

The Programme

New Publications

July–December 2025

BACH IS BLUE



Bärenreiter Urtext



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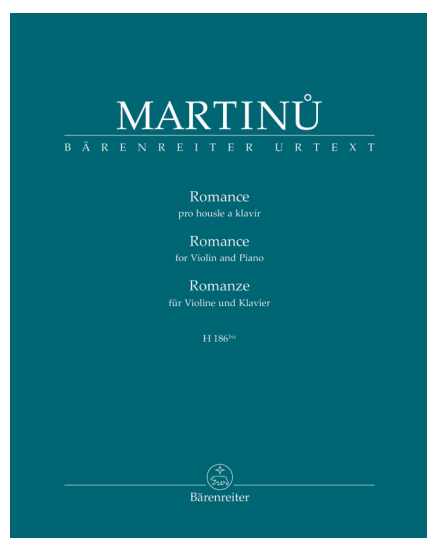
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RAVEL IS LIME-GREEN



Bärenreiter Urtext



Bohuslav Martinů: Romance for Violin and Piano H 186^{bis}

BÄRENREITER URTEXT

Edited by Natálie Krátká

Score with part
BA11581 · approx. € 10.50

To appear in November 2025

ISMN 979-0-2601-0991-9

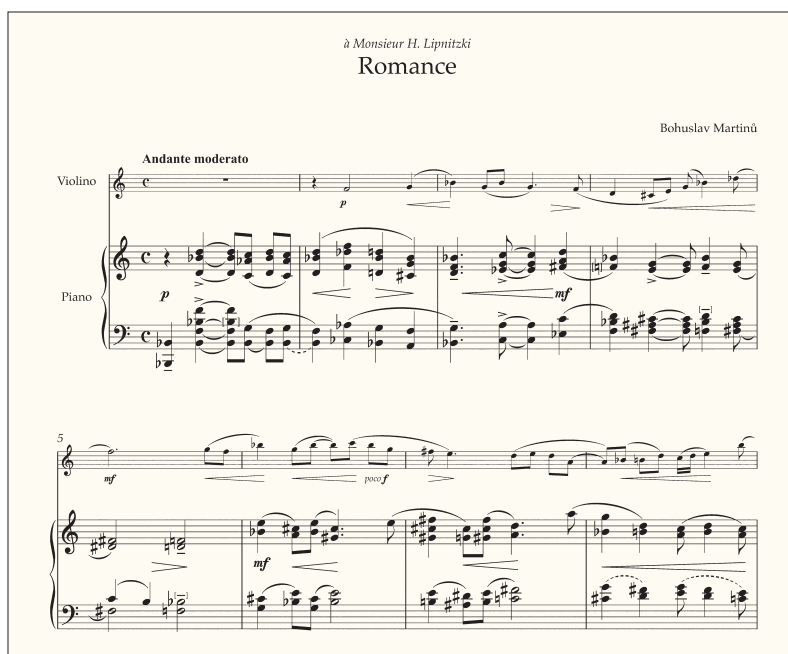


9 790260 109919

BA11581

New Issue Title

A Unique Find: A “New” Work by Martinů



Until recently, the existence of Bohuslav Martinů's “Romance for Violin and Piano” H 186^{bis}, composed in 1930, was entirely unknown, especially since the composer himself had not mentioned the work in any of his handwritten catalogues of works. In 2022, Natálie Krátká, a musicologist from the Bohuslav Martinů Institute in Prague, discovered the composition by chance in the National Library of Israel in Jerusalem – a truly unique find of a completely unknown work from the estate of the French photographer of Boris Lipnitsky of Ukrainian-Jewish origin, with whom Martinů was friends during his stay in Paris.

The short, delicately melancholy work received its world premiere on 10 January 2023 at the Wigmore Hall in London and was performed by Frank Peter Zimmermann and Martin Helmchen. The “Romance” is now appearing in print for the first time.

With this publication, the violin repertoire is enriched by a further work by Martinů. Due to its short duration (approx. three minutes), it is well-suited as an encore piece and, thanks to its technically not so demanding violin part, it can also be played by the less advanced violinist.

- **First edition of a newly discovered composition by Martinů**
- **An enrichment of the violin repertoire, also for less advanced violinists**
- **With a Foreword on the history and discovery of the work (Cz/Eng/Ger) and a Critical Commentary (Eng)**

Romantic Chamber Music for Violin and Piano

Morceaux de salon op. 6

1. Romance

Sergei Rachmaninoff

Violino

Pianoforte

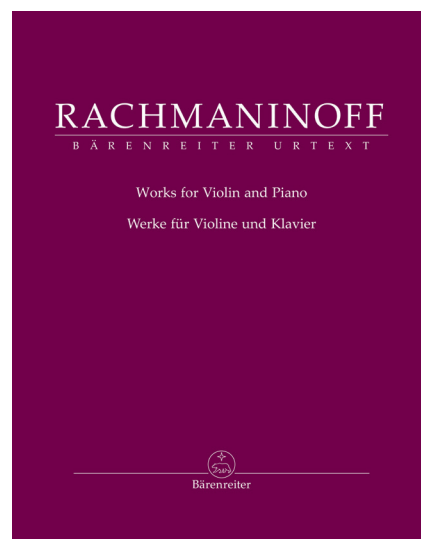
Andante ma non troppo

Andante ma non troppo

p *mf* *dim.* *f* *dim.* *mf* *p*

BA09995

© 2025 by Bärenreiter-Verlag, Kassel



Sergei Rachmaninoff: Works for Violin and Piano

BÄRENREITER URTEXT

Edited by Daniela Macchione

Score with part
BA09995 · approx. € 29.95

To appear in October 2025

Although Sergei Rachmaninoff only left behind a relatively small œuvre for string instrument and piano in comparison to his more substantial groups of works, these few works date from all phases of his compositional activity. Their patrons, dedicatees and important performers often came from his closest musical circle.

The chamber music for violin and piano includes the “Morceaux de salon” op. 6 (consisting of “Romance” and “Danse hongroise”), a “Romance” in A minor that was only published posthumously and Rachmaninoff’s arrangement of Modest Mussorgsky’s “Hopak”, the finale of his unfinished opera “The Sorochyntsi Fair”. These works were written as part of his friendship or indeed collaboration with violinists such as Julius Conus (1869–1942) and probably Fritz Kreisler (1875–1962).

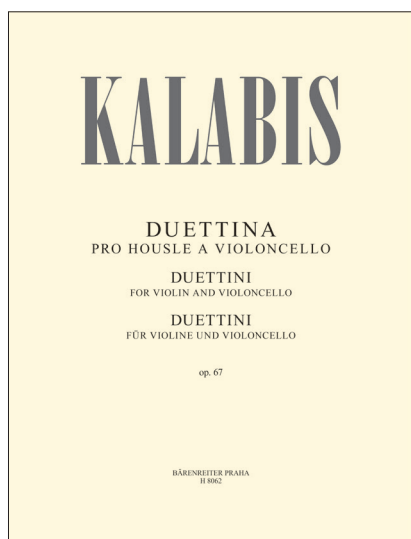
- **Urtext edition of Rachmaninoff's complete works for violin and piano**
- **Includes a detailed Introduction (Eng/Ger) and a Critical Commentary (Eng)**



New Issue Title BA09995

Also available:

Sergei Rachmaninoff
Works for Violoncello and Piano
BA09994 · € 39.95



Viktor Kalabis: Duettini for Violin and Violoncello op. 67

Playing score
Ho8o62 · approx. € 14.50

To appear in September 2025

First Edition of Virtuoso Duets for Violin and Violoncello

4. Finale

Allegro vivo (♩ = c. 152)

Chamber music holds a significant place within the extensive œuvre of Viktor Kalabis (1923–2006), one of the most significant Czech composers of the 20th century. This includes the “Duettini for Violin and Violoncello” op. 67 from 1987. Kalabis wrote this work for violinist Jana Vlachová and cellist Mikael Ericsson, who premiered it in Domažlice in 1991.

The “Duettini” consist of four expressively contrasting movements and have remained unpublished until now; the first edition is based on the autograph, which is kept in the Viktor Kalabis and Zuzana Růžičková Endowment Fund.

Gidon Kremer wrote about this virtuoso cycle: “The Duettini by Kalabis were and remain a true discovery for me ... this small work will certainly enrich the repertoire for violin and violoncello duo.” The renowned violinist made the first recording of the “Duettini” together with cellist Magdalena Ceple for Hyperion Records (CD Kremerata Baltica, Viktor Kalabis: Duettina · Chamber Music · Diptychon).

- First edition of the four virtuoso movements for violin and violoncello
- Enrichment of the chamber music repertoire for this instrumentation
- Foreword by Aleš Březina with commentaries on the work by Gidon Kremer (Cz/Eng/Ger)

ISMN 979-0-2601-0992-6

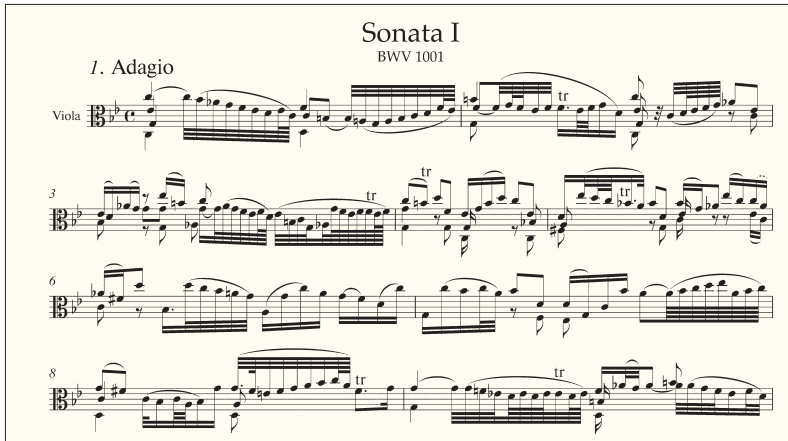


Ho8o62

New Issue Title



Bach's Sonatas and Partitas for Viola Solo



Johann Sebastian Bach's cycle of Three Sonatas and Partitas BWV 1001–1006 for solo violin is one of the most famous string compositions of the 18th century and of the violin repertoire as a whole. With the limited resources of a single melody instrument, the composer masterfully presents the entire harmonic and polyphonic musical universe of his time.

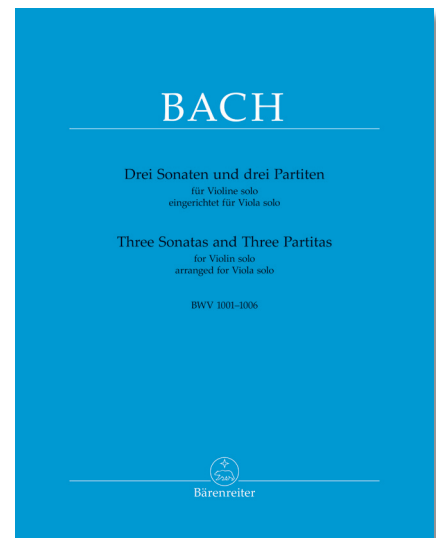
These works have also been played on the viola for centuries. In his version for solo viola, Chung Park draws on a careful study of the revised Urtext edition of Bach's Sonatas and Partitas published by Bärenreiter and edited by Peter Wollny (BA05256). Park's edition offers elegant and idiomatic solutions to the technical challenges that arise when playing these violin works on the viola.

- Based on the Urtext edition of the work in its original version for solo violin
- Includes idiomatic solutions to the technical problems arising from the transcription of the work for viola

The arranger:

Chung Park is a conductor, violist, and educator who received his professional training at the Peabody Conservatory as well as the University of Miami. He studied viola in Hannover, Germany, with Hatto Beyerle of the Alban Berg Quartet. An experienced performer and educator, Chung Park has taught at several universities, including the University of Central Florida, Appalachian State University and the University of Chicago, and has delivered masterclasses across the United States. In 2022 he was appointed conductor of St. Olaf Orchestra, St. Olaf College, Minnesota.

www.chungpark.com



Johann Sebastian Bach: Three Sonatas and Three Partitas for Violin Solo BWV 1001–1006

arranged for Viola Solo

Edited by Chung Park

Playing score

BA05276 · approx. € 21.95

To appear in October 2025

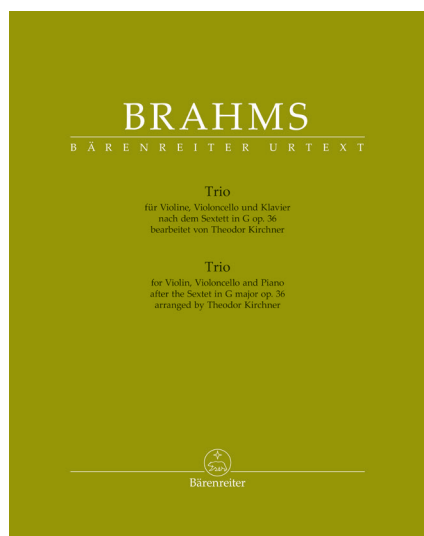


New Issue Title

BA05276

Already published:

Johann Sebastian Bach
Six Suites for Violoncello Solo
BWV 1007–1012
arranged for Viola Solo
BA05272 · € 23.95



Historical Trio Version of Brahms' Sextet op. 36

Johannes Brahms: Trio for Violin, Violoncello and Piano after the Sextet in G major op. 36

Arranged by Theodor Kirchner

BÄRENREITER URTEXT

Edited by Emanuel Signer

Score with inserted parts

BA09440 · approx. € 49.95

To appear in November 2025



BA09440 **New Issue Title**

Already published:

Johannes Brahms

Sextet in B-flat major op. 18

BA09419 Parts in slipcover · € 43.50

Sextet in G major op. 36

BA09420 Parts in slipcover · € 43.50

Johannes Brahms / Theodor Kirchner

Trio for Violin, Violoncello and Piano

after the Sextet in B-flat major op. 18

BA09441 Score with inserted parts · € 36.95

Trio
nach dem Sextett Op. 36

Johannes Brahms
arr. Theodor Kirchner

Allegro non troppo

sempre legato

*) G mit pizz. (der linken Hand)? Siehe Critical Notes / G (left-hand) pizz.? See Critical Notes
BA09440

© 2025 by Bärenreiter-Verlag, Kassel

After Johannes Brahms' String Sextet in G major op. 36 was published in 1866, the publisher Simrock issued arrangements of the work for other instrumentations, as was customary at the time. In 1883, a version for piano trio was published, arranged by Theodor Kirchner (1823–1903), who himself was a composer and friend of Brahms. Unlike other versions commissioned by the publisher – such as the one for piano by Robert Keller – Kirchner's met with Brahms' approval, as can be seen from a letter to Simrock:

"The trios [after op. 18 and 36] give me extraordinary pleasure! If the idea was yours, then I congratulate you, but Kirchner has also realized it magnificently."

For this first Urtext edition of Kirchner's arrangement of Brahms' op. 36, the engraver's copy of the autograph of the slow movement was critically evaluated alongside the main source – the score and the parts of the first edition.

- **First scholarly-critical Urtext edition**
- **With a detailed Introduction (Ger/Eng) and a Critical Commentary (Eng)**
- **Score and parts in a large format (25.5 cm × 32.5 cm) with practical page turns**



Captivating Keyboard Sonata

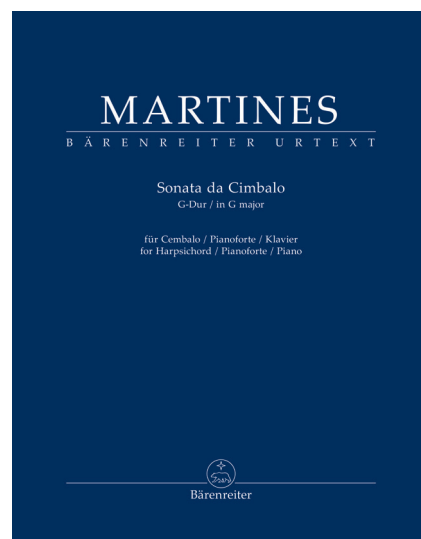


The composer, keyboard virtuoso and singer Marianna Martines (1744–1812), daughter of Nicolò Martines who was the master of ceremonies of the Apostolic Nuncio to Vienna, got significant support from Pietro Metastasio. Through him, she received lessons from Nicola Porpora, Joseph Haydn, Johann Adolf Hasse and Giuseppe Bonno. Charles Burney held her in high esteem, and W. A. Mozart, Salieri and Haydn took part in her influential “musical soirées” in Vienna during the 1780s and 1790s. In 1773, Martines was the first female composer to be accepted into the Accademia filarmonica in Bologna.

The most significant of her three harpsichord sonatas is presented in an Urtext edition for the first time. It dates from 1769 and remained unpublished during her lifetime. Stylistically, this imaginative work can be placed alongside Haydn’s early and middle sonatas. As a captivating repertoire piece, the “Sonata da Cimbalò” will enrich concert programmes and is also ideal for advanced harpsichord or piano lessons.

Notes on historical performance practice, a reader-friendly engraving and practical page turns invite you to rediscover this sonata.

- **First Urtext edition**
- **Ideal for advanced harpsichord or piano lessons**
- **With notes on historical performance practice (Ger/Eng) and a Critical Commentary (Eng)**
- **Reader-friendly engraving and practical page turns**



Marianna Martines: Sonata da Cimbalò in G major for Harpsichord / Pianoforte / Piano

BÄRENREITER URTEXT

Edited by Judith Valerie Engel
With notes on performance practice

Playing score
BA10888 · approx. € 11.95

To appear in November 2025

ISBN 979-0-006-57895-5



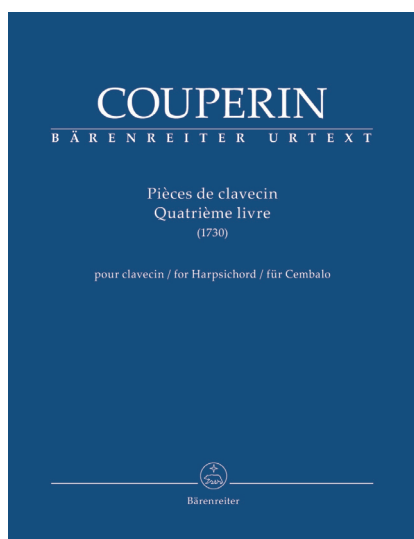
9 790006 578955

New Issue Title

BA10888



Piano



François Couperin: Pièces de clavecin. Quatrième livre (1730) for Harpsichord

BÄRENREITER URTEXT

Edited by Denis Herlin
With notes on performance practice

Playing score
BA10847 · approx. € 58.00

To appear in November 2025

François Couperin: “Pièces de clavecin” – Now Complete

Vingtième Ordre
La Princesse Marie

[Première partie]
Gracieusement sans lenteur

Reprise

8

15

21

Seconde partie

28

Reprise

BA10847

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“French musicologist Denis Herlin, who mastered the harpsichord under the tutelage of keyboard legends such as Kenneth Gilbert and Huguette Dreyfus, once more presents an exemplary edition of a classic from the harpsichord repertoire. ... In the detailed Foreword ... Herlin explains the circumstances of composition, structure, ornamentation and also touches on the question of instruments. The musical notation is of delightful clarity ... The care that Couperin gave to the engraving of his ‘Pièces de clavecin’ is attested by the interspersed facsimiles of the first print, which lend this edition a bibliophile touch.”

(The Jury · German Music Edition Award 2017 · BA10844)

ISMN 979-0-006-50564-7



9 790006 505647

BA10847

New Issue Title



François Couperin

This Urtext edition of the “Quatrième livre” (1730) containing harpsichord pieces divided into eight ordres concludes Bärenreiter’s authoritative new edition of Couperin’s “Pièces de clavecin”. For the first time, the editor has meticulously evaluated the many copies of the original print, most of which he unearthed himself in international libraries. All variants are recorded in detail in the Critical Commentary.

Numerous facsimile illustrations and the preservation of the original print’s essential features in a modern engraving offer today’s performers a fascinating insight into the unique sound world of this music. In addition to a detailed Introduction, this comprehensive edition offers notes on historical performance practice, an extensive glossary and Couperin’s “Explication des Agréments, et des Signes” (each in Fr/Eng).

- **New edition with the first-time evaluation of an extensive body of sources**
- **Includes Couperin’s original expression marks**
- **Extensive Introduction, notes on historical performance practice, a glossary and Couperin’s “Explication des Agréments, et des Signes” (Fr/Eng)**



Already published:

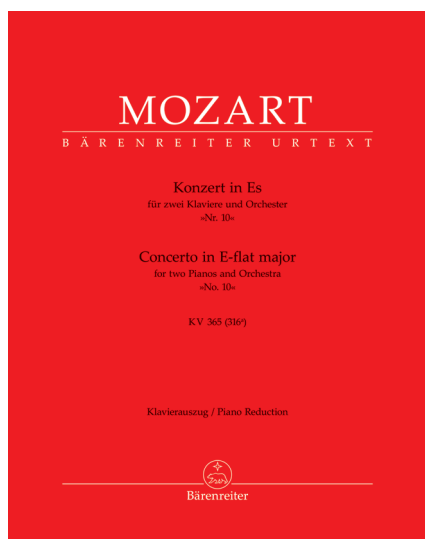
François Couperin:

Pièces de clavecin

Volume 1: BA10844 · € 54.00

Volume 2: BA10845 · € 56.00

Volume 3: BA10846 · € 58.00



Wolfgang Amadeus Mozart: Concerto in E-flat major for Two Pianos and Orchestra “No. 10” K. 365 (316^a)

Edited by Christoph Wolff

BÄRENREITER URTEXT

Piano reduction by Martin Schelhaas

Piano reduction with solo parts
and cadenza booklet

BA10475-90 · approx. € 46.50
(replaces BA05390-90)

To appear in December 2025

ISBN 979-0-006-57977-8



9 790006 579778

BA10475-90

New Issue Title

With Separate Solo Parts and Cadenza Booklet



The Concerto No. 10 for Two Pianos and Orchestra in E-flat major K. 365 plays a special role in Wolfgang Amadeus Mozart’s œuvre: Alongside the Concerto for Two or Three Pianos K. 242, it is the only one written for more than one keyboard instrument. Mozart probably composed it in 1779, after his return from a trip to Mannheim and Paris. It was possibly intended for performances with himself and his sister as soloists. For the first time in a Mozart concerto, the bassoons are given their own parts which are often independent from the bass part.

This piano reduction complements the full score of this concerto which was already published in 1976 as part of the “New Mozart Edition”. It is still available alongside the corresponding performance material (BA05390). The meticulously prepared and well-manageable orchestral reduction by Martin Schelhaas is new.

The piano reduction includes separate Urtext parts for the two solo pianos with cues for the orchestral entries as well as a booklet with cadenzas by Mozart himself, Johann Nepomuk Hummel, Carl Reinecke, Camille Saint-Saëns, Josef Rheinberger and Leopold Godowsky.

- Piano reduction based on the Urtext of the “New Mozart Edition”
- Includes separate solo parts with orchestral cues
- With an additional cadenza booklet
- Compatible with the full score and performance material BA05390

With Separate Solo Part and Cadenza Booklet



Wolfgang Amadeus Mozart's Piano Concerto No. 25 in C major K. 503 was composed for a cycle of four academy concerts that Mozart organised in the casino in Vienna during Advent of 1786. Although deeply engaged with the pressing work on "Le Nozze di Figaro", Mozart only composed the concerto shortly before its premiere.

This piano reduction complements the full score of this concerto already published in 1987 as part of the "New Mozart Edition". It is still available alongside the corresponding performance material (BA04742). The meticulously prepared and well-manageable orchestral reduction by Martin Schelhaas is new.

The piano reduction includes a separate piano solo part, which also contains cues for the orchestral entries: This allows the ensemble to be conducted from the piano or to improvise over the bass part in tutti passages. As no cadenza by Mozart has survived for this concerto, an additional booklet offers cadenzas by August Eberhard Müller, Philipp Karl Hoffmann, Johann Nepomuk Hummel, Friedrich Kalkbrenner, Carl Reinecke, Ferruccio Busoni, Hermann Beck and Paul Badura-Skoda.

- Piano reduction based on the Urtext of the "New Mozart Edition"
- Includes a separate solo part for rehearsal purposes and for conducting from the piano
- Separate cadenza booklet
- Compatible with the full score and performance material BA04742



Wolfgang Amadeus Mozart: Concerto in C major for Piano and Orchestra "No. 25" K. 503

Edited by Hermann Beck

BÄRENREITER URTEXT

Piano reduction by Martin Schelhaas

Piano reduction with solo part
and cadenza booklet
BA10494-90 · approx. € 39.95
(replaces BA04742-90)

To appear in December 2025



New Issue Title

BA10494-90





22

Prstýnek
Dainty Ring / Der kleine Ring

Fragile

From: Metelka, Puppet Theatre · BA11579

The titles, drawn from the world of fairy tales reflect the moods of the individual pieces and spark the imagination. Students and teachers have the opportunity to determine the sequence of the pieces themselves and to create their own “puppet theatre”, possibly even a little story.

- **Twenty miniatures for pianist beginners**
- **Easy level of difficulty**
- **Audio recordings of all pieces played by the composer online**

Already published:

Jakub Metelka
Modern Piano Studies
BA11559 · € 15.95

Little Virtuoso
BA11569 · € 15.95

The Secret Garden
BA11574 · € 17.50





Reference Book of Modern Organ Improvisation

Iris Rieg:
Fire and Colour

**Modern chorale harmonization
and free improvisation**

Set of 2 Volumes
BA11240 · € 74.00

To appear in August 2025



In her two-volume organ improvisation method, Iris Rieg presents an immense wealth of creative yet systematic approaches for discovering colourful harmonies on the “queen of instruments.” She clearly demonstrates how one can experiment and play with intervals, chords, scales, rhythm patterns and much more, in styles ranging from the Renaissance to the modern era.

In the first volume, the author provides an introduction to various harmonic techniques, starting with systematic exercises based on parallel shifting musical structures (intervals, chords). The harmonisation of scales leads to interesting chord combinations, including those based on thirds and tritones. Using ostinato models, instructions are given for the conception of a virtuoso toccata.

Significant milestones in the history of organ music form the guiding principle for the second volume. Here organists become acquainted with characteristic improvisation techniques. Valuable tips for creating stylistic imitations enrich the detailed descriptions of multi-movement forms, such as concerto, mass or suite. Particular emphasis is based on romantic harmonisation (Max Reger) and French tonal aesthetics (Marcel Dupré).

The two volumes, which are ideal for self-study for students, teachers and professional organists, are aimed at those who want to start improvising in church services, but also offer inspiration to those who already improvise on a daily basis and, for example, want to create an organ symphony based on hymns in a live setting. The numerous exercises at different levels of difficulty are logically structured yet allow organists to start at any chapter and begin right away.



BA11240

New Issue Title

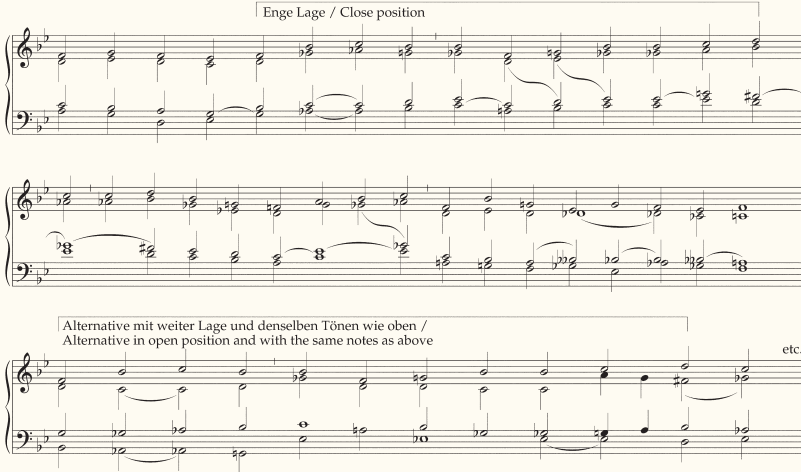
EG 126 Komm, Gott Schöpfer, vgl. Melodie GL 342

EH 136 Veni, creator Spiritus, melody GL 342



Ex. 1

Enge Lage / Close position



Alternative mit weiter Lage und denselben Tönen wie oben /
Alternative in open position and with the same notes as above etc.

2. QUART- UND QUINTPARALLELEN

a) Quartparallelen in der rechten Hand

Seit der frühen Mehrstimmigkeit im 9. Jahrhundert sind uns Kompositionen rein aus Quartan und Quinten bekannt, sogenannte Organa. Beim **Organum** wird zu einer Hauptstimme, der Vox principalis, eine Quarte tiefer die parallel geführte Nebenstimme musiziert. Man nennt diese Vox organalis.

In unserem archaisch wirkenden Beispiel 2 (Ex.2) begleitet die linke Hand die Quartintervalle der rechten mit Ganztonschritten. Seine Sequenzen gliedern sich in drei Viertaktphrasen, die durch Zweitakter aufgelockert sind. Der Hauptunterschied zum Quartorganum des 9. Jahrhunderts ist die Dreistimmigkeit. Sie mündet ab T. 16 in einen Choral. Wenn Du willst, transponiere diesen Choral in seine Originaltonart D-Dorisch.

➤ Wechsle zwischen Manualiter- und Pedaliterpiel.
Benutze mal ein, mal zwei Manuale, mal unterschiedliche Registrierungen.

? Wie klingt das Solo im Sopran gespielt, wie klingt es im Alt? Kannst Du die Melodie auch in den Bass legen?

2. PARALLEL FOURTHS AND FIFTHS

a) Parallel fourths in the right hand

We know of compositions with fourths and fifths from the early polyphonic period in the 9th century, the organa. In **organum** the main voice, the vox principalis, is accompanied by the vox organalis, a second voice moving in parallel motion one fourth below.

Our example 2 with its archaic effect places these fourths in the right hand and accompanies them in the left hand with whole tone steps. Its sequences are organized into three four bar phrases, punctuated by two bar phrases. The main difference between this and the organum of the 9th century with its fourths is the three-part texture, which in turn leads into a hymn from bar 16 onwards. If you want, try transposing this piece into its original key – Dorian in D.

➤ Change between an emphasis on the manuals and on the pedals. Use first one, then two manuals; try different registrations.

? How does the solo sound if you play it in the soprano voice, or in the alto? Try transferring it to the bass.

From: *Fire and Colour · Volume 1*



VIII HYMN VARIATIONS ACCORDING TO MARCEL DUPRÉ

1. THEME

My cycle is a homage to Marcel Dupré (1886–1971) and is conceived as a reference of his *Variations sur un Noël*. Dupré's *Variations* opens with the Noël tune on which the work is based. A quiet, steady crotchet pulse is the engine of this piece. I avoid playing root position chords at the strong beat.

More interesting and harmonically open are sixth and seventh chords. Passing notes, second inversion chords and added sixth chords, thirds and suspended notes enrich the **harmonization**. We are already familiar with dissonances approached by leap, using parallels and changing between modal and tonal harmonization.

GL 236, EG 8 Es kommt ein Schiff, geladen



Ex. 117

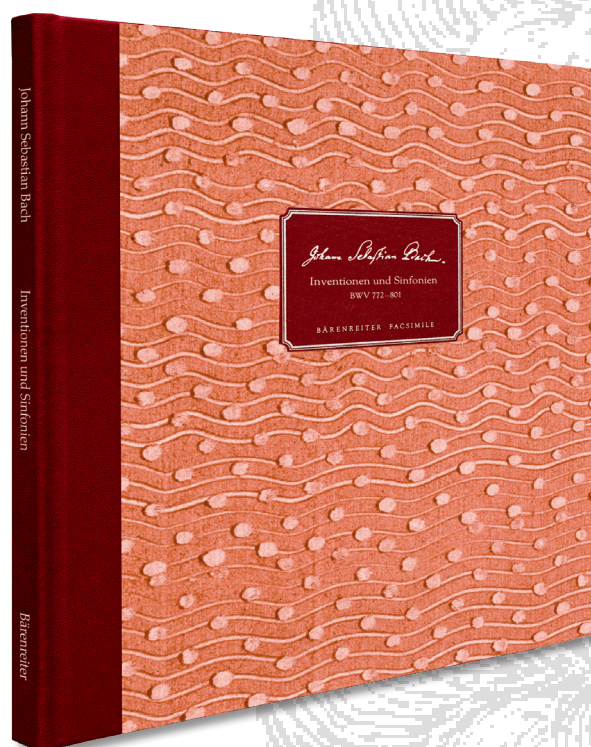



From: *Fire and Colour · Volume 2*

Above all, the joy of playing always takes centre stage!

- Edition with text in two languages (Ger/Eng)
- Stylistically diverse and methodical presentation with many exercises
- Well-presented layout with numerous music examples

Johann Sebastian Bach.



Johann Sebastian Bach Inventions and Sinfonias BWV 772–801

BÄRENREITER FACSIMILE

Documenta Musicologica II/61

Facsimile of the autograph in the Staatsbibliothek
zu Berlin – Preußischer Kulturbesitz

With a Foreword by András Schiff and
a Commentary by Martina Rebmann

62 pages facsimile and approx. 20 pages
accompanying text (Eng/Ger);

half-leather binding

ISBN 978-3-7618-2425-2

BVKo2425 · approx. € 220.00

To appear in October 2025



ISBN 978-3-7618-2425-2



9 783761 824252

BVKo2425

“The manuscripts of great composers are invaluable. Unlike printed editions, they offer a direct window into the composer’s innermost world, revealing the creative process, complete with changes, corrections, and variants. The beauty of Bach’s manuscripts stands out as truly unique, singular.”

(András Schiff)

Great art in the seemingly small: What Johann Sebastian Bach initially created as the “Notebook for Friedemann Bach”, he later reworked and retitled “Auffrichtige Anleitung” (A Sincere Guide) – a first step in piano and composition training, upon which the “Well-Tempered Clavier”, the parts of the “Clavier Übung” and ultimately the “Art of Fugue” are based. To this day, the inventions and sinfonias from this “Auffrichtige Anleitung” are the first encounter with Bach’s music for many piano students worldwide.

András Schiff, for whom this work has been a companion since early childhood, describes in his Foreword what fascinates him about it: Bach’s handwriting reveals the inner movement of the music more vividly than a modern music edition ever could. Although each invention and sinfonia takes up no more than a double page, each piece has its very own distinctive character, often inspired by dances. Bach’s art reveals itself in all its grandeur in this condensed form in the smallest of spaces.

Martina Rebmann, head of the music department of the Staatsbibliothek zu Berlin, describes how Bach conceived this collection and the journey the autograph manuscript has taken up to the present day.



András Schiff
(Photo: Nadja Sjöström)



Bach’s keyboard music in facsimile – already published

The Well-Tempered Clavier I,
BWV 846–869
BVKo2493 · € 295.00

Concerti a Cembalo obligato,
BWV 1052–1059
BVKo2472 · € 328.00



Flags



Flags

Synthetic, opaque, 210g/m²; 50 cm x 130 cm;
with a hanging cord

SPA00580-05	Bärenreiter is colour	gratis
SPA00580-06	Mozart is red	gratis

Cotton Bags

42 cm x 38,5 cm (WxH)

Natural colour print with handles

SPA00580-11	Mozart is red	€ 1.50 (net price)
SPA00580-09	Bach is blue	€ 1.50 (net price)
SPA00580-10	Dvořák is orange	€ 1.50 (net price)

Cotton Bags



Post-it Sets

Post-its in a hard cover set; two post-it pads and
PET index tabs; set size (when closed): 8 cm x 10.5 cm (WxH)

SPA00580-08	Mozart is red	€ 1.50 (net price)
SPA00580-07	Bärenreiter is colour	€ 1.50 (net price)

Pencils

Single pencils € 1.50 (net price)

SPA00580-01	Mozart is red
SPA00580-02	Bach is blue
SPA00580-03	Dvořák is orange

Set of 90 pencils (30 pieces per colour) € 50.00 (net price)

SPA00580-04	red, blue, orange mixed
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Pencils



Post-it Sets



Note-books



Bärenreiter Notes

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

BA08100-46	Ravel lime-green	€ 0.95
BA08100-48	Brahms olive-green	€ 0.95
BA08100	Mozart red	€ 0.95
BA08100-29	Bach blue	€ 0.95
BA08100-21	Dvořák orange	€ 0.95
BA08100-20	Schubert yellow	€ 0.95
BA08100-44	Fauré purple	€ 0.95
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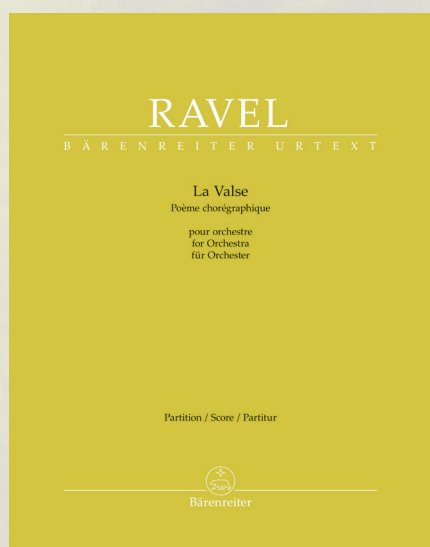
Minimum order quantity: each 10 copies

Bärenreiter Notes:
All prices are retail prices.

150th birthday on 7 March 2025

MAURICE RAVEL

(1875–1937)



Maurice Ravel: La Valse for Orchestra Poème chorégraphique

BÄRENREITER URTEXT

Edited by
Douglas Woodfull-Harris

Full score
BA09043 · approx. € 78.00

Wind set
BA09043-65 · approx. € 159.00

Violin I · BA09043-74 · approx. € 8.50

Violin II · BA09043-75 · approx. € 8.50

Viola · BA09043-79 · approx. € 8.50

Violoncello · BA09043-82 · approx. € 8.50

Double bass · BA09043-85 · approx. € 8.50

To appear in November 2025

Homage to Johann Strauß

In 1906, Maurice Ravel wrote in a letter: “What I am currently working on is not particularly demanding: a great waltz, a kind of homage to the memory of the great Strauß, not Richard, but Johann. You know my lively enthusiasm for these marvellous rhythms [...]” However the work was still subject to changes until its completion and premiere fourteen years later: Initially intended to be called “Vienna”, it was given the new name “La Valse” after the First World War. Although it might have functioned as a ballet, after the rejection by Serge Diaghilev, impresario of the Paris Ballets Russes, it was ultimately turned into an orchestral piece.

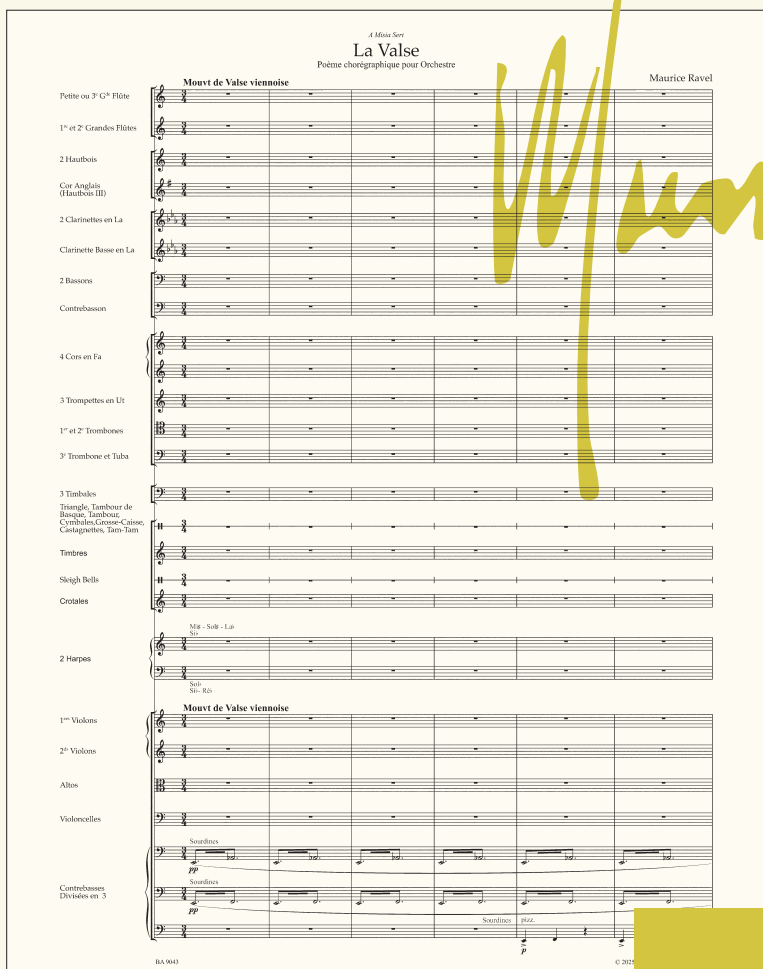
For his scholarly-critical edition, editor Douglas Woodfull-Harris has drawn on a large number of manuscript and printed sources of all instrumentations and transcriptions of “La Valse”. Of particular importance is orchestral material from the San Francisco Symphony Orchestra, which was used for performances conducted by Ravel in 1928.

- **Scholarly-critical edition taking previously unevaluated sources into account**
- **With a comprehensive Introduction (Ger/Fr/Eng) by Gudula Schütz and a detailed Critical Commentary (Eng)**
- **Orchestral parts in a large format (25.5 cm × 32.5 cm) with practical page turns**



New Issue Title

BA09043



Previously published orchestral works
by Maurice Ravel:

Pavane pour une infante défunte

for small Orchestra

BA09044 Score € 20.50

Concerto

for Piano and Orchestra

BA09048 Score € 60.00

BA09048-90 Piano reduction € 28.95

Concerto for the Left Hand

for Piano and Orchestra

BA07881 Score € 62.00

BA07881-90 Piano reduction € 39.95

Tzigane

Concert Rhapsody

Version for Violin and Orchestra

BA08849 Score € 41.50

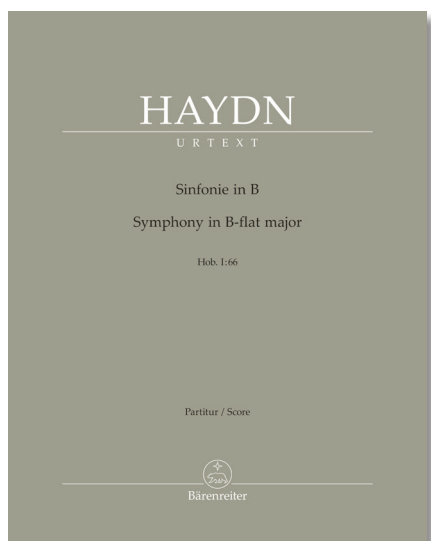
BA08849-90 Piano reduction € 24.95

Piano reduction of the version for violin and piano

RAVEL IS LIME-GREEN



Bärenreiter Urtext



Symphony with an Operatic Character

Joseph Haydn: Symphony in B-flat major Hob. I:66

URTEXT

Edited by Wolfgang Stockmeyer

Full score

BA10995 · approx. € 44.95

Wind set

BA10995-65 · approx. € 52.00

Violin I · BA10995-74 · approx. € 13.95

Violin II · BA10995-75 · approx. € 13.95

Viola · BA10995-79 · approx. € 13.95

Violoncello · BA10995-82 · approx. € 13.95

To appear in November 2025

ISBN 979-0-006-57954-9



9 790006 579549

BA10995

New Issue Title

SINFONIE in B

Allegro con brio Hoboken I:66

BA010995 © 1970 by G. Henle Verlag, München
Bärenreiter-Verlags, Kassel 2025

Haydn composed his Symphony in B-flat major Hob. I:66 between 1775 and 1776, around ten years after taking up his post at the Esterházy Palace. At this time, the opera activities at the court were in a phase of development and the prince's chapel was expanded for opera productions. Thus Haydn was able to employ two bassoon parts for the first time in the symphonies written during that time, thereby creating a fuller sound in the woodwind section of Symphony No. 66.

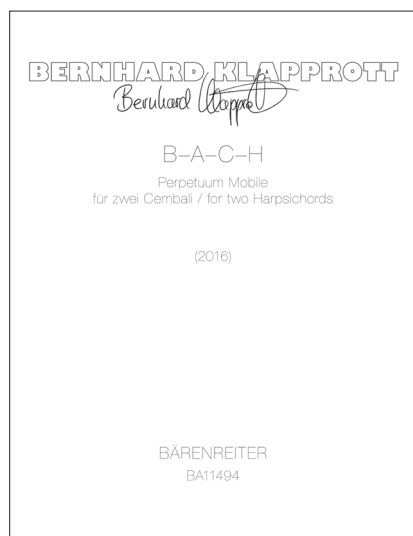
Musically, this symphony is characterised by its operatic character, which corresponded to the general musical taste of the time. This is particularly noticeable in the finale “Scherzando e presto”, whose playful, irregularly structured rondo theme juxtaposes contrasting compositional techniques to great effect and foreshadows Haydn's late symphonic work.

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



New Publications

Edition for Sale



Bernhard Klapprott

B-A-C-H

Perpetuum Mobile (2016)

for two Harpsichords

BA11494 Playing score · € 14.95

Already published



New Issue Title

The “B-A-C-H, Perpetuum Mobile”, composed in 2016, refers to a statement by Beethoven in which he expressed admiration for the infinite richness of Bach’s compositional art. The idea of infinity inspired Bernhard Klapprott (harpsichordist, organist, director of the Institute for Early Music at the University of Music in Weimar) to create his musical perpetuum mobile. Two harpsichords merge into a large, rich sound that builds on an ostinato from nothing up to fully notated clusters. In addition to the B-A-C-H motif, the entire work is based on the three intervals underlying this motif, which are heard in various constellations. Expansive arcs of suspension evoked through rhythmic condensation, a gradual decrease in the number of parts while simultaneously shifting them to different pitches lend the work a sense of space and expansiveness. The dynamics are created by the musical texture itself, so that no changes of register are prescribed. The work emerges and fades away, ending as it began – the musical realisation of the idea of infinity.



From: Klapprott, B-A-C-H, Perpetuum Mobile · BA11494

Hire Material

Dieter Ammann

Viola Concerto “No templates”

BA11178-72

Dieter Ammann sums up the concept of his new viola concerto in the title “no templates”: it refers to “an openness of thought in approaching the genre” as well as “regarding the variety of means employed and the diversity of textures.” An intense, densely woven composition that explores the lower registers of the orchestra.

Beat Furrer

DAS GROSSE FEUER

Opera. Based on the novel “Eisejuaz” by Sara Gallardo

Libretto by Thomas Stangl

BA11713-72

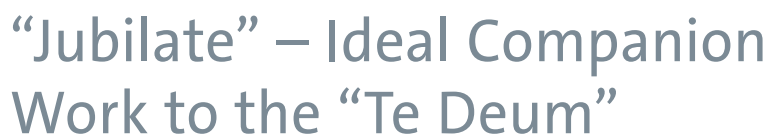
The opera is based on the novel “Eisejuaz” by the author Sara Gallardo, who conducted research in northern Argentina during the 1960s and drew on her conversations there. Beat Furrer and librettist Thomas Stangl created a fascinating choral opera based on this material.

Philipp Maintz

jag die hunde zurück!

for six sopranos and six percussionists based on the poem “Die gestundete Zeit” by Ingeborg Bachmann

BA11763-72



New Issue Title



New Edition of the “Little Organ Mass”



There is little reliable information about the origin of this mass composed between 1773 and 1776. The title refers to the founder of the Order of the Brothers of Mercy, Saint John of God (1495–1550), but during the second half of the 19th century, the German nickname “Kleine Orgelmesse” (Little Organ Mass) became established. This name is not entirely accurate in terms of terminology and may even be misleading: It would be more correct to call it an “organ solo mass” since the most prominent feature of the composition is the concertante organ part, but strings are also involved. It is possible that this organ solo was composed and played by Haydn himself to showcase his virtuosity on the occasion of his appointment as organist of the Eisenstadt Castle Church in 1773.

This edition, which is based on the new revised Complete Edition volume issued by G. Henle Verlag, replaces BA04653. A new edition was deemed necessary due to the discovery of further relevant sources and the correction of numerous errors.

- Based on the Urtext of the new revised volume of the G. Henle Complete Edition “Works of Joseph Haydn”
- Replaces the performance material BA04653 and is not compatible with it



BA11319

New Issue Title



BA11319-90

New Issue Title



BA11319-91

New Issue Title



Joseph Haydn: Missa brevis Sancti Joannis de Deo Hob. XXII:7 “Little Organ Mass”

URTEXT

Edited by Andreas Friesenhagen

Full score

BA11319 · approx. € 22.50
(replaces BA04653)

Vocal score (Lat)

with a piano reduction by Heinz Moehn
BA11319-90 · approx. € 10.50

Choral score (Lat)

BA11319-91 · approx. € 5.95

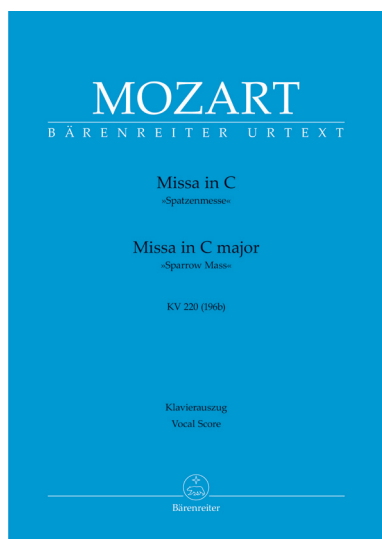
Organ · BA11319-67 · approx. € 12.50

Violin I · BA11319-74 · approx. € 6.50

Violin II · BA11319-75 · approx. € 6.50

Violoncello · BA11319-82 · approx. € 6.50

To appear in September 2025



Wolfgang Amadeus Mozart:
Missa in C major
K. 220 (196^b)
“Sparrow Mass”

Edited by Walter Senn

BÄRENREITER URTEXT

Vocal score (Lat)
 with a piano reduction by Andreas Köhs
 BA11973-90 · approx. € 8.95
 (replaces BA05343-90)

To appear in October 2025



BA11973-90

New Issue Title

Revised Piano Reduction

Missa in C / C major
 KV 220 (196^b)

Wolfgang Amadeus Mozart
 Klavierauszug von / Vocal score by Andreas Köhs

Kyrie
 Allegro

Prince Archbishop Hieronymus Count von Colloredo demanded a mixed form for the masses performed in Salzburg: a Missa brevis in terms of length but with the instrumentation of a Missa solemnis with timpani and trumpets. With the Missa in C major K. 220, Mozart presented a work around 1775 that met these requirements for the first time. The work was nicknamed “Spatzenmesse” (Sparrow Mass) because of a distinctive motif played by the violins in the Sanctus and Benedictus.

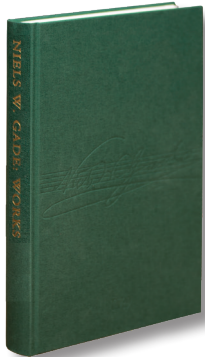
For the piano part, Andreas Köhs has provided an improved orchestral reduction that optimally transfers the instrumental parts to the piano and at the same time prioritizes playability. The vocal parts are based on the Urtext of the “New Mozart Edition”.

This vocal score is compatible with the previous edition (BA05343-90), so there is no problem if some choir members use the new edition and others still use the older one. The full score and orchestral parts will continue to be available under BA05343.

- **Vocal score on the basis of the “New Mozart Edition”**
- **Well-presented easy-to-play piano part**
- **Full score and orchestral parts continue to be available under BA05343**



New Publications:



Niels Wilhelm Gade Songs and Ballads

Edited by Bjarke Moe
Niels W. Gade. Works V/1
BA07632 · € 267.00

Songs and Ballads

Edited by Bjarke Moe
Niels W. Gade. Works V/2
BA07639 · € 295.00

George Frideric Handel Cantatas for Solo Voice and Basso continuo I

Edited by Andrew V. Jones
Halle Handel Edition (HHA) V/I.1
BA10729-01 · € 283.00

Leoš Janáček Mixed Choruses

Edited by Leoš Faltus
and Jiří Zahrádka
*Complete Critical Edition of the Works
of Leoš Janáček C/4*
BA06870-01 · € 130.00

Pietro Mascagni Cavalleria rusticana

Edited by Andreas Giger
in collaboration with
Helen M. Greenwald
Coproduct with Casa Musicale Sonzogno
Masterpieces of Italian Opera (MIO)
BA07649-01 · € 456.00



Jean-Philippe Rameau La Naissance d'Osiris RCT 48

Edited by Shirley Thompson
in collaboration with Graham Sadler
Opera omnia Rameau IV. 24
BA08863-01 · € 189.00

Franz Schubert Partsongs with Orchestral Accompaniment

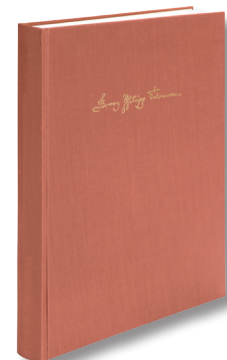
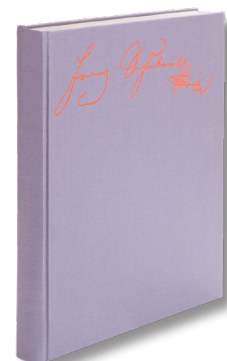
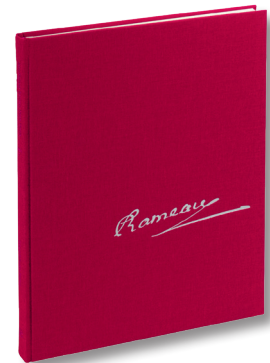
Edited by Vasiliki Papadopoulou
and Michael Kube
*Franz Schubert. New Edition of the Complete
Works III/1*
BA05575-01 · € 398.00

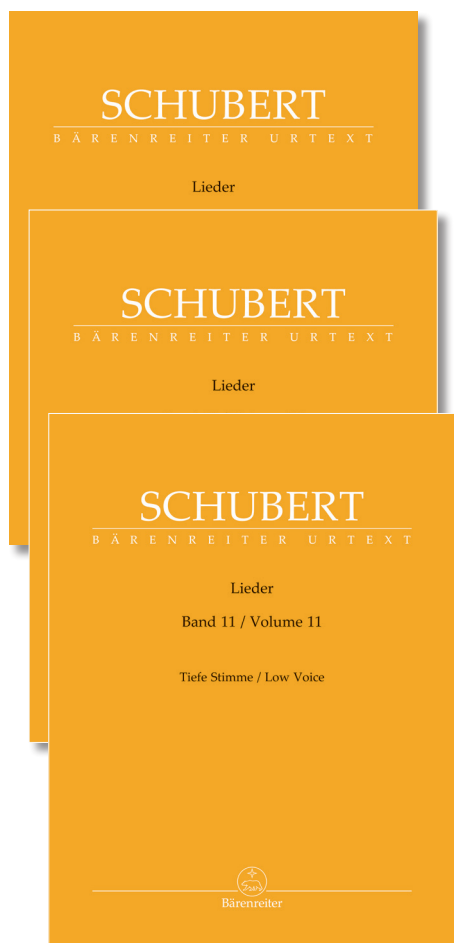
Mass in G major

Edited by Christine Martin
*Franz Schubert. New Edition of the Complete
Works I/1b*
BA05583-01 · € 215.00

Georg Philipp Telemann Geistliches Singen und Spielen

Church Music on Texts
by Erdmann Neumeister
From New Year's Day to Sunday before Lent
and the Purification of the Virgin Mary
Edited by Wolfgang Hirschmann
*Georg Philipp Telemann.
Musical Works 67*
BA07819-01 · € 435.00





Schubert Lieder Volume 11



Volume 11 of the Bärenreiter Urtext edition of Schubert's lieder seamlessly follows on from the preceding volume with nine songs that were written between August and November 1817. Also included are the complete lieder from 1818 to 1819. For Schubert, these were years of crisis and new beginnings. He left his parental home for good, turned away from established models in his instrumental compositions and went in search of new themes, drawing not only on poets familiar to him, such as Johann Mayrhofer or Aloys Wilhelm Schreiber, but also on authors unknown to him, such as Franz Grillparzer or Johann Petrus Silbert. A significant role in his lied compositions during these years is played by cyclical forms, such as the four songs on hymns by Novalis or the three songs that form an entity based on texts by Mayrhofer, all of which are contained in this volume.

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

Franz Schubert: Lieder for Voice and Piano, Volume 11

BÄRENREITER URTEXT

Edited by Walther Dürr (†)

High Voice

BA09111 · approx. € 47.95
To appear in December 2025

Medium Voice

BA09131 · approx. € 47.95
in preparation

Low Voice

BA09151 · approx. € 47.95
in preparation



BA09111 high

New Issue Title



BA09131 medium

New Issue Title



BA09151 low

New Issue Title



Musical Devotion for Voice and Organ

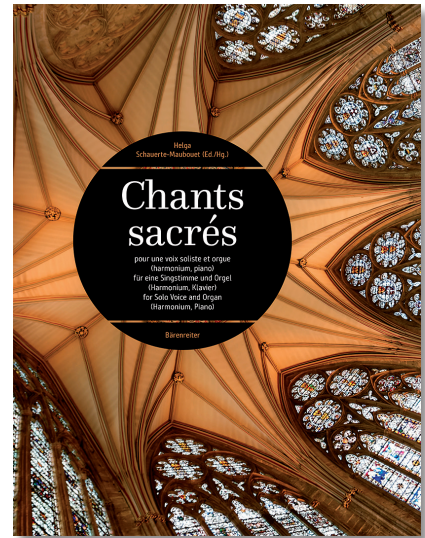


This anthology contains a selection of thirty sacred songs from Charles Gounod to Jehan Alain for solo voice with an organ (harmonium/piano) accompaniment. The collection is dedicated exclusively to French composers and can be used for both concerts and church services. The vocal works which are listed in chronological order represent a highly fascinating repertoire, that invites the study of the development of the solo motet genre.

In addition to the 27 motets in Latin, the edition contains two French settings of the Lord's Prayer as well as a vocalise. Well-known motets such as César Franck's "Panis angelicus" or Gabriel Fauré's "O salutaris" stand alongside previously unpublished works, including settings of the Lord's Prayer by André Caplet and Émile Goué as well as the two motets "O salutaris" each with an additional instrumental part (violin, violin/ flute respectively) by Joseph-Ermend Bonnal, which are published here for the first time. Furthermore, long out-of-print pieces such as Eugène Gigout's "Tota pulchra es" and Marcel Dupré's "Memorare" are made available here again.

In the Introduction (Ger/Fr/Eng), editor Helga Schauerte-Maubouet presents the musical sources and the historical context, and addresses questions of interpretation, such as the pronunciation of the Latin text. All Latin texts are provided with translations in three languages.

- **Expansion of the classical repertoire with masterpieces of the genre**
- **Includes previously unpublished works**
- **Explanation of questions of interpretation in the Foreword (Ger/Fr/Eng)**



Chants sacrés

**Sacred motets
by French masters of the
19th and 20th century**

**for Solo Voice and Organ
(Harmonium, Piano)**

Edited by Helga Schauerte-Maubouet

Score with inserted part
BA11239 · approx. € 39.95

To appear in October 2025

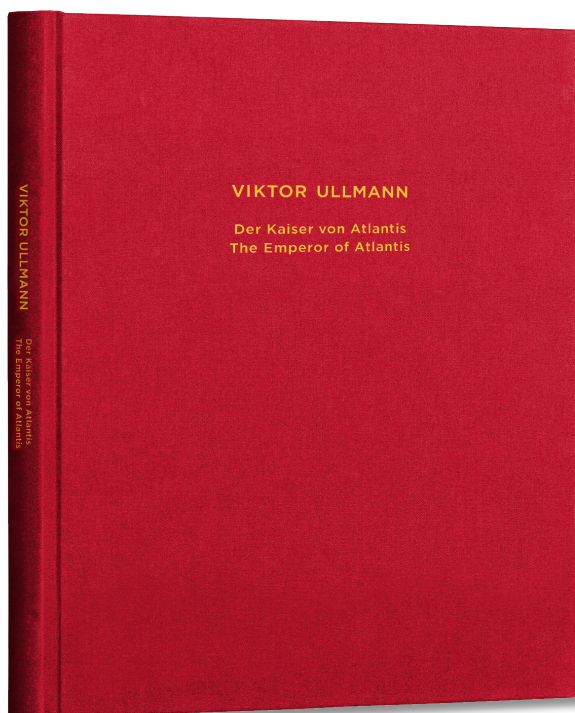


New Issue Title

BA11239

Viktor Ullmann

The Emperor of Atlantis



Viktor Ullmann The Emperor of Atlantis or The Refusal of Death

Play in one act by Peter Kien

Facsimile of the sources edited
by Heidy Zimmermann

A publication of the Paul Sacher Stiftung
Documenta Musicologica II/60
approx. 176 pages facsimile and approx. 80 pages
commentary (Ger/Eng); linen-bound
ISBN 978-3-7618-2350-7
BVK02350 · € 199.00

To appear in October 2025

This parable is a harrowing document of its time, and has lost none of its relevance today. Faced with the tyrant Overall's killing machine, Death goes on strike: His service to humankind will only be resumed when the ruler has abdicated. The one-act opera "The Emperor of Atlantis" was written and rehearsed in 1943–44 in the Theresienstadt ghetto camp, but was not performed. The composer and librettist were both murdered in Auschwitz in the fall of 1944, but the documents related to the piece miraculously survived. Since its premiere in Amsterdam in 1975, "The Emperor of Atlantis" has been staged in numerous productions worldwide and is firmly established in the repertoire.

The facsimile makes the surviving sources available in a printed reproduction of the highest quality: not just Viktor Ullmann's fair copy of the score, showing numerous traces of the composer's working and revision, but also Peter Kien's manuscript libretto, together with the copy typed on data sheets by female Jewish deportees and Death's part book.

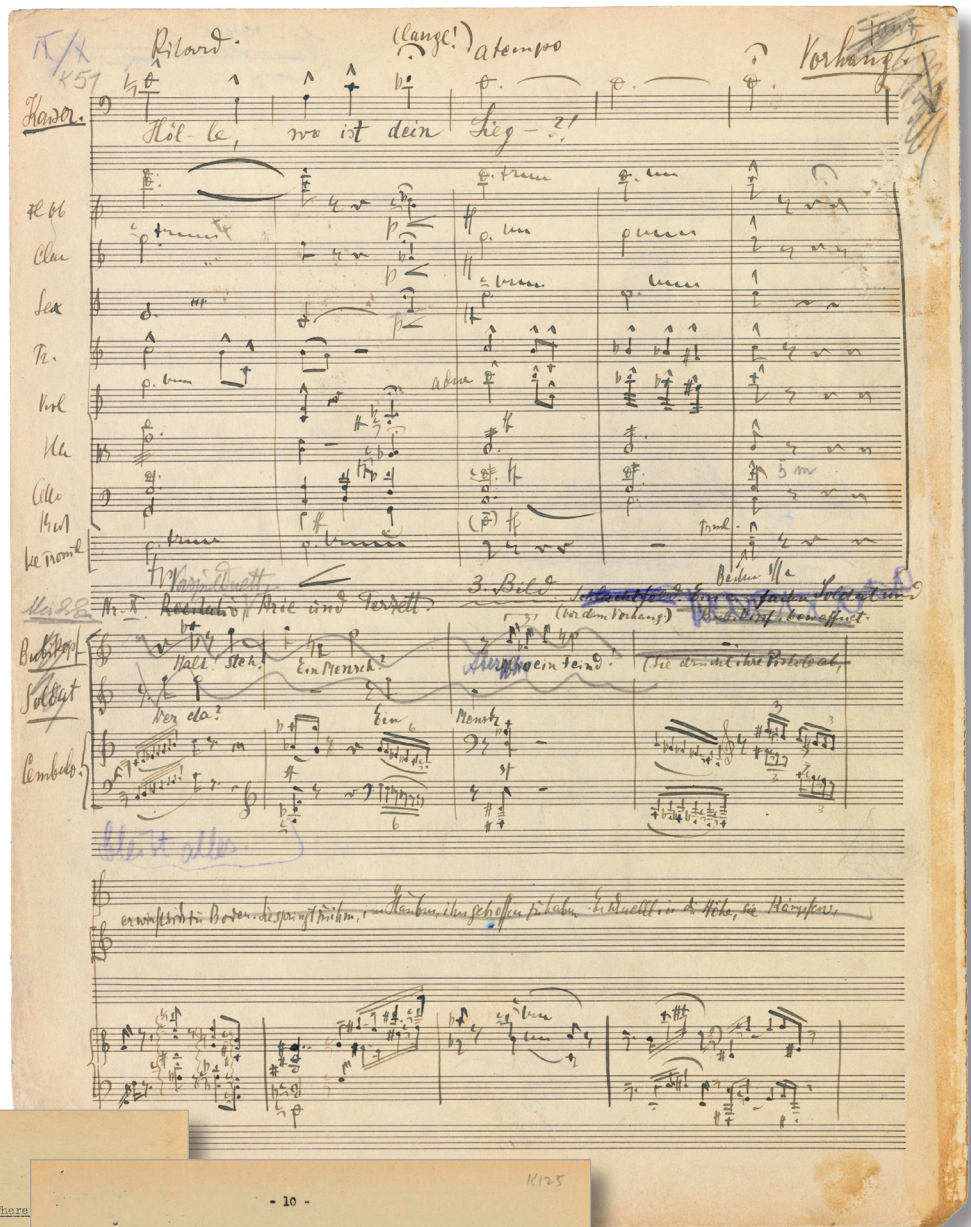
Five essays discuss the history of the work's creation and editing, musicological and stylistic questions, and also its reception over the past fifty years.



9 783761 823507

- Exceptionally important source, both musically and historically
- Reflects conditions of musical life in the Theresienstadt ghetto camp
- Allows a comprehensive understanding and informed interpretation of the work

BVK02350



Authors of the commentary

- Heidi Zimmermann (musicologist and curator of the Paul Sacher Stiftung)
- Ingo Schultz (musicologist and biographer of Ullmann)
- Andreas Krause (musicologist and editor of the annotated edition)
- John Gabriel (music theorist, University of Melbourne)
- Amy Wlodarski (music historian focusing on Holocaust studies, Dickinson College)

I-71/8514
H7

15. 12. 43

Fragebogen für die im Altersghetto Theresienstadt
ausgewählten Juden aus dem Reichsgesetz

I.

1./ Vor- und Zuname: SANDER David

2./ Geboren am: 16.5.1887 in Wien

3./ Zuletzt wohnhaft: Prater 14, Wien

4./ Früherer Beruf: Restaurateur

5./ Staatsangehörigkeit: österreichisch

6./ Rassezugehörigkeit: jüdisch

7./ Religionszugehörigkeit: kein

8./ Frontkämpfer: ja nein

9./ Letzter militärischer Dienstgrad: kein

10./ Kriegesbeschädigt: ja nein

11./ Kriegsauszeichnungen einschließlich Verabzeichen: keine

12./ Sonstige Orden und Ehrenzeichen: keine

13./ Wohnsitz nach Theresienstadt verlegt am:

II.

1./ Familienstand: ledig, verheiratet, verchieden.

2./ Vor- und Zuname der Ehefrau (das Ehepaar bei Frauen ist auch der Mädchenname anzugeben)

3./ Geboren am: kein in kein

4./ Früherer Beruf: kein

- 10 -

K125

Trennler / Kritik auf:

Kreis fährt von hier, Kreis geh mit mir.

Mädchen: Kreis fährt von hier, Kreis geh mit mir.

Trennler: Der König ruft Dich und die Pflicht.

Mädchen: Uns leucht das ferne Sonnenlicht

Trennler: Dich ruft der Kampf, Dich ruft der Tod.

Mädchen: Der Tod ist tot, zu Ende ist die Kriegesnot.

Trennler / Dankend: Die Trennler, Trennler dröhnt und quarrt ein Mann ist nur in die Trennler vernarrt, hat ein glattes Fell wie nur ein Weib, ist rund um ihren ganzen Leib und voll und laut ist ihre Sprach. Ein Mann läuft nur der Trennler nach. /ab/

Nr. 2. Dacht Soldat - Mädchen:

Schau, die Vögel sind vergangen die den Blick uns lang vergilt, und die Landschaft, grau verhungen, ist mit einem Malt erhellt. Tiefe Schatten werden lichter, wenn die Sonne golden scheint und es wird der Tod zum Dichter, wenn er sich mit Liebe eint.



Jean-Philippe Rameau: La Naissance d'Osiris RCT 48

Ballet allégorique in one act
Libretto by Louis de Cahusac

Edited by Shirley Thompson
and Graham Sadler

Vocal score (Fr)
with a keyboard reduction
by François Saint-Yves
BA08863-90 · € 20.50

Already published

ISBN 979-0-006-55826-1



9 790006 558261

BA08863-90

Baroque Ballet Opera

LA NAISSANCE D'OSIRIS

16 Duo
547 Avec sentiment

Pamille
Un Berger

Pa - rois - sez, pa - rois - sez, doux trans -

Avec sentiment
doux

550

Pamille
Un Berger

- ports, pa - rois - sez en ce jour, Aux re-gards d'un

- ports, pa - rois - sez en ce jour, Aux re-gards d'un

553

Pamille
Un Berger

dieu qui nous ai - me. L'é - clat de la gran - deur su -

dieu qui nous ai - me.

Originally conceived as a prologue to the ballet “Les Beaux Jours de l’Amour”, the one-act opera “La Naissance d’Osiris” was only performed twice, in 1754, together with revivals of “Pigmalion” and “Les Incas de Pérou” (the second act of the opera-ballet “Les Indes galantes”). The occasion was the birth of the Duc de Berry, the future Louis XVI. There is no evidence that “La Naissance d’Osiris” was ever revived in the 18th century, probably because it was too closely linked to the occasion of the premiere. However, Rameau reused parts of the music in later works such as “Anacréon”, “Les Paladins” and “Les Boréades”.

For the content, librettist Louis de Cahusac drew on the myth of the birth of the Egyptian god Osiris, who symbolizes the newborn prince. The approximately one-hour work for four vocal soloists, choir, orchestra and dancers is written predominantly in a pastoral style.

- Vocal score (Fr) based on “Opera omnia Rameau”, volume IV.24
- With a well-manageable piano reduction by François Saint-Yves



The Musical Œuvre of Christoph Willibald Gluck

The Thematic-Systematic Catalogue (GluckWV) brings together decades of research carried out by the “Gluck Complete Edition” on the identification and transmission of Christoph Willibald Gluck’s musical œuvre. In addition to the works that have been preserved in their entirety, works that have only survived in part or are only known through references have been assigned a GluckWV number. For the first time, the catalogue also presents a comprehensive listing of works that were falsely attributed to Gluck (corrigenda).

The main section of the catalogue of works describes Gluck’s music and its transmission using key dates and incipits. The 50 operas form the main part of this listing, while 76 ballets are also documented, of which roughly one third have survived.

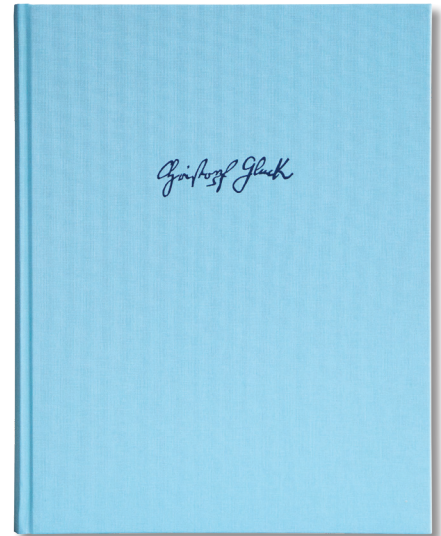
This volume of the GluckWV stands as an independent publication alongside the online version, presenting additional research data and offering well-structured tables with summarised synopses in the appendix.

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5. Instrumental music
6. Arrangements of Gluck’s own works
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Corrigenda – works falsely attributed to Gluck

Appendices: chronological table, transcriptions, manuscript collection, concordance of Wotquenne Catalogue/GluckWV, contrafacta, vaudevilles references, volumes of the Gluck Complete Edition; bibliography, index



**Yuliya Shein,
Daniela Philippi (Editors):**

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