



Hortus Musicus

65

JOSEPH
HAYDN

DIVERTIMENTI

FÜR BARYTON, VIOLA UND BASS
ODER ANDERE INSTRUMENTE

Nummer 1-3

HORTUS MUSICUS

zu deutsch: „Musikalischer Garten“, ist der Titel einer Ausgabenreihe von Haus- und Kammermusik aus dem reichen Erbe der Musik vom Mittelalter bis zur Klassik. Wie ein Garten gepflegt sein und zum Lustwandeln einladen soll, so wird der Hortus musicus, an dem zahlreiche sachkundige Herausgeber mitarbeiten, nur wertvolle Musik in einwandfreier Editionstechnik enthalten und den Freunden alter Musik eine Fülle erreichbarer musikalischer Freuden bieten. Der Laie wird für sein häusliches und geselliges Musizieren, der Musiker und Erzieher für Konzertsaal und Unterricht aus dieser Reihe wählen können, deren Ausstattung und Anlage der Tradition der Bärenreiter-Ausgaben entspricht.

1. Johann Sebastian Bach: „Unschuld, Kleinod reiner Seelen“. Arie für Sopran, Flöte, Oboe und Viola (Smend)
2. Orlando di Lasso: Bicinien zum Singen und Spielen auf Streich- und Blasinstrumenten (Pinthus)
3. Georg Friedrich Händel: Sonate D-dur für Flöte, (Oboe, Violine) und Basso continuo (Hinnenthal)
4. Leichte Duette alter Meister des 16. Jahrhunderts für gleiche Blockflöten oder andere Instrumente (Pudelko)
5. Leichte Duette alter Meister des 16. Jahrhunderts für Sopran- und Alt-Blockflöte oder andere Instrumente (Pudelko)
6. Georg Philipp Telemann: Vier Sonaten für Blockflöte und Basso continuo. (Der getreue Musikmeister, Heft 1) (Degen)
7. Georg Philipp Telemann: Sonaten und Spielstücke für Violine (Flöte, Oboe) und Basso continuo. (Der getreue Musikmeister, Heft 2) (Degen)
8. Georg Philipp Telemann: Spielstücke für Flöte oder andere Melodie-Instrumente und Basso continuo. (Der getreue Musikmeister, Heft 3) (Degen)
9. Georg Philipp Telemann: Spielstücke für Klavier oder andere Tasteninstrumente, einige für Laute. (Der getreue Musikmeister, Heft 4) (Degen)
10. Georg Philipp Telemann: Triosonate C-dur für zwei f'-Blockflöten (Geigen, Querflöten) und Basso continuo. (Der getreue Musikmeister, Heft 5) (Degen)
11. Georg Philipp Telemann: Drei Duette für Blockflöten oder andere Instrumente. (Der getreue Musikmeister, Heft 6) (Degen)
12. Georg Philipp Telemann: Lieder und Arien für Gesang und Klavier. (Der getreue Musikmeister, Heft 7) (Degen)
13. Georg Philipp Telemann: Sonate für Violoncello und Basso continuo. (Der getreue Musikmeister, Heft 8) (Degen)
14. Englische Fantasien für drei Streich- oder Blasinstrumente aus dem 17. Jahrh. (Meyer)
15. Georg Friedrich Händel: Triosonate B-dur für Oboe, Violine (oder zwei Violinen) und Basso continuo (Hinnenthal)
16. Giovanni Bassano: Sieben Trios für Violine, Viola, Viola da Gamba (oder andere Streich- oder Blasinstrumente (Kiwi)
17. Johann Fischer: Tafelmusik, Ouvertürensuite für vier Streichinstrumente (Engel)
18. Orlando di Lasso: Sechs Fantasien für zwei Violinen oder andere Streich- oder Blasinstrumente, besonders für Blockflöten (Pudelko)
19. Orlando di Lasso: Sechs Fantasien für Violine und Viola oder andere Streich- oder Blasinstrumente, besonders für Blockflöten (Pudelko)
20. Georg Philipp Telemann: Konzert für vier Violinen ohne Basso continuo (Engel)
21. Johann Vierdank: Capricci mit zwei oder drei Instrumenten (Engel)
22. Georg Philipp Telemann: Konzert G-dur für Viola und Streichorch. m. B. c. (Wolff)
23. Giovanni Giacomo Gastoldi: Spielstücke für zwei gleiche Instrumente (Kiwi)
24. Giovanni Giacomo Gastoldi: Spielstücke für zwei ungleiche Instrumente (Kiwi)
25. Georg Philipp Telemann: Triosonate e-moll für Altblockflöte (Querflöte, Violine), Oboe, (Querflöte, Violine) und Basso continuo (Ruetz)
26. Johann Friedrich Fasch: Sonate B-dur für Blockflöte, Oboe, Violine und Basso continuo (Woehl)
27. Bicinien der Renaissance für zwei gleiche Instrumente (Nowack)
28. Bicinien der Renaissance für zwei ungleiche Instrumente (Nowack)
29. Heinrich Isaac: Sechs Instrumentalsätze für vier Streich- oder Blasinstrumente (Dischner)
30. Johann Joseph Fux: Triosonate (Kanon) für zwei Gamben (Bratschen) und Basso continuo (Wolff)
31. Giovanni Legrenzi: Triosonate G-dur für zwei Violinen und Basso continuo (Dandert)
32. Georg Philipp Telemann: Konzert a-moll für Violine und Streichorch. m. B. c. (Wolff)
33. Anonymus um 1730: Drei Sonaten für Blockflöte und Basso continuo (Woehl)
34. Maurizio Cazzati: Triosonate d-moll für zwei Violinen und Basso continuo (Dandert)
35. Pietro Locatelli: Drei Sonaten für Querflöte und Basso continuo (Scheck)
36. Georg Philipp Telemann: Triosonate B-dur für f'-Blockflöte (Querflöte/Violine), konzertierendes Cembalo (Klavier) und Basso continuo (Ruetz)
37. Johann Christian Bach: Drei Streichtrios für zwei Violinen und Violoncello (Upmeyer)
38. Tomaso Vitali: Sonate für Violine, Violoncello und Cembalo (Hinnenthal)
39. Karl Friedrich Abel: Sechs Sonaten für Viola da Gamba (Violine/Querflöte) und Basso continuo (Bacher) I: Sonaten e-moll, D-dur, G-dur
40. Karl Friedrich Abel: Sechs Sonaten für Viola da Gamba (Violine/Querflöte) und Basso continuo (Woehl) II: Sonaten C-dur, A-dur, A-dur
41. Joseph Haydn: Zwölf deutsche Tänze für zwei Violinen und Violoncello (Paumgartner)
42. Johann Christian Bach: Quintett D-dur für Querflöte, Oboe, Violine, Violoncello und obligates Cembalo (Ermeler)
43. Jean Baptiste Loeillet: Drei Sonaten für Flöte (Geige, Oboe) und Basso continuo (Hinnenthal)
44. Francesco Antonio Bonporti: Inventionen für Violine und Basso continuo (Giegling), Heft I: Invenzione I—III

Fortsetzung siehe nächste Umschlagseite

BÄRENREITER KASSEL · BASEL · LONDON · NEW YORK

JOSEPH HAYDN
DIVERTIMENTI

FÜR BARYTON, VIOLA UND BASS
FOR BARYTON, VIOLA AND BASS

Im Auftrag des Arbeitskreises für Hausmusik herausgegeben von

WALDEMAR WOEHL

Edited by

WALDEMAR WOEHL

under the auspices of the Association for Music in the Home

Nr. 1–3

Besetzungsmöglichkeiten unserer Zeit:

- a) Tenor-Gambe, Bratsche (Diskantgambe) und Baß (Violoncello, Tenorgambe, Laute)
b) Geige (Querflöte, Blockflöte), Bratsche (Altflöte, Geige) und Baß, c) Geige (Flöte)
und Klavier

Nos. 1–3

Possible combinations for present-day use:

- a) Tenor Viol, Viola (or Treble Viol) and Bass (Violoncello, Tenor Viol or Lute)
b) Violin (Flute or Recorder), Viola (Alto Flute or Violin) and Bass, c) Violin (or
Flute) and Pianoforte



Bärenreiter-Ausgabe 1431

BÄRENREITER-VERLAG KASSEL UND BASEL

Copyright 1939 by Bärenreiter-Verlag, Kassel

DIVERTIMENTI

JOSEPH HAYDN

1

PRESTO ASSAI

BARYTON
BRATSCH
BASS

The first system of the musical score consists of three staves: Baryton (top), Bratsch (middle), and Bass (bottom). The key signature is one sharp (F#) and the time signature is 3/8. The Baryton part begins with a melodic line of eighth notes. The Bratsch part provides harmonic support with chords and some melodic fragments. The Bass part features a rhythmic accompaniment of eighth notes.

The second system continues the musical piece. The Baryton part has a more active role with sixteenth-note passages. The Bratsch part continues with harmonic accompaniment. The Bass part maintains its rhythmic pattern.

The third system shows further development of the musical themes. The Baryton part features a melodic line with some chromaticism. The Bratsch part has a more complex texture with sixteenth-note runs. The Bass part continues with a steady eighth-note accompaniment.

The fourth system continues the musical piece. The Baryton part has a melodic line with some chromaticism. The Bratsch part has a more complex texture with sixteenth-note runs. The Bass part continues with a steady eighth-note accompaniment.

The fifth system concludes the musical piece. The Baryton part has a melodic line with some chromaticism. The Bratsch part has a more complex texture with sixteenth-note runs. The Bass part continues with a steady eighth-note accompaniment.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves are in the key of D major. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The top staff has several measures with notes beamed across bar lines. The middle and bottom staves provide a steady accompaniment with similar rhythmic motifs.

The second system of musical notation continues the piece with three staves. The notation is dense, with frequent sixteenth-note runs in the upper staves. The middle staff has some rests, while the bass staff maintains a consistent rhythmic accompaniment. The overall texture is busy and intricate.

The third system of musical notation shows a continuation of the complex rhythmic patterns. The top staff features more melodic movement with some longer note values. The middle and bottom staves continue their accompaniment role with rhythmic consistency.

The fourth system of musical notation introduces some changes in the middle staff, with longer note values and some rests. The top staff continues with its intricate sixteenth-note patterns. The bass staff remains active with rhythmic accompaniment.

The fifth system of musical notation features a prominent melodic line in the top staff with some grace notes. The middle staff has some rests, and the bass staff continues with its accompaniment. The key signature remains D major.

The sixth and final system of musical notation concludes the piece. It features a final melodic flourish in the top staff and a steady accompaniment in the lower staves. The notation is dense and rhythmic, ending with a clear cadence.

ANDANTE

First system of musical notation, featuring three staves (treble, middle, and bass clefs) with various rhythmic patterns and triplets.

Second system of musical notation, featuring three staves with rhythmic patterns and triplets.

Third system of musical notation, featuring three staves with rhythmic patterns and triplets.

Fourth system of musical notation, featuring three staves with rhythmic patterns and triplets. Includes dynamic markings *p* (piano) in the first, second, and third staves.

Fifth system of musical notation, featuring three staves with rhythmic patterns and triplets. Includes dynamic markings *f* (forte) in the first, second, and third staves.

First system of musical notation, featuring a treble and bass staff with various rhythmic patterns and triplets.

Second system of musical notation, featuring a treble and bass staff with various rhythmic patterns and triplets.

Third system of musical notation, featuring a treble and bass staff with various rhythmic patterns and triplets.

Fourth system of musical notation, featuring a treble and bass staff with various rhythmic patterns and triplets.

Fifth system of musical notation, featuring a treble and bass staff with various rhythmic patterns and triplets. Includes dynamic markings *p* and *f*.

Sixth system of musical notation, featuring a treble and bass staff with various rhythmic patterns and triplets. Includes dynamic markings *f* and *p*.

MENUETTO

Allegretto

The first system of musical notation consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music features a rhythmic melody in the treble staff and accompaniment in the other two staves.

The second system of musical notation continues the piece with three staves. It features a more active treble staff with sixteenth-note patterns and a steady accompaniment in the bass and middle staves.

The third system of musical notation concludes the main section of the minuet. It features a treble staff with a melodic line and accompaniment in the other two staves, ending with a double bar line and repeat signs.

Trio

The Trio section begins with a key signature change to two flats (Bb and Eb) and a 3/4 time signature. The first system of notation consists of three staves with a more lyrical melody in the treble staff and accompaniment in the other two staves.

The second system of musical notation continues the Trio section with three staves. It features a melodic line in the treble staff and accompaniment in the other two staves, ending with a double bar line and repeat signs.

Menuetto da Capo

2

ADAGIO



First system of musical notation. It consists of three staves: a treble staff, a middle staff, and a bass staff. The key signature has two sharps (F# and C#), and the time signature is 6/8. The music features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. A *pizz.* (pizzicato) instruction is written above the bass staff.



Second system of musical notation. It consists of three staves. The treble staff continues the melodic line. The middle staff has a *coll'arco* instruction, indicating that the violin should play with the bow. The bass staff continues the accompaniment.



Third system of musical notation. It consists of three staves. The treble staff has a *p* (piano) dynamic marking. The middle staff also has a *p* marking. The bass staff has a *p* marking and a *pizz.* instruction. A repeat sign is present at the end of the system.



Fourth system of musical notation. It consists of three staves. The treble staff continues the melodic line. The middle and bass staves continue the accompaniment.



Fifth system of musical notation. It consists of three staves. The middle staff has a *coll'arco* instruction. The system concludes with a double bar line.

ALLEGRO DI MOLTO



First system of musical notation, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music consists of three staves: the top staff has a melodic line with eighth and sixteenth notes, the middle staff has a rhythmic accompaniment of eighth notes, and the bottom staff has a bass line of eighth notes.



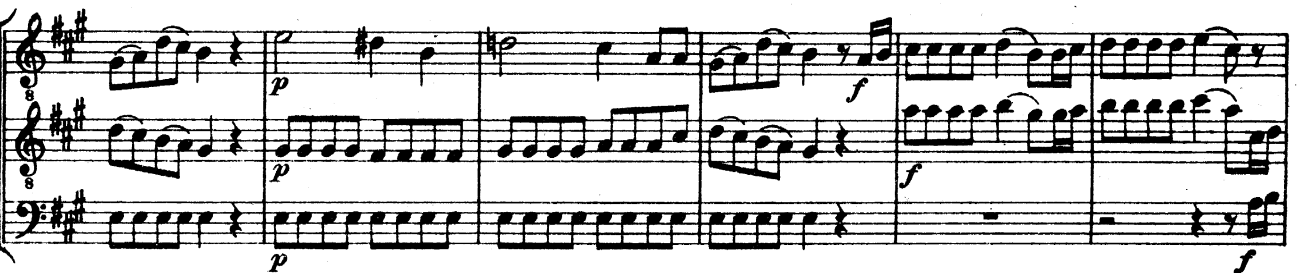
Second system of musical notation, continuing the piece. It includes dynamic markings: *p* (piano) in the first measure of the top staff, *p* in the first measure of the middle staff, and *p* in the first measure of the bottom staff. The music continues with similar rhythmic patterns.



Third system of musical notation, featuring a dynamic marking of *f* (forte) in the first measure of the top staff and *f* in the first measure of the bottom staff. The music includes a large slur over the bottom staff, indicating a long note or a specific phrasing.



Fourth system of musical notation, showing a repeat sign (double bar line with dots) in the middle of the system. The music continues with eighth and sixteenth notes across all three staves.



Fifth system of musical notation, featuring dynamic markings: *p* in the first measure of the top staff, *p* in the first measure of the middle staff, *f* in the first measure of the bottom staff, and *f* in the first measure of the top staff of the next system.



Sixth system of musical notation, concluding the page. It features a dynamic marking of *f* in the first measure of the bottom staff. The music ends with a final cadence across all three staves.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation, continuing the piece with three staves. It includes various musical notations such as slurs, accents, and dynamic markings.

MENUETTO

Third system of musical notation, marking the beginning of the 'Menuetto' section. It features a key signature of two sharps and a 3/4 time signature.

Fourth system of musical notation, labeled 'Trio'. It includes first and second endings (1. and 2.) and triplets (3).

Fifth system of musical notation, featuring first and second endings (1. and 2.) and triplets (3). It includes performance instructions: 'pizz.' (pizzicato) and 'coll'arco' (col legno).

Sixth system of musical notation, concluding the piece with first and second endings (1. and 2.) and triplets (3). The piece ends with a double bar line.

ADAGIO

The first system of musical notation consists of three staves: a treble clef staff with a soprano 8, a middle treble clef staff with an alto 8, and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line in the treble and a supporting bass line.

The second system of musical notation continues the piece with three staves. It includes fingerings (1-5) and articulation marks (accents) in the treble staff. The bass line provides a steady accompaniment.

Var. 1

The third system, labeled 'Var. 1', introduces a variation with more complex rhythmic patterns in the treble staff, including triplets and slurs. The bass line remains consistent with the previous system.

The fourth system of musical notation continues the variation with intricate melodic lines in the treble staff, featuring slurs and fingerings. The bass line continues to support the melody.

The fifth system of musical notation concludes the piece with a final melodic flourish in the treble staff and a steady bass line. The system ends with a double bar line and repeat dots.

Var. 2

First system of musical notation for Var. 2, consisting of three staves (treble, alto, and bass clefs) in 2/4 time. The key signature has two sharps (F# and C#). The music features eighth and sixteenth notes, with some triplets and slurs. A plus sign (+) is placed above the final measure of the system.

Second system of musical notation for Var. 2, continuing from the first system. It includes fingerings (1-6) and a double bar line. A small asterisk (*) is located below the bass staff.

Var. 3

First system of musical notation for Var. 3, consisting of three staves. It features a key signature change to one sharp (F#) and a time signature change to 3/4. The music includes eighth notes and slurs. Fingerings (1, 2, 3, 4) are indicated.

Second system of musical notation for Var. 3, continuing from the first system. It includes fingerings (1, 2, 3, 4) and a double bar line.

Third system of musical notation for Var. 3, continuing from the second system. It includes fingerings (1, 2, 3, 4) and a double bar line.

*) original h

MENUETTO

Allegretto

The first system of musical notation consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a treble clef staff playing a melody of eighth and quarter notes, while the other two staves provide harmonic accompaniment.

The second system of musical notation continues the piece. It features a repeat sign (double bar line with two dots) at the beginning of the system. The melody in the treble clef staff continues with various rhythmic patterns, including eighth notes and quarter notes.

The third system of musical notation includes the 'Trio' section, which is marked with a vertical double bar line. The tempo and key signature remain the same. The melody in the treble clef staff features a prominent eighth-note pattern. The word 'Trio' is written above the staff.

The fourth system of musical notation continues the Trio section. It includes first and second endings, indicated by the numbers '1' and '2' below the notes. The music concludes with a final cadence in the treble clef staff.

The fifth system of musical notation shows the final measures of the piece. It includes first and second endings, marked with '1' and '2'. The piece ends with a double bar line and repeat dots.

FINALE

Allegro



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note G4, followed by a half note A4, and then a quarter note B4. A plus sign (+) is placed above the staff at the end of the first measure. The middle and bottom staves are in bass clef with the same key signature and time signature, providing a rhythmic accompaniment.



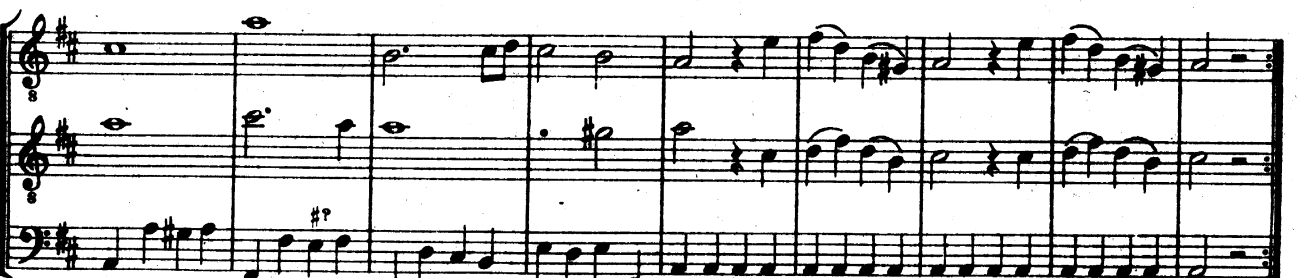
The second system continues the musical piece. The top staff features a series of eighth notes and quarter notes, with some slurs. The middle and bottom staves continue the accompaniment with eighth and quarter notes.



The third system shows more complex melodic lines in the top staff, including slurs and accents. The middle staff has some notes with sharp signs (#). The bottom staff continues the accompaniment.



The fourth system features a prominent melodic line in the top staff with slurs and accents, and some notes with sharp signs (#). The middle and bottom staves provide accompaniment.



The fifth system concludes the piece. The top staff has a melodic line with slurs and accents. The middle and bottom staves provide accompaniment. The system ends with a double bar line.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with several measures of rests, followed by notes with fingerings 1, 2, 1, 2, 3, 4, 5, 6, 7, and 8. The middle staff is in treble clef and contains a continuous eighth-note accompaniment. The bottom staff is in bass clef and contains a continuous eighth-note accompaniment.

The second system of musical notation consists of three staves. The top staff continues the melodic line with eighth notes and some rests. The middle staff continues the eighth-note accompaniment. The bottom staff continues the eighth-note accompaniment, featuring some longer note values and ties.

The third system of musical notation consists of three staves. The top staff features a melodic line with eighth notes and some rests, including a measure with a '2' above it. The middle staff continues the eighth-note accompaniment. The bottom staff continues the eighth-note accompaniment.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line with eighth notes and rests. The middle staff continues the eighth-note accompaniment. The bottom staff continues the eighth-note accompaniment, with a sharp sign (#?) appearing above a note in the final measure.

The fifth system of musical notation consists of three staves. The top staff continues the melodic line with eighth notes and rests. The middle staff continues the eighth-note accompaniment. The bottom staff continues the eighth-note accompaniment, with a sharp sign (#?) appearing above a note in the first measure.

The sixth system of musical notation consists of three staves. The top staff continues the melodic line with eighth notes and rests, ending with a '+' sign above a note. The middle staff continues the eighth-note accompaniment. The bottom staff continues the eighth-note accompaniment.

HORTUS MUSICUS

Fortsetzung

45. Francesco Antonio Bonporti: Inventionen für Violine und Basso continuo (Giegling), Heft II: Invenzione IV—VI
46. C. Ph. Em. Bach: Sonate C-dur für Klavier, Violine und Violoncello (Oberdörffer)
47. Georg Philipp Telemann: Die kleine Kammermusik. Sechs Partiten für Violine (Flöte, Oboe, Blockflöte, Diskantgambe u. ä.) mit Basso continuo (Woehl)
48. Alessandro Scarlatti: Sinfonien für Kammerorchester Nr. IV e-moll (Meylan)
49. Johann Wilhelm Hertel: Sonate in d-moll für Cembalo oder Klavier (Erdmann)
50. Henry Purcell: Spielmusik zum „Sommernachtstraum“ aus „The Fairy Queen“, für vier Streich- oder Blasinstrumente und Basso continuo (Höckner) Teil I
51. Johann Joseph Fux: Partiten 3 und 10 in G-dur und F-dur für 2 Viol. u. Baß (Ließ)
52. Georg Philipp Telemann: Concerto D-dur. Eine kleine Tanzsuite für Streichorchester mit Cembalo oder Streichquartett (Upmeyer)
53. Giuseppe Tartini: Sinfonie in A für Streicher (Erdmann)
54. Johann Pachelbel: Trio-Suiten für zwei Geigen und Basso continuo (Zobeley). I: Suiten F-dur und c-moll
55. Johann Pachelbel: Trio-Suiten für zwei Geigen und Basso continuo (Zobeley). II: Suiten Es-dur und e-moll
56. Johann Pachelbel: Trio-Suiten für zwei Geigen und Basso continuo (Zobeley). III: Suiten C-dur und B-dur
57. Wilhelm Friedrich Ernst Bach: Trio G-dur für zwei Querflöten und Viola (Ermeler)
58. Henry Purcell: Spielmusik zum „Sommernachtstraum“. Neun weitere Stücke für vier Streich- oder Blasinstrumente und Basso continuo (Höckner) Teil II
59. Johann Fischer: Vier Suiten für Blockflöte (Violine, Flöte, Oboe, Viola) mit Basso continuo (Woehl)
60. Johann Joachim Quantz: Trio-Sonate C-dur für Blockflöte (Querflöte, Geige), Querflöte (oder Geige) und Basso continuo (Birke)
61. Johann Erasmus Kindermann: Tanzstücke für Klavier oder andere Tasteninstrumente (Baum)
62. Christlieb Siegmund Binder: Sonate für Violine und Klavier (Cembalo) (Hauswald)
63. Johann Walter: Kanons in den Kirchentönen zu zwei und drei Stimmen (Bläser oder Streicher) (Ehmann)
64. Leichte Fantasien von Bassano, Lupo und Morley für drei Gamben od. and. Mel.-Instr. (Bacher)
65. Joseph Haydn: Divertimenti für Baryton, Viola und Baß (Woehl) (Heft I: Nr. 1—3)
66. G. A. Brescianello: Concerti a tre für zwei Geigen und Baß (Damerini). Heft I: Conc. 1 und 2
67. Dasselbe, Heft II: Conc. 3 und 4
68. Dasselbe, Heft III: Conc. 5 und 6
69. Giuseppe Torelli: Sonate in G-dur für Violoncello und Klavier (Cembalo) (Giegling)
70. Giovanni Gabrieli: Sonate für drei Violinen und Basso continuo (Dankert)
71. C. Ph. Em. Bach: Sonaten G-dur und e-moll für Flöte und Basso continuo (Walther)
72. C. Ph. Em. Bach: Sonaten a-moll und D-dur für Flöte und Basso continuo (Walther)
73. Hans Leo Haßler: Intraden aus dem „Lustgarten“ für 6 Stimmen (Streich- oder Blasinstrumente) (Höckner)
74. Erasmus Rotenbacher: Schöne und liebliche Zwiesengesänge für zwei Melodie-Instrumente (Degen)
75. Jan Pieterszon Sweelinck: Rimes françaises et italiennes à deux parties. Duette zum Spielen und Singen (Hinnenthal)
76. Johann Joachim Quantz: Konzert („Pour Potsdam“) für Flöte und Streicher mit Cembalo (Klavier) (Upmeyer)
77. Francesco Antonio Bonporti: Inventionen für Violine und Basso continuo (Giegling), Heft III: Invenzione VII-X
78. Leopold Mozart: Zwölf Duette für zwei Violinen (A. Hoffmann)
79. Carl Stamitz: Concerto II in A für Violoncello principale und Orchester (Upmeyer)
80. Johann Sebastian Bach: Virga Jesse floruit. Duett für Sopran, Baß und Continuo aus dem „Magnificat“ (Dürr)
81. Ph. E. Chédeville: Sechs galante Duos für zwei gleiche Mel.-Instr. (bes. Blockflöten) (v. Arx)
82. Carlo Ricciotti (Pergolesi?): Concertini für vier Violinen, Viola alta, Violoncello und Basso continuo (Hinnenthal): Concerto II G-dur
83. Giovanni Legrenzi: Sonate für Violine und Basso continuo (Fellerer)
84. Giovanni Legrenzi: Sonate für Violine, Violoncello und Basso continuo (Fellerer)
85. Joseph Bodin de Boismortier: Sonata à deux flûtes traversières sans basse (Raugel)
86. Franz Xaver Richter: Sechs Kammersonaten für obligates Cembalo (Klavier), Flöte (Violine), Violoncello. Heft I: Sonate 1—3 (Upmeyer)
87. Giovanni Platti: Ricercati für Violine und Violoncello (Zobeley), Ricercata 1 u. 2
88. Giovanni Platti: Ricercati für Violine und Violoncello (Zobeley), Ricercata 3 u. 4
89. Johann Theodor Römhild: Das neue Jahr ist kommen. Solokantate für Baß, zwei Violinen, Oboe (ad lib.) und Basso continuo (Römhild)
90. Johann Gottlieb Naumann: Sechs leichte Duette für zwei Violinen (Bormann)
91. Johann Georg Pisendel: Sonate für Violine allein ohne Baß (Hauswald)
92. Karl Ditters von Dittersdorf: Sechs Streichtrios für zwei Violinen und Violoncello (Noack)
93. Wenzel Stich (gen. Punto): Quartett für Horn, Geige, Bratsche u. Violoncello (Gotttron)
94. Joseph Haydn: Divertimenti für Baryton, Viola und Baß oder andere Instrumente (Woehl), Nr. 4—6
95. Joseph Haydn: Divertimenti für Baryton, Viola und Baß oder andere Instrumente (Woehl), Nr. 7—9

Fortsetzung siehe nächste Umschlagseite

BÄRENREITER KASSEL · BASEL · LONDON · NEW YORK

HORTUS MUSICUS

Fortsetzung

96. Samuel Scheidt: Canzon Bergamasca zu fünf Stimmen (Garff)
97. Georg Philipp Telemann: Sonate für drei Violinen und Klavier (A. Hoffmann)
98. Joseph Haydn: Quartett in E-dur für Violine I u. II, Viola und Violoncello (Schmid)
99. Christian Friedrich Witt: Suite in F-dur für drei Blockflöten (Geigen) u. B. c. (Heinrich)
101. Johann Helmich Roman: Zwei Sonaten für Querflöte und Basso continuo (Senn)
102. Antonio Vivaldi: Sonata g-moll für Violine und Basso continuo (Upmeyer)
103. Nicolaus Adam Strungk: Sonata für sechs Streichinstr. und B. c. (Stein)
104. Carl Stamitz: Concerto in G für Violoncello und kleines Orchester (Upmeyer)
105. Carl Stamitz: Concerto in C für Violoncello und kleines Orchester (Upmeyer)
106. Carl Stamitz: Trio in G-dur für zwei Flöten (Flöte und Geige) und Violoncello (Schnapp)
107. Georg Philipp Telemann: Kleine Suite für 5st. Streichorchester (Höckner)
108. Georg Philipp Telemann: Streichquartett A-dur (Wolff)
109. Carl Stamitz: Quartett D-dur für Flöte (Oboe), Violine, Viola (Horn) und Violoncello, op. VIII/1 (Upmeyer)
110. Salomone Rossi: Sonate d-moll detta la Moderna 1613 für zwei Violinen und Chitaronne (Baßlaute oder Cembalo und Violoncello) (Danckert)
111. Joseph Wölfl: Sonate d-moll für Violoncello und Klavier op. 31 (Längin)
112. Georg Friedrich Händel: Sonata für Viola da Gamba (Viola) und Cembalo (Längin)
113. W. A. Mozart: Duo in B-dur für Violine und Viola (Müller-Crailsheim)
114. W. A. Mozart: Duo in G-dur für Violine und Viola (Müller-Crailsheim)
115. W. A. Mozart: Zwölf Duette für zwei Bassethörner. Ausgabe für Violine und Viola (Müller-Crailsheim)
116. A. Scarlatti: Sinfonien für Kammerorchester. Nr. V: d-moll (Meylan)
117. Ph. H. Erlebach: Sonaten für Violine, Viola da Gamba (Viola, Violine II) u. B. c. I: D-dur (Zobeley)
118. Dasselbe II: A-dur (Zobeley)
119. Joh. Chr. Bach: Quartett D-dur, op. 20/2 für zwei Querfl., Viola u. Violoncello (Ermeler)
120. Ch. Graupner: Sonata G-dur für Streichquartett oder kl. Streichorch. (Hoffmann)
121. Ch. Graupner: Zwei Sonaten für Cembalo (Klavier) u. Violine oder Flöte (Hoffmann)
122. Fr. K. Graf zu Erbach: Sechs Duos für zwei Violoncelli oder Fagotte (Noack)
123. Leichte Spielmusik für Viola da Gamba und Basso continuo (Bacher)
124. Georg Philipp Telemann: Konzert e-moll für Querflöte, Blockflöte, zwei Violinen, Viola und Basso continuo (Kölbel)
125. Alessandro Scarlatti: Sinfonien für Kammerorchester Nr. I: F-dur (Meylan)
126. J. D. Zelenka: Sonata I F-dur a 3 für zwei Oboen (Violinen oder Violine und Oboe), Fagott (Violoncello) und Basso continuo (Schönbaum)
- 127/ Willem de Fesch: Sechs Sonaten für Violine (Flöte, 128. Oboe, Viola) und Basso continuo (Woehl) I: Sonate I—III, II: Sonate IV—VI
129. Biagio Marini: Sonate d-moll für Violine, Streichbaß (Gambe oder Violoncello) und B. c. (Danckert)
130. Georg Philipp Telemann: Konzert F-dur für Alt-Blockflöte, zwei Violinen, Viola, Violoncello und Basso continuo (Ruetz)
131. Georg Philipp Telemann: Konzert G-dur für Flöte, zwei Violinen und Basso continuo (Upmeyer)
132. J. D. Zelenka: Sonata VI g-moll für zwei Oboen (Violinen oder Violine und Oboe), Fagott (Violoncello) und Basso continuo (Schönbaum)
133. Jean Baptiste L'Oeillet: Quintett h-moll für 2 Blockfl., 2 Querfl. u. B. c. (Ermeler)
134. In Nomine. Altenglische Kammermusik für vier und fünf Stimmen (Stevens)
135. Antonio Vivaldi: II Pastor fido. Sechs Sonaten für ein Holzblasinstrument oder Violine mit Cembalo und Violoncello (Upmeyer)
136. Thomas Morley: Neun Fantasien f. zwei Violon da Gamba (od. and. Instr.) (Dolmetsch)
137. Carmina germanica et gallica. Ausgew. Instr.-St. des 16. Jahrh. für Streicher und Bläser (Brennecke) (Nr. 1—17)
138. Dasselbe II (Nr. 18—32)
139. Anne Danican-Philidor: Sonate d-moll für Alt-Blockflöte (Querflöte, Oboe) und B. c. (Ruf)
140. Samuel Scheidt: Canzon super Intradam Aethiopicam f. fünf Stimmen (Garff)
141. Henry Purcell: Die Nacht. Gesänge für eine hohe Stimme und Streichinstr. (Just)
142. Benedetto Marcello: Zwei Sonaten für Altblockflöte (Querflöte, Violine) und Basso continuo (Glode)
143. Biagio Marini: Sonata per due Violini mit Basso continuo (Danckert)
144. Carlo Ricciotti (Pergolesi?): Concertini für vier Violinen, Viola alta, Violoncello und Basso continuo (Hinnenthal): Concertino IV f-moll
145. Johann Zach: Zwei Sinfonien für zwei Violinen und Basso continuo (Gotttron)
146. Alessandro Scarlatti: Sinfonien für Kammerorchester, Nr. II: D-dur (Meylan)
147. J. D. Zelenka: Sonata IV g-moll für zwei Oboen (Violinen oder Violine und Oboe), Fagott (Violoncello) und Basso continuo (Schönbaum)
148. Christoph Demantius: Deutsche Tänze für vier Streicher oder Blasinstrumente (Degen)
149. John Jenkins: Sieben Fantasien für drei Stimmen (Dolmetsch)
150. Heinrich Albert: Duette für gleiche und gemischte Stimmen mit Basso continuo (Noack)

Die Reihe wird fortgesetzt

BÄRENREITER KASSEL · BASEL · LONDON · NEW YORK