

JOHANN SEBASTIAN BACH

NEUE AUSGABE
SÄMTLICHER WERKE

Herausgegeben vom
Johann-Sebastian-Bach-Institut Göttingen
und vom
Bach-Archiv Leipzig

Serie II: Messen, Passionen, oratorische Werke

Band 6

BÄRENREITER KASSEL · BASEL · LONDON · NEW YORK

1960

JOHANN SEBASTIAN BACH

WEIHNACHTS-
ORATORIUM

BWV 248

Herausgegeben von

WALTER BLANKENBURG UND ALFRED DÜRR

BÄRENREITER KASSEL · BASEL · LONDON · NEW YORK

BA 5014

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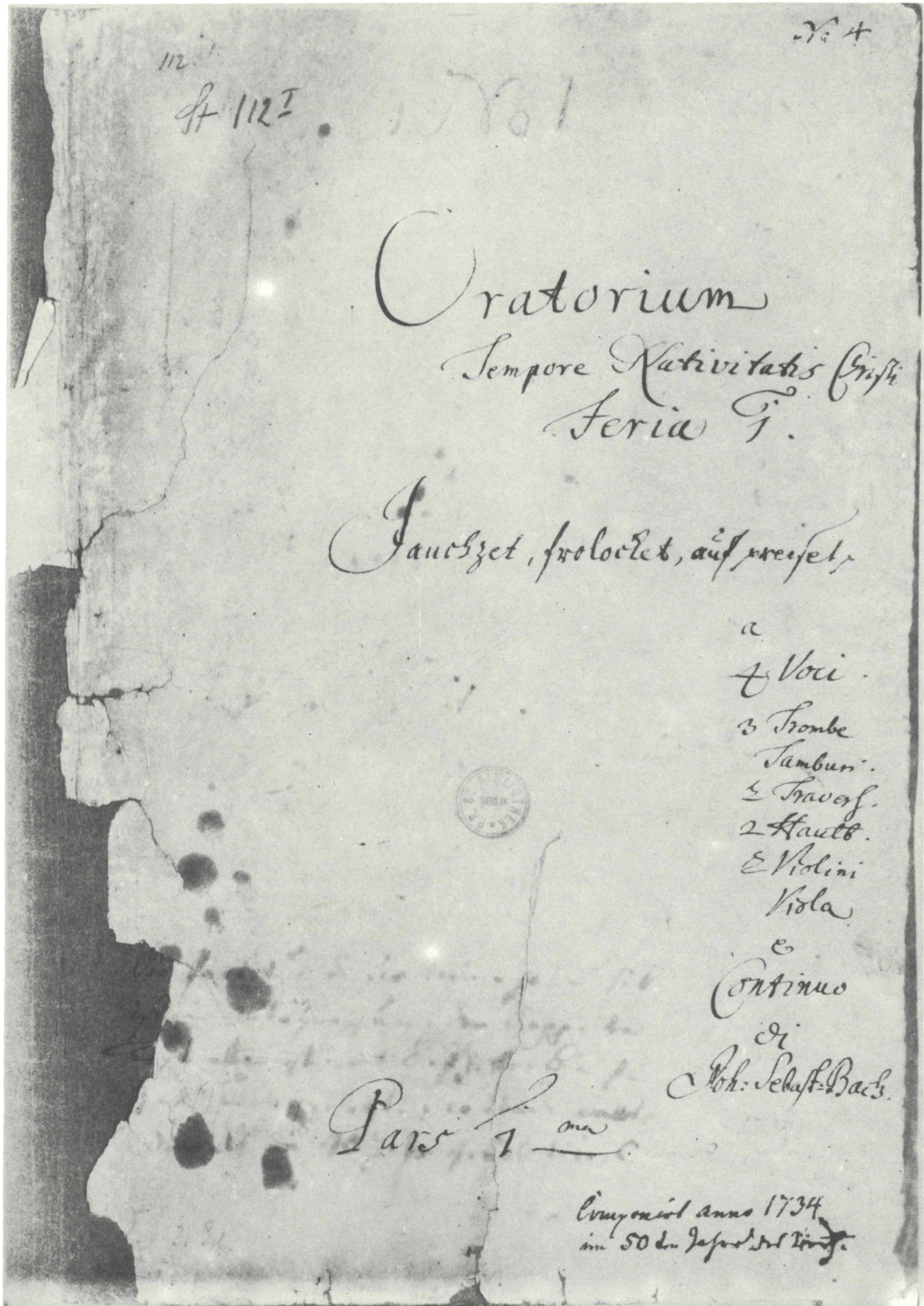
Als Ergänzung zu dem vorliegenden Band ist erschienen

Walter Blankenburg und Alfred Dürr: Kritischer Bericht zur „Neuen Bach-Ausgabe“ Serie II, Band 6

Weiterhin sind erschienen: Klavierauszug (BA 5014a), Aufführungsmaterial (BA 5014) und Taschenpartitur (TP 85)

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Titelseite des originalen Umschlags zu Teil I (BB Mus. ms. Bach St 112¹). Titel und Besetzung autograph, mehrere Zusätze aus späterer Zeit.
Originalgröße: 35 x 22 cm

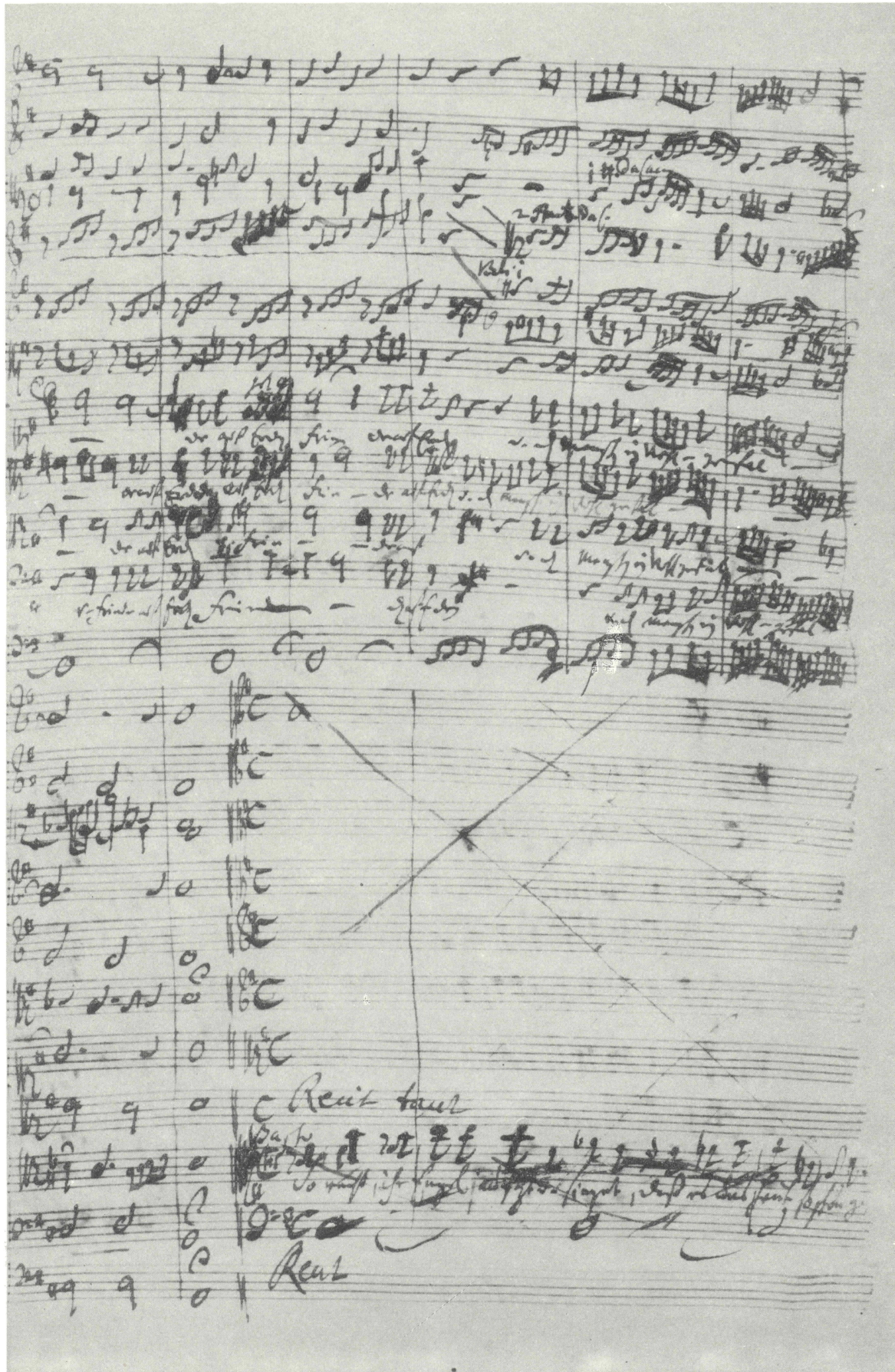
47. *Feria i Nativitatis M. à 4 Voci. 3 Trombe Sandorai. 2 Travi. 2 Hautb. 2 Violini. Viola e Contr. di Bach.*
1788
Oratorium

Fl. 1.
Fl. 2.
Oboe. 1.
Oboe. 2.
Cl. 1.
Cl. 2.
Tr. 1.
Tr. 2.
Tromb.
Horn.
Viol. 1.
Viol. 2.
Viola.
Violoncello.
Contrabasso.

Es begab sich aber zu der Zeit, da man gebot von dem Kaiser Augustus, daß alle Welt geschätzt werde. Und jedermann ging, daß er sich schätzen ließe. Da aber die Tage der Geburt waren...

Basso i Oratorio.

Kopfsseite des Partiturautographs (BB Mus. ms. Bach P 32, Bl. 1^r). Chor „Jauchzet, frohlocket“, Satz 1. Takt 1 bis 10. Darunter Rezitativ „Es begab sich aber zu der Zeit“, Satz 2, Takt 1 bis 6^a. Originalgröße: 35 x 21,5 cm

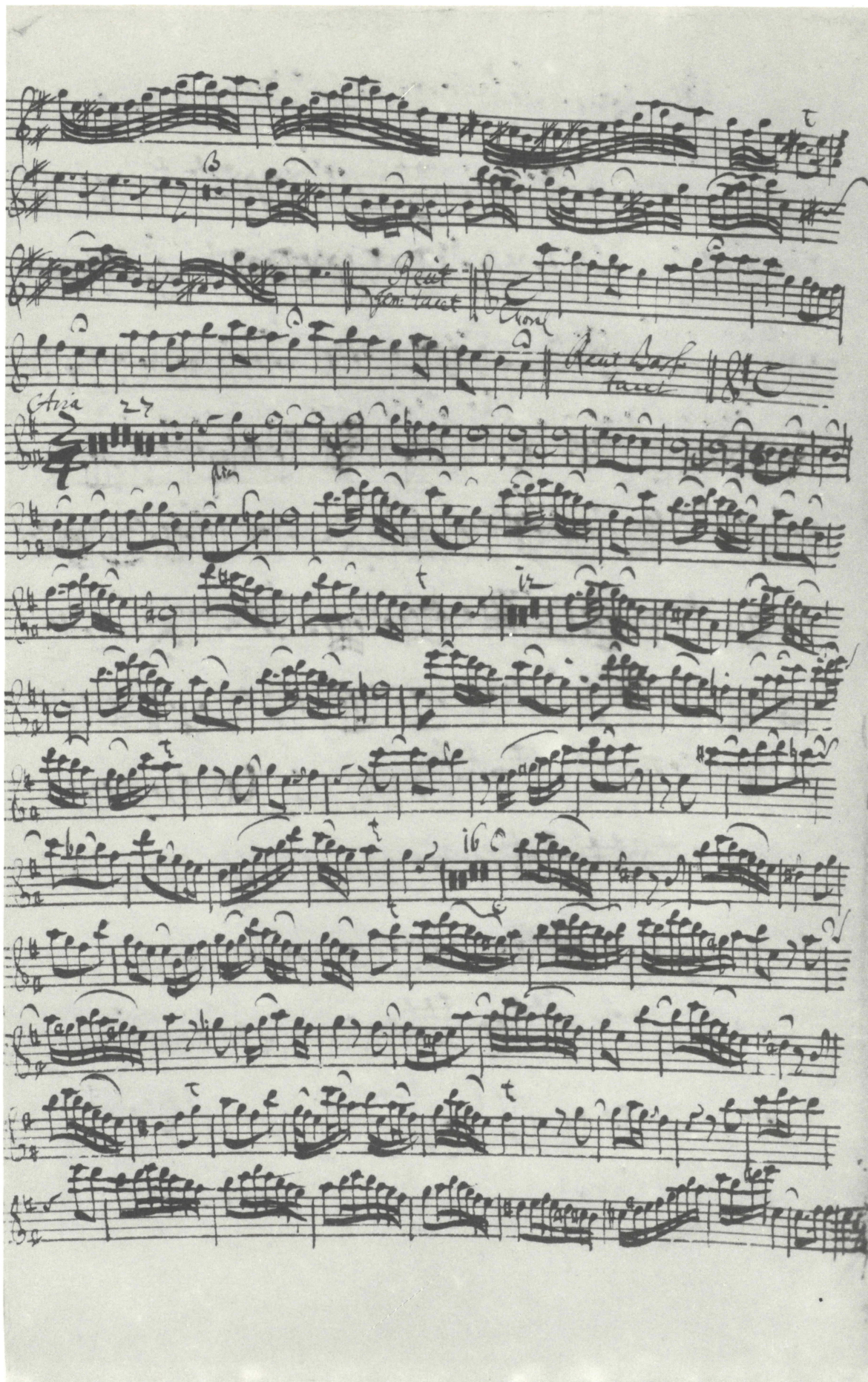


Aus dem Partiturautograph (BB Mus. ms. Bach P 32, Bl. 23^r). Chor „Ehre sei Gott in der Höhe“, Satz 21, Takt 58 bis Schluß. Danach ein wieder durchgestrichener Entwurf zum Rezitativ „So recht, ihr Engel, jauchzt und singet“, Satz 22, Takt 1 bis 2^a.
Originalgröße: 35 x 21,5 cm



Aus dem Partiturautograph (BB Mus. ms. Bach P 32, Bl. 31^v). Arie „Schließe, mein Herze, dies selige Wunder“, Satz 31. Zunächst ein wieder durchgestrichener Entwurf, darunter die gültige

Fassung, Takt 1 bis 29.
Originalgröße: 35 x 21,5 cm



Aus der originalen Flauto-traverso-I-Stimme zu Teil II (BB Mus. ms. Bach St 112^{II}, Stimme 5, Bl. 2^r). Arie „Frohe Hirten, eilt, ach eilet“, Satz 15, Takt 114 bis zur Arie „Schlafe, mein Liebster, genieße der Ruh“, Satz 19. Satz 15 apograph, autograph revidiert, die folgenden Eintragungen autograph.

Originalgröße: 35 x 22 cm

The image shows a page of handwritten musical notation for an organ. It consists of approximately 14 staves of music. The notation is dense, with many notes and rests. There are several dynamic markings: 'piano' (p), 'forte' (f), and 'Rit. Esay.' (Ritardando). The paper shows signs of age and use, with some ink bleed-through and a large dark smudge in the middle section. The notation includes various note values, rests, and bar lines.

Aus der originalen Organo-Stimme zu Teil VI (BB Mus. ms. Bach St 112^{VI}, Stimme 18, Bl. 1^v). Chor „Herr, wenn die stolzen Feinde schmauben“, Satz 54, Takt 160 bis zur Arie „Nur ein Wink von seinen Händen“, Satz 57, Takt 20^a. Autographe Stimme einer verschollenen Kantate, durch autographe Korrektur eingerichtet für Teil VI des Weihnachts-Oratoriums. Satz 55 ist nachträglich (auf Rasur) eingefügt, Satz 56 stark umgearbeitet.

Originalgröße: 35 x 22 cm

I. Teil des Oratoriums

Am 1. Weihnachtstag

Jauchzet, frohlocket, auf, preiset die Tage

Tromba I, II, III in D

Timpani

Flauto traverso I, II

Oboe I, II, auch Oboe d'amore I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Violoncello, Fagotto, Continuo, Organo

I. Teil

Jauchzet, frohlocket, auf, preiset die Tage

1. Coro

The musical score is arranged in a system with the following parts from top to bottom:

- Tromba I
- Tromba II
- Tromba III
- Timpani
- Flauto traverso I
- Flauto traverso II
- Oboe I
- Oboe II
- Violino I
- Violino II
- Viola
- Soprano
- Alto
- Tenore
- Basso
- Violoncello
- Fagotto
- Continuo
- Organo (bez.)

The score is in 3/8 time with a key signature of one sharp (F#). The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent. The instrumental parts feature various textures, including woodwind and string entries with trills (tr) and a timpani roll.

6

tr

Violoncello

Fag., Cont., Org.

11

Musical score system 1, measures 11-16. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music includes eighth and sixteenth notes, rests, and a trill (tr) in the first treble staff at measure 15.

Musical score system 2, measures 17-22. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music continues with eighth and sixteenth notes and rests.

Musical score system 3, measures 23-28. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music includes sixteenth-note runs and trills (tr) in the first and second treble staves at measures 24 and 25.

Musical score system 4, measures 29-34. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). This system contains mostly rests in all staves.

Musical score system 5, measures 35-40. It features a single bass clef staff. The key signature is one sharp (F#). The music consists of a continuous sixteenth-note bass line with figured bass notation above it: 7, 6/5, 9/4, 8/3, 6/5b, 4b, 6/4, 2, 6, 6, 6/4, 2, 5b, 6/4, 6/4.

18

A system of six empty musical staves, consisting of two grand staves (treble and bass clef) and two additional staves. The key signature is one sharp (F#) and the time signature is 3/4. The staves are completely blank, indicating a section of the score that has been redacted or is otherwise empty.

A system of six musical staves containing measures 24 through 29. The notation includes treble and bass clefs, a key signature of one sharp, and a 3/4 time signature. The music features a complex texture with multiple voices, including a prominent melodic line in the upper staves and a more active bass line. The measures are connected by a long slur, suggesting a continuous melodic or harmonic flow.

A second system of six musical staves, continuing the notation from the previous system. It maintains the same key signature and time signature. The musical texture remains consistent, with intricate melodic and harmonic development across the staves.

A system of six empty musical staves, identical in layout to the first system, consisting of two grand staves and two additional staves. These staves are also blank, indicating another section of redacted or empty music.

A system of six musical staves containing measures 42 through 47. The notation includes treble and bass clefs, a key signature of one sharp, and a 3/4 time signature. This system features a more active bass line with various figured bass notations (6, 7, 8, 9) placed above the notes, indicating specific harmonic or fingering instructions for the bass part.

24

Musical score system 1: Treble clef, key signature of one sharp (F#), starting at measure 24. The first staff contains a melodic line with eighth-note patterns and rests. The second and third staves contain accompaniment with eighth-note patterns. The fourth staff is a bass clef line with a few notes and rests.

Musical score system 2: Continuation of the previous system. The first staff has a more active melodic line with eighth-note runs. The second and third staves continue the accompaniment. The fourth staff has a bass line with some chordal textures.

Musical score system 3: Continuation of the previous system. The first staff continues the melodic line. The second and third staves continue the accompaniment. The fourth staff has a bass line with a "simile" marking above it.

Musical score system 4: Four empty staves, indicating a section where the instruments are silent or a page break.

Musical score system 5: A single bass clef staff containing a melodic line with eighth-note patterns and rests. It includes fingering numbers like 5, 6, 5, 4, 3, 2, 1.

29

34

lok - ket, auf, prei - set die Ta - ge, jauch - zet,

lok - ket, auf, prei - set die Ta - ge, jauch - zet,

lok - ket, auf, prei - set die Ta - ge, jauch - zet,

lok - ket, auf, prei - set die Ta - ge, jauch - zet,

40

tr

froh - lok - ket, jauch-zet, froh - lok - ket, auf,
 froh - lok - ket, jauch-zet, froh - lok - ket, auf,
 froh - lok - ket, jauch-zet, froh - lok - ket, auf,
 froh - lok - ket, jauch-zet, froh - lok - ket, auf,

Violoncello

Fag., Cont., Org.

45

prei - set die Ta - ge, rüh - met, was heu - te der Höchste ge - tan!

prei - set die Ta - ge, rüh - met, was heu - te der Höchste ge - tan! Las -

prei - set die Ta - ge, rüh - met, was heu - te der Höchste ge - tan! Las - - set das

prei - set die Ta - ge, rüh - met, was heu - te der Höchste ge - tan!

Four empty musical staves (treble and bass clefs) in G major, 4/4 time, with a key signature of one sharp (F#).

Four musical staves with trills (tr) in the second system. The trills are primarily in the treble clef staves, with some in the bass clef. The notes are mostly eighth and sixteenth notes.

Four musical staves with trills (tr) in the third system. The trills continue in the treble and bass clefs, maintaining the rhythmic pattern of eighth and sixteenth notes.

Four musical staves with lyrics in the fourth system. The lyrics are: "Las - - set das Za - gen, ver - ban - net die Kla - ge, - set das Za - gen, ver - ban - net die Kla - ge, las - - set das Za - gen, ver -". The lyrics are distributed across the staves, with some words appearing on multiple staves.

A single bass line with fingerings (6, 7, 5, 6, 6, 6, 6) in the fifth system. The notes are eighth and sixteenth notes, providing a rhythmic accompaniment for the lyrics above.

58

65

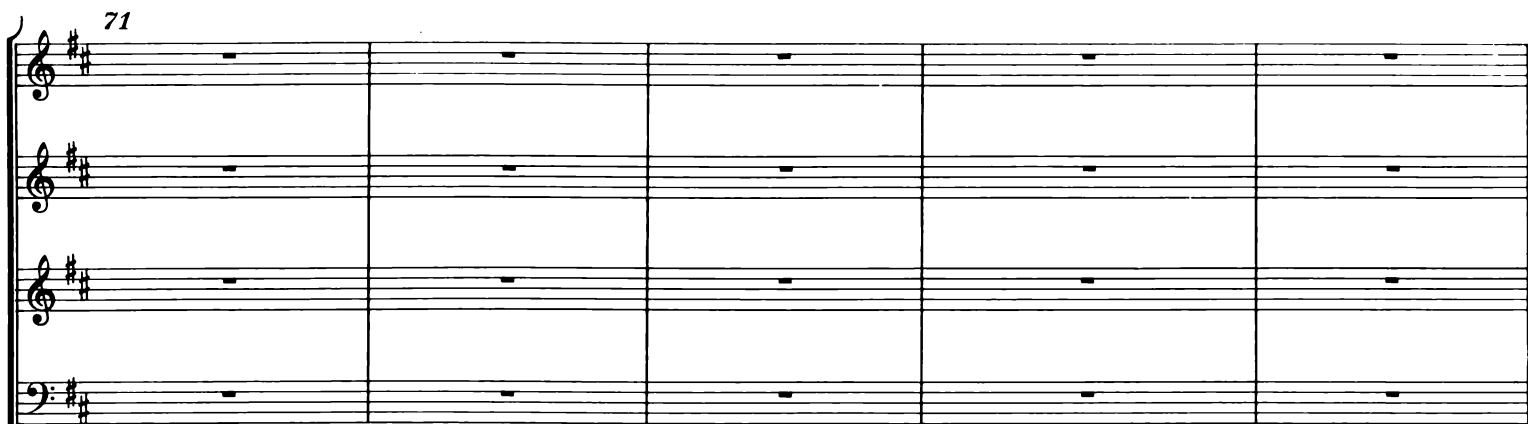
This system contains four empty musical staves, likely for vocal parts, in the key of D major (two sharps).

The second system consists of four staves with musical notation. The top two staves appear to be vocal lines with melodic phrases, while the bottom two staves provide harmonic accompaniment.

The third system continues the musical notation from the second system, featuring four staves with vocal and instrumental parts.

The fourth system includes lyrics for the vocal parts. The lyrics are: "ban- - - net die Kla - ge, las - set das Za - gen, ver -". The system contains four staves of musical notation, with the bottom staff including figured bass notation (e.g., 6, 7, #, 4, 2, 6, 6, 4, 2, 7, 6, 6, 4, #, 4, 2).

71



ban - net die Kla - - ge, las - set das Za - gen, ver - ban - net die
ban - net die Kla - - ge, las - set das Za - gen, ver - ban - net die
ban - net die Kla - - ge, las - set das Za - gen, ver - ban - net die
ban - net die Kla - - ge, las - set das Za - gen, ver - ban - net die



The first system of the score consists of four staves (treble and bass clefs) with rests, indicating that the instruments are silent for this section.

The second system features a complex rhythmic pattern in the upper staves, likely for a keyboard instrument, with a mix of eighth and sixteenth notes. The lower staves have a simpler accompaniment.

The third system continues the instrumental accompaniment with similar rhythmic patterns in the upper staves and a steady bass line in the lower staves.

The fourth system includes vocal lines and a figured bass line. The lyrics are: "Kla - ge, stim - met voll Jauch - - - - zen und". The figured bass line at the bottom contains the following figures: 7 5 4, 6, 4 2, 6, 6 4 2, 6 5, 7 #.

80

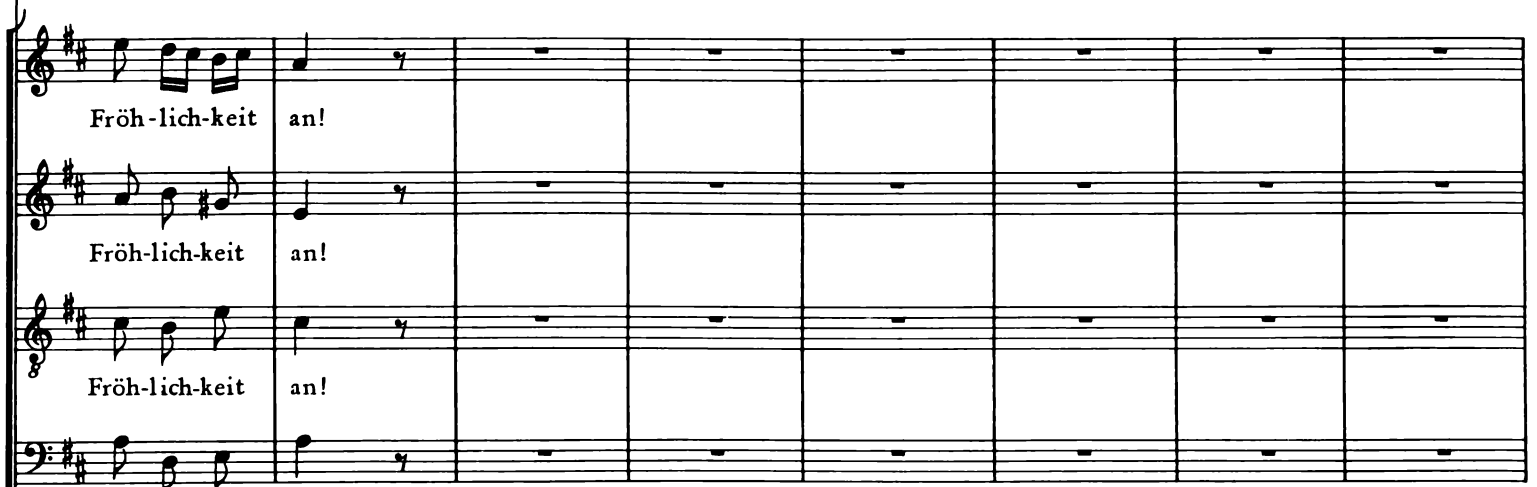


Fröh-lich-keit an!

Fröh-lich-keit an!

Fröh-lich-keit an!

Fröh-lich-keit an!



88

Jauch-zet, froh - lok - ket, auf, prei-set die Ta - ge,

Jauch-zet, froh - lok - ket, auf, prei-set die Ta - ge,

Jauch-zet, froh - lok - ket, auf, prei-set die Ta - ge,

Jauch-zet, froh - lok - ket, auf, prei-set die Ta - ge,

6

95

jauch - zet, froh - lok - ket,

jauch - zet, froh - lok - ket,

jauch - zet, froh - lok - ket,

jauch - zet, froh - lok - ket,

Violoncello

Fag., Cont., Org.

99

jauch-zet, froh - lok - ket, auf, prei-set die Ta - ge, rüh-met, was heu - te der Höch-ste ge -

jauch-zet, froh - lok - ket, auf, prei-set die Ta - ge, rüh-met, was heu - te der Höch-ste ge -

jauch-zet, froh - lok - ket, auf, prei-set die Ta - ge, rüh-met, was heu - te der Höch-ste ge -

jauch-zet, froh - lok - ket, auf, prei-set die Ta - ge, rüh-met, was heu - te der Höch-ste ge -

tan! Las - set das Za - gen, ver - ban - net die Kla - ge, las -

ban - net die Kla - ge, las - - set das Za - gen, ver - ban - net die
 Kla - ge, las - - set das Za - gen, las - - set das
 las - - set das Za - gen, ver - ban - net die Kla - ge, las - -
 - set das Za - gen, ver - ban - net die Kla - - ge, las - -

118

tr

Kla - ge, ver - ban - net die Kla - ge, ver - ban - - - net die

Za - gen, ver - ban - net die Kla - ge, ver - ban - - - net, ver - ban - net die

- set das Za - - - gen, ver - ban - - - net, ver - ban - net die

- set das Za - - - gen, ver - ban - - - net die

6 6 6 7 6 6

124

The first system of music consists of five staves (treble and bass clefs). All staves contain rests for the first four measures. In the fifth measure, there are some rhythmic markings above the top staff.

The second system features a melodic line in the upper staves with eighth-note patterns and slurs, and a corresponding bass line.

The third system continues the melodic and bass lines from the previous system, maintaining the eighth-note rhythmic pattern.

Kla - ge, las - set das Za - gen, ver - ban - net die Kla - ge,
Kla - ge, las - set das Za - gen, ver - ban - net die Kla - ge,
Kla - ge, las - set das Za - gen, ver - ban - net die Kla - ge,
Kla - ge, las - set das Za - gen, ver - ban - net die Kla - ge,

The fourth system contains four staves. The top three staves have the lyrics: "Kla - ge, las - set das Za - gen, ver - ban - net die Kla - ge,". The bottom staff is a bass line with figured bass notation: 6/4/2, 7, 6/6, 6, 7, 6, 6.

The fifth system shows a complex bass line with figured bass notation: 6/4/2, 7, 6/6, 6, 7, 6, 6. The upper staves have rests.

Musical score for the first system, featuring a piano accompaniment with a treble and bass clef. The music is in G major and 4/4 time. The treble clef part has a complex rhythmic pattern of eighth and sixteenth notes, while the bass clef part has a simpler, more rhythmic accompaniment.

Musical score for the second system, featuring a piano accompaniment with a treble and bass clef. The treble clef part continues with a complex rhythmic pattern, and the bass clef part provides a steady accompaniment.

Musical score for the third system, featuring a piano accompaniment with a treble and bass clef. The treble clef part continues with a complex rhythmic pattern, and the bass clef part provides a steady accompaniment.

Musical score for the fourth system, featuring vocal lines and piano accompaniment with lyrics. The lyrics are: "las - set das Za - gen, ver - ban - net die Kla - ge,". The system includes a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a bass line with figured bass notation (5, 6/5, 6/4, 6/5).

las - set das Za - gen, ver - ban - net die Kla - ge,
 las - set das Za - gen, ver - ban - net die Kla - ge,
 las - set das Za - gen, ver - ban - net die Kla - ge,
 las - set das Za - gen, ver - ban - net die Kla - ge,

5 6/5 6/4 6/5

133

tr

stim - met voll Jauch - - - zen und Fröh - lich - keit an!

stim - met voll Jauch - - - zen und Fröh - lich - keit an!

stim - met voll Jauch - - - zen und Fröh - lich - keit an!

stim - met voll Jauch - - - zen und Fröh - lich - keit an!

5 4/2 6 6 4/2 6/5 7 6

138

Musical notation for the first system, consisting of four staves (two treble clefs and two bass clefs) with rests.

Musical notation for the second system, consisting of four staves (two treble clefs and two bass clefs) with rests.

Musical notation for the third system, featuring piano and simile markings. It consists of three staves with notes and rests.

Musical notation for the fourth system, including lyrics. It consists of four staves with notes and rests.

Die - net dem Höch - sten mit herr - li - chen Chö -

Musical notation for the fifth system, including fingerings. It consists of one staff with notes and rests.

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. All staves contain rests, indicating that the instruments are silent for this section.

The second system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. All staves contain rests, indicating that the instruments are silent for this section.

The third system of music consists of three staves. The top two staves are in treble clef, and the bottom one is in bass clef. The music features rhythmic patterns of eighth and sixteenth notes with stems pointing upwards.

The fourth system of music includes vocal lines and piano accompaniment. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "ren, mit herr-li - chen Chö - ren, mit - sten, die - net dem Höch - sten, die - net dem Höch - sten mit".

The fifth system of music shows the piano accompaniment with figured bass notation. The notes are in bass clef, and the figures below the staff are: 7, 6 4 2, 6, 6 5, 6, 4 2 6, 6, 7, 7 6 5.

152

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

Musical notation for the second system, featuring vocal lines with *simile* markings.

Musical notation for the third system, featuring piano accompaniment.

Musical notation for the fourth system, including lyrics for the vocal parts.

- ren, mit herr-li - chen Chö-ren, die - net dem Höch - -
 herr-li - chen Chö-ren, die - net dem Höch - - - - - sten, dem Höch - sten, die - net dem
 herr - - - - - li - chen Chö-ren, die - net dem Höch - sten mit herr - - - - -
 - ren, mit herr-li - chen Chö-ren, die - net dem Höch - - - - - - - - - - - sten,

Musical notation for the fifth system, featuring piano accompaniment with fingerings (4, 2, 6, 7, 3, 6, 7, 6).

166

piano

- sten mit herr-li - chen Chö - ren,
- sten mit herr-li - chen Chö - ren,
Höch - - - - - sten mit herr-li - chen Chö - ren,
- ren, mit herr-li - chen Chö - ren,

173

System 1: Four staves (treble and bass clefs) with a key signature of two sharps (F# and C#). The first staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The remaining staves are empty.

System 2: Four staves. The first two staves contain a melodic line with eighth notes. The third and fourth staves contain a bass line with eighth notes. Trills (tr) are indicated above the final notes of the first and third staves.

System 3: Four staves. The first two staves contain a melodic line with eighth notes. The third and fourth staves contain a bass line with eighth notes. A trill (tr) is indicated above the final note of the first staff.

System 4: Four empty staves (treble and bass clefs) with a key signature of two sharps.

System 5: A single bass staff with a key signature of two sharps. It contains a complex melodic line with many sixteenth notes. Above the staff, there are several numbers: 9/4, 2/3, 6/6, 9/4, 4/3, 6/4, 6/5, 4/4, 3, 7/5, 6/5, 9/4, 2/3.

180

Musical score for measures 180-185. The score consists of four staves (treble and bass clefs). All staves contain rests for the duration of these measures.

Musical score for measures 186-191. The top staff features a melodic line with trills (tr) and slurs. The lower staves provide accompaniment with rhythmic patterns.

Musical score for measures 192-197. Continuation of the melodic and accompaniment lines from the previous system.

Musical score for measures 198-203. This system includes vocal lines with lyrics. The lyrics are: "laßt uns den" on the first staff, "laßt uns den" on the second staff, "laßt uns den" on the third staff, and "laßt uns den" on the fourth staff.

Bass line with figured bass notation. The figures are: 5 6 5, 9 4 3, 6 4 2 6, 4 3, 6 4 2 6, 4 4 2 #, 6 4 2.

Four empty musical staves, two for vocal parts (soprano and alto) and two for instrumental parts (treble and bass clef), all in the key of D major.

The first system of instrumental accompaniment, featuring a treble clef staff with a melodic line and a bass clef staff with a supporting bass line. The music is in D major and consists of six measures.

The second system of instrumental accompaniment, continuing the melodic and bass lines from the first system. It also consists of six measures.

A system containing vocal parts and instrumental accompaniment. The vocal parts (soprano, alto, and tenor) have the lyrics: "Na - men des Herr - schers ver - eh - ren, laßt uns den Na - men des Herr - schers ver -". The instrumental parts continue the accompaniment. The system consists of six measures.

A basso continuo line in the bass clef, featuring figured bass notation. The figures are: 6, 6, #, 4/2, 7, 6, 6, 4, 6/4, 2, 5, 6, 6/4, 2, 6, 6/4, 2, 6, 6. This line provides harmonic support for the vocal parts.

193

The musical score is divided into four systems. The first system (measures 193-196) shows a vocal line with the syllable 'eh' and a piano accompaniment. The second system (measures 197-200) continues the vocal line and piano accompaniment. The third system (measures 201-204) features a more active piano accompaniment with sixteenth-note patterns. The fourth system (measures 205-208) concludes the piece with a final vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

197

Musical notation for measures 197-200, showing four staves with rests.

Musical notation for measures 201-204, featuring vocal lines and piano accompaniment.

Musical notation for measures 205-208, featuring piano accompaniment.

Musical notation for measures 209-212, including lyrics and figured bass.

- - - - ren, laßt uns den Na - men des Herr - schers ver - eh - ren!

- - - - ren, laßt uns den Na - men des Herr - schers ver - eh - ren!

- - - - ren, laßt uns den Na - men des Herr - schers ver - eh - ren!

- - - - ren, laßt uns den Na - men des Herr - schers ver - eh - ren!

5 3 6 4 2 6 6 6 4 2 6 5 6 4 2 6 6 4 5

Da capo

2. Evangelista

Recitativo

Tenore

Es be-gab sich a-ber zu der Zeit, daß ein Ge-bot von dem Kai-ser Au-gu-sto aus-ging, daß al-le

Violoncello
Fagotto
Continuo
Organo (bez.) Organo

Welt ge-schät-zet wür-de. Und je-der-mann ging, daß er sich schät-zen lie-ße, ein jeg-li-cher in sei-ne

Stadt. Da mach-te sich auch auf Jo-seph aus Ga-li-lä-a, aus der Stadt Na-za-

reth, in das jü-di-sche Land zur Stadt Da-vid, die da hei-ßet Beth-le-hem; dar-um, daß er von dem Hau-se und Ge-

schlech-te Da-vid war: auf daß er sich schät-zen lie-ße mit Ma-ri-a, sei-nem ver-trau-ten

Wei-be, die war schwan-ger. Und als sie da-selbst wa-ren, kam die Zeit, daß sie ge-bä-ren soll-te.

attacca

3. *accompagnato*

Oboe d'amore I *piano*

Oboe d'amore II *piano*

Alto
Nun wird mein lieb-ster Bräu - ti-gam, nun wird der Held aus Da-vids

Violoncello
Fagotto
Continuo
Organo (*bez.*) Organo

3

Stamm zum Trost, zum Heil der Er-den ein-mal ge - bo - ren wer-den. Nun wird der

6

Stern aus Ja - kob schei - nen, sein Strahl bricht schon her - vor. Auf,

8

Zi - on, und ver-las - se nun das Wei - nen, dein Wohl steigt hoch em - por!

4. Aria

Oboe d'amore I
Violino I

Alto

Violoncello

Fagotto

Continuo

Organo (*bez.*) Organo

Musical score for measures 1-15. The Oboe d'amore I and Violino I parts feature a melodic line with trills (tr) and slurs. The Alto part is silent. The Violoncello, Fagotto, Continuo, and Organo parts provide a harmonic accompaniment with figured bass notation (e.g., 6, 6, 6, 5, 6, #, 6, 6, 6, 5).

Musical score for measures 16-22. The vocal line begins with the lyrics "Be - rei - te dich, Zi - on, mit zärt - li - chen Trie - ben, den Schön - sten, den Lieb - sten bald". The piano accompaniment includes figured bass notation (e.g., 6, 5, 6, 5, 6, 7, 6, #, 6, 4/2, 7/4).

Musical score for measures 23-30. The vocal line continues with "bei dir zu sehn, den Schönsten, den Lieb - sten, be - rei - te dich, Zi - on,". The piano accompaniment includes figured bass notation (e.g., 6/5, #, 6/5, #, 6, #, 6/5, 6, 5, 6/5, 6).

Musical score for measures 31-38. The vocal line continues with "mit zärt - li - chen Trie - ben, be - rei - te dich, Zi - on, mit". The piano accompaniment includes figured bass notation (e.g., 6, 7/5, #, 4/2, 6, 7/5, #, 6, 7/5, #, 6, 7/5, #).

Musical score for measures 39-45. The vocal line concludes with "zärt - li - chen Trie - ben, den Schön - sten, den Lieb - sten bald bei dir zu sehn, be - rei - te dich,". The piano accompaniment includes figured bass notation (e.g., 7, 6/5, #, 6/5, #, 4/2, 6/5, #, #, 6/5, #, 6/5).

46 *tr*

Zi-on, mit zärt-li-chen Trie-ben, den Schön-sten, den Lieb-sten bald bei dir zu sehn, den

6 7 6 5 6 6 6 4 6 4 2 6 6 5 6 4 5 5

53 *piano* *forte*

Lieb-sten, den Schön-sten, be-rei-te dich, Zi-on,

7 7 7 7 4 2 6 5 9 4 8 5 6 5 6 5

60 *tr* *piano*

mit zärt-li-chen Trie-ben, be-rei-te dich, Zi-on, mit zärt-li-chen

9 8 6 9 8 6 7 6 6 6 7 6 7 7 6 5

68 *tr* *forte* *tr* *tr* *tr*

Trie-ben, den Schön-sten, den Lieb-sten bald bei dir zu sehn!

7b 6 6 4 6 4 2 6 6 5 6 6 7 6 5

forte

77 *tr*

6 # 6 5 # 6 5 6 5 6 5 6

85 *tr* *piano*

Dei-ne Wan-gen müs-sen heut viel

5 5 6 6 6 7 # 5 7 6 4 2 7 4 2 6 5

piano

93

schö - ner pran - gen, müs - sen heut viel schö - ner pran - gen, ei - le, den Bräu - ti - gam

101

piano

sehn - lichst zu lie - ben, ei - le, ei - - - - le, den Bräu - ti - gam sehn - -

108

tr

forte

- - - - - lichst zu lie - ben, ei - - - - le, den Bräu - ti - gam sehnlichst zu lie - ben;

forte

116

Ob. d'am.

Viol.

piano

dei - ne

piano

124

Wan - gen - müs - sen heut viel schö - - - - - ner pran - - - - -

131

Ob. d'am.

Viol.

tr

- - - - - gen, ei - le, den Bräu - ti - gam sehnlichst zu lie - ben!

Da capo

5. Choral

Soprano
Flauto traverso I, II in 8^{va}
Oboe I, II
Violino I

Alto
Violino II

Tenore
Viola

Basso
Violoncello

Fagotto
Continuo
Organo (*bez.*)

Sopr. Fl. I, II

Alto

Ten. Viola

Organo

Instr.: tr

Wie soll ich dich emp - fan - gen und wie be - gegn' ich dir?
O al - ler Welt Ver - lan - gen, o mei - ner See - len Zier!

Wie soll ich dich emp - fan - gen und wie be - gegn' ich dir?
O al - ler Welt Ver - lan - gen, o mei - ner See - len Zier!

Wie soll ich dich emp - fan - gen und wie be - gegn' ich dir?
O al - ler Welt Ver - lan - gen, o mei - ner See - len Zier!

7 6 5 6 6 5 9 8 6 5 4 3 5 6 5

9

O Je - su, Je - su, set - - ze mir selbst die Fak - kel bei, da -

O — Je - su, Je - su, set - - ze mir selbst die Fak - kel bei, da -

O Je - su, Je - su, set - - ze mir selbst die Fak - kel bei, da -

O Je - su, Je - su, set - - ze mir selbst die Fak - kel bei, da -

8 7 6 5 8 7 5 6 6 3 2 4 6 5 6 5

13

mit, was dich er - göt - - ze, mir kund und wis - send sei!

mit, was dich er - göt - - ze, mir kund und wis - send sei — !

mit —, was dich er - göt - - ze, mir kund und — wis - send sei — !

mit, was dich er - göt - - ze, mir kund und wis - send sei — !

6 5 6 6 5 7 6 6 6 6 5

Viol. II

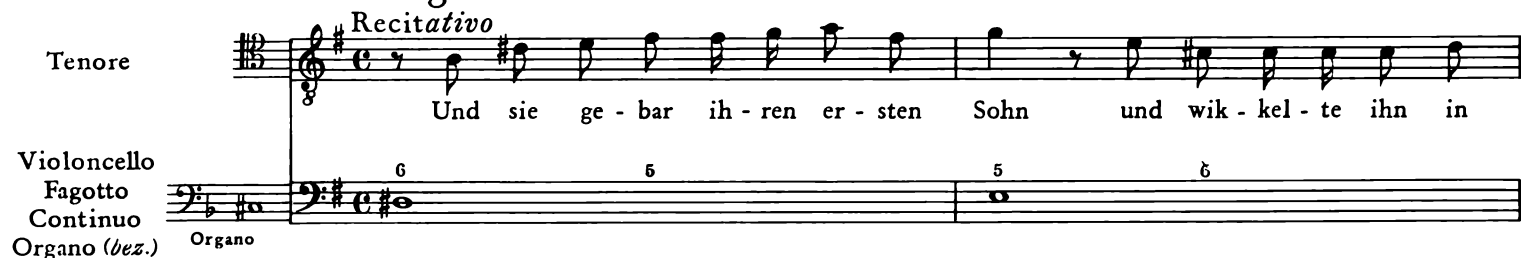
Vc.

6. Evangelista

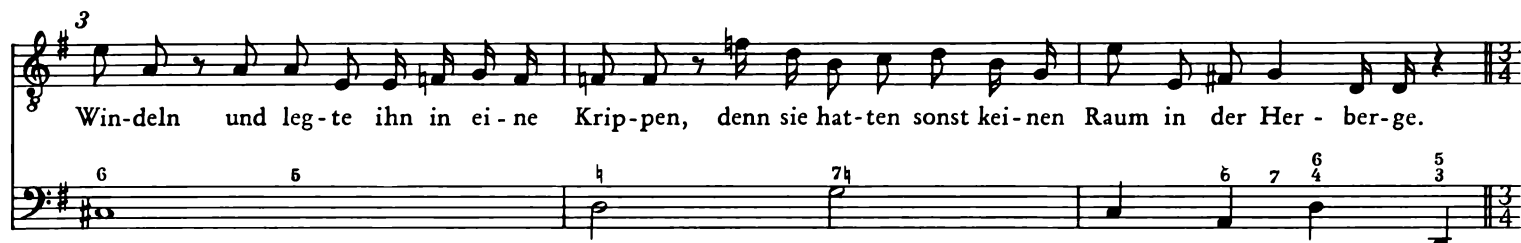
Tenore *Recitativo*

Und sie ge - bar ih - ren er - sten Sohn und wik - kel - te ihn in

Violoncello
Fagotto
Continuo
Organo (*bez.*) Organo



Win - deln und leg - te ihn in ei - ne Krip - pen, denn sie hat - ten sonst kei - nen Raum in der Her - ber - ge.



7. Choral

andante, arioso

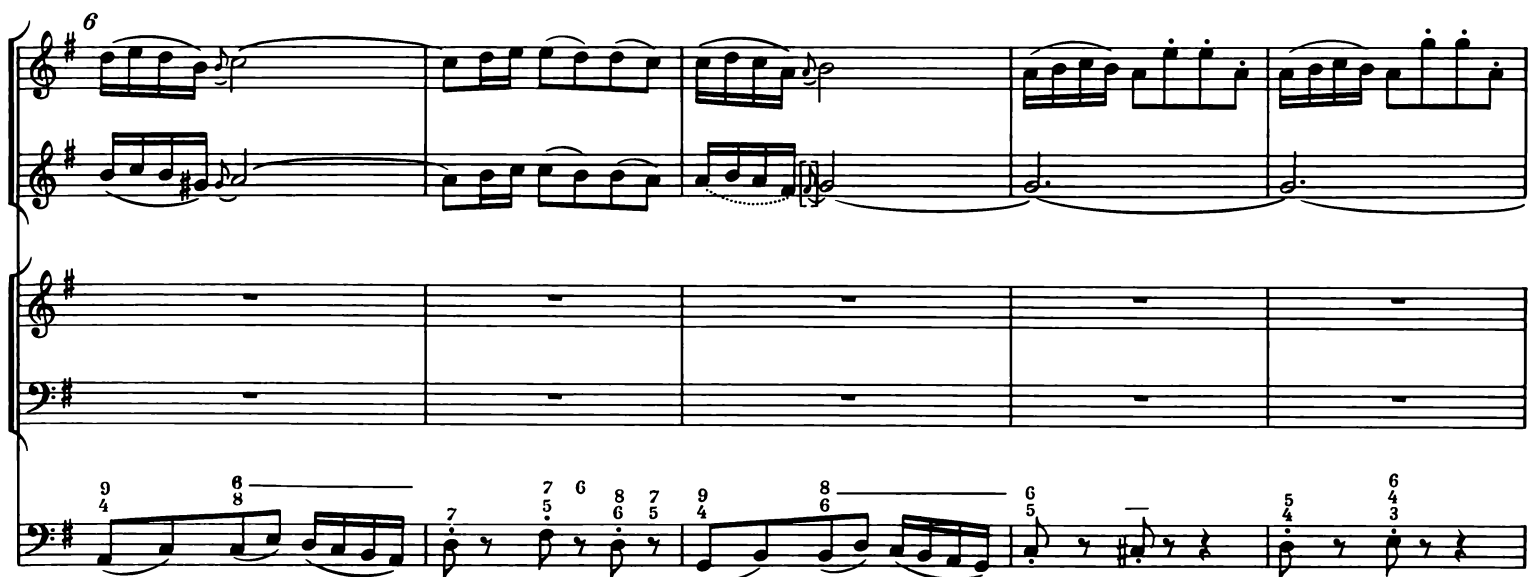
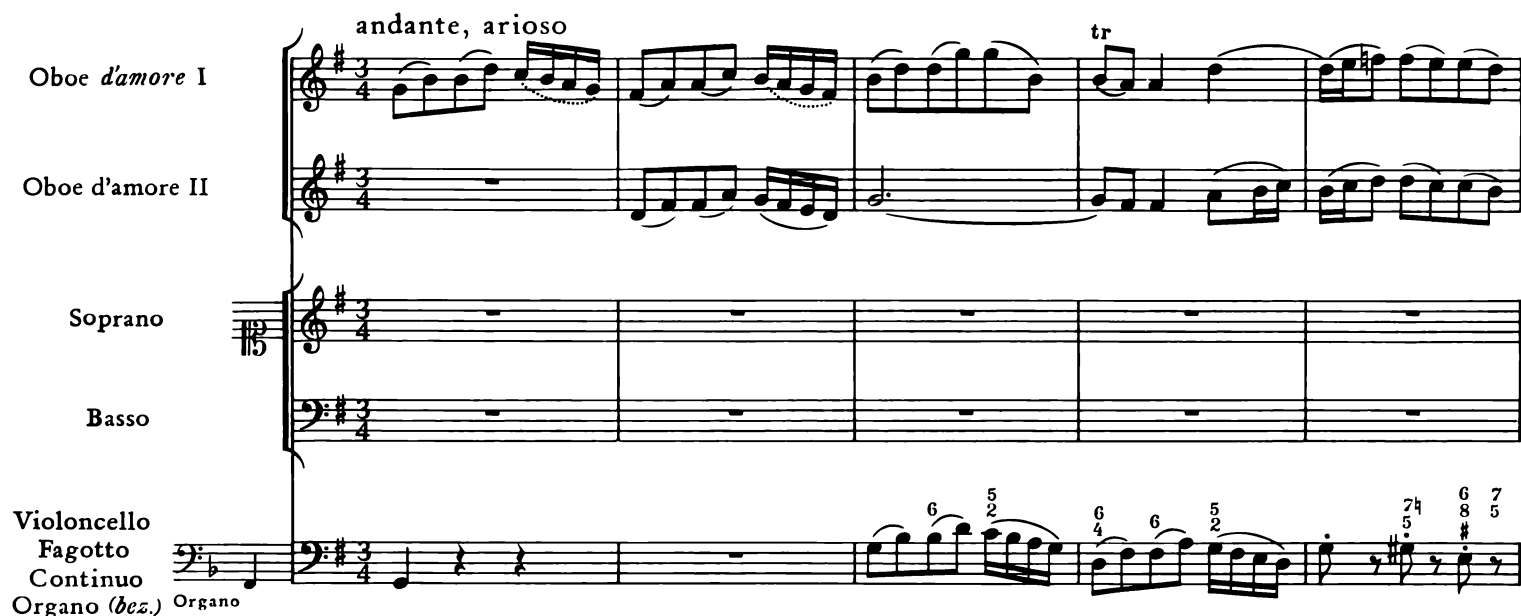
Oboe *d'amore* I

Oboe *d'amore* II

Soprano

Basso

Violoncello
Fagotto
Continuo
Organo (*bez.*) Organo



11

Er ist auf Er - den kom-men arm

17 *Recitativo*

Wer will die Lie - be recht er - höhn, die un - ser Hei - land vor uns für uns

19 *Choral arioso*

daß er hegt?

24

un - ser sich er - barm

29 *Recitativo*

Ja, wer ver-mag es ein-zu-se-hen, wie ihn der Men-schen Leid be-

31 *Choral*
arioso

und in dem wegt?

Him-mel ma-che reich

42 *Recitativo*

Des Höch-sten Sohn kömmt in die Welt, weil ihm ihr Heil so wohl ge-

44 Choral arioso

Musical score for measures 44-49, Choral arioso. The system includes a vocal line with lyrics "fällt, und sei - nen lie - ben" and a bass line with figured bass notation. The key signature is one sharp (F#) and the time signature is 3/4.

50

Recitativo

Musical score for measures 50-54, Recitativo. The system includes a vocal line with lyrics "En - geln gleich so will er selbst als Mensch ge - bo-ren wer-den." and a bass line with figured bass notation. The key signature is one sharp (F#) and the time signature is 3/4.

55 Choral arioso

Musical score for measures 55-60, Choral arioso. The system includes a vocal line with lyrics "Ky - ri - e - leis !" and a bass line with figured bass notation. The key signature is one sharp (F#) and the time signature is 3/4.

61

Musical score for measures 61-65, Choral arioso. The system includes a vocal line and a bass line with figured bass notation. The key signature is one sharp (F#) and the time signature is 3/4.

8. Aria

Tromba I

Flauto traverso I
Violino I

Violino II

Viola

Basso

Violoncello
Fagotto
Continuo
Organo (bez.) Organo

13 *tr*

piano

Gro - ßer Herr, o star - - ker Kö - nig - , lieb - ster Hei - land,

piano

piano

piano

piano

21 *tr*

o wie we-nig ach - - test du der Er - den Pracht, der Er - - den

28

Pracht; gro - ßer Herr, o star - ker Kö - nig, lieb - ster Hei - -

35 *tr*

- land, o wie we - nig ach - - - test du der Er - - den Pracht

41

-, lieb - ster Hei - land, gro - ßer Herr, o star - ker Kö - nig, o wie we - nig

7 7 7 7 7 6 6 6/2 6 6/4 3

48

ach - test du der Er - - den Pracht; gro - ßer Herr, o star - - ker Kö - nig, lieb -

6/5 6 6 6/5 6/5 7/4 7/4 6/4 6/5/4

55

- ster - Hei - land, o wie we - - nig - ach - - - test du der Er - den

7 6/4 3 6/5 6/4 2 6 7 6 5 7

62

forte

pianissimo

pianissimo

pianissimo

forte

forte

forte

Pracht, der Er - den Pracht!

5 6 6 7^b 6 5^b 7 # 6 4 2 6 7 7 6

forte

69

75

5^b 9 6 5 # 6 5 6 5 6 6 7 5

81

piano

piano

piano

Der die gan - ze Welt er - hält, die gan - ze Welt, die gan - ze Welt er -

piano

88

hält, ih - re Pracht und Zier er - schaf - fen, muß in har -

piano

94

Flauto trav. I

Violino I forte

forte

forte

forte

- ten Krip - pen schla - fen;

forte

101

tr

piano

piano

piano

der die gan-ze, die gan-ze Welt er-

6 5 # 6 5 6 6 5 6 4 # 5 # 5 # 7 4 2 6 4 6 5 #

piano

108

piano

hält, die gan-ze Welt er-hält, ih-re

6 7 # 6 4 6 4 2 6 6 5 # 6 5 # 6

114

tr

Pracht und Zier er-schaf-fen, muß in har-ten Krippen schla-fen.

6 6 6 6 # 6 7 4 3 7 6 7 6 7 6 6 4 #

Da capo

9. Choral

Tromba I
 Tromba II
 Tromba III
 Timpani
 Soprano
 Flauto traverso
 I, II in 8va
 Oboe I, II
 Violino I
 Alto
 Violino II
 Tenore
 Viola
 Basso
 Violoncello
 Fagotto
 Continuo
 Organo (*bez.*)

Ach mein herz - lie - bes Je - su-lein,
 Ach mein herz - lie - bes Je - su-lein,
 Ach mein herz - lie - bes Je - su-lein,
 Ach mein herz - lie - bes Je - su-lein,

6 7 6 5 6 6 6 6 6 6 6 5 4 3
 4 2 5 8 7 6 6 5 4 3

mach dir ein rein sanft Bet - te - lein, zu
 mach dir ein rein sanft Bet - te - lein, zu
 mach dir ein rein sanft Bet - te - lein, zu
 mach dir ein rein sanft Bet - te - lein, zu

6 5 6 6 6 6 6 6 6 5 4 3
 3 6 4 2 6 6 6 4 5

8

ruhn in mei-nes Her-zens Schrein, daß ich nim -

ruhn in mei-nes Her - zens Schrein, daß ich nim -

ruhn in mei - nes Her - zens Schrein, daß ich nim -

ruhn in mei-nes Her- zens Schrein, daß ich nim -

6 5 # 6 6 6 # 6 5 6 6 5 3 6 4 3 6 5 6 6

12

mer ver - ges - se dein! tr

mer ver - ges - se dein!

mer ver - ges - se dein!

mer ver - ges - se dein!

6 4 2 6 6 6 7 4 3 6 6 5 6 4 3 5 6 6 4 5 3 6 6 4 5 3

II. Teil des Oratoriums
Am 2. Weihnachtstag

Und es waren Hirten in derselben Gegend

Flauto traverso I, II
Oboe d'amore I, II
Oboe da caccia I, II
Violino I, II
Viola
Soprano
Alto
Tenore
Basso
Continuo, Organo

Und es waren Hirten in derselben Gegend

10. Sinfonia

Flauto traverso I

Flauto traverso II

Oboe d'amore I

Oboe d'amore II

Oboe da caccia I

Oboe da caccia II

Violino I

Violino II

Viola

Continuo (2*)
Organo (bez.)
Organo

Musical score for measures 7-10. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. Measure 7 is marked with a '7' above the first staff. The key signature is one sharp (F#). The piano part features a complex rhythmic pattern with many sixteenth notes and rests. A trill (tr) is indicated in the piano part in measure 9.

Musical score for measures 11-14. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. Measure 11 is marked with a '11' above the first staff. The key signature is one sharp (F#). The piano part continues with a complex rhythmic pattern. In the bass clef of measure 13, there are fingering numbers: 6, 4, 2, 5, 6, 7, 6, 6, 4, 5, 7, 6.

15

Musical score for measures 15-18. The score is written for a system of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). Measure 15 starts with a treble staff containing a melodic line with a trill (tr) on the second measure. The bass staff contains a bass line with a trill (tr) on the second measure. The score continues with various rhythmic patterns and melodic lines across the four staves.

19

Musical score for measures 19-22. The score is written for a system of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). Measure 19 starts with a treble staff containing a melodic line with a trill (tr) on the second measure. The bass staff contains a bass line with a trill (tr) on the second measure. The score continues with various rhythmic patterns and melodic lines across the four staves.

22

4 2 6 6 5 4 # 6 4 2 5 6 4 2 6 5 8 # 7 9 3 6 4 2 6 5 8 7 9 8

26

7 5 6 6 7 6 4 3 6 6 6 4 2 6 6 7 # 6 4 2

30

Musical score for measures 30-33. The score is written in G major (one sharp) and 3/4 time. It consists of two systems of staves. The first system contains two treble clefs and two bass clefs. The second system contains two treble clefs, two bass clefs, and a bass line with guitar-style fingering numbers: 5, 4, 3, 6, 5, 9, 8, 6, 5, 9, 8, 6, 5, 9, 8, 6, 7, 5, 4, 3, 6, 5, 7, 4. Trills are indicated by 'tr' above notes in the upper staves.

34

Musical score for measures 34-37. The score is written in G major (one sharp) and 3/4 time. It consists of two systems of staves. The first system contains two treble clefs and two bass clefs. The second system contains two treble clefs, two bass clefs, and a bass line with guitar-style fingering numbers: 4, 3, 6, 5, 7, 4, #, 6, 4, 4, 6, 7, 6, 7, 4, 3, 6, 7, 6, #, 4, 3, 6, 7, 6, #, 4, 3, 6, 7, 6, #, 8, 7. Trills are indicated by 'tr' above notes in the upper staves.

38

Musical score for measures 38-40. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a complex melodic line in the upper staves and a more rhythmic bass line. Measure numbers 38, 39, and 40 are indicated at the beginning of their respective systems. The bass line includes figured bass notation: 6/4, 5, 6, 6/4, 5, 6, 6/4, 2, 6, 6, 6, 6/4, 5.

41

Musical score for measures 41-43. The score continues from the previous system. The key signature changes to one flat (Bb). The music features a complex melodic line in the upper staves and a more rhythmic bass line. Measure numbers 41, 42, and 43 are indicated at the beginning of their respective systems. The bass line includes figured bass notation: 8, 7/5b, 9b/4, 8, #, 7, 7, 7/5b, 9b/4, 8, 8, 7.

44

6 4 2 6 4 2 6 5 8 7 9 6 5 4 5 9 6 8 6 5 9 6 8 6 5 7 5 6 5 4 7 5 6 4 2 7 6

48

6 4 2 6 4 2 6 5 8 7 9 6 5 4 5 9 6 8 6 5 9 6 8 6 5 7 5 6 5 4 7 5 6 4 2 7 6

52

tr

4h 6 4 6 4 5 3 7 # 9 4 6 4 6 5 6 6 4 3 6 6 6 6 6 6 5

56

6 4 6 4 2 6 6 7 6 6 4 5 6 4 5 b 6

60

11. Evangelista

Recitativo

Tenore

Und es wa-ren Hir-ten in der-sel-ben Ge-gend auf dem Fel-de bei den Hür-den, die

hü - te - ten des Nachts ih - re Her - de. Und sie - he, des Her - ren En - gel trat zu

ih - nen, und die Klar-heit des Her - ren leuch-tet um sie, und sie furch - ten sich sehr.

Continuo(2*)
Organo (bez.)
Organo

12. Choral

Soprano
 Flauto traverso I, II in 8va
 Oboe d'amore I, II
 Violino I
 Sopr. Flauto I, II

Alto
 Oboe da caccia I
 Violino II
 Alto Ob. d. c. I

Tenore
 Oboe da caccia II
 Viola
 Ten. Ob. d. c. II
 Viola

Basso

Continuo (2*)
 Organo (bez.)
 Organo

(5)
 Brich an, o schö-nes Mor-gen-licht, und laß den Him-mel ta - gen!
 Du Hir-ten - volk, er - schrek-ke nicht, weil dir die En-gel sa - gen,
 Brich an, o schö-nes Mor-gen-licht, und laß den Him-mel ta - gen!
 Du Hir-ten - volk, er - schrecke nicht, weil dir die En-gel sa - gen,
 Brich an, o schö-nes Mor-gen-licht, und laß den Him-mel ta - gen!
 Du Hir-ten - volk, er - schrek-ke nicht, weil dir die En-gel sa - gen,
 Brich an, o schö-nes Mor-gen-licht, und laß den Him-mel ta - gen!
 Du Hir-ten - volk, er - schrek-ke nicht, weil dir die En-gel sa - gen,
 5 6 7 3 2 4 6 4 6 # 6 5 6 6 7 4 2 2 5 3

9
 daß die - ses schwa - che Knä - be - lein soll un - ser Trost und Freu - de sein, da -
 daß die - ses schwa - che Knä - be - lein soll un - ser Trost und Freu - de sein, da -
 daß die - ses schwa - che Knä - be - lein soll un - ser Trost und Freu - de sein, da -
 daß die - ses schwa - che Knä - be - lein soll un - ser Trost und Freu - de sein, da -
 7 6 7 5 4 # 6 5 3 4 7 6 5 4 #

13
 zu den Sa - tan zwin - - gen und letzt - lich Frie - de brin - - gen!
 Instrum. tr Ob. d. c. I
 zu den Sa - tan zwin - - gen und letzt - lich Frie - de brin - - gen!
 Instrum. Oboe d. c. II
 zu den Sa - tan zwin - - gen und letzt - lich Frie - de brin - - gen!
 zu den Sa - tan zwin - - gen und letzt - lich Frie - de brin - - gen!
 6 6 9 3 6 # 6 9 8 7 6 6 6 6

13. Evangelista

Recitativo

Violino I

Violino II

Viola

Soprano

Tenore

Continuo(2*)
Organo (bez.)
Organo

piano

piano

piano

Angelus

Fürch-tet euch nicht, sie - he, ich ver-kün-di-ge euch gro-ße

Und der En-gel sprach zu ih-nen:

6 6 5 6 6/5 7

Viol. I

Viol. II

Va.

Angelus

Freu - de, die al-lem Vol - ke wi - der - fah - ren wird. Denn euch ist heu - te der Hei - land ge -

Cont., Org.

6/5 #

6b

bo - ren, wel - cher ist Chri - stus, der Herr, in der Stadt Da - vid.

6 6/5 7 6 7/5 #

14. Recitativo

Oboe d'amore I

Oboe d'amore II

Oboe da caccia I

Oboe da caccia II

Basso

Continuo(2*)
Organo (bez.)
Organo

Was Gott dem A - bra-ham ver - hei - ßen, das läßt er nun dem Hir - ten -

chor er - füllt er - wei - sen. Ein Hirt hat al - les das zu - vor von Gott er - fah - ren müs - sen. Und

chor er - füllt er - wei - sen. Ein Hirt hat al - les das zu - vor von Gott er - fah - ren müs - sen. Und

6

nun muß auch ein Hirt die Tat, was er da - mals ver - spro - chen hat, zu - erst er - fül - let wis - sen.

nun muß auch ein Hirt die Tat, was er da - mals ver - spro - chen hat, zu - erst er - fül - let wis - sen.

15. Aria

Flauto traverso I

Tenore

Continuo(2*)
Organo (bez)
Organo

Cont. pizzicato
Org. pianissimo

7

14

Fro - he Hir - ten, eilt, ach ei - let,

21

eh, ihr euch zu lang ver - wei - let, eilt, das hol - - de Kind zu

28

sehn; eilt, ach ei - let, eilt, das hol - - de Kind zu sehn

—; fro - he Hir - ten, eilt, ach ei - let, eh ihr

euch zu lang ver - wei - let, eilt, das hol - de Kind zu sehn, eilt

eilt, das hol - de Kind zu

sehn!

Geht, die Freu -

de heißt zu schön, geht, die Freu -

75

- de heißt zu schön, sucht die An - mut, die An - mut zu ge - win - nen,

81

geht und la -

85

- bet, und la - - bet Herz und

89

Sin - nen, und la -

93

- bet Herz und Sin - - nen;

98

geht, die Freu - - de heißt zu schön,

104

geht die Freu - - de heißt zu schön, sucht die An - -

110

- mut zu ge - win - - nen, geht und la - - - - - bet

115

Herz und Sin - - nen, la - - - - -

119

- bet Herz und Sin - -

124

nen!

16. Evangelista

Recitativo

Tenore

Und das habt zum Zei-chen: Ihr wer-det fin-den das Kind in Win-deln ge-wik-kelt und in ei-ner Krip-pe lie-gen.

Continuo (2x)
Organo (bez.)
Organo

17. Choral

Soprano
Flauto traverso I, II in 8va
Oboe d'amore I, II
Violino I

Alto
Oboe da caccia I
Violino II

Tenore
Oboe da caccia II
Viola

Basso

Continuo (2x)
Organo (bez.)
Organo

Sopr. Flauto I, II

Alto Ob. d. c. I

Ten. Ob. d. c. II Viola

Schaut hin, dort liegt im fin- stern Stall, des Herr- schaft ge - het

Schaut hin, dort liegt im fin- stern Stall, des Herr- schaft ge - het

Schaut hin, dort liegt im fin- stern Stall, des Herr- schaft ge - het

Schaut hin, dort liegt im fin- stern Stall, des Herr- schaft ge - het

ü - ber - all! Da Spei - se vor - mals sucht ein Rind, da ru - het itzt der Jung - frau'n Kind.

ü - ber - all! Da Spei - se vor - mals sucht ein Rind, da ru - het itzt der Jung - frau'n Kind.

ü - ber - all! Da Spei - se vor - mals sucht ein Rind, da ru - het itzt der Jung - frau'n Kind.

ü - ber - all! Da Spei - se vor - mals sucht ein Rind, da ru - het itzt der Jung - frau'n Kind.

18. Recitativo

Oboe d'amore I
Oboe d'amore II
Oboe da caccia I
Oboe da caccia II
Basso
Continuo (2x)
Organo (bez.)
Organo

4

piano
piano
piano
piano

Sohn in ei-ner har-ten Krip-pe lie - gen, so sin - get ihm bei sei - ner Wie - gen aus ei - nem sü - ßen

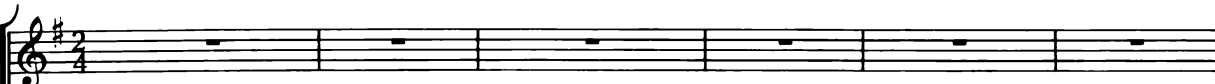
7

piano
piano
piano
piano

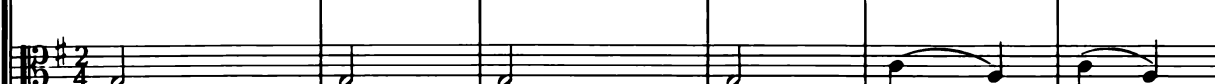
Ton und mit ge - sam - tem Chor dies Lied zur Ru - he vor!

19. Aria

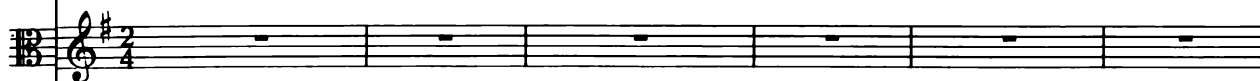
Flauto traverso I



Oboe d'amore I

Oboe d'amore II
Violino IOboe da caccia I
Violino IIOb. d.
c. IOboe da caccia II
Viola

Alto

Continuo (2 x)
Organo (bez.)
Organo

7

5/4 3 5/3 6/4 7/4 8/3 5/3 6/4 7#4 6/5#4 7 7/5

15

4 3 7 6 7 6 6 7 6 5 8 5b

22

piano

7b 6 5 9 8 5b 7b 6 5 9 8 6 6 5 4 6 6

Schla-

29

senza l'oboe d'amore II
pianissimo
senza l'oboe da caccia I
pianissimo
senza l'oboe da caccia II
pianissimo

fe, mein Lieb

7 8 5 5 7^b 7^b 6 5
4 2 3 3 3 3 5^b 5^b 6 6
2 3 3 3 3 3 5 5^b 6

pianissimo

36

ster, ge - nie - - - - - ße der Ruh, schla - fe, mein Lieb - ster, ge -

6 6 7 6 6 5 4 3 5 6 7 8
4 2 5 4 5 4 3 3 3 4 2 3
2 5 3 3 3 3 3 3 3 4 2 3

pianissimo

43

nie - ße der Ruh, wa - che nach die - sem vor al - ler Ge - dei - hen, schla - fe, mein

6/4 7/4 7/4 6/4 7/4 2

50

Lieb - ster, ge - nie - ße der Ruh, wa - che nach die - sem vor al - ler Ge - dei -

7/4 8/3 6/4 2 6 6 6 6 6 6 5 6 4 5 #

56

56

forte
con l'oboe d'amore II

forte
con l'oboe da caccia I

forte
con l'oboe da caccia II

forte

hen;

forte

Detailed description: This system contains measures 56 through 62. It features five staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The second and third staves are for oboe parts, both marked 'forte'. The fourth staff is for a second oboe part, also marked 'forte'. The fifth staff is a bass line, marked 'forte', with numerous fingering numbers (6, 7, 5, 4, 3, 2) and slurs. The music includes various rhythmic patterns and melodic lines.

63

63

Detailed description: This system contains measures 63 through 69. It features five staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The second and third staves are for oboe parts. The fourth staff is a bass line with fingering numbers (9, 8, 5b, 7b, 6, 5, 9, 8, 3, 6, 6, 5, 4, 6, 4, 2, 6) and slurs. The music continues with complex melodic and rhythmic structures.

69

pianissimo
Ob. d'am. II
senza l'oboe da caccia II

pianissimo
senza l'oboe da caccia I

pianissimo
senza l'oboe da caccia II

pianissimo

schla - fe, mein Lieb-ster, ge - nie - ße der Ruh, schla - fe, mein Lieb-ster, ge - nie - ße der

$\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$

pianissimo

76

Ruh, wa - che nach die - sem vor al - ler Ge - dei - hen, wa - che nach die - sem vor

$\frac{7}{4}$ $\frac{5}{6}$ $\frac{5}{6}$ $\frac{6}{5}$ $\frac{8}{7}$ $\frac{6}{5}$ $\frac{9}{5}$ $\frac{7}{5}$

83

al - ler Ge - dei - hen; schla - fe, schla - fe, wa - che nach die - sem,

90

nach die - - - sem vor al - - - - - ler Ge - dei - hen!

97

forte
con l'oboe d'amore II

forte
con l'oboe da caccia I

forte
con l'oboe da caccia II

forte

forte

6 5 7 8 8 7 6 7 4 4 3

4 3

105

La - be die

piano

5 6 7 8 6 7 6 5 4 3 6 6

3 4 4 3 4 5 4 3 5

114

tr

senza l'oboe d'amore II
piano

senza l'oboe da caccia I
piano

Brust, emp-fin - de die Lust, wo wir un-ser Herz er - freu - - - - en, wo wir

6 6 6 5 # 4 2 6 6 6 7 6 6 7 6 4 2 6

121

solo

senza l'oboe da caccia II
piano

un-ser Herz er - freu - - - - en; la - - - be die Brust, emp -

6 # 7 6 5 6 4 # 4 2 6 7 6 # 6 6 5

127

Musical score for measures 127-132. The score consists of five staves: a vocal line and four piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line contains the lyrics: "fin - - de die Lust, wo wir un-ser Herz er - freu - - en; la - - - be die". The piano accompaniment includes various textures, including arpeggiated chords and melodic lines. Measure 132 features a trill (tr) on the vocal line.

133

Musical score for measures 133-138. The score consists of five staves: a vocal line and four piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line contains the lyrics: "Brust, emp - fin - de die Lust, wo wir un-ser Herz er - freu - - - - -". The piano accompaniment includes various textures, including arpeggiated chords and melodic lines. Measure 138 features a trill (tr) on the vocal line.

139

forte piano

en; la - be die Brust, emp - fin - de die Lust, wo wir un - ser Herz er - freu -

7 5 8 4 3 6 4 3 6 4 3 7 6 6 4 3 6 4 3 5 6 5 9 8 6 8 7 6 5

146

en!

7 6 8 7 9 6 5 6 7 6 6 4 5

Da capo

20. Evangelista

Recitativo

Tenore

Und al - so - bald war da bei dem En - gel die Men - ge der himm - li - schen Heer -

Continuo (2x)
Organo (bez.)

Organo

3

scha - ren, die lob - ten Gott und spra - chen:

6 5 6 7 6 5

21. Chorus

Vivace¹⁾

The musical score is arranged in systems. The woodwind section includes Flauto traverso I and II (both marked *staccato*), Oboe d'amore I and II (both marked *staccato*), and Oboe da caccia I and II (both marked *staccato*). The string section includes Violino I (marked *staccato*), Violino II (marked *spiccato*), and Viola (marked *staccato*). The vocal soloists are Soprano, Alto, Tenore, and Basso, with lyrics: "Eh - - re sei Gott, Eh - - - re sei Gott, Eh - - -". The Continuo (2x) and Organo (bez.) parts are shown at the bottom, with figured bass notation: 7 6/4 5 7 6/4 5 9/7 6/4 5 7 6/4 5 9/7 6/4 5 9/7 6/4 5 9/7 6/4 5+ 9 4 8 7.

¹⁾ Vivace und ϕ sind bedeutungsgleich. Siehe den Krit. Bericht

5

re sei Gott in der Hö - he, in der Hö -

Eh - re sei Gott in der Hö - he,

re sei Gott in der Hö-he, in der Hö - he, in der Hö -

re sei Gott in der Hö - he,

9

he, Eh - - - re sei Gott, sei Gott in der

Eh - - - re sei Gott, Eh - - -

he, Eh - - - re, Eh - - -

Eh - - - re sei Gott, Eh - - -

6 7 6 4 5 7 6 4 5 7 6 4 5 7 6 4 5 6 4 3 6 5 9 8 7

13

Hö - he! Eh - re sei Gott in der Hö - he, in der Hö - re sei Gott in der Hö - he, in der Hö - re sei Gott in der Hö - he, in der Hö -

6 4 2 6 5 6 # 7 5 # 6 6 5 6 5 9 3 6 5 # 6 4 3 7 5 #

he, Eh - - - re sei Gott, Eh - - - re sei

he, Eh - - - re sei

Eh - - - re sei Gott in der Hö - - - he, Eh - - -

he, in der Hö - - - he, Eh - - - re sei Gott, Eh - - -

34

fal - - - - - len,
Wohl - ge - fal - - - - - len, und den Men - schen ein Wohl - - ge - fal - -
Wohl - - ge - fal - - - - - len, und den Men - schen ein Wohl - - ge -
Men - schen ein Wohl - - ge - fal - - - - -

6 # 8 6 # 6 5 6 7

40

Men - schen ein Wohl - - ge - fal - - - - - len, den
Wohl - - ge - fal - - - - - tr
und den

6 5 6 5 5 6 5 #

43

- len, und den Men - schen ein Wohl - - ge - fal - - - - - len,
 Men - schen ein Wohl - ge - fal - - - - -
 len, den Men - schen ein Wohl - - ge - fal - - - - -
 Men - schen ein Wohl - ge - fal - - - - - len, und den Men - schen ein Wohl - ge -

6 7 5 6 4 2 7 6 7 6 7

46

und den Men - schen ein Wohl - - ge - fal - - - -

- len, und den Men - schen ein Wohl - - ge - fal - - - - - len.

- - - - len, ein Wohl - - - - ge - fal - - - - -

fal - - - - - len, den Men - schen ein Wohl - - ge -

6 # 6 6 6 5# 7#

49

simile

simile

simile

simile

simile

simile

simile

simile

simile

- len. Eh - - re sei Gott, Eh - - re sei Gott, Eh - -

Eh - - re sei Gott, Eh - -

len. Eh - - re sei Gott, Eh - - re sei Gott, Eh - -

fal-len. Eh - - re sei Gott, Eh - -

6 7 6/4 5 7/3 6/4 5 9/7 6- 4 5 9/4 6/4 5 9 6/4 5 9/7 6/4 5 9 8 7

53

The musical score is arranged in three systems. The first system consists of six staves: four treble clefs and two bass clefs. The second system consists of three staves: two treble clefs and one bass clef. The third system consists of four staves: three treble clefs and one bass clef. The lyrics are written below the vocal staves.

re sei Gott in der Hö - - -

re sei Gott in der Hö - - he, in der Hö - -

re, Eh - - - re sei Gott in der Hö - - he, in der Hö - -

re sei Gott in der Hö - -

6 4 2 6 6 5 7 6 5 6 5 9 3 6 5 9 8 7 6 5 4 3

57

piano piano piano piano piano forte forte

piano piano piano piano piano forte forte

piano forte

he und Frie - - - - de auf Er - den, Frie - - de auf Er - den und den

piano forte

he und Frie - - - - de auf Er - den, auf Er - den, Frie - - de auf Er - den und den Menschenein

piano forte

he und Frie - - - - de auf Er - den, und Frie - - - - de auf Er - den und den

piano

he und Frie - de auf Er - den, Frie - - - - de auf Er - den

tasto solo

piano forte

6 6

62

Men - schen ein Wohl - - ge - fal - - len.
 Wohl - - ge - fal - - len.
 Men - schen ein Wohl - ge - fal - - len.
 und den Men - schen ein Wohl - - ge - fal - - len.

22. Recitativo

Basso

So recht, ihr En - gel, jauchzt und sin - get, daß es uns

Continuo (2x)
 Organo (bez.)

Organo

3

heut so schön ge - lin - get! Auf denn! wir stim - men mit euch ein, uns kann es so wie euch er - freun.

23. Choral

Flauto traverso I

Flauto traverso II

Oboe d'amore I

Oboe d'amore II

Oboe da caccia I

Oboe da caccia II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (2x)
Organo (bez.)

Organo

Wir sin - gen dir in dei - nem Heer

Wir sin - gen dir in dei - nem Heer

Wir sin - gen dir in dei - nem Heer

Wir sin - gen dir in dei - nem Heer

6 4 6 5 # 7 6 5

The musical score is arranged in three systems. The first system consists of six staves: two vocal staves (Soprano and Alto), two vocal staves (Tenor and Bass), and two piano accompaniment staves. The second system consists of three staves: two vocal staves and one piano accompaniment staff. The third system consists of four staves: two vocal staves and two piano accompaniment staves. The lyrics are: "aus al - ler Kraft Lob, Preis und Ehr,". The piano accompaniment includes a bass line with fingering numbers: 5, 5, 6, 6, 6, 6, 5, 8, 7, 6.

daß du, o lang ge - wünsch-ter Gast,

daß du, o — lang ge - wünsch-ter — Gast,

daß du, o lang ge - wünsch-ter — Gast,

daß du, o — lang ge - wünsch-ter — Gast,

11

dich nun - mehr ein - ge - stel - let hast.

dich nun - mehr ein - ge - stel - let hast.

dich nun - mehr ein - ge - stel - let hast.

dich nun - mehr ein - ge - stel - let hast.

III. Teil des Oratoriums

Am 3. Weihnachtstag

Herrscher des Himmels, erhöere das Lallen

Tromba I, II, III, in D

Timpani

Flauto traverso I, II

Oboe I, II, auch Oboe d'amore I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo, Organo

III. Teil

Herrscher des Himmels, erhöere das Lallen

24. Coro

Tromba I
 Tromba II
 Tromba III
 Timpani
 Flauto traverso I
 Flauto traverso II
 Oboe I
 Oboe II
 Violino I
 Violino II
 Viola
 Soprano
 Alto
 Tenore
 Basso
 Continuo (2x)
 Organo (*bez.*)
 Organo

Figured bass notation for Continuo/Organo:

6 4 2 5 6 5 6 6 7 # 6 4 2 6 5 2 6 4 7 5 6

8

16

sän - ge ge - fal -

Wenn dich dein Zi - on mit Psal -

- men er - höht

30

- len, Herr-scher des Him-mels, er - hö - re das Lal - len,
 ; Herrscher des Him-mels, er - hö - re das Lal - len,
 - re das Lal - len, Herr-scher des Himmels, er - hö - re das Lal - len,
 Herr-scher des Himmels, er - hö - re das Lal - len,

6
4
2
5
6
5
6
7
#

37

laß dir die mat-ten Ge - sän - ge ge - fal - len, wenn dich dein Zi - on mit Psal - men er -

laß dir die mat-ten Ge - sän - ge ge - fal - len, wenn dich dein Zi - on mit Psal - men er -

laß dir die mat-ten Ge - sän - ge ge - fal - len, wenn dich dein Zi - on mit Psal - men er -

laß dir die mat-ten Ge - sän - ge ge - fal - len, wenn dich dein Zi - on mit Psal - men er -

6
4
2

6
5

6

7

6

6

5
3

6
4
2

6

6

6
5

6

5
4

#

44

höht, mit Psal - - - men er - höht!

höht, mit Psal - - - - - men er - höht!

höht, mit Psal - - - - - men er - höht!

höht, mit Psal - - - - - men er - höht!

6
5

6
5

6
4
2

7 6 6

52

tr

tr

6 4 2 5, 6 4 2, 6, 7, 6, 6 4, 6 4 2 5, 5 6, 6 4 2, 6, 6 4, 5

60

68

wenn wir dir it - zo die Ehr - - - - - furcht er - wei - - - - -
weil uns - re Wohl - fahrt be - - - - -
Prei - - - - - sen, der Her - - - - -

6 5 # 6 6 6 6 6

82

Her - zen froh - lok - ken-des Prei - sen, wenn wir dir it - zo die Ehr - furcht er - wei - sen,

Her - zen froh - lok - ken-des Prei - sen, wenn wir dir it - zo die Ehr - furcht er - wei - sen,

Her - zen froh - lok - ken-des Prei - sen, wenn wir dir it - zo die Ehr - furcht er - wei - sen,

Her - zen froh - lok - ken-des Prei - sen, wenn wir dir it - zo die Ehr - furcht er - wei - sen,

89

weil uns - re Wohl-fahrt be - fe - sti-get steht, be - fe - - - - - sti - get steht!

weil uns - re Wohl-fahrt be - fe - sti-get steht, be - fe - - - - - sti - get steht!

weil uns - re Wohl-fahrt be - fe - sti-get steht, be - fe - - - - - sti - get steht!

weil uns - re Wohl-fahrt be - fe - sti-get steht, be - fe - - - - - sti - get steht!

25. Evangelista

Recitativo

Tenore

Und da die Engel von ih-nen gen Himmel fuhren, sprach die Hirten un-ter-ein-an-der:

Continuo (2x)
Organo (bez.)
Organo

26. Chorus

Flauto traverso I, II
Violino I

Soprano
Oboe d'amore I
Violino II
Sopr.

Las - set uns nun

Alto
Oboe d'amore II
Alto

Tenore
Viola
Ten. Va.

Las - set uns nun ge - hen gen Beth - - le -

Basso

Las - set uns nun ge - hen gen

Continuo (2x)
Organo (bez.)
Organo

ge - hen gen Beth - - le - hem, las - set uns nun ge - hen,

Las - set uns nun ge - hen gen Beth - - le - hem, las - set uns nun

hem, las - set uns nun ge - hen, las - set uns nun ge - hen,

Beth - - le - hem, las - set uns nun ge - hen gen Beth - - le -

8

las - set uns nun ge - hen, las - set uns nun ge - hen gen Beth -

ge - hen gen Beth - le - hem, gen Beth - le - hem,

las - set uns nun ge - hen gen Beth - le - hem, gen Beth - le - hem,

hem, las - set uns nun ge - hen, las - set uns nun ge - hen,

6 7 7

12

- le - hem, gen Beth - le - hem, gen Beth - le - hem und die

las - set uns nun ge - hen gen Beth - le - hem und die Ge -

las - set uns nun ge - hen gen Beth - le - hem und die

las - set uns nun ge - hen gen Beth - le - hem und

6 6 7 6 6

16

— Ge-schich - te se - hen, die da ge - sche - - hen ist, die Ge -
 schich - te se - hen, und die — Ge-schich - te se - hen, die da ge -
 — Ge-schich - te se - hen, die Ge - schich - te, und die —
 die Ge-schich-te se - hen, las - set uns nun ge - hen gen Beth - le - hem

6 5 6 4 3 7 # 3 6 7 5 6 5 6 4 3 7 # 9 6 3 7 5

20

schich - te se - - - hen, die da ge - sche - - hen ist, die
 sche - - - hen ist, die uns der Herr, der
 — Ge - schich - te se - hen, die da, die
 und die — Ge - schich -

6 5 6 4 3 7 # 9 6 6 4 2 7 # 6 4

23

uns der Herr kund-ge-tan hat, die uns der
 Herr kund-ge-tan hat, die uns der Herr kund-ge-tan
 da ge-sche-hen ist, die uns der Herr kund-ge-tan
 te se-hen, die da ge-sche-hen ist, die uns der Herr

7 6 7/4 2 6/4 2 7 6 7/4 2 7 6 6 6

26

27. Recitativo
 Fl. trav. I senza Viol. I
 Fl. trav. II

Herr, der Herr kund-ge-tan hat.
 hat, die uns der Herr kund-ge-tan hat.
 hat, die uns der Herr kund-ge-tan hat.
 der Herr kund-ge-tan hat. Er hat sein Volk ge-

6 6/4 2 6 7 6 6/5 6/4 5 6/4 5

2 Fl. trav. I
 Fl. trav. II
 Basso
 4/4 Cont. Org.

tröst', er hat sein I-sra-el er-löst, die Hül aus Zi-on her-ge-sen-det und un-ser Leid ge-

6 6/4 2 6 5 7/6

5

en-det. Seht, Hir-ten, dies hat er ge-tan; geht, die-ses trifft ihr an!

3 6/4 2 6 6 7/3

29. Aria Duetto

Oboe d'amore I

Oboe d'amore II

Soprano

Basso

Continuo (2x)
Organo (*bez.*)

Organo

14

Herr, dein Mit - leid, dein Er - bar - men,

Herr, dein Mit - leid,

piano

piano

piano

21

Herr, dein Mit - leid, dein Er - bar - men trö - stet uns — und macht uns frei —

Herr, dein Mit - leid, dein Er - bar - men trö - stet uns — und macht uns frei, trö - stet

7 5 4 2 6 4 6 6 4 6 5 6 6 4 6 6 6 6

27

, trö - stet uns und macht uns frei; Herr, dein Mit - leid,

uns und macht uns frei — ; Herr, dein Mit - leid,

6 6 4 3 6 6 4 7 3 6 4 5 3 6 6 4 2

33

dein Er - bar - men trö - - - stet uns und macht uns frei — ,

dein Er - bar - men trö - - - stet uns und macht uns frei, dein Er - bar - men

5 6 # 6 7 6 4 2 9 # 7 6 6 4 3 4 6 4 2 #

39

trö - stet uns und macht uns frei, und macht uns frei;
trö - stet uns und macht uns frei, und macht uns frei;

forte

forte

6 5 6 # 7 6 5 6 5 6 7 6 5 6 5

45

6 5 4 3 4 5 6 4 6 6 4 2 5 3 6 4 6 6 # 7 4 2 8 #

52

Herr ____, dein
Herr ____, dein

piano

7 # 5 6 4 3h 6 4 6 6h 4 2 # 6 5 6 5 6 4 5 6 4

59

piano

Mit - leid, dein Er - bar - men, Herr, dein Mit - leid, dein Er -

Mit - leid, dein Er - bar - men, Herr, dein Mit - leid,

8 7 6 5 6 4 8 7 6 5 4 3 2 6 5 9 6 8 7

65

tr

bar - men, Er - bar - men trö - stet uns und macht uns frei,

bar - men, Er - bar - men trö - stet uns und macht uns frei,

4 3 5 6 7 5 6 7 6 4 6 4 6 6 4 5

71

trö - stet uns und macht uns frei, trö - stet uns und macht uns frei

trö - stet uns und macht uns frei, trö - stet uns und macht uns

6 4 2 6 4 6 5 6 6 6 4 3 6 6 4 3 6 4 3 6 4 7 5

77

frei, Herr, dein Mit - leid trö - - - stet uns und macht uns frei, dein Er -
 frei, trö - - - stet uns und macht uns frei, dein Er - bar - men, trö -

6 4 5 3 5 6 4 6 # 5 6 4 6 6

83

bar - men trö - - stet uns und macht uns frei; Herr, dein Mit - leid, dein Er -
 - stet uns und macht uns frei; Herr, dein Mit - leid, dein Er - bar - men, dein Er -

6 5 7 7 6 5 6 # 6 4 2 5 6 7

89

bar - men trö - - - stet uns und macht uns frei,
 bar - men trö - - - stet uns und macht uns frei, dein Er - bar - men

6 7 6 4 8 # 7 9 8 6 6 6 6 6 4 6 6 6 4 5 3

94

trö - - stet uns und macht uns frei, und macht — uns frei, und macht uns frei.

trö - - stet uns und macht uns frei, und macht — uns frei, und macht uns frei.

forte

99

forte

106

forte

112

piano

piano

Dei - ne hol - de Gunst und

piano

118

simile

simile

hol - de Gunst und Lie - be, dei - ne wun - der - sa - men

Lie - be, dei - ne wun - der - sa - men Trie - be ma - chen

124

Trie - be ma - chen dei - - ne Va - ter - treu

dei - - ne Va - ter - treu wie - der neu,

130

— wie - der neu, dei - ne Va - ter - treu wie - der neu;
 dei - ne Va - ter - treu — wie - der neu;

6 4+ 2 6 4 7 6 4 3 6 4 6 5 7 # 6 7 4 2 5 #

forte forte

136

forte tr

7 4 5 6 4 6 6 4 5 # 6 6 6 6 4 5 #

142

dei - ne hol - de Gunst und Lie - be, dei - ne
 dei - ne hol - de Gunst und Lie - be, dei - ne

piano piano

7 7 7 7 # 6 6 6 # 7

piano

148

hol - de Gunst und Lie - be, dei - ne wun - der - sa - men
 hol - de Gunst und Lie - be, dei - ne wun - der - sa - men

154

Trie - be ma - chen dei - ne Va - ter - treu
 Trie - be ma - chen dei - ne Va - ter - treu, dei - ne Va - ter -

160

, dei - ne Va - ter - treu wie - der neu, wie - der neu.
 treu, dei - ne Va - ter - treu wie - der neu.

Da capo

30. Evangelista

Recitativo

Tenore

Und sie ka - men ei - lend und fun - den bei - de, Ma - ri - am und Jo - seph,

Contínuo (2x)
Organo (bez.)
Organo

da - zu das Kind in der Krip - pe lie - gen. Da sie es a - ber ge - se - hen hat - ten, brei - te -

ten sie das Wort aus, wel - ches zu ih - nen von die - sem Kind ge - sa - get

war. Und al - le, für die es kam, wun - der - ten sich der Re - de, die

ih - nen die Hir - ten ge - sa - get hat - ten. Ma - ri - a a - ber be -

hielt al - le die - se Wor - te und be - weg - te sie in ih - rem Her - zen.

31. Aria

Violino solo

Alto

Continuo (2*)
Organo (bez.)

Musical notation for measures 1-7. The Violino solo part features a melodic line with eighth and sixteenth notes. The Continuo/Organo part provides a bass line with figured bass notation (6, 6, #, 6 4/2, 6 5, 6 4/2, 6, 6 5, 6 5).

Musical notation for measures 8-15. The Continuo/Organo part includes figured bass notation (6 4/2, 6, 6, #, 6, 7 5, 6 5, 7).

Musical notation for measures 16-21. The Continuo/Organo part includes figured bass notation (6, 6, 6 4, 6 4/2, 6, 6 5, 6 4, 7 5, 7 #, 8 #, 7, 7 5).

Musical notation for measures 22-28. The vocal line begins with the lyrics "Schlie - ße, mein Her - ze, dies se - li - ge Wun - der". The Continuo/Organo part includes figured bass notation (7 5, 7 #, 6, 4, #, 6 #, 5 3, 6, 6 4/2, 6 6, 7 5, #, 4 2).

Musical notation for measures 29-36. The vocal line continues with the lyrics "fest — in dei-nem Glau - - - ben ein, fest — in dei-nem Glau - ben ein;". The Continuo/Organo part includes figured bass notation (6 5, 6 5/4, 4 2, 6 5, 6 5, 7 5, 3, 6, 7, 5 4, 3, 6 5, 9 6, 7 5, 6 4/2, 6).

Musical notation for measures 37-44. The vocal line concludes with the lyrics "schlie - ße, mein Her - ze, dies se - - li - ge Wun - der fest — in dei-nem Glau - ben, in dei-nem Glauben". The Continuo/Organo part includes figured bass notation (6 4, 5 4, 3, 7 5, 5 #, 6 4, 6 4, 3, 7 5, 7 #, 9, 6, 6, 7 5).

44

ein; schlie ße, mein Her - ze, dies se - li - ge Wun - der fest in dei - nem

50

Glau - ben ein, fest in dei - nem Glau - - - ben, fest in dei - nem Glau - ben, in

57

dei - nem Glau - ben ein, fest in dei - nem Glau - ben ein!

forte

forte

65

tr

72

piano

Las - se dies Wun - der, die gött - li - chen Wer - ke im - mer zur Står -

piano

79

- ke dei - nes schwa - chen Glau - bens sein; las - se dies Wun - der, die gött - li - chen

86

Wer-ke im-mer zur Stär-ke dei-nes schwa-chen Glau-bens sein,

93

im-mer zur Stär-ke dei-nes schwa-chen Glau-bens sein!

100

Schlie-ße, mein Her-ze, dies se-li-ge Wun-der fest-

107

- in dei-nem Glau-ben, in dei-nem Glauben ein-, fest- in dei-nem Glau-ben, in dei-nem Glauben

114

ein; schlie-ße, mein Her-ze, dies se-li-ge Wun-der fest- in dei-nem

120

Glau-ben ein, fest- in dei-nem Glau-ben, in dei-nem Glauben ein-

127

fest in dei-nem Glau - ben ein, fest in dei - nem Glau - ben

134

forte

ein!

forte

140

forte

32. Recitativo

Flauto traverso I

Flauto traverso II

Alto

Continuo (2x)
Organo (bez.)
Organo

Ja, ja, mein Herz soll es be - wah - ren, was es an die - ser

3

hol - den Zeit zu sei - ner Se - lig - keit für si - che - ren Be - weis er - fah - ren.

33. Choral

Soprano
Flauto traverso I, II in SVa
Oboe I, II
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo (2x)
Organo (bez.)

Ich will dich mit Fleiß be-wah-ren, ich will dir le-ben hier, dir will ich ab-fah-

5 6 6 4 2 6 5 6 4 5 6 8 7 6 6 6 6

7

ren, mit dir will ich end-lich schwe-ben vol-ler Freud oh-ne Zeit dort im an- dern Le-ben.

ren, mit dir will ich end-lich schwe-ben vol-ler Freud oh-ne Zeit dort im an- dern Le-ben.

ren, mit dir will ich end-lich schwe-ben vol-ler Freud oh-ne Zeit dort im an- dern Le-ben.

ren, mit dir will ich end-lich schwe-ben vol-ler Freud oh-ne Zeit dort im an- dern Le-ben.

6 6 6 6 6 6 6 6 6 5 6 4 5 5 5 3 4 6 5 6 6 5 6 4 2 6 6 5

34. Evangelista

Recitativo

Tenore

Continuo (2x)
Organo (bez.)

Und die Hir-ten kehr-ten wie-der um, prei-se-ten und lob-ten

5 5 5 3 5 3 6

3

Gott um al-les, das sie ge-se-hen und ge-hö-ret hat-ten, wie denn zu ih-nen ge-sa-get war.

6 5 6 4 2 6 6 6 4 5

35. Choral

Soprano
Flauto traverso
I, II in 8va
Oboe I, II
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo (2*)
Organo (bez.)

Seid froh die-weil, seid froh die-weil, daß eu-er Heil ist

Seid froh die-weil, seid froh die-weil, daß eu-er Heil ist

Seid froh die-weil, seid froh die-weil, daß eu-er Heil ist

Seid froh die-weil, seid froh die-weil, daß eu-er Heil ist

Seid froh die-weil, seid froh die-weil, daß eu-er Heil ist

hie ein Gott und auch ein Mensch ge-bo-ren, der, wel-cher ist der

hie ein Gott und auch ein Mensch ge-bo-ren, der, wel-cher ist der

hie ein Gott und auch ein Mensch ge-bo-ren, der, wel-cher ist der

hie ein Gott und auch ein Mensch ge-bo-ren, der, wel-cher ist der

hie ein Gott und auch ein Mensch ge-bo-ren, der, wel-cher ist der

Herr und Christ in Da-vids Stadt, von vie-len aus-er-ko-ren.

Herr und Christ in Da-vids Stadt, von vie-len aus-er-ko-ren.

Herr und Christ in Da-vids Stadt, von vie-len aus-er-ko-ren.

Herr und Christ in Da-vids Stadt, von vie-len aus-er-ko-ren.

Herr und Christ in Da-vids Stadt, von vie-len aus-er-ko-ren.

Chorus I ab initio repetatur et claudatur

IV. Teil des Oratoriums
Am Fest der Beschneidung Christi

Fallt mit Danken, fallt mit Loben

Corno da caccia I, II in F

Oboe I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo, Organo

IV. Teil

Fallt mit Danken, fällt mit Loben

36. Chorus

The musical score for the 36th Chorus is arranged in a multi-staff format. The instruments and parts included are:

- Corno da caccia I
- Corno da caccia II
- Oboe I
- Oboe II
- Violino I
- Violino II
- Viola
- Soprano
- Alto
- Tenore
- Basso
- Continuo (1 bez., 1 unbez.)
- Organo (bez.)

The score is written in 3/8 time with a key signature of one flat (B-flat). The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent. The instrumental parts feature various melodic lines, including trills (tr) and grace notes. The Continuo and Organ parts are indicated by figured bass notation.

9

tr

tr

tr

6 4 2 6 6 6 4 2 6 6 6 4 2 6 6 6 3 #

17

25

Fallt mit Dan - ken, fällt mit Lo - ben, fällt mit Dan - - ken, fällt mit Lo -

Fallt mit Dan - ken, fällt mit Lo - ben, fällt mit Dan - - ken, fällt mit Lo -

Fallt mit Dan - ken, fällt mit Lo - ben, fällt mit Dan - - ken, fällt mit

Fallt mit Dan - - - - -

5 6 7 8 6 6 6 7b 9 4b 3 6 6 6 4 5 3

35

43

Gna - den - thron; fällt mit Dan - ken, fällt mit Lo - ben,

Gna - den - thron; fällt mit Dan - ken, fällt mit Lo - ben,

Gna - den - thron; fällt mit Lo - ben, fällt mit Dan - ken,

Gna - den - thron; fällt mit Lo - ben, fällt mit Dan - ken,

51

fällt mit Lo - ben — vor des Höch - sten Gna - - - -
 fällt mit Lo - ben vor des Höch - sten Gna - - - -
 fällt mit Lo - ben — vor des Höch - - - - sten Gna - - - -
 fällt mit Lo - ben, fällt mit Dan - ken, fällt mit Lo - ben vor des Höch - sten

59

- den - thron, fällt mit Dan - ken, fällt mit Lo - ben, fällt mit Dan -

- den - thron, fällt mit Dan-ken—, fällt mit Lo - ben, fällt mit Dan -

- den - thron, fällt mit Dan - ken, fällt mit Lo -

Gna - den - thron, fällt mit Dan - ken, fällt mit Lo - ben, fällt mit

68

tr

tr

tr

tr

tr

tr

tr

tr

tr

- ken, fällt mit Lo - - - ben, fällt mit Dan - ken, fällt mit Lo - ben

- ken, fällt mit Lo - - - ben, fällt mit Dan - ken, fällt mit Lo - ben

- - - - - ben, fällt mit Dan - ken, fällt mit Lo - ben

Dan - - - ken, fällt mit Lo - - - ben, fällt mit Dan - ken, fällt mit Lo - ben

6 4 5 3 7 4 2 6 8 4 7 5 6 4 2 6 6

77

vor des Höch - sten Gna - den - thron !
vor des Höch - sten Gna - den - thron !
vor des Höch - sten Gna - den - thron !
vor des Höch - sten Gna - den - thron !

7 6 5 $\frac{6}{2} \frac{4}{4}$ 6 6 $\frac{6}{4}$ $\frac{5}{4}$ 6 $\frac{6}{4}$ 2 $\frac{6}{4}$ 6 5 $\frac{6}{4}$ $\frac{4}{2}$ 6 6 $\frac{6}{4}$

85

tr

y

This system contains the first two measures of the piece. The first measure starts with a treble clef, a key signature of one flat, and a common time signature. It features a quarter note followed by a half note with a trill (tr) above it. The second measure contains two eighth notes beamed together, followed by another pair of eighth notes beamed together. The bass staff below shows a steady eighth-note accompaniment. The system concludes with two measures of rests in both staves.

tr

This system contains measures 87 and 88. Measure 87 features a dotted half note in the treble staff and a dotted half note in the bass staff. Measure 88 begins with a trill (tr) above a quarter note in the treble staff, followed by a half note. The bass staff continues with eighth notes. The system ends with two measures of rests.

tr

This system contains measures 89 and 90. Measure 89 starts with a trill (tr) above a quarter note in the treble staff, followed by a half note. The bass staff has a dotted half note. Measure 90 features a dotted half note in the treble staff and a dotted half note in the bass staff. The system ends with two measures of rests.

This system consists of six empty musical staves, indicating that the music for these measures is not present on this page.

6 4 2 2 6

5 6

6 4 2 6 6

6 5 6 4 2

6 4 2

This system shows the bass line for measures 91 and 92. It begins with a quarter rest, followed by a dotted half note with a 6 above it. The second measure has a dotted half note with a 5 above it. The third measure has a dotted half note with a 6 above it. The fourth measure has a dotted half note with a 6 above it. The fifth measure has a dotted half note with a 6 above it. The sixth measure has a dotted half note with a 6 above it. The seventh measure has a dotted half note with a 6 above it. The eighth measure has a dotted half note with a 6 above it. The system ends with a quarter rest.

92

Got - tes Sohn

Got - tes Sohn

Got - tes Sohn

Got - - - tes

99

Musical notation for the first system, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Both staves contain rests for the first six measures, followed by a final chord in the seventh measure.

Musical notation for the second system. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment with a bass clef. The system contains seven measures of music.

Musical notation for the third system. It includes a vocal line (top staff), a piano accompaniment (middle staff), and a bass line (bottom staff). The system contains seven measures. Trills (tr) are indicated above the vocal line in the fourth measure and above the bass line in the sixth measure.

Musical notation for the fourth system, featuring lyrics for three voices and a bass line with figured bass. The system contains seven measures.

will der Er - den Hei - land und Er - lö - ser wer - den, Hei -

will der Er - den Hei - land und Er - lö - ser wer - den, Hei -

will der Er - den Hei - land und Er - lö - ser wer - den, Hei - land

Sohn will der Er - den Hei - land und Er - lö - ser wer - den, Hei - land

Figured bass notation: 6 6b 6 6 6 6 7 5 # 5 3 4 2 6 4 6 7 6 6 # - 6 #

106

- land und Er - lö - - ser wer - den,

- land und Er - lö - - ser wer - den,

und Er - lö - - ser wer - den, Er - lö - -

und Er - lö - - ser wer - den, Er - lö - -

6 6 6 4 2 6 4 6 6 5

113

Got - tes Sohn, Got - tes Sohn dämpft der Fein - de Wut und To - ben;

Got - tes Sohn, Got - tes Sohn dämpft der Fein - de Wut und To - ben;

- ser wer - den, Got - tes Sohn dämpft der Fein - de Wut und To - ben;

- ser wer - den, Got - tes Sohn dämpft der Fein - de Wut und To - ben;

6 5 5 6 7 6 5 5 6 6 7 5 #

121

The musical score for measures 121-126 is presented in six systems. The first system (measures 121-122) features two staves with eighth-note chords. The second system (measures 123-124) includes trills (tr) and eighth-note chords. The third system (measures 125-126) continues with eighth-note chords and trills. The fourth system (measures 127-128) shows eighth-note chords. The fifth system (measures 129-130) consists of two empty staves. The sixth system (measures 131-132) features a bass line with fingering numbers: #, 6/4/2, 6, 6/5, 6/4/b, 6, 6, 6/4/2, 6, 6/5, 5, 5, 6, 6.

128

Two staves of music in 6/8 time, key of B-flat major. The first staff has a treble clef and the second has an alto clef. Both staves show rhythmic patterns with eighth and sixteenth notes, including rests and slurs.


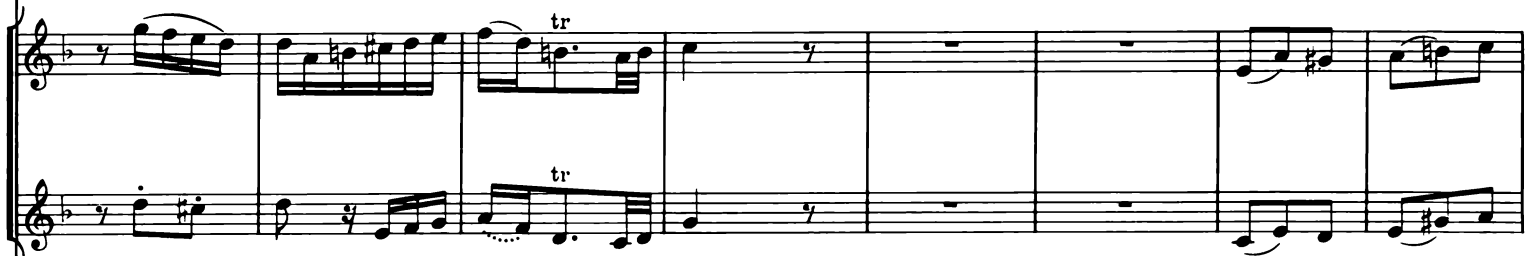
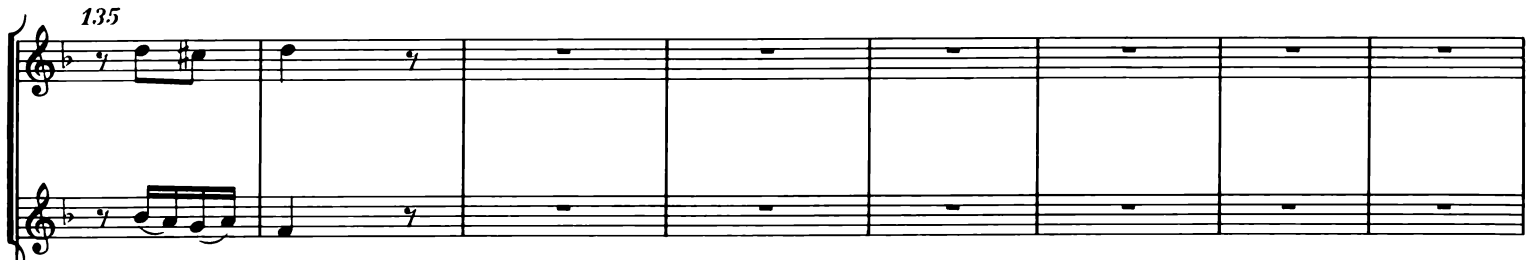
Two staves of music. The first staff has a treble clef and includes a trill (tr) over a note. The second staff has an alto clef. The music continues with eighth and sixteenth notes and rests.

Two staves of music. The first staff has a treble clef and includes a trill (tr). The second staff has an alto clef. The music continues with eighth and sixteenth notes and rests.

Four empty musical staves, two in treble clef and two in bass clef, with a common time signature of 6/8.

A single bass staff with a bass clef and 6/8 time signature. It contains a sequence of notes with figured bass notation above them: ♯, 6 4 2, 6 5, ♭, 6 4 2, 6 5 ♭, 6 4 2, 7 5 6, 6 4 2.

135



Got - tes Sohn will der Er - den Hei - land und Er -

Got - tes Sohn will der Er - den Hei - land und Er -

Got - - - tes Sohn will der Er - den Hei - land und Er -

Got - - - tes Sohn will der Er - den Hei - land und Er -



6 6 6 # 4 - 6 7 5 4 4 6 6 5 6 6

143

lö - ser wer - den, Hei - - - - - land und Er -

lö - ser wer - den, Hei - land und Er - lö - - - - -

lö - ser wer - den, Hei - land und Er - lö - - - - -

lö - ser wer - den, Hei - - - - - land und Er -

6^h # 6 # 6 6 5 6^h 2 6 # 6 6

149

lö - - ser wer - den, Got - tes Sohn, Got - tes Sohn

- - ser wer - den, Er - lö - - - - - ser wer - den, Got - tes Sohn

- - ser wer - den, Er - lö - - - - - ser wer - den, Got - tes Sohn

lö - - - - - ser wer - den, Got - - - - - tes Sohn

6 6 4 4 2 2 6 6 6 6 7 6 6 6

157

—dämpft der Fein-de Wut — und To - ben. Fallt mit Dan - ken, fällt mit

dämpft der Fein-de Wut und To - ben. Fallt mit Dan - ken, fällt mit

—dämpft der Fein-de Wut und To - ben. Fallt mit Dan - ken, fällt mit

dämpft der Fein-de Wut und To - ben. Fallt mit Dan - ken, fällt mit

166

The musical score consists of several systems. The first system has two staves. The second system has two staves. The third system has three staves. The fourth system has four staves, with the top three containing vocal lines and the bottom one a bass line. The lyrics are: "Lo-ben vor des Höch - sten Gna - den - thron, fällt mit". The bottom staff includes figured bass notation: 6, 4/2, 6, 6, 6b, 6, 4/2, 6, 6, 7, 6, 6.

174

Dan - - - - - ken,

Dan - - - - ken, fällt mit Lo - - - - ben, fällt mit Dan - ken,

Dan - - - - ken, fällt mit Lo - - - - ben, fällt mit Dan - ken,

fällt mit Dan - - - - ken, fällt mit Lo - ben, fällt mit Dan - ken,

9 8 6 6 6 5 6 7 4 3 6 6 5 6 6 6 6

4 3 6 4 3 4 3 2 4 3 6 4 3 6 4 2

183

fallt mit Lo-ben vor des Höch-sten Gna - den - thron,
 fällt mit Lo-ben vor des Höch - sten Gna - den - thron,
 fällt mit Lo-ben vor des Höch - sten Gna - den - thron, fällt mit Dan - ken,
 fällt mit Lo-ben vor des Höch - sten Gna - den - thron, fällt mit Dan - ken,

6 7b 9 8 6 7 6 7 6 6 7

191

fallt mit Lo - ben, fällt mit Dan - ken, fällt mit Lo - ben — vor des Höch - sten Gna - -

fallt mit Lo - ben —, fällt mit Dan - ken, fällt mit Lo - ben vor des Höch - sten Gna - -

fallt mit Lo - ben, fällt mit Lo - ben — vor des Höch - - - sten

fallt mit Lo - ben, fällt mit Lo - ben, fällt mit Dan - ken, fällt mit

200

den - thron, fällt mit Dan - ken, fällt mit

den - thron, fällt mit Dan - ken, fällt mit

Gna - den - thron, fällt mit Dan - ken, fällt mit

Lo - ben vor des Höch - sten Gna - den - thron, fällt mit Dan - ken, fällt mit

6/6 6/4 6/6 6 6 6 7 7 5 6/4 6

208

Musical notation for the first system, measures 1-6. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff begins with a quarter note G4, followed by a quarter rest, and then a half note G4. The bass staff has a quarter note G2, followed by a quarter rest, and then a half note G2.

Musical notation for the second system, measures 7-12. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff continues with a quarter note A4, followed by a quarter rest, and then a half note A4. The bass staff continues with a quarter note A2, followed by a quarter rest, and then a half note A2.

Musical notation for the third system, measures 13-18. It consists of three staves: two treble clef staves and one bass clef staff. The melody in the top treble staff continues with a quarter note Bb4, followed by a quarter rest, and then a half note Bb4. The middle treble staff has a quarter note Bb4, followed by a quarter rest, and then a half note Bb4. The bass staff continues with a quarter note Bb2, followed by a quarter rest, and then a half note Bb2.

Musical notation for the fourth system, measures 19-24, including lyrics. It consists of four staves: three treble clef staves and one bass clef staff. The lyrics are: "Lo-ben, fällt mit Dan - - - - - ken, fällt mit Lo - - - - - ben,". The melody in the top treble staff continues with a quarter note C5, followed by a quarter rest, and then a half note C5. The middle treble staff has a quarter note C5, followed by a quarter rest, and then a half note C5. The bottom treble staff continues with a quarter note C5, followed by a quarter rest, and then a half note C5. The bass staff continues with a quarter note C2, followed by a quarter rest, and then a half note C2.

Musical notation for the fifth system, measures 25-30, including figured bass. It consists of one bass clef staff. The figured bass notation is: 6, 7b, 6b, 6b. The melody continues with a quarter note D2, followed by a quarter rest, and then a half note D2.

217

tr

tr

tr

tr

tr

tr

tr

tr

fällt mit Dan - ken, fällt mit Lo - ben vor des Höch-sten Gna - den - thron.

fällt mit Dan - ken, fällt mit Lo - ben vor des Höch-sten Gna - den - thron.

fällt mit Dan - ken, fällt mit Lo - ben vor des Höch-sten Gna - den - thron.

fällt mit Dan - ken, fällt mit Lo - ben vor des Höch-sten Gna - den - thron.

5 3 6 4b 2 6 5 6 7 4 2 6 5 6 6 6 6 6

233

tr

tr

tr

tr

tr

tr

6
4
2

6
5

6
4
2

6
5

7 6 5

9 8

6 6

37. Evangelista

Recitativo

Tenore

Und da acht Ta-ge um wa-ren, daß das Kind beschnitten wür-de, da ward sein Na-me ge-

Continuo (1 bez., 1 unbez.) Organo (bez.)

[sic!]

Organo

4

nennet 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.

38. Recitativo con Chorale

Violino I

piano

Violino II

piano

Viola

piano

Soprano

Basso

Im - ma - nu - el, o sü - ßes Wort! Mein Je - sus heißt mein

Continuo (1 bez., 1 unbez.) Organo (bez.)

[sic!]

Organo

3

Hort, mein Je - sus heißt mein Le - ben. Mein Je - sus hat sich mir er -

5

ge - ben, mein Je - sus soll mir im - mer-fort vor mei-nen Au - gen schwe-ben. Mein Je - sus

6 3

8

a tempo arioso

hei - ßet mei - ne Lust, mein Je - sus la - bet Herz und Brust. Komm! Ich will dich mit Je - su, du mein

6 5^b 6 7 6 6 6

11

tr

lieb - stes Le - ben, mei - - ner See - len Bräu - ti - gam, Lust um-fas - sen, mein Her - ze soll dich nim-mer las - sen, ach!

6 6 6 4 6 6 5 6 7 5 7 6 6 5

14

der du dich vor mich ge - ge - ben an des bit - tern

So nimm mich zu dir, so nimm mich zu dir, ach, nimm mich zu dir, ach, ach —, nimm mich zu

6 4 5 6 6 7 6 5 6 5 3 6 6 6 6 6 6

17 *tr* *Recitativo*

Kreu - - - zes Stamm!

dir! Auch in dem Ster - ben sollst du mir das Al - ler - lieb - ste sein; in

6b 5 7

20

Not, Ge - fahr und Un - ge - mach seh ich dir sehn - lichst nach. Was jag - te mir zu - letzt der

6 6 6 7 6

23

Tod für Grau-en ein? Mein Je - sus! Wenn ich ster - be, so weiß ich, daß ich nicht ver - der - be. Dein

26

Na - me steht in mir ge - schrie - ben, der hat des To - des Furcht ver - trie - ben.

39. Aria

Oboe I solo

piano f. piano f. piano

Soprano

Echo Soprano

Continuo (1 bez., 1 unbez.) Organo (bez.)

Organo pizzicato

8

tr forte piano f. p.

15

f p. f. p. forte p.

Flößt, mein Hei-land, flößt dein

piano

22

Na - men, flößt, mein Hei-land, flößt dein Na - men auch den al - ler-klein - sten Sa - men je - nes

28

forte piano f. p. f.

stren-gen Schrek-kens ein? je - nes stren-gen Schrek-kens, je - nes stren-gen Schrek-kens,

34

tr

piano

flöst dein Na-men, flöst, mein Hei-land, flöst dein Na-men auch den

40

tr

al - ler-klein-sten Sa - men je - nes stren-gen Schrek-kens ein? Nein, du sagst ja sel - ber nein, Nein!

46

pp. piano pp.

du sagst sel - ber nein; flöst dein Na - men auch den al - ler-klein-sten nein!

52

tr

p. p.

Sa - men je - nes Schrek - kens ein? Nein, nein, nein, nein!

59

forte

tr

nein, du sagst ja sel-ber

nein! nein!

66

piano

tr

Sollt ich nun das Ster-ben scheuen? Nein, dein sü-ßes Wort ist

73

piano

da! O-der sollt ich mich er-freu - - - - - en? Ja—, du Hei-land, ja—,

80

du Hei-land sprichst selbst ja, ja, du Hei-land sprichst selbst ja, ja, ja,

ja! ja! ja,

87

forte

tr

ja, ja, ja, du Hei-land sprichst selbst

ja! ja, ja! ja!

94

tr

tr

Sollt ich

piano

100

piano

nun das Ster-ben scheuen? Nein, dein sü - ßes Wort ist da - - - ! O-der sollt ich mich er - freu - - -

106

piano

- en? Ja - , du Hei-land

113

sprichst selbst ja, ja, du Hei-land sprichst selbst ja, ja, du ja!

6 6 7 6 5 7 4 3 8 6 6 5 4 3 6 5 6 7

119

Hei-land sprichst selbst ja, ja, ja, ja, ja, ja, ja, du ja! ja, ja! ja, ja! ja, ja!

6 6 6 4 2 6 5 6 6

126

Hei-land sprichst selbst ja! forte

tr tr

6 5 6 6 7 5 # 7 6 7 7 6 5 # 7 6 6 7 forte

132

p. f. p. f. p. f. p. f.

6 5 5 7 6 7 7 5 6 5 4 3

40. Recitativo con Chorale

Violino I *piano*

Violino II *piano*

Viola *piano*

Soprano

Basso

Continuo (1 bez., 1 unbez.)

Organo (bez.)

arioso

Je - su, mei - ne

Wohl - an, dein Na - me soll al - lein in mei - nem Her - zen

3

Re -

Freud und Won - ne, mei - ne Hoff - nung, Schatz und Teil,

sein, al - lein dein Na - me soll in mei - nem Her - zen sein! So,

6

- citativo *arioso* *tr* *Re -*

so, so will ich dich ent-zük-ken, wenn Brust und Herz zu dir vor Lie-be bren-nen. Doch,

mein Er - lö - sung, Schmuck und Heil,

9 - *citativo* arioso

Hirt und Kö - - nig, Licht und Son - ne,
 Lieb - ster, sa - ge mir: Wie rühm ich dich, doch Lieb - ster, sa - ge mir: Wie

12 *Recitativo* arioso

ach! wie soll ich wür - dig - lich,
 rühmich dich, wie, wie dank ich dir? wie, Lieb - ster, sa - ge mir: Wie rühmich

15

mein Herr Je - su, prei - sen dich?
 dich, Lieb - ster, sa - ge, wie dank ich dir?

Org. Cont. *tasto Solo*

41. Aria

Violino I solo

Violino II solo

Tenore

Continuo (1 bez., 1 unbez.)
Organo (bez.)

Organo *simile*

4

7

10

13

piano

piano

Ich will — nur dir zu Eh-ren le

piano

16

ben, mein Hei-land, gib mir Kraft und Mut, daß

19

forte *piano*

forte *piano*

es mein Herz recht eif - rig, recht eif - rig tut; ich will nur

forte *piano*

23

forte *forte*

dir zu Eh-ren le - ben,

forte

26

piano

piano

ich will nur dir zu Eh-ren le-

6 7 7 7 # 6 4 2 6 5 6 4 2 6 5 6 6 6 6 4

piano

29

ben, mein Hei-land, gib mir Kraft und

6 4 2 6 5 6 5 4 2 6 6 5 6 5 6

32

Mut, daß es mein Herz recht eif- rig, rechteif- rig tut!

tr

6 6 5 4 2 6 5 4 # 6 7 7 7 7

forte

36

forte

7 7 # 4 2 6 7 # 7 7 7

39

42

45

piano

Stär - ke mich, dei - ne Gna - - - - - de

piano

49

wür - - dig-lich und mit Dan - - ken zu er - he - - - - - ben, mit

52

forte

forte

Dan - - - ken zu er - he - - ben;

forte

55

58

tr

piano

tr

piano

stär - - ke mich, dei - ne Gna - - -

piano

61

de wür-dig - lich und mit Dan-ken zu er -

64

he - ben, mit Dan-ken zu er - he -

67

adagio

- - ben, mit Dan-ken zu er - he - ben, mit Dan-ken zu er - he - - - - ben, zu er-he-ben!

tr

Da capo

42. Chorale

The musical score for '42. Chorale' is arranged for the following instruments and voices:

- Corno da caccia I**: Treble clef, 3/4 time, melodic line with slurs.
- Corno da caccia II**: Treble clef, 3/4 time, melodic line with slurs.
- Oboe I**: Treble clef, 3/4 time, rests in the first two measures, then melodic line.
- Oboe II**: Treble clef, 3/4 time, rests in the first two measures, then melodic line.
- Violino I**: Treble clef, 3/4 time, melodic line with slurs.
- Violino II**: Treble clef, 3/4 time, melodic line with slurs.
- Viola**: Alto clef, 3/4 time, melodic line with slurs.
- Soprano**: Treble clef, 3/4 time, rests throughout.
- Alto**: Treble clef, 3/4 time, rests throughout.
- Tenore**: Treble clef, 3/4 time, rests throughout.
- Basso**: Bass clef, 3/4 time, rests throughout.
- Continuo (1 bez., 1 unbez.) / Organo (bez.)**: Bass clef, 3/4 time, accompaniment line with figured bass notation (6, 5, 6) above the notes.

5 (21)

Je - sus rich - te mein Be - gin - - nen,
 Je - sus zäu - me mir die Sin - - nen,

Je - sus rich - te mein Be - gin - - nen,
 Je - sus zäu - me mir die Sin - - nen,

Je - sus rich - te mein Be - gin - - nen,
 Je - sus zäu - me mir die Sin - - nen,

Je - sus rich - te mein Be - gin - - nen,
 Je - sus zäu - me mir die Sin - - nen,

11 (27)

Je - sus blei - be stets bei
 Je - sus sei - nur mein Be - -

Je - sus blei - be stets bei
 Je - sus sei - nur mein Be - -

Je - sus blei - be stets bei
 Je - sus sei - nur mein Be - -

Je - sus blei - be stets bei
 Je - sus sei - nur mein Be - -

Figured Bass: 5, 5, 6/5, 6/5, 7#, 6, 7/6, 6, 6/5, 9, 8

16 (32)

1. 2.

mir,
gier,

mir,
gier,

mir,
gier,

mir,
gier,

6 7 # 7

36

Je - sus sei mir in Ge - dan - - - ken,
Je - sus sei mir in Ge - dan - - - ken,
Je - sus sei mir in Ge - dan - - - ken,
Je - sus sei mir in Ge - dan - - - ken,

6 9 8 6 6 5 6/4 6/5

42

Two staves of piano introduction. The first staff contains a treble clef, a key signature of one flat, and a 3/4 time signature. The music begins with a whole rest, followed by eighth-note patterns in the right hand and quarter-note patterns in the left hand. The second staff continues this accompaniment.

Two staves of vocal and piano accompaniment. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both start with a whole rest. The vocal line features a melodic line with a trill (tr) in the fourth measure. The piano accompaniment consists of eighth-note patterns in the right hand and quarter-note patterns in the left hand.

Two staves of piano accompaniment. The top staff is the right hand, and the bottom staff is the left hand. The music continues with eighth-note patterns in the right hand and quarter-note patterns in the left hand, including a trill (tr) in the fourth measure of the right hand.

Two staves of vocal and piano accompaniment. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line has lyrics: "Je - su, las - se mich nicht". The piano accompaniment continues with eighth-note patterns in the right hand and quarter-note patterns in the left hand.

Je - su, las - se mich nicht

Two staves of piano accompaniment. The top staff is the right hand, and the bottom staff is the left hand. The music continues with eighth-note patterns in the right hand and quarter-note patterns in the left hand. Fingerings are indicated: 7, 6, 5b, 7b, 6, 6, 6, 7, 6.

48

tr

tr

tr

wan - - ken!

wan - - ken!

wan - - ken!

wan - - ken!

5 4 3 5 6 6

V. Teil des Oratoriums
Am Sonntag nach Neujahr

Ehre sei dir, Gott, gesungen

Oboe d'amore I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo, Organo

Ehre sei dir, Gott, gesungen

43. Coro Vivace

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (2x)
Organo (bez.)
Organo

5

9

6 5 6 6 6 7

13

simile

7 6 7 6 7 6 5 6 5

17

Eh - re sei dir, Gott, Eh - re sei dir, Gott, Eh - re sei dir, Gott, ge -
 Eh - re sei dir, Gott, Eh - re sei dir, Gott, ge -
 Eh - re sei dir, Gott, Eh - re sei dir, Gott, ge -
 Eh - re sei dir, Gott, Eh - re sei dir, Gott, ge -

21

sun - gen, Eh - re sei dir, Gott, Eh - re sei dir, Gott,
 sun - gen, Eh - re sei dir, Gott, Eh - re sei dir, Gott,
 sun - gen, Eh - re sei dir, Gott, Eh - re sei dir, Gott,
 sun - gen, Eh - re sei dir, Gott, Eh - re sei dir, Gott,

25

Eh - re sei dir, Gott, ge - sun - gen, Eh - re sei dir,
 Eh - re sei dir, Gott, ge - sun - gen, Eh - re sei dir,
 Eh - re sei dir, Gott, ge - sun - gen, Eh - re sei dir, Gott, Eh - re sei dir,
 Eh - re sei dir, Gott, ge - sun - gen, Eh - re sei dir, Gott, Eh - re sei dir,

6 # 6 7 5 7 6 4 3 7

29

Gott, Eh - re sei dir, Gott, ge - sun - gen,
 Gott, Eh - re sei dir, Gott, ge - sun - gen,
 Gott, Eh - re sei dir, Gott, ge - sun - gen, dir sei Lob und Dank be -
 Gott, Eh - re sei dir, Gott, ge - sun - gen,

7 6 6 5 6 6 5

33

dir sei Lob und Dank bereit, Lob und Dank, Lob und Dank bereit, Lob und Dank, Lob und Dank bereit, dir sei Lob und Dank, Lob und Dank be-

37

dir sei Lob und Dank bereit, Lob und Dank, Lob und Dank bereit, dir sei Lob und Dank, Lob und Dank bereit, dir sei Lob und Dank be-

41

reit, dir sei Lob und Dank _____, Lob und Dank be -
 reit, dir sei Lob und Dank _____, Lob und Dank be - reit'
 reit, dir sei Lob und Dank, dir sei Lob _____, Lob und Dank be -
 reit; Lob und Dank _____, dir sei Lob und Dank _____, sei Lob und Dank be -

6 6 4 3 6 7 9 8 6 7 6 5

45

reit' _____, dir sei Lob und Dank _____
 _____, dir sei Lob und Dank _____
 reit, dir sei Lob und Dank, Lob _____ und Dank _____
 reit' _____, dir sei Lob und Dank _____, Lob und

7 6 5 4 3 6 7 6

49

be - reit, dir sei Lob
 be - reit, sei Lob
 , und Dank be - reit, dir sei Lob
 Dank, dir sei Lob, dir sei Lob

53

und Dank be - reit;
 und Dank be - reit;
 und Dank be - reit;
 und Dank be - reit;

Eh - re sei dir, Gott, ge -
 Eh - re sei dir, Gott, Eh - re sei dir, Gott, ge -
 Eh - re, Eh - re sei dir, Gott, ge -
 Eh - re sei dir, Gott, ge - sun - gen, sei dir, Gott, ge -

sun - gen_,
 sun - gen,
 sun - gen_,
 sun - gen,

65

dir sei Lob und Dank, Lob und Dank be-reit. Eh-re sei dir,
 dir sei Lob und Dank be-reit.
 dir sei Lob und Dank, dir sei Lob und Dank be-reit.
 dir sei Lob und Dank be-reit, Lob und Dank be-reit. Eh-re sei dir,

69

Gott, Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir,
 Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir,
 Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir,
 Gott, Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir,
 Gott, Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir,

73

Gott, Eh - re sei dir, Gott, sei dir, Gott, ge - sun - gen,
 Gott, Eh - re sei dir, Gott, sei dir, Gott, ge - sun - gen,
 Gott, Eh - re sei dir, Gott, sei dir, Gott, ge - sun - gen,
 Gott, Eh - re sei dir, Gott, sei dir, Gott, ge - sun - gen, dir sei Lob und Dank be -

77

dir sei Lob und Dank be - reit; Lob und Dank, Lob und Dank be - reit; dir sei Lob und Dank, Lob und Dank be -

81

dir sei Lob und Dank be -
 dir sei Lob und Dank be - reit', Lob und Dank , Lob und Dank be -
 Dank be - reit' , Lob und Dank be - reit', dir sei Lob und Dank, Lob und Dank be -
 reit', dir sei Lob und Dank be - reit', Lob und Dank be - reit', sei Lob und Dank be -

9 8 6 7 4 6 5^a 6 5 6

85

reit', Lob und Dank be - reit' , Lob und Dank be - reit'
 reit', dir sei Lob und Dank , Lob und Dank be -
 reit' , dir sei Lob und Dank , Lob und Dank be -
 reit', Lob und Dank be - reit', dir sei Lob und Dank , sei Lob und Dank be -

6 5 4 3 6 9 8 6 5 7 6 5

89

... dir sei Lob und Dank

reit'

reit', dir sei Lob und Dank, Lob und Dank

reit', dir sei Lob und Dank, Lob und Dank

reit', dir sei Lob und Dank, Lob und Dank

7, 6 5, 6 4 3, 6 4 2, 6, 5 4, 6

93

be - reit', sei Lob

be - reit', dir sei Lob

und Dank be - reit', dir sei Lob

Dank, dir sei Lob, dir sei Lob

7, 7, 7, 6 5, 7, 6, 7, 6

97

, sei Lob und Dank be - reit. Dich er - he - - bet al - le Welt,
 und Dank be - reit. Dich - er - he - - bet al - le Welt,
 und Dank be - reit. Dich - er - he - - bet al - le Welt,
 und Dank be - reit. Dich - er - he - - bet al - le Welt,
 und Dank be - reit. Dich - er - he - - bet al - le Welt,
 und Dank be - reit. Dich - er - he - - bet al - le Welt,

6/5 6/4 5/3 6 6 6/4 5/3 6/4

101

weil dir un-ser Wohl ge-fällt,
 weil dir un-ser Wohl ge-fällt,
 weil dir un-ser Wohl ge-fällt,
 weil dir un-ser Wohl ge-fällt,

5/3 # 6 7 6 6 5 6 6 # 5 # 7

weil an - heut un - ser al - ler Wunsch ge -
 weil an - heut un - ser al - ler Wunsch ge -
 weil an - heut un - ser al - ler Wunsch ge -
 weil an - heut un - ser al - ler Wunsch ge -

lun - gen, weil uns dein Se - gen so herrlich er - freut;
 lun - gen, weil uns dein Se - gen so herrlich er - freut;
 lun - gen, weil uns dein Se - gen so herrlich er - freut;
 lun - gen, weil uns dein Se - gen so herrlich er - freut;

113

dich er-he - - bet al-le Welt, weil dir un -
 dich er-he - - bet al-le Welt, weil dir
 dich er-he - - bet al-le Welt, weil dir un -
 dich er-he - - bet al-le Welt, weil dir

6 4 6 6 5 6 6# 6 7 6# 4 5 3 6

118

- ser Wohl ge - fällt, weil an - heut -
 un - - ser Wohl ge - fällt, weil an -
 - ser Wohl ge - fällt, weil an -
 un - - ser Wohl ge - fällt, weil an - heut -

7 6 6 4 5 3 6 4 6 5 6 5 6

un - ser al - - - lerWunschge - lun - gen, weil uns dein Se - gen so herrlich er - freut.
 heut un - ser al - - - lerWunschge - lun - gen, weil uns dein Se - gen - so herr-lich er - freut.
 heut un - ser al - ler Wunschge - lun - - - gen, weil uns dein Se - gen - so herr-lich er - freut.
 un - ser al - - - - lerWunschge - lun - gen, weil uns dein Se - gen so herr-licher - freut.

Da capo

44. Evangelista

Recitativo

Tenore

Da Je - sus ge - bo - ren war zu Beth - le - hem im jü - di - schen

Continuo (2x)
Organo (bez.)

Organo

Lan - de zur Zeit des Kö - ni - ges He - ro - dis, sie - he, da

ka - men die Wei - sen vom Mor - gen - lan - de gen Je - ru - sa - lem und spra - chen:

attacca

45.

Chor

Oboe d'amore I
Violino I

Oboe d'amore II
Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (2x)
Organo (bez.)

Organo

Musical score for measures 45-48. The score includes parts for Oboe d'amore I, Violino I, Oboe d'amore II, Violino II, Viola, Soprano, Alto, Tenore, Basso, and Continuo/Organo. The vocal parts (Soprano, Alto, Tenore, Basso) are marked *forte* and sing the lyrics: "Wo, wo, wo ist der neu-ge - bor - ne Kö - nig der Jü - den, wo". The instrumental parts provide accompaniment. The Continuo/Organo part includes figured bass notation: 6 # 6 # 6 3.

Continuation of the musical score for measures 49-52. The vocal parts continue with the lyrics: "ist der neu - ge - bor - ne Kö - nig der Jü - den? wo, wo, wo, Jü - den, wo ist der neu - ge - bor - ne Kö - nig der Jü - den? wo, Jü - den, wo ist der neu - ge - bor - ne Kö - nig der Jü - den? wo, Jü - den, wo ist der neu - ge - bor - ne Kö - nig der Jü - den? wo,". The instrumental parts continue with accompaniment. The Continuo/Organo part includes figured bass notation: 6 6 6 6.

Recitativo

5 Ob. I senza l'oboe d'amore I

Viol. I piano

Ob. II senza l'oboe d'amore II

Viol. II piano

piano

wo?

wo? Sucht ihn in mei-ner Brust, hier wohnt er, mir und ihm zur Lust!

wo?

wo?

piano

8 Chor

con l'oboe d'amore I

con l'oboe d'amore II forte

forte

forte

Wir ha-ben sei-nen Stern ge-se-hen im

Wir ha-ben sei-nen Stern ge-se-hen im Mor-gen-

Wir ha-ben sei-nen Stern ge-se-hen im Mor-gen-lan-de,

Wir ha-ben sei-nen Stern ge-se-hen im Mor-gen-lan-de, wir ha-ben

forte

11

Mor - gen - lan - de, wir ha - ben sei - nen Stern ge - se - hen im Mor - gen - lan -
 lan - de, im Mor - gen - lan - de, wir ha - ben sei - nen Stern ge - se - hen im
 wir ha - ben sei - nen Stern ge - se - hen im Mor - gen - lan - de, sei - nen Stern ge -
 sei - nen Stern ge - se - hen im Mor - gen - lan - de, wir ha - ben sei - nen Stern ge - se - hen im

6 4 6 6 6 5 3 6 7 6 6 6 6 6 4

14

de, im Mor - gen - lan - de und sind kom - men, ihn an - zu - be - ten, ihn an - zu - be -
 Mor - gen - lan - de und sind kom - men, ihn an - zu - be - ten, ihn an - zu -
 se - hen im Mor - gen - lan - de und sind kom - men, ihn an - zu - be - ten, ihn an - zu - be -
 Mor - gen - lan - de und sind kom - men, ihn an - zu - be - ten, ihn an - zu - be -

6 6 6 5 5 5 6 7 7 4 3 6 6 3

17

Recitativo
 senza l'oboe d'amore I
 senza l'oboe d'amore II

Ob.
 Viol. *piano*
 Ob.
 Viol. *piano*
piano

- - ten, ihn an - zu - be - - - ten.
 be - - - - ten, ihn an - zu - be - - ten. Wohl euch, die ihr dies Licht ge -
 - - ten, ihn an - zu - be - - - ten.
 - - ten, ihn an - zu - be - - - ten.

7 4/2 6 6 3 6/4 2 6 7 6 # 6 5

piano

20

se - hen, es ist zu eu-rem Heil ge - sche-hen! Mein Hei - land, du, du bist das Licht, das auch den

7 3 7 7 6

23

Hei-den schei-nen sol-len, und sie, sie ken-nen dich noch nicht, als sie dich schon ver-eh-ren

7 3 6 4 2 5 5 6

26

wol-len. Wie hell, wie klar muß nicht dein Schein, ge-lieb-ter Je-su, sein!

5 4 2 6 7 6 4 2 6 7 6 6

46. Choral

Soprano
Oboe d'amore I,II
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo(2x)
Organo(bez.)
Organo

Dein Glanz all Fin - - - ster - nis ver - zehrt, die

Dein Glanz all Fin - ster - nis ver - zehrt, die

Dein Glanz all Fin - - - ster - nis ver - zehrt, die

Dein Glanz all Fin - - - ster - nis ver - zehrt, die

5 6 5 6 6 6 4 3 6 4 3 6 4 2 7 6 5 6 7 5

4

trü - be Nacht in Licht ver - kehrt. Leit uns auf dei - nen We - - gen, daß

trü - be Nacht in Licht verkehrt. Leit uns auf dei - nen We - - gen, daß

trü - be Nacht in Licht verkehrt. Leit uns auf dei - nen We - - gen, daß

trü - - beNacht in Licht ver - kehrt. Leit uns auf dei - nen We - - gen, daß

6 9 6 6 7 6 6 4 2 6 4 # 7 5 2 5 7 6 6 6 6 5 6

8

dein Ge - sicht und herr - lichts Licht wir e - wig schau - - en mö - - gen!

dein Ge - sicht und herr - lichts Licht wir e - - wig schau - - en mö - - gen!

dein Ge - sicht und herr - lichts Licht wir e - wig schau - - en mö - - gen!

dein Ge - sicht und herr - lichts Licht wir e - - - wig schau - en mö - - gen!

Instr.: tr
Viol. II

6 5 6 8 7 6 6 5 4 3 6 4 3 2 5 3 6 7 9 6 6 6 5

47. Aria

Oboe d'amore I
solo

Basso

Organo (bez.)
Continuo tacet

Organo

6 tr

12 tr

18

24 piano

Er - leucht auch — mei - ne fin - stre Sin - nen, er - leucht auch

30

mei - - ne fin - stre Sin - nen, er - leuch - te mein Her - ze durch der Strah - -

36

- - - - - len kla - ren Schein, er - leucht auch mei - ne fin -

42

- stre Sin - nen, er - leuch - - - - - te mein Her - ze durch

47

der Strah - - - - - len kla - ren Schein, er - leucht auch mei - ne

53

fin - stre Sin - nen, er - leuch - te mein Her - ze durch der Strah - - - - - len

59

forte

tr

kla - - ren Schein!

65

4h

kla - - ren Schein!

71

piano

Dein Wort soll mir die hell - - - ste Ker - ze in

77

tr

tr

al - - - len mei - - - nen

83

forte

tr

piano

Wer - - - ken sein; dies

119 *forte*

tr
kla - ren Schein!

126 tr

132 tr

138

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.

Continuo (2*)
Organo (bez.)

Organo

attacca

49.

accompagnato

Violino I

Violino II

Viola

Alto

Tenore

Continuo(2*)
Organo (bez.)

Organo

War - um wollt ihr er - schrek-ken? Kann mei-nes Je - su

3

Gegen-wart euch sol-che Furcht er - wek-ken? O! soll-tet ihr euch nicht viel-mehr dar- ü - ber

6 5

6

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

8 7 5 6 6 7

Und

50. -gelista

Ten.

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

Cont. Org.

ih - nen, wo Chri - stus soll - te ge - bo - ren wer - den. Und sie sag - ten ihm: Zu Beth - le - hem

im jü - di - schen Lan - de; denn al - so ste - het ge - schrie - ben durch den Pro - phe - ten: Und du

andante

Beth - le - hem im jü - di - schen Lan - de, bist mit - nich - ten die klei - nest un -

- ter den Für - sten Ju - da; denn aus dir soll mir kom - men der Her - zog.

der ü - ber mein Volk I - - sra - el ein Herr sei.

51. Aria Terzetto

Violino solo

Soprano

Alto

Tenore

Continuo (2x)
Organo (*bez.*)
Organo

6

12

18

tr
piano

Ach, wenn wann wird die Zeit er-

6 4 2 6 5 6 6 4 5 # 7 # 6 6 7 5 # 6 5

24

schei - nen, wenn, ach, wenn wird die Zeit, die Zeit er - schei - nen,

Ach, wenn kömmt der Trost der Sei - nen, wenn,

6 4 5 # 6 6 6 7 5 4 2 6 6 5 6 4 5 # 6 5

29

wenn, ach, wenn wird die Zeit er - schei - nen, wenn, ach,

ach, wenn kömmt der Trost der Sei - nen,

6 6 5 6 4 3 6 5 7 # 6

34

wenn wird die Zeit _____, die Zeit er - schei - nen, ach____, wenn,
 schweigt, schweigt, er
 ach, wenn kömmt der Trost der Sei - nen, wenn, ach____, wenn,

3 4 6 6 6 6 6 6
 5h 5h 3h 5h 7h 5

39

ach, wenn wird die Zeit er - scheinen,
 ist schon würk - lich hier, schweigt, schweigt, schweigt, schweigt, er
 ach, wenn kömmt der Trost der Sei-nen,

6 6 6 6 6
 5 5 5 5 5

44

ach, wenn wird die Zeit er - schei-nen,
 ist schon würk-lich hier, schweigt, schweigt, schweigt, schweigt, er
 ach, wenn kömmt der Trost der Sei - nen,

6 6 6 6 6
 5 5 5 5 5

49

ist schon würk-lich hier, er ist schon würk - lich hier, ach, wenn schweigt, wenn kömmt der

54

wird die Zeit er - schei - - - er ist - - - schon würk - - - lich hier, schweigt, Trost der Sei - - -

59

nen? er ist schon würk - lich hier! - - - nen?

65

6
6 5
6 4 3
6 5
7 #

6
#

71

6 5^h
6 5
7
7 5⁺
6
7
7 5⁺
6

77

piano

Je - - - - su, ach so komm

6 4 3
6 5
6 4 2
6 5
6
6 4 5 #
piano
6
7
6
5

83

83

- - su, ach so komm zu mir, Je - - su, ach so

zu mir, Je - - - su, ach so komm

4 3 7# 4 3 7# 4 3 7

88

88

komm

-, ach, Je - - - - su, komm zu mir, ach, Je - - - - su, ach so komm

6 5 6 5

93

93

zu mir, Je - - su, ach so komm, so komm zu mir,

zu mir, ach so komm zu mir,

6 7 7 6 5 7 4/2 6 6 5 # 6

99

tr

Je - - su, ach so komm, Je - - - - - su, ach so

ach - - - so komm zu mir,

6 6 5 6 4 5 6 4 # 6 7 6

105

komm - - - - - zu mir, Je - - su, ach so komm - - - - -

Je - - - - - su, ach so komm - - - - - zu mir, Je - - su, ach so

4 3 7 4 3 7 4 3 7 4

111

- , ach, Je - - - - - su, komm, ach Je - - - - - su, ach komm - - - - -

komm

6 5 6 5 #

117

forte

zu mir, ach so komm zu mir,

zu mir, Je - - su, ach so komm, komm zu mir,

6 7 7 6 7 5 6 4 2 6 5 6 6

123

tr

piano f.

ach so komm zu mir!

Je - su, ach so komm!

6 5 4 3 6 4 6 5 4 2 5 6 7 6 6 6 4 6 5 4

129

piano

Ach, wenn

Ach, wenn wird die Zeit er - schei - nen, wenn, ach, wenn

6 6 6 6 5 6 4 5 6 7 6

135

kömmt der Trost — der Sei - nen, wenn, ach, wenn kömmt der
 wird die Zeit, die Zeit — er - schei - nen, wenn, ach, wenn

6 4 6 6 6 6 5 6 5 6

140

Trost — , der Trost der Sei - nen, ach, wenn kömmt der Trost der
 wird die Zeit er - schei - nen, wenn ach, wenn wird die Zeit —

6 6 6 7 6 3 6 6 6 6 4

145

Sei - nen, wenn, ach —, wenn, ach, wenn
 schweigt, schweigt, er ist schon wük - lich hier, schweigt,
 —, die Zeit er - schei - nen, ach —, wenn, ach, wenn

6 7 6 9 6 7 6

150

kömmt der Trost der Sei-nen, ach, wenn
 schweigt, schweigt, schweigt, er ist schon w&uumr-k-lich hier, schweigt,
 wird die Zeit er-schei-nen, ach, wenn

155

kömmt der Trost der Sei-nen,
 schweigt, schweigt, schweigt, er ist schon w&uumr-k-lich hier, er ist schon
 wird die Zeit er-schei-nen,

160

ach, wenn kömmt der Trost der Sei- - - - -
 w&uumr-k-lich hier, schweigt, er ist - - - - schon w&uumr-k- - - -
 ach, wenn wird die Zeit er-schei - - - - -

166

Musical score for measures 166-171. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "lich hier, schweigt, schweigt, schweigt, er ist schon würk-lich hier! nen!". The piano part includes a *forte* dynamic marking. The bass line has fingerings: 7, 7, 4/2, 6, #, 6/4, 2, 6, 6, 4, #, 5, forte, 6, 6.

172

Musical score for measures 172-177. The score is in G major and 4/4 time. It features a vocal line with a trill (*tr*) and a piano accompaniment. The piano part includes fingerings: #, 6, 5, 6, 5, #, 6, 6, 6, 6, 5, #, 6, 6, 5, 6, 7, #.

178

Musical score for measures 178-183. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes fingerings: 6, 6, 5, #, 6, 4, #, 6, 5, #, 7, #, 6, 4, 2, 7, 5, #, 6.

184

tr

4 7 6 6 6 4 3 6 4 3 5 6 6 5

2 5 6 3 5 3 5 4 3 5 4 3

52. Recitativo

Oboe d'amore I

Oboe d'amore II

Alto

Mein Lieb-ster herr-schet schon. Ein Herz, das sei - ne Herr-schaft

Continuo (2x)
Organo (*bcz.*)

Organo

6 6 5 6

3

lic - bet und sich ihm ganz zu ei - gen gi - bet, ist mei - nes Je - su Thron.

6 5 6 6 6 4 5 3

53. Choral

Soprano
Oboe d'amore I, II
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo (2*)
Organo (bez.)

Organo

Zwar ist sol - che son - dern ei - ne Her - zens - stu - be fin - stre Gru - be; wohl kein schö - ner doch, so - bald dein

Zwar ist sol - che son - dern ei - ne Her - zens - stu - be fin - stre Gru - be; wohl kein schö - ner doch, so - bald dein

Zwar ist sol - che son - dern ei - ne Her - zens - stu - be fin - stre Gru - be; wohl kein schö - ner doch, so - bald dein

Zwar ist sol - che son - dern ei - ne Her - zens - stu - be fin - stre Gru - be; wohl kein schö - ner doch, so - bald dein

6 6 6 6 5 5 9 8 4 # 5 6 6 5 2

4(8)

Für - sten - saal, Gna - den - strahl in den - sel - ben nur wird blin - ken, wird es vol - ler Son - nen dün - ken.

Für - sten - saal, Gna - den - strahl in den - sel - ben nur wird blin - ken, wird es vol - ler Son - nen dün - ken.

Für - sten - saal, Gna - den - strahl in den - sel - ben nur wird blin - ken, wird es vol - ler Son - nen dün - ken.

Für - sten - saal, Gna - den - strahl in den - sel - ben nur wird blin - ken, wird es vol - ler Son - nen dün - ken.

6 4+ 2 6 7 5 6 6 5 4 2 6 4 3

4 3 7 6 6 3 4 6 6 6 5 4 2 6 4 3

VI. Teil des Oratoriums
Am Epiphaniastag

Herr, wenn die stolzen Feinde schnauben

Tromba I, II, III in D
Timpani
Oboe I, II, auch Oboe d'amore I, II
Violino I, II
Viola
Soprano
Alto
Tenore
Basso
Continuo, Organo

VI. Teil

Herr, wenn die stolzen Feinde schnauben

54. Chorus

The musical score is arranged in a system with the following parts from top to bottom:

- Tromba I**: Treble clef, 3/8 time, melodic line with eighth-note patterns.
- Tromba II**: Treble clef, 3/8 time, rests followed by a melodic line.
- Tromba III**: Treble clef, 3/8 time, rests followed by a melodic line.
- Timpani**: Bass clef, 3/8 time, rests followed by a rhythmic pattern.
- Oboe I**: Treble clef, 3/8 time, melodic line.
- Oboe II**: Treble clef, 3/8 time, melodic line.
- Violino I**: Treble clef, 3/8 time, melodic line.
- Violino II**: Treble clef, 3/8 time, melodic line.
- Viola**: Alto clef, 3/8 time, melodic line.
- Soprano**: Treble clef, 3/8 time, rests.
- Alto**: Treble clef, 3/8 time, rests.
- Tenore**: Treble clef, 3/8 time, rests.
- Basso**: Bass clef, 3/8 time, rests.
- Continuo (2x) / Organo (bez.)**: Bass clef, 3/8 time, rests followed by a melodic line with figured bass notation (6, 6).

The score is in the key of D major (one sharp) and 3/8 time. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent.

7

System 1: Four staves of music. The first staff begins with a measure number '7'. The music is in treble clef with a key signature of one sharp (F#). It features a complex melodic line with many sixteenth notes and some rests. The second and third staves have similar rhythmic patterns, while the fourth staff (bass clef) provides a steady accompaniment.

System 2: Four staves of music. The first staff includes a trill marking 'tr' above a note. The music continues with intricate melodic and rhythmic patterns across all staves.

System 3: Four staves of music. The first staff has a slur over a group of notes. The music maintains its complex texture with various rhythmic values and articulations.

System 4: Four staves of music. This system consists of empty staves, indicating a section where the instruments are silent or the music is notated elsewhere.

System 5: A single bass staff with a key signature of one sharp. It contains a few notes with fingerings '6', '5', '6', and '5' written below them.

14

piano

This system contains the first four staves of music. The top staff is in treble clef and features a melodic line with slurs and ties. The second and third staves are also in treble clef, with the second staff having a piano dynamic marking. The bottom staff is in bass clef and provides a bass line with some rhythmic patterns.

piano

piano

This system contains the fifth and sixth staves. The fifth staff is in treble clef and continues the melodic line. The sixth staff is in bass clef and continues the bass line. Both staves have piano dynamic markings.

piano

piano

piano

This system contains the seventh, eighth, and ninth staves. The seventh staff is in treble clef. The eighth staff is in treble clef and has a piano dynamic marking. The ninth staff is in bass clef and has a piano dynamic marking.

This system consists of four empty musical staves, likely representing a section where the music is silent or a placeholder for another instrument.

7 6 7 6 5 6 6 7 4 2 6 # 7 5 2 # Cont. 6 5 4 7 6 4

Org. 1 piano

This system contains the tenth staff, which is in bass clef. It features a figured bass line with various figures such as 7, 6, 7, 6, 5, 6, 6, 7, 4, 2, 6, #, 7, 5, 2, #, Cont., 6, 5, 4, 7, 6, 4. The staff ends with a piano dynamic marking.

22

forte

forte

forte

forte

forte

forte

7 4 5 6 4 5 6

forte

30

tr

This system contains the first two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It starts with a measure number '30'. The first three measures feature a continuous eighth-note pattern. The fourth measure has a fermata over a quarter note. The fifth and sixth measures contain quarter notes. The seventh measure has a fermata over a quarter note with a 'tr' (trill) marking above it. The bottom staff is a bass clef staff with a key signature of one sharp, containing a few notes in the first two measures and rests for the remainder of the system.

This system contains the third and fourth staves of music. Both staves are in treble clef with a key signature of one sharp. The third staff continues the eighth-note pattern from the first system. The fourth staff contains a series of quarter notes and eighth notes, some with slurs and accents.

This system contains the fifth and sixth staves of music. The fifth staff is in treble clef with a key signature of one sharp, featuring eighth-note patterns with slurs and accents. The sixth staff is in bass clef with a key signature of one sharp, containing quarter notes and eighth notes.

This system contains the seventh, eighth, ninth, and tenth staves of music. All four staves are empty, indicating a section of the score that has been redacted or is otherwise blank.

This system contains the eleventh staff of music, which is a bass clef staff with a key signature of one sharp. It features a sequence of notes with fingerings indicated by numbers 6, 4, 3, 6, 7, 6, 6, 6, 4, and 5.

38

tr. tr. tr.

piano

This system contains the first four measures of the piece. The top staff features a melodic line with trills (tr.) and slurs. The piano part consists of three staves: the first two are treble clef and the third is bass clef. The piano accompaniment includes chords and rhythmic patterns.

piano

piano

This system contains measures 5 through 8. The melodic line continues with slurs and trills. The piano accompaniment features a steady eighth-note pattern in the bass clef and chords in the treble clefs.

piano

piano

piano

This system contains measures 9 through 12. The melodic line continues with slurs and trills. The piano accompaniment features a steady eighth-note pattern in the bass clef and chords in the treble clefs.

This system contains measures 13 through 16. All staves are empty, indicating a section of rest or a placeholder for a different instrument.

6 5 6 7 6 7 5

Cont. $\frac{6}{5}$ $\frac{7}{4}$ $\frac{2}{2}$

Org. I

piano

This system contains measures 17 through 20. The bottom staff features a melodic line with slurs and trills. The piano accompaniment includes chords and rhythmic patterns. The system concludes with a 'Cont.' section and a 'piano' instruction.

46

forte

Two systems of musical notation. The first system consists of four staves (treble, two inner, and bass clefs). The second system consists of two staves (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The first system features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The word "forte" is written below the first staff of the first system.

forte

forte

Two systems of musical notation, each with two staves (treble and bass clefs). The music continues with melodic and rhythmic patterns. The word "forte" appears below the first staff of the first system and the second staff of the second system.

forte

forte

forte

Three systems of musical notation, each with two staves (treble and bass clefs). The music continues with melodic and rhythmic patterns. The word "forte" appears below the first staff of each system.

Herr, wenn die

Herr, wenn die stol - zen Fein - de schnau -

Two systems of musical notation. The first system has two staves (treble and bass clefs) with the lyrics "Herr, wenn die" written below the second staff. The second system has three staves (treble, two inner, and bass clefs) with the lyrics "Herr, wenn die stol - zen Fein - de schnau -" written below the middle staff.

forte

moderatio solo

Two systems of musical notation. The first system has one staff (bass clef) with the lyrics "forte" below it. The second system has one staff (bass clef) with the lyrics "moderatio solo" below it. The music features a melodic line with fingerings (6, 5, 6, 5, 6) and a tempo change.

54

Herr, wenn die stol - zen Fein - de schnau - - - -
stol - zen Fein - de schnau - - - -
- - - - - ben, die stol - zen Fein - - - -
Herr, wenn die

62

70

so gib, daß

so gib, daß wir im fe - sten Glau - - - - -

wir im fe - sten Glau - - - - - ben, im fe - - - - -

6/5 6/5 7/5 6 6/5 6/5 # 4/2 6

86

simile

- - sten Glau - - ben nach dei - ner
 fe - sten Glau - - ben nach dei - ner Macht_ und Hül - fe sehn _____, nach
 8 - ben, im fe - sten Glau-ben nach dei - ner
 - - - - - ben nach dei - ner Macht und Hül - fe sehn _____, nach dei-ner

6 5 6 4/2 7/5 6 4/2 6 6

94

Musical score for measures 94-100, showing four staves (treble and bass clefs) with rests.

Musical score for measures 101-106, showing two staves with melodic lines.

Musical score for measures 107-112, showing three staves with rhythmic accompaniment.

Musical score for measures 113-118, showing four staves with lyrics.

Macht und Hül - fe sehn _____, nach dei - ner Macht und Hül - fe, nach dei - ner
 dei - ner Macht, nach dei - ner Macht und Hül - fe sehn _____, dei - ner
 Macht und Hül - fe sehn _____, nach dei - ner Macht _____ und Hül - fe sehn _____, nach
 Macht _____ und Hül - fe sehn _____, nach dei - ner Hül - fe sehn, nach dei - ner

Musical score for measures 119-124, showing a single bass staff with figured bass notation.

4 2 6 4 2 6 # 7 6 # 4 2 6 6 5 6 6 5

102

Hül - fe sehn, so — gib, daß

Hül - fe sehn —, nach dei - ner Macht — und Hül - fe, so

dei - ner Macht und Hül - fe sehn, nach — dei - ner Macht und Hül - fe, so

Macht und Hül - fe sehn —, nach dei - ner Macht — und Hül - fe, so

109

wir im fe - sten Glau - - - ben nach dei - ner Macht und Hül - fe

gib, daß wir im fe - sten Glau - ben nach dei - ner Macht und Hül - fe

gib, daß wir im fe - sten Glau - ben nach dei - ner Macht und Hül - fe

gib, daß wir im fe - sten Glau - ben nach dei - ner Macht und Hül - fe

116

System 1: Treble clef, piano (p), forte (f). The system contains four staves with musical notation. The first staff has a melodic line with a slur and a fermata. The second and third staves have accompaniment. The fourth staff is a bass line.

System 2: Treble clef, piano (p), forte (f). The system contains two staves. The first staff has a melodic line with a slur and a fermata. The second staff has accompaniment.

System 3: Treble clef, piano (p), forte (f), simile. The system contains three staves. The first staff has a melodic line with a slur and a fermata. The second and third staves have accompaniment. The word "simile" is written above the third staff.

System 4: Four staves with the word "sehn!" written below each staff. The bottom staff has the lyrics "Wir wol - len dir al - lein ver -".

System 5: Organ (Org.) part, piano (p), forte (f), solo. The system contains one staff with musical notation and figured bass. The word "solo" is written below the staff.

124

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

Musical notation for the second system, consisting of two staves with melodic lines.

Musical notation for the third system, consisting of three staves with accompaniment.

Musical notation for the fourth system, consisting of four staves with rests.

Musical notation for the fifth system, including vocal lines and piano accompaniment with lyrics.

trau - - - - - en, so kön-nen wir— den schar - fen

Musical notation for the sixth system, consisting of a single bass staff with figured bass notation.

Four empty musical staves (treble and bass clefs) for the first system, with a key signature of two sharps (F# and C#).

Two musical staves for the second system, containing rhythmic patterns and notes in treble and bass clefs.

Three musical staves for the third system, containing rhythmic patterns and notes in treble and bass clefs.

Four musical staves for the fourth system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "trau -", "Wir wol - len dir al - lein ver -", "- en, so kön-nen wir den schar - fen Klau - en des Fein-des un - ver - sehrt ent -", "Klau-en des Fein - des un - ver - sehrt ent - gehn, un-ver - sehrt ent - gehn";

One musical staff for the fifth system, containing piano accompaniment with fingering numbers (6, 7, 6, 5, 7, 5, 6, 5, 7, 5, #, 6, #) and a key signature of two sharps.

140

trau -
 - en, so kön - nen - wir den schar - fen Klau - en des Fein - des - un - ver - sehrt ent -
 gehn; wir wol - len dir al - lein ver - trau - en, wir wol - len dir al - lein ver -
 wir wol - len dir al - lein ver - trau - - - en, so kön - nen wir den schar - fen Klau - en des,

The first system of music consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together. The second and third staves are also treble clefs, mostly containing rests. The bottom staff is a bass clef, also containing rests.

The second system of music consists of two staves. Both are treble clefs with a key signature of one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes. The bottom staff contains a bass line with eighth and sixteenth notes.

The third system of music consists of three staves. The top two are treble clefs and the bottom is a bass clef, all with a key signature of one sharp (F#). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes.

- en, so kön - nen wir den schar - fen Klau - en des Fein - des un - ver - seht ent -
 gehn, so kön - nen wir den schar - fen Klau - en des Fein - des un - ver - seht ent -
 trau - en, so kön - nen wir den schar - fen Klau - en des Fein - des un - ver - seht ent -
 Fein - des un - ver - seht ent - gehn, des Fein - des un - ver - seht ent -

4 6 # 5 7 6 7 6 4 6 6 6 #

156

164

Herr, wenn die stol - zen Fein - de schnau - - - - -

Herr, wenn die stol - zen Fein - de schnauben, Herr, wenn die stol - zen Fein - de

Herr, wenn die stol - zen Fein - de schnauben,

Herr, wenn die stol - zen Fein - de schnauben,

tutti

180

schnau-ben, so gib, daß wir im fe - sten Glau-ben

schnau-ben so gib, daß wir im fe - sten Glau-ben

- ben, so gib, daß wir im fe - sten Glau-ben

schnau-ben, so gib, daß wir im fe - sten Glau-ben nach dei - ner Macht und Hül - fe

solo

188

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

Musical notation for the second system, featuring a vocal line and a piano accompaniment line.

Musical notation for the third system, featuring a vocal line and a piano accompaniment line.

Musical notation for the fourth system, including lyrics for the vocal line and piano accompaniment.

nach dei - ner Macht und Hül - fe sehn, nach — dei - ner Macht und Hül - fe
sehn, so gib, daß wir im fe - sten Glau - ben nach dei - ner Macht, nach — dei - ner

Musical notation for the fifth system, showing a piano accompaniment line with fingerings.

196

The first system of the score consists of four staves (treble and bass clefs) with rests in all measures, indicating a full rest for the instruments.

The second system shows the beginning of the vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The third system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with a steady eighth-note accompaniment.

The fourth system includes the lyrics for the vocal line. The lyrics are: "nach deiner Macht und Hül - fe", "nach deiner Macht und Hül - fe", "sehn, nach deiner Macht und Hül - fe", "sehn, so gib, daß wir im fe - sten Glau - - ben nach - deiner Macht und", "Macht und Hül - - - - - fe seh'n, so gib, daß wir im fe-sten Glau-".

The fifth system shows the figured bass for the piano accompaniment. The figures are: 6 5, 7 4 2, 6, 4 2, 6 5b, 4 2, 6, 6, 9 2, 6 5 3, 9 7, 7 4 2, 6 5, 9 7 5b.

204

First system of musical notation, featuring a treble staff with a complex rhythmic pattern of eighth and sixteenth notes, and a bass staff with a simpler accompaniment.

Second system of musical notation, continuing the instrumental parts from the first system.

Third system of musical notation, continuing the instrumental parts.

sehn, so gib —, daß wir — im fe - sten Glau - ben nach — dei - ner Macht und

sehn, so gib, daß — wir im — fe - sten Glau - ben nach dei - ner Macht und

Hül - fe sehn, daß wir — im fe - sten Glau - ben nach dei - ner Macht und

- ben nach dei - ner Macht — und Hül - - fe sehn, nach dei - ner Macht und

Fourth system of musical notation, including vocal lines with German lyrics and a bass line.

Fifth system of musical notation, primarily a bass line with figured bass notation (e.g., 4 2, 6 4 6, 5, 5 6, 4 2, 6, 4 2, 6, 6 7, 9 6, 7 4 2, 6 #, 7 6 2) and the instruction "tutti".

First system of musical notation, consisting of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional instrumental parts. Dynamics markings 'piano' and 'forte' are present.

Second system of musical notation, consisting of four staves. Dynamics markings 'piano' and 'forte' are present.

Third system of musical notation, consisting of four staves. Dynamics markings 'piano' and 'forte' are present.

Fourth system of musical notation, consisting of four staves. This system contains the vocal line with lyrics: "Hül - fe sehn, dei - ner Hül - fe sehn; Herr, wenn die stol - zen Fein -".

Fifth system of musical notation, consisting of two staves. The bottom staff is a piano accompaniment with dynamics markings 'piano' and 'forte'. It includes figured bass notation: $7 \begin{smallmatrix} 5 \\ \# \end{smallmatrix}$, $\text{Cont. } \begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$, $\begin{smallmatrix} 7 \\ 4 \\ 2 \end{smallmatrix}$, $\begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$, $\begin{smallmatrix} 6 \\ 6 \end{smallmatrix}$, $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$, $\begin{smallmatrix} 5 \\ \# \end{smallmatrix}$.

219

The first system of music consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a final quarter note. The second and third staves are also treble clefs, mostly containing rests with some eighth notes in the third staff. The bottom staff is a bass clef, containing a bass line with eighth notes and rests.

The second system continues the musical notation with four staves. The top staff has a more active melodic line with eighth notes and some slurs. The second and third staves continue with rests and some eighth notes. The bottom staff continues the bass line with eighth notes and rests.

The third system features four staves. The top staff has a melodic line with eighth notes and some slurs. The second and third staves continue with rests and some eighth notes. The bottom staff continues the bass line with eighth notes and rests.

- - de schnau - ben, so gib, daß wir im fe - - sten Glau - ben, im fe - -
 Fein - de schnau - ben, so gib, daß wir im fe - sten Glau - ben nach dei - ner
 Fein - de schnau - ben, so gib, daß wir im fe - sten Glau - ben nach dei - ner
 - zen Fein - de schnau - ben, so gib, daß wir im fe - sten — Glau - ben nach dei - ner

6 6 5
6 4 #
6 #
6 6 5
6

233

tr tr

piano forte

piano forte

piano forte

piano forte

piano forte

piano forte

dei - ner Macht und Hül - fe sehn, nach dei - ner Macht und Hül - fe sehn!

nach dei - ner Macht und Hül - fe sehn, nach dei - ner Macht und Hül - fe sehn!

nach dei - ner Macht und Hül - fe sehn, nach dei - ner Macht und Hül - fe sehn!

dei - ner Macht und Hül - fe sehn, nach dei - ner Macht und Hül - fe sehn!

6 7 5b 5 4 2 7 5 6 6 4 5 3

Cont. Org. piano forte

55. Evangelista

Recitativo

Tenore

Basso

Continuo (2*)
Organo (bez.)

Organo

Da be - rief He - ro - des die Wei - sen heim - lich und er - ler - net mit

Fleiß von ih - nen, wenn der Stern er - schie - nen wä - re? Und wei - set sie gen Beth - le - hem und

sprach:

Herodes

Zie - het hin und for - schet flei - ßig nach dem Kind - lein, und wenn ihrs fin - det,

sagt mirs wie - der, daß ich auch kom - me und es an - be - te

56. Recitativo

accompagnato

Violino I

Violino II

Viola

Soprano

Continuo (2*)
Organo (bez.)
Organo

Du Fal - scher, su - che nur den Herrn zu fäl - len, nimm

al - le fal - sche List, dem 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 Herz ist schon, nebst al - ler sei - ner

List, des Höch - sten Sohn, den du zu stür - zen suchst, sehr wohl be - kannt.

57. Aria

Largo e staccato¹⁾

Oboe d'amore I

Violino I

Violino II

Viola

Soprano

Continuo (2x)
Organo (bez.)
Organo

piano

piano

piano

piano

simile *piano*

forte

forte

forte

forte

forte

piano

piano

piano

Nur ein Wink von sei - nen

piano

¹⁾ Zur Geltung dieser Vortragsbezeichnung siehe das Vorwort bzw. den Krit. Bericht.

26

5 6 7 6 6 # 4 2 7 5 4 3 9 7 6 4 3 6 5 4 2 6 4 2 6 5

31

6 6 6 5 6 4 # 6 6 7 4 2 6 5 4 2 5 6 7

35

6 6 5 4 2 6 6 4 2 6 6 4 2 5 7

39 *tr* *piano*

tr *piano*

piano

Spricht der Höch - ste nur ein Wort, spricht

piano

43 *tr* *piano*

tr *piano*

der Höch - ste nur ein Wort, sei - ner Fein - de Stolz zu en - den, o, so

47 *tr* *tr*

müs - sen sich so - fort, so - fort, so - fort, so - fort Sterb - li - cher Ge - dan - ken wen -

52

forte forte forte forte

den; spricht der

forte piano

57

piano piano piano

Höch - ste nur ein Wort, spricht der Höchste nur ein Wort, nurein Wort, sei - ner Fein - de Stolz zu

62

en - den, o, so müs - sen sich so - fort, o, so müs - sen sich so - fort Sterb - li -

67

cher Ge-dan-ken wen - den.

forte

72

piano

forte

piano

forte

piano

forte

piano

forte

piano

forte

77

tr

tr

tr

tr

82

tr

tr

5 6 7 # 6 6 # 4 2 7 4 2 7 # 5 4 3 9 # 7 4 3 5 4 2 6 4 2 5

Detailed description: This system contains measures 82 through 86. It features a grand staff with four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two sharps (F# and C#). Measure 82 is marked with '82'. Trills ('tr') are indicated above notes in measures 82 and 83. The bass line includes a series of fingering numbers: 5, 6, 7, #, 6, 6, #, 4, 2, 7, 4, 2, 7, #, 5, 4, 3, 9, #, 7, 4, 3, 5, 4, 2, 6, 4, 2, 5.

87

tr

tr

6 6 6 5 6 4 # 6 6 7 4 2 6 5 4 2 5 6 6 7 6 6 5

Detailed description: This system contains measures 87 through 91. It features a grand staff with four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two sharps (F# and C#). Measure 87 is marked with '87'. Trills ('tr') are indicated above notes in measures 87 and 88. The bass line includes a series of fingering numbers: 6, 6, 6, 5, 6, 4, #, 6, 6, 7, 4, 2, 6, 5, 4, 2, 5, 6, 6, 7, 6, 6, 5.

92

tr

tr

4 2 6 6 4 2 6 6 4 2 5 7 4 2 6 5 6 6 4 5 3

Detailed description: This system contains measures 92 through 96. It features a grand staff with four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two sharps (F# and C#). Measure 92 is marked with '92'. Trills ('tr') are indicated above notes in measures 92 and 93. The bass line includes a series of fingering numbers: 4, 2, 6, 6, 4, 2, 6, 6, 4, 2, 5, 7, 4, 2, 6, 5, 6, 6, 4, 5, 3.

58. Evangelista

Recitativo

Tenore

Als sie nun den Kö-nig ge-hö-ret hat-ten, zo-gen sie hin. Und

[sic!]

Continuo (2*)
Organo (bez.)
Organo

sie-he, der Stern, den sie im Mor-gen-lan-de ge-se-hen hat-ten, ging für ih-nen hin, bis daß er

kam und stund o-ben ü-ber, da das Kind-lein war. Da sie den Stern sa-hen, wurden sie hoch er-

freu-et und gin-gen in das Haus und fun-den das Kind-lein mit Ma-

ri-a, sei-ner Mut-ter, und fie-len nie-der und be-te-ten es

an und tä-ten ih-re Schät-ze auf und schenk-ten ihm Gold, Weih-rauch und Myr-rhen.

59. Choral

Soprano
Oboe I,II
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo(2*)
Organo(bez.)

Organo

Ich steh an dei - ner Krip-pen hier, o Je - su - lein, mein Le - ben;
ich kom-me, bring und schen-ke dir, was du mir hast ge - ge - ben.

Ich steh an dei - ner Krip-pen hier, o Je - su - lein, mein Le - ben;
ich kom-me, bring und schen-ke dir, was du mir hast ge - ge - ben.

Ich steh an dei - ner Krip-pen hier, o Je - su - lein, mein Le - ben;
ich kom-me, bring und schen-ke dir, was du mir hast ge - ge - ben.

Ich steh an dei - ner Krip-pen hier, o Je - su - lein, mein Le - ben;
ich kom-me, bring und schen-ke dir, was du mir hast ge - ge - ben.

6 6 4 2 5 6 5 5 3 6 4 6 5 4 3 5 6 4 3

9

Nimm hin! es ist mein Geist und Sinn, Herz, Seel und Mut, nimm al - les hin, und laß dirs wohl - ge - fal - len!

Nimm hin! es ist mein Geist und Sinn, Herz, Seel und Mut, nimm al - les hin, und laß dirs wohl - ge - fal - len!

Nimm hin! es ist mein Geist und Sinn, Herz, Seel und Mut, nimm al - les hin, und laß dirs wohl - ge - fal - len!

Nimm hin! es ist mein Geist und Sinn, Herz, Seel und Mut, nimm al - les hin, und laß dirs wohl - ge - fal - len!

4 3 7 7 4 # 7 6 5 6 # 5 6 5 6 6

60. Evangelista

Recitativo

Tenore

Continuo(2*)
Organo(bez.)

Organo

Und Gott be - fahl ih - nen im Traum, daß sie sich nicht soll - ten wie - der

6 6 7 4 5 6 6

3

zu He - ro - des len - ken, und zo - gen durch ei - nen an - dern Weg wieder in ihr Land.

6 5 6 4 2 7 5 6 6

attacca

61. Recitativo

accompagnato

Oboe d'amore I

Oboe d'amore II

Tenore

Continuo(2x)
Organo(*bez.*)
Organo

So geht! Ge-nug, mein Schatz geht nicht von hier, er

8 7 4 2 5 3

3

allegro

adagio

forte

piano

forte

piano

8

blei-bet da bei mir, ich will ihn auch nicht von mir las-sen. Sein Arm wird mich aus

6 5 9 6 7 5 #

6

tr

forte

piano

forte

piano

8

Lieb mit sanft-muts-vol-lem Trieb und größ-ter Zärt-lich-keit um-fas-sen; er soll mein

6 7 3 7 6 4 3 6

forte

piano

9

forte

forte

8

Bräu-ti-gam ver-blei-ben, ich will ihm Brust und Herz ver-schrei-ben.

6 5 6 6 6

11

piano forte piano

Ich weiß ge-wiß, er lie - bet mich, mein Herz liebt ihn auch in - nig - lich und wird ihn e - wig

6 5 6 2 6 4 2

14

forte piano forte piano

eh-ren. Was könnte mich nun für ein Feind bei sol-chem Glück ver - seh - ren! Du, Je - su,

6 6 7 6 9 8 6 6 4 2

forte piano

17

adagio

bist und bleibst mein Freund; und werd ich ängst - lich zu dir flehn: Herr,

6 7 3 4 6 4 2

19

helf, Herr, hilf!, so laß mich Hül - fe sehn!

6 5 6 4 7 5 6 9 8 6 4 3 7 5 5

62. Aria

Vivace¹⁾

Oboe d'amore I

Oboe d'amore II

Tenore

Continuo (2x)
Organo (*bez.*)

Organo

piano

piano

piano

8

forte

forte

tr

forte

15

piano

piano

Nun mögt ihr stol - zen Fein - de schrek - ken; was könnt ihr

piano

22

mir für Furcht er - wek - ken? Mein Schatz, mein Hort ist hier bei mir, mein

¹⁾Zur Geltung dieser Vortragsbezeichnung siehe das Vorwort bzw. den Krit. Bericht.

29

Schatz, mein Hort ist hier bei mir; nun mögt ihr stol - zen

35

Fein - de schrek - ken; was könnt ihr mir für Furcht er - wek - - - - ken? Mein

42

Schatz, mein Hort ist hier, mein Schatz, mein Hort ist hier bei mir.

forte

forte

49

57

64

piano

piano

Ihr mögt euch noch — so grim - mig stel - len, droht nur, mich ganz — und

piano

71

gar zu fäl - len, doch seht! mein Hei - land woh - net hier —, doch seht! mein Hei - land

79

forte

forte

woh - net hier.

forte

87

piano

piano

Ihr mögt euch noch so grim - mig stel-len, droht nur —, mich ganz — und

piano

95

gar zu fäl - len, doch seht! Mein Hei-land woh - - - - net hier, doch

101

adagio *a tempo*

forte

forte

tr

8 seht —! mein Hei - land woh-net hier.

forte

109

tr

117

piano

piano

Nun mögt ihr stol - zen Fein - de schrek - ken; was

4 7 6 7 5 4 6 6 4 2 6 3 6 5 7 5 # 6 4 7 5 5 6 4 # 6 6

piano

125

könnt ihr mir für Furcht er - wek - ken? Mein Schatz mein Hort ist hier bei mir, mein

5 7 5 # 7 6 6 7 5 4 6 # 4 3 5 7 5 4 # 7 6 6 5 6 7 5

133

Schatz, mein Hort ist hier bei mir; nun mögt ihr stol - zen

4 # 6 4 3 7 9 # 6 6 9 6 # 6 7 5 7 5 4 2 6 # 6

139

Fein - de schrek - ken; was könnt ihr mir für Furcht er - wek - ken? Mein Schatz, mein

6 6 4 5 6 5 5 7 5 6 4 4 2 6 # 6 4 # 6 5 6 7 5 7 6

146

Hort ist hier bei mir, mein Schatz, mein Hort ist hier bei mir, mein

153

adagio *a tempo*

forte *forte*

Schatz, mein Hort ist hier bei mir, mein Schatz, mein Hort ist hier bei mir.

forte

162

169

63. Recitativo à 4

A tempo

Soprano
 Was will der Höl - len Schrek - ken nun _____

Alto

Tenore

Basso
 Was will uns Welt und Sün - de

Continuo(2*)
 Organo (bez.)
 Organo

_____, da wir in Je - su Hän - den ruhn _____, in Je - su

da wir in Je - su Hän - den ruhn _____,

tun _____, was will uns Welt und Sün - de

Was will der Höl - len Schrecken nun _____, der Höl - len

Hän - - - den ruhn _____, da wir in Je - su Hän - den ruhn?

da wir in Je - su Hän - den ruhn, da wir in Je - su Hän - den ruhn?

tun, da wir in Je - su Hän - den ruhn?

Schrek - ken _____, da wir in Je - su Hän - den ruhn, in Je - su Hän - den ruhn?

64. Choral

The musical score is arranged in systems. The first system includes Tromba I, Tromba II, Tromba III, and Timpani. The second system includes Oboe I and Oboe II. The third system includes Violino I, Violino II, and Viola. The fourth system includes Soprano, Alto, Tenore, and Basso. The fifth system includes Continuo (2x) and Organo (bez.).

Key signature: one sharp (F#). Time signature: common time (C). The score is divided into two measures by a double bar line. The second measure is marked with a repeat sign and a first ending bracket. The word "piano" is written below the Tromba I staff in the second measure. Trills (tr) are indicated above notes in the Tromba I, Oboe I, Oboe II, Violino I, Violino II, and Viola staves in the second measure. The Continuo/Organo part includes figured bass notation: 7, 4, 2, 6, 6, 4, 5, 3.

3 (21)

First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many sixteenth notes and a trill (tr) in the second measure. The word "forte" is written below the staff in the second measure. The second and third staves are also treble clefs, and the fourth staff is a bass clef. They contain accompaniment for the first two measures.

Second system of musical notation, continuing from the first. It consists of two staves, both in treble clef with a key signature of two sharps. Both staves feature melodic lines with trills (tr) in the second measure.

Third system of musical notation, continuing from the second. It consists of three staves, all in treble clef with a key signature of two sharps. The top two staves have melodic lines with trills (tr) in the second measure, while the bottom staff provides accompaniment.

Fourth system of musical notation, consisting of four empty staves (two treble clefs and two bass clefs) with a key signature of two sharps, indicating a section where the instruments are silent.

Fifth system of musical notation, consisting of a single bass clef staff with a key signature of two sharps. It contains a melodic line with several measures of sixteenth-note runs. Above the staff, there are fingering numbers: 7/4/2, 6, 6/4, 5/3, 6/5, 6/5, 5, and 6.

6 (24)

The first system of music consists of four staves. The top staff features a complex melodic line with many sixteenth notes and slurs. The second and third staves have sparse accompaniment with occasional eighth notes. The bottom staff provides a steady bass line with eighth notes.

The second system continues the piece with four staves. The top staff has a melodic line with slurs and rests. The second and third staves have accompaniment with eighth notes and slurs. The bottom staff continues the bass line with eighth notes.

The third system consists of four staves. The top staff has a melodic line with a long slur across measures 8 and 9. The second and third staves have accompaniment with eighth notes and slurs. The bottom staff continues the bass line with eighth notes.

The fourth system consists of four empty musical staves, indicating a section where the music is not written on this page.

The fifth system consists of four staves. The bottom staff has a melodic line with slurs and fingerings. The word "simile" is written below the first measure. Fingerings are indicated by numbers 6, 6, 6, 6, 4, 2, 6, 6, 4, 6, 5, 7, 6 above the notes.

9 (27)

System 1 of the musical score, consisting of four staves. The top staff features a melodic line with a trill (tr) and a complex rhythmic pattern. The second and third staves contain accompaniment with various note values and rests. The bottom staff provides a bass line with a steady eighth-note accompaniment.

System 2 of the musical score, consisting of two staves. The top staff continues the melodic line with a trill (tr) and a dotted line. The bottom staff continues the bass line accompaniment.

System 3 of the musical score, consisting of three staves. The top staff continues the melodic line with a trill (tr). The middle and bottom staves continue the accompaniment.

System 4 of the musical score, consisting of four empty staves, indicating a section where the music is not written or is a placeholder.

System 5 of the musical score, consisting of a single bass staff. It contains a melodic line with fingerings indicated by numbers 5, 6, 7, 6, 7, 6, 4, 2, 7.

12 (30)

Musical notation for the first system, consisting of four staves (two treble and two bass). The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music consists of various notes, rests, and accidentals.

Musical notation for the second system, consisting of two staves (treble and bass). The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music consists of various notes, rests, and accidentals.

Musical notation for the third system, consisting of three staves (two treble and one bass). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The music consists of various notes, rests, and accidentals.

Musical notation for the fourth system, consisting of four staves (two treble and two bass). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: Nun denn seid ihr wohl ge - - ro - - - chen
denn Chri - stus hat zer - bro - - - chen,

Musical notation for the fifth system, consisting of two staves (treble and bass). The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The lyrics are: Nun denn seid ihr wohl ge - - ro - - - chen
denn Chri - stus hat zer - bro - - - chen,
Figured bass notation: 6 5, 6, 6, 6 4, 6 5, 6

15 (33)

tr

tr

tr

tr

tr

an eu - rer Fein - de
was euch zu - wi - der

an eu - rer Fein - de
was euch zu - wi - der

an eu - rer Fein - de
was euch zu - wi - der

7 4 2 6 6 4 5 # # 5 6 5 #

18 (36)

First system of musical notation, measures 1-3. The top staff features a melodic line with a trill (tr) in measure 3. The other staves are mostly rests.

Second system of musical notation, measures 4-6. The top staff has a trill (tr) in measure 6. The middle and bottom staves have rhythmic accompaniment.

Third system of musical notation, measures 7-9. The top two staves have a melodic line with a trill (tr) in measure 9. The bottom staff has a bass line.

Fourth system of musical notation, measures 10-12. The top staff contains the lyrics "Schar, war." in three measures. The other staves are mostly rests.

Fifth system of musical notation, measures 13-15. The bottom staff contains a bass line with figured bass notation: 6/4, 6/4, 6/5, 7/4, 2, 6, 6/4, 5/3.

39

Tod, Teu - fel, Sünd und

Tod, Teu - fel, Sünd und

Tod, Teu - fel, Sünd und

Tod, Teu - fel, Sünd und

42

The first system of the musical score consists of four staves. The top staff features a complex, rapid melodic line with many sixteenth notes and slurs. The second and third staves have sparse accompaniment with occasional eighth and sixteenth notes. The bottom staff provides a steady bass line with eighth notes.

The second system continues the musical piece with four staves. The top staff has a more active melodic line with eighth notes and slurs. The second and third staves continue their accompaniment patterns. The bottom staff maintains its bass line.

The third system of the score, also with four staves, shows the melodic line in the top staff becoming more rhythmic with eighth notes. The accompaniment in the other staves remains consistent with the previous systems.

The fourth system includes vocal parts and lyrics. It consists of four staves. The top staff has the lyrics "Höl - - - le" and "sind ganz und". The second staff has "Höl - - - le" and "sind ganz und". The third staff has "Höl - - - le" and "sind ganz und". The bottom staff has "Höl - - - le" and "sind ganz und". The lyrics are aligned with the notes in the vocal staves.

The fifth system of the score, with four staves, features a more active bass line in the bottom staff with eighth notes and slurs. The other staves continue their accompaniment.

45

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The second and third staves are piano accompaniment, with the second staff in treble clef and the third in bass clef. The fourth staff is the bass line, also in bass clef. The system is divided into three measures.

The second system of the musical score consists of four staves. The vocal line continues with a melodic line that includes a trill (tr) in the final measure. The piano accompaniment and bass line continue with similar rhythmic patterns. The system is divided into three measures.

The third system of the musical score consists of four staves. The vocal line features a melodic line with a trill (tr) in the final measure. The piano accompaniment and bass line continue with similar rhythmic patterns. The system is divided into three measures.

The fourth system of the musical score consists of four staves. The vocal line contains the lyrics "gar ge - schwächt;" repeated in each of the three measures. The piano accompaniment and bass line continue with similar rhythmic patterns. The system is divided into three measures.

The fifth system of the musical score consists of four staves. The piano accompaniment and bass line continue with similar rhythmic patterns. The system is divided into three measures. Above the bass line, there are fingering numbers: 9, 6, 6/4, 6/5, 7/#, 7/4/2, 6, 6/4, 5/#, 7/5/2.

48

bei Gott hat sei - ne Stel - - le
bei Gott hat sei - ne Stel - - le
bei Gott hat sei - ne Stel - - le
bei Gott hat sei - ne Stel - - le

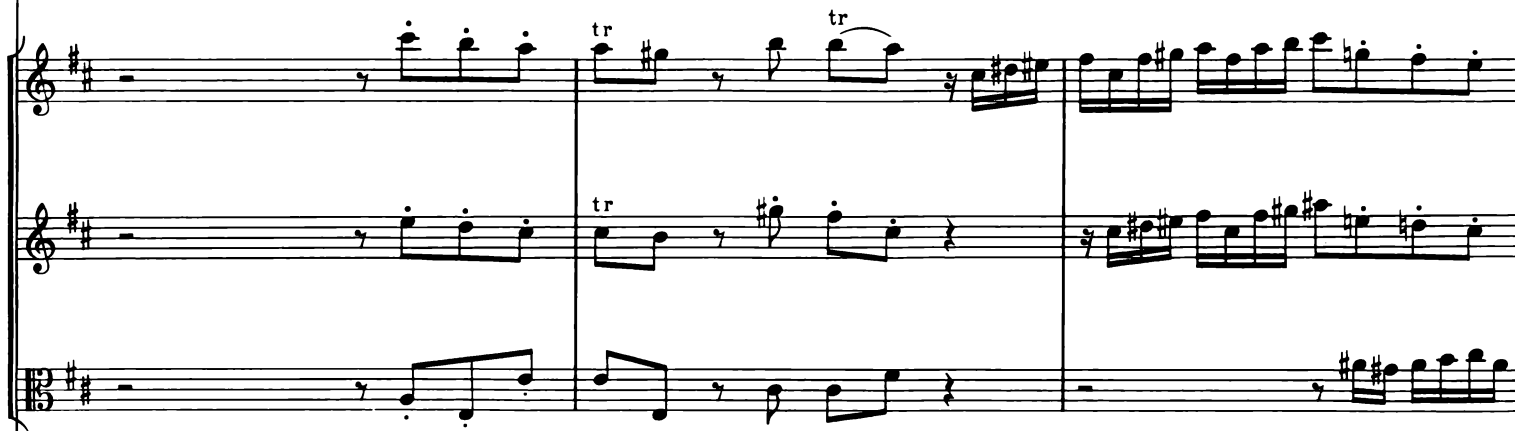
51



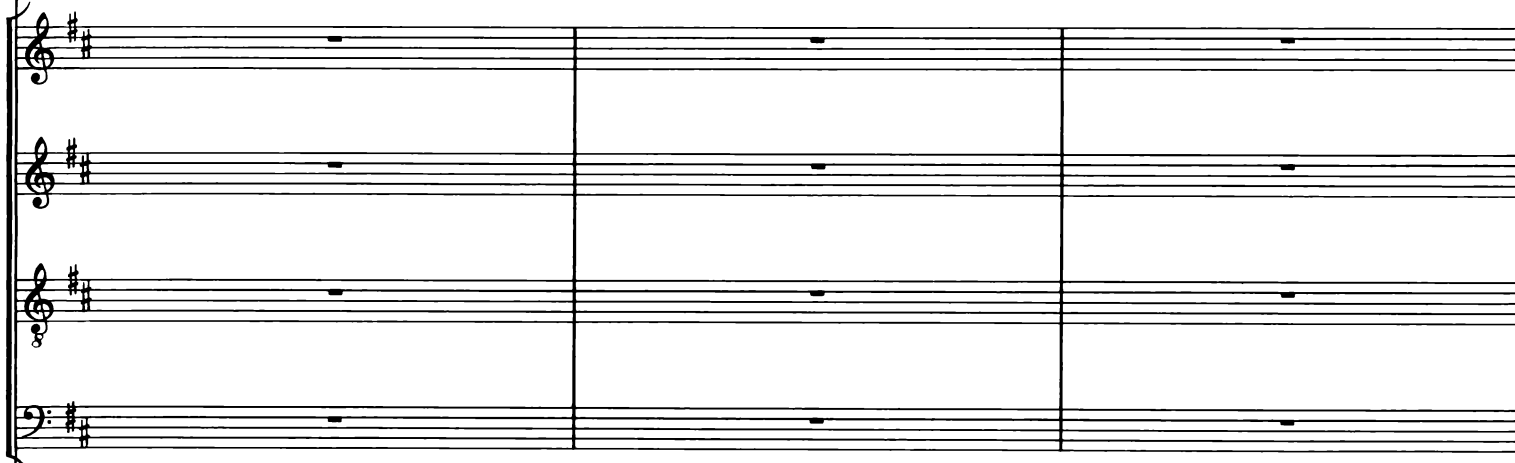
System 1: Four staves (treble and bass clefs). The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes, with some rests. The second and third staves have rests in the first measure, followed by eighth notes in the second measure. The fourth staff has rests throughout.



System 2: Four staves. The first staff has eighth notes and a trill (tr) in the second measure. The second staff has eighth notes and a trill (tr) in the second measure. The third and fourth staves have eighth notes.



System 3: Four staves. The first staff has eighth notes and a trill (tr) in the second measure. The second staff has eighth notes and a trill (tr) in the second measure. The third staff has eighth notes. The fourth staff has eighth notes.



System 4: Four empty staves.



System 5: One bass staff with a key signature of two sharps. It contains a sequence of notes with fingerings: 7, 4, 2, 6, 6, 4, 6, 6, 5, 4, 3, 9, 7, 8, 6, 6, 5.

54

57

tr

tr

tr

schlecht.

schlecht.

schlecht.

schlecht.

7 4 2 6 6 4 5 3

63

tr

tr

tr

6
4
2

5

6

6

6
4

6
5

7

6
5

4

3

7
5

5

6

66

This musical score consists of six systems of staves. The first system has four staves: a treble staff with a complex sixteenth-note arpeggiated pattern, and three lower staves (treble, treble, and bass clefs) with simpler accompaniment. The second system has two staves with rhythmic accompaniment. The third system has three staves with rhythmic accompaniment. The fourth system has four staves with rhythmic accompaniment. The fifth system has four staves with rhythmic accompaniment. The sixth system has four staves with rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The score concludes with a double bar line and repeat dots.

INHALT

Zur Edition	V
Faksimile: Titelseite des originalen Umschlags zu Teil I	VII
Faksimile: Kopfseite des Partiturotographs	VIII
Faksimile: Aus dem Partiturotograph	IX
Faksimile: Aus dem Partiturotograph	X
Faksimile: Aus der originalen Flauto-Traverso-I-Stimme zu Teil II	XI
Faksimile: Aus der originalen Organo-Stimme zu Teil VI	XII

I. Teil

Am 1. Weihnachtstag

1. Coro: Jauchzet, frohlocket, auf, preiset die Tage	3
2. Evangelista: Es begab sich aber zu der Zeit	37
3. Nun wird mein liebster Bräutigam	38
4. Aria: Bereite dich, Zion	39
5. Choral: Wie soll ich dich empfangen	42
6. Evangelista: Und sie gebar ihren ersten Sohn	43
7. Choral: Er ist auf Erden kommen arm	43
8. Aria: Großer Herr, o starker König	47
9. Choral: Ach mein herzliebes Jesulein	53

II. Teil

Am 2. Weihnachtstag

10. Sinfonia	57
11. Evangelista: Und es waren Hirten in derselben Gegend	65
12. Choral: Brich an, o schönes Morgenlicht	66
13. Evangelista: Und der Engel sprach zu ihnen	67
14. Recitativo: Was Gott dem Abraham verheißen	68
15. Aria: Frohe Hirten, eilt, ach eilet	69
16. Evangelista: Und das habt zum Zeichen	73
17. Choral: Schaut hin, dort liegt im finstern Stall	73
18. Recitativo: So geht nun hin, ihr Hirten, geht	74
19. Aria: Schlafe, mein Liebster, genieße der Ruh	75
20. Evangelista: Und alsobald war da bei dem Engel	85
21. Chorus: Ehre sei Gott in der Höhe	86
22. Recitativo: So recht, Ihr Engel, jauchzt und singet	102
23. Choral: Wir singen dir in deinem Heer	103

III. Teil

Am 3. Weihnachtstag

24. Coro: Herrscher des Himmels, erhöere das Lallen	109
25. Evangelista: Und da die Engel von ihnen gen Himmel fuhren	122
26. Chorus: Lasset uns nun gehen gen Bethlehem	122
27. Recitativo: Er hat sein Volk getröst'	125
28. Choral: Dies hat er alles uns getan	126
29. Aria Duetto: Herr, dein Mitleid, dein Erbarmen	127
30. Evangelista: Und sie kamen eilend	136
31. Aria: Schließe, mein Herze, dies selige Wunder	137
32. Recitativo: Ja, ja, mein Herz soll es bewahren	140
33. Choral: Ich will dich mit Fleiß bewahren	141
34. Evangelista: Und die Hirten kehrten wieder um	141
35. Choral: Seid froh dieweil	142

IV. Teil

Am Fest der Beschneidung Christi

36. Chorus: Fallt mit Danken, fallt mit Loben	145
37. Evangelista: Und da acht Tage um waren	175
38. Recitativo con Chorale: Immanuel, o süßes Wort	175
39. Aria: Flößt, mein Heiland, flößt dein Namen	178
40. Recitativo con Chorale: Wohlan, dein Name soll allein	184
41. Aria: Ich will nur dir zu Ehren leben	186
42. Chorale: Jesus richte mein Beginnen	192

V. Teil

Am Sonntag nach Neujahr

43. Coro: Ehre sei dir, Gott, gesungen	201
44. Evangelista: Da Jesus geboren war zu Bethlehem	216
45. Wo ist der neugeborne König der Juden	217
46. Choral: Dein Glanz all Finsternis verzehrt	222
47. Aria: Erleucht auch meine finstre Sinnen	223
48. Evangelista: Da das der König Herodes hörte	227
49. Warum wollt ihr erschrecken	228
50. Und ließ versammeln alle Hohepriester	229
51. Aria Terzetto: Ach, wenn wird die Zeit erscheinen	230
52. Recitativo: Mein Liebster herrschet schon	241
53. Choral: Zwar ist solche Herzensstube	242

VI. Teil

Am Epiphaniastag

54. Chorus: Herr, wenn die stolzen Feinde schnauben	245
55. Evangelista: Da berief Herodes die Weisen heimlich	276
56. Recitativo: Du Falscher, suche nur den Herrn zu fällen	277
57. Aria: Nur ein Wink von seinen Händen	278
58. Evangelista: Als sie nun den König gehöret hatten	285
59. Choral: Ich steh an deiner Krippen hier	286
60. Evangelista: Und Gott befahl ihnen im Traum	286
61. Recitativo: So geht! Genug, mein Schatz geht nicht von hier	287
62. Aria: Nun mögt ihr stolzen Feinde schrecken	289
63. Recitativo à 4: Was will der Höllen Schrecken nun	295
64. Choral: Nun seid ihr wohl gerochen	296

