

Johann Sebastian
BACH

EASTER ORATORIO
NOW COME LET US HASTEN

(BWV 249)

for Soli, Chorus and Orchestra
with English text
and German text in preface

CHORAL SCORE

K 06016



EASTER ORATORIO
(1736)
Libretto by Picander (?)

Epistle, I Corinthians V, 7-8. Christ, our
Passover, is sacrificed for us.

Gospel, St. Mark XVI, 18. Mary Magdelene
coming to the grave and finding Jesus gone.

(3 Trombe, Timpani, 2 Oboes, Oboe d'amore,
Fagotte, Flauto traverso, Flauto I & II,
and Strings.)

1. Sinfonia 3/8 (D)
(3 Trombe, Timpani, 2 Oboes, Fagotte,
and Strings.)

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2. Adagio 3/4 (b)
(Oboe I, Fagotte, and Strings.)

.....

3. Duet Tenor-Bass and Chorus 3/8 (D)
(Instr. same as in No. 1)

Kommt, ei-let und lau-fet
Come, has-ten and show us,

ihr flüch-ti-gen Füs-se,
in ea-ger de-vo-tion,

er-rei-chet die Hüh-le, die Je-sum be-deckt.
the way to the ca-vern where Je-sus has lain.

La-chen und Scher-zen
Laugh-ter and glad-ness

be-glei-tet die Her-zen,
has ban-ished our sad-ness,

denn un-ser Heil, un-ser Heil ist
for our dear Sa-viour, our Sa-viour

auf-er-weckt.
lives a-gain.

.....

4. Recitativo Alto, Soprano, Tenor, Bass,
Tenor-Bass, Soprano-Alto (Fagotte)

Alto
O kal-ter Män-ner Sinn!
O Man, thy heart is cold,

Wo ist die Lie-be hin,
why does it now with-hold,

die ihr dem Hei-land schul-dig seid?
the love thy Sa-viour well de-serves?

Soprano
Ein schwa-ches Weib muss euch be-scha-men!
But Ma-ry Mag-de-le-na came

See St. John XX, 1.

Tenor
Ach! ein be-trüb-tes Grä-men
Yea! put you all to shame!

Bass
und ban-ges Her-ze-leid
when she her Sav-iour sought

Tenor-Bass
hat mit ge-salz'-nen Thrä-nen
her faith-ful vi-gil keep-ing,

und weh-muths-vol-lem Seh-nen
with sighs and bit-ter weep-ing,

ihm ei-ne Sal-bung zu-ge-dacht,
to Him the fi-nal un-ction brought.

Soprano-Alto
die ihr wie wir um-sonst ge-macht.
To Man was thus a les-son taught.

.....

5. Aria Soprano 3/4 (b)
(Flauto traverso or Vn. solo, Fagotte)

(See-le), dei-ne Spe-ce-rei-en
Chris-tian, myrrh and pre-cious spi-ces

sol-len nicht mehr (Myrr-hen sein).
can-not com-fort heart's de-apair.
can-not al-lay-bar 48.

Denn (al-lein)
Christ our Lord,

mit dem Lor-beer-kran-ze pran-gen
lau-rel-crowned in glo-ry splen-did,

stillt dein ängst-li-ches Ver-lan-gen.
all our mi-se-ry has end-ed.
an-xi-e-ty

.....

Easter Oratorio

6. Recitativo Alto-Tenor-Bass (Fagotto)

Tenor

Hier ist die Gruft,
Here is the tomb,

Bass

und hier der Stein der sol-che zu-ge-deckt;
and here the stone which o- ver it was laid.

wo a- ber wird mein Hei-land sein?
But where is then my Sa- viour gone?

Alto

Er ist vom To-de auf- er- weckt!
He is a- ri- sen from the dead!

Wir tra- fen ei- nen En- gel an,
For we have met an An- gel there

der hat uns Sol- ches- kund- ge- tan.
with joy- ful news for our des- pair.

Tenor

Hier seh' ich mit Ver- gnü- gen
See here the shroud that bound Him,

das Schweiss- tuch ab- ge- wick- elt lie- gen. wel- chen (mei- ne See- le liebt.)
this fold- ed cloth was wrapped a- round Him. He of all my joys the best.

See Journ XX, 1-5.

.....

7. Aria Tenor

(Fl. I & II, Vn. I & II, Fag.)

San- fte soll mein To- des- kum- mer
Sweet will be my death and gen- tle,

nur ein Schlum- mer,
but a slum- ber;

Je- su, durch dein Schweiss- tuch sein.
Je- sus, Thou hast stilled my fears.

Ja, das wird mich dort er- fri- schen,
Death will be my li- be- ra- tion,

und (die Zäh- ren mei- ner Pein)
ease my pain and dry my tears,

von den Wan- gen tröst- lich wi- schen.
bring to pass my sure sal- va- tion.

.....

8. Recitativo Soprano-Alto (Fagotto)

In- des- sen seuf- sen wir
And so we sob and sighy

Easter Oratorio

mit bren- nen- der Be- gier:
and pray to God on high:

Arioso

Ach! Ach! könnt' es doch nur bald
"Ah! Lord! come Thou soon to us

ge- sche- hen,
we pray Thee,

den Hei-land selbst zu se- hen!
do not Thou long de- lay Thee!

.....

9. Aria Alto

(Ob. d'am., Fag., and Strings.)

Sa- get, sa- get mir ge- schwin- de,
Tell me, tell me, quick- ly, hear me,

sa- get (wo ich Je- sum fin- de,)
how may I have Je- sus near me,
how have Je- sus near me,

Komm doch, komm, (um- fas- se mich,)
Come, my Sa- viour, greet Thou me,
ah

denn (mein Herz ist oh- ne dich)
I am lost not ha- ving Thee,

ganz ver- wai- set und be- trübt.
sad and lone- ly, sore dis- tressed.

.....

10. Recitativo Bass (Fagotto)

Wir sind er- freut, dass un- ser Je- sus
We all re- joice; our Bles- sed Je- sus

wie- der lebt,
lives a- gain;

Und un- ser Herz, so erst in Trau-
our hearts are glad, which were but now

-rig- keit zer- flos- sen und ge- schwebt,
op- pressed and filled with woe and pain;

ver- gisst den Schmerz und sinnt auf Freu-
be no more sad; re- joice in glad

den- lie- der;
thanks- gi- ving,

Easter Oratorio

denn un- ser Hei-land le- bet wie- der.
for Christ the Lord a- gain is li-ving.

.....

11. Chorus

(Instr. same as in No. 1)

Preis und Dank,
Thanks and praise

blei-be, Herr, dein Lob- ge- sang,
joy-ful, Lord, to Thee we raise,

Höll' und Teu-fel sind be- zwun-gen,
Hell and Sa-tan are con-foun-ded,

ih- re Pfor-ten sind zer-stört;
their de- vi- ces we de- fy;

jauch-zet, ihr er- lö- sten Zun- gen,
songs of tri-umph we have soun-ded,

dass man es (im Him-mel) hört,)
reach-ing up to Hea-ven high.

er öff-net, ihr Him- mel (die präch-ti- gen
In glo-ry thru Hea-ven's mag- ni- fi-cent

Bo- gen),
ar-ches,

(der Lö-we) von Ju- da kommt sie-gend ge-zo- gen.
the Li-on of Ju-dah vic- to- ri- ous mar-ches.
(at the end) to vic- to- ry

See Gen. IXL, 9. Rev. V, 5.

Easter Oratorio

“Now come let us hasten”

by

Joh. Seb. Bach

INDEX.

No.		Page
1.	Sinfonia	1
2.	Adagio	7
3.	Duet and Chorus. Now come let us hasten	9
4.	Recitative. Oh unbelieving hearts	20
5.	Aria. Soprano. Sorrow shall no longer vex me	21
6.	Recitative. Here is the place	29
7.	Aria. Tenor. Calmly then I wait my ending	30
8.	Recitative. With patient hearts	38
9.	Aria. Alto. Tell me, if thou knowest	40
10.	Recitative. Rejoice!	46
11.	Chorus. Praise and thanks	47

Joh. Seb. Bach.

Easter Oratorio

“Now come let us hasten”.

Nº 1. Sinfonia.

(Allegro moderato ♩ = 144.)

Piano.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The music begins with a forte dynamic (f) and features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the piano introduction with two staves. It features a prominent sixteenth-note accompaniment in the right hand and a more melodic line in the left hand.

The third system of the piano introduction shows the continuation of the musical themes. It includes a trill (tr) in the right hand and a piano (p) dynamic marking.

The fourth system continues the piano introduction, featuring a trill (tr) in the right hand and a mezzo-forte (mf) dynamic marking.

The fifth system concludes the piano introduction with two staves. It features a mezzo-forte (mf) dynamic marking and continues the rhythmic and melodic patterns established in the previous systems.