

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 score begins with a 'Pianoforte' (piano) instruction. The first system includes a 'mf' (mezzo-forte) dynamic marking. The second system includes a 'f' (forte) dynamic marking. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. There are also some performance markings such as '7' and '7#' above notes in the first and second systems, and a '2:' above a note in the third system. The score concludes with a final cadence in the fifth system.

**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 musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The piano accompaniment is written for the right and left hands. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are in German and English, with the English translation in italics. The lyrics are: "Eh - ren, rüh - met ihn in sei - ner Pracht, crea - tures, sing His praise with loud ac - claim,".

The second system of the musical score consists of two staves for the piano accompaniment. The right hand plays a complex, rhythmic pattern with many sixteenth and thirty-second notes, while the left hand plays a simpler, more melodic line. The key signature remains one sharp (F#) and the time signature is common time (C).

The third system of the musical score consists of two staves for the piano accompaniment. The right hand continues the complex, rhythmic pattern from the previous system, while the left hand continues its melodic line. The key signature remains one sharp (F#) and the time signature is common time (C).

The first system of the piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with some harmonic support.

The second system of the piano accompaniment continues the musical texture from the first system, featuring similar chordal and melodic patterns in both hands.

**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 features a more active right hand with flowing sixteenth-note passages, while the left hand remains more rhythmic and supportive.

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.

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

The third system of the musical score consists of two staves for the piano accompaniment. It continues the rhythmic and harmonic patterns established in the first system, with a focus on the right-hand part's melodic line and the left-hand part'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 one sharp (F#) and a 2/4 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 eighth and sixteenth notes.

The second system continues the piano accompaniment. The treble clef part features a prominent melodic line with eighth and sixteenth notes, often beamed together. The bass clef part continues with a consistent rhythmic accompaniment.

**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*

**D**

The third system of the piano accompaniment features a treble and bass clef. The treble clef part has a key signature of one sharp (F#) and a 2/4 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 eighth and sixteenth 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

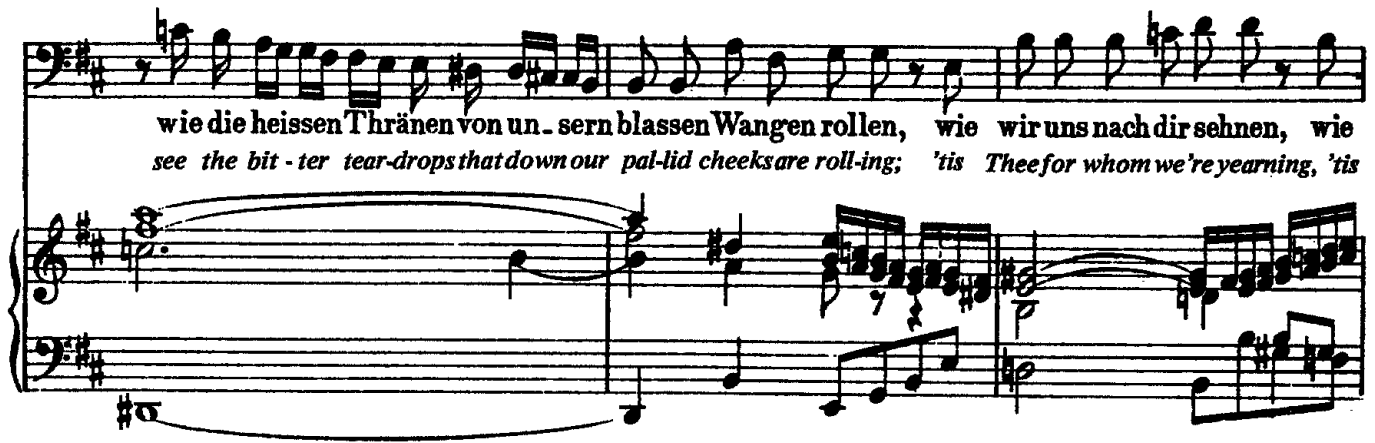
Jün - ger, und es ge - schah, da er sie segnete schied er von ihnen.  
bless - ing; it came to pass, that as He blessed them, He rose to heav - en.

**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

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

ach, blei - - be  
ah, leave - me

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



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

Ihr Männer von Ga - li - lä - a, was ste - het ihr und se - het gen  
 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.*



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

*mf*

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. Each staff contains the German and English lyrics. 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 time signature.

**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 third 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.

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.

**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. The system is marked with a large 'D' above the first vocal staff and another 'D' above the piano accompaniment staff.



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

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: "wir den Hei - - - land / day when I shall". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

grü - - - - - ssen,  
meet Him

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

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

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

The second system continues the vocal and piano parts. The lyrics are: "grü - - - - - ssen, / meet Him". The piano accompaniment continues with its rhythmic pattern.

**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

land küs -  
- viour greet

sen?  
Him.

sen?  
Him.

sen?  
Him.

**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

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, including some beamed sixteenth-note pairs. The lower staff is in bass clef and features a simpler, more rhythmic accompaniment with quarter and eighth notes.

The second system continues the musical piece. The upper staff maintains its intricate melodic texture with frequent sixteenth-note runs. The lower staff provides a steady accompaniment, often using chords and simple rhythmic patterns.

The third system shows further development of the melodic and harmonic material. The upper staff's melody is highly active, while the lower staff continues to support it with a consistent accompaniment.

The fourth system features a continuation of the complex melodic lines in the upper staff. The lower staff's accompaniment remains clear and rhythmic, providing a solid foundation for the more elaborate upper part.

The fifth system concludes the piece. The upper staff's melody reaches a final cadence, and the lower staff provides a clear ending accompaniment. The piece ends with a final chord in the upper staff and a sustained note in the lower staff.