

Wie soll ich dich empfangen

Weihnachtsoratorium

Choräle, № 5, 1. Choral, a-Moll

C.F. (und B.C.)

Johann Sebastian Bach

arrangiert: Prof. Dr. iur. Dr. med. Dr. rer.nat. Sven Buschke

BWV 248

Andante (♩ = 36)

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,

O Je - su, Je - su, set - ze Mir selbst die Fa - ckel bei, Da -

mit was dich er - göt - ze, Mir kund und wis - send sei.

9

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Andante (♩ = 36)

Sopran

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,

Alt

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,

Tenor

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,

Bass

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,

Andante (♩ = 36)

Clavichord

Basso Continuo

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

S. O Je - su, Je - su, set - ze Mir selbst die Fa - ckel bei, Da -

A. O Je - su, Je - su, set - ze Mir selbst die Fa - ckel bei, Da -

T. O Je - su, Je - su, set - ze Mir selbst die Fa - ckel bei, Da -

B. O Je - su, Je - su, set - ze Mir selbst die Fa - ckel bei, Da -

B.C.

8 7 6 5 8 7 5 6 6 3 2 6 4 5 6 4 2 6 5 # 6 5

9

S. mit was dich er - göt - ze, Mir kund und wis - send sei.

A. mit was dich er - göt - ze, Mir kund und wis - send sei.

T. mit was dich er - göt - ze, Mir kund und wis - send sei.


B. mit was dich er - göt - ze, Mir kund und wis - send

B.C.

6 5 6 5 6 5 7 6 6 6 6 6 5 #

A. 

T. 
mit was dich er - göt - ze, Mir kund und wis - send sei.

B. 

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a common time signature (C). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score consists of four measures. The first measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note B4, followed by a quarter rest and a quarter note G4. The bass staff has a quarter note G2, an eighth note A2, and a quarter note B2, followed by a quarter rest and a quarter note G2. The second measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note B4, followed by a quarter rest and a quarter note G4. The bass staff has a quarter note G2, an eighth note A2, and a quarter note B2, followed by a quarter rest and a quarter note G2. The third measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note B4, followed by a quarter rest and a quarter note G4. The bass staff has a quarter note G2, an eighth note A2, and a quarter note B2, followed by a quarter rest and a quarter note G2. The fourth measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note B4, followed by a quarter rest and a quarter note G4. The bass staff has a quarter note G2, an eighth note A2, and a quarter note B2, followed by a quarter rest and a quarter note G2. The score ends with a double bar line.

B.C.

The musical notation for the Bass Clef (B.C.) shows a sequence of notes and fingerings. The notes are: G2 (half note), A2 (quarter note), B2 (quarter note), C3 (half note), D3 (quarter note), E3 (quarter note), F3 (quarter note), G3 (quarter note), A3 (quarter note), B3 (quarter note), C4 (half note), D4 (quarter note), E4 (quarter note), F4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), C5 (half note). The fingerings are indicated by numbers 1-5 below the notes: 6, 5, 6, #, 6, 6, 7, 6, 6, 6, 6, 6, 6, #, #.