

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 (BA 10011)
und eine Studienpartitur (TP 1011) erhältlich.

In addition to the present vocal score, the complete orchestral parts (BA 10011)
and a study score (TP 1011) 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 (BA 5061), vorgelegt von Paul Brainard. Neuauflage 1983.

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Englischer Kantatentext / English version of the cantata libretto:

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Volume 1: BWV 1–200; Volume 2: BWV 201–. (Philadelphia: XLibris, 2005)
and <http://www.uvm.edu/~classics/faculty/bach>

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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 right hand features a complex texture of chords and moving lines, while the left hand provides a steady bass line. A repeat sign is present at the beginning of the first measure.

Measures 6-9 of the first chorus. The musical texture continues with intricate chordal patterns in the right hand and a consistent bass line in the left hand. The piece maintains its G major key signature and 2/4 time signature.

Measures 10-13 of the first chorus. The right hand continues with dense chordal textures, and the left hand maintains its rhythmic foundation. The key signature and time signature remain unchanged.

Measures 14-17 of the first chorus. The musical notation shows a continuation of the complex harmonic language established in the previous measures, with the right hand playing a series of chords and the left hand providing a steady accompaniment.

Measures 18-21 of the first chorus. The final measures of this section feature a continuation of the dense chordal texture in the right hand and the steady bass line in the left hand, concluding the first chorus.

23

28

33

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 splen - in sei - ner Pracht!
 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 piano accompaniment consists of a treble and bass staff. The treble staff features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with quarter and eighth notes.

This section contains piano accompaniment for measures 75 through 80. The treble staff continues with the intricate eighth-note patterns, while the bass staff maintains a consistent rhythmic accompaniment.

This section contains piano accompaniment for measures 81 through 85. The treble staff continues with the intricate eighth-note patterns, while the bass staff maintains a consistent rhythmic accompaniment.

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

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,-

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 -

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

Tenore
Evangelista

Der Herr Je - sus hub sei - ne Hän - de auf und seg - ne - te sei - ne
The Lord Je - sus then lift - ed up his hands in bless - ing on his dis -

3

Jün - ger, und es ge - schah, da er sie seg - ne - te, schied er von ih - nen.
-ci - ples, and there - up - on, as he was bless - ing them, he part - ed from them.

3. Recitativo

Basso

Ach, Je - su, ist dein Ab - schied schon so nah?
Ah, Je - sus, is thy part - ing now so near?

Fl. I/II

col accomp.

3

Ach, ist denn schon die Stun - de da, da wir dich von uns las - sen
Ah, is so soon the mo - ment come when we shall have to let thee

5

sol-len? Ach, sie-he, wie die hei-ßen. Trä-nen von un-tern
 leave us? Ah, look now, how the burn-ing_ tear-drops down these our_

7

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

9

uns fast al-ler Trost ge-bricht. Ach, wei-che doch noch nicht!
 near-ly all our hope is lost. Ah,- do not yet de-part!

4. Aria

Viol. unisono

4

Ach, blei - be
Ah, stay — with

7

10

doch, — mein lieb - stes Le - ben,
me, — my dear - est life — thou,

13

16

doch, — mein lieb - stes Le - ben, ach, flie - he nicht, — flie - he nicht so bald von
 me, — my dear - est life - thou, ah, flee — thou not, — flee thou not so soon from

19

mir, ach, flie - he nicht, ach, blei - - - be doch, ach, blei - be
 me, ah, flee - thou not, ah, stay — with me, ah, stay — with

22

doch, — mein lieb - stes Le - - - ben, ach, flie - - -
 me, — my dear - est life — thou, ah, flee —

24

- he nicht, flie - he nicht so bald von mir!
 — thou not, flee thou not so soon from me!

Dein — Ab -
Thy — part -

- schied_ und dein frü-hes Schei-den bringt mir das al - ler - größ - te
- ing — and thine ear - ly leav - ing bring - me_ the most — e - gre - gious

Lei - den, ach ja, so blei - - - be doch, ach, — so blei-be doch, ach ja, so
suff'r - ing, ah yes, then stay — — — yet here, ah, — then stay yet here, ah yes, then

blei-be doch noch hier.
stay yet here a - while;

39

dein — Ab — schied — und dein frü-hes Schei - den
thy — part — ing — and thine ear - ly leav - ing

42

bringt mir das al - ler - größ - te Lei - den, ach ja, so
bring_ me_ the most ___ e - gre - gious suff' r-ing, ah yes, then

45

blei - be_ doch, ach ___ ja, so blei-be doch noch hier;
stay ___ yet_ here, ah ___ yes, then stay yet here_ a - while;

48

sonst werd ich_ ganz von_ Schmerz um-
else shall I_ be_ with_ pain sur-

- ge - ben, ganz — von Schmerz, von Schmerz um - ge - ben. Ach, blei - be -
 - round - ed be — with pain, — with pain sur - round - ed. Ah, stay — with

doch, — mein lieb - stes Le - ben,
 me, — my dear - est life thou,

ach, blei - be doch, — mein lieb - stes
 ah, stay — with me, — my dear - est

Le - ben, ach, blei - be — doch, mein lieb - stes Le - ben, ach, blei - be —
 life — thou, ah, stay — with me, my dear - est life — thou, ah, stay — with

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

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; The princ - es stand, too, on the
 - 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; The princ - es stand, too, on the
 - 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; The princ - es stand, too, on the
 - 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; The princ - es stand, too, on the
 - 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

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?
 stand and gaze up to heav - en? Die - ser Je - sus,
 For this Je - sus,

ihr und se - het gen Him - mel?
 stand and gaze up to heav - en? 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

11

wird kom - men, wie ihr ihn ge - se - hen_ habt, wird kom -
shall come _____ a - gain as_ ye have seen _____ him, shall come _____

Him - mel, wird kom - - men, wie ihr ihn ge - se - hen_
heav - en, shall come _____ a - gain as_ ye have seen _____

13

- men, wie ihr ihn ge - se - hen_ habt gen_ Him - mel_ fah - - -
_ a - gain as_ ye have seen him_ go - ing_ up_ to_ heav - - -

habt, wird kom - men, wie ihr ihn ge - se - hen_ habt gen_ Him - mel_
him, shall come _____ a - gain as_ ye have seen him_ go - ing_ up_ to_

15

- ren, gen Him - mel_ fah - ren, wird kom - men, wie ihr ihn ge -
- en, up to _____ heav - en, shall come _____ a - gain as ye have

fah - - - ren, gen Him - mel_ fah - ren, wird kom - men,
heav - - - en, up to _____ heav - en, shall come _____ a -

17

-se - hen habt gen_ Him - mel_ fah - ren.
seen him go - ing_ to_ heav - en.

wie ihr ihn ge - se - hen_ habt gen Him - mel_ fah - ren.
-gain as ye have seen him_ go - ing up_ to_ heav - en.

7^b. Recitativo

19 Alto

Ach ja! so kom - me bald zu - rück: Tilg
Ah yes! so come thou soon a - gain: Ef -

Fl. I/II

21

einst mein trau - ri - ges Ge - bär - den, sonst wird mir je - der Au - gen - blick ver -
-face at last my sad de - mean - or, else will my ev' ry mo - ment be de -

23

-hasst und Jah - ren ähn - lich wer - den.
-spised and years_ in length ap - pear - ing.

7^c. Recitativo

26 Tenore
Evangelista

Sie a - ber be - te - ten ihn an, wand-ten um gen Je - ru - sa -
And there - up - on they prayed to him, turned a-round toward Je - ru - sa -

28

-lem von dem Ber - ge, der da hei - ßet der Öl - berg, wel - cher ist na - he
-lem from that moun-tain which is called Mount of Ol - ives, that which is not far

30

bei Je - ru - sa - lem und liegt ei - nen Sab - ba - ter-Weg da - von, —
from Je - ru - sa - lem and lies on - ly one Sab-bath's day a - way, —

32

und sie keh - re - ten wie - der gen Je - ru - sa - lem mit gro - ßer Freu - de.
and they went up a - gain in - to Je - ru - sa - lem filled with great glad - ness.

8. Aria

Fl., Ob.
Viol., Va.

14 Soprano

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

p

20

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

26

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

sehn,
see,

f

tr

Je - su,
Je - sus,

tr

p

dei - ne Gna - den - bli - cke kann ich doch be - stän - dig
thy - dear mer - cy's glanc - es can I, yea, for - e - ver,

tr

56

sehn, see, kann ich can I,

62

doch be-stän-dig sehn, Je - su, dei - ne Gna - den - bli - cke,
yea, for - e - ver, see, Je - sus, thy dear mer - cy's glanc - es,

68

Je - - su, dei - ne Gna - den - bli - cke kann ich
Je - - sus, thy dear mer - cy's glanc - es can I,

74

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

f

sehn.
see.

f

tr

tr

Musical score for measures 80-86. The piece is in G major (one sharp). Measure 80 starts with a whole rest in the right hand and a half note G in the left hand. The right hand begins with a sixteenth-note triplet in measure 81. Trills (*tr*) are present in measures 82, 84, and 85. The left hand plays a steady eighth-note accompaniment.

Musical score for measures 87-92. The right hand continues with sixteenth-note patterns and trills (*tr*) in measures 89 and 91. The left hand maintains the eighth-note accompaniment.

Musical score for measures 93-99. Trills (*tr*) are present in measures 93 and 95. The right hand features sixteenth-note runs and chords. The left hand continues with eighth-note accompaniment.

Musical score for measures 100-105. Trills (*tr*) are present in measures 100 and 101. The right hand has sixteenth-note patterns and chords. The left hand continues with eighth-note accompaniment.

Musical score for measures 106-111. Trills (*tr*) are present in measures 106 and 108. The right hand features sixteenth-note runs and chords. The left hand continues with eighth-note accompaniment.

113

Dei - ne Lie - be bleibt zu - rü - cke, dass ich mich hier in der Zeit
For - thy love doth bide a - mong us, that I - here with-in these days

p

tr

120

an der künft - gen Herr - lich - keit schon vor - aus - im Geist er - qui - cke, wenn wir
for that fu - ture maj - es - ty e - ven now - my soul - may nur - ture, when we'll

tr

127

einst - dort vor dir stehn;
there - be - fore thee stand,

134

dei - ne Lie - be bleibt zu - rü - cke,
for - thy love doth bide - a - mong us,

tr

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

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
 When shall it e - ver hap - pen, when shall
 in which I shall be - hold him, in which

Wenn soll es doch ge -
 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)

kömmt die lie be
 sei ner Herr lich
 comes all the his wel come
 all his maj es

wenn kömmt die lie be
 in sei ner Herr lich
 when in comes the his wel come
 in all his maj es

die lie be
 ner Herr lich
 the his maj come
 his maj es

kömmt die lie be
 sei ner Herr lich
 comes all the his wel come
 all his maj es

Musical score for system 16 (34) featuring vocal lines and piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

18 (36)

Zeit,
 -keit?
 day,
 -ty?

Zeit,
 -keit?
 day,
 -ty?

Zeit,
 -keit?
 day,
 -ty?

Zeit,
 -keit?
 day,
 -ty?

Musical score for system 18 (36) featuring vocal lines and piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

40

38

Musical score for measures 38 and 39. The score consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one grand piano staff. The key signature is two sharps (F# and C#). Measures 38 and 39 are mostly rests for the vocal parts. The piano accompaniment features a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes, with some chords. The left hand provides a simple harmonic accompaniment with quarter and eighth notes.

40

Musical score for measures 40 and 41. The score consists of five staves: four vocal staves and one grand piano staff. The key signature is two sharps (F# and C#).
Measure 40: The vocal parts have rests. The piano accompaniment continues with its rhythmic pattern.
Measure 41: The vocal parts enter with the lyrics "Du Thou". The piano accompaniment continues.
Lyrics: Du Thou (Soprano/Alto), Du Thou (Tenor), Du Tag, Thou day, (Bass).
The piano accompaniment in measure 41 features a more active right hand with sixteenth-note patterns and chords, while the left hand remains simple.

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 greet - - land the grü Sav - - - -
greet the Sav - - - -

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

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

- - - - land grü
the Sav - -

50

-ßen,
-ior,

-ßen,
-ior,

-ßen,
-ior,

-ßen,
-ior,

52

dass in wir which den we

dass wir den Hei - - -
in which we_ kiss

dass in 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 -

-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 doch 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 notation for measures 46-61. 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 melody in the treble clef features a complex rhythmic pattern with many beamed eighth and sixteenth notes, often grouped with slurs. The bass clef provides a steady accompaniment with quarter and eighth notes.

64

Musical notation for measures 62-63. The notation continues from the previous system, showing the continuation of the intricate treble melody and the supporting bass line.

66

Musical notation for measures 64-65. The treble clef melody includes some rests and dynamic markings like accents. The bass clef continues with a consistent rhythmic accompaniment.

68

Musical notation for measures 66-67. The treble clef features a dense texture of beamed notes, while the bass clef maintains a steady accompaniment.

70

Musical notation for measures 68-69. The treble clef melody shows some slurs and rests, leading towards the end of the system. The bass clef accompaniment concludes with a few final notes and rests.