



# May 2017 Catalogue

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Hop Vine Music is a new Music publishing company dedicated to producing new and interesting chamber music for wind players. We specialise in wind music from the 18th/19th centuries and many of our editions are *urtext* and first editions, returning to the original manuscripts.

New contemporary music is also offered with composers such as Michael Norris, Geoffrey Hartley, Malcolm Pearce and John Frith.

We also publish a small amount of choral music. They are quite a mixture from Christmas carols and children's songs through to larger works for SATB and brass quintet and full orchestra.

*"I came across your website by accident, but what a pleasant surprise! ... your website design and ease of use is fantastic. Kudos to the designer ... Hop Vine editions are superb, clean, excellently edited and engraved, and printed on high quality paper."*

TrevCo Music, Florida, USA

		<i>Solo Flute</i>	
HV167	"Soliloquy"		John Frith
		<i>Flute Duet</i>	
HV074	Six Études for Flute Duet "A Cyclists' Holiday"		John Frith
		<i>Flute Quartet</i>	
HV107	"Persephone"		Michael Norris
		<i>Flute and Piano</i>	
HV047	Sonata for Flute		John Frith
		<i>Flute and String Trio</i>	
HV055	Fantasy Pieces		John Frith
		<i>Flute, Clarinet and String Quartet</i>	
HV045	Summer Serenade <i>"...rewarding to play and pleasant to listen to" Richard Stagg, (British Flute Society Journal)</i>		John Frith
		<i>Recorder/Flute and Piano/Organ</i>	
HV120	Mind Games for treble recorder and piano		John Frith
HV141	"Winter Notebook" for recorder and organ	Malcolm Pearce (in prep.)	
HV143	Sonata for treble recorder and piano		John Frith
		<i>Oboe/Cor Anglais and Piano</i>	
HV122	Three Cameos for Cor Anglais (Oboe) and Piano		John Frith
		<i>Clarinet and Piano</i>	
HV021	Sonata for Clarinet		John Frith
		<i>Clarinet Quartet</i>	
HV022	Dreamlands <i>(2 B flat, Alto and Bass Clarinets. Note that the Bass requires a low C extension and an alternative Bass part is provided instead of the Alto)</i>		John Frith
		<i>Alto Saxophone and Piano</i>	
HV048	Saxophony		John Frith
		<i>Saxophone Quartet</i>	
HV067	Kites		John Frith
HV106	Suite Jazzmin <i>Originally written for the Scottish Saxophone Quartet, this is a terrific piece sure to please audience and players alike.</i>		Michael Norris
		<i>Bassoon and Piano</i>	
HV008	Bassoon Song <i>(with additions by Gareth Newman)</i>		Quenton Ashlyn
HV011	Bassoonova		Malcolm Pearce
HV012	Junior Ragtime <i>(Also for Bass Clarinet)</i> <i>"I really enjoyed playing 'Junior Ragtime' on the bass clarinet at [a] recent concert ... There is no question that the piece works equally well on the bass clarinet [and the bassoon] ... : the audience loved it! Thank you for providing a welcome addition to the repertoire."</i> <i>Anthony Jennings</i>		Malcolm Pearce



*Bassoon and Piano (cont.)*

- HV016 “Il Tramonto” Antonio Torriani  
*“Another fine addition to the once forgotten period of operatic showpieces for the bassoon.”  
 TrevCo Music*
- HV026 Sonatina for Bassoon John Frith  
*“Fun and challenging three-movement work that is a great new addition to the bassoon repertoire.” TrevCo Music  
 “The style is unashamedly tonal and lyrical ... not merely a showpiece for the bassoon...  
 much more a duet.” Graham Sheen*
- HV064 Introduction, Air and Variations Friedrich Berr  
 HV104 Concertino for Bassoon and Strings Michael Norris  
*Orchestral parts available for hire*
- HV162 “Melodie” for Bassoon and Piano Giuseppe Tamplini (in prep.)  
*from Verdi’s “I Lombardi alla Prima Crociata”*
- HV163 “Fantasia” for Bassoon and Piano Antonio Torriani (in prep.)  
*from Donizetti’s “Lucrezia Borgia”*

*Bassoon Trio*

- HV029 “Hop off the Vine” John Frith  
*Three movements named after hop varieties!  
 1. Challenger — “A full bodied hop with a crisp fruity strawlike aftertaste”  
 2. Fuggle — “Delicate, minty and slightly floral aroma”  
 3. Bramling Cross — “A distinctive hop with a strong spicy flavour”*

*This piece was a requirement for the 2012 Strasbourg International Bassoon Ensemble Competition.*

*“... a fine addition to the literature for bassoon trio. ... will also make excellent teaching pieces.” Graham Sheen*

- HV101 Three Dances (Waltz, Tango, Galop) Michael Norris  
 HV102 Three More Dances (Rumba, Mazurka, Tarantella) Michael Norris  
*Some of the best bassoon trios ever written. They are all grade 7/8 but are well worth the effort. I played these when in Crooks Anonymous for many years and never tired of them.*
- HV105 Six Bagatelles Michael Norris  
*Some more trios from Michael Norris but more suitable for student level at grade 6/7.*

*Bassoon Quartet*

- HV096 Suite in C Geoffrey Hartley  
*Based on the composer’s Concerto Grosso in the style of Handel (see below).*

*Bassoons and Harpsichord/Strings*

- HV110 Three Bagatelles (4 bsn and harpsichord) Michael Norris  
*These “Three Bagatelles” were written in an attempt to enlarge the repertoire for the unusual combination of four bassoons and harpsichord, inspired by the three movement work for the same combination, “Le Phenix”, composed by Michel Corrette (1709–1795).*
- HV097 Concerto Grosso (4 bsn and string orchestra) Geoffrey Hartley  
*Contains material from an earlier Suite for 4 Bassoons (HV096) which is dated August 1940. A subtitle reads “more or less in the style of Handel” while one on the Suite reads “adapted from Concerto Grosso in style of Handel for orchestra in F”.*
- HV145 Concerto in the Style of Handel (3 bsn and string orchestra) Geoffrey Hartley  
*The Concerto is dated 1937 on the title page of the original manuscript. It was first performed in July of that year at Ottershaw College (later School) with the composer, Oliver Corderoy and John Dunlop as soloists. Thereafter it was played a further eleven times between 1938 and 1971 in a variety of venues. with the composer as one of the soloists in each case.*

*[The Schneider Quartets are] beautifully presented on high quality paper and an impressively clear and large font; the bars are numbered every line and phrase marks are dotted when the editor has made an assumption of a slur, based on similar passages. Page turns are all manageable and there is a useful page of facsimiles when there is some doubt in the original. Some of the quartets have more than one contemporary edition and all variations are explained, again with facsimiles. Each work lasts around twelve minutes.*

*I recommend this collection without hesitation....*

Meyrick Alexander

*“...beautifully clear and accurate editions ... Our small independent publishers are well worth supporting.”*

Graham Sheen



### Bassoon and String Trio

HV077	Quartet in F, Vol. 1, No. 1	Georg Abraham Schneider
HV078	Quartet in D minor, Vol. 1, No. 2	Georg Abraham Schneider
HV079	Quartet in G, Vol. 1, No. 3	Georg Abraham Schneider
HV080	Quartet in E minor, Vol. 1, No. 4	Georg Abraham Schneider
HV081	Quartet in E flat, Vol. 1, No. 5	Georg Abraham Schneider
HV082	Quartet in C minor, Vol. 1, No. 6	Georg Abraham Schneider
HV083	Quartet in E flat, Vol. 2, No. 1	Georg Abraham Schneider
HV084	Quartet in G, Vol. 2, No. 2	Georg Abraham Schneider
HV085	Quartet in G minor, Vol. 2, No. 3	Georg Abraham Schneider
HV086	Quartet in C, Vol. 2, No. 4	Georg Abraham Schneider
HV087	Quartet in F, Vol. 2, No. 5	Georg Abraham Schneider
HV088	Quartet in C minor, Vol. 2, No. 6	Georg Abraham Schneider
HV089	Quartet in C, Vol. 3, No. 1	Georg Abraham Schneider
HV090	Quartet in G, Vol. 3, No. 2	Georg Abraham Schneider
HV091	Quartet in F, Vol. 3, No. 3	Georg Abraham Schneider
HV092	Quartet in E flat, Vol. 3, No. 4	Georg Abraham Schneider
HV093	Quartet in B flat, Vol. 3, No. 5	Georg Abraham Schneider
HV094	Quartet in C minor, Vol. 3, No. 6	Georg Abraham Schneider

*These 18 Schneider Quartets are urtext editions based on the manuscripts held by Staatsbibliothek zu Berlin—Preußischer Kulturbesitz Musikabteilung mit Mendelssohn-Archiv. Note that the previous André edition of Vol. 1 No. 1 differs considerably from the original manuscript. Our edition returns to the composer's own manuscripts. Only two of the other quartets (Vol. 1 No. 1, Vol. 3 No. 2) have been published elsewhere. The publicly available edition (André) of Vol. 1 No. 1 is however a much changed version from the original manuscript and cannot be regarded as authentic.*

All our publications can be sampled on our Web site. Example pages of the scores are available in Sibelius mp3 audio as well as PDF format. Sometimes there are live recordings instead of the Sibelius sound files. In certain editions we include a rehearsal piano CD for practice.

### Wind Duet

HV108	“Pros and Cons” (picc. and bsn)	Michael Norris
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### Mixed Wind Trio (Flute/Oboe, Oboe/Clarinet and Bassoon)

HV042	Aida Fantasy, Op. 84 No. 1 (fl, ob/cl, bsn)	Giuseppe Fahrbach
HV068	Medley of Arne Songs (fl/ob/cl, cl, bsn/bass cl)	Thomas Arne <i>arr. Nicola Shorland</i>
HV123	Trio: “Armida” di Rossini (fl, cl, bsn) <i>(Amor possente Nome)</i>	Egisto Mosell
HV138	Trio: “Otello” di Rossini (fl, cl, bsn) <i>(No non temer serena)</i>	Egisto Mosell
HV139	“My Cat Jeoffry” (fl, cl, bsn) <i>(after a poem by Christopher Smart)</i>	John Frith
HV140	Trio: “La gazza ladra” di Rossini (fl, cl, bsn) <i>(Di piacer mi balza il core)</i>	Egisto Mosell
HV148	Trio for Woodwind No. 1 in C (fl/ob, cl, bsn)	Geoffrey Hartley
HV149	Trio for Woodwind No. 2 in F (fl, cl, bsn)	Geoffrey Hartley
HV150	Trio for Woodwind No. 3 in D minor (fl, cl, bsn)	Geoffrey Hartley
HV151	Trio for Woodwind No. 4 in A (fl, cl, bsn)	Geoffrey Hartley
HV152	Trio for Woodwind No. 5 in B flat (fl/ob, cl, bsn) <i>The five Woodwind trios by Geoffrey Hartley were written between 1937 and 1947. While all of the trios are for flute the composer indicated that No. 1 and No. 5 could be played using oboe, and indicated suitable alternative passages when the oboe was used. They are very playable works in the classical style and make excellent student pieces for grades 6/7.</i>	Geoffrey Hartley
HV154	Trio: “Capriccio” <i>Reminiscenze dell’Opera</i> (fl, cl, bsn) <i>(“Giovanna d’Arco” di Giuseppe Verdi)</i>	Fermo Bellini
HV155	Trio: Duetto “Tardo per gli anni” (fl, cl, bsn) (in prep.) <i>(“Attila” di Giuseppe Verdi)</i>	Giovanni Daelli
HV156	Trio: Cavatina “Allor che i forti corrono” (fl, cl, bsn) <i>(“Attila” di Giuseppe Verdi)</i>	Giovanni Daelli

### Wind Quartet (Flute, Clarinet, Horn and Bassoon)

HV014	Quartet No. 2 in D minor	Charles-Simon Catel
HV015	Quartet No. 3 in F	Charles-Simon Catel



#### Wind Quartet (Flute, Oboe, Clarinet and Bassoon)

- |       |   |                                   |
|-------|---|-----------------------------------|
| HV020 | Three Traditional Folk-songs<br><i>"...nice addition to the wind repertoire."</i>   | <i>arr. John Frith</i>            |
| HV025 | Wind in the Willows Fantasy<br><i>(with Narrator. B flat and A Clarinet parts provided)</i>   | John Frith                        |
| HV103 | Suite Assortment<br><i>(a set of student level movements named after favourite confectionary!)</i>  | Michael Norris                    |
| HV160 | Nursery Rhymes Suite<br><i>(This medley of nursery rhymes was written to perform to young people, but the delightful mixing of tunes and some suitable word painting will appeal to people of all ages. Has an optional wood block and piccolo part.)</i> | Wynne Harries                     |
| HV160 | Three Pieces from España  | Isaac Albeniz <i>arr. Harries</i> |

#### Wind Quintet (Flute, Oboe, Clarinet, Horn and Bassoon)

- |       |  |   |
|-------|--|---|
| HV001 | Chanson de Matin   | Edward Elgar <i>arr. Field-Richards</i>     |
| HV002 | Sérénade Lyrique   | Edward Elgar <i>arr. Field-Richards</i>     |
| HV003 | Salut d'Amour  | Edward Elgar <i>arr. Whitehouse</i>         |
| HV007 | Three Interludes for Wind Quintet<br><i>"Work is challenging, contemporary, tuneful, accessible." (TrevCo Music)</i> | John Frith                                  |
| HV095 | Aria "Batti, batti, o bel masetto"   | Mozart <i>arr. Andrew Skirrow</i>           |
| HV099 | Rondo in A minor, K.511  | Mozart <i>arr. Christopher Britton</i>      |
| HV100 | "June" from The Seasons  | Tchaikovsky <i>arr. Christopher Britton</i> |
| HV114 | Fantastic Scherzo  | Josef Suk <i>arr. Harries</i>               |
| HV139 | Sérénade Mauresque<br><i>Three Characteristic Pieces, Op. 10 No. 2</i>   | Edward Elgar <i>arr. Field-Richards</i>     |
| HV146 | L'Almanach aux Images<br><i>8 pieces arranged from piano suite</i>   | Gabriele Grovez <i>arr. Harries</i>         |

#### Flute, Oboe and Piano

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|-------|--|----------------|
| HV049 | Sundry Sketches<br><i>"...refreshing individuality and assured craftsmanship, with the emphasis securely on melodic invention." Richard Stagg, (British Flute Society Journal)</i> | Malcolm Pearce |
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#### Flute, Clarinet, Horn, Bassoon and Piano

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|-------|---------------------|------------------|
| HV010 | Quintet in F Op. 55 | Anton Rubinstein |
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#### 2 Oboes, 2 Horns and Bassoon

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|-------|--------------|--------------|
| HV036 | Partita in D | Schmittbauer |
| HV037 | Partita in G | Schmittbauer |

#### Wind Sextet (2 Clarinets, 2 Horns and 2 Bassoons)

- |       |   |                            |
|-------|---|----------------------------|
| HV004 | Overture: The Magic Flute   | Mozart <i>arr. Hagner</i>  |
| HV013 | Overture: L'Impresario in Augustie                                    | Cimarosa <i>arr. Fuchs</i> |
| HV032 | Partita in B flat<br><i>The provenance of this piece is uncertain</i> | Franz Krommer (?)          |
| HV033 | The Magic Flute: Arias  | Mozart <i>arr. Stumpf</i>  |
| HV034 | Serenata No. 1 in E flat  | F. Wolf                    |
| HV035 | Serenata No. 2 in E flat  | F. Wolf                    |
| HV044 | Partita in E flat   | Franz Neubauer             |
| HV062 | Sextet No. 1 in E flat  | Georg Abraham Schneider    |
| HV063 | Sextet No. 2 in C minor   | Georg Abraham Schneider    |
| HV005 | Sextet No. 3 in B flat  | Georg Abraham Schneider    |
| HV070 | Sextet No. 4 in E flat  | Georg Abraham Schneider    |
| HV071 | Sextet No. 5 in E flat  | Georg Abraham Schneider    |
| HV072 | Sextet No. 6 in E flat  | Georg Abraham Schneider    |

*Note that the Schneider Sextets are First (urtext) Editions from manuscripts held by Staatsbibliothek zu Berlin—Preußischer Kulturbesitz Musikabteilung mit Mendelssohn-Archiv.*

#### Wind Sextet and Piano (2 Clarinets, 2 Horns and 2 Bassoons)

- |       |   |           |
|-------|---|-----------|
| HV041 | Suite de Pieces<br><i>A set of five short suites (3 in B flat and 2 in E flat). Each suite is between 3 and 5 short movements long. They would be good teaching pieces for student wind players with a competent pianist.</i> | Wagenseil |
|-------|---|-----------|

We are based in the village of Leigh Sinton on the Worcestershire and Herefordshire borders in the West Midlands of the United Kingdom. Since the early part of the 19th Century it was a centre for fruit and hop growing. Sadly, this has mostly vanished since the 1970s and now the area mainly produces grain crops and oil seed rape. There are some fields remaining with the hop poles and wires, but the last hop harvest locally was in 2004. Wild hops still grow in the hedgerows as a reminder of different times.





*Wind Octet (2 Oboes, 2 Clarinets, 2 Horns and 2 Bassoons)*

HV031	Partita in E flat	Dittersdorf
HV043	Andante from Drumroll Symphony	Haydn <i>arr. Triebensee</i>
HV060	Partita in B flat <i>Taken from a manuscript held by the British Library</i>	W. F. E. Bach ( <i>attrib</i> )
HV053	Partita No. 1 in F	Pleyel
HV059	Partita No. 2 in B flat	Pleyel
HV040	Partita No. 3 in E flat	Pleyel
HV056	Partita No. 4 in B flat	Pleyel
HV058	Partita No. 5 in B flat	Pleyel
HV051	Partita No. 6 in E flat	Pleyel

*Larger Wind Ensembles*

HV006	Tancredi: Overture and Arias <i>2 Oboes, 2 Clarinets, 2 Horns, 2 Trumpets (optional) 2 Bassoons and Contrabassoon</i>	Rossini <i>arr. Wenzel Sedlak</i>
HV038	William Tell: Overture and Arias <i>Flute, 2 Oboes, 2 Clarinets, 2 Horns, 2 Trumpets, Trombone, 2 Bassoons and Contrabassoon (note that the flute is only scored in the overture)</i>	Rossini
HV039	William Tell: Overture <i>Flute, 2 Oboes, 2 Clarinets, 2 Horns, 2 Trumpets, Trombone, 2 Bassoons and Contrabassoon</i>	Rossini
HV046	Partita No. 2 in F <i>2 Oboes/Flutes, 2 Clarinets, 2 Horns, 2 Bassoons and Doublebass</i> <i>This is a terrific piece. When we played this recently all the members of the octet agreed it deserved a wider audience.</i>	Leopold Kozeluch
HV061	Partita in E flat <i>2 Flutes, 2 Oboes, 2 Clarinets, 2 Horns, 2 Bassoons</i>	W. F. E. Bach ( <i>attrib</i> )
HV065	Notturmo <i>Flautino in F (Flute/Piccolo), Clarinet in F (E flat), 3 Clarinets in B flat, 2 Bassoons, 2 Horns, Trumpet and Bass Trombone</i>	Hummel <i>arr. J D Rose</i>
HV117	Serenade for Wind <i>2 Flutes, 2 Oboes, 2 Clarinets, 4 Horns,, 2 Bassoons and Contrabassoon</i>	John Frith

*Orchestral*

HV019	“Wassail!” A Cantata for Christmas <i>(Choir, soloist, children’s choir, actors and brass quintet)</i>	Malcolm Pearce
HV075	“Pied Piper” for Narrator and Orchestra <i>Based on the poem by Robert Browning (duration approx 17 minutes)</i> <i>(picc, fl, 2ob (2nd doubling ca), 2cl, bcl, altosax, 2bn, 2hn, 2tr, 2tbn, b-tbn, timp, perc (3 players) narrator, vn1, vn2, va, vc, db)</i>	John Frith
HV076	“The Wanderer” for Choir and Orchestra <i>Eight Settings of Poems by John Masefield (duration approx 34 minutes)</i> <i>(2fl (2nd doubling picc.), 2ob (2nd doubling ca), 2cl (2nd doubling bcl) 2bn, 2hn, 2tr, b-tbn, timp. perc (3 players) SATB, vn1, vn2, va, vc, db)</i>	John Frith
HV111	“Terpsichoreana” for Choir, Brass quintet and Percussion <i>Five Dance Scenes with words by Nia Williams</i> <i>1. Pavane and Galliard: Medieval procession</i> <i>2. Tarantella: Tarantula!</i> <i>3. Gavotte and Foxtrot: English country house party, 1920s</i> <i>4. Valse Antique: Figures on an ancient vase</i> <i>5. Samba — Salsa: Dances of the sun and moon</i>	Malcolm Pearce
HV097	Concerto Grosso for 4 bassoons and strings <i>A four movement piece in the style of Handel. Score and parts will be available for hire or purchase.</i> <i>1. Introduction — Allegro</i> <i>2. Fugue</i> <i>3. Menuetto e Trio</i> <i>4. Gigue</i>	Geoffrey Hartley

## Choral

Orchestral parts and conductor's scores are for hire only. Vocal scores and study score are available for purchase. Rehearsal piano score supplied free with bulk purchase of vocal scores. Please contact us for details:

[hsfr@hopvine-music.com](mailto:hsfr@hopvine-music.com)

HV017	Two American Folksongs <i>1. Every time I feel the spirit</i> <i>2. Cotton needs a-pickin'</i> (SATB)	Trad. arr. Malcolm Pearce
HV018	Jubilate (SATB and organ)	Malcolm Pearce
HV023	The Seasons (2 part children's choir and piano. Piano and 30 choral parts are included)	John Frith
HV024	"Nova! Nova!" Six Mediaeval Carols (SATB) <i>"... well-crafted, tuneful and individual and are totally rewarding to perform ... Malcolm Pearce really knows how to set a text!" Janet Lincé, director Choros</i>	Malcolm Pearce
HV027	Three Blake Songs (Solo voice, treble choir (SS) and harp)	John Frith
HV028	"Songsters" Four Songs to Poems of Stevie Smith (SSAA)	Malcolm Pearce
HV030	Lord's Prayer (SATB and organ)	John Frith
HV050	Sanskrit Verses (4 Strophic Songs) (SATB)	John Frith
HV052	House of the Rising Sun (Solo Sop, SATB and piano)	Trad. arr. John Frith
HV066	"The Young Man in April" 5 Songs to Poems of Rupert Brook (SATB)	John Frith
HV069	Advent Prose: "Drop down ye heavens from above" (SATB + organ)	Malcolm Pearce
HV073	"Loved" Vocal Duet with Piano (SS and piano)	John Frith
HV098	"In the Beginning" (SATB)	John Frith

By virtue of its complexity it is inevitable that printed music contains mistakes. When you consider that even a short piece can have many thousands of elements (notes, dynamics etc), it is easy to see why. Many of these errors are of minimal importance (dynamics too close to beams etc.) but some are rather more serious (wrong notes, wrong transpositions etc.) and can be difficult for the player to correct without the original music.

We make every effort to issue correct, error-free parts by intensive checking. Where possible we play from the parts to make sure that each edition is correct. If necessary we issue errata for each edition, which may, to some people, seem like an admission of failure. However, consider this: how many times have you seen a publisher issue errata? And how many times have you played from established orchestral parts that still, after probably several decades of use, have not had the parts corrected or an *errata* given with the collected parts? We would like to feel that our small *mea culpa* may encourage other publishers to do the same.