

Bärenreiter Music for Piano

A selection 2019/2020



YOUR NEXT PERFORMANCE
IS WORTH IT



Bärenreiter Urtext

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
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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 August 2019. Errors excepted and delivery terms subject to change without notice.

Design of page 1:
Dave Warden Cre8tive



Bärenreiter-Verlag
Karl Vötterle GmbH & Co. KG
International Department
Heinrich-Schütz-Allee 35–37
34131 Kassel · Germany
Printed in Germany
1/1908/12,5 · SPA 233

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Urtext Collection



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

Special
Edition

BÄRENREITER PIANO KALEIDOSCOPE

BA 10900

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

Contents – listed alphabetically:

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

Janáček: In the Mists no. 1 / Koželuch: Sonata in E-flat major op. 53/3, mvt. 1 / Mendelssohn Bartholdy: Venetian Gondola Song op. 30/6; Allegro non troppo op. 72/1 / Mozart: Allegro, mvt 1. from Sonata facile in C major / Mussorgsky: Tuilleries / Satie: 1ère Gymnopédie; En Plus / Schubert: Allegretto in C minor D 915; Hungarian Melody D 817 / Schulhoff: Blues / Schumann: Sicilienne; Farewell / Smetana: Polka in E-flat major op. 8/1

➔ Please see

Bärenreiter's website

www.baerenreiter.com

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

Collections of Original Works

German Organ and Keyboard Music of the 17th Century

Collection of First Editions
Urtext / Ed. S. Rampe

Volume I: BA 8426

Volume II: BA 8427

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



German Organ and Keyboard Music from Bach's Period

Collection of First Editions
Urtext / Ed. S. Rampe

BA 9255

This publication includes, for the first time, the original version of Bach's famous Toccata in F major based on the sole source, manuscript Bach P 803 in the Berlin State Library.

*"... a pleasing and
rewarding anthology ..."*
(The Consort)

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

Ed. S. Rampe

BA 9214

This edition publishes for the first time twenty-two works by composers working at the imperial court during the 16th and 17th centuries.

PIANO SOLO

Collections of Original Works

Organ and Keyboard Music at the Salzburg Court 1500 – 1800

Ed. S. Rampe
BA 8499

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

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

“The printing and layout is excellent, and the preface contains much useful information about the Court, instruments, composers and sources. ..., the selection offers plenty of interesting und useful material in the main styles of three centuries.”
(The British Institute of Organ Studies)



Bärenreiter Piano Album Baroque

With suggestions
for ornaments
Ed. A. Erényi
BA 8759

Bärenreiter Sonatina Album Ed. K. Wolters

Volume 1: BA 6545
Volume 2: BA 6549

Bärenreiter Piano Album Vienna Classic Ed. M. Töpel BA 8756

Bärenreiter Piano Album Romantic Ed. M. Töpel BA 6538

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

Easy Classics for Piano
36 Originals from Bach to Satie
Ed. M. Töpel
BA 8758

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

From Handel to Ravel

39 Easy Originals for Piano
Ed. M. Töpel
BA 8771

The 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

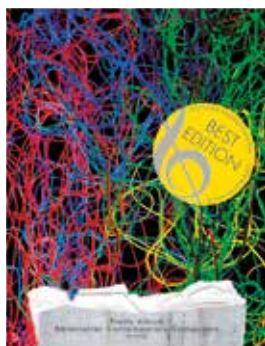
Includes additional explanations, suggestions and information on the pieces (Ger/Eng/Fr)
Ed. M. Töpel
BA 6555

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

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

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

With works by Belá Bartók / Benjamin Britten / Willy Burkhard / Alfredo Casella / Claude Debussy / Hugo Distler / César Franck / Enrique Granados / Karl Amadeus Hartmann / Paul Hindemith / Gustav Holst / Leoš Janáček / Zoltán Kodály / Franz Liszt / Bohuslav Martinů / Modest Mussorgsky / Serge Prokofiev / Wladimir Rebikow / Max Reger / Camille Saint-Saëns / Erik Satie / Arnold Schönberg / Jean Sibelius / Alexander Skrjabin / Igor Stravinsky / Julius Weismann / Bernd Alois Zimmermann



Piano Album Bärenreiter Contemporary Composers

Ed. M. Töpel
 "Best Edition 2010"
 BA 8762

- With suggestions for improvisation
- Includes information (Ger/Eng) on the pieces

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

✎ "Strongly recommended."
 (Music Teacher)

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

Zwei leichte Klavierstücke
 I

Beat Furrer (2003/04)

♩ = 60

15

ca. 3-4x

♩ = 72 rall.

ppp

pp

ad lib.

a tempo (♩ = 72)

ff

cresc. sempre

*) Rhythmus des Pedals variieren, so dass aus den Nachklängen eine Melodie entsteht.

BA 8762

© 2009 by Bärenreiter Verlag Basel

From: Piano Album Bärenreiter Contemporary Composers · BA 8762

NEW 2020

Piano Expedition through the Czech Lands

A Collection of Pieces for Early Intermediate Pianists
 Ed. I. Kahánek
 With preface and fingering
 BA 11560

A selection of both famous and lesser known piano pieces by Czech composers from the 18th to the 20th centuries (Jan Ladislav Dušek, Bedřich Smetana, Antonín Dvořák, Leoš Janáček, Josef Suk, Bohuslav Martinů, Miloslav 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
 BA 9659

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)

Piano Music for Children at its Finest



Cofalik, Antoni Twardowski, Romuald

At the Zoo for piano
📖 BA 8125

You don't have to be a lion of the keyboard to play this little collection. The kangaroo takes bold leaps, the bear ambles with a measured gait at a comfortable maestoso, the crocodile slithers in a smooth legato, and the beaver baffles the eye with facile frisking. The player rides on a pony with tiny staccato leaps, and grasshoppers set accents of their very own.

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

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

Graham, Peter (*1958)

Subversive Etudes
📖 BA 9585

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
📖 H 8034

These "Two-Part Piano Miniatures on One Page" 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*
📖 BA 10602

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. The humorous drawings will greatly entertain young pianists.

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

From: Hradecký, Two-Part Piano Miniatures on One Page · H 8034

Ménuet

Emil Hradecký
(*1953)

Tempo di menuetto

Collections of Arrangements

Bärenreiter Piano Moments

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



Baroque
BA 8764

Classical
BA 8765

Romantic
BA 8766

This three-volume collection of well-written, exquisite arrangements covers a wide range of musical styles, enabling pianists to explore the great possibilities of their instrument. Pianists will enjoy playing these pieces of moderate difficulty.

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



Mozart, Wolfgang Amadeus (1756–1791)

Serenade in G maj
“Eine kleine Nachtmusik” K. 525
With fingering
Arranged for piano by M. Töpel
BA 9160

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

- Eine kleine Nachtmusik in an idiomatic arrangement for piano
- Easy to moderately difficult piano writing
- With fingering and tips on ornamentation (Ger/Eng)

Eine kleine Nachtmusik

Serenade in G
KV 525

Wolfgang Amadeus Mozart
Datiert: Wien, 10. August 1787
Klavierarrangement: Michael Töpel

Allegro

5
10
17
21
25

etc.

*) Entsprechend in allen folgenden Fällen. / Correspondingly in all subsequent cases.

**) ossia

BA 9160

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Videos
on
YouTube

Jazzy Arrangements by Jean KleeB



KleeB, Jean
(*1964)

NEW 2019

Beethoven Around the World
BA 10931

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 and has developed it further; he has arranged pieces by Beethoven for piano solo in samba style, with Cuban rhythms, or with jazzy-Arabic-like scales.

Beethoven goes Jazz
BA 10930

NEW 2019

Beethoven had a lot in common with jazz musicians: Not only was he a fabulous pianist, he was also a master at improvisation. Just like a good jazz musician. 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.

Classic goes Jazz

With a CD including all pieces
BA 8760

Classical themes are the basis for Jean KleeB's varied, jazz-orientated piano arrangements. He is adept at taking the best-known baroque, classical, and romantic themes and placing them in a new light.

Baila Negra
10 new Latin-American
Piano Pieces
Series *Ready to Play*
BA 10604

The ten pieces of this edition are all rhythmically lively, fun to play, and easy to learn. They 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*
BA 10627

A collection of pieces in jazzy style, some based on folk tunes, some with blues character, also including a spiritual, a Mozart, and a Bach arrangement.

Mozart goes Jazz
BA 8761

These arrangements invite pianists to dive into the harmonic and rhythmic universe of jazz, lending 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 piano improvisation and includes suggestions for the player's own performance.

Jazz / Latin American

Dvořák, Milan
(*1934)

Jazz Studies (Cz/Ger/Eng)

Volume 1: H 5020

Volume 2: H 7082

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)

H 7974



Joplin, Scott
(1868–1917)

Ragtime
Arrangements for piano
by J. KleeB
Series *Ready to Play*
 BA 10644

- 7 typical and well-known pieces in their entirety
- Difficult passages are simplified
- With fingering



Metelka, Jakub
(*1986)

NEW 2019

Modern Piano Studies
 BA 11559

This album of 30 short pieces with original names and amusing illustrations by Andrea Tachezy 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!



Schulhoff, Erwin
(1894–1942)

Jazz-inspired Works
Urtext / Ed. M. Kube
 BA 9559

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

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

- First Urtext edition

Tanec slepé myšky
Blind Mouse Dance / Tanz der blinden Maus

Scherzando
mp

moderato

From: Metelka, Blind Mouse Dance · BA 11559

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)
📖 BA 6572

Bartók, Béla **NEW 2018**
(1881–1945)
📖 BA 6587

Beethoven, Ludwig van
(1770–1827)
📖 BA 6560

Brahms, Johannes
(1833–1897)
📖 BA 6566

Chopin, Frédéric
(1810–1849)
📖 BA 6565

Debussy, Claude
(1862–1918)
📖 BA 6573

Grieg, Edvard
(1843–1907)
📖 BA 6575

Handel, George Frideric
(1685–1759)
📖 BA 6578

Haydn, Joseph
(1732–1809)
📖 BA 4631

Liszt, Franz
(1811–1886)
📖 BA 6577

Martinů, Bohuslav
(1890–1959)
Ed. L. Harasim Berná
📖 BA 9586

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

📖 “Martinů's “jazzy” ragtime dances are a delight waiting to be discovered.”
(California Music Teacher)

Mendelssohn Bartholdy, Felix
(1809–1847)
📖 BA 6568

Mozart, Wolfgang Amadeus
(1756–1791)
📖 BA 5327

Ravel, Maurice
(1875–1937)
📖 BA 6580

Satie, Erik
(1866–1925)
📖 BA 6574

Schubert, Franz
(1797–1828)
📖 BA 5639

Schumann, Robert
(1810–1856)
📖 BA 6567

Tchaikovsky, Peter
(1840–1893)
📖 BA 6576



Composers A-Z


Bach, Carl Philipp Emanuel
 (1714–1788)

The Six Prussian Sonatas
 Wq 48
 📄 BA 6539

The Six Württemberg Sonatas
 Wq 49
 📄 BA 6498

Bach, Johann Sebastian
 (1685–1750)

The Art of Fugue
 BWV 1080
 Urtext / Ed. K. Hofmann
 📄 BA 5207

Chromatic Fantasia and Fugue
 in D min BWV 903
 Urtext / Ed. U. Wolf
 📄 BA 5236

Easy Piano Pieces and Dances
 📄 BA 6572
 → page 10

Goldberg Variations BWV 988
 Fourth Part of the Clavier
 Übung
 Urtext / Ed. C. Wolff
 📄 BA 5162

Bach, Johann Sebastian
 (1685–1750)

Goldberg Variations BWV 988
 Fourth Part of the Clavier
 Übung
 Urtext with fingering /
 Ed. C. Wolff
 Fingering for the modern
 piano by R. Schirmer
 📄 BA 10848

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 modern 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.

- Scholarly-critical Urtext performing edition based on the *New Bach Edition*



Inventions and Sinfonias
 BWV 772-801
 Urtext / Ed. G. v. Dadelsen
 📄 BA 5150

Inventions and Sinfonias
 BWV 772-801
 Urtext with fingering /
 Ed. G. v. Dadelsen
 Fingering by R. Kretschmar-
 Fischer
 📄 BA 5241

Italian Concerto BWV 971
 Urtext / Ed. W. Emery
 📄 BA 5194

Italian Concerto BWV 971
 Urtext with fingering /
 Ed. W. Emery
 Fingering by
 R. Kretschmar-Fischer
 📄 BA 5244

Italian Concerto BWV 971,
 French Overture BWV 831
 (with early version BWV 831a)
 Second Part of the Clavier
 Übung
 Urtext / Ed. W. Emery
 📄 BA 5161



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
 📄 BA 5221

Volume II: Seven concertos
 based on works by Vivaldi and
 others BWV 978-984
 📄 BA 5222

Volume III: Five concertos
 based on works by Vivaldi and
 others BWV 985-987, 592a,
 972a (First Edition). 2 Sonatas
 and Fugue based on works by
 Reinken BWV 965, 966, 954
 📄 BA 5223

PIANO SOLO

Composers A-Z

Bach, Johann Sebastian (1685–1750)

**Keyboard Works
of Doubtful Authenticity**
Urtext / Eds. U. Bartels,
F. Remp
📖 BA 5250

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

**Keyboard Works
attributed to J. S. Bach**
Urtext / Eds. U. Bartels,
F. Remp
📖 BA 5249

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

Little Preludes and Fughettas
Urtext / Eds. A. Dürr,
T. Kohlhasse, W. Plath, U. Wolf
Compiled by M. Töpel, A. Erényi
📖 BA 5238

**Miscellaneous Works
for Clavier I–III**

Volume I
Urtext / Ed. U. Wolf
BWV 933–938 (six little
preludes), 917, 918, 921, 922,
894–896, 903, 903a
📖 BA 5232

Volume II
Urtext / Ed. U. Wolf
BWV 904, 906, 923/951, 951a,
944, 946, 948–950, 952, 959,
961, 967
📖 BA 5233

Volume III
Urtext / Ed. H. Eichberg,
T. Kohlhasse
BWV 992, 993, 989, 963, 820,
823, 832, 833, 822, 998
📖 BA 5234

Musical Offering BWV 1079
**Volume 1: Ricercari for
harpsichord**
Urtext / Ed. C. Wolff
📖 BA 5154

**Notebook for Anna
Magdalena Bach, 1725**
Urtext / Ed. G. v. Dadelsen
📖 BA 5164



**Notebook for Anna
Magdalena Bach, 1725**
Urtext with fingering /
Ed. G. v. Dadelsen
Fingering by
R. Kretschmar-Fischer
📖 BA 5242

Notebook for Friedemann Bach
Urtext / Ed. W. Plath
📖 BA 5163

**Preludes and Fughettas
composed in conjunction with
the Well-Tempered Clavier II**
Urtext / Ed. A. Dürr
📖 BA 5200

The Six English Suites
BWV 806–811
Urtext / Ed. A. Dürr
📖 BA 5165

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
📖 BA 5219

The Six French Suites
BWV 812–817
Embellished version
Urtext / Ed. A. Dürr
📖 BA 5166

**Six Partitas. First Part of the
Clavier Übung BWV 825–830**
Urtext / Ed. R. D. Jones
📖 BA 5152

**Six Partitas. First Part of the
Clavier Übung BWV 825–830**
Urtext with fingering /
Ed. R. D. Jones
Fingering by R. Schirmer
📖 BA 5247

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

Toccatas BWV 910–916
Urtext / Ed. P. Wollny
📖 BA 5235



The Well-Tempered Clavier I
BWV 846–869
Urtext / Ed. A. Dürr
📖 BA 5191

The Well-Tempered Clavier II
BWV 870–893
Urtext / Ed. A. Dürr
📖 BA 5192

Complete Piano Solo Works
Urtext. 4 study scores in a set
📖 TP 2002 → page 51

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
BA 11820

"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

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"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)

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

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

Composers A-Z



Barraqué, Jean
(1928–1973)

NEW 2019

Sonate pour piano (1950–52)
Urtext / Ed. H. Henrich
Volume I: Score
Volume II: Commentary
BA 11416

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

Beethoven, Ludwig van
(1770–1827)

NEW 2019

Beethoven Around the World
BA 10931 → page 8

Beethoven goes Jazz

BA 10930 → page 8

Beethoven, Ludwig van
(1770–1827)

NEW 2020

Complete Bagatelles
Urtext / Ed. M. Aschauer
With notes on performance practice
BA 9649
in preparation

Beethoven, Ludwig van
(1770–1827)

Easy Piano Pieces and Dances
BA 6560 → page 10

Für Elise

H 2018

Für Elise

Urtext / Ed. M. Aschauer
BA 11839
in preparation

NEW 2020



Beethoven, Ludwig van
(1770–1827)

NEW 2019

33 Variations on a Waltz by A. Diabelli op. 120 and Variations on a Given Theme Composed by Vienna's Most Excellent Composers and Virtuosos "Diabelli Variations"
Urtext / Ed. M. Aschauer
With notes on performance practice
BA 9656
in preparation



Beethoven, Ludwig van
(1770–1827)

NEW 2019

33 Variations on a Waltz by A. Diabelli op. 120 "Diabelli Variations"
Urtext / Ed. M. Aschauer
With notes on performance practice
BA 9657
in preparation

Derry, Siân

Figurations and Exercises for Piano. Beethoven on Piano Playing

NEW 2020

Text booklet on every aspect of performing Beethoven's piano music based exclusively on musical samples notated by Beethoven (Eng/Ger)
BA 11800
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.

➔ Please see

Bärenreiter's website
www.baerenreiter.com

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

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)

NEW 2018
Three Sonatas
in E-flat maj, in F min, in D maj
WoO 47 "Kurfürsten Sonatas"
☞ BA 11801

Three Sonatas in F min,
in A maj, in C maj op. 2
☞ BA 10859

Grande Sonate in E-flat maj op. 7
☞ BA 11802

Three Sonatas in C min, in F maj,
in D maj op. 10
☞ BA 10857

Grande Sonate pathétique
in C min op. 13
With an Introduction by
H. Hein and notes on performance
practice by M. Aschauer
☞ BA 10851

NEW 2018
Two Sonatas in E maj, in G maj
op. 14 nos. 1 and 2
☞ BA 10855

Grande Sonate in B-flat maj op. 22
☞ BA 11803

Grande Sonate in A-flat maj
"Funeral March" op. 26
☞ BA 11804

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"
☞ BA 10853

Sonata in D maj op. 28
"Pastorale"
☞ BA 11814

Three Sonatas in G maj,
in D min "Tempest", in E-flat
maj op. 31
☞ BA 11805

Two Sonatas in G min, in G maj
"Sonates faciles" op. 49
☞ BA 10858

Grande Sonate in C maj
op. 53 "Waldstein"
☞ BA 10856

Sonata in F maj
op. 54
☞ BA 11806

NEW 2018
Sonata in F min
op. 57 "Appassionata"
☞ BA 10852

Sonata in F-sharp maj op. 78
☞ BA 11807

Sonata in G maj
"Sonate facile" op. 79
☞ BA 11815

Sonate
op. 31 n° 1

Ludwig van Beethoven



Sonata in E-flat maj op. 81a
"Les Adieux"
☞ BA 11808

NEW 2018
Sonata in E min op. 90
☞ BA 11809

Sonata in A maj op. 101
☞ BA 11811



NEW 2019

Grande Sonate in B-flat maj
op. 106 "Hammerklavier"
☞ BA 11810

NEW 2019
Sonata in E maj op. 109
☞ BA 10854

Sonata in A-flat maj
op. 110
☞ BA 11812

NEW 2019
Sonata in C min op. 111
☞ BA 11813

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

Setting the New Standard

The Beethoven Piano Sonatas



Ludwig van Beethoven

The Complete Sonatas for Pianoforte

Urtext edition. Edited by Jonathan Del Mar

"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





Beethoven, Ludwig van
(1770–1827)

NEW 2019

Complete Sonatas
for Pianoforte


Volume I: WoO 47 – Op. 14
(12 Sonatas)  BA 11841

Volume II: Op. 22 – Op. 53
(12 Sonatas)  BA 11842


Volume III: Op. 54 – Op. 111
(11 Sonatas)  BA 11843

SPECIAL SET PRICE

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Complete Critical Commentary
to all 35 Sonatas
 BA 11840-40

Limited Edition – Special Price

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"
 BA 11838-04

A sample edition including both
sonatas in their entirety as well
as the complete accompanying
texts.

Special Features

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

The 35 Beethoven Sonatas

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


Johannes Brahms

Master of Romantic Piano Music



Brahms, Johannes
(1833–1897)

Albumblatt for Piano
Urtext / Ed. C. Hogwood
📄 BA 9606

Ballades op. 10 
Urtext with fingering /
Ed. C. Köhn
Fingering and suggestions
for performance by the editor
📄 BA 9601

The instrumental ballad was a popular musical form in the 19th century and these four pieces are Brahms's only contribution to the genre. The composer wrote the ballads during the time of his close friendship with Clara Schumann, and they exude an intimacy more typical of a vocal ballad. The pieces, which Schumann enthusiastically praised, were described by Brahms as being "not too difficult to play and even less difficult to understand."

Fantasies op. 116
Urtext with fingering /
Ed. C. Köhn
📄 BA 9628


Three Intermezzi op. 117
Urtext with fingering /
Ed. C. Köhn
📄 BA 9629


Balladen
Opus 10
Julius O. Grimm gewidmet


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

Andante


From: Brahms, *Ballades op. 10* · BA 9601

Piano Pieces op. 118 
Urtext with fingering /
Ed. C. Köhn
📄 BA 9630

Piano Pieces op. 119 
Urtext with fingering /
Ed. C. Köhn
📄 BA 9631

Two Rhapsodies 
op. 79
Urtext with fingering /
Ed. C. Köhn
Fingering and suggestions
for performance by the editor
📄 BA 9614

**Variations and Fugue on
a Theme by Handel op. 24**
Urtext with fingering /
Ed. C. Köhn
Fingering and suggestions for
performance by the editor
📄 BA 9607

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

Waltzes op. 39
Urtext with fingering /
Ed. C. Köhn
Fingering and suggestions
for performance by the editor
📄 BA 9602

Waltzes op. 39
Easy version
(arranged by the composer)
Urtext with fingering /
Ed. C. Köhn
Fingering and suggestions
for performance by the editor
📄 BA 9603

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. Brahms himself described the first version as suitable for 'reasonable hands', that is, for proficient players, and the easier version as 'perhaps for prettier hands', that is, for domestic music making.

Easy Piano Pieces and Dances
📄 BA 6566 → page 10

Rákóczi-Marsch for piano.
First Edition.
Ed. M. Töpel
📄 BA 6557

Composers A-Z



Byrd, William
(c. 1543–1623)

NEW 2019

Keyboard Music
Fantasias and Selected Works
Urtext / Ed. D. Hunter
BA 10897

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

Cabezón, Antonio de
(1510–1566)

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

Volume I
Hymnes and Versets
BA 9261

Volume II
Hymnes, Versets and Tientos
BA 9262

Volume III
Glosados
BA 9263

Volume IV
Glosados and Diferencias
BA 9264

SPECIAL SET PRICE

BA 9270 · Set of all 4 volumes

Antonio de Cabezón is regarded as having been 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
BA 10839

Chabrier's *Habanera* was circulated in various arrangements but Bärenreiter has published here the first scholarly-critical edition of the original version for piano. This striking piece is ideal for teaching purposes and includes fingering as well as a well-presented layout with optimum page turns.

Chopin, Frédéric
(1810–1849)

Easy Piano Pieces and Dances
BA 6565 → page 10

Habanera
à Mademoiselle Marguerite Lamoureux

Transcrit pour le piano¹⁾

Andantino

From: Chabrier, *Habanera* · BA 10839

Frédéric Chopin

Historically Informed View of the Préludes



Chopin, Frédéric
(1810–1849)

NEW 2019

Barcarolle in F-sharp maj
op. 60

Urtext with fingering /
Ed. W. Bitzan

Fingering and notes on
performance practice by
H. Rittner

BA 11831

Sonata in B min op. 58

Urtext with fingering /
Ed. P. Badura-Skoda

Fingering and notes on
performance practice by the
editor

BA 11828

- Urtext editions
- Notes on period performance practice (Ger/Eng)
- With historically informed fingering
- Practical page turns
- Informative Foreword (Ger/Eng) and detailed Critical Commentary (Eng)

Vingt-quatre Préludes

pour le piano op. 28

Prélude pour le piano op. 45

Urtext with fingering /

Ed. C. Flamm

Fingering and notes on performance
practice by H. Rittner

BA 9610

Hardly any cycle of piano pieces can match the magnetic attraction of Chopin's 24 *Préludes*, published in 1839. Schumann called them 'sketches, beginnings of études, [...] ruins, stray eagle's pinions, all disorder and wild confusion'.

Christoph Flamm has critically reevaluated the sources, bringing to light new readings of this well-known musical text. Hardy Rittner, a hammerklavier specialist and two-time winner of the ECHO Classic prize, 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 and Chopin's perception of sound.

Vingt-quatre Préludes

Opus 28¹⁾



From: Chopin, *Préludes op. 28* · BA 9610

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



Couperin, François
(1833–1897)

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

Premier livre (1713)
“Best Edition 2017”
BA 10844

Second livre (1717)
with 8 Préludes and 1
Allemande from “L’Art de
toucher le clavecin” (1716–1717)
for Harpsichord
BA 10845

Pièces III
BA 10846
in preparation

NEW 2018

NEW 2020

- Pioneering edition with first evaluation of an extensive body of sources
- With Couperin’s original expression marks
- Contains optimum page turns
- Notes on performance practice, detailed Foreword (Fr/Eng) and Critical Commentary (Eng)

The original edition of the first volume of Couperin’s *Pièces de clavecin* (1713), 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 round off this edition, making it indispensable to all admirers and performers of French clavecin music.

✎ “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 as 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)

Sixième Ordre
Les Moissonneurs

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)*

BA 10821 Volume 1

Images 2^e série

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

BA 10822 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

BA 10818 Volume 1

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.

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

Lent • 66
doux et sans rigueur

From: Debussy, Images 2^e série · BA 10822

The fingering by Martin
Widmaier traces musical lines
and supports sensitive sound
production. There are also
special fingering exercises to
assist in the learning of the
chordal structures.

“I like everything about this
edition.” (Pianist Magazine)

“I defy anyone not to be
inspired and motivated to
practise Debussy with extra
zeal and pleasure after studying
these beautiful Urtext editions.
Not only is there immaculate
typesetting, presented in
generous layout, there are also
facsimiles of extracts from
manuscripts and first editions.
Highly recommended.”

(International Piano)

Préludes 2nd livre

BA 10819 Volume 2
in preparation

NEW 2020

Easy Piano Pieces and Dances

BA 6573 → page 10

Children's Corner

BA 8767

Deux Arabesques

BA 8768

Pour le piano

BA 8770

Suite bergamasque

BA 8769

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


Dušek, František Xaver
(1731–1799)

**Complete Sonatas
for Keyboard**
Urtext / Ed. V. Spurný

Volume I
BA 11513

Volume II
BA 11514

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, many of which were previously accessible only in old prints or manuscripts. They are presented in chronological order by publication date.

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

- First complete scholarly-critical edition

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

Dvořák, Antonín
(1841–1904)

Humoresques op. 101
H 1274

Humoresque in G-flat maj
op. 101 No. 7
Urtext / Eds. P. Kvasničková,
M. Štědronská
With Preface, Critical
Commentary and facsimile
pages
BA 9503

Slavonic Dances op. 46
(Series I) for piano solo
Arranged by K. Solc
H 1359


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

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

Volume I: BA 8419
Volume II: BA 8460

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 Johann Jacob Froberger. He taught the future Habsburg emperor Leopold I and wrote music that was the equal of Froberger’s in virtuosity and contrapuntal rigour.


Fauré, Gabriel
(1845–1924)

Urtext with fingering by the
composer or Louis Diémer /
Ed. C. Grabowski

- With information on historical interpretation
- Based on an evaluation of all available manuscript and printed sources as well as piano rolls with recordings by the composer
- Based on the *Œuvres complètes de Gabriel Fauré*

Ballade op. 19
BA 10841

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

Barcarolles
BA 10842

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

Valses-Caprices
BA 10843

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)
📖 BA 8411

Volume I.2

*Toccate e Partite
d'intavolatura
di cimbalò; libro primo*
(Rom, Borboni, 1615, 21616)
📖 BA 8412

Volume II

*Il Primo Libro di Capricci fatti
sopra diversi Soggetti, et Arie*
(Rom, Soldi, 1624)
📖 BA 8413

Volume III

Il Secondo Libro di Toccate
(Rom, Borboni, 1627, 21637)
📖 BA 8414

NEW 2019**Volume IV**

Fiori musicali, Aggiunta
📖 BA 8415

📖 "... 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.
(Harpischord Fortepiano)

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to be a constant source of
reference and a stimulant to
further engagement – a most
welcome publication."
(Choir & Organ)

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BA 9200 · Set of 5 volumes

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)
📖 BA 8063

Volume II

Libro Quarto (1656). *Libro di
Capricci e Ricercari* (c. 1658)
📖 BA 8064

Volume III.1

Keyboard and Organ Works
from Copied Sources. Partitas
and Partita Movements,
Part 1a
📖 BA 8065

Volume III.2

Keyboard and Organ Works
from Copied Sources. Partitas
and Partita Movements,
Part 1b
📖 BA 8435

Volume IV.1

Keyboard and Organ Works
from Copied Sources. Partitas
and Partita Movements, Part 2
📖 BA 8066

Volume IV.2

Keyboard and Organ Works
from Copied Sources. Partitas
and Partita Movements, Part 3
📖 BA 8434

Volume V.1

Keyboard and Organ Works
from Copied Sources. Toccatas
📖 BA 9211

Volume V.2

Keyboard and Organ Works
from Copied Sources.
Polyphonic Works
📖 BA 9212

Volume VI.1

Keyboard and Organ Works
from Copied Sources.
New Sources, New Readings,
New Works 1
📖 BA 9213

Volume VI.2

Keyboard and Organ Works
from Copied Sources.
New Sources, New Readings,
New Works 2
📖 BA 9269

Volume VII

Works for Ensemble and
Catalogue of the Complete
Works (FbWV)
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- 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)
📖 BA 9326

phasma for piano (2002)
📖 BA 8558

Study for Piano (2011)
📖 BA 9355

Graham, Peter
(*1958)

Subversive Etudes
📖 BA 9585 → page 6

Grieg, Edvard
(1843–1907)

Easy Piano Pieces and Dances
📖 BA 6575 → page 10

Handel, George Frideric
(1685–1759)

Easy Piano Pieces and Dances
📖 BA 6578 → page 10



Keyboard Works I

First Set of 1720. The Eight Great Suites HWV 426–433
Urtext / Eds. R. Steglich, T. Best
📖 BA 4224

Keyboard Works II

Second Set of 1733: *Suites de Pièces pour le Clavecin* HWV 434–442
Urtext / Eds. P. Northway, T. Best
📖 BA 4221

Keyboard Works III

Miscellaneous Suites and Pieces First Part
Urtext / Ed. T. Best
📖 BA 4222

Keyboard Works IV

Miscellaneous Suites and Pieces Second Part
Urtext / Ed. T. Best
📖 BA 4223

SPECIAL SET PRICE

BA 4262 · Set of all 4 volumes

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



Haydn, Joseph
(1732–1809)

Late Piano Sonatas
Urtext with fingering / Ed. B. Moosbauer
With fingering and notes on performance practice by R. Maurer
📖 BA 10804

The late piano sonatas (Hob. XVI:40–42 and Hob. XVI:48–52) are imaginative masterpieces, an indispensable component of piano instruction and the concert repertoire.

The edition is supplemented by notes on classical performance practice as well as historically informed fingering, which enables important aspects of 18th century playing technique to be applied to the modern piano.

Haydn, Joseph
(1732–1809)

Easy Piano Pieces and Dances
📖 BA 4631 → page 10

Flötenuhrstücke
Pieces for a Musical Clock
arranged for piano
📖 EN 802

Janáček, Leoš
(1854–1928)

1. X. 1905 “Sonáta”
Urtext with fingering / Eds. L. Kundera, J. Burghauser
Fingering by R. Kvapil
📖 BA 9501

In the Mists / V mlhách
Urtext with fingering / Eds. L. Kundera, J. Burghauser
Fingering by R. Kvapil
📖 BA 9500



On an Overgrown Path /
Po zarostlém chodníčku
Series I-II
Urtext with fingering / Eds. L. Kundera, J. Burghauser
Fingering by R. Kvapil
📖 BA 9502



Please see
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www.baerenreiter.com

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

Composers A-Z

Janáček, Leoš
(1854–1928)

NEW 2018

Selected Piano Works
Urtext / Ed. O. Pivoda
BA 11545

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. They appear for the first time in a scholarly-critical edition.

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



Ježek, Jaroslav
(1906–1942)

Bugatti Step
H 3156

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.

Čekám Tě! / I Am Waiting for You! / Ich erwarte Dich!

From: Janáček, *Selected Piano Works* · BA 11545

Kleeb, Jean
(*1964)

Baila Negra. 10 new Latin-American Piano Pieces
Series *Ready to Play*
BA 10604 → page 8

NEW 2019

Beethoven Around the World
BA 10931 → page 8



Beethoven goes Jazz
BA 10930 → page 8

NEW 2019



Classic goes Jazz
BA 8760 → page 8

Jazzy Piano
Series *Ready to Play*
BA 10627 → page 8

Mozart goes Jazz
BA 8761 → page 8



Koželuch, Leopold Antonín
(1747–1818)

**Complete Sonatas
for Keyboard**
Urtext / Ed. C. Hogwood

Volume I: 12 sonatas
from the years 1780–1784
BA 9511

Volume II: 12 sonatas
from the years 1784–1786
BA 9512

Volume III: 13 sonatas
from the years 1788–1797
BA 9513

Volume IV: 6 sonatas
from the years 1807–1809,
1 sonata from the 1770s,
6 sonatas which exist only
in manuscript
BA 9514

SPECIAL SET PRICE

BA 9515 · Set of all 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)

Sonata 38 Opus 31, no. 1, 1807

From: Koželuch, Complete Sonatas for Keyboard, Volume IV · BA 9514

Six Easy Sonatas **NEW 2020**
Urtext / Ed. C. Hogwood
BA 11565
in preparation

A selection of easier sonatas
(Nos. 7, 10, 14, 37, 48 and 47)
from the complete set of
4 volumes with a new preface
by Ryan Mark. Suitable for
early intermediate pianists.

Krenek, Ernst
(1900–1991)

Piano Sonata No. 5 op. 121
(1950)
BA 8193

Piano Sonata No. 6 op. 128
(1951)
BA 8194

Piano Sonata No. 7 op. 240
(1988)
BA 8185

Sechs Vermessene op. 168
(1958)
BA 3507



Please see

Bärenreiter's website
www.baerenreiter.com

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

PIANO SOLO

Composers A-Z

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)
BA 8402

Volume 2: J. Krieger and
J. P. Krieger: Works from Copied
Sources / Works of Uncertain
Authenticity with Appendices
BA 8406

Liszt, Franz
(1811–1886)

Easy Piano Pieces and Dances
BA 6577 → page 10



Liszt, Franz
(1811–1886)

Sonata in B min for Piano
Urtext with fingering by the
composer / Ed. M. Kube
BA 9650

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

Martinů, Bohuslav
(1890–1959)

Easy Piano Pieces and Dances
Ed. L. Harasim Berná
BA 9586

Though Bohuslav Martinů
produced a lot of didactic
material for the piano, not all
of it has been published and
many delightful works have
remained unknown.

In this edition, Martinů's
four-part piano cycle
Crotchets and Quavers
(*Quarter and Eighth Notes*),
composed in Paris in 1937,
appears for the first time. It is

devoted to changes of metre
and tempo. The work,
previously known only from
his correspondence, was long
considered lost until a
copyist's manuscript of it
resurfaced in Brno in 2011.

The jazz piece *One Step*,
composed in 1921, is also made
accessible here for the first
time. It hitherto only existed
in the composer's autograph.
Along with these two
'discoveries', this album
contains the dance pieces that
Martinů composed in Polička
in the 1920s as well as the
three-part cycle *Christmas*,
composed in Paris in 1927.

3. Čtvrtky a osminky
Crotchets and Quavers • Viertel und Achtel
I

Moderato

BA 9586

From: Martinů, *Easy Piano Pieces and Dances* · BA 9586

Martinů, Bohuslav
(1890–1959)

Film en miniature
H 5709

Puppets / Loutky I-III
Revised edition by A. Březina
Volume I: H 7875
Volume II: H 7946
Volume III: H 7963



All 3 volumes combined:
H 7970

Spring in the Garden
H 3257

Mendelssohn Bartholdy, Felix
(1809–1847)

Easy Piano Pieces and Dances
BA 6568 → page 10

Sieben Charakterstücke op. 7;
Sechs Kinderstücke op. 72
Urtext with fingering /
Ed. H. M. Stüwe
Fingering by M. Kirschnereit
BA 9083

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

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

Venetianisches Gondellied

Allegretto tranquillo

From: Mendelssohn Bartholdy, *Songs without Words* · BA 9069



Mendelssohn Bartholdy, Felix
(1809–1847)

Songs without Words
Urtext with fingering /
Ed. R. Larry Todd
Fingering by M. Kirschnereit
BA 9069

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

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
BA 9082

- A comprehensive edition, taking all variants into consideration

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
BA 5765

“Ah, vous dirai-je Maman”
Twelve variations in C maj
for piano K. 265 (300°)
Urtext / Ed. K. v. Fischer
BA 4779

Composers A-Z

Mozart, Wolfgang Amadeus (1756–1791)



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

Volume 1

Nos. 1–9 K. 279–284, 309–311
BA 4861

Volume 2

Nos. 10–18 K. 330–333, 457, 475,
533 + 494, 545, 570, 576
BA 4862

Complete Variations for Piano Urtext / Ed. K. v. Fischer BA 5746

Concert Rondo in A maj K. 386
Arranged for solo piano by
Cipriani Potter (1792–1871).
Ed. M. Töpel
BA 5768

The manuscript of Mozart's Rondo for piano and orchestra has an incredible history. The almost complete autograph score was sold page by page at auction in London during the 1830s. Some of the pages auctioned off were even ripped in half. Not surprisingly, the original was scattered to all corners of the globe and is now incomplete.

Today large sections of Mozart's handwritten score have resurfaced, but considerable gaps still remain. The only source that contains the entire work is an

arrangement for solo piano by the composer Cipriani Potter. He produced his arrangement before the auction took place and published it in 1838 with the added remark: "Arranged from the original score in the author's own hand writing."

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

Easy Piano Pieces and Dances BA 5327 → page 10

Fantasy in D min K. 397 (385⁸)
Urtext with fingering /
Ed. W. Plath
Fingering by M. Kirschnereit
BA 5764

Miscellaneous Works for Piano
Urtext / Ed. W. Plath
BA 5745

**Serenade in G maj "Eine kleine
Nachtmusik" K. 525**
With fingering
Arranged for piano by M. Töpel
BA 9160 → page 8

Sonata in A maj K. 331 (300¹)
with the Rondo "Alla Turca"
BA 9186 → page 31

Sonata in C maj "facile" K. 545
Urtext with fingering /
Eds. W. Plath, W. Rehm
Fingering by M. Kirschnereit
BA 5763

- Notes on interpretation (Ger/Eng)
- Preface on the genesis and history of the work (Ger/Eng)

Mozart, Wolfgang Amadeus (1756–1791)

Unser dummer Pöbel meint.
10 Variations in G maj K. 455
Urtext / Ed. K. v. Fischer
BA 4780

Mozart goes Jazz
BA 8761 → page 8

Mozart, Wolfgang Amadeus (1756–1791)

NEW 2018

**The Music Books of Mozart
and His Sister for Piano**
Urtext / Ed. W. Plath
BA 9177

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.

- Scholarly-critical Urtext edition based on the *New Mozart Edition*
- 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)

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

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

Volume I: BA 8419
Volume II: BA 8460

Innovative Editorial Approach



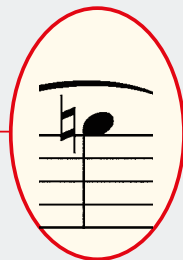
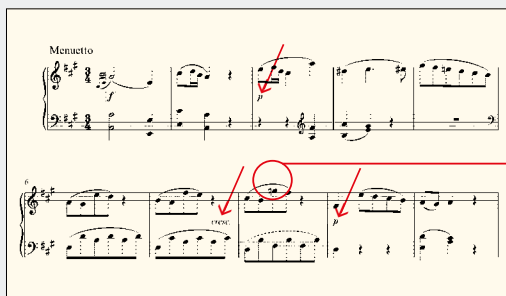
Mozart, Wolfgang Amadeus (1756–1791)

Sonata in A maj K. 331 (300¹)
with the Rondo “Alla Turca”
Urtext / Ed. M. Aschauer
With a Foreword and notes
on performance practice by
M. Aschauer
📄 BA 9186

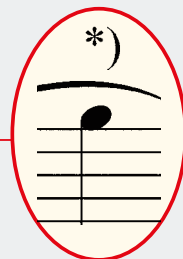
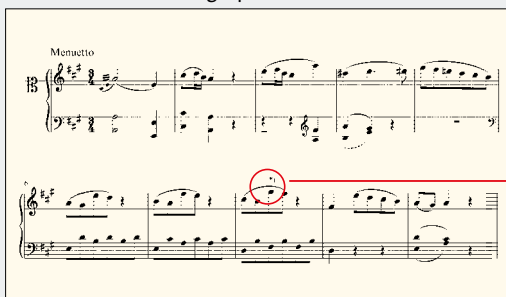
Mozart’s Sonata in A major with the famous Rondo “Alla Turca” finale, is one of the most popular works in the entire piano literature. Now a newly resurfaced section of the autograph has prompted Bärenreiter to issue an up-to-date Urtext edition.

The editor, Mario Aschauer, has set new editorial standards and offers the most innovative methodological approach of our time. His scholarly-critical performance edition is the only one to remain entirely true to the sources by presenting the

Edition after the first printed edition Artaria 1784:



Edition after the autograph:



musical text of the autograph and the original print separately. Both forms of the sonata are historically legitimate; the editor has not merged the sources to produce a new text. The section on performance practice provides valuable information on Mozart’s claviers as well as on the refinement of touch, articulation, pedalling and ornamentation.

- Foreword with new insights into the work’s publication history (Eng/Ger)
- Optimum page turns and well-presented engraving
- Critical Commentary (Eng)
- Includes valuable information on performance practice

Mussorgsky, Modest (1839–1881)

Pictures at an Exhibition
A Remembrance of
Viktor Hartmann
Urtext / Ed. C. Flamm
📄 BA 9621

The cycle Pictures at an Exhibition is not only Mussorgsky’s most important contribution to the piano repertoire, but holds through its relationship to Viktor Hartmann’s pictures and the translation of this idea into a composition, a unique place in 19th century piano repertoire.



- 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)

PIANO SOLO

Composers A-Z

Pintscher, Matthias (*1971)

Monumento I
in memoria di Arthur Rimbaud
per pianoforte (1991)
📄 BA 7276

Nacht. Mondschein
Scene for piano from the
Dance Theater *Gesprungene
Glocken* (1994)
📄 BA 7291

on a clear day for piano (2004)
📄 BA 8593

Tableau/Miroir for piano.
Threnos in two parts (1992)
📄 BA 7273

Ramade-Etchebarne, Anita (*1953)

Kids in Concert
10 Piano Pieces for Children
Series *Ready to Play*
📄 BA 10602 → page 8

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
📄 BA 3800

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***
📄 BA 6581

**Volume II: The Books
from 1726/27 & 1741**
📄 BA 6582

**Volume III: *Les Indes Galantes*.
*Balet, réduit à quatre grands
concerts* (1735/36)**
📄 BA 6583

SPECIAL SET PRICE

BA 6584 · Set of all 3 volumes

Ravel, Maurice (1875–1937)

NEW 2019

Jeux d'eau
Urtext / Ed. N. Southon
With fingering and notes on
performance by A. Tharaud
📄 BA 10824

No distribution rights for France

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*. Laid out
in sonata form, its sound is
governed by myriad motions
of water and sustained by
innovative, highly virtuosic
piano textures against a
freely migrating and richly
coloured harmonic backdrop.

Valses nobles et sentimentales
Urtext / Ed. N. Southon
With fingering and notes on
performance by A. Tharaud
📄 BA 10826

No distribution rights for France

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!



- With notes on performance (Fr/Eng/Ger) and fingerings (alongside those of Ravel himself) by Ravel specialist Alexandre Tharaud
- With valuable accounts concerning performance practice from musicians close to Ravel such as Vlado Perlemuter, Lucian Garban, Jacques Février and Robert Casadesu
- With optimum page turns
- With glossaries (Fr/Ger/Eng)
- With Critical Commentaries (Eng)

à mon cher Maître Gabriel Fauré

Jeux d'eau

« Dieu Rucoul riant de l'eau qui le clouteille... »
(Heures de Régner)

Très doux ♩ = 144

pp

3

From: Ravel, *Jeux d'eau* · BA 10824



Ravel, Maurice
(1875–1937)

**Pavane pour une infante
défunte pour piano**
Urtext / Eds. R. Back,
D. Woodfull-Harris
BA 9632

*No distribution rights
for France*



Easy Piano Pieces and Dances
BA 6580 → 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
BA 9541

The Czech composer Antonín Reicha (also Anton Reicha/Rejcha) was famous as both an experimental composer and as a teacher and theorist. His 36 Fugues for Piano testify to this experimentalism; they 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
BA 546

Satie, Erik
(1866–1925)

Piano Works
→ pages 34/35

Schubert, Franz
(1797–1828)

Easy Piano Pieces and Dances
BA 5639
→ page 10

Piano Works
→ pages 36/37

Schulhoff, Erwin
(1894–1942)

Jazz-inspired Works
Urtext / Ed. M. Kube
BA 9559 → page 9



Schulhoff, Erwin
(1894–1942)

Sonatas Nos. 1-3
Urtext / Ed. M. Kube
BA 9560

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. This edition presents the piano sonatas which originated between 1924 and 1927.

Michael Kube has edited this first ever scholarly-critical edition on the basis of the prints published in Schulhoff's lifetime and compared these with the surviving handwritten sources. Not only have errors been corrected but peculiarities of Schulhoff's notation have also been reconstructed.

● First Urtext edition

Schumann, Clara
(1819–1896)

Romantic Piano Music
Ed. F. Goebels
BA 6550 Volume 1
BA 6556 Volume 2

Schumann, Robert
(1810–1856)

Easy Piano Pieces and Dances
BA 6567 → page 10

Atmospheric Piano Music



Satie, Erik
(1866–1925)

Avant-dernières pensées

Urtext / Ed. J. Rosteck

With notes on performance practice by S. Schleiermacher
BA 10849

No distribution rights for France

The atmospheric cycle *Avant-dernières Pensées* (Next-to-last Thoughts) of 1915, with its underlaid words, belongs to Satie's 'story pieces'. The curious performance instructions in these three miniatures, all based on ostinato figures, amusingly lampoon the ideal of Romantic expressiveness.

Embryons desséchés

Urtext / Ed. J. Rosteck

With notes on performance practice by S. Schleiermacher
BA 10811

No distribution rights for France

In the summer of 1913 Satie once more poked fun at himself and the world of music with a set of parodic piano pieces on various marine animals, giving it the grotesque title *Embryons desséchés* (Desiccated Embryos). The notation without barlines, the 'stories' beneath the music and the

Avant-dernières pensées
I Idylle – à Debussy

Modéré, je vous prie.

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

et les Bois sont inflammables et secs comme des triques.

pp Mais mon cœur est tout petit.

p Les Arbres ressemblent à de grands peignes mal faits ;

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

BA 10849

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From: Satie, *Avant-dernières pensées* · BA 10849

spoofs of well-known pieces of music, most strikingly the Funeral March from Chopin's Piano Sonata in B-flat minor, make the work a barrel of musical fun.

Gnossiennes

Urtext / Ed. J. Rosteck

With notes on performance practice by S. Schleiermacher
BA 10807

No distribution rights for France

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

The *Gnossiennes* are particularly suitable for piano teaching because of their easy to medium difficulty level.

Satie's Works in Urtext Editions



Le fils des étoiles

Urtext / Ed. S. Schleiermacher

With notes on interpretation

📖 BA 10814

No distribution rights for France

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



Ogives

Gymnopédies

Urtext / Ed. J. Rosteck

With notes on performance

practice by S. Schleiermacher

📖 BA 10806

Satie's Ogives and

Gymnopédies are milestones in the history of modern music.

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*

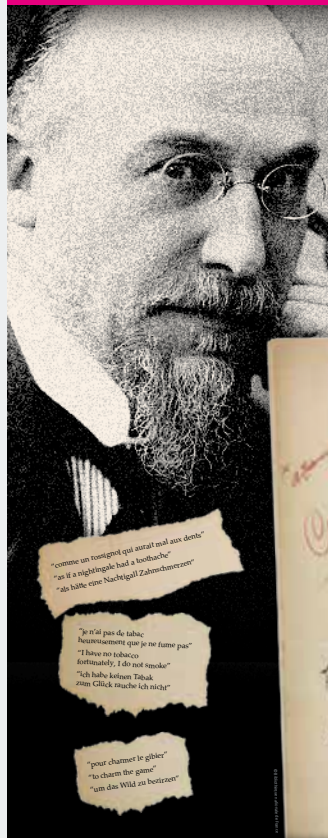
proceed with a grave, chordal momentum, and Satie's radically sparse writing makes ironic reference to the dance of young warriors in ancient Sparta during gymnopaedia rituals.

Easy Piano Pieces and Dances

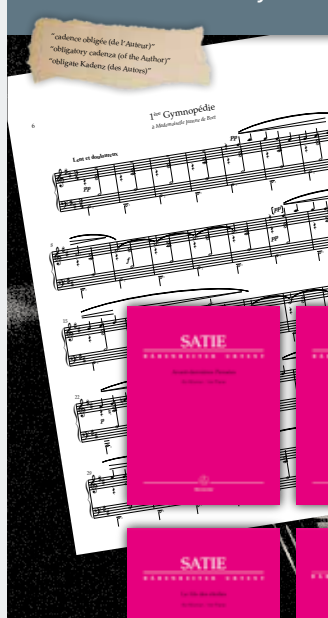
📖 BA 6574 → page 10

- Urtext editions based on all the sources and latest research findings
- Easy to moderately difficult pieces
- Ideal for teaching purposes
- 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)

Satie picture: By Sonia y natalia
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(<http://creativecommons.org/licenses/by-sa/3.0/>)],
via Wikimedia Commons



Piano Works by Satie



Franz Schubert:

Revised Bärenreiter Urtext Editions



Schubert, Franz
(1797–1828)

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 performance
practice by M. Aschauer
📖 BA 10862

Early evidence of Schubert’s interest in music of the past can be found in his Fantasy in C minor of 1811 with its echoes of Mozart’s fantasy in the same key. A recurring motivic snippet in the virtuosic *Graz Fantasy* in C major, probably composed between 1818 and 1821, already foreshadows the monumental *Wanderer Fantasy* of 1822.

This edition unites Schubert’s great fantasies for solo piano in a single volume and presents the early work *Fantasy in C minor* for the first time in a scholarly-critical Urtext edition.

**Fantasy in C maj D 760 op. 15
“Wanderer Fantasy”**
Urtext / Ed. W. Dürr
With notes on performance
practice by M. Aschauer
📖 BA 10870

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

These scholarly-critical Urtext editions present the musical text of the *New Schubert Edition* in a new layout with optimum page turns. The fingering takes essential aspects of performance practice of Schubert’s time as well as performance on the modern concert grand piano into consideration. Detailed forewords, suggestions for performance and notes on the evaluation of the primary sources complete the editions.

Fantasie in C
D 605 A 1818 (?)

Moderato con espressione

From: Schubert, *Fantasy in C min* (“Graz Fantasy”) · BA 10862

**Impromptus D 899 (op. 90),
D 935 (op. post. 142)**
Urtext with fingering /
Ed. W. Dürr
Fingering and notes on
performance practice
by M. Aschauer
📖 BA 9648

**Moments Musicaux
D 780 (op. 94)**
Urtext with fingering /
Ed. W. Dürr
Fingering and notes on
performance practice
by M. Aschauer
📖 BA 9647

Late Piano Pieces
Urtext with fingering /
Ed. W. Dürr
Fingering and notes on
performance practice
by M. Aschauer
📖 BA 9634

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

The Sonatas in Collected Editions

Piano Sonatas I

Early Sonatas

Urtext / Ed. W. Litschauer

📄 BA 5642

Piano Sonatas II

Urtext / Ed. W. Litschauer

📄 BA 9643

in preparation



Piano Sonatas III

The Late Sonatas

Urtext / Ed. W. Litschauer

With notes on performance practice by M. Aschauer

📄 BA 9644

Volume III of Schubert's Piano Sonatas includes the tuneful, dance-like Sonata in G major D 894 (1827), sometimes called the "Fantasie" sonata, as well as the three great sonatas in C minor, A major and B-flat major (D 958, 959 and 960), which were conceived as a triptych and constitute the composer's greatest contribution to the piano sonata genre. The works pay homage to the three late sonatas of Beethoven.

The Late Sonatas in Separate Editions

Schubert, Franz (1797–1828)

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



Sonata in G maj D 894 op. 78 📄 BA 9615

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

Sonata in C min D 958 📄 BA 10869

Sonata in A maj D 959 📄 BA 10861

Sonata in B-flat maj D 960 📄 BA 10860

- 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)

Sonate G-Dur
op. 78 – D 894
Josef von Spaum gewidmet Oktober 1826

Molto moderato e cantabile

From: Schubert, Sonata in G maj - D 894 op. 78 · BA 9615

Schumann's Popular Character Pieces



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
📖 BA 9641

In 1848, after finishing an album of little piano pieces for his daughter Marie, Schumann devised the plan of compiling a 'children's album'. Since then the resultant collection of 43 pieces has enjoyed unparalleled success.

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

NEW 2020

Arabeske/Blumenstück
Urtext / Ed. H. M. Stüwe
Notes on performance practice
by Sezi Seskir
📖 BA 10865
in preparation

Vogel als Prophet

Langsam, sehr zart ♩ = 63

From: Schumann, *Forest Scenes* op. 82 · BA 9640

Forest Scenes op. 82
Urtext with fingering /
Ed. H. M. Stüwe
Fingering and suggestions
for performance
by R. Schirmer
📖 BA 9640



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
📖 BA 9639

In the spring of 1838 Schumann composed "30 short, sweet things", as he called them in a letter to his fiancée Clara Wieck. From these piano miniatures he chose twelve pieces. At the beginning of the following year, now expanded with a thirteenth piece, they were published as "Scenes from Childhood".

The work was enthusiastically received by Liszt. He wrote to Schumann in June 1839 that he was frequently playing "Scenes from Childhood" to his then three-and-a-half year old daughter Blandine.

📖 "This edition should be in every teacher's library."
(Music Teacher magazine)

- With fingerings and suggestions for performance by Ragna Schirmer
- With original pedal markings by Clara Schumann
- Practical page turns
- Urtext editions at the cutting edge of scholarship
- With detailed Prefaces (Ger/Eng) and Critical Commentaries (Eng)

Skrjabin's Complete Piano Sonatas



Skrjabin, Alexander
(1871–1915)

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

Volume 1: Sonatas Nos. 1, 2, 3
and earlier works and
fragments
BA 9616

Volume 2: Sonatas Nos. 4 and 5
BA 9617

Volume 3:
Sonatas Nos. 6, 7, 8
BA 9618
in preparation

Volume 4: Sonatas Nos. 9, 10
BA 9619

“... 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 [BA 9617] 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

Andante $\text{♩} = 63$

p dolciss.

con voglia

rubato

BA 9617

© 2009 by Bärenreiter-Verlag, Kassel

From: *Skrjabin, Complete Piano Sonatas, Volume 2 · BA 9617*

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.

Skrjabin's desire not simply to continue the existing tradition, but to surpass it, is evident as early as his first sonatas. These are exciting works from the pianist's perspective and in their abundance of expression and wealth of imagination. Up to the third sonata Scriabin developed a distinctive feeling for structural coherence and cyclical unity which at the same time revealed poetic qualities.

The editor Christoph Flamm draws on autograph manuscripts, first printed editions and on Russian editions of the 1920s. For the first time the recordings of Sonatas nos. 2 and 3 which Scriabin made in 1908 on paper rolls for the Hupfeld company, Leipzig, are also taken into account.

- Urtext editions reflecting the latest scholarship and taking previously unknown sources into account
- Including all fragmentary works, some published for the first time
- With detailed forewords (Ger/Eng) and Critical Commentaries (Eng)

PIANO SOLO

Composers A-Z

Smetana, Bedřich (1824–1884)

Album Leaves
Urtext with fingering /
Ed. J. Novotný
📖 BA 9525

Czech Dances
Urtext with fingering /
Ed. J. Novotný
📖 BA 9507

Early Piano Works
Urtext with fingering /
Ed. J. Novotný
📖 BA 9527

Macbeth
Sketch for the Scene of
Macbeth and the Witches
after Shakespeare
Urtext / Ed. J. Gabrielová
📖 BA 11537

Macbeth a čarodějnice
(Macbeth and the Witches)
is one of Bedřich Smetana's
virtuosic 'Lisztian
compositions'. Based on motifs
from the opening scene of Act
IV of Shakespeare's tragedy,
it originated in 1859 as a
piano sketch and was probably
meant to be orchestrated.

On the Seashore /
Concert Etude in C maj /
Fantasia on Czech Folksongs
Urtext with fingering /
Ed. J. Novotný
📖 BA 9519

Polkas
Urtext with fingering /
Ed. J. Novotný
📖 BA 9506

Rêves
Dreams
Urtext with fingering /
Ed. J. Gabrielová
📖 BA 9529

Stockhausen, Karlheinz (1928–2007)

Tierkreis: 11 Schütze –
Sagittarius for melody and/or
accord instrument (1975).
Series *Neue Hausmusik*
📖 BA 8045 Score

Suk, Josef (1874–1935)

Things Lived and Dreamt
op. 30
Urtext / Ed. J. Gabrielová
📖 BA 9561

The cycle *Životem a snem*
(Things Lived and Dreamt) by
Josef Suk is his magnum opus

for the piano and has been
called the "diary of an artist".
Although Suk's musical
language never exceeds the
bounds of tonality, his wealth
of resources, the flexible
harmony, chords of stacked
thirds and meticulous
performance instructions were
new to the Bohemia of his day.



Suková, Otilie (1878–1905)

Piano Pieces
Urtext / Ed. E. Prchalová
📖 BA 11557

NEW 2018

Otilie Suková was the daughter of
Antonín Dvořák and the wife of
Josef Suk. A gifted musician, she
played the piano and wrote
several compositions of her own.
Four of her piano pieces have
survived; Suk wrote them down
after his wife's performance.
"Lullaby", "Humoresque" and
"Joey on the Horsie" were
published four years after her
death as a supplement to the
periodical *Zlatá Praha*. "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
- "To Dear Daddy" published for
the first time
- Pieces of moderate technical
difficulty

Humoreska/Humoresque/Humoreske

Otilie Suková

Vivace e sempre scherzando

mf *p* *mf* *p*

poco sostenuto *a tempo*

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

sf *mf* *f* *more.*



Sweelinck, Jan Pieterszoon
(1562–1621)

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

Volume I.1: Toccatas (Part 1)
BA 8473

Volume I.2: Toccatas (Part 2)
BA 8474

**Volume II.1: Polyphonic Works
(Part 1): Fantasias, Echo
Fantasias, Ricercari, Capriccio**
BA 8475

**Volume II.2: Polyphonic Works
(Part 2): Fantasias, Echo
Fantasias, Ricercari, Capriccio**
BA 8476

**Volume III.1:
Chorale Settings (Part 1)**
BA 8485

**Volume III.2:
Chorale Settings (Part 2)**
BA 8486

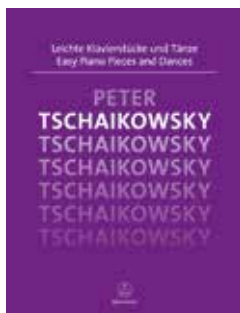
**Volume IV.1:
Variations on Song and Dance
Tunes**
BA 8487

**Volume IV.2:
Variations on Song and Dance
Tunes**
BA 8494

SPECIAL SET PRICE

BA 8500 · Set of all 8 volumes

“Highly recommended.”
(The American Organist)



Tchaikovsky, Peter
(1840–1893)

Easy Piano Pieces and Dances
BA 6576 → 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)
BA 733



Trojahn, Manfred
(*1949)

Douze Préludes pour Piano
Twelve Preludes for Piano
Book 1: Nos. 1-6 (2006-07)
BA 9329

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

Toccata Primi Toni.

71

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From: Sweelinck, Complete Organ and Keyboard Works · Vol. 1: BA 8473

L. Viéne



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)
BA 9611

Volume II
The First World War (1914–1916)
Trois Nocturnes op. 35 /
Douze Préludes op. 36
Ed. O. Gardon
BA 9612

Volume III
The Last Works (1916–1922)
Ed. H. Schauerte-Maubouet
BA 9613

- Scholarly-critical Urtext editions based on all available sources
- With first publications of previously unknown compositions

Vierne's Complete Piano Works in Bärenreiter Urtext Editions

POÈME DES CLOCHES FUNÈBRES
op. 39
[1. Cloches dans le cauchemar]*
A la mémoire de mon ami Alphonse Franck
2. Le Glas**

Louis Vierne
(1870 - 1937)

Molto adagio (♩ = 60)

pp *sempre pp*

tre corde

una corda

una corda

tre corde

una corda

tre corde

una corda

sempre *pp*

* *Gloves perdus* / *lost piece* / *verschollenes Werk*
** *Première édition* / *first edition* / *Erstausgabe*
BA 9613

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From: Vierne, *Complete Piano Works*, Vol. III · BA 9613

- With comprehensive Critical Commentaries (Fr/Ger/Eng) including numerous facsimile pages
- With detailed forewords (Fr/Ger/Eng) on the genesis of the works and on performance practice

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

No distribution rights for France

Weckmann, Matthias
(1621–1674)

**Complete Free Organ and
Keyboard Works**
Urtext / Ed. S. Rampe
BA 8189

The unusual diversity of Weckmann's style reveals him to be one of the most important clavier and organ composers of the 17th century; his significance has been compared by Mattheson to that of Buxtehude.

Zipoli, Domenico
(1688–1726)

Organ and Keyboard Works
Edition after the First Edition
of 1716
Ed. L. F. Tagliavini
Volume II: Harpsichord Works
SM 2204

Piano Duet – Collections

Bärenreiter Piano Album Four-Hand

For piano duet. In score format. A text booklet describes the pieces and offers performance suggestions (Ger/Eng/Fr)
Ed. M. Töpel
BA 6559

Klavier-Festival Ruhr Bärenreiter Piano Album

Contemporary music for two and four hands
Ed. T. Bleek, M. Töpel
With fingering by P. L. Aimard, T. Stefanovich
BA 9659 → page 5

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

Piano Duet / Two Pianos – Composers A-Z

Bach, Johann Sebastian (1685–1750)

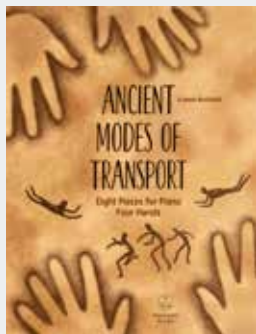
Concerto a due Cembali senza ripieno BWV 1061a
Urtext / Ed. K. Heller, H. J. Schulze
Two scores are required for performance
BA 5245

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
Urtext / Ed. C. Köhn
for piano duet
BA 6570

Souvenir de la Russie
Six fantasies for piano duet.
In score format
Ed. M. Töpel
BA 6554



Buckland, Graham (*1951)

NEW 2018

Ancient Modes of Transport
Eight Pieces for Piano Four Hands (piano duet)
BA 10932

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

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

Distler, Hugo (1908–1942)

Konzertstück
for two pianos (1940) based on the string quartet op. 20 no. 1.
BA 1807

Dvořák, Antonín (1841–1904)

From the Bohemian Forest / Ze Šumavy op. 68
for piano duet
Ed. A. Čubr
BA 9565

- Popular piano miniatures which can be played individually and are ideal as encore pieces
- Foreword by Ivana Rentsch and Hans-Joachim Hinrichsen (Ger/Cz/Eng)
- Well-presented division of Primo and Secondo parts printed on facing pages

Legends / Legendy op. 59
for piano duet
Revised by F. Bartoš, A. Čubr
H 1801

Dvořák, Antonín (1841–1904)

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
BA 9547

2nd Series op. 72
BA 9548

It was the *Slavonic Dances* for piano duet op. 46 which brought Dvořák unexpected international fame. Following in the footsteps of Brahms' *Hungarian Dances*, Dvořák refrained from a literal portrayal of individual kinds of dance. As a result, he created unique masterpieces of European music.

PIANO DUET

Piano Duet / Two Pianos – Composers A-Z

Hradecký, Emil (*1953)

Jazz Pieces for Twenty Fingers
for piano duet
(Cz/Ger/Eng)
📄 H 7975

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

Mendelssohn Bartholdy, Felix (1809–1847)

Seven Songs without Words
op. 62 nos. 1-6 and op. 67 no. 1
in Mendelssohn's own
arrangement for piano duet.
First edition. Ed. R. Langley
📄 BA 101



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
📄 BA 9161

Mozart, Wolfgang Amadeus (1756–1791)

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
📄 BA 9638

There are many fragments in
Mozart's large compositional
output which can ideally be
used as a basis for a
completion.

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



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
Urtext / Ed. W. Rehm
Appendix ed. by M. Töpel
📄 BA 9179

This publication also contains
an appendix with the
fragments K. 497^a (Fr 1787^a)
and K. 500^a (Fr 1791^a) which
are completed by Michael
Töpel, as well as individual
pieces for organ, mechanical
organ and musical clock in
transcriptions for piano duet.



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 performance
practice by S. Schleiermacher,
in score format
📄 BA 10809

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

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

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
 BA 5627

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
 BA 9645

This edition includes
 Schubert's late works,
 composed between 1826 and
 1828 which are amongst the
 most important works in the
 piano duet repertoire.


Smetana, Bedřich
 (1824–1884)

The Moldau / Vltava
 Version for piano duet by the
 composer
 Urtext / Ed. H. Macdonald
 With an introduction by
 O. Mojžišová
 BA 9549

- 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
 BA 6534

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
 TP 410 Study score

Piano reductions

Concerto I in D min BWV 1052
 BA 5224-90°

Concerto II in E maj BWV 1053
 BA 5225-90°

Concerto III in D maj BWV 1054
 BA 5226-90°

Concerto IV in A maj
 BWV 1055
 BA 5227-90°

Concerto V in F min BWV 1056
 BA 5228-90°

Concerto VI in F maj
 BWV 1057 for harpsichord,
 two recorders and strings
 BA 5229-90°

Concerto in D min BWV 1052a
 arranged by C. P. E. Bach
 BA 5231-90°

Concerto in G min BWV 1058
 BA 5230-90°


Beethoven, Ludwig van
 (1770–1827)

Concerto in C maj
 for Pianoforte, Violin,
 Violoncello and Orchestra
 “Triple Concerto” op. 56
 Urtext / Ed. J. Del Mar
 BA 9027-90°
 Piano reduction with three
 parts
 BA 9027-40
 Critical Commentary

In Beethoven's Triple
 Concerto, a piano trio
 provides the soloists –
 a first in the history of music.

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

° = Performance material
 available on sale

The Beethoven Piano Concertos

Ludwig van Beethoven



Beethoven, Ludwig van
(1770-1827)

Concerto No. 1 in C maj
for Pianoforte and Orchestra,
op. 15
Urtext / Ed. J. Del Mar
BA 9021-90°
Piano reduction
BA 9021-40
Critical Commentary (Eng)
TP 921 Study score

- Includes Beethoven's cadenzas

Concerto No. 2 in B-flat maj
for Pianoforte and Orchestra,
op. 19
Urtext / Ed. J. Del Mar
BA 9022-90°
Piano reduction
BA 9022-40
Critical Commentary (Eng)
TP 922 Study score

Concerto No. 3 in C min
for Pianoforte and Orchestra,
op. 37
Urtext / Ed. J. Del Mar
BA 9023-90°
Piano reduction
BA 9023-40
Critical Commentary (Eng)
TP 923 Study score

° = Performance material
available on sale

- 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.

16 Pianoforte

Adagio
Tutti

6

10 Solo

13

17 Tutti K Solo

From: Beethoven, Concerto No. 2 in B-flat maj · BA 9022-90 (Solo Piano Part)



Beethoven, Ludwig van
(1770–1827)

Concerto No. 4 in G maj
for Piano and Orchestra,
op. 58
Urtext / Ed. J. Del Mar
BA 9024-90 °
Piano reduction
BA 9024-40
Critical Commentary (Eng)
TP 924 Study score

Concerto No. 5 in E-flat maj
for Piano and Orchestra,
op. 73 – “Emperor”
Urtext / Ed. J. Del Mar
BA 9025-90 °
Piano reduction
BA 9025-40
Critical Commentary (Eng)
TP 925 Study score



Concerto in D maj
for Piano and Orchestra
after the Violin Concerto op. 61
Urtext / Ed. J. Del Mar
BA 9013-90 °
Piano reduction with an Urtext
solo piano part and an
additional piano part with
fingering by Y. Murikami
BA 9019-40
Critical Commentary (Eng)

Del Mar has worked with all known sources to bring together a groundbreaking scholarly-critical edition which finally 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.

PIANO CONCERTOS

Piano Concertos

Distler, Hugo
(1908–1942)

Konzertstück op. posth.
for Piano and Orchestra (1937).
Piano reduction by the
composer
BA 2783-90 ♦



Dvořák, Antonín
(1841–1904)

NEW 2018

Concerto in G min for Piano
and Orchestra op. 33 (B 63)
Urtext / Ed. R. van Steijn
BA 10420-90 ♦
Piano reduction

Dvořák's Piano Concerto in G minor, op. 33 (B 63), acquired a reputation as a thankless, pianistically difficult and ineffective work and has therefore led a wallflower existence in the shadow of his Violin Concerto and Cello Concerto. Today, it is considered inadvisable to 'remedy' Dvořák's music in any way, and we prefer to return unconditionally to the authentic text, avoiding all adjustments and 'improvements'.

♦ = Performance material
available on hire

NEW 2020

Piano Concertos



Janáček, Leoš (1854–1928)

Capriccio for Piano Left Hand and Wind Ensemble

Urtext / Eds. L. Faltus,
J. Procházková

BA 9535 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 allowed the French horn to substitute the tuba.

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

Martinů, Bohuslav (1890–1959)

Incantation

Piano Concerto No. 4 (1955/56)

Piano reduction by K. Šolc

BA 4318-90 ♦

Piano Concerto No. 4
"Incantation" and No. 5
Complete Critical Edition
Ed. I. Kalina Tabak
BA 10579-01 ♦ Score



Mendelssohn Bartholdy, Felix (1809–1847)

Concerto in E minor for Piano and Orchestra

Reconstructed and completed
by R. Larry Todd

BA 9081

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

Mozart, Wolfgang Amadeus (1756–1791)

The Piano Concertos

Urtext editions based on the
New Mozart Edition

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Rondo in D maj K. 382
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- K. 271 (No. 9) in E-flat maj
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Urtext / Ed. C. Wolff
Piano reduction by M. Töpel
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TP 242 Study score

- K. 365 (No. 10) in E-flat maj
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Urtext / Ed. C. Wolff
Piano reduction by M. Töpel
BA 4874-90 °
TP 245 Study Score

- K. 414 (No. 12) in A maj
Urtext / Ed. C. Wolff
Piano reduction by E. R. Barthel
BA 4876-90 °
TP 244 Study score

Mozart, Wolfgang Amadeus
 (1756–1791)

(Piano Concertos)

 - K. 415 (No. 13) in C maj
 Urtext / Ed. C. Wolff

 Piano reduction by
 D. Woodfull-Harris

📄 BA 4878-90°

📄 TP 246 Study score

 - K. 449 (No. 14) in E-flat maj
 Urtext / Ed. M. Flothuis

Piano reduction by M. Töpel

📄 BA 5381-90°

📄 TP 247 Study score

 - K. 450 (No. 15) in B-flat maj
 Urtext / Ed. M. Flothuis

Piano reduction by W. Giefer

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 - K. 451 (No. 16) in D maj
 Urtext / Ed. M. Flothuis

Piano reduction by E. R. Barthel

📄 BA 5383-90°

📄 TP 249 Study score

 - K. 453 (No. 17) in G maj
 Urtext / Ed. E. and P. Badura-
 Skoda

 Piano reduction by
 D. Woodfull-Harris

📄 BA 5384-90°

📄 TP 156 Study score

 - K. 456 (No. 18) in B-flat maj
 Urtext / Ed. E. and

P. Badura-Skoda

Piano reduction by M. Töpel

📄 BA 5385-90°

 - K. 459 (No. 19) in F maj
 Urtext / Ed. E. and

P. Badura-Skoda

Piano reduction by

D. Woodfull-Harris

📄 BA 5386-90°

 - K. 466 (No. 20) in D min
 Urtext / Ed. H. Engel,

H. Heussner

Piano reduction by J. Faber

📄 BA 4873-90°

📄 TP 147 Study score


 - K. 467 (No. 21) in C maj
 Urtext / Ed. H. Engel,

H. Heussner

Piano reduction

by D. Woodfull-Harris

📄 BA 5317-90°

📄 TP 148 Study score

 - K. 482 (No. 22) in E-flat maj
 Urtext / Ed. H. Engel,

H. Heussner

Piano reduction by M. Töpel

📄 BA 5387-90°

📄 TP 149 Study score

 - K. 488 (No. 23) in A maj
 Urtext / Ed. H. Beck

Piano reduction by H. Beck

📄 BA 4740-90°

📄 TP 62 Study score

 - K. 491 (No. 24) in C min
 Urtext / Ed. H. Beck

Piano reduction by H. Beck

📄 BA 4741-90°

📄 TP 63 Study score

 - K. 503 (No. 25) in C maj
 Urtext / Ed. H. Beck

Piano reduction by H. Beck

📄 BA 4742-90°

📄 TP 64 Study score


Mozart, Wolfgang Amadeus
 (1756–1791)

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

Urtext / Ed. W. Rehm

Piano reduction by

M. Schellhaas

📄 BA 10495-90°

📄 TP 90 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

Piano reduction by J. Faber

📄 BA 4872-90°

📄 TP 91 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 / Ed. F. Ferguson,
W. Rehm
BA 5337

In the past, cadenzas and lead-ins were usually only published with their respective concertos. This volume fills a remarkable gap by publishing, for the first time in one edition, all of this music based on the most recent research evidence.



Badura-Skoda, Paul
(*1927)

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

BA 4461

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.

° = Performance material
available on sale

♦ = Performance material
available on hire

A Masterpiece for Wittgenstein



Ravel, Maurice
(1833–1897)

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

BA 7881-90 °

**No distribution rights
for the USA**

In 1929 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 of Ravel's *Piano Concerto for the Left Hand* is based on previously inaccessible and unknown sources. The editor, Douglas Woodfull-Harris, was able to consult manuscripts in the private library of the Paul Wittgenstein Estate which allowed him to retrace the work's evolution from Ravel's autograph working copy to the first printed edition.

A source of key importance to this new edition is a handwritten French copy of Ravel's own piano reduction (the autograph is inaccessible) that he gave to Wittgenstein to facilitate rehearsing the work. This copy is the sole source reflecting Wittgenstein's own interpretation and it enabled the editor to correct a great many wrong notes which could be found in previous editions.

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

Rösler, Johann Joseph
(1771–1812)

NEW 2018

Concerto No. 2 in E-flat major for Pianoforte and Orchestra
Urtext / Ed. A. Hönigová
BA 11550-90 ♦

Johann Joseph Rösler was a composer, conductor, and pianist active in Prague and Vienna. Later he was in the

service of Prince Franz Joseph von Lobkowitz. His 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.

Bach · Beethoven

Bärenreiter Classics · Urtext Study Scores



Bach, Johann Sebastian
(1685–1750)

Complete Piano Solo Works
Urtext. 4 study scores in a
boxed set
TP 2002

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 Notebook 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
TP 920

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.



*Seine Königlichste Majestät, dem
Friedrich, Königlich von Bayern*

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

Ludwig van Beethoven

Allegro moderato

Flauto

Oboe I, II

Clarinetto I, II
in B♭

Fagotto I, II

Corno I, II
in B♭

Pianoforte

Violini I

Violini II

Viola

Vichinebbi
e Basso

From: Beethoven, Concerto No. 4 in G major · TP 920

Trio with Piano



Brahms, Johannes
(1833–1897)

Trio for Violin, Violoncello and Piano op. 87
Urtext / Ed. C. Hogwood
BA 9436 Score with parts

Trio for Violin, Violoncello and Piano op. 101
Urtext / Ed. C. Hogwood
BA 9437 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, to shed light on this. She describes how Brahms played the trio with Joseph Joachim and Robert Hausmann at an informal reading (with Clara Schumann turning pages) in Baden Baden in c. 1895. Davis' descriptions have much to do with articulation, dynamics, and tempo fluctuations.

Trio for Violin, Horn (Viola or Violoncello) and Piano op. 40
Urtext / Ed. C. Hogwood
BA 9435 Score with parts

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

- Includes alternative parts for violoncello and viola

Trio for Clarinet (Viola), Violoncello and Piano op. 114
Urtext / Ed. C. Hogwood
BA 9438 Score with parts

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

As he did for his horn trio, Brahms prepared a viola part as a possible alternative to the clarinet. Both scorings were rehearsed (the viola part being played by Joseph Joachim) prior to the premiere and publication of the work.

- Viola part included as an alternative to the clarinet part



Trio for Violin, Violoncello and Piano after the Sextet in B-flat major op. 18
arranged by Theodor Kirchner
Urtext / Ed. C. Hogwood
BA 9441 Score with parts

Theodor Kirchner (1823–1903), a friend of Brahms, arranged the composer's String Sextet op. 18 for piano trio.

Simrock, Brahms' publisher, issued the trio in 1883. Brahms responded to the arrangement of his sextet with total enthusiasm and praise for the skills of his friend Kirchner.

The introduction to this edition sheds light not just on the history of the arrangement and its validity in its own right, but also on Kirchner and his relationship to Brahms.

Dvořák, Antonín
(1841–1904)

Piano Trio in B-flat major op. 21
Ed. A. Čubr
BA 9578 Score with parts

Piano Trio in G minor op. 26
Eds. A. Pokorný, K. Šolc
New preface by E. Velická (Cz/Eng/Ger)
BA 9538 Score with parts

Dvořák's second piano trio (1876) documents the transition from the composer's experimental phase to the

emergence of his characteristic style which partly involved the return to definite form and thematic clarity.

Piano Trio in F minor op. 65
Ed. F. Bartoš
New preface by H.-J. Hinrichsen and I. Rentsch (Ger/Cz/Eng)
BA 9564 Score with parts



Dvořák, Antonín
(1841–1904)

Dumky

for piano, violin and
violoncello op. 90
Urtext / Ed. C. Flamm
BA 9567 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.

A Critical Commentary provides detailed information on the work's sources, tempo markings, and formal divisions of the movements.

- Urtext edition reflecting the latest musicological research
- Detailed Preface (Ger/Cz/Eng) and Critical Commentary (Eng)
- Contains previously unknown music (draft version of *Dumka* No. 3)



Fauré, Gabriel
(1845–1924)

Trio for piano, violin and
violoncello op. 120
Urtext / Ed. J. W. Sobaskie
BA 7902 Score with parts

Until now Fauré's piano trio has presented musicians with considerable problems, as the score and the separate string parts have offered conflicting readings. Bärenreiter's first critical edition of this masterpiece finally unites the parts with the score.

*No distribution rights
for the USA until 2019*

Martinů, Bohuslav
(1890–1959)

Promenades for flute, violin
and harpsichord (piano) (1940)
BA 3327 Score with parts

Sonata for flute, violin and
piano (1936)
BA 3326 Score with parts

Mozart, Wolfgang Amadeus
(1756–1791)

Complete Piano Trios
for piano, violin and violoncello
Urtext / Eds. W. Plath, W. Rehm
BA 4787 Score with parts

Trio in E-flat maj K. 498
"Kegelstatt-Trio" for piano,
clarinet (violin) and viola
Urtext / Eds. W. Plath, W. Rehm
BA 5325 Score with parts

Mozart, Wolfgang Amadeus
(1756–1791)

Six Sonatas K. 10–15.

Early Sonatas II for keyboard
(harpsichord), violin (or flute)
and violoncello

Urtext / Eds. W. Plath, W. Rehm
BA 4756 Score with parts

Two Sonatas K. 46d and 46e
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
BA 8123 Score with parts

Pintscher, Matthias
(*1971)

svelto for violin, violoncello
and piano (2006)
BA 9342 Playing score



Schubert, Franz
(1797–1828)

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

- Trios in B-flat maj D 28 and in
E-flat maj D 897 op. post. 148
BA 5626 Score with parts

- Trio in B-flat maj D 898 op. 99
BA 5607 Score with parts

- Trio in E-flat maj D 929
op. 100
BA 5610 Score with parts

CHAMBER MUSIC WITH PIANO

Trio with Piano

Škroup, František Jan
(1801–1862)

Trio in E-flat maj op. 27
for piano, clarinet (violin) and
violoncello
Urtext / Ed. M. Harlow
BA 9521 Score with parts

The Trio in E-flat major is stylistically reminiscent of Beethoven's chamber music; its unison opening recalls, for example, Beethoven's famous "Gassenhauer Trio". This pleasing composition, which represents unknown repertoire of Czech chamber music from the period of the national revival movement, can be performed in two different scorings, with clarinet or violin.

- First Urtext edition

Smetana, Bedřich
(1824–1884)

Trio in G min
for piano, violin and violoncello
Urtext / Eds. F. Bartoš,
J. Plavec, K. Šolc
BA 9518 Score with parts

Smetana wrote his Piano Trio in G min in 1855 in memory of his daughter Bedřiška who died before her 5th birthday. Smetana finished the composition only three months after her death.

Spohr, Louis
(1784–1859)

Trio in B-flat maj op. 133
for piano, violin and violoncello
Ed. O. Leinert
BA 7570 Score with parts

Quartet with Piano



NEW 2019

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
BA 9037
Score with parts
in preparation

Dvořák, Antonín
(1841–1904)

Bagatelles op. 47 for two
violins, violoncello and piano
H 2271 Score with parts

Piano Quartet in D maj op. 23
for piano, violin, viola
and violoncello
Urtext / Ed. R. Tait
BA 9574 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)
BA 9537 Score with parts



Fauré, Gabriel
(1845–1924)

Piano Quartet in C min op. 15
for piano, violin, viola and
violoncello
Urtext / Ed. D. Herlin
BA 7903 Score with parts

Piano Quartet in G min op. 45
for piano, violin, viola and
violoncello
Urtext / Ed. D. Herlin
BA 7904 Score with parts

- First Urtext editions of these works

Mozart, Wolfgang Amadeus
(1756–1791)

Quartet in G min K. 478
for piano, violin, viola and
violoncello
Urtext / Ed. H. Federhofer
BA 4728 Score with parts

Quartet in E-flat maj K. 493
for piano, violin, viola and
violoncello
Urtext / Ed. H. Federhofer
BA 4729 Score with parts

Suk, Josef
(1874–1935)

Piano Quartet in A min op. 1
for piano, violin, viola and
violoncello
Urtext / Ed. Z. Nouza
BA 9546 Score with parts

- First scholarly-critical edition

Quintet with Piano



Brahms, Johannes
(1833–1897)

NEW 2018

Piano Quintet in F min op. 34
for piano, two violins, viola
and violoncello
Urtext / Ed. D. Boomhower
BA 10915
Score with parts

This edition presents a well-researched musical text based on Brahms' autograph as well as the first edition, and draws on the autograph of the two-piano version (composed six years later) for purposes of comparison.

Dvořák, Antonín
(1841–1904)

Piano Quintet in A maj op. 5
for piano, two violins, viola and
violoncello
Eds. J. Burghauser, K. Šolc
New preface by D. Beveridge
(Cz/Eng/Ger)
BA 11539 Score with parts

Dvořák, Antonín
(1841–1904)

Piano Quintet in A maj op. 81
for piano, two violins, viola
and violoncello
Ed. A. Čubr
New preface by D. Beveridge
(Cz/Eng/Ger)
BA 9573 Score with parts

Furrer, Beat
(*1954)

spur for piano and string
quartet (1998)
BA 7423 Score,
Parts in slipcover

Mozart, Wolfgang Amadeus
(1756–1791)

Chamber Music Editions
of the Piano Concertos
for two violins, viola,
violoncello and piano
Piano reductions with
string parts
Urtext / Ed. C. Wolff

- Concerto in F maj K. 413
(No. 11)
BA 4875

- Concerto in A maj K. 414
(No. 12)
BA 4877

- Concerto in C maj K. 415
(No. 13)
BA 4879

- Concerto in E-flat maj K. 449
(No. 14)
BA 4871

Schubert, Franz
(1797–1828)

Quintet in A maj "Trout
Quintet" D 667 op. post. 114
for piano, violin, viola,
violoncello and double bass
Urtext / Ed. A. Feil
BA 5608 Score with parts

Quintett
Opus 34

Johannes Brahms

Allegro non troppo *riten.* *a tempo*

Violino I
Violino II
Viola
Violoncello
Pianoforte

mf *f* *riten.* *a tempo* *f* *con forza*

5 9

BA 10915

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From: Brahms, Piano Quintet in F min op. 34 · BA 10915

Sextet with Piano



Beethoven, Ludwig van
(1770–1827)

Concerto No. 4 in G major
for Pianoforte and Orchestra
op. 58 arranged for Pianoforte
and String Quintet
Urtext / Ed. J. Del Mar
BA 9034
Score and 6 parts

First Publication



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

which were also made for Mozart's and later Chopin's concertos.

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

Continuo Method

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

English edition
BA 8177

French edition
BA 8176

In his figured bass tutor, Jesper Bøje Christensen, a teacher at the Schola Cantorum in Basle, shows readers how to produce stylistically accurate figured bass realisations, whether written beforehand



or improvised in performance. He takes an unusual approach: Christensen presents the various figured bass manuals of the early eighteenth century by Dandrieu, St. Lambert, Heinichen, Telemann and

others. These manuals contain practical tips for playing from a figured bass. Christensen then adds comments and examples of his own.

In addition to demonstrating how musicians played at the time, Christensen succinctly summarizes the way figured bass was taught and studied, which can be of great help to performers today.

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

"The Well-Tempered Clavier is the Old Testament, Beethoven's sonatas the New. We must believe in both." Hans von Bülow

Johann Sebastian Bach The Well-Tempered Clavier



The Well-Tempered Clavier Part I · BWV 846–869

Facsimile of the autograph manuscript in the Staatsbibliothek zu Berlin – Preussischer Kulturbesitz. With a Commentary by Christoph Wolff and Martina Rebmann Documenta musicologica 11/50, 90 pages of facsimile and 28 pages of Commentary (Eng/Ger), half-leather binding
Bärenreiter Facsimile
ISBN 978-3-7618-2368-2

The preludes and fugues of The Well-Tempered Clavier embrace an entire cosmos of compositional devices and musical characters – the “ne plus ultra” of ‘unity through diversity’. Here Bach not only

presented the sum total of keyboard artistry in his day but foresaw its future evolution. His treatment of the keys marked a turning point in music history.

The autograph score, originally a fair copy, contains later revisions and alterations reflecting the composer at work. This facsimile edition presents the manuscript in high-quality four-colour reproduction. Bach authority Christoph Wolff provides a Commentary to the work's genesis and the characteristics of Bach's handwriting. Martina Rebmann (Staatsbibliothek zu Berlin) describes the subsequent history of the autograph.

Wolfgang Amadeus Mozart Piano Concerto in C minor K. 491



Piano Concerto in C minor K. 491

Facsimile of the autograph score held at the Royal College of Music, London. With a commentary by Robert Levin Documenta musicologica 11/48, 74 pp. of facsimile and approx. 40 pp. of Commentary (Eng/Ger), half-leather binding
Bärenreiter Facsimile
ISBN 978-3-7618-1927-2

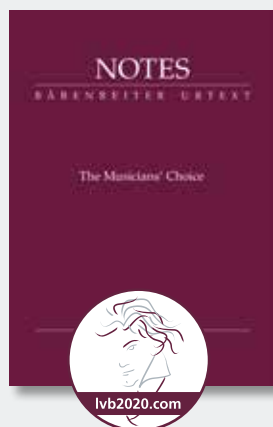
When composing his Piano Concerto K. 491 Mozart made an exception by producing sketches that he later enlarged and extensively revised for the

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

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

**A fascinating insight into
Mozart's art of composition**

Bärenreiter NOTES

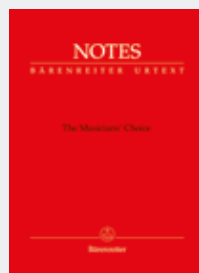


- A student lesson book
- A general note book
- A gift

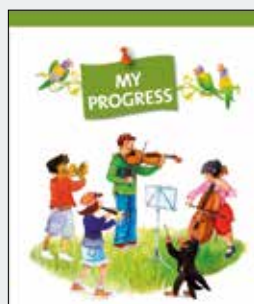
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4.1 inches x 5.8 inches)
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- ☞ BA 8100 Mozart red
- ☞ BA 8100-27 Debussy blue
- ☞ BA 8100-29 Bach blue

- ☞ BA 8100-31 **NEW 2019** Beethoven aubergine



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☞ BA 9670

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and regular writing lines.
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and descriptive texts.

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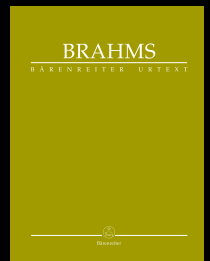
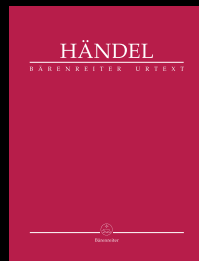
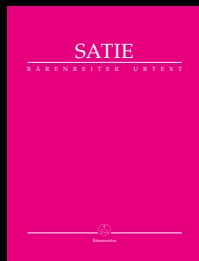
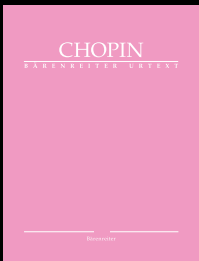
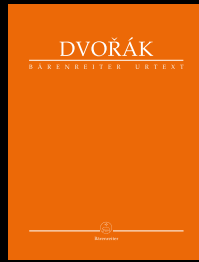
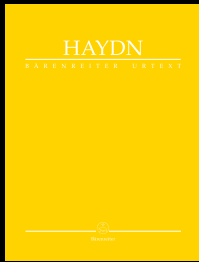
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