. Müller, A. Köhs

BA04648-90° Vocal score

BA04648-91 Choral score

- Based on the G. Henle Complete Edition of the “Works of Joseph Haydn”
- The contemporary piano reduction by A. E. Müller has been revised by A. Köhs
- The musical text of the full score is closely reflected in this piano reduction

 “Bärenreiter offers its usual high standard of scholarly precision married to musical accessibility and practicality, as well as affordability”.

(The Organ)

8a. Recitativo

Rapheal

Und Gott schütze uns die Welt, in seiner Hand ist das Leben der Geschöpfe, das sich be-
And God will - a - ful - gen - tly - pro - tect, and we - re - li - gious - cre - atures that

Poco adagio
a tempo

4

we get, und Gott segne uns, spre - che - ad, und frucht - bar - al - le, and
we call, und Gott bless - es, say, his name - al - ly,

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Haydn, Joseph (1732–1809)

Missa Cellensis in honorem Beatissimae Virginis Mariae “Cecilia Mass”
Hob. XXII:5 (Lat)
for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Eds. J. Dack, G. Feder
Piano reduction by O. Kroupová
BA04643-90° Vocal score



Missa Cellensis “Mass for Mariazel” Hob. XXII:8 (Lat)
for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Eds. H. C. Robbins Landon, K. H. Füssl, C. Landon
Piano reduction by H. Moehn
BA04654-90♦ Vocal score
BA04654-91 Choral score

Missa in Angustiis “Nelson Mass” Hob. XXII:11 (Lat)
for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Ed. G. Thomas
Piano reduction by H. Moehn
BA04660-90° Vocal score
TP00098 Study score

Missa in B-flat maj “Creation Mass” Hob. XXII:13 (Lat)
for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Ed. I. Becker-Glauch
Piano reduction by J. Sommer
BA04656-90° Vocal score
BA04656-91 Choral score



Missa in B-flat maj “Harmony Mass” Hob. XXII:14 (Lat)
for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Ed. F. Lippmann
Piano reduction by H. Moehn
BA04659-90° Vocal score
TP00097 Study score

Missa in B-flat maj “Theresa Mass” Hob. XXII:12 (Lat)
for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Ed. G. Thomas
Piano reduction by H. Moehn
BA04661-90° Vocal score
TP00099 Study score

Missa in E-flat maj in honorem Beatissimae Virginis mariae “Great Organ Mass” Hob. XXII:4 (Lat)
for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Eds. J. Dack, M. Helms
Piano reduction by O. Kroupová
BA04646-90° Vocal score

Missa in Tempore Belli “Mass in Time of War” Hob. XXII:9 (Lat)
for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Eds. H. C. Robbins Landon, K. H. Füssl, C. Landon
Piano reduction by H. Moehn
BA04652-90° Vocal score
BA04652-91 Choral score
TP00094 Study score

Missa Sancti Bernardi von Offida “Heilig” Mass
Hob. XXII:10 (Lat)
for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Eds. H. C. Robbins Landon, K. H. Füssl, C. Landon
Piano reduction by H. Moehn
BA04651-90° Vocal score
BA04651-91 Choral score

Missa Sancti Nicolai “Nicolai Mass” Hob. XXII:6 (Lat)
for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Eds. J. Dack, M. Helms
Piano reduction by O. Kroupová
BA04645-90° Vocal score



The Seasons / Die Jahreszeiten Hob. XXI:3
(Ger/Eng/Fr) Oratorio
for soloists (STB), choir (SATB) and orchestra
Libretto by G. van Swieten
Urtext / Ed. A. Raab
Piano reduction by A. E. Müller
BA04647-90° Vocal score
BA04647-91 Choral score

The Seven Last Words of our Saviour on the Cross
Hob. XX:2 (Lat). Oratorio for soloists (SATB), choir (SATB) and orchestra. Libretto by Gottfried van Swieten
Urtext / Ed. H. Unverricht
Piano reduction by the editor
BA04655-90♦ Vocal score

Six Psalms
Hob. XXIII: Anhang (Eng/Ger)
Based on an English psalm adaptation by J. Merrick
for choir (SAB)
Ed. U. Zimmer
BA06232 Choral score

SACRED AND SECULAR WORKS

Haydn, Joseph

(1732–1809)

Stabat Mater Hob. XXbis (Lat)
for soloists (SATB), choir (SATB),
2 oboes, strings and bc
Urtext / Eds. M. Helms,
F. Stoltzfus
Piano reduction by E. R. Barthel
BA04642-90° Vocal score

Haydn, Michael

(1737–1806)

Laudate pueri Dominum (Lat)
for female/boys' choir (SSA),
strings and bc
Ed. I. Sulyok
BA06219° Score
BA06219-91 Choral score

Janáček, Leoš

(1854–1928)

The Eternal Gospel / Věčné evangelium (Cz/Ger/Eng)
Cantata for soloists (ST), choir
(SATB) and orchestra
Urtext / Eds. L. Faltus, M. Štědroň
Piano reduction by L. Faltus
BA06860-90♦ Vocal score



Glagolitic Mass / Mša glagolskaja
Final authorised version
(Old Church Slavonic) for
soloists (SATB), choir (SATB),
organ and orchestra
Urtext / Eds. J. Zahrádka,
L. Faltus
Piano reduction by M. Zehn
BA06862-90♦ Vocal score
TP00862 Study score

From: Haydn, *Stabat Mater* · BA04642-90

Janáček, Leoš

(1854–1928)

The Lord's Prayer (Cz/Ger)
for choir (SATB) with solo
tenor, harp and organ
Ed. B. Štědroň
H03712 Score
H03712-64 Harp

Mass in E-flat maj
"Unfinished Mass" (Lat)
for soloists (SATB), choir (SATB)
and organ. Ed. J. Trojan
Credo completed by V. Petrželka
BA05421 Choral score

Three Pieces for Mixed Choir
(Cz/Ger) for choir (SATB)
Ed. J. Trojan
BA06389 Choral score

True Love (Folk Poetry)
(Ger/Eng) for male choir (TTBB)
H03026 Choral score

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

Bärenreiter Female Choir Series

The choral scene is in a state of change! More and more choirs are lacking in male voices and at the same time, more and more female choirs are looking for high-quality literature beyond folksong arrangements. The Bärenreiter Female Choir series responds to these trends by presenting arrangements for female choir (mostly SMeZA) of well-known, frequently-performed works.

Haydn, Joseph
(1732–1809)

Missa brevis Sti Joannis de Deo
“Little Organ Mass”
(Hob. XXII:7) (Lat)
Arranged for female choir
(SMeZA) by H. Breuer
BA05694 Score
BA05694-90° Vocal score

The vocal score is compatible
with the performance material
of the original work BA04653.



Mozart, Wolfgang Amadeus
(1756–1791)

Missa brevis in D maj K. 194
(186^b) (Lat)
Arranged for female choir
(SMeZA) by H. Breuer
BA05690-90° Vocal score

The vocal score is compatible
with the performance material
of the original work BA05342.

**Missa in C maj “Coronation
Mass” K. 317 (Lat)**
Arranged for female choir
(SMeZA) by H. Breuer
BA05691 Score
BA05691-90° Vocal score

The vocal score is compatible
with the performance material
of the original work BA04880
(arranged without trombones).

Missa brevis in D / D major
KV 194 (186^b)

Wolfgang Amadeus Mozart
Bearbeitung für Chor SMA / Arrangement for choir SMA: Heribert Breuer
Klavierauszug von / Vocal score by Martin Focke

Kyrie
Allegro moderato
Tutti

From: Mozart, *Missa brevis in D maj K. 194* · BA05690-90

Mozart, Wolfgang Amadeus
(1756–1791)

Missa in C maj “Sparrow Mass”
K. 220 (196^b) (Lat)
Arranged for female choir
(SMeZA) by H. Breuer
BA05693 Score
BA05693-90° Vocal score

The vocal score is compatible
with the performance material
of the original work BA05343.

Pergolesi, Giovanni Battista
(1710–1736)

Stabat Mater (Lat)
Arranged for female choir
(SMeZA) by M. Bruno
BA05692 Score
BA05692-90° Vocal score

The vocal score is compatible
with the performance material
of the original work BA07679.


Vivaldi, Antonio
(1678–1741)

Gloria RV 589 (Lat)
Arranged for female choir
(SSAA) by M. Bruno
BA08953 Score
BA08953-90° Vocal score

The vocal score is compatible
with the performance material
of the original work BA07674.

Kyrie RV 587 (Lat)
Arranged for female choir
(SSAA) by M. Bruno
BA08954 Score
BA08954-90° Vocal score

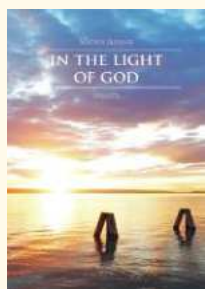
The vocal score is compatible
with the performance material
of the original work BA08950.

 “The Bärenreiter edition
is flawless”.
(Kirchenmusik im Bistum Aachen)



"My music is my own and I have never tried to be original. That has always been my motto and I have only tried to use music to express all the feelings which life has to offer. This has led people to describe my music as "so sad that it sounds like birds who have lost their wings" but also as "the happiest classical music that we have ever heard".

"My compositions are almost all sacred. They express not only my own faith but also my appreciation and respect for the timeless texts that have been used for centuries and centuries."



Cantate Domino

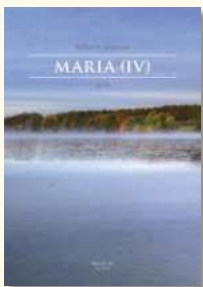
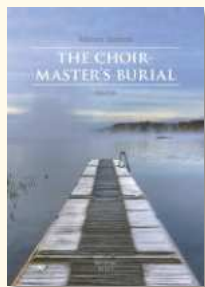
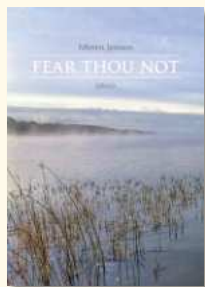
Psalm 96: 1-3 (SSAATTBB) (Lat)
BA07414 Choral score

Cantate Domino

Psalm 96: 1-3 (TTBB) (Lat)
BA07416 Choral score

De sancto Pelagio et sancto Theodolo

(SATB) and Organ (Lat)
BA08523 Score



Es ist ein Ros entsprungen

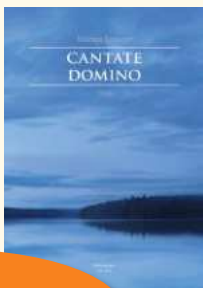
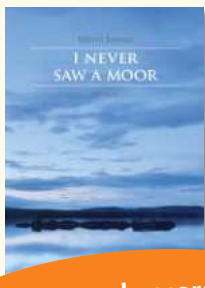
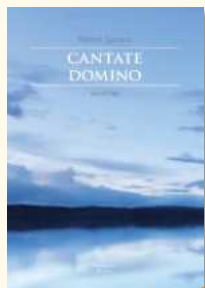
Arrangement for SSAATTBB
(Ger/Eng/Swed)
BA07418 Choral score

Fear Thou Not

(SSMezAA) (Eng)
BA07411 Choral score

God Rest Ye Merry, Gentlemen

Arrangement for SATB (Eng)
BA07419 Choral score



I Never Saw a Moor

(SSMezMezAA) (Eng)
BA07415 Choral score

Ingenting utanför / Nothing Beyond

(SSMezAA) (Swed/Eng)
BA08522 Choral score

In The Light Of God

(SMezATB) (Swed/Eng)
BA07417 Choral score

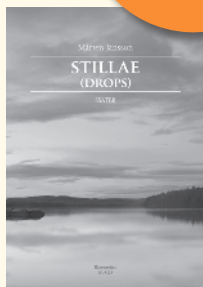
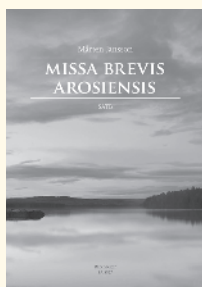
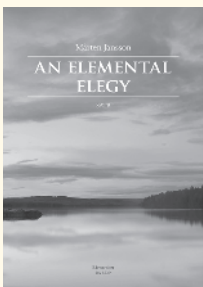
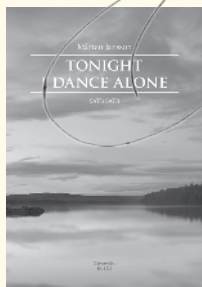
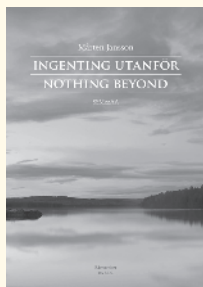
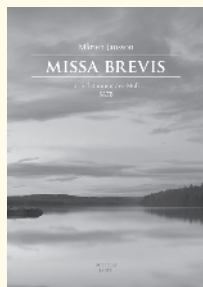
Maria (IV)

(SATB) (Swed/Eng)
BA07412 Choral score

Sample scores
for download on our website

Sacred Choral Works by Mårten Jansson

Mårten Jansson



Missa brevis in E-flat minor

(SATB) (Lat)
BA08521

Choral score

The Choirmaster's Burial

(SSATBB [Lat SSA/Eng TBB])
BA07413

Choral score

Two Poems

(SATB) (Swed/Eng)
BA08524

Choral score

Tonight I Dance Alone

Libretto by C. A. Silvestri
(SATBSATB) (Eng)
BA08525

Choral score

"Tonight I Dance Alone" for double choir a cappella consists of three poignant episodes from the life of an old man.

The libretto and the descriptive music are deeply moving and constitute an ideal partnership. This is Mårten Jansson's first collaboration with the well-known librettist Charles Anthony Silvestri. The piece provides a well-worth challenge for ambitious choirs.

An Elemental Elegy

for choir (SATB) (Eng)
BA08529

Choral score

Commissioned by VOCE58

Missa brevis Arosiensis

(SATB) (Lat)
BA08527

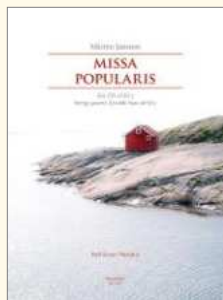
Choral score

Stillae (Drops)

(SSATBB) (Lat)
BA08528

Choral score

"Stillae" was composed for the "Jugendkonzertchor der Chorakademie Dortmund" who won first prize in the "Mårten Jansson Choral Competition" in 2018. The American poet Charles Anthony Silvestri wrote the lyrics.



Missa Popularis

(SSA [TB ad lib.]) and String quartet
(Lat)
BA07420
BA07420-90
BA07420-22

Score
Vocal score
Parts in slipcover

SACRED AND SECULAR WORKS

Krenek, Ernst

(1900–1991)

Lamentatio Jeremiae

Prophetiae

for choir (SATB) a capella op. 93

(1941) (Lat)

BA03648 Choral score

Six Motets op. 169 (1959) (Ger)

after words by F. Kafka

for choir (SATB)

BA03945 Score

Loewe, Carl

(1796–1869)

Das Sühnopfer des neuen

Bundes (Ger) for soloists

(SATTBB), choir (SATB) and

string orchestra

Libretto based on the Holy

Scriptures by William Telschow.

Urtext / Ed. C. Mücke

Piano reduction by the

composer

BA07678-90° Vocal score

Martinů, Bohuslav

(1890–1959)

Field Mass / Polní mše H 279

(Cz)

for solo baritone, male choir

(TTBB), wind instruments,

piano, harmonium and

percussion

Urtext / Ed. P. Wingfield

BA10581♦ Choral score

TP00573 Study score

Mendelssohn Bartholdy, Felix

(1809–1847)

Denn er hat seinen Engeln

befohlen / For He shall give

His angels charge (Ger/Eng)

for choir a cappella (SSAATTBB)

Urtext / Ed. C. Heimbucher

BA08933 Choral score

Frank Martin Year 2024 Celebrating his life (1890–1974)

Martin, Frank

(1890–1974)

NEW

Mass for Double Choir

a cappella (SATB+SATB) (Lat)

Urtext / Ed. M. Ostrzyga

BA11315

Performing score

In preparation

● Newly engraved to meet the needs of choral singers

● Preface (Ger/Eng) and Critical Commentary (Eng)

Also available:

Ode à la Musique (Fr/Ger)

for solo baritone, choir (SATB)

and orchestra

BA06725-90°

BA06725-91

Vocal score

Choral score

Messe
pour double Chœur a cappella

Kyrie

Frank Martin

Lent

Chœur I

Soprano

Alto

Ténor

Basse

Chœur II

Soprano

Alto

Ténor

Basse

6

*) Zu unterschiedlichen Rhythmusangaben im „cléon“ in den Quellen siehe Kritischer Bericht. Ein differently set rhythms for “cléon” in the sources, see Critical Commentary.

BA 11315

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A 19th Century Perspective on Bach's St. Matthew Passion



NEW

Felix Mendelssohn Bartholdy

Mendelssohn Bartholdy, Felix
(1809–1847)

**Passion Music after the
Evangelist Matthew (Ger)**

Arrangement of Johann
Sebastian Bach's
St. Matthew Passion

For Coro I and II each with
solosist (SATB), choir (SATB)
and orchestra
Urtext / Eds. M. Bruno, C. Ritchie
Piano reduction by K. Winkler
BA11308-90 ♦ Vocal score

This 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

Chor der Gläubigen
Soprano
Wo ist

Alto
Wo ist denn dein Freund hin - ge - gan - gen. o. du

Tenore
Wo ist denn dein Freund hin - ge - gan - gen. o.

Basso
Wo ist denn dein

35
denn dein Freund hin - ge - gan - gen. o. du Schöns -

Schöns - te un - ter den frau - en? o. du Schöns - te,

du Schöns - te, o. du

Freund hin - ge - gan - gen. o. du Schöns - te. du.

BA 11308-90

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 19th century perspective.

SACRED AND SECULAR WORKS

Mendelssohn Bartholdy, Felix
(1809–1847)

Die erste Walpurgisnacht / The First Walpurgis Night
op. 60 (Ger/Eng) Ballade
for soloists (ATTBarB), choir (SATB) and orchestra
Text by Johann W. von Goethe
Urtext / Ed. J. M. Cooper
Piano reduction by the composer
BA09072-90 ♦ Vocal score

Elijah op. 70 (Ger/Eng)
Oratorio for soloists (SSATTB), choir (SATB; also shared) and orchestra. Text compiled by the composer from the Old and New Testaments
Urtext / Ed. D. Seaton
Piano reduction by the composer, partially adjusted by A. Köhs
BA09070-90° Vocal score
BA09070-91 Choral score



Lobgesang / Hymn of Praise
MWV A 18 / op. 52 (Ger/Eng)
for soloists (SST), choir (SATB)
and orchestra
Urtext / Ed. J. M. Cooper
Piano reduction by the composer
BA09092-90° Vocal score
BA09092-91 Choral score

Psalm 2
Why rage fiercely the Heathen / Warum toben die Heiden
(Ger/Eng)
for choir (SATB+SATB)
BA08938 Choral score

From: Mendelssohn Bartholdy, *Hymn of Praise* MWV A 18 · BA09092-90

Psalm 22
My God, why hast Thou forsaken me / Mein Gott, warum hast du mich verlassen
(Ger/Eng)
for choir (SSAATTBB)
BA08940 Choral score

Psalm 42
As the Hart pants / Wie der Hirsch schreit op. 42
(Ger/Eng)
for soloists (STTB), choir (SATB) and orchestra
Piano reduction by the composer
Urtext / Ed. J. M. Cooper
BA09074-90° Vocal score

Psalm 43
Judge me, O God / Richte mich, Gott und führe meine Sache (Ger/Eng)
for choir (SSAATTBB)
BA08939 Choral score

Psalm 98
Sing to the Lord a new made Song / Singet dem Herrn ein neues Lied MWV A 23 / op. posth. 91 (Ger/Eng)
for soloists (SATB) and two mixed choirs (SATB+SATB)
Urtext / Ed. J. M. Cooper
Piano reduction based on first edition. Anonymus
BA09076-90° Vocal score



Celebrating
Music

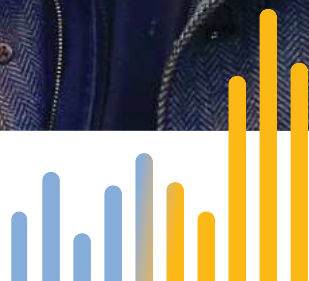


It's always a pleasure to work with Bärenreiter;
there's a real sense of the company wanting to
engage with artists to help them produce
great musicmaking!

Have a wonderful jubilee!

PAUL MCCREESH / CONDUCTOR

ARTISTIC DIRECTOR OF THE GABRIELI CONSORT & PLAYERS



Ever since we were in the Thomaner Choir in our youth, the great music publishers, and of course Bärenreiter, have played an important role in our musical work. Be it the numerous critical Urtext editions or the scores for the great Bach works, with which we have engaged in abundance. We very much look forward to many more hours of making music from this important and helpful material!

All the best and here's to many more years of enlivening and enriching the music world!

VOCAL ENSEMBLE AMARCORD



Mendelssohn Bartholdy, Felix (1809–1847)

**Psalm “Non nobis Domine” /
“Nicht unserm Namen, Herr”**
op. 31 MWV A9 (Lat/Ger)
for soloists (STBar), choir
(SATB) and orchestra
Urtext / Ed. J. M. Cooper
Piano reduction by the
composer
BAO9079-90° Vocal score

St. Paul op. 36 (Ger/Eng)
for soloists (SATTB), choir
(SATB) and orchestra
Urtext / Ed. J. M. Cooper
Piano reduction by the
composer, partially adjusted
by A. Köhs
BAO9071-90° Vocal score
BAO9071-91 Choral score

Three Motets op. 69 (Ger/Eng)
for choir (SATB)
Urtext / Ed. J. M. Cooper
BAO8937 Choral score

**Separate editions from op. 69
(without Introduction
and Critical Commentary):**

**Lord now lettest Thou Thy
servant depart in peace /
Herr, nun lasses du deinen
Diener in Frieden fahren**
(Ger/Eng) for choir (SATB)
BAO8934 Choral score

**My soul doth magnify the
Lord / Mein Herz erhebet Gott,**
den Herrn (Ger/Eng)
for choir (SATB)
BAO8936 Choral score

**O be joyful in the Lord /
Jauchzet dem Herrn, alle Welt**
(Ger/Eng)
for choir (SATB)
BAO8935 Choral score

**Wer nur den lieben Gott lässt
walten (Ger)**
Cantata for solo soprano, choir
(SATB), strings and organ ad lib.
Ed. B. Oswald
BAO6380 Score
BAO6380-91 Choral score

Monteverdi, Claudio (1567–1643)

Canzonetten (Ital/Ger)
for female choir (SSA)
German text in Gothic print
BAO1562 Choral score

13

Herr, der du bist der Gott, der du bist der Gott, der
Lord, Thou o-lone art God, Thou o-lone art God, and

Herr, der du bist der Gott, Herr, der du bist der Gott, der
Lord, Thou o-lone art God, Lord, Thou o-lone art God, and

Herr, der du bist der Gott, Herr, der du bist der Gott, der
Lord, Thou o-lone art God, Lord, Thou o-lone art God, and

18

Him-mel und Er-de und das Meer ge-macht hat, der Him-mel und Er-de
Thine are the Heav-ens, the Earth, and might-y na-turs, and Thine are the Heav-ens, the

Him-mel und Er-de und das Meer ge-macht hat, der Him-mel und Er-de
Thine are the Heav-ens, the Earth, and might-y na-turs, and Thine are the Heav-ens, the

Him-mel und Er-de und das Meer ge-macht hat, der Him-mel und Er-de
Thine are the Heav-ens, the Earth, and might-y na-turs, and Thine are the Heav-ens, the

BAO8934

From: Mendelssohn Bartholdy, *St. Paul* op. 36 · BAO9071-90


° = Performance material
available on sale

New Musical and Performing Insights


Monteverdi, Claudio
(1567–1643)

Vespro della Beata Vergine
(Lat) for soloists (SSAATTTBB),
two choirs (SSATTB+SATTB) and
orchestra
Urtext / Ed. H. Schulze et al.
BA08794-90° Vocal score

- Scholarly-critical Urtext edition orientated towards performance practice
- Movements 10, 13 and 14 are included in their original high clef in the appendix of the full score. These movements are also available with piano reduction as print-on-demand.

 "What a monumental publication! The comprehensive and remarkably documented foreword ... is musicologically, historically and liturgically of great significance for the understanding of the work and its interpretation. Regarding the score, it presents the optimum in layout and readability."
(L'Education musicale)

- Detailed Critical Commentary (Eng) in the full score



The image displays a page from a musical score for Claudio Monteverdi's 'Vespro della Beata Vergine'. It features multiple staves for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Latin, and the notation includes various musical symbols such as clefs, notes, rests, and bar lines. The page is numbered 9 and 16.

**I love
singing
with
Bärenreiter
blue.**

Mozart, Wolfgang Amadeus
(1756–1791)

Alma Dei creatoris
K. 277 (272^a) (Lat)
for soloists (SAT), choir, (SATB),
orchestra und organ
Urtext / Ed. H. Federhofer
Piano reduction by A. Köhs
BA04889-90° Vocal score
BA04889-91 Choral score

Ave verum corpus K. 618 (Lat)
Motet for choir (SATB), string
instruments and organ
Urtext / Ed. H. Federhofer
Piano reduction by
C. Heimbucher
BA04946-90° Vocal score
BA04946° Playing score



Benedictus sit Deus
K. 117 (66^a=47^b) (Lat)
Offertorium for solo soprano,
choir (SATB), orchestra and
organ
Urtext / Ed. H. Federhofer
Piano reduction by A. Köhs
BA04884-90° Vocal score
BA04884-91 Choral score

Mozart, Wolfgang Amadeus
(1756–1791)

Betulia liberata K. 118 (Ital/Ger)
for soloists (SSSATB), choir
(SATB) and orchestra
Text by P. Metastasio /
E. Schmidt
Urtext / Ed. F. Tagliavini
Piano reduction by H. G. Kluge
BA04521-90♦ Vocal score

Dixit et Magnificat
K. 193 (186^a) (Lat)
for soloists (SATB), choir (SATB),
orchestra and organ
Urtext / Eds. K. G. Fellerer,
F. Schroeder
Piano reduction by M. Focke
BA05340-90° Vocal score
BA05340-91 Choral score

Exsultate, jubilate
K. 165 (158^a) (Lat)
with additional material
from the Salzburg version
for solo soprano, orchestra
and organ
Urtext / Eds. H. Federhofer,
R. Münster
Piano reduction by M. Focke
BA04897-90° Vocal score

Hosanna in G maj
K. 223 (166^a) (Lat)
for choir (SATB), strings and
organ
Urtext / Ed. M. Holl
Piano reduction by A. Köhs
BA05347-90° Vocal score

Inter natos mulierum
K. 72 (74ⁱ) (Lat)
Offertorium de S. Joanne
Baptista for choir (SATB),
orchestra and organ
Urtext / Ed. M. Holl
Piano reduction by A. Köhs
BA04788-90° Vocal score

Kyrie in D min K. 90 (Lat)
for choir (SAT) and continuo
Urtext / Ed. M. Holl
Piano reduction by A. Köhs
BA05346-90° Vocal score

Kyrie in D min K. 341 (368^a) (Lat)
for choir (SATB), orchestra and
organ
Urtext / Ed. W. Senn
Piano reduction by M. Focke
BA04702-90° Vocal score

Kyrie in F maj K. 33 (Lat)
for choir (SATB), strings and
organ
Urtext / Ed. M. Holl
Piano reduction by A. Köhs
BA05345-90° Vocal score



Laudate Dominum
from the Vesperae solennes
de Confessore K. 339 (Lat)
for solo soprano (from the
choir), choir (SATB), orchestra
and organ
Urtext / Eds. K. G. Fellerer,
F. Schroeder
Piano reduction by M. Focke
BA05339-90° Vocal score

Litaniae Lauretanae B.M.V.
in B-flat maj K. 109 (74^a) (Lat)
for soloists (SATB), choir (SATB),
orchestra and organ
Urtext / Eds. H. Federhofer,
R. Federhofer-Königs
Piano reduction by M. Focke
BA04890-90° Vocal score
BA04890-91 Choral score

Litaniae Lauretanae B.M.V.
in D maj K. 195 (186^a) (Lat)
for soloists (SATB), choir (SATB),
orchestra and organ
Urtext / Eds. H. Federhofer,
R. Federhofer-Königs
Piano reduction by M. Focke
BA04891-90° Vocal score

Litaniae de venerabili altaris
Sacramento in B-flat maj
K. 125 (Lat) for soloists (SATB),
choir (SATB), orchestra and
organ
Urtext / Eds. H. Federhofer,
R. Federhofer-Königs
Piano reduction by M. Focke
BA04763-90° Vocal score
BA04763-91 Choral score

Litaniae de venerabili altaris
Sacramento in E-flat maj
K. 243 (Lat) for soloists (SATB),
choir (SATB), orchestra and
organ
Urtext / Eds. H. Federhofer,
R. Federhofer-Königs
Piano reduction by M. Focke
BA04892-90° Vocal score
BA04892-91 Choral score

Misericordias Domini
K. 222 (205^a) (Lat)
Offertorium for choir (SATB),
strings and organ
Urtext / Ed. H. Federhofer
Piano reduction by A. Köhs
BA04789-90° Vocal score
BA04789-91 Choral score

Missa brevis in G maj
K. 49 (47^a) (Lat) for soloists
(SATB), choir (SATB), orchestra
and organ
Urtext / Ed. W. Senn
Piano reduction by M. Focke
BA04769-90° Vocal score



Missa brevis in D min
K. 65 (61^a) (Lat) for soloists
(SATB), choir (SATB), orchestra
and organ
Urtext / Ed. W. Senn
Piano reduction by M. Focke
BA05341-90° Vocal score

Missa in C maj "Dominicus
Mass" K. 66 (Lat) for soloists
(SATB), choir (SATB), orchestra
and organ
Urtext / Ed. W. Senn
Piano reduction by M. Focke
BA04791-90° Vocal score
BA04791-91 Choral score



Mozart, Wolfgang Amadeus (1756–1791)

Missa in C min “Waisenhaus Mass” K. 139 (47^a) (Lat)
for soloists (SATB), choir (SATB),
orchestra and organ
Urtext / Ed. W. Senn
Piano reduction by M. Focke
BAO4858-90° Vocal score

Missa in C min “Waisenhaus Mass” K. 139 (47^a) (Lat)
Choir & Organ series
BAO7521 Score
▶ page 19

Missa in C min K. 427
“Great Mass in C min” (Lat)
BAO9188-90° Vocal score
▶ page 42

Missa in C min K. 427 (417^a)
(Lat)
BAO4846-90° ♦ Vocal score
▶ page 43

Missa brevis in G maj
K. 140 (Anh. 235^d) (Lat)
for soloists (SATB), choir (SATB),
orchestra and organ
Urtext / Ed. W. Senn
Piano reduction by M. Focke
BAO4736-90° Vocal score

Missa in C maj “Trinity Sunday Mass” K. 167 (Lat)
for choir (SATB), orchestra and organ
Urtext / Ed. W. Senn
Piano reduction by M. Focke
BAO4783-90° Vocal score

I love singing with Bärenreiter blue.

Missa brevis in F maj
K. 192 (186^f) (Lat) for soloists
(SATB), choir (SATB), orchestra
and organ
Urtext / Ed. W. Senn
Piano reduction by M. Focke
BAO4770-90° Vocal score

Missa brevis in D maj
K. 194 (186^h) (Lat) for soloists
(SATB), choir (SATB), orchestra
and organ
Urtext / Ed. W. Senn
Piano reduction by M. Focke
BAO5342-90° Vocal score
BAO5342-91 Choral score

Missa brevis in D maj
K. 194 (186^h) (Lat)
Bärenreiter Female Choir series
BAO5690-90° Vocal score
▶ page 29

Missa in C maj “Sparrow Mass”
K. 220 (196^b) (Lat)
for soloists (SATB), choir (SATB),
orchestra and organ
Urtext / Ed. W. Senn
Piano reduction by M. Focke
BAO5343-90° Vocal score
BAO5343-91 Choral score

Missa in C maj “Sparrow Mass”
K. 220 (196^b) (Lat)
Choir & Organ series
BAO7522 Score
▶ page 19

Missa in C maj “Sparrow Mass”
K. 220 (196^b) (Lat)
Bärenreiter Female Choir series
BAO5693-90° Vocal score
▶ page 29

Missa brevis in C maj
“Credo Mass” K. 257 (Lat)
for soloists (SATB), choir (SATB),
orchestra and organ
Urtext / Ed. W. Senn
Piano reduction by M. Focke
BAO4859-90° Vocal score

Missa brevis in C maj
“Credo Mass” K. 257 (Lat)
Choir & Organ series
BAO7520 Score
▶ page 19

Missa in C maj K. 258 (Lat)
for soloists (SATB), choir (SATB),
orchestra and organ
Urtext / Ed. W. Senn
Piano reduction by M. Focke
BAO4851-90° Vocal score

Missa in C maj “Organ Solo Mass” K. 259 (Lat)
for soloists (SATB), choir (SATB),
orchestra and organ
Urtext / Ed. W. Senn
Piano reduction by M. Focke
BAO4852-90° Vocal score
BAO4852-91 Choral score

Missa longa in C maj K. 262
(246^a) (Lat) for soloists (SATB),
choir (SATB), orchestra and organ
Urtext / Ed. W. Senn
Piano reduction by M. Focke
BAO4853-90° Vocal score
BAO4853-91 Choral score



Missa brevis in B-flat maj K. 275
(272^b) (Lat) for soloists (SATB),
choir (SATB), orchestra and organ
Urtext / Ed. M. Holl
Piano reduction by M. Focke
BAO5344-90° Vocal score
BAO5344-91 Choral score

Mozart, Wolfgang Amadeus
(1756–1791)

Missa in C maj “Coronation Mass” K. 317 (Lat) for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Ed. M. Holl
Piano reduction by M. Focke
BA04880-90° Vocal score
BA04880-91 Choral score
TP00316 Study score

Missa in C maj “Coronation Mass” K. 317 (Lat)
Choir & Organ series
BA07519 Score
▶ page 19

Missa in C maj “Coronation Mass” K. 317 (Lat)
Bärenreiter Female Choir series
BA05691-90° Vocal score
▶ page 29

Missa in C maj “Missa solemnis” K. 337 (Lat) for soloists (SATB), choir (SATB), (SATB), orchestra and organ
Urtext / Ed. M. Holl
Piano reduction by M. Focke
BA04881-90° Vocal score

Regina coeli in C maj
K. 108 (74^d) (Lat)
for solo soprano, choir (SATB), orchestra and organ
Urtext / Ed. H. Federhofer
Piano reduction by A. Köhs
BA04886-90° Vocal score

Regina coeli in B-flat maj
K. 127 (Lat)
for solo soprano, choir (SATB), orchestra and organ
Urtext / Ed. H. Federhofer
Piano reduction by A. Köhs
BA04887-90° Vocal score
BA04887-91 Choral score

Regina coeli in C maj K. 276 (321^b) (Lat)
for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Ed. H. Federhofer
Piano reduction by A. Köhs
BA04888-90° Vocal score
BA04888-91 Choral score

Requiem K. 626 (Lat)
Mozart’s fragment in the
version completed by Franz Xaver Süssmayr
BA04538-90° Vocal score
Revised edition
▶ page 43

Requiem K. 626 (Lat)
Mozart’s fragment **with additions by Süssmayr, critically edited and completed by M. Ostrzyga**
BA11310-90° Vocal score
▶ page 44

Requiem K. 626 (Lat)
Choir & Organ series
BA07518 Score
▶ page 19

Sancta Maria, mater Dei
K. 273 (Lat)
Motets for choir (SATB), strings and organ
Urtext / Ed. H. Federhofer
Piano reduction by A. Köhs
BA04751-90° Vocal score
BA04751-91 Choral score

Scande coeli limina K. 34 (Lat)
Offertorium in festo Sti Benedicti for solo soprano, choir (SATB), orchestra and organ
Urtext / Ed. H. Federhofer
Piano reduction by A. Köhs
BA04882-90° Vocal score
BA04882-91 Choral score

Shorter Sacred Works
Choir & Organ series
BA07523 Score
▶ page 19

Tantum ergo K. 142 (Anh. 186^d) (Lat) for solo soprano, choir (SATB), orchestra and organ
Mozart’s arrangement of Friedrich Zachow’s “Tantum Ergo” with newly composed “Amen”
Urtext / Ed. H. Federhofer
Piano reduction by A. Köhs
BA04752-90° Vocal score
BA04752-91 Choral score

Tantum ergo K. 197 (Anh. 186^e) (Lat)
for choir (SATB), small orchestra and bc
Urtext / Ed. H. Federhofer
Piano reduction by A. Köhs
BA04753-90° Vocal score
BA04753-91 Choral score

Te Deum laudamus
K. 141 (66^b) (Lat)
for choir (SATB), orchestra and organ
Urtext / Ed. H. Federhofer
Piano reduction by A. Köhs
BA04885-90° Vocal score

Veni Sancte Spiritus K. 47 (Lat)
Offertorium for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Ed. H. Federhofer
Piano reduction by A. Köhs
BA04883-90° Vocal score
BA04883-91 Choral score

Venite populi K. 260 (248^a) (Lat)
for choir (SATB+SATB), orchestra and organ
Urtext / Ed. H. Federhofer
Piano reduction by A. Köhs
BA04899-90° Vocal score
BA04899-91 Choral score

Vesperae solennes de Confessore K. 339 (Lat)
for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Eds. K. G. Fellerer, F. Schroeder
Piano reduction by M. Focke
BA04894-90° Vocal score

Vesperae solennes de Dominica K. 321 (Lat)
for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Eds. K. G. Fellerer, F. Schroeder
Piano reduction by M. Focke
BA04893-90° Vocal score
BA04893-91 Choral score

W. A. Mozart: Missa in C minor with Completions and Reconstructions

Wolfgang Amadeus Mozart

Mozart, Wolfgang Amadeus
(1756–1791)

Missa in C minor K. 427
“Great Mass in C minor” (Lat)
Urtext / Ed. U. Leisinger
for soloists (SSTB), choir
(SATB/SATB) and orchestra

BA09188-90° Vocal score
BA09188-91 Choral score
TP00988 Study score

High scholarly standards, the completion and reconstruction of movements: this pioneering publication incorporates all this in order to come as close as possible to the work itself:

- The “Kyrie” and “Gloria”, both of which survived completely in Mozart’s autograph, are edited in accordance with scholarly standards.
- The first two sections of the “Credo” have been meticulously completed by the editor Ulrich Leisinger, drawing on original Mozart compositions, e.g. the aria “Deh vieni non tardar” from “The Marriage of Figaro” and paying attention to a stylistically appropriate and transparent sound.
- The “Sanctus” and “Benedictus” (with the “Hosanna”), which are either incomplete or survived only in secondary sources, have been reconstructed by the editor.



Sections without any known sources are left out in this edition. Rounding off the publication are an extensive Foreword (Ger/Eng) and a detailed Critical Commentary (Eng).

“[...] if you are looking for an excellent critical edition, in which the editor has realized, in concept, the true intentions of the composer [...] then you will find that this edition satisfies that standard.”

(The American Organist)

The key findings of this edition by the editor Ulrich Leisinger:

“Credo in unum Deum”:
On the use of trumpets and timpani:

“To omit trumpets and timpani at the opening of the Credo, appropriately set in C major, is to contradict eighteenth-century church music practice.”

On the use of trombones:

“As with the Sanctus [in the wind score], Mozart probably would have entered the trombones, for he normally did not have them play continuously ‘colla parte’ with the lower voices.”

“Et incarnatus est”:

On the absence of horns:

“The Figaro aria ‘Deh vieni non tardar’ K. 492 (1786) in particular reveals such striking parallels in its handling of the instruments that the expansion of the orchestration to include two horns, as is found in other reconstructions, has little justification.” When Mozart prepared his autograph score, he provided staves for the horns. However, as can be observed in other scores, he did not always make use of all staves and their respective instruments. For this reason empty staves for the horns in the autograph of “Et incarnatus est”, whose instrumentation Mozart did

* Addition of trumpets, timpani and trombones in the "Credo"

not complete, do not necessarily suggest that Mozart intended horns for this aria.

On the reconstruction of the "Hosanna" fugue for double choir

Of special significance is the observation that Mozart's Salzburg church compositions for double choir invariably have the three trombones playing "colla voce" together with choir I. This allows three of the eight parts to be definitively reconstructed. The assignment of the

remaining five parts is based, among other things, on deductions that came about as a result of these findings.

Also still available:

Missa in C min K. 427 (417^a) (Lat)
for soloists (SSTB), choir (SATB/SATB) and orchestra
Credo in unum Deum, Et incarnatus est, Sanctus, Hosanna. Reconstructed and completed by Helmut Eder
Urtext / Ed. M. Holl
Piano reduction by L. Vázquez
BA04846-90 ♦ Vocal score
TP00255 Study score



Mozart, Wolfgang Amadeus (1756–1791)

Requiem K. 626 (Lat)
Mozart's fragment in the version completed by **Franz Xaver Süssmayr** for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Ed. L. Nowak
Piano reduction by H. Moehn
(Reviewed and revised by A. Wissemann)
BA04538-90° Vocal score
Revised edition

TP00152 Study score

- Includes a revised piano reduction; the old Moehn piano reduction has been maintained but uncluttered
- Contains a more exacting spacing of underlaid words as well as a larger typeface
- Same pagination as previous edition
- Fully compatible with all existing performance material (BA04538)

Requiem K. 626 (Lat)
Choir & Organ series
BA07518 Score
▶ page 19

Facsimile edition
ISBN 978-3-7618-2346-0
▶ page 59

Four videos on Ostrzyga's fascinating insights into his research and work on Mozart's Requiem. Available on

YouTube

A New Completion of Mozart's Requiem by Michael Ostrzyga



Mozart, Wolfgang Amadeus
(1756–1791)

Requiem K. 626 (Lat)
Mozart's fragment **with additions by Süßmayr, critically edited and completed by M. Ostrzyga**
for soloists (SATB), choir (SATB), orchestra and organ
Urtext / Ed. M. Ostrzyga
Piano reduction by the editor
BA11310-90° Vocal score

Additional digital material:

Michael Ostrzyga
Fact and Fiction: Mozart's Requiem

An introduction

► DBA01088-01



This publication offers a source-critical edition of Mozart's fragmentary "Requiem" as well as an alternative to the traditional Süßmayr version. It makes it possible to perform

- 1) the fragment, identified in print in both the score and the parts
- 2) the authentic sections left incomplete by Mozart, now in a stylistically appropriate orchestration
- 3) those sections missing entirely in the fragment, newly added in Mozart's idiom taking into account historical additions by Süßmayr and Eybler.

When completing the fragment, the editor drew on comprehensive comparative and analytical studies of Mozart's church style and compositional workmanship. The influence of Handel and Bach manifested in his final years, particularly in the "Requiem" fragment, is taken into account in those sections requiring completion or fresh composition.


At two points readers may choose between alternative movements (or sections), since proceeding from Süßmayr's historical version, two divergent options cannot be weighed against each other but each one may well reflect Mozart's intentions: the "Lacrimosa" may end with or without "Amen" fugue, and the "Sanctus" may begin in the customary D major or in D minor. Above all, this makes it possible to retain the B-flat major "Hosanna" from Süßmayr's autograph, a movement which, until now, has not been appreciated as compositionally flawless.

WOLFGANG AMADEUS MOZART



- Scholarly-critical edition of the "Requiem" fragment
- Missing sections were completed by drawing from other fragmentary sacred works by Mozart
- Added or completed sections incorporate influences from Bach and Handel already detectable in the fragment
- Alternative performance options for the "Lacrimosa", "Sanctus" and "Benedictus"
- Easy-to-play piano reduction
- Extensive foreword (Ger/ Eng) on the work's history, reception and modern completions, with analytical stylistic critique
- Detailed Critical Commentary (Eng), partly available on the Bärenreiter website

► Please order our flyer:
Mozart, Requiem in a New
Completion - SPA0550-02

 "The new completion offers choirs and orchestras the opportunity to perform this legendary work in a well-thought-through version based on the most up-to-date knowledge available".
(American Organist)

An alternative beginning to the "Sanctus" (version in D minor)

167

[IVb. Sanctus und Benedictus]*
[11b] Sanctus

Adagio

The musical score is for the beginning of the Sanctus in D minor, marked Adagio. It features a full orchestral and vocal ensemble. The instruments listed on the left are: Corni di Bassetto in Fa/F II, Fagotti I and II, Clarino I in Re/D II, Timpani in Re-La/D-A, Trombone alto, tenore, and basso, Violino I and II, Viola, Soprano, Alto, Tenore, Basso, and Violoncello/Basso ed Organo. The vocal parts (Soprano, Alto, Tenore, Basso) enter with the text "San - - - ctus, San - - - ctus, San - - - ctus,". The score includes dynamic markings such as *f* (forte) and *sf* (sforzando). The key signature is D minor, indicated by two flats. The time signature is 4/4. The score is numbered 167 in the top right corner.

* Zu den Alternativsätzen siehe Einführung. / Regarding alternate movements see Introduction.

From: Mozart, Requiem completed by M. O. (BA11310), beginning of the Sanctus
(version in D minor)



Mozart, Wolfgang Amadeus
(1756–1791) /
Handel, George Frideric
(1685–1759)

Das Alexander-Fest / Alexander's Feast K. 591 (Ger) Cantata in two parts for soloists (STB), choir (SATB) and orchestra by G. F. Handel in the arrangement by W. A. Mozart **Urtext** / Ed. A. Holschneider Piano reduction by K. Ameln and A. Wissemann BAO4527-90 ♦ Vocal score

The Messiah K. 572 (Ger) for soloists (SSATB), choir (SSATB) and orchestra Oratorio by G. F. Handel in the arrangement by W. A. Mozart **Urtext** / Ed. A. Holschneider Piano reduction by E. Barthel BAO4529-90 ♦ Vocal score

Pachelbel, Johann
(1653–1706)

Christ lag in Todesbanden / Christ lay in grim death's prison (Ger/Eng). Easter Cantata for soloists (SATB), choir (SATB), strings, bassoon and bc Ed. H. H. Eggebrecht BAO2875° Score BAO2875-91 Choral score

Magnificat anima mea (Lat) Motet for mixed choir (SATB) and bc Ed. H. H. Eggebrecht BAO2877 Singing score

‘I love singing with Bärenreiter blue.’

Pachelbel, Johann
(1653–1706)

Nun danket alle Gott / Now thank we all our God (Ger/Eng) Motet for choir (SATB+SATB) and bc Ed. H. H. Eggebrecht BAO2873 Singing score, playing score



Pergolesi, Giovanni Battista
(1710–1736)

Mass in F major “Missa Romana” (Lat) for 2 or 4 choirs (SSATB, SSATB / SATB, SATB) and orchestra **Urtext** / Eds. M. Bruno, C. Ritchie Piano reduction by M. Bruno BAO8958-90° Vocal score



Pergolesi, Giovanni Battista
(1710–1736)

Vespro della Beata Vergine / Vespers (Lat) for soloists (SS), choir (SSATB+SSATB) and orchestra A reconstruction. Eds. M. Bruno, E. Higginbottom, R. Ross Piano reduction by M. Bruno BAO7675-90 ♦ Vocal score

Stabat Mater (Lat) for soprano, alto, strings and bc **Urtext** / Eds. M. Bruno, C. Ritchie Piano reduction by M. Bruno BAO7679-90° Vocal score

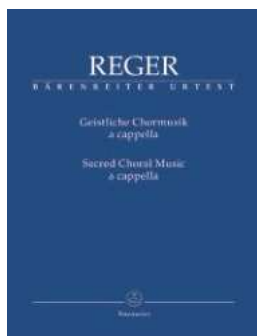
Stabat Mater (Lat) *Bärenreiter Female Choir series* BAO5692-90° Vocal score ▶ page 29

Purcell, Henry
(1659–1695)

Evening Service Magnificat and Nunc dimittis (Ger/Eng) for soloists (SSATB or small choir) and choir (SATB) Ed. J. Just BAO2923 Choral score


O, sing unto the Lord / Singt, o singt dem Herrn (Ger/Eng) Anthem for soloists (SATB), choir (SATB) and strings Ed. J. Just BAO2901° Score BAO2901-91 Choral score

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



Reger, Max
(1873–1916)

Sacred Choral Music
a cappella (Ger)
for choir (SATB)
Urtext / Ed. M. Chizzali
BA07549 Choral score

 Tantum ergo (1895), Maria
Himmelsfreud (1899–1900),
Acht Grabgesänge (ca. 1900),
Acht Marienlieder op. 61D
(1901), Sechs Trauergesänge
op. 61G (1901), Palmsonntag-
morgen (1902), Vier Kirchen-
gesänge (1904), Easter motet:
Lasset uns den Herren preisen
(1911), Abschiedslied (1914),
Acht geistliche Gesänge
op. 138 (1914)

Ryba, Jakub Jan
(1765–1815)

Czech Christmas Mass (Cz/Ger)
for soloists (SATB), choir (SATB)
and orchestra
H05572 Vocal score

Schein, Johann Hermann
(1586–1630)

Die mit Tränen säen
Motet no. 3 from
“Israelsbrunnlein” for choir
(SSATB) and bc
BA02553 Choral score,
playing score




Rossini, Gioacchino
(1792–1868)


Petite Messe solennelle (Lat)
for soloists (SATB), choir (SATB),
2 pianos and harmonium
Urtext / Eds. P. B. Brauner,
P. Gossett
Piano reduction by A. Köhs
BA10501-90° Vocal score
BA10501-91 Choral score

**Winner of the Claude Palisca
Prize 2010 awarded by the
American Musicological
Society for Best Musical
Edition**

This edition presents Rossini's
original chamber music
setting of the “Petite Messe
solennelle” for two pianos and
harmonium.

This unusual instrumentation
is entirely in keeping with the
Neapolitan keyboard
tradition of the 18th century
which was cultivated in France
during Rossini's day. It forms a
distinct contrast to the style
of large-scale sacred
compositions as written by, for
example Liszt and Bruckner.

 “... it is very difficult to
imagine anyone arriving at a
more scholarly, accurate, and
practically useful text than
this.”
(Classics today)


 “This edition ... is the
definitive version”
(The American Organist)



Saint-Saëns, Camille
(1835–1921)

Oratorio de Noël /
Christmas Oratorio op. 12 (Lat)
for soloists (SMezATB), choir
(SATB) and orchestra
Urtext / Ed. C. M. Stahl
Piano reduction by E. Gigout
BA11304-90° Vocal score
BA11304-91 Choral score

Saint-Saëns was barely 23 years
old when he composed his
“Oratorio de Noël” in just 12
days in 1858. In the Foreword
(Ger/Eng/Fr), the editor explains
the background of the premiere,
elucidates the work's expansion
from six movements to ten
and describes the composer's
multiple revisions. These
revisions, among other things,
are documented in the detailed
Critical Commentary (Eng).
Moreover, this edition is the
first to offer valuable tips on
the Gallican pronunciation of
the Latin text, which was
customary in France until 1903.

 “If you are looking for an
interesting masterwork of no
more than moderate difficulty
for the Christmas season, do
investigate this superb edition.”
(The American Organist)

Also available:

Oratorio de Noël /
Christmas Oratorio op. 12
Choir & Organ series
BA07514 Score
▶ page 19

A Special Sound Experience

Psalms 137 “Super flumina Babylonis” also known as “By the rivers of Babylon” was an inspiration for 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 a smaller ensemble – are now available for the first time in Urtext performing editions taking a meticulous account of all the sources.



Saint-Saëns, Camille (1835–1921)

NEW

Super flumina Babylonis

(Lat) for soprano solo, choir (SATB),
saxophone quartet,
string orchestra and organ
Urtext / Ed. C. Stahl
Piano reduction by the composer
BA11305-90° Vocal score
BA11305-91 Choral score

- 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

By the rivers of Babylon

(Eng) for alto solo, choir (SATB)
and piano
Urtext / Ed. C. Stahl
BA11309° Score
BA11309-91 Choral score

NEW

- First edition
- Saint-Saëns' arrangement of “Super flumina babylonis” for a smaller ensemble with English text

**74 Allegro con moto
(le double plus vite)**

S. solo
S.
A.
T.
B.

Me-mor es - - to, Do - mi-ne,
Me-mor es - - to, Do - mi-ne,
Me-mor es - - to, Do - mi-ne,
Me-mor es - - to, Do - mi-ne,

77

S.
A.
T.
B.

fi - li-o - rum E - dom, me - mor es - to,
fi - li-o - rum E - dom, me - mor es - to,
fi - li-o - rum E - dom, me - mor es - to,
fi - li-o - rum E - dom, me - mor es - to,

From: Saint-Saëns, By the rivers of Babylon · BA11305-90

Schubert, Franz

(1797–1828)

German Mass D 872 (Ger)
Second definitive version
for choir (SATB), winds, timpani,
organ and bc ad lib.

Urtext / Ed. M. Kube
Piano reduction by M. Kube
BA07599-90° Vocal score
BA07599-91 Choral score

Magnificat in C maj D 486 (Lat)
for soloists (SATB), choir (SATB)
and orchestra

Urtext / Ed. R. Faber
Piano reduction by A. Köhs
BA05657-90° Vocal score

Mass in A-flat maj D 678 (Lat)
(Second version)
for soloists (SATB), choir (SATB),
orchestra and organ

Urtext / Ed. D. Finke-Hecklinger
Piano reduction by A. Köhs
BA05623-90° Vocal score

**Mass in B-flat maj op. post. 141
D 324 (Lat)** for soloists (SATB),
choir (SATB), orchestra and organ

Urtext / Ed. R. Dalmonte
Piano reduction by O. Kroupová
BA05621-90° Vocal score
BA05621-91 Choral score

Mass in C maj op. 48 D 452
(Lat) for soloists (SATB), choir
(SATB), orchestra and organ
Urtext / Ed. P. P. Scattolin
Piano reduction by O. Kroupová
Revised edition
BA05622-90° Vocal score
BA05622-91 Choral score

Mass in F maj D 105 (Lat)
for soloists (SSATTB), choir
(SATB), orchestra and organ
Urtext / Ed. T. Pecker Berio
Piano reduction by O. Kroupová
BA05624-90° Vocal score
BA05624-91 Choral score

Mass in G maj D 167 (Lat)
Choir & Organ series
BA07512 Score
▶ page 19

Die schöne Müllerin (Ger)
arranged for choir a cappella
(SATB)
BA06596 Singing score

Stabat Mater in G min D 175 (Lat)
for choir (SATB) and orchestra
Urtext / Ed. R. Faber
Piano reduction by A. Köhs
BA05656-90° Vocal score

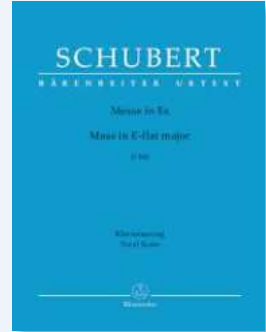
Schubert, Franz

(1797–1828)

NEW

Mass in E-flat maj (Lat)
for soloists (SATTB), choir
(SATB) and orchestra
Urtext / Ed. R. Faber
Piano reduction A. Köhs
BA05576-90° Vocal score
BA05576-91 Choral score

- Urtext 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

Messe in Es

D 950

Kyrie

Andante con moto, quasi Allegretto



BA 5576-90

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○ = The new symbol: an accent flexible with regard to its length, making it possible to accurately visualize its compositionally intended duration.



Schütz, Heinrich (1585–1672)

Geistliche Chor-Music

Urtext / Based on Werner Breig's edition published in "The New Schütz Edition"

The five-part motets

Nos. 1-12, SWV 369-380 (Ger)
for mixed choir and bc ad lib.
BA05901° Choral score

The six and seven-part motets

Nos. 13-29, SWV 381-397 (Ger)
for mixed choir and bc ad lib.
BA05902° Choral score

Instrumental parts (strings,
winds) available separately

Now also available in practical individual editions:

- No. 1: Es wird das Zepter von
Juda nicht entwendet werden.
Prima pars SWV 369
BA25001 PoD

- No. 2: Er wird sein Kleid in
Wein waschen. Secunda pars
SWV 370
BA25002 PoD

- No. 3: Es ist erschienen die
heilsame Gnade Gottes
SWV 371
BA25003 PoD

- No. 4: Verleih uns Frieden
genädiglich SWV 372
BA07964 Choral score

- No. 5: Gib unsern Fürsten und
aller Obrigkeit SWV 373
BA07965 Choral score

- No. 6: Unser keiner lebet ihm
selber SWV 374
BA07966 Choral score

- No. 7: Viel werden kommen
von Morgen und von Abend
SWV 375
BA25004 Choral score

- No. 8: Sammet zuvor das
Unkraut SWV 376
BA25005 PoD

- No. 9: Herr, auf dich traue ich
SWV 377
BA07969 Choral score

- No. 10: Die mit Tränen säen,
werden mit Freuden ernten
SWV 378
BA07970 Choral score

- No. 11: So fahr ich hin zu
Jesu Christ SWV 379
BA07971 Choral score

- No. 12: Also hat Gott die Welt
geliebt SWV 380
BA07972 Choral score

- No. 13: O lieber Herre Gott,
wecke uns auf SWV 381
BA07973 Choral score

- No. 14: Tröstet, tröstet mein
Volk SWV 382
BA25006 PoD

- No. 15: Ich bin eine rufende
Stimme SWV 383
BA25007 PoD

- No. 16: Ein Kind ist uns
geboren SWV 384
BA25008 PoD

- No. 17: Das Wort ward Fleisch
SWV 385
BA07977 Choral score

- No. 18: Die Himmel erzählen
die Ehre Gottes SWV 386
BA07978 Choral score

- No. 19: Herzlich lieb hab ich
dich, o Herr SWV 387
BA25009 PoD

- No. 20: Das ist je gewisslich
wahr SWV 388
BA07980 Choral score

- No. 21: Ich bin ein rechter
Weinstock SWV 389
BA07981 Choral score

- No. 22: Unser Wandel ist im
Himmel SWV 390
BA25010 Choral score

- No. 23: Selig sind die Toten
SWV 391
BA07983 Choral score

- No. 24: Was mein Gott will,
das gescheh allzeit SWV 392
BA25011 PoD

- No. 25: Ich weiß, dass mein
Erlöser lebt SWV 393
BA25012 PoD

- No. 26: Sehet an den
Feigenbaum und alle Bäume
SWV 394
BA25013 PoD

- No. 27: Der Engel sprach zu
den Hirten SWV 395
BA25014 PoD

- No. 28: Auf dem Gebirge hat
man ein Geschrei gehört
SWV 396
BA25015 PoD

- No. 29: Du Schalksknecht,
alle diese Schuld hab ich dir
erlassen SWV 397
BA25016 PoD

Schütz, Heinrich
(1585–1672)

Deutsches Magnificat 1671
"Meine Seele erhebt den
Herrn" SWV 494 (Ger)
from "Der Schwanengesang"
for two choirs (SATB+
SATB). Transposed a whole
tone higher. Ed. K. Ameln
BA02155 Choral score

Die sieben Worte Jesu
Christi am Kreuz SWV 478 (Ger)
for soloists (SATB), choir
(SATB), strings and bc
Solo voices / instrumental
parts available separately
Ed. B. Grusnick
Gothic print
BA01577° Score
BA01577-91 Choral score

Magnificat SWV 468 (Ger)
for favoritchoir (SATB [solo]),
2 capellchoirs (SATB [tutti]),
2 instrumental choirs and bc
BA04334-91° Choral score
BA04334-92° Choral score
BA04334-93° Choral score

Singet dem Herrn ein neues
Lied SWV 35 (Ger)
Psalm no. 98 for two choirs
(SATB+SATB)
Ed. W. Ehmann
BA02398 Choral score

Zwölf Geistliche Gesänge (Ger)
for choir (SATB) and bc ad lib.
BA06948 Choral score

Telemann, Georg Philipp
(1681–1767)

Die Auferstehung und
Himmelfahrt Jesu TVWV 6:6
(Ger). Oratorio for soloists
(SSATBB), choir (SATB) and
orchestra
Urtext / Ed. R. J. Reipsch
Piano reduction by A. Köhs
BA05851-90♦ Vocal score

Christus, der ist
mein Leben TVWV 1:138 (Ger)
for soloists (SATB), choir (SATB)
and orchestra
Urtext / Ed. U. Poetzsch
Piano reduction by A. Köhs
BA05897-90° Vocal score



Donnerode TVWV 6:3 (Ger)
Oratorio in two parts for
soloists (SATBB), choir (SATB)
and orchestra
Urtext / Ed. W. Hobohm
Piano reduction by A. Köhs
BA05900-90♦ Vocal score

Du aber, Daniel, gehe hin (Ger)
Funeral cantata for soloists
(SB), choir (SATB), flute, oboe,
strings and organ
Ed. G. Fock
BA03583-91° Choral score

Gelobet sei der Herr
TVWV 1:602/1216 (Ger)
Oratorio for St John's Day for
soloists (SSATBBB), choir (SATB)
and orchestra
Urtext / Ed. U. Poetzsch
Piano reduction by A. Köhs
BA05899-90♦ Vocal score

Gelobet seist du, Jesu Christ /
We praise your name
TVWV 1:612 (Ger/Eng)
Cantata for the Second Day
of Christmas
Urtext / Ed. U. Poetzsch-Seban
Piano reduction by A. Köhs
BA07676-90° Vocal score

Gott der Hoffnung erfülle
euch TVWV 1:634 (Ger)
Cantata for the first day of
Whitsun for soloists (SATB),
choir (SATB) and strings
Urtext / Ed. M. Richter
Piano reduction by A. Köhs
BA05898-90° Vocal score

Die Hirten bei der Krippe zu
Bethlehem TVWV 1:797 (Ger)
Sacred Cantata for soloists
(SATB), choir (SATB) and small
ensemble
Urtext / Ed. W. Hobohm
Piano reduction by M. Focke
BA05852-90° Vocal score

Der jüngste Tag wird bald sein
Ziel erreichen / The Last of
Days shall reach its destination
TVWV 1:301 (Ger/Eng)
Cantata for the Second Advent
for soloists (SB), choir (SATB)
and orchestra
Urtext / Ed. U. Poetzsch-Seban
Piano reduction by A. Köhs
BA07671-90° Vocal score

Laudate Jehovahm
"Auf! Lobet den Herren"
(Lat/Ger)
Psalm no. 117 for choir (SATB),
two violins and bc
Ed. E. Valentin
BA02900-91° Choral score

Nun komm der Heiden Heiland /
Come thou of man the Saviour
TVWV 1:1174 (Ger/Eng). Cantata
for the First Sunday of Advent
for soloists (SAB), choir (SATB)
and orchestra
Urtext / Ed. U. Poetzsch-Seban
Piano reduction by A. Köhs
BA07677-90° Vocal score

Johannespassion (1745)
"Ein Lämmlein geht und trägt
die Schuld" TVWV 5:30 (Ger)
for soloists (SSATTTBBB), choir
(SATB), orchestra and bc
Urtext / Ed. W. Hirschmann
Piano reduction by O. Kroupová
BA05310-90♦ Vocal score

Der Tod Jesu TVWV 5:6 (Ger)
for soloists (SAATBB), choir
(SATB) and orchestra
Urtext / Ed. W. Hobohm
Piano reduction by A. Köhs
BA05853-90♦ Vocal score

Trojan, Manfred
(*1949)

Ungewisses Licht (Ger) (2014)
4 fragments for 8-part choir
(SSAATTBB)
BA11061 Choral score
PoD

Giuseppe Verdi • *Messa da Requiem*

"... Obviously, this is the latest and most comprehensive edition and the one that should supplant all others on music library shelves."

(The American Organist)



Verdi, Giuseppe
(1813–1901)

Messa da Requiem (Lat)
for soloists (SMzTB), choir
(SATB) and orchestra
Urtext / Ed. M. Uvietta
Piano reduction by A. Campora

BA07590-90° Vocal score
BA07590-91 Choral score

For this scholarly-critical edition, the editor has consulted no less than 16 sources, many more than were ever used for any other edition of the "Requiem"; some of these sources were never evaluated before and one source, a hand-written vocal score, particularly relevant to the evaluation of the "Liber scriptus", was newly discovered.

- Verdi's monumental work in a Bärenreiter Urtext edition
- Trilingual preface in the score (Ital/Eng/Ger)
- Detailed Critical Commentary (Eng)
- Idiomatic well-presented piano reduction



Giuseppe Verdi (1813–1901)
Piano Reduction / Klavierauszug: Andrea Campora

N. 1 Requiem e Kyrie

Andante ♩ = 80

Soprani
Contralti
Tenori
Bassi

Re-qui-em,
Re-qui-em,
Re-qui-em,

Andante ♩ = 80

pp

Soli quattro Soprani
(A)

Re-qui-em,
Re-qui-em,
Re-qui-em,
Re-qui-em

il più piano possibile
il più piano possibile
il più piano possibile
il più piano possibile

con espressione

RA 7590-90

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From: Verdi, *Messa da Requiem* · BA07590-90



Vivaldi, Antonio
(1678–1741)

Gloria RV 589 (Lat)
for soloists (SSA), choir (SATB)
and orchestra
Urtext / Ed. M. Bruno
Piano reduction by M. Bruno
BA07674-90° Vocal score
BA07674-91 Choral score

Gloria RV 589 (Lat)
Bärenreiter Female Choir series
BA08953-90° Vocal score
► page 29

Introduzione al Gloria.
Gloria in D maj RV 642, 589
(Lat)
Choir & Organ series
BA07515 Score
► page 19

Kyrie RV 587 (Lat)
for soloists (SA), two choirs
(SATB+SATB) and orchestra
Urtext / Ed. M. Bruno
Piano reduction by M. Bruno
BA08950-90° Vocal score

Kyrie RV 587 (Lat)
Bärenreiter Female Choir series
BA08954-90° Vocal score
► page 29

Magnificat RV 610/611 (Lat)
Choir & Organ series
BA07516 Score
► page 19

° = Performance material
available on sale

Gloria
RV 589

Antonio Vivaldi
Klavierauszug & Piano Reduction: M. Bruno

I. Gloria in excelsis Deo

Allegro

Soprano
Alto
Tenor
Basso

BA 7674 90°

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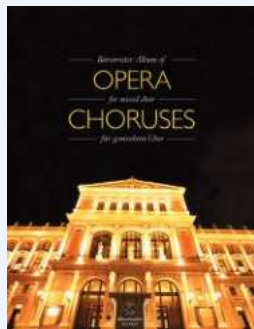
From: Vivaldi, Gloria RV 589 · BA07674-90

Zelenka, Jan Dismas
(1679–1745)

Missa Divi Xaverii ZWV 12 (Lat)
for soloists (SATB), choir (SATB)
and orchestra
Urtext / Ed. V. Luks
Piano reduction by P. Kornfeld
BA09594-90♦ Vocal score

- Magnum opus of Zelenka's music and the Bohemian Baroque
- Scholarly-critical first edition
- Also suitable for ambitious amateur choirs





Bärenreiter Album of Opera Choruses for Mixed Choir

Ed. T. Michael
BAO6924 Vocal score

This album for mixed choir and piano contains a selection of richly varied choruses from Italian, French, German, English and Russian operas from the 17th to 19th centuries, illuminating the great diversity of the genre.

Best of Jazz im Chor

(Eng) for choir (mostly SATB)
Ed. C. Schönherr
BE00488 Choral score

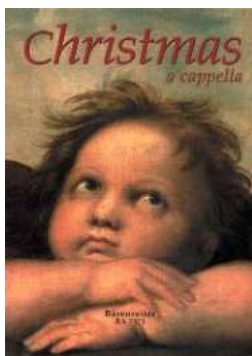
This edition contains the most attractive and frequently sung pieces from the series "Jazz im Chor". The pieces include jazz standards, ballads and gospel numbers.

Chor aktuell Female Voices

(SSAA/SMA)
Eds. K. Suttner, S. Kalmer,
K. Ehmer, M. Frey
BE02498


Chor aktuell Female Voices contains more than 70 choral arrangements of sacred as well as secular songs from all over the world which cover musical styles such as pop, gospel, avant-garde and folk.

Distribution rights for Europe and Japan



Christmas a cappella


for choir (SATB)
Ed. G. Buckland
BA07573

 "The greatest strength of this collection is its sheer scope, containing over 170 carols many of which are the traditional favourites. For this fact alone, many choirs will find this book excellent value for money."
(Church Music Quarterly)

Groove Sisters

(Eng) for female voices (SSAA) and piano
Ed. M. Carbow
BE00499 Choral score

Groove Sisters brings together rock-jazz songs and gospel numbers in a selection for female voices. The arrangements come with a piano accompaniment but can also be sung a cappella.

 A selection:
He Is Always Close To You /
He Is The Lord / I Set My Sail /
He Is Making Us Sing /
Free Your Soul / A Rainy Day /
Lift Your Head Up High

Let's Get Singing


for choir (mostly SATB)
Eds. K. Suttner, S. Kalmer,
B. G. Mettke, M. Frey
BE02439



Christmas for female voices

Ed. G. Buckland
BA07598

All pieces are arranged for two female voice parts with a piano accompaniment but a third optional voice part is also included in many cases.

 A selection: A child this day is born / Es ist ein Ros entsprungen / Entre le bœuf / Joy to the world / Les anges de nos campagnes / O Heiland, reiß die Himmel auf / Orientis partibus / Quando nascette ninno / The Carol of the Drum / The first Nowell

Münden, Gerd-Peter (*1966)

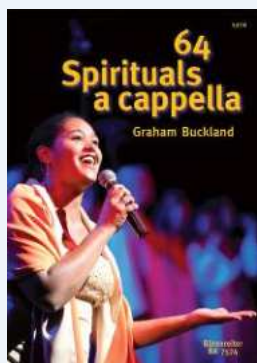
Six Motets for Christmas for choir (SSATBB), children's choir, youth choir (SSA), organ ad lib. (Ger/Eng)
BA08957 Full score

BA08957-91 Choral score for choir

BA08957-97 Choral score for children's choir, equal-voice choir (SSA)

This collection by Gerd-Peter Münden presents carols in new settings as a welcome addition to the Christmas literature and will enrich the repertoire of an adults' or children's choir.


**A treasure trove
of the most beautiful
gospels and spirituals**

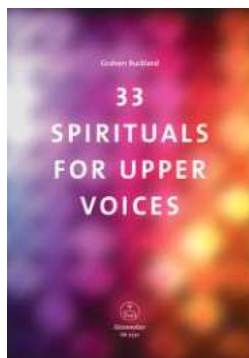


64 Spirituals a cappella

(Eng) for choir
(SATB to 10 parts)
Ed. G. Buckland
BA07574

This collection offers a treasure trove of the most beautiful gospel and spiritual numbers which every choir will want to sing over and over again.

 A selection: Go down Moses / Amen / Michael row the boat ashore / Rock my soul / This little light of mine / The Gospel train



33 Spirituals for Upper Voices

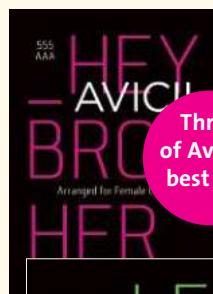
(Eng) for female choir or children's choir (SMezA) and piano
Ed. G. Buckland
BA07572

- 33 exciting and varied arrangements, 80 pages
- All songs compatible with the SATB edition (BA07574)
- 12 spirituals also compatible with the flexible instrumentation edition (BA06699)

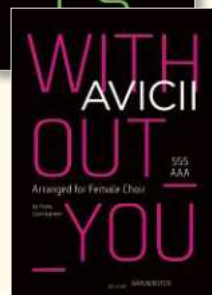
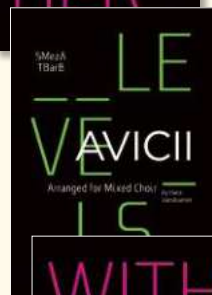
Weltmusik für Chor / World Music for Choir

for choir (SATB)
Ed. R. Dost
BE00468 with audio CD

This edition contains eight specially chosen pieces from countries all over the world in vibrant arrangements which should appeal particularly to the younger choir singer.



Three
of Avicii's
best hits



Vainikainen, Hans (Arr.)

Hey Brother (Eng)
- for female choir (SSSAAA)
BA11394 Choral score

- for mixed choir (SMezATBarB)
BA11395 Choral score

Levels (Eng)
- for female choir (SSSAAA)
BA11396 Choral score

- for mixed choir (SMezATBarB)
BA11397 Choral score

Without You (Eng)
- for female choir (SSSAAA)
BA11398 Choral score

- for mixed choir (SMezATBarB)
BA11399 Choral score

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Bach, Johann Sebastian

(1685–1750)

“O Ewigkeit, du Donnerwort”
BWV 20. Cantata for the 1st
Sunday after Trinity
Autograph score and original
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“Faksimile-Reihe Bach’scher
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Neue Folge”, Volume IX
edited by the Bach Archive
Leipzig (Peter Wollny)
ISBN 978-3-7618-2447-4

● Limited edition of 250 copies

Johann Sebastian Bach.

Johann Sebastian Bach Christmas Oratorio BWV 248



Bach, Johann Sebastian (1685–1750)

Christmas Oratorio BWV 248

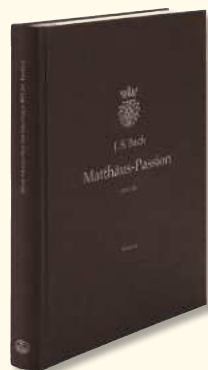
Facsimile of the autograph
score held in the
Staatsbibliothek zu Berlin –
Preußischer Kulturbesitz.
Edited by Christoph Wolff
and Martina Rebmann.
(2018). 148 + 33 pages;
Half-leather binding, hardcover
BÄRENREITER FACSIMILE
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This facsimile edition presents
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“Christmas Oratorio” for the
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The Christmas Oratorio, with
its six parts, has become dear
to the hearts of countless
music lovers all over the
world. What sounds today as
if it could never have been
otherwise, in reality dates back
in part to earlier Bach pieces
that he retexted and adapted
for the new purpose.

The autograph “betrays”
Bach’s working methods in
the very first chorus: first
he underlaid the words of
a version from the birthday
cantata “Tönet ihr Pauken”
only to cross them out and
replace them with the famous
“Jauchzet, frohlocket”. Some
corrections allow the reader
to look over the composer’s
shoulder, as it were, and watch
him transforming an aria step
by step into its present form or
struggling to find a definitive
version for a short recitative.
In contrast, other pages are
written out in an immaculate
fair hand.

The appendix contains,
amongst other things, a copy
of the original text booklet
that the audience had in their
hands when the work was
premiered in Leipzig in 1734.



St. Matthew Passion BWV 244

Facsimile of the autograph
score in the Staatsbibliothek
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Kulturbesitz. With a
commentary by Christoph
Wolff, Martina Rebmann and
Barbara Schneider-Kempf
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Half-leather binding, hardback
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most beautiful – the fair copy
demonstrates the importance
he attached to the careful
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posterity.



Bach, Johann Sebastian
(1685–1750)

“Allein zu dir, Herr Jesu Christ”
BWV 33
Cantata for the 13th Sunday
after Trinity. Edited by
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original parts, text from 1724.
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Ludwig van Beethoven

Ludwig van Beethoven Missa solemnis op. 123

*“One of the most grandiose artistic working
processes ever documented in the history
of music”* Hans-Joachim Hinrichsen



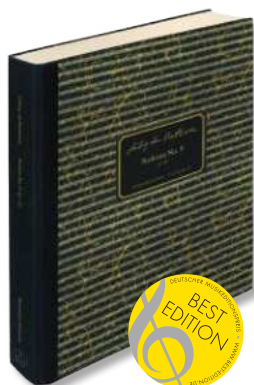
Facsimile of the autograph
score held in the
Staatsbibliothek zu Berlin
– Preussischer Kulturbesitz
With a commentary by
Hans-Joachim Hinrichsen and
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Documenta musicologica II, 51

340 pages of facsimile and
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Beethoven struggled with the
“Missa solemnis” for years.
How difficult and intense this
work process was, is clearly
reflected in the autograph.

Apart from the many
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pagination, scholarly foliation
and measure numbers help
readers to find their way more
easily in the manuscript.



Beethoven, Ludwig van
(1770–1827)

Symphony No. 9
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Preußischer Kulturbesitz, the
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the Bibliothèque nationale
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of facsimile and 40 pages
introduction (Eng/Ger/Jap);
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BÄRENREITER FACSIMILE
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Buxtehude, Dietrich
(1637–1707)

Herr, ich lasse dich nicht
BuxWV 36
Facsimile of the autograph
set of parts in the Uppsala
University Library including
a new full score critical edition.
Edited by P. Wollny with a
foreword (Ger/Eng)
ISBN 978-3-7618-1958-6

Our facsimile edition, in four-
color reproduction, is preceded
by a brief commentary in
German and English in which
Peter Wollny discusses
notation, textual transmission
and performance practice.

G. F. Handel

George Frideric Handel
Messiah HWV 56



Messiah HWV 56
Facsimile of the autograph score
in the British Library, London.
Edited by Donald Burrows.
284 pages of facsimile and
a 56 page introduction
(Eng/Ger/Jap); half-linen
BÄRENREITER FACSIMILE
ISBN 978-3-7618-2109-1

The first performance of
George Frideric Handel's
oratorio “Messiah” on
13 April 1742 in Dublin aroused
unqualified rapture. A news-
paper report a few days later
declared that it combined “the
Sublime, the Grand, and the
Tender”.

Its success has remained
undiminished ever since, and
the “Messiah” has taken its
place in musical life.

The renowned Handel scholar
Donald Burrows introduces
the characteristics of Handel's
manuscript, describes
the history of the work's
composition, and explains
the differences between later
versions of the “Messiah”, as
reflected in the conducting
scores. A two-page sketch
from the Fitzwilliam Museum
Cambridge completes the
publication.

Wolfgang Amadeus Mozart

Mozart's Requiem Truth and Legend



Wolfgang Amadeus Mozart Requiem K. 626

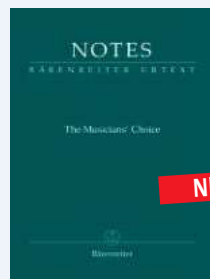
Facsimile of the autograph score held in the Austrian National Library. With a commentary by Christoph Wolff and Günter Brosche, 200 pages of facsimile and 35 pages of Commentary (Eng/Ger); Half-leather binding, pages individually trimmed

BÄRENREITER FACSIMILE

ISBN 978-3-7618-2346-0

Mozart's "Requiem" is fraught with questions and emotions: the expressive depth of its music, sorrow at the great composer's early death, truth and legend, fragments and attempts to complete the work.

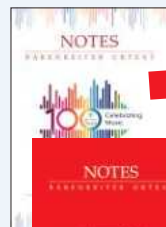
Bärenreiter NOTES



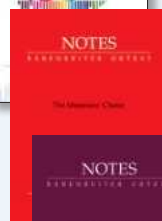
NEW

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

Format: DIN A 6 (10,5 cm x 14,8 cm / 4.1 inches x 5.8 inches)
32 pages · binding: stapled



NEW



BA08100-42

**Smetana
green**

BA08100-39

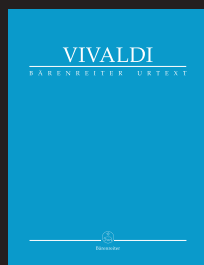
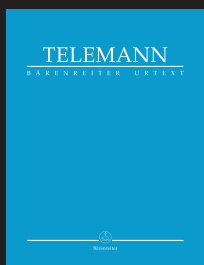
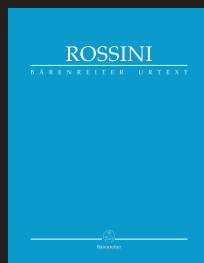
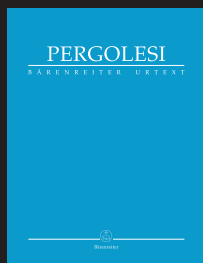
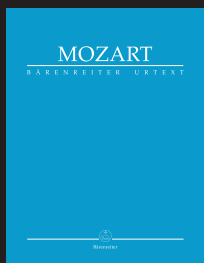
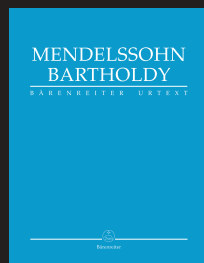
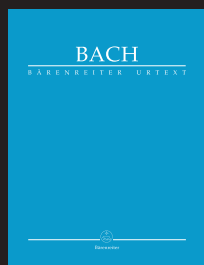
Jubilee

BA08100

Mozart red

BA08100-31

**Beethoven
aubergine**



Your Music Dealer: