

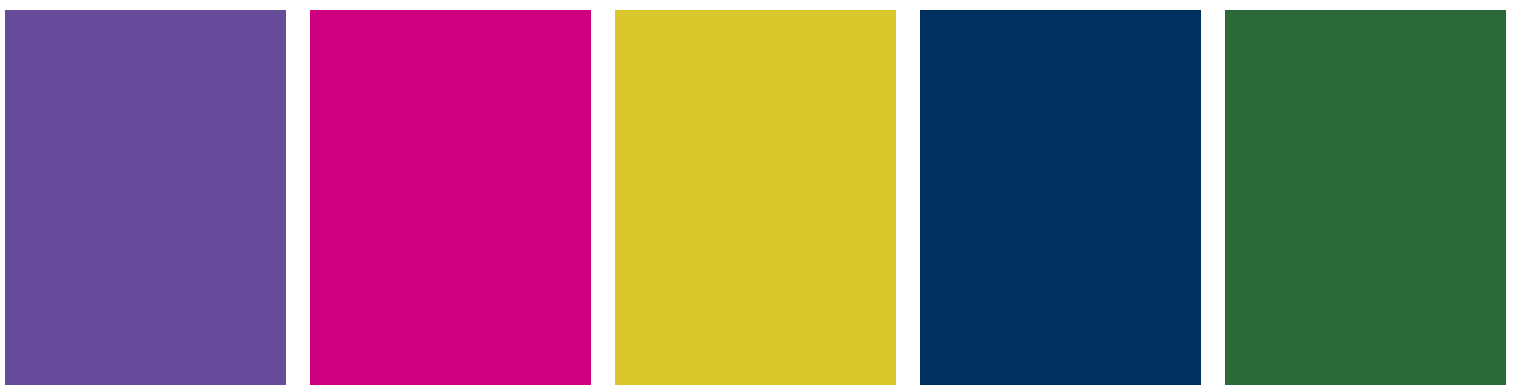


BÄRENREITER IS COLOUR



Bärenreiter Urtext

The Programme
New Publications
January–June 2025





Strings

- Dotzauer:** Etudes for Violoncello solo from op. 47, 107, 120, 126, 160 and “Méthode de violoncelle”. Volume 1
BA12101 4–5
- Tartini:** L’arte dell’arco. Variations on a theme by Arcangelo Corelli for Violin solo and Basso continuo ad libitum
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- Rachmaninoff:** Works for Violoncello and Piano
BA09994 7
- Mysliveček:** Concerto for Violoncello and Orchestra in C major. BA11572-90 8

Chamber Music

- Saint-Saëns:** Septuor in E-flat major op. 65 for Trumpet, Piano, two Violins, Viola, Violoncello and Double Bass
BA10966, BA10966-22 9

Piano

- Schubert:** Allegro in A minor for Piano Four-hands op. post. 144 – D 947 “Lebensstürme”
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MOZART IS RED



Bärenreiter Urtext

Cello Studies for Every Level

- 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 Violoncello solo op. 25
BA09405 € 18.95



Duport, Jean-Louis (1749–1819)

21 Etudes for Violoncello
with an Accompaniment
of a 2nd Violoncello (ad lib.)
BA06980 € 26.95



Grützmacher, Friedrich (1832–1903)

Technology of Violoncello Playing
op. 38. Twenty-four Etudes
for Violoncello Solo
BA06997 € 41.50



- 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.)
BA09401 € 17.95

Lindley, Robert (1776–1855)

Capriccios and Exercises
for the Violoncello op. 15
Urtext / Ed. V. Walden
BA10936 € 21.95



- With original and alternative modern bowing marks and fingering

Merk, Joseph (1795–1852)

20 Etudes for Violoncello op. 11
BA09411 € 23.50



Popper, David (1843–1913)

High School of Violoncello Playing.
Forty Etudes for Solo Violoncello
op. 73
BA06978 € 32.50



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 op. 76
BA06979 € 27.95



Ševčík, Otakar (1852–1934)

School of Bowing Technique op. 2
Arranged for Violoncello by T. Jamník

Sections I and II: BA11547 € 15.95
Sections III and IV: BA11548 € 17.50
Sections V and VI: BA11549 € 17.50

Forty Variations op. 3
Arranged for Violoncello by T. Jamník
BA11570 in preparation



Edition with fold-out pages



Standard Works for Teaching

1 op. 120 Nr. 1

Allegro

BA 12101 - DBA/H.536 © 2025 by Bärenreiter-Verlag, Kassel

Friedrich Dotzauer (1783–1860) learnt several instruments during his childhood, but decided in favour of the cello as his main instrument, as “only the violoncello evoked the unforgettable soulful alto voice of his dear mother” (Art. “Dotzauer”, Allgemeine Deutsche Biographie, 1877). He composed and published an extensive œuvre of etudes for the cello between 1829 and 1850 when he retired as court musician in Dresden.

For this first of three volumes, the British cellist and musicologist George Kennaway compiled thirty of Dotzauer’s “easier” etudes from the popular “18 Exercices d’une difficulté progressive” op. 120 as well as the collections op. 47, 107, 126, 160 and the “Méthode de violoncelle”. In this selection, double stops, string crossings or the tenor clef are hardly used, the pieces rarely move beyond the fourth position and contain a mixture of fast and slow, often expressive exercises.

- **Balanced selection of Dotzauer’s “easier” etudes**
- **Musical text following the first editions with Dotzauer’s original fingering**
- **With a foreword including information on performance practice (Eng/Ger)**



Justus Johann Friedrich Dotzauer: Etudes for Violoncello solo from op. 47, 107, 120, 126, 160 and “Méthode de violoncelle” Volume I

Edited by George Kennaway

Playing score

BA12101 · approx. € 24.95

To appear in June 2025

ISMN 979-0-006-57876-4



New Issue Title

BA12101



Baroque Bowing Techniques

Giuseppe Tartini: L'arte dell'arco Variations on a theme by Arcangelo Corelli for Violin solo and Basso continuo ad libitum

BÄRENREITER URTEXT

Edited by Matteo Cossu

Playing score
BA10791 · approx. € 24.95

To appear in May 2025



Giuseppe Tartini invented “many different kinds and difficulties of bowing, which distinguishes his performance from all others” – said Johann Joachim Quantz about the Italian violinist in 1752. In his work “L'arte dell'arco”, Tartini explores a gamut of playing techniques and bowing in the form of a cycle of variations for solo violin with basso continuo accompaniment ad libitum, on a gavotte by Arcangelo Corelli (from the Violin Sonata op. 5 no. 10). Since its composition – probably in the late 1720s – “L'arte” has been an important source for baroque playing techniques and forms an indispensable collection of etudes for advanced lessons.

This critical edition contains not only the 40 variations as they have been handed down in three partly fragmentary copies from Tartini's circle and the (unauthorised) Le Clerc print of 1757, but also 17 variations (possibly early versions) from the earliest edition of “L'arte” published by Boivin in Paris in 1748 as well as 12 variations that are only available in an edition published by Marescalchi in Naples in 1788.

This performing edition, edited by Matteo Cossu, corresponds to the Urtext of the respective volume (BA11673-01) of the “Giuseppe Tartini – Edizione nazionale delle opere musicali” and contains a historical Introduction (Ital/ Ger/Eng), a Critical Commentary (Eng) as well as continuo realizations of the theme in the violin part.

ISBN 979-0-006-57859-7



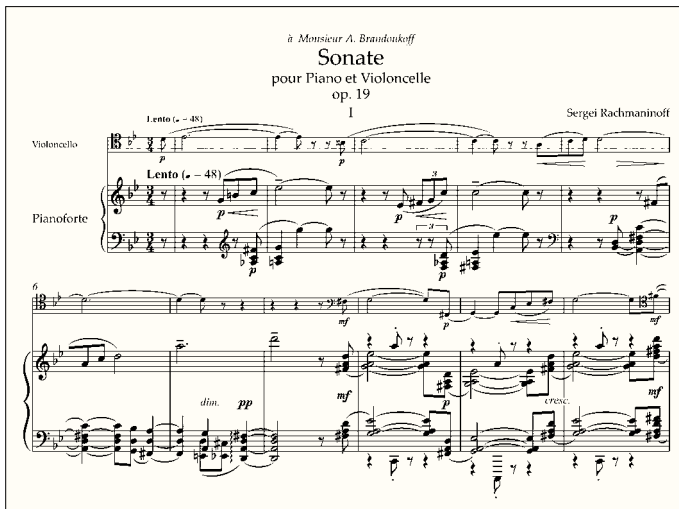
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BA10791

New Issue Title

- Urtext edition based on the respective Complete Edition volume of “Giuseppe Tartini – Edizione nazionale delle opere musicali”
- All surviving variations of “L'arte dell'arco” in one volume
- Important source of baroque bowing techniques

From Rachmaninoff's Early Compositional Output



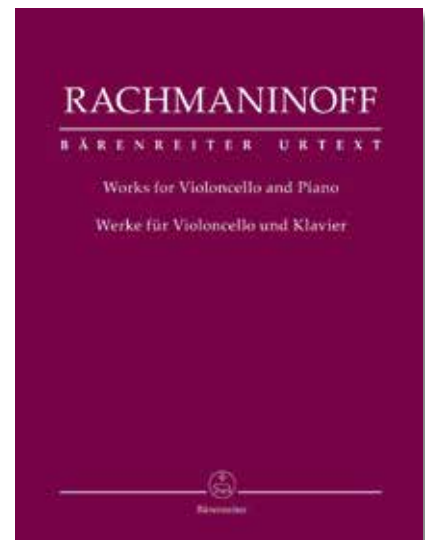
Excerpt: Sonata op. 19, page 1

Sergei Rachmaninoff's chamber music for violoncello and piano comprises three works, all of which originate from his early compositional period and whose genesis is closely linked to people in his circle at the time.

Seventeen-year-old Rachmaninoff wrote the "Lied", which was first published posthumously, during a stay with the family of his future wife Natalia. He dedicated this to her sister Vera. "Prélude et Danse orientale" op. 2 is dedicated to his good friend, the cellist Anatoli Brandoukoff, with whom he played the "Prélude" in the first public concert consisting entirely of his own works. Also dedicated to Brandoukoff is the Sonata op. 19 which is one of the first works that Rachmaninoff wrote after the years of depression he suffered following the failure of his first symphony. Particularly in Opus 2 and the Sonata, it is evident that Rachmaninoff gave the violoncello and piano an equal standing.

For this edition, editor Daniela Macchione draws on the first editions published in collaboration with Rachmaninoff as well as the relevant autographs, which are accessible in the National Museum of Music in Moscow and the Library of Congress in Washington DC.

- **First Urtext edition of Rachmaninoff's works for violoncello**
- **With a well-presented layout and practical page turns**
- **Includes a detailed Introduction on the genesis and transmission of the works (Eng/Ger) and a Critical Commentary (Eng) with a description of the sources**



Sergei Rachmaninoff: Works for Violoncello and Piano

BÄRENREITER URTEXT

Edited by Daniela Macchione

Score with part
BA09994 · € 39.95

Already published

ISMN 979-0-006-55972-5



New Issue Title

BA09994



Charming Classical Cello Concerto

Josef Mysliveček: Concerto for Violoncello and Orchestra in C major

BÄRENREITER URTEXT

Edited by Vojtěch Spurný

With fingering and bowing as well as
comments on interpretation
by Tomáš Jamník

Piano reduction by Vojtěch Spurný
BA11572-90 · approx. € 19.50

Performance material
available on hire

To appear in October 2025



Excerpt: 2nd movement, 1st page

The only concerto for violoncello and orchestra by Josef Mysliveček (1737–1781) was composed around 1770. It is most likely Mysliveček's own arrangement of his Violin Concerto No. 2, which he probably wrote for the cellist Antonio Vandini, who was in Padua during Mysliveček's stay there between 1768 and 1774. The rather demanding cello part often plays in higher positions due to the transcription. Unknown for a long time, this work is now one of the most important concertos of the classical period within the cello repertoire alongside the two Haydn concertos.

This Urtext edition presents the concerto in its original form for the first time. As the autograph is lost, editor Vojtěch Spurný has chosen a contemporary copy of the parts including the solo part as his main source. This copy must have been made before 1800 and can be found in the archives of the Gesellschaft der Musikfreunde in Vienna. The wellknown Czech cellist Tomáš Jamník has provided the solo part with notes on interpretation.



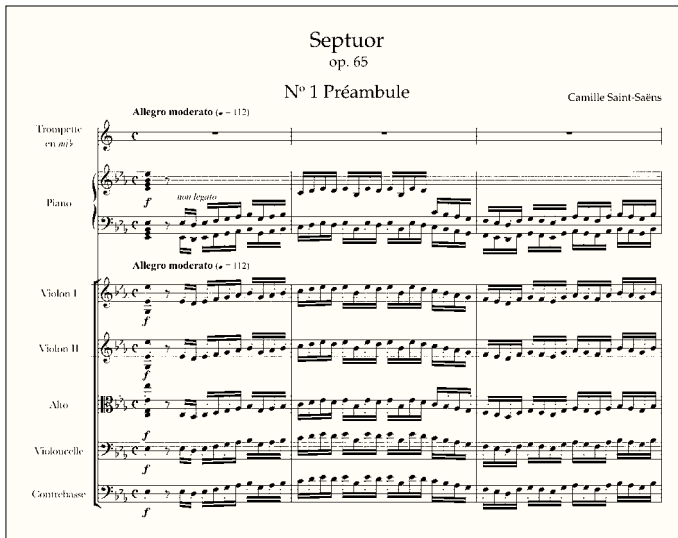
BA11572-90

New Issue Title

- Urtext edition of an important cello concerto of the classical period
- Solo part with notes on interpretation by Tomáš Jamník
- Foreword on the genesis and reception of the work as well as notes on historical performance practice (Cz/Eng/Ger)



An Unusual Instrumentation



For a long time, Camille Saint-Saëns was reluctant to compose a chamber music piece with trumpet for his friend Émile Lemoine and his chamber music association “La Trompette”: “I can happily write you a concerto for twenty-five guitars [...] but for trumpet? Impossible.” Finally, he gave in and wrote a Prélude in 1880 and a year later the four further movements of the “Septuor” for trumpet, two violins, viola, violoncello, double bass and piano. With its neo-baroque tonal language, the work enjoyed great popularity during Saint-Saëns’ lifetime, which surprised the composer time and again.

Alongside a full score with an Introduction (Eng/Fr/Ger) and a Critical Commentary (Eng), a set of all seven individual parts is available, including two parts for trumpet in low E-flat (original) and in B-flat. Furthermore, additional string parts are individually available to accommodate performances with two or more string players per part (as customary in Saint-Saëns’ lifetime).

- **Urtext edition based on the corresponding volume (BA10302-01) of the series “Camille Saint-Saëns – Œuvres instrumentales complètes”**
- **Set of individual parts for piano, trumpet in E-flat/B-flat, strings**
- **Additional string parts to enable performances with two or more string players per part**



Camille Saint-Saëns: Septuor in E-flat major op. 65 for Trumpet, Piano, two Violins, Viola, Violoncello and Double Bass

BÄRENREITER URTEXT

Edited by Sabina Teller Ratner

Full score

BA10966 · approx. € 24,50

Parts

BA10966-22 · approx. € 24,50

To appear in January 2025



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BA10966

New Issue Title



9 790006 579235

BA10966-22

New Issue Title



A Late Work by Schubert



Franz Schubert: Allegro in A minor for Piano Four-hands op. post. 144 – D 947 “Lebensstürme”

BÄRENREITER URTEXT

Edited by Walburga Litschauer

With notes on performance practice
by Mario Aschauer

Playing score
BA10886 · € 21.50

Already published

Allegro a-Moll
op. post. 144 – D 947

Mai 1828
May 1828

Allegro ma non troppo

*) Zur Darstellung der Akzent-/Decrescendo-Problematik in der Neuen Schubert-Ausgabe vgl. Vorwort: Zur Edition sowie die Einleitbemerkungen im Critical Commentary. / For a discussion concerning the notation of accents and decrescendo hairpins in the New Schubert Edition, see Preface: Notes on the Edition, and the Special Comments in the Critical Commentary.
BA 10886 © 2013, 2024 by Bärenreiter-Verlag, Kassel

The Fantasia in F minor op. 103 – D 940 which was completed in April 1828, the last year of Schubert’s life, was followed in May by the equally popular Allegro in A minor op. post. 144 – D 947 and in June by the Rondo in A major op. 107 – D 951. Schubert scholars assume that these works could have been movements of a third, unfinished sonata for four hands. Orchestral effects were a particular characteristic of Schubert’s works for piano duet from the very beginning. It was most probably in the first edition published by Diabelli & Co. in 1840 that the Allegro in A minor was given the title “Lebensstürme” and the subtitle “Characteristisches Allegro”.

This Urtext edition is based on the definitive musical text of the “New Schubert Edition”. An informative Foreword and valuable notes on performance practice in Schubert’s day (including articulation, use of pedal, ornamentation) with a special focus on Schubert’s characteristic notation of accents of different lengths provide an insightful introduction to the Allegro. The new edition is published in a reader-friendly landscape format with separate primo and secondo parts and practical page turns.

- Published on the basis of the “New Schubert Edition”
- In a reader-friendly landscape format with separate primo and secondo parts and practical page turns
- With informative notes on performance practice in Schubert’s day (Ger/Eng), especially on Schubert’s notation of accents, as well as interpretationally relevant readings in the Critical Commentary (Eng)

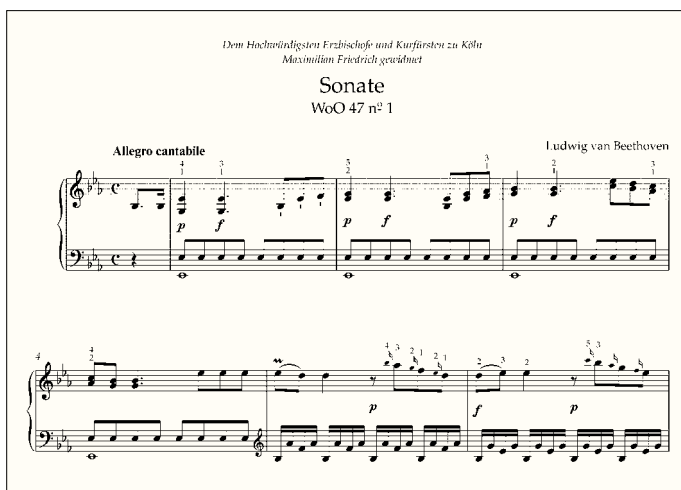


BA10886

New Issue Title



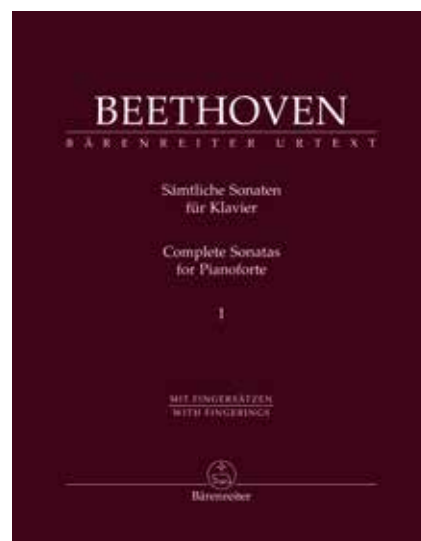
Beethoven's Piano Sonatas now with Fingering



“... it will be a long time before anyone materially improves upon this text and its accompanying critical apparatus!” (Leslie Howard). With his edition of Beethoven’s piano sonatas, Jonathan Del Mar has set new editorial standards that go far beyond the mere discovery of wrong notes: His approach guarantees a critical study of the sources, based solely on the evaluation of the physically tangible sources themselves and dispensing with hypotheses. Long awaited, Bärenreiter now presents the Del Mar edition with fingering.

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

- **Urtext edition based on the latest research with fingering by Marc-André Hamelin**
- **Reader-friendly engraving and practical page turns**
- **Table of contents with incipits of the sonatas and quick location of the works and their movements by means of running titles containing the respective opus and movement number**
- **Informative Foreword (Eng/Ger) on editorial problems and performance practice issues**



Ludwig van Beethoven: Complete Sonatas for Pianoforte I

BÄRENREITER URTEXT

Edited by Jonathan Del Mar
With fingering by Marc-André Hamelin

Playing score
BA11871 · approx. € 41.95

To appear in June 2025



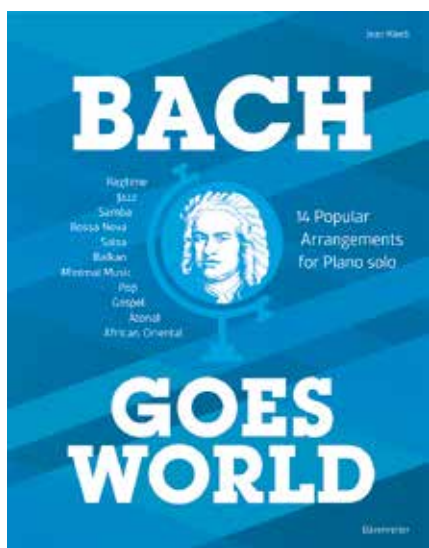
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New Issue Title BA11871

In preparation:

Ludwig van Beethoven
Complete Sonatas for Pianoforte II
BA11872

Complete Sonatas for Pianoforte III
BA11873



Jean Kleeb: Bach goes World

14 Popular Arrangements
for Piano solo

BA10653 · € 19.95

Already published

The World in Dialogue with Bach

Preludiando 1
Remembrance on Präludium 1
(Das Wohltemperierte Klavier I BWV 846)
Jean Kleeb

Moderato ca. $\text{♩} = 52$
scmpc legato

BA 10653 © 2024 by Bärenreiter-Verlag, Kassel

These world music pieces can be seen as a compositional dialogue between J. S. Bach and music from America, Africa, the Orient and the Balkans as well as contemporary music. The richness of detail, transparency and polyphonic structure of Bach’s music are significant for the pieces in this collection. Pianists should not expect jazzy variations. Rather, classical, (late) romantic music, ragtime, jazz, samba, bossa nova, salsa, Balkan, minimal music, pop, gospel, atonal techniques, African and oriental sounds are interwoven with Bach’s music, which is quoted and reinterpreted – also as encouragement to play Bach’s piano works as a “counterpoint” to the pieces arranged by Kleeb.

- Compositional dialogue between J. S. Bach and various music cultures as well as contemporary music
- Of medium level of difficulty, ideal for piano lessons and suitable for all ages
- Recording of all pieces played by the author available on YouTube

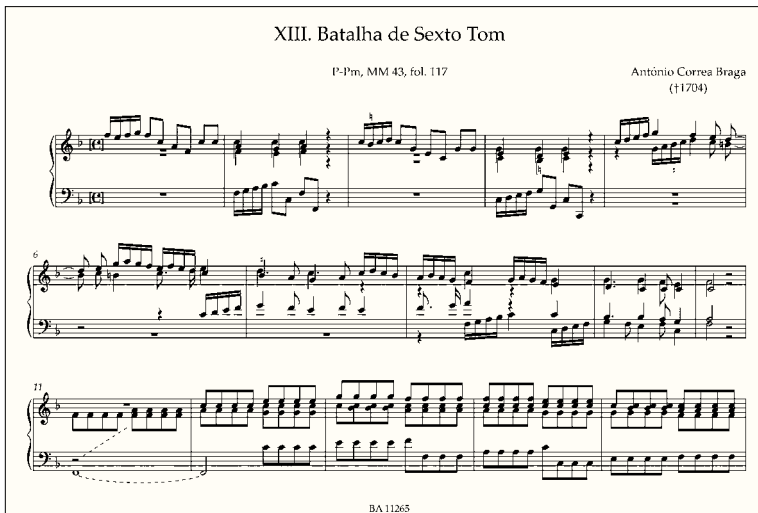
ISMN 979-0-006-57760-6



BA10653

New Issue Title

Portuguese Organ Music from Three Centuries



Portuguese Organ Music 1540–1834

Edited by Gerhard Doderer and
Miguel Bernal Ripoll

Playing score
BA11265 · approx. € 42.95

To appear in March 2025

This edition, edited by Gerhard Doderer (Lisbon) and Miguel Bernal Ripoll (Madrid), offers a representative overview of the cosmos of Portuguese organ compositions spanning three hundred years. The printed collection of Gonçalo de Baena (Lisbon 1540) and the Portuguese secularisation of 1834 were chosen as the parameters within which pieces were selected. This stimulating and inspiring album of works by Portuguese organists or organists working in Portugal such as António de Carreira, Manuel Rodrigues Coelho, Pedro de Araújo and Carlos Seixas, dispenses with the adoption of historical notation and makes this music directly accessible to today's organists by orientating itself to the current practise.

In addition to 27 organ compositions of various genres such as Verso, Tiento, Batalha or Sonata, the volume contains detailed explanations of the compositions, their liturgical function and organ building. This gives an impression of the diverse, geographically very different and, over the centuries, highly diversified Portuguese organ landscape.

- **Representative genres of Portuguese organ music from the 16th century to the beginning of the 19th century**
- **Informative Foreword (Ger/Eng) about the compositions, their liturgical function and organ building**
- **Notation suitable for modern practise**
- **For performances in church and concerts**
- **Conceived for manual playing, but pedalling can be improvised ad lib.**
- **Easy to medium level of difficulty**



New Issue Title

BA11265



Joseph Jongen: Complete Works for Organ and for Harmonium

BÄRENREITER URTEXT

Edited by John Scott Whiteley

Playing scores

Volume 1: BA11255 · approx. € 49.95

Volume 2: BA11256 · approx. € 49.95

Volume 3: BA11257 · approx. € 49.95

To appear in March 2025

First Urtext Edition – First Complete Edition

The “Sonata eroïca”, the organ work that was to become his compositional hallmark, was written by Joseph Jongen (1873–1953) in probably just five days between 18 and 25 September 1930. He evidently composed his opus 94 from beginning to end with precise foresight of the respective steps, as the extremely neatly written autograph indicates. Composed as a commission for the inauguration of the new Stevens organ for the Brussels Palace of Fine Arts, the “Sonata” is probably his best-known work today and is included in the third volume of this edition.

Similar to César Franck, who was also born in Liège, Jongen found a recognisable musical language in his œuvre, which is characterised, among other things, by harmonic colourfulness, references to chorale singing and Walloon folklore.

Jongen’s organ works include compositions of varying degrees of difficulty, from simpler pieces notated on two systems to virtuoso works for the professional organist.

This first Urtext edition which is also the first complete edition of Jongen’s organ and harmonium works presents the compositions in three volumes, arranged chronologically. The edition includes a Foreword (Eng/Ger) with notes on performance practice and a Critical Commentary (Eng).

- First Urtext edition and first complete edition of the organ and harmonium works by Jongen
- Can also be performed on instruments with limited registration possibilities
- Wide range of levels of difficulty
- Music for the concert hall and church
- Each volume includes a Foreword with notes on performance practice (Eng/Ger) and a Critical Commentary (Eng)



New Issue Title BA11255 New Issue Title BA11256 New Issue Title BA11257



Bach for Two Flutes

Sonata
BWV 1034

Johann Sebastian Bach
bearbeitet von Cathrin Ambach

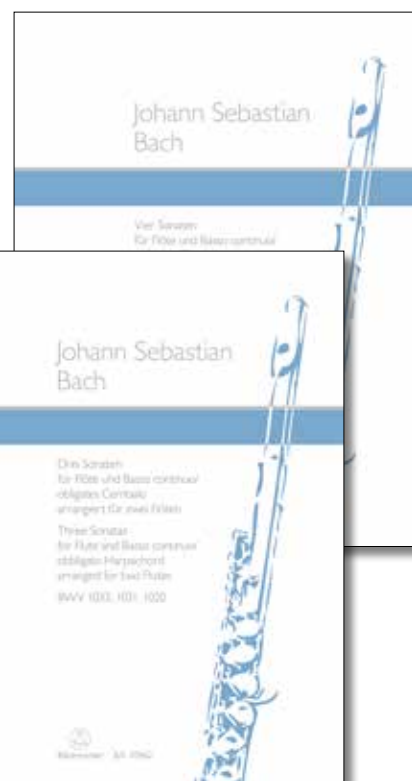
Adagio ma non tanto

Excerpt: Bach, Sonata BWV 1034 · BA10961

Alongside the violin, the transverse flute is one of the preferred solo instruments in Johann Sebastian Bach's chamber music, even if the circumstances surrounding the composition of the individual works are not completely known. Three of the seven flute sonatas are attributed to Bach, but cannot be verifiably proven to have been composed by him. This is reflected by the allocation of the sonatas into two volumes whereby BA10961 (BWV 1034, 1035, 1030, 1032) contains the four sonatas by Bach and BA10962 (BWV 1033, 1031, 1020) the three sonatas attributed to him.

For this edition, flautist and teacher Cathrin Ambach arranged the sonatas for two flutes so that they can be accompanied by a second flute in lessons without the need for a keyboard instrument. By retaining the original Urtext flute solo part based on the "New Bach Edition" and with the elegant arrangement of the continuo or harpsichord accompaniment, the two flutes can play together at a comparable musical level in a high-quality and Bach-like manner. This edition is compatible with the Urtext performing editions of the sonatas based on the "New Bach Edition" (BA05198 and BA05220).

- **First flute part identical with the Urtext of the "New Bach Edition"**
- **Skillful arrangement of the basso continuo/harpsichord part in the second flute part**
- **Ideal for lessons, amateur music making and concerts**



Johann Sebastian Bach: Sonatas for Flute and Basso continuo or obligato Harpsichord

Arranged for two flutes
by Cathrin Ambach

Performance scores

Four Sonatas
BWV 1034, 1035, 1030, 1032

BA10961 · € 27.50

Three Sonatas
BWV 1033, 1031, 1020

BA10962 · € 17.95

Already published

ISMN 979-0-006-57709-5



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BA10961

New Issue Title

ISMN 979-0-006-57842-9



9 790006 578429

BA10962

New Issue Title



Flags

Synthetic, opaque, 210g/m²; 50 cm x 130 cm; with a hanging cord

SPA00580-05	Bärenreiter is colour	gratis
SPA00580-06	Mozart is red	gratis

Cotton Bags

40 cm x 35 cm x 5 cm (WxHxD)
Natural colour print with handles

SPA00580-11	Mozart is red	€ 1.50 (net price)
SPA00580-09	Bach is blue	€ 1.50 (net price)
SPA00580-10	Dvořák is orange	€ 1.50 (net price)

Minimum order quantity: 50 bags

Post-it Sets

Post-its in a hard cover set; two post-it pads and PET index tabs; set size (when closed): 7.8 cm x 10.5 cm (WxH)

SPA00580-07	Mozart is red	€ 1.50 (net price)
SPA00580-08	Bärenreiter is colour	€ 1.50 (net price)

Pencils

Single pencils € 1.50 (net price)

SPA00580-01	Mozart is red
SPA00580-02	Bach is blue
SPA00580-03	Dvořák is orange

Set of 90 pencils (30 pieces per colour)	€ 50.00 (net price)
SPA00580-04	red, blue, orange mixed

To appear in February 2025



Pencils



Post-it Sets



Note-books



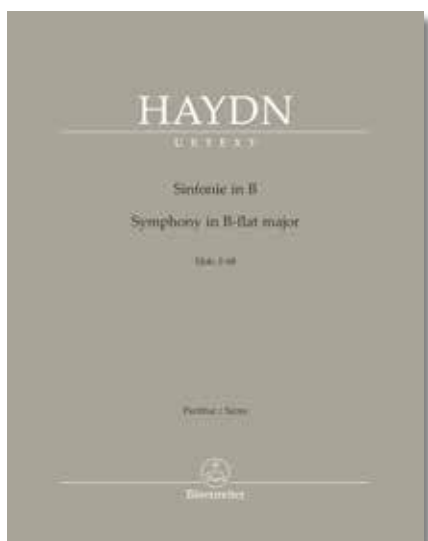
Bärenreiter Notes

Format: A6, 32 pages, stapled binding,
left page: musical staves, right page: writing lines,
paper quality matches that of the Bärenreiter Urtext editions

BAo8100-46	Ravel lime green	€ 0.95
BAo8100-48	Brahms olive green	€ 0.95
BAo8100	Mozart red	€ 0.95
BAo8100-29	Bach blue	€ 0.95
BAo8100-21	Dvořák orange	€ 0.95
BAo8100-20	Schubert yellow	€ 0.95
BAo8100-44	Fauré purple	€ 0.95
BAo8100-42	Smetana bottle-green	€ 0.95

Minimum order quantity: 10 copies
Already published

Bärenreiter Notes:
All prices are retail prices.



Something New at the Esterházy Palace

Joseph Haydn: Symphony in B-flat major Hob. I:68

URTEXT of the G. Henle Complete Edition
"Works of Joseph Haydn"

Edited by Wolfgang Stockmeier

Full score
BA10994 · approx. € 45.95

Wind set
BA10994-65 · approx. € 45.95

Violin I BA10994-74 · approx. € 12.95

Violin II BA10994-75 · approx. € 12.95

Viola BA10994-79 · approx. € 12.95

Violoncello/Double bass

BA10994-82 · approx. € 12.95

To appear in June 2025

ISMN 979-0-006-57830-6



9 790006 578306

BA10994

New Issue Title

SINFONIE in B

Hoboken I:68

Vivace

*) In einigen Quellen passieren die Bezeichnungen in T. 15.

BA10994 · DBA01534

© 1970 by G. Henle Verlag, München
Bärenreiter-Verlag, Kassel, 2025

Haydn composed his Symphony in B-flat major Hob. I:68 around 1774/75, almost ten years after his creative period began at the Esterházy Palace. At this time, the opera activities at the princely court were in a phase of development which was also reflected in the certain operatic quality of this symphony, for example, in the dramatically fluctuating slow movement. This movement is placed third instead of second for the last time in Haydn's oeuvre.

The court orchestra was also slightly expanded to accommodate the opera activities. Haydn was now able to employ two bassoon parts in his symphonies for the first time, thus creating a fuller sound in the woodwinds of Symphony No. 68.

- Based on the G. Henle Complete Edition "Works of Joseph Haydn"
- Orchestral parts in a large format (25.5 cm × 32.5 cm) with practical page turns



Symphony with National Character

Hanns Richter *gesamfacht*
VI. symfonie
D dur · op. 60

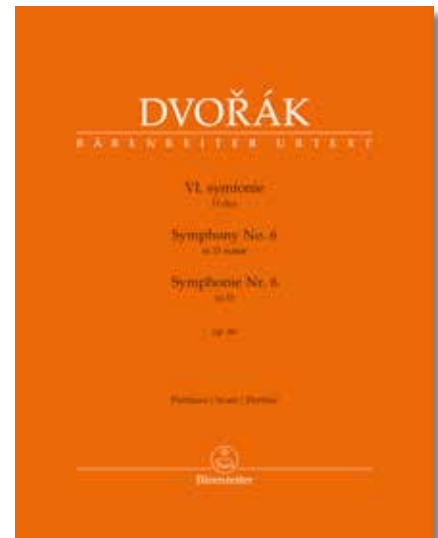
Antonín Dvořák

I
Allegro non tanto $\text{♩} = 132$

Flauto I, II
Oboe I, II
Clarinetto I, II
in La / A
Fagotto I, II
Corni I, II
in Re / D
Corni III, IV
in Mi / E
Tromba I, II
in Re / D
Trombone I Alto
Trombone II Tenore
Trombone III Basso
Tuba
Timpanti
in Re-La / D-A

Violini I
Violini II
Viola
Violoncelli
Contrabbassi

BA10416 - 13BA01579 © 2025 by Bärenreiter-Verlag, Kassel



Antonín Dvořák: Symphony No. 6 in D major op. 60

BÄRENREITER URTEXT

Edited by Jonathan Del Mar

Full score

BA10416 · approx. € 105.00

Wind set

BA10416-65 · approx. € 199.00

Violin I BA10416-74 · approx. € 10.95

Violin II BA10416-75 · approx. € 10.95

Viola BA10416-79 · approx. € 10.95

Violoncello BA10416-82 · approx. € 10.95

Double bass BA10416-85 · approx. € 10.95

To appear in June 2025

After Antonín Dvořák had spent a successful time in Vienna in the summer of 1879, during which he deepened his acquaintance with Johannes Brahms and the conductor Hans Richter and heard the Vienna Philharmonic play his music, he decided to write a symphony “that had to be something”. Although the world premiere of the ensuing Symphony No. 6, composed in March 1881, did not take place with Richter conducting – as the Philharmonic did not accept the work straight away – but with Adolf Čech in Prague, the symphony nevertheless celebrated success in Europe later on, particularly in Great Britain.

For this edition, the editor Jonathan Del Mar analysed Dvořák’s autograph and the score that was published by Simrock at the end of 1881. Also, for the first time in an Urtext edition, the parts of the first edition, whose readings are revealing in view of the lost manuscript parts of the premiere, were evaluated.

- Urtext edition taking previously not evaluated sources into account
- Parts in a 25.5 cm × 32.5 cm format with practical page turns
- Informative Foreword (Eng/Cz/Ger) and Critical Commentary (Eng) on the sources and readings

ISMN 979-0-006-56834-5



BA10416



Rameau's Mastery in One Act

Jean-Philippe Rameau: Zéphire RCT 61

Acte de ballet

Libretto attributed to Louis de Cahusac

Edited by Nathalie Berton-Blivet

Vocal score (Fr) with a keyboard
reduction by François Saint-Yves
BAo8872-90 · € 20.50

Already published

ZÉPHIRE

13 Deuxième passépiéd pour les Nymphes de Diane et les Zéphirs

406 VIF

doux

412

fort

418

doux

On reprend le Premier passépiéd.

14 Air

424

Zéphire

Que crai-gnez-vous d'un dieu que l'u-ti-vers a - do - re ?

à demi

427

Zéphire

Je dois la nais-sance à l'Au - to - re,

SJPR-OUR IV:31F

Rameau's ballet opera "Zéphire" is based on the legend of Zephire and Flora, as immortalized by Ovid in the fifth book of his "Fasti". Zéphire, the god of the west wind, loves Chloris, a forest nymph of the goddess Diana. Despite the brevity of the dramatic action, the nymphs and zephyrs, the ballet and the chorus are given great importance in the dances and choruses. In the end, the lovers win the favour of the feared goddess, and Zéphire transforms Chloris into Flora, the goddess of spring.

Similar to "Pygmalion", this Acte de ballet also offers the popular ingredients of Rameau's operas in a compressed form: a fragrant, light orchestral texture alongside delicate, expressive melodies, in addition instrumental numbers of various colours, sometimes floating, then again with rhythmic drive. Interestingly, Zéphire is not cast as a haute-contre in this Acte de ballet, but as a soprano.

This new critical edition is based on the autograph, which contains several layers of composition. Five appendices also reproduce the original versions in the vocal score, insofar as these could be restored.



BAo8872-90



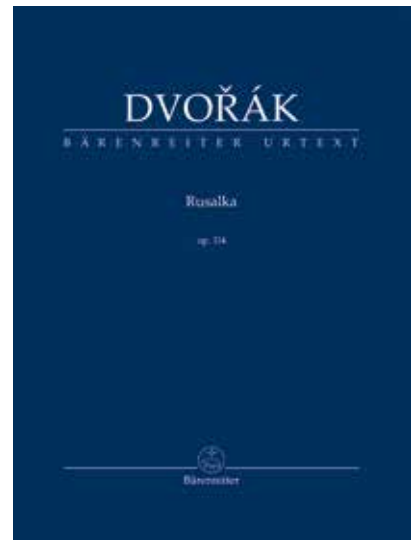
Dvořák's Most Famous Opera – Fundamentally New Edition

8 *Allegro molto* *rit.* *Moderato*

Fl. I II
Ob.
Clar. (B♭/A)
Fag.
Cor. (B♭/E♭) I II
Cor. (B♭/E♭) III IV
Trbs. (B♭/D)
Timp.
I. LESNÍ ZINKA
II. LESNÍ ZINKA
III. LESNÍ ZINKA
CORO (dichtu ú-scena)

Allegro molto *rit.* *Moderato*

Viol. I
Viol. II
Vi.
Vc.
Cb.



Antonín Dvořák: Rusalka op. 114

Lyric Fairy Tale in Three Acts

BÄRENREITER URTEXT

Edited by Robert Simon
and Jonáš Hájek

Study score
TP00438 · approx. € 42.95

To appear in March 2025

ISBN 979-0-2601-0940-7



9 790260 109407

New Issue Title TP00438



Already published:

Antonín Dvořák:

Rusalka op. 114

BA10438	Score	€ 480.00
BA10438-90	Vocal score	€ 59.00
BA10438-91	Choral score	€ 16.95

This study score of Antonín Dvořák's penultimate and most well-known opera "Rusalka" (1900) corresponds to the new critical edition published in 2023 that brings the musical text of the opera up to today's standards. Editors Robert Simon and Jonáš Hájek worked not only with the autograph and the copy of the score from which the premiere and many subsequent performances were conducted, but also with three handwritten piano reductions directly connected to Dvořák that had not been evaluated for the previous Jarmil Burghauser edition, as well as with sketches and other sources. What is new compared to the previous edition is the consistent marking of editorial additions, the restoring of some of Dvořák's original readings in the vocal text, and a detailed evaluation of the *vi-de* markings authorised by the composer. At the same time a certain variability is retained and conductors continue to have the option to make cuts.

- **New critical edition of Dvořák's most famous opera**
- **Detailed evaluation of the *vi-de* markings**
- **Corrections in the original Czech vocal text**
- **Foreword on the genesis and reception of the opera (Eng/Cz/Ger)**

The 150th birthday on 7 March 2025

MAURICE RAVEL

(1875–1937)



PIANO

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for Piano

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Version for violin and piano

and piano reduction for the orchestral version

BA08849-90

€ 24,95

Maurice Ravel

“A genius of perfection”. This is how musicologist, composer and music educator Peter Cahn described Maurice Ravel (7 March 1875 – 28 December 1937), whose 150th birthday will take place in 2025. Is he a late romantic, an impressionist, an avant-gardist? It is difficult to place this composer. Ravel was a highly individual artist who went his own way and left behind fascinating creations. In particular, his piano music forms an integral part of the standard repertoire. The Piano Concerto in G major, the Concerto for the Left Hand and “Jeux d’eau” (Water Games) reveal the full spectrum of his mastery. Atmospheric sound magic and dreamy rubato are juxtaposed with rhythmic drive, rapid tempi and breathtaking virtuosity. Cahn aptly described these opposing poles as “a unique combination of coolness and sensuality”.

French music of the 18th to 20th centuries forms an important and constantly growing focus within the Bärenreiter catalogue, which also includes Ravel’s solo concertos, piano and chamber music.

CHAMBER MUSIC

Sonate / Berceuse sur le nom de Gabriel Fauré

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BA09428 € 31.95

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BA09413 Parts in slipcover € 37.95

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BA08605 Score with parts € 32.50

RAVEL

IS LIME GREEN



Bärenreiter Urtext



Frank Martin: Mass for Double Choir a cappella

BÄRENREITER URTEXT

Edited by Michael Ostrzyga

Performance score
BA11315 · € 16.50
(replaces BA07594)

Already published



BA11315

New Issue Title

New Evaluation of All the Sources

Messe
pour double Chœur a cappella

Kyrie Frank Martin

Lent

Excerpt: Kyrie, page 1

This edition of Frank Martin's mass is a scholarly-critical as well as a performing edition that takes all sources into account. As a matter of fact, it was only during the research for this edition that a previously unknown source was discovered and evaluated – a radio recording of the mass, which was produced in 1970 by the Dutch NCRV Vocaal Ensemble with the participation of the composer. The project also included the first public performance of the work, which took place shortly afterwards in the presence of the composer and may have inspired him to make later changes.

Martin's manuscripts from the 1920s, as he repeatedly emphasised, were never intended for publication and were laid aside for 40 years. After the 1970 production, Martin was also involved in the preparation of the 1972 first edition, with which he was very satisfied. On the basis of extensive research into the genesis and performance history of the mass, all sources were re-evaluated in order to present a musical text that corresponds as closely as possible to Martin's intentions whilst meeting all the requirements of the performers.

- Taking into account a radio recording from 1970 in which the composer was involved
- Detailed Foreword on the genesis of the work and its reception (Ger/Eng) as well as a Critical Commentary (Eng)
- Various additional material available on the Bärenreiter website



Unique Funeral Music

1. Concert à 6 in form einer teutschen Missa
SWV 279

Intonatio / Soli

Cantus

Sextus

Altus

Tenor

Quintus

Bassus

Bassus continuus

Na-cket bin ich von Mut-ter-lei - be kom-men. na - cket wer - de
na-cket wer-de ich wie-der-
na-cket wer-de ich wie-der-

3
ich wie-der-umb da - hin fah - ren, der Herr hats ge - ge - ben, der Herr
umb da - hin fah - ren, der Herr hats ge - ge - ben, der Herr
umb da - hin fah - ren, der Herr hats ge - ge - ben, der Herr

In the midst of the Thirty Years' War, Heinrich Schütz composed the "Musikalische Exequien" SWV 279–281, a unique funeral music that reflects questions about earthly suffering and the promise of eternal life. In this revised new edition, editor Beate Agnes Schmidt compares the only, albeit incomplete, surviving first edition with contemporary copies and the Spitta edition (Old Schütz Edition, Breitkopf, 1898) for the first time. The edition thus offers an extensive reconstruction of the original work.

The performance material meets the practical needs of the performers: the three differently scored motets can be performed vocally with continuo, but the individual vocal parts can also be enhanced by instruments. To bolster the phrasing, the instrumental parts as well as the string bass include the texts; parts in the same register have been compiled in one playing score.

- Optimised performance material due to inclusion of text in all instrumental parts
- Based on the Urtext from the revised new edition (volume 4) of the "Heinrich Schütz Complete Edition"
- Variable scoring possible
- Replaces the performance material BA00250 and is not compatible with it



Heinrich Schütz: Musikalische Exequien SWV 279–281

BÄRENREITER URTEXT

Edited by Beate Agnes Schmidt

Full score BA05926 · approx. € 27.95

Continuo BA05926-67 · approx. € 29.95

String bass BA05926-85 · approx. € 8.50

Choral score (Ger)

BA05926-91 · approx. € 9.95

Cantus / Sextus

BA05926-96 · approx. € 7.95

Altus BA05926-97 · approx. € 7.95

Tenore / Quintus

BA05926-98 · approx. € 7.95

Bassus BA05926-99 · approx. € 7.95

(replaces BA00250)

To appear in March 2025

ISMN 979-0-006-57850-4



9 790006 578504

New Issue Title BA05926



Joseph Haydn: Missa in Tempore Belli Hob. XXII:9 “Mass in Time of War”

URTEXT of the G. Henle Complete Edition
“Works of Joseph Haydn”

Edited by Andreas Friesenhagen

Full score BA11318 · approx. € 46.95

Vocal score (Lat) with a piano reduction
by Heinz Moehn

BA11318-90 · approx. € 22.50

Choral score (Lat) BA11318-91 · approx. € 11.50

Wind set BA11318-65 · approx. € 34.95

Violin I BA11318-74 · approx. € 7.25

Violin II BA11318-75 · approx. € 7.25

Viola BA11318-79 · approx. € 7.25

Violoncello / Double bass BA11318-82 · approx. € 7.25

Organ BA11318-67 · approx. € 11.95

To appear in March 2025
(replaces BAO4652)

ISMN 979-0-006-57861-0



9 790006 578610

BA11318-90

New Issue Title

ISMN 979-0-006-57860-3



9 790006 578603

BA11318

New Issue Title

A Warlike Mass

Missa in Tempore Belli
„Paukenmesse“

Kyrie

1796
Hoboken XXII:9

* Nach der Autographen- und der Vatikan-Handschrift in Salzburg und in Göttingen (Paris).
BA11318

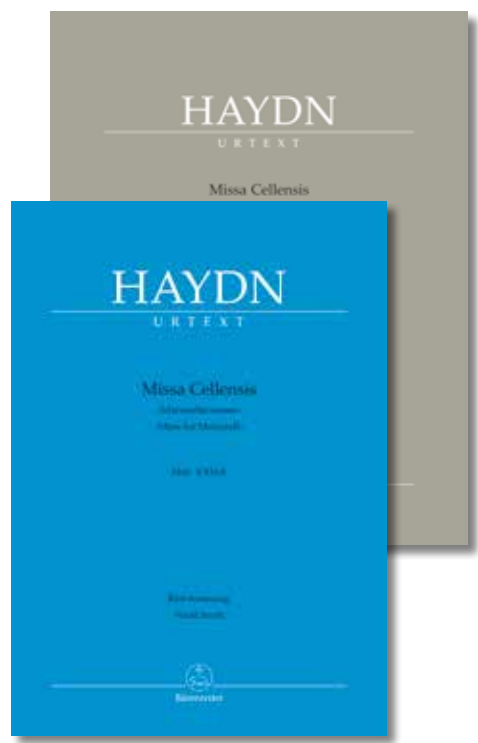
© 2021 by G. Henle Verlag, München
Härenreiter-Verlag, Kassel 2023

The “Missa in Tempore Belli”, also known as the “Mass in Time of War”, composed in 1796, makes prominent use of timpani as well as a wind fanfare at the beginning of the “Dona nobis pacem” – both clear and unusual references to a warlike context. One year after the first documented performance which took place in the year of its composition as part of the First Mass of a newly ordained priest, the work was performed again on the Feast of the Archangel Michael, the patron saint of soldiers. In this mass, Haydn paid particular attention to the instrumentation, with clarinets and horns being added in some movements.

This edition which is based on the new revised Complete Edition volume published by G. Henle Verlag replaces BAO4652. A new edition was deemed necessary due to the discovery of further relevant sources and the correction of numerous errors.

- Performance material based on the latest musicological research
- Based on the Urtext of the new revised volume of the G. Henle Complete Edition “Works of Joseph Haydn”
- Replaces the performance material BAO4652 and is not compatible with it

Revised Performance Material

Joseph Haydn: Missa Cellensis Hob. XXII:8 “Mass for Mariazell”

URTEXT of the G. Henle Complete Edition
“Works of Joseph Haydn”

Edited by Andreas Friesenhagen

- Full score BA11320 · approx. € 44.95
 - Vocal score (Lat) with a piano reduction by Heinz Moehn BA11320-90 · approx. € 21.95
 - Choral score (Lat) BA11320-91 · approx. € 9.95
 - Wind set BA11320-65 · approx. € 44.95
 - Violin I BA11320-74 · approx. € 9.95
 - Violin II BA11320-75 · approx. € 9.95
 - Viola BA11320-79 · approx. € 9.95
 - Violoncello / Double bass BA11320-82 · approx. € 9.95
 - Organ BA11320-67 · approx. € 16.95 (replaces BA04654)
- To appear in June 2025

The “Missa Cellensis”, composed in 1782, is better known as the “Mass for Mariazell”, in reference to the pilgrimage site of Mariazell in Styria (Austria), where it was performed.

Due to the revision of the respective Complete Edition volume published by G. Henle Verlag, it became necessary to adapt the performance material, published by Bärenreiter, accordingly. This primarily concerned the instrumental parts but also the piano reduction, though to a lesser extent. Moreover, a performing edition of the full score with the current musical text is available for the first time.

- Based on the Urtext of the new revised volume of the G. Henle Complete Edition “Works of Joseph Haydn”
- Vocal text in Latin
- Replaces the performance material BA04654 and is not compatible with it



BA11320

New Issue Title



BA11320-90

New Issue Title



Revised Piano Reduction

Wolfgang Amadeus Mozart: Missa in B-flat major K. 275 (272^b)

BÄRENREITER URTEXT

Vocal score (Lat) with a piano
reduction by Andreas Köhs
BA11972-90 · approx. € 14.95
(replaces BA05344-90)

To appear in April 2025

Missa in B
KV 275 (272^b)

Wolfgang Amadeus Mozart
Klavierauszug von / Vocal score by Andreas Köhs

Kyrie
Allegro

BA 11972-90 · DBA01537-90 © 2025 by Bärenreiter Verlag, Kassel

The Missa in B-flat major K. 275 was composed in 1777. Following the tradition of the “Missa brevis”, the movements are short and in textually abundant movements such as the “Credo”, different text passages are sung simultaneously. The orchestration is also reduced accordingly.

The vocal score of this frequently performed mass replaces the previous edition (BA05344-90). Inaccuracies have been removed. While containing all the essentials, the piano part is now more spaciouly presented, making it more accessible to non-professional musicians.

Although revisions have been made, this new vocal score remains compatible with the previous one, so that it is not a problem if some choir members use the new score and others still use the old one. The orchestral parts will continue to be available under BA05344.

- Well-presented, easy-to-play piano part
- Replaces the vocal score BA05344-90
- Orchestral parts continue to be available under BA05344

ISMN 979-0-006-57905-1



9 790006 579051

BA11972-90


New Issue Title

Improved Orchestral Reduction

Missa in C
„Krönungs-Messe“
KV 317

Wolfgang Amadeus Mozart
Klavierauszug von / Vocal score by Andreas Köhs

Kyrie
Andante maestoso



BA 11971-90 © 2024 by Bärenreiter-Verlag, Kassel



Wolfgang Amadeus Mozart: Missa in C major K. 317 “Coronation Mass”

BÄRENREITER URTEXT

Edited by Monika Holl

Vocal score (Lat) with a piano
reduction by Andreas Köhs
BA11971-90 · € 12.50
(replaces BA04880-90)

Already published

The richly orchestrated Missa in C minor K. 317 was probably one of the first church music works that Mozart composed at the beginning of 1779 as the newly appointed Salzburg court organist. With a large orchestra, choir and four soloists, the composer impressively demonstrates his skills. The nickname “Coronation Mass” has a long tradition and is already mentioned in the first edition of the Köchel catalogue; however, it does not go back to the premiere, which took place on one of the Easter holidays in April 1779. In all probability, the mass was performed in 1791 at the coronation celebrations in Prague for Leopold II and – after his unexpected death – in 1792 for Franz I under Antonio Salieri.

For this vocal score, Andreas Köhs has provided an improved orchestral reduction which optimally transfers the instrumental parts to the piano while ensuring playability. The vocal parts are based on the Urtext of the “New Mozart Edition”.

- **Vocal score based on the “New Mozart Edition”**
- **With an easy-to-play piano part and spacious layout**
- **Compatible with the full score (BA04880) and performance material**

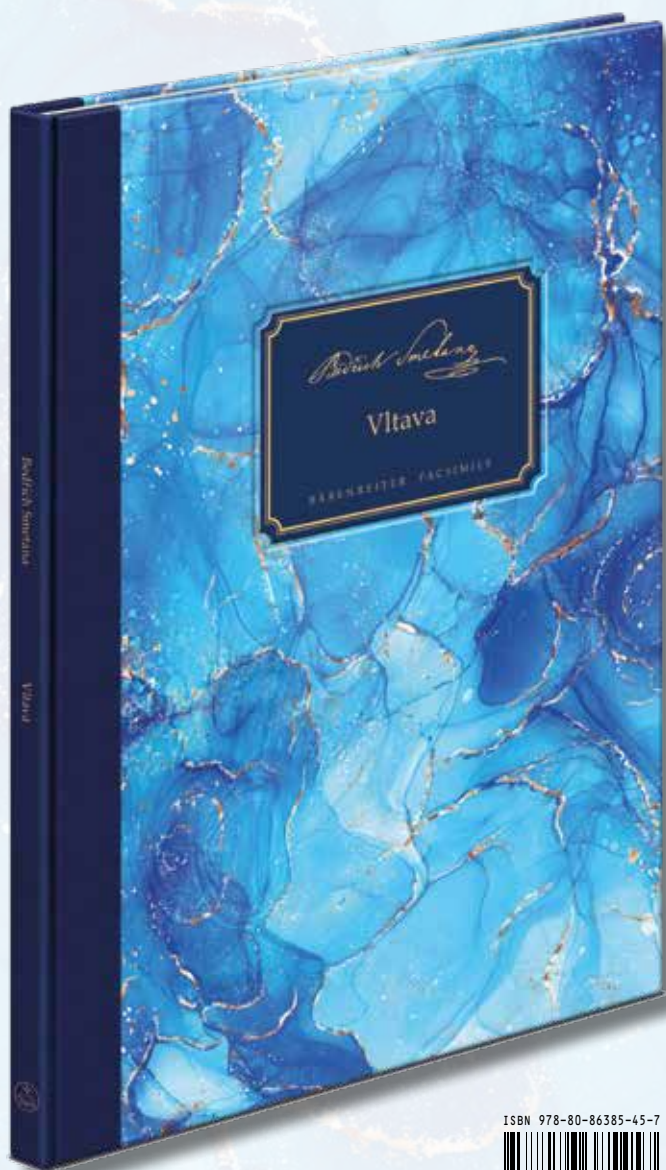


New Issue Title BA11971-90

Bedřich Smetana Vltava · The Moldau

BÄRENREITER FACSIMILE

Bedřich Smetana



Bedřich Smetana

Vltava · The Moldau

Symphonic poem from the cycle
“Má vlast” / “My Country”

BÄRENREITER FACSIMILE

Documenta musicologica II,59

Facsimile of the autograph score in the
National Museum – Bedřich Smetana
Museum Prague

With a Commentary (Cz/Eng/Ger)
by Hugh Macdonald and Olga Mojžíšová
64 pages facsimile, XXI pages commentary;
half-leather binding with gold blocking
ISBN 978-80-86385-45-7

BVKo4013 · € 195.00

Already published

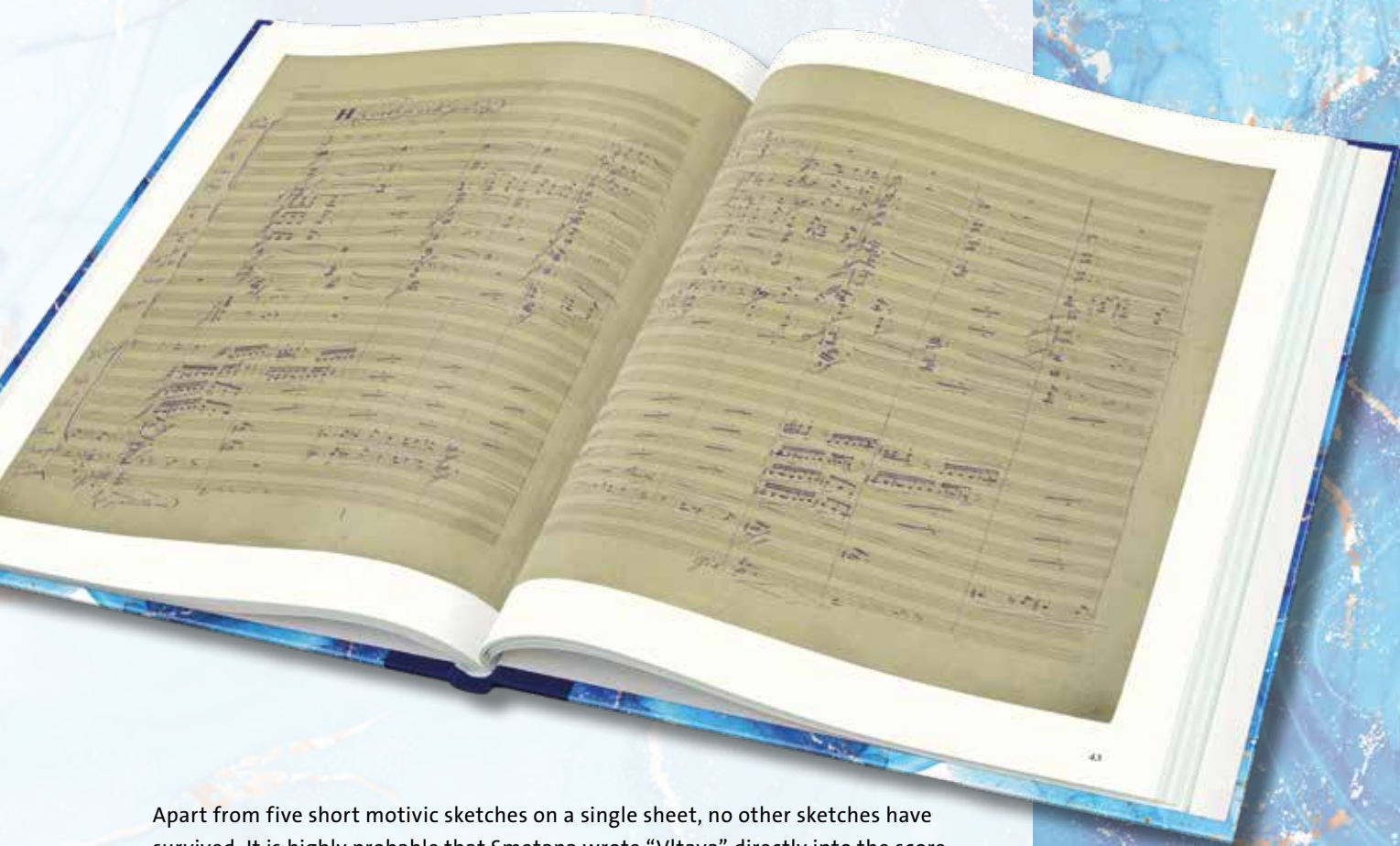
“Vltava” (The Moldau), the second part of the cycle of symphonic poems “Má vlast” (My Country), is considered an icon of Czech music worldwide. At 50 years of age Smetana, who was in a state of complete deafness, composed it in just 19 days and completed it on 8 December 1874; he was never able to hear this or any other part of the “My Country” cycle.



BVKo4013

“My highly esteemed friend, even in the tribulations of your physical suffering, may you retain that noble, inner sense of satisfaction from having performed great artistic work to the honour of the Czech lands. The name of Bedřich Smetana will remain forever written in your homeland. Your works have ensured it irreversibly.”

(Franz Liszt in a letter to Bedřich Smetana dated 5 May 1880)



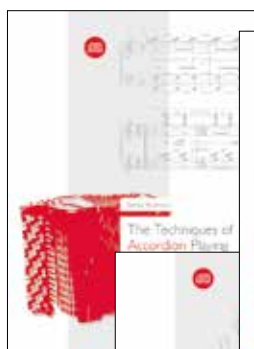
Apart from five short motivic sketches on a single sheet, no other sketches have survived. It is highly probable that Smetana wrote “Vltava” directly into the score. He was most concerned that his notation should be error-free and unambiguous. Thus in the autograph, which was meticulously written in violet ink, there are no traces of a creative struggle for the final form of the work; there are no deletions or conspicuous corrections. If the composer subsequently saw the need for a change, he erased the original version so thoroughly that misinterpretations of the notation could be ruled out.

The unusually large number of dynamic and performance markings as well as verbal comments also testify to Smetana’s endeavour to write down his musical ideas in every detail in an unmistakable manner – a remarkable autograph, not least in this respect.

- **First publication of the complete autograph score**
- **Facsimile in high-resolution four-colour reproduction**
- **Scholarly commentary**
- **Lavish design and high-quality binding**



Contemporary Techniques ...



Adler-McKean, Jack

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Veale, Peter /

Mahnkopf, Claus-Steffen
The Techniques of Oboe Playing (Ger/Eng/Fr)

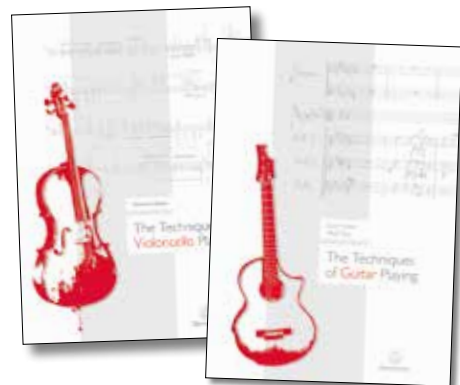
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Weiss, Marcus / Netti, Giorgio

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The series will be continued.



E-Guitar Playing Techniques

Seth F. Josel, a pioneering guitarist, and electroacoustic composer Michelle Lou have put together this long overdue book – not least inspired by a new generation of soloists who, through their extraordinary skills, have paved the way to a new understanding of instrumental performance practice.

This book presents detailed explanations of what is technically possible on the instrument as well as the accompanying electronic components. Composers will especially benefit from the research and elaborate analyses of contemporary e-guitar literature that include many examples of the instrument in chamber and ensemble musical settings. Also shown are diverse ways in which contemporary music for the e-guitar has been notated.

The book explores various right and left hand techniques, harmonics, use of foreign objects, signal processing, amplification and the e-guitar's relatives. Of particular interest are extensive charts of multiphonics, and effects. Online sound files document a variety of the techniques illustrated in the book.

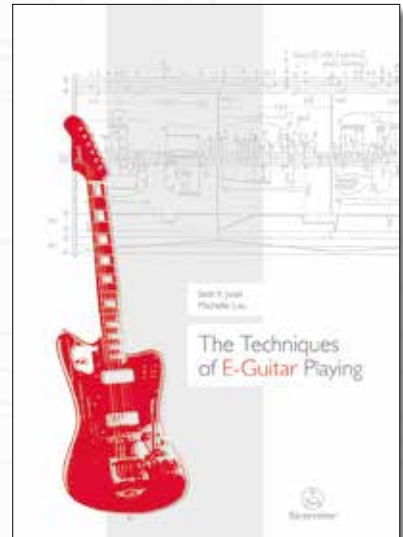
About the authors:

As an ensemble player and soloist, **Seth F. Josel** has been involved in the first performances of more than 100 works and has been a guest performer with leading orchestras. He has collaborated and consulted closely with such composers as Mauricio Kagel, Helmut Lachenmann, Tristan Murail and James Tenney. From 1991 till 2000 he was a permanent member of the Ensemble musikFabrik. His first book for Bärenreiter, co-authored by Ming Tsao, "The Techniques of Guitar Playing" (BVKo2243), was published in 2014.

Composer and performer, **Michelle Lou**, received degrees in double bass performance and composition from University of California San Diego and Stanford University. Her work has been presented at festivals such as MaerzMusik, Donaueschinger Musiktage, Wien Modern, Rainy Days, Ultima, Darmstadt, Klangwerkstatt, Timepans, and MATA. She teaches composition and electronic music at the University of California San Diego.

With contributions by Richard Barrett, Daniel Brew, Daryl Buckley, Juan Parra Cancino, Nicolas Collins, Thomas Ciszak, Yaron Deutsch, Nicholas Deyoe, Wieland Hoban, Douglas Osmun, Aart Strootman, Ming Tsao, Samuel Vriezen.

Interviews with Yaron Deutsch, Nicholas Deyoe, and Dan Lippel.



Seth F. Josel, Michelle Lou: The Techniques of E-Guitar Playing

In English
approx. 352 pages; paperback
ISBN 978-3-7618-2424-5
BVKo2424 · approx. € 69.00

To appear in June 2025

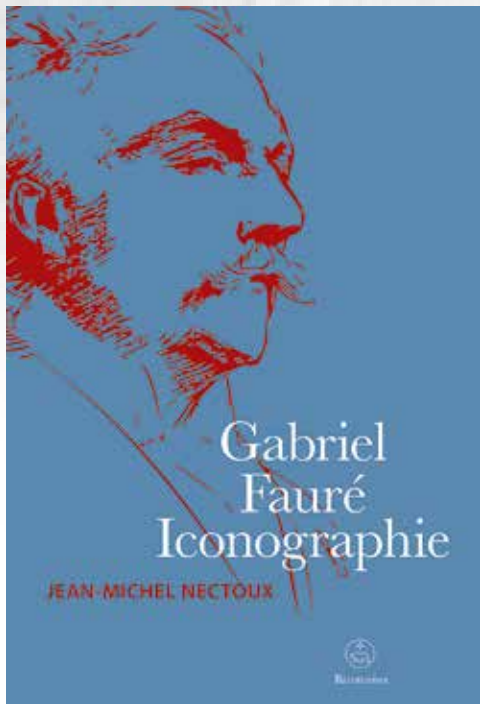
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BVKo2424

Gabriel Fauré in Pictures



Gabriel Fauré

Jean-Michel Nectoux

Gabriel Fauré Iconographie

Gabriel Fauré. Œuvres complètes VII/2
French/English with an Introduction
in French/English/German
approx. 248 pages; linen-bound volume
with dust jacket
ISBN 978-3-7618-2610-2
BVK02610 · approx. € 230.00

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BVK02610

of Fauré; it was the idea of Saint-Saëns to commission of him a new work for the spectacle in 1900. And it was *Prométhée*, on a libretto by André-Ferdinand Herold and Jean Lorrain. The success was so great that the work was repeated in the summer of 1901. It should be noted here that this is one of the greatest works of Fauré: Saint-Saëns' idea had succeeded perfectly. Although it has been modified to take the form of a purely lyrical work, reorchestrated for the usual symphonic forces, the *Prométhée* of Fauré remains almost forgotten, although it is surely one of his most remarkable works.



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Prométhée. Album Officiel.
Béziers 26–28 août 1900.
Imprimerie Moullot fils
aîné, Marseille (Archives
municipales de Béziers).

Couverture en couleurs de style Art Nouveau comportant une photographie de scène de Cora Laparcerie, créatrice du rôle (parlé) de Pandore.

Prométhée. Official Album.
Béziers 26–28 August
1900. Imprimerie Moullot
fils aîné, Marseille (Ar-
chives municipales de
Béziers).

Art Nouveau-style color cover featuring a stage photograph of Cora Laparcerie, originator of the (spoken) role of Pandora.

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By means of pictures and photos this volume illuminates various aspects of Gabriel Fauré's personality (1845–1924): the man among relatives and friends, the musician with colleagues and in the context of the time and the places where he worked.

Fauré was an attractive man with a distinct charm and strong appeal. His physiognomy inspired many painters such as Eugène Bagnies, Paul Mathey, Antonio Argnani, Théo Van Rysselberghe, Ernest Laurent and Jacques-Émile Blanche; the most famous is certainly the oil painting by his British friend John Singer Sargent. The number of photographs in which Fauré is depicted is also enormous due to the public positions he held: initially an organist at the Madeleine, he became a composition teacher at the Paris Conservatoire, then director of this institution and finally a member of the Institut de France.

In addition, the iconography contains a selection of documents: manuscripts, posters, costumes, production photos of his stage works as well as illustrated covers of original editions. And lastly, photos taken by Fauré himself are also included.

Collected, edited and annotated by Jean-Michel Nectoux, who has made Fauré the focus of his research work over a period of more than 50 years, this illustrated volume is a treasure trove for anyone fascinated by French music of the time. The volume is published as a supplement to the Complete Critical Edition of Fauré's Works.



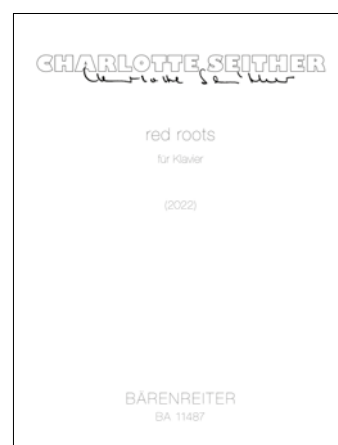
120 Une répétition aux Arènes de Béziers, mi-août 1900. Photographie, 12 × 17 cm. F-Pn Musique: Est. Fauré 43. Groupe central, de gauche à droite : Édouard de Max (pantalon blanc, près du piano : premier interprète du rôle – parlé – de Prométhée) ; Gabriel Fauré (au piano, baguette à la main), derrière les enfants, près du piano : Fernand Castelbon de Beauxhostes, en canotier, mécène et organisateur des spectacles aux arènes.

A rehearsal at the Arènes de Béziers, mid-August 1900. Photograph, 12 × 17 cm. F-Pn Musique: Est. Fauré 43. Central group, from left to right: Édouard de Max (white pants, near the piano: premier interpreter of the role – spoken – of Prométhée); Gabriel Fauré (at the piano, baton in hand), behind the children, near the piano: Fernand Castelbon de Beauxhostes, in a boater hat, patron and organizer of arena spectacles.



New publications

Editions for Sale



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Charlotte Seither

Andrea Lorenzo Scartazzini **So sieht's aus**

for soprano and piano.
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by Nora Gomringer
BA11439 · € 44.95

The LIEDBasel 2020 festival commissioned Andrea Lorenzo Scartazzini to write a song cycle on the theme of “A terribly nice family”. The six lyrical texts are taken from various volumes of Nora Gomringer’s poetry and illuminate the theme of “family” in an enchantingly enigmatic way. The composer created playful music with a variety of tonal colours, surprising effects and some ironic twists.

Charlotte Seither **lauschgut**

for inside piano
BA11421 · € 23.50

“Lauschgut” (2018/19) follows the idea of freeing the piano from its chordal tradition. Instead, the single note is fringed so far inwards that pitch and noise can meet in “fanned-out unanimity”. The piece consists of five short fragments reduced to very little material. They are further dispersed by extensive silences between the movements: what is once said stands irretrievably in space. In the risk of the emergence of sound as well as the interrupted form, what is heard is also “eavesdropped” by the listener.

Charlotte Seither **red roots**

for piano
BA11487 · € 29.95

“Red roots” (2022) hints at its source material in depth – only to turn it into something independent. Starting from a Beethovenian cell (from the unpublished sketch, “Wir irren allesamt”), the focus is on leaving the point of departure, which brings up new lines in the interior of the piano. Here, the (supposed) Beethoven presents himself as an “invented memory”, so reality is variously played around, touched upon, over or undercut.



New publications



Manfred Trojahn

Manfred Trojahn **Abendröte**

for low voice and piano
Eleven songs on texts
by Friedrich Schlegel
BA12001 · € 36,50

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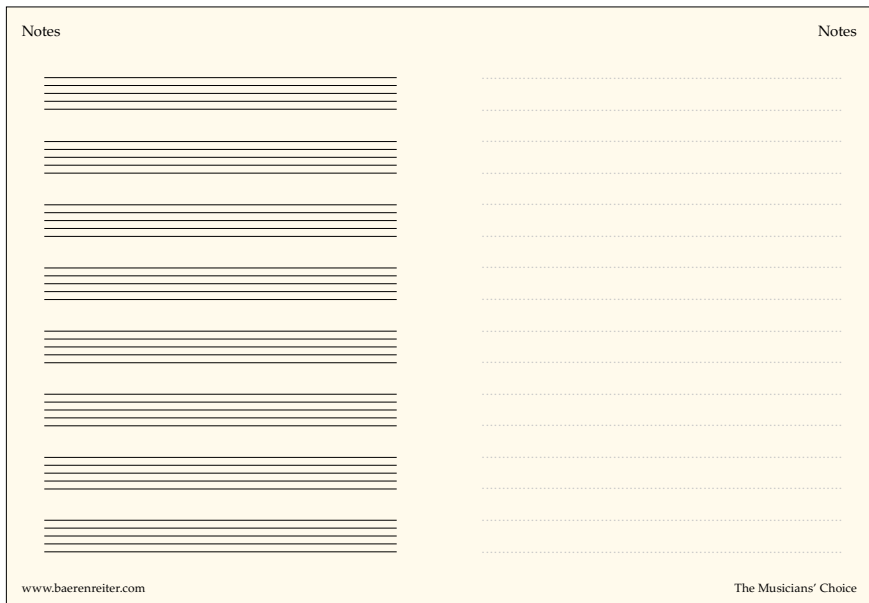
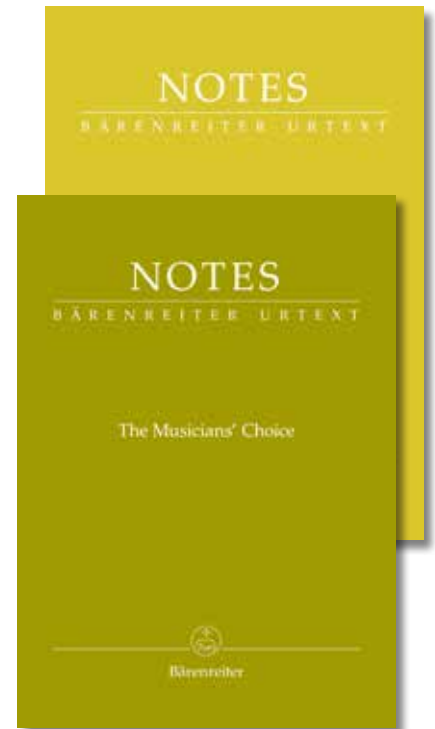


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