

Bärenreiter Music for Piano

A selection 2023/2024

YOUR NEXT PERFORMANCE
IS WORTH IT

BEETHOVEN · Sämtliche Sonaten für Klavier III / Complete Sonatas for Piano III · op. 54 - op. 111

SKRJABIN · Sämtliche Klaversonaten III / Complete Piano Sonatas III

SCHUBERT · Sonatas Nos. 1-3 for Piano

COUPERIN · Pièces de clavecin · Premier livre

RAMEAU · Pièces de Clavecin I

SMETANA · Polky / Polkas

BACH · Das Wohltemperierte Klavier II / The Well-Tempered Clavier II · BWV 870-893

BACH · Das Wohltemperierte Klavier I / The Well-Tempered Clavier I · BWV 846-869

DEBUSSY · Préludes pour Piano · 1^{er} Livre

MENDELSSOHN BARTHOLDY · Lieder ohne Worte / Songs without Words

DVOŘÁK · Klaviertrio kvartet Es dur / Piano Quartet in E-flat major / Klavierquartett Es-Dur · op. 87

HAYDN · Späte Klaversonaten / Late Piano Sonatas

SCHUBERT · Impromptus · op. 90 - D 899; op. post. 142 - D 935

SCHUBERT · Klaversonaten III / Piano Sonatas III

CHOPIN · Préludes op. 28 · Prélude op. 45

HÄNDEL · Klavierwerke IV / Keyboard Works IV

MOZART · Klaversonaten / Piano Sonatas · I

MOZART · Klaversonaten / Piano Sonatas · II

DUŠEK · Souborné vydání sonát pro klavír / Complete Sonatas for Keyboard / Sämtliche Sonaten für Klavier ·



Bärenreiter Urtext

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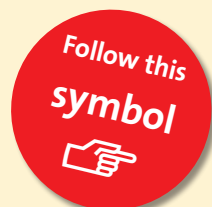
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For U.S. users: Bärenreiter US Webshop · **www.baerenreiter.us**




ABBREVIATIONS AND KEY TO FIGURES

BA	Bärenreiter Edition
Bc / bc	Basso continuo
Cz	Czech text
Ed.	Editor
EN	Edition Nagel
Eng	English text
Fr	French text
Ger	German text
H	Bärenreiter Praha
maj	major
min	minor
SM	Süddeutscher Musikverlag Series
TP	Study Score

	Contents
	Review

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

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Urtext Collection



An appetiser
for our Urtext
editions –
give it a try!

Special
Edition

BÄRENREITER PIANO KALEIDOSCOPE

BA10900

The fifteen composers represented in this edition have each, in their inimitable way, shaped the piano's possibilities of sound and playing technique. The pieces in our collection vary in national style and range from low through to high technical difficulty.

Contents – listed alphabetically:

Bach: Prelude in C major BWV 846 no. 1; Prelude in D minor BWV 851 / **Beethoven:** Adagio sostenuto, mvt. 1 from the "Moonlight Sonata" op. 27/2 / **Brahms:** Waltz in B minor no. 11 from Waltzes op. 39; Album Leaf / **Debussy:** The Little Shepherd; Footsteps in the snow / **Handel:** Sonata in D minor, HWV 581 / **Janáček:** In the Mists no. 1 / **Kozeluch:** Sonata in E-flat major op. 53/3, mvt. 1 /

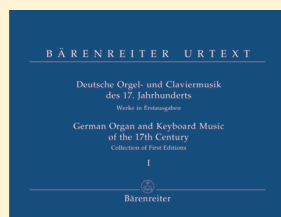
Mendelssohn Bartholdy: Venetian Gondola Song op. 30/6; Allegro non troppo op. 72/1 / **Mozart:** Allegro, mvt 1. from Sonata facile in C major / **Mussorgsky:** Tuilleries / **Satie:** 1ère Gymnopédie; En Plus / **Schubert:** Allegretto in C minor D 915; Hungarian Melody D 817 / **Schulhoff:** Blues / **Schumann:** Sicilienne; Farewell / **Smetana:** Polka in E-flat major op. 8/1

➔ Please see

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Collections of Original Works



German Organ and Keyboard Music of the 17th Century

Collection of First Editions
Urtext / Ed. S. Rampe

Volume I:
BA08426

Volume II:
BA08427

Many of the works included in this two-volume edition appear for the first time in print. Especially noteworthy are a re-discovered prelude presumably by J. Pachelbel and the sole surviving keyboard work by H. I. F. Biber.



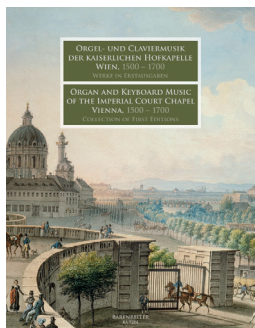
German Organ and Keyboard Music from Bach's Period

Collection of First Editions
Urtext / Ed. S. Rampe
BA09255

This publication includes, for the first time, the original version of Bach's famous Toccata in F major.

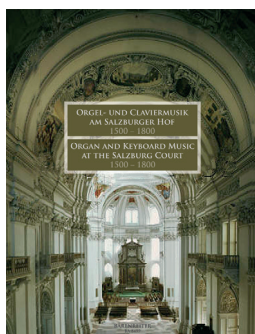
PIANO SOLO

Collections of Original Works



Organ and Keyboard Music of the Imperial Court Chapel Vienna 1500 – 1700

Ed. S. Rampe
BA09214

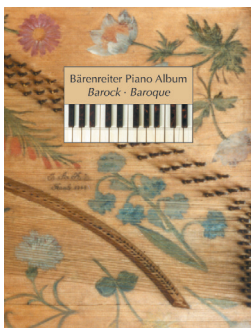


Organ and Keyboard Music at the Salzburg Court 1500 – 1800

Ed. S. Rampe
BA08499

This edition offers pieces of moderate technical difficulty, mostly from previously unpublished sources, which can be used in church services or concert performances.

“... remarkable music, often hitherto unknown, but richly deserving of our attention.”
(The Consort)



Bärenreiter Piano Album Baroque

With suggestions for ornaments
Ed. A. Erényi
BA08759



Bärenreiter Sonatina Album

Ed. K. Wolters
Volume 1: BA06545
Volume 2: BA06549

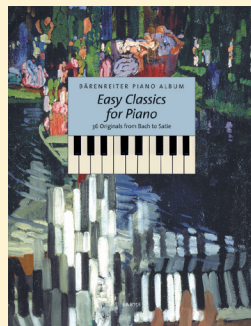
Bärenreiter Piano Album Vienna Classic

Ed. M. Töpel
BA08756

Bärenreiter Piano Album Romantic

Ed. M. Töpel
BA06538

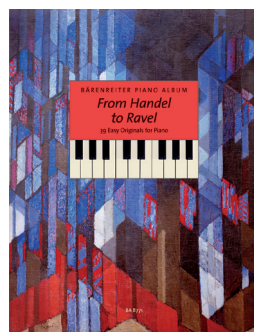
“This album is also excellent value and is a very well chosen collection of short and not too difficult nineteenth century pieces.”
(Music Masters Journal)



Easy Classics for Piano

36 Originals from Bach to Satie
Ed. M. Töpel
BA08758

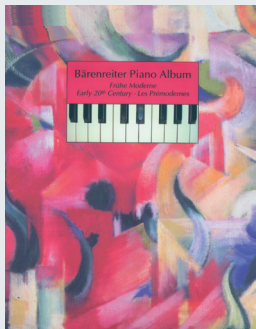
This anthology consists of original works by J. S. Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn Bartholdy, Schumann, Chopin, Liszt, Brahms, Grieg, Debussy, and Satie.



From Handel to Ravel

39 Easy Originals for Piano
Ed. M. Töpel
BA08771

This collection includes original works by J. S. Bach, Beethoven, Brahms, Chopin, Debussy, Grieg, Handel, Haydn, Liszt, Mendelssohn Bartholdy, Mozart, Ravel, Satie, Schubert, Schumann, and Tchaikovsky.



Bärenreiter Piano Album Early 20th Century

Includes additional explanations, suggestions and information on the pieces
(Ger/Eng/Fr)
Ed. M. Töpel
☞ BAO6555

✂ "... a very bold and welcome initiative from Bärenreiter to complement their other excellent collections of Sonatinas and Romantic works." (EPTA)

✂ "... a good base for broadening the horizons of the student pianist." (Australian Music Teacher)

✂ "At last a comprehensible and appealing introduction to the music of the twentieth century for pianists." (EPTA Piano Journal)

📖 With works by Bartók, Britten, Burkhard, Casella, Debussy, Distler, Franck, Granados, K. A. Hartmann, Hindemith, Holst, Janáček, Kodály, Liszt, Martinů, Mussorgsky, Prokofiev, Rebikow, Reger, Saint-Saëns, Satie, Schönberg, Sibelius, Skrjabin, Stravinsky, Weismann, B. A. Zimmermann



Piano Album Bärenreiter Contemporary Composers

Ed. M. Töpel
"Best Edition 2010"
☞ BAO8762

- With suggestions for improvisation

This Piano Album offers a wealth of discoveries and stimulating works from twenty composers of the 20th and the 21st century. These diverse pieces in quite different styles range from easy to more demanding works.

✂ "Strongly recommended." (Music Teacher)

✂ "This is one of the most exciting publications to have come our way, ..." (Piano Journal)



Klavier-Festival Ruhr Bärenreiter Piano Album

Contemporary music for two and four hands
Eds. T. Bleek, M. Töpel
Fingering by P.-L. Aimard and T. Stefanovich
☞ BAO6569

The edition developed out of an extremely successful education project run by the Klavier-Festival Ruhr.

✂ "Of course [the Album] is primarily intended for piano teaching. However, at the same time it is really good music! When was the last time there was something so fine? Bartók? Czerny?" (FA Sonntagszeitung)

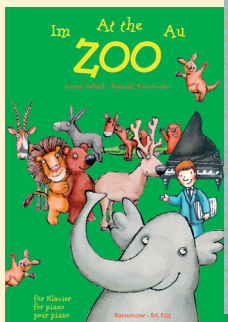


An Expedition into Czech Piano Music

A Collection of Pieces for Early Intermediate Pianists
Ed. I. Kahánek
With preface and fingering
☞ BA11560

A selection of both famous and lesser known piano pieces by Czech composers from the 18th to the 20th century (Dusík, Smetana, Dvořák, Janáček, Suk, Martinů, Kabeláč, a.o.)

Bärenreiter Piano Music for Children



**Cofalik, Antoni
Twardowski, Romuald**

At the Zoo for piano
BA08125

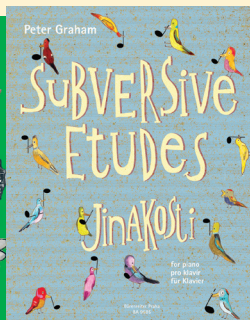
The kangaroo takes bold leaps, the bear ambles with a measured gait at a comfortable *maestoso*, the crocodile slithers in a smooth *legato*, and the beaver baffles the eye with facile frisking. The player rides on a pony with tiny staccato leaps, and grasshoppers set accents of their very own.

Each of these charming pieces poses a special technical task that young players can master playfully.

✂ "These attractive pieces should help stimulate the imagination while providing some interesting original music for the younger player."
(Music Teacher)



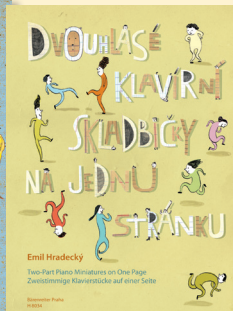
From: Hradecký, Two-Part Piano Miniatures on One Page · Ho8034



**Graham, Peter
(*1958)**

Subversive Etudes
BA09585

These easy to moderately difficult piano miniatures are a distinctive and unusual addition to the teaching literature – genre paintings in contrasting styles with musical wit and inventive sounds and rhythms. They offer glimpses into the musical cultures of different countries (Hunting in Hungary, Gamelan, Balkan Dance, African Games) and music history (Medieval Feast for the Left-Handers).



**Hradecký, Emil
(*1953)**

Two-Part Piano Miniatures on One Page

16 simple piano pieces for beginners
Ho8034

These miniatures are ingenious small piano pieces for beginners which are easy to play yet melodically interesting. Here children are introduced to the character of classical music as well as various dance forms: cha-cha-cha, tango, waltz, polka, blues and boogie-woogie. The pieces are composed on whole-tone, pentatonic and gypsy scales and include a folksong arrangement.

✂ "As with composers like Shostakovich, Kabalevsky, and Bartók, this collection of elementary-level miniatures represents early-level composing at its finest."
(California Music Teacher Magazine)

Ménuet

Emil Hradecký
(*1953)

Tempo di minuetto

“... early-level composing at its finest”

Metelka, Jakub
(*1986)

NEW 2023

The Secret Garden

Modern Nocturnes for Piano

BA11574
in preparation

These pieces are of medium difficulty.

Little Virtuoso

BA11569

15 original, short, witty, distinctive compositions

Modern Piano Studies

BA11559

This album of 30 short pieces with original names and amusing illustrations proves that studies are in no way boring. The edition covers all the keys, with each study solving a specific technical problem while displaying its own character or even telling a little story. With their tuneful melodies and modern sound, these studies amount to miniature recital pieces!

Ramade-Etchebarne, Anita
(*1953)

Kids in Concert

10 Piano Pieces for Children Series “Ready to Play”

BA10602

These ten pieces are written in varying styles: classical, pop, ballad, rock and jazz. The little compositions are of high musical value and display quality piano writing. At the same time they are appealing to children.

Apache Song / On the Train / Step Dance / Granny / Irish Song / The Elephant Kari / Basil Boogie / Gallop / The Ballad of King Henry / A Little Night Music



Malá tanečnice
Petite Danseuse / Kleine Tänzerin

Allegretto
mp leggiero

rit.

a tempo
mp

decrec.

BA 11559

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From: Metelka, Modern Piano Studies · BA11559

Collections of Arrangements

Bärenreiter Piano Moments

Favourite Classics arranged
for piano by C. Ullrich and
A. Skipis
With fingering



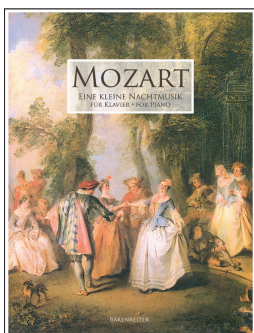
Baroque
BAo8764

Classical
BAo8765

Romantic
BAo8766

This three-volume collection
of well-written, exquisite
arrangements covers a wide
range of musical styles. Pianists
will enjoy playing these pieces
of moderate difficulty.

“These volumes will no
doubt bring much satisfaction
to many a Sunday pianist!”
(Piano Journal)



Mozart, Wolfgang Amadeus
(1756–1791)

Serenade in G maj
“Eine kleine Nachtmusik” K. 525
With fingering
Arranged for piano by M. Töpel
BAo9160

Never before has Mozart’s
original been so rigorously
adhered to: the edition is based
on the Urtext from the “New
Mozart Edition”.

- An idiomatic arrangement
for piano
- Easy to moderately difficult
- With fingering and tips on
ornamentation (Ger/Eng)

➔ Please see

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for more information on the
individual editions, such as
complete bibliographical data,
cover illustrations, sample
pages, complete contents,
and descriptive texts.



KleeB, Jean
(*1964)

**Beethoven
Around the World**
BA10931

Beethoven incorporated
musical influences from other
countries in his works such
as the names “Eccossaise” or
“alla turca” demonstrate. Jean
KleeB has picked up on this idea
with his arrangements in samba
style, with Cuban rhythms, or
with jazzy-Arabic-like scales.

Beethoven goes Jazz
BA10930

Beethoven not only was a
fabulous pianist, he was also
a master at improvisation. He
possessed the ability to fashion
an entire musical universe from
a tiny and unassuming motif.
Just like a good jazz musician.

In “Beethoven goes Jazz” famous
themes have been partitioned,
liberated, stirred up, filtered,
reassembled, and merged with
jazz harmonies. Improvisation is
always welcome.

Jazzy and Latin-American Arrangements by Jean Kleeb

PIANO SOLO



Classic goes Jazz

With a CD including all pieces
BA08760

Well-known baroque, classical, and romantic themes are placed in a new light in these varied, jazz-orientated arrangements.

Baila Negra

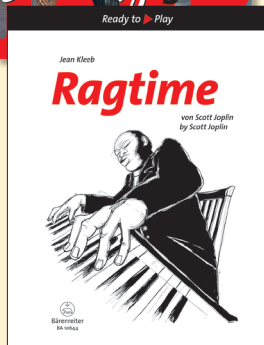
13 new Latin-American piano pieces
Series "Ready to Play"
BA10604

Rhythmically lively, fun to play, and easy to learn: These pieces are written varyingly using 2/4, 3/4 or 4/4 time signatures and originate in Brazil, Columbia, Peru, and Argentina.

Jazzy Piano

Series "Ready to Play"
BA10627

These pieces are based on folk tunes, some with blues character, also including a spiritual, a Mozart, and a Bach arrangement.



Mozart goes Jazz

BA08761

These arrangements lend a new guise to such well-known pieces as the "Rondo alla turca" or the second movement of the A major Piano Concerto (K. 488). The edition offers a glimpse into the art of improvisation and includes suggestions for the player's own performance.

Ragtime by Scott Joplin

Easy arrangements for piano
Series "Ready to Play"
BA10644

Jazz / Latin American

Dvořák, Milan

(*1934)

Jazz Piano Studies (Cz/Ger/Eng)

Volume 1: BA05020

Volume 2: BA07082

In order to get acquainted with jazz piano playing the pianist needs to cope with the technical and expressive demands of jazz. These range from characteristic accentuation, distinctive syncopation, inverted mordents, playing in "blocks" to rhythmical independence of the right hand from the left. These studies offer ways to explore different styles and genres.

Hradecký, Emil

(*1953)

Jazz Etudes for Young Pianists

(Cz/Ger/Eng)

BA07974



Schulhoff, Erwin

(1894–1942)

Jazz-inspired Works

Urtext / Ed. M. Kube

BA09559

This edition contains five of Schulhoff's piano cycles with a total of thirty-five jazz-inflected pieces.

Partita (1922) / Cinq Études de jazz, op. 58 (1926) / Esquisses de jazz. Six easy pieces, op. 64 (1927) / Hot Music. Ten syncopated etudes, op. 67 (1928) / Suite dansante en jazz, op. 74 (1931)

• First Urtext edition

Easy Piano Pieces and Dances

"The series of Easy Pieces and Dances by the Classical masters, carefully edited by Michael Töpel, is an ideal starting point for students and teachers, and a refreshing addition to the usual anthologies. A boon to piano teachers ..." (Piano Journal)

These editions are edited by Michael Töpel, if not indicated otherwise.

Bach, Johann Sebastian

(1685–1750)
📖 BAO6572

Bartók, Béla

(1881–1945)
📖 BAO6587

Beethoven, Ludwig van

(1770–1827)
📖 BAO6560

Brahms, Johannes

(1833–1897)
📖 BAO6566

Chopin, Frédéric

(1810–1849)
📖 BAO6565

Debussy, Claude

(1862–1918)
📖 BAO6573

Grieg, Edvard

(1843–1907)
📖 BAO6575

Handel, George Frideric

(1685–1759)
📖 BAO6578

Haydn, Joseph

(1732–1809)
📖 BAO4631

Liszt, Franz

(1811–1886)
📖 BAO6577



Martinů, Bohuslav

(1890–1959)
Ed. L. Harasim Berná
📖 BAO9586

In this album, Martinů's four-part piano cycle Quarter and Eighth Notes, composed in Paris in 1937, appears for the first time. It is devoted to changes of metre and tempo. The jazz piece One Step, composed in 1921, is also made accessible here for the first time.

🚫 *"Martinů's 'jazzy' ragtime dances are a delight waiting to be discovered."*
(California Music Teacher)

Mendelssohn Bartholdy, Felix

(1809–1847)
📖 BAO6568

Mozart, Wolfgang Amadeus

(1756–1791)
📖 BAO5327

Ravel, Maurice

(1875–1937)
📖 BAO6580

Satie, Erik

(1866–1925)
📖 BAO6574

Schubert, Franz

(1797–1828)
📖 BAO5639

Schumann, Robert

(1810–1856)
📖 BAO6567

Smetana, Bedřich **NEW 2024**

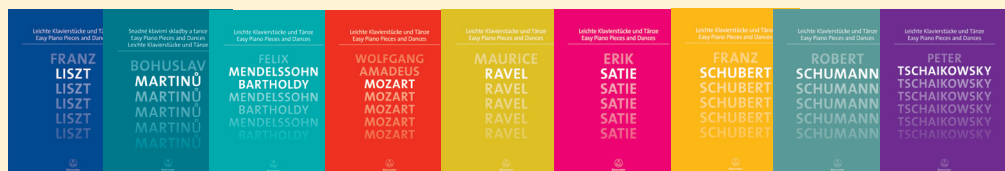
(1824–1884)
📖 BA11578 in preparation

Suk, Josef **NEW 2023**

(1874–1935)
Ed. J. Hájek
📖 BA11575 in preparation


Tchaikovsky, Peter


(1840–1893)
📖 BAO6576



Composers A-Z

Bach, Carl Philipp Emanuel
(1714–1788)


The Six Prussian Sonatas Wq 48
 BA06539


The Six Württemberg Sonatas
 Wq 49
 BA06498


Bach, Johann Sebastian
(1685–1750)


The Art of Fugue BWV 1080
 Urtext / Ed. K. Hofmann
 BA05207




Chromatic Fantasia and Fugue
 in D min BWV 903
 Urtext / Ed. U. Wolff
 BA05236

Easy Piano Pieces and Dances
 BA06572 → page 10


Goldberg Variations BWV 988
 Fourth Part of the Clavier Übung
 Urtext / Ed. C. Wolff
 BA05162


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www.baerenreiter.us


**Bach, Johann Sebastian**
(1685–1750)

Goldberg Variations BWV 988
 Fourth Part of the Clavier Übung
 Urtext with fingering /
 Ed. C. Wolff
 Fingering by R. Schirmer
 BA10848


Bach's "Goldberg Variations" have remained a challenge for every harpsichord player and pianist to the present day. One special problem with performances on a piano is that Bach wrote this work for a two-manual harpsichord. Ragna Schirmer's fingering offers the most convenient solutions for the many crossings of the hands necessary on the piano. She also took the engraving of the original print of 1741 as an important guide for dividing the parts between the hands.


Inventions and Sinfonias
 BWV 772-801
 Urtext / Ed. G. v. Dadelsen
 BA05150

Inventions and Sinfonias
 BWV 772-801
 Urtext with fingering /
 Ed. G. v. Dadelsen
 Fingering by R. Kretschmar-Fischer
 BA05241


Italian Concerto BWV 971
 Urtext / Ed. W. Emery
 BA05194


Bach, Johann Sebastian
(1685–1750)


Italian Concerto BWV 971
 Urtext with fingering /
 Ed. W. Emery
 Fingering by
 R. Kretschmar-Fischer
 BA05244


Italian Concerto BWV 971,
 French Overture BWV 831
 (with early version BWV 831a)
 Second Part of the Clavier Übung
 Urtext / Ed. W. Emery
 BA05161

**Keyboard Arrangements of
Works by Other Composers I-III**
Urtext / Ed. K. Heller

Volume I: Six concertos based
 on works by Vivaldi and others
 BWV 972-977
 BA05221

Volume II: Seven concertos
 based on works by Vivaldi and
 others BWV 978-984
 BA05222

Volume III: Five concertos based
 on works by Vivaldi and others
 BWV 985-987, 992a, 972a (First
 Edition), 2 Sonatas and Fugue
 based on works by Reinken
 BWV 965, 966, 954
 BA05223

**Keyboard Works
 of Doubtful Authenticity**
 Urtext / Eds. U. Bartels, F. Remppl
 BA05250

This edition combines all those
 pieces where Bach's authorship
 has been either verified or where
 there is a degree of certainty
 about this.

PIANO SOLO

Composers A-Z

Bach, Johann Sebastian (1685–1750)

Keyboard Works

attributed to J. S. Bach

Urtext / Eds. U. Bartels, F. Remppl

BA05249

This edition contains works which have survived bearing Johann Sebastian Bach's name or were later attributed to Bach, but for which Bach has been ruled out as composer in the opinion of the editors on stylistic grounds or following a critical examination of the sources.

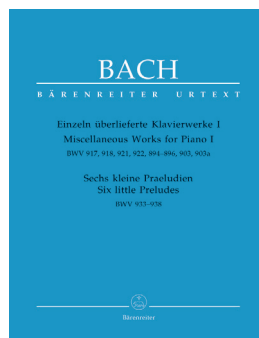
Little Preludes and Fughettas

Urtext / Eds. A. Dürr,

T. Kohlhasse, W. Plath, U. Wolf

Compiled by M. Töpel, A. Erényi

BA05238



Miscellaneous Works for Clavier I-III

Volume I

Urtext / Ed. U. Wolf

BWV 933-938 (six little preludes),

917, 918, 921, 922, 894-896, 903,

903a

BA05232

Volume II

Urtext / Ed. U. Wolf

BWV 904, 906, 923/951, 951a, 944,

946, 948-950, 952, 959, 961, 967

BA05233

Volume III

Urtext / Eds. H. Eichberg,

T. Kohlhasse

BWV 992, 993, 989, 963, 820,

823, 832, 833, 822, 998

BA05234

Bach, Johann Sebastian (1685–1750)

Musical Offering BWV 1079

Volume 1: Ricercari for

harpsichord

Urtext / Ed. C. Wolff

BA05154

Notebook for Anna

Magdalena Bach, 1725

Urtext / Ed. G. v. Dadelsen

BA05164



Notebook for Anna

Magdalena Bach, 1725

Urtext with fingering /

Ed. G. v. Dadelsen

Fingering by

R. Kretschmar-Fischer

BA05242

Notebook for Friedemann Bach

Urtext / Ed. W. Plath

BA05163

Preludes and Fughettas

composed in conjunction with

the Well-Tempered Clavier II

Urtext / Ed. A. Dürr

BA05200

The Six English Suites

BWV 806-811

Urtext / Ed. A. Dürr

BA05165

The Six French Suites

BWV 812-817. Versions A and B as

well as the alternative versions

BWV 814a, 815a and the Two

Suites BWV 818, 819, 818a, 819a

Urtext / Ed. A. Dürr

BA05219

The Six French Suites

BWV 812-817

Embellished version

Urtext / Ed. A. Dürr

BA05166

Six Partitas. First Part of the

Clavier Übung BWV 825-830

Urtext / Ed. R. D. Jones

BA05152

Six Partitas. First Part of the

Clavier Übung BWV 825-830

Urtext with fingering /

Ed. R. D. Jones

Fingering by R. Schirmer

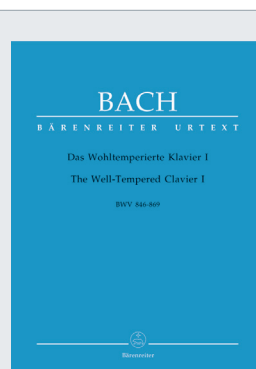
BA05247

- With information on playing technique from Bach's circle of pupils

Toccatas BWV 910-916

Urtext / Ed. P. Wollny

BA05235



The Well-Tempered Clavier I

BWV 846-899

Urtext / Ed. A. Dürr

BA05191

The Well-Tempered Clavier II

BWV 870-893

Urtext / Ed. A. Dürr

BA05192

Complete Piano Solo Works

Urtext. 4 study scores in a set

TP02002 → page 49

Bach's Suites, Partitas and Sonatas

transcribed for harpsichord by Gustav Leonhardt



Bach, Johann Sebastian
(1685–1750)

Suites, Partitas, Sonatas
Transcribed for harpsichord
by Gustav Leonhardt
Ed. S. Henstra
BA11820

“I think Bach would have forgiven me for embarking on these transcriptions. Whether he would have forgiven the way I did it is, of course, another matter.” (Gustav Leonhardt)

The harpsichordist, conductor and organist Gustav Leonhardt was considered a pioneer of historical performance practice. Between 1968 and 1978 he made harpsichord transcriptions of several of Bach's compositions for unaccompanied violin and violoncello. His pupil, the famed harpsichordist Siebe Henstra, made these transcriptions available to us based on the handwritten notes that Leonhardt used for his own performances.

Sonate d-Moll
nach Sonate für Violine g-Moll BWV 1001

Adagio

BA 11820

© 2017 by Bärenreiter-Verlag, Kassel

- Informative Foreword by early music specialist Skip Sempé (Ger/Eng)
- Editorial notes by the editor Siebe Henstra

“Everyone who is serious about playing Bach on the keyboard should have this volume.” (Clavichord International)

“The edition is clear, spacious, and handsome, as one has come to expect from Bärenreiter, and Henstra's editorial practices are laudable.” (Early Music America)

Composers A-Z

Barraqué, Jean (1928–1973)

Sonate pour piano (1950–52)
Urtext / Ed. H. Henrich
Volume I: Score
Volume II: Commentary
BA11416

- Pioneering Urtext edition of a work from the heyday of serialism
- Consistent musical text purged of mistakes
- Informative Foreword and detailed Critical Commentary (Ger/Eng)

Beethoven, Ludwig van (1770–1827)

Beethoven Around the World
BA10931 → page 8

Beethoven goes Jazz
BA10930 → page 8



Beethoven, Ludwig van (1770–1827)

NEW 2023

Complete Bagatelles
Urtext / Ed. M. Aschauer
With notes on period performance practice and including the revised version of the Bagatelle in A min WoO 59 "Für Elise" as well as two further versions published for the first time
BA09649
in preparation

Beethoven, Ludwig van (1770–1827)

Easy Piano Pieces and Dances
BA06560 → page 10

Für Elise
H02018



Bagatelle in A min WoO 59
"Für Elise"
Urtext / Ed. M. Aschauer
BA11839

This edition offers, in addition to the popular version of the first printing, a transcription of an autograph draft by Beethoven of this 1st version which includes revisions in pencil intended for a 2nd version. In our edition the pencil revisions are made visible in grey print. Also a performable completion by the editor of the 2nd version is included.

33 Variations on a Waltz op. 120 / 50 Variations on a Waltz
Composed by Vienna's Most Excellent Composers and Virtuoso
"Diabelli Variations"
Urtext / Ed. M. Aschauer
With notes on performance practice
BA09656

Beethoven's "Diabelli Variations" mark the pinnacle of his oeuvre for variations and next to Bach's "Goldberg Variations" form one of the most important contributions to this genre. In addition to Beethoven, 50 other composers from Austria,

mainly Vienna, followed Diabelli's call to create variations for his famous waltz, among them Czerny, Moscheles, Fr. X. Mozart, Schubert, the 11-year-old Franz Liszt, and J. N. Hummel.

The 50 Variations of Part II are published here for the first time in an Urtext edition.

33 Variations on a Waltz op. 120
"Diabelli Variations"
Urtext / Ed. M. Aschauer
With notes on performance practice
BA09657



NEW 2023

Derry, Siân Figurations and Exercises for Piano. Beethoven on Piano Playing

Text booklet on every aspect of performing Beethoven's piano music based exclusively on musical samples notated by Beethoven (Eng/Ger)
BA11800
in preparation

This booklet addresses central practical questions regarding e.g. fingering, sound production, pedalling, trills, articulation, dynamics, instruments and their range, span of the hands, and experimental sounds.

YOUR NEXT PERFORMANCE
IS WORTH IT



Bärenreiter Urtext

The 35 Beethoven Piano Sonatas in Separate Editions

Urtext. Edited by
Jonathan Del Mar
With an Introduction by
M. Donat and notes on
performance practice by
J. Del Mar and M. Donat
(if not indicated otherwise,
s. op. 13)

Beethoven, Ludwig van
(1770–1827)

Three Sonatas
in E-flat maj, in F min, in D maj
WoO 47 “Kurfürsten Sonatas”
📖 BA11801

Three Sonatas in F min,
in A maj, in C maj op. 2
📖 BA10859

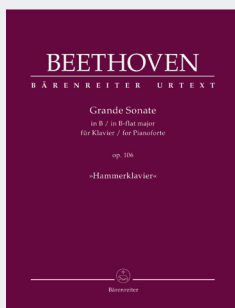
Grande Sonate in E-flat maj
op. 7
📖 BA11802

Three Sonatas in C min,
in F maj, in D maj op. 10
📖 BA10857

Grande Sonate pathétique
in C min op. 13
With an Introduction by H. Hein
and notes on performance
practice by M. Aschauer
📖 BA10851

Two Sonatas in E maj, in G maj
op. 14 nos. 1 and 2
📖 BA10855

Grande Sonate in B-flat maj
op. 22
📖 BA11803



Grande Sonate in A-flat maj
“Funeral March” op. 26
📖 BA11804

Sonata quasi una Fantasia
in E-flat maj op. 27 no. 1
Sonata quasi una Fantasia
in C-sharp min op. 27 no. 2
“Moonlight Sonata”
📖 BA10853

Sonata in D maj op. 28
“Pastorale”
📖 BA11814

Three Sonatas in G maj,
in D min “Tempest”, in E-flat
maj op. 31
📖 BA11805

Two Sonatas in G min, in G maj
“Sonates faciles” op. 49
📖 BA10858

Grande Sonate in C maj
op. 53 “Waldstein”
📖 BA10856

Sonata in F maj op. 54
📖 BA11806

Sonata in F min op. 57
“Appassionata”
📖 BA10852

Sonata in F-sharp maj op. 78
📖 BA11807

Sonata in G maj
“Sonate facile” op. 79
📖 BA11815

Sonata in E-flat maj op. 81a
“Les Adieux”
📖 BA11808

Sonata in E min op. 90
📖 BA11809

Sonata in A maj op. 101
📖 BA11811

Grande Sonate in B-flat maj
op. 106 “Hammerklavier”
📖 BA11810

Sonata in E maj op. 109
📖 BA10854

Sonata in A-flat maj op. 110
📖 BA11812

Sonata in C min op. 111
📖 BA11813

- Scholarly-critical Urtext performance editions at the cutting edge of scholarship
- Optimal page turns
- Informative introductions (Eng/Ger)
- Valuable suggestions on period performance practice (Eng/Ger)
- Critical Commentaries (Eng)

Setting the New Standard

The Beethoven Piano Sonatas





A score is a road map, and Jonathan Del Mar's new Bärenreiter Beethoven edition is the clearest, most reliable one imaginable.

A performer needs to feel confident when studying a work that the message of the composer is being transmitted as faithfully as possible.

A map is not the journey, but without it the imagination is stunted, unsure of the right direction, unable to take wing.

With Bärenreiter on the music desk the path is clear.

Stephen Hough

Ludwig van Beethoven

The Complete Sonatas for Pianoforte

Urtext edition. Edited by Jonathan Del Mar

Volume I

WoO 47 – op. 14 (13 Sonaten)

BA11841

Volume II

op. 22 – op. 53 (11 Sonaten)

BA11842

Volume III

op. 54 – op. 111 (11 Sonaten)

BA11843

Special Set Price of all 3 volumes

BA11840

Complete Critical Commentary

to all 35 Sonatas

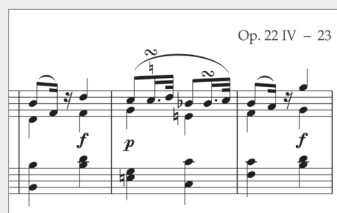
BA11840-40

Special Features

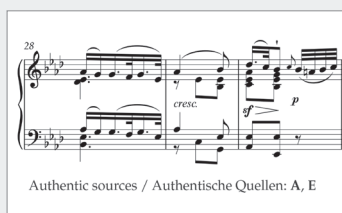
- Volume 1 includes a **Preface** by Jonathan Del Mar which discusses editorial problems with regard to quirks of Beethoven's notation, pedal markings, ties and slurs, accidentals, ornaments, dynamics, accents, the range of Beethoven's instrument, "Punkte" and "Striche", as well as fingerings.
- Each volume lists complete **Incipits** of all three volumes.
- **Running Titles:** In the top right corner of each right-hand page of the music the opus number and movement of the respective sonata are given so that each work can be found quickly.
- On the first page of each sonata the main sources are listed at the bottom similar to a **Footnote**.

The 35 Beethoven Sonatas

Bärenreiter's new Urtext editions of the complete Beethoven piano sonatas have been edited by Jonathan Del Mar, an internationally acclaimed and experienced authority on Beethoven. He has meticulously examined every available source and evaluated the various impressions of prints issued during Beethoven's lifetime. He presents a carefully edited musical text at the cutting edge of scholarship.



Example of a running title at the top of the page

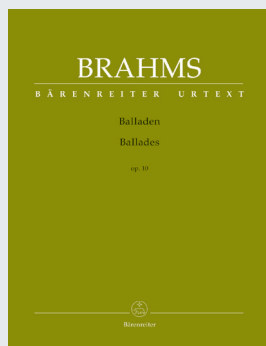


Example of citation of primary sources in footnote

Johannes Brahms

Master of Romantic Piano Music

J. Brahms



Brahms, Johannes
(1833–1897)

Albumblatt for Piano
Urtext / Ed. C. Hogwood
BA09606

All of the following Urtext
editions edited by C. Köhn
with **suggestions for
performance and fingering**
by the editor

Ballades op. 10
BA09601



Fantasies op. 116
BA09628

Three Intermezzi op. 117
BA09629

Piano Pieces op. 118
BA09630



Piano Pieces op. 119
BA09631



Two Rhapsodies op. 79
BA09614

Variations and Fugue on
a Theme by Handel op. 24
BA09607

“In sum, a state-of-the-art
publication of a seminal
Romantic work.”
(International Piano)

Balladen
Opus 10
Julius O. Grimm gewidmet

Nach der schottischen Ballade: *Edward*
(in Herder's *Stimmen der Völker*)

From: Brahms, Ballades op. 10 · BA09601

Waltzes op. 39
BA09602

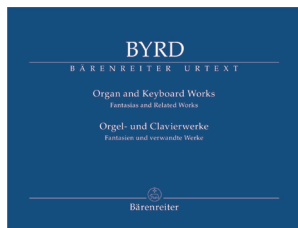
Waltzes op. 39
Easy version
(arranged by the composer)
BA09603

Easy Piano Pieces and Dances
BA06566 → page 10

Răcóczi-Marsch for piano
First Edition.
Ed. M. Töpel
BA06557

Brahms' popular 16 Waltzes,
opus 39, composed in 1866 for
four hands, were transcribed by
Brahms one year later for two
hands. At the request of his pu-
blisher, Brahms also
wrote an easier version of the
work for solo piano.

Composers A-Z



Byrd, William
(c. 1543–1623)

Organ and Keyboard Works
Fantasias and Related Works
Urtext / Ed. D. Hunter
BA10897

William Byrd composed an impressive number of keyboard pieces that brook comparison in quality with those of his younger contemporaries Frescobaldi and Sweelinck. This edition contains a selection of his major works, some taken from such famous collections as the “Fitzwilliam Virginal Book”, “Parthenia” and “My Ladye Nevells Booke”. In addition to five large-scale fantasias, including the monumental “Fantasia in a”, there are smaller preludes and voluntaries and three contrapuntal hexachord settings.

Cabezón, Antonio de
(1510–1566)

Selected Works for Keyboard
Urtext / Eds. G. Doderer,
M. B. Ripoli

Volume I
Hymnes and Versets
BA09261

Volume II
Hymnes, Versets and Tientos
BA09262

Volume III
Glosados
BA09263

Volume IV
Glosados and Diferencias
BA09264

Antonio de Cabezón is considered the leading Spanish organist and keyboard player of the 16th century. This Urtext edition contains his best-known works.

“This highly recommended edition goes a long way in offering such a representative collection, ... and will remain the standard anthology for many years.”
(The Diapason)



Chabrier, Emmanuel
(1841–1894)

Habanera
Urtext with fingering /
Ed. B. Schilling-Wang
Fingering by T. Stefanovich
BA10839

Chabrier’s “Habanera” was circulated in various arrangements but Bärenreiter has published here the first scholarly-critical edition of the original version for piano.



Chopin, Frédéric
(1810–1849)

Easy Piano Pieces and Dances
BA06565 → page 10

1. Prelude [g]

William Byrd
Parthenia, No. 1

2. Prelude [C]



Parthenia, No. 4

Frédéric Chopin



Epitome of Romantic Piano Music



Chopin, Frédéric
(1810–1849)

Barcarolle in F-sharp maj 
op. 60
Urtext with fingering /
Ed. W. Bitzan
Fingering and notes on period
performance practice
by H. Rittner
 BA11831

NEW 2023

Berceuse pour le piano op. 57
Urtext with fingering / 
Ed. B. Schilling-Wang
Fingering and notes on period
performance practice
by H. Rittner
 BA11830

This piece was regarded by subsequent composers as the prototype of the instrumental lullaby. Chopin initially named it "Variantes" and only when it went to print it was renamed "Berceuse". In it, the composer systematically subjects a four-measure motif to a series of variants which are linked in a continuous flow over an ostinato figure.

dedicé à M^{me}
la Baronne de Stockhausen

Barcarolle
Opus 60

Allegretto

cantabile

tr.


cresc.

*) T. / M. 1.: **f** in E.


BA 11831

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From: Chopin, Barcarolle in F-sharp maj op. 60 · BA11831

Sonata in B min op. 58
Urtext with fingering /
Eds. P. Badura-Skoda,
B. Schilling-Wang
Fingering and notes on period
performance practice
by P. Badura-Skoda
 BA11828
in preparation

NEW 2023

Vingt-quatre Préludes pour le piano op. 28
Prélude pour le piano op. 45
Urtext with fingering / Ed. C. Flamm
Fingering and notes on period
performance practice
by H. Rittner
 BA09610

Christoph Flamm has critically reevaluated the sources of the "Préludes", bringing to light new readings of this well-known musical text.

Hammerklavier specialist Hardy Rittner, who has recorded Brahms' piano music and all of Chopin's Études on period pianofortes, has supplemented Chopin's fingering from a historically informed perspective. He also provides valuable notes on performance practice, especially with regard to pedalling, rubato, latent polyphony, legato, cantabilità, and Chopin's perception of sound.

“They [the volumes] are indeed cause for celebration: They are superb, and set new standards ...”

Early Music America

Couperin, François
(1668–1733)

Pièces de clavecin
Urtext / Ed. D. Herlin
With notes on performance practice

Premier livre (1713)
“Best Edition 2017”

BA10844

Second livre (1717)

with 8 Préludes and 1 Allemande
from “L’Art de toucher le clavecin”
(1716–1717) for Harpsichord

BA10845

Troisième livre (1722)

with 4 Concerts royaux

BA10846

NEW 2024

Quatrième livre (1730)

BA10847 in preparation

- Pioneering edition with first evaluation of an extensive body of sources
- With Couperin’s original expression marks and table of ornaments

The original edition of Couperin’s “Pièces de clavecin”, supervised by the composer himself, is noteworthy for its extraordinary notational precision. It contains exacting performance instructions, for which Couperin created his own symbols.

This new Urtext edition in a modern engraving retains the essential features of the original print, such as the distinction between curved ties and straight legato slurs, thereby giving today’s players fascinating insights into the special sound of this music. A detailed Foreword, notes on period performance practice and facsimile illustrations as well as a glossary round off this edition.



“They [the first two volumes of Bärenreiter’s projected complete set of all four books] are indeed cause for celebration: They are superb, and set new standards, both as a performance edition and a scholarly resource.”
(Early Music America)

“Excellent ... The preface is particularly notable, and is so comprehensive that it could stand alone as a scholarly article on the subject ... The layout of the music is equally praiseworthy ... This absence of page turns is a particularly useful feature of these volumes, and is something that no other modern edition has been able to achieve.”

(Early Music America)

“Occasionally I receive for review a volume that is, quite simply, above any reproach. This is one such edition. ... This edition undoubtedly once again sets a new benchmark in terms of Couperin scholarship, joining the first two Livres as an essential library edition for all enthusiasts of the French baroque. ... In short, this very special publication is a truly stunning and exemplary edition in every sense.”

(<https://pianodao.com/2022/04/19/couperins-troisieme-livre/>)

Sixième Ordre
Les Moissonneurs

Gaïement

Rondeau

Fin

1^{er} Couplet

From: Couperin, Pièces de clavecin, Second livre (1717) · BA10845

Couperin, François
(1668–1733)

NEW 2022

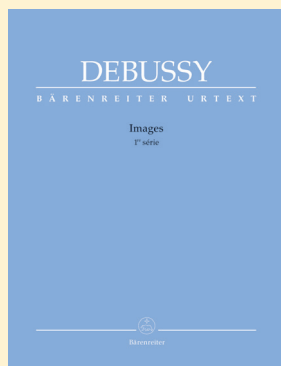
Concerts royaux (1722) for one
or two Treble Instruments, Bass
Viol, Bassoon and Harpsichord
Urtext / Ed. D. Herlin

BA11844 Score with parts

This edition contains Couperin’s four “Concerts royaux”, which were published in 1722 as part of Book III of his “Pièces de clavecin” scored for either solo harpsichord or chamber ensemble. For the first time this edition makes them available in the scoring for harpsichord with accompanying ensemble.

- Preserves essential features of the original notation as well as Couperin’s original embellishment signs
- Notes on historical performance practice, glossary, Couperin’s table of embellishments and symbols (Fr/Eng) and detailed Critical Commentary (Eng)

French Impressionism: Claude Debussy



Debussy, Claude (1862–1918)

Images

Urtext with fingering /
Ed. D. Woodfull-Harris
Preface and notes on
performance practice
by B. Schilling-Wang
Fingering by T. Stefanovich

Images 1^{re} série

("Reflets dans l'eau", "Hommage
à Rameau", "Mouvement")
BA10821 Volume 1

Images 2^e série

("Cloches à travers les feuilles",
"Et la lune descend sur le temple
qui fut", "Poissons d'or")
BA10822 Volume 2

The virtuoso piano writing –
in the second book notated
throughout on three staves –
is "a real revolution in the art
of piano music" (Louis Laloy).

Préludes pour Piano

Urtext with fingering /
Ed. T. Kabisch
Fingering by M. Widmaier

Préludes 1^{er} livre

BA10818 Volume 1
With fingering exercises
by M. Widmaier to assist in
the learning of the chordal
structures

Préludes 2^{me} livre

BA10819 Volume 2
With comments on pedalling
by M. Widmaier

Et la lune descend sur le temple qui fut
à Louis Laloy

Lent $\text{♩} = 66$
doux et sans rigueur

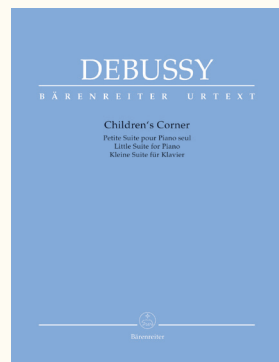
From: Debussy, Images 2^e série · BA10822

Debussy links the 12 Préludes
in his first book not by a tonal
scheme, but by means of a chain
of associative mottos or titles
which appear at the end of each
piece and which may give a hint
of the overall poetic content.
The fingering by Martin
Widmaier traces musical lines
and supports sensitive sound
production.

✂ "I like everything about this
edition." (Pianist Magazine)

✂ "With a clear and spacious
layout, practical page-turns and
Widmaier's insightful fingerings,
these scores are truly unmissable,
well-and-truly living up to
Bärenreiter's mission to offer
"The Musician's Choice".
There are many good
publications of Debussy's
landmark Préludes of 1910 and
1913, but the Kabisch edition must
be considered the front runner,
and is in my view unlikely to be
surpassed."

(www.pianodao.com/
August 2022)



Children's Corner

BA08767

Deux Arabesques

BA08768

Pour le piano

BA08770

Suite bergamasque

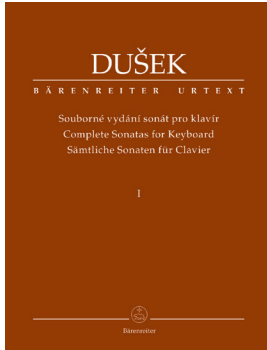
BA08769

Each edition:

Urtext with fingering / Ed. R. Back
Fingering by F. Palme

Of particular interest is the detailed
introduction to each volume, which
includes a history of the work and
valuable information regarding
pedalling, tempo and phrasing,
fingering, articulation and dynamics.

Composers A-Z

Debussy, Claude
(1862–1918)Easy Piano Pieces and Dances
BAO6573 → page 10**Dušek, František Xavier**
(1731–1799)Complete Sonatas
for Keyboard
Urtext / Ed. V. SpurnýVolume I
BA11513Volume II
BA11514

The Czech composer František Xavier Dušek was an outstanding pianist, composer and teacher whose pupils included Leopold Koželuch.

This edition in two volumes contains all 23 of his surviving piano sonatas.

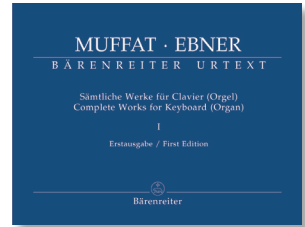
Volume II contains sonatas left unpublished in Dušek's lifetime and preserved in manuscript form. Three of them appear here for the first time.

✂ "Bärenreiter is to be praised for both volumes..."
(The Consort)

➔ Please see
Bärenreiter's webshops
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Dvořák, Antonín
(1841–1904)Humoresques op. 101
H01274Humoresque in G-flat maj
op. 101 No. 7
Urtext / Eds. P. Kvasničková,
M. Štědrónská
BA09503Slavonic Dances op. 46
(Series I) for piano solo
Arranged by K. Solc
H01359Suite in A maj op. 98
Urtext / Ed. I. Cividini
BA10421

Antonín Dvořák's five-movement "Suite in A major" for piano was completed in New York on 1 March 1894, shortly after the triumphant success of his "New World" Symphony. In a letter to his publisher Simrock he called the Suite, alongside the "Biblical Songs", his finest achievement to date in this area.

**Ebner, Wolfgang**
(1612–1665) /
Muffat, Georg
(1653–1704)Complete Works
for Keyboard (Organ)
First Edition.
Urtext / Ed. S. RampeVolume I: BA08419
Volume II: BA08460

Georg Muffat was no less significant than Buxtehude, Pachelbel and the Krieger brothers as a forerunner to Johann Sebastian Bach.

Wolfgang Ebner was organist and later "Kapellmeister" at St. Stephen's in Vienna at the same time as Froberger. He taught the future Habsburg emperor Leopold I and wrote music that was the equal of Froberger's in virtuosity and contrapuntal rigour.

From: Dvořák, Suite in A maj
op. 98 · BA10421

Suita A dur / Suite in A major / Suite A-Dur

I

Antonín Dvořák, op. 98

Moderato

Discover Piano Music by Gabriel Fauré



Fauré, Gabriel (1845–1924)

- Based on “Gabriel Fauré
Œuvres complètes”

Ballade op. 19

Urtext / Ed. C. Grabowski

BA10841

With notes on interpretation

Dedicated to his teacher Camille Saint-Saëns Fauré’s “Ballade” structurally and in terms of its lyrical character breaks from the genre’s epic form and takes on the traits of the sonata form.

Barcarolles

Urtext / Ed. C. Grabowski

BA10842

With notes on interpretation

Fauré’s 13 “Barcarolles” are highly representative of his output for piano and are regarded as his most characteristic works.

5 Impromptus

Urtext / Ed. J.-P. Bartoli

BA11851

With notes on interpretation

Inspired by Chopin’s example, Fauré’s brilliant early impromptus (opp. 25, 31 and 34) resemble lyrical études that seem like improvisations but are laid out in symmetrical form with a coda. In contrast, the impromptus opp. 91 and 102 are far more boldly conceived in their sonority, harmony and virtuosity.

Pavane op. 50

Urtext / Ed. J.-P. Bartoli

BA11832

With notes on performance

Fauré’s “Pavane” was composed for orchestra in 1887, followed by a version for chorus and orchestra in that same year. Three decades later Serge Diaghilev had it choreographed for his Ballets russes – a sign of its great popularity. A version for solo piano appeared in 1889; it was most likely prepared by Fauré himself, who performed it several times and even recorded it for player piano.

Trois romances

sans paroles op. 17

Urtext / Ed. J.-P. Bartoli

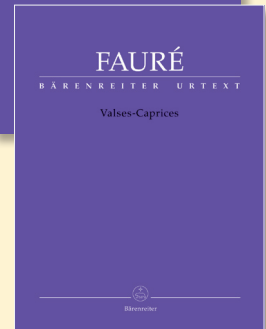
BA11852

With notes on interpretation

With this early cycle (1863/64), Fauré follows in the footsteps of Mendelssohn’s Songs without Words whilst at the same time enrolling into the French tradition of the “Romance sans paroles” as penned by composers such as Thalberg, Kalkbrenner, Gounod and Bizet before him. The numerous reprints, transcriptions and arrangements during Fauré’s lifetime testify to the great popularity of these works.

This Urtext edition takes all available sources into account, including the recording by Fauré himself and an early four-hand

NEW 2022



version of No. 3. It also contains the first version for piano two-hands of the third “Romance sans paroles” in the appendix.

Valses-Caprices

Urtext / Ed. C. Grabowski

BA10843

With notes on interpretation

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Composers A-Z

NOW COMPLETE

Frescobaldi, Girolamo
(1583–1643)



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Urtext / Ed. C. Stembridge
with K. Gilbert

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Recercari et Canzoni francese
(Roma, Zannetti, 1615, ²1618)
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Volume I.2

*Toccate e Partite d'Intavolatura
di cimbalò; libro primo*
(Rom, Borboni, 1615, ²1616)
☞ BAO8412

Volume II

*Il Primo Libro di Capricci fatti
sopra diversi Soggetti, et Arie*
(Rom, Soldi, 1624)
☞ BAO8413

Volume III

Il Secondo Libro di Toccate
(Rom, Borboni, 1627, ²1637)
☞ BAO8414

Volume IV

Fiori musicali
(Venice, Vincenti, 1635) /
Aggiunta from: *Toccate
d'Intavolatura ... Libro P.^o*
(Rom, Borboni, 1637)
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✂ “This edition will prove to be a constant source of reference and a stimulant to further engagement – a most welcome publication.” (Choir & Organ)

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Froberger, Johann Jacob
(1616–1667)

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☞ BAO8065

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☞ BAO8435

Volume IV.1

Keyboard and Organ Works from Copied Sources. Partitas and Partita Movements, Part 2
☞ BAO8066

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Keyboard and Organ Works from Copied Sources. New Sources, New Readings, New Works 1
☞ BAO9213

Volume VI.2

Keyboard and Organ Works from Copied Sources. New Sources, New Readings, New Works 2
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- ✂ “... this publication of Froberger's suites will set a benchmark for future scholastic investigation.”
(Clavichord International)
- ✂ “... the definitive edition for his wonderful music...”
(The Diapason)

Furrer, Beat
(*1954)

drei klavierstücke (2004)
☞ BAO9326

phasma for piano (2002)
☞ BAO8558

Study for Piano (2011)
☞ BAO9355

Graham, Peter
(*1958)

Subversive Etudes
☞ BAO9585 → page 6

PIANO SOLO

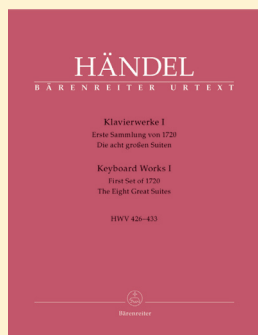
Composers A-Z

Grieg, Edvard
(1843–1907)

Easy Piano Pieces and Dances
BA06575 → page 10

Handel, George Frideric
(1685–1759)

Easy Piano Pieces and Dances
BA06578 → page 10



Keyboard Works I
First Set of 1720. The Eight Great Suites HWV 426–433
Urtext / Eds. R. Steglich, T. Best
BA04224

Keyboard Works II
Second Set of 1733: *Suites de Pièces pour le Clavecin*
HWV 434–442
Urtext / Eds. P. Northway, T. Best
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Miscellaneous Suites and Pieces First Part
Urtext / Ed. T. Best
BA04222

Keyboard Works IV
Miscellaneous Suites and Pieces Second Part
Urtext / Ed. T. Best
BA04223

- Detailed introductory text with notes on performance practice (Ger/Eng)



Haydn, Joseph
(1732–1809)

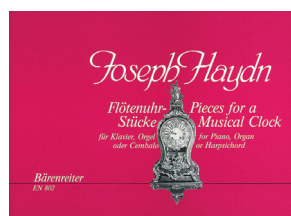
Late Piano Sonatas
Urtext with fingering / Ed. B. Moosbauer
With fingering and notes on period performance practice by R. Maurer
BA10804

The edition is supplemented by notes on period performance practice with special attention to Viennese and English keyboard instruments of Haydn's time including also valuable information on 18th century playing techniques, in particular regarding pedaling, ornaments, and articulation.

- With historically informed fingering

Haydn, Joseph
(1732–1809)

Easy Piano Pieces and Dances
BA04631 → page 10



Flötenuhrstücke
Pieces for a Musical Clock
arranged for piano
EN00802



Hensel, Fanny
(1805–1847)

Ostersonate
Urtext / Ed. M. Rolf
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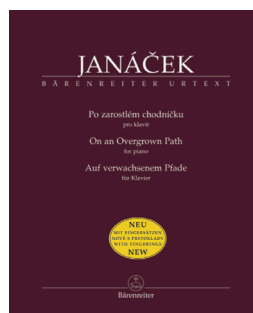
Vol. 1: Urtext edition of the Sonata

Vol. 2: Facsimile of the autograph in preparation

Janáček, Leoš
(1854–1928)

1. X. 1905 "Sonata"
Urtext with fingering / Eds. L. Kundera, J. Burghauser
Fingering by R. Kvapil
BA09501

In the Mists / V mlhách
Urtext with fingering / Eds. L. Kundera, J. Burghauser
Fingering by R. Kvapil
BA09500



On an Overgrown Path / Po zarostlém chodníčku
Series I-II
Urtext with fingering / Eds. L. Kundera, J. Burghauser
Fingering by R. Kvapil
BA09502

Janáček, Leoš (1854–1928)

Selected Piano Works
Urtext / Ed. O. Pivoda
BA11545

This Urtext edition includes lesser-known piano pieces and miniatures from Janáček's late years. The miniatures reveal his compositional style at its most concise.

- First Urtext edition of Janáček's lesser-known piano pieces
- Several pieces published for the first time
- Foreword (Cz/Eng/Ger) and Critical Commentary (Eng)

Ježek, Jaroslav (1906–1942)

Bugatti Step
BA03156

A virtuosic piano foxtrot which, as the title suggests, was influenced by the composer's fascination with the Bugatti car. Throughout the piece a pulsating rhythm suggests the vibration of a Bugatti engine.

Kleeb, Jean (*1964)

Baila Negra
Series "Ready to Play"
BA10604 → page 9

Beethoven Around the World
BA10931 → page 8

Beethoven goes Jazz
BA10930 → page 8

Classic goes Jazz
BA08760 → page 9

Jazzy Piano
Series "Ready to Play"
BA10627 → page 9

Mozart goes Jazz
BA08761 → page 9

Ragtime by Scott Joplin
Series "Ready to Play"
BA10644 → page 9



Klein, Gideon (1919–1945) **NEW 2022**

Sonata for Piano and Landscape (Krajina), melodrama (Cz) for speaker and piano
Urtext / Ed. O. Pivoda
"Best Edition 2023"
BA09580

One of the undeniable highlights of the extraordinarily gifted composer's and pianist's small compositional legacy is his Sonata for Piano. Its three movements were written in reverse order in the Terezin concentration camp in 1943; only a three-measure draft of the intended fourth movement has survived.

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

Koželuch, Leopold (1747–1818)

Complete Sonatas for Keyboard
Urtext / Ed. C. Hogwood

Volume I: 12 sonatas from the years 1780–1784
BA09511

Volume II: 12 sonatas from the years 1784–1786
BA09512

Volume III: 13 sonatas from the years 1788–1797
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Volume IV: 6 sonatas from the years 1807–1809, 1 sonata from the 1770s, 6 sonatas which exist only in manuscript
BA09514

SPECIAL SET PRICE

BA09515 · Set of 4 volumes

As the foremost representative of Czech music in 18th century Vienna, Leopold Koželuch was noted primarily as composer, pianist, and keyboard teacher. His 50 keyboard sonatas span his entire career and mark not only the transition from the harpsichord and clavichord manner to the fully idiomatic forte-piano style, but also the evolution of the 'classical sonata' during three decades (1773–1806).

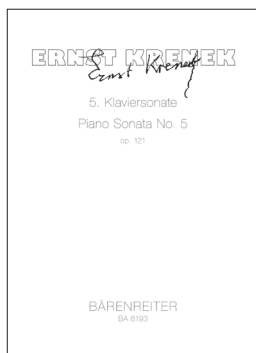
- Ideal for teaching purposes

"The whole publication makes me want to play it ..."
(Early Music Review)

Six Easy Sonatas
Urtext / Ed. C. Hogwood
BA11565

A selection of easier sonatas (Nos. 7, 10, 14, 37, 46, 47), suitable for early intermediate pianists.

Composers A-Z



Krenek, Ernst (1900–1991)

Piano Sonata No. 5 op. 121
(1950)

BA08193

Piano Sonata No. 6 op. 128
(1951)

BA08194

Piano Sonata No. 7 op. 240
(1988)

BA08185

Sechs Vermessene op. 168
(1958)

BA03507

Krieger, Johann Philipp (1649–1725) / Krieger, Johann (1651–1735)

Complete Organ and
Keyboard Works
Urtext / Eds. S. Rampe, H. Lerch

Volume 1: J. Krieger:
Musicalische Partien (1697)
& *Anmuthige Clavier-Übung*
(1699)

BA08402

Volume 2: J. Krieger and
J. P. Krieger: Works from Copied
Sources / Works of Uncertain
Authenticity with Appendices

BA08406

Liszt, Franz (1811–1886)

Easy Piano Pieces and Dances

BA06577 → page 10



Piano Pieces
from the Years 1880–1885
Urtext / Ed. M. Kube

BA10871

With notes on interpretation
by Steffen Schleiermacher

This edition gathers together
some of the pieces most
revealing of Liszt's late style. As
they are of moderate difficulty,
they are also particularly suited
for piano lessons.

Sonata in B min for Piano
Urtext / Ed. M. Kube

BA09650

“Warmly recommended,
bringing the erudition and
thoroughness of approach that
we have come to expect from
Bärenreiter.”
(International Piano)

Martinů, Bohuslav (1890–1959)

Easy Piano Pieces and Dances

BA09586 → page 10

Film en miniature H. 148

Ho5709

Martinů, Bohuslav (1890–1959)

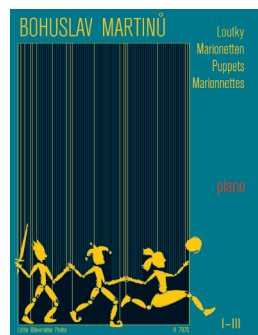
Puppets / Loutky I–III

Revised edition by A. Březina

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Volume II: Ho7946

Volume III: Ho7963



All 3 volumes combined:

Ho7970

Spring in the Garden H. 125

Ho3257

Mendelssohn Bartholdy, Felix (1809–1847)

Easy Piano Pieces and Dances

BA06568 → page 10

Sieben Charakterstücke op. 7;
Sechs Kinderstücke op. 72
Urtext with fingering /

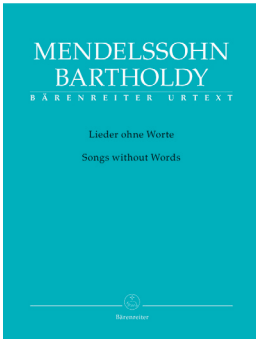
Ed. H. M. Stüwe

Fingering by M. Kirschnereit

BA09083

The edition contains both piano
cycles in the versions published
in the first edition. An extensive
appendix also includes variants
and early versions which
survive in different autograph
manuscripts.

“The musical texts are – as
to be expected by Bärenreiter
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with fingering and expression
markings. In conclusion:
absolutely recommendable
editions for advanced players.”
(tastenwelt)



Mendelssohn Bartholdy, Felix
(1809–1847)

Songs without Words
Urtext with fingering /
Ed. R. Larry Todd
Fingering by M. Kirschnereit
BA09069

This edition comprises all the collections printed during Mendelssohn's lifetime together with those published posthumously and including two pieces which have not been available in modern editions until now.

Variations for Piano
op. 54, op. 82, op. 83
Urtext with fingering /
Ed. H. M. Stüwe
Fingering by M. Kirschnereit
BA09082

Metelka, Jakub
(*1986)

NEW 2023

The Secret Garden.
Modern Nocturnes for Piano
BA11574
in preparation

Little Virtuoso
BA11569

15 original, short, witty,
distinctive compositions

Modern Piano Studies
BA11559 → page 7

Mozart, Wolfgang Amadeus
(1756–1791)

“Ah, vous dirai-je Maman”
Twelve variations in C maj
for piano K. 265 (300^o)
Urtext with fingering /
Ed. K. v. Fischer
Fingering by M. Kirschnereit
BA05765

“Ah, vous dirai-je Maman”
Twelve variations in C maj
for piano K. 265 (300^o)
Urtext / Ed. K. v. Fischer
BA04779



Mozart, Wolfgang Amadeus
(1756–1791)

Complete Piano Sonatas
Urtext / Eds. W. Plath, W. Rehm

Volume 1
Nos. 1–9 K. 279–284, 309–311
BA04861

Volume 2
Nos. 10–18 K. 330–333, 457, 475,
533 + 494, 545, 570, 576
BA04862

Complete Variations for Piano
Urtext / Ed. K. v. Fischer
BA05746

Concert Rondo in A maj K. 386
Arranged for solo piano
by Cipriani Potter (1792–1871).
Ed. M. Töpel
BA05768

Potter's arrangement preserves
the extraordinarily beautiful
sound quality of Mozart's
original for performances
without orchestra.

Easy Piano Pieces and Dances
BA05327 → page 10

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Ed. W. Plath
Fingering by M. Kirschnereit
BA05764

Miscellaneous Works for Piano
Urtext / Ed. W. Plath
BA05745

Serenade in G maj “Eine kleine
Nachtmusik” K. 525
With fingering
Arranged for piano by M. Töpel
BA09160 → page 8

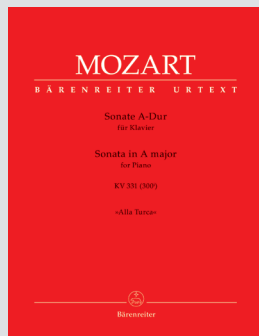
Sonata in A maj K. 331 (300^o)
“Alla Turca”
BA11816 → page 30

Sonata in C maj “facile” K. 545
Urtext with fingering /
Eds. W. Plath, W. Rehm
Fingering by M. Kirschnereit
BA05763

Unser dummer Pöbel meint.
10 Variations in G maj K. 455
Urtext / Ed. K. v. Fischer
BA04780

Mozart goes Jazz
BA08761 → page 9

Innovative Editorial Approach



Mozart, Wolfgang Amadeus
(1756–1791)

Sonata in A maj K. 331 (300)
“Alla Turca”
Urtext / Ed. M. Aschauer
With a Foreword and notes
on period performance practice
by M. Aschauer
BA11816

After a section of the lost autograph of Mozart’s Sonata in A major was rediscovered a few years ago, another important source has surfaced with the appearance of a previously unknown contemporary copy of the complete autograph, which has prompted Bärenreiter to update their previous Urtext edition of this celebrated piece.

The copy by a professional Viennese copyist throws new light on the problem of the numerous discrepancies between autographs and first editions of many Mozart sonatas. It supports the assumption that the revision of the text for the first edition resulted from the change of target group from Mozart’s inner circle to an audience of connoisseurs and amateurs, but that this did not render the original (autograph) text obsolete; rather, both versions of the sonata represent historical realities.

To achieve a truly faithful scholarly-critical performance edition of Mozart’s sonata, the editor, Mario Aschauer, offers the most innovative methodological approach of our time by presenting the musical

Sonate A-Dur
KV 331 (300)
Edition nach der Erstausgabe Artaria 1784
Edition based on the first edition Artaria 1784

Andante grazioso

From: Sonata in A maj, edition after the first edition published by Artaria in 1784 · BA11816

Sonate A-Dur
KV 331 (300)
Rekonstruktion der autographen Überlieferung
Reconstruction of the autograph transmission

Andante grazioso

From: Sonata in A maj, reconstruction of the autograph tradition · BA11816

texts of the autograph and the original print separately without merging the sources editorially to a new text. For the first time it is possible to reconstruct the autograph of this famous sonata and offer it to the performer as a

self-contained playable version.

- With a chapter on performance practice providing in-depth information on piano playing in Mozart’s time (Ger/Eng)



Bärenreiter Jubilee Editions 2023

100 YEARS OF BÄRENREITER

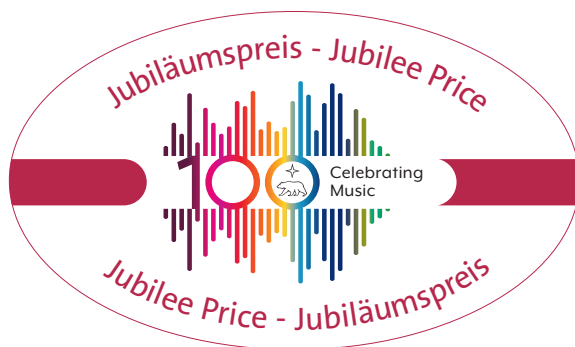


Bärenreiter Urtext

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, a young man not yet of age. The first editions he published were folksong collections followed later by church and organ music editions.

In the course of 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.



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For the duration of our anniversary year we are presenting you with eight jubilee editions. These include one bestseller from our catalogue, which we are offering at a much reduced price, as well as seven new titles with much-loved pieces from cycles and collections that belong to the key piano repertoire.

Our gift to pianists, music lovers, and Bärenreiter fans.

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

100 YEARS OF BÄRENREITER



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

ANGELA HEWITT / PIANIST

Jubilee Editions ...



Johann Sebastian Bach:
Notebook for Anna Magdalena
Bach, 1725

BÄRENREITER URTEXT

 BA05242



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

BÄRENREITER URTEXT

 BA08639



Wolfgang Amadeus Mozart:
Selected Piano Pieces

BÄRENREITER URTEXT

 BA08644



Franz Schubert:
Selected Piano Pieces

BÄRENREITER URTEXT

 BA08641

100 YEARS OF BÄRENREITER

... at Jubilee Prices



Robert Schumann:

Selected Piano Pieces

BÄRENREITER URTEXT

BAo8640

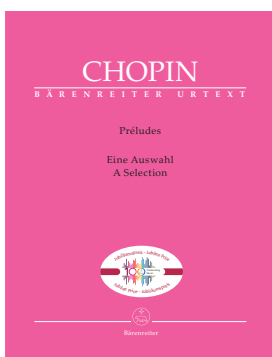


Johannes Brahms:

Selected Piano Pieces

BÄRENREITER URTEXT

BAo8645



Frédéric Chopin:

Préludes. A Selection

BÄRENREITER URTEXT

BAo8643



Erik Satie:

Selected Piano Pieces

BÄRENREITER URTEXT

BAo8642



Celebrating
Music



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

JEAN RONDEAU
HARPSICHORDIST, PIANIST, CONDUCTOR



I studied all of Beethoven's piano sonatas and symphonies for hours every day when I was a student, comparing them to other editions, and was fascinated by Bärenreiter's overwhelming interpretation.

Since that time I have trusted Bärenreiter more than any other edition of this composer.

I am only 25 years old and am eager to see my career continue to develop with Bärenreiter. Thank you so much for choosing me as your Bärenreiter Jubilee Ambassador.

MAO FUJITA / PIANIST



Celebrating
Music



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

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

VANESSA BENELLI MOSELL / PIANIST, CONDUCTOR

Composers A-Z



Mozart, Wolfgang Amadeus (1756–1791)

The Music Books of Mozart
and His Sister for Piano
Urtext / Ed. W. Plath
BA09177

This is the only publication to contain all the pieces, sketches and fragments found in the notebooks. The Foreword by the great Mozart scholar Wolfgang Plath provides valuable information on the pieces themselves and on the question of their authorship; besides Mozart's earliest juvenilia, some of which formed the basis of later compositions, the notebooks also contain works by Leopold Mozart and other composers.

- Only complete edition of the Mozart siblings' notebooks
- Ideal for teaching purposes: easy to moderately difficult
- Numerous facsimile illustrations

“Indeed, Wolfgang and Nannerl clearly delighted in their music books; brought back to life so eloquently by Bärenreiter we can now thoroughly enjoy them too, and what a privileged!”
(Pianodao)

22. Marsch in F (I)

Marche

den 4^{ten} feb: 1761 vom Wolfgangel gelernt.

From: Mozart, *The Music Books of Mozart and His Sister* · BA09177



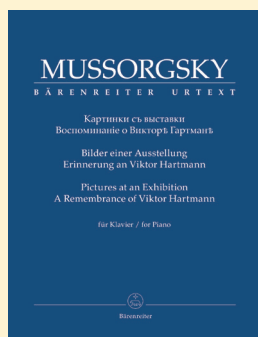
Muffat, Georg (1653–1704) / Ebner, Wolfgang (1612–1665)

Complete Works
for Keyboard (Organ)
First Edition
Urtext / Ed. S. Rampe

Volume I: BA08419
Volume II: BA08460

- First publication of two outstanding 17th century composers
- Important addition to the repertoire of harpsichord and organists players

Composers A-Z



Mussorgsky, Modest (1839-1881)

Pictures at an Exhibition
A Remembrance of
Viktor Hartmann
Urtext / Ed. C. Flamm
BA09621

- Optimum page turns
- New readings
- Extensive information on the work and performance-related issues

“Bärenreiter have come up trumps again, I’m not surprised to say, and this has as much to do with the simply splendid notes by Christoph Flamm, complete with thoughts and advice on Performance Practice, as with the customary elegance and crisp scoring itself.”
(Piano Professional)

Pintscher, Matthias (*1971)

Monumento I
in memoria di Arthur Rimbaud
per pianoforte (1991)
BA07276

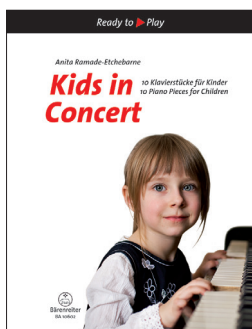
Pintscher, Matthias (*1971)

Nacht. Mondschein
Scene for piano from the
Dance Theater “Gesprungene
Glocken” (1994)
BA07291

on a clear day for piano (2004)
BA08593

Tableau/Miroir for piano.
Threnos in two parts (1992)
BA07273

whirling tissue of light
for piano solo (2013)
BA11050



Ramade-Etchebarne, Anita (*1953)

Kids in Concert
10 Piano Pieces for Children
Series “Ready to Play”
BA10602 → page 7

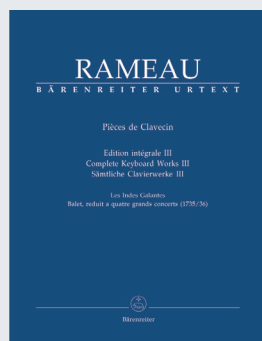
Rameau, Jean-Philippe (1683-1764)

Pièces de Clavecin
With the composer’s original
appended texts unabridged
and with several facsimile
reproductions (Ger/Fr/Eng).
Ed. E. R. Jacobi
BA03800

Pièces de Clavecin
Complete Keyboard Works I-III
Urtext / Ed. S. Rampe

Volume I: The Books from
1705/6 & 1724 · *La Dauphine*
Les petits marteaux
BA06581

Volume II: The Books
from 1726/27 & 1741
BA06582



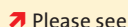
Volume III: Les Indes Galantes.
Ballet, réduit à quatre grands
concerts (1735/36)
BA06583

Mysliveček, Josef (1737-1781)

NEW 2023

Easy Sonatas for Keyboard
Urtext / Ed. V. Spurný
BA11568
in preparation

- An ideal introduction to the classical period
- Includes the one-movement sonata in C major, published here for the first time



Please see
Bärenreiter’s webshops
www.baerenreiter.com
www.baerenreiter.co.uk
www.baerenreiter.us

for more information on the individual editions, such as complete bibliographical data, cover illustrations, sample pages, complete contents, and descriptive texts.

Ravel, Maurice
(1875–1937)

Jeux d'eau
Urtext with fingering /
Ed. N. Southon
With fingering and notes on
interpretation by A. Tharaud
📄 BA10824

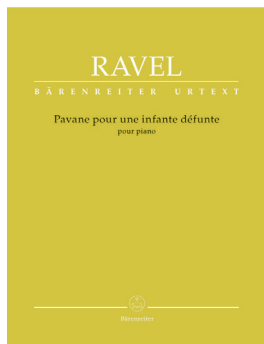
It was unmistakably Liszt's piano piece "Les jeux d'eau à la Villa d'Este" that inspired Ravel to compose one of his most famous works in 1901: "Jeux d'eau". The author arrives at new insights by re-evaluating the sources. Special attention is paid to the original voice leading and the visually suggestive distribution of hands on the two systems of Ravel's notation.

Valses nobles et sentimentales
Urtext with fingering /
Ed. N. Southon
With fingering and notes on
interpretation by A. Tharaud
📄 BA10826

Ravel's "Valses nobles et sentimentales" created a stir when they were anonymously premiered in 1911: many listeners thought they were by Satie, or even Kodály!

Both editions with:

- Notes on interpretation (Fr/Eng/Ger) and fingerings (alongside those of Ravel himself) by Ravel specialist Alexandre Tharaud
- Valuable accounts concerning performance practice from musicians close to Ravel such as Vlado Perlemuter, Lucian Garban, Jacques Février and Robert Casadesus
- Optimum page turns
- Glossary (Fr/Ger/Eng)
- Critical Commentary (Eng)

**Ravel, Maurice**
(1875–1937)

**Pavane pour une infante
défunte pour piano**
**Urtext / Eds. R. Back,
D. Woodfull-Harris**
📄 BA09632

Easy Piano Pieces and Dances
📄 BA06580 → page 10

This collection contains the composer's easiest piano pieces, whereby "easiest" is a relative term when talking about a virtuosic output such as Ravel's. Alongside famous works such as pieces from his "Valses nobles et sentimentales", this selection contains less well-known compositions and will encourage pianists to make new discoveries.

Reicha, Antonín
(1770–1836)

36 Fugues for Piano
Ed. V. J. Sýkora
📄 BA09541

The Czech composer Antonín Reicha was famous as both an experimental composer and as a teacher and theorist. His 36 Fugues for Piano can be seen as a type of "Well-Tempered Piano of the new ages", basing the traditional Baroque fugue on radically new fundamentals.

Rossini, Gioachino
(1792–1868)

Péchés de Vieillesse
📄 BA06546

**Saint-Saëns, Camille**
(1835–1921)**NEW 2023**

Six Études pour piano.
Premier livre, op. 52
Urtext / Ed. C. Massip
With notes on interpretation
📄 BA11854
in preparation

NEW 2023

Six Études pour piano.
Deuxième livre, op. 111
Urtext / Ed. C. Massip
With notes on interpretation
📄 BA11855
in preparation

NEW 2022

**Six Études pour la main gauche
seule, op. 135**
(Six études for the left hand only)
Urtext / Ed. C. Massip
With notes on interpretation
📄 BA11856

Saint-Saëns' études for the left hand were written in 1912 at the request of his pianist friend Caroline Montigny-Rémaury de Serres, who had suffered an injury to her right hand. This group of works lacks any rigour of an etude collection.

- Based on "Camille Saint-Saëns Œuvres instrumentales complètes"

Between Parody and Avant-garde



Satie, Erik
(1866–1925)

Avant-dernières pensées

Urtext / Ed. J. Rosteck
With notes on interpretation
by S. Schleiermacher
BA10849

No distribution rights for France

The curious performance instructions in these three miniatures, all based on ostinato figures, amusingly lampoon the ideal of Romantic expressiveness.

Embryons desséchés

Urtext / Ed. J. Rosteck
With notes on interpretation
by S. Schleiermacher
BA10811

No distribution rights for France

The notation without barlines, the 'stories' beneath the music, and the spoofs of well-known musical works, most strikingly the Funeral March from Chopin's Piano Sonata in B-flat minor, make these parodic pieces on various marine animals a barrel of musical fun.

Avant-dernières pensées
I Idylle – à Debussy

Modéré, je vous prie.

p Que vois - je ? Le Ruisseau est tout mouillé ;
La basse liée, n'est-ce pas ?

mf et les Bois sont inflammables et secs comme des triques.

pp Mais mon cœur est tout petit.

p Les Arbres ressemblent à de grands peignes mal faits ;

p et le Soleil a, tel une ruche, de beaux rayons dorés. Mais mon cœur a froid

BA 10849

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From: Satie, Avant-dernières pensées · BA10849

Gnossiennes

Urtext / Ed. J. Rosteck
With notes on interpretation
by S. Schleiermacher
BA10807

No distribution rights for France

This Bärenreiter Urtext edition offers new variant readings and presents "Gnossienne No. 7" in its authentic form for the first time.

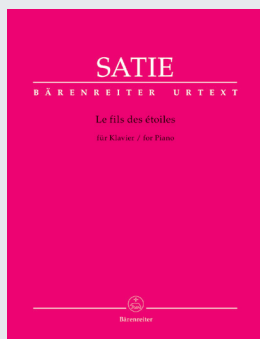
Le fils des étoiles

Urtext / Ed. S. Schleiermacher
With notes on interpretation
BA10814

No distribution rights for France

Satie's progressive incidental music of 1891–92, though explicitly aimed against French "Wagnérisme", is not intended as a parody. Commissioned by the Rosicrucian master and ardent Wagnerian Séphir Péladan, this plain, purely instrumental music proceeds independently from the dramatic action.

Satie's Works in Urtext Editions



Ogives

Gymnopédies

Urtext / Ed. J. Rosteck

With notes on interpretation
by S. Schleiermacher

BA10806

The four metrically free "Ogives" (meaning pointed arches) reflect the influence of the French New-Gothic or Neo-Gregorian movement of architecture and music with their clear lines and echo effects.

The three "Gymnopédies" proceed with a grave, chordal momentum, and Satie's radically sparse writing makes ironic reference to the dance of young warriors in ancient Sparta during gymnopaedia rituals.

Satie, Erik
(1866–1925)

Easy Piano Pieces and Dances

BA06574 → page 10

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- Notes on interpretation (Ger/Eng)
- Informative Forewords (Ger/Eng) and Critical Commentaries (Eng)

Ogives
I
à J. P. Contamine de Latour

Très lent

BA 10806

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From: Satie, *Ogives, Gymnopédies* · BA10806

PIANO SOLO

Composers A-Z

Schlee, Thomas Daniel (*1957)

Sursum chordis corda for piano
op. 81a (2013)
📄 BA11051

Schubert, Franz (1797–1828)

Easy Piano Pieces and Dances
📄 BA05639 → page 10



Fantasies

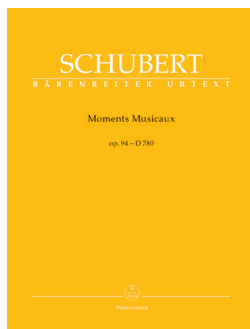
Fantasy in C min D 2 E /
Fantasy in C maj
“Graz Fantasy” D 605 A /
Fantasy in C maj
“Wanderer Fantasy” D 760 op. 15
Urtext / Eds. W. Dürr,
D. Goldberger
With notes on period
performance practice
by M. Aschauer
📄 BA10862

Fantasy in C maj D 760 op. 15
“Wanderer Fantasy”
Urtext / Ed. W. Dürr
With notes on period
performance practice
by M. Aschauer
📄 BA10870

📄 “A wonderful addition to the
catalogue in every respect.”
(International Piano)

Schubert, Franz (1797–1828)

Impromptus D 899 (op. 90),
D 935 (op. post. 142)
Urtext with fingering /
Ed. W. Dürr
Fingering and notes on period
performance practice
by M. Aschauer
📄 BA09648



Moments Musicaux
D 780 (op. 94)
Urtext with fingering /
Ed. W. Dürr
Fingering and notes on period
performance practice
by M. Aschauer
📄 BA09647

Late Piano Pieces
Urtext with fingering /
Ed. W. Dürr
Fingering and notes on period
performance practice
by M. Aschauer
📄 BA09634

📄 Ungarische Melodie D 817 /
Allegretto in C min D 915 /
Drei Klavierstücke D 946

Piano Sonatas
Urtext / Ed. W. Litschauer
With notes on period
performance practice
by M. Aschauer

Piano Sonatas I
The Early Sonatas
📄 BA09642

Piano Sonatas II
📄 BA09643 in preparation

Piano Sonatas III
The Late Sonatas
📄 BA09644 → page 37

Schubert, Franz (1797–1828)

The Late Sonatas
in Separate Editions
Urtext / Ed. W. Litschauer
With notes on period
performance practice
by M. Aschauer

Sonata in G maj D 894 op. 78
📄 BA09615

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Bärenreiter is undoubtedly the
one to own!” (Pianodao)

Sonata in C min D 958
📄 BA10869

Sonata in A maj D 959
📄 BA10861



Sonata in B-flat maj D 960
📄 BA10860

- Scholarly-critical editions based on the “New Schubert Edition”
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- Schubert’s drafts available on the Bärenreiter website www.baerenreiter.com
- Critical Commentaries (Eng)


Franz Schubert: The Sonatas in Collected Editions

Schubert, Franz
(1797–1828)

Urtext / Ed. W. Litschauer
With notes on period
performance practice
by M. Aschauer


Piano Sonatas I
The Early Sonatas

BA09642

 Sonata in E maj D 157 /
 Sonata in C maj D 279 /
 Sonata in E maj D 459 /
 Sonata in A min D 537 /
 Sonata in A-flat maj D 557 /
 Sonata in E min D 566 /
 Sonata in D-flat maj /
 Sonata in E-flat maj D 568;
 first version in D-flat maj;
 second version in E-flat maj /
 Sonata in B maj D 575


Piano Sonatas II
The Middle Sonatas

BA09643 in preparation

 Sonata in A maj D 664 /
 Sonata in A min D 784 /
 Sonata in C maj D 840 /
 Sonata in A min D 845 /
 Sonata in D maj D 850

Piano Sonatas III
The Late Sonatas

BA09644

 Sonata in G maj D 894 /
 Sonata in C min D 958 /
 Sonata in A maj D 959 /
 Sonata in B-flat maj D 960

- Urtext editions based on the New Schubert Edition
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Sonate Des-Dur/Es-Dur
D 568
Erste Fassung in Des-Dur
Juni 1817

Allegro moderato ^{*)}



^{*)} Zur Fassung dieses Satzes nach der ersten Niederschrift siehe die Bärenreiter Website. / For the version of this movement according to the first draft see the Bärenreiter website.
^{**)} Siehe / See Critical Commentary.

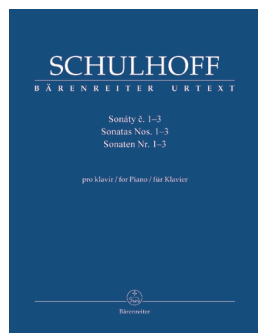
From: Schubert, Piano Sonatas I - BA09642

Composers A-Z

Schulhoff, Erwin (1894–1942)

Jazz-inspired Works
Urtext / Ed. M. Kube

BA09559 → page 9



Sonatas Nos. 1-3
Urtext / Ed. M. Kube
BA09560

With his works of the 1920s – an original blend of traditional genres, rhythms inspired by jazz and dance music, and judiciously expanded tonality – the German-Czech composer Erwin Schulhoff captured the tenor of the times.

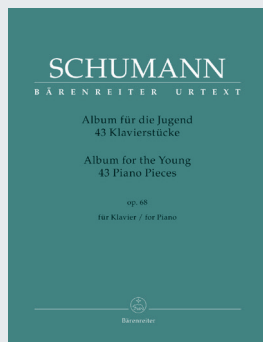
- First Urtext edition



Schumann, Clara (1819–1896)

Romantic Piano Music
Ed. F. Goebels

BA06550 Volume 1
BA06556 Volume 2



Schumann, Robert (1810–1856)

Album for the Young
43 Piano Pieces op. 68
Urtext with fingering /
Ed. H. M. Stüwe
Fingering and suggestions
for performance by R. Schirmer
BA09641

In addition to the “Album for the Young”, this edition includes the famous ‘Advice to Young Musicians’ (in German, English and a French translation by Liszt) as well as other pieces related to the “Album for the Young” but left unpublished during Schumann’s lifetime. For the first time this edition also offers Clara Schumann’s original pedal markings. Clara’s fingering served Ragna Schirmer as an important point of departure for her own thoughts on fingering.

Schumann, Robert (1810–1856)

Easy Piano Pieces and Dances
BA06567 → page 10

Seither, Charlotte (*1965)

Klang und Schwebung
for piano (1996)
BA07462

Gran passo for piano (2006)
BA09358

Itinéraire for piano (2005)
BA09359

Echoes, edges for piano (2001)
BA08272

Arabesque op. 18 /
Blumenstück op. 19
Urtext / Ed. H. M. Stüwe
Notes on performance practice
by S. Seskir
BA10865

Forest Scenes op. 82
Urtext with fingering /
Ed. H. M. Stüwe
Fingering and suggestions
for performance by R. Schirmer
BA09640

“Vogel als Prophet” and
“Herberge” have been printed
using a fold-out page so that
no page turns are necessary.

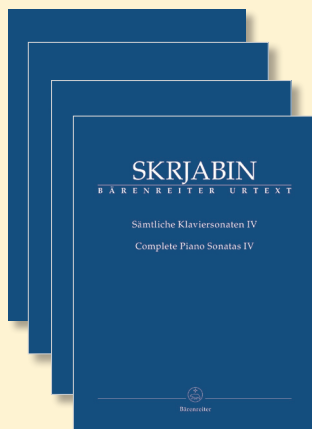
Scenes from Childhood op. 15
Urtext with fingering /
Ed. H. M. Stüwe
Fingering and suggestions
for performance by R. Schirmer
BA09639

“This edition should be in
every teacher’s library.”
(Music Teacher magazine)

- With suggestions for performance
- Practical page turns
- Urtext editions at the cutting edge of scholarship
- With detailed Prefaces (Ger/Eng) and Critical Commentaries (Eng)



Skrjabin's Complete Piano Sonatas



Skrjabin, Alexander
(1871–1915)

Complete Piano Sonatas
Urtext / Ed. C. Flamm
With a Foreword by
M.-A. Hamelin

Volume 1: Sonatas Nos. 1, 2, 3
and earlier works and fragments
BA09616

Volume 2: Sonatas Nos. 4, 5
BA09617

NEW 2022

Volume 3: Sonatas Nos. 6, 7, 8
BA09618

Volume 4: Sonatas Nos. 9, 10
BA09619

“... these remarkable and pioneering works, now nearly a century old, receive a splendid editorial makeover, ...”
(Music Teacher)

“Flamm sensibly sifts through the various source options available to produce an edition of both sonatas [opp. 4 & 5] that is elegant and practical ... A landmark issue.”
(International Piano)

“This edition [BA09617] is a work of art in itself, with many hidden extras, including the entire text of Scriabin's ‘poem of ecstasy’, reproduced in three languages, as well as detailed background notes ...”
(Piano Professional)

Sonate Nr. 4

op. 30

I

Andante $\text{♩} = 63$

p dolciss.

5 *con voglia*
rubato

9

14

BA 9617

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From: *Skrjabin, Complete Piano Sonatas, Volume 2 · BA09617*

“The clarity and correctness of the text are unimpeachable. ... The plentiful front-matter, quite separate from the texts, constitutes a complete education as to Scriabin's harmonic style, the structure of these sonatas, their origin and source history, and many other background matters. All of these are scrupulously annotated. ... Study of this edition is an indispensable guide to a fuller understanding of Scriabin as a human being and thinker, as well as an uniquely innovative and rich composer for the piano.”
(Simon Nicholls)

No other composer after Beethoven reshaped this genre so radically, thereby reinvigorating the tradition of the sonata.

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- With detailed forewords (Ger/Eng) and Critical Commentaries (Eng)

Composers A-Z


Smetana, Bedřich
 (1824–1884)

Album Leaves
Urtext with fingering /
 Ed. J. Novotný
 Fingering by the editor
 📄 BA09525

Czech Dances
Urtext with fingering /
 Ed. J. Novotný
 Fingering by the editor
 📄 BA09507

Early Piano Works
Urtext with fingering /
 Ed. J. Novotný
 Fingering by the editor
 📄 BA09527

Macbeth
 Sketch for the Scene
 of Macbeth and the Witches
 after Shakespeare
Urtext / Ed. J. Gabrielová
 📄 BA11537

On the Seashore /
Concert Etude in C maj /
Fantasia on Czech Folksongs
Urtext with fingering /
 Ed. J. Novotný
 Fingering by the editor
 📄 BA09519

Polkas
Urtext with fingering /
 Ed. J. Novotný
 Fingering by the editor
 📄 BA09506

Smetana, Bedřich
 (1824–1884)

Rêves (Dreams)
Urtext with fingering /
 Ed. J. Gabrielová
 With the historical fingering and
 pedal markings by Smetana's
 contemporary, Henri de Kàan
 📄 BA09529

NEW 2024

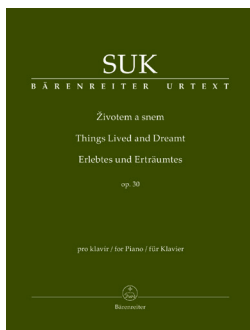
Easy Piano Pieces and Dances
 📄 BA11578 → page 10

Stockhausen, Karlheinz
 (1928–2007)

Tierkreis: 11 Schütze –
Sagittarius for melody and/
 or accord instrument (1975).
 Series "Neue Hausmusik"
 📄 BA08045 Score

Suk, Josef
 (1874–1935)

Easy Piano Pieces and Dances
 📄 BA11575 → page 10


Suk, Josef
 (1874–1935)

Things Lived and Dreamt op. 30
Urtext / Ed. J. Gabrielová
 📄 BA09561

Suková, Otilie
 (1878–1905)

Piano Pieces
Urtext / Ed. E. Prchalová
 📄 BA11557

Otilie Suková was the daughter
 of Antonín Dvořák and the
 wife of Josef Suk. Four of her
 piano pieces have survived;

Suk wrote them down after his
 wife's performance. "Lullaby",
 "Humoresque" and "Joey on
 the Horse" were published four
 years after her death. "To Dear
 Daddy" appears here for the first
 time in print.

- First scholarly-critical edition
 of the sole surviving
 compositions of Dvořák's
 daughter Otilie
- Pieces of moderate technical
 difficulty

Sweelinck, Jan Pieterszoon
 (1562–1621)

Complete Organ
and Keyboard Works
Urtext / Ed. S. Rampe

Volume I.1: Toccatas (Part 1)
 📄 BA08473

Volume I.2: Toccatas (Part 2)
 📄 BA08474

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 (Part 1): Fantasias, Echo
 Fantasias, Ricercari, Capriccio
 📄 BA08475

Volume II.2: Polyphonic
Works (Part 2): Fantasias, Echo
Fantasias, Ricercari, Capriccio
 📄 BA08476

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Chorale Settings (Part 1)
 📄 BA08485

Volume III.2:
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 📄 BA08486

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Dance Tunes
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 (The American Organist)

Vierne's Complete Piano Works in Bärenreiter Urtext Editions

Vierne

Tchaikovsky, Peter
(1840–1893)

Easy Piano Pieces and Dances
BA06576 → page 10

“An absolute treasure
trove of delights – and not just
for younger pianists.”
(International Piano)

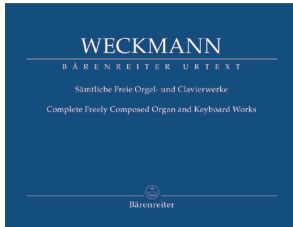
Telemann, Georg Philipp
(1681–1767)

Drei Dutzend Klavierfantasien
(Three Dozen Fantasias
for Piano)
BA00733

Trojahn, Manfred
(*1949)

Douze Préludes pour Piano
Twelve Preludes for Piano
Book 1: Nos. 1-6 (2006–07)
BA09329

Trojahn's Préludes lead on
from the preludes of Debussy,
continuing the tradition of
prelude cycles in an original
and impressive way. The works
are of moderate difficulty, with
only a few demanding passages.
They can be performed either
individually or as a cycle.

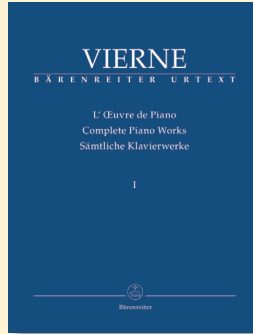


Weckmann, Matthias
(1621–1674)

Complete Free Organ and
Keyboard Works
Urtext / Ed. S. Rampe
BA08189

Zipoli, Domenico
(1688–1726)

Organ and Keyboard Works
Edition after the First Edition
of 1716
Ed. L. F. Tagliavini
Volume II: Harpsichord Works
SM02204



Vierne, Louis
(1870–1937)

Complete Piano Works
Urtext / Ed. H. Schauerte-
Maubouet with O. Gardon
and B. de Leersnyder

Volume I
The Early Works (1893–1912)
Ed. B. de Leersnyder
Deux pièces op. 7 /
Suite bourguignonne op. 17
Also includes two *Airs de
danse* (first editions)
BA09611

Volume II
The First World War (1914–1916)
Trois Nocturnes op. 35 /
Douze Préludes op. 36
Ed. O. Gardon
BA09612

Volume III
The Last Works (1916–1922)
Ed. H. Schauerte-Maubouet
BA09613

- Scholarly-critical Urtext editions based on all available sources
- With first publications of previously unknown compositions
- With comprehensive Critical Commentaries (Fr/Ger/Eng) including numerous facsimile pages
- With detailed forewords (Fr/Ger/Eng) on the genesis of the works and on performance practice

“These are excellent, refreshing
and innovative publications;
I recommend all pianists and
teachers looking for new and
rewarding repertoire to explore these
and have them in their collections.”
(Piano Professional)

A mon élève Marthe Bracquemont

DOUZE PRÉLUDES
op. 36

1. Prologue

Louis Vierne
(1870–1937)

Maestoso (♩ = 96)

f *m.g.* *cresc.* *ff*

2

ff

2a

From: Vierne, Complete Piano Works, Vol. III - BA09613

Piano Duet – Collections



Bärenreiter Piano Album Four-Hand

For piano duet. In score format. A text booklet describes the pieces and offers performance suggestions (Ger/Eng/Fr)
Ed. M. Töpel
BA06559



Klavier-Festival Ruhr Bärenreiter Piano Album

Contemporary music for two and four hands
Eds. T. Bleek, M. Töpel
Fingering by P.-L. Aimard and T. Stefanovich
BA09659 → page 5

In the versions for piano duet, one part is kept sufficiently easy for the less experienced pianist to play.

Piano Duet / Two Pianos – Composers A-Z

Bach, Johann Sebastian (1685–1750)

Concerto a due Cembali senza ripieno BWV 1061a
Urtext / Eds. K. Heller, H. J. Schulze
Two scores are required for performance
BA05245

Like the Italian Concerto for solo harpsichord (BWV 971), the “Concerto a due cembali” is Bach’s only concerto expressly written for two unaccompanied harpsichords.

Brahms, Johannes (1833–1897)

Serenade No. 1 in D maj op. 11
for piano duet
Urtext / Ed. C. Köhn
BA06570

Souvenir de la Russie
Six fantasies for piano duet.
In score format. Ed. M. Töpel
BA06554

Buckland, Graham (*1951)

Ancient Modes of Transport
Eight Pieces for Piano Four Hands (piano duet)
BA10932

With a clever play on the words “Ancient Modes”, Graham Buckland presents eight easy to moderately difficult character pieces for piano duet which effectively portray various mythical modes of transport and at the same time are based on church modes.

- Piano duets ideal for teaching
- Easy to moderate technical difficulty

Distler, Hugo (1908–1942)

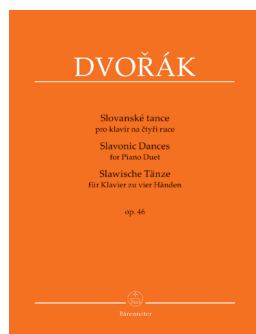
Konzertstück
for two pianos (1940) based on the string quartet op. 20 no. 1.
BA01807

Dvořák, Antonín (1841–1904)

From the Bohemian Forest / Ze Šumavy op. 68
for piano duet
Ed. A. Čubr
BA09565

- Well-presented division of Primo and Secondo parts printed on facing pages

Legends / Legendy op. 59
for piano duet
Eds. F. Bartoš, A. Pokorný, K. Šolc
Ho1801



Slavonic Dances / Slovanské tance
for piano duet
Ed. J. Burghauser
Newly engraved with Primo and Secondo parts printed on facing pages

1st Series op. 46
BA09547

2nd Series op. 72
BA09548

It was the “Slavonic Dances” for piano duet op. 46 which brought Dvořák unexpected international fame.

Hradecký, Emil (*1953)

Jazz Pieces for Twenty Fingers
for piano duet
(Cz/Ger/Eng)
Ho7975

This edition offers jazz arrangements of popular dances (waltz, ragtime, cha-cha-cha, samba, tango, etc.) for piano duet. One of the pieces also includes the opportunity for improvisation.

Mendelssohn Bartholdy, Felix
(1809–1847)

Seven Songs without Words
op. 62 nos. 1–6 and op. 67 no. 1
in Mendelssohn's own
arrangement for piano duet.
First edition. Ed. R. Langley
BAO8101

Mozart, Wolfgang Amadeus
(1756–1791)

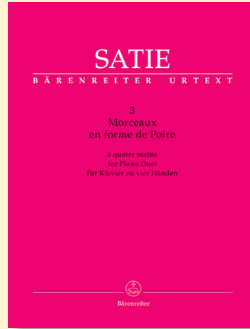
**Complete Works
for two Pianos**
Urtext with fingering /
Ed. E. F. Schmid
(K. 426 and 448 and fragments)
and F. Ferguson / W. Rehm
(Larghetto and Allegro in E-flat
maj, K. 6 deest), based on the
edition by G. Croll. Introduction
by M. H. Schmid. Fingering
by H. P. and V. Stenzl
BAO9161

**Fantasia in G min and Fugue
in G maj** K. Anh. 32 and 45
**Sonata Movement (Grave
and Presto) in B-flat maj**
K. Anh. 42 for two pianos.
Two completions
Ed. M. Töpel
BAO9638

In the case of these two
completions, the editor took
thematically suitable fragments
from Mozart's piano solo
repertoire and arranged them
for two pianos. In this way, the
completions are based almost
solely on authentic material.

Mozart, Wolfgang Amadeus
(1756–1791)

Works for Piano Duet
Original works for piano duet
Appendix: 1. Fragments K. 497^a
(Fr 1787) and K. 500^a (Fr 191^a)
completed by M. Töpel
2. Miscellaneous Works for
Organ, Mechanical Organ,
and Musical Clock transcribed
for piano duet
With suggestions for Eingänge
and fermata embellishments
by M. Töpel
Urtext / Ed. W. Rehm
Appendix ed. by M. Töpel
BAO9179



Satie, Erik
(1866–1925)

**3 Morceaux en forme de
Poire avec une Manière
de Commencement,
une Prolongation du même &
Un En Plus, suivi d'une Redite**
for piano duet
Urtext / Ed. J. Rosteck
With notes on interpretation
by S. Schleiermacher,
in score format
BA10809

In 1903 Satie composed his
famous cycle for piano duet
with a provocative and
ambiguous title: in French,
“poire” means ‘pear’ but also
‘dimwit’. It is a detached and
ironic commentary on the
constraints of musical form.

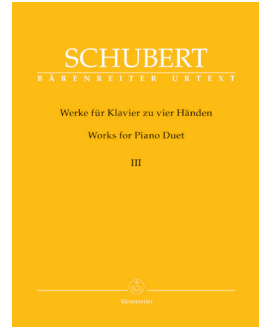
- First scholarly-critical
Urtext edition
- Easy to moderate level of
difficulty
- Includes translations of all
expression and tempo
markings (Fr/Ger/Eng)



Please see
Bärenreiter's webshops
for more information:
www.baerenreiter.com
www.baerenreiter.co.uk
www.baerenreiter.us

Schubert, Franz
(1797–1828)

Two Overtures “Italian Style”
in D maj - D 592 and in C maj -
D 597 for piano duet
Urtext / Ed. W. Litschauer
BAO5627



Works for Piano Duet III
Urtext / Eds. W. Litschauer
(Nos. 2–5), W. Aderhold (No. 1)
With notes on period
performance practice
by M. Aschauer,
in score format
BAO9645

Smetana, Bedřich
(1824–1884)

The Moldau / Vltava
Version for piano duet
by the composer
Urtext / Ed. H. Macdonald
With an introduction
by O. Mojžíšová
BAO9549

- Urtext edition with Primo
and Secondo parts printed
on facing pages

Weber, Carl Maria von
(1786–1826)

Easy Pieces for Piano Duet op. 10
Fingering by D. Hanemann
Ed. J. Kindermann
BAO6534

Piano Concertos

in arrangements for 2 pianos
(solo piano /
orchestral reduction)



Bach, Johann Sebastian
(1685–1750)

Eight Concertos
for harpsichord and strings
Urtext / Ed. W. Breig
BA05410 Study score



Piano reductions

Concerto I in D min BWV 1052
BA05224-90°

Concerto II in E maj BWV 1053
BA05225-90°

Concerto III in D maj BWV 1054
BA05226-90°

Concerto IV in A maj BWV 1055
BA05227-90°

Concerto V in F min BWV 1056
BA05228-90°

Concerto VI in F maj BWV 1057
for harpsichord, two recorders
and strings
BA05229-90°

Concerto in D min BWV 1052a
arranged by C. P. E. Bach
BA05231-90°

Concerto in G min BWV 1058
BA05230-90°



Beethoven, Ludwig van
(1770–1827)

Concerto in C maj
for Piano, Violin,
Violoncello and Orchestra
“Triple Concerto” op. 56
Urtext / Ed. J. Del Mar
BA09027-90°
Piano reduction with three parts
BA09027-40
Critical Commentary

Bärenreiter's Urtext edition is a completely fresh revision of this beautiful showpiece. Errors abounded in all previous editions, but with the assistance of three newly-discovered sources, editor Jonathan Del Mar has cleaned up the text, corrected wrong notes and rhythms and (for the first time since 1807) presents the work in a way that a musician of Beethoven's day might have recognized, with all necessary information for directing the piece included in the solo piano part.



Concerto No. 1 in C maj
for Pianoforte and Orchestra,
op. 15
BA09021-90°
Piano reduction
BA09021-40
Critical Commentary (Eng)
TP00921 Study score

● Includes Beethoven's
cadenzas

Concerto No. 2 in B-flat maj
for Pianoforte and Orchestra,
op. 19
BA09022-90°
Piano reduction
BA09022-40
Critical Commentary (Eng)
TP00922 Study score

Concerto No. 3 in C min
for Pianoforte and Orchestra,
op. 37
BA09023-90°
Piano reduction
BA09023-40
Critical Commentary (Eng)
TP00923 Study score

Concerto No. 4 in G maj
for Pianoforte and Orchestra,
op. 58
BA09024-90°
Piano reduction
BA09024-40
Critical Commentary (Eng)
TP00924 Study score

° = Performance material
available on sale

The Beethoven Piano Concertos

Urtext / Ed. J. Del Mar

giving him Beethoven

● Piano reductions with separate solo piano parts

The piano reductions to Beethoven's piano concertos appear in a new format: As customary in the 19th century there is a separate solo piano part containing tutti passages and cues. This affords the soloist sensible page turns and offers the possibility to lead the ensemble from the piano. The piano reduction includes the orchestral reduction as well as the solo piano part above it in small print.



Concerto No. 5 in E-flat maj

for Pianoforte and Orchestra,
op. 73 – “Emperor”

BA09025-90 °

Piano reduction

BA09025-40

Critical Commentary (Eng)

TP00925 Study score

Concerto in D maj

for Pianoforte and Orchestra
after the Violin Concerto op. 61

BA09013-90 °

Piano reduction with an Urtext
solo piano part and an

additional piano part with

figuring by Y. Murikami

BA09019-40

Critical Commentary (Eng)

Del Mar's scholarly-critical edition provides clarity regarding Beethoven's solo and tutti markings, as well as his articulation and dynamics in the solo piano part. Of great importance and interest are Beethoven's original cadenzas as no original cadenzas for the earlier version of op. 61 for violin and orchestra exist.

16 Pianoforte

Adagio
Tutti

6

10

13

17

K Solo

PIANO CONCERTOS

Piano Concertos

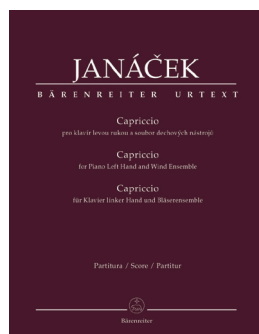
Distler, Hugo
(1908–1942)

Konzertstück op. posth.
for Piano and Orchestra (1937).
Piano reduction by the composer
📄 BA02783-90 ♦
Piano reduction

Dvořák, Antonín
(1841–1904)

Concerto in G min for Piano
and Orchestra op. 33 (B 63)
Urtext / Ed. R. van Steijn
📄 BA10420-90 ♦
Piano reduction

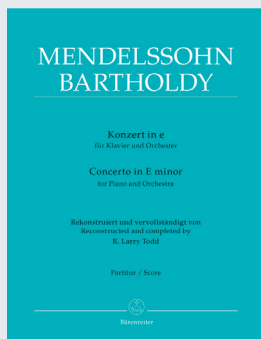
This edition returns
unconditionally to the authentic
text, avoiding all adjustments
and ‘improvements’ which are
not by Dvořák.



Janáček, Leoš
(1854–1928)

Capriccio for Piano Left Hand
and Wind Ensemble
Urtext / Eds. L. Faltus,
J. Procházková
📄 BA09535 Score with parts

One of Leoš Janáček's last
chamber music works,
“Capriccio”, was written at the
suggestion of the pianist
Otakar Hollmann, an invalid
from the First World War.
Like his contemporary Paul
Wittgenstein, Hollmann urged
composers to write pieces for
piano left hand. Janáček wrote
a four-movement work with



Mendelssohn Bartholdy, Felix
(1809–1847)

Concerto in E min
for Piano and Orchestra
Reconstructed and completed
by R. Larry Todd
📄 BA09081

Score available for sale.
Solo piano/orchestral
reduction available on hire

The Mendelssohn specialist
R. Larry Todd has taken the short
unfinished score of this piano
concerto and completed the
composer's specified
orchestration of the existing
first two movements; the work
is believed to have its origins
in the period directly before
Mendelssohn's great E-minor
Violin Concerto. To create a 3rd
movement the editor has used
the scherzo-like final movement
of the E-minor Violin Concerto.
Audiences now have the chance
to hear this “sister” work to
the famous Violin Concerto
combined with the much loved
finale of opus 64.

- First and second movements
reconstructed from
Mendelssohn's short score
- Third movement added
- In-depth preface (Ger/Eng)
on the history and genesis
of the work
- With facsimile pages

associations to military music,
scored for piano, flute (piccolo),
two trumpets, three trombones
(preferably valve trombones
because of the fast passages)
and a tenor tuba. The composer
allowed the French horn to
substitute the tuba.

- Urtext based on the
“Complete Critical Edition of
the Works of Leoš Janáček”
- Includes an additional part
for French horn

Martinů, Bohuslav
(1890–1959)

Incantation
Piano Concerto No. 4 H. 358
📄 BA04318-90 ♦
Piano reduction

Piano Concertos No. 4
“Incantation” and No. 5
The Bohuslav Martinů
Complete Edition III/1/5
Ed. I. Kalina Tabak
📄 BA10579-01 ♦ Full score

Mozart, Wolfgang Amadeus
(1756–1791)

The Piano Concertos
Urtext editions based on the
“New Mozart Edition”

- K. 175 (No. 5), Concert
Rondo in D maj K. 382
Urtext / Ed. M. Flothuis
📄 BA05315-90 °
Piano reduction

- K. 238 (No. 6) in B-flat maj
Urtext / Ed. M. Flothuis
📄 BA05316-90 °
Piano reduction

- K. 242 (No. 7) in F maj
“Lodron Concerto” for three
or two pianos and orchestra.
Edition for 2 soloists and
accompaniment
Urtext / Ed. M. Flothuis
📄 BA05389-90 °
Piano reduction,
3 copies needed for performance

- K. 246 (No. 8) in C maj
“Lützow Concerto”
Urtext / Ed. C. Wolff
📄 BA05388-90 °
Piano reduction

Mozart, Wolfgang Amadeus
 (1756–1791)

(Piano Concertos)

- K. 271 (No. 9) in E-flat maj
Urtext / Ed. C. Wolff
 BA04790-90°
 Piano reduction
 TP00242 Study score
- K. 365 (No. 10) in E-flat maj
 for two pianos and orchestra
Urtext / Ed. C. Wolff
 BA05390-90°
 Piano reduction, 3 copies needed
 for performance
- K. 413 (No. 11) in F maj
Urtext / Ed. C. Wolff
 BA04874-90°
 Piano reduction
 TP00245 Study score
- K. 414 (No. 12) in A maj
Urtext / Ed. C. Wolff
 BA04876-90°
 Piano reduction
 TP00244 Study score
- K. 415 (No. 13) in C maj
Urtext / Ed. C. Wolff
 BA04878-90°
 Piano reduction
 TP00246 Study score
- K. 449 (No. 14) in E-flat maj
Urtext / Ed. M. Flothuis
 BA05381-90°
 Piano reduction
 TP00247 Study score
- K. 450 (No. 15) in B-flat maj
Urtext / Ed. M. Flothuis
 BA05382-90°
 Piano reduction
 TP00248 Study score
- K. 451 (No. 16) in D maj
Urtext / Ed. M. Flothuis
 BA05383-90°
 Piano reduction
 TP00249 Study score
- K. 453 (No. 17) in G maj
Urtext / Ed. E. and P. Badura-Skoda
 BA05384-90°
 Piano reduction
 TP00156 Study score
- K. 456 (No. 18) in B-flat maj
Urtext / Ed. E. and P. Badura-Skoda
 BA05385-90°
 Piano reduction

- K. 459 (No. 19) in F maj
Urtext / Ed. E. and P. Badura-Skoda
 BA05386-90°
 Piano reduction

- K. 466 (No. 20) in D min
Urtext / Eds. H. Engel,
 H. Heussner
 BA04873-90°
 Piano reduction
 TP00147 Study score

- K. 467 (No. 21) in C maj
Urtext / Eds. H. Engel,
 H. Heussner
 BA05317-90°
 Piano reduction
 TP00148 Study score

- K. 482 (No. 22) in E-flat maj
Urtext / Eds. H. Engel,
 H. Heussner
 BA05387-90°
 Piano reduction
 TP00149 Study score

- K. 488 (No. 23) in A maj
Urtext / Ed. H. Beck
 BA04740-90°
 Piano reduction
 TP00062 Study score



- K. 491 (No. 24) in C min
Urtext / Ed. H. Beck
 BA04741-90°
 Piano reduction
 TP00063 Study score

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

- K. 503 (No. 25) in C maj
Urtext / Ed. H. Beck
 BA04742-90°
 Piano reduction
 TP00064 Study score



- K. 537 (No. 26) in D maj
Urtext / Ed. W. Rehm
 BA10495-90°
 Piano reduction
 TP00090 Study score

- Urtext edition based on the "New Mozart Edition"
- Separate Urtext solo piano part included
- Enclosed booklet with cadenzas
- Provides new impetus for period performance practice

"The research, background information, its authenticity and clarity of appearance, along with the presentation in two volumes and the inclusion of four cadenzas make this publication an outstanding achievement." (Pianodao)

- K. 595 (No. 27) in B-flat maj
Urtext / Ed. W. Rehm
 BA04872-90°
 Piano reduction
 TP00091 Study score

Piano Concertos


Mozart, Wolfgang Amadeus
 (1756–1791)

Cadenzas and Lead-ins
to the Piano Concertos
in one volume
Urtext / Eds. F. Ferguson,
W. Rehm
BA05337

Badura-Skoda, Paul
 (1927–2019)

Cadenzas, Lead-ins and
Ornaments to the Piano
Concertos of W. A. Mozart
BA04461

Renowned pianist Paul
Badura-Skoda has written
cadenzas, lead-ins and
ornaments for the following
Mozart Piano Concertos:
K. 175, 238, 415, 449, 453, 456,
466, 467, 482, 491, 503, 537, 595.

Rösler, Johann Joseph
 (1771–1812)

Concerto No. 2 in E-flat maj
for Pianoforte and Orchestra
Urtext / Ed. A. Hönigová
BA11550-90 ♦
Piano reduction

Johann Joseph Rösler's Piano
Concerto No. 2 composed in
1803 is a fitting companion to
Beethoven's concertos; indeed,
his first Piano Concerto in D
major was mistakenly attributed
to Beethoven until 1925. Now
Rösler's second Piano Concerto
is appearing in print for the first
time.

Ravel's Piano Concertos


Ravel, Maurice
 (1833–1897)

Concerto for the Left Hand
for Piano and Orchestra
Urtext / Ed. D. Woodfull-Harris
With a Foreword by C. Baur
Piano reduction
by Maurice Ravel
BA07881-90 °

No distribution rights for the USA

Paul Wittgenstein, a pianist
and war veteran who lost his
right arm in the Great War,
commissioned Maurice Ravel
to write a concerto for him
to perform. The result was
one of Ravel's most thrilling
compositions and, for
Wittgenstein, the most
important of the many works
he commissioned over the
course of his career.

This scholarly-critical edition is
based on previously inaccessible
and unknown sources. A source
of key importance is a
handwritten French copy of
Ravel's own piano reduction
(the autograph is inaccessible)
that he gave to Wittgenstein to
facilitate rehearsing the work.

This copy is the sole source
reflecting Wittgenstein's own
interpretation and it enabled
the editor to correct a great
many wrong notes which could
be found in previous editions.

The piano reduction in our edition
contains both Ravel's
and Wittgenstein's fingerings.
Also included is a solo part
without fingering, thereby giving
pianists the opportunity to enter
their own fingering after having
studied those of Ravel and
Wittgenstein.

NEW 2023

Concerto
for Piano and Orchestra
Urtext / Ed. D. Woodfull-Harris
Piano reduction
BA09048-90 °
in preparation

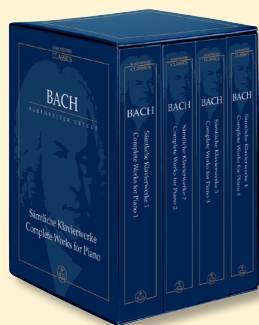
No distribution rights for the USA

"... it has the courage to realize its
title. It is a concerto and nothing
but a concerto," a critic wrote in
reference to the piece's brilliant
and light-hearted nature, which
Ravel had conceived in the
concerto traditions of composers
such as Mozart or Saint-Saëns.

This new edition is based on a
careful evaluation of numerous
sources, such as presentation
copies given by Ravel to close
friends, which allows the
reversion of various alterations
made after Ravel's death in
previous editions and the
restoration of the work to Ravel's
intentions.

Bach · Beethoven

Bärenreiter Classics · Urtext Study Scores



Bach, Johann Sebastian (1685–1750)

Complete Piano Solo Works
Urtext. 4 study scores
in a boxed set
📦 TP02002

This study edition presents all of Bach's clavier music in four large, handy volumes containing the definitive Urtext from the "New Bach Edition". It was prepared by internationally recognized scholars on the basis of all known sources and the latest research findings. Apart from the many familiar pieces, the reader will also discover works which were originally written by Bach's contemporaries and were re-worked and heavily ornamented by Bach.

📖 **Vol. 1:** The Well-Tempered Clavier I & II / **Vol. 2:** Clavier Übung I - IV, The Art of Fugue, Ricercari / **Vol. 3:** English Suites, French Suites, Inventions and Sinfonias, Notebook for W. F. Bach, The Notebooks for Anna Magdalena Bach / **Vol. 4:** Preludes, Individual Piano Works, Toccatas, Arrangements of Works by Other Composers



Beethoven, Ludwig van (1770–1827)

The Five Piano Concertos
Urtext / Ed. J. Del Mar
5 study scores in a boxed set
📦 TP00920

The musical text of these five study scores reflects a judicious study of every surviving source, producing

an Urtext edition at the very highest level.

Rounding off the edition are an informative Introduction by Beethoven scholar Barry Cooper on the genesis of the works and a Foreword by the renowned editor Jonathan Del Mar describing the sources and the editorial approach.



Seiner Kaiserlichen Hoheit, dem
Erzherzog Rudolphi von Österreich

Konzert Nr. 4 in G
für Klavier und Orchester
Opus 58

Ludwig van Beethoven

Allegro moderato

Flauto

Oboe I, II

Clarinetto I, II
in D/C

Fagotto I, II

Corno I, II
in B/C

Pianoforte

Solo
p dolce

Allegro moderato

Violini I

Violini II

Viole

Violoncelli
e Basso

From: Beethoven, Concerto No. 4 in G maj · TP00920

Trio with Piano



Beethoven, Ludwig van (1770–1827)

Trios op. 1
for Pianoforte, Violin and Violoncello
Urtext / Ed. J. Del Mar
BA10943 Score with parts

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

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

Trios op. 70
for Pianoforte, Violin and Violoncello
Urtext / Ed. J. Del Mar
BA10960 Score with parts in preparation



Beethoven, Ludwig van (1770–1827)

Trio in B-flat maj op. 97
“Archduke”
for Pianoforte, Violin and Violoncello
Urtext / Ed. J. Del Mar
BA10942 Score with parts

After having worked on the “Archduke” Trio for several years, Beethoven could finally premiere the work in April 1814, this being his last public appearance as a pianist. He dedicated the piece to his friend, pupil and patron, Archduke Rudolph of Austria. Today it numbers among his most celebrated works of chamber music, not least because of its remarkable melodiousness and spacious formal design.

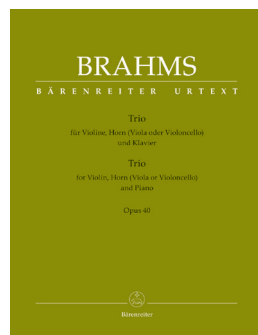
Brahms, Johannes (1833–1897)

Trio for Violin, Violoncello and Piano op. 87
Urtext / Ed. C. Hogwood
BA09436 Score with parts

Trio for Violin, Violoncello and Piano op. 101
Urtext / Ed. C. Hogwood
BA09437 Score with parts

The foreword of this edition presents detailed information on contemporary performance practice; Hogwood has drawn on the comments of Fanny Davis, a Brahms student, who describes how Brahms played the trio with Joseph Joachim and Robert Hausmann at an informal reading (with Clara

Schumann turning pages). Davis' descriptions touch on articulation, dynamics, and tempo fluctuations.



Trio for Violin, Horn (Viola or Violoncello) and Piano op. 40
Urtext / Ed. C. Hogwood
BA09435 Score with parts

For his edition of Brahms' famous Horn Trio, composed in 1865 for the natural horn, Christopher Hogwood draws on a newly discovered source which has not been available for any previous edition. We now learn that Brahms wrote at least the trio part of the Scherzo movement some twelve years earlier – in 1853 – and that it was originally intended for solo piano. This piano movement is printed in the appendix.

- Includes alternative parts for violoncello and viola

Trio for Clarinet (Viola), Violoncello and Piano op. 114
Urtext / Ed. C. Hogwood
BA09438 Score with parts

Brahms' Clarinet Trio, composed in 1891, was inspired by the exceptional musicality of clarinetist Richard Mühlfeld.

As he did for his horn trio, Brahms prepared a viola part as a possible alternative to the clarinet.

- Viola part included as an alternative to the clarinet part

Brahms, Johannes
(1833–1897)

Trio for Violin, Violoncello and Piano after the Sextet in B-flat maj op. 18
arranged by Theodor Kirchner
Urtext / Ed. C. Hogwood
BA09441 Score with parts

Theodor Kirchner (1823–1903), a friend of Brahms, arranged the composer's String Sextet op. 18 for piano trio. Brahms responded to the arrangement with total enthusiasm and praise for the skills of his friend.



Dvořák, Antonín
(1841–1904)

Piano Trio in B-flat maj op. 21
Ed. A. Čubr
BA09578 Score with parts

Piano Trio in G min op. 26
Eds. A. Pokorný, K. Šolc
New preface by E. Velická
(Cz/Eng/Ger)
BA09538 Score with parts

Piano Trio in F min op. 65
Ed. F. Bartoš
New preface by H.-J. Hinrichsen and I. Rentsch (Ger/Cz/Eng)
BA09564 Score with parts



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Dvořák, Antonín
(1841–1904)

Dumky for Piano, Violin and Violoncello op. 90
Urtext / Ed. C. Flamm
BA09567 Score with parts

The "dumka" is a Slavic folk song or dance of a melancholy character. Dvořák's magnum opus in the piano trio genre takes its name from its dumka movements, which he composed in Prague in 1890–91.

- Detailed Preface (Ger/Cz/Eng) and Critical Commentary (Eng), providing information on the work's sources, tempo markings, and formal divisions of the movements
- Contains previously unknown music (draft version of dumka No. 3)



Fauré, Gabriel
(1845–1924)

Trio for Piano, Violin and Violoncello op. 120
Urtext / Ed. J. W. Sobaskie
BA07902 Score with parts

Martinů, Bohuslav
(1890–1959)

Promenades for flute, violin and harpsichord (piano) H. 274 (1940)
BA03327 Score with parts

Sonata for flute, violin and piano H. 254 (1936)
BA03326 Score with parts

Mozart, Wolfgang Amadeus
(1756–1791)

Complete Piano Trios
for piano, violin and violoncello
Urtext / Eds. W. Plath, W. Rehm
BA04787 Score with parts

Trio in E-flat maj K. 498
"Kegelstatt-Trio" for piano, clarinet (violin) and viola
Urtext / Eds. W. Plath, W. Rehm
BA05325 Score with parts

Six Sonatas K. 10–15.
Early Sonatas II for keyboard (harpsichord), violin (or flute) and violoncello
Urtext / Eds. W. Plath, W. Rehm
BA04756 Score with parts

Two Sonatas K. 46^d and 46^e
for violin and violoncello.
Arranged for violin, violoncello ad lib. and piano by M. Töpel
Based on the **Urtext** of the "New Mozart Edition" /
Ed. D. Berke
BA08123 Score with parts

Pintscher, Matthias
(*1971)

svelto for violin, violoncello and piano (2006)
BA09342 Playing score

Schubert, Franz
(1797–1828)

Complete Piano Trios
for piano, violin and violoncello
Urtext / Ed. A. Feil

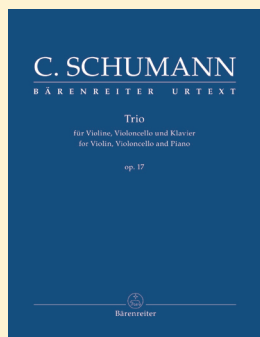
- Trios in B-flat maj D 28 and in E-flat maj D 897 op. post. 148
BA05626 Score with parts

- Trio in B-flat maj D 898 op. 99
BA05607 Score with parts

- Trio in E-flat maj D 929 op. 100
BA05610 Score with parts

CHAMBER MUSIC WITH PIANO

Trio with Piano



Schumann, Clara
(1819–1896)

NEW 2024

Trio in G min op. 17
for violin, violoncello and piano
Urtext / Ed. L. Roberts
📄 BA10948 Score with parts
in preparation

The Piano Trio op. 17 is Clara Schumann's greatest chamber music work. The collaboration between Schumann and her publisher proved complicated. It may have been particularly frustrating for the composer that her requests for corrections were never implemented in the first edition.

Laura Roberts' scholarly-critical edition therefore draws not only on the first edition but also on a working autograph by Clara Schumann as well as a copy of the first edition in the composer's possession with her fingering and annotations.

What makes this edition so special is the detailed Performance Practice Commentary: it deals with topics such as agogic and tempo, fingering, arpeggios, and pedalling as well as phrasing in the playing of Schumann and her contemporaries.



Smetana, Bedřich
(1824–1884)

Trio in G min
for piano, violin and violoncello
Urtext / Eds. F. Bartoš,
J. Plavec, K. Šolc
📄 BA09518 Score with parts



Spohr, Louis
(1784–1859)

Trio in B-flat maj op. 133
for piano, violin and violoncello
Ed. O. Leinert
📄 BA07570 Score with parts

Quartet with Piano



Beethoven, Ludwig van
(1770–1827)

Piano Quartets
for pianoforte, violin, viola
and violoncello WoO 36,
No. 1 in C maj,
No. 2 in D maj,
No. 3 in E maj
Urtext / Ed. L. Miucci
📄 BA09037 Score with parts

Dvořák, Antonín
(1841–1904)

Bagatelles op. 47 for two
violins, violoncello and piano
📄 H02271 Score with parts

Piano Quartet in D maj op. 23
for piano, violin, viola
and violoncello
Urtext / Ed. R. Tait
📄 BA09574 Score with parts

Piano Quartet in E-flat maj
op. 87 for piano, violin, viola and
violoncello
Eds. A. Pokorný, K. Šolc
New preface by E. Velická
(Cz/Eng/Ger)
📄 BA09537 Score with parts

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Quartetto
I Ludwig van Beethoven

Allegro vivace

Violino
Viola
Violoncello
Pianoforte

*) See / Siehe Critical Commentary
BA 9037

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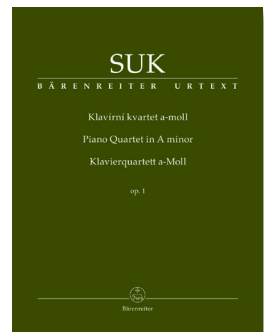
From: Beethoven, Piano Quartets · BA09037



Mozart, Wolfgang Amadeus
(1756–1791)

Quartet in G min K. 478
for piano, violin, viola and
violinello
Urtext / Ed. H. Federhofer
BA04728 Score with parts

Quartet in E-flat maj K. 493
for piano, violin, viola and
violinello
Urtext / Ed. H. Federhofer
BA04729 Score with parts



Suk, Josef
(1874–1935)

Piano Quartet in A min op. 1
for piano, violin, viola and
violinello
Urtext / Ed. Z. Nouza
BA09546 Score with parts

- First scholarly-critical edition

FAURÉ
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en ut mineur
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in C minor
für Klavier, Violine, Viola und Violoncello
in c-Moll
op. 13

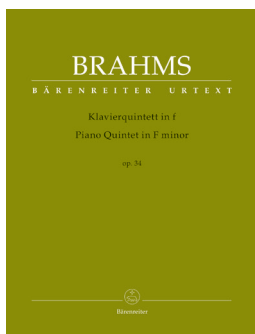
Fauré, Gabriel
(1845–1924)

Piano Quartet in C min op. 15
for piano, violin, viola and
violinello
Urtext / Ed. D. Herlin
BA07903 Score with parts

Piano Quartet in G min op. 45
for piano, violin, viola and
violinello
Urtext / Ed. D. Herlin
BA07904 Score with parts

- First Urtext editions of these works

Quintet with Piano



Brahms, Johannes (1833–1897)

Piano Quintet in F min op. 34
for piano, two violins, viola
and violoncello
Urtext / Ed. D. Boomhower
BA10915 Score with parts

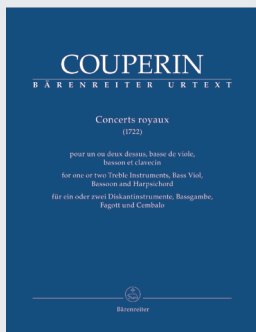
- Exhaustive study of conflicting readings
- Notes on performance practice (Eng/Ger)

“Daniel Boomhower has admirably met the complex editorial challenges with a clear piano score and unfettered string parts, enabling both performer and academic to reach the heart of this great work. Boomhower’s extensive introductory notes include a discussion of the work’s genesis. An additional critical commentary further highlights his carefully evaluated research ...Bärenreiter’s beautiful urtext edition does Brahms proud.”

(Strings)

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Variable Instrumentation



Couperin, François (1668–1733)

NEW 2022

Concerts royaux (1722) for one
or two Treble Instruments, Bass
Viol, Bassoon and Harpsichord
Urtext / Ed. D. Herlin
BA11844 Score with parts

This edition contains Couperin’s four “Concerts royaux”, which were published in 1722 as part of Book III of his “Pièces de clavecin” scored for either solo harpsichord or chamber ensemble. For the first time this edition makes them available in the scoring for harpsichord with accompanying ensemble.

- Preserves essential features of the original notation as well as Couperin’s original embellishment signs
- Notes on historical performance practice, glossary, Couperin’s table of embellishments and symbols (Fr/Eng) and detailed Critical Commentary (Eng)

→ page 21

Tres tendrement
Contre-partie si l'on veut

Sarabande

7

13

19

Raprice

Petite reprise

Fin



Dvořák, Antonín
(1841–1904)

Piano Quintet in A maj op. 5
for piano, two violins, viola and
violoncello

Eds. J. Burghauser, K. Šolc
New preface by D. R. Beveridge
(Cz/Eng/Ger)

👉 BA11539 Score with parts


Dvořák's first Piano Quintet in A major was never published during his lifetime. This edition presents the musical text from the "Complete Edition of the Works of Antonín Dvořák", Volume IV/11.

Piano Quintet in A maj op. 81

for piano, two violins, viola
and violoncello

Ed. A. Čubr

New preface by D. R. Beveridge
(Cz/Eng/Ger)

 BAO9573 Score with parts

Furrer, Beat
(*1954)

spur for piano and string
quartet (1998)

 BAO7423 Score,
Parts in slipcover

Klavírní kvintet A dur / Piano Quintet in A major /
Klavierquintett A-Dur

I

Antonín Dvořák, op. 5

Allegro ma non troppo

Violino I
Violino II
Viola
Violoncello
Pianoforte

mf
f
p dolce
pp
p
pp
[Red simile]

*

From: Dvořák, Piano Quintet in A maj op. 5 · BA11539

Mozart, Wolfgang Amadeus
(1756–1791)

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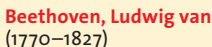
- Concerto in C maj K. 415 (No. 13)
👉 BAO4879

- Concerto in E-flat maj K. 449
(No. 14)
👉 BAO4871

Schubert, Franz
(1797–1828)

**Quintet in A maj "Trout
Quintet"** D 667 op. post. 114
for piano, violin, viola,
violoncello and double bass
Urtext / Ed. A. Feil
 **BA05608** Score with parts

Continuo Method



This anonymous sextet arrangement of Beethoven's Fourth Piano Concerto was highly popular in Vienna during the composer's lifetime. We know this from at least two sets of handwritten parts which were then in circulation. The sextet version deftly integrates the original wind parts into the string texture. The arrangement stands in the tradition of piano concertos with chamber music accompaniment, of the sort which were also made for Mozart's and later Chopin's concertos.

- First ever publication of this arrangement
- Includes a separate solo part as was customary in Beethoven's day
- Provides new possibilities for soloists to perform this work

English edition
BA08177

French edition
👉 BAO8176

In his figured bass tutor, Jesper Bøje Christensen shows readers how to produce stylistically accurate figured bass realisations, whether written beforehand or improvised in performance. To this end, he presents the various figured bass manuals of the early eighteenth century by Dandrieu, St. Lambert, Heinichen, Telemann and others. Christensen then adds comments and examples of his own.

In addition to demonstrating how musicians played at the time, Christensen succinctly summarizes the way figured bass was taught and studied.

“... an instructive and illuminating book, one which belongs on the music rack of even experienced continuo players.”
(Notes)

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“One of the paragons of this genre”

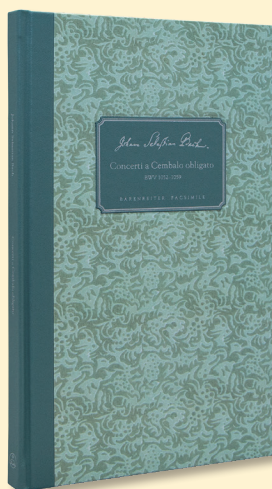
Robert Schumann on the Concerto in D minor BWV 1052

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Bach arranged his concerto movements in such a way that the harpsichord is given a solo part which exploits the instrument's “clavieristic” possibilities to the full. These works thus fix a decisive moment in the early history of the piano concerto genre which received significant impulses from Bach and his circle of students.



The autograph offers revealing insights into the composer's working methods, elucidated by Christoph Wolff in an accompanying essay.



The Well-Tempered Clavier
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Wolfgang Amadeus Mozart Piano Concerto in C minor K. 491



Piano Concerto in C minor K. 491

Facsimile of the autograph score held at the Royal College of Music, London. With a commentary by Robert Levin
Documenta musicologica II/48, 74 pages of facsimile and 40 pages of commentary (Eng/Ger), half-leather binding
BÄRENREITER FACSIMILE
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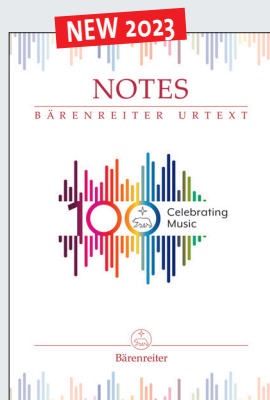
When composing his Piano Concerto K. 491 Mozart made an exception by producing sketches that he later enlarged and extensively revised for the score.

On the one hand this allows us to retrace his creative process, on the other hand in some passages the definitive readings are almost illegible, especially in the piano part.

This facsimile edition enables everyone to form their own opinion of the questionable passages. Mozart's work appears here for the first time in a colour facsimile, making it possible to easily recognize the contrasting colours of ink.

A fascinating insight into Mozart's art of composition

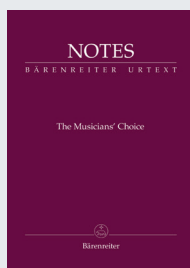
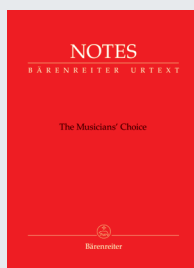
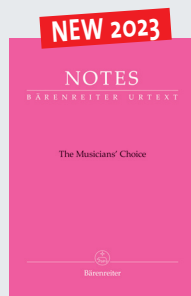
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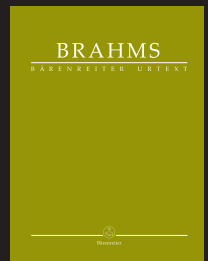
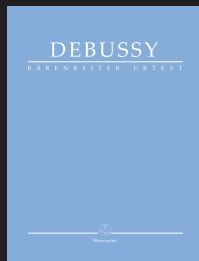
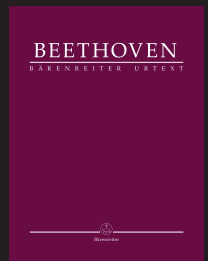
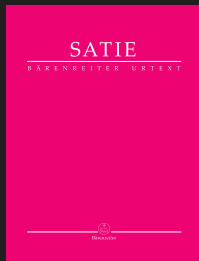
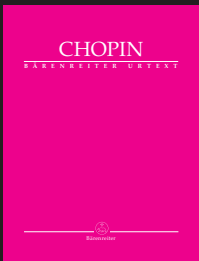
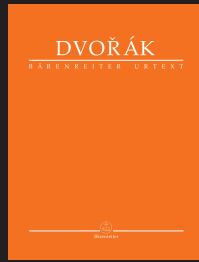
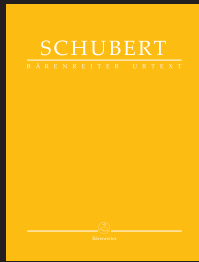
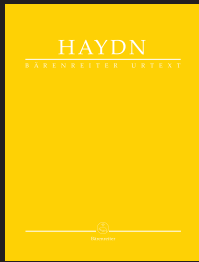
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