

SA2TBGbs

Edition Moeck 3360

LA ORQUESTA DE  
flautas dulces

L'ORCHESTRA  
DEI  
flauti dolci

HET  
blokfluit L'ORCHESTRE  
ORKEST flûtes à bec DES

リコーダー オーケストラ

木  
笛  
樂  
團

THE  
**recorder**  
ORCHESTRA

DAS  
blockflöten  
ORCHESTER

Johann Sebastian Bach  
(1685–1750)

**Passacaglia**

BWV 582

for recorder orchestra  
adapted by Sylvia Corinna Rosin

**MOECK**



## The Recorder Orchestra

Ob ambitionierte Laien oder professionelle Spieler: Immer häufiger finden sich mehrere oder sogar viele Blockflötisten zusammen, um ein größeres Blockflötenensemble oder ein Blockflötenorchester zu gründen. In erster Linie stehen klangliche Gründe hinter dem Zusammenschluss, da das erweiterte Klangspektrum, die Vielzahl an möglichen Kombinationen von z. T. sehr tiefen wie auch sehr hohen Blockflöten und die damit verbundene Klangfülle eine neue Dimension im Blockflötenspiel verspricht, die kleinere Besetzungen wie Trio, Quartett oder Quintett nicht bieten können. In zweiter Linie dürften soziale Gründe eine Rolle dabei spielen, denn das Spiel in der großen Gruppe zusammen mit Freunden und Gleichgesinnten macht großen Spaß.

Der Moeck Verlag möchte Blockflötenensembles und Blockflötenorchestern mit seiner Reihe „The Recorder Orchestra“ hochwertige, passende und ansprechende Literatur zur Verfügung stellen. Dabei handelt es sich überwiegend um Originalkompositionen alter und neuer Musik, aber auch um Bearbeitungen von Jazz-Standards oder anderen Klassikern. Das Aufführungsmaterial wird praxisgerecht gestaltet, indem immer eine Partitur für den Dirigenten oder Ensembleleiter zur Verfügung gestellt wird.

**Ein vollständiger Satz Einzelstimmen liegt der Partitur bei. Diese (legal erworbenen) Stimmen können vom Ensemble kopiert werden, um sich das Stück entsprechend der eigenen Besetzungsmöglichkeiten einzurichten.**

Amongst recorder players, regardless if they are keen amateurs or professionals, it is becoming more and more widespread that several or many players will come together in order to form a large recorder ensemble or a recorder orchestra. The main reason to join together is to gain more sound. The extended sound spectrum and the great variety of new combinations ranging from partly very low to very high pitched recorders, along with the richness of tone that can be produced, opens new horizons in recorder playing that smaller groups such as trios, quartets or quintets cannot offer. Social reasons will also play a strong role, since what could be more fun than playing together in a large group with friends and like-minded.

With their series “The Recorder Orchestra” Moeck publishers would like to provide sheet music for recorder ensembles and recorder orchestras that is of high quality, suitable and attractive. The series contains mainly original works comprising old and new as well as arrangements of jazz standards or other favourite classics. The performing material is specially designed for practical use, including a score for the conductor or ensemble leader and one complete set of parts.

**These legally purchased parts may be copied by the ensemble to meet their individual requirements.**

*Translation: J. Whybrow*

Qu’il s’agisse d’amateurs ambitieux ou de musiciens professionnels, de plus en plus souvent, plusieurs flûtistes, parfois même en grand nombre, désirent fonder un ensemble, voire un orchestre de flûtes à bec. Les raisons qui les y incitent sont tout d’abord d’ordre sonore, étant donné que le spectre des timbres et la diversité des combinaisons possibles entre les flûtes très graves et les très aiguës permettent d’obtenir un ensemble de sons qui confère au jeu de la flûte à bec une nouvelle dimension que des instrumentations de petite taille telles que trios, quatuors ou quintettes ne peuvent offrir. L’aspect social constitue la seconde raison, car il faut bien dire que jouer avec des amis et des amoureux de la flûte à bec au sein d’un grand groupe est fort plaisant.

En proposant sa série intitulée «The Recorder Orchestra», les éditions Moeck souhaitent mettre à la disposition des ensembles et des orchestres de flûtes à bec des œuvres qui leur conviennent et qui sont agréables à interpréter. Il s’agit là avant tout de compositions originales de musique ancienne et nouvelle, mais aussi d’arrangements de pièces standards de jazz ou autres classiques. Le matériel est conçu de façon à être facile à utiliser, c’est à dire qu’il comprend toujours une partition pour le chef d’orchestre ou le responsable de l’ensemble. L’ensemble des différentes voix est également joint à la partition.

**Ces partitions des différentes voix (acquises légalement) peuvent être photocopiées par l’ensemble afin qu’il puisse adapter la pièce aux possibilités de sa propre instrumentation.**

*Traduction: A. Rabin-Weller*

Johann Sebastian Bach  
(1685–1750)

# Passacaglia

BWV 582

for recorder orchestra

adapted by  
Sylvia Corinna Rosin

score and 7 parts

Edition Moeck Nr. 3360

MOECK VERLAG CELLE

# Passacaglia

BWV 582

for recorder orchestra

adapted by Sylvia Corinna Rosin

Johann Sebastian Bach (1685–1750)

Soprano

Alto

Tenor  
à 2

Bass

Great Bass

Subbass

10

S

A

T à 2

B

GB

3

18

S  
A  
T à 2  
B  
GB  
Sb

4

26

S  
A  
T à 2  
B  
GB  
Sb

34

S  
A  
T à 2  
B  
GB

40 5

S  
A  
T à 2  
B  
GB  
Sb

46 6

S  
A  
T à 2  
B  
GB  
Sb

51

S  
A  
T à 2  
B  
GB

55 7

60

64 8

68

Soprano (S) and Alto (A) parts are mostly silent. Tenor (T à 2) and Bass (B) parts feature complex rhythmic patterns with many sixteenth notes. Contrabass (GB) and Subbass (Sb) parts provide a harmonic foundation with sustained notes and some rhythmic movement.

73 9

Measures 73-77. Soprano (S) part has rests. Alto (A) part has a melodic line. Tenor (T à 2) and Bass (B) parts continue with rhythmic patterns. Contrabass (GB) and Subbass (Sb) parts are mostly silent.

78

Measures 78-82. Soprano (S) part has rests. Alto (A) part has a melodic line. Tenor (T à 2) and Bass (B) parts continue with rhythmic patterns. Contrabass (GB) part has a few notes.



83

Soprano (S), Alto (A), Tenor 1 & 2 (T à 2), Bass (B), Bassoon (GB), and Subbass (Sb) staves. The score shows vocal lines with rests and instrumental accompaniment. The key signature has two flats and the time signature is 8/8.

88

11

Soprano (S), Alto (A), Tenor 1 & 2 (T à 2), Bass (B), Bassoon (GB), and Subbass (Sb) staves. Measure 88 is marked with a box containing the number 11. The vocal lines are mostly rests, while the instrumental parts continue with rhythmic patterns.

93

Soprano (S), Alto (A), Tenor 1 & 2 (T à 2), Bass (B), and Bassoon (GB) staves. The score shows the end of the vocal lines and the beginning of the instrumental accompaniment for the next section.

98

Soprano (S) and Alto (A) vocal staves are mostly silent with rests. Tenor (T à 2) and Bass (B) staves feature intricate rhythmic patterns with sixteenth and thirty-second notes. Contrabass (GB) and Subbass (Sb) staves provide a steady bass line.

103

13

Measures 103-107. Soprano (S) and Alto (A) vocal staves begin to play, with Soprano having a melodic line and Alto providing accompaniment. Tenor (T à 2) and Bass (B) continue with their rhythmic patterns. Contrabass (GB) and Subbass (Sb) maintain the bass line.

108

Measures 108-112. Soprano (S) and Alto (A) vocal staves continue their melodic lines. Tenor (T à 2) and Bass (B) staves show some fading of notes, while Contrabass (GB) remains active.

113 14

Soprano (S): Treble clef, 8-measure rest, then melodic line with eighth notes and rests.

Alto (A): Treble clef, eighth-note accompaniment with rests.

Tenors (T à 2): Treble clef, 8-measure rest.

Bass (B): Bass clef, eighth-note accompaniment with rests.

Baritone (GB): Bass clef, 8-measure rest.

Subbass (Sb): Bass clef, 8-measure rest.

118 15

Soprano (S): Treble clef, 8-measure rest, then melodic line.

Alto (A): Treble clef, eighth-note accompaniment.

Tenors (T à 2): Treble clef, eighth-note accompaniment.

Bass (B): Bass clef, eighth-note accompaniment.

Baritone (GB): Bass clef, eighth-note accompaniment.

Subbass (Sb): Bass clef, eighth-note accompaniment.

123

Soprano (S): Treble clef, melodic line.

Alto (A): Treble clef, eighth-note accompaniment.

Tenors (T à 2): Treble clef, eighth-note accompaniment.

Bass (B): Bass clef, eighth-note accompaniment.

Baritone (GB): Bass clef, eighth-note accompaniment.

128 16

S  
A  
T à 2  
B  
GB  
Sb

133

S  
A  
T à 2  
B  
GB  
Sb

137 17

S  
A  
T à 2  
B  
GB

140

Musical score for measures 140-142. The system includes staves for Soprano (S), Alto (A), Tenor 2 (T à 2), Bass (B), Grand Bass (GB), and Subbass (Sb). The key signature is B-flat major. Measure 140 features a vocal melody in S and A with triplets. Measure 141 shows a vocal melody in T à 2 and B with triplets. Measure 142 features a vocal melody in GB and Sb with triplets.

143

Musical score for measures 143-145. The system includes staves for Soprano (S), Alto (A), Tenor 2 (T à 2), Bass (B), Grand Bass (GB), and Subbass (Sb). The key signature is B-flat major. Measure 143 features a vocal melody in S and A with triplets. Measure 144 features a vocal melody in T à 2 and B. Measure 145 features a vocal melody in GB and Sb with triplets. A rehearsal mark  $\Phi$  18 is present above measure 143.

148

Musical score for measures 148-150. The system includes staves for Soprano (S), Alto (A), Tenor 2 (T à 2), Bass (B), and Grand Bass (GB). The key signature is B-flat major. Measure 148 features a vocal melody in S and A. Measure 149 features a vocal melody in T à 2. Measure 150 features a vocal melody in B and GB.

154

S  
A  
T à 2  
B  
GB  
Sb

159

20

S  
A  
T à 2  
B  
GB  
Sb

164

S  
A  
T à 2  
B  
GB

169 *Thema fugatum*

Musical score for measures 169-174. The score is for Soprano (S), Alto (A), Tenor 2 (T à 2), Bass (B), Grand Bass (GB), and Subbass (Sb). The key signature is one flat (B-flat) and the time signature is 8/8. The Soprano and Alto parts are mostly silent, with some notes in measure 174. The Tenor 2 part has a melodic line with some grace notes. The Bass part has a rhythmic accompaniment with eighth notes and some grace notes. The Grand Bass and Subbass parts are silent.

Musical score for measures 175-180. The score is for Soprano (S), Alto (A), Tenor 2 (T à 2), Bass (B), Grand Bass (GB), and Subbass (Sb). The key signature is one flat (B-flat) and the time signature is 8/8. The Soprano part has a melodic line with some grace notes. The Alto part has a rhythmic accompaniment with eighth notes and some grace notes. The Tenor 2 part has a melodic line with some grace notes. The Bass part has a rhythmic accompaniment with eighth notes and some grace notes. The Grand Bass and Subbass parts are silent.

Musical score for measures 181-186. The score is for Soprano (S), Alto (A), Tenor 2 (T à 2), Bass (B), and Grand Bass (GB). The key signature is one flat (B-flat) and the time signature is 8/8. The Soprano part has a melodic line with some grace notes. The Alto part has a rhythmic accompaniment with eighth notes and some grace notes. The Tenor 2 part has a melodic line with some grace notes. The Bass part has a rhythmic accompaniment with eighth notes and some grace notes. The Grand Bass part is silent.

186

S  
A  
T à 2  
B  
GB  
Sb

191

S  
A  
T à 2  
B  
GB  
Sb

196

S  
A  
T à 2  
B  
GB



201

S  
A  
T à 2  
B  
GB  
Sb

Detailed description: This system contains measures 201 to 205. The Soprano (S) part features a melodic line with slurs and accents, including a triplet of eighth notes. The Alto (A) part has a rhythmic accompaniment with eighth notes and rests. The Tenor (T à 2) and Bass (B) parts provide harmonic support with quarter and eighth notes. The Contrabass (GB) and Subbass (Sb) parts have a more active role with eighth-note patterns.

206

S  
A  
T à 2  
B  
GB  
Sb

Detailed description: This system contains measures 206 to 210. The Soprano (S) part continues with a melodic line. The Alto (A) part has a more complex rhythmic pattern with eighth notes and slurs. The Tenor (T à 2) and Bass (B) parts have a more active role with eighth-note patterns. The Contrabass (GB) and Subbass (Sb) parts have a more active role with eighth-note patterns.

211

S  
A  
T à 2  
B  
GB

Detailed description: This system contains measures 211 to 215. The Soprano (S) part features a melodic line with slurs and accents. The Alto (A) part has a rhythmic accompaniment with eighth notes and rests. The Tenor (T à 2) and Bass (B) parts provide harmonic support with quarter and eighth notes. The Contrabass (GB) part has a more active role with eighth-note patterns.

216

S  
A  
T à 2  
B  
GB  
Sb

221

S  
A  
T à 2  
B  
GB  
Sb

226

S  
A  
T à 2  
B  
GB

231

S  
A  
T à 2  
B  
GB  
Sb

Detailed description: This system covers measures 231 to 235. The Soprano (S) and Alto (A) parts are mostly silent, with some notes in measure 235. The Tenor (T à 2) and Bass (B) parts feature complex rhythmic patterns, including sixteenth and thirty-second notes. The Contrabass (GB) and Subbass (Sb) parts provide a steady bass line with some melodic movement.

236

S  
A  
T à 2  
B  
GB  
Sb

Detailed description: This system covers measures 236 to 240. The Soprano (S) and Alto (A) parts have more activity, with the Soprano playing a melodic line in measure 240. The Tenor (T à 2) and Bass (B) parts continue with their rhythmic patterns, featuring many slurs and ties. The Contrabass (GB) and Subbass (Sb) parts remain active with their respective parts.

241

S  
A  
T à 2  
B  
GB

Detailed description: This system covers measures 241 to 245. The Soprano (S) and Alto (A) parts are more prominent, with the Soprano playing a melodic line in measure 241. The Tenor (T à 2) and Bass (B) parts are mostly silent. The Contrabass (GB) part has some activity in the final measure.

246

S  
A  
T à 2  
B  
GB  
Sb

251

S  
A  
T à 2  
B  
GB  
Sb

256

S  
A  
T à 2  
B  
GB

261

Musical score for measures 261-265. The system includes staves for Soprano (S), Alto (A), Tenor 1 & 2 (T à 2), Bass (B), Contrabass (GB), and Subbass (Sb). The music is in a minor key and features complex rhythmic patterns with many sixteenth notes and slurs. The Soprano part has a melodic line with some rests, while the Alto and Tenor parts have more active lines. The Bass and Subbass parts provide harmonic support with rhythmic accompaniment.

266

Musical score for measures 266-270. The system includes staves for Soprano (S), Alto (A), Tenor 1 & 2 (T à 2), Bass (B), Contrabass (GB), and Subbass (Sb). The music continues with similar rhythmic complexity. The Soprano part has several measures of rest, while the Alto and Tenor parts have active lines. The Bass and Subbass parts continue their accompaniment. There are some wavy lines in the Alto and Tenor parts towards the end of the system, possibly indicating a tremolo or a specific performance technique.

271

Musical score for measures 271-275. The system includes staves for Soprano (S), Alto (A), Tenor 1 & 2 (T à 2), Bass (B), and Contrabass (GB). The music is in a minor key and features complex rhythmic patterns with many sixteenth notes and slurs. The Soprano part has a melodic line with some rests, while the Alto and Tenor parts have more active lines. The Bass and Contrabass parts provide harmonic support with rhythmic accompaniment.

276

Soprano (S), Alto (A), Tenor 2 (T à 2), Bass (B), Grand Bass (GB), and Subbass (Sb) parts for measures 276-280. The score is in a key with two flats and a common time signature. The Soprano part features a melodic line with a long note in measure 276. The Alto part has a similar melodic line. The Tenor 2 part is mostly silent. The Bass part has a rhythmic accompaniment. The Grand Bass part has a complex rhythmic pattern. The Subbass part is mostly silent.

281

Soprano (S), Alto (A), Tenor 2 (T à 2), Bass (B), Grand Bass (GB), and Subbass (Sb) parts for measures 281-285. The Soprano part has a melodic line with some rests. The Alto part has a melodic line with some rests. The Tenor 2 part has a rhythmic accompaniment. The Bass part has a rhythmic accompaniment. The Grand Bass part has a rhythmic accompaniment. The Subbass part has a rhythmic accompaniment.

287

Soprano (S), Alto (A), Tenor 2 (T à 2), Bass (B), and Grand Bass (GB) parts for measures 287-290. The Soprano part has a melodic line with some rests. The Alto part has a melodic line with some rests. The Tenor 2 part has a rhythmic accompaniment. The Bass part has a rhythmic accompaniment. The Grand Bass part has a rhythmic accompaniment.

Johann Sebastian Bachs *Passacaglia* BWV 582 für Orgel liegt hier in einer Fassung für Blockflötenorchester vor. Sie besteht aus einem 8-taktigen Bassthema, 20 Variationen und einer anschließenden Fuge. Um das majestätische Thema ohne Oktavierungen auf der Blockflöte spielen zu können, habe ich das gesamte Stück von original c-Moll nach g-Moll transponiert. Die Variationen 14 bis 17 sind vom Zusammenspiel anspruchsvoll. Sie können solistisch besetzt werden oder man überspringt diese Variationen und geht von Takt 112 (bis Zählzeit 2 +) zu Takt 144 (ab Schlag 3). Immer wieder wandert eine Orgelstimme durch zwei Blockflötenstimmen (z. B. Takt 239/240 von Alt zu Sopran oder Takt 269/270 von Großbass zu Subbass). An diesen Stellen ist auf einen fließenden, auch klanglich passenden Übergang zu achten.

Ich wünsche viel Freude beim Musizieren!

Johann Sebastian Bach's *Passacaglia* BWV 582 for organ, arranged for recorder orchestra. It comprises an 8-bar bass theme, 20 variations and a subsequent fugue. To enable the majestic theme to be played on recorder without octave jumps, I have transposed the entire piece from C minor to G minor. Variations 14 to 17 are challenging in terms of ensemble playing. These can be played one-to-a-part or skipped entirely by jumping straight from bar 112 (until the end of beat 2) to bar 144 (from beat 3). Individual organ lines repeatedly travel through two recorder parts (e.g. bars 239–240 from treble to descant or bars 269–270 from great bass to subbass). These passages require a seamless transition, with great care given to adjusting the sound between instruments.

I hope you enjoy playing this arrangement!

Translation: A. Klein

La *Passacaglia* BWV 582 pour orgue, composée par Johann Sebastian Bach, est présentée ici dans une version écrite pour orchestre de flûtes à bec. Elle est constituée d'un thème de basse à 8 temps, de 20 variations et d'une fugue. Afin de permettre une interprétation de l'imposant thème par des flûtes à bec sans devoir passer à l'octave, j'ai transposé l'ensemble de la composition de do mineur en sol mineur. Les variations 14 à 17 sont difficiles à interpréter par un orchestre. Par conséquent, soit on opte pour une interprétation par une flûte solo, soit on fait l'impasse sur ces variations et on passe de la mesure 112 (jusqu'à la fin du 2<sup>ème</sup> temps) à la mesure 144 (à partir du 3<sup>ème</sup> temps). A plusieurs reprises, une voix d'orgue se faufile au travers de deux voix de flûte (exemple : mesure 239/240 qui passe d'alto à soprano, ou bien la mesure 269/270 où l'on passe de grande basse à soubasse). Il faudra veiller à obtenir une transition sonore souple à ces endroits-là.

Je vous souhaite un agréable moment musical !

Traduction: A. Rabin-Weller

*Sylvia Corinna Rosin*  
Dezember / December / décembre 2022

# The Recorder Orchestra

- Johann Sebastian Bach:** Jesus bleibet meine Freude (S. C. Rosin)  
Chorale from Cantata BWV 147  
SATBBGbsSb · P+St · Edition Moeck Nr. 3332  
–: Schafe können sicher weiden (S. C. Rosin)  
AAsoloATBBGbsSb · P+St · Edition Moeck Nr. 3358  
–: Singet dem Herrn ein neues Lied (B. Spanhove)  
ATBBGbs ATBBGbs Sb · P+St · Edition Moeck Nr. 3351  
–: 3 Chorale Preludes and Chorales (B. Spanhove)  
SATBBGbsSb · P+St · Edition Moeck Nr. 3334
- Irmhild Beutler:** Seemannsgarn  
SSAATBBGbsSb · P+St · Edition Moeck Nr. 3346
- Irmhild Beutler (arr.):** El Sol y La Luna (Andalusian Folksong)  
SSAATBBGbsSb+Tambourine · P+St · Edition Moeck Nr. 3343  
–: Evening Rise (Native American Song)  
SAATBBGbsSb · P+St · Edition Moeck Nr. 3352  
–: La Gondoletta (Venetian Folksong)  
S<sup>ms</sup>SAATB(+Sb) · P+St · Edition Moeck Nr. 3312  
–: Marche des Rois (Traditional)  
S<sup>ms</sup>soloSAATBBGbsSb · P+St · Edition Moeck Nr. 3348  
–: Nachtschwärmerei (Spanish Folksong)  
Gsp<sup>ms</sup>SAATBBGbsSb · P+St · Edition Moeck Nr. 3315
- Georges Bizet:** Carmen – Entr'acte II (F. Steinhöfel)  
SAT5B4Gbs3Sb Harp(ad lib.) · P+St · Edition Moeck Nr. 3319
- Johannes Brahms:** Hungarian Dance No. 5 (P. van der Meer/A. Deckmyn)  
S<sup>ms</sup>SATBBGbsSb · P+St · Edition Moeck Nr. 3339
- Marc-Antoine Charpentier:** Prélude (S. C. Rosin)  
SSATBBGbsSb · P+St · Edition Moeck Nr. 3350
- Edward Elgar:** Salut d'amour (I. Beutler)  
SAATBBGbsSb · P+St · Edition Moeck Nr. 3337
- George Gershwin:** Summertime (S. C. Rosin) from *Porgy and Bess*  
SATBBGbs(Sb) · P+St · Edition Moeck Nr. 3320  
–: Two Songs (S. C. Rosin) – I Got Rhythm · Somebody Loves Me  
S<sup>ms</sup>soloATBBGbsSb/SsoloA3T2BBGbsSb · P+St · Edition Moeck Nr. 3341
- Edvard Grieg:** Peer Gynt Suite No. I, op. 46 (H.-D. Michatz)  
recorder orchestra · P+St · Edition Moeck Nr. 3324  
–: Solveig's Song (H.-D. Michatz), from *Peer Gynt Suite* No. II, op. 55  
S(S<sup>ms</sup>)SAATTTBBGbsSb · P+St · Edition Moeck Nr. 3328
- Georg Friedrich Händel:** Chaconne in C (I. Beutler)  
Theme and 11 Variations from HWV 443 and 484  
S<sup>ms</sup>soloSAATBBGbsSb · P+St · Edition Moeck Nr. 3356  
–: Pifa (S. C. Rosin)  
SATBBGbsSb · P+St · Edition Moeck Nr. 3350  
–: Sarabande (S. C. Rosin)  
from Suite No. 4 in D minor for Cembalo (HWV 437)  
S<sup>ms</sup>SATB(Gb)(Sb) · P+St · Edition Moeck Nr. 3313  
–: Two Arias (S. C. Rosin) – Lascia ch'io pianga · Ombra mai fu  
SATBBGbsSb/SA(T)TBSb · P+St · Edition Moeck Nr. 3336
- Engelbert Humperdinck:** Abendsegen (I. Beutler)  
2S 4A 3T 4B Gb Sb · P+St · Edition Moeck Nr. 3327
- Scott Joplin:** Two Waltzes (I. Beutler)  
S<sup>ms</sup>SATBBGbsSb · P+St · Edition Moeck Nr. 3333
- Pietro Lappi:** La Negrana (Rauerij, 1608)  
Doppelchörige Canzone zu 8 Stimmen  
SSS(A)T – S(A)ATGbs(B) · P+St · Edition Moeck Nr. 3302
- Paul Leenhouts:** Ixi – Mixi – Dixi (1985)  
SAAATB · P+St · Edition Moeck Nr. 3307  
–: Juego de Galilei (1999)  
4S<sup>ms</sup> 4A 4B 2Sb, Kontrabass oder Bassgitarre · P+St  
Edition Moeck Nr. 3303
- L. J. Alfred Lefébure-Wély:** Sortie (I. Beutler)  
S<sup>ms</sup>SATBBGbsSb · P+St · Edition Moeck Nr. 3359
- Jean-Baptiste Lully:** Marche pour la Cérémonie des Turcs (S. C. Rosin)  
S<sup>ms</sup>SSATBBGbsSb+Drum · P+St · Edition Moeck Nr. 3316
- Matthias Maute:** Ten Times Tenor (2004)  
für 10 Tenorblockflöten · P+St · Edition Moeck Nr. 3301
- Felix Mendelssohn Bartholdy:** Andante (H.-D. Michatz)  
from Symphony No. 4 (Italian)  
SSAATB/Gb/Sb · P+St · Edition Moeck Nr. 3305
- Glenn Miller:** Moonlight Serenade (P. Leenhouts)  
SAAATBBGbs · P+St · Edition Moeck Nr. 3304
- Moritz Moszkowski:** Spanish Dances, op. 12 no. 1 & 2 (S. C. Rosin)  
SATBBGbsSb · P+St · Edition Moeck Nr. 3330
- Leopold Mozart:** Das vor Kälte zitternde und  
schatternde Frauenzimmer (I. Beutler)  
from *Die musikalische Schiltenerfahrt*,  
S<sup>ms</sup>AATBBBSb · P+St · Edition Moeck Nr. 3329
- Wolfgang Amadeus Mozart:** Ave verum corpus (S. C. Rosin)  
SATB – TBGbsSb · P+St · Edition Moeck Nr. 3342  
–: Die Zauberflöte – Ouvertüre (F. Steinhöfel)  
2S 2A 4T 4B 2Gb Sb · P+St · Edition Moeck Nr. 3322
- Johann Pachelbel:** Kanon und Gigue (S. C. Rosin)  
SSSAAATTTBBGbsSb · P+St · Edition Moeck Nr. 3317
- Hieronymus Praetorius:** Two Antiphonal Christmas Chorals, 1622  
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