Czech Opera
Highlights
BEDŘICH SMETANA
THE BARTERED BRIDE

- A fundamental work of modern Czech opera
- Urtext based on the critical edition of Smetana’s own vocal score
- Vocal text in Czech and German (translation by Kurt Honolka)
- New foreword by Marta Ottlová (Cz/Eng/Ger)

Bedřich Smetana 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 rural story of a pair of lovers whose relationship is frowned upon by their parents. It is set during the festivities of 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.

BA 9534-90 vocal score

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

• One of the best-known Czech operas
• Vocal score (Cz/Eng/Ger) by Karel Šolc based on the Complete Edition of the Works of Antonín Dvořák
• Libretto by Jaroslav Kvapil
• With a new underlaid vocal text in German by Eberhard Schmidt, English translation by Daphne Rusbridge

Dvořák, who has been anchored in the minds of music lovers and critics alike much more as an instrumental composer, devoted himself to opera systematically throughout his creative career. His operatic output totals ten titles. With Rusalka, one of the best-loved and most frequently performed works in the Czech operatic repertoire, Dvořák achieved an exceptional level of lyrical depth and dramatic impact. The opera portrays in three acts the fairy-tale-like drama surrounding the ill-fated love of the nymph Rusalka for a human being.

BA 9510-90 vocal score

In addition to this vocal score, the study score (H 2140) is also available on sale.
Janáček’s music drama Fate (Osud) was composed in 1904/05 after the completion of Jenůfa, and is in many ways its urban counterpart. The opera contains scenes from an artist’s life; the protagonist is the composer Živný who, at the beginning of the work, meets his former lover Mila again in a spa resort. The couple reunite and live from then onwards with their son. Four years later, a disaster occurs when Mila’s mother, who had previously thwarted the liaison, drags her daughter and herself to their deaths in her madness. After many years, Živný’s opera, which tells of the tragic liaison, is to be premiered. In the Conservatory, he explains the plot to his students. In a dramatically-culminating story, it is clear that the fiction is based on his own life story.

BA 9562-90 vocal score to appear in November 2013

The new performance material is available on hire and enables the opera to be performed in its original version for the first time. The critical edition is based on thorough comparison of all surviving sources.
Old Czech Masters
LEOPOLD KOŽELUCH 1747–1818
COMPLETE SONATAS FOR KEYBOARD

Edited by Christopher Hogwood

- The first complete edition of all keyboard sonatas by the Czech composer Leopold Koželuch
- Fills a gap in the repertoire of the Czech and Central-European classical repertoire
- Suitable for amateurs as well as professionals, ideal for teaching purposes
- Detailed introduction (Cz/Eng/Ger), critical commentary (Eng) and facsimiles

As the foremost representative of Czech music in 18th century Vienna, Leopold Koželuch was noted primarily as composer, pianist and keyboard teacher. His 50 keyboard sonatas cover his entire career and mark not only the transition from the harpsichord and clavichord manner to the fully idiomatic forte-piano style, but also the development of the “classical sonata” which spanned several decades (1773–1809).

Until now, pianists have had little chance to acquaint themselves with the complete range of Koželuch’s sonatas since few existed in modern editions. For the first time this new complete edition by Christopher Hogwood presents all sonatas for keyboard solo. There are four volumes in total and the works are presented chronologically.
The Czech composer Antonín Rejcha (also Anton Reicha) was famous both as an experimental composer and as a teacher and theorist. His 36 Fugues for Piano testify to this experimentalism; they can be seen as a type of “Well-Tempered Piano of the new ages”, basing the traditional Baroque fugue on radical new fundamentals.

Six fugues are based on the themes of other composers (Haydn, Bach, Mozart, Scarlatti, Frescobaldi, Handel). The musical text is a corrected reprint of the edition by Václav Jan Sýkora from 1973, which itself was based on the second edition from 1805 as well as on the later edition by Tobias Haslinger (Vienna, c. 1828).

BA 9541

L. KOŽELUCH – COMPLETE SONATAS FOR KEYBOARD

| Vol. | BA 9511 | 12 sonatas from the years 1780–1784 |
| Vol. | BA 9512 | 12 sonatas from the years 1784–1786 |
| Vol. | BA 9513 | 13 sonatas from the years 1788–1797 |
| Vol. | BA 9514 | 9 sonatas from the years 1807–1809 forthcoming |
|      |         | 4 sonatas from the 1770s which exist only in manuscript |
mass songs from czech sources

repertorium troporum bohemiae medii aevi

edited by hana vlhová-wörner

the editorial project repertorium troporum bohemiae medii aevi introduces the texts and musical editions of mass tropes from czech sources from the 11th–16th centuries. the tropes are edited along with their native chants; as such, these publications will be of interest to both the academic community, as well as those interested in performance. many of the texts and melodies are made accessible for the very first time. the edition contains numerous commentaries, introductory studies and a pictorial appendix.

pars i: tropi proprii missae
h 7878

pars ii: tropi ordinarii missae
kyrie eleison, gloria in excelsis deo
h 7959

pars iii: tropi ordinarii missae
sanctus
h 8017

pars iv: tropi ordinarii missae
agnus dei
h 8030 to appear in december 2013
Urtext series of piano works

Edited by Jan Novotný

- Based on the Complete Edition of the Piano Works of Bedřich Smetana
- Tried and tested fingerings by the editor
- New forewords by Jarmila Gabriélová (Cz/Eng/Ger)

This new urtext series edited by the distinguished Czech pianist and authority on Smetana, Jan Novotný, offers performers an almost complete summary of Smetana’s piano works.

The composer’s early piano pieces, alongside the first polkas, are represented in three cycles dating from the years 1844–1849 (BA 9527). At this time, the composer was studying music theory and composition with Josef Proksch, a teacher in Prague, and himself gave private piano lessons to the family of Prince Leopold Thun. A further volume (BA 9525) reveals the composer as a creator of short, lyrical pieces — moments of repose, varied in character and style. These pieces were mostly written in the 1840s–1850s with the intention of using all 24 keys, something which Smetana ultimately did not fully accomplish.

The artistic stylisation of the polka accompanied Smetana right from the very start of his compositional endeavours and he also returned to it in his mature oeuvre. The publication of Polkas for Piano (BA 9506) brings together the composer’s best writings in this genre. The last and, at the same time, crowning example of Bedřich Smetana’s piano works is the cycle Czech Dances (BA 9507), comprising four polkas and ten national folk dances (1879). Published together in one volume (BA 9519) are a group of works of a virtuoso character, appearing occasionally at various times, yet they share common traits — compositional mastery and technical difficulty — written in the style of Franz Liszt and other leading Romantics.

**Early Piano Works**

Bagatelles and Impromptus, Six Characteristic Pieces Op. 1, Wedding Scenes, First Polkas (Louisa’s Polka, Dahlia Polka, From Student Life, Souvenir of Plzeň, Polka in E flat major)

BA 9527

**Album Leaves**

Album Leaves Op. 2 and 3, Sketches Opp. 4 and 5, Posthumous Compositions, Compositions for Various Occasions

BA 9525

**Polkas for Piano**


BA 9506
Urtext series of piano works

Czech Dances
Four polkas composed in 1877, ten folk dances from 1879
BA 9507

On the Seashore
Concert Etude in C major
Fantasia on Czech Folksongs
Allegro capriccioso, early Etude in A minor
BA 9519

Rêves (Dreams)
6 characteristic pieces for piano
Edited by Jarmila Gabrielová
• Historical fingering by the Smetana contemporary Henri de Kàan
BA 9529
Edited by František Bartoš, Josef Plavec and Karel Šolc

- Urtexts from the Study Edition of the Works of Bedřich Smetana, Volume XV: Chamber Music Works
- Detailed forewords by Marta Ottlová (Cz/Eng/Ger)

**Trio in G minor**

In the context of his complete output, Bedřich Smetana’s chamber music has generally been felt to be of lesser importance. However, the modest number of works is deceptive; Smetana took a keen interest in the interpretation and study of chamber music throughout his life. His own compositions were without exception unusual works, which was already evident in the Piano Trio in G minor of 1855. He wrote this in memory of his daughter Bedřiška who died before her 5th birthday. Smetana ended the composition only three months after her death.

**BA 9518 score and parts**

**String Quartet No. 1 in E minor “From My Life”**

The composition of the first string quartet was preceded by a period of fateful changes in Smetana’s life. In 1874 he lost his hearing. Two years later he moved with his family to Jabkenice in the countryside, which seemed to him like an expulsion; he suffered from his deafness and missed contact with like-minded company. He presented the string quartet as a conversation within a close circle of four friends who discuss what is tormenting them. It is a kind of passionate and resigned dialogue between a spirited person and his destiny.

**BA 9516 parts in slipcover**

**TP 516 study score**
String Quartet No. 2 in D minor

The second string quartet of 1883 is Smetana’s last chamber music work. It can also be regarded as a personal confession, as emerges from numerous letters by Smetana. The work elicited mixed responses – the unusual character of the whole composition, its brevity, discontinuity and density were also seen by Smetana’s admirers for a long time as a sign of an incomplete creative process. However, the opposite is true. This work was far ahead of its time. In its uncompromising quality, it points the way to works of the 20th century.

BA 9517 parts in slipcover
TP 517 study score

From the Homeland

Two Duets for Violin and Piano

The duets were written in 1880 in Jabkenice, the pieces were first brought out by the Urbánek publishing house in Prague in 1881. In the words of the composer, the duets are ”written in a simpler style, intended more for domestic music-making than concert performance, while the latter is certainly possible; the music has a typically national air, but with my own melodies”. Fingerings and bowings in the violin part have been verified by Ivan Štraus.

BA 9526 score and part

My Country – cycle of symphonic poems

Vyšehrad, Vltava, Šárka, From Bohemian Fields and Groves, Tábor, Blaník

Edited by František Bartoš

- Urtext from the Study Edition of the Works of Bedřich Smetana, Volume XIV
- Detailed foreword by Marta Ottlová (Cz/Eng/Ger)

TP 557 study score to appear in June 2013
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Antonín Dvořák
1841–1904
Dvořák's Symphony No. 7 was commissioned by the Royal Philharmonic Society in August 1883 and received its premiere on 22 April 1885 in London conducted by the composer himself. The following June the second movement was shortened by some 40 bars and the work was published in this form in 1885 by Simrock.

The editor of this new scholarly-critical edition is Jonathan Del Mar who has gained an international reputation for his edition of Dvořák’s cello concerto in B minor (BA 9045), not to mention his editions of works by Beethoven and Elgar. Del Mar has drawn on all the available sources including letters. The original version of the second movement appears in the appendix as well as in the performing material. This new Bärenreiter edition sets the highest scholarly standards whilst also taking the needs of modern performers into account.

BA 10417 full score
BA 10417-40 critical commentary to appear in May 2013

Performance material for Symphony No. 7 and Cello Concerto is available on sale.
The greatest of all cello concertos

CONCERTO IN B MINOR
FOR VIOLONCELLO AND ORCHESTRA OP. 104

Edited by Jonathan Del Mar

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

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

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

BA 9045 score
BA 9045-90 piano reduction by the composer
BA 9045-40 critical report
Slavonic Dances for Piano Duet Op. 46 and 72

Edited by Jarmil Burghauser
- New foreword by Hans-Joachim Hinrichsen and Ivana Rentsch (Cz/Eng/Ger)
- Newly-engraved in score format
BA 9547 1st Series Op. 46
BA 9548 2nd Series Op. 72

From the Bohemian Forest Op. 68
Edited by Antonín Čubr
for piano duet
- New foreword by Hans-Joachim Hinrichsen and Ivana Rentsch (Cz/Eng/Ger)
- Newly-engraved in score format
BA 9545 to appear in November 2013

Piano Trio in G minor Op. 26
Edited by Antonín Pokorný and Karel Šolc
- New foreword by Eva Velická (Cz/Eng/Ger)
BA 9538 score and parts

Piano Trio in F minor Op. 65
Edited by František Bartoš
- New foreword by Hans-Joachim Hinrichsen and Ivana Rentsch (Cz/Eng/Ger)
BA 9564 score and parts to appear in July 2013

Piano Quartet in E-flat major Op. 87
Edited by Antonín Pokorný and Karel Šolc
- New foreword by Eva Velická (Cz/Eng/Ger)
BA 9537 score and parts
String Quartet No. 1 in A major Op. 2
Edited by Jarmil Burghauser and Antonín Čubr
- Original foreword by Jarmil Burghauser, updated by Hartmut Schick (Cz/Eng/Ger)
BA 9539 parts in slipcover
TP 539 study score

String Quartet No. 5 in F minor Op. 9
Edited by Jarmil Burghauser
- Original foreword by Jarmil Burghauser, updated by Hartmut Schick (Cz/Eng/Ger)
BA 9545 parts in slipcover to appear in October 2013
TP 535 study score to appear in October 2013

String Quintet in E-flat major Op. 97
Edited by František Bartoš
- New foreword with a new evaluation of the background context to the composition by David Beveridge (Cz/Eng/Ger)
BA 9542 parts in slipcover
TP 532 study score

String Sextet in A major Op. 48
for two violins, two violas and two violoncellos
Edited by Antonín Čubr
BA 9566 parts in slipcover to appear in July 2013

Terzetto in C major Op. 74
for two violins and viola
Edited by Jarmil Burghauser
BA 9543 parts in slipcover to appear in May 2013
Dvořák in Urtext editions

The Spectre’s Bride Op. 69

Edited by František Bartoš and Antonín Čubr
Piano reduction by Karel Šolc

- Ballad after the poem by Karel Jaromír Erben
- Separate edition of this work taken from the Complete Edition of Antonín Dvořák’s Works, Vol. II/2
- New foreword by Daniela Philippi (Cz/Eng/Ger)
- With sung texts in three languages (Cz/Eng/Ger) – German translation by Pavel Eisner, English translation by John Clapham

The preference of English audiences for large-scale vocal works led to Dvořák being commissioned in November 1883 to write a cantata for solo voices, chorus and orchestra for the 1885 Birmingham Musical Festival. As the basis for his composition, Dvořák chose the ballad text Svatební košile (literally "The Bridal Gowns") from the collection Kytice z pověstí národních ("A Garland of Folk Tales") by the Czech poet Karel Jaromír Erben (1811–1870). Dvořák stipulated that the premiere take place in Bohemia. The work was then taken up in England with great enthusiasm.

BA 9544-90 vocal score

Performance material available on hire.

Humoresque in G flat major Op. 101/7

for piano
Edited by Petra Kvasničková, Markéta Štědroňská
- New foreword
- All available sources taken into account
- Critical commentary and facsimile pages

BA 9503

Cypresses

for tenor/bariton and piano
Edited by Andreas Freese
- New foreword by David Beveridge (Cz/Eng/Ger)
- Lyrics (Ger/Eng)

BA 9569 to appear in September 2013

NEW2013
The Complete Critical Edition

Approximately 53 volumes including critical commentaries, 8 series. Prefaces in Czech, German, English, French and Russian; critical commentaries in Czech and German. Available on complete subscription or partial subscription of separate series at a reduced price.

The Complete Critical Edition of the Works of Leoš Janáček was launched back in 1978 with the aim of processing Janáček’s compositional oeuvre. After a break of several years, work on the edition resumed in 2009 with the publication of further volumes.

String Quartet No. 2 “Intimate Letters”
Edited by Leoš Faltus and Miloš Štědroň
This volume contains a preface by Miloš Štědroň, the complete score with supplements in the form of a diplomatic transcription of Janáček’s autograph [original version with viola d’amore] and a complete facsimile of this version. The critical commentary contains a list of all sources, principles of publication and detailed notes by the editors. The critical edition also includes the complete instrumentation.

Series E / Vol. 4, H 7832 / BA 6857 full score and parts

The Danube
Edited by Leoš Faltus and Miloš Štědroň
The editors returned to Janáček’s unfinished autograph of the symphony, endeavouring to follow it to the letter as far as possible. The work betrays daring orchestration, however, the sketchiness and torso-like nature of some sections (especially in the fourth movement) required more active intervention than stipulated in the editorial principles and guidelines of the Complete Critical Edition. The critical commentary describes these changes. The volume contains a preface by Jarmila Procházková, the complete score (published for the first time) and a facsimile of the autograph score in the form of a supplement.

Series H / Vol. 3, H 7950 / BA 6861 full score

Male Choruses II
Edited by Leoš Faltus and Petr Oliva
The second volume of Janáček’s Male Choruses, with the exception of the early Ave Maria from 1883, contains male choral works written after 1900. These include masterpieces of Janáček’s choral writing, in particular, compositions written to the texts of Bezruč’s Silesian Songs (Halfar the Schoolmaster, Maryčka Magdónova /this volume contains two Janáček versions/, The Seventy Thousand) and the choral piece The Wandering Madman, written to the words of Indian poet Rabindranath Tagore. In addition, the volume includes pieces inspired by folklore The Wreath, Four
Moravian Male-Voice Choruses and The Eiderdown, and the later patriotic works The Czech Legion, Our Flag and Chorus for Laying the Foundation Stone of Masaryk University in Brno; the last two choral works mentioned are published for the first time. The informed and comprehensive preface by Theodora Straková was revised by Eva Drlíková (Leoš Janáček Foundation). The volume is complemented with a critical commentary and a supplementary section containing the early versions of certain choral works and a fragment of the chorus To Retired Teachers. The sung texts are given in three languages (Cz/Eng/Ger).

The Complete Critical Edition

Janáček wrote his famous Glagolitic Mass for vocal solos, mixed choir, symphony orchestra and organ, based on an Old Slavonic text, in 1926 at his favourite spa resort of Luhačovice. The musical notation in this edition presents two versions of the work in two separate volumes: the version which the composer completed before the first rehearsals and subsequent premiere in Brno in December 1927, and the version he partly reworked for the first Prague performance in April 1928 which – after further revisions and treatment particularly of the text, but also the composition itself, to a certain extent only partly involving Janáček – was published after his death by Universal Edition Wien in 1930. This second “standard” version, revised according to critical edition guidelines, also labelled and regarded as the final authorised version, contains a preface by Jiří Zahrádka closely examining the genesis of the work, and a critical commentary with a detailed description and appraisal of all surviving notation and other sources related to both versions of the work.

Glagolitic Mass

Edited by Jiří Zahrádka, Leoš Faltus

Complete performance material for symphony The Danube and for both versions of Glagolitic Mass available on hire.
Organ Works
Edited by Miloslav Buček and Leoš Faltus

Complete solo organ works: Pieces for Organ from Prague Studies: Prelude, Varyto, Chorale Fantasia (1875); Two Pieces for Organ self-published in 1884; Organ Solo (the seventh movement of the Gagolitic Mass, 1926)

BA 9524

In the Mists BA 9500
Piano Sonata “1. X. 1905” BA 9501
On an Overgrown Path BA 9502
Edited by Ludvík Kundera and Jarmil Burghauser

• Famous piano cycles
• With fingerings by Radoslav Kvapil

24
Works for Violin and Piano
Edited by Jan Krejčí and Alena Němcová
Romance, Dumka, Sonata, Allegro
BA 9508

Works for Violoncello and Piano
Edited by Jiří Fukač, Bedřich Havlík and Jiří Zahrádka
ATale, Presto, A Tale about Tsar Berendyey after Zhukovski (Supplement)
• With the very first publication of Janáček’s Tale in four movements (early version)
A Tale is the only composition written by Janáček for violoncello and piano (if we disregard the sketchy Presto). This work has undergone a complex development, attested by a number of surviving versions dating back to the years 1910–1923. This new edition also publishes for the first time, as a supplement (with a critical commentary by J. Zahrádka), an early version of the work taken from a copy owned by Antonín Váňa, one of the first performers of the piece. The end of the first movement was considerably altered in the copy, which, uniquely, also contains a fourth movement. This version reveals a simpler setting and not only represents a certain level of development in a single composition, but also offers an interesting alternative for the performer. This current edition also includes the one-movement Presto, which the composer apparently originally intended to include in A Tale.

BA 9509
String Quartet No. 1 inspired by Leo Tolstoy’s “Kreutzer Sonata”
Edited by Leoš Faltus and Miloš Štědroň
BA 9520 parts in slipcover
TP 520 study score

String Quartet No. 2 “Intimate Letters”
Edited by Leoš Faltus and Miloš Štědroň
- Reconstruction of the original version – marked audible changes in the work

After Janáček’s unexpected death (12 August 1928) the uncertain genesis of Intimate Letters became the greatest issue underlying the work: the surviving copies were not definitively authorised. The editors of this new edition have reverted to Janáček’s autograph sketches as the main, most reliable source and, using these as a basis, have reconstructed the work as it stood at the point of Janáček’s death. The musical text, taken from the Complete Critical Edition of the Works of Leoš Janáček (Vol. E/4), therefore contains clear differences in comparison with earlier editions.

BA 9533 parts in slipcover
TP 533 study score
Youth for Wind Sextet
Edited by Jan Doležal and Leoš Faltus

- Classic quintet scoring expanded with the addition of a bass clarinet
- New foreword by Jiří Zahrádka (Cz/Eng/Ger)

BA 9528 parts in slipcover
TP 528 study score

Capriccio for Piano Left Hand and Wind Ensemble
Edited by Leoš Faltus and Jarmila Procházková

- Includes additional part for French horn
- New foreword by Jarmila Procházková (Cz/Eng/Ger)

One of the composer’s last chamber works came into being through the efforts of pianist Otakar Hollmann (1894–1967), an invalid from World War I. Janáček wrote a piece in four movements based on loose associations with military music; the piano part has equal partners in the flute (piccolo), two trumpets, three trombones and tenor tuba (French horn).

BA 9535 score and parts
The Bärenreiter film ...

Renowned conductor and musicologist Christopher Hogwood takes you on a journey through Bärenreiter. Come with us behind the scenes.

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Josef Suk
1874–1935
The String Quartet No. 1 (1896) was the first composition alongside the Serenade op. 6, which was published by Simrock as a result of mediation by Suk’s father-in-law, Antonín Dvořák. Dvořák considered this work of the young musician to be “the best that I know by him”. Suk re-wrote the fourth movement twenty years after its completion because he was dissatisfied with the original version. Despite his use of the same thematic material, the new version differs so substantially that this movement is frequently performed on its own. The primary source for the original form of the quartet was the second edition by Simrock. For the alternative version of the Finale the present edition is based on a score and parts marked with Suk’s corrections.

BA 9530 parts in slipcover
TP 530 study score
Josef Suk – Thematic Catalogue of the Works

Zdeněk Nouza, Miroslav Nový

This Czech-English publication covers not only the finished works but also minor juvenilia, projected compositions, works of doubtful authenticity, arrangements of works by other composers and revisions of music by Dvořák. Catalogue includes a precise description of all available sources, from sketches and autographs to copyist’s manuscripts and published editions of the definitive versions.

H 7955
LUBOŠ FIŠER 1935–1999
Complete Piano Sonatas
H 7911 Sonata I
H 7957 Sonata III
H 7988 Sonata IV
H 7757 Sonata V
H 7758 Sonata VI
H 7766 Sonata VII
H 7989 Sonata VIII

JINDŘICH FELD 1925–2007
Concerto for Viola and Orchestra
H 7987 piano reduction
Concerto for Flute and String Orchestra,
Piano, Harp and Percussions
H 3869 piano reduction

KAREL HUSA *1921
Three Studies for Solo Clarinet
H 7992

ONDŘEJ KUKAL *1964
Clarinetino
Concertino for Clarinet and Strings
H 7898 piano reduction

Present
– String Duo No. 1 Op. 12
for violin and violoncello
H 7964 score and parts

String Quartet
H 7958 score and parts

Violoncelliana
2nd Rhapsody for Solo Violoncello Op. 32
H 8021

JAN NOVÁK 1921–1984
Sonata super “Hoson Zes ...”
for violin (flute) and piano
H 7855 score and parts
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