



Bärenreiter Music for Piano

A selection 2026/2027



Bärenreiter

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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

Content valid as of January 2026. Errors excepted and delivery terms subject to change without notice.



Bärenreiter-Verlag
Karl Vötterle GmbH & Co. KG
International Department
Heinrich-Schütz-Allee 35–37
34131 Kassel · Germany

www.baerenreiter.com
www.barenreiter.co.uk
www.barenreiter.us
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Printed in Germany
1/2026-01/4,5 · SPA00233



Urtext Collection

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



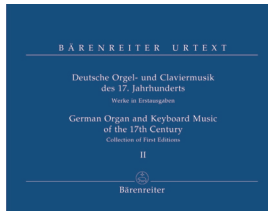
BÄRENREITER PIANO KALEIDOSCOPE BA10900

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.

With works by:

Bach, Beethoven,
Brahms, Debussy, Handel,
Janáček, Koželuch,
Mendelssohn Bartholdy,
Mozart, Mussorgsky, Satie,
Schubert, Schulhoff,
Schumann, Smetana

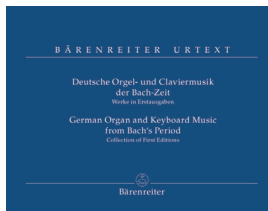
Collections of Original Works



German Organ and Keyboard Music of the 17th Century

Collection of First Editions
Urtext / Ed. S. Rampe

Volume II:
BA08427



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.

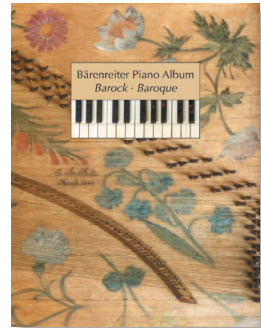
Organ and Keyboard Music of the Imperial Court Chapel Vienna 1500 – 1700

Ed. S. Rampe
BA09214

Organ and Keyboard Music at the Salzburg Court 1500 – 1800

Ed. S. Rampe
BA08499

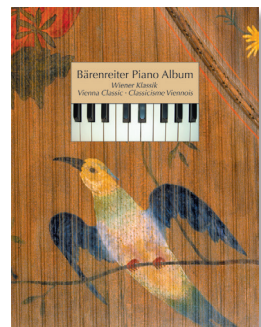
This edition offers pieces of moderate technical difficulty, mostly from previously unpublished sources, which can be used in church services or concert performances.



Bärenreiter Piano Album Baroque With suggestions for ornaments Ed. A. Erényi BA08759

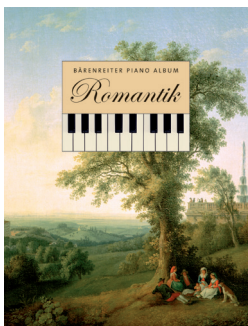


Bärenreiter Sonatina Album Ed. K. Wolters Volume 1: BA06545 Volume 2: BA06549



Bärenreiter Piano Album Vienna Classic Ed. M. Töpel BA08756

Collections of Original Works



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)



From Handel to Ravel

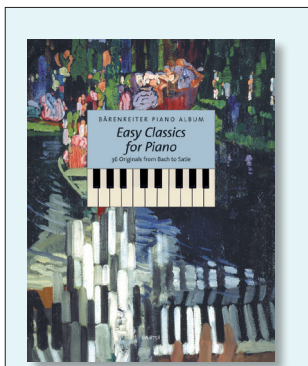
39 Easy Originals for Piano
Ed. M. Töpel
BA08771

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
BA06555



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.

A Collection of Pieces for Early Intermediate Pianists



An Expedition into Czech Piano Music

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.)



Klavier-Festival Ruhr Bärenreiter Piano Album

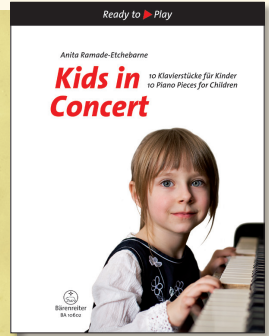
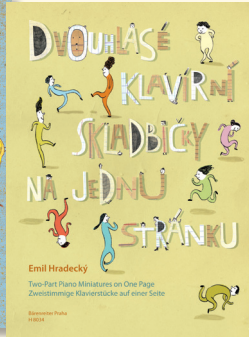
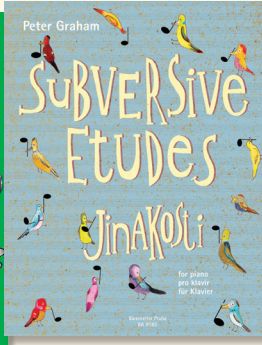
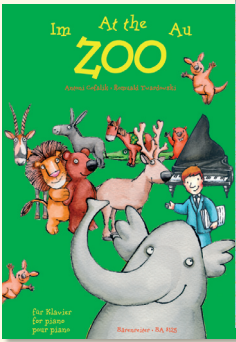
Contemporary music for two and four hands
Eds. T. Bleek, M. Töpel
Fingering by P.-L. Aimard and T. Stefanovich
BA09659

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)

Bärenreiter Piano Music for Children



Cofalik, Antoni Twardowski, Romuald

At the Zoo for piano BAO8125

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.

Graham, Peter (*1958)

Subversive Etudes BAO9585

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

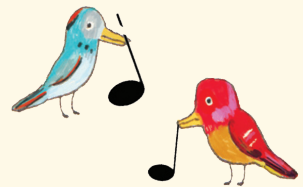
These miniatures are ingenious small piano pieces for beginners which are easy to play yet melodically interesting. Here children are introduced to the character of classical music as well as various dance forms: cha-cha-cha, tango, waltz, polka, blues and boogie-woogie. The pieces are composed on whole-tone,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

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.



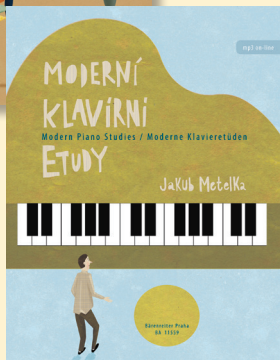
From: Hradecký, Two-Part Piano Miniatures on One Page · HO8034

Ménuet

Emil Hradecký
(*1953)

Tempo di minuetto

Expressive, Inventive, Charming –



Metelka, Jakub
(*1986)

The Secret Garden

Modern Piano Nocturnes
BA11574

The 15 recital pieces in this collection are characterized by J. Metelka's unmistakable, tonally anchored melodic style, enriched with many unusual harmonies and colours, which here underlines the slightly melancholic and mysterious character of these nocturnal compositions. The works are of medium difficulty.

Little Virtuoso

15 Pieces for Piano
BA11569

15 short, witty, distinctive compositions with flawless melodic, harmonic and pianistic workmanship. Fairly easy to moderately difficult degree of difficulty.

Modern Piano Studies

BA11599

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!

Both music examples from: Metelka, Modern Piano Studies · BA11599

Malá tanečnice
Petite Danseuse / Klein

Allegretto
mp leggiero

a tempo

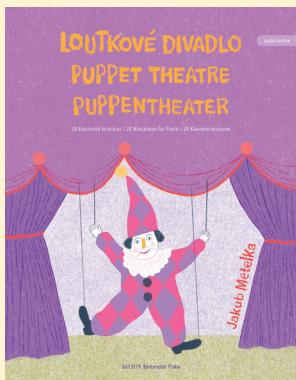
Tanec slepé myšky
Blind Mouse Dance / Tanz der blinden Maus

Scherzando
mp

Šťastné štěně
Happy Puppy / Glücklicher Welpe

Giacoso

Original Pieces for Advanced Beginners



Metelka, Jakub
(*1986)

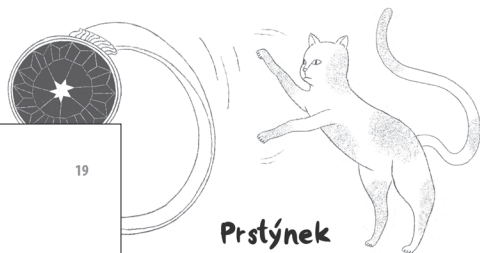
NEW 2025

Puppet Theatre
20 Miniatures for Piano
BA11579

The 20 miniatures included in this collection, written in simple song form, captivate with appealing, simply harmonised melodies that testify to J. Metelka's natural musicality and inventiveness. The titles, drawn from the world of fairy tales, reflect the moods of the individual pieces and spark the imagination. Fairly easy level of difficulty.

Both music examples from: Metelka, Puppet Theatre · BA11579

22



Prstýnek

Dainty Ring / Der kleine Ring

Princ a jeho kůň

The Prince and His Horse / Der Prinz und sein Pferd

19

Grazioso
mf

5 *Red.* 2 * *Red.* 3 * *Red.* 2 *

5 *cresc.* *Red. sim.*

9 *f*

13 *rit. (2da volta)*

6 * *Red.* 3 * *Red.* 2 * *Red.* 5 *

4 1 3 3 2 3 4
5 1 3 3 1 *Red. sim.*

1 2 *mf*

rit.
2 *espress.* *p*

5 1 3 4 1 5 3 4 1 2 3
* *Red.* * *Red.* * *Red.* *



Collections of Arrangements

Bärenreiter Piano Moments

Favourite Classics arranged for piano by C. Ullrich and A. Skrips

With fingering

Baroque
BA08764

Classical
BA08765

Romantic
BA08766



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
Arranged for piano by M. Töpel
With fingering and tips on ornamentation (Ger/Eng).
BA09160

- An idiomatic arrangement for piano
- Easy to moderately difficult



Kleeb, Jean (*1964)

Bach goes World BA10653

In this album classical and (late) romantic music, ragtime, jazz, samba, bossa nova, salsa, Balkan, minimal music, pop, gospel, atonal, African and oriental sounds are interwoven with Bach’s music, which is quoted and reinterpreted.

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, and 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.

Handel goes World BA07868
in preparation

NEW 2026

Handel’s famous works reimagined through an intercultural lens, drawing on global styles like reggae, salsa, Balkan, jazz, minimal music, and more.

From: Kleeb, Bach goes World · BA10653

Bachkan Invention
Balkan Variation (Invention in a-Moll Nr. 13 BWV 784)
Jean Kleeb

Allegretto ca. ♩ = 102

Jazzy and Latin-American Arrangements by Jean Kleeb

PIANO SOLO

Jazz



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

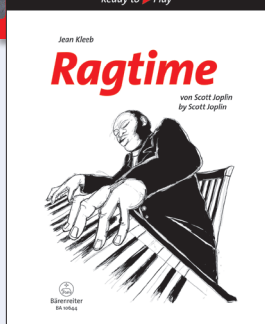
13 new Latin-American piano pieces
Series "Ready to Play"
BA10604

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



Dvořák, Milan

(*1934)

Jazz Piano Studies (Cz/Ger/Eng)
Volume 1: HO5020
Volume 2: HO7082

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)
HO7974

Schulhoff, Erwin

(1894–1942)

Jazz-inspired Works
Urtext / Ed. M. Kube
BA09559

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)
BA06572

Bartók, Béla
(1881–1945)
BA06587

Beethoven, Ludwig van
(1770–1827)
BA06560

Brahms, Johannes
(1833–1897)
BA06566

Chopin, Frédéric
(1810–1849)
BA06565

Debussy, Claude
(1862–1918)
BA06573

Dvořák, Antonín
(1841–1904)
BA11584 in preparation

Grieg, Edvard
(1843–1907)
BA06575

Handel, George Frideric
(1685–1759)
BA06578



Haydn, Joseph
(1732–1809)
BA04631

Liszt, Franz
(1811–1886)
BA06577

Martinů, Bohuslav
(1890–1959)
Ed. L. Harasim Berná
BA09586

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.

Mendelssohn Bartholdy, Felix
(1809–1847)
BA06568

Mozart, Wolfgang Amadeus
(1756–1791)
BA05327

Ravel, Maurice
(1875–1937)
BA06580

Satie, Erik
(1866–1925)
BA06574

Schubert, Franz
(1797–1828)
BA05639

Schumann, Robert
(1810–1856)
BA06567

Smetana, Bedřich
(1824–1884)
BA11578

Suk, Josef
(1874–1935)
Ed. J. Hájek
BA11575

Tchaikovsky, Peter
(1840–1893)
BA06576



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)

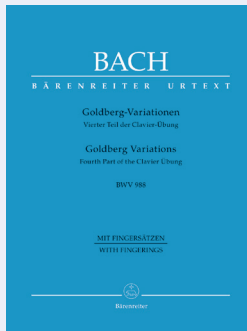
The Art of Fugue BWV 1080
Urtext / Ed. K. Hofmann
BA05207



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

Easy Piano Pieces and Dances
BA06572 → page 10

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

**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. Remp
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

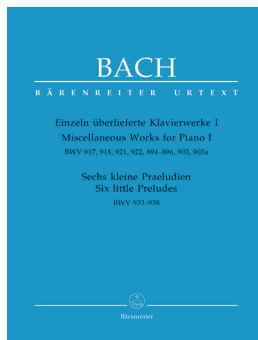
Composers A-Z

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. Kohlhas, W. Plath, U. Wolf
Compiled by M. Töpel, A. Erényi
BA05238



Miscellaneous Works
for Clavier I-III

Volume I
Urtext / Ed. U. Wolf
BWV 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. Kohlhas
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. Dadelson
BA05164



Notebook for Anna
Magdalena Bach, 1725
Urtext with fingering /
Ed. G. v. Dadelson
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

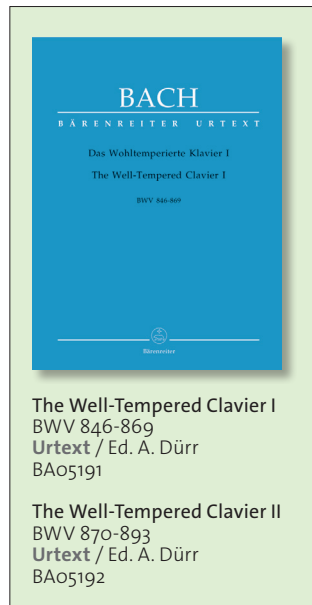
The Six French Suites
BWV 812-817
Embellished version
Urtext / Ed. A. Dürr
BA05166

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

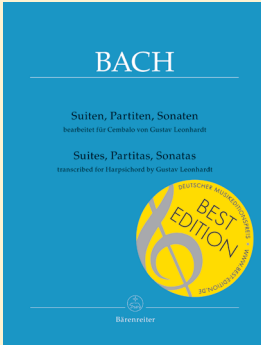


The Well-Tempered Clavier I
BWV 846-869
Urtext / Ed. A. Dürr
BA05191

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
- 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)

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

Beethoven, Ludwig van
(1770–1827)

Easy Piano Pieces and Dances
BA06560 → page 10

Für Elise
HO2018



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.

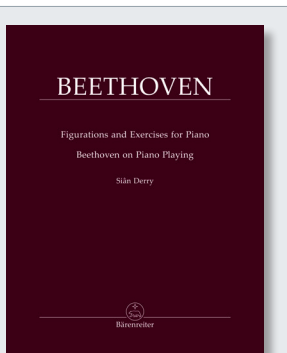
33 Variations on a Waltz op. 120 /
50 Variations on a Waltz
Composed by Vienna's Most
Excellent Composers
and Virtuosos
"Diabelli Variations"
Urtext / Ed. M. Aschauer
With notes on performance
practice
BA09656

Beethoven's "Diabelli Variations" mark the pinnacle of his œuvre 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 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



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.

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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

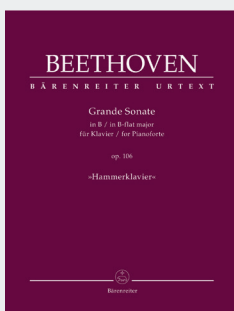
Grande Sonate in E-flat maj
op. 7
BA11802

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)



LUDWIG VAN BEETHOVEN



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 Sonatas)

BA11841

NEW 2025

Edition with fingering
by Marc-André Hamelin

BA11871

Volume II

op. 22 – op. 53 (11 Sonatas)

BA11842

NEW 2026

Edition with fingering
by Marc-André Hamelin

BA11872 in preparation

Volume III

op. 54 – op. 111 (11 Sonatas)

BA11843

NEW 2026

Edition with fingering
by Marc-André Hamelin

BA11873 in preparation

Special Set Price
of all 3 volumes

BA11840

NEW 2026

Edition with fingering
by Marc-André Hamelin

BA11870

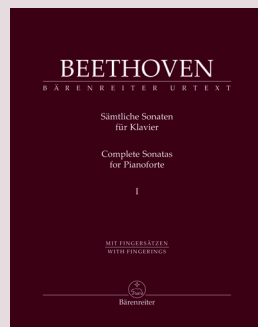
The fingering by the prominent pianist Marc-André Hamelin aims to make the tonal nuances audible that were intended by Beethoven through specific articulation, phrasing, dynamics and tempo, also in combination with the use of pedalling. Another important aspect of the fingering is to support the interaction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



**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**.



Example of a running title at the top of the page

The 35 Beethoven Sonatas

Bärenreiter's 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.

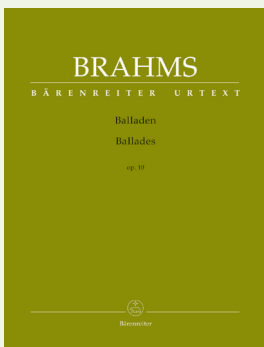
Now
also with
fingering



Example of citation of primary sources in footnote

J. Brahms


Johannes Brahms Master of Romantic Piano Music



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 

Jubilee Edition
Selected Piano Pieces
Urtext
BA08645

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: Edvard
(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

Rácóczi-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 publisher,
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

This edition contains a selection of William Byrd's major works, some taken from such famous collections as the "Fitzwilliam Virginal Book", "Parthenia" and "My Ladye Nevells Booke".

Cabezón, Antonio de
(1510–1566)

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


Volume I
Hymnes and Versets
BA09261

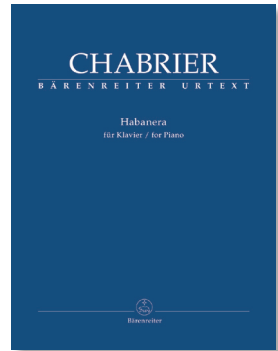
Volume II
Hymnes, Versets and Tientos
BA09262

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.

1. Prelude [G]

William Byrd
Parthenia, No. 1

2. Prelude [C]

Parthenia, No. 4

© Schott / Steinkamp Critical Commentary
BA 18897

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Chopin, Frédéric
(1810–1849)

Easy Piano Pieces and Dances
BA06565 → page 10

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

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”.

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

*dédiée à M^{me}
la Baronne de Stockhausen*

Barcarolle Opus 60

*) T. / M. 1. :♩ in E.

BA 11831

© 2020 by Bärenreiter-Verlag, Kassel

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

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.

Jubilee Edition
Préludes. A Selection
Urtext / Ed. C. Flamm
BA08643

“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 / für Cembalo
BA10845

Troisième livre (1722)
with 4 Concerts royaux
BA10846

Quatrième livre (1730)
BA10847

- 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.

Couperin, François
(1668–1733)

Concerts royaux (1722) for one or two Treble Instruments, Bass Viol, Bassoon and Harpsichord
Urtext / Ed. D. Herlin
BA11844 Score with parts
→ page 54



“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.”

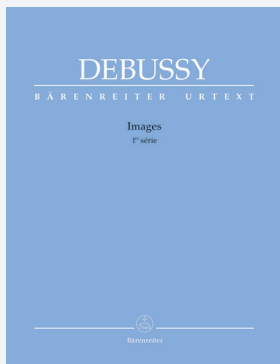
(<https://pianodao.com/2022/04/19/couperins-troisieme-livre/>)

Sixième Ordre
Les Moissonneurs

8
15
22

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

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

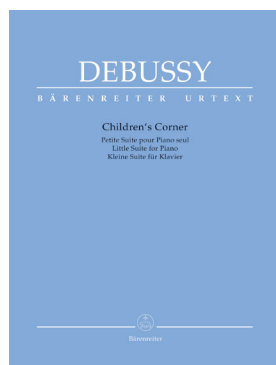
From: Debussy, Images 2^e série · BA10822

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

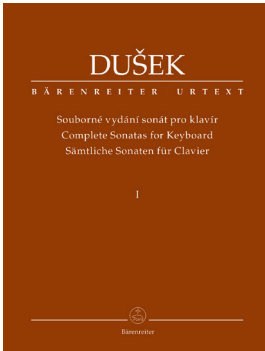
Pour le piano
BA08770

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
BA06573 → page 10**Dušek, František Xaver**
(1731–1799)Complete Sonatas
for Keyboard
Urtext / Ed. V. SpurnýVolume I
BA11513Volume II
BA11514

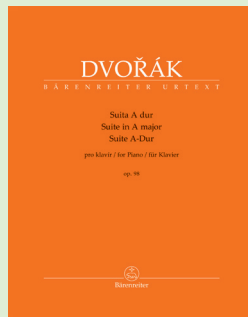
The Czech composer František Xaver Dušek was an outstanding pianist, composer and teacher whose pupils included Leopold Koželuch.

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

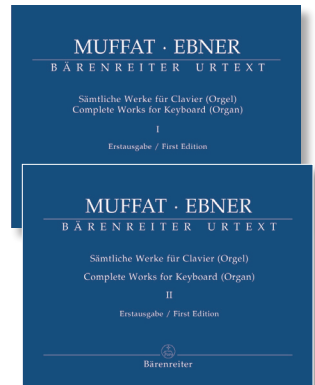
Volume II contains sonatas left unpublished in Dušek's lifetime and preserved in manuscript form. Three of them appear here for the first time.

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

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Dvořák, Antonín
(1841–1904)**NEW 2026**Easy Piano Pieces and Dances
BA11584 → page 10Humoresques 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. Šolc
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 *Euvres complètes*”

Ballade op. 19

Urtext / Ed. C. Grabowski
BA10841

With notes on interpretation

Barcarolles

Urtext / Ed. C. Grabowski
BA10842

With notes on interpretation

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

À Madame Félix Lévy

I

Andante quasi Allegretto

The image shows a page of musical notation for the first movement of 'Trois Romances sans paroles op. 17'. The score is in G major and 3/4 time. It features a piano introduction with a dynamic marking of 'p'. The notation includes treble and bass staves with various musical symbols such as notes, rests, and slurs. The score is divided into measures, with measure numbers 5, 9, and 13 indicated. The word 'dolce' is written above the staff at measure 9, and 'sempre' is written below the staff at measure 13. The page number 'BA 11852' is at the bottom left, and the copyright notice '© 2020, 2022 by Bärenreiter-Verlag, Kassel' is at the bottom right.

From: *Trois romances sans paroles op. 17* · BA11852

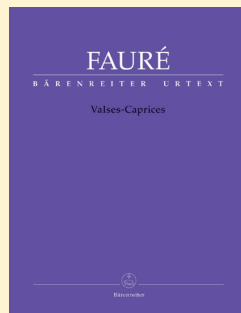
Trois romances

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.



Valses-Caprices

Urtext / Ed. C. Grabowski
BA10843

With notes on interpretation

Composers A-Z

NOW COMPLETE**Frescobaldi, Girolamo**
(1583–1643)**Organ and Keyboard Works**
Urtext / Ed. C. Stembridge
with K. Gilbert**Volume I.1***Recercari et Canzoni francese*
(Roma, Zannetti, 1615, 21618)
BAO8411**Volume I.2***Toccate e Partite d'Intavolatura
di cimbalo; 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)
BAO8415**SPECIAL SET PRICE**

BAO9200 · Set of 5 volumes

“... this new edition must stand as the definitive Source for the great man's work, attracting the academic as well as the layman by the extremely eloquent approach, ... worth every penny.”
(Harpisichord Fortepiano)

“This edition will prove to be a constant source of reference and a stimulant to further engagement – a most welcome publication.” (Choir & Organ)

NOW COMPLETE**Froberger, Johann Jacob**
(1616–1667)**New Edition of the Complete Works**
Urtext / Ed. S. Rampe, assisted by K. Gilbert, S. Jutz, K. D. Peik and L. Praetorius**Volume I***Libro Secondo* (1649)
BAO8063**Volume II***Libro Quarto* (1656). *Libro di Capricci e Ricercari* (c. 1658)
BAO8064**Volume III.1**Keyboard and Organ Works from Copied Sources. Partitas and Partita Movements, Part 1a
BAO8065**Volume III.2**Keyboard and Organ Works from Copied Sources. Partitas and Partita Movements, Part 1b
BAO8435**Volume IV.1**Keyboard and Organ Works from Copied Sources. Partitas and Partita Movements, Part 2
BAO8066**Volume IV.2**Keyboard and Organ Works from Copied Sources. Partitas and Partita Movements, Part 3
BAO8434**Volume V.1**Keyboard and Organ Works from Copied Sources. Toccatas
BAO9211**Volume V.2**Keyboard and Organ Works from Copied Sources. Polyphonic Works
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BAO9213**Volume VI.2**Keyboard and Organ Works from Copied Sources. New Sources, New Readings, New Works 2
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BAO9298**SPECIAL SET PRICE**

BAO9299 · Set of 11 volumes

- Includes many newly discovered works
- Introductory discussion of genesis, sources, performance practice and editorial method in each volume (Ger/Eng), Critical Report (Ger)

“... 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)
BAO9326phasma for piano (2002)
BAO8558Study for Piano (2011)
BAO9355**Graham, Peter**
(*1958)Subversive Etudes
BAO9585 → page 5**Grieg, Edvard**
(1843–1907)Easy Piano Pieces and Dances
BAO6575 → page 10

Composers A-Z

Handel, George Frideric
(1685–1759)Easy Piano Pieces and Dances
BAO6578 → page 10Keyboard Works I
First Set of 1720. The Eight
Great Suites HWV 426–433
Urtext / Eds. R. Steglich, T. Best
BAO4224Keyboard Works II
Second Set of 1733: *Suites
de Pièces pour le Clavecin*
HWV 434–442
Urtext / Eds. P. Northway, T. Best
BAO4221Keyboard Works III
Miscellaneous Suites and Pieces
First Part
Urtext / Ed. T. Best
BAO4222Keyboard Works IV
Miscellaneous Suites and Pieces
Second Part
Urtext / Ed. T. Best
BAO4223

SPECIAL SET PRICE

BAO4262 · Set of 4 volumes

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

Handel goes World **NEW 2026**
BAO7868 → page 8**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

- With historically informed fingering

Haydn, Joseph
(1732–1809)Jubilee Edition
Sonata in E-flat maj Hob. XVI:49
“Genzinger”
Urtext / Ed. B. Moosbauer
BAO8639Easy Piano Pieces and Dances
BAO4631 → page 10Flötenuhrstücke
Pieces for a Musical Clock
arranged for piano
EN00802

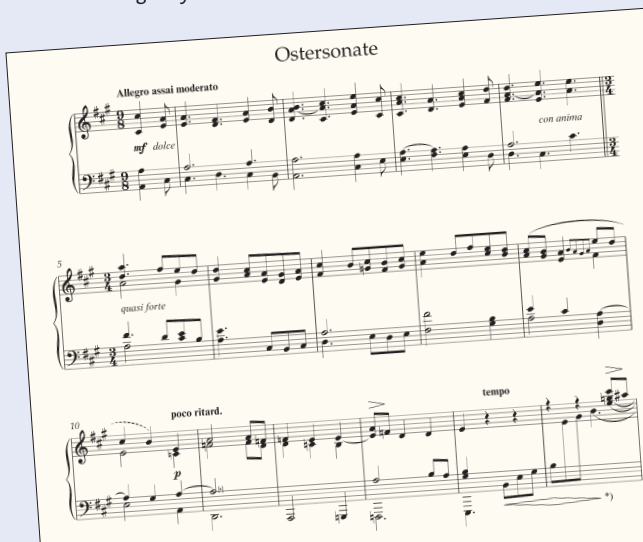
First Urtext edition of Fanny Hensel's “Easter Sonata” with a facsimile of the autograph

**Hensel, Fanny**
(1805–1847)Osteronate
Urtext / Ed. M. Rolf
BA11853Facsimile of the autograph
available digitally

This piano sonata was still considered to be by Felix Mendelssohn Bartholdy when it was recorded by Éric Heidsieck in 1972. It was not until 2010, almost 200 years after its composition in 1828, that musicologist Angela Mace was able to unequivocally attribute the work to Mendelssohn's sister Fanny Hensel.

This first Urtext edition of the “Easter Sonata” is based on the autograph, which was inaccessible for a long time due to it being in private hands. Now the manuscript is part of the Robert Owen Lehman Collection.

This critical edition of the sonata is supplemented by a detailed Critical Commentary (Eng). A complete facsimile reproduction of Fanny Hensel's autograph is available digitally.



NEW 2026

Janáček, Leoš
(1854–1928)

Piano Works

Urtext with fingering /
Eds. L. Kundera, J. Burghauser
Fingering by R. Kvapil1. X. 1905 "Sonata"
BA09501In the Mists / V mlhách
BA09500On an Overgrown Path /
Po zarostlém chodníčku
Series I-II
BA09502Selected 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.

- Several pieces published for the first time

Handel goes World

BA07868 → page 8

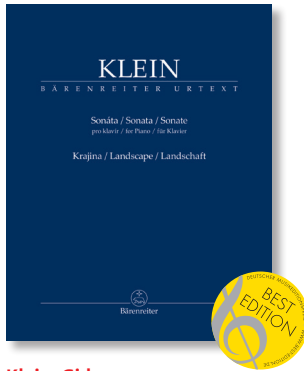
Jazzy Piano

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)

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 Terezín 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 Vilem 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
BA09511Volume II: 12 sonatas
from the years 1784–1786
BA09512Volume III: 13 sonatas
from the years 1788–1797
BA09513Volume 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.

Ježek, Jaroslav
(1906–1942)Bugatti Step
HO3156

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)Bach goes World
BA10653 → page 8Baila Negra
Series "Ready to Play"
BA10604 → page 9Beethoven Around the World
BA10931 → page 8Beethoven goes Jazz
BA10930 → page 8Classic goes Jazz
BA08760 → page 9

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

Classical Sonata
for Keyboard Instrument**Martines, Marianna von**
(1744–1812)

Sonata da Cimbalo in G maj
for harpsichord/pianoforte/piano
Urtext / Ed. J. V. Engel
With notes on performance
practice
BA10888

Charles Burney held the
composer, keyboard virtuoso
and singer Marianna von Martines
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
here in an Urtext edition for the
first time. It dates from 1769 and
remained unpublished during her
lifetime. Stylistically, this imagina-
tive work can be placed alongside
Haydn's early and middle sonatas.

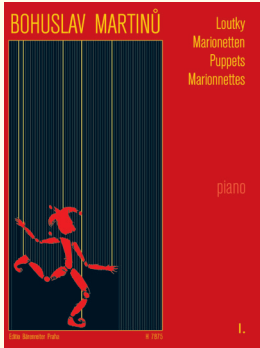
Sonata da cimbalo

Allegro brillante

Martinů, Bohuslav
(1890–1959)

Easy Piano Pieces and Dances
BA09586 → page 10

Film en miniature H. 148
HO5709



Puppets / Loutky I-III
Revised edition by A. Březina

Volume I: HO7875
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

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



Mendelssohn Bartholdy, Felix
(1809–1847)

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

Metalka, Jakob
(*1986)

The Secret Garden
BA11574 → page 6

Little Virtuoso
BA11569 → page 6

Modern Piano Studies
BA11559 → page 6

Puppet Theatre **NEW 2025**
BA11579 → page 7

Mozart, Wolfgang Amadeus
(1756–1791)

“Ah, vous dirai-je Maman”
Twelve variations in C maj
for piano K. 265 (300°)
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°)
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

Fantasy in D min K. 397 (385⁸)
Urtext with fingering /
Ed. W. Plath
Fingering by M. Kirschnereit
BA05764

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

Jubilee Edition
Selected Piano Pieces
Urtext
BA08644

Mozart goes Jazz
BA08761 → page 9

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 privilege!"
(Pianodao)

22. Marsch in F (I)

Marche

den 4^{ten} Feb. 1761 vom Wolfgangert gelernet.

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

Mozart, Wolfgang Amadeus
(1756–1791)

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)
"Alla Turca"

BA11816 → page 31

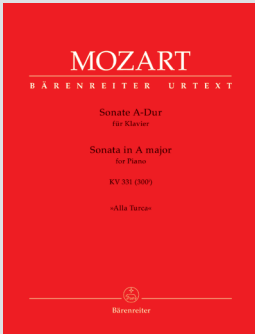
Sonata in C maj "facile" K. 545
Urtext with fingering /

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

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

B
 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)

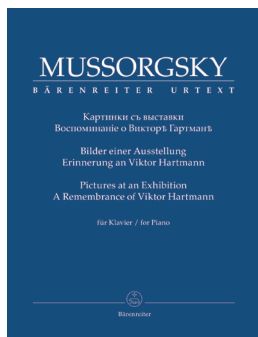
Composers A-Z

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



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)

Mysliveček, Josef
(1737–1781)

NEW 2026

Easy Divertimenti
Urtext / Ed. V. Spurný
BA11577
in preparation

- Seven pieces in Rondo form
- Includes a first publication of the recently discovered Rondo in C major



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

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

Pintscher, Matthias
(*1971)

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

on a clear day for piano (2004)
BA08593

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 5

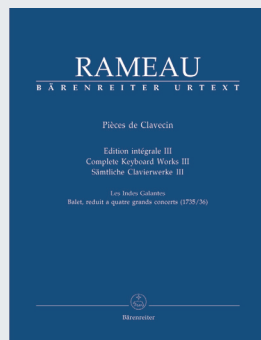
Rameau, Jean-Philippe
(1683–1764)

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

Ravel, Maurice
(1875–1937)

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

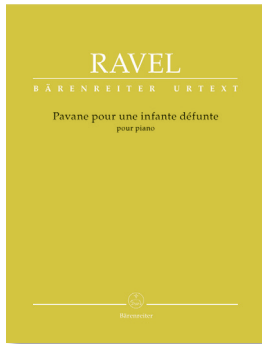
It was unmistakably Liszt's piano piece "Les jeux d'eau à la Villa d'Este" that inspired Ravel to compose one of his most famous works in 1901: "Jeux d'eau". The editor arrives at new insights by re-evaluating the sources. Special attention is paid to the original voice leading and the visually suggestive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

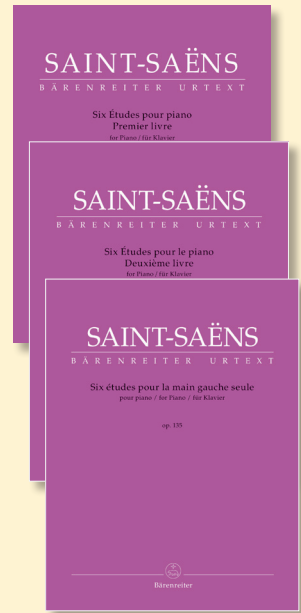
Reicha, Antonín
(1770–1836)

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)

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

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

**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 étude collection.

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

Between Parody and Avant-garde



Satie, Erik
(1866–1925)

Avant-dernières pensées
Urtext / Ed. J. Rostock
With notes on interpretation
by S. Schleiermacher
BA10849

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. Rostock
With notes on interpretation
by S. Schleiermacher
BA10811

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 ;
p 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

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From: Satie, *Avant-dernières pensées* · BA10849

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

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

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 Joséphin Péladan, this plain, purely instrumental music proceeds independently from the dramatic action.

Satie's Works in Urtext Editions



- Urtext editions based on all the sources and latest research findings
- Easy to moderately difficult pieces
- Optimum page turns
- Translations of all of Satie's French texts (Ger/Eng)
- Notes on interpretation (Ger/Eng)
- Informative Forewords (Ger/Eng) and Critical Commentaries (Eng)

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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The image displays a page of a musical score. At the top, the title 'Ogives' is centered, with a Roman numeral 'I' below it. Underneath, it says 'à J. P. Contamine de Latour'. The tempo marking 'Très lent' is placed above the first staff. The score is written for piano, with a treble and bass clef. The first system shows a melodic line in the right hand starting with a piano (p) dynamic, and a bass line in the left hand. The second system features a dense, chordal texture in both hands, marked with fortissimo (ff). The third system continues with a similar chordal texture, marked with pianissimo (pp). The fourth system returns to a dense chordal texture, marked with fortissimo (ff). At the bottom left of the page, the number 'BA 10806' is printed. At the bottom right, the copyright notice '© 2012 by Bärenreiter-Verlag, Kassel' is visible.

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

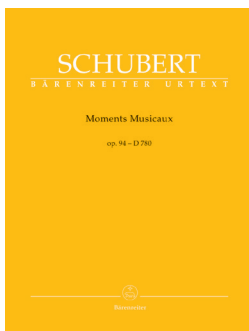


Fantasies

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

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

Jubilee Edition
Selected Piano Pieces
Urtext
BA08641

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
The Middle Sonatas
BA09643


Piano Sonatas III
The Late Sonatas
BA09644

→ page 37

Schubert, Franz (1797–1828)

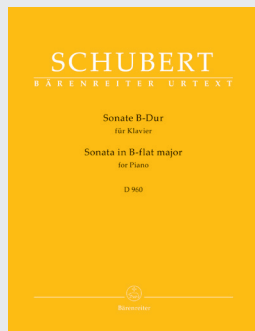
The Late Sonatas
in Separate Editions
Urtext / Ed. W. Litschauer
With notes on period
performance practice
by M. Aschauer

Sonata in G maj D 894 op. 78
BA09615

 “... this new edition from
Bärenreiter is undoubtedly the
one to own!” (Pianodad)

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”
- Newly engraved editions
- With practical page turns
- With notes on period performance practice (e.g. pedalling, Schubert’s distinctive manner of writing accents) (Ger/Eng)
- 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

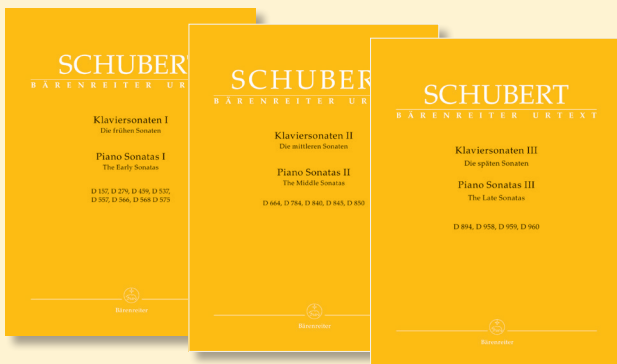
Piano Sonatas II
The Middle Sonatas
BA09643

📖 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
- Running Titles: In the top right corner of each right-hand page Deutsch number and movement of the respective sonata are given so that each work can be found quickly.



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

Special Set Price
Set of 3 volumes
BA10889

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

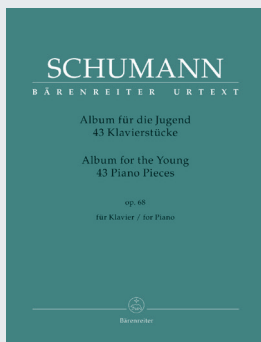
With his works of the 1920s – an original blend of traditional genres, rhythms inspired by jazz and dance music, and judiciously expanded tonality – the German-Czech composer Erwin Schulhoff captured the tenor of the times.

- 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

Arabeske 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)

Jubilee Edition
Selected Piano Pieces
Urtext / Ed. H. M. Stüwe
BA08640



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

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

I op. 30

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)

The piano sonatas are regarded as the central works of Alexander Scriabin’s compositional output.

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

- Urtext editions reflecting the latest scholarship and taking previously unknown sources into account
- Including all fragmentary works, some published for the first time
- Taking into account recordings of Sonatas nos. 2 and 3 which Scriabin made in 1908 on paper rolls
- 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. Gabriellová
 BA11537

On the Seashore /
Concert Etude in C major /
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. Gabriellová
 With the historical fingering and
 pedal markings by Smetana's
 contemporary, Henri de Kàan
 BA09529

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. Gabriellová
 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)
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Volume I.2: Toccatas (Part 2)
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 (Part 1): Fantasias, Echo
 Fantasias, Ricercari, Capriccio
 BA08475

Volume II.2: Polyphonic
Works (Part 2): Fantasias, Echo
Fantasias, Ricercari, Capriccio
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Chorale Settings (Part 1)
 BA08485

Volume III.2:
Chorale Settings (Part 2)
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Dance Tunes
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Variations on Song and
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 (The American Organist)

Vierne's Complete Piano Works

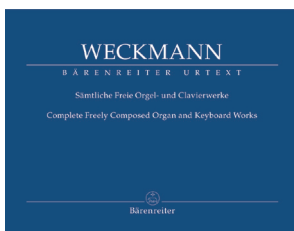
Tchaikovsky, Peter (1840–1893)

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



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
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Vierne



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
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“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 Braqueumont

DOUZE PRÉLUDES

op. 36

Louis Vierne
(1870–1937)

1. Prologue

Maestoso (♩ = 96)

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

PIANO DUET / TWO PIANOS

Piano Duet – Collections



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

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

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

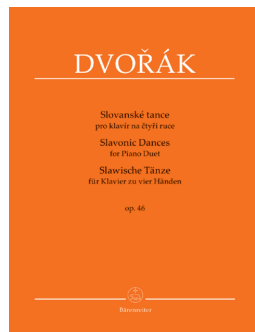
Legends / Legendy op. 59
for piano duet
Eds. F. Bartoš, A. Pokorný, K. Šolc
HO1801



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 4

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



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.

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
BA09161

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
BA09638

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 1791^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
BA09179

**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.

- Easy to moderate level of difficulty

Schubert, Franz
(1797–1828)

Allegro in A min op. post. 144 –
D 947 for piano duet
"Lebensstürme"
Urtext / Ed. W. Litschauer
With notes on performance
practice by M. Aschauer
BA10886 In landscape format

Fantasy in F min op. 103 – D 940
for piano duet
Urtext / Ed. W. Litschauer
With notes on performance
practice by M. Aschauer
BA11862 In landscape format

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
BA05627

**Schubert, Franz**
(1797–1828)**NEW 2026**

Six Grandes
Marches op. 40 – D 819
for piano duet
Urtext / Ed. C. Landon
Critical review: W. Thein
With notes on performance
practice by M. Aschauer
BA10887
in preparation

Works for Piano Duet III
Urtext / Eds. W. Litschauer
(Nos. 2-5), W. Aderhold (No. 1)
With notes on performance
practice by M. Aschauer,
in score format
BA09645

Smetana, Bedřich
(1824–1884)

The Moldau / Vltava
Version for piano duet
by the composer
Urtext / Ed. H. Macdonald
With an introduction
by O. Mojžišová
BA09549

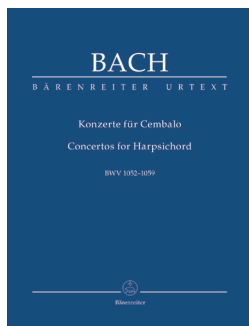
- Urtext edition with Primo and Secondo parts printed on facing pages

Weber, Carl Maria von
(1786–1826)

Easy Pieces for Piano Duet op. 10
Fingering by D. Hanemann
Ed. J. Kindermann
BA06534

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
TP00410 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 °

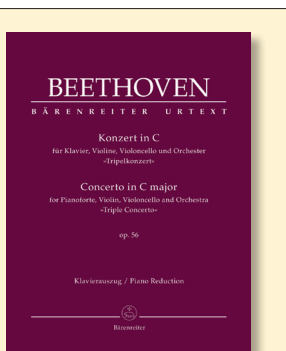
Concerto IV in A maj BWV 1055
BA05227-90 °

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 Pianoforte, 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 abound 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 them 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
fingering 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 Solo

13

17 Tutti K Solo

PIANO CONCERTOS

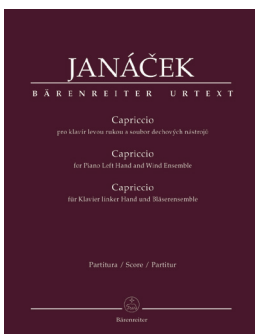
Piano Concertos

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 minor for Piano
and Orchestra op. 33 (B 63)
Urtext / Ed. R. van Steijn
BA10420-90 ♦
Piano reduction



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 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



Mendelssohn Bartholdy, Felix (1809–1847)

Concerto in E minor
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

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 major K. 382
Urtext / Ed. M. Flothuis
BA05315-90 °
Piano reduction

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

- K. 242 (No. 7) in F major
"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 major
"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
"Jeunehomme Concerto"
Urtext / Ed. C. Wolff
BA04790-90°
Piano reduction
TP00242 Study score

- K. 365 (No. 10) **NEW 2026**
in E-flat maj
for two pianos and orchestra
Urtext / Ed. C. Wolff
BA10475-90° in preparation
Piano reduction
(replaces BA05390-90)

- Includes separate solo parts with orchestral cues
- With an additional cadenza booklet (W. A. Mozart, J. N. Hummel, C. Reinecke, C. Saint-Saëns, J. Rheinberger, L. Godowsky)
- Compatible with the full score and performance material BA05390

- 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

- 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

- 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

NEW 2026
- K. 503 (No. 25) in C maj
Urtext / Ed. H. Beck
BA10494-90° in preparation
Piano reduction
(replaces BA04742-90°)

- Includes a separate solo part with orchestral cues
- With an additional cadenza booklet (A. E. Müller, P. K. Hoffmann, J. N. Hummel, F. Kalkbrenner, C. Reinecke, F. Busoni, H. Beck, P. Badura-Skoda)
- Compatible with the full score and performance material BA04742

TP00064 Study score



- K. 537 (No. 26) in D maj
"Coronation Concerto"
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

- Performance material available on sale
- ◆ Performance material available on hire

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 major
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
(1875–1937)

**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 °

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.

Bärenreiter's piano reduction
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 that of Ravel and
Wittgenstein.

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

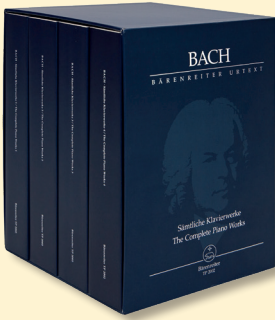
"... it has the courage to realize its
title. It is a concerto and nothing
but a concerto," a critic wrote in
reference to the piece's brilliant
and light-hearted nature, which
Ravel had conceived in the
concerto traditions of composers
such as Mozart or Saint-Saëns.

This 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.

*No distribution rights for the USA
until December 31, 2026*

Bach · Beethoven

Bärenreiter Classics · Urtext Study Scores

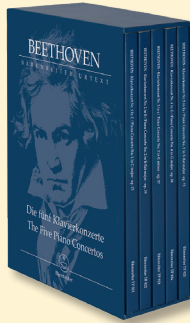


Bach, Johann Sebastian
(1685–1750)

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
TP09020

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

From: Beethoven, Concerto No. 4 in G maj · TP09020

CHAMBER MUSIC WITH PIANO

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.

Trios op. 70
for pianoforte, violin and
violoncello
Urtext / Ed. J. Del Mar
BA10960 Score with parts



Beethoven, Ludwig van
(1770–1827)

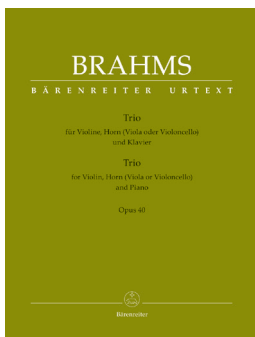
Trio in B-flat maj op. 97
"Archduke"
for pianoforte, violin and
violoncello
Urtext / Ed. J. Del Mar
BA10942 Score with parts

Brahms, Johannes
(1833–1897)

Trio op. 87
for violin, violoncello and piano
Urtext / Ed. C. Hogwood
BA09436 Score with parts

Trio op. 101
for violin, violoncello and piano
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.



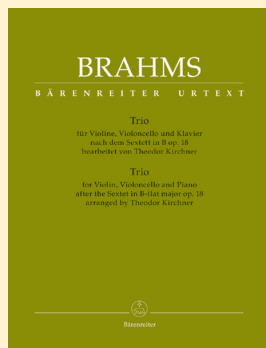
Trio op. 40
for violin, horn (viola or
violoncello) and piano
Urtext / Ed. C. Hogwood
BA09435 Score with parts

- Includes alternative parts for violoncello and viola

Trio op. 114
for clarinet (viola), violoncello
and piano
Urtext / Ed. C. Hogwood
BA09438 Score with parts

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



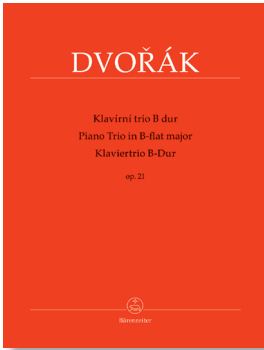
Brahms, Johannes
(1833–1897)

**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

NEW 2026

**Trio for Violin, Violoncello and
Piano after the Sextet in G maj
op. 36**
Arranged by Theodor Kirchner
Urtext / Ed. E. Signer
BA09440 Score with parts

Theodor Kirchner (1823–1903), a friend of Brahms, arranged the composer's String Sextets op. 18 and op. 36 for piano trio. Brahms responded to the arrangements 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
BAO9578 Score with parts

Piano Trio in G min op. 26
Eds. A. Pokorný, K. Šolc
New preface by E. Velická
(Cz/Eng/Ger)
BAO9538 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)
BAO9564 Score with parts

Dumky op. 90
for piano, violin and violoncello
Urtext / Ed. C. Flamm
BAO9567 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.



Fauré, Gabriel
(1845–1924)

Trio op. 120 for piano, violin and violoncello
Urtext / Ed. J. W. Sobaskie
BAO7902 Score with parts

Martinů, Bohuslav
(1890–1959)

Promenades for flute, violin and harpsichord (piano) H. 274 (1940)
BAO3327 Score with parts

Sonata for flute, violin and piano H. 254 (1936)
BAO3326 Score with parts



Mozart, Wolfgang Amadeus
(1756–1791)

Complete Piano Trios
for piano, violin and violoncello
Urtext / Eds. W. Plath, W. Rehm
BAO4787 Score with parts

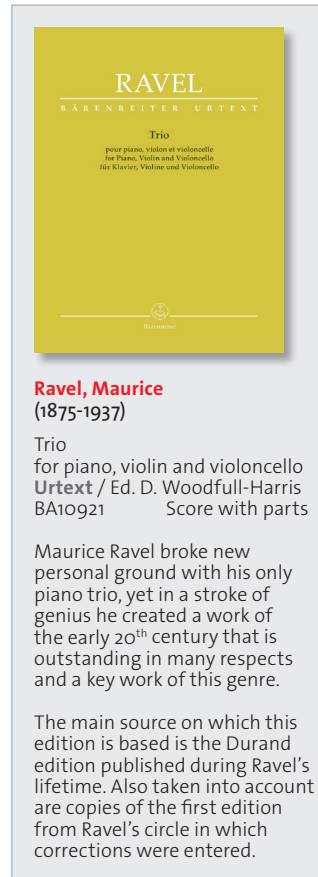
Trio in E-flat maj K. 498
“Kegelstatt-Trio” for piano, clarinet (violin) and viola
Urtext / Eds. W. Plath, W. Rehm
BAO5325 Score with parts

Six Sonatas K. 10–15.
Early Sonatas II for keyboard (harpsichord), violin (or flute) and violoncello
Urtext / Eds. W. Plath, W. Rehm
BAO4756 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
BAO8123 Score with parts

Pintscher, Matthias
(*1971)

svelto for violin, violoncello and piano (2006)
BAO9342 Playing score



Ravel, Maurice
(1875–1937)

Trio
for piano, violin and violoncello
Urtext / Ed. D. Woodfull-Harris
BA10921 Score with parts

Maurice Ravel broke new personal ground with his only piano trio, yet in a stroke of genius he created a work of the early 20th century that is outstanding in many respects and a key work of this genre.

The main source on which this edition is based is the Durand edition published during Ravel’s lifetime. Also taken into account are copies of the first edition from Ravel’s circle in which corrections were entered.

Visit the Bärenreiter webstores for info and purchases:
www.baerenreiter.com
www.baerenreiter.co.uk
www.baerenreiter.us
www.baerenreiter.cz

Trio with Piano

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



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

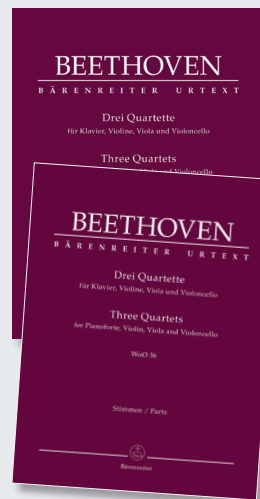


Spohr, Louis
(1784–1859)

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

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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
HO2271 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

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
BÄRENREITER URTEXT

Quartett in g
für Klavier, Violine, Viola und Violoncello

Quartett in G minor
für Piano, Violin, Viola und Violoncello

KV 478

Bärenreiter

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
BÄRENREITER URTEXT

Klavírú kvartet a-moll
Piano Quartet in A minor
Klavierquartett a-Moll

op. 1

Bärenreiter

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
BÄRENREITER URTEXT

Quatuor
pour piano, violon, alto et violoncelle
en ut mineur

for Piano, Violin, Viola and Violoncello
in C minor

für Klavier, Violine, Viola und Violoncello
in c-Moll

op. 15

Bärenreiter

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

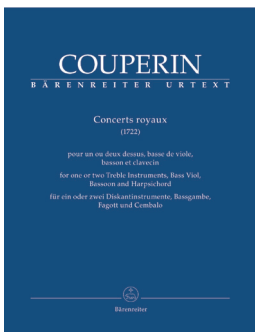
Quintet with Piano



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)



Couperin, François (1668–1733)

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

Sarabande

Tres tendrement
Contre-partie si l'on veut

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From: Couperin, *Concerts royaux* (1722) - BA11844

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

Dvořák, Antonín (1841–1904)

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

Eds. J. Burghauer, K. Šolc
New preface by D. R. Beveridge
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Furrer, Beat
(*1954)

spur for piano and string quartet (1998)
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Mozart, Wolfgang Amadeus
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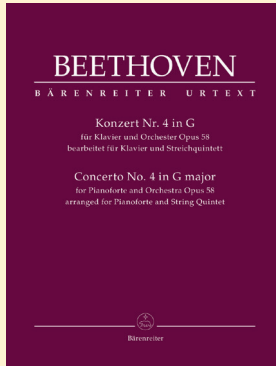


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Schubert, Franz
(1797–1828)

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Sextet with Piano



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.

Beethoven, Ludwig van
(1770–1827)

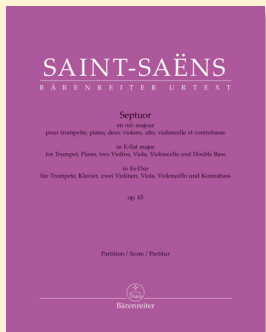
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Ludwig van Beethoven

Septet with Piano



Saint-Saëns, Camille
(1835–1921)

Septet in E-flat major op. 65
for trumpet, piano, two violins,
viola, violoncello and double
bass
BA10966 Full score
BA10966-22 Parts in slipcover

The string parts are also
available separately for
performances with two or
more string players per part
(as customary in Saint-Saëns’
lifetime).

Piano

Septuor
op. 65

N° 1 Prélude

Camille Saint-Saëns

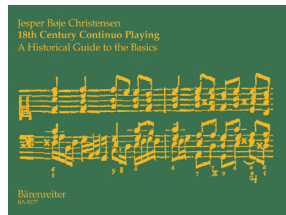
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Continuo Method

Standard
Continuo Method



Christensen, Jesper Bøje
18th Century Continuo Playing
A Historical Guide to the Basics.
Translated by J. B. Robinson
(2002). 155 pages; hardcover

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BA08176

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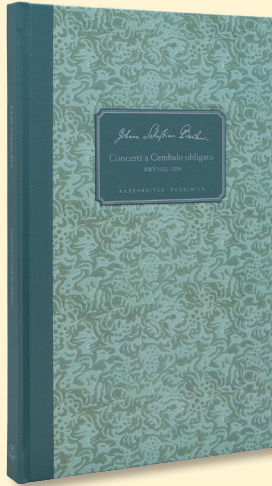
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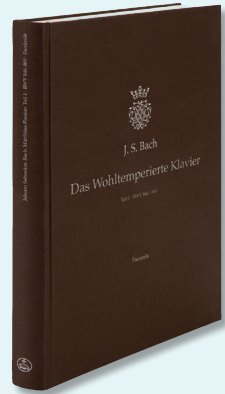
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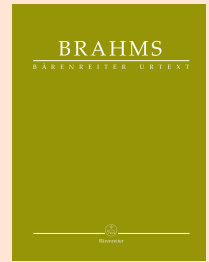
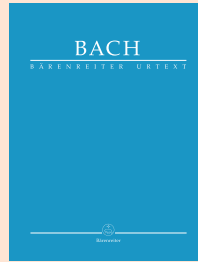
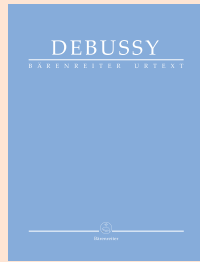
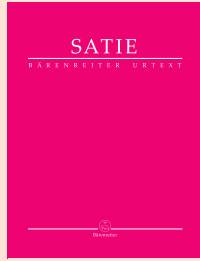
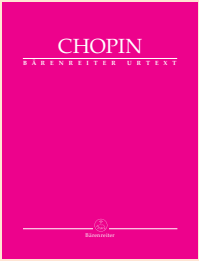
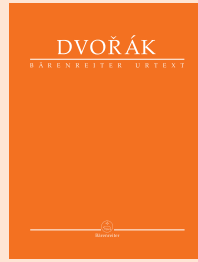
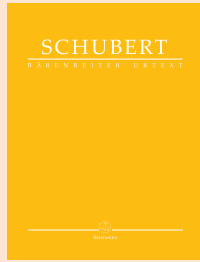
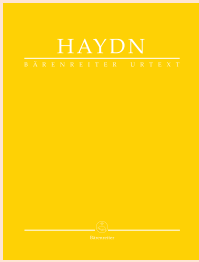
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