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Julia Moser
Wiener Urtext Edition
Editor-in-chief

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Level: 3-4

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UT 50426

Ludwig van Beethoven left us 35 Piano Sonatas actually. The Three Sonatas from his days in Bonn, the so-called ‘Kurfürstensonaten’ WoO 47, published in 1783, do not have an opus number and therefore do not appear in the canon of the 32 Sonatas. However, these demanding early works are not to be underestimated. Their piano technique is challenging, particularly because of their differentiated articulation while their compositional technique points far ahead into his Viennese days. The main theme of the Second Sonata in F minor (1st movement) already presages the main theme of the 1st movement of the ‘Grande Sonate pathétique’. The present edition draws on the first edition and an extant composer’s copy of the first edition with Beethoven’s corrections as well as on the reprint in Haslinger’s complete edition in which the sonatas are numbered as Nos. 1–3 of the complete piano sonatas by Beethoven, as if it were the most natural thing in the world.

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299, 421, 511, 529, 618B–C, 697,
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91, 334–336, 380, 600, 610, 995; Ländlers
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511, 529, 781–782, 816; Ländler D 366,
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Fingerings: Hans Kann

Level: 2-3

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 Fragment D 154
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 664, 840, 845; Fragments D 655, 784,
 769A
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 es Op. 9 (D 365), German Dances from
 D 643 and D 722, 16 German Dances from
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 Waltzes D 844, 3 German Dances D 971,
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Sonata a quattro mani
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Notes on interpretation: Kurt Bauer,
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Level: 3
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521; Allegro and Andante K 357; Andan-
te with Variations K 501; Fantasies for a
musical clock K 594, 608
Editor: Ulrich Leisinger

Completions to the fragmentary Allegro
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Fingerings: Bruno Seidlhofer
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from the East Op. 66, Ball Scenes Op. 109,
Fantasy Pieces Op. 73 arranged for Piano
4 hands by Gustav Jansen (version
authorised by Schumann)
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Fingerings and Notes on interpretation:
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Notes on interpretation: Ewald Kooiman

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Felix Friedrich

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UT 50179

Level: 3-4

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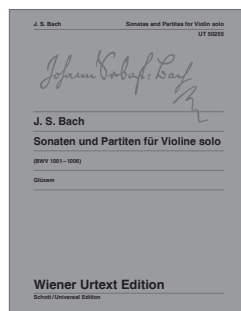
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Notes on interpretation: Günter Kehr

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2 Sonatas for Violin and Basso continuo BWV 1021, 1023

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Fingerings: Günter Kehr

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LUDWIG VAN BEETHOVEN (1770–1827)

Sonatas for Violin and Piano

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Content: Sonatas Op. 12,

Op. 23, Op. 24

Editor: Ulrich Leisinger

Fingering and Notes on interpretation:

Ariadne Daskalakis (violin), Christian Ubbert
(piano)

Level: 4-5

ISBN 978-3-85055-801-3

UT 50154

Sonata F major Op. 24

For Violin and Piano

'Spring sonata'

Editor: Ulrich Leisinger

Fingerings and Notes on interpretation:

Ariadne Daskalakis, Christian Ubbert

Level: 4

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UT50450

NEW

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Sonata G major Op. 78

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Fingerings and Notes on interpretation:

Günter Kehr, Jörg Demus

Level: 4

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Sonata A major Op. 100

for Violin and Piano

Editor: Bernhard Stockmann

Fingerings and Notes on interpretation:

Günter Kehr, Jörg Demus

Level: 4

ISBN 978-3-85055-011-6

UT 50012

VIOLIN AND PIANO

Sonata D minor Op. 108

for Violin and Piano

Editor: Bernhard Stockmann

Fingerings: Günter Kehr, Jörg Demus

Notes on interpretation: Günter Kehr;

Jörg Demus

Level: 4-5

ISBN 978-3-85055-012-3

UT 50013

ARCANGELO CORELLI

(1653–1713)

Violin Sonatas Op. 5

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Editor: Bernhard Moosbauer

Notes on interpretation: Reinhard Goebel

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Content: Sonatas 1–6

Level: 3-4

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UT 50235

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Content: Sonatas 7–11 and La Follia

Level: 3-4

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UT 50236

Arcangelo Corelli's Violin Sonatas Op. 5 are among those works in violin literature that mark a new epoch, and until this day they have been part of the standard repertoire of every violinist.

The notes on performance practice by Baroque specialist Reinhard Goebel are useful suggestions for an appropriate interpretation.

Trio Sonatas - Selection -

Editor and Notes on interpretation:

Bernhard Moosbauer

Realisation of Basso continuo:

Jochen Reutter

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Sonate da chiesa

Selection from Op. 1 and Op. 3

for 2 violins, organ (harpsichord/piano)

and cello (violone/theorbo or lute)

Content: Sonatas Op. 1: Nos. 1, 4 and 9;

Op. 3: Nos. 2, 4 and 12

Level: 3

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Selection from Op. 2 and Op. 4

for 2 violins, harpsichord (piano) and

cello (violone)

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Op. 4: Nos. 1, 4 and 7

Level: 3

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UT 50287

Only few works in music history can adorn themselves with the attribute 'epoch-making'. Arcangelo Corelli's trio sonatas are among them. With his Sonate da chiesa Op. 1 and Sonate da camera Op. 2, Corelli, in 1681 and 1685 respectively, he laid the foundation for a genre which was to become the authoritative chamber music genre for almost 100 years. It was only in 1781 that it was superseded by Joseph Haydn's String Quartets Op. 33, which also constituted a work group of epoch-making significance.

ANTONÍN DVOŘÁK

(1841–1904)

Sonatina G major Op. 100

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Editor: Brigitte Kenitar-Pinder

Fingerings: Saschko Gawriloff (piano),

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Level: 3

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UT 50162

CÉSAR AUGUSTE FRANCK (1822–1890)

Sonata A major

for Violin and Piano

Editor: Ernst Herttrich

Fingerings: Saschko Gawriloff (violin),

Günter Ludwig (piano)

Notes on interpretation: Günter Ludwig

Level: 5

ISBN 978-3-85055-574-6

UT 50174

GEORGE FRIDERIC HANDEL (1685–1759)

Sonatas for Violin and Basso continuo

Content: Sonatas HWV 358, 359a, 361,
364a, 368, 370–373; Allegro HWV 408;
Andante HWV 412; Two Minuets HWV 420
and 421

Editor, Realisation of the figured bass:

Bernhard Moosbauer

Notes on ornamentation:

Reinhard Goebel

Level: 3

ISBN 978-3-85055-670-5

UT 50264

WOLFGANG AMADEUS MOZART (1756–1791)

Sonatas for Piano and Violin

Editor: Karl Marguerre

Fingerings: Gidon Kremer (violin),

Karl Marguerre (piano)

Notes on interpretation: Karl Marguerre

Volume 1 Sonatas K 301–306

Level: 3-4

ISBN 978-3-85055-031-4

UT 50032

Volume 2 Sonatas K 296, K 376–380

Level: 3-4

ISBN 978-3-85055-032-1

UT 50033

Volume 3 Sonatas K 454, K 481,
K 526, K 547

Level: 3-4

ISBN 978-3-85055-033-8

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Variations for Violin and Piano

Content: 12 Variations on 'La Bergère
Célimène' K 359, 6 Variations on 'Helas,
j'ai perdu mon amour' K 360 (374b)

Editor: Karl Marguerre

Fingerings: Gidon Kremer (violin),

Karl Marguerre (piano)

Notes on interpretation: Karl Marguerre

Level: 3-4

ISBN 978-3-85055-068-0

UT 50069

FRANZ XAVER RICHTER (1709–1789)

Sonatas for Flute (Violin) Harpichord and Violoncello (ad lib.)

- Selection -

Content: Sonatas in D major, A major,
G minor

Editor: Jochen Reutter

Notes on interpretation: Susanne Schrage

Level: 3

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FRANZ SCHUBERT (1797–1828)

Sonata for Arpeggione and Piano D 821 Version for Violin and Piano by Anton Diabelli

Editors: Christa Jost, Gerhart Darmstadt

Fingerings (piano): Christa Jost

Notes on interpretation: Gerhart Darmstadt

Level: 4

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UT 50420

VIOLIN AND PIANO • VIOLA AND PIANO

FRANZ SCHUBERT

Sonatas for Violin and Piano

Content: Sonatas Op. 137 (D 384, 385, 408), Sonata Op. posth. 162 (D 574)

Editor: Monika Holl

Fingerings: David Oistrach (violin),
Hans Kann (piano)

Level: 3-4

ISBN 978-3-85055-004-8

UT 50004

Sonata (Sonatina) D major Op. 137/1 (D 384)

for Violin and piano

Editor: Monika Holl

Fingerings: David Oistrach (violin),
Hans Kann (piano)

Level: 3

ISBN 978-3-85055-086-4

UT 50089

ROBERT SCHUMANN

(1810–1856)

Sonatas for Violin and Piano

– Based on the Urtext of the
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Fingerings: Christiane Edinger (violin),
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Notes on interpretation: Christiane

Edinger, Peter Roggenkamp

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Level: 4-5

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Level: 5

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UT 50238

Shortly after the first performances, Robert Schumann's Violin Sonatas were enthusiastically received. The Second Sonata

was even considered by contemporaries to be 'the greatest after Beethoven's in A'. The F.A.E. Sonata is a collaborative work to which Albert Dietrich contributed the 1st movement, Robert Schumann the 2nd and 4th movements and Johannes Brahms the 3rd movement. In his Third Sonata, Schumann replaced the movements by Dietrich and Brahms with his own compositions.

ANTONIO VIVALDI

(1678–1741)

Sonatas for Violin and Basso continuo Op. 2

Content: Sonatas RV 27, 31, 14, 20, 36, 1,
8, 23, 16, 21, 9, 32

Editor and Notes on interpretation:

Bernhard Moosbauer

Realisation of the figured bass:

Jochen Reutter

Level: 3-4

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UT 50176

- Urtext based on the original 1709 edition from Venice and the important Roger edition (Amsterdam, 1711)
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VIOLA AND PIANO

JOHANNES BRAHMS

(1833–1897)

Sonata F minor Op. 120/1

for Viola (Clarinet) and Piano

Editor: Hans-Christian Müller

Fingerings: Emil Seiler, Jost Michaels

Notes on interpretation: Jost Michaels

Level: 4

ISBN 978-3-85055-014-7

UT 50015

Sonata E flat major Op. 120/2

for Viola (Clarinet) and Piano

Editor: Hans-Christian Müller

Fingerings: Emil Seiler, Jost Michaels

Notes on interpretation: Jost Michaels

Level: 4

ISBN 978-3-85055-015-4

UT 50016

VIOLONCELLO SOLO

JOHANN SEBASTIAN BACH

(1685–1750)

Suites for Violoncello solo

BWV 1007–1012

Editor: Ulrich Leisinger

Notes on interpretation: Ulrich Leisinger

Level: 3–5

ISBN 978-3-85055-589-0

UT 50133

Suite I for Violoncello solo G major BWV 1007

Editor: Ulrich Leisinger

Level: 3

ISBN 978-3-85055-657-6

UT 50260

The six Suites for solo cello by Johann Sebastian Bach form an equal counterpart to his Sonatas and Partitas for solo violin. The Cello Suites have survived in an earlier and a later version. Due to a new scholarly evaluation of the sources, the edition gives the later copies much higher weight than before. They seem to reflect Bach's intentions more clearly than the sources for the earlier version, especially with regard to the problematic slurring.

VIOLONCELLO AND PIANO

LUDWIG VAN BEETHOVEN

(1770–1827)

Sonatas for Violoncello and Piano

Content: Sonatas Op. 5/1–2, Op. 69, Op. 102/1–2; Appendix: Sonata Op. 17 (Horn Sonata arranged for violoncello and piano by the composer)

Editor: Christiane Wiesenfeldt

Fingerings and Notes on interpretation:

Heinrich Schiff (violoncello), Christian Ubber (piano)

Level: 4–5

ISBN 978-3-85055-641-5

UT 50247

Beethoven's Cello Sonatas not only form part of the canon of the most important chamber musical works from the 19th century, they also constitute the first examples of a 'new' type of cello sonatas, i.e. music aiming at the musical dialogue between two equal instruments.

Sonata for Horn (Violoncello) and Piano Op. 17

Editor: Christiane Wiesenfeldt

Fingerings: Heinrich Schiff (cello), Christian Ubber (piano)

Level: 3–4

ISBN 978-3-85055-756-6

UT 50400

JOHANNES BRAHMS

(1833–1897)

Sonata E minor Op. 38

for Violoncello and Piano

Editor: Hans-Christian Müller

Fingerings: Wolfgang Boettcher (cello), Detlef Kraus (piano)

Notes on interpretation:

Wolfgang Boettcher

Level: 4

ISBN 978-3-85055-038-3

UT 50039

VIOLONCELLO AND PIANO

JOHANNES BRAHMS

Sonata F major Op. 99

for Violoncello and Piano

Editor: Hans-Christian Müller

Fingerings: Wolfgang Boettcher (cello),

Detlef Kraus (piano)

Notes on interpretation:

Wolfgang Boettcher

Level: 5

ISBN 978-3-85055-039-0

UT 50040

FRANZ SCHUBERT

(1797–1828)

Sonata for Arpeggione and Piano D 821

Version for Cello and Piano

Editors: Christa Jost, Gerhart Darmstadt

Fingerings (piano): Christa Jost

Notes on interpretation:

Gerhart Darmstadt

Level: 4

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UT 50402

ANTONÍN DVOŘÁK

(1841–1904)

Works for Violoncello and Piano

Content: Slavonic Dance Op. 46/8,

Silence (Klid) Op. 68/5, Rondo Op. 94,

Polonaise Op. posth.

Editor: Klaus Döge

Fingerings: Gustav Rivinius (cello),

Hans Kann (piano)

Notes on interpretation: Klaus Döge

Level: 3-4

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UT 50244

ROBERT SCHUMANN

Fantasy Pieces for cello and piano Op. 73

Editor: Michael Kube

Fingerings and Notes on interpretation:

Ji-Eun Noh (cello), Peter Roggenkamp

(piano)

Level: 3-4

ISBN 978-3-85055-726-9

UT 50285

CARL REINECKE

(1824–1910)

Complete Sonatas for Violoncello and Piano

Editor: Christiane Wiesenfeldt

Fingerings and Notes on interpretation:

Manuel Fischer-Dieskau (cello),

Peter Roggenkamp (piano)

Level: 4

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UT 50272

ANTONIO VIVALDI

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Complete Sonatas for Violoncello and Basso continuo

Content: Sonatas RV 47, 41, 43, 45, 40,

46, 44, 39, 42

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Notes on interpretation:

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UT 50175

Keyboard score with a realised figured bass, parts: violoncello solo and basso continuo (figured bass not realised)

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CARL PHILIPP EMANUEL BACH (1714–1788)

Sonate A minor Wq 132

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Editor: Jochen Reutter

Notes on interpretation: Susanne Schrage

Level: 4-5

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UT 50284

- NFA Award 2014

JOHANN SEBASTIAN BACH (1685–1750)

Partita A minor BWV 1013

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Notes on interpretation: Susanne Schrage

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UT 50283

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CLAUDE DEBUSSY (1862–1918)

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Michael Stegemann

Level: 3

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UT 50173

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12 Fantasias for Flute solo

TWV 40: 2–13

Editor: Wolfgang Hirschmann

Notes on interpretation: Mirjam Nastasi

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UT 50187

Sonatas for 2 Flutes (Violins)

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- NFA Award 2014

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UT 50017

CARL REINECKE (1824–1910)

Undine

Sonata for Flute and Piano

Editor: Irmlind Capelle

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Level 4

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Notes on interpretation: Susanne Schrage

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**Introduction and Variations on
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UT 50087

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Musique de Table I, No. 5

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Notes on interpretation: Susanne Schrage

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UT 50416

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UT 50015

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UT 50016

CARL REINECKE

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Undine

Sonata for Clarinet and Piano

Editor: Irmlind Capelle

Notes on interpretation:

Elisabeth Eichenberg

Fingerings: Peter Roggenkamp (piano)

Level: 4

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UT 50263

ROBERT SCHUMANN

Fantasy Pieces for clarinet and piano Op. 73

Editor: Michael Kube

Notes on interpretation (clarinet):

Elisabeth Eichenberg

Fingerings and Notes on interpretation
(piano): Peter Roggenkamp

Includes parts for clarinet in A and B

Level: 3-4

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UT 50286

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JOHANNES BRAHMS

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Editor: Hans-Christian Müller

Fingerings: Emil Seiler, Jost Michaels

Notes on interpretation: Jost Michaels

Level: 4

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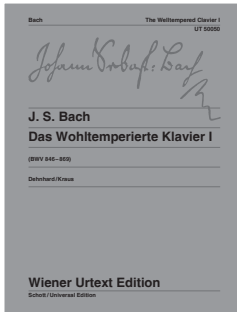
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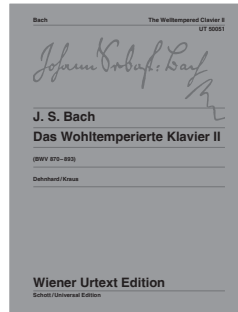
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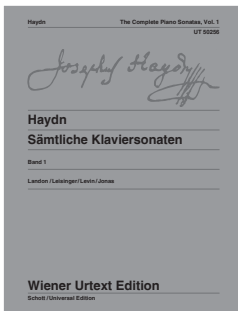
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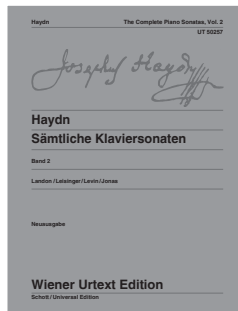
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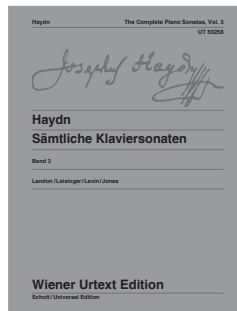
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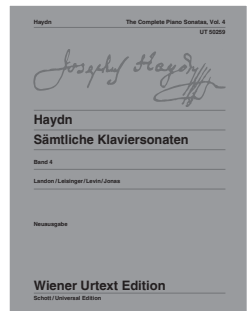
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