

Johann Sebastian  
**BACH**

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## Weihnachtsoratorium

Christmas Oratorio

Oratorium Tempore Nativitatis Christi

BWV 248, Teil / Part I

Bearbeitung für Soli, Chor und Orgel  
Arrangement for soli, choir and organ  
Carsten Klomp

Original version:

Soli (ATB), Coro (SATB)

2 Flauti traversi, 2 Oboi / Oboi d'amore

3 Trombe e Timpani

2 Violini, Viola e Basso continuo

Stuttgarter Bach-Ausgaben

Organo



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Carus 31.352/11



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Zu dieser Bearbeitung liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 31.352/10) und Orgelstimme (Carus 31.352/11).  
Des Weiteren können zu dieser Bearbeitung verwendet werden:  
Klavierauszug (Carus 31.248/03), Klavierauszug XL Großdruck  
(Carus 31.248/02) und Chorpartitur (Carus 31.248/05) der  
Originalfassung.

Die Partitur der Originalfassung (Carus 31.248), hg. von Klaus  
Hofmann, ist mit komplettem Aufführungsmaterial erhältlich  
(Carus 31.248/19).

The following performance material is available for this  
arrangement: full score (Carus 31.352/10) and organ part  
(Carus 31.352/11).  
Furthermore, the vocal score (Carus 31.248/03), the vocal  
score XL in larger print (Carus 31.248/02) and the choral score  
(Carus 31.248/05) published for the original orchestral version  
can be used to perform this arrangement.

The full score (Carus 31.248) of the original version, ed. by  
Klaus Hofmann, is available with complete orchestral material  
(Carus 31.248/19).

Teil I: Am 1. Weihnachtstage  
Jauchzet, frohlocket, auf, preiset die Tage

1. Coro

Johann Sebastian Bach

1685–1750

T = Tutti-Manual (Orchester): 8' + 4' (+ 2')

S = Solo-Manual: Tromp. 8' + T/S

C = Continuo-Manual: Ged. 8'

Ped.: 16' + 8' + T/Ped.

Orgelbearbeitung / Arrangement for organ:

Carsten Klomp (\*1965)

The musical score is arranged in four systems, each with three staves. The top staff is the right-hand manual, the middle is the left-hand manual, and the bottom is the pedal. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as trills (tr), accents (^), and dynamic markings. Manual markings include C (Continuo), T (Tutti), and S (Solo). Pedal markings include T/Ped. The score is numbered 6, 10, and 16 at the beginning of the second, third, and fourth systems respectively. A large, stylized watermark 'Carus' is overlaid on the score.

Aufführungsdauer / Duration: ca. 25 min.

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21

7 S

25

7 7 T 7

29

(S) S

33

Coro

T tr C tr T tr

39

Musical score for measures 39-42. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 39 features a complex piano accompaniment with sixteenth-note patterns in both hands. Measure 40 has a vocal line starting with a fermata on a dotted quarter note, marked with an 'S'. Measure 41 has a vocal line with a fermata on a dotted quarter note, marked with an 'S', and a piano accompaniment with a trill on a quarter note, marked with a 'T'. Measure 42 continues the piano accompaniment with a trill on a quarter note, marked with a 'T'.

43

Musical score for measures 43-48. Measure 43 has a vocal line with a fermata on a dotted quarter note, marked with a 'T', and a piano accompaniment with a trill on a quarter note, marked with a 'T'. Measure 44 has a vocal line with a fermata on a dotted quarter note, marked with an 'S', and a piano accompaniment with a trill on a quarter note, marked with a 'T'. Measure 45 has a vocal line with a fermata on a dotted quarter note, marked with a 'T', and a piano accompaniment with a trill on a quarter note, marked with a 'T'. Measure 46 has a vocal line with a fermata on a dotted quarter note, marked with a 'T', and a piano accompaniment with a trill on a quarter note, marked with a 'T'. Measure 47 has a vocal line with a fermata on a dotted quarter note, marked with a 'tr' and an 'S', and a piano accompaniment with a trill on a quarter note, marked with a 'tr'. Measure 48 has a vocal line with a fermata on a dotted quarter note, marked with an 'S', and a piano accompaniment with a trill on a quarter note, marked with a 'tr'.

49

Musical score for measures 49-53. Measure 49 has a vocal line with a fermata on a dotted quarter note, marked with a 'tr', and a piano accompaniment with a trill on a quarter note, marked with a 'tr'. Measure 50 has a vocal line with a fermata on a dotted quarter note, marked with a 'T', and a piano accompaniment with a trill on a quarter note, marked with a 'T'. Measure 51 has a vocal line with a fermata on a dotted quarter note, marked with a 'tr', and a piano accompaniment with a trill on a quarter note, marked with a 'tr'. Measure 52 has a vocal line with a fermata on a dotted quarter note, marked with a 'tr', and a piano accompaniment with a trill on a quarter note, marked with a 'tr'. Measure 53 has a vocal line with a fermata on a dotted quarter note, marked with a 'tr', and a piano accompaniment with a trill on a quarter note, marked with a 'tr'.

54

Musical score for measures 54-58. Measure 54 has a vocal line with a fermata on a dotted quarter note, marked with a 'tr', and a piano accompaniment with a trill on a quarter note, marked with a 'tr'. Measure 55 has a vocal line with a fermata on a dotted quarter note, marked with a 'tr', and a piano accompaniment with a trill on a quarter note, marked with a 'tr'. Measure 56 has a vocal line with a fermata on a dotted quarter note, marked with a 'tr', and a piano accompaniment with a trill on a quarter note, marked with a 'tr'. Measure 57 has a vocal line with a fermata on a dotted quarter note, marked with a 'tr', and a piano accompaniment with a trill on a quarter note, marked with a 'tr'. Measure 58 has a vocal line with a fermata on a dotted quarter note, marked with a 'tr', and a piano accompaniment with a trill on a quarter note, marked with a 'tr'.



76

Musical score for measures 76-78. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two sharps (F# and C#). Measure 76 features a complex piano accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Measure 77 continues this texture. Measure 78 shows a change in the piano accompaniment, with a more rhythmic bass line.

79

Musical score for measures 79-83. The system consists of three staves. Measure 79 has a vocal line in the treble clef with notes marked 'S' and 'T'. The piano accompaniment continues. Measure 80 features a vocal line with notes marked 'S' and 'T'. Measure 81 has a vocal line with notes marked 'S' and 'T'. Measure 82 has a vocal line with notes marked 'S' and 'T'. Measure 83 has a vocal line with notes marked 'S' and 'T'. A large watermark 'CARUS' is overlaid on the score.

84

Musical score for measures 84-89. The system consists of three staves. Measure 84 has a vocal line with notes marked 'C' and 'S'. The piano accompaniment continues. Measure 85 has a vocal line with notes marked 'S'. Measure 86 has a vocal line with notes marked 'S'. Measure 87 has a vocal line with notes marked 'S'. Measure 88 has a vocal line with notes marked 'S'. Measure 89 has a vocal line with notes marked 'S'. A large watermark 'CARUS' is overlaid on the score.

90

Musical score for measures 90-94. The system consists of three staves. Measure 90 has a vocal line with notes marked 'C' and 'tr'. The piano accompaniment continues. Measure 91 has a vocal line with notes marked 'T' and 'tr'. Measure 92 has a vocal line with notes marked 'tr'. Measure 93 has a vocal line with notes marked 'tr'. Measure 94 has a vocal line with notes marked 'tr'. A large watermark 'CARUS' is overlaid on the score.



95

Musical score for measures 95-97. The score is in treble and bass clefs with a key signature of one sharp (F#). Measure 95 features a complex melodic line in the treble and a steady eighth-note accompaniment in the bass. Measure 96 continues the melodic development. Measure 97 includes a fermata over a chord in the treble and a trill in the bass, marked with 'S' and 'T' respectively.

98

Musical score for measures 98-102. Measure 98 has a trill in the treble marked 'T'. Measure 99 features a melodic line in the treble and a trill in the bass marked 'S'. Measure 100 has a trill in the treble marked 'T'. Measure 101 has a trill in the treble marked 'S'. Measure 102 has a trill in the treble marked 'T'.

103

Musical score for measures 103-107. Measure 103 has a trill in the treble marked 'tr'. Measure 104 has a trill in the treble marked 'tr'. Measure 105 has a trill in the treble marked 'tr'. Measure 106 has a trill in the treble marked 'tr'. Measure 107 has a trill in the treble marked 'tr'.

108

Musical score for measures 108-112. Measure 108 has a trill in the treble marked 'tr'. Measure 109 has a trill in the treble marked 'tr'. Measure 110 has a trill in the treble marked 'tr'. Measure 111 has a trill in the treble marked 'tr'. Measure 112 has a trill in the treble marked 'tr'.

113

tr tr tr tr

118

γ S tr T

123

128

S (1)

132

7 7

(S)

7 7

136

S

T

(p)

7

142

7 7 7 7

148

7 7 7 7

(T)

7

154

Musical score for measures 154-160. The system consists of three staves: Treble, Middle, and Bass. Measure 154 is marked with a 'C' above the treble staff. The music features a consistent rhythmic pattern of eighth notes and chords.

161

Musical score for measures 161-167. The system consists of three staves: Treble, Middle, and Bass. The music continues with the established rhythmic and harmonic patterns.

168

Musical score for measures 168-173. Measure 168 is marked with '-Coro' above the treble staff. Measures 169 and 170 are marked with 'T' above the treble staff. Measure 171 is marked with 'C' above the treble staff. Measure 172 is marked with 'T' above the treble staff. Measure 173 is marked with 'T' above the treble staff. The system consists of three staves: Treble, Middle, and Bass.

174

Musical score for measures 174-179. Measures 174 and 175 are marked with 'tr' above the treble staff. Measure 176 is marked with 'tr' above the treble staff. Measure 177 is marked with 'C' above the treble staff. The system consists of three staves: Treble, Middle, and Bass.

180

Musical score for measures 180-185. Measure 180 is marked with 'T' above the treble staff. The system consists of three staves: Treble, Middle, and Bass.

Coro

186

Musical score for measures 186-190. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature has two sharps (F# and C#). The grand staff contains complex chordal textures with many beamed notes. The lower bass clef staff contains a simple bass line with rests and eighth notes. A 'T' marking is present above the first measure of the grand staff.

191

Musical score for measures 191-194. The system consists of three staves: a grand staff and a separate bass clef staff. The key signature has two sharps. The grand staff continues with complex textures. The lower bass clef staff has a simple bass line. A '7' marking is present above the final measure of the grand staff.

195

Musical score for measures 195-197. The system consists of three staves: a grand staff and a separate bass clef staff. The key signature has two sharps. The grand staff continues with complex textures. The lower bass clef staff has a simple bass line.

198

Musical score for measures 198-201. The system consists of three staves: a grand staff and a separate bass clef staff. The key signature has two sharps. The grand staff continues with complex textures. The lower bass clef staff has a simple bass line. A 'C' marking is present above the final measure of the grand staff.

1

6

10

16

\* *Da capo*, hier ausnotiert / *Da capo*, notated out here

21

7 S

25

7 (T)

29

(S) S

33 Coro

T tr C tr T tr

39

Musical score for measures 39-41. The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. Measure 39 features a complex treble staff with sixteenth-note runs and a bass staff with a steady eighth-note accompaniment. Measure 40 continues the treble staff's activity while the bass staff has rests. Measure 41 shows a change in the treble staff with a 'S' marking and a 'T' marking in the lower bass staff.

42

Musical score for measures 42-45. Measure 42 has a treble staff with chords and a bass staff with eighth notes. Measure 43 features a 'T' marking in the treble staff. Measure 44 has an 'S' marking in the treble staff. Measure 45 continues the treble staff's activity. A large watermark 'Carus' is overlaid on the score.

46

Musical score for measures 46-50. Measure 46 has a 'T' marking in the treble staff. Measure 47 features a 'tr' (trill) marking in the treble staff. Measure 48 has another 'tr' marking in the treble staff. Measure 49 has a 'tr' marking in the bass staff. Measure 50 continues the bass staff's activity. A large watermark 'Carus' is overlaid on the score.

51

Musical score for measures 51-55. Measure 51 has a 'T' marking in the treble staff and a 'tr' marking in the bass staff. Measure 52 has a 'tr' marking in the treble staff. Measure 53 has a 'tr' marking in the treble staff. Measure 54 has a 'tr' marking in the treble staff. Measure 55 has a 'tr' marking in the treble staff. A large watermark 'Carus' is overlaid on the score.



56

Musical score for measures 56-60. The score is written for piano in G major (one sharp). It features a treble and bass clef system. Measures 56-57 show a melodic line in the treble with trills (tr) and a bass line with eighth notes. Measures 58-60 continue the melodic development with trills and eighth-note patterns.

61

Musical score for measures 61-65. The score continues in G major. Measures 61-62 show a melodic line in the treble with trills (tr) and a bass line with eighth notes. Measures 63-65 continue the melodic development with trills and eighth-note patterns.

66

Musical score for measures 66-69. The score continues in G major. Measures 66-67 show a melodic line in the treble with trills (tr) and a bass line with eighth notes. Measures 68-69 continue the melodic development with trills and eighth-note patterns.

70

Musical score for measures 70-73. The score continues in G major. Measures 70-71 show a melodic line in the treble with trills (tr) and a bass line with eighth notes. Measures 72-73 continue the melodic development with trills and eighth-note patterns.

74

Musical score for measures 74-76. The system consists of three staves. The top two staves are a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The bottom staff is a single bass clef line with a few notes and rests.

77

Musical score for measures 77-79. The system consists of three staves. The top two staves are a grand staff with a key signature of two sharps. The music continues with similar rhythmic complexity. The bottom staff is a single bass clef line.

80

Musical score for measures 80-84. The system consists of three staves. The top two staves are a grand staff with a key signature of two sharps. Measure 80 has a large watermark 'CARUS' overlaid. There are markings '-C' above the first measure and 'T' above the third measure. The bottom staff is a single bass clef line.

85

Musical score for measures 85-89. The system consists of three staves. The top two staves are a grand staff with a key signature of two sharps. Measure 85 has a large watermark 'CARUS' overlaid. There are markings 'S' above the second measure and 'Coro' above the fifth measure. The bottom staff is a single bass clef line with the instruction '(sempre T)' written below it.

90 C tr T tr tr

95 S S

98 T S

102 T tr S tr

107

T tr tr tr tr

112

tr tr tr

116

tr S tr T

121

125

128

131

134

## 2. Evangelista

C: Ged. 8'

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  
And in those same days it came to pass, that there went out a de-cree from Au-gus-tus Cae-sar, that all the

(Ped./C *ad lib.*)

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  
world en-roll for tax-es, and ev'-ry-one went, that he might be re-bord-ed, each go-ing in-to his own

Stadt. Da mach-te sich auf, Joseph aus Ga-lilä-a, aus der Stadt Na-za-  
city. And al-so there up Joseph from Ga-lilee up out of Naz-a-

zur Stadt Da-vid, die da hei-ßet Beth-le-hem, dar-um, daß er von dem Hau-se und Ge-  
David, in Ju-de-a, which is call-ed Beth-le-hem, for Jo-seph was of the house and of the

schlech-te Da-vid war, auf daß er sich schät-zen lie-ße mit Ma-ri-a, sei-nem ver-trau-ten  
lin-e-age of David; that there he might be en-rolled for tax with Ma-ry, Ma-ry, his wed-ded

Weißte, die war schwanger. Und als sie da selbst waren, kam die Zeit, daß sie gebären sollte.  
*wife, being great with child. — And while they yet were there it came the time that she should be — de - liv - ered.*

(I.H.)

Ped.  
 (+16' ad lib.)  
*attacca*

### 3. Recitativo (Alto)

S: Oboe 8'

Alto

Nun wird mein liebster Bräutigam, nun wird der Held aus Davids Stamm zum Trost, zum Heil der  
*At last, beloved Saviour mine, at last, thou Child of David's line are come for con-so-*

S

I.H. *sempre C*

accompaniato

4

Erden ein Botschafter werden. Nun wird der Stern aus Jakob scheinen, sein  
*la - tion, to - day's man's - va - tion. At last is Ja - cob's star fair shin - ing, be -*

7

Strahl bricht schon hervor. Auf, Zion, und verlasse nun das Weinen, dein Wohl steigt hoch empor!  
*hold its glo - rious ray. Up Zi - on, put a - way from thee re - pin - ing, for all is well to - day.*

# 4. Aria (Alto)

S: 8' + 4' + Sesquialter (*p* ggf. auf C)

C: Ged. 8'

Ped.: Subbass 16' + C/Ped.

14 Alto

Be - rei, Zi - on, mit zärt - li - chen Trie - ben, den  
 Pre - pare thy - self, Zi - on, with ten - der - e - mo - tion, the

21

Schön - sten, den Lieb - sten bald bei dir zu sehn, den Schön - sten, den  
 Fair - est, the Dear - est to wel - come to thee, the Fair - est, the



27

Lieb - sten, be - rei - te dich, Zi - on, mit zärt - li - chen  
 Dear - est, pre - pare thy - self, Zi - on, with ten - der e -

*tr*

*f*

*^ U ^*

34

Trie - ben, be - rei - te dich, Zi - on, mit zärt - li - chen  
 mo - tion, pre - pare thy - self, Zi - on, with ten - der e -

*p*

40

Trie - ben, den Schön - sten, den Lieb - sten bald bei dir zu sehn, be - rei - te dich,  
 mo - tion, the est, the Fair - est, the Dear - est to wel - come to thee, pre - pare thy - self,

46

Zi - on, mit zärt - li - chen Trie - ben, den Schön - sten, den Lieb - sten bald bei dir zu sehn, den  
 Zi - on, with ten - der e - mo - tion, the Fair - est, the Dear - est to wel - come to thee, the

*tr*

*tr*

53

Lieb - sten, den Schön - sten, be - rei - te dich, Zi - on,  
 Dear - est, the Fair - est, pre - pare thy - self, Zi - on,

*p* *f*

59

mit zärt - li - chen Trie - ben, be -  
 with ten - der e - mo - tion, pre -

*tr* *p*

65

rei - te dich, zärt - li - chen ben, den Schön - sten, den Lieb - sten bald  
 pare thy - self, on, ten - der e - mo - tion, the Fair - est, the Dear - est to

71

bei dir zu sehn!  
 wel - come to thee.

*tr* *f* *tr* *tr*

77

83

89

Dei - ne Wan - gen müs - sen heut viel - ner pran - gen,  
 With what yearn - ing must thy heart to day be burn - ing,

(ggf. auf eig. mit 16', gekoppelt)

95

müs - sen heut viel schö - ner pran - gen, ei - le, den Bräu - ti - gam  
 must thy heart to day be burn - ing, wel - come thy dear one with

\* If applicable on a separate manual with 16', coupled to C.

101

sehn - lichst\_ zu lie - ben, ei - le, ei - - - - le, den -  
 lov - ing\_ de - vo - tion, wel - come, wel - - - - come\_ thy -

*S*  
*p*  
*C*

106

Bräu - ti - gam sehn - - - - - lichst\_ zu - lie - - - - - ei -  
 dear one with lov - - - - - ing\_ de - vo - tion, wel -

111

- - - - - ti gam\_ sehn - lichst\_ zu lie - ben,  
 - - - - - thy\_ on\_ with\_ lov - ing\_ de - vo - tion,

*tr*  
*f*

117

*tr*  
*p*

123

dei - ne Wan - gen müs - sen heut viel schö - - - ner  
with what yearn - ing must thy heart to - day be

128

pran - - - - -  
burn - - - - -

133

- - - - - gen, ei - le, - den - Bräu - ti - gam sehn - lichst zu lie - ben!  
ing, wel - come - thy - dear - one - with lov - ing de - vo - tion.

*tr* \*

\* Da capo, hier ausnotiert / Da capo, notated out here

1

8

14 Alto

Be - rei - te dich, Zi - on, mit zärt - li - chen Trie - ben, den  
 Pre - re - thy - self, - on, with ten - der - e - mo - tion, the

*p*

21

Schön - sten, den - Lieb - sten bald bei dir - zu sehn, den Schön - sten, den Lieb - sten,  
 Fair - est, - the - Dear - est to wel - come - to thee, the Fair - est, the Dear - est,

28

be - rei - te dich, Zi - on, mit zärt - li - chen Trie - ben,  
 pre - pare thy - self, Zi - on, with ten - der e - mo - tion,

35

be - rei - te dich, Zi - on, mit zärt - li - chen Trie - en, den  
 pre - pare thy - self, Zi - on, with ten - der e - mo - on, the

41

Schön - sten, den - sten bei dir zu sehn, be - rei - te dich, Zi - on, mit  
 Fair - est, the - est wel - come to thee, pre - pare thy - self, Zi - on, with

47

zärt - li - chen Trie - ben, den Schön - sten, den Lieb - sten bald bei dir zu sehn, den  
 ten - der e - mo - tion, the Fair - est, the Dear - est to wel - come to thee, the

53

Lieb - sten, den Schön - sten, be - rei - te dich,  
 Dear - est, the Fair - est, pre - pare thy - self,

58

Zi - on, mit zärt - lichen rie - ben,  
 Zi - on, with ten - der e - mo - tion,

63

be - rei - te dich, Zi - on, — mit zärt - li - chen  
 pre - pare thy - self, Zi - on, — with ten - der e -



68

Trie - ben, den Schön - sten, den Lieb - sten bald bei dir zu sehn!  
 mo - tion, the Fair - est, the Dear - est to wel - come to thee.

73

79

84

# 5. Choral

Wie soll ich dich empfangen und wie begegn' ich dir,  
 o aller Welt Verlangen, o meiner Seele Zier?  
 How can I fitly greet thee how rightly thee extol,  
 of man the best Beloved, thou Treasure of my soul?

O Je - su, Je - su, set ze mir selbst die Fak - kel bei, da -  
 O Lord, I pray thee carry the torch to light my way, that

9 mit, was dich er - göt - ze, mir kund und s - se -  
 I may know thy plea - sure and serve thee by day.

# 6. Evangelium

C: Ged. 8' Vorbereitung: 1: (C) Rhythmus: 8'; Ped. = T/Ped.

*Allegro vivo*

ge - bar ih - ren er - sten Sohn und wik - kel - te ihn in  
 she brought forth her first - born son and wrapped him a - round in

3 Win - deln und leg - te ihn in ei - ne Krip - pen, denn sie hat - ten sonst kei - nen Raum in der Her - ber - ge.  
 swaddling clothes, and made his cra - dle in a man - ger; for there was no room, was no room in the inn for them.

(I.H.)

Ped. *attacca*

# 7. Choral con Recitativo (Soprano e Basso)

S: Quintadena + Salizional  
T: (Bourdon 16') + Rohrflöte 8'  
Ped. = T/Ped.

**Andante, arioso**

S  
C  
T  
Ped.

11 Soprano  
Er ist auf d - men arm,  
He came a - long and poor,  
Ped.

17 Recitativo  
will die Lie - b er - ho - die un - ser Hei - land vor uns hegt?  
is there right - as - sess the Sav - iour's love and kind - li - ness,  
Choral arioso  
Ped.

21 Soprano  
daß er un - ser sich er -  
that he know what we en -  
T  
tr

Recitativo

26

Basso

barm;  
dure;

Ja, wer ver-mag es ein-zu-  
yea, who may un-der-stand how

30

Choral  
arioso

se-hen, wie ihn der Men-schen Leid be-wegt?  
sore-ly our Lord is moved by mor-tal woe?

34

Soprano

und in dem im ma-che  
in heav-en rich in wealth-are

39

Recitativo

Basso

Des H"och-sten Sohn k"ommt in die  
The High-est gave his on-ly

43

Choral  
arioso

Welt, weil ihm ihr Heil so wohl ge-f"allt,  
Son, and thus for man sal-va-tion won.

36

47 Soprano

und sei - nen lie - ben En - geln gleich  
 there like the an - gels we will be.

T

Recitativo

52

Basso

so will er selbst als Mensch ge - bo - ren wer - den.  
 So God be - came a man that he might save us.

Ped.

Choral  
arioso  
Soprano

55

Ky - ri - e

tr

59

Ped. T Ped. T

63

Ped.

# 8. Aria (Basso)

T: 8' + 4' (+ 2')

S: Tromp. 8' + T/S

Ped.: 16' + 8' + T/Ped.

5

Musical score for measures 5 and 6. The score is in 2/4 time with a key signature of one sharp (F#). It features three staves: Soprano (S), Trombone (T), and Bass. The Soprano part begins with a rest followed by a series of eighth and quarter notes. The Trombone part provides harmonic support with chords and moving lines. The Bass part has a steady eighth-note accompaniment.

7

Musical score for measures 7 through 11. The instrumentation remains the same. The Soprano part continues with melodic lines, while the Trombone and Bass parts provide accompaniment. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

12 Basso

Musical score for measures 12 through 17. The Soprano part is replaced by the Bass line. The lyrics are: Gro - ßer Herr, o star - ker / Might - y Lord of all cre-. The piano accompaniment continues with chords and moving lines. The 'CARUS' watermark is still present.

18

Musical score for measures 18 through 22. The lyrics are: Kö - nig, lieb - ster Hei - land, o wie we - nig ach - - test du der / a - tion, dear - est Sav - iour, O how lit - tle car - - est thou for. The Soprano part includes trills (tr) on the notes 'o' and 'ach'. The piano accompaniment continues with chords and moving lines.

Er - den Pracht, der Er - den Pracht; gro - ßer Herr, o  
 earth - ly fame, for earth - ly fame; might - y Lord of

star - ker Kö - nig, lieb - ster Hei - l - o wie  
 all cre - a - tion, dear - est Sav - iour, how

we - nig - test du der Er - den Pracht, lieb - ster  
 lit - tle - est thou for earth - ly fame, dear - est

Hei - land, gro - ßer Herr, o star - ker Kö - nig, o wie we - nig  
 Sav - iour, might - y Lord of all cre - a - tion, O how lit - tle

ach - test du \_ der Er - den Pracht; gro - ßer Herr, o star - - ker -  
 car - est thou \_ for earth - ly fame; might - y Lord of all \_ \_ \_ cre -

Kö - nig, \_ lieb - - ster Hei - land, o - wie \_ we - - nig \_ ach  
 a - tion, \_ dear - - est Sav - iour, O - how \_ lit - - tle \_ car

du der Er - den \_ Pracht, der  
 thou for earth - ly \_ fame, \_ \_ \_ \_ \_ for

Er - den Pracht!  
 earth - ly fame!



71

76

81

Der die gan - lt er hält, die gan - ze Welt, die  
 Thou whom all - ld ac - claim whom all men would, whom

87

gan - ze Welt er - hält, ih - re Pracht und Zier er - schaf - fen, muß  
 all - men would ac - claim, thou in Maj - es - ty the High - est, in -

in har - ten Krip - pen schla - - - fen,  
 a low - ly man - ger li - - - est,

ze, die gan - ze Welt er - hält,  
 men, who all men would ac - claim,

die gan - ze Welt er - hält, ih - re Pracht  
 whom all men would ac - claim, thou in Maj - -

115

und Zier er - schaf - fen, muß in har - ten Krip - pen schla - - - fen.  
 - es - ty the High - est, in a low - ly man - ger li - - - est.

(Ped.)

1

(S)\*

(T)

7

(T)

12 Basso

Gro - ßer Herr, o star - ker  
 Might - y Lord of all - - - cre -

\* Da capo, hier ausnotiert / Da capo, notated out here

Kö - nig, — lieb - ster Hei - land, o — wie we - nig — ach -  
 a - tion, — dear - est Sav - iour, O — how lit - tle — car -

- test du der Er - den Pracht, — der Er - den - Pracht;  
 - est thou for earth - ly fame, — for earth - ly fame;

gro - ßer o - star - - ker Kö - nig, lieb - ster  
 might - y of all cre - a - tion, dear - est

Hei - - - land, o wie we - nig ach - - - test du der  
 Sav - - - iour, O how lit - tle car - - - est thou for

Er - - den - Pracht, lieb - ster Hei - land, gro - ßer Herr, o  
 earth - - ly - fame, dear - est Sav - iour, might - y Lord of

star - ker Kö - nig, o wie we - nig ach - test du - der Er - den  
 all cre - a - tion, O how lit - tle car - est thou - for earth - ly

Pracht; fame; ßer Herr, o star - - ker - Kö - nig, lieb -  
 fame; y Lord of all cre - a - tion, dear -

- - ster Hei - land, o - wie we - - nig ach - - -  
 - - est Sav - iour, O - how lit - - - tle car - - -

60

- - test - du der Er - den - Pracht, der  
 - - est - thou for earth - ly - fame, for

65

Er - den Pracht!  
 earth - ly fame!

*s*

(1)

71

76

# 9. Choral

T: 8' + 4'

S: 8' + Tromp. 8'

Ped.: 16' + 8' + Posaune 16' + S/Ped.

Ach mein herz - lie - bes Je - su - lein,  
Ah, Je - sus Child, my heart's de - light!

mach dir ein rein sanft Bet - te - lein,  
make here thy lit - tle bed this night,

zu -  
my -

ruhn in mei - nes chrein,  
heart will be me for thee

daß ich nim -  
so dwell thou -

mer ver - ges - se dein!  
there in peace with me.

Fine

**Orgel solo / Organ solo**

Bach, J. S.: Fantasia e Fuga in c, BWV 562	40.594/10
- Sonate in C nach BWV 1005 (arr. Bornefeld)	29.177
- Partita in d nach BWV 1004 (arr. Bornefeld)	29.179
Bartók: Suite für Orgel (arr. Bornefeld)	29.174
Beethoven: Adagio cantabile (arr. Gräsle)	18.078
Bezler: Biblia Organi. 13 Orgelbilder (Perc ad lib.)	18.069
Bornefeld: Orgelsonate 1965/66	29.105
Cooman: Expressions for organ	18.042
Danziger Orgelmusik des 16.–18. Jahrhunderts	28.003
Das rote Album. Hits for Organ I	18.062
Debussy: Danse (Tarantelle styrienne) (arr. Hirsch)	18.010
Elgar: Enigma Variationen (arr. Hofmann)	18.011
- Vesper Voluntaries	18.008
Freie Orgelmusik der Romantik I, II und III (Vökl)	40.591–593
Französische Orgelmusik des 19. Jahrhunderts	91.225
Froberger: Toccaten u. Fantasien	91.075
Fugen des 19. Jahrhunderts (2 Bde)	91.228+91.229
Hindemith: Pastorale, Fuge, Postludium (arr. Bornefeld)	29.152/10
Husumer Orgelbuch (Sammlung, 1758)	18.053
Janca: Manchmal kennen wir Gottes Willen (1992)	18.109
- Kleine Toccata über „Hört, der Engel helle Lieder“ (1995)	18.108
Karkoschka: Toccata und Fuge über 2 Osterchoräle (1953)	18.057
Krebs: Choralbearbeitungen (Erster Teil der Clavier-Übung)	18.524
Mozart, W. A.: Drei Werke für Orgel (KV 594, 608, 616)	18.014
- 17 Kirchensonaten (arr. für Orgel solo)	18.067
Muffat: Apparatus musico-organisticus	91.071
Murschhauser: Octi-Tonium Novum Organicum	91.074
Musik zu Kasualien 4 (für Orgel allein)	2.079
Norddeutsche Orgelmusik 1780–1860 (3 Bde)	18.026/10–30
Ochsenhauser Orgelbuch (1735) (Faksimile und Notenteil)	24.409
Österliche süddeutsche Orgelmusik (15.–19. Jh.)	92.372
Organo pleno. 140 Stücke zum Ein- und Auszug (17./18. Jh.)	18.074
Orgelbuch Mozart-Haydn (L.+W. A. Mozart, J.+J. M. Haydn)	2.118
Orgelmusik aus Europa (7 Bde)	91.230–36
Orgelmusik der Familie Hasse (17. Jh.)	18.071
Orgelstücke der Orgelschule Wegweiser (Augsburg 1668)	91.076
Orgelwerke der Spätromantik	91.074
Orgelwerke des 16.–18. Jhds (Laukvik, Orgelschule)	40.071
Pastorale 1: 47 Pastoralkomp., CH, F, GB, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z (18. Jh.)	18.071
Pastorale 2: 64 Pastoralkomp., D, A, Böh, C, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z (18. Jh.)	18.071
Peyer: Praembule e Fughe (2 Bde)	91.081+91.082
Praetorius, J.: Drei Praeambulae, Fugae, Orgelwerke, Liederungen	18.003
Puccini: Werke für Orgel: Sonate, Capriccio, Mottos, M. 18.190	56.003
- Ausgewählte Orgelwerke	18.190
Reger: Sämtliche Orgelwerke	52.801–52.807
- Werkausgabe	52.801–52.807
- Alle Werke	52.801–52.807
Rheinberger: Orgelwerke	50.238–240, 50.288
- Gesamt	50.238–240, 50.288
- Bd. 38–40 unvollständig	50.264
- Auch alle Ausgaben erhältlich	50.264
- Freie Orgelmusik für den Gottesdienst	50.264
Schroeder: Orgelwerke für den Gottesdienst	18.071
Schumann: Orgelwerke für den Gottesdienst	18.063
Silcher: Sämtliche Orgelstücke	80.121
Vierne: Sämtliche Orgelwerke	18.150
- Alle Werke aus dem 19. Jhd. erhältlich	18.072
Vogler: 32 Préludes pour l'Orgue ou Pfte	18.072
Widor: Symphonie II, IV, V, VI, Romane	18.176–180

**Vorspiele und Begleitsätze zu Kirchenliedern**

**Preludes and hymn settings**

Aphorismen, Intonationen und Choralvorspiele zum EG (I)	18.115
Aphorismen, Intonationen und Choralvorspiele zum EG (II)	18.116
Bach, J. M.: Sämtliche Orgelchoräle	30.650
Bach, J. S.: Sechs Orgelchoräle nach Kantatensätzen	18.021
- Sechs Choräle à la Schübler (arr. G. Hoffmann)	18.047
- 18 Choralpartiten (Schlenker)	18.111
Bornefeld: Choralpartiten I–VIII	29.064–29.071
- Choralvorspiele I, II	29.029+29.030
Brosig: Sämtliche Choralvorspiele	18.102
Choralvorspiele des 19. Jahrhunderts	91.226
Choralvorspiele der Jahrhundertwende (19./20. Jh.)	91.227
Choralvorspiele zum „Gotteslob“, Bd. 1–4	18.202–18.205
Die Wochenlieder zum EG, 2 Bde	18.221/10+18.221/20
Esslinger Orgelbuch. Intonationen, Vorspiele und Begleitsätze zum EG (3 Bde)	18.052
Freiburger Orgelbuch 1, 2	18.075+18.076
Freiburger Kantorenbuch (Antwortpsalmen)	19.035
Gerok: Kleine Choralvorspiele	18.117
Homilius: 32 Praeludia. Choralvorspiele für Orgel	37.107

Horn: 16 Choralvorspiele zum EG für Orgel	18.051
Intonationen zum „Gotteslob“	18.201
Merkel: Kurze und leichte Choralvorspiele	18.103
Neunzehn Orgelchoräle aus dem Umkreis des jungen Bach	18.114
Oley: Sämtliche Choralvorspiele (2 Bde)	
- 1: Choralvorspiele zum EG und GL	18.101/10
- 2: Orgelchoräle zum gottesd. u. konzertanten Gebrauch	18.101/20
Orgelbuch light zum „Gotteslob“ (3-stg), 2 Bde	18.212
Rinck: Leichte Choralvorspiele op. 105	18.105
Schlenker: Leichte 3stg Begleitsätze zum EG-Stammteil	18.104
Stier: Choralvorspiele der Familie Stier	18.061
Württembergisches Orgelbuch (zum Regionalteil des EG)	18.100

**Orgel mit 1 Melodieinstrument / organ with 1 melody instrument**

Bach: Drei Choralvorspiele (Eh) (arr. Bornefeld)	29.186
- Drei Choralvorspiele (Vc) (arr. Bornefeld)	29.193
Bornefeld: Bebuka (Marimbaphon)	29.122
- Choralsonate „Auf, auf, mein Herz“ (Tr)	29.075
- Lituus (Trb)	29.124
- Threni (Eh)	29.123
Busoni: Var. ü. d. Chorallied BWV 517 (Vi) (arr. Bornefeld)	29.189
Homilius: Sämtliche Choralvorspiele für Orgel und 1–2 obligate Melodieinstrumente, Sonate für Ob u. Ba	37.106
Kauffmann: Sechs vierstimmige Choralbearbeitungen (Ob)	13.013
Krebs: Drei Fantasien (Blasinstr.)	13.056
- Freu dich sehr, o meine Seele (Obda)	13.024
- Vier Choralvorspiele (Blasinstr.)	13.055
Langlais: Supplicatio (= 1. Satz der Symph. concert.) (Vc)	40.84/50
Mozart: Andante und Fuge in A nat. KV 402 (Vc)	29.195
(arr. Bornefeld)	13.023
Oley: Wunderbarer König (Vc)	26.301
Purcell: Suite für Trompete und Orgel	16.004
Raphael: Sonate (Vc)	16.029
Rheinberger: Sonate pastorale und Rhapsodie (Ob)	50.150
- 10 Stücke für Violine und Orgel	50.166/10
- Suite in c für Violine und Orgel	16.043
Romantische Musik für Violoncello und Orgel	29.187
Telemann: Sonate in G (arr. Bornefeld)	13.003
Weyrauch: Herz Jesu, was hast du verbrochen (Va)	

**Orgel mit 2 Instrumenten / organ with 2–8 instruments**

Anonymus: Fantasia sopra Jesu, meines Lebens Leben (Ob, Vi)	13.070
- Musikalische Opfer (Vi, Fl) (arr. Bornefeld)	29.185
Bornefeld: Appenzeller Kuhreihen (Trb, Glocke)	29.168
- Ros und Lilie morgentaulich ... (Blfl, Fl)	29.130
Corrette: Noël Allemand (arr. + original)	11.208+13.014
Langlais: Choral médiéval für Orgel und 6 Bläser	26.402
- Cortège für 2 Orgeln und 8 Bläser (4 Tr, 4 Trb, Timp)	40.586
Oley: Gott des Himmels und der Erden (8 Harm)	13.025
Rheinberger: Suite in c (Vi, Vc)	50.149

**Orgelkonzerte / organ concertos**

Anonymus: Concertino a due Cembali (Orgel)	18.504
Bach, J. Chr.: Orgelkonzert in F	38.501
- Orgelkonzert in B	38.502
- Orgelkonzert in Es	38.503
Bach: Konzert in d BWV 1052 (arr. Bornefeld)	29.197
Händel: Concerti d'organo Nr. 7–12	40.538
- Concerti d'organo Nr. 13–16	40.545
- Concerto per la Harpa (Organo)	55.294
Rheinberger: Orgelkonzert Nr.1 in F op. 137	50.137
- Orgelkonzert Nr. 2 in g op. 177	50.177
Rentzsch: Orgelkonzert (1984)	18.065

**Orgelschulen, Bücher / organ instructions, books**

Crivellaro: Die Norddeutsche Orgelschule	60.010
Gaar: Orgelimprovisation	24.017
Latry/Mallié: L'œuvre d'orgue d'Olivier Messiaen	24.118
Laukvik: Orgelschule zur historischen Aufführungspraxis	
- Historical Performance Practice in Organ Playing	
Teil 1: Barock und Klassik	60.002
Teil 2: Romantik	60.004
Teil 3: Die Moderne	60.006
Part 1: The Baroque and Classical Periods	60.003
Part 2: The Romantic Period	60.005
Part 3: Modern and Contemporary Music	60.011
Schildknecht/Schröder: Orgelschule	91.000
Vökl: Orgeln in Württemberg (150 Farbtafeln)	24.014
Wolff/Zepf: Die Orgeln J. S. Bachs	24.045