

Johann Sebastian
BACH

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



Carus 31.248/84

Weihnachtsoratorium

Basso continuo

Teil IV: Am Fest der Beschneidung Christi (Neujahr)

Fallt mit Danken, fallt mit Loben

Johann Sebastian Bach
1685–1750

36. Coro

The musical score for the Basso continuo part of J.S. Bach's Weihnachtsoratorium, specifically for Part IV, section "Fallt mit Danken, fallt mit Loben". The score is in common time and consists of ten staves of music for bassoon and continuo. The bassoon part is in bass clef, and the continuo part is indicated by a basso continuo bass clef. The score is annotated with large, stylized letters (S, A, G, C, H, N, O, R, M, T) overlaid on the notes, likely indicating specific performance techniques or sections. The letters are positioned above the staff lines, some appearing multiple times across different staves.

A musical score for bassoon, consisting of 12 staves of music. The score is annotated with several large, stylized white markings that appear to be drawn over the notes:

- Staff 1 (Measure 116):** A large, thin-lined 'S' shape is drawn through the notes.
- Staff 2 (Measure 125):** A large, thin-lined 'S' shape is drawn through the notes.
- Staff 3 (Measure 135):** A large, thin-lined 'S' shape is drawn through the notes.
- Staff 4 (Measure 145):** A large, thin-lined 'S' shape is drawn through the notes.
- Staff 5 (Measure 156):** A large, thick-lined 'S' shape is drawn through the notes.
- Staff 6 (Measure 168):** A large, thick-lined 'C' shape is drawn through the notes.
- Staff 7 (Measure 179):** A large, thick-lined 'C' shape is drawn through the notes.
- Staff 8 (Measure 191):** A large, thick-lined 'C' shape is drawn through the notes.
- Staff 9 (Measure 201):** A large, thick-lined 'C' shape is drawn through the notes, with a small '1' at the end of the staff.
- Staff 10 (Measure 211):** A large, thin-lined 'S' shape is drawn through the notes.
- Staff 11 (Measure 221):** A large, thin-lined 'S' shape is drawn through the notes.
- Staff 12 (Measure 231):** A large, thin-lined 'S' shape is drawn through the notes.

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

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, ere he had been conceived in his moth - er's won

38. Recitativo con Corale (Soprano e Basso)

Basso

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

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

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 un - ge-mach - seh ich - ich.
Lord will not for - sake me, in need, dis - tress, ad - ver - st - ty, for help - sern - cry - Was jag - te mir zu - letzt der
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.

39. Aria (Soprano I, II)

A musical score for Soprano I, II, featuring 12 staves of music. The music is in 8/8 time and consists of two parts: Soprano I and Soprano II. The score includes dynamic markings such as *pizzicato*, *p*, *f*, and *f*. Large, white, hand-drawn markings are overlaid on the music, including a stylized 'S' at the top right, a large circle with a smaller circle inside it in the middle left, and several arrows pointing in various directions.

1
pizzicato

7

13

19

25

31

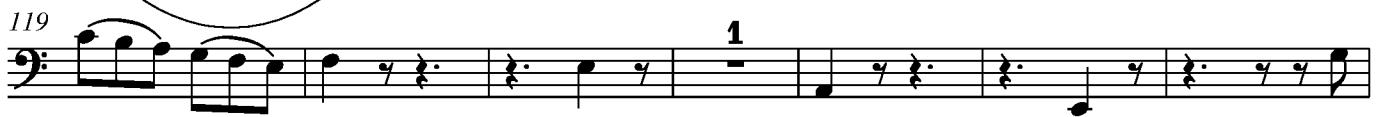
37

43

50

57 **1**

64



40. Recitativo con Corale (Soprano e Basso)

arioso

This musical score consists of two staves. The top staff is for the Soprano (C-clef) and the bottom staff is for the Bass (F-clef). The key signature changes from C major (no sharps or flats) to G major (one sharp) at measure 14. Measure 1 starts with an 'arioso' dynamic. Measures 2-4 show a recitative-like pattern with eighth and sixteenth notes. Measures 5-7 are labeled 'Recitativo' and 'arioso'. Measures 8-10 show another recitative pattern. Measures 11-13 are labeled 'Recitativo' and 'arioso'. Measure 14 begins with an 'arioso' dynamic and continues with a melodic line.

41. Aria (Tenore)

This musical score is for Tenor (Bass clef). The key signature changes from C major to G major at measure 14. Measures 1-5 show a melodic line with various note heads. Measures 6-10 feature large, stylized musical notes: a triangle, a circle, and a square. Measures 11-13 continue the melodic line with smaller notes. Measures 14-17 show a continuous melodic line with dynamic markings 'simil' (similar), 'p' (piano), and 'f' (forte). Measures 18-24 conclude the aria with a melodic line and dynamic markings 'f' and 'p'.

28

32

35

49

43

46

50

54

58

61

64

67

42. Choral

A musical score for a bassoon, featuring six staves of music. The score includes large, stylized white letters spelling out 'S' at measure 11, 'car' at measure 16, and 'at' at measure 21. The music consists of bassoon parts with various dynamics and articulations. The score begins at measure 42 and ends at measure 32, with a 'Fine' marking at the end.

42. Choral

6

11

16

21

27

32

Fine

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 -
king, — lo then there came from the Land in the East Three Wise Men to Je - ru - sa - lem,
say - in:

45. Chorus con Recitativo (o)

Chorus

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

Chorus

8 f

12

16

Recitativo

Alto solo

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 schein - nen sol - len, und sie, sie ken - nen dich noch nicht,
faith is yet a - stray, and tho they know thee not a - right,



26

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

46. Ch

5

9

47. Aria (Basso)

The image shows ten staves of basso continuo music, numbered 47 through 65. The music is written in bass clef, common time, and consists of eighth and sixteenth note patterns. Superimposed on the music are large, stylized white musical notes: a G-sharp at measure 47, an A-sharp at measure 51, a C-sharp at measure 53, and an E-sharp at measure 65. These notes are drawn with thick outlines and have decorative flourishes extending beyond the staff lines.

47. Aria (Basso)

8

15

21

29

35

41

41

53

59

65

72

78

84

90

96

103

109

117

125

132

137

The image shows a page of musical notation for a bassoon, featuring ten staves of music. The key signature is two sharps, and the time signature is common time. The music begins at measure 72 and continues to measure 137. Measures 72 through 84 show a pattern of eighth and sixteenth notes. Measures 84 through 90 show a more complex pattern with sixteenth-note grace-like figures. Measures 90 through 103 feature eighth-note patterns. Measures 103 through 109 show eighth and sixteenth-note patterns. Measures 109 through 117 are heavily annotated with large white arrows and loops. Measures 117 through 125 show eighth-note patterns. Measures 125 through 132 show eighth and sixteenth-note patterns. Measures 132 through 137 show eighth-note patterns. The annotations consist of several large, hand-drawn style arrows and loops that cross over the music, particularly in the later measures, likely indicating performance techniques such as slurs, grace notes, or specific embouchure requirements.

48. Evangelista

Recitativo
Tenore

Da das der König 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 schreck-en? Kann hei-nes Je-su

And why are you shaking? Can none of us Jesus

3

Ge-gen-wart com-ing here sol-in-acht er-a-wek-ken? O! Nay! soll-tet rath-er ihr euch nicht viel-mehr dar-ü-ber

coming here in expectation a-wake? Nay! rather you should not much more hail this promised

6

freu-en, weil er da-durch ver-spricht, der Men-schen Wohl-fahrt zu ver-neu-en.

morn; rejoice with Christen-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
And when the King had gath-ered all the scribes of the peo - ple and the chief priests to - gether,

und er - for - sche - te von
he de-mand - ed of them,

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"

im jü - dis-schen Lan - de; denn al - so ste - het ge - bten dur - ten Pphe - pro - p
the land of Ju - dae - a; for thus it is given by th Und And du

Beth Beth im jü chen 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

ter den Für - sten Ju - dah; 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,

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

51. Aria Terzetto (Soprano, Alto, Tenore)

The musical score consists of ten staves of music for three voices: Soprano, Alto, and Tenore. The music is in 2/4 time, with a key signature of two sharps. The vocal parts are written in bass clef. Large, stylized white musical notes are overlaid on the staves, appearing at various intervals. The notes include a large 'S' at measure 23, a large 'C' at measure 37, a large circle with a 'C' at measure 53, and a large 'J' at measure 61.

8

16

23

30

37

45

53

61

68

76

84

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.

53. Choral

5

Fine

Teil VI: Am Epiphaniastag

Herr, wenn die stolzen Feinde schnauben

54. Coro

3

13

21

29

38

46

53

simile semper

f

p

Solo

Tutti

Solo

71

80 Tutti

88

95

103

111

118 Solo

125

132

140

148

155 3

164 Tutti

171

179 Solo

186

193

199

206 Tutti

219 1

227

235 p

f

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

Stern er-schie-nen wä - re. Und wei - set sie gen Beth-le-hem, und sprach: Ziehet hin und for-schet flei-Big 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

nur den Herrn zu fäl - len, nimm al - le fal - sche List, dem
 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.
 craft and guile be-tray him! Yet he is safe - ly guard-ed here by God's al-might-y hands.

Dein Herz, dein fal - sches
 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)

A musical score for soprano, consisting of nine staves of music. The key signature is three sharps, and the time signature is common time (indicated by '3'). The score includes dynamics such as *p* (piano) and *f* (forte). Large, white, abstract, flowing shapes (resembling stylized letters like 'S', 'A', 'X', 'C', 'K', and 'I') are superimposed on the music, particularly in the middle section (measures 11-33), obscuring parts of the staff.

1
2
3
4
5
6
7
8
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12
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14
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16
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36
37
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39
40
41
42
43

48

54

59

64

70

76

81

86

91

The image shows a page of musical notation for bassoon, featuring nine staves of music. The key signature is one sharp. Measure 48 starts with a sixteenth-note pattern followed by a dynamic 'f'. Measures 54 and 59 show eighth-note patterns. Measure 64 begins with a sixteenth-note pattern, followed by a dynamic 'f', and then the word 'CARUS' written in large, stylized, light-colored letters that curve across the staff. Measures 70 and 76 show eighth-note patterns, with a dynamic 'f' in measure 76. Measure 81 begins with a sixteenth-note pattern, followed by a dynamic 'f', and then the letter 'f' again. Measures 86 and 91 show eighth-note patterns.

58. Evangelista

Recitativo

Tenore

Als sie nun den Kö - nig ge - hö - ret
When the Wise Men heard what the King had
hat - ten, zo - gen sie hin.
said to them they de-parted.

Und sie - he,
der Stern, den sie im
the star which they had

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

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

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

an him, und schen - ten ihm Gold,
and John treas - ure the
auf brought und schenk - ten ihm Gold,
they gave to him gold,
Weih - rauch und Myrr - hen.
frankin - cense and myrrh.

oral

60. Evangelista

Recitativo

Tenore

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

3

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

attacca

61. Recitativo (Tenore)

Tenore

So geht! Ge-nug, mein Schatz geht nicht von hier,
Be - gone, e - enough, my Treas - ure still is here,
er blei - bet da bei mir, ich will ihn auch nicht von mir las - sen.
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;
With - in his fond em - brace with ten - der, gen - tle grace and lov-ing kind - ness he will
soll mein heart is

9

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

12

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

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

9

16

24

31

39

46

55

62

70

78

86

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

A musical score for bassoon, page 64. The score consists of ten staves of music, each starting with a bass clef and a key signature of one sharp (F#). The time signature is common time. The music begins at measure 1 and continues through measure 47, ending with a 'Fine' at the end of the tenth staff.

The score features several large, stylized musical notes overlaid on the staff:

- Measure 13: A large 'S' shape.
- Measure 17: A large 'G' shape.
- Measure 22: A large 'C' shape.
- Measure 26: A large 'A' shape.
- Measure 30: A large circle containing a smaller circle.
- Measure 34: A large 'E' shape.

Measure 47 concludes with a 'Fine' marking.