

Johann Sebastian
BACH

Himmelfahrtsoratorium

Oratorio for Ascension Day
Oratorium Festo Ascensionis Christi
BWV 11

für Soli (SATB), Chor (SATB)
2 Flöten, 2 Oboen, 3 Trompeten, Pauken
2 Violinen, Viola und Basso continuo
herausgegeben von Ulrich Leisinger

for soli (SATB), choir (SATB)
2 flutes, 2 oboes, 3 trumpets, timpani
2 violins, viola and basso continuo
edited by Ulrich Leisinger
English version by Henry S. Drinker

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Organo



Carus 31.011/49

Himmelfahrtsoratorium

Organo

Lobet Gott in seinen Reichen

Johann Sebastian Bach

Oratorio for Ascension Day

1685-1750

BWV 11

Generalbassaussetzung: Paul Horn

1. Chorus

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

7 6 7 5 6 7 7 6 7 6 7
5 5 2 5 # 5 7 6 7

14 6 6 6 6 6 6 6 6 6 6
5 5 4 4 5 4 5 4 5 4 5

21 6 6 6 6 6 6 6 6 6 6 6
4 4 5 4 5 4 5 4 5 4 5

28 7 6 6 7 4 3
5 5 7 4 3

35 7 6 6 7 7 6 6 6 6 6
4 5 4 3 7 6 6 5 4

Fine

41

6 6 5 7 5 2 6 7

This system contains measures 41 through 46. The right hand features a series of chords and dyads, while the left hand plays a rhythmic accompaniment. Fingering numbers are provided below the notes.

47

7 6 5 5 7 7 6 5+ 6 7 7 6

This system contains measures 47 through 53. The musical notation continues with various chordal textures and melodic lines. Fingering numbers are indicated below the notes.

54

6 5 6 5 4 # 6 # 7 6 7 7 6 6 6 5 6

This system contains measures 54 through 60. A large, stylized watermark is overlaid on the right side of the page, partially obscuring the musical notation.

61

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

This system contains measures 61 through 67. The watermark continues to be visible over the score.

68

6 5 # 7 # 6

This system contains measures 68 through 74. The watermark is still present, covering parts of the musical staff.

75

5 7 # # 6 4 6 5 7 # 6 4 5 6

This system contains measures 75 through 81. The watermark is partially obscured by the musical notation.

82

7 5 6 7 7 6 5 6 5 6 4 #

This system contains measures 82 through 88. The watermark is no longer visible in this section.

89

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

96

6 9 8 9 8 6 9 6 6 7 5

102

6 5 6 # 6 7 # 7 # 6

109

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

116

6 6 6 5 7 # 6 5 6 6 4 # 6 7 6 5 6

123

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

131

7 5 7 # 6 5 6 7 6 4 # 7 7 6 5 4 # 6 4 #

138

6 6 4 6 5 6 7_b

145

9 7 5 6 6 7 7 7 6 6 6 5 6 4 6
4_b 3 5 4 3

151

6 5 6 7 7 6 5

158

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

165

6 6 6 7 7 6

172

6 6 7_b 6 7_b 7 6 6 6 5 6 6 6 5 4 6
5 5_b

180

7 6 6 6 6 6
5 5 5 4 6

Dal segno

2. Recitativo (Tenore)

Evangelista

Der Herr Je - sus hub sei-ne Hän-de auf und seg-ne-te sei - ne Jün-ger, und es ge -
 Then did Je - sus lift up his hands on high and gave un-to them his bless-ing; it came to

schah, da er sie seg - ne - te, schied er von ih - nen.
 pass, that as he bless - ed them, he rose to heav - en.

3. Recitativo accompagnato (Basso)

Basso

Ach, Je - su, ist dein Ab-schied schon so nah? Ach, ist denn schon die Stun-de
 Ah, Je - sus ist thou go a way so soon? Ah, is the hour al-read - y

da, da wir uns las-sen sol-len? Ach, sie-he, wie die hei - ßen Trä-nen von un - sern
 when the must needs be part-ed? Ah, look now, see the bit - ter tear-drops that down our

blas - sen Wan - gen rol - len, wie wir uns nach dir seh - nen, wie
 pal - lid cheeks are roll - ing, 'tis thee for whom we're yearn - ing, 'tis

9

uns fast al - ler Trost ge - bricht. Ach, wei - che doch noch nicht!
 thou who dost our cares al - lay. Ah, — go thou not a - way!

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

4. Aria (Alto)

6 6 6 7 6b # 6 6 7 4# 6 5#

7 7 # 7 6 7 9 8 # 7 6 6 #

9 6 7 6b 5 # 6 6 6 # 6 6

13 # 4# 6 4# 6 6 5# 6 6 4 5 # 6 7 6b 5

17 # 6 6 7 6 6 6 5# 6 7 6 4# 3

20

6 7 6# 5 # 6 # 7 7 9 7 6
5 # 5 # #

23

6 6# 7 4+ 6 6 6 5+ 6 6 6 7 6# 5
5# 2 5 4 # 5 5 5 #

27

6 6 6 6 5+ 5 6 7 5 6 4 5
4 # 5 5 2 3

31

5 3 6 6 6# 7 # 6# 5 # 6

35

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

38

6 6 # 6 # # 6 7 6 6 # 4 5 6 5 -
5 5 # 5 # 5 # 2 # 4 # -

42

7 6 — # — 6 4+ 6 7 # 6 7 6 # 6 4 3
5 — — 2 6 7 # 4 # 5 4 3

46

7 # 9b 6 5 6 6 # 6 6 6 7 6b 5 # 6 7
5 5 5 # 3 # 7

50

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

54

7 # 6 7 7 6 6 # 4+ 6
5 5 # 2 6

58

4+ 7 6 6 5 6 6 6 7 6b 5 # 7 7# -
2 4 4 4 # 5 5 5 # 3 4 #

62

6 4 — # 6 6 4+ 6 6 # — 7
4 — — 5 2 5 #

66

6 4 - 5 # 6 5 6 7 # 4+ 7# 6 5 6 6 5 #

69

7b 5# 6 7 # 6 5 # 6 6 4 # 6 6 5

72

6 5 7 # 6b 5 # 6 5 6 7 # 6+ 2 6 4 7 # 7 # 6 5

76

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

5. Evangelista

ward auf - ge - ho - ben zu - se - hends und fuhr auf gen Him - mel, ei - ne
ward be - fore their eyes he was tak - en a - way up to heav - en, and the

6

3

Wol - ke nahm ihn weg vor ih - ren Au - gen, und er sit - zet zur rech - ten Hand Got - tes.
clouds of heav'n from out their sight re - ceived him; there he reigns with the Fa - ther Al - might - y!

6 7 6 5 6 6 5+ 6 4+ 4 #

6. Choral

1 (9)

6/14

19

25

7a. Recitativo (Tenore)

Evangelista

Und da sie ihm nach - sa - hen gen Him-mel fah - ren, sie - he, da stun - den bei ih - nen zwei
 While stead - fast - ly they watched as he rose to heav - en, sud - den be - hold by them stand - ing two

a tempo

4

Män-ner in wei-ßen Klei-tern, wel-che auch sag-ten: Ihr Män-ner von Ga-li-lä-a, was ste-het
men clad in white ap-par-el which al-so spoke thus: Ye men, ye, of Ga-li-le-a, why stand ye

Musical notation for the first system, including vocal line and piano accompaniment with figured bass.

7

ihr und se-het gen Him-mel? Die-ser Je-sus, wel-cher von euch ist auf-ge-nom-
gaz-ing up in-to heav-en? This same Je-sus, he who from you is tak-en up

Musical notation for the second system, including vocal line and piano accompaniment with figured bass.

10

-men-gen Him-mel, wird kom-men, er ihn ge-se-hen habt, wird kom-
in-to heav-en, will come, a-gain as ye have seen him go, will come

Musical notation for the third system, including vocal line and piano accompaniment with figured bass.

13

-men, wie ihr ihn ge-se-hen habt gen Him-mel fah-ren, gen Him-mel fah-ren, wird
a-gain as ye have seen him in-to-heav-en-ris-ing, to heav-en-ris-ing, will

Musical notation for the fourth system, including vocal line and piano accompaniment with figured bass.

16

kom-men, wie ihr ihn ge-se-hen habt gen Him-mel fah-ren.
come a-gain as ye have seen him in-to-heav-en-ris-ing.

Musical notation for the fifth system, including vocal line and piano accompaniment with figured bass.

7b. Recitativo (Alto)

19 Alto

Ach ja! so kom-me bald zu-rück: Tilg einst mein trau-ri - ges Ge-bär - den, sonst
A - las! come soon a - gain to us! And cheer a - gain our gloom - y fac - es, lest

4 4 7 4
2 2 5 2

22

wird mir je - der Au-gen-blick ver - haßt und Jah - ren ähn - lich wer-den.
all our days be sor-row-ful, a - las! and life it - self a bur - den.

5 4 6 7 6 8

7c. Recitativo (Tenore)

26 Evangelista

Sie a - ber be - te - ten ihn an, wand - te am gen Je - ru - sa - le von d - er - ge, der da hei - ßet der
And af - ter they had wor - shipp him, they re - turned to Je - ru - sa - le from the moun - tain, which is called Mount of

6 6 5 4

29

berg, wel - ches ist be - zehnet bei Je - ru - sa - lem und liegt ei - nen Sab - ba - ter - weg da - von, -
ves, which is called by us - to Je - ru - sa - lem and lies but a Sab - bath day's jour - ney thence;

7 6 4 4 2

32

und sie keh - re - ten wie - der gen Je - ru - sa - lem mit gro - ßer Freu - de.
so they came back a - gain un - to Je - ru - sa - lem with joy and glad - ness.

6 5 6 4 5 6 7 4 3
4 #

8. Aria (Soprano) - tacet

9. Chorus: Choral

Vivace

Musical notation for measures 1-5. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music features a steady bass line and a treble line with chords and some melodic movement. A repeat sign is present at the end of measure 5.

Musical notation for measures 6-8. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music continues with chords and a bass line. A repeat sign is present at the end of measure 8.

Musical notation for measures 9-12. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music continues with chords and a bass line.

Musical notation for measures 13-17. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music continues with chords and a bass line.

Musical notation for measures 18-21. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music continues with chords and a bass line. A repeat sign is present at the end of measure 21.

Musical notation for measures 22-25. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music continues with chords and a bass line.

Musical notation for measures 26-30. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music continues with chords and a bass line.

29

6 7 6 7 6 6 5 6 6 6 6 5

32

7 5 6 7 6 7

34

6 4 6 6 7 9 5 6 6 6 6

38

6 6 6 6 6 6 6 6 6 6 4 2

42

7 6 5 7 6 5 6 7 6 6 6

46

4 5 6 6 6 6 6 # 6 #

50

5 6 7 6 6 6 6 6 6 6

