

WEIHNACHTS-ORATORIUM

BWV 248

Viola

I. Teil

Am 1. Weihnachtstag

Jauchzet, frohlocket, auf, preiset die Tage

1. Coro

Viol. I

Johann Sebastian Bach

Timp.

Viol. I

+ Viol. II

V

8

13

23

34

42

48

57

65

75

83

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

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

☞ [] = Beginn und Ende der Singstimme[en]. Das Zeichen wird schematisch und ohne Berücksichtigung der musikalischen Sinngliederung gesetzt.

94 *V*

99 *V V V n*

105 *V tr V tr*

112 *tr V tr*

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

118 *n*

127

136 *n v v Fine p*

145 *n v v*

154 *n n v v*

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

162 *V n*

- [ren.] die - net dem Höch -

168 *V* *V V* 7 2 *V*

- sten mit herr - li - chen Chö-[ren,]

177 3 *V*

188 *V*

195 *V V* 7 *Da capo*

Da capo

2. Evangelista (Tenore): *tacet*

3. (Alto): *tacet*

4. Aria (Alto): *tacet*

Ob. d'am. I, Viol. I *tr.* 80 Ob. d'am. I, Viol. I

87 *tr.* *Fine* Alto 46 Alto *Da capo*

Dei - ne Wan - gen sehn - lichst zu lie - ben!

Da capo

5. Choral

V *V V* *V*

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!

V 9 *V* *V* *V*

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

13 *V* *V* *V* *V*

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

6. Evangelista (Tenore): *tacet*

7. Choral (Soprano, Basso): *tacet*

andante, arioso

Ob. d'am. I

+ Ob. d'am. II

62

Ob. d'am. I, II

Musical notation for measures 62-63. The staff shows woodwind parts for Oboe d'amore I and II. Measure 62 contains a whole rest. Measure 63 begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of eighth and sixteenth notes.

8. Aria (Basso)

Musical notation for the first line of the Aria section. The staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a *p* dynamic and includes various articulations such as accents and slurs.

Musical notation for the second line of the Aria section, starting at measure 8. It continues the melodic line with slurs and accents.

Musical notation for the third line of the Aria section, starting at measure 16. It includes a *p* dynamic marking and first fingerings (1) for several notes.

Musical notation for the fourth line of the Aria section, starting at measure 24. It features slurs and accents over the melodic line.

Musical notation for the fifth line of the Aria section, starting at measure 32. It includes first fingerings (1) and various articulations.

Musical notation for the sixth line of the Aria section, starting at measure 40. It continues the melodic development with slurs and accents.

Musical notation for the seventh line of the Aria section, starting at measure 47. It includes second fingerings (2) and various articulations.

Musical notation for the eighth line of the Aria section, starting at measure 56. It concludes the line with slurs and accents.

62 *pp* *f* *V*

71 *V*

77 *Fine* *p* *V*

84 *V* *Basso* *4* *(muß) — in har -*

94 *f* *V* *- ten Krip-pen schla - - fen;*

101 *p* *V* *2* *2*

112 *Basso* *7* *(muß) — in har - ten Krip-pen schla - - fen.* *Da capo*

9. Choral

V *1* *V* *Ach mein herz - lie - bes Je - su - lein, mach dir ein rein sanft Bet - te -*

6 *V* *1* *lein, zu ruhn in mei - nes Her - zens Schrein,*

11 *V* *1* *daß ich nim - mer ver - ges - se dein!*