



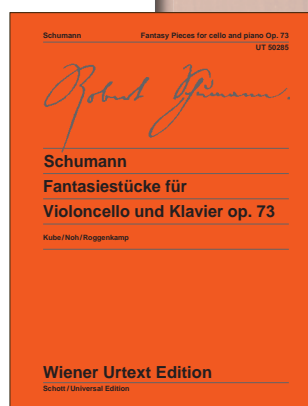
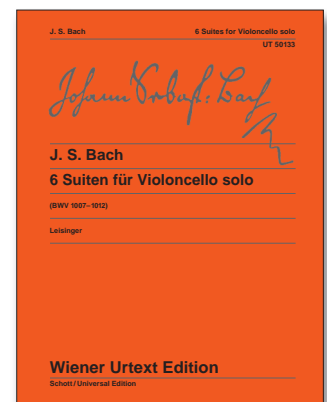
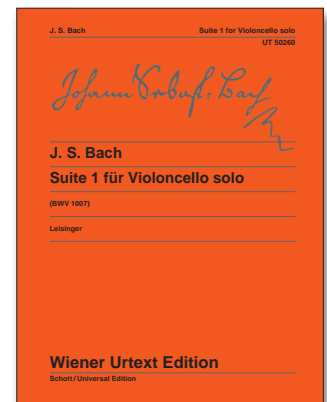
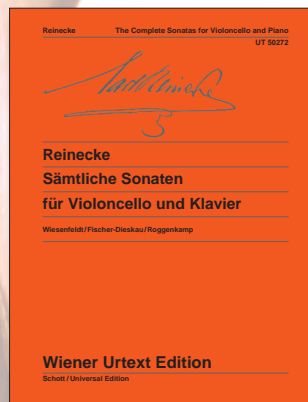
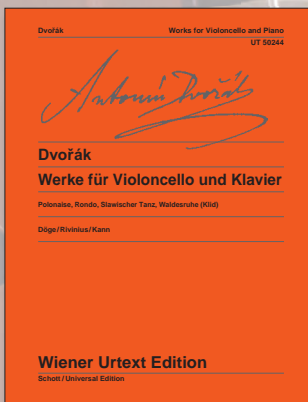
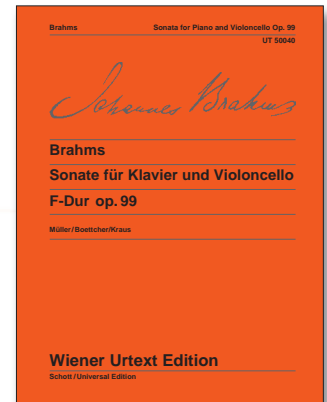
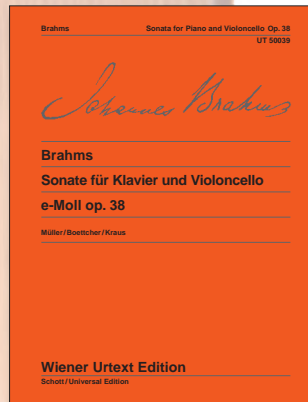
*Highlights of the
Romantic
Repertoire*

for Cello and Piano

Wiener Urtext Edition



Cello Repertoire from Wiener Urtext Edition



Wiener Urtext offers even more:

- Easy to read musical score in needle-sharp print
- Practical page layout with tested page turns
- Clear print on textured and glare-free paper
- High-quality binding for easy opening and page turning

Wiener Urtext Edition

Johannes Brahms

From a homage to Bach to the symphonically inspired chamber music of the late Romantic period

Johannes Brahms Sonatas in E minor Op. 38 and F major Op. 99 for cello and piano

Edited from the sources by Hans-Christian Müller
Fingerings (cello) and Notes on Interpretation by
Wolfgang Boettcher
Fingerings (piano) by Detlef Kraus
Levels: intermediate – advanced (Op. 38),
advanced (Op. 99)
UT 50039/50040

Brahms's Sonata in E minor Op. 38 composed during the summer months in 1862 and 1865 is part of every cellist's standard repertoire. The work is 'a homage to J. S. Bach'. Brahms based the principal theme of the first movement on Contrapunctus 4 and the finale on Contrapunctus 13 of 'The Art of Fugue'. Brahms described the work 'as a violoncello sonata which, as far as both instruments are concerned, is certainly not difficult to play', and indeed, this cello sonata can also be executed by experienced amateurs.

It was thanks to the Berlin cellist Robert Hausmann that Brahms wrote his second Sonata in F major for violoncello and piano Op. 99, and that's why this work is very demanding. Its four-movement structure, its concentrated musical expression, and its reminiscence of the theme from the finale of the composer's Third Symphony make the work, which was composed in 1886, an extraordinary paradigm of its genre. The edition is based on the original edition and on Brahms's autograph manuscript, the only extant sources. Their comparison gives interesting insights into the genesis of the work.

Brahms
Sonata für Piano und Violoncello Op. 38
UT 50039

Johannes Brahms

Brahms
Sonate für Klavier und Violoncello
e-Moll op. 38

Müller/Boettcher/Kraus

Wiener Urtext Edition
Schott/Universal Edition

Urtext on the basis of the extant sources

Sonata for cello and piano in E minor Op. 38
UT 50039

Brahms
Sonata für Piano und Violoncello Op. 99
UT 50040

Johannes Brahms

Brahms
Sonate für Klavier und Violoncello
F-Dur op. 99

Müller/Boettcher/Kraus

Wiener Urtext Edition
Schott/Universal Edition

Sonata for cello and piano in F major Op. 99
UT 50040

Robert Schumann.

A passionate agitation, at times touched by a melancholy air, at times building up to jubilating sounds of joy – that would be the character of the Fantasy Pieces here under review.

Extracted from a review of Robert Schumann's Fantasy pieces Op. 73 by Eduard Bernsdorf (Neue Zeitschrift für Musik, 12 February 1850)

**Robert Schumann
Fantasy pieces for cello and piano Op. 73**

Edited from the sources by Michael Kube
Fingerings and Notes on Interpretation (cello)
by Ji-Eun Noh
Fingerings and Notes on Interpretation (piano)
by Peter Roggenkamp
Level: intermediate – advanced
UT 50285

Robert Schumann wrote his Fantasy pieces Op. 73 originally for clarinet and piano. The first edition of Schumann's Fantasy Pieces Op. 73 published in July 1849 contained not only a clarinet part but also a violin and a cello part. Since then, they have become an integral part of the Romantic repertoire for cello and piano. This edition is based on the text of the first edition, Schumann's personal copy and his composition manuscript. The preface gives interesting insights into the work's origin and the publishing process. The notes on interpretation provide information on metronome indications, bowing, articulation, vibrato and fingering.

Ji-Eun Noh on the later added metronome indications:

In the autograph of the Fantasy Pieces M.M. is notated above each piece, but without any numerical values. These are however included in the Neue durchgesehene Ausgabe ('New Revised Edition') of 1852 ... It is not conclusively established that these indications are by Schumann himself, but cannot be excluded either. Schumann presumably owned several metronomes that worked differently depending on origin, make and technical flaws that were frequent in his time. In his last years he considered his own indications as generally too fast. The metronome indications should in any case not be regarded as absolute. They can only serve as a point of reference and have more relevance for the character of the pieces than for their tempo.

Fantasiestücke
op. 73

Violoncello

Robert Schumann
(1810–1856)

I
Zart und mit Ausdruck (♩ = 80)

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Wiener Urtext Edition No. 52 285

2
Fantasiestücke
op. 73

Robert Schumann
(1810–1856)

I
Zart und mit Ausdruck (♩ = 80)

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Wiener Urtext Edition No. 52 285

Schumann
Fantasy Pieces for cello and piano Op. 73
UT 50285

Schumann
Fantasiestücke für
Violoncello und Klavier op. 73

Kube/Noh/Roggenkamp

Wiener Urtext Edition
Sohn/Universal Edition

**Fantasy pieces Op. 73
UT 50285**



Carl Reinecke The complete Sonatas for cello and piano

Edited from the sources by Christiane Wiesenfeld
Fingerings (cello) and Notes on Interpretation
by Manuel Fischer-Dieskau
Fingerings (piano) by Peter Roggenkamp
Level: intermediate – advanced
UT 50272

Reinecke was one of the most important figures among musicians in the second half of the 19th century. His three Sonatas for violoncello and piano are of amazing musical quality which puts them right up with the sonatas of Johannes Brahms. It is all the more surprising, however, that an urtext edition of these works did not exist up until 2010, the 100th anniversary of Reinecke's death; cellists had to fall back on copies of the first editions only a few of which are extant. This gap is now closed by the edition of Wiener Urtext. It encompasses all three sonatas in one volume, thus adding three masterpieces of Romantic chamber music to the less than comprehensive repertoire of the 19th century for violoncello and piano.



Manuel Fischer-Dieskau on Carl Reinecke's Sonatas for cello and piano:

Even though we cellists are already fortunate when it comes to a number of magnificent works for cello and piano written by significant 19th century composers, the resources for this sort of repertoire, however, are still quite limited, compared to what is available for violin and piano or for solo piano. For this reason, cellists keep putting on

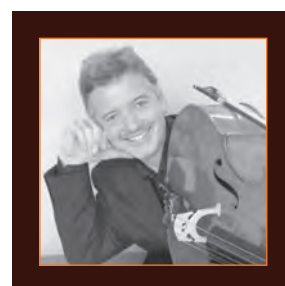
the same concert repertoire from this period, whether sonatas by Johannes Brahms, works by Robert Schumann scored for this setting or – more rarely – sonatas by Felix Mendelssohn. Thus, it is even more delightful to see how this new edition of sonatas by Carl Reinecke gives concert performers, home musicians and listeners alike a chance to rediscover these masterpieces that had been wrongfully removed from the public eye.

When the cello enters the first theme of the first sonata (Op. 42), it becomes clear right away how naturally Reinecke has internalised the character of this string instrument.



Manuel Fischer-Dieskau's recording of the complete cello sonatas by Carl Reinecke (Dabringhaus & Grimm)

Manuel Fischer-Dieskau
www.manuelfischer-dieskau.de



60

Den Manen Johannes Brahms
3. Sonate
für Pianoforte und Violoncello
op. 238

Violoncello **Adagio** $\text{♩} = 63$

Pianoforte

11 **Un poco più animato** $\text{♩} = 96$

17

Den Manen Johannes Brahms
3. Sonate
für Pianoforte und Violoncello
op. 238

Adagio $\text{♩} = 63$

6 **Un poco più animato** $\text{♩} = 96$

14 **Un poco più animato** $\text{♩} = 96$

21

27



Antonín Dvořák Works for cello and piano

Edited from the sources and provided with Notes on Interpretation
by Klaus Döge
Fingerings (cello) by Gustav Rivinius
Fingerings (piano) by Hans Kann
Level: intermediate – advanced
UT 50244

Besides the famous Concerto in B minor Op. 104, Dvořák's oeuvre includes four smaller, chamber music compositions for cello and piano: the Polonaise in A major, the Rondo in G minor Op. 94, an arrangement of the well-known Slavonic Dance in G minor from opus 46 and the mood piece 'Woodland Idyll' (Klid). The new Wiener Urtext edition presents these four works all together in a single volume.

For the preparation of this edition the Dvořák expert Klaus Döge has studied original manuscripts alongside corrected proofs and first editions, supported by reference to the orchestral and piano scores. Documented comments by the composer himself have provided an additional source of authentic suggestions for performance.

2

Polonaise
opus post.

Antonín Dvořák
(1841 – 1904)

Allegro moderato (molto tranquillo)

mf *dim.* *pp*

f *cresc. e string.*

cresc. *f*

ff *dim.*

p *cresc.*

ff *rapidamente* *dim.* *p* *a tempo*

cresc. *f*

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Wiener Urtext Edition No. 52 244

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2

Polonaise
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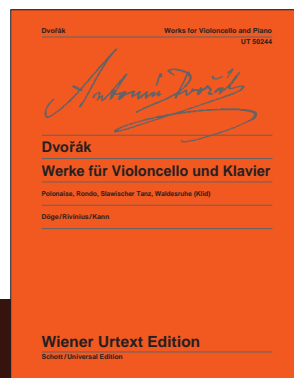
ff *rapidamente* *dim.* *p* *a tempo*

cresc. *f*

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Klaus Döge on Dvořák's autograph manuscript of the Rondo Op. 94 for cello and piano:



Dvořák's autograph of the Rondo for violoncello and piano has the character of a first written draft, in which deletions, overwritten passages and corrections make traces of the compositional process tangible. Moreover, this character of a first written draft becomes evident on another level: in the autograph, dynamics and articulation are only notated sporadically. Additions of this type (with a different pen and often scribbled in with wobbly crescendo and decrescendo marks, as if they had been written in from the piano stool) were probably made to the autograph together with certain changes in register for both solo and accompanying instruments during Dvořák's rehearsals of the Rondo with the cellist Hanuš Wihan for the farewell tour at the beginning of 1892.

Works for cello and piano
UT 50244