

Johann Sebastian Bach

Oratorium Tempore Nativitatis Christi
BWV 248/2

Und es waren Hirten in der selben Gegend

BWV 248/2
Kantate für den 2. Weihnachtstag

10. Sinfonia

Flauto traverso 1

Flauto traverso 2

Oboe d'amore 1

Oboe d'amore 2

Oboe da caccia 1

Oboe da caccia 2

Violine 1

Violine 2

Viola

Continuo

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

4

tr

tr

tr

tr

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

tr

tr

tr

tr

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

7

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

II

6 4 2 5 6 6

15

tr

tr

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

19

Musical score for measures 22-24. The score is written for a piano and includes six staves: four treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a complex texture with multiple voices. The first two staves (treble clefs) contain the main melodic lines, with various ornaments and slurs. The third and fourth staves (treble clefs) provide harmonic support with sustained notes and chords. The fifth and sixth staves (bass clefs) provide a rhythmic and harmonic foundation, with the bottom staff featuring a steady eighth-note accompaniment.

Musical score for measures 25-27. The score continues from the previous page and includes six staves: four treble clefs and two bass clefs. The key signature remains one sharp (F#). The music continues with a similar texture to the previous page. The first two staves (treble clefs) feature more intricate melodic passages with many slurs and ornaments. The third and fourth staves (treble clefs) continue to provide harmonic support. The fifth and sixth staves (bass clefs) maintain the rhythmic and harmonic foundation, with the bottom staff showing a consistent eighth-note accompaniment.

Musical score for measures 29-32. The score consists of two systems of staves. The first system has six staves: two treble clefs, two alto clefs, and two bass clefs. The second system has four staves: two treble clefs, one alto clef, and one bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 32 features a trill (tr) in the second treble staff.

Musical score for measures 33-36. The score consists of two systems of staves. The first system has six staves: two treble clefs, two alto clefs, and two bass clefs. The second system has four staves: two treble clefs, one alto clef, and one bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature.

Musical score for measures 36-40. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The music features a complex melodic line in the upper voice with many slurs and ties, and a more rhythmic accompaniment in the lower voice. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical score for measures 40-44. The score continues from the previous page. It maintains the same key signature and instrumentation. The melodic line in the upper voice becomes more intricate with frequent slurs and ties. The piano accompaniment remains consistent, providing a solid harmonic and rhythmic foundation for the melody.

Musical score for measures 43-45. The score consists of two systems of staves. The first system has five staves: two treble clefs, two bass clefs, and a grand staff. The second system has four staves: two treble clefs, one bass clef, and a grand staff. The music is in a key with one sharp (F#) and a 3/4 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 46-49. The score consists of two systems of staves. The first system has five staves: two treble clefs, two bass clefs, and a grand staff. The second system has four staves: two treble clefs, one bass clef, and a grand staff. The music is in a key with one sharp (F#) and a 3/4 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are indicated with 'tr' above notes in measures 46, 47, and 48. A large slur is present under the grand staff in measure 48.

Musical score for measures 50-53. The score is written for a piano and includes six staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values, slurs, and a trill (tr) in the final measure of the first system.

Musical score for measures 54-57. The score is written for a piano and includes six staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values, slurs, and dynamic markings.

58

Musical score for measures 58-61. The score consists of 11 staves. The first five staves are grouped together, and the last six staves are grouped together. The music is written in treble and bass clefs with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings.

61

Musical score for measures 61-64. The score consists of 11 staves. The first five staves are grouped together, and the last six staves are grouped together. The music is written in treble and bass clefs with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings.

11. Evangelista

Tenor 
 Und es wa-ren Hir-ten in der-sel-ben Ge-gend auf dem Fel-de bei den Hür-den, die hüt-ten des Nachts ih-re

Continuo 

6/4 6/5 7

5 
 Her-de. Und sie-he, des Her-ren En-gel tart zu ih-nen, und die Klar-heit des Her-ren

Continuo 

5 6 6 6 7 6

8 
 leuch-tet um sie, und sie furch-ten sich sehr.

Continuo 

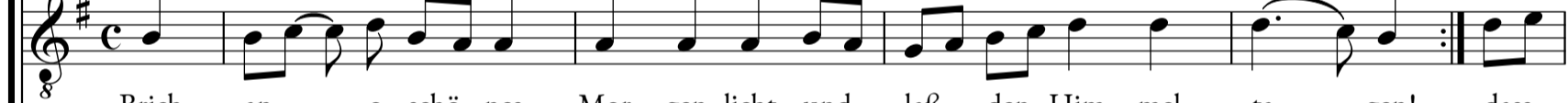
6/4 6 7/5 6/5 7/5 7/5

12. Choral

Sopran 
 Brich an, o schö-nes Mor-gen-licht, und laß den Him-mel ta-gen! dass
 Du Hir-ten-volk, er-schrek-ke nicht, weil dir die En-gel sa-gen,


Alt 
 Brich an, o schö-nes Mor-gen-licht, und laß den Him-mel ta-gen! dass
 Du Hir-ten-volk, er-schre-cke nicht, weil dir die Eng-gel sa-gen,


Tenor 
 Brich an, o schö-nes Mor-gen-licht, und laß den Him-mel ta-gen! dass
 Du Hir-ten-volk, er-schrek-ke nicht, weil dir die En-gel sa-gen,

Bass 
 Brich an, o schö-nes Mor-gen-licht, und laß den Him-mel ta-gen! dass
 Du Hir-ten-volk, er-schrek-ke nicht, weil dir die En-gel sa-gen,

Continuo 

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


 die-ses schwa-che Knä-be-lein soll un-ser Trost und Freu-de sein, da-


 die-ses schwa-che Knä-be-lein soll un-ser Trost und Freu-de sein, da-


 die-ses schwa-che Knä-be-lein soll un-ser Trost und Freu-de sein, da-


 die-ses schwa-che Knä-be-lein soll un-ser Trost und Freu-de sein, da-

Continuo 

7 6 7/5 5/4 # 4 6 3 5 4 7/5 6 5 4 # II

13

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!

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

Violine 1

Violine 2

Viola

Sopran

Tenor

Continuo

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

Und der En - gel sprach zu ih - nen:

4

Freu - de, die al - lem Vol - ke wi - der - fah - ren wird. Denn euch ist

6



heu - te der Hei - land ge - bo - ren, wel - cher ist Chri - stus, der Herr, in der Stadt Da - vid.

14. Recitativo



Oboe d'amore 1

Oboe d'amore 2

Oboe da caccia 1

Oboe da caccia 2

Bass

Continuo

Was Gott dem A - bra - ham ver - hei - ßen, das läßt er nun dem Hir - ten - chor er - füllt er - wei - sen. Ein

4



Hirt hat al - les das zu - vor von Gott er - fah - ren müs - sen. Und nun muß auch ein Hirt die Tat,

7

was er da - mals ver - spro - chen hat, zu - erst er - fül - let wis - sen.

15. Aria

Flauto traverso I

Tenor

Continuo
pizzicato

9

Fro - he_

18

Hir - ten, eilt, ach ei - let, eh_ ihr_ euch zu lang' ver - wei - let, eilt, das hol - de_

tr

27

_ Kind zu_ sehn, eilt, ach ei - let, eilt, das hol - de Kind zu sehn!

tr

37

Fro - he_ Hir - ten, eilt, ach ei - let, eh_ ihr_ euch zu lang' ver - wei - let, eilt, das hol - de_

47

_ Kind zu_ sehn, eilt, eilt, das hol - de

tr

55

Kind zu sehn!

64

Geht, die Freu

71

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

78

An - mut, die An - mut zu ge - win - nen, geht, und la

84

bet, und la bet Herz und

89

Sin - nen. und la bet

95

Herz und Sin - nen. Geht, die Freu

102

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

108

sucht die An - mut zu ge - win - nen, geht, und la -

114

bet Herz und Sin - nen, la -



119

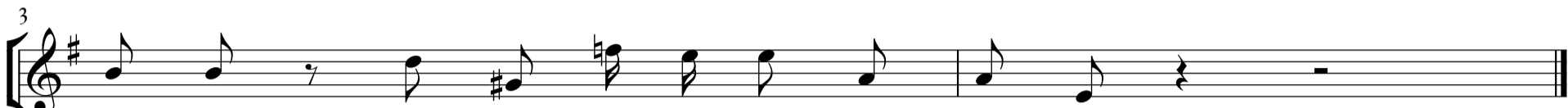

bet Herz und Sin -

124




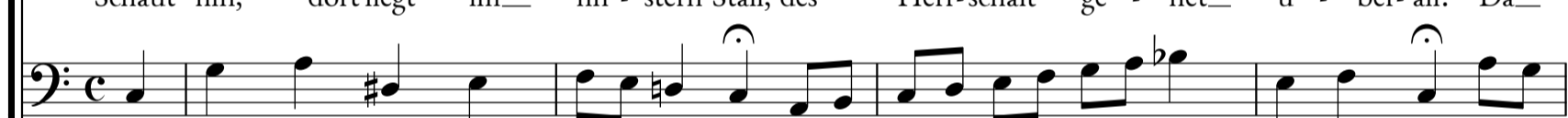

nen.






16. Evangelista

Tenor 
 Und das habt zum Zei - chen: Ihr wer - det fin - den das Kind in Win - deln ge -
 Continuo 
 6 5

³ 
 wik - kelt und in ei - ner Krip - pe lie - gen.

 6/4 5/4 6 6 5

17. Choral

Sopran 
 Schaut hin, dort liegt im fin - stern Stall, des Herr - schaft ge - het ü - ber - all! Da
 Alt 
 Schaut hin, dort liegt im fin - stern Stall, des Herr - schaft ge - het ü - ber - all! Da
 Tenor 
 Schaut hin, dort liegt im fin - stern Stall, des Herr - schaft ge - het ü - ber - all! Da
 Bass 
 Schaut hin, dort liegt im fin - stern Stall, des Herr - schaft ge - het ü - ber - all! Da
 Continuo 
 8 7 5 6 5 8 7 5 6 6 6 6/2 6 4b 3 5

⁵ 
 Spei - se vor - mals sucht ein Rind, da ru - het itzt der Jung - frau'n Kind.

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

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

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

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

18. Recitativo

Oboe d'amore 1

Oboe d'amore 2

Oboe da caccia 1

Oboe da caccia 2

Bass

Continuo

So geht denn hin, ihr Hir-ten, geht, dass ihr das Wun-der seht: Und fin-det ihr des H"och-sten

4

p

Sohn in ei-ner har-ten Krip-pe lie-gen, so sin-get ihm bei sei-ner Wie-gen aus ei-nem s"u"ssen

7

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

6/5 3 3 3 3 3 3 3 6/4 3 3 3 3 6/4 3 3 6/4 3 3 # 19

19. Aria

Flauto traverso 1

Oboe d'amore 1

Oboe d'amore 2

Oboe da caccia 1

Oboe da caccia 2

Violine 1

Violine 2

Viola

Alt

Continuo

9

Schla fe, mein Lieb ster, ge-

pp 7/4 2 8/3 3 5/3 7^b/3 7^b 6/5^b 5 # 6 6/4 2 6/5 21

Musical score for measures 37-45. The system includes a vocal line and piano accompaniment. The piano part consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The vocal line is in a soprano or alto register, with lyrics written below the notes.

Musical score for measures 37-45, showing the piano accompaniment. The right hand plays a melodic line, and the left hand provides harmonic support. The music is in a major key with a key signature of one sharp (F#).

nie - - ße der Ruh, — schla - fe, mein Lieb - ster, ge - nie - ße der Ruh, wa - che nach

Musical score for measures 37-45, showing the piano accompaniment with fingering numbers. The right hand has fingering numbers 7, 6, 6, 6, 5, 4, 3, 5, 6, 7, 8, 6, 7, 7. The left hand has fingering numbers 3, 4, 3, 4, 2, 3, 4, 4.

Musical score for measures 46-54. The system includes a vocal line and piano accompaniment. The piano part consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The vocal line is in a soprano or alto register, with lyrics written below the notes.

Musical score for measures 46-54, showing the piano accompaniment. The right hand plays a melodic line, and the left hand provides harmonic support. The music is in a major key with a key signature of one sharp (F#).

die - sem für al - ler Ge - dei hen, schla - fe — mein Lieb ster, ge - nie - ße — der Ruh, wa - che nach

Musical score for measures 46-54, showing the piano accompaniment with fingering numbers. The right hand has fingering numbers 6, 7, 7, 8, 6, 6. The left hand has fingering numbers 4, 2, 2, 3, 2, 2, 6, 6.

tr
f

f

tr f
die- sem für al- ler Ge- dei- hen!
f

6 6 6 6 6

pp

pp

pp
Schla - fe, - mein Lieb- ster, ge-
pp 23

71

78

86

Musical score for measures 86-93. The system includes a vocal line and piano accompaniment. The key signature has one sharp (F#). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

Musical score for measures 94-95. The system includes a vocal line and piano accompaniment. The vocal line continues the melody from the previous system. The piano accompaniment features a more active texture with sixteenth-note patterns.

Musical score for measures 96-97. The system includes a vocal line and piano accompaniment. The vocal line has lyrics: "wa - che, wa - che nach die - sem, nach die - sem für al". The piano accompaniment continues with rhythmic accompaniment.

94

Musical score for measures 98-103. This system contains only piano accompaniment. It features a complex texture with sixteenth-note patterns in both hands, marked with a forte (*f*) dynamic.

Musical score for measures 104-109. This system contains only piano accompaniment. It continues the complex texture of the previous system, with a forte (*f*) dynamic.

Musical score for measures 110-115. The system includes a vocal line and piano accompaniment. The vocal line has lyrics: "ler Ge-dei - hen!". The piano accompaniment continues with rhythmic accompaniment, marked with a forte (*f*) dynamic.

103

Fine

113

La - be_ die_ Brust, em - pfin - de_ die_ Lust, wo wir un-ser Herz er - freu

120

tr

solo

Musical score for measures 120-126. The system includes a vocal line with a trill (tr) and a piano solo (solo) section. The piano part features intricate sixteenth-note patterns and rests. The vocal line has a melodic line with a trill and rests.

Piano accompaniment for measures 120-126. The right hand has a melodic line with rests, and the left hand has a bass line with rests.

- en, wo wir un-ser Herz er freu - en, la - be die Brust, em-

Vocal line with lyrics for measures 120-126. The melody is written in a treble clef with a key signature of one sharp (F#).

127

Musical score for measures 127-133. The system includes a piano solo section with intricate sixteenth-note patterns and rests.

Piano accompaniment for measures 127-133. The right hand has a melodic line with rests, and the left hand has a bass line with rests.

pfin - de die Lust, wo wir un-ser Herz er - freu en, la - be die Brust, em-

Vocal line with lyrics for measures 127-133. The melody is written in a treble clef with a key signature of one sharp (F#).

134

pfin - de_ die_ Lust, wo wir un-ser Herz er - freu - - - en, la - be die Brust,

141

em - pfin-de die Lust, wo wir un - ser_ Herz er - freu - - -

em - pfin-de die Lust, wo wir un - ser_ Herz er - freu - - -

Da capo

147

en. Da capo

20. Evangelista

Tenor

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

Continuo

6

3

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

6 6 7 6 5

29

21. Chorus

Vivace

Flauto traverso 1
staccato

Flauto traverso 2
(staccato)

Oboe d'amore 1
staccato

Oboe d'amore 2
(staccato)

Oboe da caccia 1
(staccato)

Oboe da caccia 2
(staccato)

Violine 1
(spiccato) staccato

Violine 2
spiccato - staccato

Viola
(staccato)

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

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

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

Bass
Eh - re sei Gott, Eh -

Continuo
Vivace

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 - re, in der Hö -

re sei Gott in der Hö - he!

9

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

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

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

Eh - re sei Gott, Eh - - -

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

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

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

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

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

he, in der Hö - he, in der Hö - he und Frie -

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

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

re sei Gott in der Hö - he,

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

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

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

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

p

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

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

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

Er - den, und den Men - schen ein Wohl - ge -

Musical score for measures 35-37. The system consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The music includes piano accompaniment with various note values and rests.

Musical score for measures 35-37. The system consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The music includes piano accompaniment with various note values and rests.

Musical score for measures 35-37. The system consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The music includes vocal lines with lyrics and piano accompaniment.

len, und den

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

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

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

Men-schen ein Wohl - ge - fal - - - - -

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

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

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

Musical score for measures 42-44. The system consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The music features a piano accompaniment with a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The key signature has one sharp (F#).

Musical score for measures 45-47. The system consists of three staves. The top two are treble clef, and the bottom is bass clef. The piano accompaniment continues with similar rhythmic patterns as in the previous system.

Musical score for measures 48-50. The system consists of six staves. The top two are treble clef, and the bottom two are bass clef. This system includes vocal lines with lyrics. The lyrics are: "len, und den Men - schen ein Wohl - ge - fal -", "len, den Men - schen ein Wohl - ge - fal", "len, den Men - schen ein Wohl - ge - fal", and "und den Men - schen ein Wohl - ge - fal - len, und den". A trill (tr) is indicated above the vocal line in measure 49.

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

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

len ein Wohl - ge - fal -

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

fal - - - - - len. Eh - - - re sei Gott, Eh - re sei
 - - - - - len. Eh - re sei Gott, Eh - - - - -
 - - - - - len. Eh - - - re sei Gott, Eh - - - - -
 Men - schen ein Wohl - ge - fal - len. Eh - - - re sei Gott, Eh -

Musical score for measures 52-55. The score consists of six staves of instrumental accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests. The first four staves are treble clef, and the last two are bass clef.

Musical score for measures 56-59. The score consists of six staves of instrumental accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The music continues the rhythmic pattern from the previous system.

Musical score for measures 60-63. This system includes vocal lines and instrumental accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The lyrics are: "Gott, Eh re sei Gott in der Hö re sei Gott, Eh re, Eh re sei Gott in der Hö re sei".

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

he, und Frie - de auf Er - den, Frie - de auf
 he, in der Hö - he, und Frie - de auf Er - den, auf Er - den, Frie - de auf
 he, in der Hö - he, und Frie - de auf Er - den, und Frie - de auf
 Gott in der Hö - he, und Frie - de auf Er - den, Frie - de auf

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

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

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

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

22. Recitativo

Bass

Continuo

6 6 5

4

6 6 6 6 4 3 45

23. Choral

The musical score is for a choral piece in G major and 12/8 time. It includes parts for woodwinds, vocalists, and continuo. The woodwind section consists of two flutes, two oboes d'amore, and two oboes da caccia. The vocal section includes Soprano, Alto, Tenor, and Bass. The continuo part is in the bass clef. The lyrics are: "Wir sin - gen dir in dei - nem Heer". The score is divided into four measures. The first measure is a rest for all parts. The second measure begins the vocal entry. The third and fourth measures continue the vocal line. The woodwinds enter in the third measure. The continuo part provides a rhythmic accompaniment throughout.

Flauto traverso 1

Flauto traverso 2

Oboe d'amore 1

Oboe d'amore 2

Oboe da caccia 1

Oboe da caccia 2

Sopran

Alt

Tenor

Bass

Continuo

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 6 5

aus al - ler Kraft Lob, Preis und Ehr, dass

aus al - ler Kraft Lob, Preis und Ehr, dass

aus al - ler Kraft Lob, Preis und Ehr, dass

aus al - ler Kraft Lob, Preis und Ehr, dass

5 5 6 6 6 8 7 6

8

du, o lang ge - wünsch - ter Gast,

du, o lang ge - wünsch - ter Gast,

du, o lang ge - wünsch - ter Gast,

du o lang ge - wünsch - ter Gast,

6/4 5 6/5 6/5 #

II

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.

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