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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*, revised and 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).

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

Ascension = rising contour

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

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.

The fugue subject contains the entire first chorale line. Fugue form encapsulates the idea of the opening text: Himmelfahrt → Nachfahrt (The Ascension is the basis for the believer's imitative "following after").

12.

15. A7 D major C major G major

Chorno 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 Chri-sti 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.

Unusually, the cantus firmus is not doubled by horn.

For biblical background, see note.



Ob I/Vln I

20. G major G major

sti Him - mel - fahrt al -

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

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

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

For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

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

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  
p

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<sup>tr</sup>** = 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. **Corno I & II punctuate...**

42. **A minor** **E minor** **D7**

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. **mf** = 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

= m. 31 (Corno II modified)

52.

G major

Corno I & II punctuate...

54.

E minor

Corno I & II punctuate...

56.

**E**      Line 5.

Abgesang of chorale's bar form.

denn      weil      das

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

denn weil das Haupt im Him - - - mel

denn weil das Haupt im

Corno I & II punctuate...

Ob I/In I

E minor      E minor      E7      D(7)

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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

+Corno I, II

60.

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

The lower voices repeat the text phrase for emphasis.

A minor A minor  
 Corno I Corno II (up 8va)

A major D minor A minor A minor

63.

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

Line 6.  
 Corno I & II punctuate...

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  
 Christ

Ritornello *mf*

The lower voices repeat the text phrase for emphasis.

B(7)

E minor

E major

J.S. Bach - Church Cantatas BWV 128

71.

E7 A major A7

73.

Corno I & II pnuate.

D7 G

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 major A minor B7

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

78. E7

nach - - - ho - - - len.

ho - - -

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

Zeit nach - ho - - -

Corno I & II pnuate...

E minor C major D7 G major G7

80.

The lower voices repeat the text phrase for emphasis.

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.

For biblical background, see note.

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]

exclamatio

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

Secco

E minor F E7

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

D F C#

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 Zieger 1728: dich von Angesicht, wie mir dein heiliges

G# dim.7 A# A7 D# dim. E minor C# dim. F#7

B minor B minor

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

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*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 331.

## Aria

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

For biblical background, see note.



Heroic style featuring the figura corta.

1. Strings Trp

Ritornello *mf* Figura corta (see note).

4.

7. Trumpet (8va up) plays long "coloratura."

10.

13.

This 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! jubilit mit

Continuo alone...

D major

D major

Detailed description: This block shows the musical score for measure 16. It features a bass line and a keyboard accompaniment. The bass line starts with a rest, followed by a melodic phrase. The keyboard accompaniment consists of a rhythmic pattern of eighth notes. The key signature is D major. Annotations include 'Bass is often the voice of authority.' and 'Continuo alone...'. The lyrics are 'Auf, auf, mit hel - lem Schall,' and a reference to 'von Zieger 1728: Auf! jubilit mit' is provided. The measure is divided into two parts, both labeled 'D major'.

19.

mit hel - lem Schall, auf, auf, mit

Strings

Trp leads...

Trp up 8va

D major

D major

Detailed description: This block shows the musical score for measure 19. It features a bass line and a keyboard accompaniment. The bass line has a melodic line with a red box around the first few notes. The keyboard accompaniment has a rhythmic pattern. The key signature is D major. Annotations include 'Strings', 'Trp leads...', and 'Trp up 8va'. The lyrics are 'mit hel - lem Schall, auf, auf, mit'. The measure is divided into two parts, both labeled '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

Detailed description: This block shows the musical score for measure 22. It features a bass line and a keyboard accompaniment. The bass line has a melodic line with a red box around the first few notes. The keyboard accompaniment has a rhythmic pattern. The key signature is D major. Annotations include 'Text painting: The firm position of Christ seated at the right hand of God is depicted with immovable notes.' and '2.'. The lyrics are 'hel - lem Schall ver - kün - digt ü - ber - all: mein Je - sus sitzt,'. The measure is divided into two parts, both labeled 'D major'.

25.

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

Detailed description: This block shows the musical score for measure 25. It features a bass line and a keyboard accompaniment. The bass line has a melodic line with a red box around the first few notes. The keyboard accompaniment has a rhythmic pattern. The key signature is D major. The lyrics are 'mein Je - sus sitzt zur Rechten; auf, auf, mit'.

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28.

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

Vln I leads, trp punctuates...

E7 A major

Detailed description: This system shows measures 28-30. The vocal line (bass clef) has lyrics 'hel - lem Schall ver - kündigt ü - ber - all: mein Je - sus sitzt, \_\_\_\_\_'. The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth notes. Red boxes highlight specific chords in the right hand: E7 in measure 28, A major in measure 29, and E7 in measure 30. A red note in measure 30 is circled. The text 'Vln I leads, trp punctuates...' is written in red below the piano part.

31.

\_\_\_\_\_ mein Je - sus sitzt zur Rechten;

A major E(7)

Detailed description: This system shows measures 31-33. The vocal line (bass clef) has lyrics '\_\_\_\_\_ mein Je - sus sitzt zur Rechten;'. The piano accompaniment continues with the same rhythmic pattern. Red boxes highlight chords in the right hand: A major in measure 31, A major in measure 32, and E(7) in measure 33. A red note in measure 33 is circled.

34.

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

C# minor F#7 B minor

Detailed description: This system shows measures 34-36. The vocal line (bass clef) has lyrics 'auf, auf, mit hel - lem Schall \_\_\_\_\_ ver - kündigt ü - ber -'. The piano accompaniment continues. Red boxes highlight chords in the right hand: C# minor in measure 34, F#7 in measure 35, and B minor in measure 36. A red note in measure 36 is circled.

37.

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

Trumpet tacet...

E7 A major

Detailed description: This system shows measures 37-39. The vocal line (bass clef) has lyrics 'all: \_\_\_\_\_ mein Je - sus sitzt zur Rech - ten,'. The piano accompaniment continues. A red note in measure 37 is circled. The text 'Trumpet tacet...' is written in red above the piano part. Red boxes highlight chords in the right hand: E7 in measure 37 and A major in measure 38.

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

*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 <sup>Who</sup>

D major (F#7) B minor

55.

sucht seeks mich me an - zu - fech - ten? to-attack? <sup>Trumpet tacet...</sup> 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, Vln I ich werd' einst da - hin - kom - men, I will one-day to-that-place come,

E minor E7

von Zieger 1728: werd ich doch dahin auch

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

Abrupt stop for "suddenly seeing the Redeemer."

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

61.

Recit. G# C# B A F# D E

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.  
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.

von Zieger 1728: Auge wird

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

Chromatic saturation in the vocal part in 8 mm.

64.

könn't' 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 A cross relation inflects the text. von Zieger 1728: Jedoch

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

67.

wohnet 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.

Sigh

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



For biblical background, see note.

4.

B minor C#7 F# minor F# minor

7.

B7 E minor 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

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*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 331. The movement is subdued as God's unfathomable omnipotence is humbly contemplated.

Lines 1-3 (3x).  
von Zieger 1728: Dein

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

16.

Tenor reaches above alto

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

Word painting: Simultaneous drops (emphasized with a longer vocal note and trill) for "ergründen" (to "fathom").

Sein' All - macht zu er - grün Sigh - 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

C# major

F# minor

C# major

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.

All - macht zu er - grün - - den, wird sich kein Men.sche fin -  
 Sein' All.macht zu er -  
 Tenor reaches above alto.  
 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. Chord symbols B minor, B7, and E minor are indicated 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 measure 47. The word 'Ritornello' is written in red at the end of measure 48. Chord symbols E minor, F#7, B minor, B minor, and (B minor) are indicated below the piano part.

49.

B minor B minor B minor

Detailed description: This system contains measures 49, 50, 51, and 52. It features a piano accompaniment. Chord symbols B minor, B minor, and B minor are indicated 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 symbols B minor, C#7, F# minor, F# minor, and B7 are indicated 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 symbols E minor, A7, and D major are indicated 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

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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.  
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

Unison achieved only after a long dissonance.

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

**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.

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

+Ob I  
Vln I

+Ob II  
Vln II

+Ob da caccia  
Vla

+Corno I  
Corno II

For biblical background, see note.

Als dann so wirst du mich zu deiner Rechten stellen und

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(Additional, independent parts for the two horns.)



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