

J.S. Bach - Church Cantatas BWV 128

Form: Chorus/Fantasia - Recit (T) - Aria/Recit (B) - Duet (A/T) - Chorale.

Introduction & updates at melvinunger.com.

NBA I/12; BC A76

Ascension (BWV 37, 128, 43, 11)

*Acts 1:1-11 (Holy Spirit promised, Christ's ascension)

*Mark 16:14-20 (Great commission, Christ's ascension)

Librettist: Christiane Mariane von Ziegler (Text modified by someone: J. S. Bach?). See notes for more.

FP: 10 May 1725 (St. Nicholas the morning and

St. Thomas at afternoon Vespers)

Martin Petzoldt discusses the theological implications of the revisions to von Ziegler's libretto (see notes).

Alfred Dürr notes, "Bach later removed most of the cantatas for the period from Easter to Whit from the chorale-cantata cycle and incorporated them in Cycle III. Only Cantatas 128 and 68, both of which at least open with a large-scale chorale chorus, kept their place in Cycle II." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 35-36. Two different chorales are quoted in the cantata. See note for more.

J.S. Bach Cantata No. 128 Auf Christi Himmelfahrt allein

Natural horns are in their element in major keys, fitting for Ascension.

Chorus (Chorale) • Ascension of Christ: The basis for my own ascension (128/1).

Instrumentation:

Corno I in G, also Tromba in D

Corno II in G

Oboe I, II, also Oboe d'amore I, II (see note)

Oboe da caccia

Vln I, II

Vla

SATB

Continuo, Organo

128/1. **Moderato** $\text{♩} = 80$ (Regarding oboe parts, see NBA.)

Ritornello: Concertante texture with fanfare-like theme derived from chorale.

An Ascension Day cantata that celebrates Christ's ascension and glorification, while exploring the significance of Christ's ascension for the believer.

Corno I

Corno II

G major (for significance, see note).

Ob I/Vln I

7 Fugue subject

7 Fugue subject

3.

Ob d'am II/Vln II

G major

D major

A major

6.

Ob I/Vln I

Ob da caccia/Vla

A minor

G major

G major

8.

G major

10.

G major

12.

Musical score for measures 12-14, piano accompaniment. The score is in G major and 3/4 time. It features a complex texture with many sixteenth and thirty-second notes in both hands.

15.

A7 D major C major G major

Corno I

Musical score for measures 15-16, piano accompaniment. Measure 15 has a red '7' above it. Measure 16 has a red '7' above it and a red box around a note with the label 'Corno I'.

17.

Soprano G major Line 1. (Mel.: „Allein Gott in der Höh' sei Ehr.“)

Alto

Tenor

Bass

CHORUS

Auf Chri - - -

Auf Chri-sti

Auf Christi Him - mel - fahrt

Underlying the movement is the first stanza of a chorale by Josua Wegelin (1604–1640) in a 1661 arrangement by Ernst Sonnemann (1630–1670), employing the tune "Allein Gott in der Höh sei Ehr." The thematic material accompanying the voices (imitative texture in the voices, concertato texture in the instruments) is derived from the chorale's opening phrase, the rising lines symbolic of Christ's initial ascension and the believer's anticipated future ascension. The chorale lines are grouped in pairs (1–2, 3–4, 5–6, 7) with only a few instrumental measures separating the members of each pair. See Martin Petzoldt, *Bach Kommentar* 2:901.

Stollen 1 of chorale's bar form.

Musical score for measures 17-19. It includes staves for Soprano, Alto, Tenor, and Bass. The lyrics are: 'Auf Chri - - -', 'Auf Chri-sti', 'Auf Christi Him - mel - fahrt'. A red box highlights the text 'Stollen 1 of chorale's bar form.' in the Alto part.

Ob I/Vln I

G major G major

Musical score for measures 19-20, piano accompaniment. Measure 19 has a red box around a note with the label 'Ob I/Vln I'. Measure 20 has a red '7' above it.

20.

sti Him - mel - fahrt al - - -

Himmel-fahrt al - lein, auf Chri-sti Him - mel - fahrt al - -

al - lein, auf Chri-sti Himmel-fahrt, auf Christi Himmelfahrt al -

Auf Chri-sti Himmel - fahrt, auf Christi Him-melfahrt al -

Musical score for measures 20-21. It includes staves for Soprano, Alto, Tenor, and Bass. The lyrics are: 'sti Him - mel - fahrt al - - -', 'Himmel-fahrt al - lein, auf Chri-sti Him - mel - fahrt al - -', 'al - lein, auf Chri-sti Himmel-fahrt, auf Christi Himmelfahrt al -', 'Auf Chri-sti Himmel - fahrt, auf Christi Him-melfahrt al -'. The piano accompaniment continues below.

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22.

lein
 lein auf Chri-sti Him-melfahrt al - lein
 lein auf Chri-sti Him-melfahrt al - lein
 lein auf Chri-sti Him-melfahrt al - lein

The lower voices repeat the text phrase for emphasis.

Corno I
 Corno II (up: Bva)
 Ob I/Vln I
 Ob da caccia/Vla

mf

G major B 25. Line 2.
 ich mei - - ne
 ich mei - -
 ich mei - - ne Nach - fahrt, mei - ne
 ich mei - - ne Nach - - fahrt grün - -

B

27 G major
 Nach - - fahrt grün - -
 - - ne Nach - - fahrt grün - -
 Nach - - fahrt grün - -
 de, ich mei - ne Nach - - fahrt grün - -

Corno I
 Corno II

G major

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29. de,
de, ich mei - ne Nach - - fahrt grün - de. The lower voices repeat the text phrase for emphasis.
de, ich mei - ne Nach - fahrt grün - de,
de, ich mei - ne Nach - - fahrt grün - de,

Ritornello
down 8va
G major

31. G7 C major
G major C major G7

33. C major G major = m. 14b.

35. = m. 15. G major = m. 16.

37. G major = m. 17.

G major G major

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38. **C** Line 3.

und al - - - len
 und al - len Zweifel, Angst und
 und al - len Zwei - - - fel, Angst und

Stollen 2.

C^{tr} = m. 18. = m. 19. **Ob I/Vln I**

40. **G major** **G major** **G major**

Zwei - - - fel, Angst und
 Pein, und al - len Zwei - - - fel, Angst und
 Pein, und al - - - len Zwei - - - fel, Angst und
 und al - len Zwei - - - fel, al - len Zwei - fel, Angst und

= m. 20 (bass modified). = m. 21.

A minor **E minor** **D7**

42. Pein
 Pein, und al - len Zwei - fel, Angst und Pein
 Pein, und al - len Zwei - fel, Angst und Pein
 Pein, und al - len Zwei - fel, Angst und Pein

The lower voices repeat the text phrase for emphasis.

= m. 22. = m. 23.

G major **G major**

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44. **D** Line 4.

hier - - - -

hiermit stets

hiermit stets ü - ber - win - -

= m. 24. = m. 25.

46. **G major**

mit stets ü - - - - ber - - - -

hiermit stets ü - - - - ber - win - -

ü - berwin - - de, hier - mit stets ü - - - - ber - win - -

= m. 26 (bass modified)

48. **B7**

win - - - - de;

- - de, stets überwin - - de, hier - mit stets ü - - - - ber -

- - de, stets ü - ber - win - - de, hier - mit stets ü - ber - win - -

win

Corno I

E minor **G major** **G7** **C major**

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50.

win - de; The lower voices repeat the text phrase for emphasis.

- - de;

win - de; = m. 30 *horns modified).

Ritornello *mf*

down 8va
G major

G major B(7)

= m. 31 (Corno II modified)

52.

E minor

54.

E minor B(7)

E minor E minor

56.

Line 5.

Abgesang of chorale's bar form.

denn weil das Haupt im Him - - - mel, im Him - mel

denn weil das Haupt im Him - - - mel

denn weil das Haupt im

E E tr tr p Ob I/Vln I

E minor E minor D(7) E7

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58.

Haupt im Him - - - mel
 ist, denn weil das Haupt im Him-mel ist, denn weil das Haupt im Him-mel
 ist, im Him - - - mel ist, denn weil das Haupt im Him-mel
 Him - - - mel, im Him-mel ist, denn weil das Haupt im Him-mel

60.

ist,
 ist, das Haupt im Himmel ist,
 ist, das Haupt im Him - mel ist,
 ist, das Haupt im Him - mel ist,

A minor A minor

Corno I Corno II (up 8va)

A major D minor A minor F

63.

wird
 wird sei-ne Glie - - -
 wird sei-ne

E7 A minor G major D(7)

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65.

sei - - - ne Glie - - - der
 wird sei - ne Glie - - der Je - - sus Christ,
 der, sei - ne Glie - der Je - sus Christ, wird sei - ne
 Glie - - - der Je - sus Christ, wird sei - ne Glie - - -

67.

G major

Je - - - sus Christ
 wird sei - ne Glie - - - der, sei - ne Glie - der Je - sus
 Glie - - - der Je - sus Christ, sei - ne Glie - der Je - sus
 - der, sei - ne Glie - der Je - sus Christ, sei - ne Glie - der Je - sus

B7

E minor

69.

Christ
 Christ
 Christ

The lower voices repeat the text phrase for emphasis.

Ritornello *mf*

B(7)

E minor

E major

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71.

E7 A major A7

73.

D7

75. **G** Line 7. D major

zu rech - - - ter Zeit

zu rechter Zeit nach -

zu rech-ter Zeit nach - ho - len, zu

zu rechter Zeit nach - ho - len, zu rech - ter

G *p* A minor B7

While all previous accompanying motives have ascended, they now descend for the reference to Christ returning to get the believer.

78.

nach - - - ho - - - len.

ho - - -

rech - ter Zeit nachho - - - len, nach -

Zeit nach - ho - - -

E minor C major D7 G major G7

80.

The lower voices repeat the text phrase for emphasis.

len, zu rechter Zeit nach - ho - - - - - len.
 ho - - - - - len, nach - ho - - - - - len, nach - ho - len.

len, zu rechter Zeit nach - ho - - - - - len.

C major Secco C major G major G major

Corno I Corno II (up 8va)

Dal Segno

128/2. **Recitative** Prayer: Come, bring me to thee in heavenly Salem (128/2).

Chromatic saturation in the vocal part in 6 mm.

1. Tenor

Ich bin be-reit, komm, ho-le mich! Hier in der Welt ist
 I am ready, come, get me! Here in the world is [nothing but]

E minor E7

Omission of von Ziegler 1728 "nichts als." See note.

3.

Jammer, Angst und Pein; hingegen dort, in Salems Zelt, werd' ich verkläret sein. Da
 misery, fear, and pain; by-contrast, there, in Salem's tent, will I transfigured be. There

E minor E7

6.

seh' ich Gott von An-gesicht zu Ange-sicht, wie mir sein heilig Wort verspricht.
 see I God - face to face, as me his holy Word does-promise.

von Ziegler 1728: dich von Angesicht, wie mir dein heiliges

B minor B minor

The text alludes to various biblical passages and themes. See note.

Alfred Dürr writes, "The scoring of the third movement—with trumpet added to strings and continuo—signifies that Christ has now entered upon His sovereignty. An extended ritornello of radiant brilliance is then reiterated in the principal section, partly in vocal form but for the most part instrumentally with vocal insertion. A freer second section does not lead back to the expected da capo of the principal section, but changes abruptly to a recitative with string accompaniment on the words 'Wo mein Erlöser lebt . . .'. The final reprise of the instrumental ritornello then follows, giving rise to the overall form: ritornello - vocal section A - vocal section B - recitative - ritornello." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 331.

Aria

128/3. **Allegro moderato** ♩ = 84 • Jesus at God's right hand; I will join him there (128/3).

1. Strings Trp

Ritornello *mf* Figura corta (see note).

Heroic style featuring the figura corta. D major

4.

7.

D major

10.

D major

13.

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

16. Bass

Bass is often the voice of authority.

Auf, auf, mit hel - lem Schall, _____
von Zieger 1728: Auf! jubiliert mit

Continuo alone...

D major D major

19.

mit hel - lem Schall, _____ auf, auf, mit

Strings

Trp up 8va

D major D major

22.

hel - lem Schall ver - kün - digt ü - ber - all: mein Je - sus sitzt, _____

2.

Text painting: The firm position of Christ seated at the right hand of God is depicted with immovable notes.

D major

25.

mein Je - sus sitzt zur Rechten; auf, auf, mit

D major

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28.

hel - lem Schall ver - kündigt ü - ber - all: mein Je - sus sitzt,

E7 A major

Detailed description: This system contains measures 28, 29, and 30. The vocal line is in the bass clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. Red boxes highlight specific chords in the piano part: E7 in measure 28, and A major in measures 29 and 30.

31.

me in Je - sus sitzt zur Rechten;

A major E(7)

Detailed description: This system contains measures 31, 32, and 33. The vocal line continues in the bass clef. The piano accompaniment features red boxes highlighting chords: A major in measures 31 and 32, and E(7) in measure 33.

34.

auf, auf, mit hel - lem Schall ver - kündigt ü - ber -

C# minor F#7 B minor

Detailed description: This system contains measures 34, 35, and 36. The vocal line is in the bass clef. The piano accompaniment features red boxes highlighting chords: C# minor in measure 34, F#7 in measure 35, and B minor in measure 36.

37.

all: mein Je - sus sitzt zur Rech - ten,

Trumpet tacet... E7 A major

Detailed description: This system contains measures 37, 38, and 39. The vocal line is in the bass clef. The piano accompaniment features red boxes highlighting chords: E7 in measure 37, and A major in measures 38 and 39. The instruction 'Trumpet tacet...' is written above the piano part in measure 37.

40.

mein Je - sus_ sitzt zur Rech - ten, mein Je - sus sitzt zur Rech -

E7 A major

43.

ten.

Trumpet continues with interjections...

mf

A major

46.

Wer sucht mich an - zu - fech - ten, wer

tr.

p

A major F#7

49.

sucht mich, mich an - zu - fech - ten, wer sucht mich, mich

B minor A7

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52. an - zu - fech - ten wer sucht mich, mich an - zu - fech - ten, wer Who

D major (F#7) B minor

55. sucht seeks mich me an - zu - fech - ten? to-attack? Trumpet tacet... Ist er auch mir ge - Is he though from-me taken,

B minor Figura corta expanded into a descending line... B7

von Zieger 1728: Wird er mir gleich weggenommen

Twice the instruments stop (mm. 57 & 59), then respond to the singer with a rising line in the first violin (at first prefiguring the singer's line, then responding to it). The continuo, meanwhile, repeats a descending line (an expansion of the figura corta that has permeated the entire movement). Because the figura corta has had a heraldic function throughout the movement, its expanded, descending form suggests the promise of Christ's return (compare the contour of line 7 in the opening movement)..

58. nom - men, ich werd' einst da - hin - I will one-day to-that-place kom - men, come,

Vln I Abrupt stop for "suddenly seeing the Redeemer."

von Zieger 1728: werd ich doch dahin auch

Martin Petzoldt outlines the implications of the text revision (see note).

E minor E7

Text painting: Vln I responds to singer with rising scale.

61. **Recit.** wo mein Er_löser lebt. Mein Augen werden ihn in grösster Klarheit schauen. O

where my Redeemer lives. My eyes will him in-the greatest clarity see.

"Halo" of strings. von Zieger 1728: Auge wird

The first 2 lines of this recitative were added to Von Ziegler's libretto. The recitative as a whole was originally intended by the librettist to follow the aria.

C#(7) F# minor D major D# E7 A major B#

Chromatic saturation in the vocal part in 8 mm.

The recitative alludes to various biblical passages and themes (see note).

64. könnt' ich im Voraus mir ei-ne Hüt-te bauen! Wo - hin?... Vergeb'ner Wunsch! Er

could I ahead-of time for-myself a shelter build! Whither? Useless wish! He

von Zieger 1728: schon allda von Zieger 1728: Jedoch

F# major A# dim.7 F#7 B minor D# dim. G#7

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67.

wohnt nicht auf Berg und Thal, sein Allmacht zeigt sich überall. So schweig, verweg'ner Mund, und
 dwells not on hill and vale, his omnipotence reveals itself everywhere. So hush, presumptuous mouth and

C# minor E# dim.7 C#7 F# minor F#7 B minor

70.

This line is added to von Zieger's 1728 version.

(Tempo I)



suche nicht diesel-be zu er-gründen.
 seek not the-same to fathom.

Lowest note for "fathom."

The ritornello for the aria returns, as if to introduce a repetition of the singer's opening but the singer remains silent.

Strings Trp

B minor D major

Dal Segno

Duet

Bach's score assigns the obbligato line to organ, but he apparently changed his mind (see note).

128/4.

Andante $\text{♩} = 56$

•Christ's exaltation to God's right hand unfathomable (128/4).

Ob d'am I 1.

Max Reger used the ritornello theme in his 1904 *Variations and Fugue on a Theme by J. S. Bach*, op. 81, for piano.

Ritornello derived from vocal line.

B minor

4.

B minor C#7 F# minor F# minor

7.

B7 E minor 17 A7

The verses just prior to the Gospel reading (Mark 16:12-13) may identify Bach's duet partners: "After this [Jesus] appeared in another form to two of them, as they were walking into the country. And they went back and told the rest [that Jesus had risen], but they did not believe them."

10.

D major F#7

D major

F#7

Lines 1-3 (3x).

von Zieger 1728: Dein

13. **Alto**
Tenor

Alfred Dürr writes, "Despite the imitative texture of the duet parts, the structure is in essentials predominantly homophonic, since the imitation is largely subordinate to the periodic articulation of the movement. On account of its unabridged da capo form, it is very extensive." See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 331. The movement is subdued as God's unfathomable omnipotence is humbly contemplated.

Sein' All - macht zu er -

Martin Petzoldt sees Trinitarian symbolism in the 6/8 meter and the three-fold iteration of the first three lines of text. See *Bach Kommentar* 2:906.

hemiola

Continuo alone...

B minor B minor

B minor

B minor

16. Tenor reaches above alto

grün - den, wird sich kein Men - sche fin -

Word painting: Drop of a 5th to a longer note emphasized with a trill for "ergründen" (to "fathom").

Sein' All - macht zu er - grün - den, wird

Ob d'am

B minor E# dim. F# minor C#7 F# minor B7 C#7 F# minor F#7

19.

den, mein Mund ver - stummt und

sich kein Men - sche fin - den,

Ob d'am

B minor B minor F# minor C# major

B minor

B minor

F# minor C# major

F# minor C# major

Martin Petzoldt notes that the self-admonition to hush (expressed at the end of the previous movement) is here depicted with sustained notes and appoggiaturas on "schweigt" ("to become silent") and with breaks in the vocal line at mm. 33–36. See *Bach Kommentar* 2:906.

22.

schweigt, verstummt und schweigt.
mein Mund verstummt und schweigt.

Ritornello

D major F# minor C#7 F# minor (F# minor)

26.

Sein' Sein' His

Martin Petzoldt sees Trinitarian symbolism in the 6/8 meter and the three-fold iteration of the first three lines. See *Bach Kommentar* 2:906.

C#7 F# minor F# minor F# minor

29. Parallel 3rds suggest sweetness.

All - macht zu er - grün - den, wird sich kein Mensche
omnipotence to fathom, will - no human

All - macht zu er - grün - den, wird sich kein Mensche

B7 E minor F#7

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32.

Breaks in the vocal line for the self-admonition to "fall silent."

fin - - den, mein Mund verstummt und schweigt, mein
 (be-able), my mouth becomes-mute and falls-silent,
 fin - - den, mein Mund verstummt und schweigt,
 B minor B minor A7 D major

35.

Mund verstummt und schweigt.
 mein Mund verstummt und schweigt. Sein'
 Ritornello
 F#7 B major B7 E minor E minor

39.

Sein' All - macht zu er -
 Tenor reaches above alto.
 All - macht zu er - grün - - den, wird sich kein Men.sche fin -
 E minor B minor

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42.

grün - den, wird sich kein Men - sche fin - den,
den, mein

B minor B7 E minor

Detailed description: This system contains measures 42, 43, and 44. It features a vocal line with lyrics and a piano accompaniment. A trill (tr) is marked above the first measure. Red boxes highlight specific notes in the piano part: a G# in measure 42 and a B in measure 43. Chord labels B minor, B7, and E minor are placed below the piano part.

45.

mein Mund verstummt und schweigt.
Mund verstummt und schweigt, verstummt und schweigt. Ritornello

E minor F#7 B minor B minor (B minor)

Detailed description: This system contains measures 45, 46, 47, and 48. It features a vocal line with lyrics and a piano accompaniment. A trill (tr) is marked above the vocal line in measure 47. Red boxes highlight notes in the piano part: a G# in measure 45, a B in measure 47, and a G# in measure 48. Chord labels E minor, F#7, B minor, B minor, and (B minor) are placed below the piano part. The word 'Ritornello' is written in red at the end of the system.

49.

B minor B minor B minor

Detailed description: This system contains measures 49, 50, 51, and 52. It features a piano accompaniment. Chord labels B minor, B minor, and B minor are placed below the piano part.

53.

B minor C#7 F# minor F# minor B7

Detailed description: This system contains measures 53, 54, and 55. It features a piano accompaniment. Chord labels B minor, C#7, F# minor, F# minor, and B7 are placed below the piano part.

56.

E minor A7 D major

Detailed description: This system contains measures 56, 57, and 58. It features a piano accompaniment. Chord labels E minor, A7, and D major are placed below the piano part.

59.

hemiola

F#7 B minor

62. Lines 4-6 (2x). The second half of the movement alludes to the stoning of Stephen as recounted in Acts 7:55-56: [Stephen], full of the Holy Spirit, gazed into heaven and saw the glory of God, and Jesus standing at the right hand of God; and he said, "Behold, I see the heavens opened, and the Son of man standing at the right hand of God." Ascending lines depict this upward gaze.

Ich se - he durch die
 Ich se - he durch die Ster - - ne, dass er sich schon von

Continuo alone...

B minor B minor B minor E7 A major D7

66.

Ster - - - ne, dass er sich schon von fer - - - ne zur
 fer - - - ne zur Rech - ten Got - tes zeigt,

Ob d'am

D7 G major E minor D# dim.7 E minor

69. Von Zieger 1728: seines Vaters ("his Father's")

Rech - ten Got - tes zeigt, zur Rechten Got - tes zeigt; —
 zur Rech - ten Got - tes zeigt, zur Rechten Got - tes zeigt; —

Unison

D(7) G major G major

73.

ich se - he durch die Ster - - ne, dass
ich

G major B7 E minor

77.

er sich schon von fer - - ne zur Rech - ten Got - tes zeigt, Tenor reaches above alto.
se - he durch die Ster - - ne, dass er sich schon von fer - - ne zur

E minor F#7 B minor E7 C#7 F# minor

81.

zur Rechten Got - tes zeigt, zur Rech - ten Got - tes zeigt. Unison achieved only after a long dissonance.
Rech - ten Got - tes zeigt, zur Rech - - ten Got - tes zeigt. The ascending line is here extended to 2 octaves.

A7 D major D major

Da Capo
("Da capo" is not indicated in Von Ziegler 1728.)

This is the 4th stanza of 7 in the chorale by Matthäus Avenarius (1625–1692), written before 1662, first printed in 1672. See Petzoldt, *Bach Kommentar* 2:900. The tune was composed by Ahasverus Fritsch (1629–1701).

The concept linking the chorale to the foregoing movements is "ascension to the right hand of God." The addition of independent horn parts lends the movement a regal air suggesting heavenly consummation.

Chorale (Mel.: „O Gott, du frommer Gott“) • Christ will place me at his right hand (128/5).

The high tessitura of the soprano and the first horn descant suggests celestial splendor.

+Ob da caccia
Vla

(Additional, independent parts for the two horns.)

+Corno I
Corno II

128/5. **Soprano 1, NBA: Aisdenn**

+Ob I
Vln I

+Ob II
Vln II

+Ob da caccia
Vla

+Corno I
Corno II

Als dann so wirst du mich zu deiner Rechten stellen und

Als dann so wirst du mich zu deiner Rechten stellen und

Als dann so wirst du mich zu deiner Rechten stellen und

Als dann so wirst du mich zu deiner Rechten stellen und

5.

G major C major C major D major G major

mir, als deinem Kind, ein gnädig Urtheil fällen, mich bringen zu der

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10. **Soprano in highest range...**

G major G major A7 D major D major D7 G major G7

Lust, wo deine Herrlichkeit ich werde schauen an in alle Ewigkeit.

Lust, wo deine Herrlichkeit ich werde schauen an in alle Ewigkeit.

Lust, wo deine Herrlichkeit ich werde schauen an in alle Ewigkeit.

Lust, wo deine Herrlichkeit ich werde schauen an in alle Ewigkeit.

C major E7 A major D major G major B7 E minor G major G major