

MUSIKSCHÄTZE VERGANGENER ZEITEN
MUSICAL TREASURES OF THE PAST

GEORG PHILIPP TELEMANN

DON QUICHOTTE - SUITE
DON QUIXOTE SUITE

TWV 55:89

für Streichorchester und Cembalo (Klavier)
Urtext

V 6109

THOMI-BERG

Georg Philipp Telemann
Don Quichotte-Suite

Im Jahre 1927 erschien im Verlag Chr. Fr. Vieweg erstmalig die *Don Quichotte - Suite* von Telemann, herausgegeben von Gustav Lenzewski sen. Ein erneuter Vergleich mit der Berliner Handschrift (Ehemalige Preussische Staatsbibliothek), die dieser früheren Ausgabe als Vorlage diente und einer weiteren quellenwichtigen zeitgenössischen Abschrift, gaben Anlass zu zahlreichen Korrekturen des Notentextes und der Artikulation. Somit wurde eine Neuausgabe notwendig.

Die neue Editionsform erstreckt sich vor allem auch auf den Part des Cembalos, dessen unteres System die unveränderte Streichbaß-Stimme aufzeigt, während das obere System die Aussetzung des unbezifferten Basses enthält. Es ist ein in die einfachste Form gebrachter Vorschlag, der die Satzstruktur nicht verändert. Die Partitur gibt den Urtext wieder. Sämtliche Zusätze des Herausgebers stehen in Klammern, in Analogie ergänzte Binde- und Haltebögen sind gestrichelt wiedergegeben. Die vom Herausgeber mit Bogenstrichen versehenen Streicherstimmen sind ein Versuch, die bestmögliche Stricheinheit zu erreichen.

Damit liegt diese programmatische Suite von Telemann in einer der Editionsprinzipien unserer Zeit gemässen Fassung vor. Die Aufführungsdauer beträgt 18 Minuten.

Die vorliegende Neuausgabe stützt sich auf folgende Quellen:

A) Stimmen-Abschrift (zeitgenössisch) in der Hessischen Landes- und Hochschulbibliothek, Darmstadt, Sign. 1034/80; der Titel des Umschlagblattes lautet: "*Ouverture / Burlesque de Quixotte / à / 2 Violini / Viola è Bäs / Par Mons. Telemann*".

B) Partitur-Abschrift (zeitgenössisch?) in der Ehemaligen Preussischen Staatsbibliothek, Berlin, jetzt Westdeutsche Bibliothek, Marburg, Sign. Mus. ms. 21784; Überschrift "*Ouverture Nr. 3*".

Die beiden Quellen unterscheiden sich in einigen Punkten, besonders in denen der Artikulation der Streichinstrumente. Das Werk könnte der Frankfurter Schaffensperiode (1712 - 1721) angehören und ist vielleicht für das von Telemann geleitete Frauensteiner *Collegium musicum* geschrieben. Die Abschriften Telemanscher Werke in Darmstadt stammen zum grossen Teil aus dieser Zeit und beruhen auf den vielfältigen Beziehungen des Komponisten zur Darmstädter Hofkapelle und ihrem Leiter Christoph Graupner.

Im einzelnen seien die folgenden Abweichungen der Quellen voneinander und dieser von der vorliegenden Ausgabe angemerkt:

Fortsetzung siehe dritte Umschlagseite

GEORG PHILIPP TELEMANN

1681 - 1767



DON QUICHOTTE - SUITE

für Streichorchester und Cembalo (Klavier)
Urtext

DON QUIXOTE SUITE

for String Orchestra and Harpsichord (Piano)
Urtext

TWV 55:89

Herausgegeben von / Edited by

Dr. Felix Schroeder

Partitur zugleich Cembalostimme, Violine I, II, Viola (Violine III), Violoncello/Violone
Score (also Harpsichord Part), Violin I, II, Viola (Violin III), Violoncello/Violone

EDITION VIEWEG 6109

Vertrieb durch

VERLAG THOMI-BERG · PLANEGG BEI MÜNCHEN

DON QUICHOTTE -SUITE

BURLESQUE DE QUIXOTTE

G. Ph. Telemann

1 Ouverture

[Maestoso]

Violino I

Violino II

Viola od.
Viol. III

[Cembalo]
Basso
[Violoncello]
[Violone]

Measures 1-5. Dynamics include *tr* (trill) and *[f]* (forte). Measure 5 has a *[tr]* marking.

Measures 6-10. Dynamics include *[tr]* (trill) and *[f]* (forte). Measure 10 has a *[tr]* marking.

Measures 11-15. Dynamics include *[tr]* (trill) and *[f]* (forte). Measure 15 has a *[tr]* marking.

20 *tr.* *tr.* 1. *[Allegro]* 2. *[p]*

25 *[p]*

30 35 *[mf]* *[mf]* *[mf]* *[p]* *[mf]* *[senza Violone]* *[mf]*

40 *[con Violone]*

45

[p]
[p]
[p]
[p]
[p]

50

[mf]
[mf]
[mf]
[mf]
[mf]

55

[p]
[p]
[p]
[p]
[p]

60

65

[p]
[p]
[p]
[p]
[p]

Musical score system 1, measures 65-74. The system consists of four staves. The first staff (treble clef) has a measure number '70' above it. Dynamics include *[f]* in the first, second, and third staves, and *[p]* in the fourth staff.

Musical score system 2, measures 75-79. The system consists of four staves. The first staff has a measure number '75' above it. Trills (*tr*) are marked above notes in the first, second, third, and fourth staves.

Musical score system 3, measures 80-84. The system consists of four staves. The first staff has a measure number '80' above it, and the third staff has a measure number '85' above it. Dynamics include *[p]* in the first, second, and third staves, and *[P]* in the fourth staff.

Musical score system 4, measures 85-94. The system consists of four staves. The first staff has a measure number '90' above it. Dynamics include *[mf]* in the first, second, and third staves. The fourth staff contains the instruction *[senza Violone]* and *[mf]*.

95

[p] [p] [p] [con Violone] [p]

This system contains measures 95 through 98. It features a complex texture with multiple staves. The top staff has a melodic line starting with a 'v' (trill) and a fermata. The middle two staves have rhythmic accompaniment. The bottom two staves provide harmonic support. Dynamics include piano ([p]) and a specific instruction '[con Violone]'.

100

[mf] [mf] [mf] [mf]

This system contains measures 99 through 103. The texture continues with similar instrumental parts. Dynamics are marked mezzo-forte ([mf]) throughout the system.

105

[f] [f] [f] [f]

This system contains measures 104 through 109. The music becomes more intense, with dynamics marked forte ([f]). The texture remains dense with multiple staves.

110

This system contains measures 110 through 114. The music concludes with a final cadence. The texture is consistent with the previous systems, featuring multiple staves.

[Tempo I]

Musical score system 1, measures 113-116. The system includes five staves: two treble clefs, two bass clefs, and a grand staff. The music is in 2/4 time with a key signature of one sharp (F#). Measure 115 is marked with a trill (tr) and a forte (f) dynamic. Measure 116 also features a trill (tr). The piano part consists of chords and single notes, while the violin and viola parts have melodic lines with trills.

Musical score system 2, measures 117-121. The system includes five staves. Measure 120 is marked with a trill (tr) and a forte (f) dynamic. The piano part features a sequence of chords. The violin and viola parts have melodic lines with trills and slurs.

Musical score system 3, measures 122-126. The system includes five staves. Measure 125 is marked with a trill (tr) and a forte (f) dynamic. This system is characterized by dense, rapid sixteenth-note passages in both the violin and viola parts, with the piano accompaniment providing harmonic support.

Musical score system 4, measures 127-130. The system includes five staves. Measures 127 and 128 are marked with a trill (tr) and a forte (f) dynamic. The system concludes with a first ending (1.) and a second ending (2.) in 2/4 time. The piano part features chords and moving lines, while the violin and viola parts have melodic lines with trills.

2 Le Reveil de Quixotte

[Don Quichottes Erwachen]

Musical score for measures 1-9. The piece is in 3/4 time with a key signature of one sharp (F#). The first system includes a piano part with dynamics *[1. x p, 2. x pp]* and a vocal line starting with a fermata. Measure numbers 5 and 10 are indicated above the vocal staff.

Musical score for measures 10-19. This system continues the piano accompaniment and vocal line. Measure numbers 10 and 15 are indicated above the vocal staff.

Musical score for measures 20-24. The piano part includes dynamics *[1. x p, 2. x mp]*. Measure numbers 20 and 25 are indicated above the vocal staff.

Musical score for measures 25-34. The piano part includes a trill (*tr*) in measure 30. Measure numbers 25 and 30 are indicated above the vocal staff.

Musical score system 1, measures 35-40. The system consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs). The music is in G major and 2/4 time. Measure 35 is marked with a fermata. Measure 40 is also marked with a fermata.

Musical score system 2, measures 45-50. The system consists of five staves: a single treble clef staff at the top, followed by a grand staff. Measure 45 is marked with a fermata. Measure 49 contains a trill (tr) and a first ending (1.) with a repeat sign. Measure 50 contains a second ending (2.) with a repeat sign.

3 Son Attaque des Moulins à Vent
 [Sein Angriff auf die Windmühlen]
Très vite

Musical score system 3, measures 1-4. The system consists of five staves: a single treble clef staff at the top, followed by a grand staff. The music is in G major and common time (C). The first two staves are marked with *[f]*. The piece begins with a dynamic marking of *[f]* in the first measure.

Musical score system 4, measures 5-8. The system consists of five staves: a single treble clef staff at the top, followed by a grand staff. Measure 5 is marked with a fermata. The music continues with complex rhythmic patterns in the piano accompaniment.

System 1: First system of music, measures 1-3. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of a melody in the upper voice and accompaniment in the lower voice.

System 2: Second system of music, measures 4-7. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of a melody in the upper voice and accompaniment in the lower voice. Measure 4 is marked with a '10'.

System 3: Third system of music, measures 8-11. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of a melody in the upper voice and accompaniment in the lower voice. Measure 9 is marked with a '15'.

System 4: Fourth system of music, measures 12-15. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of a melody in the upper voice and accompaniment in the lower voice.

20

First system of music, measures 20-22. It consists of four staves: Treble, Bass, and two grand staves. The key signature is one sharp (F#). Measure 20 features a melodic line in the upper Treble staff and a rhythmic accompaniment in the Bass and grand staves. Measure 21 continues the melodic and rhythmic patterns. Measure 22 concludes the system with a final chord and a repeat sign.

Second system of music, measures 23-25. It consists of four staves: Treble, Bass, and two grand staves. The key signature is one sharp (F#). Measure 23 shows a continuation of the melodic and rhythmic motifs. Measure 24 features a more complex rhythmic pattern in the Bass and grand staves. Measure 25 concludes the system with a final chord and a repeat sign.

25

Third system of music, measures 26-28. It consists of four staves: Treble, Bass, and two grand staves. The key signature is one sharp (F#). Measure 26 features a melodic line in the upper Treble staff and a rhythmic accompaniment in the Bass and grand staves. Measure 27 continues the melodic and rhythmic patterns. Measure 28 concludes the system with a final chord and a repeat sign.

30

Fourth system of music, measures 29-31. It consists of four staves: Treble, Bass, and two grand staves. The key signature is one sharp (F#). Measure 29 features a melodic line in the upper Treble staff and a rhythmic accompaniment in the Bass and grand staves. Measure 30 continues the melodic and rhythmic patterns. Measure 31 concludes the system with a final chord and a repeat sign.

4 Les Soupirs amoureux après la Princesse Dulcinée

[Die Liebesseufzer nach der Prinzessin Dulcinée]

1. x p 2. x pp

1. x p, 2. x pp

1. x p, 2. x pp

1. x p 2. x pp

[tr]

10

1.

2.

[p]

[p]

[p]

[p]

15

tr

[mf]

[mf]

[mf]

[mf]

20

25

[p]

[p]

[p]

[p]

[p]

[p]

tr

1.

2.

5 Sanche Panche berné

[Der geprellte Sancho Pansa]

The first system of the musical score consists of five staves. The top staff is the vocal line, featuring a trill (tr) at the beginning and end, with dynamic markings of *[f]* and *[p]*. The second staff is the first piano part, with *[f]* and *[p]* markings. The third staff is the second piano part, with *[f]* and *[p]* markings. The fourth and fifth staves are the grand piano accompaniment, with *[f]* and *[p]* markings. The music is in 2/4 time and G major.

The second system of the musical score consists of five staves. The top staff is the vocal line, starting at measure 5 and ending at measure 19. The second staff is the first piano part. The third staff is the second piano part. The fourth and fifth staves are the grand piano accompaniment. The music continues in 2/4 time and G major.

The third system of the musical score consists of five staves. The top staff is the vocal line, starting at measure 15 and ending at measure 20, featuring a trill (tr). The second staff is the first piano part, with *[f]* and *[p]* markings. The third staff is the second piano part, with *[f]* and *[p]* markings. The fourth and fifth staves are the grand piano accompaniment, with *[f]* and *[p]* markings. The music continues in 2/4 time and G major.

The fourth system of the musical score consists of five staves. The top staff is the vocal line, starting at measure 20 and ending at measure 25. The second staff is the first piano part, with *[p]* and *[f]* markings. The third staff is the second piano part, with *[p]* and *[f]* markings. The fourth and fifth staves are the grand piano accompaniment, with *[p]* and *[f]* markings. The music continues in 2/4 time and G major.

6 Le Galope de Rosinante

[Der Galopp der Rosinante]

Musical score for measures 1-9. The piece is in 3/8 time with a key signature of one sharp (F#). The score consists of four staves: Treble, Violin, Bass, and Piano. The first three staves have a dynamic marking of $[1. \times f \ 2. \times p]$. The piano part features a rhythmic accompaniment of chords and eighth notes.

Musical score for measures 10-19. The score continues with the same four-staff arrangement. Measure numbers 10 and 15 are indicated above the treble staff. The dynamics remain $[1. \times f \ 2. \times p]$.

Musical score for measures 20-24. The score continues with the same four-staff arrangement. Measure number 20 is indicated above the treble staff. The dynamics change to $[1. \times p \ 2. \times f]$ for all parts.

Musical score for measures 25-34. The score continues with the same four-staff arrangement. Measure numbers 25 and 30 are indicated above the treble staff. The piece concludes with a *[Finel]* marking above the treble staff and below the violin, bass, and piano staves.

7 Celui d'Ane de Sanche

[Der Galopp des Esels Sancho Pansas]

doux

35

40

1.

[1. x p 2. x pp]

2.

45

[p]

50

[f]

55

1.

2.

[p]

Le Galope de Rosinante *da capo* [al Fine]

8 Le couché de Quixotte




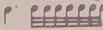
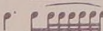










[Don Quichottes Ruhe]

The first system of the musical score consists of five staves. The top two staves are for the vocal line, with dynamics *[f]* and *[mf] [bei Dc p-pp]*. The middle two staves are for the piano accompaniment, with dynamics *[f]* and *[mf] [bei Dc p-pp]*. The bottom staff is the bass line. The music is in 2/4 time and features a key signature of one sharp (F#). The system concludes with a double bar line and a repeat sign.

The second system of the musical score consists of five staves. The top two staves are for the vocal line, with dynamics *[f]* and *[mf] [bei Dc p-pp]*. The middle two staves are for the piano accompaniment, with dynamics *[f]* and *[mf] [bei Dc p-pp]*. The bottom staff is the bass line. The system concludes with a double bar line and a repeat sign.

The third system of the musical score consists of five staves. The top two staves are for the vocal line, with dynamics *[p]* and *[mf] [bei Dc p-pp]*. The middle two staves are for the piano accompaniment, with dynamics *[p]* and *[mf] [bei Dc p-pp]*. The bottom staff is the bass line. The system concludes with a double bar line and a repeat sign.

The fourth system of the musical score consists of five staves. The top two staves are for the vocal line, with dynamics *[p]* and *[mf] [bei Dc p-pp]*. The middle two staves are for the piano accompaniment, with dynamics *[p]* and *[mf] [bei Dc p-pp]*. The bottom staff is the bass line. The system concludes with a double bar line and a repeat sign.

	Takt	System	Quelle	Bemerkung
1. Satz	1	V. I/II	B	artikuliert hier und Parallelstellen: 
	4/5 II	V. I/II	A, B	Notation im Bassschlüssel.
	9, 10	alle St.	A, B	alte Notation  und  wechselnd in V. I;
	u. Parallelst.			V. I/II, Vla in T. lo:  gelegentlich in B auch: 
	13	V. II	A	Bass T. lo:  ; wurde jeweils übertragen, wie steht.
	15	V. II	B	unis. mit V. I, B, wie steht.
	16	Bass	A, B	1. Note c', A d', wie steht; B fehlt # vor der 2. Note.
	20	V. I	B	halbe Note; in Analogie zu V. II u. Vla in 4 tel Note geändert.
	26	V. I	B	1. Note g'', A, wie steht; B 1. u. 3. Note ohne σ mit Bdbg, A ohne.
	30	V. I/II	B	desgl.
	34	V. II, Vla.	B	desgl.
	45	V. I	B	desgl.
	46	Vla.	B	letzte Note e', A, wie steht.
		V. II, Vla	B	Rhythmisierung: 
		Bass		
	59	Vla.	A	letzte Note dis', B hat d', wurde in e' geändert.
	60/61	Vla.	A, B	fehlt # vor der 1. Note.
	67	V. I	B	vorletzte Note fis''.
		V. II, Vla.	B	Rhythmisierung:  Bass jedoch:  ; A, wie steht.
88	V. I/II	B	wie T./30	
94	Vla	B	Rhythmisierung:  , A in Analogie zu V. II u. Bass, wie steht.	
95	Bass	A	8 tel Note.	
110	V. I	A, B	2. Takthälfte e'' — d'' — cis'' — d'' wohl irrtümlich wie 1. Takthälfte; in Analogie zur Sexten — bzw. Terzenführung zum Bass geändert, wie steht.	
119	V. I	B	1. Note ohne σ	
2. Satz	1	V. I	B	artikuliert hier und an Parallelstellen 
3. Satz	4	V. I	B	7. Note g', A, wie steht.
	13	V. II	B	vorletzte Note fis'', A, wie steht.
4. Satz	1 ff.	alle St.	B	artikuliert die folgende Figur auch: 
	5.	Bass	B	4. u. 5. Note e, A, wie steht.
	9.	V. I/II	A	1. Notengruppe ohne, B mit Bdbg.
	10	V. I	A, B	punktierte halbe Note, V. II, Vla halbe Note u. 4 tel Pause; V. II u. Vla wurden angeglichen.
	16/17	V. I	B	Bdbg. der ersten Notengruppen nur hier.
	17	Bass	B	1. Taktzeit 8 tel Noten e — a ergibt Quinten in den Aussenstimmen; A, wie steht.
5. Satz	Auftakt	V. I	A	σ über der 2. Note nur hier.
	2/3	V. I/II	B	die vierfachen Vorschläge sind hier ausgeschrieben: 
	4	V. I	A	σ über der vorletzten Note nur hier
6. Satz	2,4 ff.	V. I	B	artikuliert die Notengruppe: 
	16	V. I	B	letzte Note h, A, wie steht.
	21	V. I	B	letzte Note a', A, wie steht.
	23	Bass	B	die beiden Noten des T. irrtümlich 8 tel.
	56	Vla	B	Rhythmisierung  , A, wie steht.
7. Satz	4	V. II	B	2. Note g', an die 1. Note angebunden; A hat h' das in Analogie zu V. I vorzuziehen ist.
	5,7	V. II	A	σ nur hier
	17	V. I	A	σ über der letzten Note nur hier.
	18	V. I	A	Bdbg. der 1. Takthälfte nur hier.

MUSIKSCHÄTZE VERGANGENER ZEITEN MUSICAL TREASURES OF THE PAST

INSTRUMENTAL- UND VOKALMUSIK DES 16. BIS 18. JAHRHUNDERTS
INSTRUMENTAL AND VOCAL MUSIC OF THE 16th TO 18th CENTURIES

Orchestermusik – Instrumentalkonzerte

- 1887 **Altenburg, M.:** *Drei Intradn* zu Advent und Weihnacht. Für 3 Violinen, Viola, 2 Violoncelli, ad lib.: 1stimmiger Männerchor, Kontrabaß, Bläser (A. Egidi)
- 6107 **Bach, J. S.:** *Kleines Weihnachtskonzert*. Concerto für 2 Alt-Blockflöten, Streicher (für Va. auch V. III) und Continuo. Aus der Kantate BWV 142 „Uns ist ein Kind geboren“ (H. Fischer)
- 6106 – *Pastoralmusik* für 3 Alt-Blockflöten (Violinen), BWV 175 „Er rufet seinen Schafen mit Namen“ (H. Fischer)
- 6127 **Corelli, A.:** *Weihnachtskonzert*. Concerto grosso, op. 6,8 fatto per la notte di natale. Für zwei Solo-Violinen, Solo-Violoncello, Streicher und Cembalo/Klavier/Orgel (F. Schroeder)
- 6111 **Ferrandini, G.:** *Weihnachtssinfonie*. Sinfonia Pastorale per il Santissimo Natale. Für 2 Block- oder Querflöten, Streicher (für Va. auch V. III) und Continuo. Urtext/Erstdruck (Schultz-Hauser)
- 6120 **Friebert, J.:** *Passauer Weihnachts-sinfonie 1774*. Symphonia pastoralis. Für Streicher (für Va. auch V. III) und Continuo, ad lib.: Bläser, Pauken. Urtext/Erstdruck (Schultz-Hauser)
- 6123 **Gossec, J. F.:** *Weihnachtsuite*. 1. Suite de Noels (1766). Für Streicher (für Va. auch V. III), 2 Oboen (Flöten), gemischten Chor und Continuo, ad lib.: 2 Hörner. Urtext/Erstdruck (Schultz-Hauser)
- 6129 **Lalonde, M. de:** *Weihnachtssinfonie*. Symphonie de Noel. Für 2 Flöten (Oboen), Streicher u. Continuo (F. Schroeder)
- 6112 **Linck, G.:** *Weihnachtssinfonie*. Symphonia pastoralis. Für Streicher und Continuo, ad lib.: 2 Hörner/D. Urtext (F. Schroeder)
- 6116 **Manfredini, F.:** *Weihnachtssinfonie*, op. 2,12. Sinfonia pastorale per il santissimo natale. Für Streicher (Viola ad lib.) und Cembalo/Klavier/Orgel. Urtext (F. Schroeder)
- 6101 **Molter, J. M.:** *Concerto pastorale* G-Dur für Streicher (für Va. auch V. III) und Continuo. Urtext/Erstdruck (Schultz-Hauser)
- 2094 **Pez, J. Chr.:** *Concerto pastorale* für 2 Block- oder Querflöten, Streicher (einfach od. chorisch/für Va. auch V. III) und Cembalo/Klavier/Orgel (H. Höckner/F. W. Lothar)
- 2094a – für 2 Fl. u. Klav. (R. Grieshaber)

- 6128 **Pez, J. Chr.:** *Concerto pastorella* für Solovioline, Streicher (für Va. auch V. III) und Continuo. Urtext/Erstdruck (Schultz-Hauser)
- 6131 **Predieri, G. B.:** *Weihnachtskonzert*. Concerto pastorale. Für Cembalo concertato (Klavier) und Orgel und Streicher (für Va. auch V. III). Erstdruck (F. Schroeder)
- 6119 **Sammartini, G.:** *Weihnachtskonzert*. Concerto grosso, op. 5,6. Für Streicher und Continuo. Urtext (Schultz-Hauser)
- 1833 **Schiassi, G. M.:** *Weihnachts-Symphonie D-Dur* (Sinfonia pastorale). Für Streicher, ad lib.: Orgel/Klavier/Cembalo. Urtext/Erstdruck (W. Upmeyer)
- 1926 **Stamitz, J.:** *Sinfonia pastorale* D-Dur, op. 4,2 für Streicher, Oboen (Flöten), Hörner/D, ad lib.: Cembalo/Klavier (W. Upmeyer)
- 6118 **Torelli, G.:** *Weihnachtskonzert*. Concerto a quattro, op. 8,6 in forma di Pastorale per il Santissimo Natale. Für 2 Soloviolin, Streicher und Orgel/Cembalo/Klavier. Erstausgabe (F. Schroeder)
- 6102 **Valentini, G.:** *Weihnachts-Symphonie*. Sinfonia a tre, op. 1,12 per il Santissimo Natale. Für 2 Violinen, Violoncello/Kontrabaß u. Cembalo/Klavier/Orgel. Urtext (F. Schroeder)
- 6133 **Zavateri, L. G.:** *Concerto pastorella*. Concerto grosso, op. 1,10. Für Streicher (für Va. auch V. III) und Orgel/Cembalo/Klavier nach dem Urtext 1735 (Schultz-Hauser)

Sologesang mit Begleitung

- 6115 **Anonym:** *Weihnachtliches Krippenlied* aus dem sächsischen Raum. De nativitate Domini 1735. Für 2 Singstimmen, 2 Violinen und Cembalo/Orgel/Klavier (Schultz-Hauser)
- 6121 **Telemann, G. Ph.:** *Jauchzet, frohlocket*. Weihnachtskantate für mittlere Singstimme, Violine (Flöte, Oboe) und Continuo (Schultz-Hauser)
- 6135 – *Lauter Wonne, lauter Freude*. Adventskantate für hohe Singstimme, Altblockflöte und Continuo (H. Koppe)
- 6113 – *Liebster Jesu, kehre wieder*. Weihnachtsarie für Sopran, 2 Block- oder Querflöten, 2 Violinen, Viola, Violoncello/Kontrabaß und Orgel/Cembalo/Klavier. Erstdruck (F. Schroeder)
- 6122 – *Vor des lichten Tages Schein*. Adventskantate für mittlere Singstimme, Flöte (Violine, Oboe) und Continuo. (Schultz-Hauser)

Chorwerke a cappella oder mit Begleitung

- 1887 **Altenburg, M.:** *Drei Intradn* zu Advent und Weihnacht. Für 3 Violinen, Viola, 2 Violoncelli, ad lib.: 1stimmiger Männerchor, Kontrabaß, Bläser (A. Egidi)
- 6115 **Anonym:** *Weihnachtliches Krippenlied* aus dem sächsischen Raum. De nativitate Domini 1735. Für 2 Singstimmen, 2 Violinen und Cembalo/Orgel/Klavier (Schultz-Hauser)
- 2003 **Bach, J. S.:** *Ehre und Preis sei Gott dem Herrn*. Aus dem „Magnificat“. Für 5stimmigen gemischten Chor und Cembalo/Klavier (H. Fischer)
- 6117 **Bach, W. F.:** *Ehre sey Gott in der Höhe*. Weihnachtskantate. Für gemischten Chor, Soli (Sopran, Tenor, Baß), Streicher und Continuo, ad lib.: 2 Hörner/Es. Urtext/Erstdruck (Schultz-Hauser)
- 6105 **Beethoven, L. v.:** *O sanctissima* (O du fröhliche). Sizilianische Volksweise/Satz für 3stimmigen gemischten Chor (auch Frauenod. Männerchor), Violine, Violoncello und Klavier/Cembalo/Orgel (H. Fischer)
- 6123 **Gossec, F. J.:** *Weihnachtsuite*. 1. Suite de Noels (1766). Für Streicher (für Va. auch V. III), 2 Oboen (Flöten), gemischten Chor und Continuo, ad lib.: 2 Hörner. Urtext/Erstdruck (Schultz-Hauser)

Sechs *Weihnachtsmotetten* aus der Zeit vor Palestrina. Für gemischten Chor. Text: lateinisch/deutsch/englisch (A. Egidi)

- 1961 Nr. 1: **Th. Stolzer**, Dies sanctificatus
- 1962 Nr. 2: **Th. Stolzer**, Grates nunc omnes
- 1963 Nr. 3: **L. Senfl**, Et filius datus est nobis
- 1989 Nr. 4: **A. Willaert**, Mirabile mysterium
- 1990 Nr. 5: **Clemens non Papa**, Parvulus filius
- 1991 Nr. 6: **Ph. Verdelot**, Angelus Domini
- 6110 **Telemann, G. Ph.:** *Ein Kindelein so löblich*. Weihnachtskantate. Für gemischten Chor, Soli (Sopran, Alt, Tenor, Baß), Streicher und Orgel. Erstdruck (Schultz-Hauser)
- 6114 – *Heilig*. Für 2stimmigen Männerchor (Schultz-Hauser)

Vertrieb durch:

VERLAG THOMI-BERG · PLANEGG BEI MÜNCHEN

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