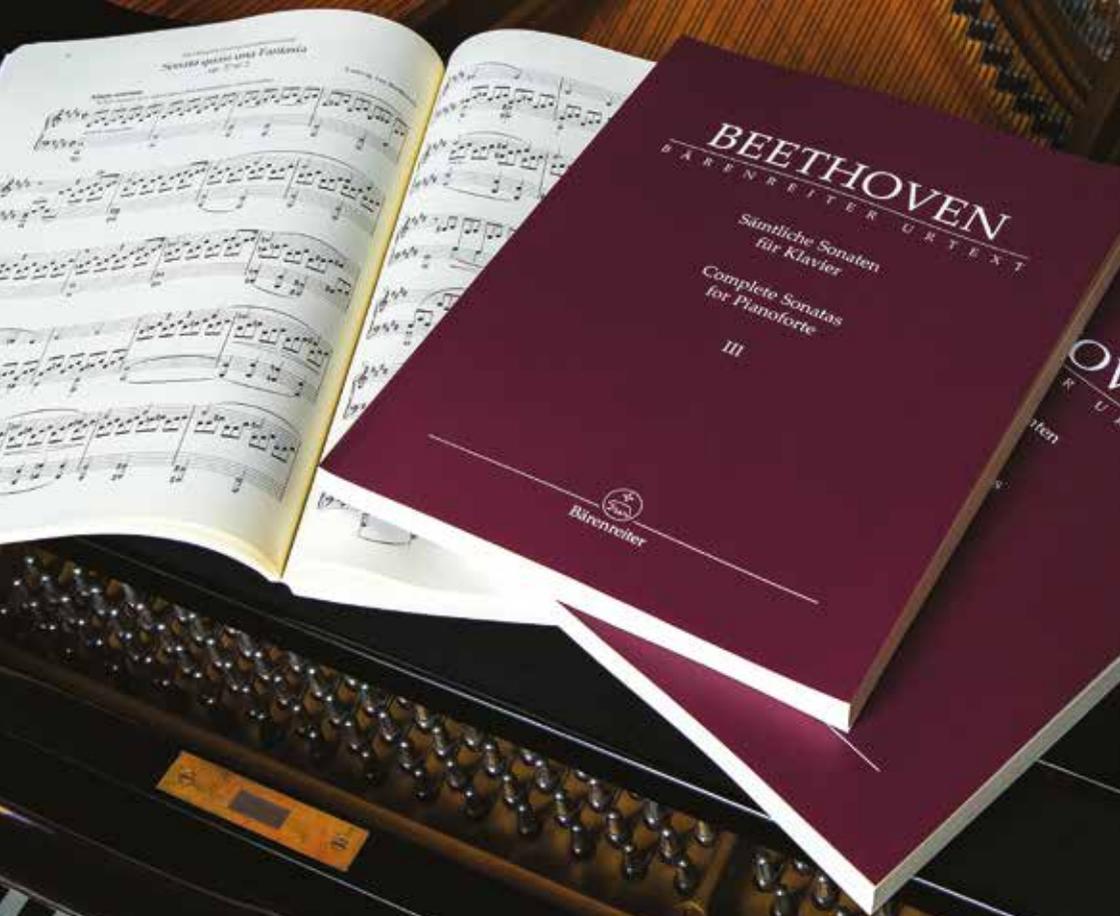


# Bärenreiter Music for Piano

A selection 2019/2020



YOUR NEXT PERFORMANCE  
IS WORTH IT



Bärenreiter Urtext

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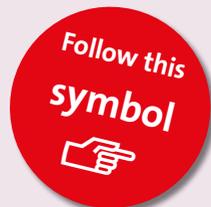
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- How do I get detailed information on Bärenreiter editions?
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This catalogue is also available digitally via the Bärenreiter website (Service/Promotional Material/Catalogues). Each title in the catalogue is linked to the respective edition in the webshop. Just follow the symbol .

In our webshop you will find more information on our editions and will be able to order them: [www.baerenreiter.com](http://www.baerenreiter.com).



## For UK users:

Bärenreiter Limited, our subsidiary company based in the UK, holds extensive stock of the entire Bärenreiter catalogue for immediate delivery via [www.baerenreiter.co.uk](http://www.baerenreiter.co.uk).

## 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

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

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# Urtext Collection



**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 /

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

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](http://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 17<sup>th</sup> 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 16<sup>th</sup> and 17<sup>th</sup> 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

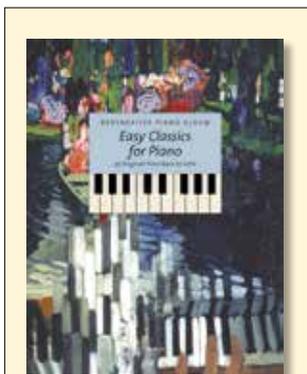
Volume 1: 📖 BA 6545  
Volume 2: 📖 BA 6549

### 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 20<sup>th</sup> Century

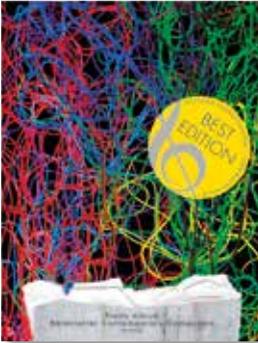
Includes additional explanations, suggestions and information on the pieces (Ger/Eng/Fr)  
Ed. M. Töpel  
📖 BA 6555

📖 “... 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 20<sup>th</sup> and 21<sup>st</sup> 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 15 15 15

ca. 3-4x :||

♩ = 72 rall. *espr.*

*mp* *ppp* *p*

*ad lib.*

a tempo (♩ = 72)

*ff* *fff* *cresc. sempre*

8 15

\*1) 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 18<sup>th</sup> to the 20<sup>th</sup> centuries (Jan Ladislav Dušek, Bedřich Smetana, Antonín Dvořák, Leoš Janáček, Josef Suk, Bohuslav Martinů, Miloslav Kabeláč, a.o.)



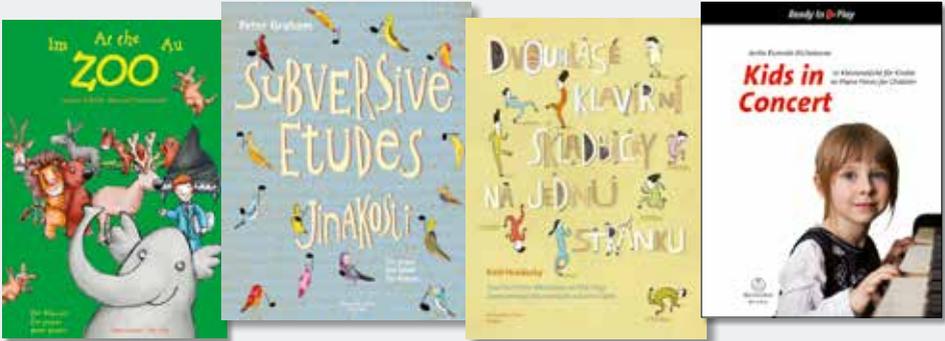
### Klavier-Festival Ruhr Bärenreiter Piano Album

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 maestosso, 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

**Menuet**

Emil Hradecký  
 (\*1953)

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



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, reassembles, 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.

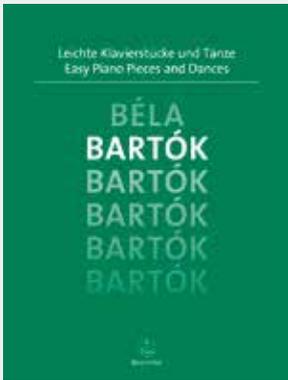
 Partita (1922) / Cinq Études de jazz, op. 58 (1926) / Esquisses de jazz. Six easy pieces, op. 64 (1927) / Hot Music. Ten syncopated etudes, op. 67 (1928) / Suite dansante en jazz, op. 74 (1931)

- First Urtext edition

**Tanec slepé myšky**  
Blind Mouse Dance / Tanz der blinden Maus

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

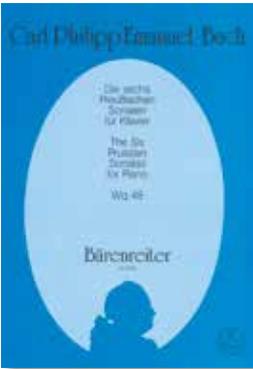
**Schubert, Franz**  
(1797–1828)  
📖 BA 5639

**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. Remppl  
📖 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. Remppl  
📖 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. Kohlhase, 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. Kohlhase  
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

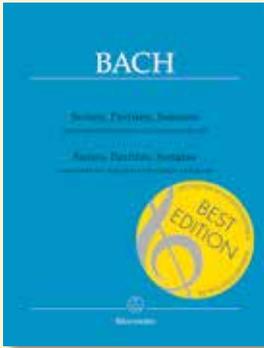


**The Well-Tempered Clavier I**  
BWV 846-851  
Urtext / Ed. A. Dürr  
📖 BA 5191

**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 © 2017 by Bärenreiter-Verlag, Kassel

 *"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)

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

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

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 Virtuoso's "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**

**NEW 2020**

**Figurations and Exercises for Piano. Beethoven on Piano Playing**

Text booklet on every aspect of performing Beethoven's piano music based exclusively on musical samples noted 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](http://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

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)

Sonate  
op. 31 n° 1

Ludwig van Beethoven



# Setting the New Standard

## The Beethoven Piano Sonatas



**BEETHOVEN**  
BARENREITER URTEXT

*Sämtliche Sonaten  
für Klavier*

*Complete Sonatas  
for Pianoforte*

III

  
Bärenreiter

**BEETHOVEN**  
BARENREITER URTEXT

# 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

BA 11840 Set of all 3 volumes

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 19<sup>th</sup> 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: *L'Éclair*  
(in Heider's *Stimmen der Völker*)

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

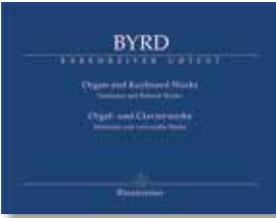
Brahms' popular 16 Waltzes,  
opus 39, composed in 1866 for  
four hands, were transcribed  
by Brahms one year later for  
two hands.

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

**Rácóczi-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 16<sup>th</sup> 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*

Andantino Transcrit pour le piano<sup>1)</sup>

The image shows the first three systems of the musical score for Chabrier's 'Habanera'. The score is written for piano and includes a bass line. The tempo is marked 'Andantino' and the mood is 'dolce'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system starts with a treble clef and a bass clef. The second system begins at measure 5, and the third system begins at measure 9. The score features characteristic rhythmic patterns of the habanera, including the 'ba-lai-ba' rhythm.

From: Chabrier, *Habanera* · BA 10839

# Frédéric Chopin

## Historically Informed View of the Préludes



**Chopin, Frédéric**  
(1810–1849)

**NEW 2019**

**Barcarolle**  
in F-sharp major  
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

**NEW 2019**

**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.

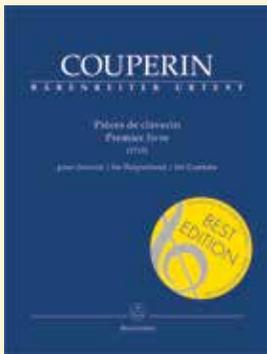
- Urtext editions
- Notes on period performance practice (Ger/Eng)
- With historically informed fingering
- Practical page turns
- Informative Foreword (Ger/Eng) and detailed Critical Commentary (Eng)

### Vingt-quatre Préludes

Opus 28<sup>1)</sup>

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)** **NEW 2018**  
with 8 Préludes and 1  
Allemande from “L’Art de  
toucher le clavecin” (1716–1717)  
for Harpsichord  
☞ BA 10845

**Pièces III** **NEW 2020**  
☞ BA 10846  
in preparation

- 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 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<sup>re</sup> série

*(Reflets dans l'eau, Hommage  
à Rameau, Mouvement)*

BA 10821 Volume 1

### Images 2<sup>e</sup> 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<sup>er</sup> 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<sup>e</sup> 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 2<sup>nd</sup> 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. Štědroňská  
 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

**Volume IV**

*Fiori musicali, Aggiunta*  
BA 8415

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(Choir & Organ)

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

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BA 8065

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(Clavichord International)

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(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  
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Urtext / Eds. P. Northway, T. Best  
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**Keyboard Works III**

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Urtext / Ed. T. Best  
📄 BA 4222

**Keyboard Works IV**

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

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- 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 18<sup>th</sup> 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

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## 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 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**

**NEW 2019**

BA 10930 → page 8



**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  
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**Volume II:** 12 sonatas  
from the years 1784–1786  
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**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 18<sup>th</sup> 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

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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

**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.”*  
 (tastenvelt)

Venetianisches Gondellied

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 (385<sup>♯</sup>)****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 (300')**  
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



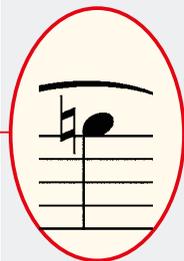
## Mozart, Wolfgang Amadeus (1756–1791)

Sonata in A maj K. 331 (300<sup>l</sup>) with the Rondo "Alla Turca" Urtext / Ed. M. Aschauer  
With a Foreword and notes on performance practice by M. Aschauer  
📄 BA 9186

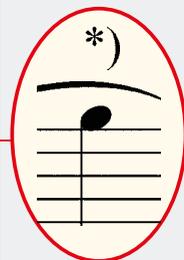
Mozart's Sonata in A major with the famous Rondo "Alla Turca" finale, is one of the most popular works in the entire piano literature. Now a newly resurfaced section of the autograph has prompted Bärenreiter to issue an up-to-date Urtext edition.

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 19<sup>th</sup> 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)

## 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 Casadesus
- With optimum page turns
- With glossaries (Fr/Ger/Eng)
- With Critical Commentaries (Eng)

à son cher Maître Gabriel Fauré

**Jeux d'eau**

- Dieu fin, nul vint de l'eau qui le claquille... -  
(Hôtel de Régner)

Très doux ♩ = 144

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 6546

**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

Moderé, je vous prie.

*p* Que vois - je ? Le Ruisseau est tout mouillé ;

*p* La basse liée, n'est-ce pas ?

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

*pp* Mais mon cœur est tout petit.

*p* Les Arbres ressemblent à de grands peignes mal faits ;

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

BA 10849

© 2015 by Bärenreiter-Verlag, Kassel

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.

- 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)



**Ogives**  
**Gymnopédies**  
Urtext / Ed. J. Rosteck  
With notes on performance  
practice by S. Schleiermacher  
📄 BA 10806

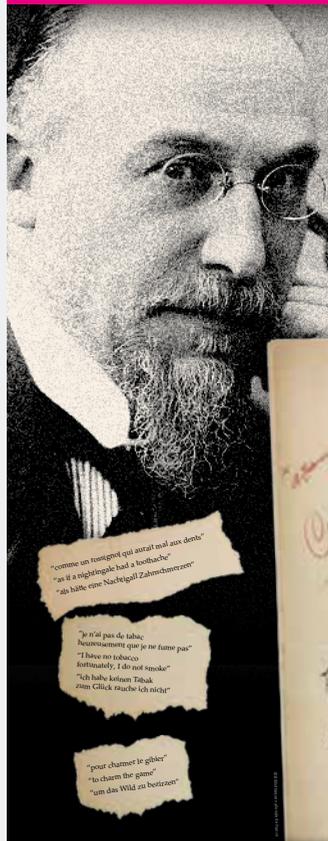
Satie's *Ogives* and *Gymnopédies* are milestones in the history of modern music.

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.

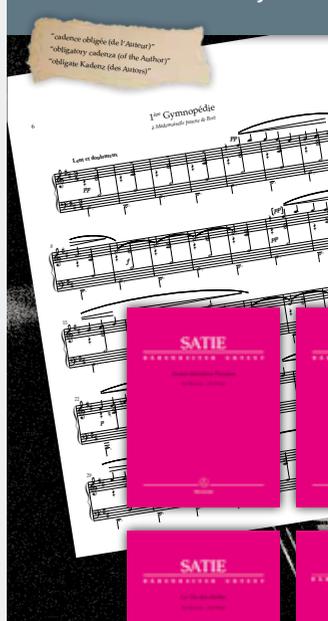
The three *Gymnopédies* proceed with a grave, chordal momentum, and Satie's radically sparse writing makes ironic reference to the dance of young warriors in ancient Sparta during gymnopaedia rituals.

**Easy Piano Pieces and Dances**  
📄 BA 6574 → page 10

Satie picture: By Sonia y natalia  
(Own work) [CC BY-SA 3.0  
(<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



**NEW 2019**

## 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



**NEW 2018**

## 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](http://www.baerenreiter.com)
- Critical Commentaries (Eng)

Sonate G-Dur  
op. 78 – D 894  
Josef von Spaun 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

The image shows a page of musical notation for 'Vogel als Prophet' from Schumann's 'Forest Scenes' op. 82. It features a grand staff with treble and bass clefs. The tempo is 'Langsam, sehr zart' with a quarter note equal to 63. The piece is marked 'pp' (pianissimo). The score includes various fingering numbers (1-5) and performance suggestions such as 'Ped.' and 'Ped. 2da' with asterisks. The first six measures are shown, with measure numbers 1 through 6 indicated at the start of each line.

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.*

5 *con voglia*  
*rubato*

9

14

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)





*L. Viërne*



**Viërne, Louis**  
(1870–1937)

**Complete Piano Works**  
Urtext / Ed. H. Schauer-  
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. Schauer-  
Maubouet  
BA 9613

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

## Viërne'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 Franc  
2. Le Glas\*\*

Louis Viërne  
(1870–1937)

*Molto adagio* (♩ = 60)

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

BA 9613

© 2008 by Bärenreiter-Verlag, Kassel

From: *Viërne, 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 17<sup>th</sup> 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)

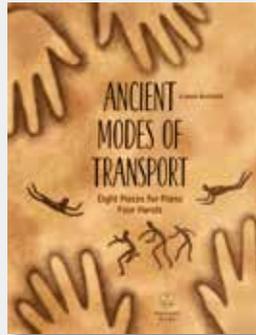
**Concerto a due Cembali senza  
ripieno** BWV 1061a  
Urtext / Ed. K. Heller,  
H. J. Schulze  
Two scores are required  
for performance  
BA 5245

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 /  
Slovenské 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 8101



#### Mozart, Wolfgang Amadeus (1756–1791)

Complete Works for two  
Pianos

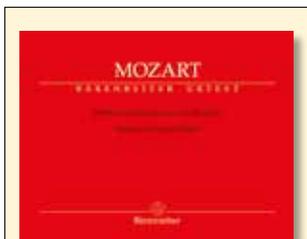
Urtext with fingering /  
Ed. E. F. Schmid  
(K. 426 and 448 and  
fragments) and F. Ferguson/  
W. Rehm (Larghetto and  
Allegro in E-flat major, K.6 deest),  
based on the edition by  
G. Croll. Introduction by  
M. H. Schmid. Fingering by  
H. P. and V. Stenzl  
📄 BA 9161

#### Mozart, Wolfgang Amadeus (1756–1791)

Fantasia in G minor and Fugue  
in G major K. Anh. 32 and 45  
Sonata Movement (Grave  
and Presto) in B-flat major  
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<sup>a</sup>  
(Fr 1787) and K. 500<sup>a</sup> (Fr 1791<sup>a</sup>)  
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<sup>a</sup> (Fr 1787)  
and K. 500<sup>a</sup> (Fr 1791<sup>a</sup>) 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*



- Piano reductions with separate solo piano parts

The piano reductions to Beethoven's piano concertos appear in a new format: As customary in the 19<sup>th</sup> 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.

## 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

16 Pianoforte

Adagio  
Tutti

6

19

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 major**  
for Pianoforte 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 major**  
for Pianoforte 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 major**

for Pianoforte 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*

**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 minor** 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 3<sup>rd</sup> 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*

 - K. 175 (No. 5), Concert  
 Rondo in D maj K. 382  
 Urtext / Ed. M. Flothuis  
 Piano reduction by M. Töpel  
 BA 5315-90 °

 - K. 238 (No. 6) in B-flat maj  
 Urtext / Ed. M. Flothuis  
 Piano reduction by  
 D. Woodfull-Harris  
 BA 5316-90 °

 - K. 242 (No. 7) in F maj  
 “Lodron Concerto” for three  
 or two pianos and orchestra.  
 Edition for 2 soloists and  
 accompaniment  
 Urtext / Ed. M. Flothuis  
 Piano reduction by  
 D. Woodfull-Harris  
 BA 5389-90 °  
 3 copies needed for  
 performance

 - K. 246 (No. 8) in C maj  
 “Lützow Concerto”  
 Urtext / Ed. C. Wolff  
 Piano reduction by M. Töpel  
 BA 5388-90 °

 - K. 271 (No. 9) in E-flat maj  
 “Jeunehomme Concerto”  
 Urtext / Ed. C. Wolff  
 Piano reduction by M. Töpel  
 BA 4790-90 °  
 TP 242 Study score

 - K. 365 (No. 10) in E-flat maj  
 for two pianos and orchestra  
 Urtext / Ed. C. Wolff  
 Piano reduction by M. Töpel  
 BA 5390-90 °  
 3 copies needed for  
 performance

 - K. 413 (No. 11) in F maj  
 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  
📄 BA 5382-90°  
🎹 TP 248 Study score

- 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

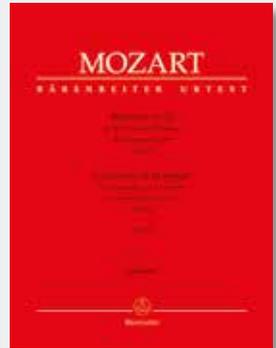
Piano reduction by H. Beck  
📄 BA 4740-90°  
🎹 TP 62 Study score

- 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.

**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

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.

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 Notebooks for Anna Magdalena Bach / **Vol. 4:** Preludes, Individual Piano Works, Toccatas, Arrangements of Works by Other Composers



**Beethoven, Ludwig van**  
(1770–1827)

**The Five Piano Concertos**  
Urtext / Ed. J. Del Mar  
5 study scores in a boxed set  
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 Hoheit, dem  
Fürstlichen Hofkapellmeister*

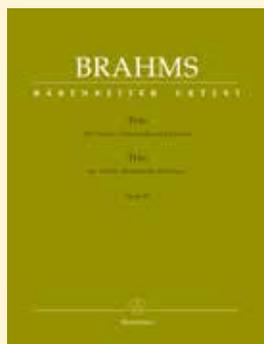
**Konzert Nr. 4 in G**  
für Klavier und Orchester  
Opus 58

Ludwig van Beethoven

**Allegro moderato**

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.

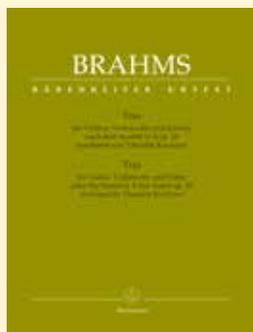
- Includes alternative parts for violoncello and viola

**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)

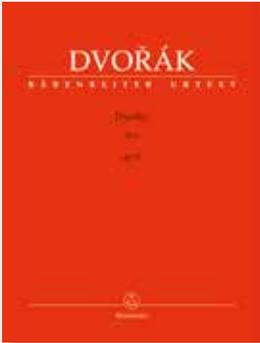
**Piano Trio in B-flat major** op. 21  
Ed. A. Čubr  
BA 9578 Score with parts

**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 5<sup>th</sup> 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  
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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**  
18<sup>th</sup> Century Continuo Playing  
A Historical Guide to the  
Bass.  
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

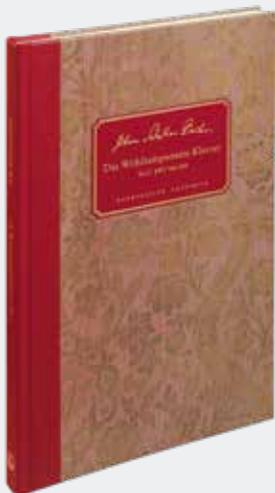
others. These manuals contain practical tips for playing from a figured bass. Christensen then adds comments and examples of his own.

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)

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## Wolfgang Amadeus Mozart Piano Concerto in C minor K. 491



### Piano Concerto in C minor K. 491

Facsimile of the autograph score held at the Royal College of Music, London. With a commentary by Robert Levin Documenta musicologica 11/48, 74 pp. of facsimile and approx. 40 pp. of Commentary (Eng/Ger), half-leather binding  
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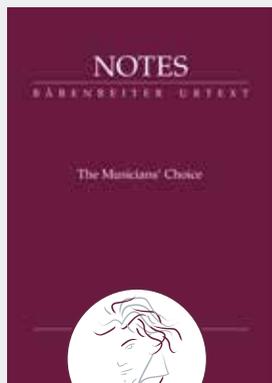
When composing his Piano Concerto K. 491 Mozart made an exception by producing sketches that he later enlarged and extensively revised for the

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

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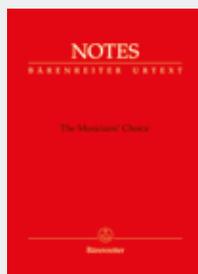
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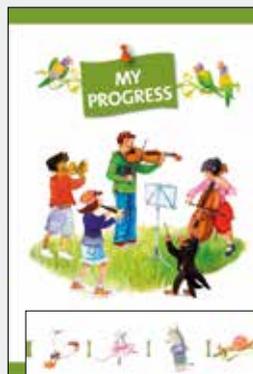
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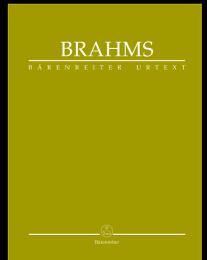
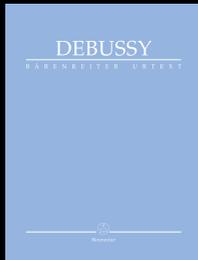
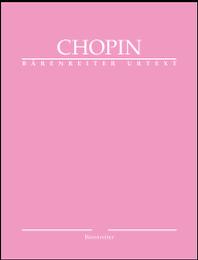
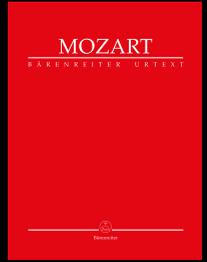
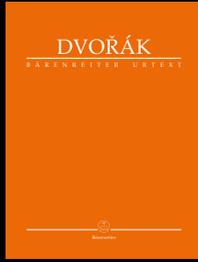
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