

Ode to Joy

Beethoven's 9th Symphony · The Facsimile Edition



Bärenreiter

Ludwig van Beethoven

Symphony No. 9 op. 125

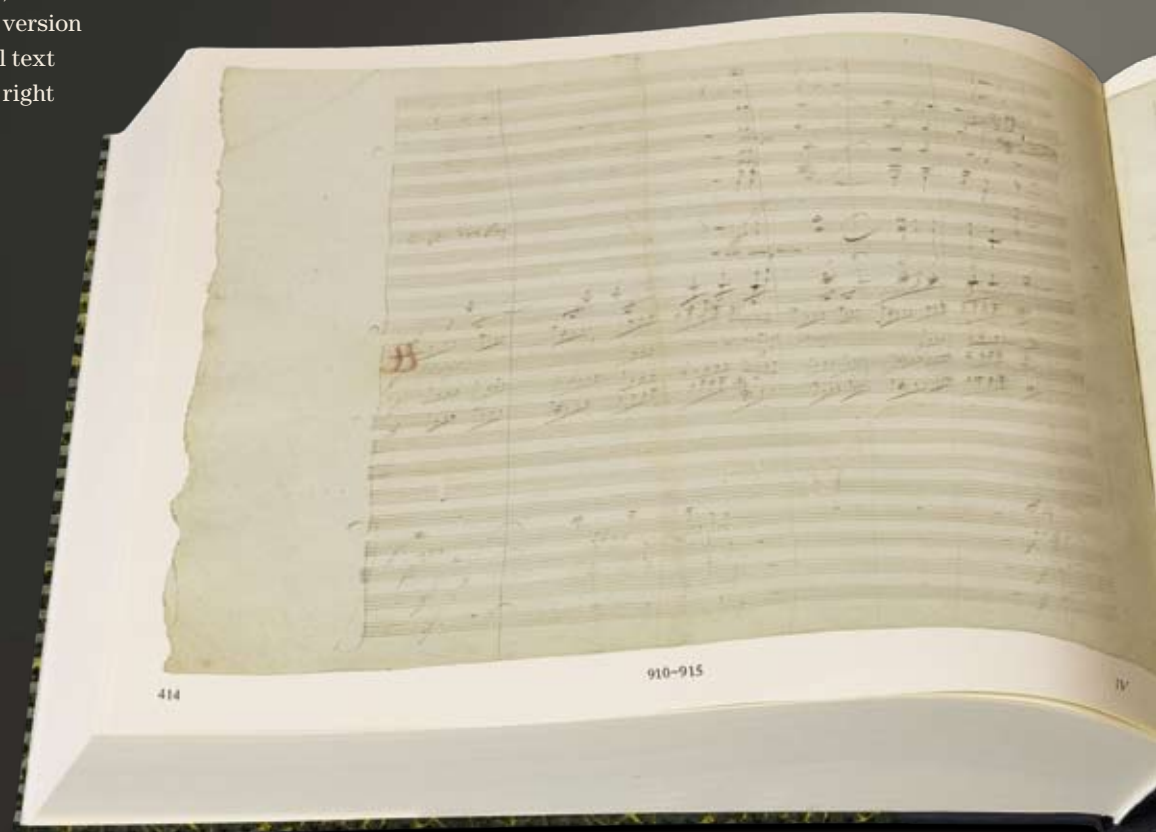
With his ninth symphony, Beethoven ventured into new musical dimensions. In the final movement, soloists and chorus join forces with the orchestra and Schiller's "Ode to Joy" becomes a global aspiration, a declaration: "Alle Menschen werden Brüder! / All mankind becomes brothers."

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.

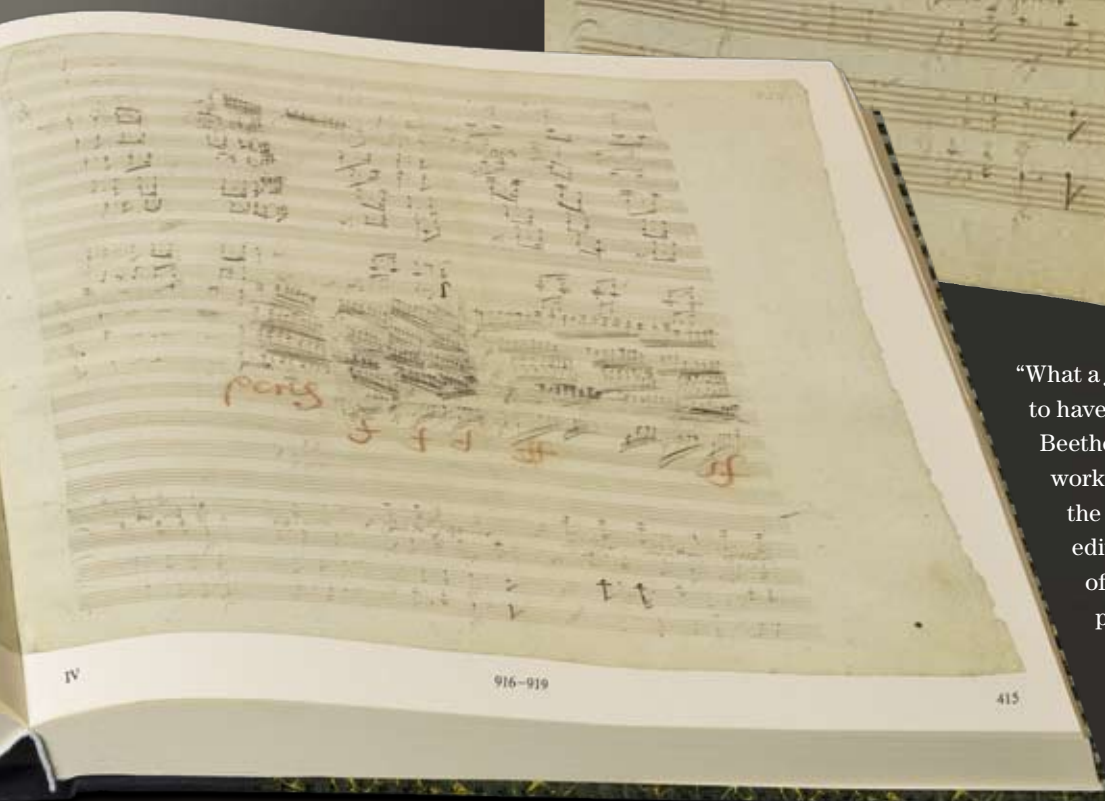
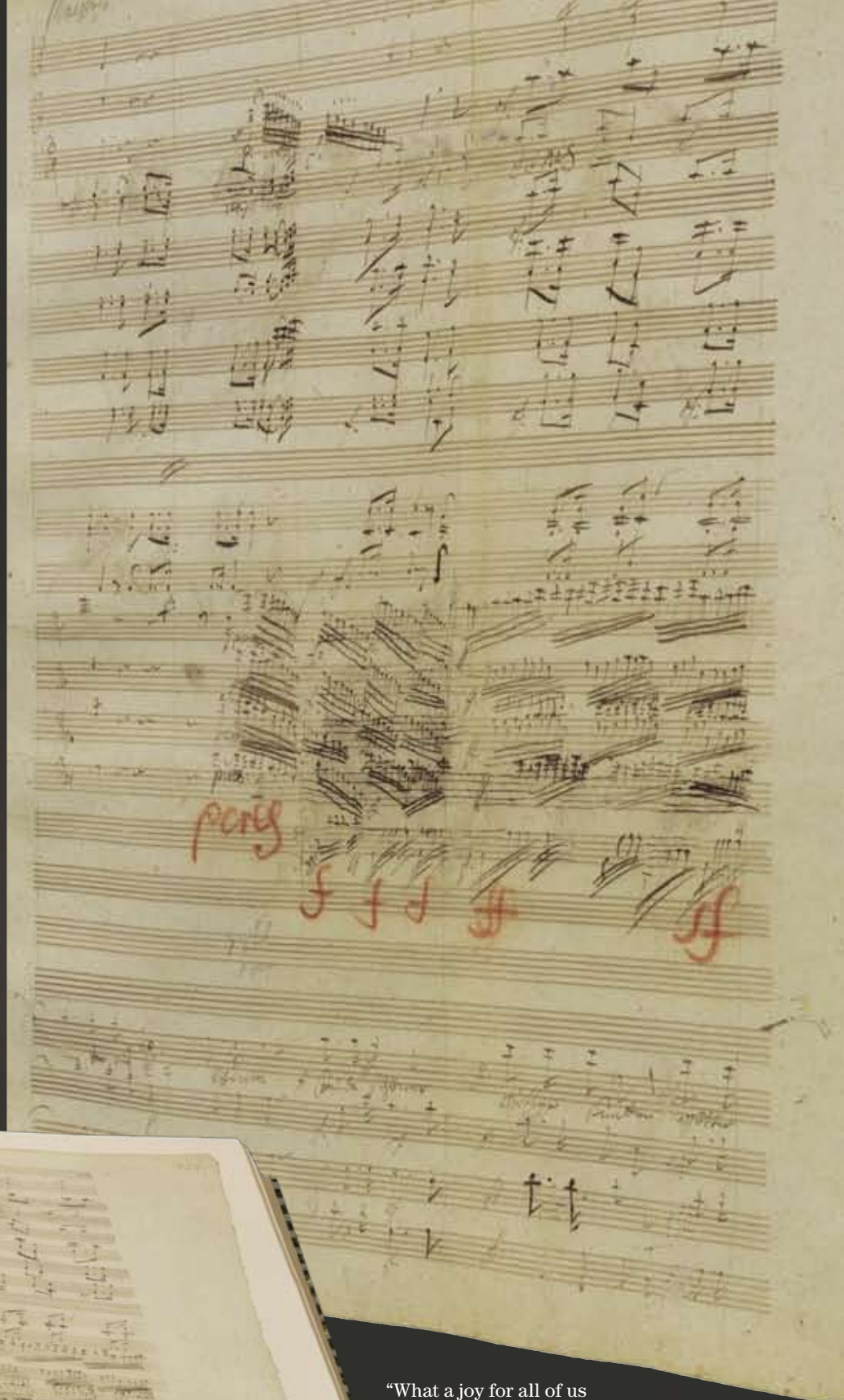


Ludwig van Beethoven
Symphony No. 9 op. 125

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 40 pages introduction
(English/German/Japanese)
format: 37 x 40 cm
half-linen, hardback
ISBN 978-3-7618-2169-5



“What a joy for all of us
to have a readily available facsimile of
Beethoven 9 at last. Jonathan Del Mar’s
work on the symphonies has become
the gold standard of contemporary
editing for us all, an astonishing work
of scholarship which is miraculously
practical. These two virtues are not
often bedfellows...

I welcome his guiding hand on this
new project, and look forward to
a fascinating exploration.”

Sir Simon Rattle

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- › scholarly commentary



Johann Sebastian Bach
Mass in B Minor BWV 232
BÄRENREITER FACSIMILE

Facsimile of the autograph score in the Staatsbibliothek zu Berlin.
Edited by Christoph Wolff. Documenta Musicologica II, 35. 218 pages of facsimile and a 36 page introduction (English/German/Japanese); half-linen, hardback. Limited edition. ISBN 978-3-7618-1911-1

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George Frideric Handel
Messiah
BÄRENREITER FACSIMILE

Facsimile of the autograph score in the British Library, London. Edited by Donald Burrows. Documenta Musicologica II, 40. 284 pages of facsimile and a 48-page introduction (English/German/Japanese); half-linen, hardback. ISBN 978-3-7618-2109-1

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Felix Mendelssohn
Bartholdy
A Midsummer Night's
Dream
Overture op. 21
BÄRENREITER FACSIMILE

Facsimile of the autograph score in the Biblioteka Jagiellońska, Kraków. Edited by Friedhelm Krummacher. Documenta Musicologica II, 41. 60 + 12 pages of facsimile and 40 pages of introduction (English/German/Japanese); half-linen, hardback. ISBN 978-3-7618-2116-9

This high-quality facsimile has been designed for the bibliophile, vividly bringing the composer's handwriting to life.

Antonín Dvořák
Koncert op. 104
pro violoncello
s průvodem orchestru
Concerto op. 104 for
Violoncello and Orchestra
BÄRENREITER FACSIMILE

Facsimile of the autograph score and the autograph piano reduction in the Národní Muzeum Prague. With a commentary of Jan Smaczny. Documenta Musicologica II, 43. 122+32 pages facsimile and c. 10 pages introduction (English/German/Czech); half-linen, hardback. ISBN 978-3-7618-1849-7

This exceptional composition which Dvořák wrote during his second stay in the USA is now considered to be one of the most popular orchestral works today. The facsimile includes not only the complete manuscript score but also the piano reduction written by Dvořák himself.

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