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Bärenreiter Music for Strings

A selection 2025/2026



Bärenreiter

CONTENTS

Violin	4	String Sextet	52	Educational Works – Studies	
Viola	23	String Orchestra	53	Violin.....	66
Violoncello	27	Piano Trio.....	54	Viola.....	69
Viola da gamba	42	Piano Quartet	56	Violoncello.....	71
Double Bass	42	Piano Quintet	57	Double Bass.....	74
Chamber Music		Piano Sextet	57	String Ensemble.....	75
String Duo.....	43			Christmas.....	75
String Trio.....	44	Miscellaneous Chamber		Study Scores	78
String Quartet	44	Ensembles	58	Facsimiles – English Books	82
String Quintet	50				

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ABBREVIATIONS AND KEY TO FIGURES

BAO	Bärenreiter Edition
Bc / bc	Basso continuo
Cz	Czech text
Ed.	Editor
Eng	English text
Fr	French text
Ger	German text
H	Bärenreiter Praha
maj	major
min	minor
SM	Süddeutscher Musikverlag
Series	Series
TP	Study Score

○ Performance material available on sale

◆ Performance material available on hire

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info@baerenreiter.com

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 Contents

 Review

 Edition with fold-out pages





BÄRENREITER IS COLOUR



Bärenreiter Urtext

URTEXT is the attempt to put together a musical text that is as close as possible to the composer's intentions.

This often leads to the assumption that an editor simply needs to transcribe the composer's autograph into modern notation.

But it is not that easy.

Even if there is an autograph (however, there are many that have not survived), this document will not always represent the primary source. If the composer made corrections in manuscript parts used for the first performance or later in the proofs for the first edition, or if he revised the work for a particular performance situation, other sources need to be taken into consideration.

The work of an Urtext editor is much like that of a detective:

Which sources to a particular work are missing but must have existed at one point? In many cases, the editor has to search for sources in libraries, archives and private collections before defining the interrelationships between all available sources and deciding about their relevance.



Bärenreiter

www.baerenreiter.com

VIOLIN

Violin Solo

Bach, Johann Sebastian
(1685–1750)

Air from the Orchestral Suite
BWV 1068
Arranged for solo violin
by R. Kim
BA05140

Bach, Johann Sebastian
(1685–1750)

Three Sonatas and Three
Partitas BWV 1001–1006
for solo violin
Urtext / Ed. P. Wollny
New edition based on the
“**New Bach Edition-Revised**”
BA05256



Violin Solos from the Sacred Vocal Works
Violin solos from the Cantatas,
Masses, Passions and
Oratorios.
With a second violin part for
two soloists. With fingering,
bowing and comments on
performance
Urtext / Ed. M. Wulfhorst
BA06986

As an aid to the interpretation
of these violin solos, our richly
annotated collection with
detailed fingering and
articulation marks offers not
only the violin part but also
the complete vocal part for
each movement.



Gola, Zdeněk
(1929–2021)

Violin Technique
BA09550 Volume 1
BA09551 Volume 2

Maintz, Philipp
(*1977)

schneeblind for violin solo
(2002)
BA09340

*“A perfect encore! Highly
recommended for advanced
players with stamina.”*
(Stringendo April 2020)



Mozart, Wolfgang Amadeus
(1756–1791)

Eine kleine Nachtmusik
Allegro from Serenade No. 13
K. 525
Arranged for solo violin
by R. Kim
BA10933



Paganini, Niccolò
(1782–1840)

24 Capricci op. 1,
24 Contradanze Inglesi
per Violino solo (First edition)
Urtext / Ed. D. Macchione
BA09424

Bärenreiter's edition maintains
Paganini's original beaming and
articulation, thereby setting this
edition apart from the many
publications of the last 200 years
which incorporated changes and
emendations by famous violin
virtuosos.

In addition to the “Caprices”,
this is the first time that the
24 “Contradanze Inglesi” for solo
violin have been published.
These simple pieces are each
16 measures in length and
exploit various techniques.

Pintscher, Matthias
(*1971)

Omaggio a Giovanni Paisiello
Two fantasies on thematic
fragments from the string
quartets for violin solo (1991)
BA07457

Study III for Treatise on the Veil
for violin solo (2007)
BA09322

Ševčík, Otakar
(1852–1934)

School of Violin Technique

op. 1
Ed. J. Foltýn

BA09552 **Book 1:**
1st Position

BA09553 **Book 2:** 2nd – 7th
Position

BA09554 **Book 3:** Changing
Positions

BA09555 **Book 4:** Exercises
in Double Stops
and Harmonics

School of Bowing Technique

op. 2
Ed. J. Foltýn

BA09591 **Book 1**
BA09592 **Book 2**
BA09593 **Book 3**

→ page 68

Forty Variations for the Violin

op. 3
Ed. P. Kudelásek
BA11521



Preparatory Trill Studies and
the Development of Double-
Stopping op. 7
Ed. J. Foltýn
BA09556

Changes of Position and
Preparatory Scale Studies op. 8
Ed. J. Foltýn
BA09557
→ page 68

Eine kleine Nachtmusik

Wolfgang Amadeus Mozart (1756–1791)
Serenade Nr. 13 für Streicher in G-Dur, KV. 525.1
Transkription: Roman Kim

From: Mozart, Eine kleine Nachtmusik - BA10933



Tartini, Giuseppe
(1692–1770)

NEW

L'arte dell'arco
Variations on a theme by
Arcangelo Corelli for violin solo
or violin and bc
Urtext / Ed. M. Cossu
BA10791 In preparation

Telemann, Georg Philipp
(1681–1767)

Twelve Fantasias
TWV 40:14-25
for violin without bass (1735)
Urtext / Ed. G. Haußwald
BA02972

Trojahn, Manfred
(*1949)

Ginevra's song
for violin solo (1995)
BA07793

You can find music examples
on the Bärenreiter website:
www.baerenreiter.com

Violin Solo

Wulfhorst, Martin The Orchestral Violinist's Companion

Vol. 1: Training · Practicing and Sight-Reading · Basic Orchestral Technique · Bowing Technique and Sound Production

Vol. 2: Left-Hand Technique · Pizzicato and Other Special Techniques · Rhythm and Ensemble Playing · Notation and Performance Practice · Repertoire and Style · Profession and Career · Resources

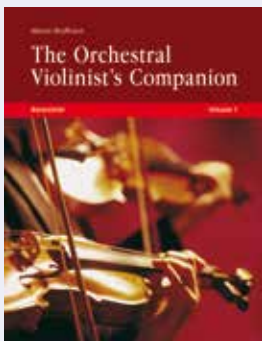
480 pages plus XXII pages (vol. 1) and IX pages (vol. 2). Preface. English text, paperback, format 23 cm x 30 cm. Approx. 500 musical samples; approx. 30 illustrations, diagrams, and tables. ISBN 978-3-7618-1758-2 BVK01758

This book is a guide to the art of playing the violin in a professional orchestra. It is a workbook, reference tool, and textbook for:

- Conservatory and college students who are preparing for an orchestral career
- Audition candidates
- Orchestral players at the beginning or at later stages in their careers
- String teachers, conductors, and composers
- Classes at conservatories, universities, and summer programs.

Excerpts from more than 340 works by 87 composers are provided with bowings, fingerings, metronome markings, stylistic suggestions, and tips for practicing. These excerpts represent a variety of genres: symphonic repertoire, operas, operettas, ballets, and oratorios.

Additional resources available at <http://www.orch.info>



“Wulfhorst’s book should be part of every string player’s reference library.”
(American String Teacher)

“The book is so wide-ranging that it is essential reading for all musicians.”
(Arco)

“Perhaps the greatest strength of this volume is the author’s ability to reduce the most challenges to component parts ...”
(Podium Notes)

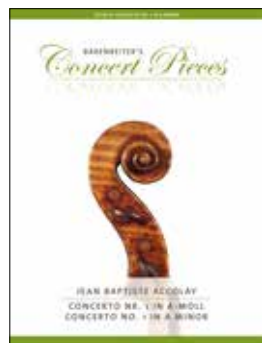
“Just about everything you need to know to be an orchestral violinist ...”
(Stringendo)

“... absolutely essential resource for both the fully fledged die-hard and the budding aspirant.”
(Strings)

“What Wulfhorst assembled here deserves the highest respect. ... expressly recommended, not only to orchestral violinists.”
(Das Orchester)

“An extremely useful guide that teaches students, assists professionals and makes them reflect, and attracts the amateur.”
(docenotas.com)

Violin and Keyboard Instrument



Accolay, Jean Baptiste (1833–1900)

Concerto No. 1 in A min
for violin and piano
“Bärenreiter’s Concert Pieces”
BA08976
→ page 77

Bach, Johann Sebastian (1685–1750)

**The Concertos
for Violin and Orchestra**
Urtext / Ed. D. Kilian

- **Concerto in A min** BWV 1041
for Violin, Strings and Bc
BA05189-90° Piano reduction
TP00269 Study score

- **Concerto in E maj** BWV 1042
for Violin, Strings and Bc
BA05190-90° Piano reduction
TP00269 Study score

- **Concerto in D min** BWV 1043
for Two Violins, Strings and Bc
BA05188-90° Piano reduction
TP00284 Study Score
→ page 78

Each edition offers an easy to play keyboard reduction, an Urtext violin part, and a second violin part prepared with fingering, bowing, and performance practice comments by Andrew Manze.

Bach, Johann Sebastian
(1685–1750)

- **Concerto in D min**
for Violin, Strings and Bc
Reconstruction after the
Harpischord Concerto
BWV 1052
Urtext / Ed. W. Fischer
BA05144-90°
Piano reduction

- **Concerto in G min**
for Violin, Strings and Bc
Reconstruction after the
Harpischord Concerto
BWV 1056
Urtext / Ed. W. Fischer
BA05146-90°
Piano reduction



Two Sonatas and a Fugue
BWV 1021, 1023, 1026
for violin and bc
Urtext / Ed. P. Wollny
Continuo realization by
Z. Meniker
BA05167 Score with parts

- With an Urtext violin part and an additional violin part prepared with fingering, bowing, and performance practice comments by Andrew Manze
- With a separate unrealized figured bass continuo part for viola da gamba
- The publication includes the Fugue in G min BWV 1026 and represents the first scholarly-critical edition of this work which has long been considered spurious but now has been firmly attributed to J. S. Bach.

Bach, Johann Sebastian
(1685–1750)

Six Sonatas for Violin and obbligato Harpsichord
BWV 1014-1019
Urtext / Ed. R. Gerber
Revised edition by P. Wollny

- Score with Urtext violin and viola da gamba parts and with an additional violin part prepared with fingering, bowing, and comments on performance practice by Andrew Manze
- With the early versions of sonatas BWV 1018 and 1019

- **Six Sonatas in two volumes**
Volume 1: Sonatas in B min BWV 1014, in A maj BWV 1015, in E maj BWV 1016
BA05118 Score with parts

Volume 2: Sonatas in C min BWV 1017, in F min BWV 1018, in G maj BWV 1019
BA05119 Score with parts

- **Six Sonatas in one volume**
BA05240 Score with parts

Beethoven, Ludwig van
(1770–1827)

Concerto in D maj for Violin and Orchestra op. 61
Urtext / Ed. J. Del Mar
BA09019-90° Piano reduction
BA09019-40 Critical Commentary
TP00919 Study score

- With an Urtext solo violin part and a second violin part prepared with fingering and bowing by Detlef Hahn

✍️ *“I recommend this edition for its pioneering scholarship and comprehensiveness.”*
(American String Teacher)

Cadenzas to Beethoven's Violin Concerto op. 61
Ed. M. Wulfhorst
BA09020

This compilation contains cadenzas by Leopold Auer and Joseph Joachim, Ferdinand David (the first known cadenza to op. 61), Louis Spohr, Eugen Ysaye, Camille Saint-Saëns, Ferruccio Busoni, Henri Vieuxtemps, Jakob Dont and, for the first time, a cadenza by Henryk Wieniawski.

Romances for Violin and Orchestra op. 50 and op. 40
Urtext / Ed. J. Del Mar
BA09026-90°

Piano reduction

Bärenreiter's Urtext edition offers the score to op. 50, which has come down to us in an unfinished form, twice; the first score reflects the state of Beethoven's autograph with editorial markings clearly indicated, the second score has been edited based on other works by Beethoven from that period.

In addition to the Urtext solo part, a second solo part with fingering and bowing by Detlef Hahn is also included in the piano reduction.

° = Performance material available on sale

VIOLIN

Violin and Keyboard Instrument

Beethoven, Ludwig van (1770–1827)

Violin Sonatas → page 9

Bériot, Charles-Auguste de (1802–1870)

Scène de Ballet op. 100
for violin and piano
“Bärenreiter’s Concert Pieces”
BA10695 → page 77

Violin Concerto No. 9 in A min
op. 104 for violin and piano
“Bärenreiter’s Concert Pieces”
BA10696 → page 77



Berlioz, Hector (1803–1869)

Rêverie et caprice
Urtext / Ed. H. Macdonald
Version for violin and piano
including an extra solo violin
part for the orchestral version
BA05798-90° Score
with parts

Berwald, Franz (1796–1868)

Concerto in C-sharp min
for Violin and Orchestra
Urtext / Ed. F. Lindberg
BA04905-90♦ Piano
reduction

- ° Performance material available on sale
- ♦ Performance material available on hire

Brahms, Johannes (1833–1897)

Concerto in D maj
for Violin and Orchestra op. 77
With cadenzas by J. Joachim,
C. Halir, H. Heermann, L. Auer,
F. Busoni
Urtext / Ed. C. Brown
BA09049-90°


Piano reduction
by the composer

BA09049-40

Critical
Commentary

TP00949

Study score

 “Clive Brown has provided an essay which should be compulsory reading for every violin student (and teacher!) who dares approach this work, or any other work by Brahms, or any of his contemporaries for that matter. ... The Bärenreiter edition, because of Clive Brown’s extraordinary contribution, is the finest publication I have ever had the privilege to review.”
(ESTA – News & Views)



- Includes an Urtext violin part as well as a second violin part with fingering and bowing by J. Joachim from his 1905 violin method
- Includes an additional brochure with cadenzas by Brahms’ contemporaries J. Joachim, C. Halir, H. Heermann, L. Auer and F. Busoni
- Includes an enlightening preface on Romantic performance practice by Clive Brown

From: Brahms, Concerto in D maj op. 77 · BA09049-90

VIOLIN



The Sonatas for Pianoforte and Violin

Urtext / Ed. C. Brown

Volume I

op. 12 Nos. 1-3, op. 23, op. 24
BA09014 Score with parts

Volume II

op. 30 Nos. 1-3, op. 47, op. 96
BA09015 Score with parts

SPECIAL SET PRICE

Set of volumes I and II
BA09036

Sonata in F maj op. 24
"Spring Sonata"

BA10937 Score with parts

Sonata in A maj op. 47
"Kreutzer Sonata"

BA10938 Score with parts

Clive Brown's ground-breaking edition combines a scholarly Urtext approach with the provision of a wealth of information on historical performing practice. It offers a detailed introduction by Clive Brown, the chapter "Reading between the lines of Beethoven's notation" (Ger/Eng), as well as information on historical metronome markings and – for the first time – a complete Critical Commentary (Eng).

Each volume consists of a score and two individual parts for the violin: an Urtext part based on the scholarly-critical assessment of all sources, and an annotated part with fingering and bowing by Clive Brown based on the thorough study of historical techniques and practices.

The pivotal **Performing Practice Commentary** by Clive Brown and Neal Peres Da Costa is available online, supplementing information on performing practice for each Sonata and each movement in this volume. It discusses conventions of both violin and piano playing in Beethoven's period, describes historical contexts and advises on phrasing and technique based on the evaluation of historical editions (a. o. by Czerny, Ferdinand David, Alard, Diémer, Grützmacher, Reinecke, Brodsky, Joachim, Rosé, Halir, Kreisler etc.).

Performing Practice Commentary

<https://www.baerenreiter.com/moreinfo/BA09036>
see under: Extras

The Works for Violin and Piano



Brahms, Johannes
(1833–1897)

The Works for Violin and Piano
Urtext / Eds. C. Brown,
N. Peres Da Costa

Sonata in G maj op. 78
BA09431 Score with parts

Sonata in A maj op. 100
BA09432 Score with parts

Sonata in D min op. 108
BA09433 Score with parts

Sonatas for Violin and Piano
arranged by J. Brahms after
op. 120
Sonata in F min,
Sonata in E-flat maj
BA10911 Score with parts

Sonata Movement in C min
from the F.A.E.-Sonata WoO 2
BA10908 Score with parts

Bärenreiter's pioneering editions aim to place these works in their historical context and to elucidate the complex of meanings that the composer expected his notation to convey to performers.

The editions come not only with an Urtext part freed from all editorial emendations, but also with an additional part including fingering and bowing based on the practices of Joseph Joachim and his colleagues. These markings especially draw on publications of the sonatas edited by Joachim's pupils Leopold Auer and Ossip Schnirrlin as well as on those by Brahms' associate Franz Kneisel.



**C. Brown, N. Peres Da Costa,
K. Bennett Wadsworth**
Performing Practices in
Johannes Brahms' Chamber
Music

Text booklet
in English/German
BA09600

This booklet includes pioneering texts on general issues of performance practice in the 19th century as well as on specific issues with regard to Johannes Brahms' chamber music.

Violin and
Keyboard Instrument



Chédeville, Nicolas
(1705–1782)

Il Pastor Fido (attributed to
Antonio Vivaldi)
Six Sonatas for flute
(oboe or violin) and bc
Urtext / Ed. F. M. Sardelli
BA08735 Score
with parts

It was in 1990 that the masterful forgery was exposed: not Antonio Vivaldi but in fact the French composer Nicolas Chédeville (1705–1782) turned out to be the true author of this sonata collection, which was subtly foisted upon the unsuspecting Parisian public in the middle of the 18th Century, at the height of Vivaldi's popularity in France.

➔ Please see
Bärenreiter's website
www.baerenreiter.com
for more information on the
individual editions.



Corelli, Arcangelo
(1653–1713)

Sonatas for Violin and Basso continuo, op. V
Urtext / Ed. C. Hogwood
Volume I: BA09455
Volume II: BA09456

These sonatas have been published in nearly 100 editions, all based on Corelli's first edition which contains only the solo violin line above an unrealized bass line. Today, the sonatas are well known in numerous modern continuo realizations. However a realization from Corelli's time by Antonio Tonelli also exists and is presented here for the first time in a modern performing edition.

In addition, this edition includes for the first time many violin embellishments. For the most part they have been found in handwritten documents by Tartini, Geminiani, McGibbon, Dubourg and Roger.

- Score with realization of the basso continuo by Tonelli as well as Corelli's unrealized figured bass line
- With a separate Urtext violin part
- With a separate unrealized figured continuo part
- Each volume with a separate booklet including violin embellishments

“As always, CH [Christopher Hogwood] has a fresh approach, and manages to offer a variety of aspects of performance that should encourage violinists to buy the sets – brilliantly good value ...”
(Early Music Review)

Violino

Sonata I

From: Corelli, Sonatas, Volume I · BA09455



Debussy, Claude
(1862–1918)

Works for Violin and Piano
Urtext / Ed. D. Woodfull-Harris
BA09444 Score with part

Sonata, Minstrels

In the Appendix:

Arrangements by Arthur Hartmann:
Minstrels,
La fille aux cheveux de lin,
Il pleure dans mon Cœur

In addition to the Sonata, this edition contains arrangements of “La fille aux cheveux de lin”, “Il pleure dans mon cœur” and “Minstrels” by the American violinist Arthur Hartmann.

It was Hartmann who inspired Debussy to make his own arrangement of the well-known piano piece “Minstrels”, also included here.

VIOLIN

Violin and Keyboard Instrument



Dvořák, Antonín (1841–1904)

**Concerto in A minor
for Violin and Orchestra op. 53**
Urtext / Ed. I. Cividini
BA10422-90° Piano
reduction
TP00422 Study score



Dvořák dedicated his concerto to Joseph Joachim and asked him for his opinion. Joachim advised Dvořák to revise the work thoroughly which the composer did over the course of another three years.

Joseph Joachim's fingering is included in the violin part of the piano reduction. The inserted solo violin part remains clear of Joachim's editing. A fold-out and two vacant pages facilitate page turning.

Dvořák, Antonín (1841–1904)

Mazurek op. 49
for violin and piano
Eds. J. Hanuš, K. Šolc
HO1550 Score with part

Dvořák, Antonín (1841–1904)

Romance op. 11
for violin and piano
Urtext / Ed. J. Hájek
BA09571 Score with part

This edition of Dvořák's "Romance", originally written for violin and orchestra, is the first to avail itself of the recently rediscovered autograph of Dvořák's own version for violin and piano. Compared to the well-known piano reduction by J. Zubatý, it differs from the orchestral version in several important respects and is also one bar shorter. This edition, containing the composer's more authentic version, can nevertheless also serve as a piano reduction to the orchestral version.

Romantic Pieces op. 75
for violin and piano
Eds. A. Pokorný, K. Šolc
BA09576 Score with part

Sonatina in G major op. 100
for violin and piano
Ed. A. Čubr
Violin part revised by J. Feld
HO1364 Score with part



Fiocco, Joseph-Hector (1703–1741)

Allegro for violin and piano
"Bärenreiter's Concert Pieces"
BA08977
→ page 77



Franck, César (1822–1890)

**Sonata, Andantino quietoso
op. 6, Mélancolie**
for piano and violin
Urtext / Ed. D. Woodfull-Harris
With an introduction by
G. Schütz
BA09425 Score with part

Bärenreiter's edition of César Franck's famous violin sonata also includes two short separate movements for the same instrumentation: the early "Andantino quietoso" op. 6 (1843), a hauntingly beautiful piece composed for performances with Franck's violinist brother Joseph, as well as "Mélancolie", first published after Franck's death in 1911. This second piece is based on a solfège exercise and written at the height of the composer's creative powers, at about the same time as the violin sonata.

Geminiani, Francesco (circa 1680–1762)

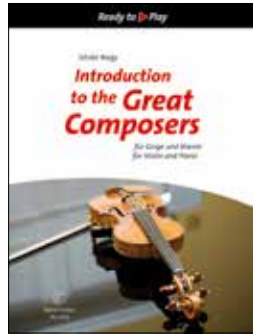
Sonata in E minor
for oboe (flute/violin) and bc
Ed. H. Ruf
HM00178 Score with part



Handel, George Frideric
(1685–1759)

**Complete Works
for Violin and Bc**
Urtext / Ed. T. Best
BA04226 Score with parts

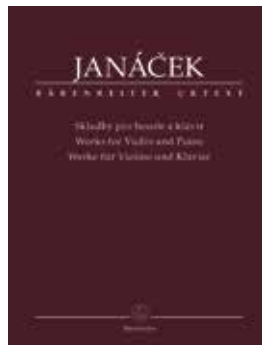
- Separate violin and basso continuo parts
- Basso continuo part with figures
- Includes two movements not available in any other performing edition
- Preface (Eng/Ger) with valuable information on the sources, their origins and genesis as well as performance practice



**Introduction to the
Great Composers**

for violin and piano
Ed. I. Nagy
“Ready to Play”
BA10633 Score with part

This volume offers 15 arrangements of pieces from the 17th to the 19th century ranging from Purcell through to Tchaikovsky. The piano accompaniments are not difficult to play, and the violin part itself can be mastered frequently in first position.



Janáček, Leoš
(1854–1928)

Works for Violin and Piano
Urtext / Eds. J. Krejčí,
A. Němcová
BA11512 Score with part



Joachim, Joseph
(1831–1907)

Fantasy on Hungarian Themes
(1850)
**Fantasy on Irish [Scottish]
Themes (1852)**
for Violin and Orchestra
Urtext / Ed. K. Uhde
BA07898-90 Piano
reduction

Joseph Joachim was intent on creating popular works, not least at the urging of his family, but they also bore witness to his urbanity: the young Jewish-Hungarian musician spent many summers in England and its familiar, Irish melodies held great appeal for English audiences. Performances of the “Fantasy on Hungarian Themes” in German cities met his need for self-display as the “Hungarian lad”, to use Mendelssohn’s jocular epithet. Joachim was well aware that the style hongrois was all the rage in European capitals.

- First edition

➤ Please see

Bärenreiter’s website
www.baerenreiter.com
for more information on the individual editions, such as complete bibliographical data, cover illustrations, sample pages, complete contents, and descriptive texts.

VIOLIN

Violin and Keyboard Instrument



Martinů, Bohuslav (1890–1959)

Concerto No. 1 for Violin and
Orchestra H 226
BA11527-90 ♦ Piano
reduction

Concerto No. 2 for Violin and
Orchestra H 293
BA11529-90 ♦ Piano
reduction

Intermezzo H 261
Four compositions for violin
and piano. Revised edition
by V. Nopp, K. Šolc
H0529 Score with part

♦ Performance material
available on hire

Martinů, Bohuslav (1890–1959)

Sonatina H 262
for violin and piano
Revised edition by V. Nopp
H02172 Score with part

The Sonatina for violin and
piano was written in Paris in
1937. Thanks to its instructive
character, it is a favourite part
of the repertoire of violin
novices. The violin part was
revised by Viktor Nopp.



SONATINA
PER VIOLINO E PIANO
I

Bohuslav Martinů
(1890–1959)

Moderato (♩ 60-92)

VIOLINO

PIANO

H 2172

From: Martinů, Sonatina · H02172

Performance Practices in Mendelssohn's Violin Concerto op. 64




Mendelssohn Bartholdy, Felix (1809–1847)

Concerto in E minor
for Violin and Orchestra op. 64
Urtext / Eds. R. L. Todd,
C. Brown
Versions 1 and 2

Piano reduction of version 2
BA09099-90 °

Clive Brown
**Performance Practices
in the Violin Concerto op. 64
and Chamber Music for Strings
of Felix Mendelssohn
Bartholdy**
Text booklet
in English/German
BA09060

Piano reduction of version 2
with separate Performance
Practice Commentary
(BA09099-90 + BA09060)
BA09099-93

Piano reduction of version 1
BA09099-92 °

Study score
TP00394

It has long been known that Mendelssohn performed his Violin Concerto op. 64 with three soloists in succession: Ferdinand David, Joseph Joachim, and Hubert Léonard, a young Belgian virtuoso about whom little is known.

The recently discovered proofs which Mendelssohn gave to Léonard reveal how the virtuoso played the concerto with Mendelssohn on a memorable evening in February 1845.

Besides containing bowing marks and fingering, they also show how Léonard executed shifts of position and where he employed open strings. Furthermore modifications made to dynamic markings and additional legato bowing are shown. It is safe to assume that all of this was done with Mendelssohn's approval.

- With an Urtext violin part and an additional solo part including historically-informed fingering and bowing prepared by Clive Brown



Mendelssohn Bartholdy, Felix (1809–1847)

Sonatas for Violin and Piano
Urtext / Ed. H. Hoshino
BA09066 Score with parts

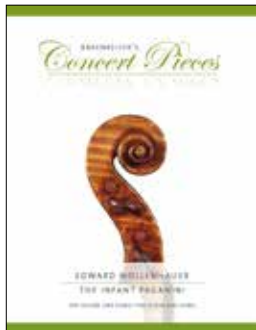
- First Urtext edition
- Moderate degree of difficulty similar to Franz Schubert's Sonatas
- With an Urtext violin part as well as a second violin part with fingering and bowing by Takeshi Kiriayama

° Performance material
available on sale

You can find music examples
on the Bärenreiter website:
www.baerenreiter.com

VIOLIN

Violin and Keyboard Instrument



Mollenhauer, Edward (1827–1914)

The **Infant Paganini**
Fantasia for violin and piano
“Bärenreiter’s Concert Pieces”
BA10691 → page 77

The Mollenhauer fantasia
“**The Infant Paganini**” calls for
bowing techniques such as
détaché, legato, spiccato and
arpeggios over three strings.
Players are also expected to
play harmonics and pizzicato.

This charming show-piece can
be accomplished by young
violinists who can play in first
to third position and who are
nearing completion of
volume 4 (BA09679) of
the “Sassmannshaus Early
Start on the Violin” method.

The **Boy Paganini**
Fantasia for violin and piano
“Bärenreiter’s Concert Pieces”
BA10692 → page 77

“**The Boy Paganini**” is an
impressive concert piece and
calls for changes of metre,
harmonics and pizzicato. Other
challenges include chords on
all four strings and simple
passages in octaves. The
technical requirements call
for first to fifth position.
Students should have
completed volume 4 (BA09679)
of the “Sassmannshaus Early
Start on the Violin” method.

Violin

Infant Paganini

Edward Mollenhauer
Edited by Kurt Sassmannshaus

Andante

mf

mp

p

Allegro

f

mf

BA 10691

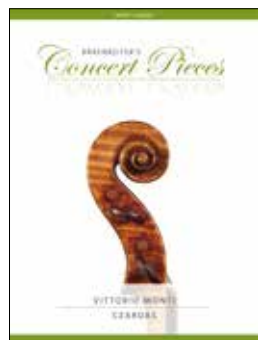
© 2015 by Bärenreiter-Verlag, Kassel

From: Mollenhauer, *The Infant Paganini* · BA10691

Monti, Vittorio (1868–1922)

Czardas
for violin and piano
“Bärenreiter’s Concert Pieces”
BA08975
→ page 77

◦ Performance material
available on sale



Mozart, Wolfgang Amadeus
(1756–1791)

**Complete Concertos
for Violin and Orchestra**
Urtext / Ed. C.-H. Mahling

- Violin solo parts with the Urtext of the “New Mozart Edition”
- Additional violin solo parts with fingering, bowing and performance comments by M. Wulfhorst
- Additional booklets with cadenzas and transitions by L. Auer, J. Joachim, S. Franko, E. Ysaÿe, J. D. Alard, M. Wulfhorst
- Straightforward piano reductions

- **Concerto in B-flat maj**

K. 207 (No. 1)
With cadenzas, fermata embellishments and lead-ins by J. D. Alard, M. Wulfhorst
BA04863-90° Piano reduction

- **Concerto in D maj** K. 211 (No. 2)

With cadenzas by L. Auer, M. Wulfhorst
BA04864-90° Piano reduction

- **Concerto in G maj** K. 216 (No. 3)

With cadenzas by L. Auer, E. Ysaÿe, S. Franko, M. Wulfhorst
BA04865-90° Piano reduction
TP00272 Study score

- **Concerto in D maj** K. 218 (No. 4)

With cadenzas by J. Joachim, L. Auer, M. Wulfhorst
BA04866-90° Piano reduction
TP00273 Study score

- **Concerto in A maj** K. 219 (No. 5)

With cadenzas by J. Joachim, S. Franko, M. Wulfhorst
BA04712-90° Piano reduction
TP00020 Study score



Mozart, Wolfgang Amadeus
(1756–1791)

Concerto in D maj for Violin and Orchestra K² 271^a (271^a)

Urtext / Ed. C.-H. Mahling, W. Plath
With cadenzas from Berlin and Paris sources
BA05769-90° Piano reduction

Concertone in C maj K. 190

BA05380-90° → page 23

Sinfonia concertante in E-flat maj K. 364 (320^a) for violin, viola and orchestra. With original scordatura viola part

Urtext / Ed. C.-H. Mahling
BA04900-90° Piano reduction
TP000176 Study score

Single Movements for Violin and Orchestra K. 261, 269, 373

Urtext / Ed. C.-H. Mahling
With cadenzas and fermata embellishments by M. Wulfhorst
BA05379-90° Piano reduction

Mozart, Wolfgang Amadeus
(1756–1791)

Complete Works for Violin and Piano in two volumes
Urtext / Ed. E. Reeser

- **Volume I**
BA05761 Score with parts

- **Volume II**
BA05762 Score with parts

- With an Urtext violin part as well as a violin part prepared with fingering and bowing and important performance practice tips by M. Wulfhorst

These two volumes contain all the completed works by Mozart for violin and piano. Several works which are not found in other editions are presented with the Urtext of the “New Mozart Edition”: Sonatas K. 6-9, Sonatas K. 26-31, the Andante and Allegretto in C maj K. 404 as well as the three sonata fragments K. 372, 403 and 402 completed by Maximilian Stadler.

Works for Violin and Piano
Urtext / Ed. E. Reeser

- **Four Sonatas** K. 6-9:

Early Sonatas I
BA04755 Score with part

- **Six Sonatas** K. 26-31:

Early Sonatas III
BA04757 Score with part

- **The Mannheim, Paris, Salzburg Sonatas**

K. 301 (293^b), 302 (293^b), 303 (293^c), 304 (300^c), 305 (293^d), 306 (300^c), 296, 378 (317^d)
BA04774 Score with part

- **Early Viennese Sonatas**

K. 379 (373^b), 376 (374^d), 377 (374^e), 380 (374^d), 404 (385^d), 372, 403 (385^e), 402 (385^e)
BA04775 Score with part

- **Late Viennese Sonatas**

K. 454, 481, 526, 547
BA04776 Score with part

Grande Sonate for Violin and Piano after the Clarinet Quintet K. 581

Anon. arrangement (1809) / Ed. C. Hogwood
BA09162 Score with parts

Popular Movie Hits

for violin and piano arranged by G. Speckert
“Ready to Play”
BA10605 → page 63

VIOLIN

Violin and Keyboard Instrument



Ravel, Maurice (1875–1937)

Sonate.

Berceuse sur le nom de Fauré

for violin and piano

Urtext / Ed. D. Woodfull-Harris
BA09428 Score with part

Ravel worked on his Sonata for Violin and Piano for four years (1923–1927) which was longer than he took for any other composition.

This edition corrects numerous inconsistencies of earlier editions. It also includes the “Berceuse sur le nom de Fauré” which is available for the first time in a scholarly-critical Urtext edition. This lullaby for violin and piano consists of variations on a theme derived from the letters of Fauré’s name.

Ravel, Maurice (1875–1937)


Tzigane

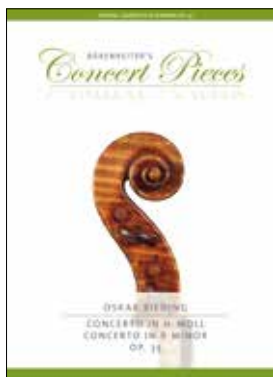
Rhapsody for Violin and Orchestra. Version for violin and piano, also piano reduction for the orchestral version

Urtext / Ed. D. Woodfull-Harris
BA08849-90°

One of the available sources, consulted for the first time for this edition, is a copy of Tzigane from the estate of Jelly D’Aranyi, the Hungarian violin virtuoso who played the premiere and is the dedicatee of the work.

The version for piano and violin contains, besides the Urtext part, a second violin part as a facsimile with performance instructions stemming from Jelly D’Aranyi. D’Aranyi’s alterations and fingering reflect how Ravel must have heard the work in rehearsals and performance and as such are a document of early 20th century performance practice.

 “All musicians who want to know about Ravel or about string playing should get hold of this edition.” (Arco)



Rieding, Oskar (1846–1916)

Concerto in B min op. 35

for violin and piano

“Bärenreiter’s Concert Pieces”
BA08971 → page 77

Concerto in D maj op. 36

for violin and piano

“Bärenreiter’s Concert Pieces”
BA10697 → page 77

Concertino in Hungarian Style op. 21

for violin and piano

“Bärenreiter’s Concert Pieces”
BA08973 → page 77

Marcia op. 44, Rondo op. 22/3
for violin and piano
“Bärenreiter’s Concert Pieces”
BA08982 → page 77



Saint-Saëns, Camille (1835–1921)

Danse Macabre op. 40

Transcription for violin and
piano by the composer

Urtext / Ed. C. Dréze
BA10941 Score with part

In his symphonic poem “Danse macabre” Saint-Saëns takes up a poem by Henri Cazalis. Here the Devil brings the dead to life by playing his violin.

Of the countless later arrangements and variations (e.g. by Franz Liszt), Saint-Saëns’ own version for violin and piano stands out as particularly successful.

Havanaise op. 83

for violin and piano

Urtext / Ed. C. Baur
BA09426 Score with part

This first-ever Urtext edition of “Havanaise” draws on both the composer’s autograph version for violin and piano as well as the later orchestrated version. Where the solo part of the orchestral version differs from the version for violin and piano, the variants are shown in the violin part as *ossias*.

Saint-Saëns, Camille
(1835–1921)

Sonata No. 1 in D min op. 75
for violin and piano
Urtext / Eds. F. Guilloux,
F. de Médicis
BA10957 Score with part

Sonata No. 2 in E-flat maj
op. 102 for violin and piano
Urtext / Eds. F. Guilloux,
F. de Médicis
BA10958 Score with part

Schlee, Thomas Daniel
(*1957)

Suite for violin and piano
op. 82 (2013)
BA11086 Score with part



Schubert, Franz
(1797–1828)

Complete Works
for Violin and Piano
Urtext / Ed. H. Wirth

- Fantasia in C maj D 934
op. post. 159. Revised edition
BA05620 Score with parts

- Rondo in B min D 895 op. 70
BA05618 Score with part

- Sonata in A maj D 574
op. post. 162
BA05605 Score with part

- Three Sonatas D 384, 385, 408
op. post. 137 "Sonatinas"
BA05606 Score with part

Rondo in A maj
for Violin and Orchestra D 438
Urtext / Ed. M. Kube
BA05653-90° Piano reduction

Sassmannshaus
Violin Recital Album
for violin and piano
or two violins



Eds. M. Lusk,
C. Sassmannshaus,
K. Sassmannshaus

Each volume with score and
part, plus an additional violin
part for the duet version

BA09668 Vol. 1
First Position

BA09669 Vol. 2
First Position

→ page 67



Schumann, Clara
(1819–1896)

Three Romances op. 22
for violin and piano
Urtext / Ed. J. Ross
BA10947 Score with parts

- With an Urtext violin part and a second violin part with fingering and historically-informed, practically annotated performance markings

- Ground-breaking Urtext edition based on primary sources never consulted before

Seitz, Friedrich
(1848–1918)

Student Concerto in G min
op. 12
for violin and piano
"Bärenreiter's Concert Pieces"
BA08985

Student Concerto in G maj
op. 13
for violin and piano
"Bärenreiter's Concert Pieces"
BA08972

Student Concerto in D maj
op. 22
for violin and piano
"Bärenreiter's Concert Pieces"
BA08979

Severn, Edmund
(1862–1942)

Polish Dance
for violin and piano
"Bärenreiter's Concert Pieces"
BA10750

- Well-known and ingratiating original work for violin

- Full of Eastern European flavour

- Pizzicato, rubato, double stops

→ page 77

VIOLIN

Violin and Keyboard Instrument



Smetana, Bedřich (1824–1884)

From the Homeland /
Z domoviny
Two duets for violin and piano
Urtext / Eds. F. Bartoš, J. Plavec,
K. Šolc
Violin part revised by I. Štraus
BA09526 Score with part

Tango Classics

for violin and piano
Arranged by G. Speckert
"Ready to Play"
BA10614 → page 63

Tartini, Giuseppe (1692–1770)

Sonata in G min "Devil's Trill"
for violin and bc
Urtext / Ed. A. Pavanello
BA10919 Score with parts

All available contemporary sources have been consulted to produce an edition closely approximating Tartini's lost autograph. The solo part offers several ossia passages and alternative articulation marks, and the score has been given an eminently playable realization of the continuo part offering ample scope for improvisation. Also, this edition includes a separate part for violoncello or violone.

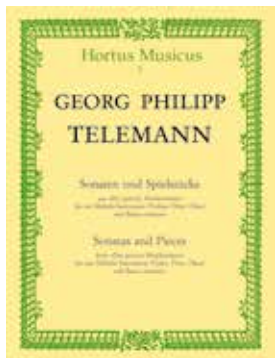
Tartini, Giuseppe (1692–1770)

L'arte dell'arco
for violin solo or violin and bc
Urtext / Ed. M. Cossu
BA10791
In preparation → page 5

NEW

Telemann, Georg Philipp (1681–1767)

Little Chamber Music
Six Partitas for violin (flute,
oboe, recorder) and bc
Ed. H. Ruf
HM00047 Score with part



Sonatas and Pieces from
"Der getreue Musikmeister"
for one melodic instrument
(violin, flute, oboe) and bc
Ed. J. D. Degen
HM00007 Score with part

Sonatas for Violin and Basso
Continuo from Essercizii musicii
TWV 41:F4 and TWV 41:A6
Urtext / Ed. K. Hofman
BA05880 Score with parts

- Charming works of easy to moderate technical difficulty
- Straight forward continuo realizations

Suite in G min from
"Der getreue Musikmeister"
for violin (oboe) and bc
Ed. W. Lebermann
HM00175 Score with part

Three Concertos for Violin
and Orchestra (A min, D maj,
G min) TWV 51:a1, 51:D9, 51:g1
Urtext / Ed. S. Kross
BA05876-90 Piano reduction

Telemann, Georg Philipp (1681–1767)

Twelve Methodical Sonatas
for violin (flute) and bc
TWV 4:41
Urtext / Ed. M. Seiffert

- Volume 1: Sonatas in G min
and A maj
BA02241 Score with part

- Volume 2: Sonatas in E min
and D maj
BA02242 Score with part

- Volume 3: Sonatas in A min
and G maj
BA02243 Score with part

- Volume 4: Sonatas in B min
and C min
BA02244 Score with part

- Volume 5: Sonatas in E maj
and B-flat maj
BA02245 Score with part

- Volume 6: Sonatas in D min
and C maj
BA02246 Score with part

Trojahn, Manfred (*1949)

Danse
for violin and piano (1997)
BA08278 Score with part

Sonata I
for violin and piano (1983)
BA07094 Score with part

Vitali, Tomaso Antonio (1663–1745)

Chaconne in G min
for violin and bc
Urtext / Ed. D. Hellmann
HM00100 Score with part

Vivaldi, Antonio (1678–1741)

Concerto in A min op. 3/6
for violin and piano
"Bärenreiter's Concert Pieces"
BA08974 → page 77

Concerto in G maj op. 3/3
for violin and piano
"Bärenreiter's Concert Pieces"
BA08980 → page 77

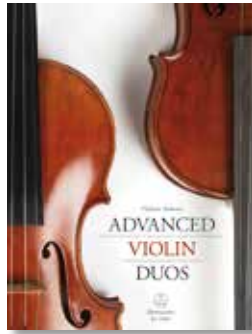
2 Violins



All 4 concertos in one volume!

Vivaldi, Antonio
(1678–1741)

The Four Seasons for violino principale, two violins, viola and bc
Urtext / Ed. C. Hogwood
BA06994-90° Piano reduction
TP00399 Study score



Advanced Violin Duos

Arranged by V. Bodunov
BA10903 Score with 2 parts

Vladimir Bodunov's challenging duet arrangements make it possible to achieve a rich orchestral-like sound with only two instruments.

With works by Vivaldi, Bach, Mozart, Rossini, and Strauss.

Beautiful Adagios

9 Pieces for two Violins
Arranged by V. Bodunov
"Ready to Play"
BA10615 2 Performance scores

📖 Mozart, "Adagio" (Clarinet Concerto) / Vivaldi, "Largo" (The Four Seasons – Winter) / Albinoni, "Adagio in G minor" / Marcello, "Adagio in D minor" / Puccini, "Nessun Dorma" from "Turandot"

→ page 63

Berwald, Franz
(1796–1868)

Duo concertant in A maj for two violins
Urtext / Ed. K. Hansell
BA08511 Score with parts

° Performance material available on sale

Folk for two Violins

Arranged by G. Speckert
"Ready to Play"
BA10624 2 Performance scores

This collection contains many well-known pieces from the Anglo-American world which are catchy and of a dance-like quality.

📖 "Morning has Broken", "All through the Night", "Scarborough Fair", "The Foggy Dew", "The Rolling of the Stones", "I'll Fly Away" a.o.

→ page 63

Sassmannshaus, Egon and Kurt
The Sassmannshaus Tradition
Early Start on the Violin
Violin method - English version

Violin Book 3: Elementary duets. Dances and other pieces in various keys
BA09678 → pages 66/67

Violin Book 4: Duet playing in all positions
BA09679 → pages 66/67

Sassmannshaus Violin Recital Album
for violin and piano or two violins



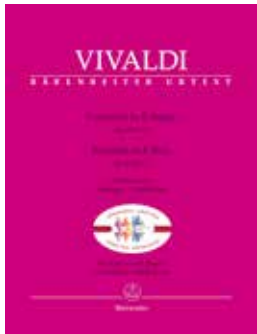
Eds. M. Lusk, C. Sassmannshaus, K. Sassmannshaus

Each volume with score and part, plus additional violin part for the duet version
BA09668 Vol. 1

First Position
BA09669 Vol. 2
First Position

- With a second violin part for duet performance
- Recordings freely accessible on YouTube

→ page 67



Jubilee 100 Edition
Vivaldi, Antonio
(1678–1741)

Concerto in E maj op. 8 No. 1 "Spring" for Violin and Piano
Urtext / Ed. C. Hogwood
BA08646 Score with part

La Stravaganza op. 4
12 Concertos for Violin, Orchestra and Bc
Urtext / Ed. B. Schwemer

Libro Primo
BA07566° Score
BA07566-90 Piano reduction

Libro Secondo
BA07567° Score
BA07567-90 Piano reduction

VIOLIN

2 Violins

Suk, Josef (1874–1935)

Melody for two violins
Ed. Z. Nouza
HO7951

Telemann, Georg Philipp (1681–1767)

Six Sonatas op. 2 TWV 40:
101-106 for two violins
(or two flutes)
Urtext / Ed. G. Hauswald

- Volume 1: Sonatas No. 1
in G maj, No. 2 in E min, No. 3
in D maj
BA02979 2 Scores

- Volume 2: Sonatas No. 4
in B min, No. 5 in A maj,
No. 6 in E maj
BA02980 2 Scores

Six Canonic Sonatas op. 5
TWV 40:118-123
for two violins (or two flutes)
Urtext / Ed. G. Hauswald

- Volume 1: Sonatas No. 1
in G maj, No. 2 in G min,
No. 3 in D maj
BA02981 2 Scores

- Volume 2: Sonatas No. 4
in D min, No. 5 in A maj, No. 6
in A min, Appendix: A round
in E min TWV Anh. 40:103
BA02982 2 Scores

Three Duets in B-flat maj,
D maj, G maj
for two melodic instruments
(recorders, flutes, violas da
gamba, violins or oboes) from
"Der getreue Musikmeister"
Ed. J. D. Degen
HM00011 Performance
score

Violin Classics for two Violins

Arranged by V. Bodunov
"Ready to Play"
BA10607 2 Performance
scores

→ page 63

2 Violins and Keyboard Instrument

Albinoni, Tommaso (1671–1750)

Trio Sonata in B min op. 1/8
for two violins and bc
Ed. S. Altner
HM00240 Score
with parts



Bach, Johann Sebastian (1685–1750)

Concerto in D min BWV 1043
for Two Violins, Strings and Bc
Urtext / Ed. D. Kilian
BA05188-90° Piano
reduction
TP00284 Study score

The present publication includes the two solo violin parts as presented in the "New Bach Edition", as well as two additional parts with fingering and bowing by the baroque specialist Andrew Manze.

Furthermore Manze offers players enlightened comments (Eng/Ger) on historical performance practice dealing with how the instrument was held, fingering, bowing, shifting, the use of open strings and much more.

° Performance material
available on sale

Bach, Johann Sebastian (1685–1750)

Fourteen Canons
(2-6 part)
on the first eight notes of
the Aria ground from the
"Goldberg Variations"
BWV 1087
Performance possibility:
2 violins and keyboard
instrument. First edition
Urtext / Ed. C. Wolff
BA05153 Score

Handel, George Frideric (1685–1759)

Trio Sonata in G min op. 2
No. 5 HWV 390° for two violins
(flutes, descant recorders,
oboes [oboe, violin]) and bc
Urtext / Ed. S. Flesch
BA04247 Score
with parts



Three Trio Sonatas from op. 5
HWV 397, 398, 401
for two violins and bc
Urtext / Ed. S. Flesch
BA04228 Score
with parts

Two Trio Sonatas from op. 5
HWV 402, 396
for two violins and bc
Urtext / Ed. S. Flesch
BA04242 Score
with parts

♦ Performance material
available on hire

Martinů, Bohuslav
(1890–1959)

Concerto for Two Violins
and Orchestra H 329
BA03842-90 Piano
reduction
BA03842 ♦ Study score

Duo concertant for Two Violins
and Orchestra H 264
BA04317-90 ♦ Piano
reduction

Mozart, Wolfgang Amadeus
(1756–1791)

Concertone in C maj K. 190
for Two Violins and Orchestra
Urtext / Ed. C.-H. Mahling
BA05380-90 ° Piano
reduction

Complete Church Sonatas
Urtext / Ed. M. E. Dounias

- Volume 1
Nine Sonatas K. 67-69, 144, 145,
212, 224, 225 and 241
for two violins, organ and
violoncello/double bass
BA04731 Score
with parts

- Volume 2
Five Sonatas K. 244, 245, 274
(271^o), 328 (317^o) and 336 (336^o)
for two violins, organ and
violoncello/double bass
BA04732 Score
with parts

**3 Violins and
Keyboard Instrument**

Telemann, Georg Philipp
(1681–1767)

Sonata in B maj
for three violins and bc
Ed. A. Hoffmann
HM00097 Score
with parts

4 Violins

Telemann, Georg Philipp
(1681–1767)

Concerto in D maj TWV 40:202
for four violins without bc
Ed. H. Engel
HM00020 Score
with parts

Viola Solo

Bach, Johann Sebastian
(1685–1750)

NEW

Three Sonatas and Three
Partitas for Violin Solo
BWV 1001–1006
arranged for viola solo
Ed. C. Park
BA05276
In preparation



Bach, Johann Sebastian
(1685–1750)

Six Suites for Violoncello solo
BWV 1007-1012
arranged for viola solo
Ed. C. Park
BA05272

Chung Park has based his
arrangement on the
Bärenreiter Urtext publication
of the cello suites edited by
Douglas Woodfull-Harris and
Bettina Schwemer (BA05217)
as well as on the respective
volume in the “New Bach
Edition – Revised” (NBA^{rev})
edited by Andrew Talle
(BA05942-01 / BA05278).



Pintscher, Matthias
(*1971)

in nomine “Übermalung”
for viola solo (1999)
BA07495

**Viola and
Keyboard Instrument**

Ariosti, Attilio
(1666 – circa 1740)

Six Sonatas
“Stockholm Sonatas”
for viola (viola d’amore) and bc
First edition / Ed. G. Weiß

- Volume 2: Sonatas in B-flat
maj, G min and A min
HM00223

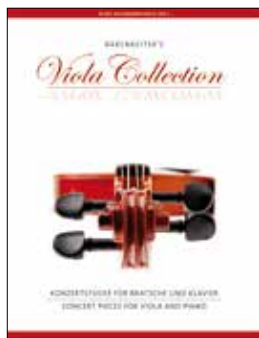
Bach, Johann Sebastian
(1685–1750)

Concerto in E-flat maj
for Viola, Strings and Bc
Reconstructed from BWV 169,
49 and 1053. Ed. W. Fischer
BA05149-90 ° Piano
reduction

Three Sonatas BWV 1027-1029
for viola (viola da gamba) and
harpsichord
Urtext / Ed. H. Eppstein
BA05186 Score
with part

VIOLA

Viola and Keyboard Instrument



Bärenreiter's Viola Collection

Concert Pieces for Viola and Piano

Ed. K. Sassmannshaus

BA09697

Viola part with enclosed piano accompaniment

The 14 pieces presented in this edition are arranged in increasing order of difficulty, the cornerstones being two works by Georg Goltermann; his technically simple "Andante religioso" and his demanding "Adagio and Tarantella". Works by Kalliwoda, Fauré, Grieg, Dvořák, a. o. are also included.

Berlioz, Hector (1803–1869)

Harold en Italie

Symphony in four parts with solo viola. With performance suggestions by F. Lainé

Urtext / Eds. P. Banks,

H. Macdonald

BA05457-90 ♦

Piano reduction

- With additional music from the orchestral tutti in the solo viola part for performances with piano

♦ Performance material available on hire



Brahms, Johannes (1833–1897)

Sonatas for Viola and Piano

op. 120

Urtext / Eds. C. Brown,

N. Peres Da Costa

Sonata in F min,

Sonata in E-flat maj

BA10907 Score with parts

Bärenreiter's pioneering edition aims to place these works in their historical context and to elucidate the complex of meanings that the composer expected his notation to convey to performers.

The edition comes not only with an Urtext part freed from all editorial emendations, but also with an additional part including fingering and bowing based on the practices of contemporary players.

"This edition of these beautiful pieces is worth a lifetime of study for any violist."
(American String Teacher)

C. Brown, N. Peres Da Costa, K. Bennett Wadsworth Performing Practices in Johannes Brahms' Chamber Music

Text booklet

in English/German

BA09600

Dvořák, Antonín (1841–1904)

Romantic Pieces op. 75

for viola and piano

Arr. B. and S. Kalinowsky

BA10437

Score with part

Fauré, Gabriel (1845–1924)

4 Mélodies

for viola and piano

Ed. M. Staudt. Arrangement

of the viola part by T. Remy-

Schumacher

BA06991

Score with part



Franck, César (1822–1890)

Sonata

arranged for piano and viola

Ed. D. Woodfull-Harris

With an introduction by

G. Schütz

BA10918

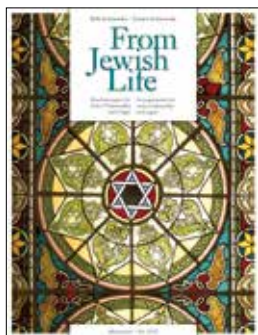
Score with part

Cesar Franck's Sonata for Piano and Violin is one of the most treasured works in the violin repertoire. The present arrangement for viola is largely based on Jules Delsart's version for piano and cello, the only arrangement of the Sonata which the composer authorized. The piano part has been left intact and is thus identical to that of the original version.

Furrer, Beat (*1954)

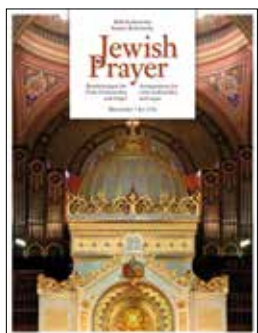
a due for viola and piano (1997)

BA07490



From Jewish Life

Arrangements for Viola (Cello) and Organ
Ed. B. Kalinowska, S. Kalinowsky
BA11252 Score with parts



Jewish Prayer

Works for Viola (Cello) and Organ
Ed. S. Kalinowsky
BA11216 Score with parts

“Jewish Prayer” comprises works of the Jewish late Romantic tradition including one of the repertoire classics for strings, “Kol Nidrei” by Max Bruch. These works can be played by professionals as well as experienced amateurs.

Maintz, Philipp
(*1977)

thränenbenezt for viola and piano (2015)
BA11068 Score with part

Martinů, Bohuslav
(1890–1959)

Rhapsody-Concerto for Viola and Orchestra H 337
BA04316-90 Piano reduction
BA04316 ♦ Study score

Mozart, Wolfgang Amadeus
(1756–1791)

Concerto in A maj for Viola and Orchestra after the Clarinet Concerto K. 622
Anon. arrangement (1802) / Ed. C. Hogwood
BA05336-90 Piano reduction
BA04773 ° Orchestral parts



Mozart, Wolfgang Amadeus
(1756–1791)

Sinfonia concertante in E-flat maj K. 364 (320^d) for violin, viola and orchestra. With original scordatura viola part
Urtext / Ed. C.-H. Mahling
BA04900-90 ° Piano reduction
TP00176 Study score

Rieding, Oskar
(1846–1916)

Concerto in B min op. 35 Transposed to E min and arranged for viola and piano
“Bärenreiter’s Concert Pieces”
BA08983 → page 77



Sassmannshaus Viola Recital Album
for viola and piano or two violas

Eds. M. Lusk, C. Sassmannshaus, K. Sassmannshaus

Each volume with score and part, plus additional viola part for the duet version

- BA08990 Vol. 1 First Position
- BA08991 Vol. 2 First Position
- BA08992 Vol. 3 First Position
- BA08993 Vol. 4 First Position

Schlee, Thomas Daniel
(*1957)

Romance sans paroles for viola and piano op. 66b (2007)
BA11058 Score with part

VIOLA

Viola and Keyboard Instrument



Schubert, Franz (1797–1828)

Sonata in A min "Arpeggione"
D 821. Arranged for viola and
piano after the Urtext
by U. v. Wrochem
BA05683 Score with part



Telemann, Georg Philipp (1681–1767)

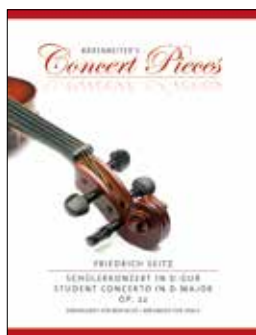
Concerto in G maj TWV 51:G9
for Viola and Orchestra
Urtext / Ed. W. Hirschmann
BA05878-90 ° Piano
reduction

- One of the earliest viola concertos in history
- Also suited for less experienced players

Vaňhal, Jan Křtitel (1739–1813)

Concerto in C maj
for Viola and Orchestra
Solo part revised by J. Plichta
BA11531-90 ♦ Piano reduction

The Bohemian composer Jan Křtitel Vaňhal/Johann Baptist Vaňhal wrote several concertos for various instruments, of which two for viola have survived. Both are evidently not original compositions, but arrangements of Vaňhal's works by his contemporaries, a common practice of that time. The Viola Concerto in C major is based on Vaňhal's cello concerto in the same key.



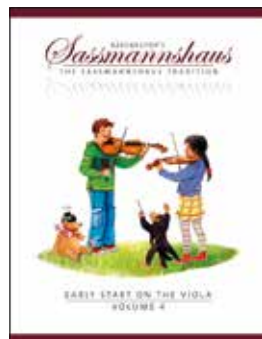
Seitz, Friedrich (1848–1918)

Student Concerto in D maj
op. 22
Transposed to G maj and
arranged for viola and piano
"Bärenreiter's Concert Pieces"
BA08986 → page 77

° Performance material available on sale

♦ Performance material available on hire

2 Violas



Sasmannshaus, Egon and Kurt The Sasmannshaus Tradition Early Start on the Viola Viola method - English version

Viola Book 3: Elementary
duets. Dances and other pieces
in various keys
BA09688 → page 69

Viola Book 4: Duet playing in
all positions
BA09689 → page 69



Lesson Book "My Progress" 14.8 cm × 21 cm. 36 pages. BA09670

Contains alternating pages
with musical staves and
regular writing lines. Inserted
is a page with 20 stickers in
colour.



**Sassmannshaus
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for viola and piano
or two violas

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for the duet version

- BA08990 Vol. 1
First Position
- BA08991 Vol. 2
First Position
- BA08992 Vol. 3
First Position
- BA08993 Vol. 4
First Position

→ page 70

Violoncello Solo

Bach, Johann Sebastian
(1685–1750)

Six Suites for Violoncello
BWV 1007-1012
→ pages 28–29



Jubilee 100 Edition
Bach, Johann Sebastian
(1685-1750)

Suite I for Violoncello Solo
BWV 1007
Ed. W. Wenzinger
BA08647



Battanchon, Felix
(1814–1893)

12 Etudes in the Thumb
Position for Solo Violoncello
op. 25
BA09405 → page 31



Dotzauer, Friedrich
(1783–1860)

NEW

Etudes from opp. 47, 107, 120,
126, 160 and
“Méthode de violoncelle”
for Violoncello Solo
Volume I
Ed. G. Kennaway
BA12101
In preparation → page 31

Duport, Jean-Louis
(1749–1819)

21 Etudes for Violoncello
with an Accompaniment
of a 2nd Violoncello (ad lib.)
BA06980 → page 31

Gabrielli, Domenico
(1659–1690)

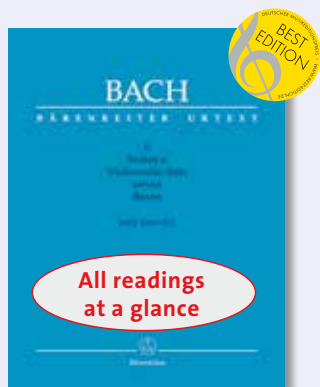
The Complete Works
for Violoncello
Urtext / Ed. B. Hoffmann
BA10920 Score with parts

Grützmacher, Friedrich
(1832–1903)

Technology of Violoncello
Playing. Twenty-four Etudes
for Violoncello Solo op. 38
BA06997 → page 31

Johann Sebastian Bach

The Standard Editions



Six Suites a Violoncello Solo senza Basso BWV 1007-1012

Scholarly-critical performing edition.
Slipcase with 7 volumes (musical text in modern engraving, text booklet, 5 facsimiles), 352 pages.
Critical report

"Best Edition 2000"
Urtext / Eds. B. Schwemer,
D. Woodfull-Harris
BA05217 (English/German)

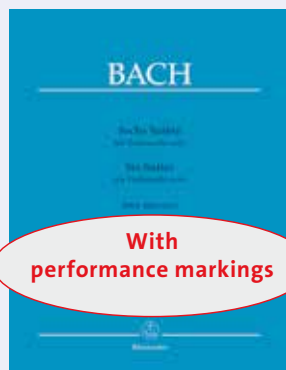
This edition has made use of all the five sources which have come down to us. The basis is the most reliable of the sources, the manuscript

copy in the hand of A. M. Bach. All variant readings from the four other sources are clearly laid out for performance. Cellists now have the possibility of rendering performances based on just one of the five sources as well as of combining the sources in a mixed version.

✂ *"... a very valuable edition that should be in the library of every thinking cellist."*
(Strings)

✂ *"This new edition is remarkable, historically as accurate as perhaps an editor can be using currently available materials, and provoking thought and interest in the performer... A modern performer really should be aware, as far as possible, of the composer's intentions as far as possible, and this edition is unsurpassed in helping to achieve this. This is a must for any serious cellist."*
(Ensemble)

✂ *"It is a very innovative publication, setting a new standard for performance studies for the next century."*
(Bach Bibliography)



Six Suites BWV 1007-1012 for violoncello solo

Ed. A. Wenzinger
BA00320

This edition includes fingering, dynamics, slurs, and articulation markings by the Swiss cellist, gamba player, teacher and conductor August Wenzinger (1905–1996). It provides an excellent guide for an informed interpretation of the famous suites and is very well suited for cellists approaching these works for the first time.

from: Suite VI (BA0 5216)

Gavotte I

E: Allegro

A = A. M. Bach, B = J. P. Keller, C = anonymous, D = anonymous, E = Paris 1824?

The Cello Suites

Urtext from the New Bach Edition – Revised

Six Suites
for Violoncello solo
BWV 1007-1012

Urtext / Ed. A. Talle

Soft-cover
performing edition
BA05257

Linen-bound
performing edition
BA05258

Soft-cover
facsimile edition
BA05277

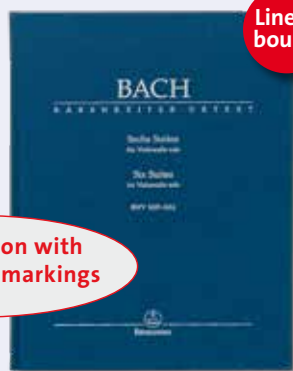
This facsimile edition presents the four handwritten sources and the original print as well as Bach's own lute arrangement of Suite V in synoptic form, allowing the reader to compare any passage in all sources at a single glance.

SPECIAL SET PRICE

Set of BA05257 and BA05277
BA05278



Soft-cover



Linen-bound

Urtext edition with performance markings

The editor Andrew Talle has fundamentally reassessed the relations between the surviving sources for Volume 4 of the "New Bach Edition – Revised". He has drawn conclusions regarding their evaluation and consequently the genesis of the suites. His evaluations are augmented with thorough discussions of the instrument for which the suites were conceived and the interpretative practices in Bach's day.

The musical text of the edition approaches the composer's original intentions as far as the sources will permit:

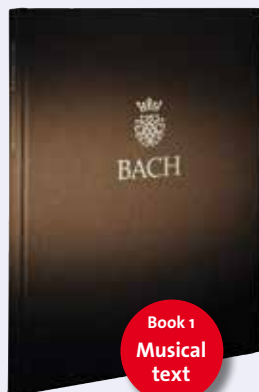
"This edition does not present a perfect reconstruction of the lost autograph; no editor could claim to do so. Instead, I have attempted to provide musicians and scholars with a reliable version of the surviving musical text of the six cello suites and to shed light on the options which the Bach sources offer."

- Urtext edition with articulation markings based on a thorough comparison of the sources
- With the musical text of Volume 4, Book 1, "New Bach Edition – Revised"

Six Suites
for Violoncello solo
BWV 1007-1012

Volume 4
of the "New Bach Edition – Revised" (NBA^{rev})
BA05942-01

Consists of two books:
Book 1 includes the musical text in modern engraving,
Book 2 includes facsimiles of the handwritten sources and the original print in synoptic form, including Bach's own lute arrangement of Suite V.



Book 1
Musical text



Book 2
Facsimiles

VIOLONCELLO

Violoncello Solo

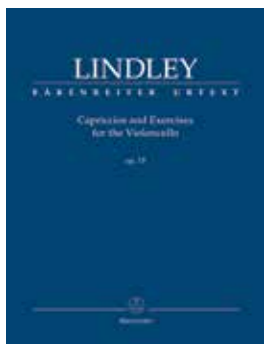
Krenek, Ernst (1900–1991)

Two Studies op. 184a/b
for 1-4 violoncellos (1963)
BA08050

Lee, Sebastian (1805–1877)

40 Easy Etudes for Violoncello
with an Accompaniment of a
2nd Violoncello (ad lib.) op. 70
BA09401

→ page 31



Lindley, Robert (1776–1855)

Capriccios and Exercises
for the Violoncello op. 15
Urtext / Ed. V. Walden
BA10936

→ page 31

Merk, Joseph (1795–1852)

20 Etudes for Violoncello op. 11
BA09411

→ page 31

Pintscher, Matthias (*1971)

Figura V / Assonanza
for violoncello solo (2000)
BA07782

Now II for violoncello solo (2015)
BA11071

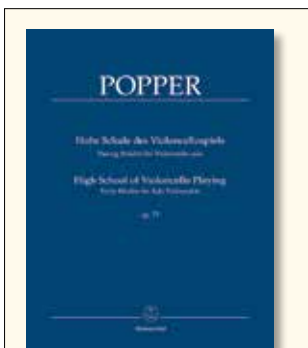


Partita for violoncello solo
(1991)
BA07295

Popper, David (1843–1913)

Fifteen Easy Melodic-Harmonic
Etudes for Violoncello with
an Accompaniment of a 2nd
Violoncello (ad lib.) op. 76 I /
Ten Grand Etudes of Moderate
Difficulty for Violoncello Solo
op. 76
BA06979

→ page 31



Popper, David (1843–1913)

High School of Violoncello
Playing. Forty Etudes for
Solo Violoncello op. 73
BA06978

→ page 31

The 40 Etudes op. 73 focus on
a wide range of techniques
found in the major works of

the cello literature. Martin
Rummel's edition offers new
bowing and fingering to
reflect modern playing.

The edition also includes a
German/English brochure
containing technical tips and
information by Rummel as
well as references to the cello
literature where the individual
techniques are applied.



Seither, Charlotte (*1965)

Deixis for violoncello (2009)
BA09383

Merging strain for violoncello
(1999)
BA07790

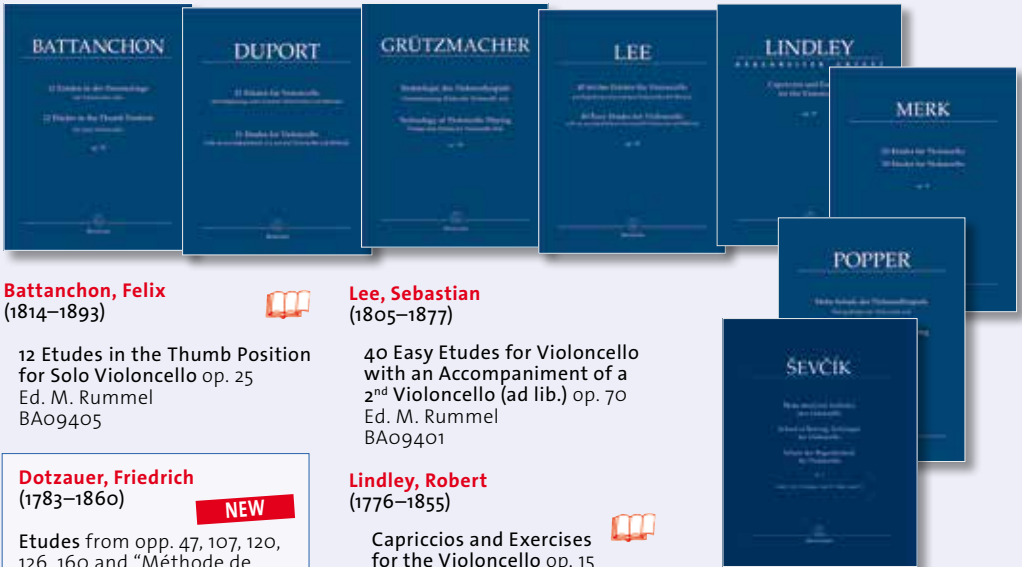
Ševčík, Otakar (1852–1934)

School of Bowing Technique
op. 2
arranged for violoncello
by T. Jamnik
BA11547 Sections I and II
BA11548 Sections III and IV
BA11549 Sections V and VI

Forty Variations Op. 3
arranged for violoncello
by T. Jamnik
BA11570
In preparation

Etudes for Violoncello

- Clear, reader-friendly layout
- With fingering and bowing for today's cellists
- With fold-out pages where players need them
- With optimal page turns



Battanchon, Felix (1814–1893)



12 Etudes in the Thumb Position for Solo Violoncello op. 25
Ed. M. Rummel
BA09405

Dotzauer, Friedrich (1783–1860)

NEW

Etudes from opp. 47, 107, 120, 126, 160 and "Méthode de violoncelle" for Violoncello Solo Volume I
Ed. G. Kennaway
BA12101 In preparation

Duport, Jean-Louis (1749–1819)



21 Etudes for Violoncello with an Accompaniment of a 2nd Violoncello (ad lib.)
Score with part and text volume
Ed. M. Rummel
BA06980

- With a separate score for the ad libitum second cello
- With a brochure (Ger/Eng) including playing tips and technical advice

Grützmacher, Friedrich (1832–1903)



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Ed. M. Rummel
BA06997 Score and text volume

- With a brochure (Ger/Eng) including playing tips and technical advice

Lee, Sebastian (1805–1877)

40 Easy Etudes for Violoncello with an Accompaniment of a 2nd Violoncello (ad lib.) op. 70
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BA09401

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Capriccios and Exercises for the Violoncello op. 15
Urtext / Ed. V. Walden
BA10936

Merk, Joseph (1795–1852)



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Ed. M. Rummel
BA09411

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The 40 Etudes found in op. 73 focus on a wide range of techniques found in the major works of the cello literature.

- First modern edition
- With an additional brochure in German and English including playing tips and references to the cello literature where the individual techniques are found

Popper, David (1843–1913)

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Ed. M. Rummel
BA06979

Ševčík, Otakar (1852–1934)

School of Bowing Technique op. 2 arranged for violoncello by T. Jamnik
BA11547 Sections I and II
BA11548 Sections III and IV
BA11549 Sections V and VI

Forty Variations Op. 3 arranged for violoncello by T. Jamnik
BA11570 In preparation

Edition with fold-out pages

VIOLONCELLO

Violoncello and Keyboard Instrument

Bach, Johann Christoph Friedrich
(1732–1795)

Sonata in G maj
for violoncello and bc
Ed. H. Ruf
BA03745



Bach, Johann Sebastian
(1685–1750)

Three Sonatas for Violoncello
and Harpsichord after the
Gamba Sonatas BWV 1027-1029
Violoncello part prepared for
performance by C. Génétay
Urtext / Ed. H. Eppstein
BA05210 Score
 with part

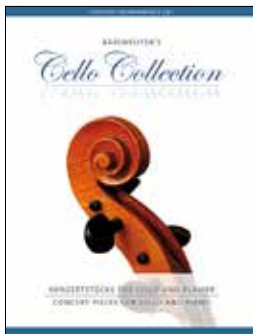
Bach, Johann Sebastian
(1685–1750)

Concerto in A min
for Violoncello, Strings and
Basso continuo after BWV 593
Arranged by J. F. W. Schneider
BA05136-90 Piano reduction

Performance material available
on demand

Johann Sebastian Bach's
famous Concerto for Organ
BWV 593 is an arrangement of
Antonio Vivaldi's Concerto
op. 3 no. 8 from "L'Estro
Armonico" for two solo violins,
strings and basso continuo.
This edition, in turn, is an
arrangement of the organ
concerto and has been scored
for violoncello solo, strings and
basso continuo. It was
commissioned for the
renowned cellist Sol Gabetta.

📖 "... an exceptional addition
to the intermediate cello
concerto repertoire." (Strings)



Bärenreiter's Cello Collection
Concert Pieces for Cello and
Piano
Ed. C. Sassmannshaus
BA09695

A collection of works by
Mendelssohn Bartholdy,
Goltermann, Klengel, Dvořák,
Seitz, Fauré, Saint-Saëns and
many others.

→ page 71



Jubilee 100 Edition
Beethoven, Ludwig van
(1770–1827)

Sonata in A maj for Pianoforte
and Violoncello op. 69
Urtext / Ed. J. Del Mar
BA08637 Score and part



Beethoven, Ludwig van
(1770–1827)

Sonatas for Piano and
Violoncello op. 5, Nos. 1 and 2,
op. 69, op. 102, Nos. 1 and 2
"Best Edition 2005"
Urtext / Ed. J. Del Mar
BA09012
Score with part and
Critical Commentary

📖 "Jonathan Del Mar has
laboured heroically to present
Bärenreiter's new edition of
the complete sonatas for cello
and piano by Beethoven – and
no praise can do justice to this
towering achievement."

(Music Teacher)

Beethoven, Ludwig van
(1770–1827)

✂ “Anyone who is serious about performing the Beethoven Sonatas will want this new edition.” (Strings)

✂ “Cellists, pianists, and Beethoven-lovers everywhere have been eagerly awaiting an authoritative version of these sonatas for far too long; now we will have an edition that promises to remain THE standard text for the foreseeable future.” (Steven Isserlis)

Sonata in F maj for Pianoforte and Horn or Violoncello op. 17
Urtext / Ed. J. Del Mar
BA10939 Score with parts

Variations for Pianoforte and Violoncello WoO 45, Op. 66, WoO 46
Urtext / Ed. J. Del Mar
BA09028 Score with part

Beethoven’s three sets of cello variations comprise the “Twelve Variations on a Theme from Händel’s Oratorio ‘Judas Maccabeus’” (WoO 45), the “Twelve Variations on the theme ‘Ein Mädchen oder Weibchen’” (op. 66) from Mozart’s opera “Die Zauberflöte” and the “Seven Variations on the duet ‘Bei Männern, welche Liebe fühlen’” (WoO 46), also from “Die Zauberflöte”.

Boismortier, Joseph Bodin de
(1689–1755)

Sonata in D maj op. 50/3 for violoncello (bassoon or viola da gamba) and bc
Ed. H. Ruf
BA03963 Score with part



Brahms, Johannes
(1833–1897)

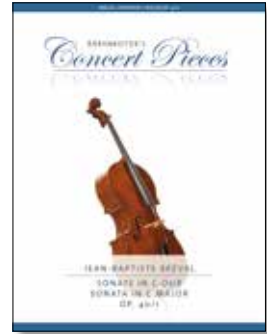
Works for Violoncello and Piano
Urtext / Eds. C. Brown, N. Peres Da Costa, K. Bennett Wadsworth

Sonata in E min op. 38
BA09429 Score with parts

Sonata in F maj op. 99
BA09430 Score with parts

- Each edition with an extensive Performance Practice Commentary
- Each edition with an Urtext part freed from all editorial emendations as well as an additional part including fingering and bowing drawing on performance markings by musicians close to Brahms’ circle

C. Brown, N. Peres Da Costa, K. Bennett Wadsworth
Performing Practices in Johannes Brahms’ Chamber Music
Text booklet in English/German
BA09600



Bréval, Jean-Baptiste
(1753–1823)

Sonata in C maj op. 40
“Bärenreiter’s Concert Pieces”
BA10698

Bréval is best-known for this Sonata in C major which has become a standard work for teaching purposes. The two movements (“Allegro” and “Rondo Grazioso”) can also be performed independently from one another.

- Of moderate technical difficulty but with brilliant impact

→ page 77

Cervetto, Giacomo Basevi
(c. 1682–1783)

Two Sonatas Nos. 5 and 9 for violoncello and bc from “12 Cello Sonatas” op. 2
Eds. W. Conable, K. Storck
BA06208 Score with part

dalla Bella, Domenico
(c. 1680–c. 1740)

Sonata in C maj for violoncello and bc
Ed. W. Upmeyer
BA06973 Score with part

VIOLONCELLO

Violoncello and Keyboard Instrument



Debussy, Claude (1862–1918)

**Sonata
for Violoncello and Piano**
Urtext / Eds. R. Back,
D. Woodfull-Harris
BA09412 Score with part

This Urtext edition, for the first time, makes use of Debussy's sketches held in a private collection which contain not only an important comment by Debussy regarding the balance of the instruments but also clarify several musical ambiguities found in the autograph and first edition.

The edition comes with a detailed preface (Ger/Eng/Fr) on the genesis of the composition and its first performances as well as on performance practice.

✂ "… this edition is a must for all cellists. … Many thanks are due to Bärenreiter and their editors." (Arco)

✂ "One should only use this edition!" (Schweizer Musikzeitung)



Dvořák, Antonín (1841–1904)

**Concerto in B minor
for Violoncello and Orchestra**
op. 104

Urtext / Ed. J. Del Mar
BA09045-90° Piano
reduction
by the
composer

BA09045-40 Critical
Commentary

TP00620 Study score

Like every other great 19th-century solo concerto, Dvořák's famous cello concerto was a collaboration between composer and virtuoso. It has long been known that certain solo passages in Dvořák's autograph score were actually written by the cellist Hanuš Wihan; but Bärenreiter's edition now reveals that

some details in the orchestral parts are also in his writing.

The editor Jonathan Del Mar has painstakingly examined all the surviving sources, including two that have hitherto been either ignored or crucially undervalued, in order to produce an authoritative edition which restores – for the first time since the original edition was published in 1896 – Dvořák's final and definitive version of the solo cello part. This differs, in details, in almost every bar from the version found in all other modern editions.

- With Dvořák's final and definitive version of the solo cello part
- With hundreds of corrections in the solo cello part as well as the orchestral parts
- With hitherto unknown details regarding the collaboration between Dvořák and Wihan
- With Dvořák's original piano reduction
- With Feuermann's and Casals' alternatives to a passage in the first movement

✂ "… by far the best [edition] we have ever had for Dvořák's masterpiece." (The Strad)

Dvořák, Antonín (1841–1904)

**Polonaise in A maj op. post.
(B 94) for violoncello and piano**
Fingering and bowing by
K. Storck
BA06965 Score with part

**Silent Woods op. 68 No. 5
for violoncello and piano**
H01532 Score with part

° Performance material
available on sale



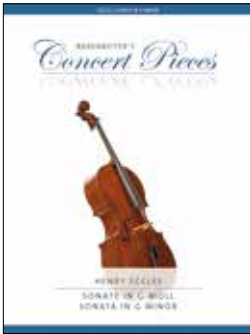
Dvořák, Antonín
(1841–1904)

Slavonic Dances op. 46
arranged for Violoncello
and Piano
Arranged by J. Gemrot
BA09568 Score
with part

In 1891 Dvořák arranged the final, eighth dance of his popular first set of the “Slavonic Dances” op. 46 – originally composed for piano four-hands – for violoncello and piano. Jiří Gemrot has followed his example and has arranged the remaining dances for the same scoring.

- Includes Dvořák’s own arrangement of Dance No. 8

Slavonic Dances in A maj
op. 46/3 and G min op. 46/8
for violoncello and piano
Ed. J. Chuchro
BA06962 Score
with part



Eccles, Henry
(1675/85–1735/45)

Sonata in G min
for cello and piano
Ed. C. Sassmannshaus
“Bärenreiter’s Concert Pieces”
BA10699
Cello part with enclosed cello/
piano score
→ page 77



Elgar, Edward
(1857–1934)

Concerto in E min
for Violoncello and Orchestra
op. 85
Urtext / Ed. J. Del Mar
BA09040-90° Piano
reduction
by the
composer
BA09040-40 Critical
Commentary
TP00398 Study score

This first ever Urtext edition of Elgar’s popular concerto makes use of all existing sources, restores the composer’s bowing and fingering, corrects the often falsely placed articulation, and points out a wrong note in the solo cello part.

- With many colour facsimile pages in the Critical Commentary (Eng)

✍️ *“Ownership of this fine, masterly authoritative and elegantly printed edition, coupled with the fascinating Critical Commentary, must be obligatory for all cellists!”*
(ESTA – News & Views)

Fauré, Gabriel
(1845–1924)

4 Mélodies
for violoncello and piano
Ed. M. Staudt. Violoncello part
prepared by T. Remy-Schneider
BA06990 Score with part

Fesch, Willem de
(1687–1757)

Sonata in D min op. 13/4
for violoncello and bc
Ed. H. Ruf
BA03962 Score with part



Franck, César
(1822–1890)

Sonata (Version for Piano
and Violoncello), Mélancolie
for Violoncello and Piano
Urtext / Ed. D. Woodfull-Harris
With an introduction by
G. Schütz
BA10917 Score with part

The cellist Jules Desart, was so impressed when he heard his friend’s violin sonata performed at the Société nationale de musique in Paris that he adapted the work for his instrument.

Bärenreiter’s edition also includes a separate movement, “Mélancolie”, first published after Franck’s death in 1911. This short piece is based on a solfège exercise and was written at the height of the composer’s creative powers, at about the same time as his famous violin sonata.

✍️ *“This new urtext edition continues the high standards of scholarship and practicality expected from Bärenreiter. ... Gudula Schütz’s superb introduction to this edition provides interesting historical context.”*
(American String Teacher)

VIOLONCELLO

Violoncello and Keyboard Instrument

Gabrielli, Domenico (1659–1690)

The Complete Works
for Violoncello
Urtext / Ed. B. Hoffmann
BA10920 Score with parts
→ page 27

Hummel, Johann Nepomuk (1778–1837)

Sonata op. 104
for Pianoforte and Violoncello
Urtext / Ed. M. Kröll
BA10904 Score with part

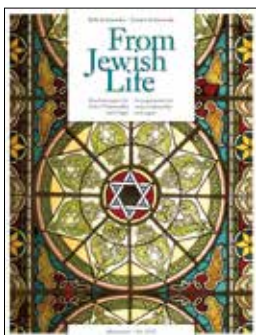
Among Johann Nepomuk Hummel's many works is a relatively late sonata for violoncello and piano composed in 1824 – a delightful early Romantic piece in three movements supported by a capricious piano part.

Janáček, Leoš (1854–1928)

Works for Violoncello and
Piano
Urtext / Eds. J. Fukač, B. Havlík,
J. Zahrádka
BA09509 Score with part

In the supplement of this edition an early version of “A Tale” is included which offers a valuable alternative to today's known version with its marked differences such as the considerably changed ending of the first movement and the original form of four movements.

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



From Jewish Life

Arrangements
for Viola (Cello) and Organ
Ed. B. Kalinowska,
S. Kalinowsky
BA11252 Score with parts

Jewish Prayer

Works for Viola
(Cello) and Organ
Ed. S. Kalinowsky
BA11216 Score with parts

Jewish Prayer comprises works of the Jewish late Romantic tradition including one of the repertoire classics for strings, “Kol Nidrei” by Max Bruch.

Lalo, Édouard (1823–1892)

Concerto in D min for
Violoncello and Orchestra
“Best Edition 2007”
Urtext / Ed. H. Macdonald
BA06999-90°
Piano reduction by the composer

The autograph score of Lalo's much played concerto is lost; the editor Hugh Macdonald has discovered that Lalo's piano reduction was used as a working score by Lalo himself. He continued to make alterations to the work in the reduction even after the work was officially published. These changes provide for many corrections in the solo part as well as the orchestration of some orchestral passages.

- First ever critical edition



Martinů, Bohuslav (1890–1959)

Sonata da camera H 283
for violoncello and chamber
orchestra
BA04319-90 Piano
reduction
BA04319 ◆ Study score

Sonata No. 3 H 340
for violoncello and piano
Ed. A. Březina
Cello part revised by M. Sedlák
H07893 Score with part

Variations on a Slovakian
Theme H 378
for violoncello and piano
BA03969 Score with part



Mendelssohn Bartholdy, Felix (1809–1847)

Complete Works
for Violoncello and Pianoforte
Urtext / Ed. R. L. Todd
BA09096 Vol. 1
Score with part

BA09097 Vol. 2
Score with part

SPECIAL SET PRICE

Set for both volumes
BA09098

This unique Urtext edition contains all of Mendelssohn's finished works for violoncello and piano as well as reconstructions and completions of his unfinished works for the same scoring.

Mendelssohn Bartholdy, Felix
(1809–1847)

Song without Words op. 109
for violoncello and pianoforte
Urtext / Ed. R. L. Todd
BA10934 Score with part

Mollenhauer, Edward
(1827–1914)

The Infant Paganini
Fantasia for cello and piano
Eds. K. Sasmannshaus,
C. Sasmannshaus
“Bärenreiter’s Concert Pieces”
BA10693
Cello part with enclosed violin/
piano score

The Boy Paganini
Fantasia for cello and piano
Eds. K. Sasmannshaus,
C. Sasmannshaus
“Bärenreiter’s Concert Pieces”
BA10694
Cello part with enclosed violin/
piano score

Edward Mollenhauer’s best-known pieces for young violinists appear here for the first time in a transcription for cello and piano.

“**The Infant Paganini**” calls for bowing techniques such as *detaché*, *legato*, *spiccato* and *arpeggios* over three strings. Players are also expected to play harmonics and *pizzicato*. It can be mastered by young cello students who are working with volume 4 (BA08999) of the “Sasmannshaus Early Start on the Cello” method and can manage first to fourth position.

“**The Boy Paganini**” is an impressive concert piece and its two movements call for changes of metre, harmonics and *pizzicato*. Other challenges include chords on all four strings and simple passages in octaves. The student must be able to play in first to fourth position.

Mozart, Wolfgang Amadeus
(1756–1791)

Sonata in B-flat maj for
violoncello (bassoon) and piano
according to K. 292 (196⁴) or for
two bass instruments K. 292
(196⁴). Arranged by M. Töpel
after the Urtext / Ed. D. Berke
BA06974 Score with part

Picinetti, Felice Maria
(circa 1700)

Sonata in C maj
for violoncello and bc
Ed. W. Upmeyer
BA06963 Score with part

This sonata affords cellists a welcome opportunity of performing Baroque music as a soloist instead of as a continuo player.

**Urtext edition of an important
cello concerto of the classical period**

Mysliveček, Josef
(1737–1781)

NEW

**Concerto in C maj for
Violoncello and Orchestra**
Urtext / Ed. V. Spurný
With fingering and bowing
as well as comments on
interpretation by T. Jamník
BA11572-90 ♦ Piano reduction
In preparation

The cello concerto by Josef Mysliveček is most likely his own arrangement of his Violin Concerto No. 2. The rather demanding cello part often plays in higher positions due to the transcription.



VIOLONCELLO

Violoncello and Keyboard Instrument

Pintscher, Matthias (*1971)

Uriel for violoncello and piano
part III of the cycle "Profiles of
Light" (2012)
BA11013

Popper, David (1843–1913)

Im Walde / In the Forest op. 50
Suite for violoncello and piano
Ed. M. Rummel
BA06996 Score with parts

- Two cello parts, one with Popper's fingering and bowing and one modified for the modern cello


- Moderate degree of difficulty

📖 "... here we have a scholarly, beautifully produced edition which includes an extensive preface on Popper's complicated personal life, his impressive career and also a comprehensive introduction, including the historical background to cello playing and detailed suggestions concerning the performance of these six pieces."

(ESTA – News & Views)

Rieding, Oskar (1846–1916)

Concerto in B min op. 35
Transposed to D min and
arranged for cello and piano
"Bärenreiter's Concert Pieces"
BA08984
→ page 77

 = Edition with fold-out
pages

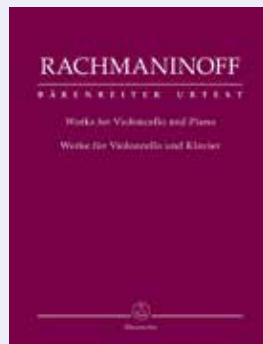
Rachmaninoff, Sergei (1873–1943)

NEW

Works for Violoncello and
Piano
Urtext / Ed. D. Macchione
BA09994 Score with part

Rachmaninoff wrote three works for violoncello and piano, all of which originate from his early compositional period. Particularly in Opus 2 and the Sonata, it is evident that he gave the two instruments an equal standing.

- First Urtext edition of Rachmaninoff's works for violoncello



Saint-Saëns, Camille (1835–1921)

Sonata in D maj
for violoncello and piano
Incomplete
Urtext / Ed. D. Herlin
FIRST EDITION
BA10910 Score with part

Although we know from correspondence that two complete autographs of this sonata existed, only an incomplete autograph source containing the 1st movement and part of the 2nd movement, which breaks off, have come down to us.

In his final work for violoncello Saint-Saëns juxtaposes highly rhythmical episodes with more poetic ones. These contrasts are reinforced by bold shifts of harmonic colouring and a highly inventive thematic development.




Saint-Saëns, Camille (1835–1921)



Allegro Appassionato
in B min op. 43
for violoncello and piano
Urtext / Ed. C. Baur
BA09047 Score with parts

This is the first ever critical edition of Saint-Saëns' popular work. It includes readings from the version for orchestra rendered as ossia and contains an enlightening preface (Eng/Ger/Fr). Two solo parts are included: an unmarked Urtext part and a second part with fingering and bowing by M. Edmondson. The solo parts are generously laid out with a fold-out page.

 Please see
Bärenreiter's website
www.baerenreiter.com
for more information on the
individual editions.

Sassmannshaus
Cello Recital Album
 for cello and piano
 or two cellos

Eds. M. Lusk, C. Sassmannshaus

Each volume with score and part, plus additional cello part for the duet version

- BA08994 Vol. 1 First Position
- BA08995 Vol. 2 First Position

→ page 73

Schlee, Thomas Daniel
 (*1957)

Romance sans paroles
 for violoncello and piano
 op. 66a (2007)
 BA11057 Score with part

Schoeck, Othmar
 (1886–1957)

Sonata
 for violoncello and piano (1957)
 BA03960



Schubert, Franz
 (1797–1828)

Sonata in A min "Arpeggione"
 D 821. Version for violoncello and piano. Based on the **Urtext**.
 Arrangement of the violoncello part by K. Storck
 BA05685 Score with part

Robert Schumann:
Concerto in A minor op. 129

Edited by Kate Bennett Wadsworth

Schumann, Robert
 (1810–1856)

NEW

Concerto in A minor for Violoncello and Orchestra
 op. 129
Urtext / Ed. K. Bennett Wadsworth
 BA08839-90 °
 Piano reduction by the composer



This scholarly-critical edition renders Schumann's cello concerto in the version authorised by the composer. To date though the work is not known in this form, but in the edition edited and altered by Clara Schumann, which was engraved in 1883, years after her husband's death. This edition offers a commentary on performance practice by editor Kate Bennett Wadsworth who is a cellist and specialist in the field of 19th-century cello playing.

Instructive videos and further material can be viewed on the Bärenreiter website.

Alongside an Urtext solo cello part, the piano reduction contains a second part with fingering and bowing provided by the editor on the basis of performance practice of the day.

Transcription for Violoncello and String Quartet → page 53

Konzert
 für Violoncell mit Begleitung des Orchesters
 op. 129

Robert Schumann

Nicht zu schnell (♩ = 130)

The image shows the first system of the musical score. The Violoncello part is in the upper staff, and the Piano part is in the lower staff. The key signature is one flat (A minor), and the time signature is common time (C). The tempo marking is 'Nicht zu schnell' with a metronome marking of quarter note = 130. The score begins with a piano (p) dynamic. The Violoncello part starts with a melodic line, and the Piano part provides harmonic support with chords and arpeggios.

VIOLONCELLO

Violoncello and Keyboard Instrument

Schumann, Robert (1810–1856)

Fairy Tales op. 113
Transcription for violoncello
and piano by R. Hausmann
(1852–1909). Ed. K. Storck
HM00281 Score with part

This version of the “Fairy Tales”
was written by Robert
Hausmann, one of the best-
known cellists of the 19th
century. His arrangement
betrays a sensitive approach
to Schumann’s original which
was composed for viola or
violin and piano.

Seitz, Friedrich (1848–1918)

Student Concerto in D maj
op. 22 transposed to G maj and
arranged for cello and piano
“Bärenreiter’s Concert Pieces”
BA08987 → page 77

Stamitz, Carl (1746–1801)

Concertos for Violoncello
and Chamber Orchestra
Ed. W. Upmeyer

- Concerto No. 1 in G maj
HM00104-90 Piano
reduction

HM00104°

- Concerto No. 2 in A maj
BA03711 Piano
reduction

BA06091-72 ♦

- Concerto No. 3 in C maj
HM00105-90 Piano
reduction

HM00105°

Tango Classics

for cello and piano
Arranged by G. Speckert
“Ready to Play”
BA10632 Score with part
→ page 63

Telemann, Georg Philipp (1681–1767)

Sonata in D maj from
“Der getreue Musikmeister”
for violoncello and bc
Ed. J. D. Degen
HM00013 Score with part

Torelli, Giuseppe (1658–1709)

Sonata in G maj
for violoncello and bc
Ed. F. Giegling
HM00069 Score with part

Trojahn, Manfred (*1949)

Sonata II
for violoncello and piano (1983)
BA07095 Score with part



Vivaldi, Antonio (1678–1741)

Complete Sonatas for
violoncello and bc RV 39–47
Urtext / Ed. B. Hoffmann
Score with figured bass
realization, violoncello part
and figured continuo part
BA06995 Score with parts

- With a detailed preface
providing essential
information on the sources
and their assessment, with
a section on performance
practice offering valuable
suggestions on
interpretation

📖 “This is certainly the
definitive edition of these
works.” (Strings)

2 Violoncellos

Classic Hits for 2 Cellos

Arranged by M. Edmondson
“Ready to Play”
BA10611 2 Performance
scores

→ page 63

In these easy arrangements of
popular Classical and Romantic
themes both parts have been
attributed equal importance.

Krenek, Ernst (1900–1991)

Two Studies op. 184 a/b
for 1–4 violoncellos (1963)
BA08050

Mozart, Wolfgang Amadeus (1756–1791)

Sonata in B-flat maj
for violoncello (bassoon) and
piano according to K. 292 (196⁵)
or for two bass instruments
K. 292 (196⁵). Arranged by
M. Töpel after the Urtext /
Ed. D. Berke
BA06974 Score
with parts

Offenbach, Jacques (1819–1880)

Two Duets op. 52/2, 3
Ed. K. Storck
BA06972 Performance
score

Pauer, Jiří (1919–2007)

Twelve Duets for Two
Violoncellos
Ed. H. Velická
BA11561 Performance
score

These moderately difficult
pieces require playing
techniques such as sul
ponticello, sul tasto, pizzicato,
tremolo and staccato.

The Roots of Jazz

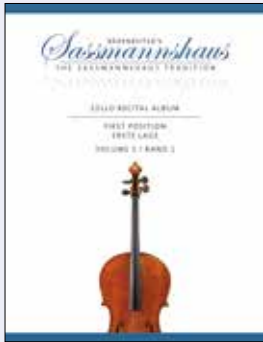
for two violoncellos
 Arranged by G. Speckert
 "Ready to Play"
 BA10649 2 Performance
 scores
 → page 63

**Sassmannshaus, Egon and Kurt
 Corssen, Michael**

The Sassmannshaus Tradition
 Early Start on the Cello
 Cello method - English version

Volume 3
 Elementary duets. Dances and
 other pieces in various keys
 BA08998
 → page 72

Volume 4
 Duet playing in all positions
 BA08999
 → page 72



**Sassmannshaus
 Cello Recital Album**
 for cello and piano
 or two cellos

Eds. M. Lusk,
 C. Sassmannshaus

Each volume with score and
 part, plus additional cello part
 for the duet version

BA08994 **Vol. 1**
 First Position
 BA08995 **Vol. 2**
 First Position

→ page 73

**2 Violoncellos and
 Keyboard Instrument**



Vivaldi, Antonio
 (1678–1741)

Concerto in G min for Two
 Violoncellos, Strings and Basso
 continuo RV 531
 Urtext / Ed. B. Schwemer
 BA10946-90 ° Piano
 reduction

The Concerto RV 531 is the only
 concerto in Vivaldi's oeuvre for
 two solo violoncellos. The two
 solo parts take centre stage
 with virtuosic passages but lie
 on the instrument so well that
 they can be comfortably
 mastered by advanced
 students.

- ° Performance material
 available on sale
- ♦ Performance material
 available on hire

4 Violoncellos

Krenek, Ernst
 (1900–1991)

Two Studies op. 184 a/b
 for 1–4 violoncellos (1963)
 BA08050

Violoncello x 4
 Well-known Pieces from the
 19th Century in Arrangements
 for four Violoncellos
 Arranged by D. Geller
 With fingering and bowing

- **Book 2**
 BA06967 Score with parts

Robert Schumann,
 "Am Kamin" [Scenes from
 Childhood]; Frédéric Chopin,
 Prélude op. 28/6; Edvard Grieg,
 "Springtanz"; Frédéric Chopin,
 Prélude op. 28/5; Johannes
 Brahms, Waltz op. 39/15

Books on the Viol

Ortiz, Diego
 Trattado de Glosas
 ISBN 978-3-7618-1594-6
 → page 85



Otterstedt, Annette
 The Viol
 ISBN 978-3-7618-1151-1
 → page 85

"In sum a Viol's
 Monument and highly
 recommended reading for all
 lovers of music." (Goldberg)

VIOLONCELLO / VIOLA DA GAMBA / DOUBLE BASS

Viola da gamba and Keyboard Instrument

Abel, Karl Friedrich
(1723–1787)

Six Sonatas for viola da gamba (violin) and bc

- **Volume 1**

Sonatas in E min, D maj, G maj
Ed. J. Bacher
HM00039

- **Volume 2**

Sonatas in C maj, A maj, A maj
Ed. W. Woehl
HM00040

Bach, Johann Sebastian
(1685–1750)

Three Sonatas BWV 1027–1029
for viola da gamba (viola) and
harpisichord
Urtext / Ed. H. Eppstein
BA05186 Score with parts

Boismortier, Joseph Bodin de
(1689–1755)

Sonata in D maj op. 50/3
for viola da gamba (violoncello
or bassoon) and bc
Ed. H. Ruf
BA03963

2 Violas da gamba

Morley, Thomas
(1557–1603)

Nine Fantasies
for two violas da gamba
(melodic instruments)
Ed. N. Dolmetsch
HM00136 Performance
score

Telemann, Georg Philipp
(1681–1767)

Three Duets in B-flat maj,
D maj, G maj
for two melodic instruments
(violas da gamba, recorders,
flutes, violins or oboes) from
Der getreue Musikmeister
Ed. J. D. Degen
HM00011 Performance
score

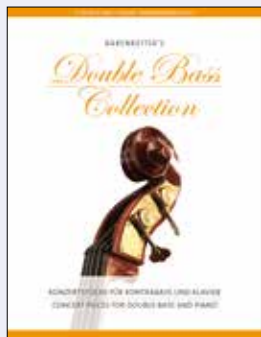
Viola da gamba Quartet

Bach, Johann Sebastian
(1685–1750)

The Art of Fugue BWV 1080
Ed. H. Diener

- Version for viola da gamba
quartet
BA02600-91 Descant gamba I
BA02600-63 Viola
BA02600-66 Tenor gamba I
BA02600-08 Tenor gamba II
TP00026 Study score

Double Bass



Bärenreiter's Double Bass Collection

Concert Pieces for Double Bass and Piano
Eds. J. P. Close,
H. Sasmannshaus
BA09696
Double bass part and enclosed
piano accompaniment

The edition contains 19 relatively easy, yet effective pieces from the Baroque, Classical and Romantic periods as well as newly composed works by the Polish bass player Boguslaw Furtok (*1967).

- Easy to medium level of difficulty

→ page 74

Sasmannshaus, Holger
Close, J. Peter

The Sasmannshaus Tradition
Early Start on the Double Bass
Double bass method for
children 6 years and older
BA09661

Volume 1
(Eng)

BA09662 **Volume 2**
(Eng/Ger)

BA09663 **Volume 3**
(Eng/Ger)

→ page 74

Hertl, František
(1906–1973)

Four Pieces
for double bass and piano
Double bass part revised
by S. Schäfer
BA11556 Score with part



Hertl, František
(1906–1973)

Sonata
for double bass and piano
Double bass part revised
by J. Hudec
BA11530 Score with part

The renowned Czech bass player, composer and conductor František Hrtl had a consummate mastery of his instrument's expressive potential and sound qualities.

Composed in 1946, Hrtl's only sonata for double bass and piano in three movements is a work of artistic and technical challenges that has maintained its place in the double bass repertoire to the present day.

String Duo

Violin and Viola

Classic Hits

for Violin and Viola

Arranged by V. Bodunov
 "Ready to Play"
 BA10626 2 Performance
 scores

→ page 63

Mozart, Wolfgang Amadeus
 (1756–1791)

Duos for Violin and Viola

K. 423, 424
 Urtext / Ed. D. Berke
 BA04772 Reference
 score and
 parts

Twelve Duets K. 487 for two
 horns. Arranged for violin and
 viola by W. Müller-Crailsheim
 HM00115 Performance
 score

Violin and Violoncello

Maintz, Philipp
 (*1977)

NAHT (yo no pido a la noche
 explicaciones)
 music for violin and violoncello
 (2001)
 BA09338 Performance
 score

Mozart, Wolfgang Amadeus
 (1756–1791)

Two Duos for Violin and
Violoncello after K. 423, 424
 Anon. arrangement (1805) /
 Ed. D. Berke
 BA09164 Reference
 score and
 parts

The editor Dietrich Berke
 clearly shows the path from
 the Mozart autograph to the
 anonymous arrangement and
 offers us a preface on the duos
 and their place in domestic
 music making at the turn of
 the 19th century.

Pintscher, Matthias
 (*1971)

Study I for *Treatise on the Veil*
 for violin and violoncello
 (2004)
 BA08595



Ravel, Maurice
 (1875–1937)

Sonata for Violin and
Violoncello
 Urtext / Ed. D. Woodfull-Harris
 With an introduction
 by J. Appold
 BA09417 2 Performance
 scores

Bärenreiter's scholarly-critical
 edition, the first ever of this
 masterpiece, contains an
 introduction on the history of
 the work reflecting Ravel's
 collaboration and rehearsals
 with violinist Hélène Jourdan-
 Morhange and cellist Maurice
 Maréchal.

Included in the appendix are
 the original fingerings by the
 performers.

The Roots of Jazz

for Violin and Violoncello
 Arranged by G. Speckert
 "Ready to Play"
 BA10606 2 Performance
 scores

→ page 63

Seither, Charlotte
 (*1965)

Playing both ends towards
the middle
 for violin and violoncello
 (2000)
 BA07791 Performance
 score

Viola and Violoncello

Pintscher, Matthias
 (*1971)

Janusgesicht
 for viola and violoncello (2001)
 BA08271 Performance
 score

Violoncello
and Double Bass

Rossini, Gioachino
 (1792–1868)

Duet for Violoncello
and Double Bass
 Urtext / Ed. P. Gossett
 BA10544 Score with
 parts

- First critical edition of the work
- ☞ "Highly recommended." (Arco)

CHAMBER MUSIC

String Trio

Dvořák, Antonín
(1841–1904)

Terzetto in C maj op. 74
for two violins and viola
Ed. J. Burghauer
BA09543 Parts in slipcover

In 1887 Antonín Dvořák composed the Terzetto as occasional composition for amateurs.

Krenek, Ernst
(1900–1991)

Streichtrio in zwölf Stationen
op. 237 (1985)
for violin, viola and violoncello
BA07042 Score
BA07042-22 Parts
in slipcover

Martinů, Bohuslav
(1890–1959)

String Trio No. 1 H 136
for violin, viola and violoncello
Ed. E. Velická. First edition
H07965-22 Parts
in slipcover
H07965 Study score



Mozart, Wolfgang Amadeus
(1756–1791)

Divertimento in E-flat maj
K. 563 for violin, viola and
violoncello
Urtext / Ed. D. Berke
BA04844 Parts
in slipcover
TP00319 Study score

Pintscher, Matthias
(*1971)

Study II for Treatise on the Veil
for violin, viola and violoncello
(2005)
BA09303

Schlee, Thomas Daniel
(*1957)

String Trio for Violin, Viola and
Violoncello op. 75 (2011)
BA11012 Score and parts
in slipcover

Seither, Charlotte
(*1965)

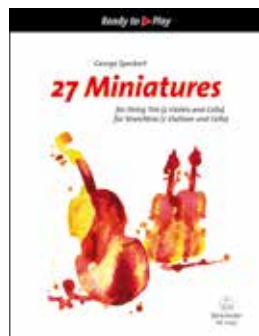
Alleanza d'archi
for violin, viola and violoncello
(1996)
BA07471 Performance
score



Schubert, Franz
(1797–1828)

Complete String Trios
for violin, viola and violoncello
Urtext / Ed. W. Aderhold
BA05609 Parts in slipcover
TP00306 Study score

- This edition includes both versions of Schubert's string trio D 581 as well as all his drafts for string trio.



Speckert, George
(*1951)

27 Miniatures for String Trio
for 2 violins and cello
or violin, viola, and cello
"Ready to Play"
BA10647 Score
with 4 parts

- 27 short original compositions
- With a separate viola part as a substitute for the second violin

→ page 63

String Quartet

Bach, Johann Sebastian
(1685–1750)

The Art of Fugue BWV 1080
Ed. H. Diener

Version for string quartet
BA02600-91 Violin I
BA02600-74 Violin II
BA02600-20 Viola
BA02600-08 Violoncello

TP00026 Study score

Beethoven's Complete String Quartets

- Critical Commentaries (Eng) with facsimile pages
- Meticulously laid out performance parts
- Study scores include historical introductions (Ger/Eng) by Barry Cooper



Beethoven, Ludwig van (1770–1827)

String Quartets op. 18, 1-6

Urtext / Ed. J. Del Mar
BA09016 Parts in slipcover
BA09016-40 Critical
Commentary
TP00916 Study score

String Quartets op. 59, 1-3

Urtext / Ed. J. Del Mar
BA09017 Parts in slipcover
BA09017-40 Critical
Commentary
TP00917 Study score

📖 *"Del Mar, widely acclaimed Beethoven scholar, has published perhaps the most authoritative and complete urtext edition of the famous 'Razumovsky' Beethoven string quartets."*
(American String Teacher)

📖 *"To sum up this edition in two words: magnificent and mandatory."* (Arco)

From: Beethoven, String Quartets op. 74 · TP00918

String Quartets opp. 74, 95, Allegretto in B min WoO 210

Urtext / Ed. J. Del Mar
BA09018 Parts in slipcover
BA09018-40 Critical
Commentary
TP00918 Study score

String Quartet in E-flat maj op. 127

Urtext / Ed. J. Del Mar
BA09029 Parts in slipcover
BA09029-40 Critical
Commentary
TP00929 Study score

String Quartet in B-flat maj op. 130

Urtext / Ed. J. Del Mar
BA09030 Parts in slipcover
BA09030-40 Critical
Commentary
(also for Große Fuge op. 133)
TP00930 Study score

NEW
The Complete Beethoven String Quartets
4 study scores in a boxed set
TP00915 → page 78

Große Fuge for String Quartet op. 133

Urtext / Ed. J. Del Mar
BA09033 Parts in slipcover
BA09030-40 Critical
Commentary
(also for op. 130)

String Quartet in C-sharp min op. 131

Urtext / Ed. J. Del Mar
BA09031 Parts in slipcover
BA09031-40 Critical
Commentary

String Quartet in A min op. 132

Urtext / Ed. J. Del Mar
BA09032 Parts in slipcover
BA09032-40 Critical
Commentary

String Quartet in F maj op. 135

Urtext / Ed. J. Del Mar
BA09035 Parts in slipcover
BA09035-40 Critical
Commentary
TP00935 Study score

Late String Quartets **NEW**

opp. 127, 130, 131, 132, 133, 135
Urtext / Ed. J. Del Mar
TP00934 → page 78

CHAMBER MUSIC

String Quartet



Berwald, Franz (1796–1868)

String Quartets in G min,
A min and E-flat maj
Urtext / Eds. N. Castegren,
L. Frydén, E. Lomnäs
BA08513 Parts
in slipcover



Debussy, Claude (1862–1918)

String Quartet op. 10
Urtext / Ed. D. Woodfull-Harris
BA09414 Parts
in slipcover
TP00414 Study score

Drawing on Debussy's sketches, autograph score and proofs corrected by the composer as well as printed editions and letters, this edition corrects numerous engraving mistakes found in earlier editions and clarifies the differences between the first edition parts and score.

The Dvořák String Quartets

Dvořák, Antonín (1841–1904)

Cypresses / Cypřiše B 152

Ed. F. Bartoš
H06663 Parts in slipcover
H02306 Study score

String Quartet No. 1

in A maj op. 2
Eds. J. Burghauser, A. Čubr
BA09539 Parts in slipcover
TP00539 Study score

String Quartet No. 2

in B-flat maj (B 17)
Eds. A. Pokorný, K. Šolc
BA09540 Parts in slipcover
TP00540 Study score



String Quartet No. 5 in F min

op. 9
Eds. J. Burghauser, A. Čubr
Original preface by
J. Burghauser updated and
expanded by H. Schick
(Cz/Eng/Ger)
BA09545 Parts in slipcover
TP00535 Study score

String Quartet No. 7 in A min

op. 16
H02849 Parts in slipcover

String Quartet No. 8 in E maj

op. 80
Eds. A. Pokorný, K. Šolc
H01834 Parts in slipcover
H01835 Study score

String Quartet No. 9 in D min

op. 34
H01481 Parts in slipcover

String Quartet No. 10 in E-flat maj

op. 51
Urtext / Ed. H. Schick
BA11523 Parts in slipcover
TP00523 Study score



String Quartet No. 11 in C maj

op. 61
Urtext / Ed. H. Schick
BA11566 Parts in slipcover
(replaces H01791)
TP00566 Study score
(replaces H01789)
In preparation

String Quartet No. 12 in F maj

"American" op. 96
Urtext / Ed. M. Kube
BA11538 Parts in slipcover
TP00538 Study score

String Quartet No. 13 in G maj

op. 106
H01732 Parts in slipcover

String Quartet No. 14 in A-flat maj

op. 105
H01569 Parts in slipcover

Two Waltzes op. 54

No. 1 in A maj, No. 4 in D-flat maj
H02803 Parts in slipcover



Fauré, Gabriel
(1845–1924)

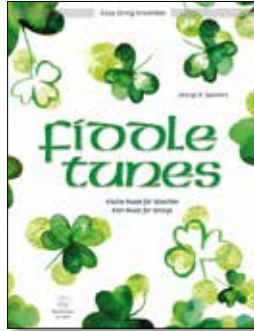
String Quartet op. 121
Urtext / Ed. J. W. Sobaskie
BA07901 Parts
in slipcover
TP00412 Study score

Gabriel Fauré’s only string quartet which he composed in 1923–24 is the composer’s final work and was written when he was already extremely ill.

He added dynamics and slurs only in some parts of the exposition of the first movement and then asked his former pupil Jean Roger-Ducasse to complete the work. Roger-Ducasse’s additions were however very extensive; he even altered and supplemented some of Fauré’s own markings in the exposition.

Bärenreiter’s first ever scholarly-critical edition of the quartet utilises all sources including the composer’s letters which provide valuable insights into the origins of the composition.

- First scholarly-critical edition of this work



Fiddle Tunes
Irish Music for Strings
Arranged by G. Speckert
BA10654

Score with five parts:
V I, V II, Va (V III), Vc
→ page 76



Franck, César
(1822–1890)

String Quartet
Urtext / Ed. C. Struckten-Paland
BA09421 Parts
in slipcover
TP00421 Study score

Furrer, Beat
(*1954)

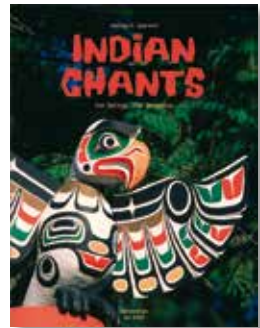
String Quartet No. 3 (2004)
BA08582 Score and parts
in slipcover



Haas, Pavel
(1899–1944)

String Quartet No. 2 Op. 7
“From the Monkey Mountains”
with percussion ad lib.
Urtext / Ed. O. Pivoda
BA11525 Parts
in slipcover
TP00525 Study score

In this work, Haas combined elements of Janáček’s compositional technique with jazz, noticeable particularly in the fourth movement scored for string quartet and percussion ad libitum.



Indian Chants for Strings
Arranged by G. Speckert
BA09402
Score with five parts:
V I, VII, Va (V III), Vc

→ page 76

CHAMBER MUSIC

String Quartet

Janáček, Leoš (1854–1928)

String Quartet No. 1 after
Tolstoy's "Kreutzer Sonata"
Urtext / Eds. L. Faltus,
M. Štědroň

BA09520 Parts
 in slipcover
TP00520 Study score

String Quartet No. 2
"Intimate Letters"

Urtext / Eds. L. Faltus,
M. Štědroň

BA09533 Parts
 in slipcover
TP00533 Study score



Youth / Mládí
arranged for string quartet
by K. Mařatka

BA11543 Parts
 in slipcover
TP00521 Study score

"Youth" for wind sextet, is a masterpiece from Janáček's late period (1924). Arranger K. Mařatka has sought to transform the concise winds' sound to the timbre of the strings, thereby creating a "third string quartet" of the composer.

Krenek, Ernst (1900–1991)

Five Short Pieces for Strings

op. 116 (1948) for violin I,
violin II, viola, violoncello
BA06154 Study score
Parts available separately on sale

Martinů, Bohuslav (1890–1959)

String Quartet No. 5
Eds. A. Březina, A. Klemens
Ho7941-22 Parts
 in slipcover
Ho7941 Study score

String Quartet No. 6
Eds. A. Březina, I. Štraus
Ho7968-22 Parts
 in slipcover
Ho7968 Study score

Merry Christmas for Strings

Arranged by G. Speckert
BA10652
Score with five parts:
V I, V II, Va (V III), Vc

→ page 75, 76

Mozart, Wolfgang Amadeus (1756–1791)

Eine kleine Nachtmusik in
G maj K. 525 for string quartet
Urtext / Ed. E. F. Schmid
BA04700 Parts

TP00019 in slipcover
 Study score



Mozart, Wolfgang Amadeus (1756–1791)

The Ten Celebrated String
Quartets in G maj K. 387, D min
K. 421, B-flat maj K. 458, E-flat
maj K. 428, A maj K. 464,
C maj K. 465, D maj K. 499,
D maj K. 575, B-flat maj
K. 589, F maj K. 590

Urtext / Ed. L. Finscher
BA04750 Parts in slipcover
TP00140 Study score

Mozart, Wolfgang Amadeus (1756–1791)

The Thirteen Early String
Quartets
Urtext / Eds. K. H. Füssl,
W. Plath, W. Rehm

- Volume 1: Quartets in G maj
K. 80, D maj K. 155, G maj
K. 156, C maj K. 157
BA04847 Parts
 in slipcover

- Volume 2: Quartets in F maj
K. 158, B maj K. 159,
E-flat maj K. 160
BA04848 Parts
 in slipcover

- Volume 3: Quartets in F maj
K. 168, A maj K. 169, C maj K. 170
BA04849 Parts
 in slipcover

- Volume 4: Quartets in E-flat
maj K. 171, B-flat maj K. 172,
D min K. 173
BA04850 Parts
 in slipcover

Three Divertimenti K. 136-138
(125^{a-d}) for string quartet
Urtext / Ed. K. H. Füssl
BA04860 Parts
 in slipcover
TP00278 Study score

Pfitzner, Hans (1869–1949)

String Quartet in D min (1886)
First edition
Ed. H. Rectanus
BA19115 Parts
 in slipcover

Pintscher, Matthias (*1971)


Figura II / Frammento
for string quartet (1997)
BA07486 Performance
 score

Figura IV / Passaggio
for string quartet (1999)
BA07500 Performance
 score

4th String Quartet
"Ritratto di Gesualdo" (1992)
BA07270 Score
BA07270-22 Four
 performance
 scores
 in slipcover

Ravel, Maurice
(1875–1937)

String Quartet
Urtext / Ed. J. Appold
BA09413 Parts
in slipcover
TP00413 Study score
with Critical
Commentary

 "There is a wealth of information here about this captivating work. The parts and score combined are not expensive and well worth this excellent publication." (Arco)



Saint-Saëns, Camille
(1835–1921)

String Quartet No. 1 in E min
Urtext / Ed. F. Guilloux
BA10927 Parts
in slipcover

String Quartet No. 2 in G maj
Urtext / Ed. F. Guilloux
BA10928 Parts
in slipcover

String Quartets Nos. 1 and 2
TP00779 Study score

Couched in classicism, Saint-Saëns's string quartets relate in form and style to early 19th-century French quartets and to a titan of the genre: Joseph Haydn.

Schlee, Thomas Daniel
(*1957)

Viertes Streichquartett op. 86
(2015)
BA11067 Score
BA11067-22 Parts
in slipcover



Schubert, Franz
(1797–1828)

Complete String Quartets

- **String Quartets I**
Quartet in D maj D 94,
Overture in C min D 8 A,
Quartet in C maj D 46,
Minuet in D maj D 86.
Five Minuets and five German
Dances D 89
Urtext / Eds. M. Chusid,
D. Finke-Hecklinger,
W. Aderhold
BA05625 Parts
in slipcover

- **String Quartets II**
Quartets in G min/B-flat maj
D 18, C maj D 32, B-flat maj
D 36, B-flat maj D 68
Urtext / Ed. M. Chusid
BA05631 Parts
in slipcover

- **String Quartets III**
Quartets in D maj D 74,
E-flat maj D 87 (op. post. 125/1),
B-flat maj D 112 (op. 168), G min
D 173, E maj D 353 (op. post.
125/2), C min D 103, fragment
of the first movement
Urtext / Ed. W. Aderhold
BA05636 Parts
in slipcover

- **String Quartet in A min**
"Rosamunde" D 804 op. 29,
String Quartet in C min
"Quartett-Satz" D 703
Urtext / Ed. W. Aderhold
BA05614 Parts in slipcover
TP00304 Study score

- **String Quartet in D min**
"Death and the Maiden" D 810
Urtext / Ed. W. Aderhold
BA05613 Parts in slipcover
TP00301 Study score

- **String Quartet in G maj D 887**
op. post. 161
Urtext / Ed. W. Aderhold
BA05616 Parts in slipcover
TP00303 Study score

Seither, Charlotte
(*1965)

Corps croisé for string quartet
(2002)
BA08565 Performance
score



Smetana, Bedřich
(1824–1884)

String Quartet No. 1
in E min "From my Life"
Urtext / Eds. F. Bartoš, J. Plavec,
K. Šolc
BA09516 Parts in slipcover
TP00516 Study score

String Quartet No. 2 in D min
Urtext / Eds. F. Bartoš, J. Plavec,
K. Šolc
BA09517 Parts in slipcover
TP00517 Study score

CHAMBER MUSIC

String Quartet



Suk, Josef
(1874–1935)

Meditation on the Old Czech Hymn “St. Wenceslas” op. 35a
Urtext / Ed. Z. Nouza

BA09583 Parts in slipcover
TP00583 Study score

Josef Suk played second violin in the Bohemian String Quartet. Since 1914 the ensemble was obliged to perform the Austrian national anthem at the opening of every concert. Suk decided to supplement this obligatory piece with a work inspired by the ancient sacred Bohemian “St. Wenceslas” hymn. The hymn’s message – a plea for the well-being of the Czech people, directed at their patron saint – was immediately understood by the audience.

Orchestral version
→ page 53

String Quartet No. 1
in B-flat maj op. 11

Urtext / Ed. Z. Nouza
BA09530 Parts in slipcover
TP00530 Study score

String Quartet No. 2 op. 31
Urtext / Ed. Z. Nouza

BA09536 Parts in slipcover
TP00536 Study score



Tango for Strings

Arranged by G. Speckert
BA09415
Score with five parts
VI, VII, Va (VIII), Vc

→ page 76

Trojahn, Manfred (*1949)

Fragments for Antigone
Six pieces for string quartet
(1988)

BA07195 Performance
score

Palinsesto
for string quartet and soprano
(1996)

BA07446 Score
BA07446-22 Parts
in slipcover

3rd String Quartet (1983)

BA07098 Performance
score

4th String Quartet (2009)

BA09378 Score
BA09378-22 Parts
in slipcover

5th String Quartet (2018)

BA11417 Score
BA11417-22 Parts
in slipcover

String Quintet

Dvořák, Antonín
(1841–1904)

String Quintet in A min op. 1
for two violins, two violas and
violoncello
HO6782-22 Parts in slipcover



Dvořák, Antonín
(1841–1904)

String Quintet in G maj op. 77
for two violins, viola,
violoncello and double bass
Eds. F. Bartoš, A. Pokorný
BA09577 Parts in slipcover
TP00577 Study score

Dvořák’s String Quintet in G major op. 77 had five movements when it was premiered in 1876. Its second movement was the “Intermezzo” from his String Quartet in E minor (1870). Later Dvořák removed this movement from the quintet, expanded it, and published it as a separate “Notturmo” for string orchestra op. 40 (see page 53). The “Intermezzo” is included in its original version in the appendix of the score.

String Quintet in E-flat maj
op. 97

for two violins, two violas and
violoncello
Ed. F. Bartoš
BA09542 Parts in slipcover
TP00532 Study score

Robert Schumann:

Concerto in A minor op. 129

Transcription by Kate Bennett Wadsworth

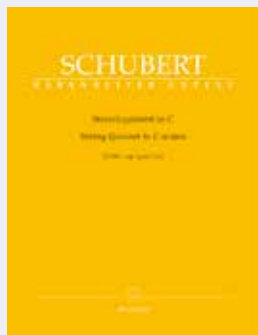
Mozart, Wolfgang Amadeus
(1756–1791)

Adagio and Fugue in C min
for Strings K. 546
Urtext / Ed. W. Plath
BA05378
Score with parts:
V I, V II, Va, Vc, Cb

Complete String Quintets
K. 174, 406, 515, 516, 593, 614
for two violins, two violas and
violinello
Urtext / Eds. E. Hess,
E. F. Schmid
BA04771
TP00159
Parts
in slipcover
Study score

Schubert, Franz
(1797–1828)

Ouverture in C min D 8
for two violins, two violas
and violinello
Urtext / Ed. M. Chusid
BA05637
Parts
in slipcover



Schubert, Franz
(1797–1828)

String Quintet in C maj D 956
op. post. 163 for two violins,
viola and two violinellos
Urtext / Ed. M. Chusid
BA05612
TP00287
Parts
in slipcover
Study score

Schumann, Robert
(1810–1856)

NEW

**Concerto in A min
for Violoncello and Orchestra**
op. 129

**Transcription for Violoncello
and String Quartet**
by Kate Bennett Wadsworth

**Set of parts (including
the solo cello part)**
BA10967

Full score (digital)
DBA01164

While preparing his Violoncello
Concerto for the publisher
Breitkopf & Härtel,

Robert Schumann had the idea of
arranging the work for solo cello
and string quartet. He hoped that
this would make the work more
widely available. However, Breitkopf
& Härtel rejected Schumann's
suggestion.

Now editor Kate Bennett Wadsworth
made a meticulous transcription
of Schumann's score whereby the
solo cello part is identical to the
original concerto part as published
in Bärenreiter's Urtext edition
(BA08839-90).

**Urtext edition of Original Version
for Violoncello and Orchestra**

→ page 39

Konzert
op. 129

Nicht zu schnell (= 130)

Violoncello solo

Violine I

Violine II

Bratsche

Violoncello

© 2024 by Bärenreiter-Verlag, Kassel



CHAMBER MUSIC

String Sextet

Brahms, Johannes (1833–1897)

Sextet in B-flat maj op. 18
for two violins, two violas and
two violoncellos

Urtext / Ed. C. Hogwood
BA09419 Parts
in slipcover
TP00419 Study score



Sextet in G maj op. 36
for two violins, two violas and
two violoncellos

Urtext / Ed. C. Hogwood
BA09420 Parts
in slipcover
TP00420 Study score

The Bärenreiter Urtext editions, edited by Christopher Hogwood, are the first scholarly-critical editions of these much-performed works. The editor has taken all known sources into consideration including the versions for piano two and four hands which the composer wrote as well as a set of contemporary performing parts which offer variant readings and insights into performance practice during Brahms' lifetime.

- First scholarly-critical editions



Dvořák, Antonín (1841–1904)

String Sextet in A maj op. 48
for two violins, two violas and
two violoncellos

Eds. J. Burghauer, A. Čubr
BA09566 Parts
in slipcover



Mozart, Wolfgang Amadeus (1756–1791)

Grande Sestetto Concertante
for two violins, two violas and
two violoncellos (1808) after
the Sinfonia Concertante
K. 364

Urtext / Ed. C. Hogwood
BA09504-22 Parts
in slipcover
BA09504 Score

🎻 *“Enterprising chamber players will welcome a masterwork in this guise with the orchestra parts cleverly embedded and well balanced, giving each the opportunity to revel in one of Mozart’s most beautiful works.”* (Strings)



Schulhoff, Erwin (1894–1942)

Sextet for two violins, two
violas and two violoncellos
(1920–24)

Ed. M. Rische
BA07488-22 Parts
in slipcover
BA07488 Study score

➔ Please see
Bärenreiter's website
www.baerenreiter.com
for more information on the
individual editions.

String Orchestra

Dvořák, Antonín
(1841–1904)

Nocturne in B maj op. 40
for string orchestra
Urtext / Ed. J. Hájek
BA11564° Score,
string parts

Serenade in E maj op. 22
for string orchestra
Urtext / Ed. R. Tait
BA10423° Score,
string parts

This Urtext edition is based on the composer's autograph score. It corrects mistakes found in the first edition and so, for the first time, the editor incorporates omitted passages from the autograph, marking them with "Vi-de". This reconstruction makes it possible to clarify the piece's structure.



Elgar, Edward
(1857–1934)

Serenade for Strings op. 20
Urtext / Ed. C. Hogwood
BA09041° Score,
string parts

Modern editions of the Serenade have always suffered from an enormous number of inconsistencies between the score and parts and unclear

divisi and unison passages. The editor has clarified these discrepancies, drawing on Elgar's version of the work for piano four hands (the original version) and the autograph manuscript of the first movement. The edition also contains a facsimile showing the original ending of the third movement as well as an informative foreword (Ger/Eng) and a Critical Commentary (Eng).

Grieg, Edvard
(1843–1907)

From Holberg's Time op. 40
Suite in the Olden Style for String Orchestra
Urtext / Ed. C. Rinne-Schroeder
BA08830° Score,
string parts

Krenek, Ernst
(1900–1991)

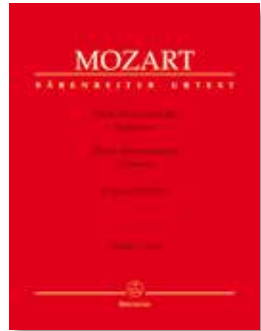
Five Short Pieces for Strings
op. 116 (1948)
BA06154 Study score
Parts available separately on sale

Mozart, Wolfgang Amadeus
(1756–1791)

Adagio and Fugue in C min
for Strings K. 546
Urtext / Ed. W. Plath
BA05378
Score with parts:
V I, V II, Va, Vc, Cb

Mozart, Wolfgang Amadeus
(1756–1791)

"Eine kleine Nachtmusik"
in G maj K. 525
for strings
Urtext / Ed. E. Schmid
BA04701° Score
TP00019 Study score



Three Divertimenti for Strings
K. 136-138 (125°)
Urtext / Ed. K. H. Füssli
BA04857° Score,
string parts

Fantasia in F min for Strings
(1799) after "Ein Orgelstück
für eine Uhr" K. 608
Ed. C. Hogwood
BA09505 Score
BA09505-22 Parts
in slipcover

- Almost unknown music from Mozart's final year
- Additional double bass part provided to allow performances with chamber orchestra
- With detailed preface, Critical Commentary (Eng/Cz/Ger) and facsimiles

Suk, Josef
(1874–1935)

Meditation on the Old Czech
Hymn "St. Wenceslas" op. 35a
for string orchestra
Urtext / Ed. Z. Nouza
BA09584° Score,
string parts

String quartet version
→ page 50

CHAMBER MUSIC

Piano Trio

*Violin, Violoncello
and Piano*



Beethoven, Ludwig van
(1770–1827)

Trios op. 1
Urtext / Ed. J. Del Mar
BA10943 Score with parts

Beethoven's hope that the three Piano Trios op. 1 would be worthy of his "opus 1" and would make quite some impression was to be fulfilled. The innovative elements astonished and delighted the audience of early Vienna: the virtuosity and scope of the unusually large-scale works, the unprecedented extended coda of the outer movements, the radicality of the dynamic contrasts and the introduction of remote keys as a means of musical expression.

Trios op. 70 **NEW**
Urtext / Ed. J. Del Mar
BA10960 Score with parts

Published in 1809, the Trios op. 70 are among Beethoven's most famous works of this genre, especially the "Ghost Trio" op. 70 No. 1, the name of which has an unclear meaning and possibly refers to the character of the second movement.



Trio in B-flat maj op. 97
"Archduke"
Urtext / Ed. J. Del Mar
BA10942 Score with parts

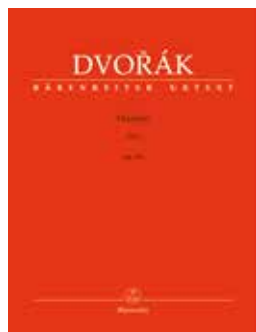
Beethoven's Archduke trio excels because of its remarkable melodiousness – a feature typical of Beethoven's music from these years – and its spacious formal design.



Brahms, Johannes
(1833–1897)

Trio op. 87
Urtext / Ed. C. Hogwood
BA09436 Score with parts

Trio op. 101
Urtext / Ed. C. Hogwood
BA09437 Score with parts



Dvořák, Antonín
(1841–1904)

Dumky op. 90
Urtext / Ed. C. Flamm
BA09567 Score with parts

Dvořák explicitly struck a new path here turning to Slavic culture. With its many passages of quasi-recitative, dialogues, interrogatory gestures, and sighs, the narrative air of the work is obvious. "Dumka" generally refers to a Slavic song of sentimental and elegiac character with pronounced folk traits.

- Contains previously unknown music (draft version of dumka No. 3)

Piano Trio in B-flat maj op. 21
Ed. A. Čubr
BA09578 Score with parts

Piano Trio in G min op. 26
Eds. A. Pokorný, K. Šolc
BA09538 Score with parts

Piano Trio in F min op. 65
Ed. F. Bartoš
BA09564 Score with parts

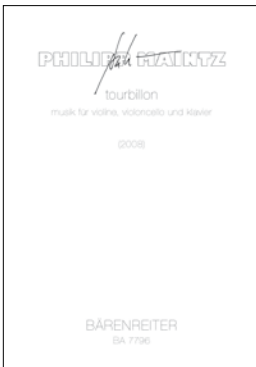


Fauré, Gabriel
(1845–1924)

Trio op. 120
Urtext / Ed. J. W. Sobaskie
BA07902 Score with parts

Until now Fauré's Trio has always presented musicians with considerable problems as the score offers conflicting readings when compared with the separate string parts. Bärenreiter's edition of this masterpiece finally unites the parts with the score.

- First scholarly-critical edition of this work



Maintz, Philipp
(*1977)

tourbillon (2008)
music for violin, violoncello
and piano
BA07796 Performance
score and parts
in slipcover



Mozart, Wolfgang Amadeus
(1756–1791)

Complete Piano Trios
Urtext / Eds. W. Plath, W. Rehm
BA04787 Score
with parts

Bärenreiter's edition of Mozart's Piano Trios contains the three single movements known as K. 442 which Mozart left as fragments and which were completed by Maximilian Stadler and first published in 1797 by André.

Six Sonatas K. 10–15
Early Sonatas II for keyboard
(harpsichord), violin (or flute)
and violoncello
Urtext / Eds. W. Plath, W. Rehm
BA04756 Score
with parts



Pintscher, Matthias
(*1971)

svelto
for violin, violoncello and piano
(2006)
BA09342 Performance
score



Ravel, Maurice
(1875–1937)

Trio
Urtext / Ed. D. Woodfull-Harris
BA10921 Score with parts

Maurice Ravel broke new personal ground with his only piano trio, yet in a stroke of genius he created a work of the early 20th century that is outstanding in many respects and a key work of this genre. As one of his most rhythmically daring pieces, the four-movement trio fascinates with its asymmetrical rhythmic division and polymetrics. The second movement "Pantoum" refers to a form of poetic declamation in Malaysia, while the slow third movement is reminiscent of the Baroque passacaglia.

Schubert, Franz
(1797–1828)

Complete Piano Trios
Urtext / Ed. A. Feil

Trios in B-flat maj D 28 and
in E-flat maj D 897 op. post. 148
BA05626 Score
with parts

Trio in B-flat maj D 898 op. 99
BA05607 Score
with parts

Trio in E-flat maj D 929 op. 100
BA05610 Score
with parts

CHAMBER MUSIC

Piano Trio

Violin, Violoncello and Piano

Seither, Charlotte
(*1965)

Champlève. Piano trio (1995)
BA07466 Performance
score



Smetana, Bedřich
(1824–1884)

Trio in G min
for piano, violin and violoncello
Urtext / Eds. F. Bartoš, J. Plavec,
K. Šolc
BA09518 Score with parts

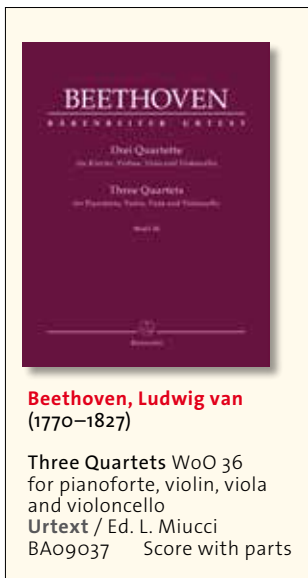
Violin, Viola and Piano

Mozart, Wolfgang Amadeus
(1756–1791)

Sinfonia concertante in E-flat
maj K. 364 (320^o) for violin,
viola and orchestra. With
original scordatura viola part
Urtext / Ed. C.-H. Mahling
BA04900-90^o Piano
reduction
TP00176 Study score

Trio in E-flat maj K. 498
"Kegelstatt-Trio" for piano,
clarinet (or violin) and viola
Urtext / Eds. W. Plath, W. Rehm
BA05325 Score
with parts

Piano Quartet



Beethoven, Ludwig van
(1770–1827)

Three Quartets WoO 36
for pianoforte, violin, viola
and violoncello
Urtext / Ed. L. Miucci
BA09037 Score with parts

Dvořák, Antonín
(1841–1904)

Bagatelles op. 47
for two violins, violoncello and
piano
HO2271 Score with parts



Piano Quartet in D maj op. 23
for piano, violin, viola
and violoncello
Urtext / Ed. R. Tait
BA09574 Score with parts



Piano Quartet in E-flat maj
op. 87 for piano, violin, viola and
violoncello
Eds. A. Pokorný, K. Šolc
BA09537 Score with parts



Fauré, Gabriel
(1845–1924)

Quartet op. 15 for piano,
violin, viola and violoncello
Urtext / Ed. D. Herlin
BA07903 Score with parts

Quartet op. 45 for piano,
violin, viola and violoncello
Urtext / Ed. D. Herlin
BA07904 Score with parts

Mozart, Wolfgang Amadeus
(1756–1791)

Quartet in G min K. 478 for piano,
violin, viola and violoncello
Urtext / Ed. H. Federhofer
BA04728 Score with parts

Quartet in E-flat maj K. 493 for
piano, violin, viola and violoncello
Urtext / Ed. H. Federhofer
BA04729 Score with parts

Suk, Josef
(1874–1935)

Piano Quartet in A min op. 1
for piano, violin, viola
and violoncello
Urtext / Ed. Z. Nouza
BA09546 Score
with parts

Trojahn, Manfred
(*1949)

Piano Quartet (2005–2008)
for piano, violin, viola and
violoncello
BA09332 Score
with parts

Piano Quintet

*Piano, 2 Violins, Viola,
and Violoncello*

Brahms, Johannes
(1833–1897)

Piano Quintet in F min op. 34
Urtext / Ed. D. Boomhower
BA10915 Score
with parts

Dvořák, Antonín
(1841–1904)

Piano Quintet in A maj op. 5
Eds. J. Burghauer, K. Solc
BA11539 Score
with parts

In 1887 Antonín Dvořák revised several of the works he had composed in the 1860s and 1870s, most of which he then published for the first time. In this context he revisited the Piano Quintet in A major op. 5 (B 28), composed 15 years earlier, but decided not to publish it; instead, he wrote a new piano quintet in the same key – the famous op. 81.

Dvořák's first Piano Quintet in A major was never published during his lifetime.

Piano Quintet in A maj op. 81
Ed. A. Čubr
BA09573 Score
with parts

Furrer, Beat
(*1954)

spur for piano and string
quartet (1998)
BA07423 Score
BA07423-22 Five parts
in slipcover

Mozart, Wolfgang Amadeus
(1756–1791)

Chamber Music Editions
of the Piano Concertos
Piano reductions with string
parts
Urtext / Ed. C. Wolff

- Concerto in F maj K. 413
(No. 11)
BA04875
- Concerto in A maj K. 414
(No. 12)
BA04877
- Concerto in C maj K. 415
(No. 13)
BA04879
- Concerto in E-flat maj K. 449
(No. 14)
BA04871



Schubert, Franz
(1797–1828)

Quintet in A maj "Trout
Quintet" D 667 op. post. 114
for piano, violin, viola,
violoncello and double bass
Urtext / Ed. A. Feil
BA05608 Score with parts

Trojahn, Manfred
(*1949)

Soleares for piano and string
quartet (1988)
BA07036 Score with parts

Piano Sextet

*Piano, 2 Violins, 2 Violas,
and Violoncello*



Beethoven, Ludwig van
(1770–1827)

Concerto No. 4 in G maj
for Pianoforte and Orchestra
op. 58
arranged for pianoforte and
string quintet
Urtext / Ed. J. Del Mar
BA09034 Score and
six parts

This anonymous sextet arrangement of Beethoven's fourth piano concerto was highly popular in Vienna during the composer's lifetime. The sextet version deftly integrates the original wind parts into the string texture.

- First ever publication of this arrangement
- Includes a separate solo part as was customary in Beethoven's day

CHAMBER MUSIC

Miscellaneous Chamber Ensembles

Bach, Johann Christian
(1735–1782)

Quintet in D maj
for flute, oboe, violin,
violoncello and obbligato
harpsichord
Ed. R. Ermeler
HM00042 Score with parts

Bach, Johann Sebastian
(1685–1750)

Musical Offering BWV 1079
Urtext / Ed. C. Wolff

- Volume 2: Trio Sonata
in C min
for flute, violin and bc
BA05155 Score with parts
TP00198 Study score

- Volume 3: Canons for flute,
two violins, obbligato
harpsichord (piano) and bc
BA05156 Score with parts
TP00198 Study score



Bach, Johann Sebastian
(1685–1750)

NEW

Concerto for Harpsichord,
Flute, Violin, Strings and
Basso continuo in A min
BWV 1044 "Triple Concerto"
Urtext / Ed. D. Kilian
BA05259^o Score,
solo parts,
string parts

Concerto
BWV 1044

♩ Allegro

© 1984 by Bärenreiter Verlag, Kassel

From: Bach, Concerto for Harpsichord, Flute, Violin, Strings and Basso continuo in A min BWV 1044 · BA05259

Beethoven, Ludwig van
(1770–1827)

Concerto in C maj
for Pianoforte, Violin,
Violoncello and Orchestra
op. 56 "Triple Concerto"
Urtext / Ed. J. Del Mar
BA09027-90^o Piano
reduction
BA09027-40 Critical
Commentary

- Piano reduction with separate parts for all three soloists





Septet in E-flat maj op. 20
for Clarinet, Bassoon, Horn,
Violin, Viola, Violoncello and
Double bass

Urtext / Ed. J. Del Mar
BA10944 Parts
in a slipcase
TP00944 Study score

Berwald, Franz
(1796–1868)

**Septet for clarinet, bassoon,
horn, violin, viola, violoncello
and double bass**

Urtext / Ed. E. Eppstein
BA08514 Parts in slipcover

Brahms, Johannes
(1833–1897)

**Trio for Violin, Horn (Viola or
Violoncello) and Piano op. 40**
Urtext / Ed. C. Hogwood
BA09435 Score with parts

Christopher Hogwood draws on a newly discovered source for this publication. We now learn that Brahms wrote at least the trio part of the Scherzo movement some twelve years earlier and that it was originally intended for solo piano. This piano movement is printed in the appendix.

This Urtext edition offers also the alternative scorings for violoncello or viola instead of horn. The variants found in the violoncello and viola parts are shown as *ossias* in the score.



**Trio for Clarinet
(Viola), Violoncello and Piano**
op. 114
Urtext / Ed. C. Hogwood
BA09438 Score with parts

Brahms' Clarinet Trio 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.

*À Sa Majesté
Marie Thérèse
L'Impératrice romaine,
Reine d'Hongrie et de Bohême etc. etc.*

Septett
op. 20

Ludwig van Beethoven

Adagio*

Clarinetto in Si^b/B
Fagotto
Corni in Mi^b/Es
Violino
Viola
Violoncello
Contrabbasso

** Beethoven's metronome mark of 2817 / Beethovens Metronombzeichnung von 1817. ♩ = 72*

CHAMBER MUSIC

Miscellaneous Chamber Ensembles



Couperin, François (1668–1733)

Concerts royaux (1722)
for one or two treble
instruments, bass viol, bassoon
and harpsichord
Urtext / Ed. D. Herlin
BA11844 Score with two
inserted parts

This edition contains
Couperin's four "Concerts
royaux", which were published
in 1722 as part of Book III of
his "Pièces de clavecin". For
the first time it makes these
pieces, scored for chamber
ensemble, separately available
in an Urtext edition.

Premier Concert
Prélude

Gravement

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Haydn, Joseph (1732–1809)

The London Trios Hob. IV: 1-4
for two flutes and violoncello
Ed. L. Balet
BA06897 Parts in slipcover

Haydn, Joseph (1732–1809) / Salomon, Johann Peter (1745–1815)

Symphonies for flute, string
quartet and piano ad libitum
Ed. C. Hogwood

- Symphony Quintetto
after Symphony Hob. I:94
"Surprise" in G maj
BA04632 Score with
six parts

Haydn, Joseph (1732–1809) / Salomon, Johann Peter (1745–1815)

- Symphony Quintetto
after Symphony Hob. I:104
"London" in D maj
BA04633 Score with
six parts

"This is magnificent
chamber music in a first-rate
publication. An exemplary and
highly detailed preface by the
editor tells readers all they
need to know about the
genesis and modern edition
of this piece."
(Tibia, Hans-Martin Linde)



CHAMBER MUSIC

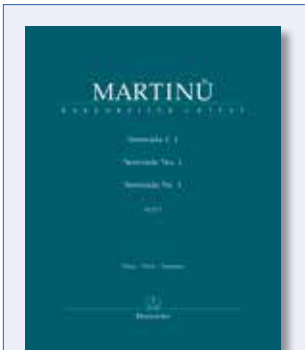


Maintz, Philipp
(*1977)

trawl
music for flute, clarinet, violin,
violoncello and piano (2010/13)
BA09388 Score
BA09388-22 Parts
in slipcover

Martinů, Bohuslav
(1890–1959)

Promenades H 274 for flute,
violin and harpsichord (piano)
BA03327 Score with parts



Serenade No. 1 H 217
for clarinet, horn, three violins
and viola
Urtext / Ed. J. Zichová
BA11541 Parts
in slipcover
TP00441 Study score

Serenade No. 3 H 218
for oboe, clarinet, four violins
and violoncello
Urtext / Ed. J. Zichová
BA11542 Parts
in slipcover
TP00442 Study score



Martinů, Bohuslav
(1890–1959)

Sonata H 254
for flute, violin and piano
BA03326 Score with parts



Meyerbeer, Giacomo
(1791–1864)

Quintet for clarinet, two
violins, viola and violoncello.
First edition
Urtext / Ed. D. Klöcker
BA08731 Score
with parts

Mozart, Wolfgang Amadeus
(1756–1791)

Quartets K. 285, 285^a,
K. Anh. 171 (285^b), K. 298
for flute, violin, viola and
violoncello
Urtext / Ed. J. Pohanka
BA04405 Parts
in slipcover
TP00150 Study score

Mozart, Wolfgang Amadeus
(1756–1791)

Quartet in F maj K. 370 (368^a)
for oboe, violin, viola and
violoncello
Urtext / Ed. J. Pohanka
BA04867 Parts
in slipcover
TP00151 Study score

Quintet in A maj K. 581
for clarinet, two violins, viola
and violoncello
Urtext / Ed. E. F. Schmid
BA04711 Parts
in slipcover
TP00014 Study score



Mozart, Wolfgang Amadeus
(1756–1791)

Divertimento in B-flat maj
K. 287 for two horns, two
violins, viola and bass
"Zweite Lodronische
Nachtmusik"
Urtext / Ed. A. Dunning
BA08809° Score, parts

Sonata in B-flat maj
for violoncello (bassoon) and
piano according to K. 292 (196^a)
or for two bass instruments
K. 292 (196^b). Arranged by
M. Töpel after the Urtext /
Ed. D. Berke
BA06974 Score
with parts

° = Performance material
available on sale

CHAMBER MUSIC

Miscellaneous Chamber Ensembles

Pintscher, Matthias (*1971)

dernier espace avec introspecteur

Reflection of a sculpture by
Joseph Beuys for accordion
(bayan) and violoncello (1996)
BA07424 Performance
score

Figura I for string quartet and accordion (1998)

BA07491 Score
BA07491-22 Parts
in slipcover



Saint-Saëns, Camille (1835–1921)

NEW

Septet in E-flat maj op. 65
for trumpet, two violins, viola,
violoncello, double bass and
piano

Urtext / Ed. S. Teller Ratner
BA10966 Score
BA10966-22 Set of parts
Additional string parts
available separately

In preparation

Schönberg, Arnold (1874–1951)

Seven Canons

for three to four instruments
(winds and/or strings)
Ed. M. Töpel
BA08056 Performance
score

(with additional parts: second
instrument in F, third
instrument in B-flat)



Schubert, Franz (1797–1828)

Octet in F maj op. post. 166
D 803 for clarinet, bassoon,
horn, two violins, viola,
violoncello and double bass

Urtext / Ed. A. Feil
BA05617 Parts
in slipcover

TP00302 Study score

Seither, Charlotte (*1965)

Far from distance for clarinet,
violoncello and piano (2008)
BA11002 Performance
score

flow for violin, flute (doubling
alto flute) and violoncello
(2005)
BA09350 Performance
score

Srnka, Miroslav (*1975)

Magnitudo 9.0 for flute,
clarinet, violin, cello and
percussion (2005)

BA09302 Score
BA09302-22 Parts
in slipcover

Moldau remixed for oboe, viola
and harp (2005)
BA09310

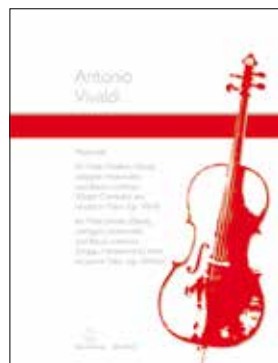
Score and
parts
in slipcover

Telemann, Georg Philipp (1681–1767)

Quartet in G maj TWV 43:G2
for flute, oboe, violin,
violoncello and bc from
Tafelmusik I

Urtext / Ed. J. P. Hinenthal
BA03534 Score
with parts

Trio in F maj (Essercizii Musici)
for treble recorder (flute/
violin), viola da gamba
(viola/violoncello) and bc
Ed. W. Upmeyer
NMA00131



Vivaldi, Antonio (1678–1741)

Pastorale in A maj from
"Il pastor fido" op. 13/4
for violin (flute, oboe),
obbligato violoncello and bc
(organ, harpsichord)

Ed. W. Upmeyer
BA06964 Score
with parts

Zelenka, Jan Dismas (1679–1745)

Six Sonatas ZWV 181

- **Sonata III in B-flat maj**
for violin, oboe, bassoon and bc
Eds. W. Reich, W. Horn
Critical edition

HM00273 Score
with parts

*The series with popular pieces
in easy but effective arrangements*



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The editions in this series offer a varied instrumentation ranging from solo playing to collections of chamber music. Piano parts are always written in such a way that even players with little experience can still enjoy music making.

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9 Pieces for two Violins
BA10615

Christmas Hits for 2 Cellos

BA10612

Classic Hits

for Violin and Viola
BA10626

Classic Hits for 2 Cellos

BA10611

Folk

for two Violins
BA10624

Introduction to the Great Composers

for Violin and Piano
BA10633

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for Violin and Violoncello
BA10606

The Roots of Jazz

for two Violoncellos
BA10649

Tango Classics

for Violin and Piano
BA10614

Tango Classics

for Cello and Piano
BA10632

Violin Classics

for two Violins
BA10607



Mix and match your instruments

“combocom” is Bärenreiter’s series of music for variable ensemble. Each volume contains a full score for piano, keyboard or guitar, melody parts (in C, B-flat, and E-flat) and a part for bass instrument.

“combocom” also offers suggestions for using percussion. It thus permits a wide range of instrumental combinations: if the violin takes the top part, the saxophone can play the counter-melody and the cello the bass while the guitar strums the specified chords.

Presto, the band is off and running!

But many other combinations are possible too, whether at home, at school, or in a “genuine” band, combo or buskers’ ensemble ...



El Porteño
Tango criollo

Ángel Villoldo
Arr.: Jean Kleeb

Mel. I

$\text{♩} = 66$ **A**

f

6

13

B

mf

El Porteño
Tango criollo

Ángel Villoldo
Arr.: Jean Kleeb

Mel. I (Flute)

Mel. II (Violin)

Piano

Bass

$\text{♩} = 66$ **A**

f

D A7 D

5

B⁷ **E⁷** **A** **D**

10

A⁷ **D** **B⁷** **E⁷**

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“... either one of these collections would provide a treasure trove of useful and refreshing material to enliven school ensemble activity.” (Music Teacher)

Tango

Jean Kleeb (Arr.)
11 Arrangements for variable instrumentation. Score with parts for melody I and II (C/B \flat /E \flat) and bass BA07669

Suggestions for instruments to be used:

- Melody I in C
- Melody I in B \flat
- Melody I in E \flat
- Melody II in C
- Melody II in B \flat
- Melody II in E \flat
- Bass Part
- With Piano Part and Guitar Chords in the Score.

📖 El choclo / El Entreriano / Adiós muchachos! / Derecho viejo / El Porteño / Bola prá frente / Momentos a dois / A media luz / La guitarrita / Como se fosse um tango / El día que me quieras

Arrangements for variable combinations



Blues

Berthold Kloss (Arr.)
16 Arrangements
Score with parts for melody I
(C/B₇/E₇), guitar I, guitar II and
bass
BA07668

📖 I Believe I'll Dust My
Broom / Southbound / Going Up
The Country / Backwater Blues
/ Lone Wolf / Four Days Creep
and others

Django

Thomas König (Arr.)
11 Gypsy Swing Arrangements
in the style of Django Reinhardt
and Stéphane Grappelli. Score
with parts for melody (C and
B₇), guitar I, guitar II and bass
BA07665

📖 Zigani / All Of Me / I've
Found A New Baby / Lulu Swing /
Fuli Tschai / Honeysuckle Rose /
Ziganotschka / Fis Torza /
Romano / Sweet Georgia Brown
/ Black Eyes

Djelem

Paul Hoorn (Arr.)
11 Arrangements of Gypsy Songs
and Dances. Score with parts for
melody I and II (C and B₇), bass
and guitar chords
BA07664

📖 Djelem, Djelem / Ando
Verdan / Romni / Doina - Hora
- Sîrba / Uzièko Kolo / Nane
Cocha / Sare Patrya / Na Yanav
Ko Dad M'ro Has and others

Klezmer

Henner Diederich (Arr.)
12 Arrangements
Score with parts for melody I and
II (C and B₇),
piano, bass and guitar chords
BA07660

📖 Di Mesinke ojsgegebn /
Di Tsimbl / Dos Lidl fun
goldenem Land / Frejlechs /
Sherele / Jiddischer Tanz / 7 Uhr
40 / Un as der Rebbe lacht /
Das Zitronchen and others

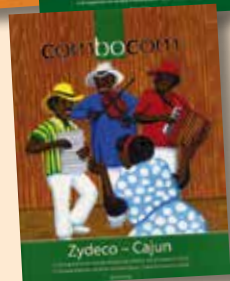
Spirituals

Graham Buckland (Arr.)
12 Arrangements
Score with parts in C / B₇ / E₇ / F
BA06699

Zydeco – Cajun

Rolf Schwarzien (Arr.)
15 Arrangements
Score with parts for melody I and
II (C/B₇/E₇), accordion, bass and
percussion
BA07667

📖 Acadian Two Step / Les
filles du Canada / Lacassine
Special / Jolie blonde / Perodin
Two Step / Crowley Two Step
/ Petits yeux noirs / Chère
ici, chère là-bas / Don't Mess
With My Toot Toot / Don't Cry
No More / Zydeco Boogaloo
/ Fais Do-Do / Lucille / Cryin'
Squeezebox / Lees marins de la
Nouvelle France

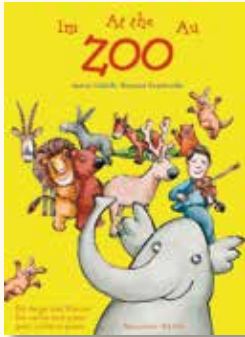


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for more information on the individual editions, such as
complete bibliographical data, cover illustrations, sample
pages, complete contents, and descriptive texts.

Violin

Little Paganini

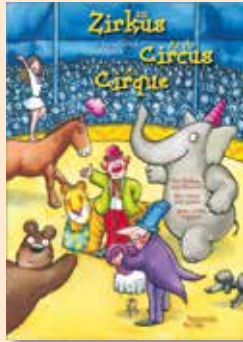
Delightful etudes for violin and piano.
Arranged by C. Bornemann
BA08109 Score with part



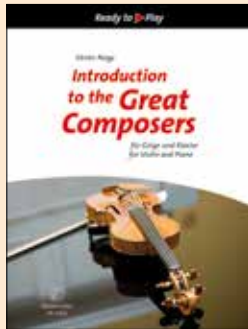
Cofalik, Antoni
Twardowski, Romuald
At the Zoo for violin and piano
20 pages with 15 colour illustrations and separate piano part
BA08139



The well-known Polish violin teacher takes his young pupils on an exciting walk through the zoo, depicting fifteen animals in simple but distinctive and highly unusual character pieces.



Cofalik, Antoni
Rychlik, Józef H.
At the Circus for violin and piano
23 pages with 12 colour illustrations and separate piano part
BA08126



Introduction to the Great Composers
for violin and piano
Ed. I. Nagy
"Ready to Play"
BA10633 Score with part

This volume presents 15 pieces from the 17th to the 19th century ranging from Purcell through to Tchaikovsky. The piano accompaniments are not difficult to play, and the violin part itself can be mastered frequently in first position.

➔ Please see
Bärenreiter's website
www.baerenreiter.com
for more information on the individual editions.

For more than three decades **The Sasmannshaus Tradition** has been the household name for excellence in beginner string methods in German-speaking countries. More than half a million students have successfully learned to play string instruments using these editions. The publication of the four violin books in 2008 in a fully adapted English version has been a big success.

Sasmannshaus, Egon and Kurt
The Sasmannshaus Tradition
Early Start on the Violin

The violin method for children 4 years and older

- Violin Book 1**
BA09676 **English** edition
BA09671 **German** edition
BA09664 English edition with **Spanish** text supplement
BA09666 English edition with **French** text supplement
BA10753 **NEW:** English edition with **Chinese** text supplement

NEW: Piano Accompaniment to Volume 1. Arr. R. Katsumoto
BA10751

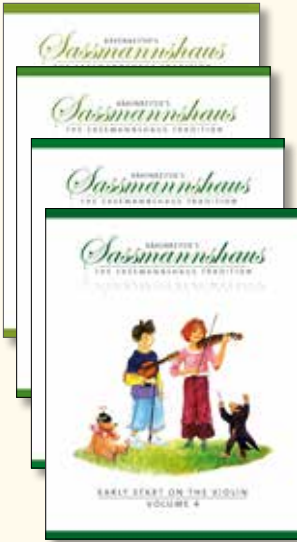
- Violin Book 2**
BA09677 **English** edition
BA09672 **German** edition
BA09665 English edition with **Spanish** text supplement
BA09667 English edition with **French** text supplement
BA10754 **NEW:** English edition with **Chinese** text supplement

Violin Book 3: Elementary duets. Dances and other pieces in various keys
BA09678 **English** edition
BA09673 **German** edition

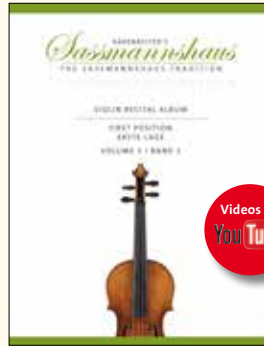
Violin Book 4: Duet playing in all positions
BA09679 **English** edition
BA09674 **German** edition

📖 "The four volumes and the corresponding website provide a comprehensive, logically sequenced and easy to follow method for teachers and students of the violin." (Stringendo)

BÄRENREITER'S *Sassmannshaus* THE SASSMANNSHAUS TRADITION



- Large print notes and texts as well as many colourful illustrations are ideal for pre-school as well as school children.
- Note reading is emphasised from the first lesson, encouraging ensemble playing from the very beginning.
- Songs and scales in different positions are easily mastered within the first year of playing to ensure that children are not confined to first position playing.
- Advanced string techniques such as varied bow strokes and shifting are introduced in a basic form.



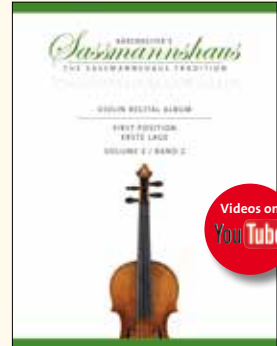
Sassmannshaus Violin Recital Album for violin and piano or two violins

Eds. M. Lusk,
C. Sassmannshaus,
K. Sassmannshaus

Each volume with score and part, plus additional violin part for the duet version
BA09668 Vol. 1 First Position
BA09669 Vol. 2 First Position

These two collections offer a rich selection of recital pieces, either to complement the “Early Start on the Violin” method or to play independently from it. As all the pieces are written in first position, they can be used after just a few months of lessons.

The piano part may be played by the teacher or an advanced student. As an alternative, the accompaniment can be played by a second violin.



From the contents of Volumes 1 and 2: Nursery rhymes, folksongs, but also less well-known gems, as well as original pieces by the editors, all precisely tailored to meet the needs of young students.

- All pieces written in first position
- With a second violin part for duet performance
- Available in freely accessible recordings on YouTube

“The piano accompaniments are nice and simple for those of us with limited keyboard ability, but what I like most are the well-crafted violin accompaniments that enable this album to be used as a set of violin duets.” (Arco)



Violin

Gola, Zdeněk
(1929–2021)

Violin Technique
BA09550 Volume 1
BA09551 Volume 2

The aim of these studies is to improve left-hand techniques, enabling the student to execute shifting positions with greater confidence.

- Advanced level of difficulty



Micková, Magdaléna
(*1943)

NEW

Thirty Melodies with Rhymes for the Youngest Violinists
Ho8o6o

This little violin method was written for children aged around five. The child first learns to hold the violin correctly, to place the fingers on the fingerboard, to pluck the strings and use the bow. The pieces that follow consist of simple melodies that are printed with large child-friendly notes and allow fingering in the major key to be practised in first position. Rhymes are underlaid making it easier for the children to grasp the rhythms quickly. The pieces are arranged progressively until legato playing is achieved in the last piece.

PÍSNÍČKA
Hraju tuhle písničku
na veselou notičku.
Bude se mi dobře hrát,
všichni budou tancovat.

LITTLE SONG
This here song I do now play,
always happy, never grey.
Playing it is oh such fun,
dance along now, everyone!

From: Micková, *Thirty Melodies with Rhymes* · Ho8o6o

Ševčík, Otakar
(1852–1934)

School of Violin Technique op. 1
Ed. J. Foltýn

BA09552 **Book 1:** 1st Position

BA09553 **Book 2:** 2nd – 7th
Position

BA09554 **Book 3:** Changing
Positions

BA09555 **Book 4:** Exercises
in Double Stops
and Harmonics

School of Bowing Technique
op. 2
Ed. J. Foltýn

BA09591 **Book 1**

BA09592 **Book 2**

BA09593 **Book 3**

Ševčík's op. 2 deals with the elementary technical demands of the right hand. Divided into three sections, the tutor contains more than 4,000 systematically arranged bowing exercises in increasing order of difficulty. This edition of the School of Bowing Technique combines the original six volumes in groups of two.

Forty Variations for the Violin
op. 3
Ed. P. Kudelásek
BA11521

Preparatory Trill Studies and the Development of Double-Stopping op. 7
Ed. J. Foltýn
BA09556

Ševčík's Preparatory Trill Studies deal with the placement of the fingers, their pressure on the strings and their action on the fingerboard in elementary positions, proceeding from slow movements to trills.

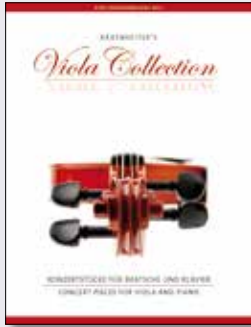
- Moderate to advanced level of difficulty

Changes of Position and Preparatory Scale Studies op. 8
Ed. J. Foltýn
BA09557

This volume of exercises is devoted to changes of position and preparatory studies for scales over three octaves (in 3rds, 6^{ths}, octaves and 10^{ths}).

- Moderate level of difficulty

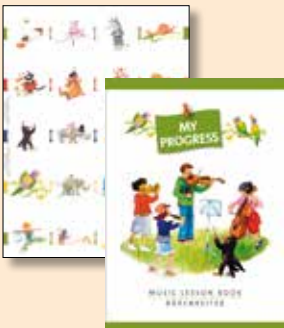
Viola



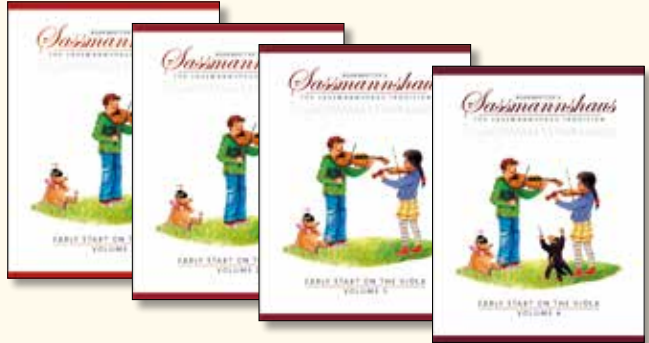
Bärenreiter's Viola Collection

Concert Pieces for Viola and Piano
Ed. K. Sassmannshaus
BA09697 Viola part with enclosed piano accompaniment

This edition presents 14 pieces covering a wide stylistic spectrum. The works are arranged in increasing order of difficulty, the cornerstones being two works by Georg Eduard Goltermann; his technically simple "Andante religioso" and his demanding "Adagio and Tarantella". Works by Kalliwoda, Fauré, Grieg, Dvořák, amongst others, are included.



Lesson Book "My Progress"
14.8 cm × 21 cm. 36 pages.
BA09670



Gavotte Duet Book, c. 1740

From: *Early Start on the Viola, Book 4* · BA09689

**Sassmannshaus,
Egon and Kurt**
The Sassmannshaus
Tradition
Early Start on the Viola

The viola method
for children 4 years and older

Viola Book 1
BA09686 English edition
BA09681 German edition

Viola Book 2
BA09687 English edition
BA09682 German edition

Viola Book 3: Elementary duets. Dances and other pieces in various keys
BA09688 English edition
BA09683 German edition

Viola Book 4: Duet playing in all positions
BA09689 English edition
BA09684 German edition



Viola

**Sassmannshaus
Viola Recital Album**

for viola and piano
or two violas

Eds. M. Lusk, C. Sassmannshaus,
K. Sassmannshaus

Each volume with score and
part, plus additional viola part
for the duet version
BA08990 Vol. 1 First Position
BA08991 Vol. 2 First Position
BA08992 Vol. 3 First Position
BA08993 Vol. 4 First Position



BÄRENREITER'S
Sassmannshaus
THE SASSMANNSHAUS TRA

**Favorite Melody
Lieblingsmelodie**

Septimus Winner
Arr. Sassmannshaus

Allegretto *f*

Viola

Allegretto *f*

Piano

8 *mp* *f*

17 *mf*

Variation

23

28

BA 8993

© 2017 by Bärenreiter-Verlag, Kassel

From: Viola Recital Album, Volume 4 · BA08993

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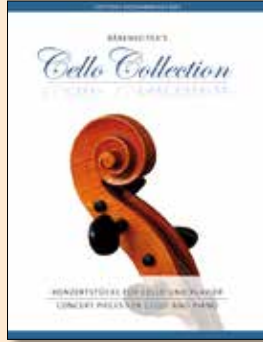


These four volumes are designed as companion volumes to the “Early Start on the Viola” method but work equally well as a supplement to any other viola method. As all pieces are written entirely in first position, they can be used just after a few months of lessons.

The piano part may be played by the teacher or an advanced student. Alternatively a second viola part allows duet playing with the teacher during lessons. Volumes 1 and 2, can be used as a supplement to the “Early Start on the Viola” method, Volumes 1 and 2 (BA09686 and BA09687). The 18 pieces are structured to follow the same progression of finger patterns introduced in the “Early Start” method. This systematic progression helps the student to solidify the hand position and improve intonation. The basic bowing techniques do not require changes in bow speed or sounding point. The young performer can focus on a straight and beautifully placed bow that produces a pleasing and clear sound.

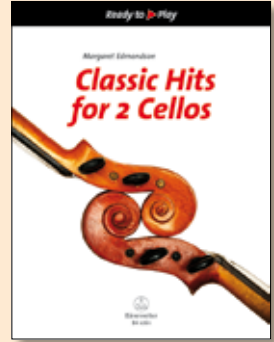
Volumes 3 and 4, can be used as a supplement to the “Early Start on the Viola” method, Volumes 2 and 3 (BA09687 and BA09688). The 12 pieces are structured to follow the same progression of finger patterns introduced in the “Early Start” method. The later repertoire in this volume includes a careful introduction of downward and upward extensions.

Violoncello



Bärenreiter's Cello Collection
 Concert Pieces for Cello and Piano
 Ed. C. Sassmannshaus
 BA09695 Score with part

A collection of works by Mendelssohn Bartholdy, Goltermann, Klengel, Dvořák, Seitz, Fauré, Saëns and many others.



Classic Hits for 2 Cellos
 Arranged by M. Edmondson
 “Ready to Play”
 BA10611 Performance score

✂ *“At the same time those famous tunes by Weber, Mozart, Schubert, Haydn and Schumann are learned, the young cellist is polishing his listening and ensemble skills. This volume is a most enjoyable and motivational adjunct to the students' usual repertoire.”*
 (Australian Music Teacher Magazine)

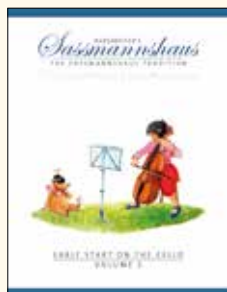
Violoncello **Konzertstücke für Cello und Klavier**
Concert Pieces for Cello and Piano

Madrigal

Andantino quasi Allegretto Achille Simonetti
(1857-1928)

From: Bärenreiter's Cello Collection · BA09695

Violoncello



Sassmannshaus, Egon and Kurt Corssen, Michael
 The Sassmannshaus Tradition
 Early Start on the Cello
 The cello method for children
 4 years and older

Cello Book 1

BA08996 English edition
 BA09691 German edition
 BA10756 **NEW:** English edition with Chinese text supplement

Cello Book 2

BA08997 English edition
 BA09692 German edition
 BA10757 **NEW:** English edition with Chinese text supplement

Cello Book 3: Elementary duets. Dances and other pieces in various keys.

BA08998 English edition
 BA09693 German edition

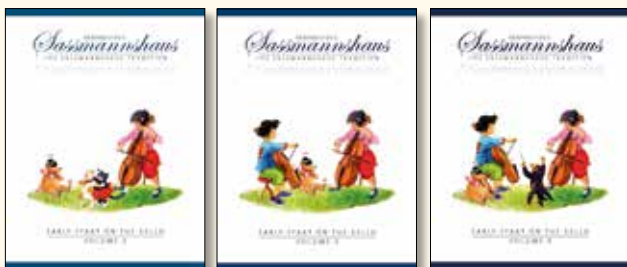
Cello Book 4: Duet playing in all positions.

BA08999 English edition
 BA09694 German edition

“This is a fabulous addition to one’s pedagogical library. ... I have thoroughly enjoyed using these books as a supplement to my teaching and think that you will also find them a useful addition to your teaching library.”

(American String Teacher)

BÄRENREITER'S
Sassmannshaus
 THE SASSMANNSHAUS TRADITION

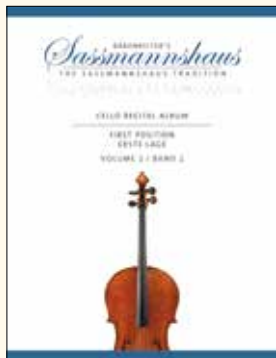


Andante con moto Justus Johann Friedrich Dotzauer (1783–1860)

Allegretto Michael Corssen

From the cello method

From: *Early Start on the Cello, Book 4* - BA08999



**Sassmannshaus
Cello Recital Album
for cello and piano
or two cellos**

Eds. M. Lusk, C. Sassmannshaus

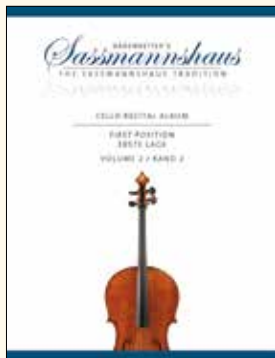
Each volume with score and part, plus additional cello part for the duet version
BA08994

BA08995

Vol. 1
First Position
Vol. 2
First Position

The 18 pieces in Volume 1 can be used as a supplement to the “Early Start on the Cello” method, Volumes 1 and 2 (BA08996 and BA08997) and are structured to follow the same progression of finger patterns introduced in the method. This systematic progression helps the student to solidify the hand position and improve intonation. The basic bowing techniques do not require changes in bow speed or sounding point. The young performer can focus on a straight and beautifully placed bow that produces a pleasing and clear sound.

The 12 pieces in Volume 2 can be used as a supplement to the “Early Start on the Cello” method, Volumes 2 and 3 (BA08997 and BA08998) and are structured to follow the same progression of finger patterns introduced in the method.



The later repertoire in this volume includes a careful introduction of downward and upward extensions.

- Charming collections of easy pieces in first position
- Each cello part is supported by a piano accompaniment for student performances
- Alternately a second cello part allows duo playing with the teacher during lessons. This early introduction to chamber music brings joy and satisfaction to the young cellist and teaches the student to hear the music as a whole.
- The two volumes are designed as companion publications to the “Early Start on the Cello” method. However, they work equally well as a supplement to any other cello method.
- A variety of rarely published works by well-known cellists and pedagogues such as Wilhelm Fitzenhagen, Hugo Schlemüller, and August Nölck make these publications attractive to teachers and students.

Battanchon, Felix
(1814–1893)

12 Etudes in the Thumb Position for Solo Violoncello op. 25
BA09405 → page 31

**Cofalik, Antoni
Twardowski, Romuald**

At the Zoo for cello and piano
BA08124

Dotzauer, Friedrich
(1783–1860)

NEW

Etudes from opp. 47, 107, 120, 126, 160 and “Méthode de violoncelle” for Violoncello Solo
Volume I
Ed. G. Kennaway
BA12101 In preparation

Duport, Jean-Louis
(1749–1819)

21 Etudes for Violoncello with an Accompaniment of a 2nd Violoncello (ad lib.). Score with part and text volume
BA06980 → page 31

Grützmacher, Friedrich
(1832–1903)

Technology of Violoncello Playing. Twenty-four Etudes for Violoncello Solo op. 38
BA06997 Score and text volume
→ page 31

Lee, Sebastian
(1805–1877)

40 Easy Etudes for Violoncello with an Accompaniment of a 2nd Violoncello (ad lib.) op. 70
BA09401 → page 31

Lindley, Robert
(1776–1855)

Capriccios and Exercises for the Violoncello op. 15
Urtext / Ed. V. Walden
BA10936 → page 31



Marton, Anna
(1928–2022)

Einführung in die Daumenlage New Perspectives in Thumb Position. 100 little exercises for violoncello (German text only)
BA06608

Einführung in das Lagenspiel New Perspectives in Position Playing. 125 little exercises for violoncello (German text only)
BA06649

EDUCATIONAL WORKS – STUDIES

Violoncello



Merk, Joseph
(1795–1852)

20 Etudes for Violoncello op. 11
BA09411 → page 31

Popper, David
(1843–1913)

Fifteen Easy Melodic-Harmonic Etudes for Violoncello with an Accompaniment of a 2nd Violoncello (ad lib.) op. 76 I / Ten Grand Etudes of Moderate Difficulty for Violoncello Solo op. 76
BA06979 → page 31

High School of Violoncello Playing. Forty Etudes for Solo Violoncello op. 73
BA06978 → page 31

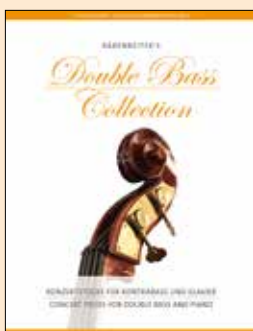
Ševčík, Otakar
(1852–1934)

School of Bowing Technique op. 2 arranged for violoncello by T. Jamník
BA11547 Sections I and II
BA11548 Sections III and IV
BA11549 Sections V and VI

Forty Variations Op. 3 arranged for violoncello by T. Jamník
BA11570
In preparation

NEW

Double Bass





Bärenreiter's Double Bass Collection

Concert Pieces for Double Bass and Piano
Eds. J. P. Close, H. Sassmannshaus
BA09696
Double bass part and enclosed piano accompaniment

The edition contains 19 concert pieces which are easy to rehearse yet sound effective from the Baroque, Classical and Romantic periods. In addition there are newly composed pieces by the Polish bass player Boguslaw Furtok (*1967).

- Easy to medium level of difficulty

 Arrangements of works by Beethoven / J. S. Bach / Fauré / Dancla / Tchaikovsky / Saint-Saëns a. o.

 Please see

Bärenreiter's website
www.baerenreiter.com
for more information on the individual editions, such as complete bibliographical data, cover illustrations, sample pages, complete contents, and descriptive texts.



Sassmannshaus, Holger Close, J. Peter


The Sassmannshaus Tradition Early Start on the Double Bass Bass method for children 6 years and older

Double Bass Book 1
BA09661 English edition
BA09660 German edition

Double Bass Book 2
BA09662 English/German edition

Double Bass Book 3
BA09663 English/German edition

Includes many bass duets and new original compositions by B. Furtok; vol. 3 with a 16 page insert with piano accompaniments

 "These volumes have tremendous value to studio and classroom teachers. ... This wonderful collection melds technique, musicality, and pedagogy in a beautiful, easy-to-read package, inspiring both young bassists and the educators nurturing them."
(American String Teacher)

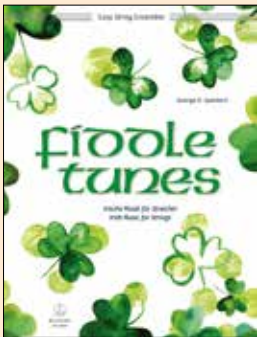
String Ensemble



Sassmannshaus, Egon
 Early String Ensemble Playing
 Little pieces in preparation of
 orchestra playing – for children
 BA10688 Performance
 score

- First steps in string ensemble playing
- For violin, viola and cello or for two violins and cello
- Includes many canons

Don't Feed the Animals
 12 Pieces for String Ensemble
 BA10648



Fiddle Tunes
 Irish Music for Strings
 BA10654

Indian Chants for Strings
 BA09402


Merry Christmas for Strings
 BA10652

Tango for Strings
 BA09415

Christmas




Christmas Hits for 2 Cellos
 Arranged by B. Bocksch
 "Ready to Play"
 BA10612 Performance
 score

 We wish You a Merry Christmas / God Rest You Merry, Gentlemen / Hark! The Herald Angels Sing / Il est né, le divin enfant! / Adeste fideles / Joy To The World / Les anges dans nos campagnes / Stille Nacht, heilige Nacht / O Tannenbaum / O du fröhliche / Entre le bœuf et l'âne gris / What Child Is This? / Jingle Bells



Merry Christmas for Strings
 Arranged by G. Speckert
 BA10652
 Score with five parts:
 V I, V II, Va (V III), Vc

 Adeste Fideles / God Rest Ye Merry Gentlemen / Hark! The Herald Angels Sing / Il est né, le divin enfant / Jingle Bells / Les anges dans nos campagnes / O du fröhliche / Stille Nacht / O Tannenbaum / We Wish You a Merry Christmas / What Child is This?



Christmas for Beginner String Ensembles

Arr. E. Sassmannshaus,
 C. Jähne

Christmas pieces for two violins, viola and violoncello
 BA10689 Performance
 score

This edition with its easy atmospheric arrangements for two violins, viola and cello is ideal for beginner string players to get into the Christmas spirit.

The 27 pieces are based either on works of Baroque composers or on traditional Christmas carols. One of the pieces requires an additional violin, another a viola. With their fine and transparent texture, these pieces encourage ensemble playing from an early age.



Easy Arrangements for String Ensemble

by George Speckert



The easy arrangements are suitable for performance by string ensembles or string quartets. Each edition includes a score and five parts. The viola can be replaced by a third violin. Five parts included: VI, VII, Va (VIII), Vc

Don't Feed the Animals

12 Pieces for String Ensemble
BA10648

Framed by an overture and epilogue, ten animals/species make an appearance in this edition. The easy little character pieces can be played in any order by two violins, viola and cello, either one or more to a part.

Fiddle Tunes Irish Music for Strings

BA10654

A Lovely Lass / Nothing Can Sadden Us / Quiet Sailing Waters / The Green Glen / The Foggy Dew / With Spirit

Indian Chants for Strings

BA09402

Sunrise Call / My Bark Canoe / Tlah Hewe - Blue Corn Dance / Ghost Dance Song / The Ground Trembles / Tokala Olowan - Song of the Fox / Snake Dance / Medicine Song / Yei-be-chi Dance / Return of the Runners / Sun Down Song

"This would be at the top of my list for something new, different, and fun for young students in a group class." (Stringendo)

Merry Christmas for Strings

BA10652

Adeste fideles / God rest ye merry gentlemen / Hark the Herold's Angel Sing / Il est né, le divin enfant / Jingle Bells / Les anges dans nos campagnes / O du fröhliche / Stille Nacht / O Tannenbaum / We wish you a Merry Christmas / What child is this?

Tango for Strings

BA09415

"The arrangements are very string-friendly, with an authentic tango feel, which make them grateful to learn and particularly to perform." (Music Teacher)

Please see Bärenreiter's website www.baerenreiter.com for more information on the individual editions.

A Lovely Lass

George A. Speckert

$\text{♩} = 144$ *pizz.*

Violino I

Violino II

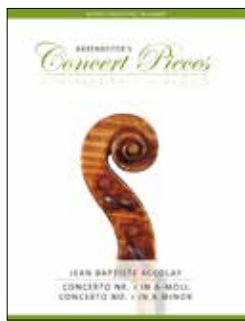
Viola (Violino III)

Violoncello e Basso

BÄRENREITER'S Concert Pieces

A series of the most popular concertos and concert pieces

The works are edited and marked with fingering and bowing by the internationally-renowned violin teacher and co-author of the Sassmannshaus string method Kurt Sassmannshaus (violin/viola) and by Christoph Sassmannshaus (cello). The forewords introduce these little gems and include their technical requirements. The volumes form an ideal continuation of the Sassmannshaus string method and can partially be used in parallel from volume three onwards. Of course, they can supplement any other string method as well. The series gradually introduces more demanding repertoire to bridge the gap from methods to standard concert literature.



Violin and Piano

Accolay, Jean Baptiste
Concerto No. 1 in A min
BAo8976

Bériot, Charles-Auguste de
Scène de Ballet op. 100
BA10695

Violin Concerto No. 9 in A min
op. 104
BA10696

Fiocco, Joseph-Hector
Allegro in G maj
BAo8977

Mollenhauer, Edward
The Infant Paganini
BA10691

The Boy Paganini
BA10692

Monti, Vittorio
Czardas
BAo8975

Rieding, Oskar
Concertino in Hungarian Style
op. 21
BAo8973

Marcia op. 44, Rondo op. 22/3
BAo8982

Concerto in B min op. 35
BAo8971

Concerto in D maj op. 36
BA10697

Seitz, Friedrich 
Student Concerto in G min op. 12
BAo8985

Student Concerto in G maj op. 13
BAo8972

Student Concerto in D maj op. 22
BAo8979

Severn, Edmund
Polish Dance
BA10750

Vivaldi, Antonio
Concerto in G maj op. 3/3
BAo8980
Concerto in A min op. 3/6
BAo8974

Viola and Piano

Rieding, Oskar
Concerto in B min op. 35. Transposed
to E min and arranged for viola
BAo8983

Seitz, Friedrich
Student Concerto in D maj op. 22
Transposed to G maj and
arranged for viola
BAo8986

Cello and Piano

Bréval, Jean-Baptiste
Sonata in C maj op. 40
BA10698

Eccles, Henry
Sonata in G min
BA10699

Mollenhauer, Edward
The Infant Paganini
arranged for cello
BA10693

The Boy Paganini
arranged for cello
BA10694

Rieding, Oskar
Concerto in B min op. 35
Transposed to D min and
arranged for cello
BAo8984

Seitz, Friedrich
Student Concerto in D maj op. 22
Transposed to G maj and
arranged for cello
BAo8987

Each edition consists of a
string part and an enclosed
piano accompaniment.

Study Scores

Bach, Johann Sebastian
(1685–1750)

Double Concerto in D min
BWV 1043 for two violins,
strings and bc
Urtext / Ed. D. Kilian
TP00284

Musical Offering BWV 1079
Urtext / Ed. C. Wolff
TP00198

Violin Concertos in A min
BWV 1041 and in E maj
BWV 1042
Urtext / Ed. D. Kilian
TP00269

Beethoven, Ludwig van
(1770–1827)

Concerto in D maj
for Violin and Orchestra op. 61
Urtext / Ed. J. Del Mar
TP00919

The Complete Beethoven
String Quartets
Urtext / Ed. J. Del Mar

String Quartets op. 18, 1–6
TP00916

String Quartets op. 59, 1–3
TP00917

String Quartets opp. 74, 95,
Allegretto in B min WoO 210
TP00918

New: Now the study score with opp. 74 and 95 (TP00918) also includes the “Allegretto” in B minor in a scholarly critical edition. Written by Beethoven in 1817, this miniature for string quartet was only rediscovered in the late 1990s.

String Quartet in E-flat maj
op. 127
TP00929

String Quartet in B-flat maj
op. 130
TP00930

String Quartet in F maj op. 135
TP00935

The Complete Beethoven String Quartets

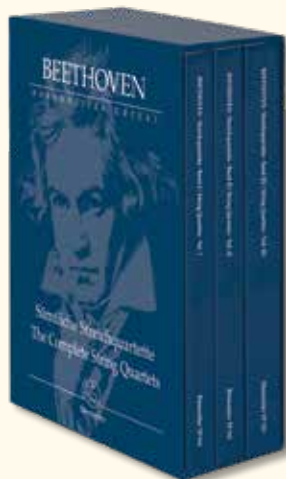
Beethoven, Ludwig van
(1770–1827)

NEW

The Complete Beethoven String Quartets
4 study scores in a boxed set
TP00915

Beethoven was almost thirty years old when he ventured to compose a string quartet for the first time. Could he have been intimidated by the influential models of this young genre of Haydn and Mozart?

When Beethoven completed his six string quartets op. 18 in 1799 – almost exactly one year after Haydn’s six quartets op. 76 – he was by no means completing a work of his youth. Nevertheless, they are often called his “early” quartets in order to distinguish them from the “middle quartets” op. 59, op. 74 and op. 95 (1807–1816) as well as the “late” quartets op. 127, op. 130, op. 131, op. 132, op. 135 and the “Große Fuge” op. 133.



The slipcase includes:
String Quartets op. 18. TP00916
String Quartets op. 59. TP00917
String Quartets opp. 74 and 95 with the “Allegretto” in B minor. TP00918
String Quartets opp. 127, 130, 131, 132, 135 and the “Große Fuge” op. 133. TP00934



Beethoven, Ludwig van
(1770–1827)

NEW

Late String Quartets opp. 127, 130, 131, 132, 133, 135
Urtext / Ed. J. Del Mar
TP00934

- Scholarly-critical edition by Jonathan Del Mar, taking into account all surviving sources; introductory texts (Ger/Eng) by Misha Donat
- Ideal supplement to the performing editions



Beethoven, Ludwig van
(1770–1827)

Septet in E-flat major op. 20
for Clarinet, Bassoon, Horn,
Violin, Viola, Violoncello and
Double bass
Urtext / Ed. J. Del Mar
TP00944



Brahms, Johannes
(1833–1897)

Concerto in D major
for Violin and Orchestra op. 77
Urtext / Ed. C. Brown
TP00949

Brahms, Johannes
(1833–1897)

Sextet in B-flat major op. 18
for 2 violins, 2 violas and
2 violoncellos
Urtext / Ed. C. Hogwood
TP00419

Sextet in G major op. 36
for 2 violins, 2 violas and
2 violoncellos
Urtext / Ed. C. Hogwood
TP00420

Debussy, Claude
(1862–1918)

String Quartet op. 10
Urtext / Ed. D. Woodfull-Harris
TP00414

Dvořák, Antonín
(1841–1904)

Concerto in A minor for Violin
and Orchestra op. 53
Urtext / Ed. I. Cividini
TP00422

Concerto in B minor
for Violoncello and Orchestra
op. 104
Urtext / Ed. J. Del Mar
TP00620

String Quartet No. 1 in A major
op. 2
Eds. J. Burghauer, A. Čubr
TP00539

String Quartet No. 2
in B-flat major (B 17)
Eds. A. Pokorný, K. Šolc
TP00540

String Quartet No. 5 in F minor
op. 9
Eds. J. Burghauer, A. Čubr
TP00535

String Quartet No. 10
in E-flat major op. 51
Urtext / Ed. H. Schick
TP00523

String Quartet
No. 11 in C major op. 61
Urtext / Ed. H. Schick
TP00566
(replaces H01789)
In preparation

String Quartet No. 12
in F major "American" op. 96
Urtext / Ed. M. Kube
TP00538

String Quintet in G major op. 77
Eds. F. Bartoš, A. Pokorný
TP00577

String Quintet in E-flat major
op. 97
Ed. F. Bartoš
TP00532

Elgar, Edward
(1857–1934)

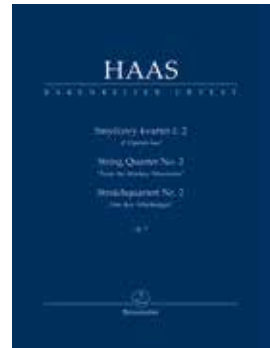
Concerto in E minor
for Violoncello and Orchestra
op. 85
Urtext / Ed. J. Del Mar
TP00398

Fauré, Gabriel
(1845–1924)

String Quartet op. 121
Urtext / Ed. J. W. Sobaskie
TP00412

Franck, César
(1822–1890)

String Quartet
Urtext / Ed. C. Strucken-Paland
TP00421



Haas, Pavel
(1899–1944)

String Quartet No. 2 Op. 7
"From the Monkey Mountains"
with percussion ad lib.
Urtext / Ed. O. Pivoda
TP00525

STUDY SCORES

Study Scores

Haydn, Joseph (1732–1809)

Concerto No. 1 in C maj
for Violoncello and Orchestra
Hob. VIIb:1
Urtext / Ed. S. Gerlach
TP00291

Concerto No. 2 in D maj
for Violoncello and Orchestra
Hob. VIIb:2
Urtext / Ed. S. Gerlach
TP00292

Janáček, Leoš (1854–1928)

String Quartet No. 1
after Tolstoy's "Kreutzer
Sonata"
Urtext / Eds. L. Faltus,
M. Štědroň
TP00520

String Quartet No. 2
"Intimate Letters"
Urtext / Eds. L. Faltus,
M. Štědroň
TP00533

Youth / Mláďi
arranged for string quartet
by K. Mařatka
TP00521

Martinů, Bohuslav (1890–1959)

Nonet No. 2 H 374
for flute, oboe, clarinet,
bassoon, horn, violin, viola,
violoncello and double bass
Urtext / Ed. J. Zichová
TP00440 ♦

Serenade No. 1 H 217
for clarinet, horn, three violins
and viola
Urtext / Ed. J. Zichová
TP00441

♦ Performance material
available on hire



Martinů, Bohuslav (1890–1959)

Serenade No. 3 H 218
for oboe, clarinet, four violins
and violoncello
Urtext / Ed. J. Zichová
TP00442

Mendelssohn Bartholdy, Felix (1732–1809)

Concerto in E min
for Violin and Orchestra op. 64
Urtext / Eds. R. L. Todd,
C. Brown
TP00394

This study score contains the
final "well-known" version.

Mozart, Wolfgang Amadeus (1756–1791)

Trios for Strings K. 563, K. 266
(271^f), K. Anh. 66 (562^a)
Urtext / Ed. D. Berke
TP00319

**The Thirteen Early String
Quartets K. 80, 155-160,**
168–173
Urtext / Eds. K. H. Füssli,
W. Plath, W. Rehm
TP00318

Quartets K. 285, 285^a, Anh. 171,
298 for flute, violin, viola and
violoncello
Urtext / Ed. J. Pohanka
TP00150

Quartet in F maj K. 370
for oboe, violin, viola and
violoncello
Urtext / Ed. J. Pohanka
TP00151

String Quartet in C maj K. 465
for two violins, viola and
violoncello
Urtext / Ed. L. Finscher
TP00146

**The Ten Celebrated String
Quartets K. 387, 421, 428, 458,**
464, 465, 499, 575, 589, 590
Urtext / Ed. L. Finscher
TP00140

String Quintet in B-flat maj
K. 174 for two violins, two
violas and violoncello
Urtext / Ed. E. Hess
TP00153

Quintet in E-flat maj K. 407
for horn, violin, two violas and
bass (violoncello)
Urtext / Ed. E. F. Schmid
TP00013

Quintet in A maj K. 581
for clarinet, two violins, viola
and violoncello
Urtext / Ed. E. F. Schmid
TP00014



Complete String Quintets
K. 174, 406 (516^b), 515, 516,
593, 614
Urtext / Eds. E. Hess,
E. F. Schmid
Revision and introduction
by M. H. Schmid
TP00159

Eine kleine Nachtmusik K. 525
Urtext / Ed. E. F. Schmid
TP00019

Mozart, Wolfgang Amadeus
(1756–1791)

Three Divertimenti
for strings K. 136–138 (125^{a-c})
Urtext / Ed. K. H. Füssl
TP00278

Works for Violin and Orchestra
K. 207, 211, 216, 218, 219, 261,
269 (261^a), 373
Urtext / Ed. C.-H. Mahling
TP00325

Violin Concertos
Urtext / Ed. C.-H. Mahling

- No. 3 in G maj K. 216
TP00272

- No. 4 in D maj K. 218
TP00273

- No. 5 in A maj K. 219
TP00020

Sinfonia concertante
in E-flat maj K. 364 (320^d)
for violin, viola and orchestra
Urtext / Ed. C.-H. Mahling
TP00176



Ravel, Maurice
(1875–1937)

String Quartet
Urtext / Ed. J. Appold
Study score with Critical
Commentary
TP00413

Saint-Saëns, Camille
(1835–1921)

String Quartets Nos. 1 and 2
TP00779



Schubert, Franz
(1797–1828)

String Trios
Urtext / Ed. W. Aderhold
TP00306

String Quartet in A min
“Rosamunde” D 804 op. 29,
String Quartet in C min
“Quartett-Satz” D 703
Urtext / Ed. W. Aderhold
TP00304

String Quartet in D min
“Death and the Maiden”
D 810
Urtext / Ed. W. Aderhold
TP00301

String Quartet in G maj
op. post. 161 D 887
Urtext / Ed. W. Aderhold
TP00303

String Quintet in C maj
op. post. 163 D 956
Urtext / Ed. M. Chusid
TP00287

Octet in F maj op. post. 166
D 803
Urtext / Ed. A. Feil
TP00302

Smetana, Bedřich
(1824–1884)

String Quartets
Urtext / Eds. F. Bartoš,
J. Plavec, K. Šolc

String Quartet No. 1 in E min
“From my Life”
TP00516

String Quartet No. 2 in D min
TP00517

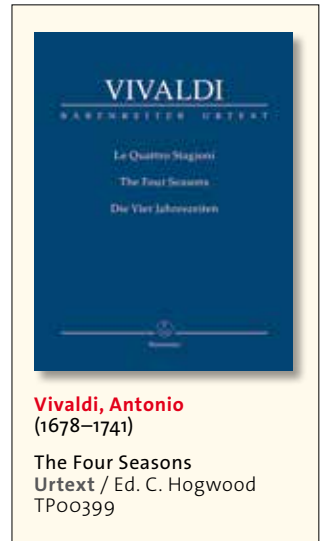
Suk, Josef
(1874–1935)

Meditation on the Old Czech
Hymn “St. Wenceslas”
op. 35a
Urtext / Ed. Z. Nouza
TP00583



String Quartet No. 1
in B-flat maj op. 11
Urtext / Ed. Z. Nouza
TP00530

String Quartet No. 2 op. 31
Urtext / Ed. Z. Nouza
TP00536



Vivaldi, Antonio
(1678–1741)

The Four Seasons
Urtext / Ed. C. Hogwood
TP00399

Facsimiles –
English Books

**The Techniques
of Violin Playing**

by **Irvine Arditti** and
Robert HP Platz (Ger/Eng)
117 pages with DVD; paperback
ISBN 978-3-7618-2267-8

This publication takes into account the virtuosity of a new generation of soloists. The chapters on bowing techniques, vibrato, pizzicato, glissando, flageolet, tablatures, rhythm and electronic sound production are illustrated with numerous musical examples and diagrams.

Particularly helpful is the accompanying DVD, where Arditti demonstrates and explains the described techniques. Chapters on the basics of violin technique and on Arditti's personal experience with notable composers make the book equally interesting for non-violinists.



**The Techniques
of Violoncello Playing**

by **Séverine Ballon** (Eng)
approx. 320 pages; paperback
ISBN 978-3-7618-2376-7
In preparation

**Beethoven's
Late String Quartets**



String Quartet op. 130 |
Große Fuge op. 133
in B-flat maj



Facsimile of the autograph score held in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Moravské zemské muzeum, Badische Landesbibliothek, Biblioteka Jagiellonska, Bibliothèque nationale de France, Library of Congress

With a Commentary
by Ulrich Konrad
Documenta Musicologica II/55
277 pages; half-leather binding
ISBN 978-3-7618-2464-1
BVKo2464

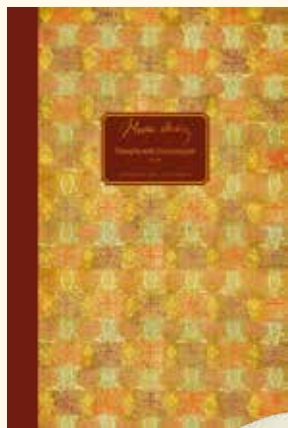
“Unintelligible, like Chinese”, a contemporary Viennese critic remarked on the premiere of Ludwig van Beethoven's Grande Fugue op. 133 in March 1826. Before Beethoven penned a more concise finale, the Grande Fugue concluded

his String Quartet in B-flat major op. 130, a remarkable work in every sense of the word and one of the boldest of its time. With its six movements, it defies traditional form and today, it is regarded as a pinnacle among Beethoven's late string quartets.

After the composer's death, the original manuscript suffered a strange fate. It was separated into movements and distributed to different owners.

The parts of the autograph strewn across libraries in Europe and the United States have now been reunited in this facsimile edition for the first time in over 190 years.

*“The story of my love ...
my torments, my harrowing dreams”*



Hector Berlioz
**Symphonie
fantastique** op. 14

Facsimile of the autograph score held in the Bibliothèque nationale de France. With a commentary by Hugh McDonald

Documenta musicologica II/53
292 pages of facsimile,
12 pages Commentary (Eng/Ger/Fr),
half-leather binding
ISBN 978-3-7618-1601-1
BVK01601



The impact of Berlioz' masterly approach to composition, especially in the treatment of the orchestration, could still be felt in the 20th century.

Berlioz revised his "Symphonie fantastique" for years before it finally reached its definitive version.

He entered many of these changes in the autograph score, which was also used for performances, by pasting strips of paper over the bars or parts in question.

This facsimile edition, in high-quality four-colour reproduction, presents the manuscript as it is today – **with strips of paper that can be folded out**, making both versions visible.

Elgar, Edward
(1857–1934)

**Concerto in E min
for Violoncello and
Orchestra** op. 85

Facsimile based on the autograph score at the Royal College of Music, London MS 402.

Edition in English and German. Documenta musicologica II/36. With an introduction by Jonathan Del Mar and a preface by Steven Isserlis (2007). 164 pages; hardback ISBN 978-3-7618-1928-9

True to the original, this facsimile reproduces Elgar's numerous coloured corrections and additions; preparations for the printed version of the score and last minute corrections, no doubt reflecting his experience in rehearsals, performances and recordings.

Handel, George Frideric
(1685–1759)

**The Musick for the Royal
Fireworks** HWV 351

Concertos HWV 335a and 335b. British Library Manuscript R.M. 20 g.7. Facsimile. Edition in English and German.

Documenta musicologica II/32. Edited and supplied with an introduction by Christopher Hogwood (2004). 96 pages; hardback ISBN 978-3-7618-1666-0

This edition is rounded off with a contemporary account of the fireworks, décor and rockets employed, thereby conveying something of the majesty and magnificence of the occasion. It is also illustrated with various engravings showing the extravagant sets for the fireworks display.

Claude Debussy

NEW

Claude Debussy

La Mer

Facsimile of the autograph in the Bibliothèque nationale de France

With a commentary by Denis Herlin and Mathias Auclair (Eng/Ger/Fr)

Documenta musicologica 11/58. 194+2 pages facsimile, 19 pages commentary; half-leather binding
ISBN 978-3-7618-2650-8 · BVK04019

Sensual instrumentation, subtle rhythms, flowing moods – with “La Mer”, his “three symphonic sketches”, Claude Debussy created a key work of musical impressionism.

Debussy’s autograph score served for the engraving of the first edition. Additional entries in a different hand (accidentals, performance instructions, notes for the layout) reflect this work step. At the same time, Debussy himself made corrections, once by pasting in a piece of paper, which is reproduced in the facsimile according to the original.

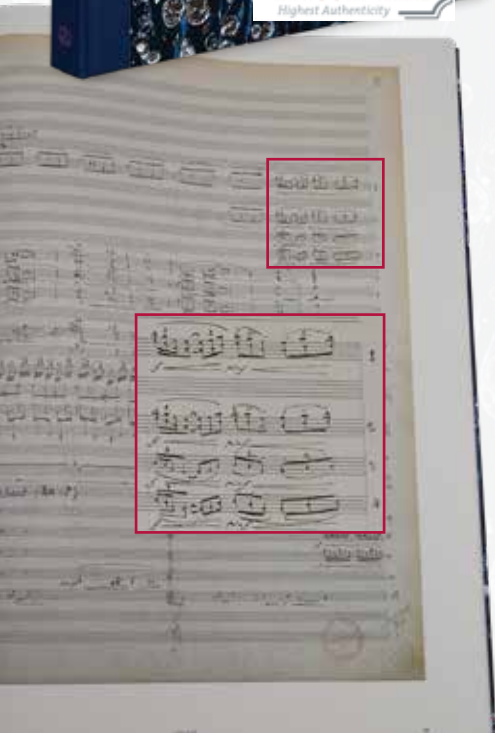
Renowned Debussy scholar Denis Herlin explains the history of the work’s genesis and the special features of the autograph. Matthias Auclair, head of the music department of the Bibliothèque nationale de France, presents the manuscript as part of the BnF collection.

The distinguishing features include:

- Facsimile in high-resolution four-colour reproduction
- Scholarly commentary
- Lavish design and high-quality binding



BÄRENREITER
FACSIMILE
Highest Authenticity



Wolfgang Amadei Mozart



Wolfgang Amadeus Mozart Eine kleine Nachtmusik K. 525

Facsimile of the autograph
With a commentary by
Wolfgang Rehm.

Documenta musicologica II/46.
14 pages of facsimile
(individually trimmed) and
with a 24-page accompanying
booklet (Eng/Ger); presented
in a silk-covered box
ISBN 978-3-7618-2282-1
BVKo2282

“Eine kleine Nachtmusik”,
the Serenade in G major, was

written without any known
incentive or commission
during the time that Mozart
was composing “Don
Giovanni”, a time when he
was celebrating his greatest
success as an opera composer.

The manuscript was
inaccessible to the public for
almost half a century, but
eventually Bärenreiter
received exclusive permission
to produce a facsimile
of Mozart’s original.

Ortiz, Diego
(circa 1510–1570)

Trattado de Glosas Rome, 1553

Edition in Spanish, Italian,
English, German. Edited by
Annette Otterstedt.
Includes separate viol part
(2003). 126 pages; hardback
format: 24.8 cm x 33 cm
ISBN 978-3-7618-1594-6

Diego Ortiz’s “Trattado” is a
classic in the art of musical
ornamentation. Part 1 provides
examples of every cadence
while part 2 discusses the
interplay between viola da

gamba and harpsichord,
including many pieces for this
combination of instruments as
illustrations. This edition
makes Ortiz’s standard work
more accessible by choosing
a synoptic layout: the original
Spanish and Italian are printed
on a double-page spread along
with translations into modern
German and English. An
introduction by Annette
Otterstedt explains the
“Trattado” and its origins, the
various tunings, and questions
regarding the instrument.


A separate viol part has been
included to ease performances
with a keyboard instrument.

Otterstedt, Annette

The Viol

History of an Instrument
Translated by Hans Reiners
English text
(2002). 294 pages; hard cover
ISBN 978-3-7618-1151-1

Annette Otterstedt examines
the history of the instrument,
women playing the viols, the
practice of viol consort,
transposition and pitch,
and offers a chapter on the
20th-century viol.

 “In sum a ›Viol’s
Monument‹ and highly
recommended reading for all
›lovers‹ of music.” (Goldberg)

Bärenreiter NOTES



- A student lesson book
- A general notebook
- A gift

Format: A6
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4.1 inches x 5.8 inches)
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paper matches that of
our Urtext editions.**

Bedřich Smetana

Bedřich Smetana

Vltava · The Moldau

NEW



Symphonic poem from the cycle
“Má vlast” / “My Fatherland”

Documenta musicologica II,59
Facsimile of the autograph score in the National
Museum – Bedřich Smetana Museum Prague

With a Commentary (Eng/Cz/Ger) by Hugh Macdonald and
Olga Mojžišová. 64 pages facsimile + approx. 24 pages text;
half-leather binding with gold embossing
ISBN: 978-80-86385-45-7 · **BVK04013**

“Vltava” (The Moldau), the second part of the symphonic
poem “Má vlast” (My Fatherland), is considered an icon of
Czech music worldwide. 50-year-old Smetana who was in
a state of complete deafness, composed it in just 19 days
and completed it on 8 December 1874; he was never able
to hear this or any other part of the “My Fatherland” cycle.



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- First publication of the complete autograph score
- Facsimile in high-resolution four-colour reproduction
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Martin Wulfhorst

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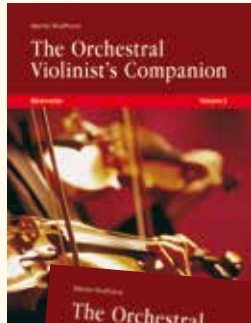
Vol. 2: Left-Hand Technique · Pizzicato and Other Special Techniques · Rhythm and Ensemble Playing · Notation and Performance Practice · Repertoire and Style · Profession and Career · Resources

483 pages plus XXIII pages (vol. 1) and IX pages (vol. 2). Preface. English text, paperback, format 23 x 30 cm. Approx. 500 musical samples; approx. 30 illustrations, diagrams, and tables. ISBN 978-3-7618-1758-2

This book is a guide to the art of playing the violin in a professional orchestra. It is a workbook, reference tool, and textbook for:

- Conservatory and college students who are preparing for an orchestral career
- Audition candidates at the beginning or at later stages in their careers
- String teachers, conductors, and composers
- Classes at conservatories, universities, and summer programs.

→ page 6



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(American String Teacher)

Performance Practice



C. Brown, N. Peres Da Costa, K. Bennett Wadsworth
Performing Practices in Johannes Brahms' Chamber Music

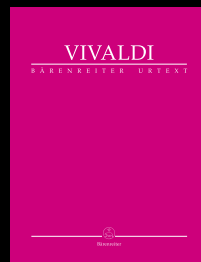
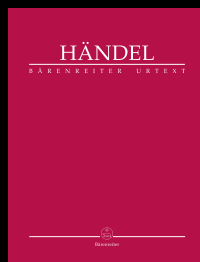
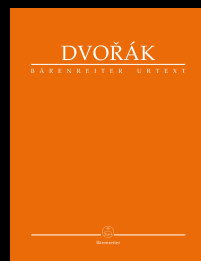
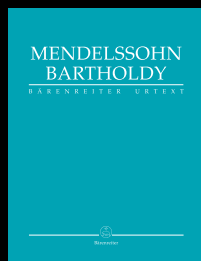
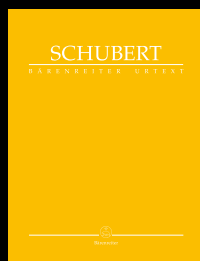
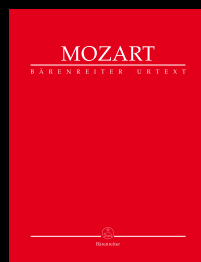
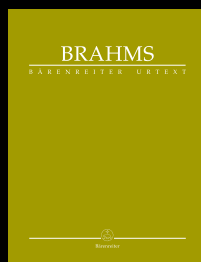
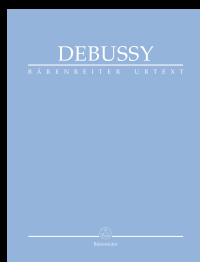
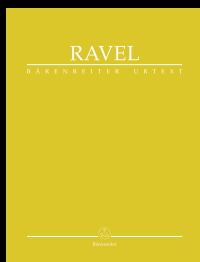
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Clive Brown
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