

Johann Sebastian  
**BACH**

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**Weihnachtsoratorium**  
Oratorium Tempore Nativitatis Christi  
BWV 248, Teil IV–VI

für Soli (SATB), Chor (SATB)  
3 Trompeten, Pauken, 2 Hörner, 2 Oboen / Oboen d'amore  
2 Violinen, Viola und Basso continuo  
herausgegeben von Klaus Hofmann

Christmas Oratorio BWV 248, Part IV–VI  
for soli (SATB), choir (SATB)  
3 trumpets, timpani, 2 horns, 2 oboes / oboes d'amore  
2 violins, viola and basso continuo  
edited by Klaus Hofmann · English version by Henry S. Drinker

Stuttgarter Bach-Ausgaben · Urtext

Basso continuo



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Carus 31.248/84

# Weihnachtsoratorium

Basso continuo

Teil IV: Am Fest der Beschneidung Christi (Neujahr)

Fallt mit Danken, fällt mit Loben

Johann Sebastian Bach  
1685–1750

36. Coro

12

22

33

44

55

65

76

86

95

105

116

125

135

145

156

168

179

191

201

211

221

231

### 37. Evangelista

Recitativo  
Tenore

Und da acht Ta - ge um wa - ren, daß das Kind be - schnit - ten wür - de, da ward sein Na - me ge -  
And when eight days where ac - com - plished, for the circum - cising of the child, - then was the name of the

4

nen - net Je - sus, wel - cher ge - nen - net war von dem En - gel, e - he denn er im Mut - ter - lei - be emp - fan - gen ward  
child called Je - sus, which was the name the An - gel had giv - en, giv - en ere he had been conceived in his moth - er's won

### 38. Recitativo con Corale (Soprano e Basso)

Basso

Im - ma - - Bes Wort! - sus heißt mein Hort, mein Je - sus heißt mein  
Im - m d so sweet! my Je - sus, safe re - treat, my life my Je - sus

4

Je - sus hat sich mir er - ge - ben; mein Je - sus soll mir im - mer - fort vor mei - nen Au - gen  
Je - sus died that he might save me, my Je - sus' im - age dear I prize, a joy to light mine

7

a tempo arioso

schwe - ben. Mein Je - sus hei - Bet mei - ne Lust, mein Je - sus la - bet Herz und Brust.  
eyes; - my Je - sus is my heart's de - light, my com - fort sure, my bea - con bright.

11

15

Recitativo  
Basso

Auch in dem Ster - ben sollst du mir das  
And tho' death take me, my be-lov - ed

19

Al - ler - lieb - ste sein; in Not, Ge - fahr und In - ge - mach seh ich sehn - ch. Was jag - te mir zu - letzt der  
Lord will not for - sake me, in need, dis - tress, ad - ver - si - ty, for help - cry - mee. In thy pro - tec - tion e - ven

23

ir Grau - en Mein Je - sus! Wenn ich ster - be, so weiß ich, daß ich nicht ver - der - be. Dein  
- frights not My Je - sus, when I die - I know that death I may de - fy; - thy

26

Na - me steht in mir ge - schrie - ben, der hat des To - des Furcht ver - trie - ben.  
Name all doubt and dread doth ban - ish, and cause the fear of death to van - ish.



70



76



82



89



95



101



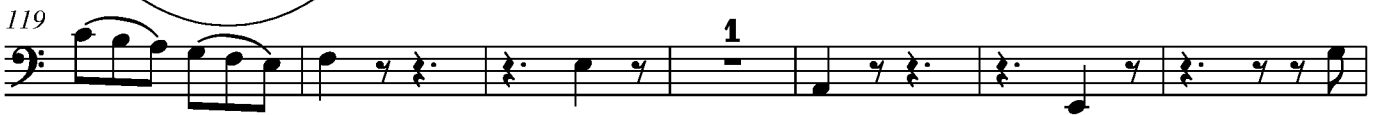
107



113



119



126



132



40. Recitativo con Corale (Soprano e Basso)

*arioso*

5 *Recitativo* *arioso* Re-

9 *citativo* *arioso* *Recitativo* *arioso*

14

41. Aria (Tenore)

*simil*

6

10

13 *p*

17

20 *f* *p*

24 *f* *p*







Um einen günstigen Wender zu erreichen,  
bleibt diese Seite unbedruckt.

*To achieve a practical page turn,  
this page has been left blank.*

Teil V: Am Sonntag nach Neujahr  
Ehre sei dir, Gott, gesungen

43. Coro

*Vivace*

7

13

18

24

30

35

40

45

51

56

61

66

72

78

83

88

94

99

105

110

116

121

*Fine*

*Da capo*

# 44. Evangelista

## Recitativo

Tenore

Da Je - sus ge - bo - ren war zu Beth - le - hem im jü - di - schen Lan - de zur Zeit des Kö - ni - ges He -  
 When Je - sus our Lord was born in Beth - le - hem, in the land of Ju - de - a, in the days of Her - od the

4

ro - dis, sie - he, da ka - men die Wei - sen vom Mor - gen - lan - de gen Je - ru - sa - lem und spra - n:  
 king, lo then there came from the Land in the East Three Wise Men to Je - ru - sa - lem, 7 say -

attacca

# 45. Chorus con Recitativo (o)

Chorus

Such' in mei - ner Brust, hier wohnt er, mir und ihm zur Lust!  
 See' th - in my heart, here dwells he, nor will he de - part!

8

Chorus

12

Recitativo

Alto solo

16

Wohl euch, die ihr dies Licht ge -  
Re - joice! to ye of God's Cre -

*p*

20

se - hen, es ist zu eu - rem Heil ge - sche - hen! Mein Hei - land, du, du bist das Licht, das auch den  
a - tion, he sends the light of his Sal - va - tion! My Sav - iour, thou, thou art the Light to them whose

23

Hei - den schei - nen sol - len, und sie, sie ken - nen dich noch nicht, sie dich von w - eh - ren  
faith is yet a - stray, — and tho they know thee not a - right, would they thee to -

26

wol - len. Wie klar muß nicht dein ge - lieb - ter Je - su, sein!  
day. — How bright, thy light doth shine, be - lov - ed Je - sus, mine!

46. Ch

47. Aria (Basso)



Carus



72



78



84



90



96



103



109



117



125



132



137



## 48. Evangelista

Recitativo  
Tenore

Da das der Kö - nig He - ro - des hör - te, er - schrak er und mit ihm das gan - ze Je - ru - sa - lem.  
Now when King Her - od had heard these things, he was trou - bled, and the whole Je - ru - sa - lem trou - bled with him.

*attacca*

## 49. Recitativo (Alto)

Alto

War - um wollt ihr - schrek - ken? Kann mei - nes Je - su  
And why are you as shak - en? Why should my Je - sus

3

Ge - gen - wart sol - recht er - wek - ken? O! soll - tet ihr euch nicht viel - mehr dar - ü - ber  
com - ing here ear in you a - wak - en? Nay! rath - er joy - ous come, to hail this prom - ised

6

freu - en, weil er da - durch ver - spricht, der Men - schen Wohl - fahrt zu ver - neu - en.  
morn; — re - joice with Chris - ten - dom, that Christ the Lord this day was born! —

*attacca*

# 50. Evangelista

Tenore

Und ließ ver-samm-len al - le Ho - he - prie - ster und Schrift - ge - lehr - ten un - ter dem Volk und er - for - sche - te von  
 And when the King had gath - ered all the scribes of the peo - ple and the chief priests to - gether, he de - mand - ed of them,

4

ih - nen, wo Chri - stus soll - te ge - bo - ren wer - den. Und sie sag - ten ihm: Zu Beth - le - hem  
 say - ing: This Christ - child, where will be born this Christ - child? And they said to him: "In Beth - le - hem"

7

im jü - di - schen Lan - de; denn al - so ste - het ge - sch - e - hen durch den Pro - phe - ten Und du  
 the land of Ju - dae - a; for thus - it is writ - ten - by the pro - ph - et And thou

10

Beth im jü - di - schen Lan - de, bist mit - nich - ten die klei - nest un -  
 Beth the land of Ju - dae - a, thou wilt not be, not be the least -

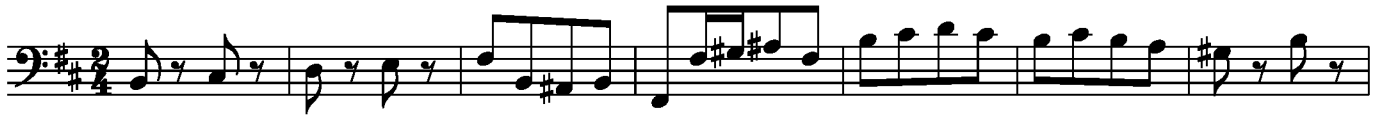
13

- ter den Für - sten Ju - da; denn aus dir soll mir kom - men der Her - zog,  
 of the Lords of Ju - dah; for from thee there will come forth a Gov - er - nor,

16

der ü - ber mein Volk Is - - - ra - el ein Herr sei.  
 to be a Rul - er o - - - ver my peo - ple Is - ra - el."

51. Aria Terzetto (Soprano, Alto, Tenore)



91

98

105

113

120

127

134

142

150

158

166

174

182

## 52. Recitativo (Alto)

Alto

Mein Lieb-ster herr-schet schon. Ein Herz, das sei-ne Herr-schaft lie-bet und sich ihm ganz zu ei-gen gi-bet, ist mei-nes Je-su Thron.  
Where does my Sav-iour dwell? The heart, that loves to call him Lord, and do his will, in full ac-cord, shall be his cit-a-del.

The musical score for the Recitativo (Alto) consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff.

## 53. Choral

The musical score for the Choral section consists of two staves in bass clef with a key signature of one sharp (F#) and a common time signature (C). The first staff ends with a double bar line and repeat dots. The second staff begins with a measure rest labeled '5' and ends with a double bar line and the word 'Fine'.

## Teil VI: Am Epiphaniastest

## Herr, wenn die stolzen Feinde schnauben

## 54. Coro

The musical score for the Coro section consists of nine staves in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The score includes various musical markings: a triplet of eighth notes at the beginning, a '2' above a measure, 'simile sempre' and 'p' (piano) markings, a '3' above a measure, 'f' (forte) and 'p' markings, and 'Solo' and 'Tutti' markings. The score is divided into measures 5, 13, 21, 29, 38, 46, 53, and 62.

71

80 *Tutti*

88

95

103

111

118 *Solo*

125

132

140

148

155 *p* *f* **3**

164

Tutti



171



179

Solo



186



193



199



206

Tutti



219



227



235



243





## 55. Evangelista et Herodes

### Recitativo

Tenore

Da be - rief He - ro - des die Wei - sen heim - lich und er - ler - net mit Fleiß von ih - nen, wenn der  
*When the King had priv - i - ly called the Wise Men, he in - quired them of dil - i - gent - ly, at what*

4 Herodes

Stern er - schie - nen wä - re. Und wei - set sie gen Beth - le - hem und sprach: Zie - het hin und for - schet flei - ßig nach dem  
*time the star ap - peared. And sent them forth to Beth - le - hem, and said: "Go ye there, and dil - i - gent - ly seek this*

8

Kind - lein, und wenn ihr's fin - det, sagt mir's wie - der, daß ich auch kom - me und es - be - te, -  
*child, when ye have found him, bring me word, that al - so I may come wor - ship.*

## 56. Recitativo (Soprano)

Soprano

her, su - nur den Herrn zu fäl - len, nimm al - le fal - sche List, dem  
*thou seek our Lord to slay him, to slay our Sav - iour dear! With*

4

Hei - land nach - zu - stel - len; der, des - sen Kraft kein Mensch er - mißt, bleibt doch in sich - rer Hand. Dein Herz, dein fal - sches  
*craft and guile be - tray him! Yet he is safe - ly guard - ed here by God's al - might - y hands. Thy heart, de - ceit - ful*

8

Herz ist schon, nebst al - ler sei - ner List, des Höch - sten Sohn, den du zu stür - zen suchst, sehr wohl be - kannt.  
*and ab - horred, will not de - ceive our Lord, the Son of God thy cov - i - nous in - tent well un - der - stands.*

57. Aria (Soprano)



48

*f*

Musical staff 48-53: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the end.

54

*p*

Musical staff 54-58: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, with a dynamic marking of *p* (piano) in the middle.

59

Musical staff 59-63: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes.

64

*f*

Musical staff 64-69: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the end.

70

Musical staff 70-75: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes.

76

*f*

Musical staff 76-80: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, with a dynamic marking of *f* (forte) in the middle.

81

Musical staff 81-85: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes.

86

Musical staff 86-90: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes.

91

Musical staff 91-95: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, ending with a double bar line.

# 58. Evangelista

## Recitativo

Tenore

Als sie nun den Kö-nig ge-hö-ret hat-ten, zo-gen sie hin. Und sie-he, der Stern, den sie im  
 When the Wise Men heard what the King had said to them they de-parted. And lo, — the star which they had

4  
 Mor-gen-lan-de ge-se-hen hat-ten, ging für ih-nen hin, bis daß er kam und stund o-ben ü-ber,  
 seen and fol-lowed in the east, — went be-fore them — un-til it came, and stood shin-ing o-ver

7  
 da das Kind-lein war. Da sie den Stern sa-hen, wur-den sie hoch er-freu-et und gin-gen in  
 where the young child was. When the Wise Men saw this, with ex-ceeding joy re-joiced they, and went with-in

10  
 Haus und fun-den das Kind-lein mit Ma-ri-a, — ner Mut-ter, und fie-le nie-der und be-te-ten es  
 house, and saw the young child, and with the child his moth-er Ma-ry, and fall-ing down at his feet they wor-shipped

13  
 an und — re Schatz auf und schenk-ten ihm Gold, Weih-rauch und Myr-rhen.  
 him, and brought — treasure the brought they gave to him gold, frankin-cense and myrrh.

5  
 oral

6

# 60. Evangelista

## Recitativo

Tenore

Und Gott be-fahl ih-nen im Traum, daß sie sich nicht soll-ten wie-der  
 And be-ing warned of God in a dream by which they where told that they should

3

zu He - ro - des len - ken, und zo - gen durch ei - nen an - dern Weg wie - der in ihr Land.  
 not re - turn to Her - od, they went back a - gain an - oth - er way in - to their own land.

*attacca*

## 61. Recitativo (Tenore)

Tenore

So geht! Ge-nug, mein Schatz geht nicht von hier, er blei-bet da bei mir, ich will ihn auch nicht von mir las-sen.  
 Be-gone, e-nough, my Treas-ure still is here, he bides for - ev - er near, nor will he leave me or for-sake me.

5

Sein Arm wird mich aus Lieb mit sanft-muts-vol-lem Trieb und größ-ter Zärt-lich-keit um - sen; soll mein  
 With - in his fond em - brace with ten - der, gen - tle grace and lov - ing kind - ness he will e me. heart is

*p*

9

Bräu - ti-gam ver-blei-ben, in n Brust und Herz -schrei-ben. Ich weiß ge-wiß, er lie - bet  
 his, nor will I leave him, best be - loved ceive him. Full well I see, he lov - eth

12

mein Herz liebt dich, und wird ihn e - wig eh - ren. Was könn-te mich nun für ein  
 my heart is his, him will I ev - er bless. What en - e - my can now de -

15

Feind bei sol - chem Glück ver - seh - ren! Du, Je - su, bist und bleibst mein Freund; und werd ich  
 stroy this per - fect hap - pi - ness? - Thou, Je - sus, art my friend and joy; when I in

*f* *p*

18 *adagio*

ängst-lich zu dir flehn: Herr, hilf, - Herr, hilf! - so laß mich Hül - fe sehn!  
 an - guish cry to thee; Lord, help! - Lord, help! - my Help - er, help thou me.

62. Aria (Tenore)

Vivace

A musical score for a tenor aria, consisting of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Vivace'. The score includes dynamic markings: *p* (piano) and *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, stylized watermark 'CARUS' is overlaid on the score.

94

101 *adagio* *vivace*  
*f*

108

116 *p*

124

132

138

146

153 *adagio* *vivace*  
*f*

161

169

63. Recitativo a 4 voci

64. Choral

