



# Van Cott Information Services, Inc. presents Bassoon Books, Music and More!

Bassoon Catalog 10e

7/02/13

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International Double Reed Society

This catalog includes bassoon books, music, reed books, CDs, woodwind books, and general music books. **We are happy to accept Purchase Orders from University Music Departments, Libraries and Bookstores.** We also have oboes, clarinet, saxophone, and flute books, videos and CDs. You may order online, by fax, or phone. To order or for the latest information visit our web site at <http://www.vcisinc.com>. **Bindings:** **HB:** Hard Bound, **PB:** Perfect Bound (paperback with square spine), **SS:** Saddle Stitch (paper, folded and stapled), **SB:** Spiral Bound (plastic or metal), **CS:** Corner Stapled. **Shipping:** Heavy item, US Media Mail shipping charges based on weight. **Free US Media Mail shipping if ordered with another item.** Price and availability subject to change.

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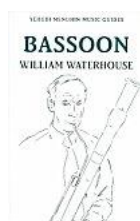
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## Bassoon



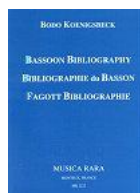
**B001. *The Art of Bassoon Playing*** by William Spencer revised by Frederick Mueller. Summy-Birchard Inc., SS, 72 pages. This book was originally intended for woodwind generalists who have bassoon students but is a valuable reference for anyone with an interest in the bassoon. Chapters include the instrument, the reed, tone production, articulation, innovations, and selected literature and discography.

12.95



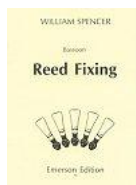
**B032. *Bassoon*** by William Waterhouse. Kahn & Averill, 2003, London, PB, 256 pages. This book adds significantly to the available material relating to bassoon playing, giving detailed and authoritative guidance on the mastery of this rewarding instrument. This practical manual, illustrated with diagrams and musical examples, offers beginner and expert alike a thorough and systematic treatment of every aspect of performance.

16.95



**B007. *Bassoon Bibliography*** by Bodo Koenigsbeck. Musica Rara, 1994, PB, 613 pages. A massive compilation of bassoon music that will also be of great value to other woodwind players looking for instrument combinations that include the bassoon. Introductory information is in French and German as well as English; the listing use standard English abbreviations. There are two principal sections of the book, one listing works by composer and the other by combinations of instruments.

62.95



**B028. *Bassoon Reed Fixing*** by William Spencer. Emerson Edition, 1982, SS, 8 pages. This brief pamphlet by the author of the *Art of Bassoon Playing* contains a significant amount of information on adjusting bassoon reeds. It includes guidance on testing the reed and adjusting the wires and scrape.

4.95



**B015. *Bassoon Reed-making A Basic Technique*** by Christopher Weait. McGinnis & Marx, Third Edition, 2000, SS, 34 pages. An excellent book on the basic techniques of reed making featuring sharp photographs and clear diagrams. Subjects covered include preparation, tools and equipment, assembling the reed, finishing, tuning and adjustment techniques, and solving reed problems. A Spanish translation is also available (B046).

15.95



**B125. *Bassoon Reed Making: An Illustrated Basic Manual*** by Christopher Weait. Weait Music, 2008, SS, 46 pages. This book describes and illustrates a basic method of bassoon reed making that is ideal for players who are just beginning to play or those who wish to know more about making, adjusting and finishing reeds. Lavishly illustrated with over 150 photographs to demonstrate every step. A reed is made from gouged, shaped and profiled (GSP) cane. No expensive tools or complex machinery are required.

28.95



**B002. *The Bassoon Reed Manual - Lou Skinner's Theories and Techniques*** by James R. McKay. Indiana University Press, Bloomington IN, 2000, PB, 116 pages. This is a very attractive book is well illustrated with photos and diagrams. Chapters include theoretical principles and concepts, essential tools for reed making, the straight taper reed, the tip taper reed, variation to the tube, variations to the gouge and the inside of the blades and tubes, variations to the outside of the blades, special reeds and processes, a comparison of Mechler and Knochenhauer reeds, and the contrabassoon reed.

29.95



**B024. *Bassoon Strategies for the Next Level*** by Christopher Weait. Christopher Weait, 2003, SB, 185 pages. This is a book of practicing and performing strategies for bassoonists and other wind instrumentalists developed during the author's forty year teaching career. It includes instruction of scales and etudes, physical matters, breathing and tone, dynamics, tuning articulation, rhythmic accuracy, fingerings, technique, repertoire, and reference information.

29.95



**B116. *A Bundle of Joy, A Practical Handbook for the Bassoon*** by Maarten Vonk. FagotAielier Maarten Vonk, 2007, PB, 120 pages. A beautiful new book for bassoonists, full of useful and interesting information, photographs (many in color), and diagrams. The book covers such topics as the development of the bassoon, bassoon makers (with serial number lists), acoustics, breathing, embouchure, reeds, bocal, ergonomics, maintenance, a fingering chart and problems notes, and more. Every bassoonist will want this book in their library.

35.95

Order online at: <http://www.vcisinc.com>



**B046. Construcción de Cañas de Fagot: Técnica Básica** by Christopher Weait translation by Eduardo Adrián Rodríguez and Fernando Traba. Christopher Weait, 2004, SS, 47 pages. Spanish translation of *Bassoon Reed-making A Basic Technique*.

14.95



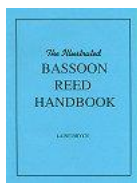
**B026. The Contra-Bassoon, A Guide to Performance** by Cornelia Anderson Biggers. Elkan-Vogel, 1977 (2000 Edition), SS, 48 pages. An extremely valuable book for those taking up the contra bassoon. It covers posture and equipment, fingering, tone production, reeds, quality and repair, performance problems, and a fingering chart.

14.95



**B003. Essentials of Bassoon Technique** by Lewis Hugh Cooper and Howard Toplansky. Howard Toplansky, HB, 370 pages. This book is an encyclopedic presentation of bassoon fingerings and their usage. It is intended to be utilized by teachers, serious advanced students and artist performers. These fingerings represent the accumulated technical knowledge acquired during twenty-five years of professional playing and teaching experience. **Because of the weight of this book, shipping charges will be based on the actual cost of postage (both bindings).**

69.95 📦



**B012. The Illustrated Bassoon Reed Handbook** by Laine Bryce Laine Bryce School of Music, SS, 12 pages. This book is a brief but well illustrated introduction to the fundamentals of reed making technique. This book is intended as a guide to accompany reed making lessons and is not intended to replace the teacher. It serves as a reference to the steps required for a student to make reeds independently. A page on reed adjustments is also included.

9.95 📦



**B152. The Techniques of Bassoon Playing** by Pascal Gallois. Baerenreiter, 2009. PB, 126 pages + 2 CDs. This is a new book on bassoon extended techniques with information for both bassoonists and composers. It includes traditional effects and current sounds, spectral effects including multiphonics, percussive effects, effects without the reed, vibrato, air noise, natural and circular breathing, trills and tremolos, glissando, microtonality, and more. The book has been influenced by the collaboration of the author with composer Luciano Berio and his music. The two CDs contain many audio examples the techniques described in the book. The text is in German, English, and French.

76.95

## Bassoon Music

### Excerpts and Parts

**B063. Orchester Probespiel - Test Pieces for Orchestral Auditions Bassoon** edited by Karl Kolbinger and Alfred Rinderspacher. C.F. Peters, 1992, PB, 47 pages. This book of orchestral and opera excerpts was developed in Germany for use in auditions. The selections were made based on an analysis of pieces used for auditions over many years. It includes excerpts for bassoon and contra-bassoon. The second bassoon part is also included in a few excerpts. Complete listing on our website. .... 37.75

**CD472. Orchester Probespiel - Test Pieces for Orchestral Auditions Bassoon.** C.F. Peters, 1993. This is a two CD set with recordings of all of the excerpts from the above book. They are taken from commercial recordings of German orchestras. .... 57.75

**OMLBS1. The Orchestral Musician's CD-ROM Library Vol. 1 Bassoon.** CD Sheet Music LLC, 2003. Complete Bassoon and Contrabassoon parts (not just first Bassoon) to 90 orchestral masterworks on CD-ROM. Beethoven, Schubert, Mendelssohn, Berlioz, Weber, Rossini, Donizetti, Auber, Bellini, and Cherubini are on Vol. 1. Parts are in the included Adobe Acrobat (.pdf) format. .... 19.95

**OMLBS2. The Orchestral Musician's CD-ROM Library Vol. 2 Bassoon.** CD Sheet Music LLC, 2004. Complete Bassoon and Contrabassoon

parts to 61 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. Works from Debussy, Mahler, Bruckner, Saint-Saëns, Grieg, Bizet, Fauré, Bruch, Busoni, and Reger are on Volume 2. .... 19.95

**OMLBS3. The Orchestral Musician's CD-ROM Library Vol. 3 Bassoon.** CD Sheet Music LLC, 2004. Complete Bassoon and Contrabassoon parts to 74 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. Includes works by Brahms, Chabrier, Chausson, Chopin, Franck, Lalo, Liszt, Offenbach, Sarasate, Schumann, and von Suppe. .... 19.95

**OMLBS4. The Orchestral Musician's CD-ROM Library Vol. 4 Bassoon.** CD Sheet Music LLC, 2004. Complete Bassoon parts to 42 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Tchaikovsky, Mussorgsky, and Glinka. .... 19.95

**OMLBS5. The Orchestral Musician's CD-ROM Library Vol. 5 Bassoon.** CD Sheet Music LLC, 2005. Complete Bassoon and Contrabassoon parts to 64 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Dvorak, Rimsky-Korsakov, Borodin, Scriabin, and Smetana. .... 19.95

**OMLBS6. The Orchestral Musician's CD-ROM Library Vol. 6 Bassoon.** CD Sheet Music LLC, 2004. Complete bassoon parts to 57 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Mozart (12 symphonies, 4 piano concertos, 8 overtures, Divertimento No. 1, masses, Requiem K626, 5 serenades and more) and Haydn (21 symphonies, The Creation, and The Seasons). .... 19.95

**OMLBS7. The Orchestral Musician's CD-ROM Library Vol. 7 Bassoon.** CD Sheet Music LLC, 2006. Volume 7 contains 46 orchestral works. Complete bassoon parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Ravel, Elgar, Chadwick, Delius, D'Indy, Dukas, Griffes, Holst, and Nielsen. .... 19.95

**OMLBS8. The Orchestral Musician's CD-ROM Library Vol. 8 Bassoon.** CD Sheet Music LLC, 2007. Volume 8 contains 48 orchestral works. Complete bassoon parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Stravinsky, Bartok, Carpenter, Dohnányi, Enesco, de Falla, Glazunov, Janáček, Milhaud, Prokofiev, Rachmaninoff, Respighi, and Vaughan Williams. .... 19.95

**OMLBS9. The Orchestral Musician's CD-ROM Library Vol. 9 Bassoon.** CD Sheet Music LLC, 2007. Volume 9 contains 50 orchestral works. Complete bassoon parts (a few pieces may be tacet) on CD-ROM. This volume includes works by Bloch (Schelomo), Schoenberg (Chamber Symphony, Pierrot Lunaire, 4 more), Sibelius (17 including Symphonies 1-5, Finlandia, Violin Concerto), J. Strauss (Die Fledermaus, Gypsy Baron Overture, more); R. Strauss (22 including Also Sprach Zarathustra, Don Juan, Till Eulenspiegel, etc.), and Webern (Passacaglia). .... 19.95

**OMLBS10. The Orchestral Musician's CD-ROM Library Vol. 10 Bassoon.** CD Sheet Music LLC, 2008. Volume 10 contains 53 orchestral works. Complete bassoon parts (some pieces may be tacet) on CD-ROM. Includes works by J.S. Bach, Handel, Arne, C.P.E. Bach, Boccherini, Cimarosa, Dittersdorf, Gluck, Herold, Lully, Mehul, Paisiello, and Rameau. .... 19.95

**OMLBS11. The Orchestral Musician's CD-ROM Library Vol. 11 Bassoon Wagner: Part 1.** CD Sheet Music LLC, 2009. This CD has complete bassoon parts (a few pieces may be tacet) on CD-ROM. Volume 11 contains six Wagner orchestral works and the early operas: Der Fliegende Holländer, Tannhäuser, Lohengrin, and Tristan und Isolde. .... 19.95

**OMLBS12. The Orchestral Musician's CD-ROM Library Vol. 12 Bassoon Wagner: Part 2.** CD Sheet Music LLC, 2009. This CD has complete bassoon parts (a few pieces may be tacet) on CD-ROM. Volume 12 contains six of Wagner's later operas: Das Rheingold, Die Walküre, Siegfried, Götterdämmerung, Die Meistersinger von Nürnberg, and Parsifal. .... 19.95

**OMLBSSET. The Orchestral Musician's CD-ROM Library Vols. 1-12 Bassoon.** All 12 volumes of the Orchestral Musician's CD-ROM Library for Bassoon at a discounted price. .... 221.95

**Note:** Three volumes for the same instrument are \$55.50, four volumes are \$73.95, five volumes are \$92.50, six volumes are \$110.95, seven volumes are \$129.50, eight volumes for \$147.95, nine volumes for \$166.50, 10 volumes for \$184.95, or 11 volumes for \$203.50. Complete contents of all volumes are listed on our web site.

**B121. *Difficult Passages and "Solos" for Bassoon*** by Ciro Stadio. Ricordi, PB, 127 pages. A large compilation of orchestral excerpts featuring 40 composers and 112 works. Composers include Haydn, Mozart, Beethoven, Rossini, Verdi, Respighi, Stravinsky, Wagner, Donizetti, Ravel, Puccini and many more. Complete listing on our website. .... **24.95**

## Master Classes

**B024. *Bassoon Strategies for the Next Level*** by Christopher Weait. Christopher Weait, 2003, SB, 185 pages. This is a book of practicing and performing strategies for bassoonists and other wind instrumentalists developed during the author's forty year teaching career. It includes instruction on scales and etudes, physical matters, breathing and tone, dynamics, tuning articulation, rhythmic accuracy, fingerings, technique, repertoire, and reference information. .... **29.95**

**B152. *The Techniques of Bassoon Playing*** by Pascal Gallois. Baerenreiter, 2009. PB, 126 pages + 2 CDs. Extended techniques. List under bassoon books. .... **72.95**

## Methods

**B025. *Bassoon Fundamentals, A Guide to Effective Practice*** by Georg Klütsch. Schott, 2003, SS, 72 pages. This compendium for bassoon by Georg Klütsch introduces a daily practice schedule in German and English for students of the bassoon and advanced amateur players. The technical exercises included will encourage more focused and effective practice. They offer assistance in overcoming specific technical difficulties and will help students to deal successfully with recurring problems. Regular practice using these exercises will provide an excellent basis for tackling difficult passages in the bassoon repertoire. In addition to the studies, this book includes sections on tone quality (including fingerings), finger technique, articulation, the upper register, trills, and intonation. .... **31.95**

**B071. *Foundations for Success, Technical Training for the Young Bassoonist*** by Cheryl Ann Huddleston. Southern Music, 2006, SS, 48 pages. A very interesting and attractive bassoon method which focuses on fingering (with very clear diagrams) and production of notes from low B-flat to high F. The author intends this book to be used in a private lesson setting. .... **19.95**

**B037. *Primary Handbook for Bassoon*** by Richard M. Polonchak. Meredith Music Publications, 1982, SS, 52 pages. As a reference text, Primary Handbook for Bassoon provides the woodwind methods students with a thorough background in all aspects of both teaching and playing. As a teaching method, this book will take the student from the beginning to advanced high school levels in a logical and efficient manner. It covers assembly, hand and playing positions, embouchure, accessories, reed specifications, breathing, care and maintenance, plus a bibliography. Fingering and trill charts are included. .... **14.95**

**B065. *Rubank Elementary Method Bassoon*** by J.E. Skornicka. Rubank, 1935, SS, 48 pages. A fundamental course for individual or like-instrument class instruction. Includes fingering chart. .... **5.95**

**B066. *Rubank Intermediate Method Bassoon*** by Himie Voxman. Rubank, 1947, SS, 40 pages. A follow up course for individual or like-instrument class instruction. Introduces many techniques and concepts such as expression markings and accents, various types of articulation, grace notes, trills, scale and chord studies. A number of duets and trios are included. Includes fingering chart. .... **5.95**

**B067. *Rubank Advanced Method Bassoon*** by H. Voxman and Wm. Gower. Rubank, 1942, SS, 72 pages. This book is intended to follow any beginning or intermediate method. It includes scales and chords studies, studies in melodic interpretation (which also introduces the tenor clef) with many duets, studies in articulation, fingering exercises, and ornamentation. All of the material in this books is in keys with no more than two sharps or flats. Includes fingering chart and table of trills. .... **6.95**

**B008. *Weissenborn Bassoon Studies Op. 8, Vol. 1 for Beginners*** by Julius Weissenborn. Kalmus, SS, 41 pages. This classic method for beginners in an inexpensive edition. .... **10.95**

**B009. *Weissenborn Bassoon Studies Op. 8, Vol. 2 for Advanced Pupils*** by Julius Weissenborn edited by William Waterhouse. Universal Edition, PB, 52 pages. While both volumes of the Weissenborn bassoon studies were published in 1887, a manuscript was discovered in the papers of

the composer's grandson in 1982, which contained additional material not included in original edition. This version is based on that manuscript. . **29.95**

**B018. *Weissenborn Method for Bassoon*** by Julius Weissenborn, edited by Fred Bettoney. Carl Fischer, PB, 160 pages. Includes the Weissenborn Method and fingering and trill charts for the German bassoon, fingering chart for the French bassoon, 25 studies from Milde Op. 24, 50 studies from Weissenborn Op. 8 Vol. 2, and Concerto Ungarese by Von Weber. This book retains much (most ?) of the original German and English text. .... **24.95**

**B019. *Weissenborn Practical Method for Bassoon*** by Julius Weissenborn, edited by W.F. Ambrosio. Carl Fischer, PB, 121 pages. This edition of the Weissenborn method has clearer printing than B018 (above) and the text is only in English. It includes fingering and trill charts for the Heckel bassoon and the 50 studies from Weissenborn Op. 8 Vol. 2 .... **24.95**

## Music (by composer)

**WW109. *Pastorale in A Minor for Oboe (Flute, Violin), Bassoon (Cello) & Continuo*** by Wilhelm Friedemann Bach edited by Kurt Walther. Zimmermann, 1975. This piece has a "real" bassoon part as a featured instrument along with the oboe. It also includes a continuo part for cello, and a realized keyboard part for harpsichord, piano, or organ. When this piece was first republished, Carl Philipp Emanuel Bach was listed as the composer. More information came to light afterwards and it is now assigned to W.F. Bach. ☐..... **14.95**

**B027. *Five Suites for Solo Bassoon by J.S. Bach*** transcribed by Arthur Weisberg. LudwigMasters Publications, 2011, SS, 41 pages. This book contains the first five of Bach's Six Suites for Solo Cello, among the greatest music ever written for a solo instrument. (The sixth was not included because of extensive use of double stops and range issues.) The transcriber provides notes on tempos, grace notes, breaths, dynamics, vibrato, trills, and repeats. This book was originally published by Arthur Weisberg in 2002. It is now available in a new edition at less than half the price..... **31.95**

**G212. *Bach Suites for Cello Solo (BWV 1007-1012)*** by J.S. Bach. C.F. Peters, 43 pages. For those in search of a less expensive version of these suites we offer an edition for cello. If you don't mind the multiple stops, the bowing and fingering markings you can save some money. .... **12.95**

**B119. *Bach Partita BWV 1013 Transcribed for Bassoon Solo*** by William Waterhouse. Universal Edition, 1993, SS, 6 pages. This piece originally for flute was discovered in 1917 and is believed by music scholars to be by Bach. It is in four movements: Allemande, Corrente, Sarabande, and Bourrée Anglaise. College level with a duration of about 14 minutes. Includes notes by the editor. ☐..... **17.95**

**WW030. *Beethoven Trio for Piano, Flute and Bassoon WoO 37*** by Ludwig van Beethoven edited by Friedhelm Klugman with piano fingerings by Hans-Martin Theopold. Henle, 1981, SS. Includes performance parts for flute, bassoon, and a piano score. .... **24.95**

**B061. *Concert Piece for Bassoon and Orchestra Op. 2 (1827) Piano Reduction*** by Franz Berwald edited by Michael Töpel. Baerenreiter, 1995, 16 + 6 pages. This early romantic showpiece for bassoon is fairly short (12 minutes). It opens with a long Allegro non troppo, followed by Andante, two Variazione, Adagio, and concludes with Tempo I. .... **18.95**

**B078. *Transfigurazione for Bassoon Solo Op. 42*** by Rainer Bischof. Doblinger, 1996, SS, 4 pages. Rainer Bischof (1947-) is an Austrian composer who has studied law, philosophy, and art history in addition to composition and has held positions a teacher and arts official. His music employs the twelve-tone method, adopting the expressionist, emotional side from Schönberg and Berg via his teach Apostel. This contemporary piece is dedicated to and was first performed by Milan Turkovic. It includes flutter tonguing and some multiphonics (instructions are given). It has many sections with various meters and tempos. An advanced work. ☐..... **14.95**

**B111. *Concerto in D major for Bassoon and Piano*** by Joseph Bodin de Boismortier edited by Leonard Sharrow. International Music Co., 1968, SS, 8 + 3 pages. This is a reduction for piano of this Late Baroque concerto by Boismortier (1691-1755) originally for bassoon and orchestra. Three movements: Allegro, Largo (bassoon ad libitum), and Allegro. Advanced high school/early college level. ☐..... **11.25**

**B134. *Premier Solo for Bassoon and Piano*** by Eugène Bourdeau edited by Himie Voxman. Rubank, 1941, 7 + 3 pages. A one movement work

which starts at Moderato but accelerates in places. Advanced intermediate level and entirely in bass clef. ☐ ..... **4.95**

**B076. *Canons and Hockets Concert Duet for Bassoons*** by Jerry L. Bowder. Manduca Music, 1996, SS. One extended movement of what looks like a fun piece. Separate parts in score format with the other part in small print. Probably early college level, but might be attempted by an outstanding high school duo. ☐ ..... **9.95**

**B075. *Sonata in F for Bassoon and Piano*** by Alexander Brent-Smith. Rosewood, 2003, SS, 34 + 9 pages. Alexander Brent-Smith (1889-1950) was a British composer, author, and teacher. This sonata is in three movements: I. Allegro Moderato, II. Tempo di Minuetto, and III. Allegretto grazioso. Early college level. .... **11.95**

**WW069. *Trio in D minor for Oboe (Clarinet), Bassoon (Viola/Bass Clarinet/Basset Horn) and Piano*** by Alexander Brent-Smith. Rosewood, 2003, (includes piano score and all parts). This work was first performed in 1943. It is in three movements I. Allegro Moderato, II. Andante, and III. Allegretto. It should be playable by those at the early college level (and adult amateurs). .... **33.95**

**B155. *Girl on a beach under a sunshade for Bassoon and Piano (or Orchestra)*** by Paul Carr. Comus Edition, 1993, SS, 6 + 2 pages. After a pencil portrait by Alfred Munnings. This attractive solo for bassoon & piano is also available with accompaniment for a small orchestra of flute, clarinet, horn, harp and strings. Marked Relaxed and free throughout. The middle section is a waltz (più mosso), which is followed by a Recitative with tempo primo returning for the conclusion. Early college level (and in the key of B). Duration about 5 minutes. ☐ ..... **12.95**

**B132. *Concertino in B-flat Major Op. 12 for Bassoon and Piano*** by Ferdinand David edited by Simon Kovar. International Music Co., 1956, SS, 10 + 4 pages. Ferdinand David (1810-1873) was a German violinist and composer. This piece has two movements: Andante cantabile and Presto agitato. College level. ☐ ..... **11.25**

**B162. *Introduction et polonaise for Bassoon and Piano*** by Jules Demersseman edited by Alexandre Ouzounoff. Billaudot, 2012, SS, 11 + 4 pages. Bassoonist Alexandre Ouzounoff has arranged and edited 19th-century flutist Jules Demersseman's Introduction et Polonaise for solo bassoon and piano. For intermediate to advanced players (rated a 6 on the publishers 9 step scale). Duration of about 8:30. .... **18.95**

**B120. *Sonatine-tango for Bassoon and Piano*** by Pierre Max Dubois. Billaudot, 1984, SS, 15 + 6 pages. In four movements: I. Violent et animé, II. Scherzando, III. Sarabande, and IV. Vivace. College level with a duration of about 7 minutes. .... **22.95**

**B053. *Romance for Bassoon and Orchestra Op. 62 (Piano Reduction)*** by Edward Elgar. Novello, 1910, SS, 6 + 2 pages. ☐ ..... **17.95**

**B064. *Sonata for Bassoon and Piano*** by Alvin Etler. Associated Music Publishers, 1955, SS, 28 + 8 pages. Dedicated to Emil Hebert. Etler (1913-1973) was a student of Hindemith and was influenced by Bartók and Copland. In four movements: Moderately slow, Fast, Slow, and Fast. This is an upper level college work. .... **19.95**

**B035. *Concerto for Bassoon and Wind Ensemble*** by Eric Ewazen, edition for bassoon and piano by the composer. Southern Music Co., 2004, SS, 40 + 12 pages. This piece was commissioned by Dr James Croft of Florida State University and premiered by Jeff Keesecker in June 2003. In four movements: I. Andante con moto, II. Allegro vivace, III. Largo, and IV. Allegro molto. There are recordings on YouTube of the second movement with wind ensemble and the fourth movement with piano. The wind ensemble parts are available as a rental. .... **20.95**

**B135. *Six Sonatas Volume 1 for Bassoon and Piano*** by John Ernest Galliard edited by Arthur Weisberg. International Music Co., 1963, SS, 17 + 7 pages. Galliard (1687-1749) was a German composer and oboist. The first three sonatas. Advanced high school/early college level. .... **14.25**

**B136. *Six Sonatas Volume 2 for Bassoon and Piano*** by John Ernest Galliard edited by Arthur Weisberg. International Music Co., 1963, SS, 14 + 7 pages. The second three sonatas. These may be slightly easier than those in volume 1 and they are all in bass clef. High school/early college level. **13.75**

**WW049. *Trio Pathétique for Clarinet, Bassoon (Violoncello) and Piano*** by Michail Glinka. Music Rara, 1957, SS. In four movements: Allegro

Moderato, Scherzo, Largo and Allegro con spirito. This is a major work that brings out the best qualities of each instrument. The clarinet and bassoon parts are not especially difficult but it requires an excellent pianist. .... **25.95**

**G158. *Concertante in B-flat major Hob. I:105 for Oboe, Bassoon, Violin, Violoncello and Orchestra (Piano Reduction)*** by Joseph Haydn edited by Sonja Gerlach with piano reduction by Siegfried Petrenz. Henle, 2007, PB. This piece was written by Haydn while in London in 1792 and was very warmly received. The "solo" parts alternate between solo passages and playing along with the rest of the orchestra in tutti. In three movements: I. Allegro, II. Andante (in 6/8), and II. Allegro con spirito. .... **39.95**

**B055. *Hindemith Sonate for Bassoon and Piano*** by Paul Hindemith. Schott, 1939, SS, 12 + 3 pages. In two movements: Leicht bewegt and Langsam/Marsch/Beschulss, Pastorale-Ruhig. .... **19.95**

**B060. *Concertino for Bassoon and Orchestra (edition for bassoon and piano)*** by Peter Hope. Emerson Edition, 2002, SS 44 + 14 pages. This *Concertino* marks a deliberate return to original composition by Peter Hope after many years of commercial work, and was sparked off by the desire to write something for this neglected instrument. Using exciting rhythms, flavors of the blues and Latin America, he has created an expressive and virtuosic work to gladden the hearts of bassoonists and audiences alike. In three movements: Moderato; Andante, quasi blues; and Giocoso. .... **36.95**

**B147. *Concerto for F Major for Bassoon and Piano (originally for bassoon and orchestra)*** by Johann Nepomuk Hummel edited by Leonard Sharrow. International Music, 1973, SS, 27 + 8 pages. Johann Nepomuk Hummel (1778-1837) was an Austrian composer and virtuoso pianist. This is one of the standards of the bassoon repertoire. In three movements: Allegro moderato, Romanza (Andantino e cantabile), and Rondo (Vivace). College level with a duration of about 26 minutes. .... **14.25**

**B073. *Partita for Solo Bassoon*** by Gordon Jacob. Oxford University Press, 1971, SS, 4 pages. This 5 1/2 minute work is dedicated to William Waterhouse. It is in five movements: 1. Preludio (Allegro Molto), 2. Valse (Tempo di Valse animato), 3. Presto (Presto assai), 4. Aria antiqua (Andante), and 5. Capriccio (Allegro molto). ☐ ..... **10.95**

**C1158. *Pink Flamingos Tango for Clarinet and Bass Clarinet (or Bassoon)*** by Michael Kibbe. Michael Kibbe, 2006, (includes all parts). Originally written for wind quintet, the composer has adapted this piece for two players. At an Allegro sensuoso tempo, this should be playable by good high school/adult amateur performers and beyond. ☐ ..... **7.95**

**WW072. *Six Ragtimes for flute or clarinet or bassoon and piano*** by Scott Joplin edited by Dieter H. Förster. Kunzelmann, 1979, with play-along CD. Six familiar Joplin rags: Original Rags, Elite Syncopations, The Entertainer, The Favorite, The Chrysanthemum, and The Ragtime Dance. Includes a CD of the piano accompaniment. .... **29.50**

**WW167. *Duo Op. 73 for Clarinet and Bassoon*** by Michael Kibbe. Michael Kibbe, 2007, SB, (includes score and parts). Premiered in 1983, this revised edition was published in late 2007. The work is in three movements: I. Briskly, II. Quietly Moving, and III. Very fast. Duration about 8 minutes. Early college level. .... **19.95**

**WW142. *Sonata Op. 40 for Bass Clarinet (or Bassoon) and Piano*** by Michael Kibbe. Stretto Music, SB, 24 + 7 pages. This piece was composed in 1977-78 (and revised in 2005) and is a very straightforward Neoclassical style in three contrasting movements with an emphasis on clarinet of form and of the melodic ideas. The movements are: I. Allegro deciso, II. Andante tranquillo, and III. Allegro vivo. College level with a duration of about 9:30. ... **24.95**

**B163. *Solo pour le basson for Bassoon and Piano*** by Hyacinthe Klosé edited by Alexandre Ouzounoff. Billaudot, 2012, SS, 11 + 4 pages. Hyacinthe Klosé (1808-1880) was a French clarinetist, professor at the Conservatoire de Paris, and composer. This is a sectional piece with several short cadenzas. The main sections are: Allegro vivo, Andante cantabile, Allegro and Allegro leggiero. It is rated a 7 on the publishers 9 step difficulty scale. Duration of about 7:00. .... **18.95**

**B057. *Monolog 5 Bassoon*** by Erland von Koch. Gehrmans, 1977, SS. This piece for solo bassoon was written in 1975. It is in two parts (which may be played separately). Part I is Andante con moto/Poco più mosso (which is an inversion of the Andante con moto section). Part II is Allegretto giocoso/Allegro vivace/Allegretto burlesco, etc. in other words, a comical bassoon character piece. College level. ☐ ..... **16.95**



- B133. Concerto in C major for Bassoon and Piano** by Jan Anton Koželuch edited by Leonard Sharrow with cadenzas by Milan Turkovic. International Music Co., 1981, SS, 19 + 6 pages. Jan Antonín Koželuh (1738-1814) was a Czech (Bohemian) composer. It is in three movements: I. Allegro, II. Larghetto, and III. Vivace. Early college level. ☐ ..... **14.25**
- B117. I Never Saw Another Butterfly for soprano voice and bassoon.** Music by Lori Laitman and texts by children of the Holocaust. Ars Press, 2002, SS. Includes two parts in score format. Originally written for voice and saxophone, the composer has created editions for clarinet and bassoon. Based on poetry by children from the Terezin concentration camp and written in 1996, the six songs of the cycle use varied imagery and musical styles. The composer writes: "One cannot help but be touched by the hope and innocence that these children put into their poetry, despite their terrible surroundings. The accompaniment of the saxophone is intended to be haunting and soulful, with echoes of Klezmer music." The song titles are: The Butterfly, Yes--That's the Way Things Are, Birdsong, Man Proposes, God Disposes, and The Old House ..... **17.50**
- B056. Concertino for Bassoon and String Orchestra Op 45. No. 4** by Lars-Erik Larsson. Gehrmans, 1957, SS. 20 + 7 pages. **Piano reduction.** In one continuous movement with several sections marked: Allegro moderato/Larghetto/Allegro moderato/Allegro molto/Presto. College level. .... **29.50**
- B127. Concertino for Bassoon and String Orchestra Op 45. No. 4** by Lars-Erik Larsson. Gehrmans, 1957, SS, 21 pages. **Score.** ..... **32.50**
- WW237. Trio for Clarinet (Violin), Bassoon (Viola/Bass Clarinet/Basset Horn) and Piano** by Charles Harford Lloyd. Rosewood Publications, 1997, SB, (includes piano score and all parts). Charles Harford Lloyd (1864-1919) was a celebrated organist and music professor who also did some composing. Although most successful as a choral composer, he wrote a few other works including this one and a Duo Concertante for clarinet and piano. In three movements: I. Allegro con brio, II Andante espressivo, and III. Allegro moderato. (Early) college level. .... **26.95**
- B115. Concerto for Bassoon and Orchestra (Piano Reduction)** by Guido Mancusi. Musikverlag Alexander Mayer, 2006, SS, 24 + 13 pages. Guido Mancusi (1966-) is an Italian conductor and composer who studied bassoon during his student days in Vienna. In three movements: I Allegro vivace, II. Andante comodo, III. Andante/Allegro scherzando. A college level work. .... **19.95**
- B048. Mozart Concerto in B-flat major for Bassoon and Orchestra KV 191 (Piano Reduction)** by Wolfgang Amadeus Mozart edited by Franz Giegling with piano reduction by Martin Schelhaas. Baerenreiter, 2003. This edition includes a solo part based on the urtext of the New Mozart Edition, cadenzas and eingänge by Jane Gower (two for each opportunity), the piano part which is described as "easy to play," and a preface in German and English by the editor and additional comments on performance practice by Gower. .... **20.95**
- B074. Mozart Concerto in B-flat major for Bassoon and Orchestra KV 191 (Piano Reduction)** by Wolfgang Amadeus Mozart edited by Ernst Herttrich with piano reduction by Siegfried Petrenz. Henle, 2006. Cadenzas (two for each) and eingänge (three for each) by noted Mozart scholar and performer Robert Levin. Includes a preface in German, English, and French by the editor and some notes on the editing. .... **22.95**
- B059. Mozart Sonata for Bassoon and Violoncello in B-flat major KV 292 (196c)** by Wolfgang Amadeus Mozart. Breitkopf & Haertel, 1984, SS, 11 pages. This work is believed to have been written in Munich towards the beginning of 1775 for the amateur bassoonist Baron Thaddäus von Dürnitz. There is some question about the lower voice being written for cello but it has found wide acceptance in this and other combinations. In three movements: Allegro, Andante, and Rondo (Allegro). ☐ ..... **12.95**
- B049. Rhapsody for Bassoon** by Willson Osborne. C.F. Peters, 1958. An excellent one movement work that is one of the most popular compositions for solo bassoon. ☐ ..... **10.50**
- B139. Concert Piece for Bassoon and Strings (Piano Reduction)** by Burrill Phillips. Eastman School of Music, 1940, 9 + 3 pages. Burrill Phillips (1907-1988) was an American composer, teacher, and pianist. This is considered one of his more important pieces. It is in one movement marked Allegro with a more expressive in lyrical section in the middle. Advanced high school or early college level with a duration of about 4:45. ☐ ..... **10.95**
- B138. Concertpiece Op. 35 for Bassoon and Piano** by Gabriel Pierné edited by Bernard Garfield. International Music Co., 1957, SS, 12 + 4 pages. Gabriel Pierné (1863-1937) was a French composer, conductor, and organist. In two sections: Allegro non troppo (mm=104) and Allegro scherzando (6/8 mm=126). Early college level. ☐ ..... **13.55**
- B137. Prélude de Concert Op. 53 (On a Theme of Purcell) for Bassoon and Piano** by Gabriel Pierné. Salabert, 1933, SS, 9 + 3 pages. This piece is in one continuous movement at Allegro non troppo (mm=100). Advanced high school or early college level. ☐ ..... **14.95**
- WW038. Sonata for Clarinet and Bassoon** by Francis Poulenc. Chester Music, 1924, SS, 12 pages. The music is in score format. Somewhat similar in style to Sonata for Two Clarinets, it has three movements: Allegro, Romance, and Final. While the bassoonist faces some endurance issues in the second and third movements, this is excellent recital repertoire. .... **11.95**
- B050. Lyrical Concerto for Bassoon and Orchestra (Piano Reduction)** by Simon Proctor. Southern Music Company, 2004, SS, 32 + 7 pages. Also includes an optional part for Medieval Cupped Bells which can also be played on Tubular Bells (Chimes) or Bells (Glockenspiel). Originally written for the serpent, this cheerful and melodious piece is especially well-suited for performance on other instruments that occupy the same tonal region including the bassoon and contrabassoon. .... **17.50**
- B153. Vocalise Op. 34 No. 14 for Bassoon and Piano** by Serge Rachmaninoff edited by Leonard Sharrow. International Music Co., 1972, SS, 4 + 1 pages. Originally for voice and piano this edition is in the key of C minor and is entirely in tenor clef. ☐ ..... **8.25**
- B079. Five Miniatures for Bassoon and Piano** by Ilan Rechtman. Elkan-Vogel, 1977, SS, 7 + 3 pages. It is amazing that anything written by an 11 year old (not named Mozart) would not only be published but still be in print after 30 years, but that is what Israeli Ilan Rechtman (1963-), pianist and composer, accomplished. This is actually six short pieces beginning with an Introduction (quasi rubato) for bassoon alone followed by the five miniatures. An upper intermediate level piece. ☐ ..... **3.95**
- B151. Sonate for Bassoon and Piano Op. 168** by Camille Saint-Saëns. Durand, 1921, 21 + 8 pages. In three movements: I Allegretto moderato, II. Allegro scherzando moderato, and III. Adagio/Allegro moderato. College level with a duration of about 12:20. .... **19.95**
- B159. Bassoon Sonata Op. 168 for Bassoon and Piano** by Camille Saint-Saëns edited by Peter Jost. Henle, 2010, 16 + 6 pages. A new edition based on the composer's manuscript and the first edition. It includes a Preface describing the creation of the three wind sonatas composed at the end of Saint-Saëns life and notes on sources and editing. In three movements: I. Allegretto moderato, II. Allegro scherzando moderato, and III. Adagio/Allegro moderato. College level with a duration of about 12:20. .... **19.95**
- WW043. Duet-Concertino for Clarinet and Bassoon with String Orchestra and Harp (Piano Reduction)** by Richard Strauss. Boosey & Hawkes, 1949, SS. Includes two copies of duet parts and the piano reduction in score format. The Concertino is in three movements: Allegro moderato, Rondo, and Tempo primo. .... **54.95**
- B154. Sonatine for Bassoon and Piano** by Alexandre Tansman. Eschig, 1952, SS, 10 + 4 pages. Alexandre Tansman (1897-1986) was born in Poland, but after studying music and law there, move to Paris where he spent most of his life (except for the World War II period in Los Angeles). His music is primarily neoclassical, drawing on his Polish and Jewish heritage as well as his French musical influences. In three movements: I. Allegro con moto, II Aria (Largo cantabile), and III. Scherzo (Presto). The piece is considered a classic of the bassoon repertoire. College level with a duration of about 9 minutes. ☐ ..... **21.95**
- B114. Sonata in F minor, TWV 41:f1 for Bassoon and Piano** by Georg Philipp Telemann edited by Simon Kovar with realization of continuo by Robert Veyron-Lacroix. International Music Co., 1949, SS, 10 + 4 pages. Originally for bassoon or recorder and continuo. In four movements: Andante cantabile, Allegro, Andante, and Vivace. Upper intermediate level. ☐ **11.25**
- B146. Ciranda Das Sete Notas for Bassoon and String Orchestra (Piano Reduction)** by Heitor Villa-Lobos. PeerMusic, 1961, SS, 14 + 3 pages. The Ciranda das Sete Notas (Round Dance of Seven Notes) for bassoon and strings, was written in 1933 and was inspired by the ciranda, a children's round dance. College level. .... **12.95**

**B141. Antonio Vivaldi 10 Bassoon Concerti Vol. 1 for Bassoon and Piano** by Antonio Vivaldi edited by Sol Schoenbach piano accompaniment realized by William Winstead. G. Schirmer, 1972, SS, 85 + 26 pages. Upper intermediate level and beyond. The five concerti in this volume are Concerto in D minor (Pincherle 282), Concerto in E minor (Pincherle 137), Concerto in A minor (Pincherle 72), Concerto in C major (Pincherle 46), and Concerto in C minor (Pincherle 432). ..... **19.95**

**B142. Antonio Vivaldi 10 Bassoon Concerti Vol. 2 for Bassoon and Piano** by Antonio Vivaldi edited by Sol Schoenbach piano accompaniment realized by William Winstead. G. Schirmer, 1972, SS, 81 + 23 pages. Upper intermediate level and beyond. The five concerti in this volume are Concerto in C major (Pincherle 45), Concerto in F major (Pincherle 299), Concerto in G major (Pincherle 382), Concerto in B-flat major (Pincherle 382), and Concerto in E-flat major (Pincherle 433). ..... **19.95**

**B149. Concerto in A minor F. VIII, 7 for Bassoon, Strings and Harpsichord (Piano Reduction)** by Antonio Vivaldi edited and piano reduction by Angelo Ephrikian. Ricordi, 1986, SS, 13 + 4 pages. In three movements: Allegro molto, Andante molto, and Allegro. College level. This is the same concerto in A minor that is in B141 where it is referenced as Pincherle 72. .... **8.95**

**B129. Concerto in B-flat major RV 501 "La Notte" for Bassoon and Piano** by Antonio Vivaldi edited and piano reduction by Giorgio Federico Ghedini. International Music Co., 1951, SS, 11 + 4 pages. This concerto was originally for bassoon, strings and continuo. In five movements: Largo/Andante molto, Fantasia (Presto), Presto, "Il sonno" (Adagio), "Sorge l'aurora" (Allegro). College level. ☐..... **13.50**

**B130. Concerto in E minor RV 484 for Bassoon and Piano** by Antonio Vivaldi edited by Leonard Sharrow. International Music Co., 1966, SS, 12 + 5 pages. This concerto was originally for bassoon, strings and continuo. In three movements: Allegro poco, Andante, and Allegro. College level. .... **12.75**

**B131. Concerto in F major RV 489 for Bassoon and Piano** by Antonio Vivaldi edited by Leonard Sharrow. International Music Co., 1974, SS, 11 + 4 pages. Three movements: Allegro, Largo, & Allegro. College level. ☐ **9.50**

**G101. Trio in D** for clarinet in A (violin), horn (viola/bassoon/basset horn/bass clarinet) and piano by Richard Walthew. Rosewood, 2000. Richard Walthew (1872-1951) was a British composer with a special affinity for chamber music. This piece is of intermediate length and in three movements: I. Allegro Moderato, II. Allegretto, and III. Lento/Allegro non troppo. Early college level. .... **21.95**

**B145. Andante E Rondo Ongarese (Andante and Hungarian Rondo) Op. 35 for Bassoon and Piano** by Carl Maria von Weber edited by Gábor Darvas. Schott, 1967, SS, 21 + 6 pages. Weber originally wrote this piece for viola and orchestra but later did this version for bassoon which is a popular part of the bassoon repertoire. The Rondo is marked Allegretto. .... **20.95**

**B118. Concerto for Bassoon and Orchestra in F major Op. 75 Edition for Bassoon and Piano** by Carl Maria von Weber edited by William Waterhouse. Universal Edition, 1990, 22 + 9 pages. A very nice edition with notes on the editing by Waterhouse and prepared with attention to page turns in the bassoon part. In three movements: I. Allegro ma non troppo, II. Adagio, and III. Allegro. .... **23.95**

**B148. Concerto in F major Op. 75 for Bassoon and Piano** by Carl Maria von Weber edited by Leonard Sharrow. International Music Co., 1968, SS, 19 + 7 pages. In three movements: I. Allegro ma non troppo, II. Adagio, and III. Allegro. This edition has more articulations markings than the Universal Edition, does not have measure numbers, and the page turns are not as good (although it isn't long enough to make that a major issue). .... **14.95**

**B122. Arioso for Bassoon and Piano** by Julius Weissenborn edited by Robert S. Williams. Southern Music, 2008, SS, 2 + 1 pages. Tone and Performance Studies No. 3. A short piece for bassoon students just beyond the beginning stage (for younger students) or older beginners. ☐..... **4.00**

**B144. Elegie for Bassoon and Piano** by Julius Weissenborn edited by Robert S. Williams. Southern Music, 2008, SS, 4 + 1 pages. This is Tone and Performance Studies No. 10. An intermediate level piece. The tempo is Grave (very slow). The editor calls it a "miniature masterwork." ☐..... **4.00**

**B156. Humoresque for Bassoon and Piano** by Julius Weissenborn edited by Robert S. Williams. Southern Music, 2010, SS, 2 + 1 pages. This is

Tone and Performance Studies No. 11. This is an intermediate level piece. It is at a Commodo tempo with some Animato sections. The editor has included performance notes. ☐..... **5.00**

**B143. Notturmo (Nocturne) for Bassoon and Piano** by Julius Weissenborn edited by Robert S. Williams. Southern Music, 2007, SS, 7 + 2 pages. This is Tone and Performance Studies No. 13. This is an upper intermediate level piece. It is presented in one version in bass clef and another in tenor clef. It begins Andantino, alla recitativo which is followed by Larghetto. The editor has included performance notes. ☐..... **5.00**

**B150. Romance No. 1 for Bassoon and Piano** by Julius Weissenborn edited by Robert S. Williams. Southern Music, 2009, SS, 6 + 2 pages. This is from the Tone and Performance Studies No. 16. This is an intermediate/upper intermediate level piece. It begins Andante con moto and alternates between that an faster tempos throughout. Includes performance notes. ☐..... **5.00**

**B123. Song Without Words for Bassoon and Piano** by Julius Weissenborn edited by Robert S. Williams. Southern Music, 2008, SS, 3 + 1 pages. This is Tone and Performance Studies No. 9. A piece at a slow tempo (Langsam) for early intermediate bassoon students. ☐..... **4.00**

**B058. Ballade for Bassoon and Orchestra Op. 33 (Piano Reduction)** by Julien-François Zbinden. Breitkopf & Haertel, 9 + 3 pages. In one extended movement with frequent meter and tempo changes. This is an advanced work that is frequently used in competitions. ☐..... **22.95**

## Music Collections

**B161. Compatible Trios for Winds for Bassoon, Trombone, or Euphonium (BC)** arranged or composed by Larry Clark. Carl Fischer, 2012, SS, 45 pages in score format. This collection contains 32 trios in a variety of styles from classical to folk, and includes some new original works as well. Each piece is playable by any combination of three wind instruments. Compatible Trios for Winds is especially useful in a school setting. Generally at an early intermediate level. Includes tunes such as The Irish Washerwoman, Brahms' Hungarian Dance No. 5, MacDowell's To a Wild Rose, and more. .... **9.95**

**G243. Organ Plus! Volume 4, Five Pieces for Organ and One Instrument** edited by Charles Callahan. MorningStar Music Publishers, 2013, SS, 45 pages (total). The fourth volume of this popular and practical series contains five pieces for organ and a solo instrument. The piece with a basson part is marked Bn. Contents: Henry Hadley Elegy, Max Reger Lyric Andante, Georg Goltermann Religioso [Bn], Henry Purcell Rondeau and Air, and John Stanley Siciliana. The instruments vary throughout and include Flute, Oboe, Violin, Viola, Clarinet, Bassoon, Cello, and Horn. The instrumental parts call for high school level skills and the organ part does not look difficult. .... **20.95**

**B140. Solos for the Bassoon Player with Piano Accompaniment** selected and arranged by Sol Schoenbach. G. Schirmer, 1954, SS, 68 + 24 pages. These pieces are primarily from the orchestral repertoire and are at the intermediate to early advanced level with some tenor clef. They are: Beethoven Adagio (Sextet Op. 71), Stravinsky Berceuse (Firebird), J.S. Bach Bourree I and II from Cello Suite No. 3 and Es ist vollbracht (St. John Passion), Tchaikovsky First and Second Movements from Symphony No. 4 and Third Movement (Valse) from Symphony No. 5, Donizetti Romanza (L'elisir d'amore), Dukas The Sorcerer's Apprentice (Dukas), and Mussorgsky four excerpts from Pictures at an Exhibition (including The Old Castle). .... **19.95**

## Studies and Exercises

**B128. Ten Etudes for Bassoon** by Kenneth Lowman. Western International Music, 1969, SS, 20 pages. These 10 etudes are based on scales: Ionian, Dorian, Phrygian, . . . Locrian, 12 Tone Scale, 9 Note Scale, and 8 Note Scale. Advanced high school or early college level. Lots of tenor clef. .. **4.00**

**B041. 12 Caprices for Bassoon (Douze Caprices pour Basson)** by Eugène Bozza. Alphonse Leduc, 1968, SS, 12 pages. Moderately difficult. .... **16.50**

**B033. 12 Studies for Bassoon (Douze Etudes pour Basson)** by Pierre Max Dubois. Alphonse Leduc, 1957, SS, 16 pages. Twelve etudes in various styles. .... **19.85**

**B030. 15 Études Journalières for Bassoon** by Eugène Bozza. Alphonse Leduc, 1945, SS, 19 pages. Fifteen difficult etudes to be used in preparation for playing modern music. .... **28.30**

- B038. 15 Etudes Written in the Style of 20th Century Music for Bassoon** by Arthur Weisberg. Arthur Weisberg, 2004, SS, 31 pages. These etudes have been written to help players familiarize themselves with music written in the 20th century and beyond and which features a very different harmonic language, a vast extension of rhythmic possibilities, and the introduction of a number of new notational symbols. .... **31.50**
- B031. 20 Studies for Bassoon (Vingt Etudes pour le Basson)** by Marcel Bitsch. Alphonse Leduc, 1945, SS, 19 pages. Advanced etudes. .... **28.15**
- B023. 20 Studies for Bassoon** by Albert Valet revised by Himie Voxman. Rubank, 1958, SS, 24 pages. Good variety, keys in 4 flats to 4 sharps, and tenor clef. .... **5.50**
- B124. 24 Daily Exercises for Bassoon** by Simon Kovar. Southern Music, 1951/2008, SB, 111 pages. Simon Kovar (1890-1970) was born in Lithuania, played in the New York Philharmonic for nearly 30 years, and was one of the most renowned teachers of bassoon. This book includes a wide variety of exercises and has special instructions for many of them. Because of the spiral binding, it will lay flat on the music stand. .... **24.95**
- B110. 25 Studies in Scales and Chords for Bassoon Op. 24** by Ludwig Milde edited by Simon Kovar. International Music Co., 1950, SS, 27 pages. These are intermediate studies, loosely based on scales and arpeggios, in a wide range of keys and with plenty of tenor clef. .... **13.25**
- B010. 26 Melodic Studies for Bassoon** by Eugène Jancourt, edited by William Waterhouse. Universal Edition, SS, 42 pages. This selection of concert studies is from Jancourt's Grande Méthode théorique et pratique, Op. 15. They are tuneful and technically interesting and feature a wide range of keys and musical styles .... **26.95**
- B011. 30 Classical Studies for Bassoon** edited by William Waterhouse. Universal Edition, SS, 44 pages. This collection of classical studies and caprices offers a representative selection of study material from the mid 18th to mid 19th centuries. These studies are drawn from the work of J.D. Braun, E. Ozi, F.R. Gebauer, J. Frölich, C. Jacobi, and W. Neukirchner. .... **27.95**
- B108. 50 Concert Studies for Bassoon Op. 26, Nos. 1-25, Volume 1** by Ludwig Milde edited by Simon Kovar. International Music Co., 1948, SS, 49 pages. These are advanced studies in an wide variety of keys and with lots of tenor clef. The printing is clearer in these editions than in the Carl Fischer and there are more dynamic markings. .... **14.25**
- B109. 50 Concert Studies for Bassoon Op. 26, Nos. 26-50, Volume 2** by Ludwig Milde. International Music Co., 1948, SS, 53 pages. .... **14.25**
- B016. Concert Studies for Bassoon Op. 26, Book 1 (1-25)** by Ludwig Milde. Carl Fischer, SS, 49 pages. .... **11.95**
- B017. Concert Studies for Bassoon Op. 26, Book 2 (26-50)** by Ludwig Milde. Carl Fischer, SS, 53 pages. .... **11.50**
- B068. 75 Etudes for Bassoon Book 1 Op. 24, (25 Studies on Scales and Arpeggios)** by Ludwig Milde edited by Maurice Allard. Billaudot, 1973, SS, 27 pages. Scale and arpeggio studies at the intermediate level. Lots of tenor clef. .... **20.95**
- B069. 75 Etudes for Bassoon Book 2 Op. 26, (25 Concert Studies: 1-25)** by Ludwig Milde edited by Maurice Allard. Billaudot, 1973, SS, 49 pages. Very useful studies at the advanced intermediate level and beyond. Lots of tenor clef. .... **33.95**
- B070. 75 Etudes for Bassoon Book 3 Op. 26, (25 Concert Studies: 26-50)** by Ludwig Milde edited by Maurice Allard. Billaudot, 1973, SS, 53 pages. Very useful studies at the advanced intermediate level and beyond. Lots of tenor clef. .... **32.95**
- B126. Bassoon Intervals for Reading** by Christopher Weait. Christopher Weait, 2007, SB, 64 pages. The interval patterns are based on the premise that instrumentalists need to know how intervals look in order to improve sight-reading and technical fluency. The patterns are similar to those in "Bassoon Scales for Reading" and make a useful supplement to it. The rhythmic and metric patterns are different in each section. All keys are represented including the enharmonic keys. .... **25.95**
- B051. Bassoon Scales for Reading** by Christopher Weait. Christopher Weait, 2004, SB, 136 pages. These scale and arpeggio patterns are based upon the premise that instrumentalists need to know how scales and arpeggios look in order to be fluent sight-readers and improve finger technique. They

are divided into low, middle and high registers. They progress through the cycle of fourths to include 15 keys, including the enharmonic keys. The high register patterns use tenor and treble clefs. Accidentals are used for each key rather than key signatures. Scales included are: majors with tonic arpeggios, harmonic minors with minor arpeggios, melodic minors with dominant seventh arpeggios, chromatics, whole tones with augmented arpeggios, octatonic (diminished scales) with diminished seventh arpeggios, pentatonic and blues scales. .... **29.95**

**B029. Bassoon Warm-Ups** by Christopher Weait. Emerson Edition, 1990, SS, 11 pages. These warm-ups emphasize legato playing and can be played by bassoonists with limited range by omitting high notes. They are organized to expand gradually the range, dynamic level and rhythmic awareness of the player. In addition to their use prior to practice, rehearsal or performance, they are also useful for testing new reeds. .... **11.95**

**G69. Contemporary Rhythm & Meter Duets for Bass Clef Instruments** by Elliot Del Borgo. Meredith Music Publications, 1996, SS, 31 pages. Based on the concept of Contemporary Rhythm & Meter Studies, these fourteen, two-page duets make extensive use of metric and rhythmic devices, and harmonic and tonal devices commonly found in 20th Century works. They are ideal for any instrument for developing sight-reading skills as well as recital performance, jury exams, and lesson material. .... **9.95**

**G67. Contemporary Rhythm & Meter Studies for Bass Clef Instruments** by Elliot Del Borgo. Meredith Music Publications, 1996, SS, 31 pages. These 28 etudes make extensive use of metric and rhythmic devices found in 20th century works. Composed as recital/performance pieces, all melodic material is derived from a variety of contemporary patterns including synthetic scales, 12-tone and 7-tone rows, cell-derived patterns, modal scales and traditional major and minor tonalities. .... **9.95**

**B020. Melodious and Progressive Studies for Bassoon Book 1** edited by Alan Hawkins. Southern Music Co., SS, 96 pages. More than just etudes (by Demnitz, Lee, Bordogni, Nocentini, and Ozi), this book includes scales, chord and arpeggio studies, technical and velocity exercises, duets and more. .... **12.95**

**B021. Melodious and Progressive Studies for Bassoon Book 2** edited by Alan Hawkins. Southern Music Co., SS, 96 pages. Includes studies by Hause, Nocentini, Gariboldi, Terschak, Kummer, Dont, Gambaro, Drouet, and Lazarus. There are also technical and velocity studies, tonguing and double tonguing exercises, chromatic studies, duets, and a fingering chart. .... **12.95**

**B054. Parès Scales for Bassoon** by Gabriel Parès revised and edited by Harvey S. Whistler. Rubank, 1965, SS, 48 pages. A basic (no tenor clef) but fairly extensive book of 219 scales and scale based exercises. Major and minor keys from 3 sharps to 5 flats. .... **6.50**

**B045. Preludes – Studies after Cokken** by Fernand Oubradous. Alphonse Leduc, 1944, SS, 11 pages. Part of the *Complete Method for Bassoon*. Intermediate level. .... **16.70**

**G156. Rhythmic Training** by Robert Starer. Hal Leonard, 1969, PB, 84 pages. This is an excellent text which gets into the more difficult areas quickly. It contains a series of exercises for all instruments. The areas covered include rhythmic organization (everything from 2 through 8 equal parts plus 12, 16 and more), changing meters, changing the rate of pulse, and poly-rhythms. .... **9.95**

**G65. Rhythmical Articulation** (for bass clef instruments) by Pasquale Bona selected and transcribed by William D. Fitch. Carl Fischer, 1969, SS, 47 pages. The bass clef edition has Parts II and III from the original, 41 etudes. Useful for bassoon, trombone, cello, euphonium, tuba, and bass clarinetist's who want to work on bass clef. .... **12.50**

**B042. Scales and Daily Exercises Part 1** by Fernand Oubradous. Alphonse Leduc, 1938, SS, 29 pages. Part of the *Complete Method for Bassoon*. Scales and exercises in major and minor keys through three flats and sharps. This book introduces tenor clef on the first page. .... **37.00**

**B043. Scales and Daily Exercises Part 2** by Fernand Oubradous. Alphonse Leduc, 1938, SS, 36 pages. Part of the *Complete Method for Bassoon*. Scales and exercises in major and minor keys from four through seven flats and sharps plus chromatic exercises. .... **44.35**

**B044. Technical and Melodious Complementary Exercises (Part 3)** by Fernand Oubradous. Alphonse Leduc, 1939, SS, 24 pages. Part of the

*Complete Method for Bassoon.* Exercises for the independence of the fingers, legato and non-legato, phrasing, chromatics, arpeggios, and ornamentation.

32.45

## Videos



**DVD014. *Improve Your Bassoon Reed*** by Christopher Weait. Christopher Weait, DVD, 16 minutes. For new bassoonists, music teachers and bassoon parents! Christopher Weait shows you how to make your store-bought reed play better with simple tools and techniques.

9.95

## Bassoon Music Minus One

**M4607. *Vivaldi Bassoon Concerti*** ..... 27.95

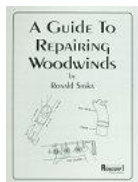
**M1203. *Christmas Memories* (all instruments and voice)** ..... 14.95

## Repair



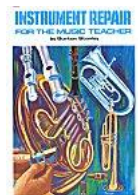
**G03. *Band Instrument Repairing Manual*** by Erick Brand. Ferree's Tools, Inc. SB, 204 pages. Covers Keywork; Body Work; General Hints on Pads, Springs, & Regulating; Soldering; Cleaning & Polishing, Clarinets, Saxophones; Inspection; Mouthpieces; Oboes & Bassoons; Valve Instruments Violins; and Drums. The section on mouthpiece refacing makes this book valuable to clarinet and sax players who are interested in working on mouthpieces.

22.50



**WW002. *A Guide to Repairing Woodwinds*** by Ronald Saska. Roncorp, SB, 273 pages. This book was originally developed for a woodwind repair course. The book is intended for those who wish to learn professional repair techniques using professional equipment. The clarinet is the subject of the basic repair instruction. Additional information is provided for repairing oboes, flutes, bassoons, saxophones, and harmony clarinets.

39.95



**G46. *Instrument Repair for the Music Teacher*** by Burton Stanley. Alfred Publishing Co., 1978, PB, 154 pages. This book provides instructions for the most common repair procedures for woodwind and brass instruments. The primary focus is on clarinet, flute, piston valve brass, rotary valve brass, and trombone. Corking the saxophone neck is covered but not saxophone repadding.

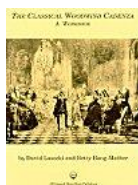
20.95

## Woodwind Books



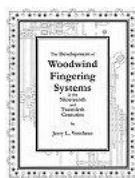
**WW001. *Acoustical Aspects of Woodwind Instruments***, Revised Edition by C. J. Nederveen. Northern Illinois University Press, 1998, PB, 160 pages. A detailed mathematical study of the subject. Contents: the excitation mechanism of woodwinds, holes and bore perturbations, examples, and an addendum of developments since 1969 first edition.

29.95



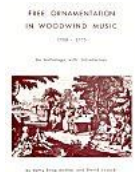
**WW016. *The Classical Woodwind Cadenza, A Workbook*** by David Lasocki & Betty Bang Mather. McGinnis & Marx, 1979, SS, 60 pages. This workbook is designed to involve the performer of eighteenth-century woodwind music in the composition of classical cadenzas. Included are examples of the few surviving cadenzas preserved in published and manuscript form.

15.95



**WW033. *The Development of Woodwind Fingering Systems in the Nineteenth and Twentieth Centuries*** by Jerry L. Voorhees. Voorhees Publishing Co., 2000, PB, 230 pages. Truly a labor of love, this book's purpose is to describe, illustrate and classify as many fingering systems as possible dating from about 1831 to the present. The book considers in detail, both the similarities and differences in development of each instrument through this time period. This is followed by extensive diagrams of the mechanisms of many instruments from each of the woodwind families.

49.95



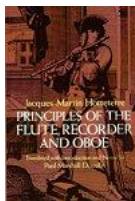
**WW014. *Free Ornamentation in Woodwind Music 1700-1775*** by Betty Bang Mather & David Lasocki. McGinnis & Marx, 1976, SB, 158 pages. This book on free ornamentation is intended for woodwind performers. The authors have found written out examples of ornamentation in manuscripts of the period and presented them along with guidelines for various composers and schools of playing.

21.95



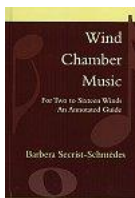
**WW015. *Interpretation of French Music from 1675 to 1775*** by Betty Bang Mather. McGinnis & Marx, 1973, SS, 104 pages. Subtitled: *For Woodwind and Other Performers, Additional Comments on German and Italian Music*. This book focuses on the 50 years from 1700 to 1750 when woodwind (especially flute) music was popular and the performance practices for French music were distinctive. The three principal subjects are rhythmic inequality, articulation, and ornamentation. The book is packed with musical examples and includes appendices, bibliography, and index.

19.95



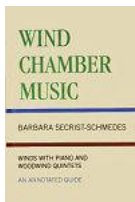
**WW008. *Principles of the Flute, Recorder and Oboe*** by Jacques-Martin Hotteterre translated, with introduction and notes by Paul Marshall Douglas. Dover, PB, 73 pages. The finest flutist of his time, Jacques-Martin Hotteterre (1680?-1760?) wrote this instruction book for the transverse flute, recorder and oboe. This work has considerable practical use today as well as its importance in the historical development of the flute. Most significantly it contains an extensive discussion of ornaments and embellishments of the period.

8.95



**WW011. *Wind Chamber Music - For Two to Sixteen Winds - An Annotated Guide*** by Barbera Secrist-Schmedes. Scarecrow Press, 2002, HB, 307 pages. This book contains entries of chamber works for woodwinds (including horn). The listings include composer (with nationality and dates), title, instrumentation, date, duration, arranger (if any) and publisher. Many entries include difficulty ratings and descriptions. Note: this book does not contain works for groups of like instruments.

64.95



**WW012. *Wind Chamber Music - Winds with Piano and Woodwind Quintets - An Annotated Guide*** by Barbera Secrist-Schmedes. Scarecrow Press, 1996, HB, 186 pages. About one quarter of this book is a listing of works for two to five dissimilar woodwinds (including horn) and piano. The rest lists woodwind quintets. The listings include composer (with nationality and dates), title, instrumentation, date, duration, arranger (if any), publisher; and the catalog number of any known recording. Many entries have descriptions.

55.95



**WW242. *Wind Talk for Woodwinds*** by Mark C. Ely and Amy E. Van Deuren. Oxford University Press, 2009, PB, 751 pages. This book provides instrumental music teachers, practitioners, and students with a handy, easy-to-use pedagogical resource for woodwind instruments. With thorough coverage of the most common woodwind instruments - flute, oboe, clarinet, saxophone, and bassoon (100+ pages each) - the book offers the most topical and information necessary for effective teaching. This includes terminology, topics, and concepts associated with each specific instrument, along with teaching suggestions that can be applied in the classroom. It also includes a "Practical Tips" section, which discusses common technical faults and corrections, common problems with sound (as well as their causes and solutions to them), as well as fingering charts, literature lists (study materials, method books, and solos), as well as a list of additional resources. An impressive book which considering it is published by Oxford has a "modest" price.

24.95

**WW006. *Woodwind Instruments and Their History*** by Anthony C. Baines. Dover, PB, 384 pages. The definitive book on woodwind history, fully illustrated. Part One, The Woodwind Today, includes a general introduction, the flute, piccolo, reeds and reed-making, the oboe, the clarinet, and the bassoon. Part Two, History, has chapters on The Primitive Flute World, Early Reed Instruments and Double-piping, Medieval Wind Music, The Sixteenth Century and the Consorts, The Eighteenth Century and the Classical Woodwind, and Mechanization.

22.95

**WW179. *The Woodwind Player's Cookbook*** edited by Charles West. Meredith Music, 2008, PB, 178 pages. Subtitled *Creative Recipes for a Successful Performance*, this valuable collection of quick-to-read yet deeply insightful strategies is like finding expert trade secrets all placed in one convenient source. With outstanding records of performance, workshop clinics, recordings, research, composition, leadership and teaching, the 57 authors provide their favorite "recipes" that range from overviews of successful programs to specific topics that will inspire all levels and types of ensembles and performers.

24.95

## Woodwind Music (by composer) See web site for more

**WW152. *Three Duets WoO 27 for Clarinet and Bassoon*** by Ludwig van Beethoven edited by Jerry Kirkbride and Jane Taylor. International Music Co., 1979, SS, 13 pages for each part (no score). ..... **15.50**

**WW185. *Drei Duos (Three Duets) WoO 27 for Clarinet and Bassoon*** by Ludwig van Beethoven edited by Egon Voss. Henle, 2010, SS. Includes a score with the bassoon part and separate parts for clarinet in C (for the first two duets which were originally for that instrument) and parts for all three duets for clarinet in B-flat. The Preface (in German, French, and English) describes the problematic history of these duets while a Comments section at the end has notes on the editing. I. Allegro comodo, Larghetto sostenuto, and Rondo (Allegretto); II. Allegro affectuoso, Aria (Larghetto), and Rondo (Allegro moderato); and III. Allegro sostenuto, Aria con Variazioni (Andantino con moto), and Allegro assai. .... **31.95**

**WW030. *Beethoven Trio for Piano, Flute and Bassoon WoO 37*** by Ludwig van Beethoven by Ludwig van Beethoven edited by Friedhelm Klugman. Henle, 1981, SS..... **8.95**

**WW032. *Beethoven Quintet for Piano and Wind Instruments in E flat major Op. 16*** by Ludwig van Beethoven edited by Siegfried Kross with piano fingerings by Hans-Martin Theopold. Henle, 1964, SS. Includes performance parts for oboe, clarinet in B flat, horn in E flat, bassoon, and piano (which includes the other parts in the score). ..... **38.95**

**WW113. *Contrastes III for Clarinet and Bassoon*** by Eugene Bozza. Alphonse Leduc, 1977, SS, 12 pages. Includes two copies of the parts in score format. There are eight short movements in this piece. Early college level. .... **32.30**

**WW041. *Suite Brève en Trio Op. 67*** by Eugene Bozza. Alphonse Leduc, 1947. For oboe, clarinet, and bassoon. Includes individual parts and

the score. This is a four movement work: Allegro moderato, Allegro vivo, Adagio espressivo, and Allegro vivo. College level. .... **37.80**

**WW028. *Seventeen Variations for Woodwind Quintet Op. 22*** by Jean-Michel Damase. Alphonse Leduc, 1952. French title: *Dix-Sept Variations pour Quintette à vent*. Includes score. .... **45.75**

**WW221. *Habenera from Aires Tropicales for Woodwind Trio (Flute or Oboe, B-flat Clarinet and Bassoon)*** by Paquito D'Rivera. InternationalOpus, 1994. A movement from Aires Tropicales with challenging contrapuntal lines in a Latin style similar to the Ravel Habanera. ☐ .. **11.95**

**WW067. *Quintet Opus 38*** by William Edmonstone Duncan. Rosewood, 2000. For flute, clarinet, bassoon, horn, and piano. Duncan (1966-1920) was a British writer, critic, and composer. This is a fairly long work in three movements (I. Moderately fast, II. Moderately slow, and III. Rondo: Brightly, and somewhat fast). College level. .... **24.95**

**WW070. *Suite of Folk-Tunes from Transylvania and Banat for Wind Quintet*** by Roderick Elmer. Rosewood, 1998. For flute, oboe, clarinet in A (with alternate part in B-flat), bassoon, and horn. Based on 10 mostly Romanian folk songs and dances and inspired by the work of Bartok and Kodaly. It should be playable by a good high school quintet..... **22.95**

**WW177. *Tre Bagattelle for flute, clarinet and bassoon*** by Ferenc Farkas. Berben, 1993, SS, (includes score and parts). In three movements: I. Allegretto, II. Andante, and III. Allegro. Suitable for early college level, amateur adult trios, and better high school ensembles. .... **15.95**

**WW049. *Trio Pathétique for Clarinet, Bassoon (Violoncello) and Piano*** by Michail Glinka. Music Rara, 1957, SS. In four movements: Allegro Moderato, Scherzo, Largo and Allegro con spirito. This is a major work that brings out the best qualities of each instrument..... **25.95**

**WW275. *Left at the Fork in the Road for Flute, Clarinet and Bassoon*** by Sean Hickey. Muzyka Moscow, 2011, SS, (includes score and parts). Sean Hickey (1970-) is an American composer who works in most genres of classical music and is also an arranger for jazz and pop music. This piece was written in 2003. It is in one extended movement mostly at an andante tempo. There is quite a bit of mixed meter and all parts are challenging. The duration is about 6 minutes. (The supplied clarinet part is at concert pitch, even though both it and the score are clearly marked for B-flat clarinet. We have obtained a .pdf file of the transposed part you can download.) ..... **14.95**

**WW073. *Trio No. 2 for Oboe, Clarinet and Bassoon Op. 31*** by Charles Huguenin edited by R. Mark Rogers. Southern Music Co., 2006. SS. Includes a score and individual parts. Four movements. .... **9.95**

**WW238. *Trio in G minor for Clarinet, Bassoon and Piano*** by William Hurlstone. Emerson Edition, 2006, SS, 50 + 15 + 14 pages. William Yates Hurlstone (1876-1906) was a talented British composer whose untimely death, before he could reach full maturity as a composer, has resulted in undeserved obscurity. This work was written in 1896/97 but the third movement was lost for many years and this is the first publication of the complete work. The four movements are: I. Allegro moderato, II. Andante, III. Scherzo (Allegretto con moto), and IV. Andante maestoso/Allegro vivace. College level. .... **52.95**

**WW167. *Duo Op. 73 for Clarinet and Bassoon*** by Michael Kibbe. Michael Kibbe, 2007, SB, (includes score and parts). Premiered in 1983, this revised edition was published in late 2007. The work is in three movements: I. Briskly, II. Quietly Moving, and III. Very fast. Duration about 8 minutes. Early college level. .... **19.95**

**WW057. *Pastorale Op. 147 for Oboe, Clarinet and Bassoon*** by Darius Milhaud. Masters Music, SS. (includes parts and score). The piece was written by Milhaud in 1937. One reference called it a tiny gem of the woodwind repertoire. Despite the name it moves right along in cut time with half note = 72. College level. .... **6.95**

**WW027. *Mozart Quintet in E-flat major (for Piano, Oboe, Clarinet, Horn, & Bassoon) KV 452*** edited by Hellmut Federhofer. Baerenreiter, 1986. Includes notes by the editor. .... **21.95**

**WW020. *Mozart Serenade in B-flat major "Gran Partita" KV 361 Study Score*** edited by Daniel N. Leeson and Neal Zaslaw. Baerenreiter, 1979, SS, 82 pages. .... **12.95**

**WW021. *Mozart Serenade in B-flat major "Gran Partita" KV 361 Performance Parts*** edited by Daniel N. Leeson and Neal Zaslaw.

- Baerenreiter, 1979. Includes alternate clarinet parts to replace the basset horns. .... **52.95**
- WW024. Mozart Serenade in C minor KV 388 Study Score** edited by Daniel N. Leeson and Neal Zaslaw. Baerenreiter, 1979, SS, 44 pages. ... **10.95**
- WW025. Mozart Serenade in C minor KV 388 Performance Parts** edited by Daniel N. Leeson and Neal Zaslaw. Baerenreiter, 1979. .... **24.95**
- WW050. Mozart Serenade in C minor KV 388 Performance Parts** edited by Henrik Wiese. Henle, 2005 ..... **40.95**
- WW022. Mozart Serenade in E-flat major KV 375 Study Score** edited by Daniel N. Leeson and Neal Zaslaw. Baerenreiter, 1979, SS, 96 pages. Includes both sextet and octet versions..... **18.95**
- WW023. Mozart Serenade in E-flat major KV 375 Performance Parts** edited by Daniel N. Leeson and Neal Zaslaw. Baerenreiter, 1979. Octet version..... **25.95**
- WW272. Fragments for Woodwind Trio (Flute, Clarinet and Bassoon)** by Robert Muczynski. Shawnee Press, 1960, includes the score and parts. This work has five short movements: I. Waltz (Allegro), II. Solitude (Andante, Freely with expression), III. Holiday (Vivace, Sprightly), IV. Reverie (Moderato), and V. Exit (Allegro giocoso, Cheerfully with energy). Quite a bit of mixed meter with some of the 2/4 5/8 variety. College level with a duration of about 6 minutes. .... **14.95**
- WW222. Three Celtic Tunes for Wind Trio (Oboe or Flute, Clarinet and Bassoon)** by Turlough O'Carolan. The three tunes are Captain O'Kane (Moderately slow), Lord Inchiquin (9/8 in one at about mm = 60), and Planxty Drury (Moderately Fast). Suitable for adult (amateur) trios who may find this of most interest. .... **22.95**
- WW131. Three Pieces for Flute, Clarinet and Bassoon** by Walter Piston. Associated Music Publishers, 1933. Parts only. In three movements I. Allegro scherzando/Andante, II. Lento, and III Allegro/Moderato. College level. Duration about 10 minutes. ☐ ..... **19.95**
- WW198. Caprice en Trio for Flute, Clarinet and Bassoon** by Thomas L. Read. Tunbridge Music, 2008, SS. Includes score and parts. This piece is in one extended (8:17) movement with mixed meter and a number of tempo changes. The composer wrote that it is "fanciful and somewhat mutable in texture and style, setting 'learned' counterpoint against free lyricism, while also encompassing tonal and non-tonal harmonies and conjuring humorous and bizarre episodes." Upper college/professional level. .... **39.95**
- WW287. Six Studies for Clarinet and Bassoon** by Peter Schickele. Theodore Press Co., 2012, SS, 12 pages (score format). As a teenage Schickele played both bassoon and clarinet has maintained a "fondness for the combination" ever since. Now, years later, he was presented with the opportunity to again compose for this duo, with the resulting Six Studies, a short (9' total) set of varied pieces ranging from reverent to raucous. For intermediate to advanced performers. The titles are Cantilena, Parallel Motion, Spanish Nights, Staccato, Hymn, and Vaudeville. ☐ ..... **9.95**
- WW039. 18 Trios Vol. 1** by Anton Stadler. International Music Diffusion, 1996. Originally written for basset horns, this edition includes parts so that these trios can be played by 3 basset horns; 3 clarinets; 2 clarinets and bass clarinet or bassoon; oboe or flute, clarinet, and bassoon. Volume 1 has trios 1-5. .... **19.95**
- WW040. 18 Trios Vol. 2** by Anton Stadler. International Music Diffusion, 1996. Parts are the same as volume 1. Volume 2 has trios 6-18. .... **21.95**
- WW202. Concerto in B-flat for Clarinet, Bassoon and Orchestra (Piano Reduction)** by Karl Stamitz edited by Johannes Wojciechowski. Sikorski, 1954, 28 + 8 + 8 pages (includes both parts and piano score). In three movements: I. Allegro moderato, II. Andante moderato and III. Rondo. The parts are well laid out with excellent page turns. Cues are often provided before entrances and the other solo part is provided for the two joint cadenzas. .... **34.95**
- WW043. Duet-Concertino** for Clarinet and Bassoon with String Orchestra and Harp (Piano Reduction) by Richard Strauss. Boosey & Hawkes, 1949. .... **54.95**
- WW155. Verdi Three Arias for Two Clarinets and Bassoon** by Giuseppe Verdi arranged by Michael Drapkin. Roncorp, 1983. Arrangements of "La donna è mobile" from Rigoletto, "Un di felice, etera" and "Parigi, o cara" both from La Traviata. .... **15.00**

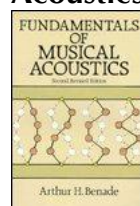
**WW164. Trio for oboe, clarinet, and bassoon** by Heitor Villa-Lobos. Eschig, 1954. Parts only. This piece was written in 1927. Three movements: I. Anime, II. Languissamente, and III. Vivo. An advanced work with a duration of about 17:30. .... **49.95**

**WW220. Prelude and Fugue for Two Clarinets and Bassoon (or Bass Clarinet)** by Richard Walthew. Rosewood Publications, 1997, SB. Includes parts and score. Richard Walthew (1872-1951) was a British composer with a special affinity for chamber music. The Prelude is Andante Moderato and the Fugue is Andante espressivo. All of the parts are important and challenging at the early college level. .... **8.95**

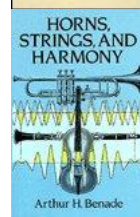
**WW058. Three Short Stories for Clarinet and Bassoon** by Gernot Wolfgang. Doblinger, 2003, SS, (includes parts and score). Gernot Wolfgang (1957-) is an Austrian born composer who lives in Los Angeles. He received his musical education in Austria and the United States. He has written chamber and orchestral music as well as for the film and TV industries. The three stories are: 1. Uncle Bebop (very fast with straight eighth notes), 2. Rays of Light (Rubato, expressive), 3. Latin Dance (also very fast with straight eighth notes). .... **23.50**

## General Music

### Acoustics and Theory



**G04. Fundamentals of Musical Acoustics** by Arthur H. Benade. Dover, PB, 596 pages. The Second, Revised Edition originally published in 1976. This is a hefty book with enough detail for a physicist but still rewarding to the layman. It includes about 75 pages specifically devoted to woodwinds. .... **19.95**



**G05. Horns, Strings, and Harmony** by Arthur H. Benade. Dover, PB, 271 pages. An outstanding non-technical introduction to acoustics by Dr. Benade who was a physicist, flutist, and science educator. The book covers vibrating systems, the role of the human ear in hearing music, how pianos, violins, trumpets, oboes, clarinets, flutes, saxophones and many other instruments work. In addition, the author provides instructions for building a home made trumpet, clarinet, and flute. .... **9.95**

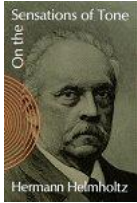


**G18. Lies My Music Teacher Told Me** by Gerald Eskelin. Stage 3 Publishing, Woodland Hills, CA, 1994, printing of 1999, PB, 172 pages. This book is dedicated to all those who studied music just long enough to be thoroughly confused. It focuses primarily on the subject of scales, chords and other things having to do with pitch. The problem, in the authors view, is that three centuries of tempered keyboards, has dulled our ears and prevented us from learning the "natural" system that works best for organizing musical structures. He explains this through twelve lies and the corresponding truth. For example, Lie #6: A scale is a series of eight fixed pitches; Truth: A scale is a system of many flexible pitches whose tuning changes slightly depending upon harmonic content. .... **12.95**



**G20. Music, Physics and Engineering** by Harry F. Olson. Dover, 1967, PB, 460 pages. A wide ranging book covering both the mechanical and electronic areas of sound production and reproduction. Topics covered include sound waves, musical terminology, resonators and radiators, musical instruments and their characteristics, properties of music, acoustics (theater, studio, and room), sound-reproducing systems, and electronic music. Many charts, diagrams and equations are included. While many aspects of this book are quite technical, most of the information will be comprehensible to all musicians. .... **16.95**





**G021. *On the Sensations of Tone*** by Hermann Helmholtz. Dover, 1954, PB, 576 pages. This is an unabridged reprinting of the 1885 translation by Alexander J. Ellis of the last German edition. It includes a new introduction written in 1954. *On the Sensations of Tone* is regarded as one of the world's greatest scientific classics. It bridges the gap between the natural sciences and music theory. The first two parts of the book deal with the physics and physiology of music. The last part contains the author's theory on the aesthetic relationship of musical tones.

22.95



**G48. *Science & Music*** by Sir James Jeans. Dover, 1968, PB, 258 pages. An unabridged republication of the 1937 English edition of this classic book on musical sounds. It conveys precise information in a non-technical way for anyone interested in music. Includes the various means of producing sounds, hearing, scales, intonation, types of tuning, the concert hall, orchestras and many more topics.

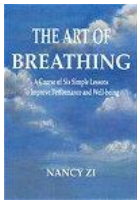
12.95

## Health and Physical Performance



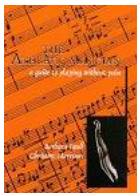
**G42. *Arnold Jacobs: Song and Wind*** by Brian Frederiksen, edited by John Taylor. WindSong Press, 1996, HB, 276 pages. With a career spanning seven decades Arnold Jacobs earned a reputation as a world-class performer. Equally significant are his teachings, especially on breathing. This book was written by Mr. Jacobs' assistant, Brian Frederiksen and draws on material from masterclasses, private interviews, previously published writings and contributions from his students and colleagues.

29.95



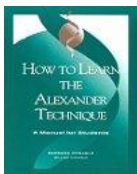
**G64. *The Art of Breathing*** by Nancy Zi. Vivi Company, 1994, PB, 159 pages. This book contains 6 simple lessons and 24 easy-to-learn exercises, imagery drills and practical applications that will change the way you breathe. Nancy Zi's unique method of abdominal deep breathing shows you how to use more lung capacity to reduce tension, promote relaxation, and enhance your practice and performance.

9.95



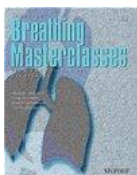
**G22. *The Athletic Musician, A Guide to Playing without Pain*** by Barbara Paull and Christine Harrison. Scarecrow Press, 1997, PB, 175 pages. An excellent book for all instrumental musicians by a physiotherapist and a violinist. It includes detailed but easy to follow guidance on both what and what not to do. Main sections cover the problem of musician's injuries, anatomy and applied anatomy for musicians, and the musician as athlete.

29.50



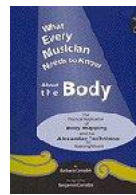
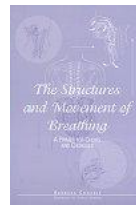
**G33. *How to Learn the Alexander Technique*** by Barbara Conable. Andover Press, Third Edition, 1995, PB, 154 pages. A primer for students of the Alexander Technique, a well-known method for improving freedom and ease of movement and physical coordination. This book provides the first authoritative account of William Conable's concept, Body Mapping, the study of how our ideas about our bodies affect our experience and movement. Includes sections aimed at instrumentalists, vocalists, actors and dancers.

21.50

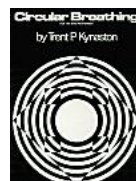
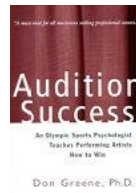
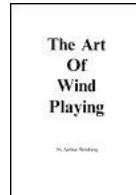


**G41. *Selected Breathing Masterclasses***. Windplayer Publications, 2002, SS, 32 pages. These 15 essential lessons feature information, tips, advice and specific exercises you can do to gain better control of your breathing. Each in-depth lesson is given by a recognized expert in their field and features step-by-step instructions. Written in clear and easy-to-understand language, *Selected Breathing Masterclasses* is a definitive manual you will refer to time-and-time again.

12.95



## Performance (Mental and Technical)



**G40. *The Structures and Movement of Breathing*** by Barbara Conable. Gia Publications, 2000, SS, 48 pages. While this book is subtitled: "A Primer for Choirs and Choruses," it is also very useful for players of wind instruments. It provides clear and concise information about breathing and features dozens of detailed illustrations and explanations. This book is based on the technique of Body Mapping.

7.50

**G34. *What Every Musician Needs to Know about the Body*** by Barbara Conable. Andover Press, 2000, SB, 101 pages. A book about Body Mapping and the kinesthetic sense and how they can be developed in ways that help musicians play well. It is full of information about the Alexander Technique, but it is very useful for people who don't have access to an Alexander teacher as well. Heavily illustrated.

21.50

**G19. *You Are Your Instrument*** by Julie Lyonn Lieberman. Huiksi Music, New York, 1991, printing of 1997, PB, 152 pages. This book is a detailed guide to mind and especially the body of the musician. It provides guidance to help musicians heal existing injuries and develop a more enjoyable physical/mental experience during practice and performance. It includes anatomy charts and 19 pages of illustrated exercises.

19.95

**G32. *The Art of Wind Playing*** by Arthur Weisberg. SATCO, 1993, HB, 145 pages. The author, a renowned bassoonist, has written this book because of his concern that winds lack the traditions and the consistent pedagogy of string and keyboard instruments. Topics: dynamics, intonation, articulation, vibrato, technique, breathing, musicianship, and interpretation. An essential reference for all wind musicians.

19.95

**G38. *Audition Success*** by Don Greene. Routledge, 2001, PB, 168 pages. Turn good auditions into great ones with *Audition Success*. Master audition coach Don Greene, Ph.D. techniques teach you how to monitor and control fear, and put your nervous energy to work. The beginning performer will find here the tools to prepare for the audition circuit, and the experienced performer will appreciate techniques that can turn good auditions into great ones.

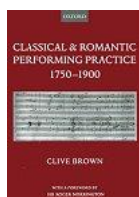
26.95

**G131. *Circular Breathing: a Method*** by Robert S. Spring. Windplayer Publications, 2006, SS, 31 pages. This book presents two alternative introductory methods of circular breathing. It also features exercises and advice from seven contributing experts for flute (Robert Dick), clarinet (Robert Spring), saxophone (Donald Lefevre), bassoon (Jeffrey Lyman), oboe (Martin Schuring), trumpet and low brass, including recommended repertoire for each.

12.95

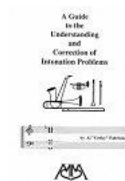
**G45. *Circular Breathing for the Wind Performer*** by Trent P. Kynaston. Warner Bros. Publications, SS, 20 pages. This is a guide to learning circular breathing for all wind instrumentalists. The author discusses breathing and then provides instruction in beginning, intermediate and advanced techniques for circular breathing.

10.95



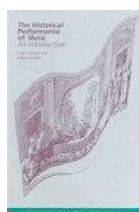
**G91. Classical & Romantic Performing Practice 1750-1900** by Clive Brown. Oxford University Press, 1999, PB, 676 pages. Brown identifies areas in which musical notation conveyed rather different messages to the musicians for whom it was written than it does to modern performers, and seeks to look beyond the notation to understand how composers might have expected to hear their music realized in performance. There is ample evidence to demonstrate that, in many respects, the sound worlds in which Mozart, Beethoven, Wagner, and Brahms created their music were more radically different from ours than is generally assumed.

64.95



**G70. A Guide to the Understanding and Correction of Intonation Problems** by Al "Corky" Fabrizio. Meredith Music Publications, 1994, SS, 30 pages. This book could be titled: How to Tune the Wind Ensemble. It provides details such as pitch tendencies and tuning strategies for the principal wind ensemble instruments, a tuning method for the entire ensemble, and acoustical considerations by instrument of various chords (which could be turned into an exercise).

12.95



**G10. The Historical Performance of Music, An Introduction** by Colin Lawson and Robin Stowell. Cambridge University Press, PB, 219 pages. This book offers a concise overview of historical performance. Chapters include: Music as History, The application of primary sources, Changes in Musical Styles, Conditions and Practices, Case Studies in Ensemble Music, and The Continuing Debate.

21.95



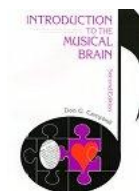
**G56. How to Succeed in an Ensemble** by Abram Loft. Amadeus Press, 2003, HB, 300 pages. The author was a member of the Fine Arts Quarter for 25 years and later chairman of the string department at the Eastman School of Music. This book is both a personal account of what life is really like in a chamber ensemble and advice on both the artistic and business aspects of creating and sustaining a successful chamber group.

24.95



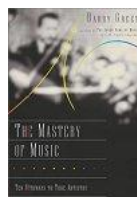
**G06. The Inner Game of Music** by Barry Green and W. Timothy Gallwey. Doubleday, HB, 225 pages. The Inner Game of music is that which takes place in the mind, played against such elusive opponents as nervousness, self-doubt, and fear of failure. Using the same principles of "natural learning" Timothy Gallwey developed so successfully for tennis, golf and skiing and applying them to his own field, noted musician Barry Green shows how to acknowledge and overcome these internal obstacles in order to bring a new quality to the experience and learning of music. There are also chapters on ensemble playing, improvisation, composition and creativity, and listening skills - an essential part of the Inner Game - are discussed throughout.

23.95



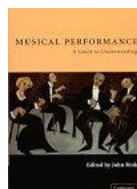
**G14. Introduction to the Musical Brain** by Don G. Campbell. MMB Music, Inc. PB, 148 pages. This innovative best seller explores the functions, theories, and musical expressions of the brain in correlation with music education. Contains exercises and activities for both children and adults to activate right lobe (emotional) learning modes, and integrate those with the left lobe (logical).

16.95



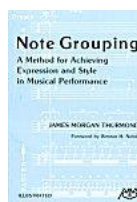
**G36. The Mastery of Music, Ten Pathways to True Artistry** by Barry Green. Broadway Books, 2003, HB, 293 pages. Barry Green, bassist and co-author of *The Inner Game of Music*, turns his hand to the artistic pathways leading to extraordinary musicianship. Green shows how musical excellence, exhibited by the true virtuosos, requires a mastery of ten unique qualities of the soul and human spirit, such as confidence, passion, discipline, creativity, and relaxed concentration, and he discusses specific ways in which all musicians, composers, and conductors can take their skills to higher levels.

24.95



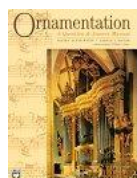
**G29. Musical Performance, A Guide to Understanding** edited by John Rink. Cambridge University Press, 2002, PB, 245 pages. This book unravels the complexities of playing music and reveals aspects of learning, playing and responding to music relevant to performances of all levels. A survey of performance through the ages leads to a presentation of basic historical, analytical and psychological concepts. Four chapters follow on teaching, development, practice and memorization. The next section considers the "translation" from score to sound, physical projection, ensemble playing and performance anxiety. The final section addresses the act of listening, the legacy of recordings, music criticism and "performers on performance".

24.95



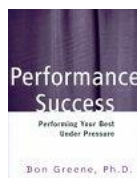
**G63. Note Grouping** by James Morgan Thurmond. Meredith Music Publications, 1981, PB, 144 pages. Subtitled: A Method for Achieving Expression and Style in Musical Performance. Fully explains through musical example, the concept of expressive musicianship as taught by Anton Horner, William Kincaid and Marcel Tabuteau. This book clearly illustrates how to teach students to play or sing with expression, musicianship and style and will help to make your performances "come alive."

34.95



**G25. Ornamentation, A Question & Answer Manual** by Valery Lloyd-Watts and Carole L. Bigler. Alfred Publishing Co. Inc., 1995, SS, 64 pages. An excellent and inexpensive introduction to ornamentation. Written to help all musicians, regardless of instruments, it presents a logical step-by-step procedure that makes realizing an ornament and integrating it into a performance simple, stimulating, and rewarding. Covers the Baroque, Classical, Romantic, and Contemporary eras.

9.95



**G55. Performance Success** by Don Greene. Routledge, 2002, PB, 151 pages. Performance anxiety is a fact of life for all musicians. You can deny the problems of stress in performance or you can face them, even learn to embrace them. Performance Success teaches a set of skills so that a musician can be ready to go out and sing or play at his or her highest level, working with energies that might otherwise be wasted in unproductive ways. This is a book of skills and exercises, prepared by a master teacher.

30.95



**G31. Performing Twentieth-Century Music: A Handbook for Conductors and Instrumentalists** by Arthur Weisberg. Yale University Press, 1993, PB, 142 pages. This concise, straightforward handbook by the renowned conductor and bassoonist Arthur Weisberg is the first practical manual to address the performance problems specific to twentieth-century music. The focus is on understanding and performing twentieth century rhythms, metric modulations, the basics on conducting these rhythms, and preparing the score.

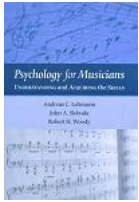
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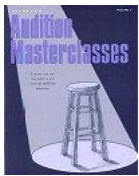
**G144. Practicing Successfully, A Masterclass in the Musical Art** by Elizabeth A. H. Green. Gia Publications, 2006, HB, 147 pages. In *Practicing Successfully*, legendary music educator Elizabeth A. H. Green draws upon her decades of experience instructing students of all levels to break down the practicing regimen into a logical learning sequence (Part One). In Part Two, experts on various instruments discuss recurring problems and how to defeat them. In the concluding Part Three, Green notes the physiological principles pertaining to practice and suggests ways to modify practice sessions to reflect these facts.

23.95



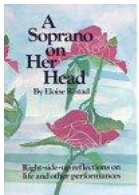
**G134. Psychology for Musicians** by Andreas C. Lehmann, John A. Sloboda, and Robert H. Woody. Oxford University Press, 2007, HB, 268 pages. Subtitled: Understanding and Acquiring the Skills. Examining the processes that underlie the acquisition of musical skills, the authors provide a concise, accessible, and up-to-date introduction to psychological research for musicians. The book is divided into three sections: Musical Learning, Musical Skills, and Musical Roles.

29.95



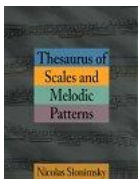
**G71. Selected Audition Masterclasses.** Windplayer Publications, 2004, SS, 32 pages. Written by 15 top experts (such as Don Greene and Barry Green) who work throughout the music field, this book starts with techniques that help you overcome your first audition jitters and continues with how you can be better prepared for any audition in the music field, including the country's leading orchestras. No matter what instrument you play. You'll even learn how players are able to get professional jobs without performing an actual audition!

15.95



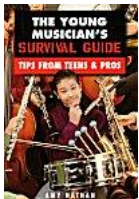
**G28. A Soprano on Her Head** by Eloise Ristad. Real People Press, 1982, PB, 204 pages. Eloise Ristad deals with complex problems that torment and cripple many of our most creative and talented people, and she does so with compassion, wisdom, and wit. The problems of stage fright and other petty and debilitating fears are a suffering of epidemic proportions in our society that rob spontaneity and enthusiasm in artistic performance. The author supplies answers and methods for overcoming these universal psychological blocks—methods that have not only been proven in her own studio, but which trace back through history to the oldest and wisest systems of understanding the integration of mind and body.

16.50



**G44. Thesaurus of Scales and Melodic Patterns** by Nicolas Slonimsky. Amsco Publications, PB, 244 pages. Originally published in 1947, this book is a reference book of scales and melodic patterns. It is primarily a resource for composers, but instrumentalists have also found it useful as a source for ideas in jazz and as exercises for modern classical music.

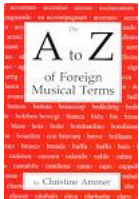
29.95



**G59. The Young Musician's Survival Guide** by Amy Nathan. Oxford University Press, 2000, PB, 128 pages. This book will help young people cope with difficulties involved in learning a new instrument and remaining dedicated to playing and practicing. Teens from renowned music programs join pro musicians such as Wynton Marsalis, Paula Robison, and James Galway in offering practical answer to questions from what instrument to play to where the musical road may lead. Probably most suited for ages 11-14.

9.95

## Reference, History, and General



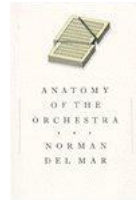
**G140. The A to Z of Foreign Musical Terms** by Christine Ammer. ECS Publishing, 1989, PB, 128 pages. This book gives the English equivalents of 3,000 musical terms primarily from French, German, Italian, and Spanish. They were collected from more than 30,000 scores. A guide to French, German, and Italian pronunciation is also included.

10.25



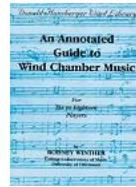
**G73. The Amateur Wind Instrument Maker** by Trevor Robinson. University of Massachusetts Press, 1980, PB, 116 pages. Guidance for the amateur craftsman who wishes to make wind instruments. The book includes the flute, fife, recorder, clarinet, shawm, oboe, krumhorn, rackets, cornetti, trumpets, and horns.

16.95



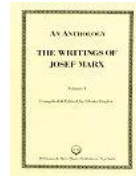
**G02. Anatomy of the Orchestra** by Norman Del Mar. University of California Press, PB, 528 pages. A comprehensive guide to the orchestra for conductors, musicians, students and everyone interested in the performance of orchestral music. The book is divided into sections by type of instruments. Each section goes into considerable detail about each instrument including characteristics, range, etc. The book concludes with an extensive index.

29.95



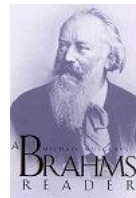
**G207. An Annotated Guide to Wind Chamber Music for Six to Eighteen Players** by Rodney Winther. Warner Bros Publications (Alfred), 2004, PB, 448 pages. This thick book has a great deal of information, which is enhanced by the paragraph or more of description of each of the more than 500 compositions. It is organized by the number of players and within each sized ensemble by instrumentation. It also includes wind music with soloist(s) and with voices. Helpful indexes will assist the reader.

39.95



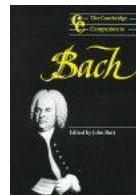
**G49. An Anthology: The Writings of Josef Marx** compiled and edited by Gloria Ziegler. McGinnis & Marx, 1983, PB, 160 pages. Josef Marx (1913-1978) was a renowned oboist, musicologist, music publisher and teacher. This is a selection of his articles, liner notes, and a lecture from the 1950s through the 1970s.

11.95



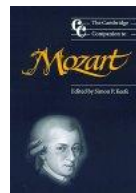
**G30. A Brahms Reader** by Michael Musgrave. Yale University Press, 1999, PB, 344 pages. This engaging account of the life of Johannes Brahms provides a fuller portrait of the German composer than ever before. Eminent Brahms scholar Michael Musgrave draws on a wide array of documentation to illuminate Brahms's personality; his outlook as a composer; his activities as pianist, conductor, scholar, and traveler; his friendship with Robert and Clara Schumann; and much more.

26.95



**G50. The Cambridge Companion to Bach** edited by John Butt. Cambridge University Press, 1997, PB, 341 pages. *The Cambridge Companion to Bach* goes beyond a basic life-and-works study to provide a late-twentieth-century perspective on J. S. Bach the man and composer. Benefiting from the insights and research of some of the most distinguished Bach scholars, this Companion covers cultural, social and religious contexts, surveys and analyzes Bach's compositional style, traces his influence, and considers the performance and reception of his music through the succeeding generations.

30.95



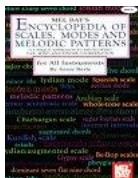
**G51. The Cambridge Companion to Mozart** edited by Simon P. Keefe. Cambridge University Press, 2003, PB, 309 pages. Bridging the gap between scholarly and popular images of Mozart, this volume provides comprehensive coverage of all of his important works; the reception of his music since his death; the contexts that inform his work and his significance as a performer. It paints a rounded yet focused picture of one of the most revered artists of all time and enhances readers' appreciation of his extraordinary output.

31.95



**G58. *The Cambridge Companion to the Orchestra*** edited by Colin Lawson. Cambridge University Press, 2003, PB, 297 pages. This up to date guide to the orchestra and orchestral life combines orchestral repertory history with critical thought. It includes topics such as the art of orchestration, score reading, conducting, international orchestras, the historical instrument movement, recording, and becoming an orchestral musician, educator or informed listener.

24.95



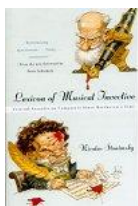
**G23. *Encyclopedia of Scales, Modes and Melodic Patterns for All Instruments*** by Arnie Berle. Mel Bay, 1997, SS, 96 pages. This book provides a comprehensive source for many types of scales. It also provides recommendations on how to practice scales and a practice routine.

14.95



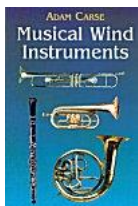
**G09. *The Harper Collins Dictionary of Music*** by Christine Ammer. HarperCollins, PB, 3rd edition, 512 pages. This completely revised and updated edition of the popular HarperCollins Dictionary of Music is a valuable reference tool for students, professionals, and music lovers alike. More than just a book of simple definitions, it provides in-depth explanations and examples of over 3,500 musical terms and includes over 250 illustrations to help clarify the entries.

17.95



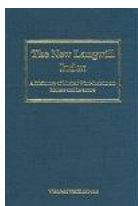
**G11. *Lexicon of Musical Injunctive, Critical Assaults on Composers Since Beethoven's Time*** by Nicolas Slonimsky. Norton, PB, 325 pages. With a new forward by Peter Schickele. This legendary book is an anthology of critical assaults on well-known composers and their works. Here the reader will find biased, unfair, ill-tempered, and singularly unpropitious judgments by musicians and reviewers. An example: *I am bound to say that dreary though most musical humour is, Strauss's is the dreariest that has ever bored me. I contemptuously dismiss Till Eulenspiegel as a pretentious piece of mart shoddy.*

14.95



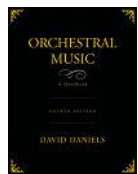
**G47. *Musical Wind Instruments*** by Adam Carse. Dover, 2002, PB, 381 pages. An unabridged republication of this work originally published in London in 1939. A comprehensive guide to wind instruments used in European orchestras and in military and other wind bands during the preceding 400 years. Includes flutes, oboes, clarinets, bassoons, trumpets, cornets, horns, trombones, bugles, and related instruments. Illustrated with photos and drawings.

15.95



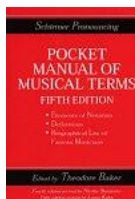
**G39. *The New Langwill Index, A Dictionary of Musical Wind-Instrument Makers and Inventors*** by William Waterhouse. Tony Bingham, 1993, HB, 555 pages. Based on the work of Lyndesay Graham Langwill, this book is an entirely new edition rather than a revision of his last work. The primary purpose of this volume is to assist in the identification, dating and evaluation of wind instruments. It also provides some information on the careers and achievements of makers and inventors. A first class book in every way.

124.95



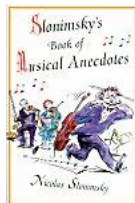
**G95. *Orchestral Music, A Handbook*** by David Daniels. Scarecrow Press, Fourth Edition, 2005, HB, 627 pages. Expanded to 6400 entries and almost 900 composers (only 4200 in 3rd Ed.). Merged with the American Symphony Orchestra League's OLIS (Orchestra Library Information Service). Enhanced specific information on woodwind & brass doublings. Lists of required percussion equipment for many works. New, more intuitive format for instrumentation. More contents notes and durations of individual movements.

66.95



**G08. *Schirmer Pronouncing Pocket Manual of Musical Terms*** edited by Theodore Baker, Nicolas Slonimsky, and Laura Kuhn. Schirmer, PB, 362 pages. This is a small (3 inches by 4 inches), extremely useful, and inexpensive reference. Includes elements of notation, notes and rests, the staff, clefs, scales, chromatic signs, intervals, keys, chords, time signatures, rules for pronouncing German, French, and Italian, a comparative table of tempo marks, musical terms (263 pages), and noteworthy musicians (76 pages)

5.95



**G43. *Slonimsky's Book of Musical Anecdotes*** by Nicolas Slonimsky. Routledge, 2002, PB, 320 pages. Let Slonimsky regale you with tales of Mozart, Beethoven, Rossini and the other expected Classical Music figures, the ugly ducking of Russian music, the Kafka of modern music and other sublime misfits. First published in 1948, this book has earned well-deserved acclaim for being insightful, witty and enthralling. Great for bedside reading, a gift, or a source for information to enliven a music history class.

35.95



**G72. *The Well-Tempered Announcer, A Pronunciation Guide to Classical Music*** by Robert A. Fradkin. Indiana University Press, 1996, PB, 255 pages. In this innovative guide, Robert Fradkin provides the pronunciation of over 2000 personal names, titles of works, and musical terms. In addition, at least half the book is devoted to general pronunciation guidelines for both familiar and unfamiliar languages, giving the reader the tools to pronounce words which are not listed.

32.95

## CDs (Bassoon)



**CD382. *Primavera: Music for Bassoon and Piano by Bassoonists***. Michael Burns bassoon with Ināra Zandmane piano. Mark Masters, 2009. Michael Burns is Associate Professor of bassoon at the University of North Carolina at Greensboro. John Steinmetz Sonata, Michael Burns Two Aotearoa Sketches, David Kirby Reverie and Dance, and Ron Klimko Sonata for Bassoon and Piano [For Irmgard].

14.95



**CD224. *Music by Paul Hindemith***. Rebecca Henderson oboe and English horn, Arthur Grossman bassoon, contrabassoon and Heckelphone, Peter Mack piano, and Roxana Patterson viola. Centaur, 2001. Paul Hindemith: Sonata for Oboe and Piano, Sonata for English Horn and Piano, Sonata for Bassoon and Piano, Sonata for Contrabassoon and Piano, and Trio for Viola, Heckelphone and Piano Op. 47.

16.00



**CD339. *Crusell Concertante Wind Works***. László Hara bassoon, Anna-Maija Korsima-Hurst clarinet, Ib Lanzky-Otto horn with the Tapiola Sinfonietta conducted by Osmo Vänskä. BIS, 1990. Bernhard Henrik Crusell Introduction and Swedish Air Op. 12 for clarinet and orchestra, Concertino in B flat major for bassoon and orchestra, and Sinfonia Concertante Op. 3 for clarinet, horn, bassoon and orchestra.

16.95

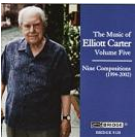


**CD188. *Musique pour Basson et Piano Vol. 2***. Dag Jensen bassoon with Midori Kitagawa piano. DG Scene, 1998. Paul Hindemith Sonata for Bassoon and Piano, Olav Berg Vertigo for Bassoon Solo and Sonatine for Bassoon and Piano, Othmar Schoeck Sonata for Bassoon and Piano Op. 41, Otmar Nussio Variations on an air by Pergolesi for Bassoon and Piano, Isang Yun Monologue for Bassoon, and Manfred Schoof Two Impromptus for Bassoon and Piano.

17.95



**CD261. *The Music of Elliott Carter, Volume 5.*** Bridge Records, 2003. All compositions by Elliott Carter. Steep Steps Virgil Blackwell bass clarinet, Two Diversions Charles Rosen piano, Oboe Quartet Speculum Musicae with Stephen Taylor oboe, Figment No. 2 (Remembering Mr. Ives) Fred Sherry cello, Au Quai Maureen Gallagher viola and **Peter Kolkay** bassoon, Of Challenge and of Love Tony Arnold soprano and Jacob Greenberg piano, Figment No. 1 Fred Sherry cello, Retrouvailles Charles Rosen piano, and Hiyoku Charles Neidich and Ayako Oshima clarinets.



### 17.95

**CD438. *Masterpieces for Bassoon (Meisterwerke für Fagott).*** Akio Koyama bassoon with Iva Navratova piano. Membran Music Ltd., 2007 (this a SACD hybrid CD). Roger Boutry Interférences; Marcel Bitsch Concertino; Willson Osborne Rhapsody for solo bassoon; Eugène Bozza Recit, Sicilienne et Rondo; Michael Stockigt Odeon-nihonbashi, Zui zui zukkorbashi, Soranbushi, and Sakura (Fantasia); Henri Dutilleux Sarabande et cortège; Malcolm Arnold Fantasy Op. 86; and Oleg Miroshnikov Scherzo.



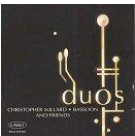
### 27.95

**CD75. *Orchestral Excerpts for Bassoon.*** David McGill, bassoon. Summit, 1994. Key excerpts from the symphonic repertoire with spoken commentary. Mozart Marriage of Figaro; Beethoven Symphonies 4, 9, and Violin Concerto; Berlioz Symphonie Fantastique; Rossini La Gazza Ladra; Donizetti Una furtiva lagrima; Tchaikovsky Symphonies 4, 5, and 6; Rimsky-Korsakov Scheherazade; Strauss Till Eulenspiegel and Ein Heldenleben; Ravel Bolero, Alborada del Grazioso, Rapsodie Espanol, and Piano Concerto in G; Stravinsky Firebird and Rite of Spring; Bartok Concerto for Orchestra; and Shostakovich Symphonies 1 and 9.



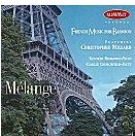
### 16.00

**CD096. *Duos.*** Christopher Millard, bassoon with Rena Sharon piano, Desmond Hoebig cello, Salvador Ferreras percussion, and Camille Churchfield flute. Summit, 1998. A collaboration of bassoon in duet with four diverse instruments. Lubos Sluka Sonata for Bassoon and Piano, Wolfgang Amadeus Mozart Sonata in B flat K. 292 for Bassoon and Violoncello, Henri Tomasi Le Tombeau de Mireille, Oskar Morawetz Sonata for Bassoon and Piano, Pierre Max Dubois Petite Suite for Flute and Bassoon, and Henri Busser Porttuguesa for Bassoon and Piano.



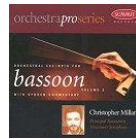
### 16.00

**CD077. *Mélange, French Music For Bassoon.*** Christopher Millard, bassoon with Kenneth Broadway piano and Camille Churchfield flute. Summit, 1992. Gabriel Pierné Solo de Concert Op. 35, Henri Dutilleux Sarabande et Cortège, Paul Jeanjean Prélude et Scherzo, Paul Jeanjean Sonatine, Charles Koechlin Sonata Op. 71, Henri Sauguet Un Soir à Saint-Émilion, Paul Bonneau Caprice en Forme de Valse, Henri Busser Cantilène et Rondo Op. 75, Alexandre Transman Suite, Gabriel Grovlez Sicilienne et Allegro Gioioso.



### 16.00

**CD076. *Orchestral Excerpts for Bassoon Volume 2.*** Christopher Millard, bassoon. Summit, 1998. Key excerpts from the symphonic repertoire with spoken commentary. Mozart Piano Concerto K. 491 and Symphony 41; Beethoven Symphonies 5, 7, 8, and Emperor Concerto; Schubert Unfinished Symphony; Chopin Piano Concerto; Mendelssohn Scottish Symphony; Brahms Symphony 3 and Piano Concerto 1; Tchaikovsky Symphonies 2 and 3; Verdi Requiem; Mahler Symphony 1; Strauss Also Sprach Zarathustra and Don Quixote; Sibelius Symphony 2 and 5; Stravinsky Petrouchka and Pulcinella; Nielsen Symphony 5; Taylor Through the Looking Glass; de Falla Three Corners Hat; Moussorgsky/Ravel Pictures at an Exhibition; Bartok Dance Suite; Respighi Trittico Bottecelliani, Ravel Concerto for the Left Hand; Prokofiev Peter and the Wolf; Walton Symphony 1; Orff Carmina Burana; Britten Young Person's Guide to the Orchestra; and Shostakovich Symphonies 7, 8 and 10.



### 16.00

**CD232. *The English Romantics.*** Victoria Soames clarinet, Laurence Perkins bassoon and John Flinders piano. Clarinet Classics, 1998. Charles Harford Lloyd Trio for clarinet, bassoon and piano; Herbert Howells A Near Minuet for clarinet and piano and Minuet: Grace for a Fresh Egg for bassoon and piano; and William Yeates Hurlstone Trio in G Minor for clarinet, bassoon and piano and Four Characteristic Pieces for clarinet and piano.



### 17.95

**CD302. *Paul Hindemith: Chamber Music.*** BIS, 1993. This CD contains a variety of Hindemith music for wind instruments. Morgenmusik for brass (Malmo Brass Ensemble), Sonata for Bassoon and Piano (Knut Sonstevold bassoon with Eva Knardahl piano), Sonata for Saxophone and Piano (Pekka Savijoki saxophone with Jussi Siirala piano), Sonata for Trombone and Piano (Christian Lindberg trombone with Roland Pontinen piano), Sonata for Trumpet and Piano (Edward Tarr trumpet with Elisabeth Westenholz piano), Sonata for Bass Tuba and Piano (Michael Lind bass tuba with Steven Harlos piano), Recorder Trio from "Plöner Musiktag" (members of the Musica Dolce Recorder Quintet).



### 17.95

**CD163. *The Virtuoso Bassoon.*** Knut Sonstevold bassoon with Eva Knardahl piano, Lucia Negro piano, Gunilla von Bahr flute, and Eva Nordwall harpsichord. BIS, 1992. Ludwig van Beethoven Piano Trio in G major WoO 37, Alexandre Tansman Bassoon Sonatina, Roger Bountry Interférences, Malcolm Arnold Fantasy Op. 86, Karl-Birger Blomdahl Liten svit, Erland von Koch Monolog 5, and Jan W. Morthenson Unisono.



### 16.95

**CD140. *Bach and Bassoon.*** Arthur Weisberg, bassoon. Crystal Records. Works of J.S. Bach performed on the unaccompanied bassoon. Partita for flute in A minor, BWV 1013; Partita No. 2 for violin in D minor, BWV 1004; Suite No. 2 for violoncello in D minor, BWV 1008; and Suite No. 3 for violoncello in C Major, BWV1009.



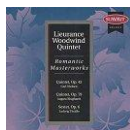
### 16.95

**CD041. *Mozart: Clarinet Concerto / Oboe Concerto / Bassoon Concerto.*** Dietmar Zeman, bassoon with the Vienna Philharmonic Orchestra conducted by Karl Böhm. Wolfgang Amadeus Mozart Concerto for Bassoon and Orchestra in B-flat Major KV 191 (186e); Concerto for Oboe and Orchestra in C Major KV 314 (285d) with Gerhard Turetschek, Oboe; and Concerto for Clarinet and Orchestra in A Major KV 622 with Alfred Prinz, Clarinet.



### 7.95

## CDs (Woodwind)



**CD052. Romantic Masterworks.** Lieurance Woodwind Quintet: Frances Shelly flute, Willa Henigman oboe, W. James Jones clarinet, Nicholas Smith horn, Nancy Lutes bassoon and Andrew Trechak piano. Summit, 1997. Carl Nielsen Quintet Op. 43, August Klughardt Quintet Op. 79, and Ludwig Thuille Sextet in B-flat Major Op. 6

**16.00**



**CD030. Vienna Philharmonic Wind Group Vol 1.** Leopold Wlach & Franz Bartosek, clarinet; with Hans Kamesch, Karl Mayrhofer, & Karl Swoboda, Oboe; **Karl Oehlberger & Rudolph Hanzl, Bassoon;** and Gottfried von Freiberg & Leopold Kainz, horn. Sotone. Restored from recording made in the early 1950s. Wolfgang Amadeus Mozart: Serenade No. 11 in E-flat K. 375, Serenade No 12 in C Minor K. 388, and Divertimento in E-flat K. Anh. 226.

**15.00**



**CD031. Vienna Philharmonic Wind Group Vol 2.** Leopold Wlach & Franz Bartosek, clarinet; with Karl Mayrhofer & Karl Swoboda, Oboe; **Karl Oehlberger & Rudolph Hanzl, Bassoon;** and Gottfried von Freiberg & Leopold Kainz, horn. Sotone. A recording from the early 1950s, carefully restored. Ludwig van Beethoven: Octet in E-flat Major Op. 103, Rondino in E-flat Op Posth., and Sextet in E-flat Op. 71. Franz Joseph Haydn: Harmonie (Partita) in F Hob. II: F7.

**15.00**

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