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Ascension Oratorio

The basic pattern is similar to that in the Christmas Oratorio some 5 months before: Gospel account - biblical/theological recitative - reflective aria - chorale, framed by two splendid choruses (nos. 1 & 9). See Petzoldt, "Bach-Kommentar," vol. 2, p. 922. For a discussion of the tonal progressions in the work, see Eric Chafe, "Tonal Allegory in the Vocal Music of J. S. Bach" (Berkeley: University of California Press, 1991), pp. 176-79. Since movements 2, 5, 7a, and 7c are biblical passages recounting the Ascension story, the work is a kind of "historia." The narrative is based on the Gospel harmony (a compilation that combines Gospel accounts into a single narrative) by Johann Bugenhagen (1485-1558), which was printed in the appendix of every hymnal. See Petzoldt, "Bach-Kommentar," vol. 2, pp. 922, 934-937.

NBA II/8; BC D9

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: Unknown. Some movements were adapted from earlier works.

FP: ?19 May 1735 (St. Nicholas, & St. Thomas at Vespers.) This long-accepted date has now been revised to 15 May 1738 (see note).

J.S. Bach
Cantata No. 11

Lobet Gott in seinen Reichen (Ascension Oratory)

•Praise God in his glory! (11/1). Probably adapted from BWV Anh. 18 (now BWV 1162, music lost), written for the consecration of the renovated Thomasschule in 1732. (The renovation included adding 2 floors.) The music was also used for a congratulatory cantata with text by Picander in 1733. For a comparison of the 3 texts, see Petzoldt, "Bach-Kommentar," vol. 2, pp. 923-24.

Festive Instrumentation:
Tromba I, II, III
Timpani
Flauto traverso I, II
Oboe I, II
Vln I, II
Via
SATB
Continuo

Long, concertante ritornello (different instrumental groupings alternating in concerto-like, contrasting fashion).

11/1. Coro.
(Allegro moderato. ♩ = 72.)

Opening fanfare figure ending in repeated notes suggests heraldic pageantry.

1. Trp I & II

Concerto-like ritornello

D major

Ritornello characterized by rising and (especially) falling scales.

Gavotte rhythm (with periodic phrases): characteristic of galant style.

5.

D major

D major

10.

A major

15.

A major (cadence on dominant before moving to minor). A major

A# dim. 7

Trps & Timp tacet...

20.

B minor

D# dim. 7

B7

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24. +Trp I

E minor

A7

D major

29. +Trp II +Trp III Timp Trps & Timp tacet...

D major

Martin Petzoldt argues that the plural "Reichen" (realms) is to be understood in the light of such passages as Revelation 11:15: "Then the seventh angel blew his trumpet, and there were loud voices in heaven, saying, 'The kingdom of the world has become the kingdom of our Lord and of his Christ, and he shall reign for ever and ever'" and Revelation 19:1: "After this I heard what seemed to be the loud voice of a great multitude in heaven, crying, 'Hallelujah! Salvation and glory and power belong to our God'" as well as Isaiah 6:3, Luke 1:68, 2:14, and Psalm 136. Thus, the song of praise is brought by the "church militant" on earth and the church triumphant (both saints and angels) in heaven. See *Bach-Kommentar*, vol. 2, p. 923.

Alfred Dürr writes, "The choir...enters homophonically with its own thematic material, but in the course of the movement it repeatedly becomes subordinate to the orchestra in a freely polyphonic texture as a result of choral insertion." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 339.

33. A Soprano. Choral Insertion

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,

A F I & II

D major

D7

G major

A7

Motive derived from opening trumpet figure.

Alfred Dürr notes that the voices begin homophonically with independent material, then the movement progresses in free polyphony where the voices are often secondary to the orchestral material—embedded in the instrumental material ("Vokaleinbau"). Dürr/Jones, p. 339.

38.

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,

Trp I Trp II +Trp III
 Timp

D major D major

43.

- 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

D major

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48.

S/T-A/B in parallel imitation

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 - -

Trp I

D major

E7

53.

Descending scalar figure combined with opening fanfare motive.

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

+Trp II & III

+Tiimp

Trps & Timp tacet...

B

E7

A major

A major

E7

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58.

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

A major

63.

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

D major

D major

B7

E major

E7

68.

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,

Ritornello

A major (cadence on the dominant) A major

+Trps & Timp...

Fl I, II
Ob I

73.

A major A major

77.

A major A major

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81. Trp I

85. +Trp II & III +Timp

A major

Alfred Dürr writes, "A new syncopated theme predominates in the bipartite middle section which, though leading to related minor keys, nonetheless retains the prevailing jubilant tone." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 339.

B Section (in two parts) characterized by syncopated vocal theme, in parallel minor keys.

89. C Reduced forces: Trps & Timp tacet...

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,

Fl I & II Ob I & II

A major C#7 F# minor F# minor F#7

93.

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,

Ob I & II

B minor B minor

97.

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,

A7 D major

101.

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,

Ritornello

A# dim.7 F#7 B minor B minor

105.

B minor

109.

B7 E minor

113.

C#7 F# major F#7 B minor F#7

117.

B minor B minor

121. **D**

Ungainly text declamation may be consciously intended to convey the difficulty of praising God adequately. Martin Petzoldt notes that an older meaning of "vergleichen" was to "repay." See "Bach-Kommentar," vol. 2, p. 924.

B minor G major D7 G major G major

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

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

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

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

126.

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

B7 E minor E minor A7 D major

131.

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

E7 C# major C#7 F# minor C#7 F# minor

136.

Eh - ren macht!
Ho - ly Name!

Eh - ren macht!
Ho - ly Name!

Eh - ren macht!
Ho - ly Name!

Eh - ren macht!
Ho - ly Name!

A material returns in a "free da capo," ending with opening ritornello.

Trp I & II

+Trp III
Timp

F# minor D major

141.

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

Trps & Timp tacet...

D major D7 G major

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146.

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,

Trp I
Trp II

A7 D major D major

151.

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

+Trp III
Timp

D major

156.

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

Trps & Timp punctuate on downbeats...

D7

161.

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

Trps & Timp tacet...

G major (A7) D major

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166.

166.

Moderato

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

+Trp I +Trp III & Timp Trps & Timp tacet...

A7 D major D major F

171.

171.

The image shows a musical score for the hymn 'Gott in seinen Reichen'. It consists of five staves. The first four staves are for voices: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The fifth staff is for the piano accompaniment, with a grand staff (treble and bass clef). The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are in German and English. The German lyrics are: 'Gott in sei - nen Rei - chen, lo - bet Gott in sei -'. The English lyrics are: 'God on high - in heav - en, praise to God on high'. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

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

D major

D7

176.

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

G major E7 A major A7

181.

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!

D major D major D major

Trps & Timp

Dal Segno.

Secco

11/2.

Recitativo. – Evangelium.

(Evangelist)

• Ascension of Christ: Lk. 24:50–51 (11/2).

1.

Tenore.

Tenor, serving as Evangelist (narrator), begins to tell the Ascension story.

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

Text painting: Line rises to depict Jesus raising his hands.

B minor

3.

Jünger, 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 heaven - departed from them.

Note: Luke 24:51c ("and rose to heaven") is omitted (see above note).

B minor B7 E major A major A major (hopeful?)

Text painting: Two rapid runs in the continuo are perhaps intended to depict Jesus raising and lowering his hands to bless the disciples, as indicated in the text. Martin Petzoldt suggests the runs reflect the sudden, unforeseen departure of Jesus. See *Bach-Kommentar*, vol. 2, p. 924.

• Ascension of Christ: The grief of bereavement (11/3). Martin Petzoldt notes an allusion to John 16:32: "The hour is coming, indeed it has come..." Accompanied by 2 flutes & continuo, the flutes bridging the cadences and depicting tears rolling down, as in the alto aria "Du lieber Heiland, du" in the St. Matthew Passion.

11/3.

Recitativo. D

1.

Basso.

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

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

FI I FI II

B G# A#

3.

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,
Allusion to Genesis 32:26: "I will not let you go, unless you bless me." "Tears" intensify.

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

Chromatic saturation
in the vocal part in
6 mm.

Diminished 7th chords
are used to express
lament, e.g., on the
interjections of "ah."

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Text painting: Singer's descending run of 2-note sighs depicts the tears rolling down as referenced in the text.

Text painting: Upward-reaching figure for "yearning."

6. *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!

Singer's lamenting figure: The 9th between continuo & singer reappears in the next movement.

The "tears" motive (falling parallel thirds in the flutes) reverses direction. Then, after the continuo participates in the figure, the flutes descend and then cross. Perhaps these directional changes depict the conflict between hope and despair.

D# dim.7 B7 E minor E7 G# dim.7 A minor A minor

(Adapted from a wedding cantata of 27 November 1725, "Auf, süß-entzückender Gewalt," BWV 1163, of which only the libretto by Gottsched survives. See Dürr/Jones, 895; Martin Petzoldt, *Bach-Kommentar*, vol. 2, p. 926. Later, Bach again adapted the original music for the 49-measure Agnus Dei of the B-minor Mass.)

11/4. **Aria.** • Prayer: Plea for Christ not to leave (11/4).

(Larghetto. $\text{♩} = 50$)
poco marc.

Obligato of unison violins, which alternates between syncopated descending and ascending figures to express unsettled yearning. The second note in mm. 2 & 7 is missing in the B-minor Mass version.

1. *Ritornello* Vlns

A minor N6

The continuo line of incessant, separated 8th notes underscores the resigned melancholy of the text (like a funeral dirge).

In the B-minor mass, these notes are up an octave, perhaps because the key is a tone lower there and one note would be too low for the violins. The larger span of the melody here results in greater expressivity.

4. Tritone

B7 E minor E minor A7 B dim.7 E7

In this editorial realization, the violin obbligato is obscured, often by an upper line (see full score).

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7. **Alto.**

This type of aria is called a "Devisenarie" 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. Compare the music's reappearance in the Agnus Dei of the B-minor Bass, where Bach writes a new vocal line (one that differs from the ritornello).

Ach, blei - - be
Ah, leave - - me

A minor D# dim.7 E7 A minor A minor

10.

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

Second part of ritornello. Petzoldt calls these "leading-tone-like" sighing motives. See *Bach-Kommentar*, vol. 1, p. 926.

N6 A minor

13.

etc...

ach, blei - - be
ah, leave - - me

A minor

16.

Text painting: Melisma for "flee" (do not flee).

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

N6 B7 E minor

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19.

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

E minor B7 E minor E7

Singer's lamenting figure:
The 9th between continuo
& singer from previous
movement reappears.

22.

doch, mein liebste 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

A minor B7 E minor E minor

25.

mir!
me!

Ritornello

pp poco marc. mf

E minor E minor

29. B section (omitted in the B-minor Mass)

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

Canon Vlns unison

E minor C major

The canonic construction perhaps indicates a desire to follow the departing Jesus.

32.

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, -

D major G major B7

The unison violins give up on "following" and resume pleading and sighing. See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 3 (Dayton, Ohio: Roger Dean Publishing, 2001), p. 169.

35.

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

E minor F#7 B minor B minor

Last line of text is saved for next section.

38.

Dein Ab - schied
Thy fare - well

B minor B7 E minor A major A7 D major

Text is repeated (and completed) with all 4 lines.

41.

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;

E7 A minor

44.

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

E7 A7 D minor E7 G minor A7 D minor

47.

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

mf

Last line of text. Sighing figures return.

50. D minor D minor D minor

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 -

First half of ritornello returns.

E7 A minor A minor

53.

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

Singer's opening devise returns. Second part of ritornello returns (sighing figures).

A minor

56.

ach, blei - be
Ah, leave - me

etc.

A minor

Singer's lamenting figure:
The 9th between continuo
& singer from previous
movement reappears.

60.

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

63.

with

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

A7 Lamenting figure D minor

D minor B major B7 E minor E7

66.

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

A minor B7 E7 A minor

69.

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.

A minor C# dim.7 D minor E7 A minor A minor A minor A minor B7 E minor E minor A7

72.

A minor B7 E minor E minor A7

76.

D minor E7 A minor D# dim.7 E7 A minor A minor

End of the first section of the oratorio: Gospel account - biblical/theological recitative - reflective aria.

Combining texts from Acts 1 and Mark 16, the Evangelist continues the story with the account of the actual ascension (which was omitted earlier because it would have been premature).

Secco
11/5. **Recitativo. — Evangelium.** (Evangelist)
• Ascension of Christ in a cloud: Acts 1:9, Mark 16:19 (11/5).

1. **Tenore.** NBA: aufgehen (archaic)

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

Text painting: Rising lines/intervals to depict ascension.

B major E minor

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Text painting: Descending line as attention is directed down to the disciples who are left bereft, then ascending line for description of Jesus at the right hand of God the Father.

3.

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!

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

● Ascension of Christ: All things put under his feet (11/6). A simple four-part hymn setting comprises the center of the work. With textual allusions to biblical passages such as Psalm 110, 1 Corinthians 15:27, and Hebrews 1, the chorale provides the theological context for the preceding narration. The chorale does not function as a "closing" movement but rather takes up (and comments on) the idea of Christ at the right hand of God from the previous movement. The accompanying voices (ATB), taken together, present a continuous flow of eighth notes, perhaps to indicate the all-encompassing reign of Christ referenced in the text.

11/6. Choral. (Mel: „Ermuntre dich, mein schwacher Geist“.)

1/9.

Soprano.

+Fl I, II at 8va, Ob I, II Vln I

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.

This is the 4th stanza of 14 in the 1641 chorale "Du Lebensfürst, Herr Jesu Christ" by Johann Rist (1607–1667).

Alto.

+Vln II

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.

+Vln I

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.

D major A major D major D major D major

Bach uses this chorale tune in the second part of the Christmas Oratorio (No. 12, "Bricht an o schönes Morgenlicht") but with the meter changed to common time (4/4).

The chorale stanza alludes to a range of biblical passages and themes (see note).

Bach sets the chorale in low range, perhaps to illustrate the opening words "Now all things lie under thee."

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17. Abgesang of bar form

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 -

A major B7 E minor B major F#7

24.

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.

B minor F# major D major A7 D major D major

To highlight the dramatic nature of the interaction between the two angels and the disciples Bach assigned direct quotations to individual characters rather than having the narrator sing them all, much like his treatment of the two false witnesses in the St. Matthew Passion (where the parts are sung by alto and tenor soloists). Here the two angels are represented by tenor and bass. Their reassurances that Jesus will return in a manner similar to his ascension are clothed in conventional rhetorical manner with figures that rise and fall for the concepts of "ascent" and "descent."

11/7a. **Recitativo. — Evangelium.** Tenor & Bass Recit. (Evangelist & Angels).
 • Ascension: Angels proclaim his return: Acts 1:10–11 (11/7a).

1. **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. Text painting: Evangelist's line ascends one octave to depict Jesus ascending to heaven, followed by 16th notes ascending in the continuo bass.

mf Secco recitative (all except the continuo bass here is editorial realization)

D major D major

3.
 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

Text painting: Evangelist describes angel messengers coming down from on high before they speak (G# down to A).

G# dim. E7 C# major

5. Arioso: Here Tenor and Bass represent the two "male messengers."

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

Extended notes for "stehet" ("stand").

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

F# minor A major D7 G major (A7) D major

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8. Text painting: Canon between two singers represents the promise that Jesus will return in the same manner as he ascended.

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

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

D major B minor

10.

Text painting: Descending line to represent Jesus' return to earth.

- 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

A major D major D# dim. E minor D major

12.

Foregoing text is repeated for emphasis before completing the sentence.

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

F#7 B minor E7 A major

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Entire sentence is repeated in simpler form.

14.

Text painting in the completion of sentence: Rising line to depict Jesus' ascension.

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

D major

D major

Canon ends and singers finish together.

16.

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.

D major F#7 B minor D major A major D major

These bass notes are an octave higher in the original.

11/7b. Recitativo.

1.

Alto.

Alto is often the voice of intimate faith.

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

2 flutes (in relatively low range) + continuo

D7 G# dim.7 C#7 A# dim.7 B7

The continuo bass sinks chromatically...

Text painting: Bach plays with the idea of "Ähnlichkeit" (similarity or equivalency): earthly moments are equivalent to years while waiting for Jesus' return. This may be an allusion to 2 Peter 3:3-8: "Scoffers will come in the last days...saying, 'Where is the promise of his coming?'...Do not ignore this one fact, beloved, that with the Lord one day is as a thousand years, and a thousand years as one day." Here in the recitative, "every moment (literally: every blink of an eye) will be hateful to me and be like years" (i.e., seem like years) is depicted by using the same chord (E# dim.7) for "Augenblick" and the end of "Jahre" (years), the two words set to quick notes and a sustained note, respectively, while the flutes do the opposite. Furthermore, the alto's final cadential figure is echoed by (i.e., the same as) the first flute's cadence.

4. *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.

Annotations: quick notes for "moment", sustained note for "years", sustained chord, quick notes, same chord, Lower notes are editorial (check full score).

Chords: E# dim.7, A# dim.7, B minor, E# dim.7, B minor, B minor

Secco
 11/7c. **Recitativo. — Evangelium.** (Evangelist)

•Ascension: Disciples return: Luke 24:52, Acts 1:12 (11/7c). The narrator ends the scene with a simply rendered account of the disciples' return to Jerusalem.

1. **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
 Luke 24:52a Acts 1:12...

Chords: A major, A7, D7, D7

The libretto merges passages from the Gospel of Luke and the Acts of the Apostles by inserting a verse from the latter into the former. The result is a correct chronology of events but also a double mention of the disciples returning to Jerusalem, which is set with the same opening figure, transposed up a tone. Note: while Buxtehude's harmony employs both passages, it presents them consecutively. See Petzoldt, vol. 2, p. 937.

4. *Ölberg, welcher ist na-he bei Je-ru-salem 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;

Chords: B7, E minor, D# dim.7

7. *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.
 Luke 24:52b.

Annotation: Bach's libretto adds "sie."

Chords: E minor, G7, C major, F# dim., G major

•Ascension: Jesus' love stays here as a prospect of heaven (11/8). Like movement 4, this aria originated in the lost wedding cantata of 27 November 1725, "Auf, süß-entzückender Gewalt." See Dürr/Jones, 895, Martin Petzoldt, "Bach-Kommentar," vol. 2, p. 926. In its original setting, the music

11/8. Aria.

(Andante. $\text{♩} = 108$.)

Bassetto texture (no continuo).

Flute I, I in unison
Oboe I
Vlns & Vla in unison
(with voice, 4 lines)

No continuo (bassetto texture) is often used by Bach to depict something heavenly, unearthly, incomprehensible, or without foundation. See side note for examples. Here the translucent texture portrays the heavenly bliss of love experienced by the "abandoned" disciple as a foretaste of heaven. Eric Chafe writes, "Jesus' love remains even though he is not physically present" ("Tonal Allegory," 351).

1. Flute I, I in unison
Oboe I
Vlns & Vla in unison
(with voice, 4 lines)

Ob *mf* Minuet rhythm (with hemiolas), bassetto texture.

Vlns/Vla G major G7 C major D7

G major A7

13. Soprano.

Soprano is often the voice of the Soul. Here its tessitura reinforces the "airiness" of the movement.

Note: For a word-for word translation, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

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

D major D major D7 G major G7

"Jesus, I can nevertheless constantly see your gracious glances."

19.

Gna - den - blik - ke kann ich doch be - stän - dig seh'n,
filled with pi - ty, look Thou down kind - ly on me;

In the original source, this melisma was on the text "schmücke mich durch deine" ("adorn me with your [splendor]"). Here the long melisma suits the word "beständig" ("constantly").

C major

D major

D7

G major

25.

kann ich doch
look Thou down

G major

E minor

A7

D major

31.
be - stän - dig seh'n.
kind - ly on me.

37.
G major

43.
G7 C major D7 G major G major

49.
Je - su, dei - ne Gna - den - blik - ke kann ich doch
Je - sus, ev - er filled with pi - ty, look Thou down

55.
be - stän - dig seh'n,
kind - ly on me;

In the original source, this melisma was on the text "schmücke mich durch deine" (adorn me with your [splendor]), which here the long melisma suits the word "beständig" (constantly).

G# dim.7 A minor D7 E7 G# dim.7 D7

G# dim.7 A minor G major G major G# dim.7 A minor G major G major

G7 C major

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61.
 — 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

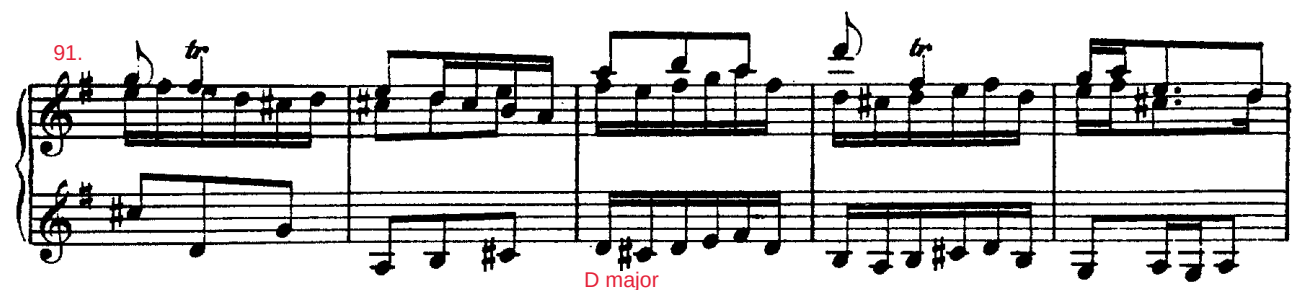
67.
 blik - ke, — Je - - - su, dei - ne Gna - den - blik - ke
 pi - ty, — Je - - - sus, ev - er filled with pi - ty,

73.
 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 —

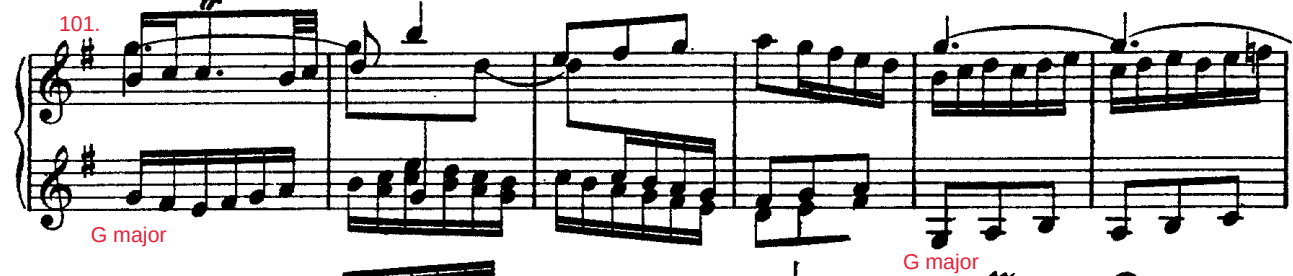
79.
 - dig on seh'n. me.
 Fl Ob *mf*
 G major G7 C major

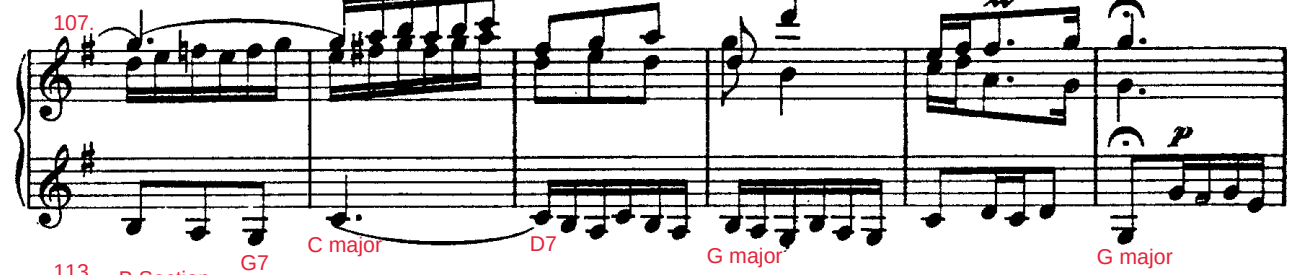
85.
 D7 G major A7

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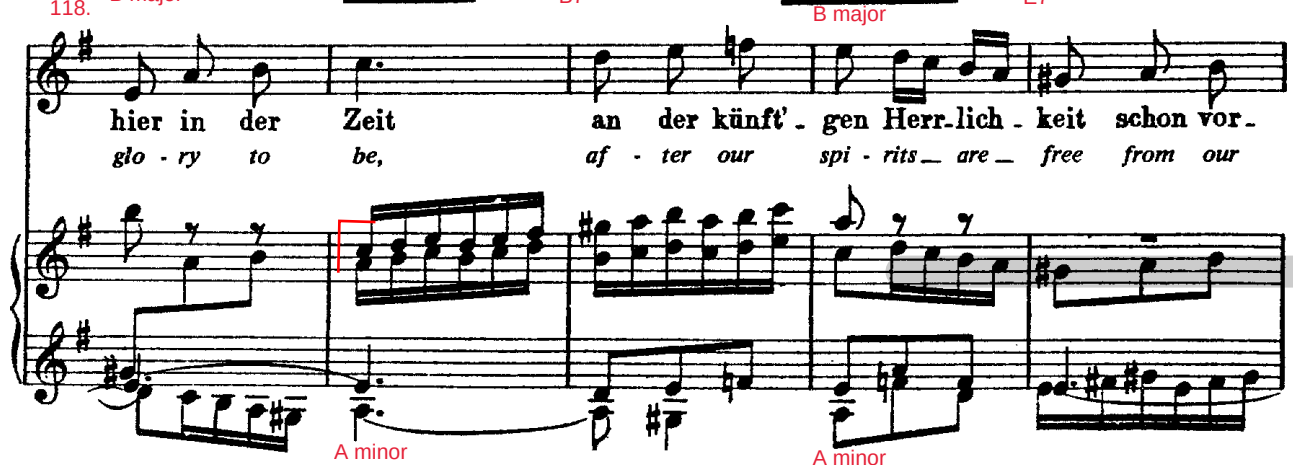
91. 
D major

96. 
D major D7 G# dim.7 A minor D7

101. 
G major G major

107. 
G7 C major D7 G major G major

113. B Section 
Dei - ne Lie - be bleibt zu - rük - ke, dass ich - mich
Thine - af - fec - tion, ev - er with us, points to - the
B major E minor B7 E minor B major E7

118. 
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
A minor A minor

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123. In the original source, this harmonic progression fits better. Original text (sung by the character, Modesty):
 "durch der Liebe Schmutz bedecken" (cover with love's uncleanness).

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

Ob

C7 [deceptive cadence] D minor G# dim. A minor E7

129. stehn.
Thee.

A minor C# dim.7 D minor G# dim. A minor E7 A minor

135. Dei - ne Lie - be bleibt zu - rük - ke dass ich mich
 Thine af - fec - tion, ev - er with us, points to - the -
 Text repeated, as in the original model.

A minor B7 E minor

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

F#7 B minor B minor

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

F#7 D7 G major A# dim.7 F# major B minor

In the original source, this harmonic progression fits better. Original text (sung by the character, Modesty):
 "durch der Liebe Schmutz bedecken" (cover with love's uncleanness).

Da Capo.

11/9. **Choral.** (Mel: „Von Gott will ich nicht lassen“.)

Synco-pated motive = urgency

Full, festive
orchestration returns:
Tromba I, II, III
Timpani
Flauto traverso I, II
Oboe I, II
Vln I, II
Vla
SATB
Continuo

1. 2/20. **Fanfare motive** Concerto-like exchanges among trumpets, flutes, oboes, and strings. **Synco-pated motive = urgency**

Festive key of D major despite minor key of the chorale tune. For another setting of this tune, see BWV 73/5.

Martin Petzoldt argues that by expressing the yearning and plea for Jesus' return with festive, concertante music Bach wants to communicate that the promised future event is experienced already as a present reality. See "Bach-Kommentar," vol. 2, p. 935.

Synco-pations on repeated notes are passed from one instrument group to another, for an almost continuous flow of off-beats. With repeated 8th notes in the viola, the cumulative effect may be intended to portray the continuous, inexorable passage of time, as referenced in the text. The libretto alludes to the disciples' question in the Epistle for the day: "Lord, will you at this time restore the kingdom to Israel?" He said to them, "It is not for you to know times or seasons which the Father has fixed by his own authority." (Acts 1:6–7). The splendor of the setting suggests a glorious return of Christ, as referenced in the fourth line of the chorale and as described in biblical statements such as 1 Thessalonians 4:16: "The Lord himself will descend from heaven with a cry of command, with the archangel's call, and with the sound of the trumpet of God."

3/21. 5/23. 7/25. **B minor**

9/27.

A Soprano.

NBA: Ween

Wann
dass
When
when

soll
ich
will
I
es
ihn
the
may

Alto.

In the accompanying counterpoint, the voices begin with the opening interval of the chorale, in rhythmic diminution.

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.

Strings outline chords in rising & falling arpeggios, mm. 9–13.

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

D major

11/29.

E7

A major

Trps I & II punctuate...

A7

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15/33.

B

NBA: Wenn

17/35

D major

Text painting: Stretched notes for "k" in the accompanying voices to depict long, sustained waiting.

17/35.

D major

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?

Trp I
 Obs
 Vln I

The splendor of this last movement may puzzle some listeners, but Bach evidently wanted to focus on Christ's return in glory ("Herrlichkeit"), rather than the yearning expressed by the rest of the text.

Various combinations of instruments play the circular figure of 16th notes.

FI I & II

Trp I

Obs
Vln I

D major

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19/37.

38.

Ob

F#7

39.

Vln

Fl

Ob

Vln

B minor

D7

G major

B7

E minor

A7

D major

E7

41. C Abgesang of bar form.

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,

Trps & Timp

Fl & Ob play the syncopated repeated-note figure.

etc.

A7

D major

39

"Buzzing," circular figure: It appears Bach uses it to depict a kind of celestial fluttering (music of the spheres?). For another example, see the opening chorus of the St. John Passion, "Herr, unser Herrscher."

Tenor and alto adopt the repeated note figure from the ritornello.

Bass adopts the circular figure of 16ths from the ritornello. It descends down an octave, as if to depict Christ's returning descent.

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43.

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?

D7 G major A7 D major D7

45.

dass
Thou

dass
Thou

dass
Thou

dass
Thou

G major A7 A# dim.7 E7 F#7

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47.

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

B minor A7 D major

Rhythmic activity intensifies in the bass for "greeting the Savior."

49.

grü - - - ssen,
meet Him

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

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

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

A major Trp I A major A7

+Trp II, III, Timp

51.

E

dass
and

dass wir
and as

dass
and

dass wir den
and as my

Flutes in unison, partially doubled here by Ob 1 & Vln I, take up the circular figure, now in cascading descent, presumably to depict Jesus' return to the believer.

Trps & Timp tacet...

E

D major D7 G major A7

53.

wir den Hei
as my Sa

den Hei
my Sa

wir den Hei
as my Sa

Hei
Sa

Counterpoint intensifies in all three accompanying voices for "kissing the Savior."

Flutes in unison continue their cascading descent.

D major E7 A major

55.

land
- viour

küs
greet

land küs
- viour greet

land küs
- viour greet

land küs
- viour greet

sen?
Him.

land küs
- viour greet

A major C#7 F# minor

56.

sen?
Him.

sen?
Him.

sen?
Him.

F# minor D major D7 G major B7

58.

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

E minor A7 D major D major

Circular figure in bass.

Trps & Timp

60.

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!

Ritornello

F#7 B minor G major

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62.

Trp I

+Trps II, III, Timp

A7

D major

64.

Trp I

D major

Trp I & II punctuate...

66.

D major

E7

A major

68.

A7

D major

70.

+Trps & Timp

A7

D major

D major

D major