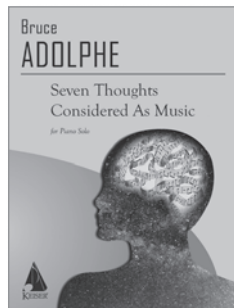


CLASSICAL

UPDATE

PIANO



00217195 Piano Solo\$19.95

**BRUCE ADOLPHE:
SEVEN THOUGHTS
CONSIDERED AS MUSIC**

Lauren Keiser Music Publishing
This set of virtuosic pieces, commissioned by Italian pianist Carlo Grante, is inspired by philosophical statements from seven historical figures: Heraclitus, Rainer Maria Rilke, Franz Kafka, Ralph Waldo Emerson, Novalis, Chief Seattle, and Shankara.



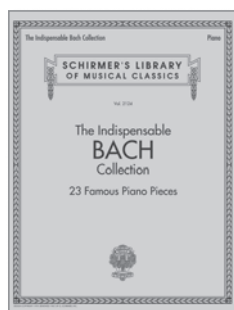
an eleventh chorale prelude published for the first time: Busoni's transcription of "Aus tiefer Not."

51481293\$30.95

**JOHANN SEBASTIAN
BACH: CHORALE
PRELUDES**

ARRANGEMENT FOR PIANO BY
FERRUCCIO BUSONI
ed. *Christian Schaper, Ulrich Scheideler*

Henle Urtext Editions
Busoni transcribed these chorale preludes in 'chamber music style,' suitable for advanced pianists. The appendix includes



50600655\$10.99

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INDISPENSABLE
BACH COLLECTION**

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THE FIRST TERM AT
THE PIANO**

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the very complex piano notation by Bartók himself and from his recordings.

51481401\$11.95

BÉLA BARTÓK: SONATINE

ed. *László Somfai*
Henle Urtext Editions
Bartók used different melodies taken from Romanian Bartók based this piece on a series of piano transcriptions of Romanian folk melodies. This Urtext edition is extracted from the new Complete Edition and includes an explanation of how to play



Henle's dependable, best-selling volumes now available without fingerings.

51481032 Volume 1\$49.95

51481034 Volume 2\$49.95

**LUDWIG VAN
BEETHOVEN:
PIANO SONATAS**

EDITIONS WITHOUT
FINGERING
ed. *Bertha Antonia Wallner*
Henle Urtext Editions

Within this newsletter you will find a recap of recent classical releases. The following classical catalogs are distributed by Hal Leonard:

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PIANO (CONTINUED)



LUDWIG VAN BEETHOVEN: NEW PIANO SOLO EDITIONS

Henle Urtext Editions

FANTASY OP. 77

ed. Otto von Irmer

51481306 \$9.95

POLONAISE IN C MAJOR, OP. 89

ed. Otto von Irmer

51481307 \$8.95

SONATA NO. 2 IN A MAJOR OP. 2, NO. 2

ed. Bertha Antonia Wallner

51481308 \$12.95

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51481309 \$8.95

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ed. Bertha Antonia Wallner

51481312 \$8.95

SONATA NO. 29 IN B-FLAT MAJOR, OP. 106 (HAMMERKLAVIER)

ed. Bertha Antonia Wallner

51481314 \$11.95



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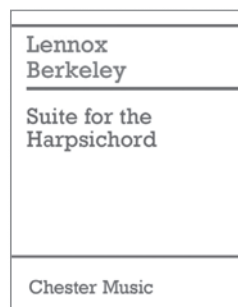
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LENNOX BERKELEY: SUITE FOR THE HARPSICHORD

ed. Christopher D. Lewis
Chester Music

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14048181 \$12.99



WILLIAM BOLCOM: FANTASY-SONATA AND DREAM MUSIC NO. 1

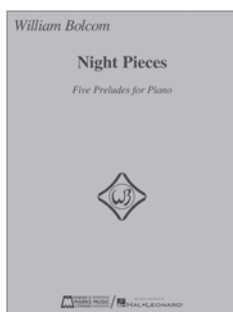
Edward B. Marks Music Company

Bolcom composed Fantasy Sonata in 1961, influenced by Messiaen, Berio, Ives and other composers.

Dream Music No. 1 was derived from music Bolcom

heard in a dream. Composed in 1965 and premiered in Berlin while Bolcom was a pianist at Pierre Boulez's 'Domaine Musical.'

00210360 Piano Solo \$16.99



WILLIAM BOLCOM: NIGHT PIECES

FIVE PRELUDES FOR PIANO

Edward B. Marks Music Company

Night Pieces was written in Paris in 1960 and premiered there, dedicated to composer David Chaitkin. Bolcom echoes the music of Boulez and Schoenberg.

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JOHANNES BRAHMS: CONCERTO FOR PIANO AND ORCHESTRA NO. 3 IN D MAJOR

ARRANGEMENT OF THE
CONCERTO FOR VIOLIN AND
ORCHESTRA OP. 77

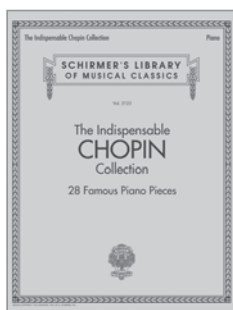
arr. Dejan Lazic

Sikorski

Lazic was inspired to make this arrangement by the piano versions of violin concertos of

Bach and Beethoven written by the composers themselves. Brahms also prepared arrangements and transcriptions of his own and other composers' works.

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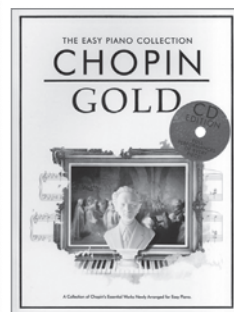
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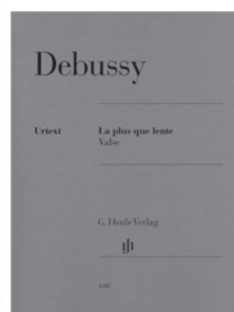
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CLAUDE DEBUSSY: LA PLUS QUE LENTE – VALSE

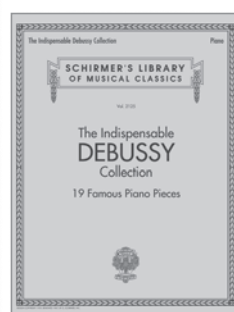
ed. Ernst-Günter

Heinemann

Henle Urtext Editions

Slow waltzes were popular in the Parisian salons of the early twentieth century, leading Debussy to compose "La plus que lente – Valse" ("The Slower-than-Slow Waltz").

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ed. Einar Steen-Nøkleberg,
Ernst-Günter Heinemann
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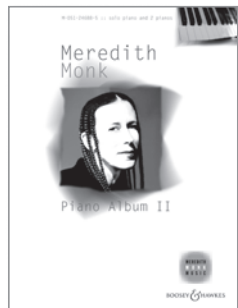


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NEW PIANO SONATAS**
*ed. Georg Feder
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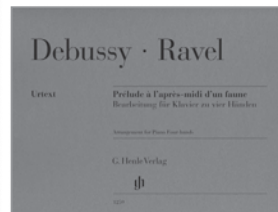
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1 PIANO, 4 HANDS



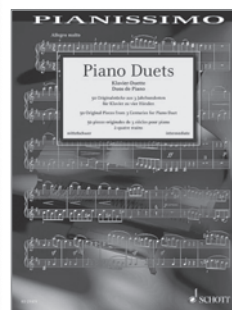
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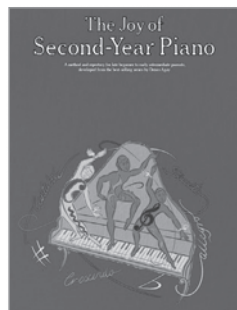


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THE RUSSIAN METHOD

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Newly revised by James & Susan McKeever

Hal Leonard

Fundamentals of Piano Technique was developed by Leon Conus (1871-1944) and Olga Conus (1890-1976) during many decades

of teaching and performing, and through association with the most prominent Russian musicians of the time – including Rachmaninoff, Scriabin, and Medtner. The exercises in this method are concise and efficient, focusing on the elements of good playing: control, touch, nuance, and musicianship. This book can be used by students at all levels of development, and with all shapes and sizes of hands. The preparatory exercises allow students to begin using the book within their first year of lessons. A systematic approach allows the hands to develop gradually, avoiding dangerous tension or muscle damage. Topics include: preparatory exercises; extension exercises; five-finger exercises; flexibility of the thumb; trill exercises; scales & arpeggios; wrist development; double notes; and more.

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Schott

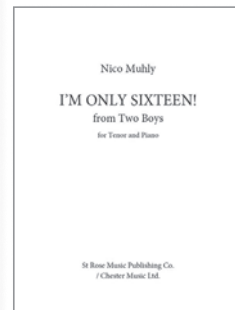
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Novello

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VOCAL



NICO MUHLY: I'M ONLY SIXTEEN! FROM TWO BOYS

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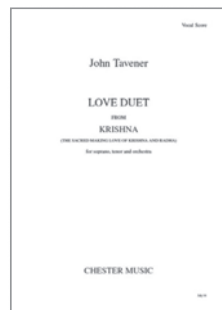
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FOR SOPRANO, TENOR AND
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VOCAL SCORE BASED ON THE
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SOLO INSTRUMENTAL



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VIOLIN SOLO

ed. Wolfgang Birtel
Schott

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ed. Endre Granat

Lauren Keiser Music

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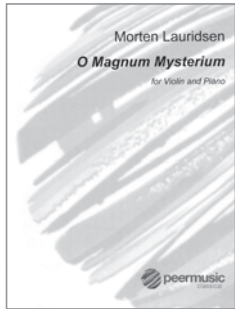
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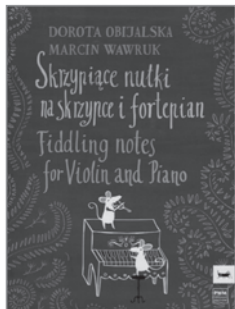
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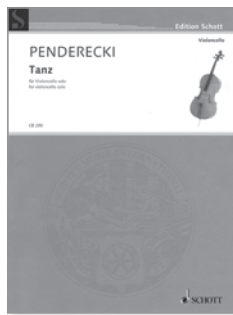
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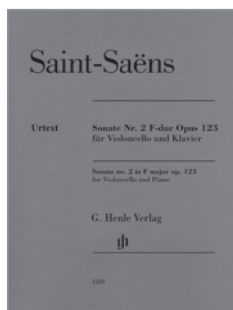
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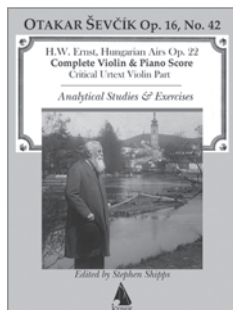
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Saint-Saëns thought this sonata was superior to his first sonata and even

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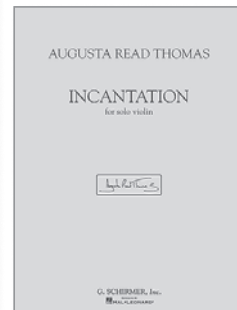
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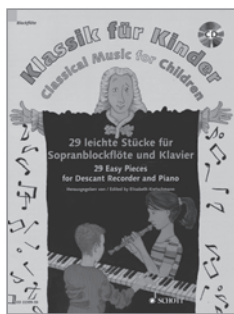
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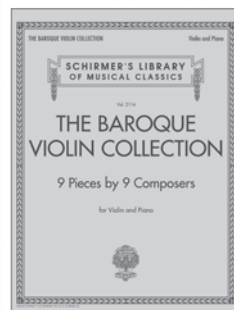
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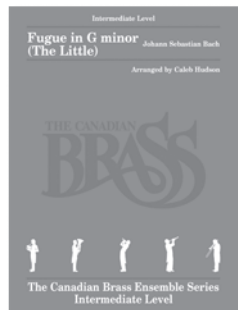
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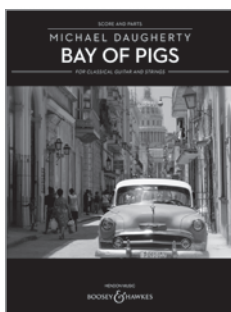
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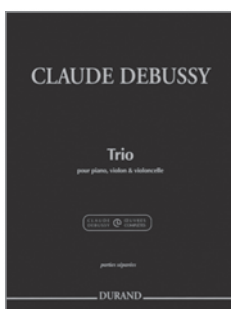
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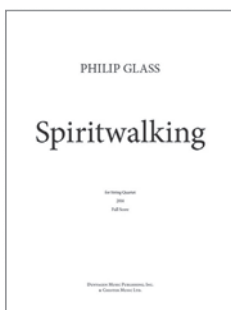
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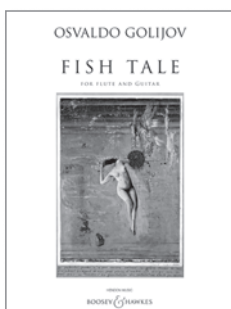
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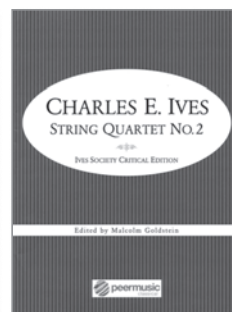
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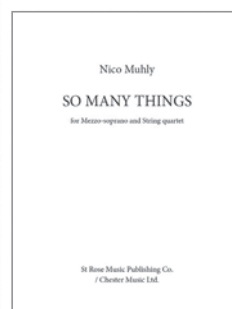
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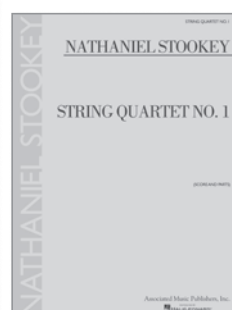
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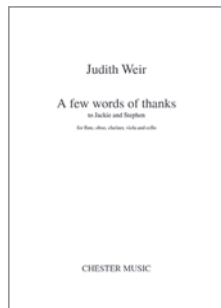


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NO. 2 (MUSÉE
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*Associated Music
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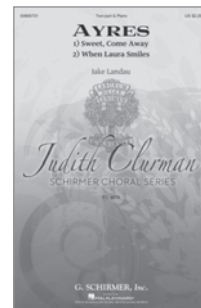
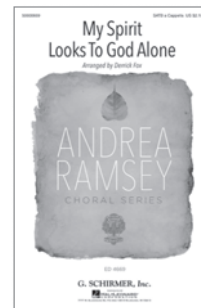
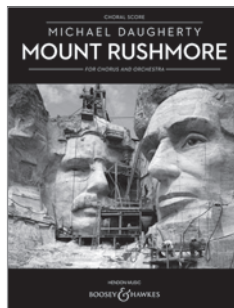
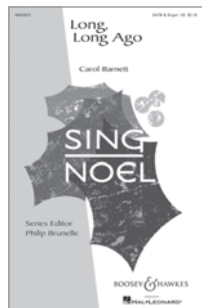
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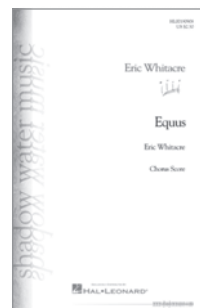
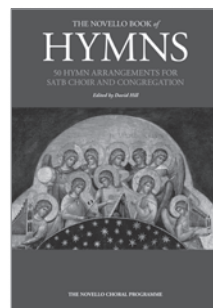
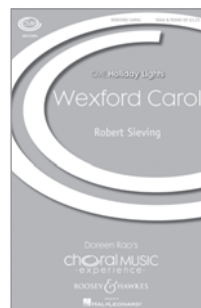
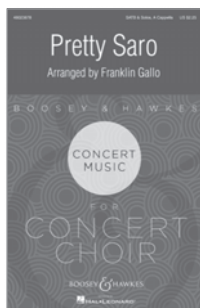
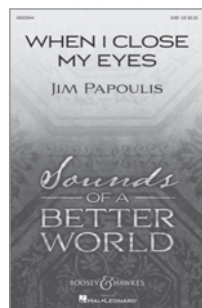
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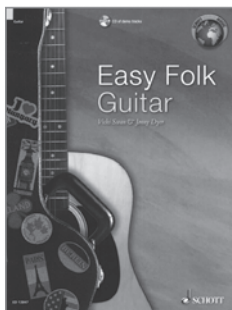
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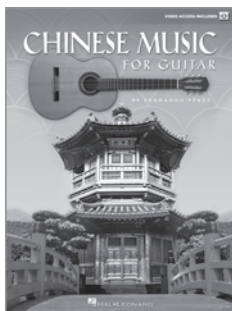
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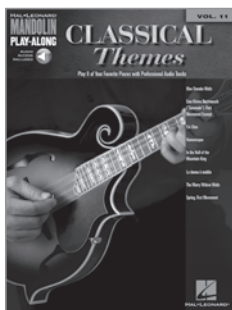


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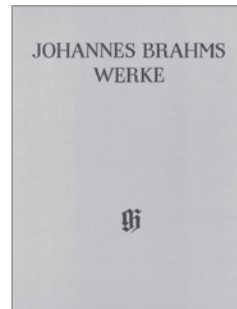
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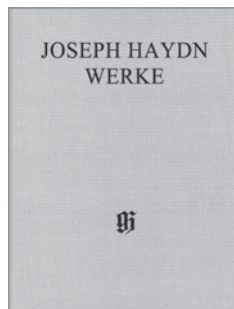
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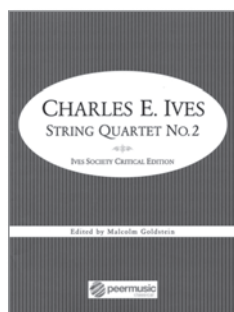
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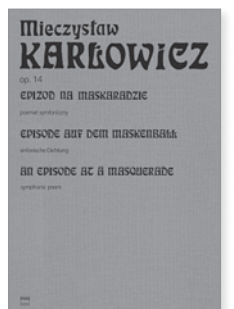
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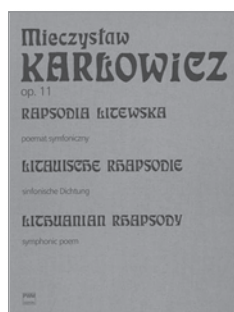
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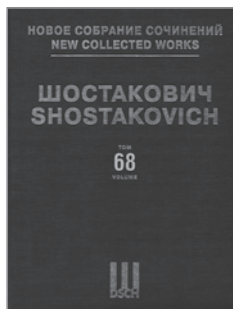
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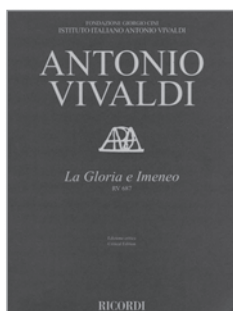
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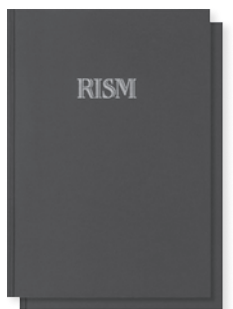
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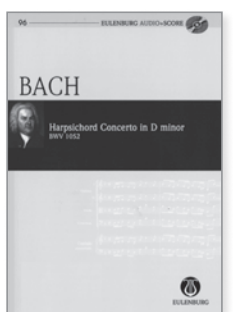
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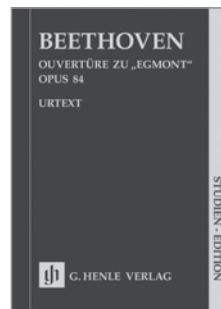
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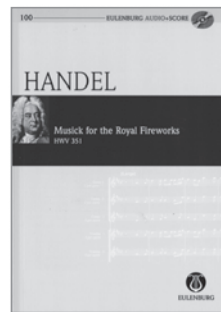
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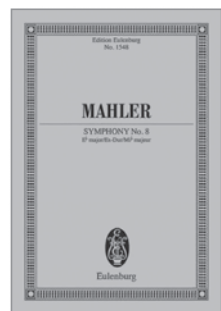
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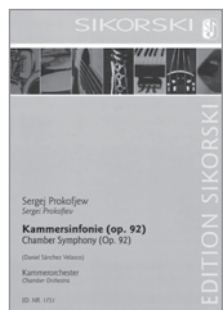
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SERGEI PROKOFIEV: CHAMBER SYMPHONY FOR CHAMBER ORCHESTRA, OP. 92

AFTER STRING QUARTET No. 2 IN F MAJOR

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STEVE REICH: CELLO COUNTERPOINT

STUDY SCORE

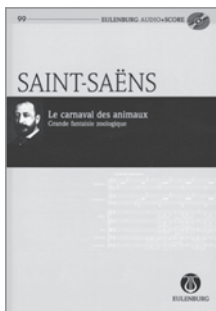
Boosey & Hawkes

The piece was co-commissioned by the Koussevitzky Foundation in the Library of Congress, the Royal Conservatory in The Hague and Leiden University, for cellist Maya Beiser. Scored for eight cellos, it can be played by a soloist with the other parts pre-

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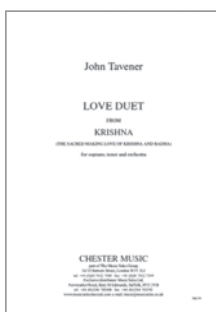
DMITRI SHOSTAKOVICH: SONATA FOR VIOLIN, PERCUSSION AND STRING ORCHESTRA

ARRANGEMENT OF THE SONATA FOR VIOLIN AND PIANO, OP. 134

arr. Andrei Pushkarev, Mikhael Zinman

Sikorski

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FOR SOPRANO, TENOR AND PIANO ACCOMPANIMENT

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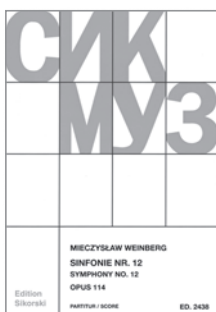
CLAUDE VIVIER: ET JE REVERRAI CETTE VILLE ÉTRANGE

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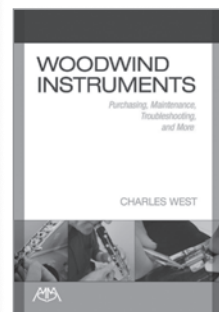


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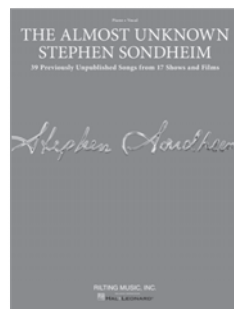
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THEATRE



THE ALMOST UNKNOWN STEPHEN SONDHEIM

39 PREVIOUSLY UNPUBLISHED SONGS FROM 17 SHOWS AND FILMS

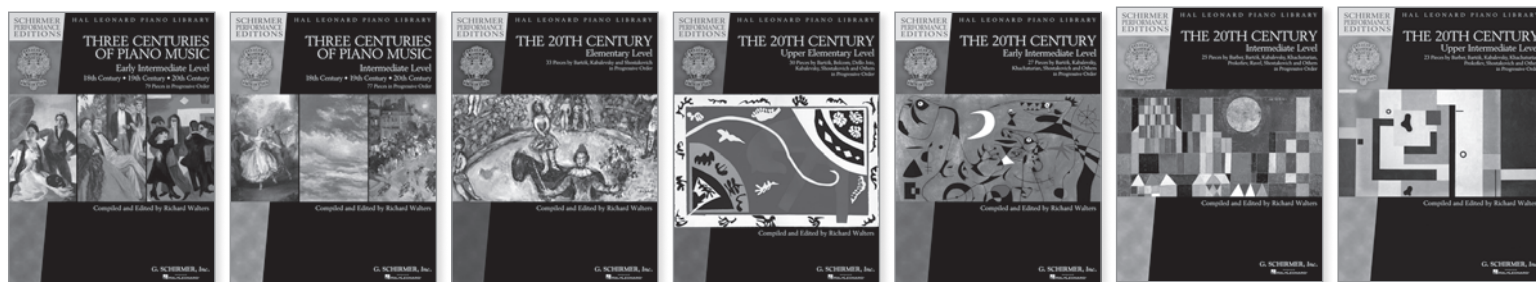
Piano/Vocal

The "Almost Unknown" in the title of this collection refers to the fact that some of the songs, though never before published, have been recorded, and might be known to the most knowledgeable of Sondheim connoisseurs. However, it is safe to say that the songs in this landmark collection are among the least known of Sondheim's creations. This book includes contents by show or film title as well as by song title, an introduction about Sondheim, a preface by the editor, and detailed notes about each work and the show it came from. Sondheim himself ultimately chose which songs he wanted published in this volume, and he edited and approved the editions of all songs.

- Boom Crunch (cut from INTO THE WOODS)
- Bounce (from BOUNCE)
- The Boy From... (from THE MAD SHOW)
- Darling (cut from MERRILY WE ROLL ALONG)
- Don't Laugh (from HOT SPOT)
- Echo Song (cut from A FUNNY THING HAPPENED ON THE WAY TO THE FORUM)
- Farewell (cut from A FUNNY THING HAPPENED ON THE WAY TO THE FORUM)
- First Vaudeville (from the 1998 reading WISE GUYS)
- Flag Song (cut from ASSASSINS)
- God (from SONDHEIM ON SONDHEIM)
- A Hero Is Coming (cut from ANYONE CAN WHISTLE)
- High Life (from the unproduced musical THE LAST RESORTS)
- The House of Marcus Lycus (cut from A FUNNY THING HAPPENED ON THE WAY TO THE FORUM)
- I Must Be Dreaming (from ALL THAT GLITTERS)
- I Wish (from the unproduced Jim Henson film INTO THE WOODS)
- I Wouldn't Change a Thing (from the unproduced musical THE LAST RESORTS)
- Invocation (Forget War) (cut from A FUNNY THING HAPPENED ON THE WAY TO THE FORUM)
- The Lame, The Halt, and the Blind (cut from ANYONE CAN WHISTLE)
- A Little House for Mama (from WISE GUYS)
- Looks (from the unproduced film musical SINGING OUT LOUD)
- Love Is in the Air (cut from A FUNNY THING HAPPENED ON THE WAY TO THE FORUM)
- Make It Through the Night (from WISE GUYS)
- My Husband the Pig (cut from A LITTLE NIGHT MUSIC)
- My Two Young Men (from WISE GUYS)
- The Natives Are Restless (cut from ANYONE CAN WHISTLE)
- Next to You (from WISE GUYS)
- The Night Is the Best Time of the Day
- Night Waltz III (cut from A LITTLE NIGHT MUSIC)
- The One on the Left (cut from SUNDAY IN THE PARK WITH GEORGE)
- Pour Le Sport (from the unproduced musical THE LAST RESORTS)
- Prayers (cut from PACIFIC OVERTURES)
- Rich and Happy (cut from MERRILY WE ROLL ALONG)
- Second Midnight (Original Version) (cut from INTO THE WOODS)
- Singing Out Loud (from the unproduced film musical SINGING OUT LOUD)
- Soldiers and Girls (cut from SUNDAY IN THE PARK WITH GEORGE)
- Thank You for Coming (cut from MERRILY WE ROLL ALONG)
- There's Always a Woman (cut from ANYONE CAN WHISTLE)
- There's Something About a War (cut from A FUNNY THING HAPPENED ON THE WAY TO THE FORUM)
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