

Georg Dücker

Weihnachten

Sinfonische Liedkantate II

für Chor SATB

Gemeindegesang ad libitum

2 Flöten, 2 Oboen, 2

2 Fagotte, 4 Hörner

2 Trompeten in C, 2 Trompeten in B \flat

Pauken, Gong, Becken, Triangel

2 Violinen

Kontrabass

Klavierauszug / Vocal score

Carus 10.383/03



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Zu diesem Werk sind folgende Materialien vor:
Partitur (Carus 10.382/01), Klavier-/Orgelauszug (Carus 10.382/02),
19 Harmonies (Carus 10.382/03), Chorpartitur (Carus 10.382/05),
Violin I (Carus 10.382/11), Violine II (Carus 10.382/12),
Viola (Carus 10.382/13), Violoncello (Carus 10.382/14),
Kontrabass (Carus 10.382/15), Orgel (Carus 10.382/49).

Dürrenmatt. Eine sinfonische Liedkantate

(Carus 10.382), Klavier-/Orgelauszug (Carus 10.382/02),
19 Harmonies (Carus 10.382/03), Chorpartitur (Carus 10.382/05),
Violin I (Carus 10.382/11), Violine II (Carus 10.382/12),
Viola (Carus 10.382/13), Violoncello (Carus 10.382/14),
Kontrabass (Carus 10.382/15), Orgel (Carus 10.382/49).

Vorwort

Die beiden sinfonischen Liedkantaten zum Weihnachtsfestkreis (Teil I: Advent, Teil II: Weihnachten) sind aus der Tradition der sog. „Offenen Singen“ zur Advents- und Weihnachtszeit entstanden, die das ehemals musische Gymnasium Essen-Werden regelmäßig veranstaltet; alle Mitglieder der Schulgemeinde, Chöre, Orchester und Zuhörer stimmen in die alten und neuen Weisen ein.

Die Lieder, die miteinander musikalisch verbunden sind, erklingen im sinfonischen Gewand, d.h. mit großem Orchester, Orgel und variabler Chorbesetzung, wobei die musikalische Gestaltung der vokalen und instrumentalen Einzelpartien für die jugendlichen Musiker eine interessante Herausforderung darstellt.

Die Komposition ist für verschiedene Orchesterbesetzungen gedacht, vom großen Sinfonieorchester bis zur Besetzung mit Streichern, Orgel und Chor.

Die beiden Teile zusammen ca. 30 min. und Teil II ca. 40 min.

Essen, Dezember 1970 Georg Dücker

Georg Dücker, Komponist, Chor- und Orchesterleiter, Essen
Komponist, Chor- und Orchester- und Chorkomponist, Schauspieler, Musikern und Musikrevuen
schränken für Mechthild von Schöne-
enkmal; von ihm stammen auch
agements für den Rundfunk.

Weihnachten

Klavier-/ Orgelauszug

Georg Dücker (*1949)

1. No room in the inn

T u. M: Sandys 1833

Musical notation for the first system, measures 1-6. Treble and bass clefs, 3/4 time signature. Dynamics include piano (p).

Musical notation for the second system, measures 7-11. Treble and bass clefs, 3/4 time signature.

Musical notation for the third system, measures 12-17. Treble and bass clefs, 3/4 time signature. Includes "Pedal*" marking.

Musical notation for the fourth system, measures 18-23. Treble and bass clefs, 3/4 time signature. Includes lyrics and "S + A" marking.

1. When Cae - sar Au - gur - a - tion, he as - sessed all the
(3.) sought en - ter - ta - they find. Great num - bers of

Musical notation for the fifth system, measures 24-29. Treble and bass clefs, 3/4 time signature. Includes lyrics and "p" marking.

pe - the na - tion; the Jews at that time be - ing un - der Rome's
the inn; they knock - ed and call - ed all this at the

* D. Manual- und Pedalangaben beziehen sich auf die mögliche Nutzung des Klavierauszugs als Orgelfassung.

30

sway, ap - peared in the cit - y their trib - ute to pay. 2. Then
 door, but found not a friend where in kind they had store. 4. Their

T + B

35

S
A
T
B

Jo - seph and Ma - ry, who from Da - vid did spring, went up to the
 kin - dred ac - count - ed they come were too soon; too late said the

41

Da - vid their king, and there cold wel - come they
 here is no room. A - mor is - folk cold wel - come

46

find: the poor they are most - ly un - kind. 3. They
 the poor they are most - ly un - kind.

T + B

5. Good

51

Jo - seph was trou - bled, but most for his dear, for her bless - ed
 (7.) great and the weal - thy do fro - lic in hall, pos - sess all the

56

bur - den whose time now drew near; his heart with true sor -
 ground - rooms and cham - bers in all, poor Jo - seph and M^r

61

sore - ly af - flic - ted, that his so rude - ly neg -
 thrust in a stab - le in Beth, ground in - hos - pi -

66

could get no house - room, who hous - es did frame, but
 and with their mean lodg - ing con - ten - ted they be: for the

71

(simile)

Jo - seph and Ma - ry must go as they came, for lit - tle is the
 minds of the just with their for - tunes a - gree; they bear all af -

76

fa - vor the poor man can find, from the rich to the
 fronts with their meek - ness of mind. And be not

81

1. 2.
 most - ly un - kind. 7. Wh. a - le - hem, Beth - le - hem,
 rich be un -

p

85

that was born in a sta - ble and laid in a man - ger; for

91

he is a phy - si - cian to heal all our smarts: come wel - come, sweet

96

Je - sus, and lodge in our hearts.

101

Ob

er Nacht

T u. M: aus Oberschlesien

6

mit - ten der Nacht, als die Hir - ten er - wacht, da - hör - te man



12

sin - gen und Glo - ri - a klin - gen ein eng - li - sche Schar, ja,

17

ja, ge - bo - ren Gott war.

22

Hir - ten im

27

Feld ver - lie - ße sin - gen mit Ei - len und oh - ne Ver -

33

Krip - pe - lein zu, ja zu, der Hirt und der Bub.

Alt

3. Ihr Chris-ten, kommt her, kommt a-ber nicht leer. Be-schau-et das Kind-lein, es

T + B

liegt in dem Kripp-lein, schenkt ihm eu-er Herz dert den Schmerz.

Molto allargando e diminuendo

Alle

70

4. Es...

75 a tempo

lä - chelt uns an, so lieb - reich es kann. Es will uns heut

81

e - wi - ge Le - ben, die die Gnad, und

86

3. Et incarnatus est

T: Liturgie

M: frei nach dem gregorianischen Credo II

Et in-car-na - tus est

Et in-car - na - tus est de

Et in - car-na-tus est de Spi - ri-tu San - cto

7

Spi - ri - tu San - cto ex Ma - ri - a Vir

ex Ma - ri - a Vir - gi - ne, ex a

14

ne, - - - - - tus

ne, - - - - -

20

de Spi - - - - - ri -

24

tu San - cto ex Ma -

29

ri - - a

33

Et ra - ctus est.

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4. Ding Dong! merrily on high

T: G. R. Woodward (1848–1934)

M: Frankreich, 16. Jh.

Allegro

Piano introduction in 2/2 time, marked *p*. The right hand plays a simple melody of quarter notes, and the left hand provides a bass line with some chromaticism.

5 S + A

1. Ding dong! mer-ri-ly on high in heav'n the bells are ring-ing:
Ding dong! ve-ri-ly the sky is riv'n with an-gels sing-ing.

Vocal line for Soprano and Alto (S + A) with piano accompaniment. The piano part continues with a similar texture to the introduction.

9 Glo - - - - -

Vocal line with piano accompaniment. The piano part features a more active accompaniment with eighth notes in the right hand.

13 ri - - - - - na in ex - cel - sis!

Vocal line with piano accompaniment. The piano part continues with the eighth-note accompaniment.

17

2. Even so, here be - low, be - low, let
and i - o, i - o, i - o, by

Vocal line with piano accompaniment. The piano part features a more active accompaniment with eighth notes in the right hand.

21

stee - ple bells be swung - en, Glo - - - -
 priest and peo - ple sung - en.

25

ri - a, glo - - - - ri - a,

29

san - na in ex - cel - sis.

33

38

tu, du - ty - ful - ly prime your ma - tin chime, ye ring - ers.
 you beau - ti - ful - ly rime your eve - time song, ye sing - ers.

43

S
A
T
B

Glo - - - - -

Glo - - - - -

Glo - - - - -

Glo - - - - -

f

47

ri - a, ho - san - na in ex
ri - a, ho - san - na
ri - a, ho - sar - - - - - sis.
ri - a, ho - san - na in ex - - - - - cel - sis.

51

Glo - - - - - ri - a,
Glo - - - - - ri - a,
ri - a,
ri - a,

glo - ri - a, ho - san - na in ex - cel - sis.

glo - ri - a, ho - san - na in ex - cel - sis.

glo - ri - a, ho - san - na in ex - cel - sis.

glo - ri - a, ho - san - na in ex - cel - sis.

5. Toccata

Allegro

Orgel **f**

Pedal

ff

16

21

25

28

31

34

37

41

45

4^r

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52

cresc.

55

f *cresc.*

58

61

65

f

fff

6. Hark! the herald-angels sing

T: Charles Wesley (1707–1788)

M: Felix Mendelssohn Bartholdy (1809–1847)

Con moto

1. Hark! the he - rald - an - gels sing, Glo - ry to the new - born King; Peace on earth and mer - cy mild,

7
God and sin - ners re - con - ciled: Joy - fully all ye na - tions rise, ... tri - e skies

God and sin - ners re - con - ciled: Joy - fully all ye ... tri - umph of the skies

13
with th'an - gels ... is - born in Beth - le - hem. Hark! the he - rald - an - gels sing, ... pro - claim: Christ is born in Beth - le - hem. Hark! the he - rald - an - gels sing,

19

S + A

Glo - ry_ to the new-born King. Christ, by high - est heav'n a - dor - ed, Christ, the ev - er

24

last - ing Lord, late in time be hold him come, Off - spring of

29

veiled in flesh the God head see - i - ty! Pleased as man with

34

Je - sus our Em - ma - nu - el. Hark! the he - rald - an - gels sing,

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39

Glo - ry_ to the new - born King. 3. Hail! the heav'n born Prince of peace! Hail! the Son of

T + B

f

Pedal

44

Righ - teous - ness! Light and life to all He brings, Ris'n with heal - ing in his wings;

50

born the th, th,
glo - ry by, - born that man no more may die, arth, born to give them

56

sec - or .. ald - an - gels sing, Glo - ry_ to the new - born King.
the he - rald - an - gels sing, Glo - ry_ to the new - born King.

7. Kommet, ihr Hirten

T u. M.: aus Böhmen

Andante

Piano introduction in G major, 3/4 time, marked *f*. The right hand plays chords in a descending sequence, while the left hand plays a simple bass line.

6 S + A
1. Kom - met, ihr Hir - ten, ihr Män - ner und Frau, kom - met, das lieb - li - che

Vocal line for Soprano (S) and Alto (A) with piano accompaniment. The tempo remains Andante. The key signature is G major. The time signature changes from 3/4 to 2/4 at measure 7 and back to 3/4 at measure 8.

12
Kind - lein zu - schau, Chris - tus, der Herr, ist heu - te ge - bo - rer

Vocal line and piano accompaniment. The tempo remains Andante. The key signature is G major. The time signature is 3/4.

17
euch hat er - ko - ren. Fürch - tet euch nicht'

Vocal line and piano accompaniment. The tempo remains Andante. The key signature is G major. The time signature is 3/4.

22
- uns se - hen in Beth - le - hems Stall,

Vocal line and piano accompaniment. The tempo remains Andante. The key signature changes to G minor at measure 22. The time signature is 3/4.

24 wa
ver - hei - ßen der himm - li - sche Schall;

Vocal line and piano accompaniment. The tempo remains Andante. The key signature is G minor. The time signature is 3/4.

32

was wir dort fin - den, las - set uns kün - den, las - set uns prei - sen in from - men Wei - sen.

36

Hal - le - lu - ja!

41

SATB unis.
3. Wahr - lich, die En - gel ver - kün - di - he.

45

Beth - le - hems Hir - ten - Be - Freud:

49

Nun soll er Er - den, den Men - schen al - len ein Wohl - ge - fal - len.

er - sei - Gott!

8. Adeste, fideles

T: Abbé Borderies (1790)
M: John Reading (17. Jh.)

Con moto ♩ = 90

34

de - te re - gem an - ge - lo - rum: ve - ni - te, ad - o - re - mus, ve -

39

ni - te, ad - o - re - mus, ve - ni - te, ad - o - re - mus Do - mi -

44

num. 2. En gre - ge re - li - cto, nas vo -

S + A

49

ca - ti pa - sto pe - rant: Et nos o -

54

gra - du fe - sti - ne - mus: ve - ni - te, ad - o - re - mus, ve -

59

T + B

ni-te, ad-o-re - mus, ve-ni-te, ad-o-re - mus_ Do - mi-num. 3. Ae -

65

ter - ni pa - ren - tis splen - do - rem ae - ter - num ve - la - tum sub car

71

Bass

de - bi - mus: De - um in - fan - tu - lu - tum: Ve -

77

S
A
T
B

- o - re - mus, ve - ni - te, ad - o - re - mus_

ni - te, ad - o - re - mus, ve - ni - te, ad - o - re - mus_

, ve - ni - te, ad - o - re - mus, ve - ni - te, ad - o - re - mus_

e - mus, ve - ni - te, ad - o - re - mus, ve - ni - te, ad - o - re - mus_

Do - mi - num. 4. Pro no - bis e - ge - num et foe - no cu - ban - tem: pi -

Do - mi - num. 4. Pro no - bis e - ge - num et foe - no cu - ban - tem: pi -

Do - mi - num. 4. Pro no - bis e - ge - num et foe - no cu - ban - tem: pi -

Do - mi - num. 4. Pro no - bis e - ge - num et foe - no cu - ban - tem: pi -

Pedal

is fo - ve - a - mus am - ple - xi - bus: Sic a - man -

is fo - ve - a - mus am - ple - xi a - man - tem

tem qui ret? Ve - ni - te, ad - o - re - mus,

ma - ret? Ve - ni - te, ad - o - re - mus, ve - ni - te, ad - o -

100

Allargando

ad - o - re - mus, ve - ni - te, Do - mi - num.
 re - mus, ve - ni - te, ad - o - re - mus Do - mi - num.

9. Pastorale

Moderato ♩ = 112

mp *simile* *p* *simile*

5 9 13

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17

21

25

30

34

38

Presto $\text{♩} = 78$

10. Quem pastores laudavere

Moderato ♩ = 54

T: 15. Jh. und Matthäus Ludecus 1589

M: Prag 1541

Musical notation for measures 1-5. The piece is in 6/4 time with a key signature of one flat. The bass line begins with a *pp* dynamic and a *simile* marking. The treble staff contains rests.

Musical notation for measures 6-10. The bass line continues with a steady eighth-note pattern. The treble staff contains rests.

Musical notation for measures 11-15. The bass line continues. The treble staff has rests until measure 14, where it begins with a *pp* dynamic.

Musical notation for measures 16-20. The treble staff has a melodic line, and the bass line continues with eighth notes.

Musical notation for measures 21-25. The treble staff has a melodic line, and the bass line continues. A *pp* dynamic marking is present at the end of measure 25.

Musical notation for measures 26-29. The treble staff features chords, and the bass line has a simple accompaniment. A *p* dynamic marking is present at the start of measure 26.

Musical notation for measures 30-31. The treble staff has a melodic line with the lyrics "1. Quem pa - sto - res lau - da - ve - re,". A *S + A* marking is above the staff. The bass line has a simple accompaniment.

Musical notation for measures 32-33. The treble staff has a melodic line with a *mf* dynamic marking. The bass line has a simple accompaniment.

34

qui - bus an - ge - li di - xe - re: ab - sit vo - bis jam ti - me - re, na - tus est - rex

39

glo - ri - ae. 2. Den die Hir - ten lo - be - ten seh - re und die En - gel noch viel m

44

fürch - tet euch al - so nicht meh - re: Euch ist ge - bo - nig

49

54

ges am - bu - la - bant, au - rum, thus, myr - rham por - ta - bant. Im - mo - la - bant

simile

59

T + B

haec sin - ce - re. Na - to re - gi glo - ri - ae. 4. Kön' - ge ka - men

63

her - ge - rit - ten, Weih - Rauch, Myr - rhen, Gold in - mit - ten; fie - len nie - der

67

auf die Kni - e, lob - ten Gott, den Kö - nig der Ehr.

71

75

gi, De - o na - to, per - Ma - ri - am

79

da - to, me - ri - to re - so - nat ve - re laus, ho - nor - et

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83

SATB unis.

glo - ri - a. 6. Chris - tus Kö - nig, Gott ge - bo - ren, durch Ma - ri - am

87

uns er - ko - ren, sin - get all mit hel - lem Schal - le: Lob und Preis sei dem Kö - nig der Ehr.

92

ff

96

allargando

100

p *mp*

105

mf

cresc.

11. O du fröhliche

T: Johann Daniel Falk 1819, Regensburg 1845

M: Sizilien, 18. Jh.

♩ = 88

Piano introduction in G major, 4/4 time. The music features a melody in the right hand and a bass line in the left hand. A fortissimo (ff) dynamic marking is present in the second measure.

First system of the song, starting at measure 6. It includes vocal staves for Soprano and Alto, and piano accompaniment. The lyrics are: "1. O du fröh - li - che, — o".

Second system of the song, starting at measure 11. It includes vocal staves for Soprano and Alto, and piano accompaniment. The lyrics are: "se - li - ge, — ... -de Weih - nachts - zeit! Welt — ging ver - den - brin - gen - de Weih - nachts - zeit! Welt ging ver -". A mezzo-forte (mf) dynamic marking is present in the piano accompaniment.

lo - ren, Christ_ ist ge - bo - ren: Freu - e, freu - e dich, o Chris - ten -

lo - ren, Christ_ ist ge - bo - ren: Freu - e, freu - e dich, o Chris - ten -

heit! 2. O du fröh - li - che, o du se

heit! 2. O du fröh - li - che, o gna - den -

brin - gen - r'

Christ_ ist er - schie - nen, uns_ zu ver -

achts - zeit! Christ ist er - schie - nen, uns_ zu ver -

süh - nen: Freu - e, freu - e dich, o Chris - ten - heit! 3. O du

süh - nen: Freu - e, freu - e dich, o Chris - ten - heit! 3. O du

ff

fröh - li - che, o du se - li - ge, gna - den - brin -

fröh - li - che, o du se - li - ge, gna . t. Weh - nachts -

We.

zeit!

re jauch - zen Gott Eh - re: Freu - e,

li - sche Hee - re jauch - zen Gott Eh - re: Freu - e,



freu - e dich, o Chris - ten - heit! Himm - li - sche Hee - re jauch - zen Gott

freu - e dich, o Chris - ten - heit! Himm - li - sche Hee - re jauch - zen Gott

Eh - re: freu - e, freu - e Chris - ten - heit!

Eh - re: freu - e, o Chris - ten - heit!

Andantino

Molto allargando



Johann Rudolf Ahle (1625–1673) Fürchtet euch nicht / Solo S, Coro SST/ATTB, 4 Instr, Bc	40.452	Rudolf Mauersberger (1889–1971) Christvesper der Kruzianer RMWV 7 / Knaben- und Männerchor, Orch	7.201
Carl Philipp Emanuel Bach (1714–1788) Mache dich auf, werde licht / Soli/Coro SATB, Orch	◇ 97.001	Virgilio Mazzocchi (1597–1646) Magnificat / Soli e Coro SATB/SATB, Bc	27.202
Magnificat Wq 215 / Soli/Coro SATB, Orch	33.215	Felix Mendelssohn Bartholdy (1809–1847) Die Geburt Christi / Soli TTB, Coro SATB, Orch	● 40.169
Johann Christian Bach (1735–1782) Magnificat in C / Coro SATB/SATB, 5 Instr, Bc	◇ 38.101	Magnificat in D / Soli SST, Coro SSAATB, Orch	◇ 40.484
Johann Sebastian Bach (1685–1750) Magnificat in D (BWV 243)	31.243	Vom Himmel hoch / Soli SBar, Coro SSATB, Orch	◇ ● 40.189
Weihnachtsoratorium, Teil I–VI (BWV 248)	31.248/50	Claudio Monteverdi (1567–1643) Aus „Selva morale et spirituale“ (1641)	
Drei Einlagesätze zum Magnificat BWV 243a	40.110–40.112	Magnificat à 8 voci con 6 vel 10 istromenti	
11 Kantaten für Soli, Coro und Orchester		Coro SATB/SATB, 2 VI, 4 Trb (Instr), Bc	40.437
– Nun komm der Heiden Heiland I BWV 61 (1. Advent)	31.061	Magnificat primo tuono à 4 / Coro SATB (SAABar), [Bc]	40.438
– Nun komm der Heiden Heiland II BWV 62 (1. Advent)	31.062	Wolfgang Amadeus Mozart (1756–1791) Dixit et Magnificat KV 193	
– Ärgre dich, o Seele, nicht BWV 186a (3. Advent)	31.186	Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [3 Trb]	● 40.052
– Herz und Mund und Tat und Leben BWV 147a (4. Advent)	◇ 31.147	Henry Purcell (1659–1695) Behold, I bring you glad tidings (Weihnachtskantate)	
– Christen, ätzt diesen Tag BWV 63 (1. Weihnachtstag)	31.063	Soli ATB, Coro SATB, Str, Bc	154
– Gelobet seist du, Jesu Christ BWV 91 (1. Weihnachtstag)	31.091	Johann Valentin Rathgeber (1682–1750) Offertorium in Sacra Nocte nativitatis op. 14/5	
– Unser Mund sei voll Lachens BWV 110 (1. Weihnachtstag)	31.110	Soli SA, Coro SATB, 2 VI, Bc	
– Darzu ist erschienen der Sohn Gottes (2. Weihnachtstag)	31.040	Offertorium pro tempore nativitatis op. 20/1	
– Sehet, welch eine Liebe BWV 64 (3. Weihnachtstag)	31.064	Soli AT, Coro SATB, Bc	
– Süßer Trost, mein Jesus kömmt BWV 151 (3. Weihnachtst.)	31.151	Max Reger (1873–1916) Vom Himmel hoch (Choralkantat)	
– Sie werden aus Saba alle kommen BWV 65 (Epiphania)	31.065	Soli SATB, Kinderchor SSAA	402
– Meine Seufzer, meine Tränen BWV 13 (2. Sonnt. n. Epiph.)	31.013	Johann Friedrich Reichardt Weihnachtskantilene / Soli, Coro SATB, 2 VI, Bc	23.016
Francesco Maria Benedetti (1683–1746) Gaudete, exultate / Coro SATB, 2 Tr, 2 VI, Va Bc	92.314	Josef Gabriel Rheinberger (1839–1901) Der Stern von Beth'lehem / Soli SB, Coro SATB, 2 VI, Bc	● 50.164
Motetto per Natale / Soli SS, Coro SSATB, Bc	92.265	Camille Saïnt-Saëns (1835–1921) Oratorio de Noël / Soli S, Coro SATB, 2 VI, Bc	40.455
Hector Berlioz (1803–1869) L'Enfance du Christ. Trilogie sacrée op. 25		Franz Schubert (1797–1828) Heiligenschein / Soli, Coro SATB, 2 VI, Bc	● 70.053
Soli STBarB, Coro SATB, Orch, Org	70.038	Heiligenschein (SWV 333)	20.334
Dietrich Buxtehude (1637–1707) Das neugeborne Kindelein / Coro SATB, 3 VI, Bc	● 36.002	„Mutter, setz dich auf die Erde“ (SWV 333)	20.333
Ihr lieben Christen, freut euch nun		„Engel des Herrn“ (SWV 403)	20.403
Soli SB, Coro SSATB, 2 Tr (Ob), 3 VI, 2 Va, Fg, Bc	36.009	„Engel des Herrn“ (SWV 468)	20.468
In dulci jubilo / Coro SAB, 2 VI, Bc	36.003	„Engel des Herrn“ (SWV 435)	● 20.435
Kommst du, Licht der Heiden / Coro SSB, 2 VI, 2 Va, Bc	36.022	„Engel des Herrn“ (SWV 435)	
Wie soll ich dich empfangen / Coro SSB, 2 VI, Fg, Bc	36.008	Georg Sella (1599–1663) „Engel des Herrn“ (SWV 435)	
Pablo Casals (1876–1973) El Pessebre (Die Krippe) / Oratorium		„Engel des Herrn“ (SWV 435)	
Soli SATBarB, Coro SATB, Orch	7.333	Georg Philipp Telemann (1681–1767) Allein Gott in der Höh sei Ehr TVWV 1:58	◇ 39.119
Marc-Antoine Charpentier (1643–1704) Canticum in nativitate Domini H 393 / Coro SSB, 2VI, BC	◇ 21.02	Hosianna dem Sohne David TVWV 1:809	39.117
In nativitate Domini nostri Jesu Christi Canticum H 421	21.01	Soli (SMs o TBar), 2–3stg Chor, 2 VI, Bc, [Va]	
Soli/Coro SSA, Bc		Machet die Tore weit TVWV 1:1074	● 39.105
In nativitate Domini canticum H 314		Soli S[A]TB, Coro SATB, 2 Ob, 2 VI, Va, Bc, [Fg]	
Soli/Coro SATB, 2 Fl, 2 VI, Bc		Nun komm der Heiden Heiland TVWV 1:1178	● 39.493
In circumcissione Domini H 316 / Coro SSB, 2 VI, Bc		Soli/Coro SATB, 2 Ob, Str, Bc	
In festo purificationis H 318 / Coro SSB, 2 VI, Bc		O Jesu Christ, dein Kripplein ist TVWV 1:1200	39.492
Magnificat H 80 / Soli/Coro SATB, Bc		Solo S, Coro SATB, 2 VI, Va, Bc	
Pour la fête de l'Épiphanie H 395 / Coro SSB, P		Uns ist ein Kind geboren TVWV 1:1452	39.115
Ferenc Farkas (1905–2000) Ein Krippenspiel aus Köröshegy / Soli e C		Soli SSATB, Coro SATB, 2 Fl (Cor), 2 Ob, 2 VI, Va, Bc	
Ein Krippenspiel aus Köröshegy / Soli e C		Antonio Vivaldi (1678–1741) Magnificat / Soli SA, Coro SATB, Ob, Str, Bc	40.002
César Franck (1822–1890) Quæres fremuerunt gentes. Solo B, C		Andreas Werckmeister (1645–1706) Wo ist der neugeborne König der Juden	◇ 40.456
Georg Friedrich Händel (1685–1763) Der Messias / Messiah HWV 56	35.056	Soli/Coro SATB, 2 VI, Va, Bc	
Soli SATB, Coro S(S)ATB		Gallus Zeiler (1705–1755) Magnificat in B op. 5,8 / Soli/Coro SATB, Ob, Str, Bc	40.453
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Soli/Coro SS[B], 2 VI, Bc			

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