

Georg Philipp

# TELEMANN

## Göttlichs Kind, laß mit Entzücken

TVWV 1:1020a

Weihnachtskantate  
für eine mittlere Singstimme  
Trompete oder Oboe, Violine und Generalbass  
(Organo, Violoncello/Fagotto/Contrabasso)

herausgegeben von / edited by  
Klaus Hofmann (Herbipol)

T<sub>r</sub>

. . . . . IV · Stuttgarter Ausgaben  
Urtext

Partitur / Full score



Carus 39.104

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# Foreword

With the Christmas music *Göttlich's Kind, lass mit Entzücken* there appears for the first time in modern edition a cantata from Georg Philipp Telemann's cycle *Fortsetzung des Harmonischen Gottesdienstes*, first published in 1731/32. As with the 1725/26 publication *Der Harmonische Gottesdienst*, the *Fortsetzung* is based on a plan applicable to all cantatas in terms of performance forces, being thereby suitable for churches with modest musical means and for the limited facilities of music practice in the home. Again the cycle consists exclusively of solo cantatas; only the instrumental requirements are expanded from one to two obbligato instruments, whose parts are assigned to wind and string instruments, varying from cantata to cantata. Throughout, however, as emphasized in the title and preface, both parts may be played on violins. The vocal part is notated in all cantatas in the treble clef, but each may also be performed an octave lower. Telemann distinguished only between cantatas for high voice (soprano, tenor) for which, according to the preface, he designated the – notated – tonal range  $d^1-g^2$ , and those which are thought of primarily for middle or low voice (mezzosoprano, alto, baritone, bass), although the latter ones, because of their relatively high tessitura and narrow range, which Telemann limited to  $d^1-e^2$ , are also suitable for high voice. The cantata presented here, which goes above  $e^2$  by a half step only once (m. 86 of the first aria), may be considered as one of this second group.

*Göttlich's Kind, lass mit Entzücken* harks back, as do most – if not all – of the cantatas of this cycle, to a more richly orchestrated and grandly conceived original model: a Christmas cantata comprising eight movements with the title *Kindlich gross ist das gottselige Geheimnis*, with four voice parts, three trumpets, timpani, two oboes, strings and basso continuo, which is preserved in a set of handwritten parts in the Stadt- und Universitätsbibliothek Frankfurt am Main under the signature *Ms. Ff. Mus. 1217*. Telemann adapted from this setting movements 5 and 7, and for the newer publication transposed the tone upwards. The recitative was thereby shortened and revised. The two arias remain nearly unchanged; manuscripts differ here essentially only in the instrumentation: a trumpet part in the first aria is added to the two oboes in the Frankfurt manuscript, the first was performed by 1st and 2nd violins (mm. 85-104) both instrumental parts in the first aria, the trumpet part of the Frankfurt version by violin I and oboe I; the 2nd part of the middle section, the viola plays along with the basso continuo part (mm. 1-12, 29-32) that to be performed an octave lower than the original parts in the Frankfurt version. The title of the cantata in the title of the *Fortsetzung des Harmonischen Gottesdienstes* that the original title “Singe- und Spiel-Parten” “may also be sung by all four voices” in the sections of the aria *Göttlich's Kind, lass mit Entzücken* the Frankfurt manuscript indicates a section by contrast to the bass. The first section (mm. 1-5), then the alto and the tenor, then the bass, who then also performs the first section.

The present edition is based on the original 1731/32 Hamburg edition of the *Fortsetzung des Harmonischen Gottesdienstes*, which was published and distributed by Telemann himself, and possibly also engraved by him. The work consists of three

parts: a partial score which contains the vocal part and basso continuo and which offers, in those places where the singing voice rests, an excerpt in cue notes from the instrumental parts (so that it may also be used in the sense of a keyboard reduction), a partbook *Stromento primo*, and a partbook *Stromento secondo*. As sources for this edition I used an incomplete copy consisting of the partial score and *Stromento secondo* held by the Bibliothek der Hansestadt Lübeck and a copy of the *Stromento primo* from the entire set of parts preserved in the Royal Library, Copenhagen. The partial score contains this cantata on pp. 157-160, one instrumental part is on p. 45, the other on p. 44 of each respective book. The heading reads *1. Weihnachts-Tag* (“The First Day of Christmas”) for the movements are found only at the recitative. The first and third movements has been added as editorial supplements by the editor are identified by brackets.

The following errors and omissions are noted:

*Göttlich's Kind...*

|           |                                    |
|-----------|------------------------------------|
| M. 19, 21 | Violin: accents missing            |
| M. 31     | Trumpet: 4th-6th notes without tie |
| M. 50     | Voice: ♯ missing                   |

The Frankfurt source *Ms. Ff. Mus. 1217* in the Stadt- und Universitätsbibliothek Frankfurt am Main was used for comparison and correction, although it is not entirely free of errors. Numerous minor differences between the Frankfurt version and that of the 1731/32 edition are not important to this edition. It is worthy of mention that in the Frankfurt version the trumpet in m. 39 of the first aria does not pause but has the following to play:



The Frankfurt source contains detailed instructions as to ornamentation, which were considered in the choice of ornamental signs here identified as editorial supplement.

The text, whose author is shown by the title of the original edition to be the Hamburg pastor Tobias Henrich Schubart, has been carefully revised for contemporary church music usage.

Sincere thanks goes to the music departments of the Bibliothek der Hansestadt Lübeck, the Kongelige Bibliotek, Copenhagen, and the Stadt- und Universitätsbibliothek Frankfurt am Main, who put copies and microfilm photos of the sources at my disposal and permitted this publication.

Tübingen, 1975

Klaus Hofmann (Herbipol.)

(Translated by Barbara Stechow Harris)

# Göttlichs Kind, laß mit Entzücken

Weihnachtskantate

## Aria

Georg Philipp Telemann  
1681–1767

Stromento primo  
Tromba o Oboe

Stromento secondo  
Violino

Voce  
(d1–f2 / d–f1)

Organo  
o Cembalo

Violoncello (ad lib.)  
Fagotto (ad lib.)  
Contrabbasso (ad lib.)

**Dolce**

1

22

Gött- (8)

f

f

6

5

Aufführungsdauer: ca. 10 min.

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Herausgeber und  
Generalbaßbearbeiter:  
Klaus Hofmann (Herbipol.)  
English version by Jean Lunn

11

6 6 6 6 5 4 3

18

6 5 6 5 6 5 7 7

25

6 6 6 6 6 6 6 6 5 4 3

--ken dich doch an mein Herze drük-ken,  
 -as-ure And be - come my heart's own treas - ure,

--ken dich doch an mein Herze drük-ken,  
 -as-ure And be - come my heart's own treas - ure,

(8) dei - - ne Schön - - - heit nimmt mich ein,      dei - - ne  
 For - - your beau - - - ty I - de - - sire,      for - - your

6                      6                      5                      6                      6

4                      5                      4                      4                      -                      6

(8) Schön - heit nimmt mich - - ein.  
 beau - ty I de - - - sire.

5                      6                      6                      7                      7                      6

4                      4                      4                      3                      3                      4

Gött - lichs Kind,      laß mit Ent - zük - ken  
 Ho - ly child,      come now with pleas - ure

6                      5                      6                      6                      4b                      3                      6b                      6                      6

4                      3                      5b                      3                      4

pp

(8) dich doch an mein Her-ze drük-ken, dei- - ne Schön-heit  
 And be- - come my heart's own treas-ure, For your beau-ty

6 6 6 4 5 3

p

(8) nimmt mich ein, dei- - Schön-heit  
 I de- - sire, for beau- - -

6 6 6

p

(8) nimmt mich ein, laß dich an mein Her-ze drük-ken,  
 I de- - sire, And be-come my heart's own treas-ure,

6 7

65

dei - ne Schönheit nimmt mich ein!  
 For your beau - ty I de - sire.

6b 6 6 4 6 6 7 7

5 2

71

6 6 5

78

6 6 6

*Fine*



85

Stern aus Ja - kob, — laß dein Glän - zen auf des Glau - bens en - gen  
 Star of Ja - cob, — may your bright - ness On the nar - row path of

6 6 6 6 6 7

92

Gren - zen mei - nen hol - den Leit - ster  
 good - ness Be my bless - ed guid - ing

6 4 6 6 6 6 6 6 7 6 6 4

99

- - - den Leit - - - stern sein!  
 - - - ed guid - - - ing star.

6 6 6 6 6 # # Da capo

# Recitativo

Voce  
(es1- es2 / es-es1)

Ach, (8) Ach, wel-cher hol-de Ton er - göt-zet Herz und Ohren! Was hat wohl  
O what a bless-ed sound enchants both heart and hearing! What now or

Organo  
o Cembalo

Violoncello (ad lib.)

b7 4#  
2

3 (8) je-mals lieb-li-cher ge-klun-gen als die-ser hel-le Ruf von ei-ner  
ev - er sounds with such sweet ring-ing As this ex-ult-ant call we hear

6 [Recitativo] muß, " - ach, sü- muß euch gro-ße Freu - de jetzt  
must, " - O, re must de - clare the pleas - ure That

6 6 4 6 5b

9 die euch und al-lem Volk soll wi-der-fah - ren.  
u, Which shall be to all peoples - and dwell a-mong you."

6 4 7 7 7 6 4+ 6 # - 6 #  
4 2 #

# Aria

Tempo giusto

Tromba  
o Oboe

Violino

Voce  
(d<sup>1</sup>-es<sup>2</sup> | d-es<sup>1</sup>)

Organo  
o Cembalo

Violoncello (ad lib.)  
Fagotto (ad lib.)  
Contrabbasso (ad lib.)

fal - - le, krei - se, wal - le, wal - le, krei - se, vor  
 fall - - ing, Surg - ing, swell - ing, surg - ing, swell - ing, With

hei - li-gen Freuden, du christ-li-ches Blut,  
 ho - ly re-joic-ing now sing, O my hr

wal - - - - - le vor hei - li-gen  
 swell - - - - - ing, with ho - ly re -

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Freu - - - - - den, du christ -  
joic - - - - - ing, now sing, -

6 4 7

- li - ches Blut!  
O my heart!

f

6 #

Stei - - ge,  
Ris - - ing,

6 5  
4 3

34

(8) fal - - le, krei - se, wal - le, wal - le, krei - se, wal - le vor  
 fall - - ing, surg - ing, swell - ing, swell - ing, surg - ing, swell - ing, With

6 6 5 7

38

(8) hei - li - gen Freu - den, du christ - li - ches Blu  
 ho - ly re - joic - ing now sing, O my , - - li - ches

7 6 2 6

41

swell - - - - -

6 6

(8) - le vor hei-li-gen Freu - den, du christ-  
 - ing, With ho - ly re - joic - ing now sing, -

6 6 6 6

(8) - li-ches Blut!  
 - O my heart!

6 6 6

Heu - te be -  
 Heav - en - ly

6 6 5 *Fine* 6

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(8) sin-gen die himm-lischen Chöre dir zur Lust und Gott zur Eh-re dein sicht-bar er-  
 an-gels now sing of the sto-ry For your joy and for God's glo-ry, For now is re-

6 6 6 7 5 4

(8) schie - ne - nes e - wi - ges Gut, - ne - nes e -  
 veiled nev - er - end - ing de - light, ed nev - er - end -

6 b 6 4 6 7 4

- wi - ges Gut.  
 - ing de - light.

7 # 6 6 4

Da capo

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