Are you an amateur or a professional violinist?	What age are your	? Where do you live?	Do you buy your own music or do you pick the music from free online sources on the web (if it is available of course)?	When you buy music (scores), do you order it online or do you go to a shop?
professional		6 Oslo		most of the time I buy online
amateur				most of the time I buy online
professional		7 Copenhagen		most of the time I go to a shop
professional	-	4 Germany		most of the time I buy online
professional		6 France		most of the time I go to a shop
professional		5 London		most of the time I go to a shop
professional amateur		1 Groningen 5 Amsterdam		most of the time I buy online most of the time I go to a shop
professional		2 The Hague		most of the time I buy online
professional	A violinist	Wisconsin		most of the time I buy online
professional	27	7 Amsterdam	Many times from imslp. With some great pieces i want to have an original version.	most of the time I buy online
professional	48	8 Vienna	Buy	most of the time I buy online
professional	33	3 Amsterdam	Both	most of the time I go to a shop
professional	30	Hellerup, København	Both	most of the time I buy online
professional	20	9 Gouda	Both	most of the time I buy online
professional		8 Copenhagen		most of the time I buy online
professional		8 Amsterdam		most of the time I buy online
professional	27	7 Keulen	I buy my own	most of the time I go to a shop
professional	23	3 Copenhagen	More often from free online sources or I borrow the music from sb who owns the score	most of the time I buy online
professional	2	1 Copenhagen Denmark	Musicroom.com or imslp	most of the time I buy online
professional		Den Haag		most of the time I buy online
professional		2 Copenhagen		most of the time I go to a shop
professional	66	3 Groningen	DOIGO TO THE PROPERTY OF THE P	most of the time I buy online
professional	0.	4 Utrecht	Both	most of the time I go to a shop
p. c. coolona	2	. Jacont		σοι σι απο ι θο το α σπορ
amateur	4-	7 Best	both	most of the time I buy online
professional		5 Amsterdam	Online	most of the time I go to a shop
professional		7 Utrecht		most of the time I go to a shop
professional	22	2 Amsterdam	Buy	most of the time I go to a shop
professional	2	1 The Hague	I buy my own music	most of the time I buy online
professional	27	7 The Hague	Both options	most of the time I buy online
professional	25	5 The Hague	Both	most of the time I buy online
professional	23	3 Den Haag	Both	most of the time I buy online
professional		The Hague		most of the time I buy online
professional		Den Haag		most of the time I go to a shop
professional	24	4 Netherlands	Both. Prefer to buy	most of the time I buy online
professional	24	4 Maastricht	I buy music mostly	most of the time I buy online
professional	2	1 The Hague	Buy	most of the time I buy online
professional	24	4 Copenhagen	Buy or from libraries	most of the time I buy online
amateur		1 Utrecht		most of the time I go to a shop
professional		1 USA 8 Den haag		most of the time I buy online most of the time I go to a shop
		naay		
professional	0.	4 Vienna	Buy my own	most of the time I go to a shop
amateur	-	7 the netherlands		most of the time I go to a shop
professional		4 Netherlands	I prefer to buy my own sheer music for works that I'll be studying in depth. I use imslp for a quick and easy access to full orchestra scores, or chamber music parts, or to sight read new pieces.	
professional	49	9 Baarn	sometimes online, mostly I buy it	most of the time I buy online
professional	30	0 Amsterdam		most of the time I buy online
professional		7 Amsterdam		most of the time I go to a shop
professional		3 Amsterdam		most of the time I buy online
professional	27	7 Copenhagen	Buy it, or use photocopies from my teacher, or use University library	most of the time I buy online
professional	27	7 The Hague	Both	most of the time I buy online
professional		7 Amsterdam		most of the time I buy online
professional	32	2 London, UK	Buy and also free	most of the time I go to a shop

What edition do you like the most? Assuming that the concerning work has been published by many publishers.
Bärenreiter
It depends on the era. For older music such as Bach or Telemann I prefer the Bärenreiter Urtext, for more romantic pieces I like the Henle. But sometimes I look at the available editions for a certain piece and choose the specific specif
Depends. Looking for urtext
VERY dependent on composer! For baroque/classical I like Urtext editions like Bärenreiter oder Henle. For romantic (violin) works I look more to which violinist edited the fingerings and bowings.
Henle Verlag
Henle
Barenreiter
Bärenreiter
Bärenreiter. Henle. Peters. Boosey&Hawkes.
Paganini and Nathan Milstein
Urtext. So either henle or barenreiter.
Urtext/Facsimile
Barenreiter
Henley
Urtext Henle or Bärenreiter
Offext Helie of Barefreiter
Geen voorkeur, als ik echt moet kiezen Henle Verlag denk ik. Barenreiter
I prefer Bärenreiter but if the piece hasn't been published by them I choose Henle.
henle, bärenreiter
It depence, but I use a lot of Henle
Henle Verlag
Bährenreiter
Annual confidence of the form of the form of the first of the form
Any urtext available. If there's no urtext, International edition with fingerings by a well-respected violinist
Bärenreiter Llengt enven of
Hangt ervan af
Urtext of wie de betekening heeft gedaan
Henle is my favorite most of the time.
the best readable. Kalmus, Lucks Boosy&H, etc
Bärenreiter
Urtext
Henle
Depends on the composer - I like the bärenreiter editions because they are good quality (I was a Henle fan at first, but the cover gets dirty so fast and the books are sooner damaged), the way of notition is clear and big and
Depends on the composer - This the barefreiter editions because they are good quality (i was a nemie fair at hist, but the cover gets dirty so last and the books are sooner damaged), the way of notition is clear and big and the cover gets dirty so last and the books are sooner damaged), the way of notition is clear and big and the cover gets dirty so last and the books are sooner damaged), the way of notition is clear and big and the cover gets dirty so last and the books are sooner damaged), the way of notition is clear and big and the cover gets dirty so last and the books are sooner damaged), the way of notition is clear and big and the cover gets dirty so last and the books are sooner damaged).
Urtext editions, or editions toat are not edited by performer
Urtext editions, or editions tgat are not edited by performer Urtext
Urtext
Urtext
Urtext
Urtext Bärenreiter
Urtext
Urtext Bärenreiter
Urtext Bärenreiter Barenreiter or Henle
Urtext Bärenreiter Barenreiter or Henle Depends on the original publisher of the composer, but I mostly use Bärenreiter/Henle/Breitkopf/IMC
Urtext Bärenreiter Barenreiter or Henle Depends on the original publisher of the composer, but I mostly use Bärenreiter/Henle/Breitkopf/IMC
Urtext Bärenreiter Barenreiter or Henle Depends on the original publisher of the composer, but I mostly use Bärenreiter/Henle/Breitkopf/IMC
Urtext Bärenreiter Barenreiter or Henle Depends on the original publisher of the composer, but I mostly use Bärenreiter/Henle/Breitkopf/IMC
Urtext Bärenreiter Barenreiter or Henle Depends on the original publisher of the composer, but I mostly use Bärenreiter/Henle/Breitkopf/IMC Henle is what I use most. Do I like it most? I guess so, for reasons of familiarity
Urtext Bärenreiter Barenreiter or Henle Depends on the original publisher of the composer, but I mostly use Bärenreiter/Henle/Breitkopf/IMC Henle is what I use most. Do I like it most? I guess so, for reasons of familiarity Henle or bärenreiter
Urtext Bärenreiter Barenreiter or Henle Depends on the original publisher of the composer, but I mostly use Bärenreiter/Henle/Breitkopf/IMC Henle is what I use most. Do I like it most? I guess so, for reasons of familiarity Henle or bärenreiter
Urtext Bärenreiter Barenreiter or Henle Barenreiter or Henle Depends on the original publisher of the composer, but I mostly use Bärenreiter/Henle/Breitkopf/IMC Henle is what I use most. Do I like it most? I guess so, for reasons of familiarity Henle or bärenreiter Henle
Urtext Bärenreiter Bärenreiter or Henle Barenreiter or Henle Depends on the original publisher of the composer, but I mostly use Bärenreiter/Henle/Breitkopt/IMC Henle is what I use most. Do I like it most? I guess so, for reasons of familiarity Henle or bärenreiter Henle For Mozart/Bach/Schubert: Bärenreiter
Diffect Barenreiter Barenreiter or Henie Depends on the original publisher of the composer, but I mostly use Bärenreiter/Henie/Breitkop//IMC Henie is what I use most. Do I like it most? I guess so, for reasons of familiarity Henie or bärenreiter Henie For Mozart/Bach/Schubert: Bärenreiter Brahms: Bärenreiter/Henie Bethoven; Henie
Diffect Barenreiter Barenreiter Barenreiter Barenreiter or Henle Depends on the original publisher of the composer, but I mostly use Barenreiter/Henle/Breitkopf/IMC Henle is what I use most. Do I like it most? I guess so, for reasons of familiarity Henle or barenreiter Henle For Mozart/Bach/Schubert: Bärenreiter Brahms: Bärenreiter/Henle Beethoven; Henle French music: Durand
Depends on the original publisher of the composer, but I mostly use Bärenreiter/Henle/Breitkopf/IMC Henle is what I use most. Do I like it most? I guess so, for reasons of familiarity Henle or bärenreiter Henle For Mozart/Bach/Schubert: Bärenreiter Brahms: Bärenreiter/Henle Beethoven: Henle French music: Durand Russian music: musika/myzgig
Depends on the original publisher of the composer, but I mostly use Bärerreiter/Henle/Breitkopt/fMC Depends on the original publisher of the composer, but I mostly use Bärerreiter/Henle/Breitkopt/fMC Henle is what I use most. Do I like it most? I guess so, for reasons of familiarity Henle or bärerreiter Henle For Mozart/Bach/Schubert: Bärerreiter Brahms: Bärenreiter/Henle Beethoven: Henle French music: Durand Russian music: musika/myzgig Depends of the period of the composed music. For Bach I prefer Bärenreiter for example.
Untext Bärenreiter Bärenreiter Bärenreiter or Henile Depends on the original publisher of the composer, but I mostly use Bärenreiter/Henie/Breitkopt/IMC Henie is what I use most. Do I like It most? I guess so, for reasons of familiarity Henie or bärenreiter Henile For Mozart/Bach/Schubert: Bärenreiter Brahms: Bärenreiter/Henile Brahms: Bärenreiter/Henile Beethoven: Henile Beethoven: Henile Pushan music: musika/myzgig Depends of the period of the composed music. For Bach I prefer Bärenreiter for example. Barenreiter
Untext Bareneiter Bareneiter or Henle Depends on the original publisher of the composer, but I mostly use Bareneiter/Henle/Breitkopt/IMC Hernle is what I use most. Do I like it most? I guess so, for reasons of familiantly Henle or bärenreiter Henle For Mozart/Bach/Schubert: Bärenreiter Brahms: Bärenreiter/Henle Boethoven: Henle Foresch music: burand Forench music: burand Depends of the composed music. For Bach I prefer Bareneiter for example. Barenreiter Goed leesbaar
Untext Bärenreiter Bärenreiter Bärenreiter or Henile Depends on the original publisher of the composer, but I mostly use Bärenreiter/Henie/Breitkopt/IMC Henie is what I use most. Do I like It most? I guess so, for reasons of familiarity Henie or bärenreiter Henile For Mozart/Bach/Schubert: Bärenreiter Brahms: Bärenreiter/Henile Brahms: Bärenreiter/Henile Beethoven: Henile Beethoven: Henile Pushan music: musika/myzgig Depends of the period of the composed music. For Bach I prefer Bärenreiter for example. Barenreiter
Untext Bareneiter Bareneiter or Henle Depends on the original publisher of the composer, but I mostly use Bareneiter/Henle/Breitkopt/IMC Hernle is what I use most. Do I like it most? I guess so, for reasons of familiantly Henle or bärenreiter Henle For Mozart/Bach/Schubert: Bärenreiter Brahms: Bärenreiter/Henle Boethoven: Henle Foresch music: burand Forench music: burand Depends of the composed music. For Bach I prefer Bareneiter for example. Barenreiter Goed leesbaar
Uritact Bisherreleter Bisherreleter or Herile Depends on the original publisher of the composer, but I mostly use Barenreleter/Herile/Breitkopf/IMC Herile is what I use most. Do I like it most? I guess so, for reasons of familiarity Herile or bisherneleter Herile For Mozart/Badry-Schubert: Bisherreleter Herile Bestimone: Herile Bestimone: Herile Bestimone: Herile Bestimone: Herile Greich music: Durand Russian music: musika/myzgig Dupends of the period of the composed music. For Bach I prefer Bärenreleter for example. Besterveleter Good lousbuar Oliginele betekening Goede onslagpurten
Urtext Barenreiter or Henie Depends on the original publisher of the composer, but I mostly use Barenreiter/Henie/Breitkopf/IMC Henile is what I use most. Do I like it most? I guess so, for reasons of familiarity Henile or bäranreiter Henile For Mozart/Bach/Schubert: Bärenreiter Brahms: Bärenreiter/Henie Beethoven: Henile French music: Durand Russian music: music virusiak/myzgig Depends of the period of the composed music. For Bach I prefer Bärenreiter or Henile Barenreiter Goed leesbaar Ortginele betekening
United the Barenreiter or Henie Depends on the original publisher of the composer, but I mostly use Barenreiter/Henie/Breitkop/MMC Henie is what I use most. Do I like it most? I guess so, for reasons of familiarity Henie or bärenreiter Henie or bärenreiter Fern Mozart/Bach/Schüber: Bärenreiter Brahms: Bärenreiter/Henie Fern Mozart/Bach/Schüber: Bärenreiter Brahms: Bürenreiter/Henie Fern Mozart/Bach/Schüber: Bärenreiter Brahms: Bürenreiter/Henie Basthoren: Henie Fern Huster Fern Huster Gen
Barenraiser or Henie Barenraiser or Henie Depends on the original publisher of the composer, but I mostly use Bäremeiter/Henie/Breithopf/IMC Henie is what I use most. Do I like it most? I guess so, for reasons of familiarity Henie or bärenraiter Henie For Mozart/Bach/Schubert: Bärenraiter Brahms: Bärenraiter/Henie Besthoven: Henie Pendin music: Durand Russian music: musika/mysgi Depends of the pendo of the composed music. For Bach I prefer Bärenreiter for example. Barenraiter Goed Geshähar Originele betekening Goede demblaguntte Goede papier Henie
United Balance let I and I an
Untext Barameter or Herde Depends on the original publisher of the composer, but I mostly use Barameter/Herde/Breitkopf/IMC Herde is what I use most. Do I like it most? I guess so, for reasons of familiarity Herde or bürerveitor Herde For Mozary/Bach/Schubert: Bärenreiter Brathers: Bärenreiter Brathers: Bärenreiter Brathers: Bärenreiter Herde Franch music: Durand Russian music: musika/myzgig Depends of the period of the composed music. For Bach I prefer Bärenreiter for example. Burrumotor Goed levelsbaar Originate betekening Goed levelsbaar Goed evelsbaar Goed paper Herde
Union the content of Hende Benevator or Hende Depands on the original publisher of the composer, but I mostly use Biarcreiter/Henle/Beniktop/fiMC Hende is whalf I use mod. Do like if most? I guess as, for reasons of familiarily Hende or biarcreiter Hende For Mozard/Tikach/Schulucht: Biarcreiter/Hende Biarcreiter/Hende For Mozard/Tikach/Schulucht: Biarcreiter/Hende Biarcreiter/He
Bearester Beares
District Silver where Comments on the original publisher of the composer, but I mostly use Beremeter/Herie Brenkopt/IMC Herie is what I use most. Do! like it most? I guess so, for reasons of familiarity Hinter or biformediate Herie Herie Herie Rotary Bisch/Schubert: Biformeter Bischmiss: Biformeter Herie Bischmiss: Burnereter/Herie Bischmiss: Durand Bischwiss-Herie Bischmiss: Durand Bischwiss-Herie Bischmiss: Durand Bischwiss-Herie Bischmiss: Durand Bischwiss-Herie Bisc
Disented on or Heric Bestimated for hericinal publisher of this composer, but incorptione bisterinate/HerickBerickgoffMc Heric or bisterinated Heric
Discreption of Horizo Exercised on Horizo Exercis
Disented on Heric Basementer Basementer on Heric Basementer B
Discreption of Horizo Exercised on Horizo Exercis
Discreption of Horizo Exercised on Horizo Exercis
Discreption of Horizo Exercised on Horizo Exercis
Bisereniter or Hernic Reconnector or Hernic or Biser mend? I guess as, for reasons of familiarity Paralle or biservanter Reconnector or biservanter Reconnector or biservanter Reconnector or Hernic Description of the composer, but I mental? I guess as, for reasons of familiarity Reconnector or Biservanter Reconnector or Biservan
Bisterniter or Herin Reconnector or Herin
Depend on the pend of the compose, but I mently use Distriction for Menia Depends on the cripinal publisher of the compose, but I mently use Distriction for Menia Depends on the cripinal publisher of the compose, but I mently use Distriction for Menia Depends on the cripinal publisher of the compose, but I mently use Distriction for Menia Menia or bitalerative Menia or bitalerative Menia Prof Modar/Schilbert, Stierenide Modar/Schilbert, Schilbert, Schilbert, Stierenide Modar/Schilbert, Schilbert, Sc
Disense is a content of relate Featurator of relate Deservice of the original publisher of the conscoser, but in mostly use Elementer/herlet-Breitboy/MO Incise or Sciennites Incise or Sciennites
Disense is a content of relate Featurator of relate Deservice of the original publisher of the conscoser, but in mostly use Elementer/herlet-Breitboy/MO Incise or Sciennites Incise or Sciennites
Disense is a content of heats Featurator of heats Deservice of the original publisher of the conscooes, but Invoisiy use Elementer/here/Referible/or/MOC Here as what use meat. Do like in meat? I guess so, for reasons of familiarlys. Which are the desmaler Here Pro Mocard Basin-Solitubers: Disenselver Here as what use meat. Desirable of the conscooes of familiarlys. Pro Mocard Basin-Solitubers: Disenselver Here as what use meat. Desirable of the conscooes of familiarlys. Pro Mocard Basin-Solitubers: Disenselver Here as what use meat. Desirable of the conscools of the production of the prod
Disense in Heaten and Friedrich Disense in Heaten and Basenneter for Heaten and Friedrich Disense in Heaten and Basenneter for Heaten and Friedrich Disense in Heaten and Basenneter for Heaten and Friedrich Disense in Heaten and Friedrich Disense in Heaten and Basenneter for Heaten and Friedrich Disense in Heaten and

On what basis do you make the decision for a certain edition?	What do you prefer: a score with bowings, fingerings and articulation suggestions by a violinist or a facsimile? (the way the composer wrote down the music
I prefer that its close to urtext and can trust this, it seems clean, and is easy to read and play from.	a facsimile
I look at how true to the composer's idea it is, and at the bowings and fingerings. If they match my general ideas, it's the best.	a facsimile
Composer	a facsimile
Urtext, who edited the fingerings/bowings and if it's a practical edition to turn pages. Unfortunately, the urtext editions often are terrible to play in concert because of the page turning	with playing suggestions by a violinist
No modifications from the original (urtext), playability (page turn, visual feeling of the music, policies) of the scores Urtext	a facsimile a facsimile
Most close to original score. Good layout	a facsimile
more or less in this order: do I know the publisher, urtext, reasonable price, readable lay out.	a facsimile
Authenticity. Who edited the piece. Are the notes good to read. Clever page turning. My teachers' advice.	a facsimile
Just on what I can find	with playing suggestions by a violinist
How original it seems (with information about how they think the composer meant it to be.)	a facsimile
Urtext	a facsimile
Facsimile Under this was at investment for many	
Urtext is most important for me	a facsimile
Then I look at whether there are a lot of markings such as suggested phrasing or fingerings: I also avoid those.	
Then I look at paper quality.	
Depends on the composer and piece.	a facsimile
Prijs, verzendkosten, suggesties streken/vingerzettingen	with playing suggestions by a violinist
Bärenreiter seems to be the least edited editions - they are the purest editions. depends which componist is involved, the older the more henle. With new pieces they often have there own publisher	a facsimile a facsimile
If it's an Urtext Edition. It's important to know how close the Edition is to the original handwriting.	a facsimile a facsimile
I aske my teacher what's the best	a facsimile
If it contains the urtext edition and/or who made bow and fingering suggestions	a facsimile
I also trust my teachers and friends preferations	
Closeness to the manuscript	a facsimile
I like my scores fairly clean from fingerings and bowings so I have a fredher mind when looking at the music and miking my own fingerings and bowings	a facsimile
Prijs	with playing suggestions by a violinist
Kwaliteit vingerzetting en streken	
Lay out	
Probably most of the time my decision is based on if the edition is edited. I prefer Urtext.	a facsimile
availability and price	a facsimile
Sight	a facsimile
Liefst zo leeg mogelijke partituur zonder vingerzettingen enz.	a facsimile
Prijs	
Uiterlijk van de partituur, goed leesbaar etc.	
Fingerings/bowings/overall layout	with playing suggestions by a violinist
I always like to have an Urtext Edition, but sometimes it is interesting to see with what publisher the composer worked, and what the differences are with that edition. In that case I buy one and I copy the other edition, to	bes a facsimile
Try to find the closer version to the composer handwriting.	a facsimile
The one that is the least edited.	a facsimile
Ürtext / advice from teacher	a facsimile
I pick the edition that is considered the best one or is used the most, I look at fingerings and bowings written in, I look at if the book itself looks nice (if pageturning is considered, if the notes are written clearly)	with playing suggestions by a violinist
I pick the edition that is considered the best one or is used the most, I look at fingerings and bowings written in, I look at if the book itself looks nice (if pageturning is considered, if the notes are written clearly) I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre	with playing suggestions by a violinist eferer a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition:	
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: \n- not "edited by mr such and such" as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \n- (claims to be) Urtext	eferer a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: \[\n-\text{not}\" edited by mr such and such\" as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful	eferer a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on preserved factors play a role in picking an edition: \n- not "edited by mr such and such" as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \n- (claims to be) Urtext \n- most recent date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \n- I recognize the publishing house \n- no pictures on the cover (looks soo unprofessional :p)	a facsimile a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: \n- not "edited by mr such and such" as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \n- (claims to be) Urtext \n- most recent date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \n- I recognize the publishing house \n- no pictures on the cover (looks soo unprofessional :p) The availabillity, and then I search for the score which comes closest to urtext edition	a facsimile a facsimile a facsimile a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on preserved factors play a role in picking an edition: \[\n\text{n- not "edited by mr such and such" as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \[\n\text{n- most recent date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \[\n\text{n- I recognize the publishing house} \[\n\text{n- no pictures on the cover (looks soo unprofessional :p)} \]	a facsimile a facsimile a facsimile a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: \(\text{N- not "edited by mr such and such" as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \(\text{N- (claims to be) Urtext } \) \(\text{N- most recent date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \(\text{N- I recognize the publishing house } \) \(\text{N- no pictures on the cover (looks soo unprofessional :p)} \) The availability, and then I search for the score which comes closest to urtext edition I like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the properties of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the properties of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the properties of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the properties of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the properties of t	a facsimile a facsimile a facsimile a facsimile d Her a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on preserveral factors play a role in picking an edition: \[\n-\not\text{original edition}\], where Galamian's/Francescatti's/'s ideas might be useful \[\n-\not\text{original edition}\], claims to be) Urtext \[\n-\not\text{most recent date of publication}\]. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \[\n-\no\text{precopiate the publishing house}\], no pictures on the cover (looks soo unprofessional :p) \[\text{The availability, and then I search for the score which comes closest to urtext edition}\] I like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the properties of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the precision of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the precision of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the precision of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the precision of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions.	a facsimile a facsimile a facsimile a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: \[\begin{align*} \text{Nn- not "edited by mr such and such" as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \\ \begin{align*} \text{Nn- lot (claims to be) Urtext} \\ \begin{align*} \text{Nn- Incognize the publishing house} \\ \begin{align*} \text{Nn- not pictures on the cover (looks soo unprofessional :p)} \end{align*} \] The availability, and then I search for the score which comes closest to urtext edition I like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and 1) urtext 2) editor	a facsimile a facsimile a facsimile a facsimile d Her a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: \[\n-\text{not}\] redited by mr such and such as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \[\n-\text{not}\] (claims to be) Urtext \[\n-\text{not}\] recognize the of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \[\n-\text{no}\] recognize the publishing house \[\n-\text{no}\] intercognize the cover (looks soo unprofessional :p) \] The availability, and then I search for the score which comes closest to urtext edition I like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the professional intercognization of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the professional intercognization of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the professional intercognization of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the professional intercognization of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions.	a facsimile a facsimile a facsimile d Her a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: \[\begin{align*} \text{Nr- not "edited by mr such and such" as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \\ \begin{align*} \text{Nr- wost recent date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \\ \begin{align*} \text{Nr- recognize the publishing house} \\ \begin{align*} \text{Nr- no pictures on the cover (looks soo unprofessional :p)} \end{align*} \] The availability, and then I search for the score which comes closest to urtext edition I like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and 1) urtext 2) editor	a facsimile a facsimile a facsimile d Her a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: \[\text{N- not 'edited by mr such and such' as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \(\text{N- not received that of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \(\text{N- not received the cover (looks soo unprofessional :p)} \) The availability, and then I search for the score which comes closest to urtext edition I like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and \(\text{1} \) urtext 2) editor 3) \$\$\frac{\text{\$\frac{1}{3}\text{ N- not pictures}}{\text{\$\frac{1}{3}\text{ N- not pictures}}}{\text{\$\frac{1}{3}\text{ N- not pictures}}}{\text{\$\frac{1}{3} N- n	a facsimile a facsimile a facsimile d Her a facsimile a facsimile a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Olstrakh for Tchaikovsky violin concerto) and sometimes based on pre- Several factors play a role in picking an edition: \[\text{N- not "edited by mr such and such" as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \[\text{N- nost recent date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \[\text{N- I recognize the publishing house} \] \[\text{N- no pictures on the cover (looks soo unprofessional :p)} \] The availability, and then I search for the score which comes closest to urtext edition I like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Barenreiter and \[\text{1} \) urtext 2) editor 3) \$\$\$\$ Experiences of other musicians/violinists. Sometimes the availability of the score can be a reason as well to buy it (or not).	a facsimile a facsimile a facsimile a facsimile d Her a facsimile a facsimile a facsimile a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on preserved factors play a role in picking an edition: \[N-not 'edited by mr such and such' as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \[\text{N-not recited by mr such and such' as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \[\text{N-not record date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \[\text{N-not record tate of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \[\text{N-not record tate of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \[\text{N-not record tate of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \[\text{N-not record tate of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \[\text{N-not record tate of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \[\text{N-not record tate of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \[\text{N-not record tate of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \[\text{N-not record tate of the cord tate of the substantial new insights \] \[\text{N-not record tate of the cord tate of th	a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on preserved factors play a role in picking an edition: \[\text{N- not *edited by mr such and such* as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \[\text{N- nost recent date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \[\text{N- I recognize the publishing house} \] \[\text{N- no pictures on the cover (looks soo unprofessional :p)} \] The availability, and then I search for the score which comes closest to urtext edition I like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Barenreiter and \[\text{1} \) urtext 2) editor 3) \$\$\$\$ Experiences of other musicians/violinists. Sometimes the availability of the score can be a reason as well to buy it (or not).	a facsimile a facsimile a facsimile a facsimile d Her a facsimile a facsimile a facsimile a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: \[\text{N-n to 'edited by m such and such' as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \(\text{N-n tost recent date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \(\text{N-n tost cover} (looks soo unprofessional:p) \) The availability, and then I search for the score which comes closest to urtext edition I like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and \(\text{1} \) urtext 2) editor 3) \$\$\text{\$\frac{\text{\$\frac{\text{\$\cong \text{\$\cong \text{\$\	a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: \[\text{N-n to 'edited by m such and such' as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful \(\text{N-n tost recent date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights \(\text{N-n tost cover} (looks soo unprofessional:p) \) The availability, and then I search for the score which comes closest to urtext edition I like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and \(\text{1} \) urtext 2) editor 3) \$\$\text{\$\frac{\text{\$\frac{\text{\$\cong \text{\$\cong \text{\$\	a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an addition:	ferer a facsimile
Itry to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre- Several factors play a role in picking an addition: """ not "edited by mr such and such" as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful """ the composer to the cover of the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre- Several factors play a role in picking an addition: """ the cover of the cover of the search for the score shield be useful """ the coordinate of the composer as possible, but easier to read. I think for the standard reportoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and """ urtext """ the that the search for the score which comes closest to urtext edition I like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard reportoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and """ urtext """ the data of the composer of the composer as possible, but easier to read. I think for the standard reportoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and """ the composer of the composer as possible, but easier to read. I think for the standard reportoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and """ the composer of the composer as possible, but easier to read. I think for the standard reportoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and """ the composer of the composer as possible, but easier to read. I think for not). """ the composer of the composer of the composer as possible, but easier to read it think for not). """ the com	ferer a facsimile a facsimile a facsimile a facsimile a facsimile a facsimile a facsimile a facsimile a facsimile a facsimile a facsimile a facsimile a facsimile a facsimile a facsimile a facsimile a facsimile a facsimile
I by to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: **Ne-not "edited by mr such and such" as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatit's/'s ideas might be useful Vn- Ichims to be) Urtext **Ne-not recent date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights **Ne-no pictures on the cover (look soo unprofessional :p) The availability, and then I search for the score which comes closest to urtext edition I like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and to urtext. 1) urtext 2) editor 2) editor 3) \$\$\$\$ Experiences of other musicians/violinists. Sometimes the availability of the score can be a reason as well to buy it (or not). What a teacher recommends De betekening I google which edition is closest to the Urtext How full the page looks; I like it when it isn't too full and looks neat	ferer a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: N-not "official by thr such and such" as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatt's/'s ideas might be useful Vn-Icliams to be) Urtext N-not record date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights Vn-1 recognize the publishing house N-no pictures on the cover (locks so unprofessional :p) The availability, and then I search for the score which comes closest to urtext edition I like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and 1) urtext 2) editor 3) SSS Experiences of other musicians/violinists. Sometimes the availability of the score can be a reason as well to buy it (or not). What a teacher recommends De betekening I google which edition is closest to the Urtext How full the page looks; I like it when it isn't too full and looks neat I love having the score in its most 'pure' form, and am especially happy about the fact that these editions also have a version in which no fingerings are written in.	ferer a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the vension that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: N-not l'editod by m such and such "a list main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatt's/'s ideas might be useful \ N-1 climate to bij Urtext \[\frac{1}{2}\] the complete of the publishing house \[\frac{1}{2}\] the publishing house house the score which comes closes to urtext edition \[\frac{1}{2}\] the publishing house heat music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoirs there are two editors who make 'genuin' urtext editions, which are Bärenreiter and the publishing house heat music answer of the remarking house heat music answer has a publishing house heat publishing house heat music answer has a publishing house heat publishing house heat music answer has a publishing house heat publishing heat publi	ferer a facsimile a facsimile a facsimile
Itry to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchalkovsky violin concerto) and semetimes based on pre Several factors play a role in picking an edition: **N-not 'edited by my resuch and such' as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatti's/'s ideas might be useful 'N-not' residue due of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights 'N-1 recognize the publishing house. **N-no publication the cover (locks sou unprofessional: p) The availability, and then I search for the score which comes closest to urtext edition. **Ilike to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and 'J urtext. **J urtext.** **J urtext.** **J editor** 3) \$\$\$\$ **Experiences of other musicians/violinists. Sometimes the availability of the score can be a reason as well to buy it (or not). **What a teacher recommends** **De butokering** **I google which edition is closest to the Urtext. **How full the page looks: Illie it when it is not too full and looks neat.** **I love having the score in its most 'pure' form, and am especially happy about the fact that these editions also have a version in which no fingerings are written in. **My preference for IMC stems from my previous teachers, who mostly had done some part of their study in the United States. I got used to the fingering-systems from those violinists that often put their markings into the Urtext. **Unitext**	ferer a facsimile a facsimile a facsimile
Itry to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: N-not l'editod by m such and such "as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescatt's/'s ideas might be useful Vn-claims to be) Urtext Vn-notr recent date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new insights Vn-1 recognize the publishing house Vn-1 recognize the publishing house Vn-1 pictures on the cover (locks soo unprofessional rp) The availability, and then I search for the score which comes closest to urtext edition I like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and urtext 2) editor 3) \$\$\$\$ Experiences of other musicians/violinists. Sometimes the availability of the score can be a reason as well to buy it (or not). What at teacher recommends De betekening I google which edition is closest to the Urtext How full the page looks: I like it when it lian't too full and looks neat I love having the score in its most 'pure' form, and am especially happy about the fact that these editions also have a version in which no fingerings are written in. My preference for IMC stems from my provious teachers, who mostly had done some part of their study in the United States. I got used to the lingering-systems from those violinists that often put their markings into the	ferer a facsimile a facsimile a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Oistrakh for Tchalkovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: 1. In rol. **edited by my resolt and such "as its main selling point. Unless it's a violinistic piece of Paganini calibre, where Galamian's/Francescetti s/*; ideas might be useful \(\frac{1}{2} \) for the violinistic piece of Paganini calibre, where Galamian's/Francescetti s/*; ideas might be useful \(\frac{1}{2} \) for the correct (polishing house \(\frac{1}{2} \) for the publishing house \(\frac{1}{2} \). The evaluability, and then I search for the score which comes closest to urtext edition 1 like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreitar and the to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreitar and the to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreitar and general there is easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreitar and general there is easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreitar and general there is constructed and the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreitar and general there is constructed and general there is a constructed and general there is a constructed and general there is a constructed and general th	a facsimile a facsimile a facsimile d Her a facsimile
It yo do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext. Cistrakh for Tchalkovsky violin concerto) and sometimes based on pre- Several factors play a role in ploking an edition: In the provided of the publishing tool by Uriox In the publishing tool by Uriox In the publishing tool support sometimes they republish an edition just for copyright issues, without any substantial new insights In the publishing tool some or the cover flooks soo unprofessional rp) The availability, and then is search for the score which comes closes to urtext edition. It like to have sheet music as close to the original score of the composer as possible, but easier to read. I think for the standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and a standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and a standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and a standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and a standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and a standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and a standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and a standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and a standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and a standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and a standard repertoire there are two editors who make 'genuin' urtext editions, which are Bärenreiter and a standard repertoire there	ferer a facsimile a facsimile d Her a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext, Olstrakh for Tchalkovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition:	ferer a facsimile a facsimile a facsimile a facsimile
I by to do research about the original edition, the musician which the composer worked with (Joachim) or the version that is considered best (urtext. Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play a role in picking an edition: - not **Celected by me such and such ** as to main selling point. Unless it's a violinistic piece of Paganini callibre, where Calamian's Francescattriar.** is ideas might be useful - not picking by me such and such ** as to main selling point. Unless it's a violinistic piece of Paganini callibre, where Calamian's Francescattriar.** is ideas might be useful - to picking on the cover (locks so unprofessional spin - to picking on the cover (locks so unprofessional spin - to picking on the cover (locks so unprofessional spin - to picking on the cover (locks so unprofessional spin - to picking on the cover (locks so unprofessional spin - to picking on the cover (locks so unprofessional spin - to picking on the cover (locks so unprofessional spin - to picking on the cover (locks so unprofessional spin - to picking on the cover (locks so unprofessional spin - to picking on the cover (locks so unprofessional spin - to picking on the cover (locks so unprofessional spin - to picking on the cover (locks so unprofessional spin - to picking on the cover of the cover (locks so unprofessional spin - to picking on the cover (locks so unprofessional spin - to picking on the cover of the cover (locks so unprofessional spin - to picking on the cover of the cover (locks so unprofessional spin - to picking on the cover (locks so unprofessional spin - to picking on the cover of the cover (locks so unprofessional spin - to picking on the cover of the cover (locks so unprofessional spin - to picking on the cover of the	ferer a facsimile a facsimile a facsimile a facsimile
I try to do research about the original edition, the musician which the composer worked with (Joschim) or the version that is considered best (urtext. Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play at role in picking an edition: I we such and such a large and store in the most provided and a support of the provided and sometimes they republish an edition just for copyright issues, without any substantial new insights Ver note recent date of publication. Though! a suspect sometimes they republish an edition just for copyright issues, without any substantial new insights Ver note treated that of publication. Though! a suspect sometimes they republish and edition just for copyright issues, without any substantial new insights Ver note that of publication. Though! a suspect sometimes they republish an edition just for copyright issues, without any substantial new insights Ver note that of publication. Though is suspect sometimes they republish and edition just for copyright issues, without any substantial new insights Ver note that of the publishing force is published. Ver note that the publishing force is the society of the socre can be a reason as well to buy it (or not). What at standard repertoirs there are two editors who make 'genuin' urtext editions, which are Barrerelet and a support of the musicians violatinists. Sometimes the availability of the score can be a reason as well to buy it (or not). What at standard repertoirs there are two editors who make 'genuin' urtext editions, which are Barrerelet and a support of the score can be a reason as well to buy it (or not). What at standard repertoirs there are two editors who make 'genuin' urtext editions, which are Barrerelet and a support of the score can be a reason as well to buy it (or not). What at standard repertoirs the musicians violation is closent to the Unext. I google which edition is closent to the Unext. I google which edition is closent to the Unext. I we reference for IMC stems from my p	ferer a facsimile a facsimile a facsimile a facsimile
Experiences of other musicians/violinists. Sometimes the availability of the score can be a reason as well to buy it (or not). Experiences of other musicians/violinists. Sometimes the availability of the score can be a reason as well to buy it (or not). Beginning the perience of other musicians/violinists. Sometimes the availability of the score can be a reason as well to buy it (or not). It google which edition is closest to the Urtext I google which edition is closest to the Urtext I google which edition is closest to the Urtext I google which edition is closest to the Urtext I google which edition is closest to the Urtext I google which edition is closest to the Urtext I tree have present or the score in its most 'pour' form, and an expectably happy about the fact that these editions also have a vession in which no fregerings are written in. I google which edition is closest to the Urtext I tree haven'ng the score in its most 'pour' form, and an expectably happy about the fact that these editions also have a vession in which no fregerings are written in. I tree having the score in its most 'pour' form, and an expectably happy about the fact that these editions also have a vession in which no fregerings are written in. I prefer Urtex do not not an addition, and I tree have the edition and it's one like. Others are suggested part, but I always play from the clean part. I prefer Urtex also if I ve heard of the edition and it's one like. Others are suggested to me by teachers.	feren a facsimile a facsimile a facsimile A facsimile
It y to do research about the original edition, the musician which the composer worked with (Joschinf or the version that is considered best (urtext. Oistrakh for Tchaikovsky violin concerto) and sometimes based on pre Several factors play arrolis in picking an edition: If you such and such a test and the product of th	ferer a facsimile a facsimile a facsimile a facsimile
I by to the research about the original edition, the manician which the componer worked with (coachin) or the vention that is considered beet jurted. Obtains to the priving rate is paiding an edition, below a reliable priving and is paiding as edition. **Contains to be of the manifest of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new resights. **Ver road recent date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new resights. **Ver road recent date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new resights. **Ver road recent date of publication. Though I suspect sometimes they republish an edition just for copyright issues, without any substantial new resights. **Ver road recent date of publication. Though I suspect sometimes they republish an edition just for road. **Justicat. **	forme a facsimile a facsimile
Type to do research about the original edition, the musician which the composer worked with (Joschim) or the version that is considered best (urtext, Ostrakh for Totalkovsky voin concerto) and sometimes based on pre Several factors play a ratio in picking in picking a read of the property of the prope	forme a facsimile a facsimile
Test of the research about the original addition, the musican which the composer worked with (Josephini) or the version that is considered best (Linear). Clearish to by making a long and considerate best on preference feetings (Indian to by making a long and considerate best on which control in the properties of the	form a facsimile
Provided the process of a contract the book of the original source, the musicalists which the composer worked with (Josephin) or the version that is considered best (Jurtain, Costreion for Indicators) and sometimes bested on processors and the processor of the processors of the pro	form a facsimile
Toty to for research about the organish addinor. the missions will be a composed with (Joschim') of the version that is considered best untext, Clabrish for Indiakovsky violon concertio) and sometimes based on pre-Secretal famous pick. The control is the pick of the pic	form a facsimile
Intry to de recent house the original colors, the muscures which the composer weeked with (blacking or the vention that is considered best (untox). Costable for Tutalization of the vention that is considered best (untox). Costable for Tutalization of the vention of the ventio	form a facsimile
In the Consecution book if the original earliers, the musclain which the composer worked with Lieochmy or the version that is considered best burlet. Clastrash for Inhallousley with concerning and domestimate based on pre- Server's factors ably a rich in placing an edition. The contrast book of Lieoch.	form a facsimile

Which 'Urtext' publishers do you know by heart?	Which of them do you prefer?	Datum (d-m-j u:m:s)
Bärenreiter, Henle, some new surprisingly good Peters editions	Bärenreiter Pärenreiter	26-7-2017 12:18
Bärenreiter, Henle.	Bärenreiter. lol	26-7-2017 12:21 26-7-2017 12:47
Bärenreiter, Henle. I think Peters has urtext now too.	Henle	26-7-2017 13:32
Henle Verlag, Durand, Peters (urtext series)	Henle Verlag	26-7-2017 14:28
Henle, Barenreiter, Peters	Henle	27-7-2017 9:54
Barenreiter	Barenreiter	27-7-2017 10:15
Bärenreiter, Peters, Henle.	Bärenreiter. Bärenreiter	27-7-2017 13:06 27-7-2017 14:17
Bärenreiter, Henle. Nathan Milstein	Nathan Milstein	29-7-2017 14:17
Henle barenreiter	Henle	13-8-2017 11:10
Henle Bärenreiter	Both	13-8-2017 11:19
Barenreiter	Both	13-8-2017 11:28
Henley		
Henle and Bärenreiter.	-//-	13-8-2017 11:32
To the question before and the question after		
This It depends on the piece, composer and definitely on the violinist.		
Different needs for different music.		40.0.0047.40.04
Henle, Peters, barenreiter, breitkopf, wiener Bärenreiter and Henle	Henle, barenreiter Bärenreiter	13-8-2017 12:01 13-8-2017 12:08
henle	henle	13-8-2017 13:24
Henle, Bärenreiter	None, I like them both	13-8-2017 13:34
Bärenreiter, Henle Verlag	Henle Verlag	13-8-2017 13:56
Bährenreiter	Bährenreiter	13-8-2017 14:37
Bärenreiter, Henle, Peters, Supraphon, Boosey & Hawkes (specifically for early 20th century composers like Bartok, Stravinsky, Britten		13-8-2017 16:09
Bärenreiter	Bärenreiter Coop veerkeur	13-8-2017 18:18
Henle	Geen voorkeur	13-8-2017 19:44
Wiener		
Bärenreiter	Honlo Vortag	14 0 0017 11 51
Henle	Henle Verlag	14-8-2017 11:51
Barenreiter		
Schott		
Boosey & Hawkes		
Breitkopf		
Baerenbreiter, Kalmus	the cheapest	14-8-2017 18:03
Henle, Bärenreiter	Bärenreiter	15-8-2017 21:46
Henle, bärenreiter	All	16-8-2017 12:40
Hele	Henle	18-8-2017 9:51
	neme	16-6-2017 9.51
Barenreiter		
Wiener urtext Pärapreiter	Päranraitar / Hanla :)	18-8-2017 10:24
Bärenreiter	Bärenreiter / Henle :-)	10-0-2017 10.24
Henle		
Peters Urtext (I still don't trust them :p)		
Breitkopf		
Wiener Urtext		
Bärenreiter Bärenreiter, Henle-Verlag, Edition Peters	Urtext editions Bärenreiter	18-8-2017 10:37 18-8-2017 10:37
Bärenreiter	Bärenreiter	18-8-2017 10:41
Breitkopf		
Henle		
Wiener Urtext Barenreiter and Henle	Both of them equally	18-8-2017 10:54
Bärenreiter/Henle/Peters/Durand/Breitkopf/UE	Bärenreiter, Durand	18-8-2017 11:11
Wiener Urtext. Henle and Bärenreiter have Urtext editions. Donemus ;)	Depends on the composer. I think Wiener is generally the most reliable? No idea why I think that.	18-8-2017 11:24
I'm sure there's more but this is what I can reproduce by heart		
Henle, Bärenreiter, Wiener Urtext	I think Bärenreiter, although I use Henle more for sonatas	18-8-2017 11:46
Bärenreiter	Henle	18-8-2017 12:02
Henle Henle Räverveiter		10.0.0017.10:05
Henle, Bärenreiter,	See answer to question no. 6	18-8-2017 16:35
Bärenreiter Breitkonf & Härtol	Bärenreiter	18_8_0017 10-40
Bärenreiter, Breitkopf & Härtel Barenreiter, G. Henle	Bärenreiter Barenreiter	18-8-2017 16:42 18-8-2017 17:25
Eeuhh	Het vaakst barenreiter	18-8-2017 17:23
Barenreiter		
Henle		
Bährenreiter, Henle	Henle	18-8-2017 20:36
Bärenreiter	Bärenreiter	18-8-2017 22:55
Barenreiter and Henle, and to a lesser extent also Wiener Urtext editioms	Barenreiter	19-8-2017 22:53
Bärenteiter, Henle	Don't know	22-8-2017 9:06
barenreiter & Henle	Both	22-8-2017 12:52
Bärenreiter, Henle	Bärenreiter	17-10-2017 11:19
Henle, Bärenreiter (and I believe Peters is starting to publish some Urtext scores)	Henle	17-10-2017 11:22
Barenreiter Urtext	Barenreiter	17-10-2017 13:46
Hamla		
Henle		
Henle Peters		
Peters Breitkopf		
Peters Breitkopf	Hnele	17-10-2017 17:26
Peters Breitkopf Henle Bärenreiter		
Peters Breitkopf Henle Bärenreiter Bärenreiter and Henle verlag	Bärenreiter	17-10-2017 21:26
Peters Breitkopf Henle Bärenreiter Bärenreiter and Henle verlag Barenreiter		17-10-2017 21:26
Peters Breitkopf Henle Bärenreiter Bärenreiter and Henle verlag Barenreiter Henle	Bärenreiter	17-10-2017 21:26
Peters Breitkopf Henle Bärenreiter Bärenreiter and Henle verlag Barenreiter	Bärenreiter	17-10-2017 21:26
Peters Breitkopf Henle Bärenreiter Bärenreiter and Henle verlag Barenreiter Henle	Bärenreiter	17-10-2017 21:26
Peters Breitkopf Henle Bärenreiter Bärenreiter and Henle verlag Barenreiter Henle Gutenberg	Bärenreiter	17-10-2017 21:26
Peters Breitkopf Henle Bärenreiter Bärenreiter and Henle verlag Barenreiter Henle Gutenberg Wiener	Bärenreiter	17-10-2017 21:26