

Johann Sebastian
BACH

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

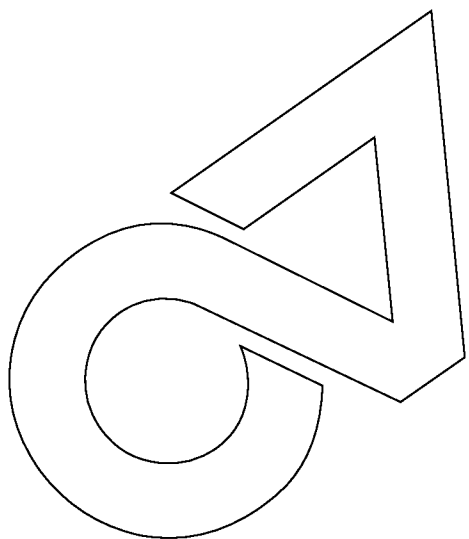
Organo



Carus 31.352/11

Inhalt / Contents

1. Coro	4
Jauchzet, frohlocket, auf preiset die Tage <i>Shout ye exultant this Day of Salvation</i>	
2. Evangelista (Tenore)	22
Es begab sich aber zu der Zeit <i>And in those same days it came to pass</i>	
3. Recitativo (Alto)	23
Nun wird mein liebster Bräutigam <i>At last, beloved Saviour mine</i>	
4. Aria (Alto)	24
Bereite dich, Zion <i>Prepare thyself, Zion</i>	
5. Choral	34
Wie soll ich dich empfangen <i>How can I fitly greet thee</i>	
6. Evangelista	34
Und sie gebar ihren ersten Sohn <i>And there she brought forth her first son</i>	
7. Choral con Recitativo (Soprano e Tenore)	35
Er ist auf Erden kommen arm <i>He came among meek and poor</i>	
8. Aria (Basso)	38
Großer Herr, starker König <i>Mighty Lord of all creation</i>	
Choral	47
Ach mein herzliebes Jesulein <i>Ah, Jesus Child, my heart's delight</i>	



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 (Tutti) and S (Solo). A large, stylized watermark 'Carus' is overlaid on the score.

Aufführungsdauer / Duration: ca. 25 min.

© 2021 by Carus-Verlag, Stuttgart – 1. Auflage / 1st Printing – CV 31.352/11

Vervielfältigungen jeglicher Art sind gesetzlich verboten. / Any unauthorized reproduction is prohibited by law.

Alle Rechte vorbehalten / All rights reserved / Printed in Germany / www.carus-verlag.com

21

Musical score for measures 21-24. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has two sharps (F# and C#). Measure 21 features a complex piano accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Measure 24 includes a fermata over a chord in the right hand and a '7' fingering above a note in the left hand. A large 'S' is written below the right-hand staff in measure 24.

25

Musical score for measures 25-28. The system consists of three staves. Measure 25 has a '7' fingering above a note in the right hand. Measure 26 has a '(T)' marking above a note in the right hand. Measure 27 has a '7' fingering above a note in the right hand. Measure 28 has a '7' fingering above a note in the right hand. A large 'S' is written below the right-hand staff in measure 28.

29

Musical score for measures 29-32. The system consists of three staves. Measure 29 has a '(S)' marking above a note in the right hand. Measure 30 has a '7' fingering above a note in the right hand. Measure 31 has a '7' fingering above a note in the right hand. Measure 32 has a '7' fingering above a note in the right hand. A large 'S' is written below the right-hand staff in measure 32.

33

Coro

Musical score for measures 33-36. The system consists of three staves. Measure 33 is marked 'Coro'. Measure 34 has a 'T' marking above a note in the right hand and a 'tr' marking above a note in the left hand. Measure 35 has a 'C' marking above a note in the right hand and a 'tr' marking above a note in the left hand. Measure 36 has a 'T' marking above a note in the right hand and a 'tr' marking above a note in the left hand. A large 'S' is written below the right-hand staff in measure 36.

39

Musical score for measures 39-42. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is two sharps (F# and C#). Measure 39 features a complex piano accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Measure 40 continues this texture. Measure 41 has a vocal line (S) in the treble staff and a piano accompaniment. Measure 42 has a vocal line (S) in the treble staff and a piano accompaniment. A large watermark 'CARUS' is overlaid on the score.

43

Musical score for measures 43-48. The system consists of three staves: a grand staff and a separate bass staff. The key signature is two sharps. Measure 43 has a vocal line (T) in the treble staff and a piano accompaniment. Measure 44 has a vocal line (S) in the treble staff and a piano accompaniment. Measure 45 has a vocal line (T) in the treble staff and a piano accompaniment. Measure 46 has a vocal line (T) in the treble staff and a piano accompaniment. Measure 47 has a vocal line (tr) in the treble staff and a piano accompaniment. Measure 48 has a vocal line (S) in the treble staff and a piano accompaniment. A large watermark 'CARUS' is overlaid on the score.

49

Musical score for measures 49-53. The system consists of three staves: a grand staff and a separate bass staff. The key signature is two sharps. Measure 49 has a vocal line (tr) in the treble staff and a piano accompaniment. Measure 50 has a vocal line (T) in the treble staff and a piano accompaniment. Measure 51 has a vocal line (T) in the treble staff and a piano accompaniment. Measure 52 has a vocal line (tr) in the treble staff and a piano accompaniment. Measure 53 has a vocal line (tr) in the treble staff and a piano accompaniment. A large watermark 'CARUS' is overlaid on the score.

54

Musical score for measures 54-58. The system consists of three staves: a grand staff and a separate bass staff. The key signature is two sharps. Measure 54 has a vocal line (tr) in the treble staff and a piano accompaniment. Measure 55 has a vocal line (tr) in the treble staff and a piano accompaniment. Measure 56 has a vocal line (tr) in the treble staff and a piano accompaniment. Measure 57 has a vocal line (tr) in the treble staff and a piano accompaniment. Measure 58 has a vocal line (tr) in the treble staff and a piano accompaniment. A large watermark 'CARUS' is overlaid on the score.

59

64

69

73

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 both hands. Measure 77 continues this texture. Measure 78 shows a change in the piano part, with a fermata over the final measure.

79

Musical score for measures 79-83. The system consists of three staves. Measure 79 has a vocal line (Soprano) with a fermata. Measure 80 features a vocal line (Soprano) with a fermata and a piano accompaniment. Measure 81 has a vocal line (Soprano) with a fermata and a piano accompaniment. Measure 82 has a vocal line (Soprano) with a fermata and a piano accompaniment. Measure 83 has a vocal line (Soprano) with a fermata and a piano accompaniment. 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 (Soprano) with a fermata and a piano accompaniment. Measure 85 has a vocal line (Soprano) with a fermata and a piano accompaniment. Measure 86 has a vocal line (Soprano) with a fermata and a piano accompaniment. Measure 87 has a vocal line (Soprano) with a fermata and a piano accompaniment. Measure 88 has a vocal line (Soprano) with a fermata and a piano accompaniment. Measure 89 has a vocal line (Soprano) with a fermata and a piano accompaniment. 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 (Soprano) with a fermata and a piano accompaniment. Measure 91 has a vocal line (Soprano) with a fermata and a piano accompaniment. Measure 92 has a vocal line (Soprano) with a fermata and a piano accompaniment. Measure 93 has a vocal line (Soprano) with a fermata and a piano accompaniment. Measure 94 has a vocal line (Soprano) with a fermata and a piano accompaniment. A large watermark 'CARUS' is overlaid on the score.

95

Musical score for measures 95-97. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 95 features a treble staff with a sixteenth-note melody and a bass staff with a similar pattern. Measure 96 continues the melody. Measure 97 includes a 'S' marking above the treble staff and a 'T' marking above the lower bass staff.

98

Musical score for measures 98-102. The system consists of three staves. Measure 98 has a treble staff with chords and a bass staff with a sixteenth-note pattern. Measure 99 includes 'T' and 'S' markings. Measure 100 has a 'T' marking. Measure 101 has an 'S' marking. Measure 102 has a 'T' marking. A large watermark 'Carus' is overlaid on the score.

103

Musical score for measures 103-107. The system consists of three staves. Measure 103 has a treble staff with chords and a bass staff with a sixteenth-note pattern. Measure 104 includes a 'tr' marking above the treble staff. Measure 105 has a 'T' marking above the treble staff. Measure 106 has a 'tr' marking above the treble staff. Measure 107 has a 'T' marking above the treble staff. A large watermark 'Carus' is overlaid on the score.

108

Musical score for measures 108-112. The system consists of three staves. Measure 108 has a treble staff with a sixteenth-note melody and a bass staff with a similar pattern. Measure 109 has a 'tr' marking above the treble staff. Measure 110 has a 'tr' marking above the treble staff. Measure 111 has a 'tr' marking above the treble staff. Measure 112 has a 'tr' marking above the treble staff.

113

tr tr tr tr

118

tr S T

123

S

128

S (1)

132

136

142

148

154

Musical score for measures 154-160. The system consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). Measure 154 is marked with a 'C' above the first treble staff. The music features a steady eighth-note bass line and chords in the upper staves.

161

Musical score for measures 161-167. The system consists of three staves: two treble clefs and one bass clef. The key signature has two sharps. The music continues with similar rhythmic patterns and chordal textures.

168

Musical score for measures 168-173. The system consists of three staves: two treble clefs and one bass clef. Measure 168 is marked with '-Coro' and 'T' above the first treble staff. Measure 170 is marked with 'C' above the first treble staff. Measure 173 is marked with 'T' above the first treble staff. A large watermark 'CARUS' is overlaid on the score.

174

Musical score for measures 174-179. The system consists of three staves: two treble clefs and one bass clef. Measure 174 is marked with 'tr' above the first treble staff. Measure 176 is marked with 'tr' above the first treble staff. Measure 179 is marked with 'C' above the first treble staff. A large watermark 'CARUS' is overlaid on the score.

180

Musical score for measures 180-185. The system consists of three staves: two treble clefs and one bass clef. Measure 180 is marked with 'T' above the first treble staff. The music features more complex chordal textures and melodic lines.

Coro

186

Musical score for measures 186-190. The system includes a grand staff with treble and bass clefs, and a separate bass clef line below. The key signature has two sharps (F# and C#). The music features complex rhythmic patterns with many beamed notes and rests.

191

Musical score for measures 191-194. The system includes a grand staff with treble and bass clefs, and a separate bass clef line below. The key signature has two sharps. The music continues with complex rhythmic patterns.

195

Musical score for measures 195-197. The system includes a grand staff with treble and bass clefs, and a separate bass clef line below. The key signature has two sharps. The music continues with complex rhythmic patterns.

198

Musical score for measures 198-201. The system includes a grand staff with treble and bass clefs, and a separate bass clef line below. The key signature has two sharps. The music continues with complex rhythmic patterns.

1

6

10

16

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

21

25

29

33 Coro

39

S

S

T

42

T

S

46

T

tr

tr

tr

51

T

tr

tr

tr

tr

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 treble line with sixteenth-note runs and a bass line with eighth notes. Measures 63-65 feature a treble line with trills (tr) and a bass line with eighth-note patterns.

66

Musical score for measures 66-69. The score continues in G major. Measures 66-67 show a treble line with sixteenth-note runs and a bass line with eighth notes. Measures 68-69 feature a treble line with sixteenth-note runs and a bass line with eighth notes.

70

Musical score for measures 70-73. The score continues in G major. Measures 70-71 show a treble line with sixteenth-note runs and a bass line with eighth notes. Measures 72-73 feature a treble line with sixteenth-note runs and a bass line with eighth notes.

74

Musical score for measures 74-76. The system consists of three staves. The top two staves are grand staff notation (treble and bass clefs). The bottom staff is a single bass clef. The music is in a key with two sharps (F# and C#). Measure 74 features a complex rhythmic pattern with many sixteenth notes. Measure 75 has a similar pattern. Measure 76 has a simpler pattern with some rests.

77

Musical score for measures 77-79. The system consists of three staves. The top two staves are grand staff notation. The bottom staff is a single bass clef. The music continues with rhythmic patterns. Measure 77 has a steady eighth-note pattern. Measure 78 has a similar pattern. Measure 79 has a pattern with some rests.

80

Musical score for measures 80-84. The system consists of three staves. The top two staves are grand staff notation. The bottom staff is a single bass clef. Measure 80 has a pattern with a 'C' above it. Measure 81 has a pattern with a 'T' above it. Measure 82 has a pattern with a 'C' above it. Measure 83 has a pattern with a 'C' above it. Measure 84 has a pattern with a 'C' above it.

85

Musical score for measures 85-89. The system consists of three staves. The top two staves are grand staff notation. The bottom staff is a single bass clef. Measure 85 has a pattern with an 'S' above it. Measure 86 has a pattern with an 'S' above it. Measure 87 has a pattern with an 'S' above it. Measure 88 has a pattern with an 'S' above it. Measure 89 has a pattern with an 'S' above it. The word 'Coro' is written above the top staff in measure 89. The instruction '(sempre T)' is written below the bottom staff in measure 85.

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

tr

125

Musical score for measures 125-127. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex melodic line with many sixteenth notes and some slurs. The middle staff is in bass clef with the same key signature, featuring a more rhythmic accompaniment with eighth and sixteenth notes. The bottom staff is also in bass clef with the same key signature, containing a simple bass line with quarter and eighth notes.

128

Musical score for measures 128-130. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex melodic line with many sixteenth notes and some slurs. The middle staff is in bass clef with the same key signature, featuring a more rhythmic accompaniment with eighth and sixteenth notes. The bottom staff is also in bass clef with the same key signature, containing a simple bass line with quarter and eighth notes. A large watermark 'Carus' is overlaid on the score.

131

Musical score for measures 131-133. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex melodic line with many sixteenth notes and some slurs. The middle staff is in bass clef with the same key signature, featuring a more rhythmic accompaniment with eighth and sixteenth notes. The bottom staff is also in bass clef with the same key signature, containing a simple bass line with quarter and eighth notes. A large watermark 'Carus' is overlaid on the score.

134

Musical score for measures 134-136. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex melodic line with many sixteenth notes and some slurs. The middle staff is in bass clef with the same key signature, featuring a more rhythmic accompaniment with eighth and sixteenth notes. The bottom staff is also in bass clef with the same key signature, containing a simple bass line with quarter and eighth notes. A large watermark 'Carus' is overlaid on the score.

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

We-i-be, die war schwan-ger. Und als sie da-selbst wa-ren, kam die Zeit, daß sie ge-bä-ren soll-te.
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 lieb-ster Bräu-ti-gam, nun wird der Held aus Da-vid's Stamm zum Trost, zum Heil der
At last, be-lov-ed Sav-iour mine, at last, thous Child of Da-vid's line are come for con-so-

S
 I.H. *sempre C*
 accompagnato

4
 Er-den ein bo-wer-den. Nun wird der Stern aus Ja-kob schei-nen, sein
la-tion, to-ness man's -va-tion. At last is Ja-cob's star fair shin-ing, be-

7
 Strahl bricht schon her-vor. Auf, Zi-on, und ver-las-se nun das Wei-nen, dein Wohl steigt hoch em-por! —
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,

59

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

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.

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 See len Zier?
 How can I fitly greet thee how rightly thee extol,
 of man the best Be-loved, thou Treasure of my soul?

O Je-su, Je-su, setze 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. Evangelii

C: Ged. 8' Vorbereitung: 1: (C) 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

Measures 1-5. Soprano (S) and Choral (C) parts in the upper staff, Tenor (T) in the lower staff. Pedal markings (Ped.) are present below the Tenor line.

Measures 6-10. Continuation of the instrumental accompaniment.

Measures 11-16. Soprano vocal line with lyrics: Er ist auf dem armen, He came a long way and poor.

Measures 17-20. Recitativo vocal line with lyrics: will die Lieb-er-ho, die un-ser Hei-land vor uns hegt? is there right-as-sess the Sav-iour's love and kind-li-ness.

Measures 21-25. Soprano vocal line with lyrics: daß er un-ser sich er- that he know what we en-

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. It features a vocal line (S) and a piano accompaniment (T) in 2/4 time. The key signature has two sharps (F# and C#). The piano part consists of chords and moving lines in both hands.

7

Musical score for measures 7 through 11. The piano accompaniment continues with a steady rhythmic pattern. A large, stylized watermark 'CARUS' is overlaid on the right side of the page.

12 Basso

Musical score for measures 12 through 17. This section includes the vocal line for the Basso. The lyrics are: Gro - ßer Herr, o star - ker / Might - y Lord of all cre -

18

Musical score for measures 18 through 22. The vocal line continues with the lyrics: 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

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 - l - o wie
 all cre - a - tion, dear - est Sav - iour, O 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, _ der

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

12 Basso

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

* 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 y Herr, o star - - ker - Kö - nig, lieb -
 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, Mottos	56.003
- Ausgewählte Orgelwerke	18.190
Reger: Sämtliche Orgelwerke	52.801–52.807
- Werkausgabe, Bde. 1/1–7: Orgelwerke	52.801–52.807
- Alle Werke, Bde. 1/1–7: Orgelwerke	52.801–52.807
Rheinberger: Orgelwerke	50.238–240, 50.288
- Gesamtwerk, Bde. 38–40 und 50.238–240, 50.288	50.238–240, 50.288
- Auch alle Ausgaben erhältlich	50.264
- Freie Orgelmusik für den Gottesdienst	50.264
Schroeder: Orgelwerke, Piccoli	18.071
Schumann: Orgelwerke, Op. 7 (arr. Bornefeld)	18.063
Silcher: Sämtliche Orgelstücke	80.121
Vierne: Sämtliche Orgelwerke (Bde.)	18.150
- Alle Werke aus dem 19. Jahrhundert 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
Anonymus: 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