

Chorus No. 1
from Christmas Oratorio

Johann Sebastian Bach
Arranged by David Marlatt

One of the most famous compositions of Johann Sebastian Bach (1685-1750) is his *Christmas Oratorio* BWV 248. This large-scale work was composed for the Christmas season of 1734-35 and Bach used material from three recently composed cantatas (BWV 213, 214 and 215). The original work was composed for an ensemble consisting of flutes, oboes, oboes d'amore, bassoons, horns, trumpets, timpani, strings, continuo and choir.

PREVIEW ONLY

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DURATION: 7:55

DIFFICULTY RATING: Difficult
3 Trumpets and Keyboard

15 *tr* 16 17 18 19 20

1

2

3

Timp

21 22 23 24 25

1

2

3

Timp

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26 27 28 29

1

2

3

Timp

1 2 3

Timp

30 31 *tr* 32 [A] 34

1 2 3

Timp

35 36 *tr* 37 38 *tr* 39

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1 2 3

Timp

40 41 42 [B] 44

[B]

1 2 3

Timp

45 46 47 48 49 50

45 46 47 48 49 50

51 52 53 54 55 56

57 58 59 60 61 62

63 64 65 66 67

68 69 70 71 72

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73 74 75 76

1 2 3 Timp

78 79 80 81

[E]

78 79 80 81

1 2 3 Timp

82 83 84 85 86 87

82 83 84 85 86 87

1 88 90 91 92 93

2

3

Timp

88 90 91 92 93

tr

tr

1 94 95 96 97

2

3

Timp

94 95 96 97

tr

PREVIEW ONLY

1 98 99 100 101 102

2

3

Timp

98 99 100 101 102

1 103 104 105 *tr* 106 G 108

2

3

Timp

103 104 *tr* 105 *tr* 106 *tr* G 108 *tr*

109 *tr* 110 *tr* 111 *tr* 112 *tr* 113 *tr* 114 *tr*

PREVIEW ONLY

1 115 116 117 118 119 *tr* 120

2

3

Timp

115 *tr* 116 *tr* 117 118 119 *tr* 120

Sheet music for **CHORUS No. 1** from **CHRISTMAS ORATORIO**, page 8. The score is written for Piano (Harp), three voices (1, 2, 3), and Timpani (Timp).

The music is in G major (one sharp) and 4/4 time. The score is divided into measures 122 through 141. A large "PREVIEW ONLY" watermark is overlaid across the middle of the page.

The score includes a Harp part (H) and a Timpani part (Timp). The vocal parts (1, 2, 3) are written for three voices. The piano part is written for a grand piano.

The score concludes with a "Fine" marking and a repeat sign at measure 137, followed by measures 139 through 141.

Measures 142-147 of the musical score. The key signature is two sharps (F# and C#). The music is written for piano in treble and bass staves. Measures 142-143 show a complex texture with many beamed notes. Measure 144 has a sharp sign above the staff. Measures 145-147 continue the intricate melodic and harmonic patterns.

Measures 148-153 of the musical score. The key signature remains two sharps. Measures 148-150 feature dense, beamed passages in both hands. Measure 151 has a fermata over the right-hand staff. Measures 152-153 show a continuation of the melodic lines with some rests.

Measures 155-159 of the musical score. Measure 155 is marked with a 'J' in a box. A large, semi-transparent watermark reading 'PREVIEW ONLY' is overlaid across the middle of the page, covering measures 155 through 159.

Measures 160-165 of the musical score. Measures 160-161 continue the dense, beamed textures. Measure 162 has a fermata over the right-hand staff. Measures 163-165 show more complex rhythmic patterns and accidentals.

Measures 166-172 of the musical score. Measure 166 is marked with a '1' in a box. Measures 166-169 show a continuation of the complex textures. Measure 170 has a piano (*p*) dynamic marking. Measures 171-172 feature more complex harmonic structures with many accidentals.

1

173 174 175 176 177 178 179

180 181 *tr* 182 183 184 185

K 187 188 189 190 191

192 193 195 196

197 198 199 200 D.C. al Fine