

# INTRODUCTION

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*Die Auferstehung und Himmelfahrt Jesu*, Wq 240 (H 777; BR-CPEB D 3), is the last of the three oratorios that Carl Philipp Emanuel Bach composed during his years in Hamburg. Bach set the work to a libretto by Karl Wilhelm Ramler (1725–98) that was first published in 1760. This libretto, after the famous *Der Tod Jesu* (1755, revised in 1760) and *Die Hirten bei der Krippe zu Bethlehem* (1757), forms the conclusion of a trilogy that was widely disseminated in several authorized and unauthorized editions under the title *Geistliche Kantaten*. While the work is today usually categorized as an oratorio (as it is in CPEB: CW, series IV), Bach and Ramler always referred to *Die Auferstehung und Himmelfahrt Jesu* as a cantata.

The work was apparently intended for non-liturgical purposes, but at least sections of the composition were first performed in Hamburg on the Saturday before Easter 1774. Documentary evidence is inconclusive, but it seems possible that the first part (the Resurrection) was used as the Easter *Quartalstück* and performed in all five Hamburg main churches. This assumption is corroborated by a printed libretto showing that movements nos. 2–7 of Wq 240 (likely with the *Einleitung* no. 1) were used as part I of the Easter *Quartalstück* in 1782. By this time, Bach had replaced the original aria no. 7 (“Sei gegrüßet, Fürst des Lebens!”) with a new aria (“Wie bang hat dich mein Lied beweint!”) to a text that Ramler provided and adapted to fulfill Bach’s wishes.

Several public performances of the complete work took place in the years 1778 and 1779 in Hamburg and are attested through ample newspaper reports and a printed libretto. An additional performance under the direction of the composer took place at the Waisenhauskirche in Hamburg on Wednesday, 30 April 1783. Due to the size of the work, plans to publish *Die Auferstehung und Himmelfahrt Jesu* had to be modified and postponed several times. The piece finally appeared in print in February 1787 and greatly contributed to the reputation of the composer during the first two decades after his death in 1788.

The autograph score for Wq 240, now in D-B, Mus. ms. Bach P 336, appears to have been already completed in 1774, then thoroughly revised in 1777–78. Further revisions were also made prior to 1783. Most of these changes were

adopted in the original set of parts and in the 1787 print. The specific changes can be summarized as follows. The *Einleitung* to each part of the work (nos. 1 and 13) were added as afterthoughts, probably in 1774. The timpani part was added to accompagnement no. 3 possibly in 1774, but no later than 1778. The remaining recitatives (nos. 6, 8, 10, 14, 17, and 20) were all revised by redistributing the vocal parts, presumably in 1779 (see, for example, the beginning of no. 14 [fol. 38v], which was reassigned from alto to bass). In no. 6, mm. 2–4 were changed to comply with text changes, and text lines were added after 1779, but no later than Easter 1782, resulting in changes after m. 16. The original aria no. 7 (“Sei gegrüßet”) was removed from the autograph score of Wq 240 and replaced after 1779, but no later than Easter 1782, with a new aria (“Wie bang”).

The aria “Sei gegrüßet” was later integrated into the 1784 Easter cantata Wq 243 (see CPEB: CW, V/2.1). The revised score of the 1784 version of “Sei gegrüßet,” which includes one bifolio from the autograph of Wq 240, is included in the appendix. Additional changes were made to nos. 21 and 22 no later than 1783. In no. 21, the trumpet, horn, and oboe parts were revised and the dynamics refined. In no. 22, Bach revised the trumpet and timpani parts in mm. 1–74, the horn parts in mm. 117–20 and 207–9, and the trumpet and horn parts in mm. 215–54 and 263–66.

In the course of the work on CPEB: CW (which gained impetus after 1999 through the rediscovery in Kiev of the sources of the Sing-Akademie zu Berlin) it was discovered that not only aria no. 7 from the early version of Wq 240 (“Sei gegrüßet, Fürst des Lebens!”), whose music stemmed from Bach’s *Trauungs-Cantate* (H 824a), drew on an older work by the composer. Two additional movements have been identified as self-parodies: chorus no. 5 (“Triumph! Triumph! Des Herrn Gesalbter sieget!”), which stems from the opening chorus of the *Einführungsmusik Hornbostel*, H 821e (there with the text “Die Himmel erzählen die Ehre Gottes”); and aria no. 11 (“Ich folge dir, verkürter Held”), which stems from aria no. 9 of the *Einführungsmusik Klefeker*, H 821b (there with the text “Dies ist mein Mut! Wohlan!”).

### Source Description

The autograph score has a title leaf and 44 consecutive bifolios (176 pages) with autograph numbering after the first bifolio, from “2” to “44” (the last three pages are ruled but unused). For the title, Bach added an extra sheet with the following inscription on the front page: “Meine eigenhändige | Partitur | Von | Ramlers Auferstehung u. Himmelfahrt Jesu | in Musik gesetzt | Von mir, | C.P.E. Bach.” (My autograph score of Ramler’s *Auferstehung und Himmelfahrt Jesu* set to music by me, C.P.E. Bach.) Below this Bach wrote the following remark regarding publication, later struck through: “Hat Niemand, u. kan also gedruckt werden, | wozu die saubere Copie dieser | Partitur am besten geschickt ist.” (Nobody has it, and can thus be printed, for which purpose the clean copy of this score is best suited.) This note refers to a fair copy of the work which served as the copy text for the first edition; unfortunately, this manuscript, which likely contained revisions in Bach’s hand, has not been preserved.

The autograph was part of C.P.E. Bach’s musical library for several years until it was presented, during the composer’s lifetime, to his younger half-brother Johann Christoph Friedrich Bach, concertmaster in Bückeburg, who himself had set the text to music for Easter 1772 (BR-JCFB D 3). This is attested by a note in J.C.F. Bach’s hand on the title page: “Zum Geschenk von meinem lieben | Bruder erhalten.” (Received as a gift from my dear brother.) The manuscript remained in Bückeburg after J.C.F. Bach’s death in 1795 until it was purchased, probably in 1817, by Georg Poelchau along with large parts of J.C.F. Bach’s music library. After Poelchau’s death in 1836, his heirs sold the unique collection to the Royal Library in Berlin in 1841. As a result of restoration work undertaken at the Staatsbibliothek zu Berlin in 1999, the manuscript is unbound and kept in a custom-made box.

Despite numerous annotations and corrections over time, the manuscript in its original state was relatively clean and—compared to typical composing scores—almost a fair copy. Although the manuscript bears no date, the development of Bach’s handwriting suggests that the main body of the manuscript originated no later than 1774. It shows the hooked form of the number “3” (e.g., in the time signature  $\frac{3}{4}$ ; see no. 1 on p. 3), which is also present in the surviving autograph scores of the symphonies Wq 182, composed for Gottfried van Swieten no later than 1773. But by 1775 Bach’s “3” had a more rounded form as, for example, in the autograph scores of the accompanied keyboard sonatas Wq 90 and 91 (D-B, Mus. ms. Bach P 358

and Mus. ms. Bach P 360, respectively; see CPEB:CW, II/4, sources A 1 and A 2). Three bifolios (fols. 15–20), which are in a slightly different format and contain the new aria no. 7 (“Wie bang hat dich mein Lied beweint!”) and portions of the adjacent movements nos. 6 and 8, are immediately recognizable as later replacement sheets because of the anomalous rastration and generally more spacious hand. For these bifolios (see pp. 31–42), the handwriting suggests a date around 1780–81.

The layout of the autograph score is given in table 1. All substantive changes are noted in the commentary to CPEB:CW, IV/2 in the section “Autograph Changes and Compositional Revisions.” A few significant corrections and special features are worth noting here. In the present facsimile, running heads are provided at the top of each page for the convenience of the reader. (See also general abbreviations at [www.cpebach.org](http://www.cpebach.org).)

In no. 1, added below chorus no. 2, the original heading “Eingang” was corrected to “Einleitung” (see p. 3).

In no. 3, the timpani part was added on the empty staves 6 and 12, below the basso continuo staff and revised mm. 7–8 (see pp. 8–9).

In nos. 4 and 5, the horn parts were added later, again below the basso continuo staff (see pp. 12 and 20). In no. 5, Bach wrote out the text for nos. 5 (S), 16 (A), and 19 (T), which all share the same music (see p. 21).

In no. 6, mm. 7–20 (matching the early version) are written at the beginning of the new bifolio 8. Bach then made changes to mm. 17–20 (see p. 32).

Bach replaced aria no. 7 with a new aria (see p. 33 and appendix below).

In no. 8, Bach had to squeeze in a revision to the vocal line when he reassigned the original soprano part to a bass (see p. 43).

In no. 10, Bach redrew the barlines in mm. 1–3 and revised the vocal line before the early version was copied into the original parts (see p. 60).

In no. 12, the horn parts were heavily revised in mm. 1–8 and 35–40, but the original readings are largely not legible (see pp. 69–70 and 73).

Bach added no. 13 and the heading “Zweyter Theil.” as afterthoughts immediately after no. 12 (see p. 77).

The end of no. 14 shows two stages of revision, including a new ending in E-flat major instead of F minor (after 1783) for a more convincing transition to the following aria in A-flat major (see p. 89).

In no. 15, the “solo” and “tutti” directives in the bassoon part were probably later additions (see pp. 89–90).

The choruses nos. 16 and 19, which repeat the music of

TABLE I. LAYOUT OF THE AUTOGRAPH SCORE IN D-B, MUS. MS. BACH P 336 (SOURCE A)

Foliation	No. in Edition	Heading	Remarks
1r	1	“langsam” [followed by erasure]	At the top of fol. 1r: “Die Einleitung, [corrected from “Der Eingang.”] unten NB, macht den Anfang.” At the bottom of fol. 1r (on staves 11–12); score order and instrument designations: “NB   Alle   Bratschen   und [staff 11]   Alle   Bäße,   ohne Fagott   und Flügel.” [staff 12]
1r–3v	2	“Chor, langsam.”	Score order and instrument designations on fol. 1r, staves 1–10: “1 Flöte   2 Flöte   1. Viol.   2 Viol.   Br.   Cant   Alt   Tenor   Baß.   Fund.”
3v–5v	3	“Accompagnement langsam a tempo”	Immediately following no. 2; score order and instrument designations: “Erste V.   2te V.   Br.   Baß [later addition: “H. Illert”]   Fund.”; timp staff (“Paucken” [later addition: “in Es”]) added afterwards below bc staff
5v–9v	4	“Aria, allegro.”	Score order: vn I   vn II   va   B [later addition: “H. Illert”]   bc; hn staff (“Hörner   in   Es”) added afterwards below bc staff; hn staff added by hand at the top of fol. 9v
9v–14v	5	“Chor, [later addition: “molto”] allegro con spirito”	Score order and instrument designations on fol. 9v: “3 Trom-   peten [on one staff]   Paucken   2 Hoboen [on one staff]   1 Viol.   2 Viol.   Bratsche   Fund.”; hn staff (“beÿde Hörner”) added afterwards below bc staff; on fol. 10r: “Erste u.   zweÿte Tromp. [on one staff]   3tte Tr.   Paucken   1 Hob u. 2te Hob. [on one staff]   1 Violine   2 Viol.   Bratsche   Cant   Alt   Tenor   Baß   Fund.”; hn staff (“beÿde Hörner”) added afterwards below bc staff; CPEB originally assigned ob II its own staff, labeling staves 4–8 “1 Hob   2 Hob   1 Viol.   2 Viol.   Br.”; text underlay for nos. 5 (S), 16 (A), and 19 (T)
14v–15v	6	“Recit.” [later addition: “H. Michel.”]	Immediately following no. 5; score order on fol. 14v: T   bc; on fol. 15r: vn I   vn II   va   T   bc
16r–18v	7	“Aria, adagio, ohne Hoboen”	Score order: vn I   vn II   va   “Cant.”   bc
19r–21v	8	“Recit.” [later addition: “Herr Hofmann”]	Score order: vn I   vn II   va   B   bc
21v–29v	9	“Duett” [later addition: “andante.”]	Score order and instrument designations on fol. 21v: “Flöten [on one staff]   1 Viol. gedämpft   2 Viol. ged.   1 Br. ged.   2 Br. ged.   Fundam.”; on fol. 22r: “1 Fl.   2 Fl.   1 V.   2 V.   1 Br.   2 Br.   Cant   Tenor [later addition: “H Michel”]   Fund.”
29v–31r	10	“Rec.” [later addition: “H. Hartmann”]	Score order on fol. 29v: T   bc; on fol. 30r (m. 12): vn I   vn II   va   T   bc; at the end: “Die Arie fällt ein”
31r–33v	11	“Allegro”	Score order and instrument designations: “Trompete [later addition: “in D.”]   1 V.   2 V.   Br.   Tenor [later addition: “H. Michel”]   Fund.”; tpt I staff added by hand at the top of fol. 31v
34r–38r	12	“Chor, andantino”	Score order and instrument designations: “1 Horn in G   2 Horn in G.   1 Hoboe   2 Hoboe   1 V.   2 V.   Br   Cant   Alt   Ten.   Baß   Fund.”; at the end: “Ende des ersten Theils.”
38r	13	“Zweÿter Theil.   Adagio di molto.”	Immediately following no. 12; score order and instrument designations: “Erste Violin   2te Viol.   Bratsche   Baß.”
38v–44r	14	“Recit.” [later addition, written over erasure: “H. Illert”]	Score order at the top of fol. 38v: B   bc; at the bottom of fol. 38v (m. 10): vn I   vn II   va   B   bc
44r–51r	15	“Aria Allegro”	Score order and instrument designations: vn I   vn II   va   “Fagott   Baß” [later addition: “Herr Hofmann”]   bc
51r	16		Instruction only (top right of fol. 51r, immediately following no. 15): “Hierauf köm̄t   der Chor wieder, wovon der   Anfang auf dem 5ten   Bogen dieser Partitur   stehet. Die Sänger singen   den 2ten Vers”
51r–52r	17	“Recit.” [later addition, written over previous singer’s name: “H. Hartmann.”]	Score order: T   bc; at the end: “Die Arie   fällt [sic] ein.”
52r–55v	18	“Arie, ein wenig lebhaft. Ohne Hoboen”	Score order: vn I   vn II   va   T [later addition: “H. Hartmann.”]   bc

TABLE I. (CONTINUED)

Foliation	No. in Edition	Heading	Remarks
55v	19		Instruction only (bottom of fol. 55v): "Hierauf köm̄t der Chor wieder, wovon der Anfang auf dem 5ten Bogen dieser   Partitur stehet. Die Sanger singen den 3tten Vers."
56r–56v	20	"Rec." [later addition:] "Herr Hartmann"	Score order at the top of fol. 56r: T   bc; at the bottom of fol. 56r (m. 15): vn I   vn II   va   T   bc
57r–65r	21	"Aria, allegro."	Score order and instrument designations: "Erste Tromp. in Es   Zweyte Tromp. in Es   Erstes Horn in Es   Zweytes Horn in Es   Erste Hoboe   Zweyte Hoboe   Erste Viol.   Zweyte Viol.   Br.   Baß [later addition: "Herr Illert"]   Fund."
65v–87r	22	"Chor, allegro"	Score order and instrument designations: "Erste Tromp.   Zw. u. 3tte Tr. [on one staff]   Pauken   1 u. 2 Horn [on one staff]   1 u. 2 Hob.   1 Viol.   2 V.   Br.   Cant   Alt   Ten.   Baß   Fund."
87v–88v			Staff lines but no music

no. 5 (see p. 20) with different verses, are indicated only by instructions (see pp. 103 and 112).

In no. 20, which was originally sung by a tenor and bass, the reassignment of the entire movement to a tenor resulted in heavy revisions (see pp. 113–14).

In no. 21, Bach significantly revised the trumpet and horn parts in the autograph score (see, e.g., p. 122) and original performance parts. See CPEB: CW, IV/2, appendix B for a reconstruction of the original parts.

In no. 22, the trumpet II–III and timpani parts originally had whole rests in mm. 38–42 and 53–56 (see pp. 137 and 139). In mm. 72–74, Bach originally wrote two versions of the trumpet I part, with the lower voice apparently intended as an easier variant. Eventually Bach crossed out these measures and added a new reading in hand-drawn staves above the trumpet I staff (see pp. 141–42). In the final fugue (mm. 287–end) the instrumental parts for oboes and strings are mostly indicated as *colla parte* with the following instruction to add slurs (on all three notes of three-note groups) wherever two or three notes are beamed together in the vocal parts (see p. 164): "NB Ueber alle Achtel, weñ 2 oder 3 zusamen geschwanzt sind, werden Bogen in den Instrumenten gesetzt."

Despite these extensive changes that often affect the legibility of the source considerably, not all revisions by the composer are documented in the autograph score. Bach apparently annotated the copy text, changing many tempo indications from German to Italian. Some revisions were made in the original set of parts (now also housed at the Staatsbibliothek zu Berlin) without being copied into the autograph score. The most important of these performance-related changes in the original set of parts are em-

bellishments to the vocal parts of nos. 7 and 9, refinements in the solo bassoon part for no. 15, and a simplified first trumpet part for no. 22.

### Appendix

Bach detached the bifolios containing the original version of aria no. 7, but did not immediately destroy them. In 1784 the aria "Sei gegruet, Furst des Lebens!" was actually re-assigned as no. 5 of the Easter cantata *Anbetung dem Erbarmer* (Wq 243; autograph score in D-B, Mus. ms. Bach P 339, fascicle I), but Bach kept only the middle pages of the aria (bifolio 9 of P 336, renumbered "7" in P 339) and wrote anew the beginning and ending. (For a description of the entire manuscript see CPEB: CW, V/2.1, source A, pp. 256–57.)

The score of this movement, which is found on pp. 21–31 of P 339, consists of three bifolios. In the discussion of Wq 243 in CPEB: CW, V/2.1 it remained unnoticed that Bach actually used one bifolio of the original score of Wq 240. While the central bifolio with mm. 23–64 of the original aria was taken from the score of Wq 240, where it had become obsolete after being replaced by the new aria, "Wie bang hat dich mein Lied beweint!," the first bifolio with mm. 1–22 and the third with the final measures of the aria (shortened by seven measures) were newly written, most likely in late 1783 for inclusion in Wq 243. The third bifolio also contains Wq 243, no. 6 and a cue for no. 7 on p. 31 (immediately following the aria) and no. 8 on p. 32. The original bifolios 8 and 10 of P 336, containing mm. 1–22 and 65–88, are now lost.

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