

# Weihnachtsoratorium Bwv 248

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*Weihnachtsoratorium  
Bwv 248*

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## MELTON HAYNES

*Johann Sebastian Bach, Christmas Oratorio (BWV 248)* Alfred Music

This classic Christmas oratorio by Johann Sebastian Bach has been delighting audiences for centuries. Featuring beautiful vocal solos and intricate choral arrangements, this piece is perfect for anyone looking to celebrate the holiday season in a truly memorable way. With clear notation and helpful performance notes, this edition will be a valuable addition to any musician's library. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

*Het Weihnachts-Oratorium (BWV 248) van Johann Sebastian Bach* University of Illinois Press

In the last decades of the 17th century, the feast of Christmas in Lutheran Germany underwent a major transformation when theologians and local governments waged an early modern "war on Christmas," discouraging riotous pageants and carnivalesque rituals in favor of more personal and internalized expressions of piety. Christmas rituals, such as the "Heilig Christ" plays and the rocking of the child (Kindelwiegen) were abolished, and Christian devotion focused increasingly on the metaphor of a birth of Christ in the human heart. John Sebastian Bach's Christmas Oratorio, composed in 1734, both reflects this new piety and conveys the composer's experience living through this tumult during his own childhood and early career. Markus Rathey's book is the first thorough study

of this popular masterpiece in English. While giving a comprehensive overview of the Christmas Oratorio as a whole, the book focuses on two themes in particular: the cultural and theological understanding of Christmas in Bach's time and the compositional process that led Bach from the earliest concepts to the completed piece. The cultural and religious context of the oratorio provides the backdrop for Rathey's detailed analysis of the composition, in which he explores Bach's compositional practices, for example, his reuse and parodies of movements that had originally been composed for secular cantatas. The book analyzes Bach's original score and sheds new light on the way Bach wrote the piece, how he shaped musical themes, and how he revised his initial ideas into the final composition. *Christmas Oratorio* Oxford University Press

The major choral works by Johann Sebastian Bach—the Christmas, Easter, and Ascension Oratorios, and the St. Matthew, St. Mark, and St. John Passions—stand as the most frequently-performed and penetratingly discussed of the genre. Renowned Bach scholar Michael Marissen has assembled a compact, well-designed and ideally useful treatment of Bach's oratorios, providing the full German texts with literal English translations and copious annotations. He provides strict literal translations of these texts, with citations from the Luther Bible as it was known in Bach's day, along side extensive footnotes that provide information addressing the interests and concerns of today's Bach community. These are the first translations of the librettos from Bach's oratorios to accommodate the many sense-clarifying allusions to the readings of the Luther Bibles in Bach's day, to explore from historical dictionaries the meanings of previously unnoticed archaic usages, and to contrast relevant findings from modern biblical scholarship. Marissen's insights are particularly helpful, his thoroughness is impressive, and the book will be a longstanding, definitive, and essential reference for choral directors, performers, audience members, and Bach scholars alike.

*Christmas oratorio, BWV.248* Oxford University Press

As the official publication of the American Bach Society, *Bach Perspectives* has pioneered new areas of research in the life, times, and music of Bach since its first appearance in 1995. Volume 8 of *Bach Perspectives* emphasizes the place of Bach's oratorios in their repertorial context. These essays consider Bach's oratorios from a variety of perspectives: in relation to models, antecedents, and contemporary trends; from the point of view of musical and textual types; and from analytical vantage points including links with instrumental music and theology. Christoph Wolff suggests the possibility that Bach's three festive works for Christmas, Easter, and Ascension Day form a coherent group linked by liturgy, chronology, and genre. Daniel R. Melamed considers the many ways in which Bach's passion music was influenced by the famous poetic passion of Barthold Heinrich Brockes. Markus Rathey examines the construction and role of oratorio movements that combine chorales and poetic texts (chorale tropes). Kerala Snyder shows the connections between Bach's Christmas Oratorio and one of its models, Buxtehude's *Abendmusiken* spread over many evenings. Laurence Dreyfus argues that Bach thought instrumentally in the composition of his passions at the expense of certain aspects of the text. And Eric Chafe demonstrates the contemporary theological background of Bach's Ascension Oratorio and its musical realization

**Weihnachts-Oratorium** Leuven University Press

A choral worship cantata for SATB with SATB Soli composed by Johann Sebastian Bach.

*Listening to Bach* Alfred Music

Title: Weihnachts-Oratorium, BWV 248  
Composer: Johann Sebastian Bach Original  
Publisher: Breitkopf & Härtel The complete German vocal score to Bach's Weihnachts-Oratorium, Christmas Oratorio, BWV 248, with piano reduction by Solomon Jadassohn, as originally published by Breitkopf & Härtel in 1876. Performer's Reprints are produced in conjunction with the International Music Score Library Project. These are out of print or historical editions, which we clean, straighten, touch up, and digitally reprint. Due to the age of

original documents, you may find occasional blemishes, damage, or skewing of print. While we do extensive cleaning and editing to improve the image quality, some items are not able to be repaired. A portion of each book sold is donated to small performing arts organizations to create jobs for performers and to encourage audience growth.

[Weihnachtsoratorium](#) Createspace Independent Publishing Platform

This book is intended to provide the inquisitive listener with a guide to exploring the many layers of meaning found in Bach's Christmas Oratorio. The first section offers a general sketch of the specific context in which this composition was created at the end of 1734, shedding light on the work's liturgical function and taking a closer look at the biblical and broader religious themes. This first section will also focus on the contemporary textual and musical components of the oratorio genre, of which Bach's composition is a prime example. The second section is a detailed discussion of the 64 movements making up the work, with a focus on three aspects: the text, the music and the relation between the two. The nature of the musical setting and its structure depends on the nature of the text, be it prose (the Bible story) or poetry (the chorales and the inserted commentary), narrative or dramatic (indirect or direct speech). Moreover, the music was governed by the particular musical canons of the day, which largely determined and regulated the structure of each section and the coherence between successive sections or those at a greater remove from one another. In order to get to the essence of Bach's oeuvre, the reader-listener must be prepared to become immersed in the literary and musical idiom, the specific terminology and "grammar" of the day.

[Weihnachtsoratorium, BWV 248](#) Leuven University Press

Originally published in hardcover in 2011.

[Weihnachtsoratorium](#) Oxford University Press

This volume encourages eighteenth-century ways of listening to J.S. Bach's Mass in B Minor and Christmas Oratorio. It explores the concept of musical style, suggests ways to listen to works created by the re-use of music for new words, and shows how modern performances are stamped with audible consequences of our place in the twenty-first century  
*Christmas Oratorio, BWV. 248, Bach, Ed. W. Blankenburg (m.sc) in German* Legare Street Press

The Christmas Oratorio (German: Weihnachts-Oratorium), BWV 248, is an oratorio by Johann Sebastian Bach intended for performance in church during the Christmas season. It was written for the Christmas season of 1734 and incorporates music from earlier compositions, including three secular cantatas written during 1733 and 1734 and a largely lost church cantata, BWV 248a. The date is confirmed in Bach's autograph manuscript. The next performance was not until 17 December 1857 by the Sing-Akademie zu Berlin under Eduard Grell. The Christmas Oratorio is a particularly sophisticated example of parody music. The author of the text is unknown, although a likely collaborator was Christian Friedrich Henrici (Picander). The work belongs to a group of three oratorios written in 1734 and 1735 for major feasts, the other two works being the Ascension Oratorio (BWV 11) and the Easter Oratorio (BWV 249). All three of these oratorios to some degree parody earlier compositions. The Christmas Oratorio is by far the longest and most complex work of the three. The Christmas Oratorio is in six parts, each part being intended for performance on one of the major feast days of the Christmas period. The piece is often presented as a whole or split into two equal parts. The total running time for the

entire work is nearly three hours. The first part (for Christmas Day) describes the Birth of Jesus, the second (for December 26) the annunciation to the shepherds, the third (for December 27) the adoration of the shepherds, the fourth (for New Year's Day) the circumcision and naming of Jesus, the fifth (for the first Sunday after New Year) the journey of the Magi, and the sixth (for Epiphany) the adoration of the Magi.

**Bach's Oratorios** Music Macrì Editions  
Vocal score for J.S. Bach's Christmas Oratorio (BMW 248) in the original German, for SATB soloists and chorus. Keyboard reduction by Gustav Rösler (1819-1883).

**Christmas Oratorio** CreateSpace  
Johann Sebastian Bach's 'Christmas Oratorio' has been a firm fixture of the Festive season since its six component cantatas were performed in the two great churches of St Thomas's and St Nicholas's in Leipzig on the Holy Days of Christmas in 1734. This Edition Peters Urtext edition, edited by Johannes Muntschick, is the perfect choice for any choral singer, conductor, repetiteur or Bach enthusiast. Beautifully bound and printed on cream paper with weight, opacity and grain direction optimal for music publications, it is the practical choice for any performer. Contains bar numbers, and matches the Edition Peters orchestral score and orchestral parts.

[See and wonder](#) Createspace Independent Publishing Platform

Vocal score for J.S. Bach's Christmas Oratorio (BMW 248) in the original German, for SATB soli and chorus and keyboard reduction.

[Weihnachtsoratorium](#)

*Christmas oratorio. BWV 248*

**Chorus in D Major from Christmas Oratorio by J. S. Bach**

*Bach's Christmas Oratorio*

[Chamber Music](#)

*Christmas Oratorio*

*The Christmas oratorio*