

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]

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 two staves are for the right hand, and the last two are for the left hand. The key signature has one sharp (F#). Measure 70 is marked with a forte dynamic *[f]*. The first staff has a piano dynamic *[p]* at the beginning. The music features a mix of eighth and sixteenth notes with some rests.

Musical score system 2, measures 75-79. The system consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature has one sharp (F#). Measure 75 is marked with a forte dynamic *[f]*. Trills (*tr*) are indicated above several notes in the first and second staves. The music continues with eighth and sixteenth notes.

Musical score system 3, measures 80-84. The system consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature has one sharp (F#). Measure 80 is marked with a piano dynamic *[p]*. Measure 85 is marked with a piano dynamic *[p]*. The music features a mix of eighth and sixteenth notes with some rests.

Musical score system 4, measures 85-94. The system consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature has one sharp (F#). Measure 90 is marked with a mezzo-forte dynamic *[mf]*. The first staff has a piano dynamic *[p]* at the beginning. The music features a mix of eighth and sixteenth notes with some rests. A bracketed instruction *[senza Violone]* is present in the bottom staff.

95

V

[p]

[p]

[p]

[con Violone]

[p]

100

[mf]

[mf]

[mf]

[mf]

105

[f]

[f]

[f]

[f]

110

[f]

[Tempo I]

Musical score system 1, measures 113-116. It features a piano accompaniment with a treble and bass clef. The right hand has a melodic line with trills (tr) and a forte (f) dynamic. The left hand provides harmonic support with chords and single notes. Measure 115 is marked with a trill.

Musical score system 2, measures 117-121. The piano accompaniment continues with a melodic line in the right hand and a more active bass line in the left hand. Trills (tr) are present in both hands. Measure 120 is marked with a trill.

Musical score system 3, measures 122-126. This system is characterized by dense, rapid sixteenth-note passages in both the right and left hands. Measure 125 is marked with a trill.

Musical score system 4, measures 127-130. The piano accompaniment concludes with a melodic line in the right hand and a bass line in the left hand. Trills (tr) are present. The system ends with a first ending (1.) and a second ending (2.) in 2/4 time.

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 at measure 5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Musical score for measures 10-19. The piano part continues with the established rhythmic patterns. The vocal line resumes at measure 15. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Musical score for measures 20-24. The piano part includes dynamics [1.x p, 2.x mp]. The vocal line continues with melodic phrases. The piano accompaniment features a mix of chords and rhythmic accompaniment.

Musical score for measures 25-34. The piano part continues with dynamics [1.x p, 2.x mp]. The vocal line includes a trill (tr) at measure 30. The piano accompaniment maintains the rhythmic and harmonic structure.

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), and a single bass clef staff at the bottom. 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 (treble and bass clefs), and a single bass clef staff at the bottom. The music is in G major and 2/4 time. Measure 45 is marked with a fermata. Measure 49 contains a trill (tr) and first/second endings (1. and 2.).

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 (treble and bass clefs), and a single bass clef staff at the bottom. The music is in G major and common time (C). The tempo is marked *Très vite*. The first two staves have a dynamic marking of *[f]*.

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 (treble and bass clefs), and a single bass clef staff at the bottom. The music is in G major and common time (C). Measure 5 is marked with a fermata.

System 1: First system of music, measures 1-3. It consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The music is in G major and 2/4 time. The grand staves feature a complex melodic line with many sixteenth notes, while the single staves provide a rhythmic accompaniment with eighth and sixteenth notes.

System 2: Second system of music, measures 4-7. It consists of four staves. Measure 4 is marked with a '10'. The music continues with similar melodic and rhythmic patterns as the first system, showing a steady progression of notes and rests.

System 3: Third system of music, measures 8-11. It consists of four staves. Measure 8 is marked with a '15'. The melodic line in the grand staves becomes more intricate, with frequent sixteenth-note runs. The accompaniment in the single staves remains consistent in rhythm.

System 4: Fourth system of music, measures 12-15. It consists of four staves. The music concludes with a final melodic flourish in the grand staves and a rhythmic cadence in the single staves.

20

System 1: Measures 20-24. The score is in G major (one sharp) and 4/4 time. It features a complex texture with multiple staves. The top staff has a melodic line with eighth-note patterns. The middle two staves (violin and viola) have rhythmic accompaniment with eighth and sixteenth notes. The bottom two staves (piano) provide harmonic support with chords and bass lines.

System 2: Measures 25-29. The texture continues with similar rhythmic patterns. The piano part features a prominent eighth-note bass line. The violin and viola parts have more active melodic lines.

25

System 3: Measures 30-34. The score shows a continuation of the rhythmic and melodic motifs. The piano part has a steady eighth-note accompaniment. The violin and viola parts have more active melodic lines.

30

System 4: Measures 35-39. The score concludes with a final cadence. The piano part has a steady eighth-note accompaniment. The violin and viola parts have more active melodic lines.

4 Les Soupirs amoureux après la Princesse Dulcinée

[Die Liebesseufzer nach der Prinzessin Dulcinée]

The musical score is written for a piano and consists of three systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is one sharp (F#) and the time signature is 3/4.

System 1 (Measures 1-10): The right hand features a melodic line with a trill (tr) at measure 10. The piano accompaniment includes a bass line with a trill (tr) at measure 10. Dynamic markings include $[1. \times p, 2. \times pp]$ and $[P]$.

System 2 (Measures 11-20): The right hand continues with a melodic line and a trill (tr) at measure 15. The piano accompaniment includes a bass line with a trill (tr) at measure 15. Dynamic markings include $[mf]$ and $[P]$.

System 3 (Measures 21-30): The right hand continues with a melodic line and a trill (tr) at measure 25. The piano accompaniment includes a bass line with a trill (tr) at measure 25. Dynamic markings include $[P]$ and $[tr]$.

The score concludes with a double bar line and a repeat sign.

5 Sanche Panche berné

[Der geprellte Sancho Pansa]

The first system of the musical score consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a trill (tr) on the vocal line. Dynamics include *[f]* (forte) and *[p]* (piano). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line.

The second system continues the piece, starting at measure 5. It features a dense texture with sixteenth-note runs in the vocal line and a complex piano accompaniment with many chords and moving lines. The system ends at measure 19.

The third system begins at measure 15 and includes a trill (tr) on the vocal line. The piano accompaniment continues with its intricate harmonic and rhythmic patterns. Dynamics of *[f]* and *[p]* are used throughout.

The fourth system starts at measure 20 and concludes the piece. It features a final vocal line with a trill and a piano accompaniment that resolves the harmonic tension. The system ends with a double bar line and repeat dots.

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: a single treble staff for the melody and three staves for the piano accompaniment (treble, bass, and a grand staff). The piano accompaniment features a rhythmic pattern of eighth notes. Dynamic markings include *[1. x f 2. x p]* for the first and second endings of the piano accompaniment parts.

Musical score for measures 10-19. The melody continues with a five-measure phrase starting at measure 10 and ending at measure 15. The piano accompaniment maintains its rhythmic pattern. The system concludes with a double bar line and repeat dots.

Musical score for measures 20-24. The melody begins with a first ending marked *[1. x p 2. x f]* at measure 20. The piano accompaniment also has a first ending marked *[1. x p 2. x f]*. The system ends with a double bar line and repeat dots.

Musical score for measures 25-30. The melody starts at measure 25 and ends at measure 30. The piano accompaniment concludes with a final chord. The system ends with a double bar line and repeat dots. The word *[Finel]* is written above the final notes of the melody and piano accompaniment.

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

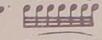
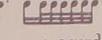
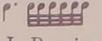
[Don Quichottes Ruhe]

The first system of the musical score consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a forte (*[f]*) dynamic. The vocal line features a melodic line with a trill (*[tr]*) and a fermata. The piano accompaniment includes a steady eighth-note pattern in the bass and chords in the treble. Dynamic markings include *[mf]* and *[bei Dc p-pp]*. A measure rest of 5 is indicated above the vocal line.

The second system continues the musical score with five staves. It features a trill (*[tr]*) in the vocal line and a fermata marked *Fine* at the end of the system. The piano accompaniment maintains its rhythmic pattern. The dynamic marking *[mf]* is present.

The third system begins with the tempo marking *doux* and a piano (*[p]*) dynamic. It consists of five staves. The vocal line has a trill (*tr*) and a fermata. The piano accompaniment continues with eighth-note patterns. A measure rest of 15 is indicated above the vocal line.

The fourth system consists of five staves. The vocal line features a trill (*tr*) and a fermata. The piano accompaniment continues with eighth-note patterns. A measure rest of 20 is indicated above the vocal line.

	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 
	30	V. I/II	B	mit Bdbg, A ohne.
	34	V. I/II	B	desgl.
	45	V. I	B	desgl.
	46	Vla.	B	desgl.
		V. II, Vla	B	letzte Note e', A, wie steht.
		Bass		Rhythmisierung: 
	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 	
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	 über der 2. Note nur hier.
	2/3	V. I/II	B	die vierfachen Vorschläge sind hier ausgeschrieben: 
	4	V. I	A	 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	 nur hier
	17	V. I	A	 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 **Lalande, 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)

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