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New Bach Edition – Revised:
Setting a New Standard for Scholars and Musicians

What distinguishes the New Bach Edition – Revised?

- Edited by the Bach Archive Leipzig, the internationally recognised centre for Bach research
- The general editors Christoph Wolff, Uwe Wolf and Peter Wollny guarantee the highest levels of scholarship
- The latest research and scientific source examination form the basis for editorial decisions
- A critical report (Ger) at the end of each volume facilitates quick reference
- Approximately 15 volumes in revised editions

Johann Sebastian Bach
Revised Edition (NBA™)

The New Bach Edition (NBA™), almost completed and available in 104 music volumes and 101 critical commentaries, is regarded as a work of musical scholarship of the first rank. The publication of this immense project stretched over 56 years. However, since the publication of some of the earlier volumes, new sources have been discovered and others newly evaluated, new knowledge has been acquired and further editorial experience amassed. In the interest of a continued practical and musicological usability of the historical scholarly-critical complete edition, it is essential to update selected volumes.

The Bach Archive Leipzig and Bärenreiter have therefore decided to publish approx. 15 volumes or works in revised editions. The New Bach Edition – Revised (NBA™) resembles the NBA in its outward appearance, but each volume now contains a more detailed foreword in German and English, discussing the genesis of the works and how the sources have come down to us as well as a concise critical report in German.

The Bach Archive Leipzig is the internationally recognised centre for Bach research. This guarantees that the New Bach Edition – Revised will be prepared by first-class editors. Volume by volume, editions of the highest standard will be created for the NBA™.

The volumes of the NBA™ can be purchased individually or complete at specially reduced subscription prices. Each volume includes a preface (Ger and Eng) and a critical report (Ger). Format 25.5 x 32.5 cm, cloth-bound.

Bärenreiter will be publishing performance material based on these editions.

Please order the brochure

The Publication Schedule
Beginning with the Mass in B minor, which will be published in 2010, approximately 1 to 2 volumes will appear per year.

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New Insights – New Musicological Findings

Johann Sebastian Bach
Mass in B minor

The New Bach Edition (NBA) volume of J. S. Bach’s Mass in B minor BWV 232 has been the definitive edition for generations of singers and musicians.

However the Bach Archive Leipzig in conjunction with Bärenreiter are constantly striving to bring new discoveries of editorial research to the fore. It is precisely for this reason that a new revised edition of the Mass in B Minor will now appear. The Urtext performing edition is based on the first volume of the new 15 volume series New Bach Edition-Revised (NBArev).

Edited by Uwe Wolf, one of the Directors of Research at the Bach Archive Leipzig, this new edition of the Mass will present new findings and new insights. For the first time the Dresden parts of 1733, which were largely written by Bach, are included as valuable additional source material to the autograph score. At the same time state-of-the-art scientific methods (x-ray spectograph) into Bach’s manuscript score shed light on additions made by C.P.E. Bach and others. The methods also enable in-depth analysis of areas which have been eroded to a large extent by ink gall erosion.

“'It is tremendously important, this New Bach Edition – Revised of the Mass in B minor by J. S. Bach! One of the major works by J. S. Bach is now finally available in a scholarly edition, as it should be. Congratulations!'”

(Ton Koopman)

“Uwe Wolf has undertaken a thorough and careful examination of all surviving materials by J. S. Bach – manuscripts, paper, ink, etc. From this we will be able to gain new confidence for the individual elements of our performances.”

(Masaaki Suzuki, Bach Collegium Japan)

The performance material to the NBA volume (BA 5102-90) will continue to be published.

Johann Sebastian Bach
Mass in B minor BWV 232
(Missa, Symbolum Nicenum, Sanctus, Osanna, Benedictus, Agnus Dei et Dona nobis pacem)

BÄRENREITER URTEXT

Edited by Uwe Wolf
BA 5935-00
Full score, paperback approx. € 76.00

BA 5935-01 Full score, cloth bound approx. € 249.00
BA 5935-90 Piano reduction by Andreas Köhs approx. € 12.95
TP 1232 Study score* approx. € 18.50

Full performance material available on sale
To appear in September 2010
The “Dresden Parts”
Valuable information to the readings of the autograph score of the Missa can be drawn from the “Dresden parts” of 1733, largely written by Bach himself. The different readings of the parts are clearly differentiated from the readings of the autograph score by the use of passages printed in grey.

In search of the original state of the autograph manuscript using scientific methods
For the first time annotations by J. S. Bach and C. P. E. Bach can be differentiated using ink analysis (x-ray spectrography of over 500 places in the score). All corrections, additions and alterations by Bach’s son and places which remain doubtful (because of iron gall ink erosion) appear in the edition in square brackets.

From: J. S. Bach, Mass in B minor: Gloria · BA 5935 Score

From: J. S. Bach, Mass in B minor: Symbolum Nicenum, Et resurrexit
George Frideric Handel

Jephtha

Oratorio in Three Acts HWV 70

Jephtha is Handel’s last oratorio. Handel had to break off from composing several times because of his increasing blindness in 1751. The first performance at the Covent Garden Theatre in February 1752 was the last performance he conducted before he went completely blind.

In Jephtha, Handel succeeded in achieving the perfect fusion between a biblical plot and the spirit of classical tragedy. With great intensity and dramatic expression he highlighted in particular the fates of Jephtha and Iphis, thereby portraying convincing and complex characters.

The chorus “How Dark, O Lord, are Thy Decrees” at the end of part two is of crucial importance in the work and is regarded as the dramatic high point of the oratorio.

The vocal score is based on volume I/30 of the Halle Handel Edition (BA 404) published in 2010, which contains the complete critical version of the music of the oratorio for the first time.

- Handel’s last oratorio based on the Urtext of the Halle Handel Edition
- First critical edition of this work
- Detailed foreword (Ger/Eng)
- Clear straightforward piano reduction
Handel completed his opera *Ottone* in August 1722, but the first performance did not take place until January 1723 in the Haymarket Theatre, London; the composer had waited so long for the famous soprano Francesca Cuzzoni who he had in mind for the role of Teofane. *Ottone* was an immediate success from the beginning, not only for its top-class cast but also because of its formal and musical structure. It received numerous revivals until 1733.

Stylistically, *Ottone* follows in the Neapolitan opera tradition with emotionally charged arias as the principal vehicles of expression, whilst the plot is carried forward in the secco recitatives. The dramatic action is interpreted and intensified through the choice of arias and keys.

The vocal score is based on volume II/12 of the *Halle Handel Edition* (BA 4077), which contains the complete critical musical text of the opera for the first time.

- First critical edition based on the Urtext of the *Halle Handel Edition*
- Additional numbers from later performances included in the appendix
- Foreword (Ger/Eng)
Loewe's Passion Oratorio *Das Sühnopfer des neuen Bundes* was probably composed in 1847. The work is divided into three parts, each subdivided into three sections. Each of the resulting nine scenes corresponds with one of the traditional stations of the Passion story.

Loewe used the usual forms of recitative, arioso, aria, chorus and choral in this work. He nevertheless succeeded in giving the music an absolutely personal character, yet at the same time a diversity of expression. Precisely this diversity of expression has ensured that the oratorio genre has become an important part of the sacred music repertoire in recent years.

This edition takes all available sources into consideration and offers the complete material for the first time in a practical performing edition.

- Urtext edition reflecting the latest research findings
- Clearly presented performance material
- Duration: approx. 120 minutes

**Carl Loewe**
**Das Sühnopfer des neuen Bundes**
**Passion Oratorio in three parts**

Edited by Claudia Mücke
Libretto after Words of the Holy Scripture by Wilhelm Telschow

BA 7678
Score* approx. € 44.95
Strings each approx. € 5.00
Organ approx. € 7.00
Piano reduction by the composer
Vocal score (Ger) BA 7678-90* approx. € 16.95
To appear in October 2010
**Stage Work**

**SMETANA**

**BÄRENREITER URTEXT**

*Prodaná nevěsta*
*Die Verkaufte Braut*

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**Bedřich Smetana**

**Prodaná nevěsta**

**The Bartered Bride**

**Comic opera in three acts**

Bedřich Smetana (1824–1884) only began to devote himself intensively to the project of an original opera in Czech at the age of 38. The libretto of *The Bartered Bride*, the second of Smetana’s nine operas, was written for Smetana by the poet and journalist Karel Sabina. The subject chosen for the comic opera was the story of a pair of lovers in the countryside whose relationship is disapproved of by their parents. It is set during the festival at a village church anniversary.

The final form of the work, which soon came to be regarded as a national opera, was preceded by a relatively difficult genesis. The opera was written between 1863 and 1865 and was premiered on 30 May 1866 at the Provisional Theatre in Prague, where the composer’s last version of the work was also performed in 1870.

This vocal score contains the musical text of the critical edition of Smetana’s own vocal score. The newly-set edition contains both Czech and German vocal texts; the German singing translation is by Kurt Honolka.

- Urtext based on the critical edition of Smetana’s own vocal score
- A key work of modern Czech opera
- New foreword by Marta Ottlová (Cz/Eng/Ger)
- Includes singing translation by Kurt Honolka (Ger)

The newly-set and revised performance material for the entire opera, based on the critical edition by František Bartoš, is available on hire.

The vocal score replaces the old edition AE 112.

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**Bedřich Smetana**

**Prodaná nevěsta**

**The Bartered Bride**

Comic opera in three acts

**BÄRENREITER URTEXT**

Edited by František Bartoš
Vocal score (Cz/Ger)
BA 9534-90 approx. € 34.95

Performance material available on hire
To appear in November 2010
Based on the Bärenreiter vocal scores, these three volumes contain some of Handel’s best-known arias for mezzo-soprano/contralto, tenor and bass, together with some less well-known numbers of equally high musical quality. The arias in these volumes contain works from Handel’s thirty-year period as an opera composer in London and give an impression of the variety of this extensive repertoire. The arias display various distinctive technical features and are mostly presented with the preceding recitative or, in a few cases, in the context of an entire scene.

The arias appear in the chronological order of the operas. The forewords by Donald Burrows contain detailed notes on Handel’s singers and on the context of the arias of the operas.

Recitatives and arias (for mezzo-soprano/contralto, female roles and breeches roles) from: Amadigi, Ariodante, Ezio, Flavio, Giulio Cesare in Egitto, Lotario, Orlando, Radamisto, Rinaldo, Rodelinda, Serse (Xerxes), Tamerlano
George Frideric Handel

**Opera Arias for Tenor**

**Recitatives and arias (for tenor) from:** Alcina, Ariodante, Ezio, Lotario, Rodelinda, Rodrigo, Tamerlano

George Frideric Handel

**Opera Arias for Bass**

**Recitatives and arias (for bass) from:** Ariodante, Deidamia, Ezio, Giulio Cesare in Egitto, Imeneo, Lotario, Orlando, Radamisto, Riccardo Primo, Rodelinda, Serse (Xerxes), Tolomeo

- Based on the Urtext vocal scores of the *Halle Handel Edition*
- Detailed forewords (Eng/Ger) by leading Handel expert Donald Burrows
- Text translations of the Italian arias (Eng/Ger)

You can find the complete contents of these volumes at [www.baerenreiter.com](http://www.baerenreiter.com)

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George Frideric Handel

**Opera Arias for Tenor**

BARENREITER URTEXT

Selected and with a foreword by Donald Burrows

BA 10254 approx. € 24.95

To appear in November 2010

George Frideric Handel

**Opera Arias for Bass**

BARENREITER URTEXT

Selected and with a foreword by Donald Burrows

BA 10255 approx. € 24.95

To appear in November 2010
Franz Schubert

Die schöne Müllerin op. 25

The cycle of poems Die schöne Müllerin was originally written by several authors including Wilhelm Müller, Achim von Arnim, Luise and Wilhelm Hensel and Ludwig Rellstab. It was published in its final form in 1820 by Wilhelm Müller in the collection Sieben und siebzig Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten. At that time the cycle included 3 poems. Schubert omitted three poems as well as a prologue and epilogue in his setting, thereby overriding the irony and pessimistic ending intended by the poet. Schubert’s composition was published in five books between February and August 1824.

The first lieder in the cycle are happy and composed with a forward momentum, characteristics which are also reflected in the virtuoso piano accompaniment. The second part of the song cycle turns into resignation, melancholy and impotent rage and is similar to Schubert’s Winterreise in its longing for death.
Famous song cycle available for the first time in a separate edition.

Based on the definitive New Schubert Edition

Foreword by Walther Dürr discussing the history of the work’s composition and sources (Ger/Eng)

With an English translation of the song texts by Richard Wigmore

Already published:

Franz Schubert
Die schöne Müllerin in a collected volume
(Erlkönig, op. 1 – Schlaflied, op. 24,2)
Schubert Lieder, Volume 1
BA 9101 high voice  € 35.95
BA 9121 medium voice  € 35.95
BA 9141 low voice  € 35.95
With his ninth symphony, Beethoven ventured into new musical dimensions. In the final movement, soloists and chorus join forces with the orchestra and Schiller’s “Ode to Joy” becomes a global aspiration, a declaration: “Alle Menschen werden Brüder! / All mankind becomes brothers.”

In his commentary the great Beethoven scholar Lewis Lockwood describes the plea which Beethoven wanted to deliver at that time with this work and how views of this have changed over the centuries. Jonathan Del Mar, a renowned editor of Beethoven’s works, comments on noteworthy passages in the autograph manuscript and allows the reader to share in the composer’s working process. Already the large-format paper which Beethoven used for some passages makes the large forces clear. Cuts, sometimes reversed later, show how he wrestled with the final version of the musical text and refined it right down to the last detail.

The history of the autograph manuscript reflects an episode in German history: after storage in various places because of the war, the major parts were returned to Berlin but were initially divided by the Berlin Wall and only reunited in 1990. Martina Rebmann who is the Director of the Music Department at the Staatsbibliothek zu Berlin traces this story.

In 1972 the main theme of the last movement was chosen by the Council of Europe as the European anthem and in 1985 it was adopted by the European Community as its official anthem. In 2001 the manuscript was listed in UNESCO’s Memory of the World Register.

For the first time the facsimile presents all the parts of the manuscript including pages preserved in Bonn and Paris as well as the trombone and contrabassoon parts.
Ludwig van Beethoven
Symphony No. 9 op. 125

Facsimile of the autograph score in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, the Beethoven-Haus Bonn and the Bibliothèque nationale de France
With articles by Lewis Lockwood, Jonathan Del Mar and Martina Rebmann

Documenta musicologica II, 42
422+11 pages of facsimile and approx. 15 pages introduction in each of the three languages (English/German/Japanese)
format: 37 x 40 cm
half-linen, hardback
ISBN 978-3-7618-2169-5
approx. € 698.00
To appear in October 2010
Facsimile

Johann Sebastian Bach
“Allein zu dir, Herr Jesu Christ” BWV 33
Cantata for the 13th Sunday after Trinity

BWV 33 belongs to the unique annual cycle of chorale cantatas composed by Bach in 1724/25, the second year of his Leipzig tenure. The cantata is one of the very few works where all the relevant source materials for the first performance have been preserved but are kept in various libraries throughout the world.

The composing score is kept at the Scheide Library in Princeton, the vocal-instrumental performing parts at the Bach Archive Leipzig and the original libretto at the Russian National Library in St. Petersburg.

The facsimile offers invaluable insights into the composer’s workings and the changing conditions for performances under his direction.

Published to commemorate the 325th anniversary of Bach’s birth on 21 March 2010

Limited edition of 100 copies

Net proceeds go to the Bach Archive, Leipzig

Johann Sebastian Bach
“Allein zu dir, Herr Jesu Christ” BWV 33
Cantata for the 13th Sunday after Trinity

Edited by Christoph Wolff and Peter Wollny
Autograph score, original parts, text from 1724
Facsimile series Bachscher Werke und Schriftstücke, New Series, Volume V

Boxed set of 24 pages (score), 54 pages (parts), 16 pages (text) and 16 pages (commentary)
ISBN 978-3-7618-2201-2
Introductory price valid until 30.6.2010: € 254.00
Sales price from 1.7.2010 onwards: € 298.00

Already published
In view of the enormous upswing in popularity that the accordion has experienced as an avantgarde instrument in the last decades of the twentieth century, a systematic elaboration of the latest instrumental techniques and forms of expression, as well as detailed instructions on how to employ the accordion have been sorely lacking.

This book explains all the playing techniques, registers as well as tonal potentials and expressive possibilities of the accordion. It demonstrates the distinctive elements of these techniques and in addition, gives composers valuable information concerning notation.

A CD with examples of sound techniques and excerpts from the repertoire is included. An extra fold-out chart presents a full-sized layout of the treble and bass sides, helping composers to check fingering possibilities.

This long-awaited book will be an essential tool for composers, performers and teachers.

---

“This book by Bettina Buchmann is a real boon; it gives not only a representative overview of the latest instrumental techniques and forms of expression on the accordion today, but paves the way for composers and accordionists to compose and perform idiomatically on the instrument. The author and publisher deserve the highest recognition for this.”

(Teodoro Anzellotti)

“The accordion has enjoyed a revival in popularity in recent times – numerous composers have discovered it as a solo instrument, in chamber music and also for its orchestral sound. I’m really happy to have this exceptionally clearly laid out book by Bettina Buchmann by my side as a guide and incentive for my further explorations into the instrument.”

(Beat Furrer)

---

- Comprehensive description of all relevant playing techniques on the button accordion
- Practical notation suggestions for composers
- Music examples from important contemporary works
- CD containing examples of all registration and playing techniques and excerpts from the repertoire
- Full size, fold-out chart giving the arrangement of the buttons on the instrument
- Text in two languages (Ger/Eng)

Already published:

Pascal Gallois
The Techniques of Bassoon Playing
ISBN 978-3-7618-1860-2 € 49.95

Carin Levine, Christina Mitropoulos-Bott
The Techniques of Flute Playing
Volume : Flute
ISBN 978-3-7618-1595-3 € 44.95
Volume : Piccolo, Alto, Bass
ISBN 978-3-7618-1788-9 € 44.95

Peter Veale, Claus-Steffen Mahkopf
The Techniques of Oboe Playing
ISBN 978-3-7618-1210-5 € 54.00
The series Bärenreiter’s Easy Concertos continues with three further works from the violin repertoire. The editions contain a solo violin part and a piano reduction for the accompanist.

The series is edited by Kurt Sassmannshaus, the internationally-renowned violin teacher and co-author of the Sassmannshaus violin school tradition. His forewords introduce these little gems and include tips for successful first concerts. The editions form an ideal continuation of the Sassmannshaus violin school tradition; they can be used in parallel from the third volume onwards or alongside any violin method.

The series will be continued and will introduce the student to more demanding repertoire with an increasing level of difficulty.

Oskar Rieding’s Concertino op. 21 uses 1st and 3rd position exclusively. Hungarian echoes in the Andante sostenuto on the high and low strings of the violin and extensive semiquaver (sixteenth-note) passages in the Allegro moderato require basic dexterity in the left hand combined with frequent use of accented bowing in the right hand.

Czardas by Vittorio Monti is a popular as well as a fiery concert and encore piece. Tonal finesse and the lively interplay of tempo, dynamic and character changes constitute its special attraction and offer young violinists, who are already comfortable in 1st and 5th position, a wealth of possibilities for experimenting.

Jean Baptiste Accolay’s Concerto in A minor is also a standard work for violin classes. Its fascination lies in its expressiveness which is created by the simplest technical means.

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Concerto in B minor op. 35
BA 8971 € 8.00

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Student Concerto No. 2 in G major op. 13
BA 8972 € 8.50

Antonio Vivaldi
Concerto in A minor op. 3 No. 6
BA 8974 € 10.00

New Issue
Oskar Rieding
Concertino in ungarischer Weise in a-Moll
Concertino in Hungarian Style in A minor
BA 8973

Oskar Rieding
Concertino im ungarischen Stil in a-Moll
Concertino in ungarischer Weise in a-Moll
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Oskar Rieding, Op. 21

Bärenreiter’s Easy Concertos
Concerto in Hungarian Style op. 21
Bärenreiter’s Easy Concertos
Violin part and enclosed piano accompaniment
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To appear in November 2010
Czardas

Vittorio Monti
(1868–1922)

Vittorio Monti
Czardas
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piano accompaniment
BA 8975 approx. € 7.00

BA 8975
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Concerto Nr. 1 in a-Moll
Concerto No. 1 in A minor

Jean Baptiste Accolay
(1833–1900)

Jean Baptiste Accolay
Concerto No. 1 in A minor
Bärenreiter’s Easy Concertos
Violin part and enclosed
piano accompaniment
BA 8976 approx. € 8.50

BA 8976
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To appear in November 2010
Johannes Brahms

Sextet in B-flat major op. 18
for 2 Violins, 2 Violas and 2 Violoncelli

The two string sextets by Johannes Brahms are amongst the high points of the Romantic string repertoire and some of the most popular chamber music works of all.

The new 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 Urtext editions of these popular chamber music works
Include variant readings from contemporary parts
With facsimile pages

The study scores to each of these works include facsimile pages, a foreword (Ger/Eng) and a critical commentary (Eng) on the work and history of the composition.
Gabriel Fauré
Quatuor à cordes op. 121

Gabriel Fauré’s only string quartet which was composed in 1923-24 is the composer’s final work and was written at the suggestion of his publisher Jacques Durand. Until then, Fauré had always put off writing a string quartet, evidently because of Beethoven’s imposing shadow.

When Fauré composed the quartet 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. In particular, Fauré’s penultimate work, the Piano Trio op. 120, was used to guide the editor with his emendations.

First scholarly-critical edition of this work
High-quality Urtext edition based on the Complete Works of Gabriel Fauré
Standard repertoire work for every string quartet
Foreword (Eng/Fr/Ger)

No distribution rights for USA

Gabriel Fauré
Quatuor à cordes op. 121

BARENREITER URTEXT
Edited by James W. Sobaskie
BA 7901
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Louis Vierne was a celebrated organist but throughout his life he was also a keen pianist and composer of piano music. He had a particular feeling for the tonal finesse and riches the instrument offered. The pieces in this volume, which include some works published for the first time, date from Vierne’s early years and are in the tradition of the Romantic character piece. In both their harmonic language and their elegant feeling for sonority, they reveal Vierne’s individual musical language. These pieces are mainly of medium technical difficulty and are therefore suitable for a broader spectrum of pianists.

The editor, Brigitte de Leersnyder, is a pianist and piano teacher. She has researched Louis Vierne’s piano music for many years and has published a comprehensive and highly-regarded monograph on the composer.

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The piano sonatas are regarded as the central works of Alexander Skrjabin’s compositional output. No other composer after Beethoven reshaped this genre so radically, thereby reinvigorating the tradition of the sonata. Skrjabin’s desire not simply to continue the existing tradition, but to surpass it, is evident as early as his first sonatas. These are exciting works from the pianist’s perspective and in their abundance of expression and wealth of imagination. Up to the third sonata Skrjabin developed a distinctive feeling for structural coherence and cyclical unity which at the same time revealed poetic qualities.

This volume contains the earlier works; sonatas officially published during the composer’s lifetime as No. 1 op. 6, No. 2 (Sonate-Fantaisie) op. 19 and No. 3 op. 23 as well as the sonatas written during his youth, in G-sharp minor (1886) and E-flat minor (1887-89). The edition also includes the virtually unknown fragment of a sonata in C-sharp minor (1887) and the reconstructed parts of a sonata in G-sharp minor (1892) never previously published.

The editor Christoph Flamm draws on autograph manuscripts, first printed editions and on Russian editions of the 1920s to which he had access via personal contacts.

For the first time the recordings of Sonatas nos. 2 and 3 which Skrjabin made in 1908 on paper rolls for the Hupfeld company, Leipzig are also taken into account.

- Urtext edition reflecting the latest scholarship and taking previously unknown sources into account
- Includes all fragmentary works, some published for the first time
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Of Mozart’s many fragmentary works, it is the Requiem which stands out, but there are many other fragments in his large compositional output which can ideally be used as a basis for a reconstruction. In the case of these two reconstructions for two pianos, the editor has drawn on thematically suitable fragments from Mozart’s piano sole repertoire and has arranged them for two pianos. In this way reconstructions are achieved which are based solely on authentic material. The result of this creative exercise is two new, highly effective concert works for two pianos, offering a valuable addition to Mozart’s two existing works for this combination.

The editor took Abbé Maximilian Stadler’s sensitive reconstruction of Mozart’s fragmentary Larghetto and Allegro in E-flat major for two pianos (K. deest) as a model for his reconstructions.
Leoš Janáček

Capriccio pro klavír (levou rukou) a soubor dechových nástrojů
Capriccio for Piano (Left Hand) and Wind Ensemble

One of Leoš Janáček’s last chamber music works was written in the autumn of 1926 at the suggestion of the pianist Otakar Hollmann (1894–1967), an invalid from the First World War. Like his contemporary Paul Wittgenstein, Hollmann urged composers to write something for piano left hand; he succeeded in winning over Bohuslav Martinů, Erwin Schulhoff and Janáček to do this. Janáček did not want, as he put it, to compose a “dance for one leg”, but finally wrote a four-movement work with associations to military music, scored for piano, flute (piccolo), two trumpets, three trombones (preferably valve trombones because of the fast passages) and a tenor tuba. The French horn was allowed by the composer to substitute the tuba. The Capriccio was premiered by Otakar Hollmann and members of the Czech Philharmonic in Prague on 2 March 1928 in the presence of the enthusiastic composer.


- Urtext based on the Critical Complete Edition of the Works of Leoš Janáček
- New foreword (Cz/Eng/Ger) by the editor Jarmila Procházková
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