



Orchestral Works
available for sale



Bärenreiter Urtext

HOW URTEXT MAKES A DIFFERENCE – AN EXAMPLE

Franz Schubert's Symphony No. 4 in C minor ("Tragic") was composed in 1816.

Shown here is the opening page of the final movement in the autograph manuscript (A). Schubert employs a striking device sometimes described as the "curtain" motif: the bassoon unfolds a soft, ascending line (i), while the remaining winds and horns sustain hushed, static tones. Marked piano, the passage creates the impression of an orchestra waiting in suspense — as if seated behind a curtain that is about to rise.

The symphony was first published by Breitkopf & Härtel as part of the "Old Schubert Edition," edited by Johannes Brahms. Brahms may not have recognised this subtle "curtain" effect and assumed that Schubert had left the opening under-scored — or he may simply have preferred a fuller sonority. In any case, he added "beide Fagotte"

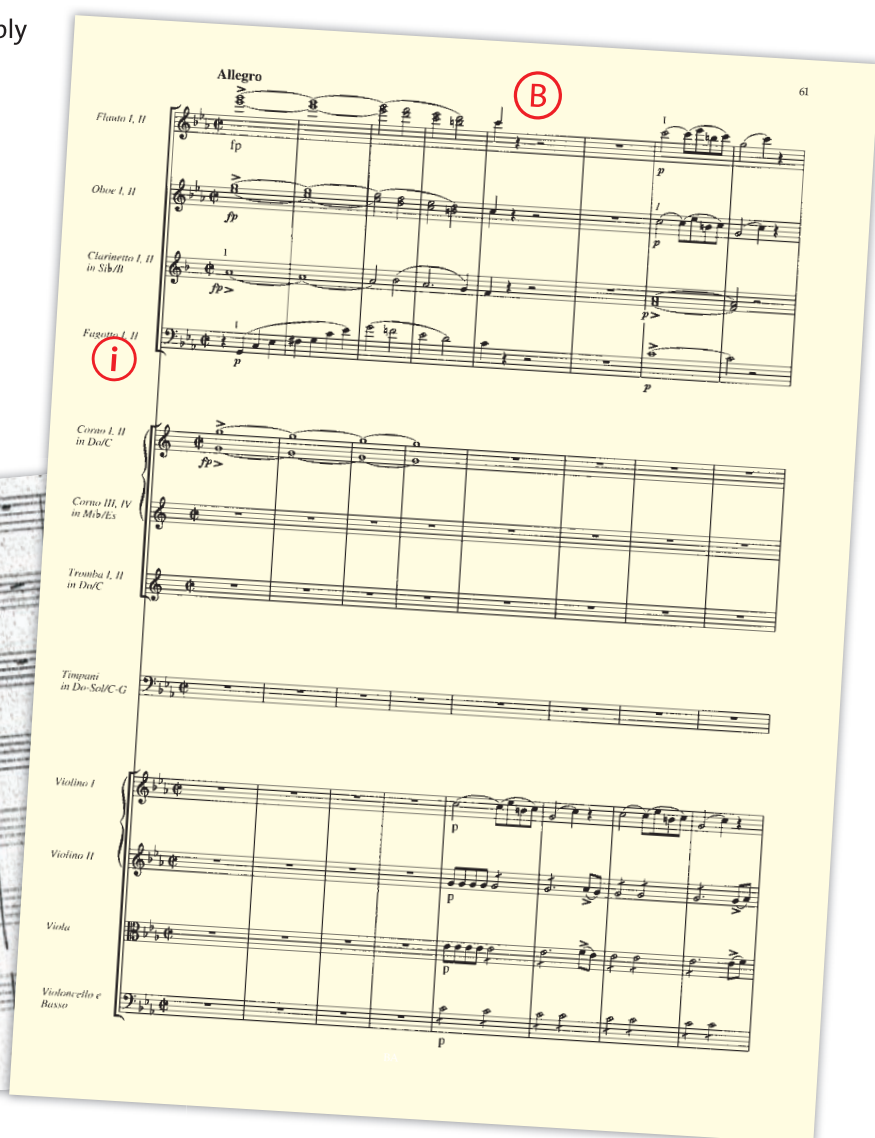
("both bassoons") above the melody (ii) and doubled the line in the violoncello part (iii), thereby thickening the texture and altering the dramatic character of the opening.

This first edition remained the sole available musical text until 1990, when Bärenreiter published the symphony in the New Schubert Edition.

Our Urtext edition BA05604 (B) restores Schubert's original scoring. The texture has been reduced to its initial conception, without the added second bassoon and violoncello doubling. The resulting sound character is markedly different.



Autograph manuscript (A) showing the original scoring. The bassoon part (i) is highlighted with a red box, and the violoncello and bass part (iii) is highlighted with another red box. The manuscript is handwritten and includes the title 'Symphonie in C minor' and the number '4'.



Urtext edition (B) showing the original scoring. The bassoon part (i) is highlighted with a red box, and the violoncello and bass part (iii) is highlighted with another red box. The edition is printed and includes the title 'Symphonie in C minor' and the number '4'.

WHAT IS URTEXT?

Bärenreiter Urtext is a mark of editorial reliability. It guarantees a musical text that reflects the composer's intentions as faithfully as possible and is free from arbitrary editorial intervention. All available sources are consulted and critically evaluated. Editorial additions are clearly identified.

THE COMPLETE EDITIONS

The oeuvres of J. S. Bach and W. A. Mozart form the foundation of Bärenreiter's orchestral catalogue. In addition, major works by Berlioz, Handel, Schubert, and Telemann have long been available. These publications are based on scholarly Complete Editions, including the New Bach Edition and the New Mozart Edition, and meet the highest critical standards.

EXPANSION OF THE ORCHESTRAL CATALOGUE

Since the 1990s, the orchestral catalogue has been systematically expanded beyond the scope of the Complete Editions, beginning with Beethoven's symphonies. Core repertoire by Mendelssohn, Brahms, Debussy, Dvořák, Elgar, Glazunov, Lalo, Ravel, Schumann, Smetana, and Vivaldi followed.

These editions were prepared by internationally recognized scholars, including Jonathan Del Mar (Beethoven, Elgar, Dvořák), Christopher Hogwood (Mendelssohn, Elgar, Vivaldi), Douglas Woodfull-Harris (Debussy, Glazunov, Ravel), and

Hugh Macdonald (Berlioz, Lalo, Smetana).

Each edition combines rigorous source research with practical usability for rehearsal and performance.

More recently, Bärenreiter has initiated new Complete Editions, adding works by Fauré, Rossini, and Saint-Saëns to the orchestral catalogue.

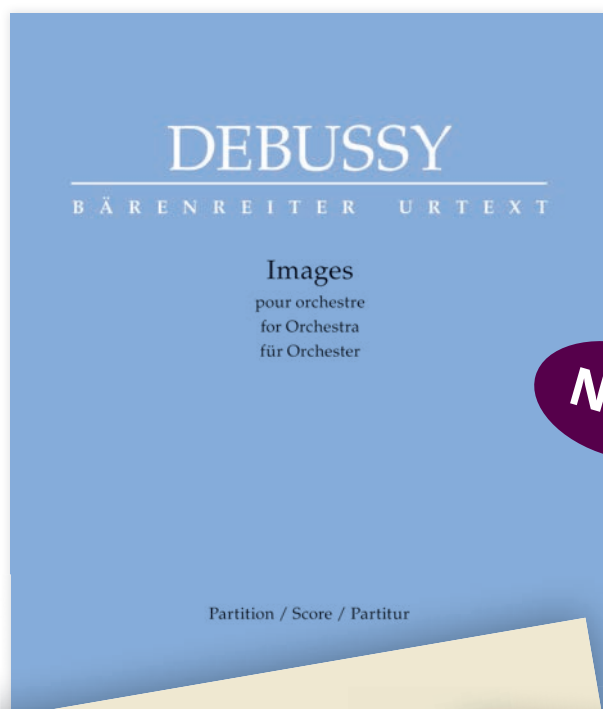


CLAUDE DEBUSSY

Images for Orchestra

BÄRENREITER URTEXT / Ed. H. Schellevis

BA07888



ROBERT SCHUMANN

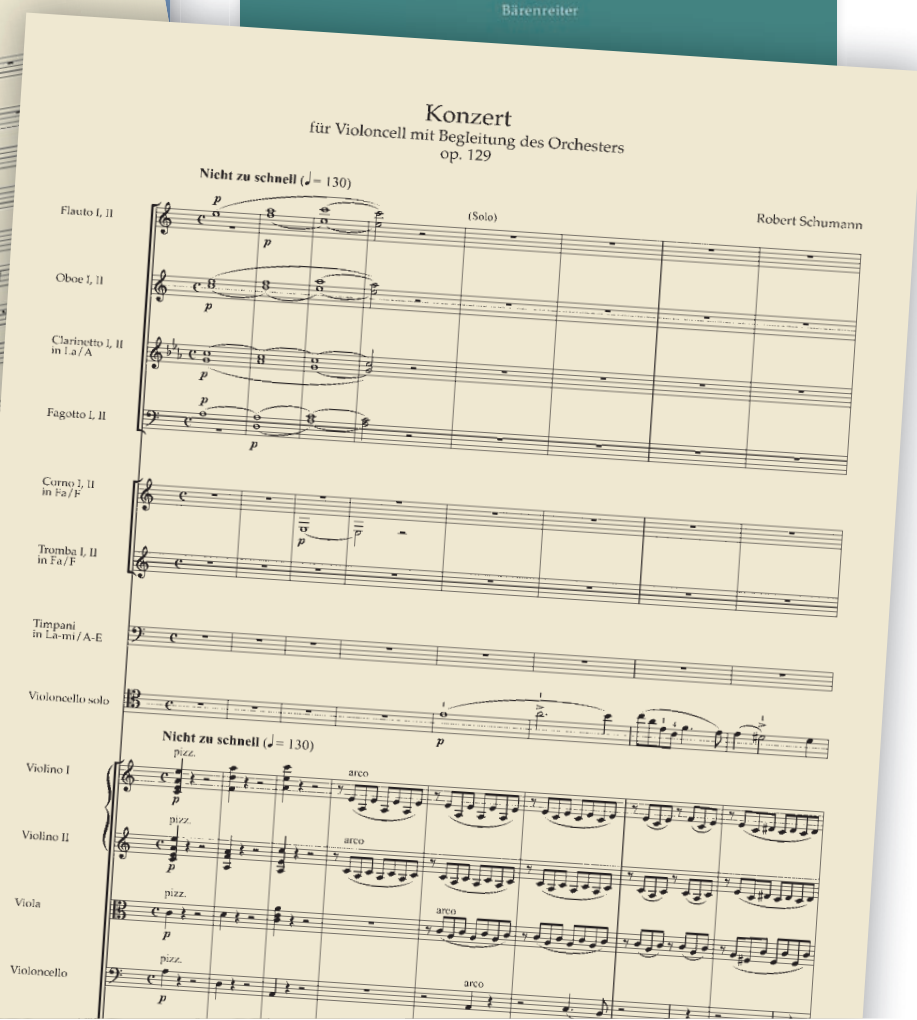
Concerto in A minor for Violoncello and Orchestra op. 129

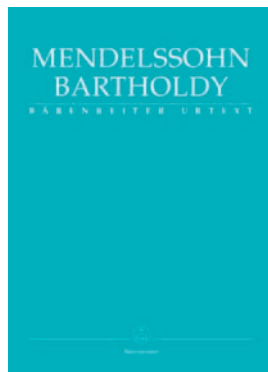
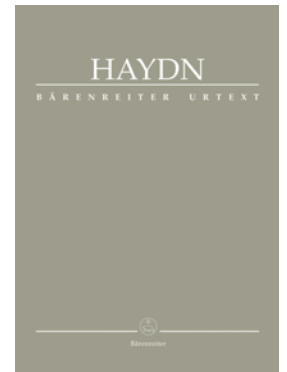
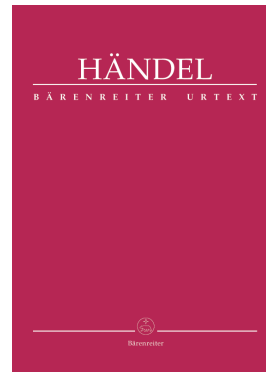
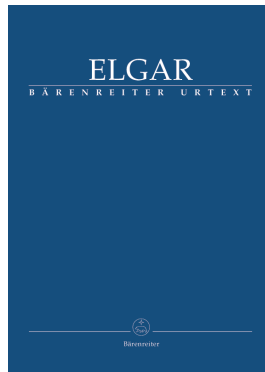
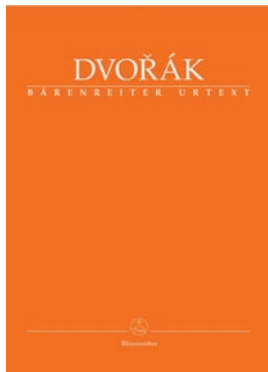
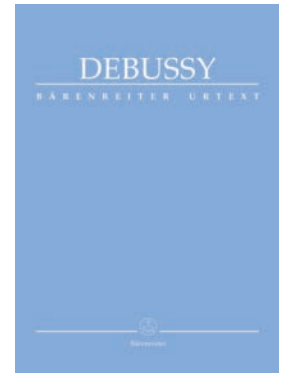
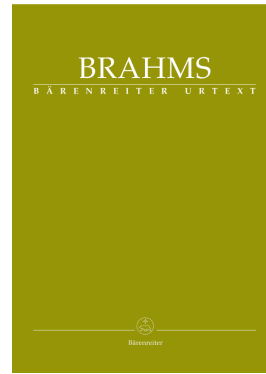
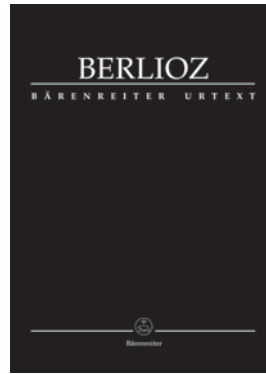
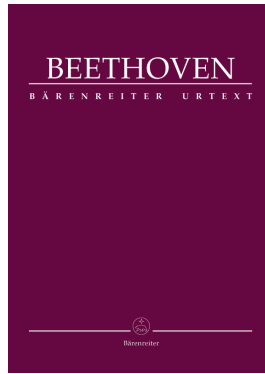
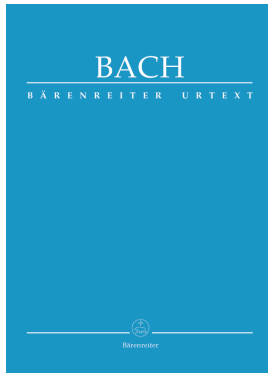
BÄRENREITER URTEXT / Ed. K. Bennett Wadsworth

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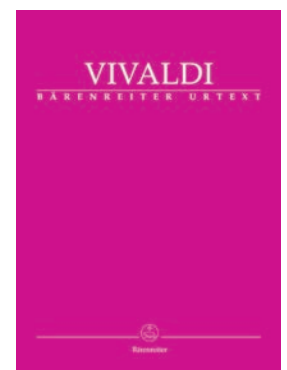
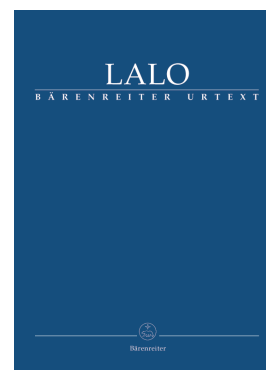
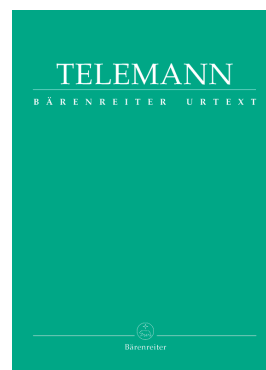
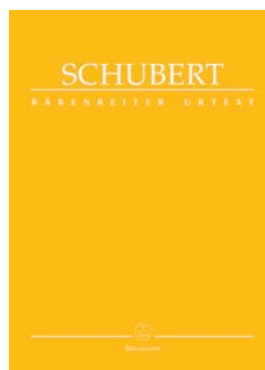
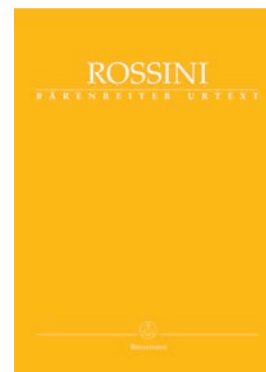
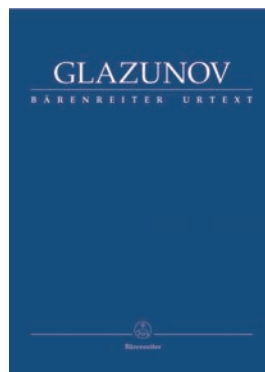
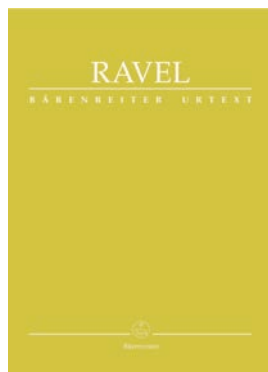
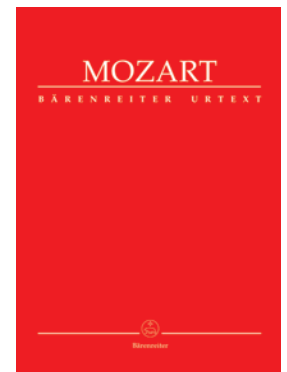


New





The Core of Bärenreiter's Orchestral Catalogue



DISTINGUISHING FEATURES OF BÄRENREITER ORCHESTRAL MATERIAL

- Parts in an enlarged format (25.5 × 32.5 cm)
- Cue notes and rehearsal letters throughout
- Optimised page turns; blank (vacat) and fold-out pages where necessary
- High-quality paper with a slight cream tint to reduce glare under stage lighting and prevent show-through
- Alternative versions of works provided in both score and parts, where applicable
- Clear engraving and well-balanced layout
- Durable binding designed for long-term orchestral use



Bärenreiter Urtext