

The Programme

New Publications

January–June 2026

MOZART IS RED



Bärenreiter Urtext



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BEETHOVEN IS BURGUNDY

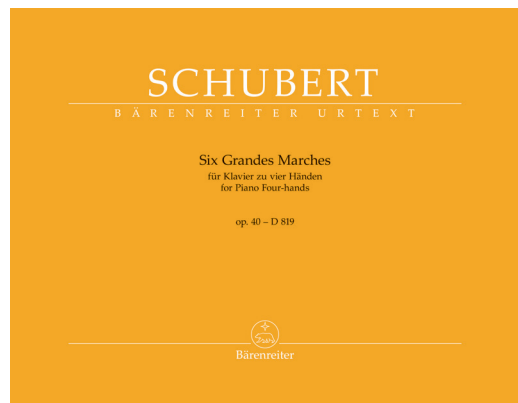


Bärenreiter Urtext



Piano

Impressive Late Works



Franz Schubert: Six Grandes Marches op. 40 – D 819 for Piano Four-hands

BÄRENREITER URTEXT

Edited by Christa Landon
Critical review: Wolfgang Thein

With notes on performance practice
by Mario Aschauer

Playing score
BA10887 · approx. € 29.95

To appear in June 2026

ISBN 979-0-006-58033-0



BA10887

New Issue Title



The “Six Grandes Marches” op. 40 – D 819 arguably rank among Schubert’s most impressive late works for piano four-hands. He may have composed them during his second stay at Zseliz Castle, where he was engaged as piano teacher to the two countesses Marie-Therese and Karoline Esterházy and wrote numerous piano duets.

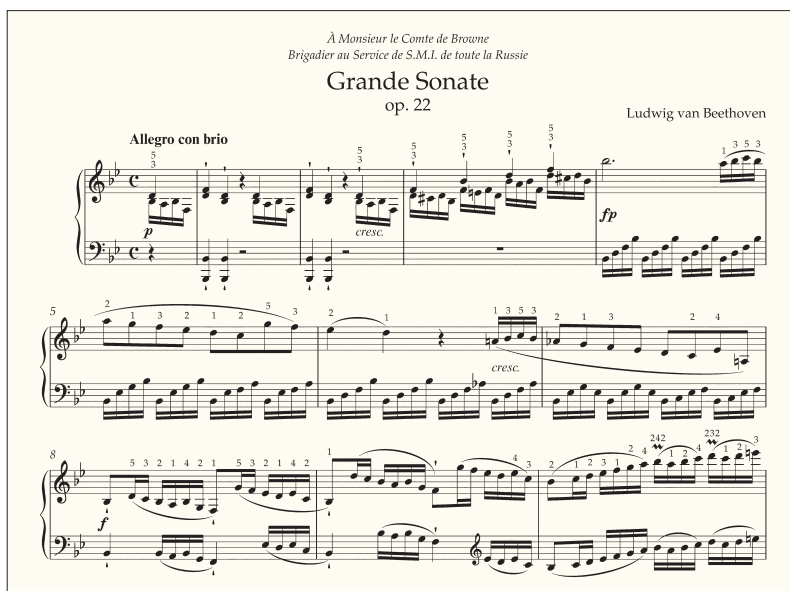
These musically varied marches appeared in quick succession in two volumes in 1825. Each march features a contrasting lyrical trio section and together they span a range that is highly characteristic of Schubert’s personal style – from echoes of military music through summery, carefree passages to the highly dramatic funeral march, the latter exemplified in the “Grande Marche” in E-flat minor No. 5, seemingly anticipating Chopin.

In the chapter on piano playing in Schubert’s day, Mario Aschauer addresses, amongst other things, questions on articulation, pedal use and the execution of ornamentation.

- Impressive late works for piano four-hands
- Notes on articulation, pedal use and Schubert’s notation of accents
- Practical page turns and spacious engraving
- Foreword (Ger/Eng) and Critical Commentary (Eng)



Beethoven: Piano Sonatas with Fingering

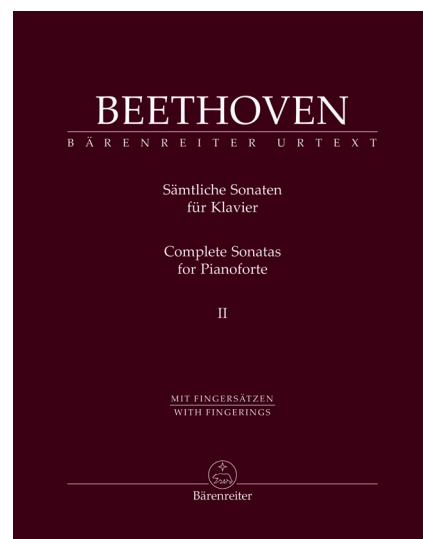


"... it will be a long time before anyone materially improves upon this text and its accompanying critical apparatus!" (Leslie Howard).

With his edition of Beethoven's piano sonatas, Jonathan Del Mar has set new editorial standards that go far beyond the mere discovery of wrong notes: His approach guarantees a critical study of the sources, based solely on the evaluation of the physically tangible sources themselves and dispensing with hypotheses. Now the second volume of Del Mar's edition with fingering is also available.

The fingering by prominent pianist Marc-Andre Hamelin aims to make the tonal nuances audible that were intended by Beethoven through specific articulation, phrasing, dynamics and tempo, also in combination with the use of pedalling. Another important aspect of the fingering is to support the interaction of arms, hands and fingers to master technically difficult passages.

- **Urtext edition based on the latest research with fingering by Marc-Andre Hamelin**
- **Reader-friendly engraving and practical page turns**
- **Table of contents with incipits of the sonatas and quick location of the works and their movements by means of running titles containing the respective opus and movement number**
- **Informative Foreword (Eng/Ger) on editorial problems and performance practice issues**



Ludwig van Beethoven: Complete Sonatas for Piano II

BÄRENREITER URTEXT



Edited by Jonathan Del Mar
With fingering by Marc-André Hamelin

Playing score
BA11872 · approx. € 42.50

To appear in June 2026

Contents:
Op. 22, op. 26, op. 27 nos. 1–2, op. 28,
op. 31 nos. 1–3, op. 49 nos. 1–2, op. 53

ISMN 979-0-006-57822-1



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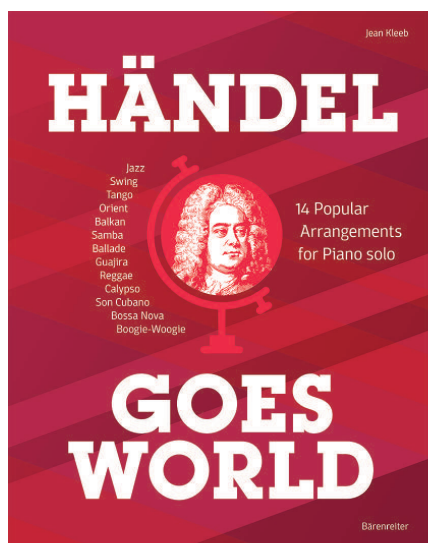
New Issue Title

BA11872

Already published:
Volume I: BA11871 · € 42.50

In preparation:
Volume III: BA11873 · approx. € 42.50

Set of volumes I–III
BA11870 · approx. € 105.00



Jean KleeB:
Händel goes World
14 Popular Arrangements
for Piano solo

Playing score
BA07868 · approx. € 24.95

To appear in March 2026

A Creative and Playful Take on Handel's Work

Tango Gavotte

Variation 2
(Gavotte in G-Dur HWV 491)
Jean KleeB

Allegro moderato $\text{♩} = 116$

mf

BA07868

© 2026 by Bärenreiter-Verlag, Kassel

Jean KleeB places Handel's work in an intercultural dialogue, inspired by musical styles from around the world. His piano arrangements unfold a musical journey filled with rhythm, imagination and stylistic diversity: from classical and romantic music through jazz, ragtime, Caribbean, tango, salsa, samba, bossa nova, Balkan music, African and oriental sounds, all the way to minimal music and pop. For example, the famous "Hallelujah" chorus resounds in a reggae version while the "Sarabande" appears in a jazzy light. The pieces encourage a creative and playful approach to Handel's motifs and are equally suitable for concerts and teaching.

- Piano arrangements of famous Handel melodies inspired by world music (reggae, salsa, Balkan and more)
- Creative and playful reinterpretations of Handel's works
- Ideal for recitals and piano lessons
- Of easy to medium level of difficulty



BA07868

New Issue Title



First Encounter with Dvořák's Piano Works



Although Antonín Dvořák left behind an extensive œuvre for solo piano, young pianists and less advanced amateurs are usually introduced to the composer's sound world through the same familiar works. However, in the shadow of these popular pieces lie many others that have been unjustly neglected or forgotten, but which, thanks to their modest technical difficulty, offer an ideal introduction to Dvořák's piano music.

Editor Tomáš Víšek, himself an accomplished pianist, pedagogue and expert on Dvořák's piano works, has selected ten appealing compositions from various creative periods of the composer's life for this album. The collection includes both well-known, frequently played pieces – such as the dance miniatures “Two Little Pearls” – and almost unknown works like the untitled “Composition in G major”. The pieces are arranged progressively – from short and relatively easy pieces to more extensive and somewhat more demanding compositions.

- **First encounter with Dvořák's piano works**
- **Pieces arranged by level of difficulty**
- **With fingering, pedal markings and a Foreword (Cz/Eng/Ger) by the editor**



Antonín Dvořák: Easy Piano Pieces and Dances

Edited by Tomáš Víšek

Playing score
BA11584 · approx. € 16.50

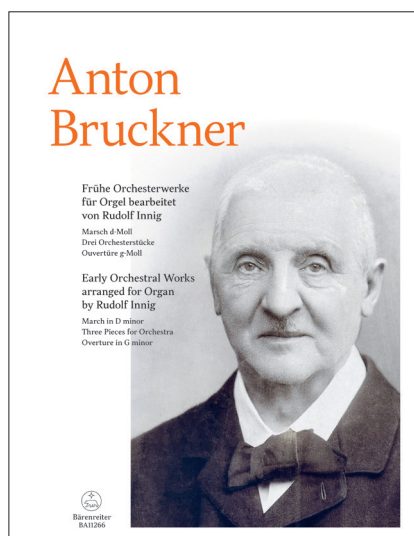
To appear in May 2026

ISMN 979-0-2601-1015-1



New Issue Title

BA11584



Anton Bruckner: Early Orchestral Works arranged for Organ

March in D minor WAB 96
Three Pieces for Orchestra WAB 97
Overture in G minor WAB 98

Edited and arranged by
Rudolf Innig

Playing score
BA11266 · approx. € 21.95

To appear in February 2026



BA11266

Orchestral Music for Organ

Ouvertüre g-Moll (1862/1863)
Overture G minor
WAB 98

Anton Bruckner (1826–1896)
für Orgel bearbeitet von / for organ arranged by
Rudolf Innig (* 1947)

Adagio

The musical score is presented in three systems. The first system includes staves for Horns (HW(+SW)), Violins (Vc.), and Organ (POS(+SW)). The second system includes staves for Violins (Viol.), Organ (POS), and Organ (POS). The third system includes staves for Flute (Fl.), Organ (Ob.), and Organ (POS). The score is marked with dynamics such as ff, f, p, and dolce.

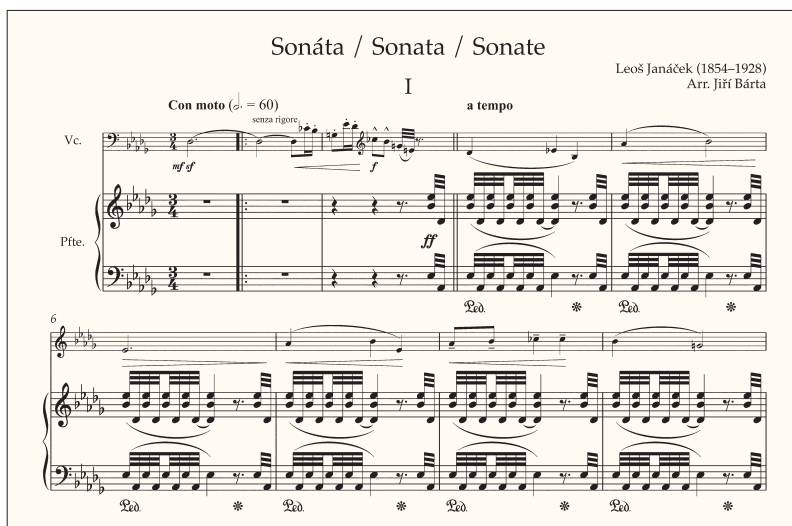
The early orchestral works of Anton Bruckner (1824–1896) clearly reveal the influence of his work as an organist. These compositions were written towards the end of his studies with Otto Kitzler, when Bruckner – already almost 40 years old – was still working as cathedral organist in Linz.

His organistic thinking is particularly evident in his treatment of the orchestral groups: he creates sound changes in blocks – similar to the way organ registers change. The motivic developments unfold in a quasi-improvised manner, often in the form of sequences, with terraced crescendos (manual changes) or strong dynamic contrasts, which are clearly separated from each other by general pauses (register changes). Against this background, Bruckner's early orchestral works lend themselves particularly well for organ arrangements.

The transcriptions were performed by Rudolf Innig with great virtuosity and are available on the label Dabringhaus & Grimm Audiovision.

- **Ideal for concerts or as an impressive conclusion to a church service**
- **Foreword (Ger/Eng) on the influence of Bruckner's work as an organist on his early orchestral compositions**
- **A valuable addition to the small number of Bruckner's organ works**

“New” Work for Violoncello by Leoš Janáček

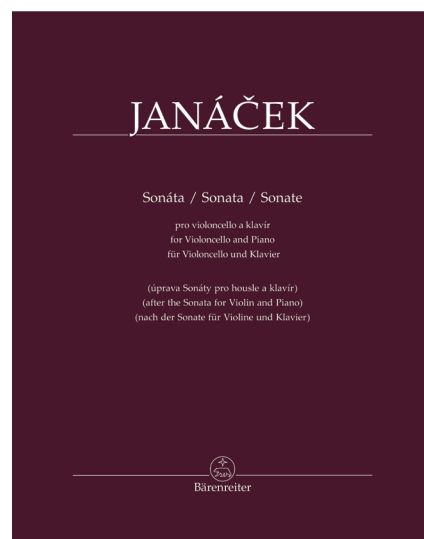


Leoš Janáček’s only completed work for violoncello and piano is the “Fairy Tale” (BA09509). The arrangement of his violin sonata for violoncello provides cellists with another work by this composer – a valuable addition to the concert repertoire for this instrument. The arrangement was made by renowned Czech cellist Jiří Barta, who recorded the version for the first time together with pianist Terezie Fialová (label Animal Music, 2024).

Barta approached the arrangement with extraordinary sensitivity to Janáček’s original. The violin part remains largely unchanged, adapted only to accommodate the technical possibilities and timbre of the cello; in some passages, the cello even plays in the same register as the violin. For a particularly challenging passage in the fourth movement, the arranger offers an ossia alternative. The piano part is identical to the original, except for an octave transposition.

The musical text is based on the “Complete Critical Edition of the Works of Leoš Janáček”, E/1-2.

- Janáček’s masterful violin sonata in a compelling arrangement for violoncello
- An enrichment of the 20th-century cello repertoire
- With a commentary on the arrangement of the work by Jiří Barta (Cz/Eng/Ger)



Leoš Janáček Sonata for Violoncello and Piano after the Sonata for Violin and Piano

Arrangement by Jiří Barta

Score with part
BA11595 · approx. € 23.95

To appear in March 2026

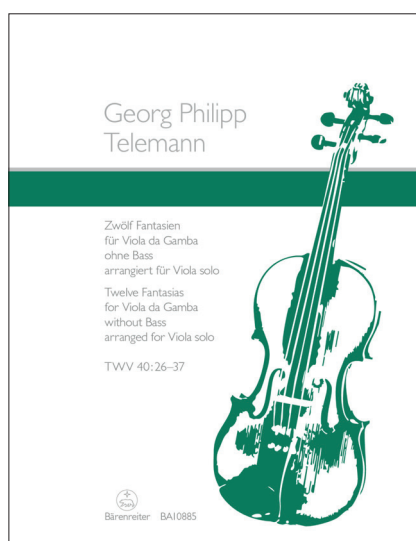
ISMN 979-0-2601-1047-2



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New Issue Title

BA11595



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

Edited by Mikhail Galaganov

Playing score
BA10885 · approx. € 26.95

To appear in April 2026



BA10885

New Issue Title

Telemann Fantasias for Viola Solo

Fantasia 1
TWV 40: 26

Georg Philipp Telemann
arr. Misha Galaganov

Adagio **Allegro**

Georg Philipp Telemann composed thirty-six fantasias for solo instruments: twelve each for transverse flute, violin and viola da gamba. Today the fantasias for flute and violin are among his most popular works. The fantasias for viola da gamba, on the other hand, have remained largely unknown until now – the only surviving copy of these works was rediscovered in 2015.

For this edition, violist Mikhail Galaganov has arranged the gamba fantasias for solo viola and in doing so, he has essentially retained the original musical text. For passages that lie outside the range of the viola – such as double stops and other multiple stops – he has found solutions that come as close as possible to Telemann's compositional style.

A Foreword (Eng/Ger) and a detailed Commentary on readings and editorial issues (Eng) explain Galaganov's approach to the arrangement and offer practical playing tips.

- **Telemann's viola da gamba repertoire made playable for viola**
- **Includes text sections on the arrangement and practical playing aspects**

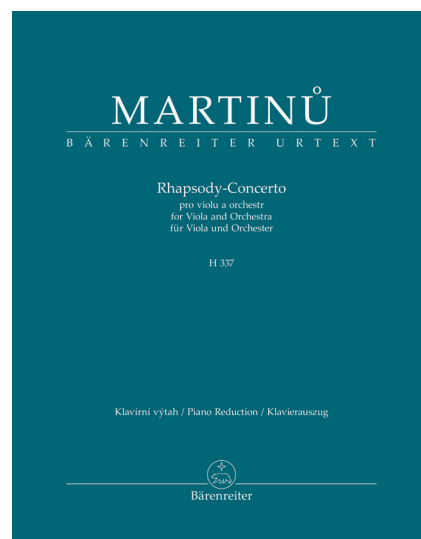


Martinů's "Fantasy Period"



The "Rhapsody-Concerto" is the first work from Martinů's so-called "Fantasy Period." It is characterized by a lightening and loosening of compositional structure, as well as by a simplification and reduction of the means of expression — the results of a long phase of intensive compositional experimentation. The choice of the title alone testifies to Martinů's keen sense of form. By not calling the work a viola concerto, he distinguished it from his earlier concertante compositions and their more stringent formal structures. The term "Rhapsody" underlines the formally freer and predominantly meditative character of this work, composed in 1952.

- Urtext edition of this repertoire work for viola based on the Bohuslav Martinů Complete Edition (III/1/8, BA10578-01)
- Musical language marked by clarity, lightness, expressiveness and contemplation
- With a Foreword by Aleš Březina (Cz/Ger/Eng) on the genesis of the work



Bohuslav Martinů: Rhapsody-Concerto for Viola and Orchestra H 337

BÄRENREITER URTEXT

Edited by Aleš Březina,
Paul Silverthorne, Jitka Zichová

Piano reduction by Jürgen Sommer
BA11751-90 · approx. € 28.95

To appear in June 2026

ISMN 979-0-006-58108-5



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New Issue Title

BA11751-90



Justus Johann Friedrich Dotzauer: Etudes for Violoncello solo from op. 35, 47, 54, 70, 90, 116, 120, 148, 155 und 158 Volume II

Edited by George Kennaway

Playing score
BA12102 · approx. € 18.95

To appear in April 2026



BA12102

New Issue Title

Collection of Moderately Difficult Etudes by J. J. F. Dotzauer

Friedrich Dotzauer (1783–1860) learned to play several instruments during his childhood but chose the cello as his main instrument because “only the violoncello evoked the unforgettable soulful alto voice of his dear mother” (Art. “Dotzauer”, Allgemeine Deutsche Biographie, 1877). Between 1829 and 1850 – his retirement as court musician in Dresden – he composed and published an extensive œuvre of etudes for the cello.

For this second of three volumes, British cellist and musicologist George Kennaway compiled thirty of Dotzauer’s moderately difficult etudes – from the well-known “24 Capricci” op. 35, the “12 Exercices” op. 70 as well as the collections op. 47, 54, 90, 116, 120, 148, 155 and 158. In contrast to the first volume (BA12101), this collection also includes tenor and treble clefs, string crossings, double stops, thumb position and other advanced playing techniques.

- **Balanced selection of Dotzauer’s moderately difficult etudes**
- **Musical text following the first editions with Dotzauer’s original fingering**
- **With a Foreword and performance practice information (Eng/Ger)**



Already published:
Volume I: BA12101 · € 18.95

In preparation:
Volume III: BA12103 · approx. € 18.95



Beethoven in Mozart's Footsteps



When Ludwig van Beethoven composed his Quintet for piano and four wind instruments in 1796, Wolfgang Amadeus Mozart was clearly his inspiration. Beethoven's op. 16 shares not only the instrumentation, key and three-movement structure with Mozart's Quintet K. 452, but also the emphasis on the wind parts: they do not merely accompany the piano part, but interact with it in a concertante manner. Stylistically, however, Beethoven chose his own, more contrasting musical language compared to Mozart.

In addition to the wind quintet version, Beethoven also created an equivalent version for piano quartet – piano, violin, viola and violoncello. The two versions appear in separate editions, with the piano score being identical in both.

For his Urtext edition, editor Leonardo Miucci evaluated not only sketches and the first editions of both versions, but also important corrected reprints. The edition contains a detailed Introduction with information on piano performance practice (Ger/Eng) as well as a description of the sources and a Critical Commentary (Eng).

- Urtext edition taking into account the readings of important early prints
- Two separate versions with identical piano parts available
- Wind version with identical instrumentation as Mozart's K. 452 (BA04730)

ISBN 979-0-006-57536-7



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New Issue Title

BA10952

ISBN 979-0-006-57537-4



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New Issue Title

BA10953



Ludwig van Beethoven: Quintet in E-flat major op. 16 for Piano, Oboe, Clarinet, Horn and Bassoon

Score with parts
BA10952 · approx. € 36.95



Quartet in E-flat major op. 16 for Piano, Violin, Viola and Violoncello

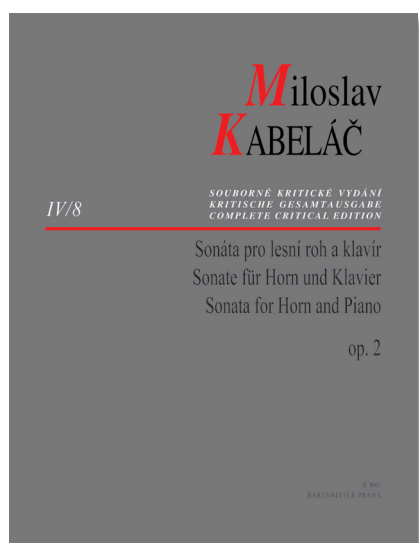
Score with parts
BA10953 · approx. € 34.95



BÄRENREITER URTEXT

Edited by Leonardo Miucci

To appear in May 2026



Miloslav Kabeláč: Sonata for Horn and Piano op. 2

Critical Complete Edition of the Works
of Miloslav Kabeláč IV/8

Edited by Pavel Kordík
and Annini Tsiouti

Score with part
Ho8061 · approx. € 24.95

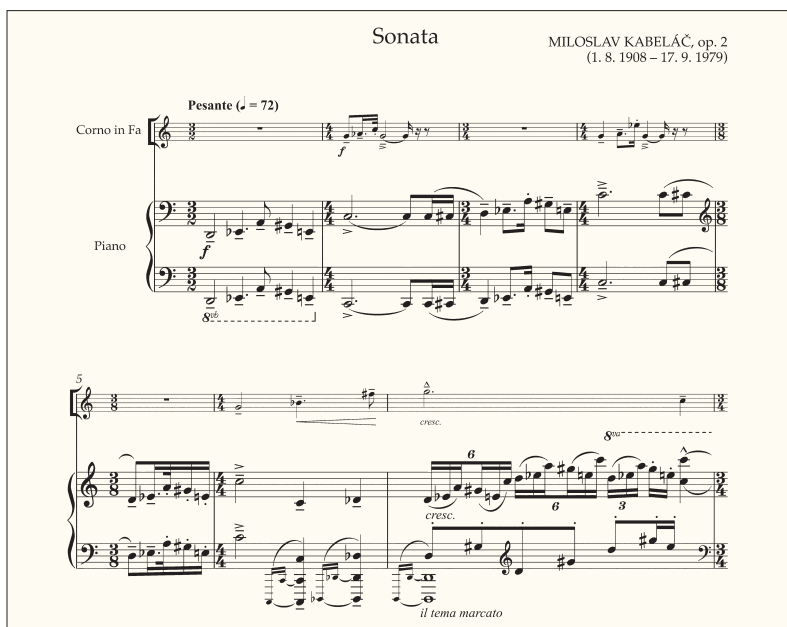
To appear in April 2026



Ho8061

New Issue Title

Significant Work of the 20th Century



The one-movement, approximately twelve-minute Sonata for Horn and Piano op. 2 by Miloslav Kabeláč (1908–1979) is characterised by a high concentration of musical ideas and great expressiveness. The composer explores the dramatic and virtuosic potential of the horn, but also places considerable demands on the pianist.

The sonata was composed in 1935 and 1936. Three months after a live radio broadcast, the work was given its world premiere by the same performers – hornist Josef Schwarz and pianist Berta Kabeláčová-Rixová – at a concert at the Smetana Museum in Prague on 28 January 1938.

The rediscovery of the forgotten and never-before-published horn sonata is thanks to pianist Robert Kolinsky and principal horn of the Berliner Philharmoniker, Stefan Dohr, who recorded the work on the CD “Miloslav Kabeláč: Complete Chamber Music” (Capriccio 2024).

Based on the autograph score and solo part, which are held at the National Museum – Czech Music Museum in Prague, the sonata appears here in print for the first time – as part of the “Complete Critical Edition of the Works of Miloslav Kabeláč”.

- **First edition**
- **With a commentary by the editors on the work and the edition (Cz/Eng/Ger)**
- **A significant addition to the 20th-century horn repertoire**

With a Rich Woodwind Sound

SINFONIE in D

Vivace 1776 Hoboken I:61

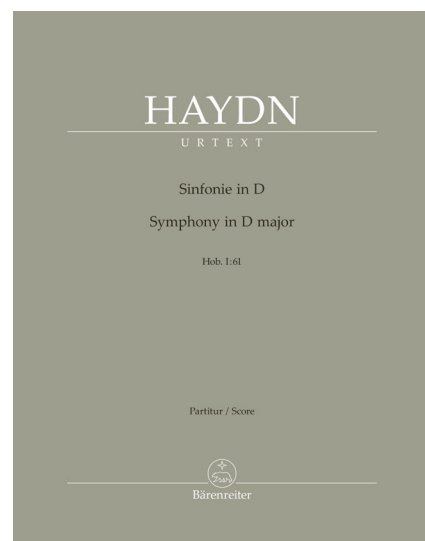
BA10996

© 1970 by G. Henle Verlag, München
Bärenreiter-Verlag, Kassel 2026

In 1776, around ten years after Haydn took up his position at the Esterházy Palace, he composed his Symphony in D major Hob. I:61. Compared to the symphonies of the early 1770s, this work stands out for its richer woodwind sound. By this time, the princely court orchestra had been expanded for opera productions, which enabled Haydn to use not only two bassoon parts but also, for the first time, a flute part in all four movements; as of April 1776, a flautist had once again played in the court orchestra after a long absence.

This is the only symphony from the years 1774 to 1776 for which Haydn's autograph score has survived. The edition is based on this primary source.

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



Joseph Haydn: Symphony in D major Hob. I:61

URTEXT

Edited by Wolfgang Stockmeier
With a Foreword by Andreas Friesenhagen

Full score
BA10996 · approx. € 57.00

Wind set
BA10996-65 · approx. € 52.00

Violin I
BA10996-74 · approx. € 13.95

Violin II
BA10996-75 · approx. € 13.95

Viola
BA10996-79 · approx. € 13.95

Violoncello/Double bass
BA10996-82 · approx. € 13.95

To appear in June 2026

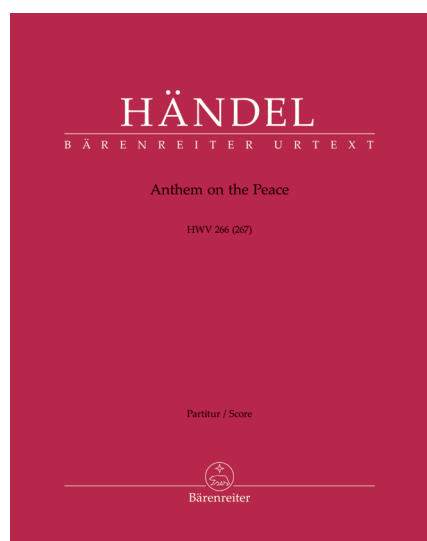
ISMN 979-0-006-58027-9



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New Issue Title

BA10996



George Frideric Handel: Anthem on the Peace HWV 266 (267)

for Soloists (SAATB), Choir
(SAATB), Orchestra, Organ

BÄRENREITER URTEXT

Edited by Stephan Blaut

Full score

BA10266 · approx. € 54.00

Vocal score (Eng)

with a piano reduction by Andreas Köhs

BA10266-90 · approx. € 22.50

Choral score (Eng)

BA10266-91 · approx. € 16.50

Minimum order quantity: 10 copies

Wind set

BA10266-65 · approx. € 54.00

Organ

BA10266-67 · approx. € 28.50

Violin I

BA10266-74 · approx. € 11.95

Violin II

BA10266-75 · approx. € 11.95

Viola

BA10266-79 · approx. € 11.95

Violoncello/Double bass

BA10266-86 · approx. € 11.95

To appear in February 2026

Handel Anthem with Familiar Sounds

The anthem “How beautiful are the feet”, also known as “Anthem on the Peace”, was first performed by the London Chapel Royal in 1749 at a thanksgiving service marking the Peace of Aachen, which ended the War of the Austrian Succession. At the subsequent festive ceremony Handel’s “Music for the Royal Fireworks” also received its premiere. As was often the case with occasional works, the composer drew on texts and music from earlier compositions for all four movements. Thus the “Anthem on the Peace” contains several parts from the “Messiah”, but also from other anthems and the “Occasional Oratorio”. Handel therefore did not prepare a separate autograph for this work.

This Urtext edition based on the “Halle Handel Edition” offers the first scholarly-critical edition of the musical text of the version probably performed at the premiere, supplemented by two variant movements.

- **First scholarly-critical edition of the anthem**
- **Urtext edition based on the “Halle Handel Edition”**
- **With a practical, manageable piano reduction**
- **Vocal text in English**

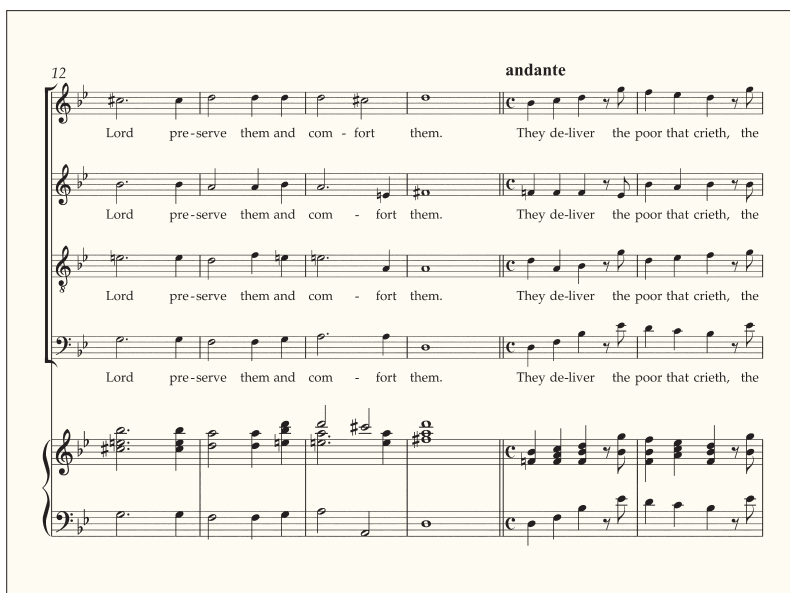


New Issue Title BA10266



New Issue Title BA10266-90

Appealing Version of a Handel Anthem



George Frideric Handel's anthem "Blessed are they that consider the poor" was first performed in 1749 at a benefit concert for the Foundling Hospital orphanage and has since been known by this name. The vocal texts of the original four movements are taken from the Old and New Testaments (Book of Psalms, Prophets, Epistles of Paul). As is often the case with occasional works, the composer drew on music from earlier compositions in all movements – the fourth chorus, for example, is identical to the "Hallelujah" chorus from the "Messiah". For a later performance in 1753, Handel substantially expanded the work by three movements and revised parts of the first version. This later version constitutes an independent and arguably more appealing version of the anthem.

This Urtext edition based on the "Halle Handel Edition" offers the first scholarly-critical edition of the musical text of the 1753 version.

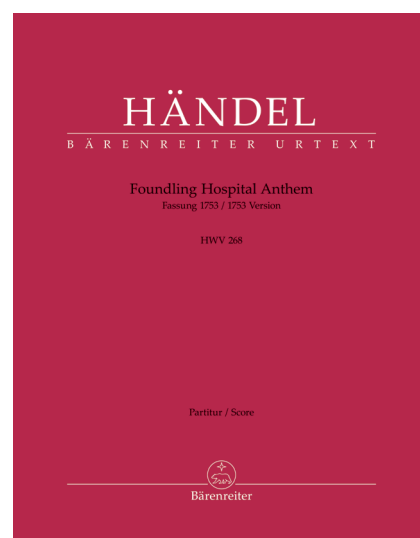
- **First scholarly-critical edition of the anthem**
- **Urtext edition based on the "Halle Handel Edition"**
- **With a practical, manageable piano reduction**
- **Vocal text in English**



New Issue Title BA10267



New Issue Title BA10267-90



George Frideric Handel: Foundling Hospital Anthem 1753 Version HWV 268

for Soloists (SSAT), Choir (SSATB),
Orchestra, Organ

BÄRENREITER URTEXT

Edited by Stephan Blaut

Full score

BA10267 · approx. € 52.00

Vocal score (Eng)

with a piano reduction by Andreas Köhs

BA10267-90 · approx. € 21.95

Choral score (Eng)

BA10267-91 · approx. € 15.50

Minimum order quantity: 10 copies

Wind set

BA10267-65 · approx. € 27.50

Organ

BA10267-67 · approx. € 26.50

Violin I

BA10267-74 · approx. € 14.95

Violin II

BA10267-75 · approx. € 14.95

Viola

BA10267-79 · approx. € 14.95

Violoncello/Double bass

BA10267-86 · approx. € 14.95

To appear in February 2026



Heinrich Schütz: Historia der Geburt Jesu Christi SWV 435

for Soloists, Mixed Choir,
Winds, Strings, Organ

BÄRENREITER URTEXT

Edited by Bettina Varwig

With a reconstruction by Arno Paduch

Full score

BA05925 · approx. € 64.00

(replaces BA01709)

Vocal score (Ger)

with a piano reduction by Andreas Köhs

BA05925-90 · approx. € 22.50

Choral score (Ger)

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BA05925-86 · approx. € 9.50

To appear in June 2026

New Edition of Schütz's Christmas Story

Die Ge - burt, die Ge - burt un-sers
Die Ge - burt, die Ge - burt un-sers
Die Ge - burt, die Ge - burt un-sers
Die Ge - burt, die Ge - burt un-sers
Die Geburt

BA05925-90 © 2026 by Bärenreiter-Verlag, Kassel

This performing edition is based on the revised first volume of the “New Edition of the Complete Works of Heinrich Schütz” (BA05935-01), published in 2017. For the first time, editor Bettina Varwig was able to access all surviving sources, allowing a fresh perspective on the presumed form of the work. The edition preserves the original note values and follows the editorial principles of the Schütz edition. Of the introduction, only the figured bass with the text incipit “Die Geburt” has survived; for performances, the instrumental and choral parts therefore needed to be reconstructed. Arno Paduch undertook such a reconstruction in 2024 for a performance at the University of Music and Theatre “Felix Mendelssohn Bartholdy” in Leipzig. His version of the introduction has been incorporated into this new edition.

- **Urtext edition based on the revised edition of the “New Edition of the Complete Works of Heinrich Schütz”, Volume 1 (BA05935-01)**
- **Replaces the performance material BA01709**
- **Incorporates a reconstruction of the introduction by Arno Paduch, specialist in historical performance practice**
- **With a Foreword on the work’s genesis and notes on performance practice (Ger/Eng)**

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9 790006 578443

BA05925

ISBN 979-0-006-52496-9



9 790006 524969

New Issue Title

BA05925-90

Festive Mass with Timpani and Trumpets

Messe in G
D 167

Franz Schubert
Klavierauszug / Piano Reduction: Andreas Köhs

Kyrie
Andante con moto

Franz Schubert composed the Mass in G major D 167 in March 1815. Only six months earlier, he made his public debut as a composer with his first Mass in F major D 105. Although no specific occasion for the composition of the second mass is known, it was most likely written for Schubert's home parish in Lichtental (now a district of Vienna), where it was also first performed.

The original version of the Mass in G major was intended for string instruments only. Shortly afterwards, however, Schubert added trumpets and timpani ad libitum in a revised second version, which also forms the basis of this edition. The expanded instrumentation was probably intended for a festive church occasion – possibly one of the Easter days of 1815.

- Performance material based on the latest research of the “New Schubert Edition”
- Well-arranged piano reduction



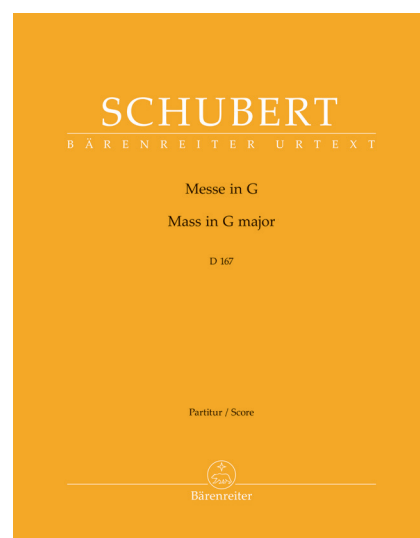
New Issue Title

BA05583



New Issue Title

BA05583-90



Franz Schubert: Mass in G major – D 167 Second Version

for Soloists (SATB), Choir (SATB),
two Trumpets and Timpani
ad libitum, Strings, Organ

BÄRENREITER URTEXT

Edited by Christine Martin

Full score

BA05583 · approx. € 54.00

Vocal score (Lat)

with a piano reduction by Andreas Köhs

BA05583-90 · approx. € 16.50

Choral score (Lat)

BA05583-91 · approx. € 8.50

Minimum order quantity: 10 copies

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BA05583-74 · approx. € 7.95

Violin II

BA05583-75 · approx. € 7.95

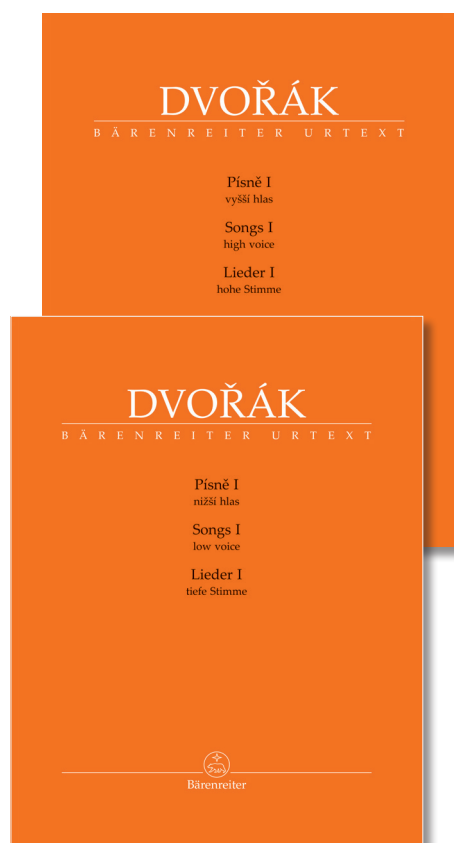
Viola

BA05583-79 · approx. € 7.95

Violoncello/Double bass

BA05583-82 · approx. € 7.95

To appear in May 2025



Antonín Dvořák's Songs – Urtext Edition in Five Volumes – Now Complete

The volume “Songs I” of the five-volume Urtext edition of Antonín Dvořák's complete solo songs with piano accompaniment contains 31 songs – from Dvořák's first publicly performed, previously unpublished song “Remembering” to the five “Evening Songs”, which were published by F. A. Urbánek in 1883 and date from the composer's mature creative period.

In many cases the exact date of composition and the original language of the songs remain unclear – some have survived only with German vocal texts. With this in mind, the editor decided to divide the edition into two parts: the 24 songs that Dvořák published in print during his lifetime are followed by seven others that have survived only in manuscript form. The order of the songs thus deliberately deviates from Burghauser's catalogue of works and is based on the presentation that Dvořák himself determined in consultation with his publishers.

Contemporary literary sources, including singable translations, were also evaluated for the edition. For the “Songs from the Dvůr Králové Manuscript”, which Dvořák published twice, the Critical Commentary documents the variants of the first edition, thus enabling performances of both versions. Two fragmentary songs were reconstructed by Jarmil Burghauser and Jaroslav Krček.

Antonín Dvořák: Songs I

BÄRENREITER URTEXT

Edited by Jonáš Hájek

Vocal texts Cz/Eng/Ger

Full score

High voice and piano

BA11515 · approx. € 37.50

Full score

Low voice and piano

BA11516 · approx. € 37.50

To appear in March 2026

- **First Urtext edition of songs for solo voice and piano from Dvořák's early creative period**
- **Vocal texts in three languages (Cz/Eng/Ger)**
- **Detailed Foreword (Eng/Cz/Ger) on the genesis of the individual songs by Dvořák expert David R. Beveridge and a Critical Commentary (Eng) by the editor**



New Issue Title BA11515



New Issue Title BA11516



Antonín Dvořák

Čtyři písně z Rukopisu královédvorského
Four Songs from the Dvůr Králové Manuscript
Vier Lieder aus der Königinhofer Handschrift

I
Kytice / The Nosegay / Das Sträußchen

Antonín Dvořák, op. 7, B 30/5

Moderato

p

Vě - je vě - tře - dek s knie - žec - kých
Comes a breeze from the depths of the
We - het ein Läh - chen aus tau - schen - den

p tranquillo

le - sóv; bě - že zmi - lit - ka - ku
for - est; forth my loved one goes: she
Wä - dern; lüth ein Mäd - chen dort; zorn

12

po - to - ku, na - bie - rá vo - dy v ko - va - ná vě -
seeks the brook, and with her pitch - er is draw - ing wa -
Ba - che him, schöp - fet das Was - ser in tes - te Ei

rit.

from: Dvořák, Songs I for High Voice and Piano · BA11515

Already published:

Antonín Dvořák

Songs II

High voice and piano

BA11517 € 37.50

Low voice and piano

BA11518 € 37.50

Cypresses B 11

Tenor and piano

BA09569 € 33.95

Gypsy Songs op. 55

High voice and piano

BA10431 € 19.95

Low voice and piano

BA10432 € 19.95

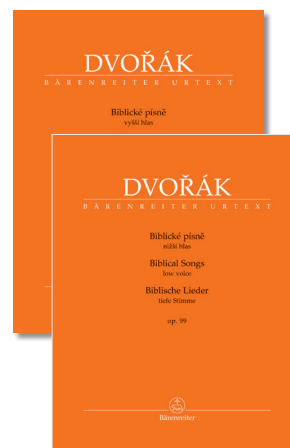
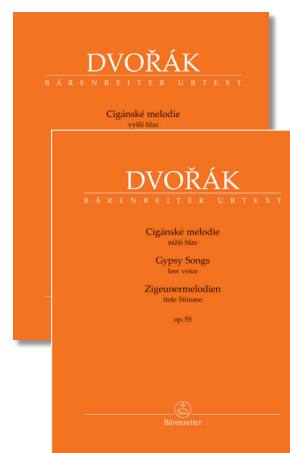
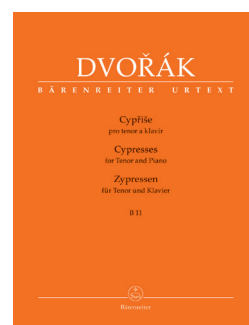
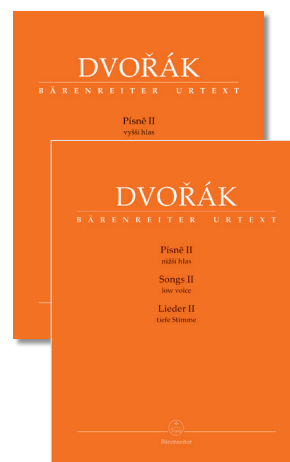
Biblical Songs op. 99

High voice and piano

BA10425 € 19.95

Low voice and piano

BA10426 € 19.95





Jean-Philippe Rameau: Les Fêtes de Ramire RCT 40

Ballet in one act
for soloists, mixed choir and orchestra

Libretto by Voltaire

Edited by Julien Dubruque

Vocal score (Fr) with a keyboard
reduction by Jean-Jacques Rousseau
and François Saint-Yves
BA08876-90 · € 17.50

Already published



BA08876-90

Ballet Opera

LES FÊTES DE RAMIRE

Chœur des suites de Ramire et de Fatime

1239 Dessus

D La gloi - re tou - jours nous ap - pel - le, Nous

Hautes-contre

HC La gloi - re tou - jours nous ap - pel - le, Nous

Tailles

T La gloi - re tou - jours nous ap - pel - le, Nous

Basses

B La gloi - re tou - jours nous ap - pel - le, Nous

fort

This work tells the love story between Fatime, accused of murdering her father, and the king's son Ramire, who is in love with her and frees her from the captivity of his father Alphonse, the King of Castile.

This opera in the form of a one-act ballet was only performed once on 22 December 1745 in Versailles and is one of Rameau's lesser-known works. It has only been performed again in the recent past.

The commission for "Les Fêtes de Ramire" did not go to Rameau himself, but to Jean-Jacques Rousseau. Nevertheless, the opera was based on Rameau's comédie-ballet "La Princess de Navarre", which had been performed just a few months earlier and whose libretto was written by Voltaire, who shortened it for "Les Fêtes de Ramire". Rousseau added the overture and new transitions to the work. Although, according to Rousseau, all the changes were reviewed by Rameau at the last minute, he did not have enough time to compose new music.

Voltaire himself described his own libretto as "wretched" and the few minutes of music by Rousseau have mainly curiosity value, however, the density of outstanding compositions by Rameau, many of which were later incorporated into his other works, makes a performance well worthwhile.

Collection Now Complete



This volume for tenor is published in collaboration with the Centre de musique baroque de Versailles (CMBV) as part of the collection presenting all arias from French-language operas by opera reformer Christoph Willibald Gluck that were composed for the Académie royale de musique in Paris.

The informative text sections include a bilingual Foreword (Fr/Eng), a brief account of the dramatic context as well as a literal English translation of each aria. This is a comprehensive collection of works by an important 18th-century opera composer for opera singers and voice students, ideal for study, auditions and recitals.

The edition contains arias from:

Iphigénie en Aulide (1774) / Orphée et Eurydice (1774) /
L'Arbre enchanté (1775) / Cythère assiégée (1775) /
Alceste (1776) / Armide (1777) /
Iphigénie en Tauride (1779) / Écho et Narcisse (1779)

- **Suitable for professional opera singers and voice students**
- **Ideal for concerts and auditions**
- **Practical, well-arranged piano part**

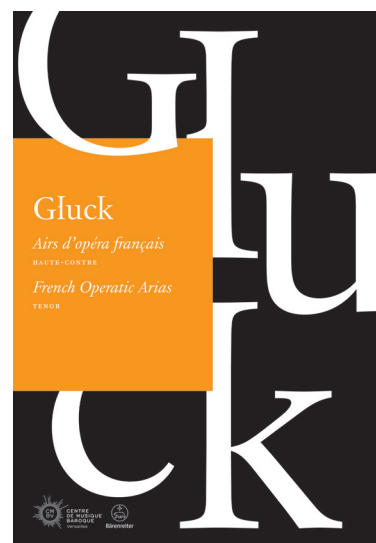
Already published:

Airs d'opéra français / French Operatic Arias

BAO8166 Dessus / Soprano € 44.95

BAO8167 Dessus et grand dessus /
Soprano and Mezzo-soprano € 53.00

BAO8169 Basse-taille / Baritone € 41.50



Christoph Willibald Gluck: Airs d'opéra français. Haute-contre French Operatic Arias. Tenor

Edited by Benoît Dratwicki

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

Vocal score (Fr)
BAO8168 · € 56.00

Already published

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

ISMN 979-0-006-56369-2



9 790006 563692

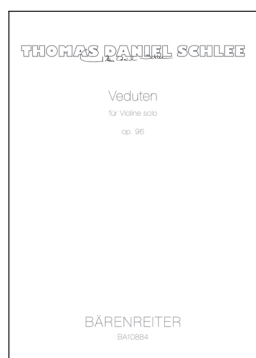
New Issue Title

BAO8168



New Publications

Edition for Sale



Thomas Daniel Schlee

Vedutas for Violin solo op. 96

BA10884 · € 23.50

“Views of familiar places translated into sound: the colourful, lovingly rich ornamentation of an “old town”, a terrace on the banks of the Danube adorned with garlands of birdsong, and finally the dense, tireless movement of a “new town”. Short tonal pictures that transport players and listeners alike into very different soundscapes.” (Thomas Daniel Schlee)



Hire Material

Beat Furrer

Piano Concerto No. II (2025)

BA11767-72

Almost twenty years after his first piano concerto, Beat Furrer once again explores the interplay between piano and orchestra. The focus is on the manifold possibilities of exploring, transforming, embedding or contrasting the sound of the piano within the orchestra.

Miroslav Srnka

Voice Killer (2022-2024)

An Opera Based on a True Story

Libretto by Tom Holloway

BA11724-72

As the subject of his sixth opera “Voice Killer”, Miroslav Srnka has chosen the story of a serial killer who murdered three women in 1942 in order to possess their voices. Levels of reality and dream intermingle; the score reflects this through its own concept of time.

Andrea Lorenzo Scartazzini

Earth for Orchestra (2025)

BA11761-72

This new orchestral work takes the earthly as its theme – not only in the sense of physics, geology, and nature, but also in the dimension of human experiences on our planet: a musical approach to what constitutes life.

Ľubica Čekovská

Toy Procession (2025) for Orchestra

AoE10675-72

With “Toy Procession” Ľubica Čekovská evokes the playful awareness of our childhood. The piece is composed as a through-composed arc in which forms develop, timbres dissolve, and rhythm becomes the structuring principle.



New Publications



Francesco Cavalli

Veremonda, l'amazzone di Aragona

Edited by Wendy Heller (introduction and music edition)
and Valeria Conti (libretto edition)

Francesco Cavalli – Opere

BA08909-01 · € 375.00

Il Xerse (Paris, 1660)

Edited by Michael Klaper and Barbara Nestola
(music edition) and Sara Elisa Stangalino
(libretto edition and score verbal text) in collaboration
with Eva-Verena Siebenborn (French texts)

Francesco Cavalli – Opere

BA08914-01 · € 360.00

Domenico Cimarosa

Le Trame deluse

Edited by Michael Weiger and Arnold Jacobshagen

Concentus Musicus XVIII

BA08396-01 · € 669.00

Christoph Willibald Gluck

Ballet Music for L'île de Merlin, ou Le Monde renversé (Vienna 1758)

Choreography by Franz Hilverding van Wewen

Edited by Yin-Shao Liu

Christoph Willibald Gluck Complete Edition IV/1

BA02293-40 · free supplement to BA02293

Opere Serie Surviving in Fragmentary Form II

Edited by Tanja Götz

Christoph Willibald Gluck Complete Edition III/2

BA05821-01 · € 581.00

George Frideric Handel

How beautiful are the feet

(Anthem on the Peace) HWV 266 (267)

Blessed are they that considereth the poor (Foundling Hospital Anthem) HWV 268

Edited by Stephan Blaut

Halle Handel Edition III/14

BA10733-01 · € 374.00

Leoš Janáček

Sinfonietta

Edited by Jiří Zahrádka

Complete Critical Edition of the Works of Leoš Janáček D/9

BA11580-01 · € 224.00

Bohuslav Martinů

Concerto for Violoncello and Orchestra No. 1, H 196 I–III

Edited by Giselher Schubert

The Bohuslav Martinů Complete Edition III/1/10

BA10584-01 · € 532.00

Adolphe Adam

Giselle ou Les Wilis

Ballet fantastique in two acts

Edited by Marian Smith and Doug Fullington

*OPERA – Spectrum of European Music Theatre in Separate
Editions, Volume 6*

BA08819-01 · € 1,112.00

HANDEL IS CRIMSON



Bärenreiter Urtext

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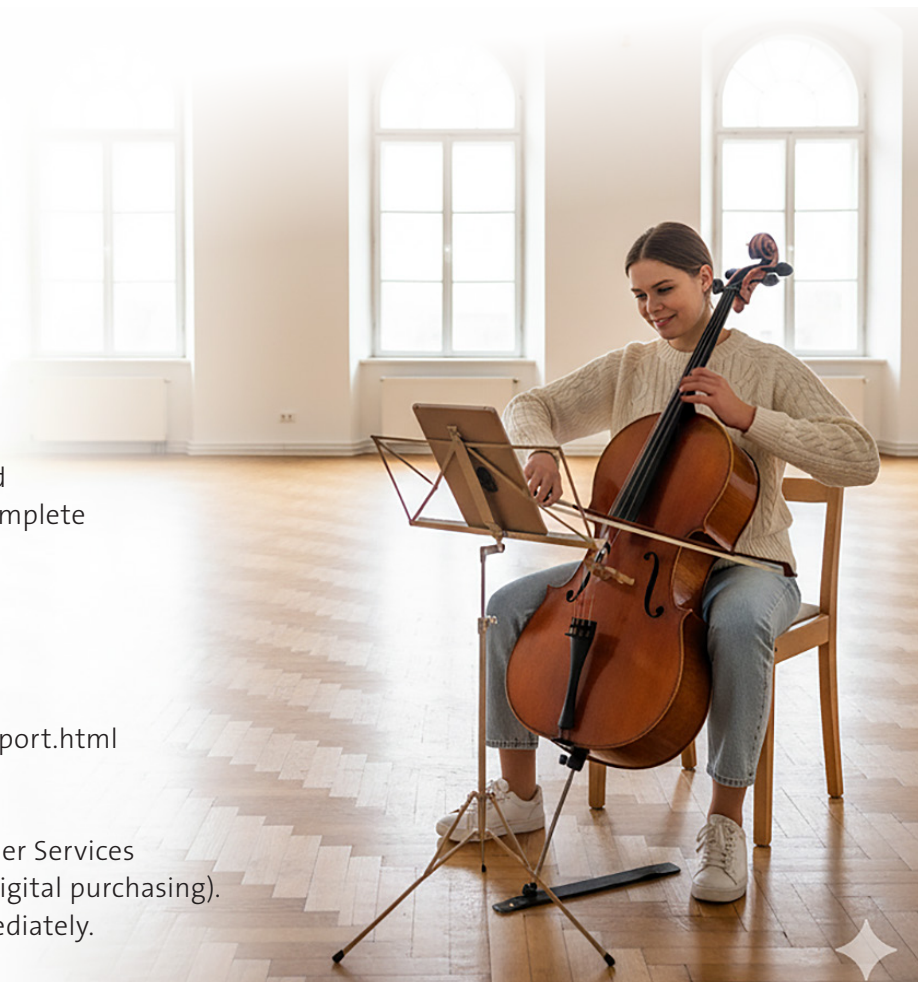
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