

J.S. Bach
Cantata No. 11
Lobet Gott in seinen Reichen (Ascension Oratory)

Coro.
(Allegro moderato. ♩ = 72.)

Pianoforte.

The image displays a musical score for the Coro of Cantata No. 11 by J.S. Bach. The score is written for piano and is divided into five systems. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro moderato' with a quarter note equal to 72 beats per minute. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The first system begins with a *mf* dynamic and includes a section marked with a double bar line and a repeat sign. The second system starts with a *f* dynamic and ends with a *mf* dynamic. The third, fourth, and fifth systems continue the intricate piano accompaniment.

A Soprano.
 Lo - bet Gott in sei - nen Rei - chen, lo - - bet
 Praise to God on high - in - heav - en, praise - - - to

Alto.
 Lo - bet Gott in sei - nen Rei - chen, in sei - nen
 Praise to God on high - in - heav - en, on high in

Tenore.
 Lo - bet Gott in sei - - nen Rei - chen, lo - - bet
 Praise to God on high - - - in heav - en, praise - - - to

Basso.
 Lo - - - bet Gott in sei - nen Rei - chen,
 Praise - - - to God on high - in - heav - en,

Gott in sei - - nen Rei - chen, lo - - bet Gott in sei -
 God on high - in - heav - en, praise - - to - God on high -

Rei - - - - - chen,
 heav - - - - - en,

Gott in sei - - nen Rei - chen, lo - - bet
 God on high in heav - en, praise - - to

lo - - - - bet Gott in sei - nen Rei - chen,
 praise - - - - to God on high in heav - en,

- - - - - nen Rei - chen, lo - - - - bet Gott in sei - nen
 - - - - - in - heav - en, praise - - - - - to God on high in

lo - - - - bet Gott in sei - - - - nen Rei - chen, in sei - - - - nen
 praise - - - - to - God on high - - - - in heav - en, on high in

Gott in sei - nen Reichen, lo - - - - bet Gott in sei - - - - nen
 God on high in heav - en, praise - - - - to God on high - - - - in

lo - - - - bet Gott in sei - - - - nen
 praise - - - - to God on - high - - - - in

Rei - chen, prei - - set ihn in sei - nen Eh - - ren, rühmet
 heav - en, praise — Him all ye earth-ly crea - - tures, sing His

Rei - chen, prei - - set ihn in sei - nen Eh - -
 heav - en, praise — Him all ye earth-ly crea - -

Rei - chen, prei - - set ihn in sei - nen Eh - - ren, rühmet
 heav - en, praise — Him all ye earth-ly crea - - tures, sing His

Rei - chen, prei - - set ihn in sei - nen Eh - -
 heav - en, praise — Him all ye earth-ly crea - -

ihn — in sei - - ner — Pracht, lo - - bet
 praise — with loud — ac - claim, praise — to

- ren, rühmet ihn in sei - - ner Pracht, lo - - bet
 - tures, sing His praise with loud — ac - claim, praise — to

ihn — in sei - - ner — Pracht,
 praise — with loud — ac - claim,

- ren, rühmet ihn in sei - - ner Pracht, lo - - bet
 - tures, sing His praise with loud — ac - claim, praise — to

Gott in sei - - nen - - Rei - chen, lo - - bet Gott in
 God on high in heav - en, praise to God on

Gott in sei - nen - - Rei - chen, lo - - bet Gott in sei - -
 God on high in heav - en, praise to God on high

lo - - bet Gott in sei - nen Rei - chen, lo - - bet
 praise to God on high in heav - en, praise to -

Gott in sei - nen - - Rei - chen, lo - - bet Gott in
 God on high in heav - en, praise to God on

sei - nen Rei - - chen, prei - set ihn in sei - nen
 high in heav - - en, praise Him all ye earth - ly

- - nen - - Rei - - chen, prei - set ihn in sei - - nen
 in heav - - en, praise Him all ye earth - ly

Gott in sei - nen Rei - - chen, prei - set ihn in sei -
 God on high in heav - en, praise Him all ye earth -

sei - nen - - Rei - - chen, prei - set ihn in sei - - nen
 high in heav - - en, praise Him all ye earth - ly

Eh - ren, rüh - met ihn in sei - ner Pracht,
crea - tures, sing His praise with loud ac - claim,

Eh - ren, rüh - met ihn in sei - ner Pracht,
crea - tures, sing His praise with loud ac - claim,

- nen Eh - ren, rüh - met ihn in sei - ner Pracht,
- ly crea - tures, sing His praise with loud ac - claim,

Eh - ren, rühmet ihn in sei - ner Pracht,
crea - tures, sing His praise with loud ac - claim,

The first system of the score includes four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

The second system of the score consists of piano accompaniment for the first two systems. It continues the rhythmic and harmonic patterns established in the first system, with the right hand playing a melodic line and the left hand providing harmonic support.

The third system of the score continues the piano accompaniment. It features more complex rhythmic figures and chordal textures, maintaining the overall mood and tempo of the piece.

The first system of the piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The right hand plays a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line with quarter notes.

The second system continues the piano accompaniment. The right hand has a melodic line with some grace notes and rests, while the left hand maintains a consistent rhythmic accompaniment.

C

sucht sein Lob recht zu ver - glei - chen, —
Praise Him all ye hosts of heav - en, —

sucht, sucht sein Lob recht zu ver - glei - - chen,
Praise, praise Him all ye hosts of heav - - en,

sucht, sucht sein Lob recht zu ver - glei - chen, —
Praise, praise Him all ye hosts of heav - en, —

sucht, sucht sein Lob recht zu ver - glei - - chen,
Praise, praise Him all ye hosts of heav - - en,

The third system of the piano accompaniment begins with a common time signature 'C'. The right hand features a melodic line with grace notes and rests, while the left hand provides a steady bass line.

wenn ihr mit ge - samm - ten Chö - ren
 men and an - gels join in cho - rus,

wenn, wenn ihr mit ge - samm - ten Chö - ren
 men and an - gels all join in cho - rus,

wenn ihr mit ge - samm - ten Chö - ren
 men and an - gels join in cho - rus,

wenn, wenn ihr mit ge - samm - ten Chö - ren
 men, men and an - gels join in cho - rus,

ihm ein Lied zu Eh - ren macht, ihm
 sing and praise His Ho - ly Name, sing

ihm ein Lied zu Eh - ren macht, ein
 sing and praise His Ho - ly Name, and

ihm ein Lied zu Eh - ren macht, ihm ein
 sing and praise His Ho - ly Name, sing and

ihm ein Lied, ein Lied zu Eh - ren,
 sing and praise, and praise, and praise Him,

ein Lied zu Eh - - - ren, zu Eh-ren macht,
and praise His Ho - - - ly, His Ho-ly Name,

Lied zu Eh - - - ren, ein Lied zu Eh-ren macht,
praise His Ho - - - ly, His Ho-ly, Ho-ly Name,

Lied zu Eh - - ren, ein Lied zu Eh-ren macht,
praise His Ho - - ly, His Ho-ly, Ho-ly Name,

ihm ein Lied, ihm ein Lied zu Eh-ren macht,
sing and praise, sing and praise His Ho-ly Name,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are in German and Latin. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

The second system of the musical score is a piano accompaniment. It continues the rhythmic and harmonic patterns established in the first system, with a focus on the right hand's melodic line and the left hand's harmonic support.

The third system of the musical score is a piano accompaniment. It continues the rhythmic and harmonic patterns established in the first system, with a focus on the right hand's melodic line and the left hand's harmonic support.

The first system of the piano accompaniment features a treble and bass clef. The treble clef part has a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a series of eighth and sixteenth notes, followed by a more complex rhythmic pattern with some triplets. The bass clef part provides a steady accompaniment with quarter and eighth notes.

The second system continues the piano accompaniment. The treble clef part shows a continuation of the melodic lines with some grace notes and slurs. The bass clef part maintains the accompaniment pattern, with some chords and moving lines.

D

sucht sein Lob recht zu ver - glei - chen, wenn,
Praise Him all ye hosts of heav - en, men

sucht, sucht sein Lobrecht zu ver - glei - chen, wenn ihr mit —
Praise, praise Him all ye hosts of heav - en, men and an -

sucht, sucht sein Lobrecht zu ver - glei - chen, wenn ihr
Praise, praise Him all ye hosts of heav - en, men and

sucht, sucht sein Lobrecht zu ver - glei - chen, wenn, wenn
Praise, praise Him all ye hosts of heav - en, men and

The third system of the piano accompaniment features a treble and bass clef. It begins with a key signature change to one sharp (F#) and a 3/4 time signature. The treble clef part has a more active melodic line with many sixteenth notes. The bass clef part provides a steady accompaniment with quarter and eighth notes.

wenn ihr mit ge-samm-ten Chö
and an-gels all join in cho

ge-samm-ten Chö
gels join in cho

mit ge-samm-ten Chö
an-gels join in cho

ihr mit ge-samm-ten Chö ren ihm
an-gels all join in cho rus, sing

ren ihm ein Lied zu Eh-ren, ihm ein Lied zu
rus, sing and praise His Ho-ty, sing and praise His

ren ihm ein Lied zu Eh-ren, ein Lied zu
rus, sing and praise Him, praise Him, and praise His

ren ihm ein Lied zu
rus, sing and praise His

ein Lied zu Eh-ren, ihm ein Lied zu Eh-ren, ihm ein Lied zu
and praise Him, praise Him, sing and praise Him, praise Him, sing and praise His

Eh - ren macht!
Ho - ly Name!

Eh - ren macht!
Ho - ly Name!

Eh - ren macht!
Ho - ly Name!

Eh - ren macht!
Ho - ly Name!

E

Lo - - bet Gott in sei - - nen Rei - chen,
Praise to God on high - in - heav - en,

Lo - - bet Gott in sei - - nen Rei - chen, in
Praise to God on high - in - heav - en, on

Lo - - bet Gott in sei - - - - - nen Rei - chen,
Praise to God on high - - - - - in heav - en,

Lo - - - - - bet Gott in sei - - nen Rei - chen,
Praise - - - - - to God on high - in - heav - en,

E

lo - - bet Gott in sei - - nen Rei - chen, lo - - bet
 praise — to God on high — in — heav - en, praise — to —
 sei - - nen Rei - - chen,
 high in heav - - en,
 lo - - bet Gott in sei - - nen Rei - chen,
 praise — to God on high in heav - en,
 lo - - bet Gott in sei - - nen Rei - chen,
 praise — to God on high in heav - en,

Gott in sei - - - - - nen Rei - chen, lo - - - - - bet
 God on high — — — — — in — heav - en, praise — — — — — to
 lo - - - - - bet Gott in sei - - - - - nen Rei - chen, in
 praise — — — — — to — God on high — — — — — in heav - en, on
 lo - - - - - bet Gott in sei - - - - - nen Rei - chen, lo - - - - - bet Gott in sei - -
 praise — — — — — to — God on high in heav - en, praise — — — — — to God on high —
 lo - - - - - bet Gott in
 praise — — — — — to God on

Gott in seinen Rei - chen, lo - - bet Gott in
 God on high in heav - en, praise to God on
 sei - - nen Rei - chen, lo - - bet Gott in sei - - nen
 high in heav - en, praise to God on high — in —
 - - - - - nen Rei - chen, lo - - bet Gott in
 ——— in heav - en, praise — to — God on
 sei - - nen Rei - chen, lo - - bet Gott in sei - - nen
 high — in heav - en, praise to God on high — in

sei - - nen Rei - chen, prei - - set ihn in sei - - nen Eh - -
 high — in — heav - en, praise — Him all ye earth - ly crea - -
 Rei - - chen, — prei - - set ihn in sei - - nen Eh - - ren, rühmet
 heav - en, — praise — Him all ye earth - ly crea - - tures, sing His
 sei - - nen Rei - chen, prei - - set ihn in sei - - nen Eh - -
 high — in — heav - en, praise — Him all ye earth - ly — crea - -
 Rei - - chen, prei - - set ihn in sei - - nen Eh - - ren, rühmet
 heav - en, — praise — Him all ye earth - ly crea - - tures, sing His

- ren, rühmet ihn in sei - ner Pracht, lo - bet
 - tures, sing His praise with loud ac - claim, praise to
 ihn in sei - ner Pracht, lo - bet
 praise with loud ac - claim, praise to
 - ren, rühmet ihn in sei - ner Pracht,
 - tures, sing His praise with loud ac - claim,
 ihn in sei - ner Pracht, in sei - ner Pracht, lo - bet
 praise with loud ac - claim, with loud ac - claim, praise to

Gott in sei - nen Rei - chen, lo - bet Gott in sei -
 God on high in heav - en, praise to God on high
 Gott in sei - nen Rei - chen, lo - bet Gott in
 God on high in heav - en, praise to God on
 lo - bet Gott in sei - nen Rei - chen, lo - bet
 praise to God on high in heav - en, praise to
 Gott in sei - nen Rei - chen, lo - bet Gott in
 God on high in heav - en, praise to God on

- - - - - nen Rei - chen, prei - set, prei - set ihn in sei - nen
 in heav - en, praise Him, praise Him all - ye - earth - ly
 sei - nen Rei - chen, prei - set ihn in sei - nen
 high in heav - en, praise Him all ye earth - ly
 Gott in sei - nen Rei - chen, prei - set ihn in sei -
 God on high in heav - en, praise Him all ye earth -
 sei - nen Rei - chen, prei - set ihn in sei - nen
 high in heav - en, praise Him all ye earth - ly

Eh - ren, rüh - met ihn in sei - ner Pracht!
 crea - tures, sing His praise with loud ac - claim!
 Eh - ren, rüh - met ihn in sei - ner Pracht!
 crea - tures, sing His praise with loud ac - claim!
 - nen Eh - ren, rüh - met ihn in sei - ner Pracht!
 - ly crea - tures, sing His praise with loud ac - claim!
 Eh - ren, rühmet, rüh - met ihn in sei - ner Pracht!
 crea - tures, sing His, sing His praise with loud ac - claim!

Dal Segno.

Recitativo. — Evangelium.

Tenore.

Der Herr Je - sus hob sei - ne Hän - de auf und seg - ne - te sei - ne
Then did Je - sus lift up His hands on high and gave un - to them His

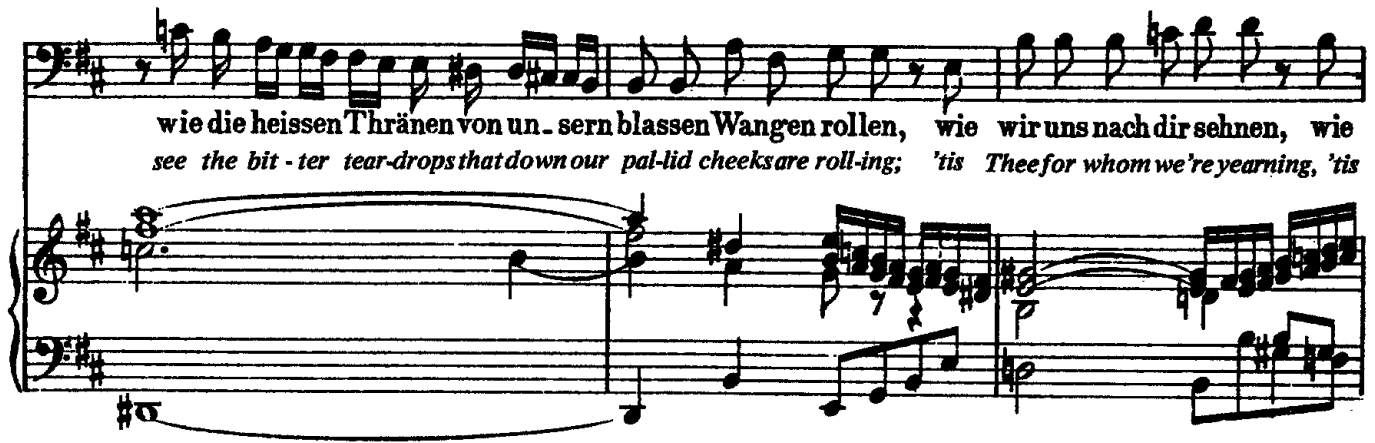
Jün - ger, und es ge - schah, da er sie segnete schied er von ihnen.
bless - ing; it came to pass, that as He blessed them, He rose to heav - en.

Recitativo.

Basso.

Ach, Je - su, ist dein Abschied schon so nah?
Ah, Je - sus, must Thou go a - way so soon?

Ach, ist denn schon die Stunde da, da wir dich von uns lassen sollen? Ach, siehe,
Ah, is the hour al - rea - dy come, when Thou and I must needs be parted? Ah, look now,



wie die heissen Thränen von un- sern blassen Wangen rollen, wie wir uns nach dir sehen, wie
see the bit-ter tear-drops that down our pal-lid cheeks are roll-ing; 'tis Thee for whom we're yearning, 'tis



uns fast al-ler Trost gebricht. Ach, weiche doch noch nicht!
Thou who dost our care al-lay. Ah, - go Thou not a - way!

Aria.

(Larghetto. ♩ = 50.)
poco marc.



Alto.

Ach, blei - - be
Ah, leave - me

The first system of music features a vocal line for the Alto and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with a rhythmic pattern of eighth and sixteenth notes, and a left hand with a similar rhythmic pattern. The key signature has one sharp (F#) and the time signature is 4/4.

doch, — mein lieb - - stes Le - ben,
not, — my dear - - est Sa - viour,

The second system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a whole rest. The piano accompaniment continues with its rhythmic pattern. The key signature and time signature remain the same.

ach, blei - - be
ah, leave - me

The third system shows the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues. The key signature and time signature remain the same.

doch, — mein lieb - - stes Le - ben, ach, flie - - he nicht, fliehen nicht so bald von
not, — my dear - - est Sa - viour, ah, lin - - ger yet, — lin-ger yet a - while with

The fourth system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a whole rest. The piano accompaniment continues with its rhythmic pattern. The key signature and time signature remain the same.

mir, ach, flie - he nicht, ach, blei - - - be doch, ach, blei - - be
 me, ah, lin - ger yet, ah leave - - - me not, ah, leave - - me

doch, mein liebstes Le - - ben, ach, flie - - he nicht, fliehe nicht so bald von
 not, - - my dear-est Sa - - viour, ah, lin - - ger yet, linger yet a-while with

mir!
 me!

pp
poco marc. *mf*

Dein - Ab - - schied und dein frühes Scheiden bringt - mir
 Thy - fare - - well - - and the emp-ty mor - row bring - - to -

p

das al - ler - gröss - te Lei - den, ach ja, so blei - be doch, ach,
me deep - est, - dark - est sor - row; ah, Lord, a - bide with me, Lord,

- so bleibe doch, ach ja, so blei - be doch noch hier!
 - *a - bide a - while, ah, Lord, a - bide a - while with - me!*

Dein Ab - schied
Thy fare - well

und dein frühes Scheiden bringt mir das al - ler - gröss - te Leiden,
and the emp - ty mor - row bring - to - me deep - est, - dark - est sor - row;

ach ja, so blei - be doch, ach ja, so bleibe doch noch
 ah, Lord, a - bide with - me, ah, Lord, a - bide a - while with

hier, sonst werd' ich -
 me. With Thee a - -

mf *p*

ganz von Schmerz um - ge - ben, ganz von Schmerz, von Schmerz um - ge -
 - way - is - all dis - as - ter, with - Thee gone - is all dis - as -

ben. Ach, blei - be doch, - mein lieb - - stes Le - ben,
 - ter, ah, leave - me not, - my dear - - est Mas - ter.

mf

ach, blei - - be
Ah, leave - me

doch, - mein lieb - - stes Le - ben, ach, blei - - be doch, mein liebstes
not, - my dear - - est Sa - viour, ah, leave - me not, my dear-est

Le - ben, ach, blei - - be doch, mein liebstes Le - ben, ach, blei - - be
Sa - viour, ah, leave - me - not, my dear-est Sa - viour, ah, leave - me

doch, mein liebstes Le - ben, ach, flie - - he - nicht so bald von
not, my dear-est Sa - viour, ah, lin - - ger - yet a - while with

mir, ach, blei - be, ach, flieh' nicht, flieh' nicht so bald von mir!
 me, ah, lin - ger, ah, fly - not, a - bide a - while with me!

poco marc.

Recitativo. — Evangelium.

Tenore.

Und ward auf-ge-ho-ben zu - se-hens und fuhr auf gen Himmel, ei-ne
 And be - fore their eyes He was tak - en a - way up to heav - en, and the

Wolke nahm ihn weg vor ihren Augen, und er sitzet zur rechten Hand Gottes.
clouds of heav'n from out their sight received Him; there He reigns with the Father Al - migh - ty!

Choral. (Mel: „Ermuntre dich, mein schwacher Geist“.)

Soprano.

Nun lieget Al - les un - ter dir, dich selbst nur aus - ge - nom - - men. }
 Die Engel müs - sen für und für dir auf - zu - war - ten kom - - men; }
*Ru - ler art Thou - of earth and sky, the Fa - ther of Cre - a - - tion; }
 hith - er and yon - the an - gels fly, at Thy di - vine dic - ta - - tion. }*

Alto.

Nun lieget Al - les un - ter dir, dich selbst nur - - - - - aus ge - nom - men. }
 Die Engel müs - sen für und für dir auf - zu - - - - - war - ten kom - men; }
*Ru - ler art Thou of earth and sky, the Fa - ther - - - - of Cre - - a - - tion; }
 hith - er and yon the an - gels fly, at Thy di - - - - vine dic - - ta - - tion. }*

Tenore.

Nun lieget Al - les un - ter - - - - - dir, dich selbst nur - - - - - aus - ge - nom - men. }
 Die Engel müs - sen für und für dir auf - zu - - - - - war - ten kom - men; }
*Ru - ler art Thou - of earth and - - - - - sky, the Fa - ther - - - - of Cre - a - - tion; }
 hith - er and yon - the an - gels - - - - - fly, at Thy - - - - vine - dic - ta - - tion. }*

Basso.

Nun lieget Al - les un - ter dir, dich selbst nur aus - ge - nom - - men. }
 Die Engel müs - sen für und für dir auf - zu - war - ten kom - - men; }
*Ru - ler art Thou - of earth and sky, the Fa - ther of - - - - Cre - a - - tion; }
 hith - er and yon - the an - gels fly, at Thy - di - vine - dic - ta - - tion. }*

die Für-sten stehn auch auf der Bahn und sind dir wil - lig un - ter.
 Princ - es, o - be - dient to Thy word, own Thee their sov - reign o - ver -

die Für - sten stehn auch auf der Bahn und sind dir wil - lig un - ter.
 Princ - es, o - be - dient to Thy word, own Thee their sov - reign o - ver -

die Für-sten stehn auch auf der Bahn und sind dir wil - lig un - ter.
 Princ - es, o - be - dient to Thy word, own Thee their sov - reign o - ver -

die Für-sten stehn auch auf der Bahn und sind dir wil - lig un - ter.
 Princ - es, o - be - dient to Thy word, own Thee their sov - reign o - ver -

than; Luft, Wasser, Feu'r und Er - den muss dir zu Dien - ste wer - den.
 - lord; earth, air and fire and wa - ter, all bow to Thy migh - ty will.

than; Luft, Wasser, Feu'r und Er - den muss dir zu Dien - ste wer - den.
 - lord; earth, air and fire and wa - ter, all bow to Thy migh - ty will.

than; Luft, Was - ser, Feu'r und Er - den muss dir zu Dien - ste wer - den.
 - lord; earth, air and fire and wa - ter, all bow to Thy migh - ty will.

than; Luft, Was - ser, Feu'r und Er - den muss dir zu Dien - ste wer - den.
 - lord; earth, air and fire and wa - ter, all bow to Thy migh - ty will.

Recitativo. — Evangelium.

Tenore.

Und da sie ihm nach - sa - hen gen Himmel fah - ren,
While stead - fast - ly they watched as He rose to heav - en,

Basso.

mf

sie - he, da stun - den bei ih - nen zwei Män - ner in wei - ssen Kleidern, wel - che auch
sie - he, da stun - den bei ih - nen zwei Män - ner in wei - ssen Kleidern, wel - che auch

sud - den be - hold by them stand - ing two men clad in white ap - par - el, which al - so
sud - den be - hold by them stand - ing two men clad in white ap - par - el, which al - so

sag - ten: Ihr Männer von Ga - li - lä - a, was ste - het ihr und se - het gen
sag - ten: Ihr Männer von Ga - li - lä - a, was ste - het ihr und se - het gen

spoke thus: Ye men, ye, of Ga - li - le - a, why stand ye gaz - ing up in - to
spoke thus: Ye men, ye, of Ga - li - le - a, why stand ye gaz - ing up in - to

Himmel? Die-ser Je - sus, welchervoneuch ist auf - ge - nom -
 heav - en? This same Je - sus, He who from you is tak - en up

Himmel? Die-ser Je - - sus, wel - cher von euch ist
 heav - en? This same Je - - sus, He who from you is

- men - gen Him - mel, wird kom - men, wie ihr -
 in - to heav - en, will come a - gain as -

auf - ge - nom - - men - gen Him - mel, wird kom -
 tak - en up in - to heav - en, will come

ihn ge - se - hen habt, wird kom - men, wie ihr ihn ge - se - hen -
 ye have seen Him, He will come a - gain as ye have seen Him -

- men, wie ihr ihn ge - se - hen habt, wird kom - men, wie ihr -
 a - gain as ye have seen Him, He will come a - gain as -

habt gen Him-mel fah - - - ren, gen Him-mel fah-ren, wird
in - to heav - en ris - - - ing, to heav - en ris - ing, will

ihn ge - se - hen habt gen Him-mel fah - - - ren, gen Him-mel
ye have seen Him in - to heav - en - ris - - - ing, to heav - en -

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.

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

Recitativo.

Alto.

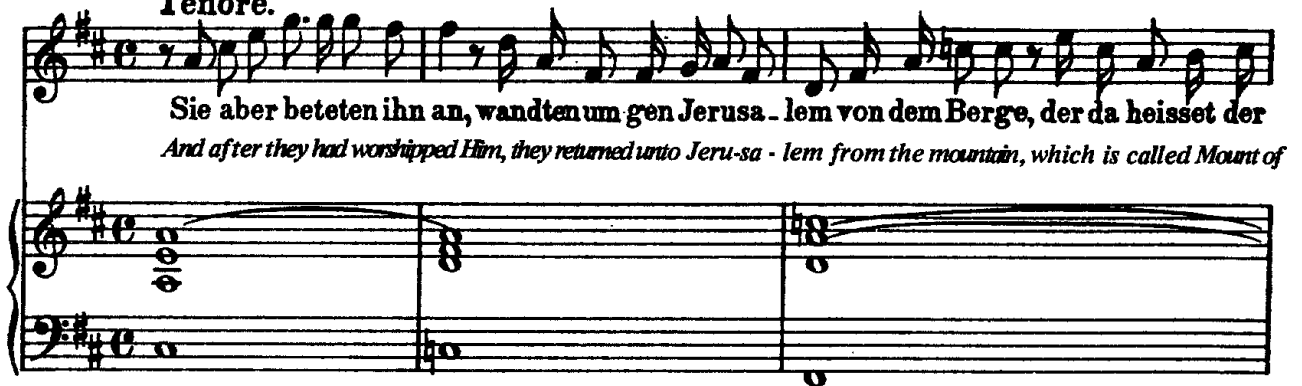
Ach ja! so komme bald zurück! Tilg' einst mein trauriges Gebärden, sonst
A - las! come soon a - gain to us! And cheer a - gain our gloomy fac - es! lest



wird mir jeder Augenblick ver-hasst und Jah - ren ähnlich werden.
all our days be sor-row-ful, a - las! and life it - self a bur - den.

Recitativo. — Evangelium.

Tenore.



Sie aber beteten ihn an, wandten um gen Jerusa - lem von dem Berge, der da heisset der
And after they had worshipped Him, they returned unto Jeru - sa - lem from the mountain, which is called Mount of



Ölberg, welcher ist na - he bei Je - ru - sa - lem und liegt einen Sab - batherweg da - von,
Ol - ives, which is hard by un - to Je - ru - sa - lem and lies but a Sab - bath day's jour - ney thence;



und sie keh - reten wieder gen Je - ru - sa - lem mit grosser Freude.
so they came back a - gain un - to Je - ru - sa - lem with joy and glad - ness.

Aria.

(Andante. ♩ = 108.)

mf

Soprano.

Je - su, dei - ne
Je - sus, ev - er

Gna - den - blik - ke
filled - with pi - ty,

kann ich doch be - stän - dig seh'n,
look Thou down kindly on me;

kann ich doch
look Thou down

be - stän - dig seh'n.
kind - ly on me.

mf

tr

Je - - su, dei - ne Gna - den - blik - ke kann ich doch
Je - - sus, ev - er filled with pi - ty, look Thou down

tr

be - stän - dig seh'n,
kind - ly on me;

— kann ich doch be.stän.dig seh'n, Je - su, dei - ne Gna - den.
 — look Thou down kind-ly on - me, Je - sus, ev - er filled with

blik - ke, — Je - - - su, dei - ne Gna - den - blik - ke
 pi - ty, — Je - - - sus, ev - er filled with pi - ty,

kann ich doch be.stän.dig seh'n, kann ich doch be.stän.
 look Thou down kind-ly on - me; look Thou down kind - ly —

- dig seh'n.
 on me.

Dei - ne Lie - be bleibt zu - rük - ke, dass ich - mich
 Thine - af - fec - tion, ev - er with us, points to - the

hier in der Zeit an der künft' - gen Herr - lich - keit schon vor -
 glo - ry to be, af - ter our spi - rits - are - free from our

aus - im Geist er - quik - ke, wenn wir einst dort vor dir
 low - ly, earth - y bod - ies, when we dwell - at last with

stehn.
 Thee.

mf

Dei - ne Lie - be bleibt zu - rük - ke dass ich mich
 Thine af - fec - tion, ev - er with us, points to - the -

hier in der Zeit an der küntf' - gen Herrlich - keit schon vor - aus im
 glo - ry ta be, af - ter our spi - rits are free from our low - ly,

Geist er - quik - ke, wenn wir einst dort vor dir stehn.
 earth - y bod - ies, when we dwell - at last with Thee.

Da Capo.

Choral. (Mel: „Von Gott will ich nicht lassen“.)

(♩ = 84.)

The piano accompaniment consists of four systems of grand staff notation. Each system features a treble clef on the upper staff and a bass clef on the lower staff. The music is in G major (one sharp) and 3/4 time. The tempo is marked as ♩ = 84. The accompaniment is characterized by a steady, rhythmic pattern in the right hand, often using chords and moving lines, while the left hand provides a harmonic foundation with block chords and simple melodic lines.

A Soprano.

Wann soll es
dass ich ihn
When will the
when I may

Alto.

Wann soll es doch ge -
dass ich ihn wer - de
When will the day be
when I may see my

Tenore.

Wann soll es doch ge - sche - hen, wann
dass ich ihn wer - de se - hen, dass
When will the day be dawn - ing, when
when I may see my Sa - viour, when

Basso.

Wann soll es doch ge -
dass ich ihn wer - de
When will the day be
when I may see my

A

The vocal section includes four staves for Soprano, Alto, Tenor, and Bass. The lyrics are written below the notes. The Soprano part begins with a fermata. The Alto, Tenor, and Bass parts enter with their respective lines. Below the vocal staves is a final system of piano accompaniment, consisting of a grand staff with treble and bass clefs, which continues the rhythmic accompaniment from the previous section.

doch ge - sche -
 wer - de se -
 day be dawn -
 see my Sa -

sche - hen, wann soll es doch ge - sche -
 se - hen, dass ich ihn wer - de se -
 dawn - ing, when will the day be dawn -
 Sa - viour, when I may see my Sa -

soll es doch ge - sche -
 ich ihn wer - de se -
 will the day be dawn -
 I may see my Sa -

sche - hen, wann soll es doch ge - sche -
 se - hen, dass ich ihn wer - de se -
 dawn - ing, when will the day be dawn -
 Sa - viour, when I may see my Sa -

hen,
 hen
 - ing,
 - viour

hen,
 hen
 - ing,
 - viour

hen,
 hen
 - ing,
 - viour

hen,
 hen
 - ing,
 - viour

B

wann kömmt die
in sei - - - ner
when will the
en - - - throned in

wann kömmt
in sei - - -
when will
en - throned

wann kömmt die lie - - -
in sei - - - - - ner Herr - - -
when will the ho - - -
en throned in maj - - -

wann kömmt die
in sei - - - - - ner
when will the
en throned in

B

lie - - - be Zeit,
Herr - - - lich - - - keit?
ho - - - ur be,
maj - - - es - - - ty?

die lie - - - be Zeit,
- - - - - ner Herr - - - lich - - - keit?
the ho - - - ur be,
in maj - - - es - - - ty?

- - - - - be Zeit,
- - - - - lich - - - keit?
- - - - - ur be,
- - - - - es - - - ty?

lie - - - be Zeit,
Herr - - - lich - - - keit?
ho - - - ur be,
maj - - - es - - - ty?

The first system of the piano accompaniment features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

The second system continues the piano accompaniment with similar rhythmic patterns in both hands, maintaining the key signature and common time.

C
Du Tag, wann
Thou day, when

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

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

Du Tag,
Thou day,

The vocal line consists of four staves. The first three staves are for the vocal line, and the fourth is for the bass line. The lyrics are written below the notes. The key signature is one sharp (F#) and the time signature is common time (C).

The third system of the piano accompaniment continues with the same key signature and time signature, featuring a treble clef and a common time signature (C). The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

wirst du sein,
wilt thou be?

Tag, wann, wann, wann wirst du sein,
day, when, when, when wilt thou be?

wann, du Tag, wann wirst du sein,
when, thou day, when wilt thou be?

wann wirst du sein,
when wilt thou be?

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "wirst du sein, wilt thou be? Tag, wann, wann, wann wirst du sein, day, when, when, when wilt thou be? wann, du Tag, wann wirst du sein, when, thou day, when wilt thou be? wann wirst du sein, when wilt thou be?" The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

D

dass
Thou

dass
Thou

dass
Thou

dass
Thou

D

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "dass Thou dass Thou dass Thou dass Thou". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A dynamic marking of **D** (Dolce) is present above the piano part.

wir den Hei - - - land
day when I shall

wir den Hei - - - land grü - - - ssen, den Hei - - -
day when I shall meet Him, when I

wir den Hei - - - land grü - - - ssen, den
day when I shall meet Him, when

wir den Hei - - -
day when I

grü - - - - - ssen,
meet Him

- - - - - land grü - - - - - ssen,
- - - - - shall meet Him

Hei - - - land grü - - - - - ssen,
I shall meet Him

- - - - - land grü - - - - - ssen,
- - - - - shall meet Him

E

dass
and

dass wir
and as

dass
and

dass wir den
and as my

wir den Hei - - - - -
as my - Sa - - - - -

- den Hei - - - - -
- my - Sa - - - - -

wir den Hei - - - - -
as my - Sa - - - - -

Hei - - - - -
Sa - - - - -

land küs -
- viour greet

land küs -
- viour greet

land küs - sen?
- viour greet Him.

land küs -
- viour greet

The first system of the musical score consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom two are for piano accompaniment. The lyrics are: "land küs - viour greet" (repeated for Soprano, Alto, and Bass), and "land küs - sen? viour greet Him." (for Tenor). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

sen?
Him.

sen?
Him.

sen?
Him.

The second system of the musical score consists of six staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom two are for piano accompaniment. The lyrics are: "sen? Him." (repeated for Soprano, Alto, and Bass). The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

F

Komm, stel - - - le
 Come, hap - - - py

Komm, komm, stel.le dich, stel.le dich doch
 Come, come, hap - py day, hap - py day, come

Komm, komm, stel.le dich, stel.le dich doch
 Come, come, hap - py day, hap - py day, come

Komm, komm, - - - komm, stel - le -
 Come, come, - - - come, - hap - py -

F

dich doch ein!
 day, come soon!

ein, komm, stel.le dich doch ein, stel.le dich doch ein!
 soon, come, hap - py day, come soon, hap - py day, come soon!

ein, komm, stel.le dich doch ein!
 soon, come, hap - py day, come soon!

dich, komm, stel - - - le dich doch ein!
 day, come, hap - - - py day, come soon!

J.S. Bach - Church Cantatas BWV 11

First system of the musical score, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a complex melodic line with many sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

Second system of the musical score, continuing the melodic and accompanimental lines from the first system.

Third system of the musical score, showing further development of the musical themes.

Fourth system of the musical score, featuring more intricate melodic patterns in the treble staff.

Fifth system of the musical score, concluding with a final cadence in the treble staff and a sustained note in the bass staff.