

J. S. BACH

Himmelfahrts-Oratorium

Ascension Oratorio

BWV 11

Spezialausgabe Chor-Auszug

nach dem Urtext der Neuen Bach-Ausgabe von
Joachim Eichhorn



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INHALT / CONTENTS

Vorwort	IV
Preface	V
1. Chorus Lobet Gott in seinen Reichen / Laud to God in all his kingdoms	1
2. Recitativo (Evangelista): Der Herr Jesus hub seine Hände / The Lord Jesus then lifted up his hands	16
3. Recitativo (Basso): Ach, Jesu, ist dein Abschied schon so nah / Ah, Jesus, is thy parting now so near	16
4. Aria (Alto): Ach, bleibe doch, mein liebstes Leben / Ah, stay with me, my dearest life thou	18
5. Recitativo (Evangelista): Und ward aufgehoben zusehends / And was lifted up manifestly	24
6. Choral : Nun lieget alles unter dir / Now lieth all beneath thy feet	24
7 ^a . Recitativo (Evangelista, Basso): Und da sie ihm nachsahen / And as they looked at him	26
7 ^b . Recitativo (Alto): Ach ja! so komme bald zurück / Ah yes! so come thou soon again	29
7 ^c . Recitativo (Evangelista): Sie aber beteten ihn an / And thereupon they prayed to him.	30
8. Aria (Soprano): Jesu, deine Gnadenblicke / Jesus, thy dear mercy's glances	31
9. Choral : Wenn soll es doch geschehen / When shall it ever happen	36

Oratorium Festo Ascensionis Christi

BWV 11

Johann Sebastian Bach

Klavierauszug / Piano Reduction: Joachim Eichhorn

1. Chorus

Measures 1-5 of the first chorus. The music is in G major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody in the right hand features a series of eighth-note chords and a descending line, while the left hand provides a steady eighth-note accompaniment. A repeat sign is present at the beginning of the first measure.

Measures 6-9 of the first chorus. The right hand continues with a descending melodic line, and the left hand maintains the eighth-note accompaniment. The piece concludes with a final chord in the right hand.

Measures 10-13 of the first chorus. The right hand features a more active melodic line with eighth-note patterns, while the left hand continues with the accompaniment. The piece ends with a final chord.

Measures 14-17 of the first chorus. The right hand has a melodic line with some rests, and the left hand continues with the accompaniment. The piece concludes with a final chord.

Measures 18-21 of the first chorus. The right hand has a melodic line with some rests, and the left hand continues with the accompaniment. The piece concludes with a final chord.

23

Piano accompaniment for measures 23-27. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

28

Piano accompaniment for measures 28-32. The right hand continues with intricate rhythmic patterns, and the left hand maintains a consistent bass line.

33

Vocal and piano accompaniment for measures 33-37. The vocal line consists of four staves with lyrics in German and English. The piano accompaniment continues with the same rhythmic structure as the previous sections.

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

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

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

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

39

sei - nen_ Rei - chen, lo - bet Gott in sei - - - nen
 all_ his_ king - doms, laud_ to_ God in all_ his_

- - - chen, lo - - bet
 - - - doms, laud_ to_

sei - nen Rei - chen, lo - bet_ Gott in sei - nen
 all his king - doms, laud_ to_ God in all his

Gott in sei - nen Rei - chen,
 God in all his king - doms,

44

Rei - chen, lo - - - - bet Gott in sei - nen Rei - chen,
 king - doms, laud_ to_ God in all his king - doms,

Gott in sei - - - nen Rei - chen, in sei - nen Rei - chen,
 God in all_ his king - doms, in all his king - doms,

Rei - chen, lo - - - bet Gott in sei - - - nen Rei - chen,
 king - doms, laud_ to_ God in all_ his king - doms,

lo - - - - bet Gott in sei - nen Rei - chen,
 laud_ to_ God in_ all_ his king - doms,

prei - set ihn in sei-nen Eh - ren, rüh-met ihn
 praise to him in all his ho - nors, in his splen -

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

prei - set ihn in sei-nen Eh - ren, rüh-met ihn
 praise to him in all his ho - nors, in his splen -

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

in sei - - ner Pracht; lo - bet Gott in sei -
 - dor tell his fame; laud to God in all

ihn in sei - ner Pracht; lo - bet Gott in
 splen - dor tell his fame; laud to God in

in sei - - ner Pracht; lo - bet
 - dor tell his fame; laud to

ihn in sei - ner Pracht; lo - bet Gott in
 splen - dor tell his fame; laud to God in

59

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

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

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

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

64

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

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

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

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

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

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

- met ihn in sei - ner Pracht!
his splen-dor tell his fame;

in sei - ner Pracht!
dor tell his fame;

The musical score for measures 70-74 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature is one sharp (F#) and the time signature is 4/4.

The piano accompaniment for measures 75-80 continues the complex rhythmic pattern established in the previous system, featuring dense sixteenth and thirty-second note passages in both the treble and bass clefs.

The piano accompaniment for measures 81-86 continues the complex rhythmic pattern, with the right hand playing a series of chords and moving lines, and the left hand providing a steady bass line.

86

Sucht sein Lob recht zu
 strive his glo - ry's due

Sucht, sucht sein
 strive, strive his

Sucht, sucht sein
 strive, strive his

Sucht, sucht sein
 strive, strive his

91

ver-glei - chen, wenn ihr mit ge - sam - ten
 to ho - nor when ye with as - sem - bled

Lob recht zu ver-glei - chen, wenn, wenn ihr mit ge - sam - ten
 glo - ry's due to ho - nor when, when ye with as - sem - bled

Lob recht zu ver-glei - chen, wenn ihr mit ge - sam - ten
 glo - ry's due to ho - nor when ye with as - sem - bled

Lob recht zu ver-glei - chen, wenn, wenn ihr mit ge - sam - ten
 glo - ry's due to ho - nor when, when ye with as - sem - bled

Chö - ren ihm ein Lied zu Eh - ren macht, ihm
choirs make a song to praise his name, make

Chö - ren ihm ein Lied zu Eh - ren macht, ein
choirs make a song to praise his name, a

Chö - ren ihm ein Lied zu Eh - ren macht, ihm ein
choirs make a song to praise his name, make a

Chö - ren ihm ein Lied, ein Lied zu Eh - ren,
choirs make a song, a song to praise, -

ein Lied zu Eh - ren, zu Eh - ren macht;
a song to praise, to praise his name,

Lied zu Eh - ren, ein Lied zu Eh - ren macht;
song to praise, a song to praise his name,

Lied zu Eh - ren, ein Lied zu Eh - ren macht;
song to praise, a song to praise his name,

ihm ein Lied, ihm ein Lied zu Eh - ren macht;
make a song, make a song to praise his name,

106

111

116

121

sucht sein Lob recht zu ver-glei - chen, wenn,
 strive his glo - ry's due to ho - nor, when

sucht, sucht sein Lob recht zu ver-glei - chen, wenn ihr mit
 strive, strive his glo - ry's due to ho - nor, when ye with

sucht, sucht sein Lob recht zu ver-glei - chen, wenn ihr
 strive, strive his glo - ry's due to ho - nor, when ye

sucht, sucht sein Lob recht zu ver-glei - chen, wenn, wenn
 strive, strive his glo - ry's due to ho - nor, when, when

wenn ihr mit ge-sam-ten Chö
when ye with as-sem-bled choirs

ge-sam-ten Chö
as-sem-bled choirs

mit ge-sam-ten Chö
with as-sem-bled choirs

ihr mit ge-sam-ten Chö ren ihm
ye with as-sem-bled choirs make

ren ihm ein Lied zu Eh-ren, ihm ein Lied zu
make a song to praise, make a song to

ren ihm ein Lied zu Eh-ren, ein Lied zu
make a song to praise, a song to

ren ihm ein Lied zu
make a song to

ein Lied zu Eh-ren, ihm ein Lied zu Eh-ren, ihm ein Lied zu
a song to praise, make a song to praise, make a song to

136

Eh - ren macht!
praise his name!

Eh - ren macht!
praise his name!

Eh - ren macht!
praise his name!

Eh - ren macht!
praise his name!

142

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, 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,

147

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

Rei - chen,
 king - doms,

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

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

152

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

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

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

lo - bet Gott in sei - nen
 laud to God in all his

157

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

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

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

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

162

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

prei - set ihn in sei - nen Eh - ren, rüh - met ihn
praise to him in all his ho - nors, in his splen -

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

prei - set ihn in sei - nen Eh - ren, rüh - met ihn
praise to him in all his ho - nors, in his splen -

ihn in sei - ner Pracht; lo - bet Gott in
splen - dor tell his fame; laud to God in

in sei - ner Pracht; lo - bet Gott in sei -
dor tell his fame; laud to God in all

ihn in sei - ner Pracht; lo - bet
splen - dor tell his fame; laud to

in sei - ner Pracht, in sei - ner Pracht; lo - bet Gott in
- dor tell his fame, - tell his fame; laud to God in

Ob.

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

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

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

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

177

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 - ren,
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,

182

Da capo dal segno

rüh - met ihn in sei - ner Pracht!
in his 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

2. Recitativo Tenor

Der Herr Jesus hub seine Hände auf und segnete seine Jünger, und es geschah, da er sie segnete, schied er von ihnen.

3. Recitativo Bass

Ach, Jesu, ist dein Abschied schon so nah?
Ach, ist denn schon die Stunde da,
Da wir dich von uns lassen sollen?
Ach, siehe, wie die heißen Tränen
Von unsern blassen Wangen rollen,
Wie wir uns nach dir sehnen,
Wie uns fast aller Trost gebricht.
Ach, weiche doch noch nicht!

4. Aria Altus

Ach, bleibe doch, mein liebstes Leben,
Ach, fliehe nicht so bald von mir!
Dein Abschied und dein frühes Scheiden
Bringt mir das allergrößte Leiden,
Ach ja, so bleibe doch noch hier;
Sonst werd ich ganz von Schmerz umgeben.

5. Recitativo Tenor

Und ward aufgehoben zusehends und fuhr auf gen Himmel, eine Wolke nahm ihn weg vor ihren Augen, und er sitzt zur rechten Hand Gottes.

5. Recitativo

Tenore
Evangelista

Und ward auf-ge-haben^{*)} 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 -

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

6

aus - ge - nom - men; Die Für - sten stehn auch auf der
 - war - ten kom - men. The princ - es stand, too, on the
 one ex - cep - tion;
 - pon thee ga - ther.

aus - ge - nom - men; Die Für - sten stehn auch auf der
 - war - ten kom - men. The princ - es stand, too, on the
 one ex - cep - tion;
 - pon thee ga - ther.

aus - ge - nom - men; Die Für - sten stehn auch auf der
 - war - ten kom - men. The princ - es stand, too, on the
 one ex - cep - tion;
 - pon thee ga - ther.

aus - ge - nom - men; Die Für - sten stehn auch auf der
 - war - ten kom - men. The princ - es stand, too, on the
 one ex - cep - tion;
 - pon thee ga - ther.

20

Bahn und sind dir wil - lig un - ter - tan; Luft, Was - ser,
 way and are thy will - ing ser - vants now; air, wa - ter,

Bahn und sind dir wil - lig un - ter - tan; Luft, Was - ser,
 way and are thy will - ing ser - vants now; air, wa - ter,

Bahn und sind dir wil - lig un - ter - tan; Luft, Was - ser,
 way and are thy will - ing ser - vants now; air, wa - ter,

Bahn und sind dir wil - lig un - ter - tan; Luft, Was - ser,
 way and are thy will - ing ser - vants now; air, wa - ter,

Feu - er, Er - den muss dir zu Dien - ste wer - den.
 earth and fire must thee their ser - vice of - fer.

Feu - er, Er - den muss dir zu Dien - ste wer - den.
 earth and fire must thee their ser - vice of - fer.

Feu - er, Er - den muss dir zu Dien - ste wer - den.
 earth and fire must thee their ser - vice of - fer.

Feu - er, Er - den muss dir zu Dien - ste wer - den.
 earth and fire must thee their ser - vice of - fer.

7^a. Recitativo

Tenore
Evangelista

Und da sie ihm nach - sa - hen gen Him - mel fah - ren,
 And as they looked at him go - ing up to heav - en,

sie - he, da stun - den bei ih - nen zwei Män - ner in wei - ßen Klei - dern, wel - che auch
 lo, there stand - ing be - side them were two men in shin - ing rai - ment, and they were

7a. Recitativo Tenor/Bass

Evangelist, zwei Männer in weißen Kleidern

Tenor

Und da sie ihm nachsahen gen Himmel fahren, siehe, da stunden bei ihnen zwei Männer in weißen Kleidern, welche auch sagten:

beide

Ihr Männer von Galiläa, was stehet ihr und sehet gen Himmels Dieser Jesus, welcher von euch ist aufgenommen gen Himmel, wird kommen, wie ihr ihn gesehen habt gen Himmel fahren.

7b. Recitativo Altus

Ach ja! so komme bald zurück:

Tilg einst mein trauriges Gebärden,

Sonst wird mir jeder Augenblick

Verhaßt und Jahren ähnlich werden.

7c. Recitativo Tenor

Evangelist

Sie aber beteten ihn an, wandten um gen Jerusalem von dem Berge, der da heißet der Ölberg, welcher ist nahe bei Jerusalem und liegt einen Sabbater-Weg davon, und sie kehrten wieder gen Jerusalem mit großer Freude.

8. Aria Sopran

Jesu, deine Gnadenblicke

Kann ich doch beständig sehn.

Deine Liebe bleibt zurücke,

Dass ich mich hier in der Zeit

An der künftgen Herrlichkeit

Schon voraus im Geist erquicke,

Wenn wir einst dort vor dir stehn.

140

dass ich mich hier in der Zeit an der künft-gen Herr-lich-keit schon vor -
that I here with - in these days for that fu - ture maj - es - ty e - ven

146

Da capo

-aus_ im Geist_ er - qui - cke, wenn wir einst_ dort vor dir stehn.
now my soul_ may nur - ture, when we'll there_ be - fore thee stand.

Da capo

9. Choral

Vivace

3 (21)

5 (23)

7 (25)

9 (27)

Wenn soll es doch ge -
 dass ich ihn wer - de
 When shall it e - ver
 in which I shall be -

Wenn soll es doch ge - sche - hen, wenn soll
 dass ich ihn wer - de se - hen, dass ich ihn wer - de
 When shall it e - ver hap - pen, when shall it e - ver
 in which I shall be - hold him, in which I shall be -

Wenn soll es doch ge - sche - hen, wenn soll es
 dass ich ihn wer - de se - hen, dass ich ihn
 When shall it e - ver hap - pen, when shall it
 in which I shall be - hold him, in which I

-sche - - - - - hen,
 se - - - - - hen
 hap - - - - - pen,
 -hold - - - - - him

es doch ge-sche - - - hen,
 ihn wer - de se - - - hen
 it e - ver hap - - - pen,
 I shall be - hold ^{tr} him

-sche - - - - - hen,
 se - - - - - hen
 hap - - - - - pen,
 -hold - - - - - him

doch ge - sche - - - hen,
 wer - de se - - - hen
 e - ver hap - - - pen,
 shall be - hold - - - him

wenn
 in
 when
 in

wenn kömmt
 in sei - -
 when comes
 in all

wenn
 in
 when
 in

16 (34)

Musical score for system 16 (34) in G major. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "k"ö"mmt sei - - die ner lie - - be - -
comes - - the Herr - - lich - -
all his maj es - -
wenn in k"ö"mmt sei - - die ner lie - - be - -
when in comes - - the Herr - - lich - -
in all his maj es - -
die ner lie - - be - -
the Herr - - lich - -
his maj es - -
k"ö"mmt sei - - die ner lie - - be - -
comes - - the Herr - - lich - -
all his maj es - -

18 (36)

Musical score for system 18 (36) in G major. It features four vocal staves and a piano accompaniment. The lyrics are: "Zeit,
-keit?
day,
-ty?
Zeit,
-keit?
day,
-ty?
Zeit,
-keit?
day,
-ty?
Zeit,
-keit?
day,
-ty?"

Musical score for measures 38-39. The score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in treble clef with a key signature of two sharps (F# and C#). They contain whole rests for both measures. The fifth staff is a grand staff (piano accompaniment) with a treble clef and a bass clef, both with a key signature of two sharps. It features a complex piano accompaniment with sixteenth-note patterns in the right hand and a simple bass line in the left hand.

Musical score for measures 40-41. The score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in treble clef with a key signature of two sharps. The lyrics are: "Du Thou" for the Soprano and Alto parts, and "Du Tag, Thou day," for the Tenor and Bass parts. The piano accompaniment (grand staff) continues with similar patterns to the previous page, including sixteenth-note runs in the right hand and a steady bass line in the left hand.

42

Tag, wenn wirst du
day, when wilt thou

Du Tag, wenn wirst du sein, du Tag, wenn, wenn, wenn wirst du
Thou day, when wilt thou be, thou day, when, when, when wilt thou

Tag, wenn wirst du sein, du Tag, wenn, wenn, wenn, du Tag, wenn wirst du
day, when wilt thou be, thou day, when, when, when, thou day, when wilt thou

wenn wirst du
when wilt thou

44

sein, _____
be, _____

sein, _____
be, _____

sein, _____
be, _____

sein, _____
be, _____

dass in wir which den we
 dass in wir which den Hei - land grü -
 in which we greet the Sav -
 dass in wir which den Hei - - land
 in which we greet the
 dass in wir which den Hei - -
 in which we greet

Hei - - - land grü
 greet the Sav - - - -
 - ßen, den Hei - - - - - land grü -
 - ior, we greet the Sav -
 grü - - - ßen, den Hei - land grü -
 Sav - - - ior, we greet the Sav -
 - - - - - land grü
 the Sav - -

50

-ßen,
-ior,

-ßen,
-ior,

-ßen,
-ior,

-ßen,
-ior,

52

dass wir den
in which we

dass wir den Hei
in which we kiss

dass wir den Hei
in which we kiss

dass wir den Hei
in which we kiss

Hei - - - land küs
kiss the Sav - - - - -

- - - - - land küs
the Sav - - - - -

- - - - - land küs -
the Sav -

- - - - - land küs -
the Sav -

- sen?
- ior?

- sen?
- ior?

- sen?
- ior?

- sen?
- ior?

58

Komm, stel - - - le
Come, make thy - - -

Komm, komm, stel - le dich, stel - le dich doch
Come, come, make thy - self, make thy-self ap -

Komm, komm, stel - le dich, stel - le dich doch
Come, come, make thy - self, make thy-self ap -

Komm, komm, komm, stel - le
Come, come, come, make thy -

60

dich - self doch ap - - - ein!
- self ap - - - pear!

ein, komm, stel - le dich doch ein, stel - le dich doch ein!
- pear, come, make thy - self ap - pear, make thy-self ap - pear!

ein, komm, stel - le dich doch ein!
- pear, come, make thy-self ap - pear!

dich, komm, stel - - - le dich doch ein!
- self, come, make thy - self ap - pear!

46

62

Musical score for measures 46-61. The system consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#). The treble staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes, often grouped with slurs. The bass staff provides a steady accompaniment with quarter and eighth notes.

64

Musical score for measures 62-63. The system consists of two staves: a treble staff and a bass staff. The treble staff continues the complex, rhythmic melody from the previous system. The bass staff continues with a steady accompaniment.

66

Musical score for measures 64-65. The system consists of two staves: a treble staff and a bass staff. The treble staff continues the complex, rhythmic melody. The bass staff continues with a steady accompaniment.

68

Musical score for measures 66-67. The system consists of two staves: a treble staff and a bass staff. The treble staff continues the complex, rhythmic melody. The bass staff continues with a steady accompaniment.

70

Musical score for measures 68-69. The system consists of two staves: a treble staff and a bass staff. The treble staff continues the complex, rhythmic melody. The bass staff continues with a steady accompaniment.