J. S. BACH

Himmelfahrts-Oratorium

Ascension Oratorio

BWV 11

Klavierauszug
nach dem Urtext der Neuen Bach-Ausgabe von

Piano Reduction
based on the Urtext of the New Bach Edition by

Joachim Eichhorn

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BESETZUNG / ENSEMBLE

Soli: Soprano, Alto, Tenore (Evangelista), Basso

Coro: Soprano, Alto, Tenore, Basso

Tromba I, II, III; Timpani; Flauto traverso I, II; Oboe I, II;
Archi; Continuo, Organo

Zu vorliegendem Klavierauszug sind das Aufführungsmaterial (BA10011) und eine Studienpartitur (TP01011) erhältlich.

In addition to the present vocal score, the complete orchestral parts (BA10011) and a study score (TP01011) are also available.

Ergänzende Ausgabe zu: *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke*, herausgegeben vom Johann-Sebastian-Bach-Institut Göttingen und vom Bach-Archiv Leipzig, Serie II, Band 8: *Himmelfahrts-Oratorium* (BA05061), vorgelegt von Paul Brainard. Neuausgabe 1983.

Supplementary edition to: *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke*, issued by the *Johann-Sebastian-Bach-Institut* Göttingen and the *Bach-Archiv* Leipzig, Series II, Volume 8: *Himmelfahrts-Oratorium* (BA05061), edited by Paul Brainard. New Edition 1983.

Englischer Kantatentext / English version of the cantata libretto:
© Z. Philip Ambrose, *J. S. Bach: The Extant Texts of the Vocal Works in English Translations with Commentary*, Volume 1: BWV 1–200; Volume 2: BWV 201–. (Philadelphia: XLibris, 2005)
and http://www.uvm.edu/~classics/faculty/bach

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PREFACE

Bach began to take an interest in the oratorio at a time when four of his annual cantata cycles were evidently complete and a fifth was possibly underway. Perhaps the composer, now in the middle of his Leipzig period, felt that the best way of combining gospel readings and contrapuntal church music lay in the biblical oratorio. Due to the shortage of sources, however, we do not know for certain whether he wrote only the three surviving oratorios (for Christmas, Easter and Ascension) or others that have disappeared over the years. True, Carl Philipp Emanuel Bach and Johann Friedrich Agricola, in their 1754 obituary, mention "many oratorios" among Bach's unpublished works, but there is no way of knowing which works (apart from the aforementioned) they may have had in mind.

Bach's *Ascension Oratorio* (BWV 11) was written, as we know from the surviving score and original parts, on 19 May 1735. Composed in [illegible] als striking similarities [illegible] cantata of the *Christ-* [illegible] months previously. [illegible] at the two works [illegible] – possibly Chris- [illegible]

[illegible] o vocal works [illegible] rawn from his earli- [illegible] xtaposition of parody [illegible] mposed numbers is clearly evident [illegible] autograph score, the sections of which constantly alternate between fair copy and rough draft.

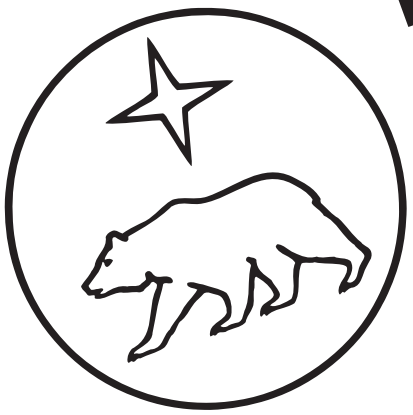
The work is apparently based on two pieces written for secular occasions. The opening chorus was probably taken from a festive cantata, *Froher Tag, verlangte Stunden* (BWV Anh. 18), composed for the inauguration of the rebuilt Thomasschule on 5 June 1732. It is uncertain, however, whether this piece or its recasting as a celebratory cantata for the name day of Augustus III in 1733 (BWV Anh. 12) served as the basis of the parody since all that survives of these two works is their librettos. It is conceivable that the school cantata lacked trumpets and timpani and that the brass parts were only added later for the royal hommage. The arias for alto (no. 4) and soprano (no. 10) evidently originated in *Auf! süß entzückende Gewalt* (BWV Anh. I 196), a wedding serenade for the marriage of Peter Hohmann and Christiana Sibylla Mencke on 27 November 1725.

Apart from the chorale *Nun lieget alles unter dir* (no. 6), all the remaining numbers may well have been newly composed, including not only the recitatives and accompaniments (nos. 2, 3, 5, 7, 8 and 9) but also the large-scale chorale finale for chorus, *Wenn soll es geschehen* (no. 11). In the autograph full score this number appears in a heavily corrected first draft, and it was even entered by Bach himself in most of the orchestral parts. In design and scoring it forms a direct counterpart to the final chorale of the *Christmas Oratorio* (BWV 248), a piece equally rich in its instrumentation and composed only a few months previously.

Our edition is based not only on Bach's autograph score but also, for the first time, on the original set of parts which resurfaced in 1979. Admittedly, Bach only partially revised these parts, they add relatively little of source-critical value. Greater importance attaches to an organ part that Bach transposed and wrote out in his own hand along with the thoroughbass figures. This source is especially valuable for its presentation of the continuo part in the *secco* recitatives (nos. 2, 5, 7^a and 7^c). In the autograph score this part is written in conventional notation with long, sustained note values (𝅝 𝅗𝅥 etc.), whereas in the organ part it appears in quarter notes separated by rests (♩ 𝄽 ♩ | ♩ etc.). Bach employed this same notation for the secco recitatives in the organ part of his *St. Matthew Passion* (BWV 244) and in several other post-1730 continuo parts in his chorale cantatas. The change of notational practice arose around 1730 and reveals that he had decided to notate his secco recitatives as actually performed.

Andreas Glöckner, 1998
(translated by J. Bradford Robinson)

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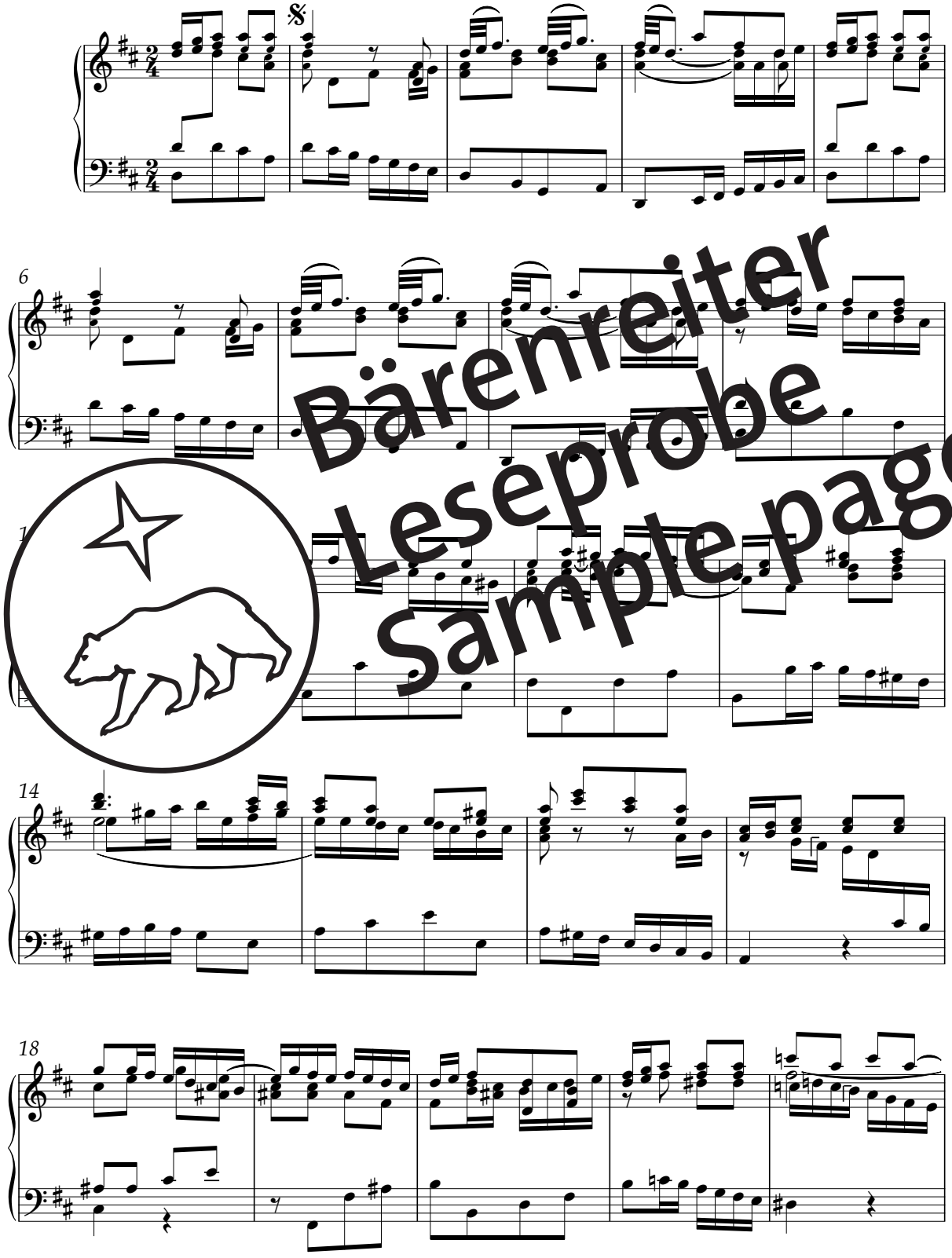


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Oratorium Festo Ascensionis Christi

BWV 11

Johann Sebastian Bach
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1. Chorus



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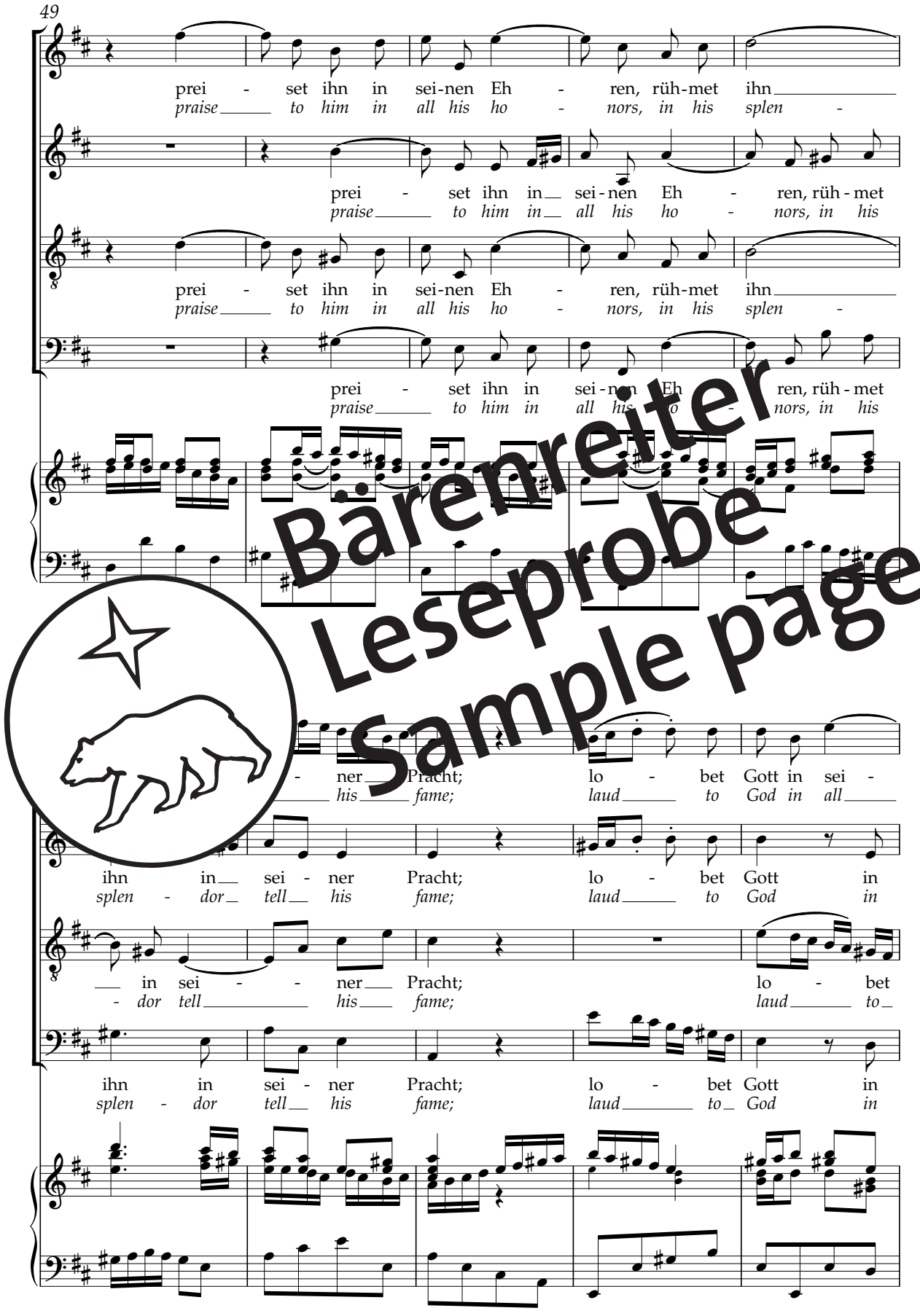


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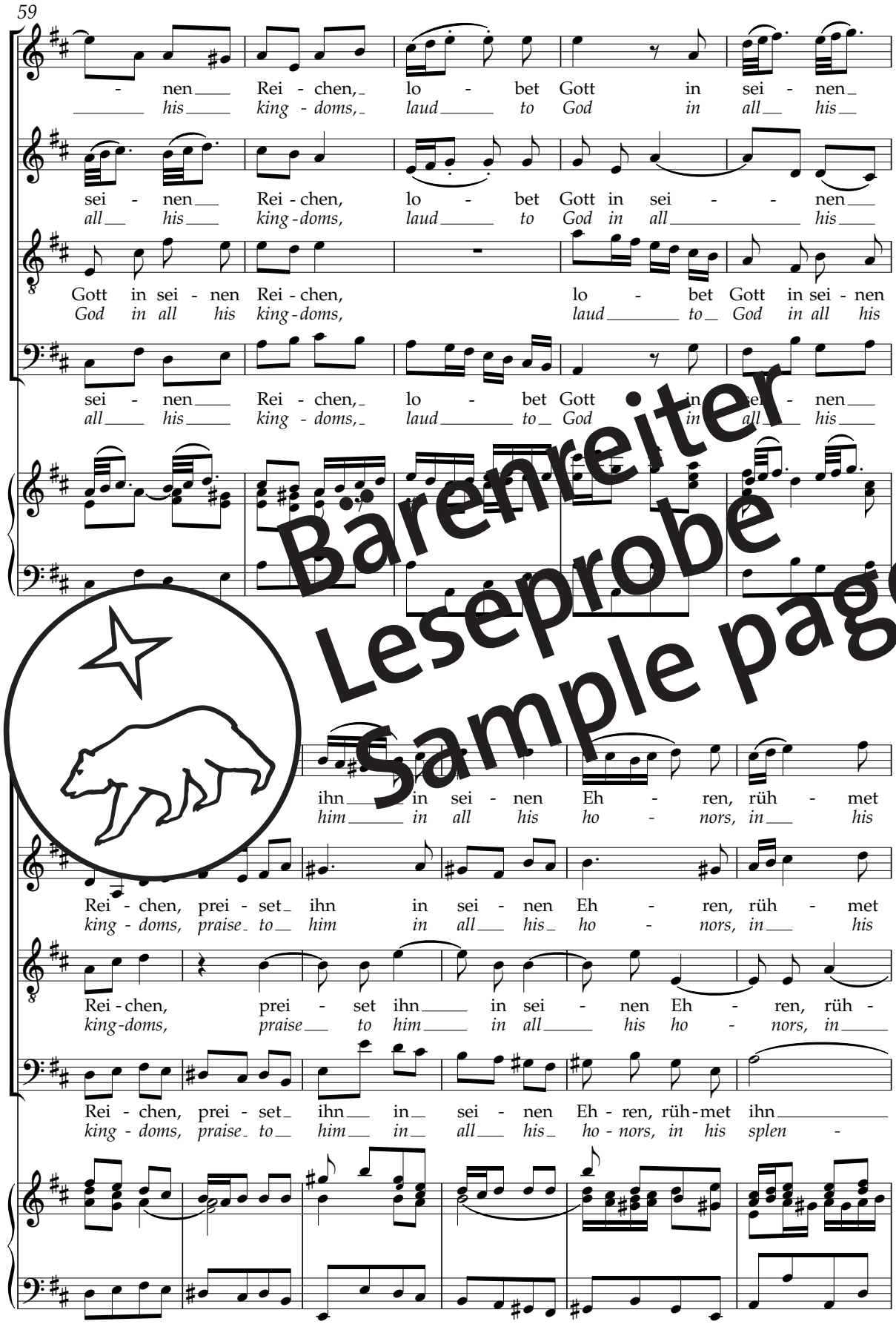
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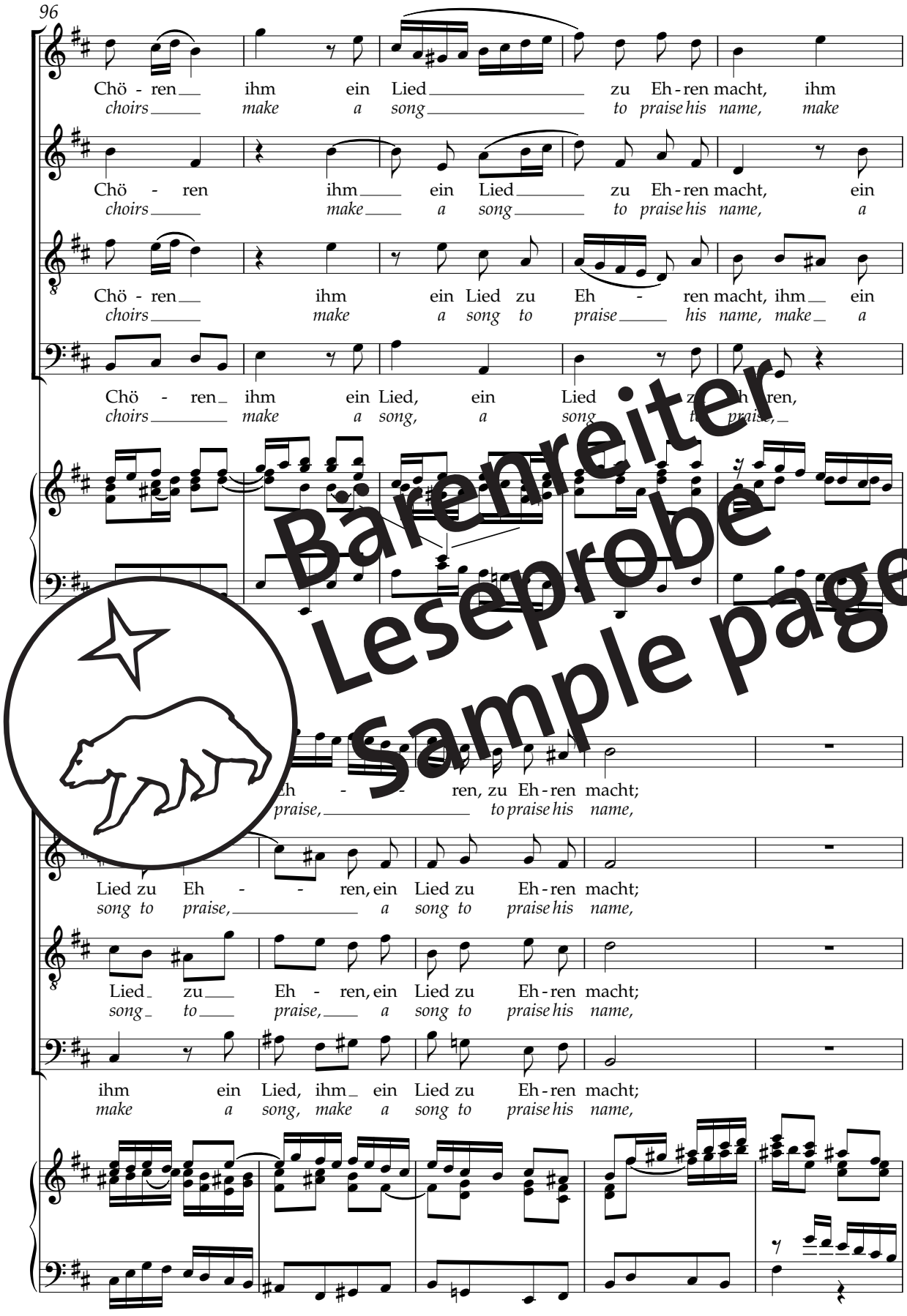


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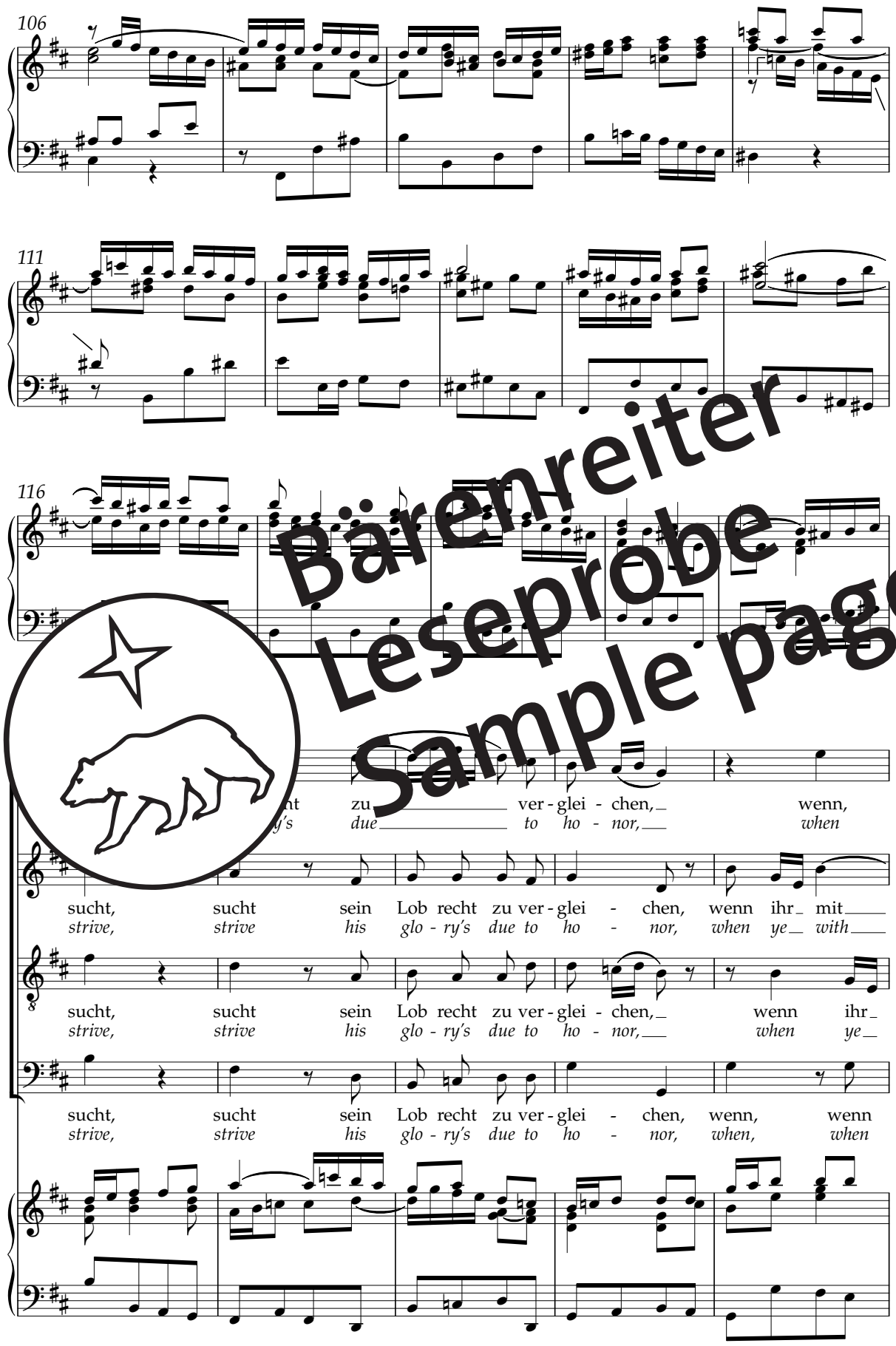
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Eh - ren macht!
praise his name!

Eh - ren macht!
praise his name!

Eh - ren macht!
praise his name!

Eh - ren macht!
praise his name!
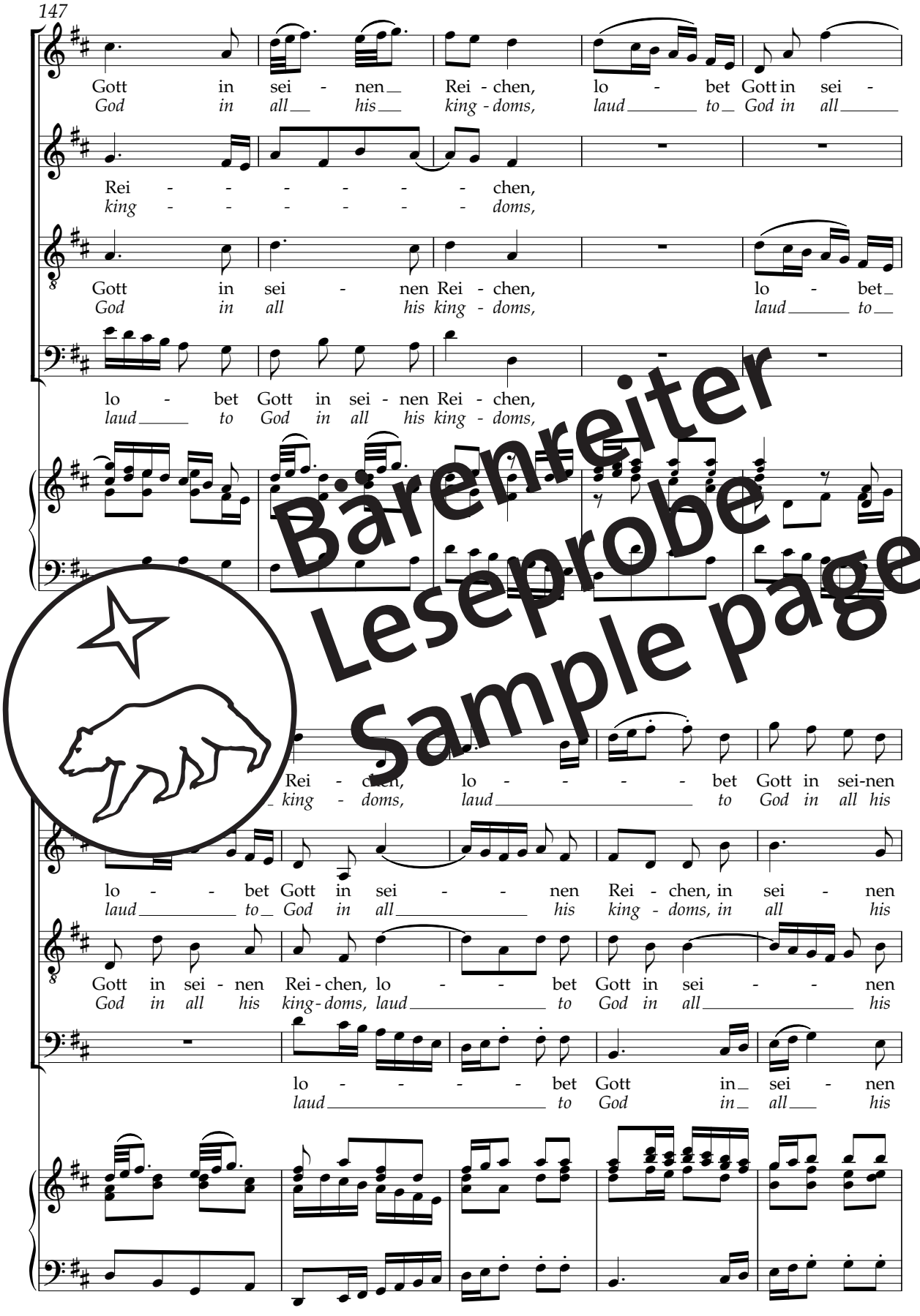
t in sei - nen Rei - chen lo - bet
od in all his king - doms, laud to

Lo - bet Gott in sei - nen Rei - chen, in sei - nen
Laud to God in all his king - doms, in all his
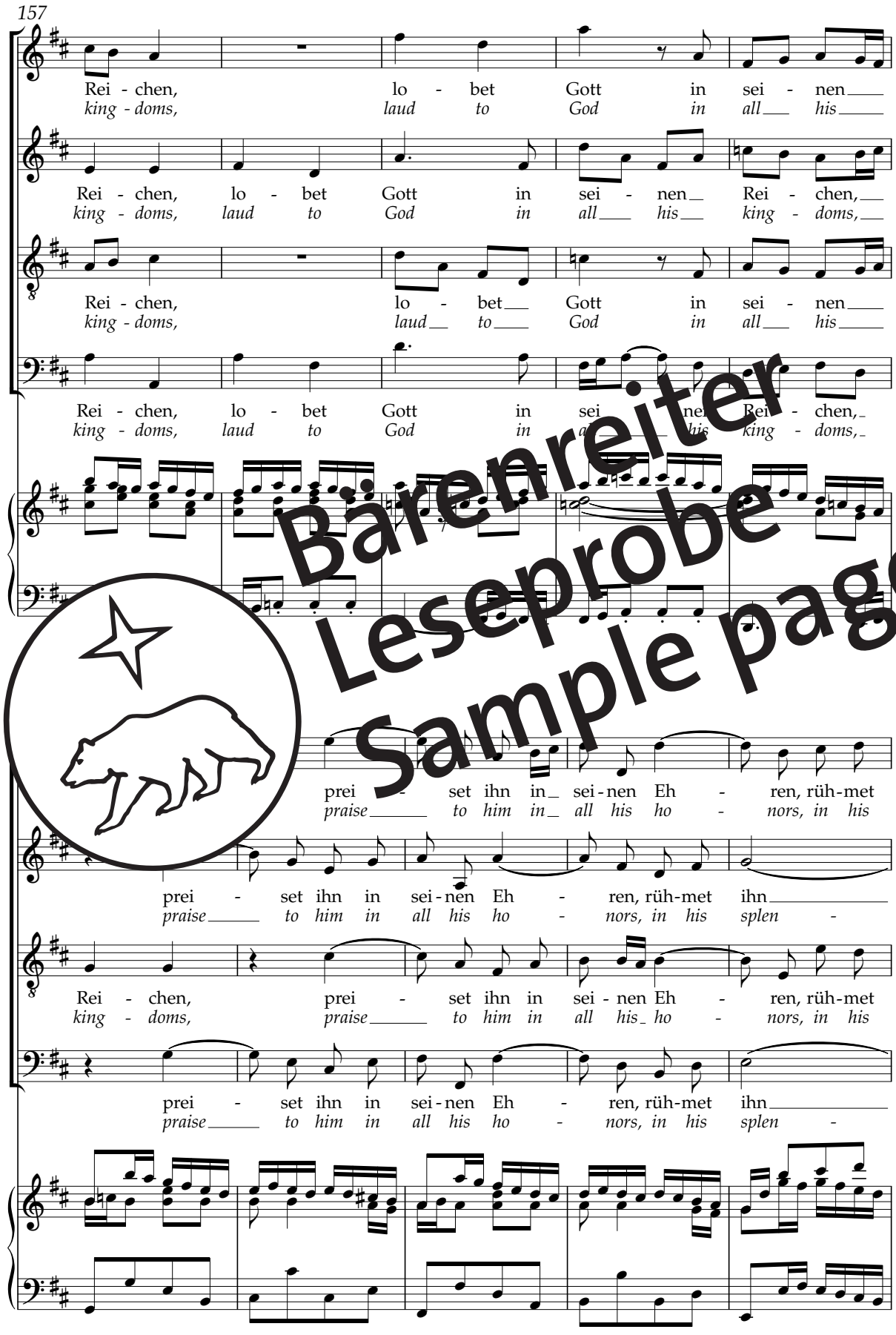
Lo - bet Gott in sei - nen Rei - chen, lo - bet
Laud to God in all his king - doms, laud to

Lo - - - bet Gott in sei - nen Rei - chen,
Laud to God in all his king - doms,

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Rei - chen, prei - set, prei - set ihn in sei-nen Eh - ren,
king-doms, praise to, praise to him in all his ho - nors,

Rei - chen, prei - set ihn in sei - nen Eh - ren,
king - doms, praise to him in all his ho - nors,

Rei - chen, prei - set ihn in sei - nen Eh -
king - doms, praise to him in all his ho -

Rei - chen, prei - set ihn in sei - nen Eh - ren, rüh - met,
king - doms, praise to him in all his ho - nors, in his,

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Da capo dal segno

in sei - ner Pracht!
splen - dor tell his fame!

rüh - met ihn in sei - ner Pracht!
in his splen - dor tell his fame!
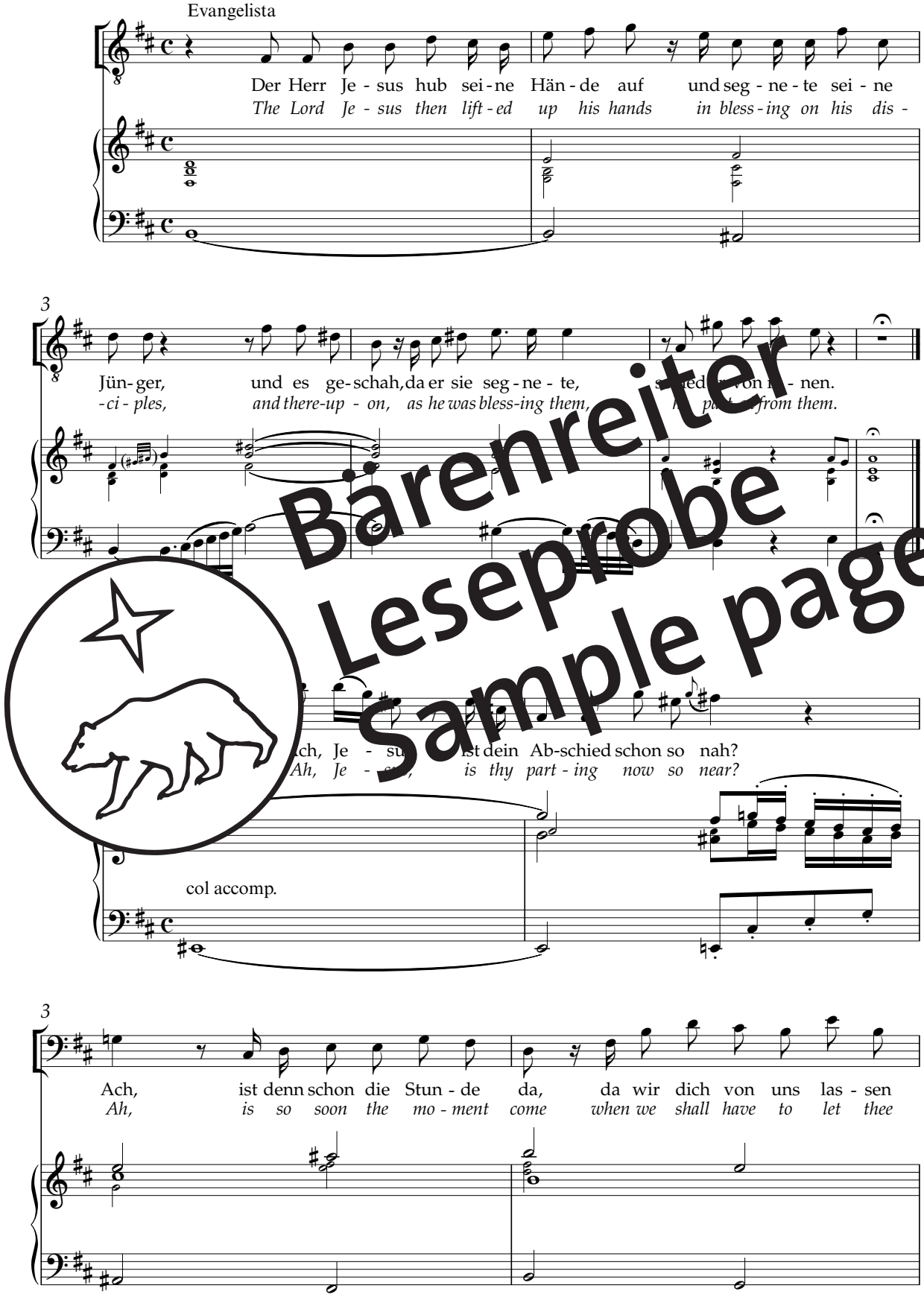
- ren, rüh - met ihn in sei - ner Pracht!
- nors, in his splen-dor tell his fame!

rüh - - - met ihn in sei - ner Pracht!
in his splen-dor tell his fame!
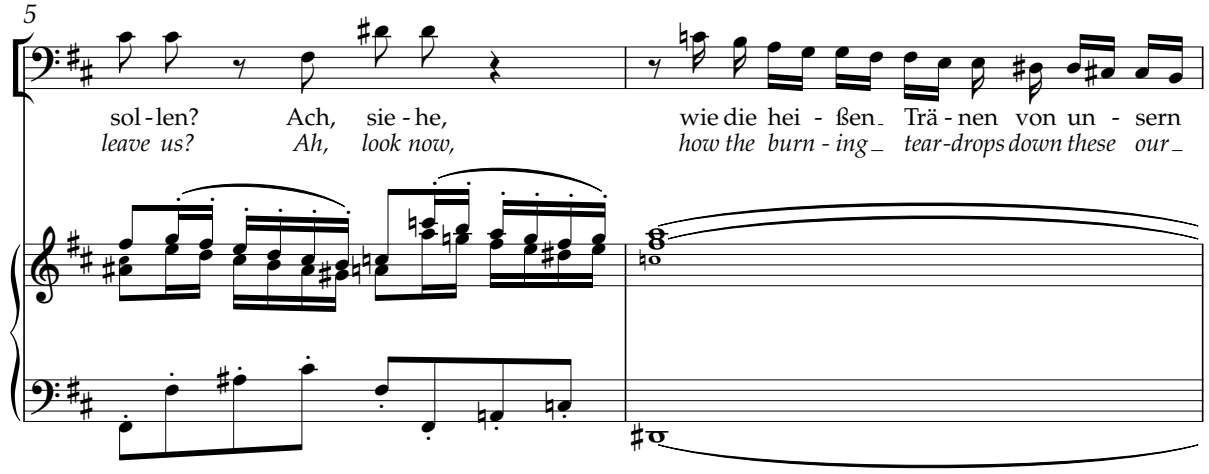
Da capo dal segno
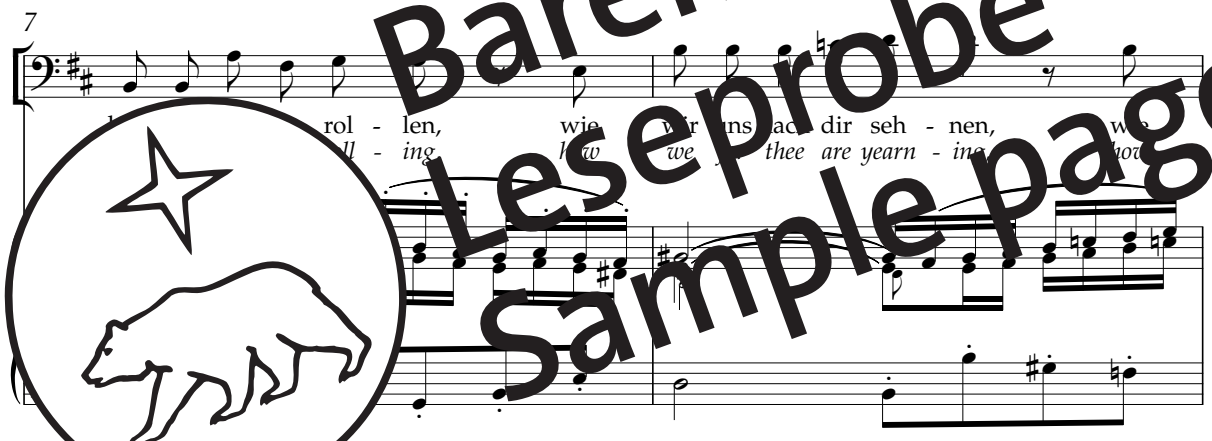
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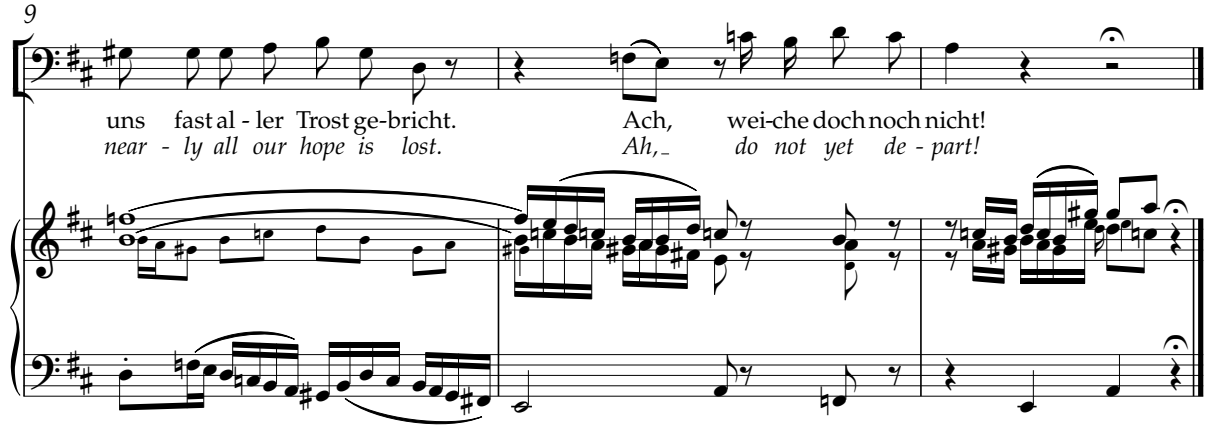
Tenore
Evangelista



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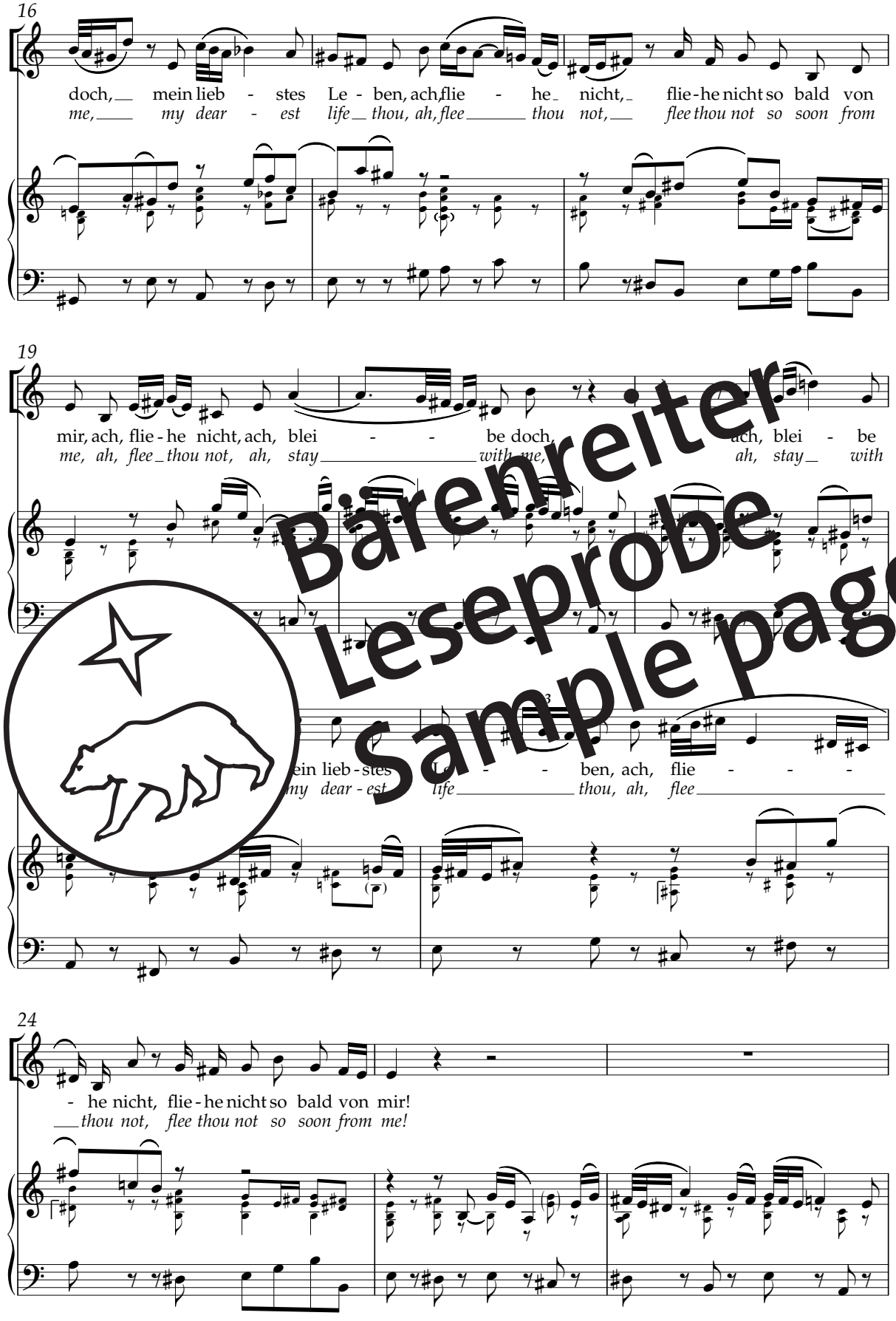
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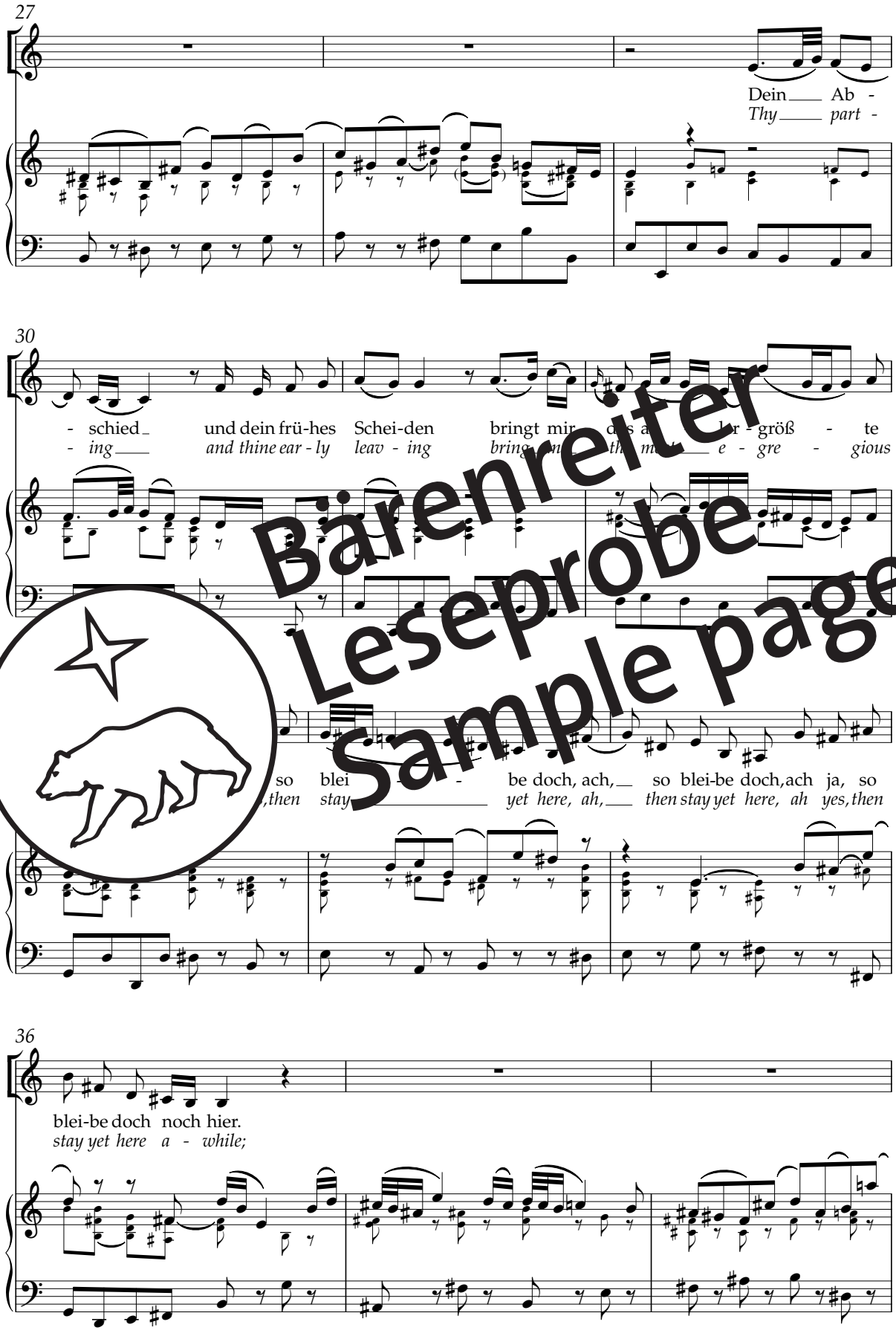


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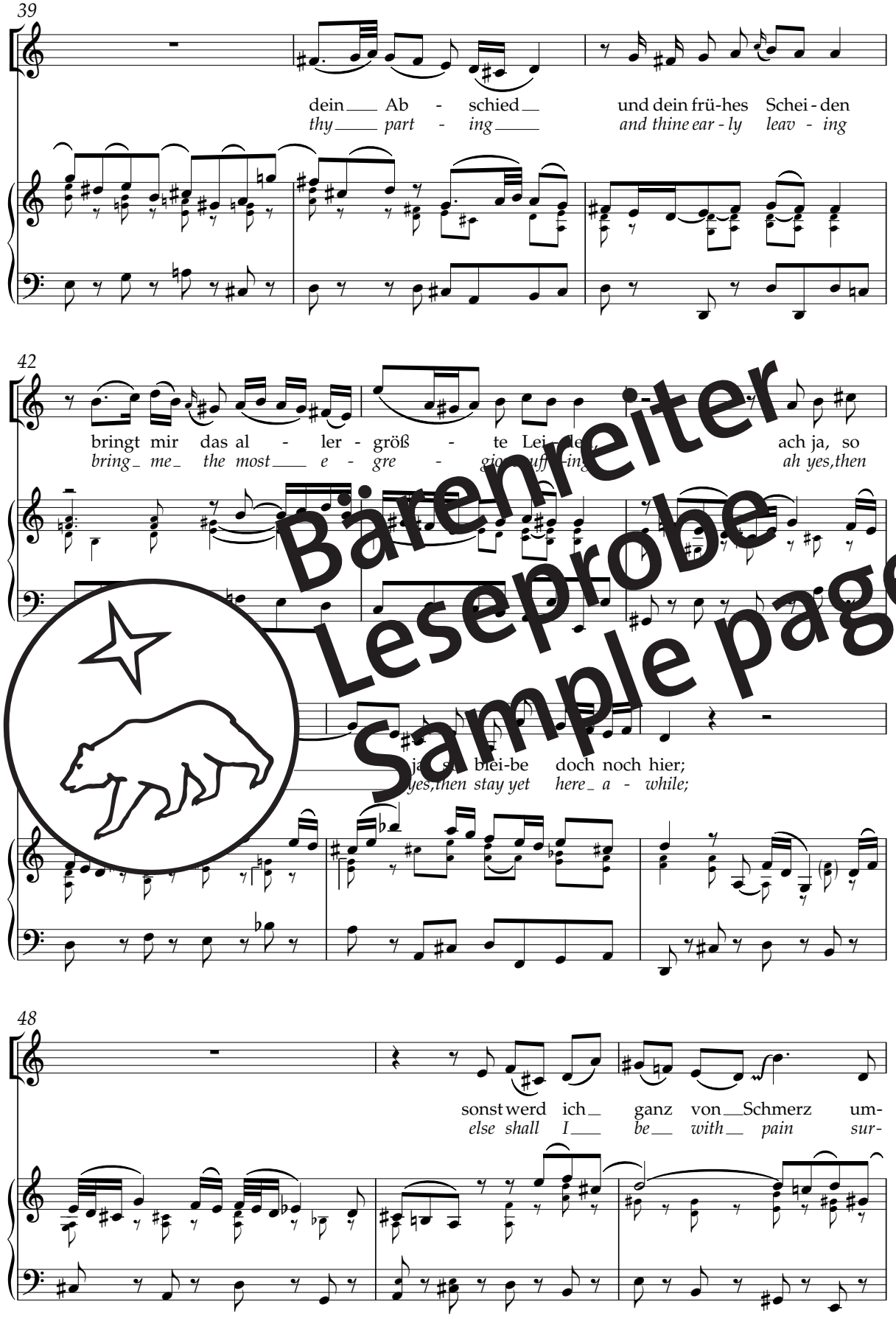
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5. Recitativo

Tenore
Evangelista

Und ward auf-ge-ha-ben*) zu - se-hends und fuhr auf gen Him-mel, ei-ne
And was lift-ed up ma-ni-fest-ly and went up toward heav-en, and a

3

Wol-ke nahm ihn weg vor ih-ren Au-gen, und er sit-zet zur rech-ten Hand Got-tes.
cloud did bear him off be-fore their eyes, and he sits at the right hand of God now.

6. Choral
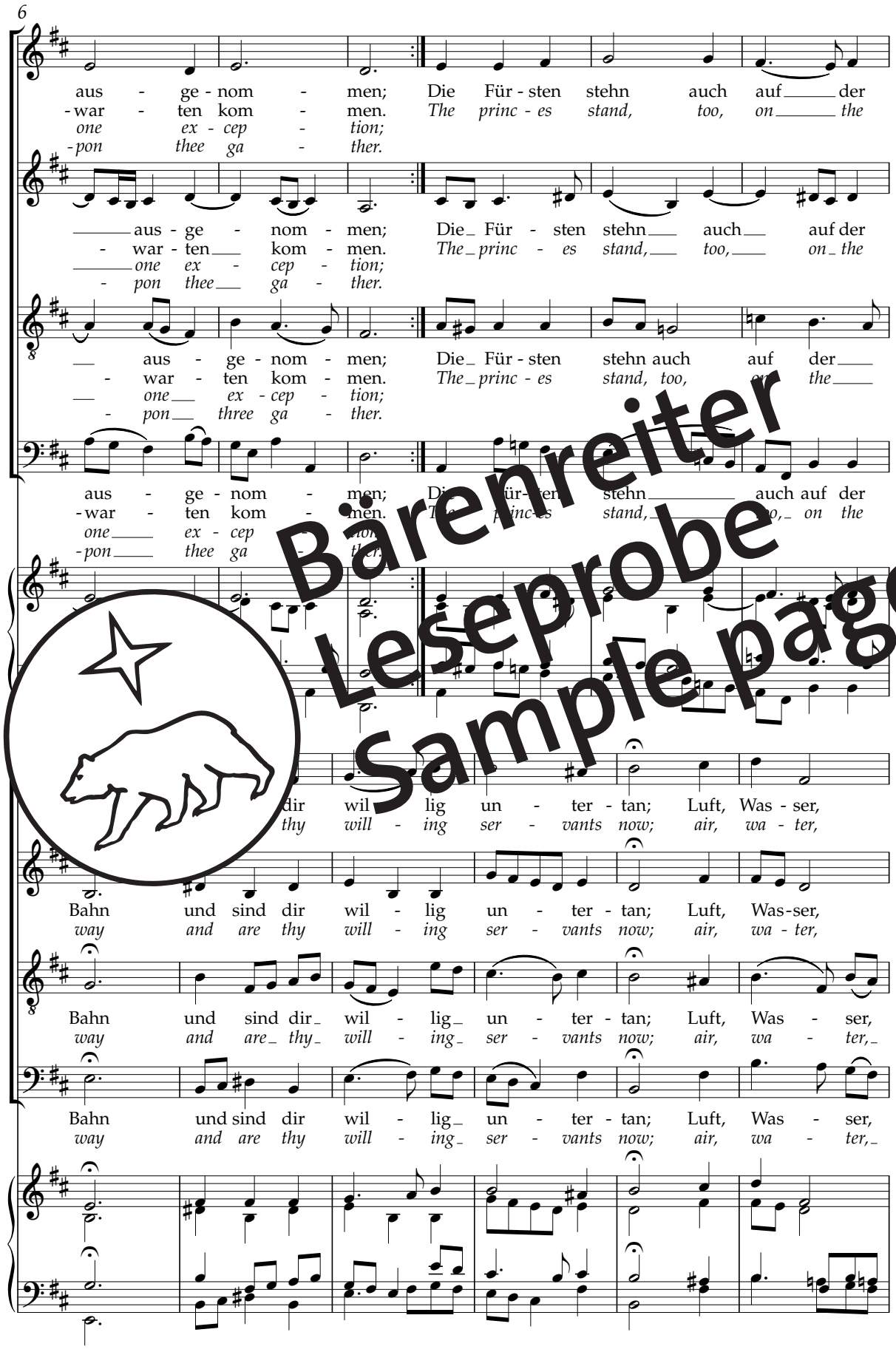
Nun lie-get al - les un-ter dir, dich selbst nur
die En-gel müs - sen für und für dir auf - zu -
Now lieth all be-neath thy feet, thy-self the
the an-gels must for e-ver - more to wait u -

Nun lie-get al - les un-ter dir, dich selbst nur
die En-gel müs - sen für und für dir auf - zu -
Now lieth all be-neath thy feet, thy-self the
the an-gels must for e-ver - more to wait u -

Nun lie - get al - les un - ter dir, dich selbst nur
die En - gel müs - sen für und für dir auf - zu-
Now lieth all be - neath thy feet, thy - self the
the an - gels must for e - ver - more to wait u-

*) original

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5 **a tempo**

sag - ten: Ihr Män - ner von Ga - li - lä - a, was ste - het
say - ing: Ye men of Gal - i - lee, why do ye

Basso

Ihr Män - ner von Ga - li - lä - a, was ste - het
Ye men of Gal - i - lee, why do ye

7

ihr und se - het gen Him - mel? Die - ser Je - sus,
stand and gaze up to heav - en? For this Je - sus,
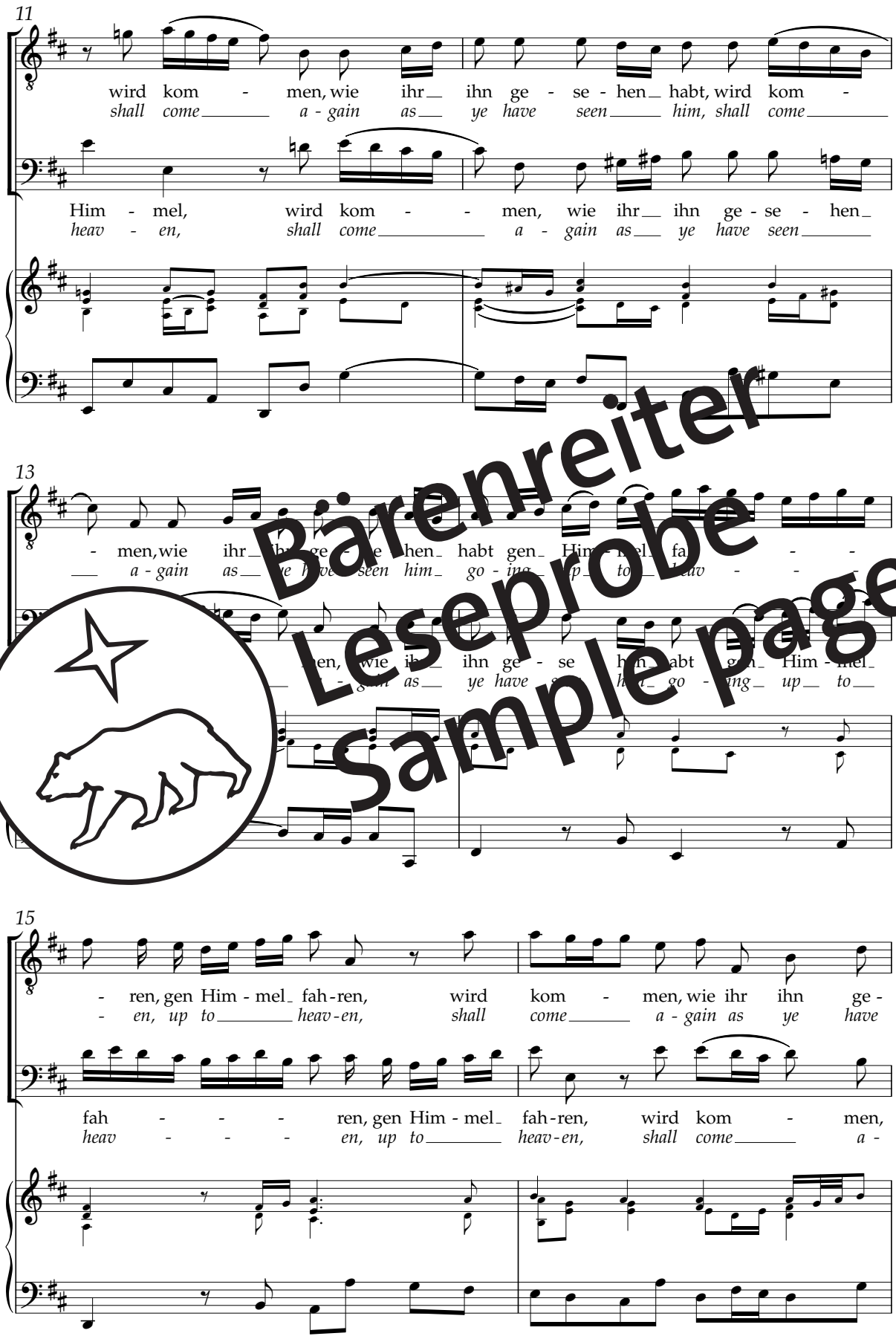
Die - ser
For this

9

wel - cher von euch ist auf - ge - nom - men gen Him - mel,
who hath from you been lift - ed up un - to heav - en,

Je - sus, wel - cher von euch ist auf - ge - nom - men gen
Je - sus, who hath from you been lift - ed up un - to

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8. Aria

Fl., Ob.

Viol., Va.

8

14

Soprano
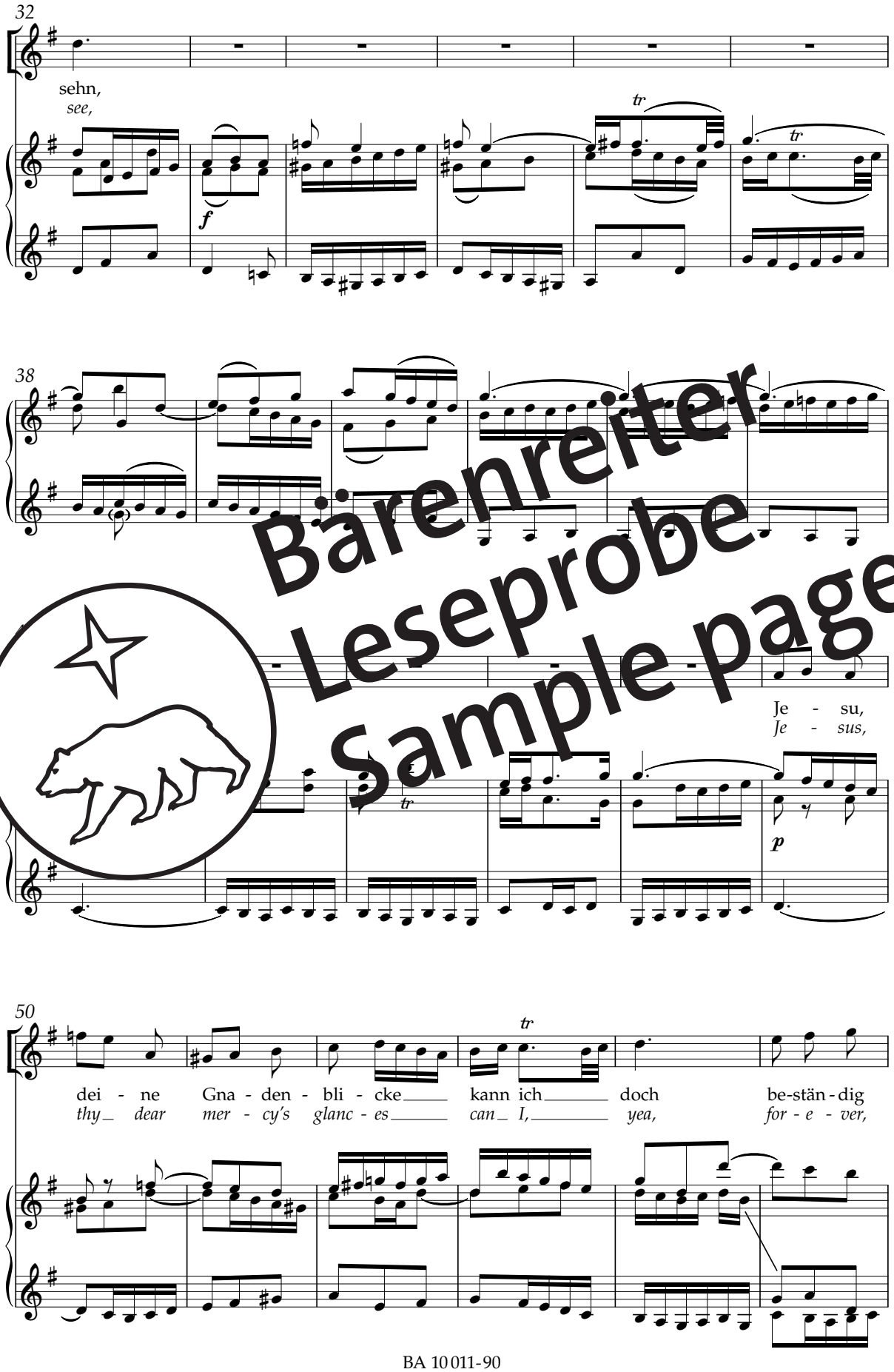
Je - su, dei - ne Gna - den -
Je - sus, thy dear mer - cy's

doch be-stän - dig sehn,
yea, for - e - ver, see,
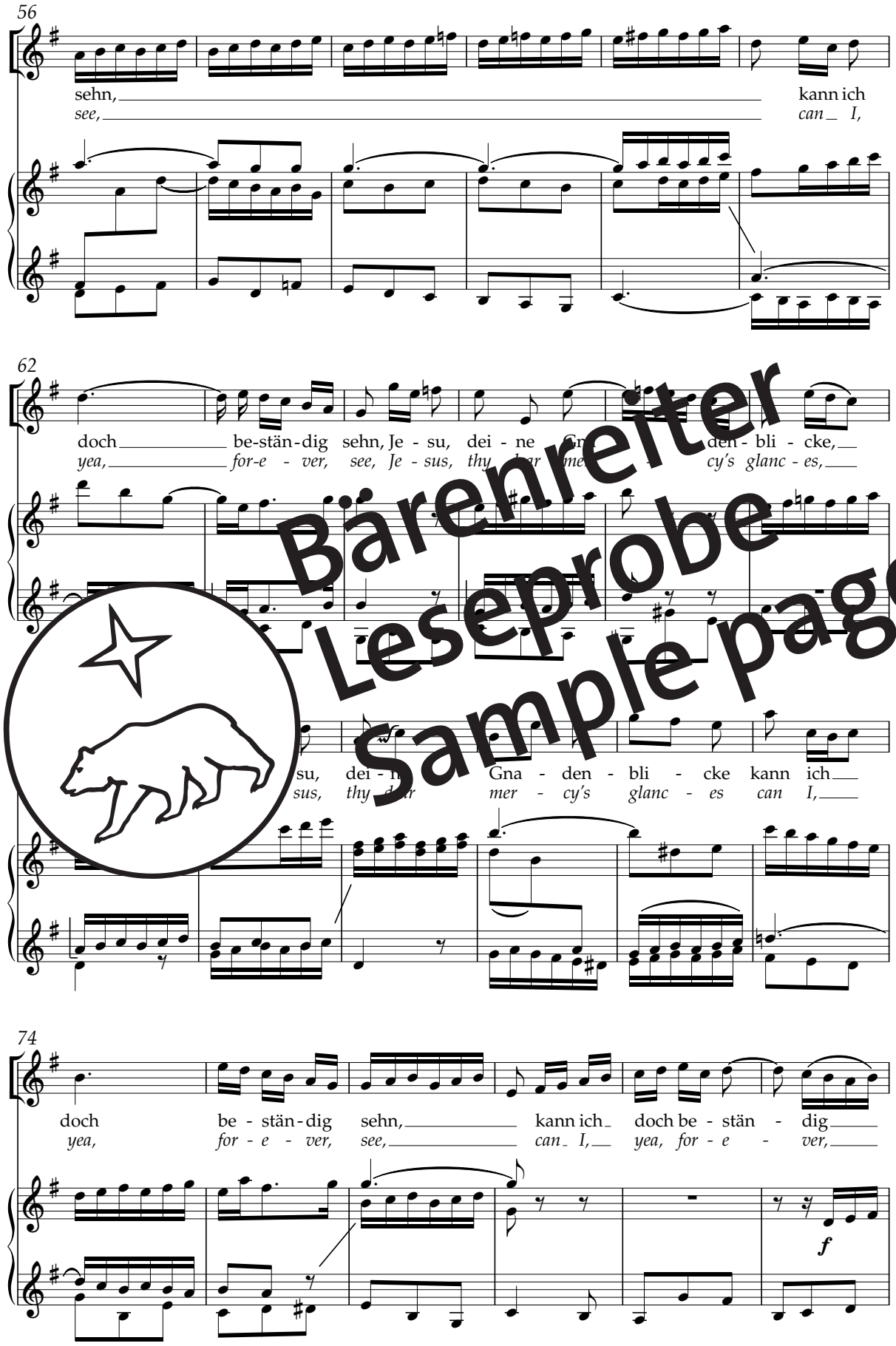
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kann ich doch be - stän - dig
can I, yea, for - e - ver,

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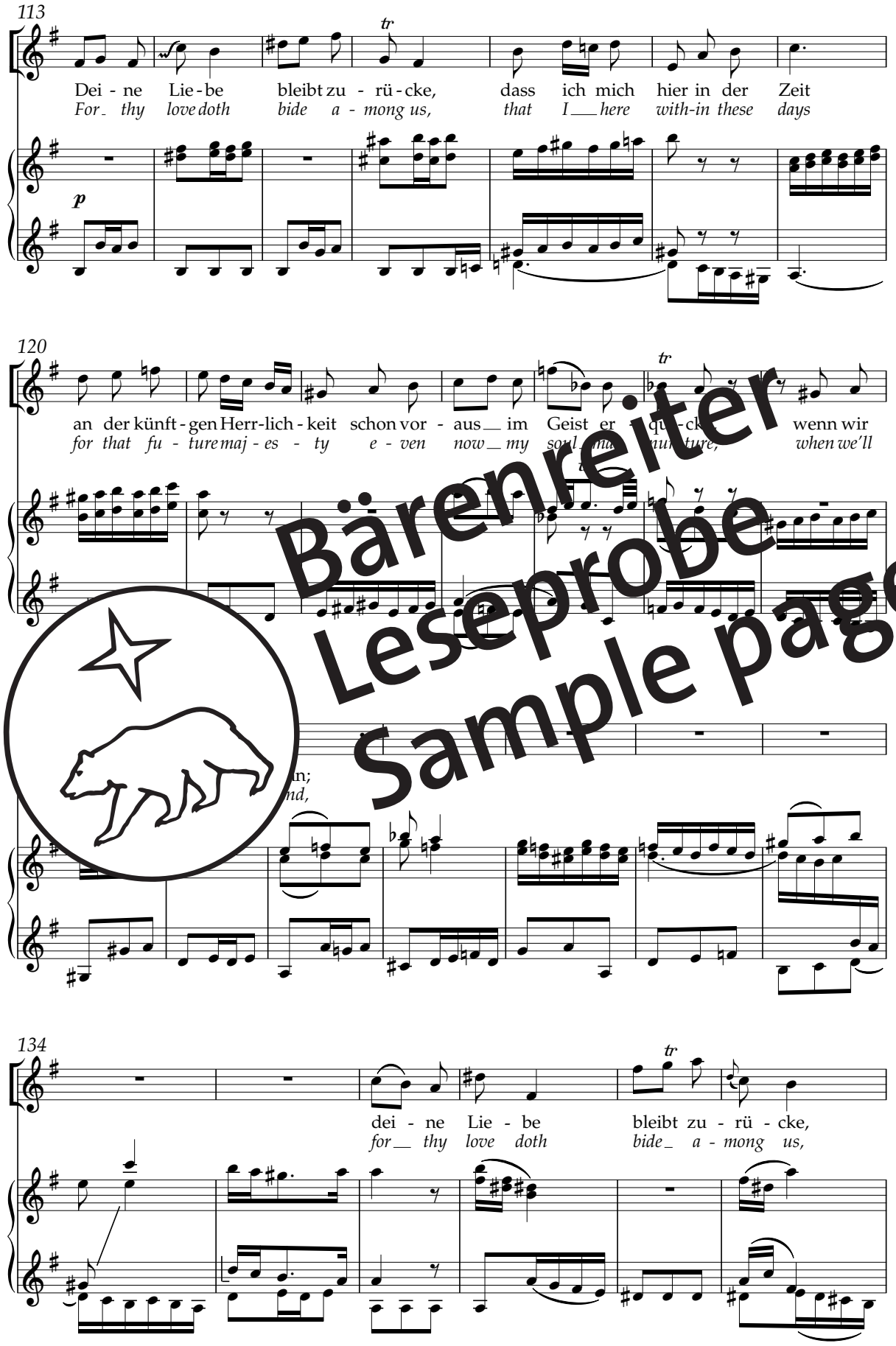
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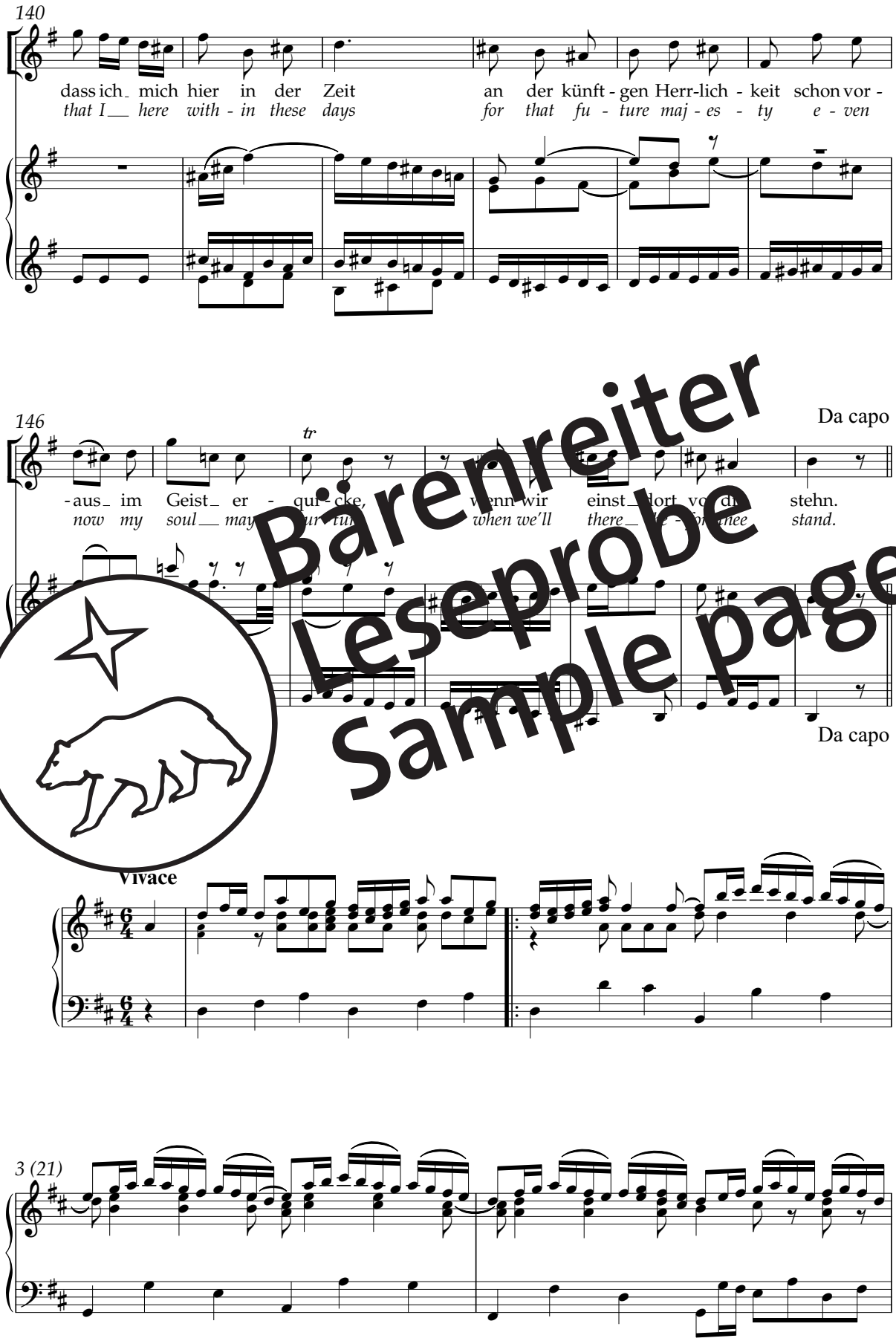


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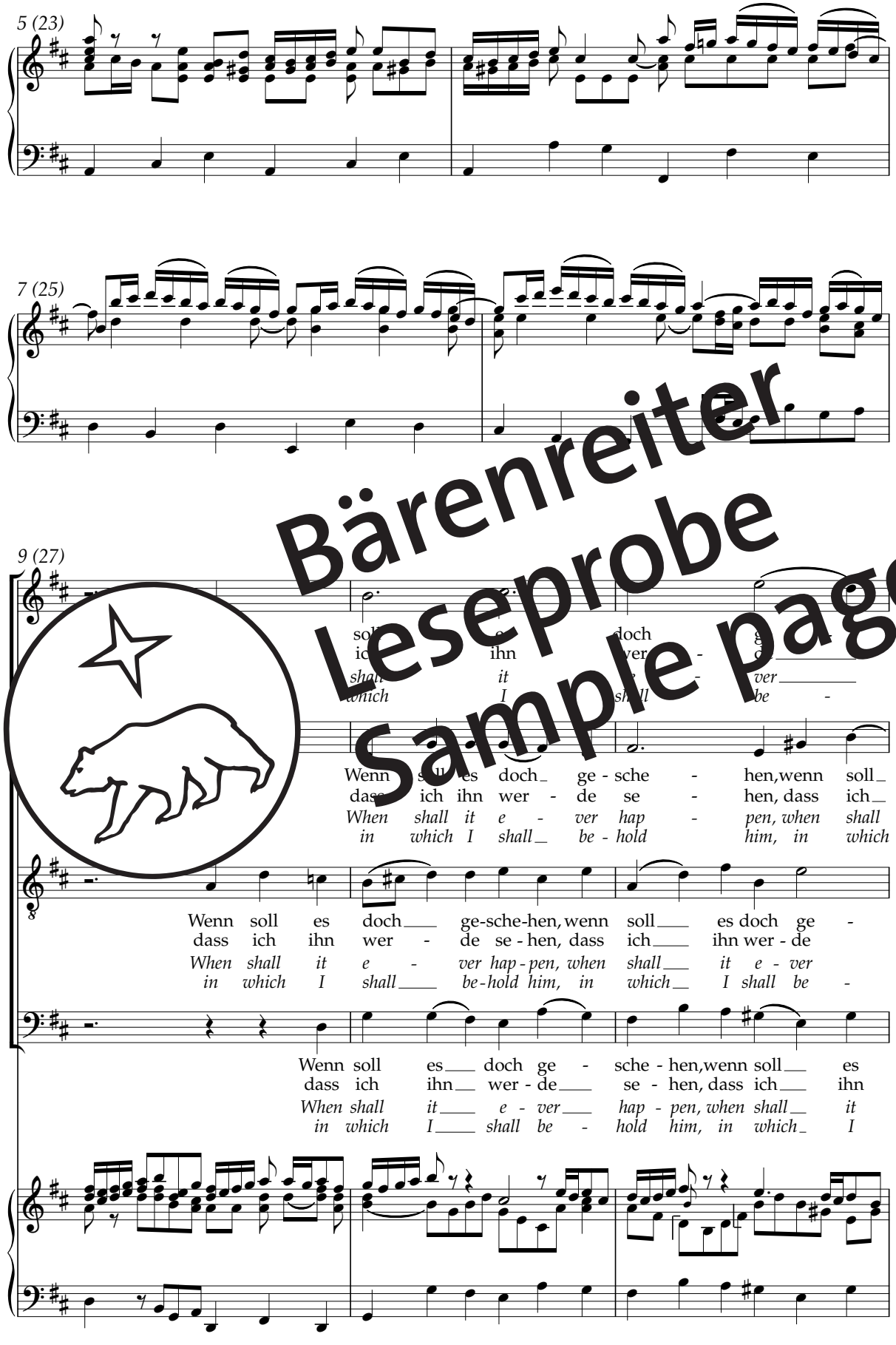
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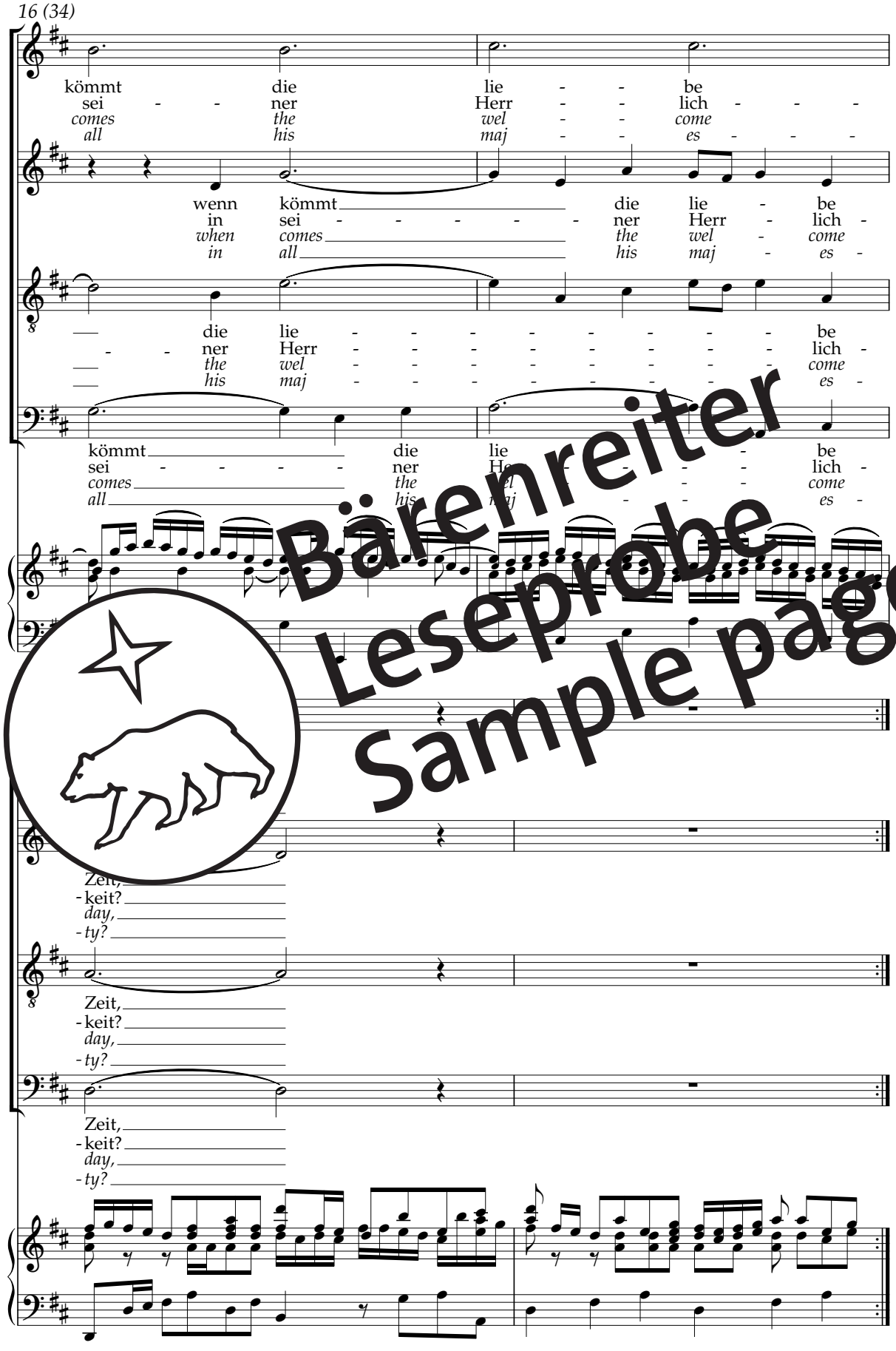
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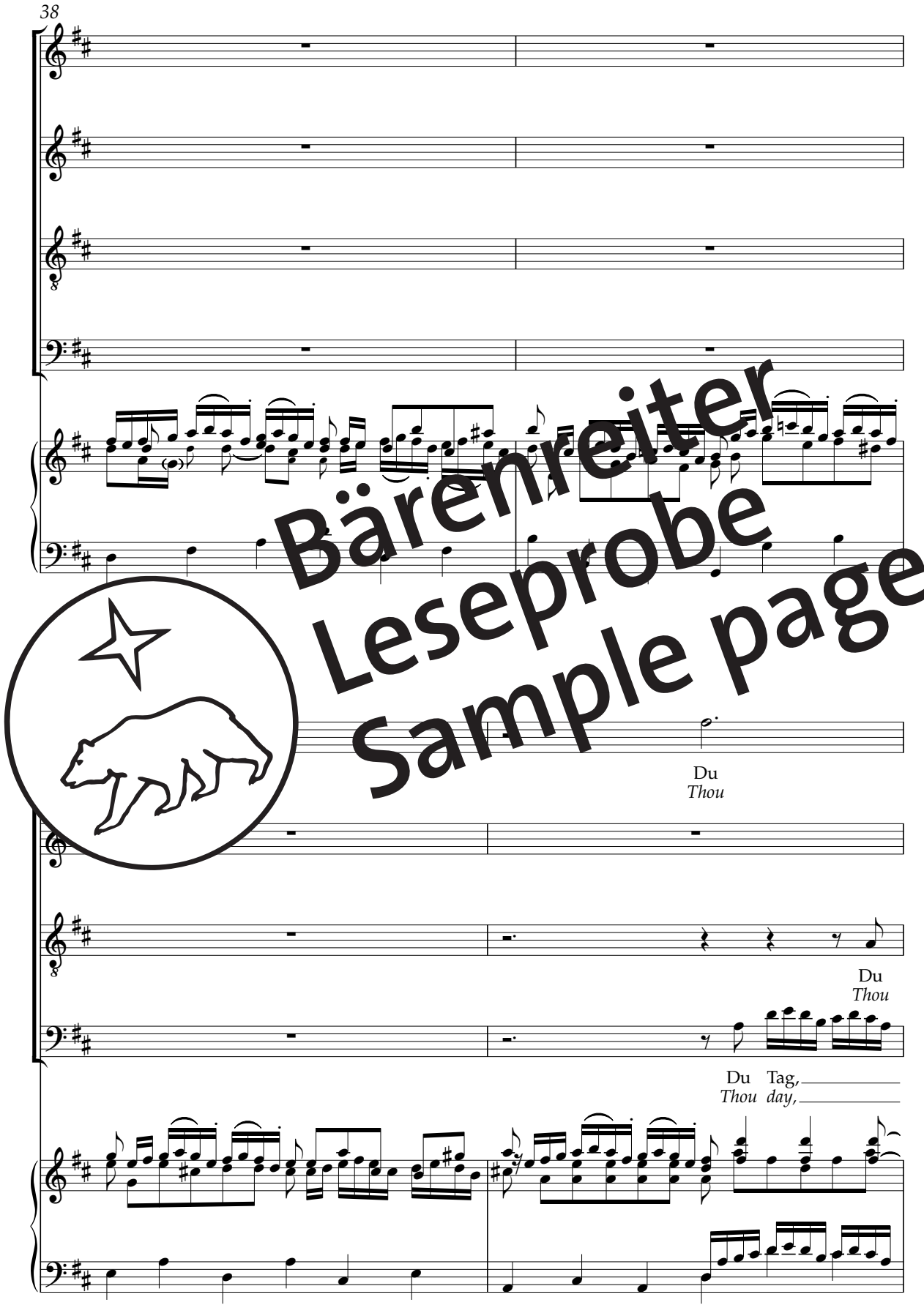


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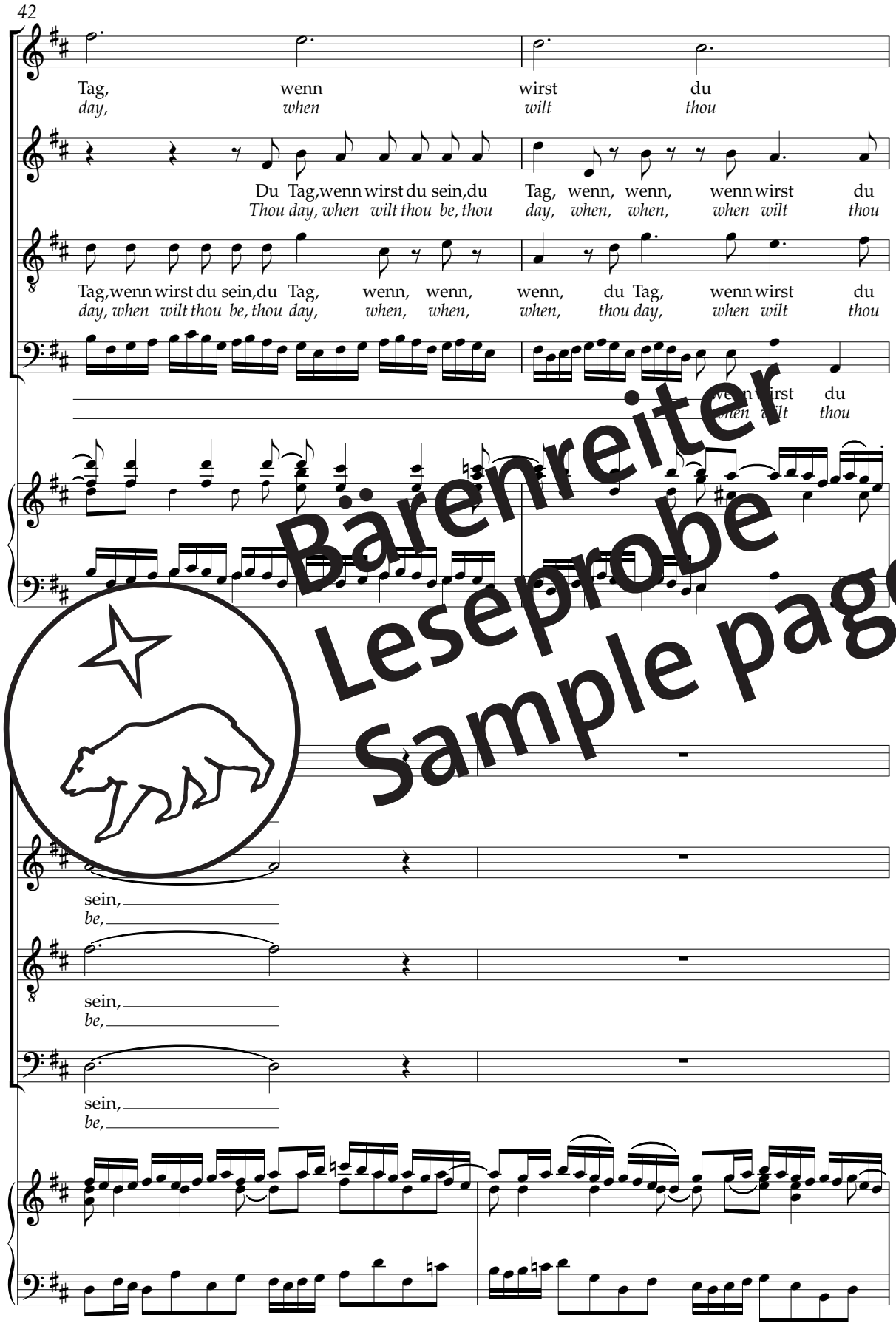
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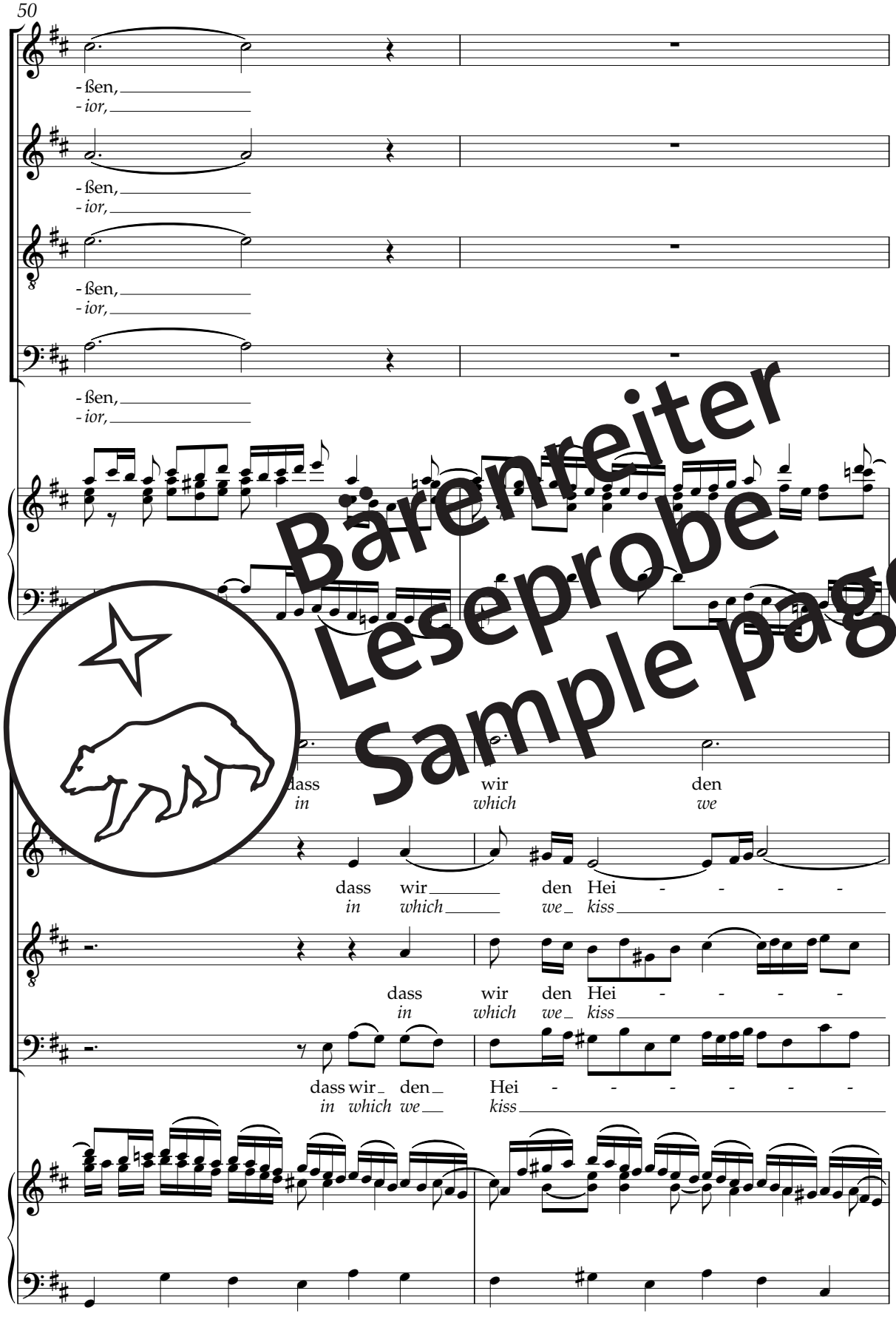
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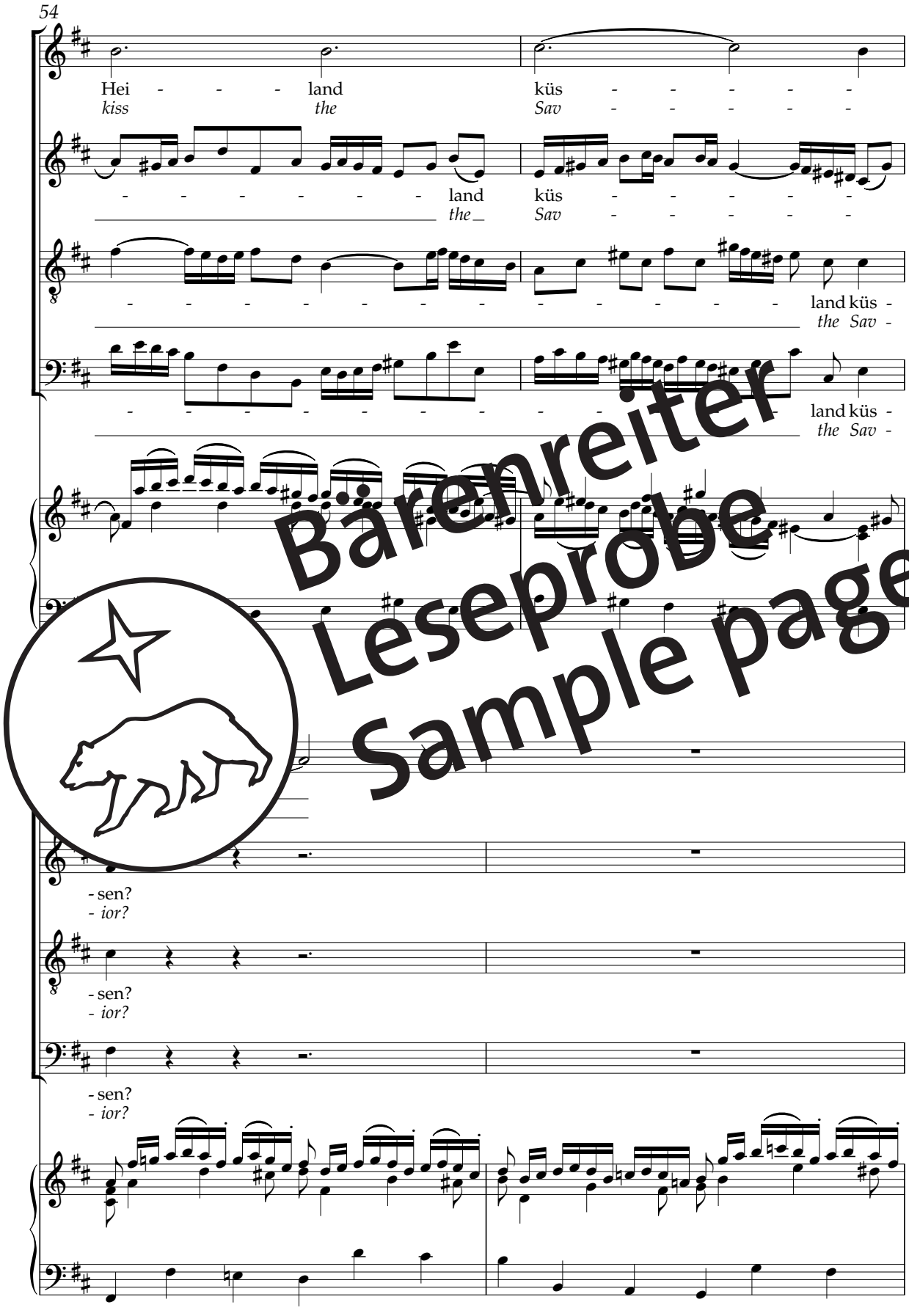


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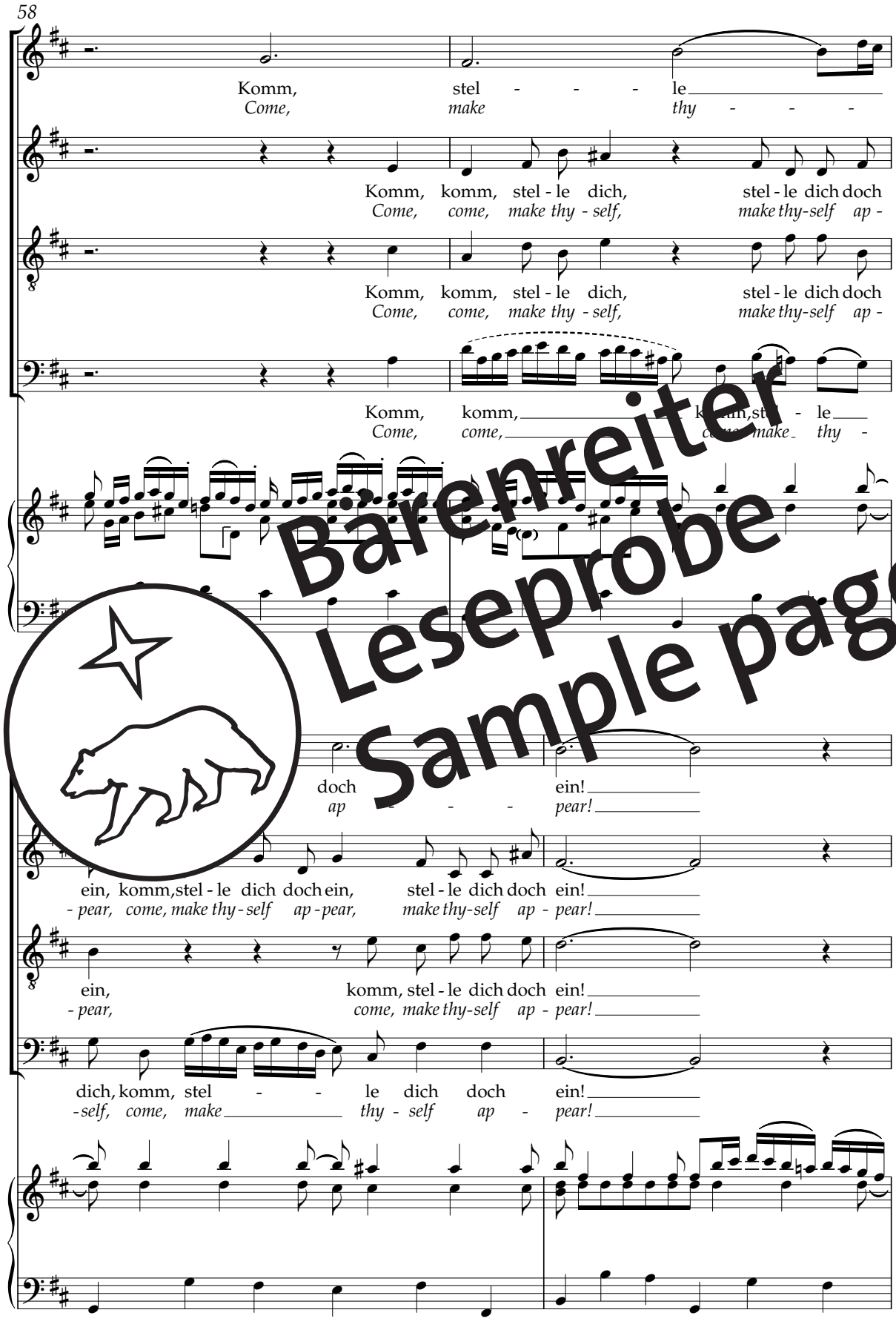
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