

J.S. Bach

# Cantata No. 140

Wachet auf, ruft uns die Stimme

## No. 1. Chorus

[Allegro moderato ♩=80]

The first system of the musical score for the Chorus, measures 1-4. It is written in G minor (two flats) and 3/4 time. The music begins with a forte dynamic (f) and a section symbol (§). The right hand features a complex texture of chords and moving lines, while the left hand provides a steady bass line with eighth notes.

The second system of the musical score, measures 5-8. The right hand continues with intricate chordal patterns and melodic fragments, while the left hand maintains a rhythmic accompaniment of eighth notes.

The third system of the musical score, measures 9-12. The right hand shows a melodic line with some grace notes and slurs, while the left hand continues with a consistent eighth-note bass line.

The fourth system of the musical score, measures 13-16. The right hand features a melodic line with grace notes and slurs, while the left hand continues with a consistent eighth-note bass line.

The fifth system of the musical score, measures 17-20. The right hand features a melodic line with grace notes and slurs, while the left hand continues with a consistent eighth-note bass line. The system concludes with a double bar line and a fermata over the final chord.

**A**  
SOPRANO

Wa - - chet auf! ruft  
Wake, ye maids! hark,

ALTO

Wa - chet auf, wa - chet  
Wake, ye maids! wake, ye

TENOR

Wa - chet  
Wake, ye

BASS

**A**

uns die Stim -  
loud re - sound -

auf! ruft uns die Stim - me, ruft  
maids! hark, loud re - sound - ing, hark,

auf, wa - chet auf! ruft uns die  
maids! wake, ye maids! hark, loud re -

Wa - chet auf, wa - chet auf! ruft  
Wake, ye maids! wake, ye maids! hark,

me - ing,  
uns die Stim - me  
loud re - sound - ing,  
Stim - me, die Stim - me  
sound - ing, re - sound - ing,  
uns die Stim - me  
loud re - sound - ing,

**B**  
der  
the

**B**

Wäch - - - ter sehr  
call from on

der Wäch - ter sehr hoch  
the call from on high,

der Wäch - ter sehr hoch  
the call from on high,

der Wäch - ter sehr  
the call from on

hoch auf der  
high, hear it

— auf der Zin - ne, hoch auf der Zin -  
— hear it sound - ing, the watch-man call -

— auf der Zin - ne,  
— hear it sound - ing,

hoch auf der Zin - ne, der Wäch - ter  
high, hear it sound - ing, the watch-man's

Zin - ne: - - - - -  
sound - - - - - ing:

- - ne, hoch auf der Zin - ne:  
- - ing, hear ye it sound - ing:

der Wäch - ter sehr hoch auf der Zin - ne:  
the call from on high, hear it sound - ing:

sehr hoch auf der Zin - ne:  
call, hear ye it sound - ing:

sehr hoch auf der Zin - ne:  
call, hear ye it sound - ing:

**C**

wach' auf, a - wake, wach' auf, a - wake, wach' auf, a - wake, wach' auf, a - wake, wach' auf, wach' a - wake, a -'

**C**

du Stadt Je - Je - wach' auf, du Stadt Je - ru - sa - lem, wach' auf, a - wake, a - wake, Je - ru - sa - lem, a - wake, wach' auf, du Stadt Je - ru - sa - lem, a - wake, a - wake, Je - ru - sa - lem, auf, du Stadt Je - ru - sa - lem, wach' auf, wake, a - wake, Je - ru - sa - lem, a - wake,'

ru - sa - lem!  
 ru - sa - lem!

— du Stadt Je - ru - sa - lem, wach' a -  
 — a - wake, Je - ru - sa - lem, a -

du Stadt Je - ru - sa - lem, wach' auf, du  
 a - wake, Je - ru - sa - lem, a - wake, a -

du Stadt Je - ru - sa - lem, wach' auf,  
 a - wake, Je - ru - sa - lem, a - wake,

auf, du Stadt Je - ru - sa - lem!  
 wake, a - wake, Je - ru - sa - lem!

Stadt Je - ru - sa - lem, Je - ru - sa - lem!  
 wake, Je - ru - sa - lem, Je - ru - sa - lem!

du Stadt Je - ru - sa - lem!  
 a - wake, Je - ru - sa - lem!

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The upper staff begins with a series of chords, while the lower staff features a rhythmic pattern of eighth notes with rests.

The second system of musical notation consists of two staves. The upper staff contains a melodic line with eighth-note runs and slurs. The lower staff continues the rhythmic accompaniment with eighth notes and rests.

The third system of musical notation consists of two staves. The upper staff features a melodic line with a long slur and a fermata. The lower staff continues the accompaniment with eighth notes and rests.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with eighth-note patterns and slurs. The lower staff continues the accompaniment with eighth notes and rests.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with eighth-note runs and slurs. The lower staff continues the accompaniment with eighth notes and rests.



**D**

Mit - ter - nacht heisst  
Mid - night strikes, hear,  
Mit - ter - nacht, Mit - ter -  
Mid - night strikes, mid - night  
Mit - ter -  
Mid - night

**D**

*p*  
*mf*

die - se Stun -  
hear it sound -

nacht heisst die - se Stun - de, heisst  
strikes, hear, hear it sound - ing, hear,

nacht, Mit - ter - nacht heisst die - se  
strikes, mid - night strikes, hear, hear it

Mit - ter - nacht, Mit - ter - nacht heisst  
Mid - night strikes, mid - night strikes, hear,

*p*  
*mf*

de;  
ing,  
die - se Stun - de;  
hear it sound - ing,  
Stun - de, die - se Stun - de;  
sound - ing, hear it sound - ing,  
die - se Stun - de;  
hear it sound - ing,

**E**  
sie  
loud

**E**

ru - fen uns  
cries the watch

sie ru-fen uns mit hel -  
loud cries the watch with call

sie ru-fen uns mit hel -  
loud cries the watch with call

sie ru-fen uns mit  
loud cries the watch with

mit hel - lem  
with call re -

- - lem Mun - de, sie ru-fen uns  
re - sound - ing, loud cries the watch

- - lem Mun - de, sie ru-fen uns,  
re - sound - ing, loud cries the watch,

hel - lem Mun - de, sie ru-fen  
call re - sound - ing, loud cries the

Mun - de: - ing:  
sound - ing:

mit hel - lem Mun - de:  
with call re - sound - ing:

sie ru - fen uns mit hel - lem Mun - de:  
loud cries the watch with call re - sound - ing:

uns, sie ru - fen uns mit hel - lem Mun - de:  
watch, loud cries the watch with call re - sound - ing:

— — — — —

— — — — —

— — — — —

— — — — —



Jung - frau - en?  
vir - gins, where?

— wo seid ihr klu - gen Jung - frau - en, wo  
— are ye, where are ye, wise vir - gins, where

seid ihr, wo seid ihr klu - gen Jung - frau'n, wo seid  
are ye, where are ye, O wise vir - gins, where are

klu - gen Jung - frau - en, wo seid ihr  
O wise vir - gins, — where? where are ye,

seid ihr klu - gen Jung - frau - en, wo, wo?  
are ye, O ye wise vir - gins, O where?

ihr, ihr klu - gen Jung - frau - en, wo, wo?  
ye, O wise vir - gins, where, where, O where?

klu - gen Jung - frau - en, — wo, — wo?  
O wise vir - gins, where, O — where?

The first system of the piano accompaniment consists of two staves. The right hand features a complex, rhythmic pattern with many sixteenth and thirty-second notes, while the left hand provides a steady bass line with eighth notes.

The second system continues the piano accompaniment. The right hand has a more melodic line with some slurs, and the left hand continues with a consistent eighth-note bass line.

The third system of the piano accompaniment shows the right hand with a series of sixteenth-note runs and the left hand with a steady eighth-note accompaniment.

This section is for the vocal entry. It features four staves: two for the vocal line and two for the piano accompaniment. The vocal line begins with a whole rest followed by a half note G. The piano accompaniment provides a harmonic support with chords and moving lines.

Wohl  
Good

Wohl auf, wohl  
Good cheer, good

Wohl auf, wohl auf,  
Good cheer, good cheer,

The final system of the piano accompaniment concludes with a series of chords and moving lines in both hands, ending with a final cadence.

Wohl auf, der  
Good cheer! the

auf, wohl auf, der Bräut'-gam kommt, wohl auf, wohl  
cheer, good cheer! the Bride-groom comes, good cheer, good

auf, wohl auf, wohl auf, wohl auf,  
cheer, good cheer, good cheer, good cheer,

der Bräut'-gam kommt, wohl auf, der Bräut' - gam  
the Bride-groom comes, good cheer, the Bride - groom

Bräut' - gam kommt,  
Bride - groom comes!

auf, wohl auf, der Bräut'-gam kommt, wohl auf, wohl  
cheer, good cheer, the Bride-groom comes, good cheer, good

der Bräut'-gam kommt, wohl auf, wohl auf, wohl auf, wohl  
the Bride-groom comes, good cheer, good cheer, good cheer, good

kommt, wohl auf, der Bräut'-gam kommt, wohl auf, wohl  
comes, good cheer, the Bride-groom comes, good cheer, good



H

auf, cheer! steht A -  
 auf, cheer! steht auf, steht A - rise, a -  
 auf, cheer! steht auf, steht auf, A - rise, a - rise,

H

steht A - rise, die and  
 auf, steht auf, rise, a - rise, die Lam - pen nehmt, steht auf, steht a -  
 and take your lamps, a - rise, a - rise, a - rise, a - rise,  
 die Lam - pen nehmt, steht auf, die Lam - pen  
 and take your lamps, a - rise, and take your

Lam - pen nehmt!  
take your lamps!

auf, steht auf, die Lam - pen nehmt, steht auf, steht  
rise, a-rise, and take your lamps, a-rise, a -

die Lam - pen nehmt, steht auf, steht auf, steht auf, steht  
and take your lamps, a-rise, a-rise, a-rise, a -

nehmt, steht auf, die Lam - pen nehmt, steht auf, steht  
lamps, a-rise, and take your lamps, a-rise, a -

I

auf!  
rise!

Al - - - le -

auf!  
rise!

auf!  
rise!

I

lu - ja, — al - le - lu - ja, —

Al - - -

al - le - lu - ja, — al - le - lu -

- le - lu - ja, — al - le - lu - ja, —

Al - -

ja, al-le-lu-ja, al-le-lu-ja, le-lu-ja, al-le-lu-

al-le-lu-ja, al-le-lu-ja, al-le-lu-ja, ja, al-le-lu-ja,

Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

- ja! al - le - lu - ja, al - le - lu - ja, al - le - lu -

ja!  
ja!  
ja!

The first system consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Bass) in G minor, each with the word "ja!". The bottom two staves are the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

**K**

Macht euch  
Ye

euch  
maids,

Macht euch be - reit, macht  
Ye maids, be - ware, ye

Macht euch be - reit, macht euch be - reit,  
Ye maids, be - ware, ye maids, be - ware,

Macht euch be - reit, macht euch be -  
Ye maids, be - ware, ye maids, be -

**K**

The second system consists of five staves. The top three staves are vocal parts with German and English lyrics. The bottom two staves are the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. A key signature change to B-flat major is indicated by a "K" and a "b2." symbol.

be - reit  
be - ware!

euch be-reit, be - reit, be - reit, macht euch be -  
maids, be-ware, be - ware, be - ware, ye maids, be -

macht euch be - reit, be - reit, macht euch be -  
ye maids, be - ware, be - ware, ye maids, be -

reit, macht euch be - reit, be - reit, macht euch be -  
ware, ye maids, be - ware, be - ware, ye maids, be -

The first system of the musical score consists of four vocal staves and a keyboard accompaniment. The vocal parts are in G minor and 4/4 time. The lyrics are: "be - reit be - ware! euch be-reit, maids, be-ware, be - reit, be - ware, be - reit, macht euch be - ye maids, be - macht euch be - reit, ye maids, be - ware, be - reit, macht euch be - reit, ye maids, be - ware, be - reit, macht euch be - ware, ye maids, be -". The keyboard accompaniment features a flowing sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

reit,  
ware!

reit,  
ware!

reit,  
ware!

The second system of the musical score continues the vocal parts and keyboard accompaniment. The vocal parts are in G minor and 4/4 time. The lyrics are: "reit, ware! reit, ware! reit, ware!". The keyboard accompaniment features a flowing sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

**L**

zu der der feast  
the feast the feast  
be - reit, macht the  
the feast pre - pare, macht the  
the feast pre - pare, macht the  
the feast pre - pare, macht the  
feast pre - pare, macht the  
ye maids, be - ware

**L**

Hoch - zeit,  
pre - pare,

euch be - reit, macht euch be - reit zu der  
feast pre - pare, ye maids, be - ware and pre -

euch be - reit, macht euch be - reit zu der  
feast pre - pare, ye maids, be - ware and pre -

— zu der Hoch - zeit, macht euch be - reit zu der  
— and pre - pare ye, ye maids, be - ware and pre -



Hoch - zeit, macht euch be - reit zu der Hoch - zeit,  
pare ye, ye maids, be - ware and pre - pare ye,

Hoch - zeit, macht euch be - reit zu der Hoch - zeit,  
pare ye, ye maids, be - ware and pre - pare ye,

Hoch - zeit, macht euch be - reit zu der Hoch - zeit,  
pare ye, ye maids, be - ware and pre - pare ye,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The keyboard accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand. The key signature is B-flat major and the time signature is 4/4.

**M**

ihr müs -  
so go

ihr,  
so, ihr,  
so,

ihr,  
so, ihr,  
so,

ihr,  
so, ihr, ihr  
so, so so

**M**

The second system continues with four vocal staves and a keyboard accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The keyboard accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand. The key signature is B-flat major and the time signature is 4/4.

set ihm ent -  
ye forth to

ihr müs - set ihm ent - ge - gen gehn, ihr müs -  
so go ye forth to meet Him there, so go

ihr müs - set ihm ent - ge - gen  
so go ye forth to meet Him


müs - set ihm ent - ge - gen gehn, ihr müs -  
go ye forth to meet Him there, so go

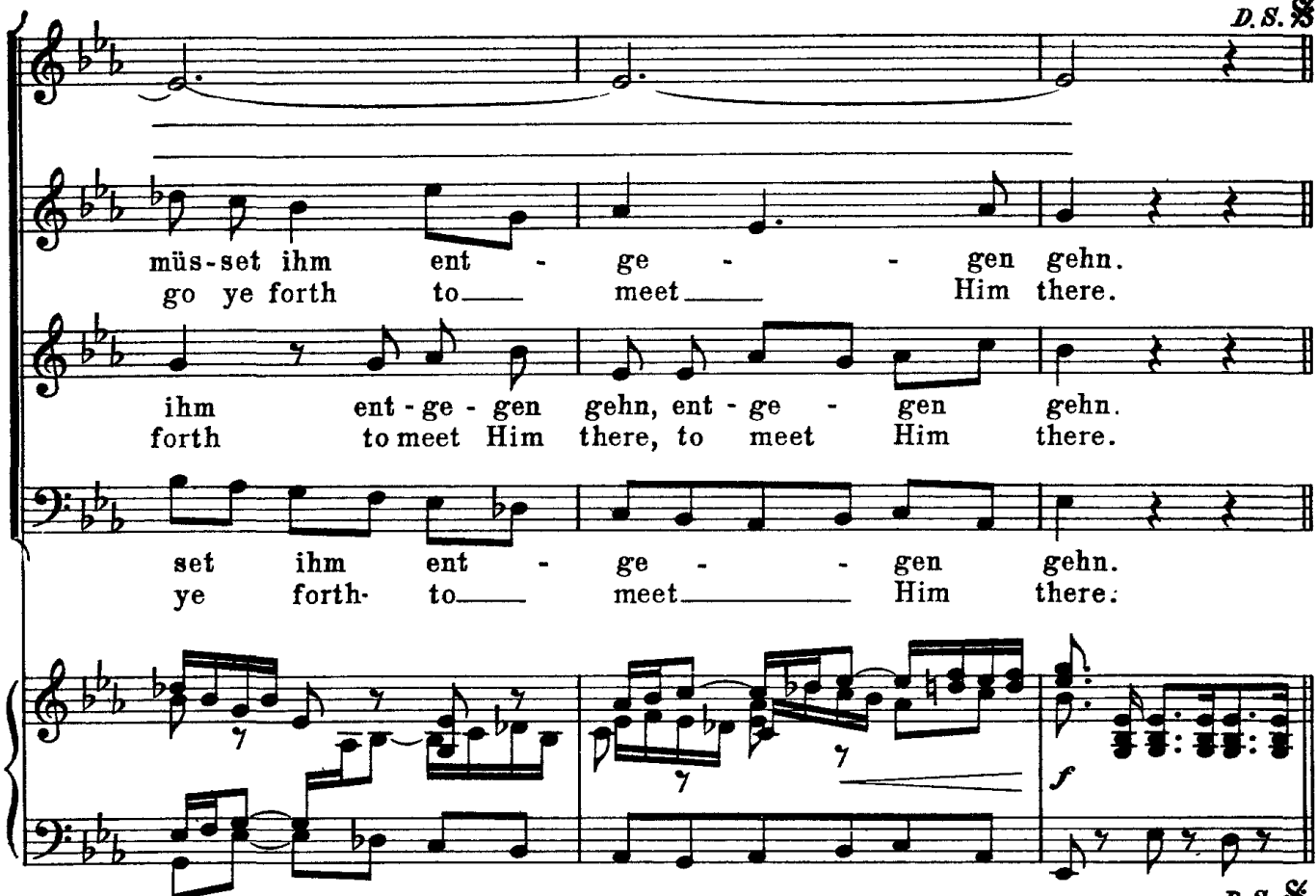
ge - gen gehn.  
meet Him there.

- set ihm ent - ge - gen, ent - ge - gen gehn, ihr  
- ye forth to meet Him, to meet Him there, so

gehn, ihm ent - ge - gen gehn, — ihr müs - set  
there, go, so go ye forth, — so go ye

set ihm ent - ge - gen gehn, ihr müs -  
ye forth to meet Him there, so go


*D.S.* 



müs-set ihm ent - ge - gen gehn.  
go ye forth to meet Him there.


ihm ent - ge - gen gehn, ent - ge - gen gehn.  
forth to meet Him there, to meet Him there.

set ihm ent - ge - gen gehn.  
ye forth to meet Him there.

*D.S.* 

## No. 2. Recitative

Tenor



Er kommt, er kommt, der Bräut'gam kommt! Ihr Töch-ter  
He comes, He comes, the Bride-groom comes, and Zi-on's



Zi-ons, kommt her - aus, sein Aus-gang ei - let aus der Hö - he in  
daugh-ter shall re - joice; He hast - ens to her dwell - ing, claim - ing the

eu - er Mut-ter Haus. Der Bräut'-gam kommt, der ei - nem  
 maid - en of His choice. The Bride-groom comes as does a

Re - he und jun-gen Hir-sche gleich auf de-nen Hü-geln springt und euch das  
 roe-buck, yea, like a lust-y moun-tain roe-buck, fleet and fair. His mar-riage

Mahl der Hoch-zeit bringt. Wacht auf, er-mun-tert euch! den  
 feast He bids you share. A - rise, and take your lamps! In

Bräut'-gam zu em-pfan-gen; dort! se-het, kommt er her-ge-gan-gen  
 ea - ger-ness to meet Him, come! Hast-en, sal - ly forth to greet Him!

### No. 3. Duet

[Adagio ♩=ss]

The piano accompaniment consists of three systems of grand staff notation. The first system begins with a dynamic marking of *mf* and a section symbol. The music is in G minor, 8/8 time, and features a complex texture with rapid sixteenth-note passages in the right hand and a more rhythmic bass line. The second and third systems continue this texture, with various articulations and dynamic changes.

**Soprano** A

Wann kommst du, mein Heil?

**Bass** Come quick - ly, now come!

Ich \_\_\_\_\_  
Yea, \_\_\_\_\_

The vocal section features a Soprano and a Bass. The Soprano part begins with a rest followed by the lyrics "Wann kommst du, mein Heil?". The Bass part begins with a rest followed by "Come quick - ly, now come!". The piano accompaniment continues below, starting with a dynamic marking of *p* and a section symbol. The music is in G minor, 8/8 time, and features a complex texture with rapid sixteenth-note passages in the right hand and a more rhythmic bass line.

wann kommst du, mein  
Come quick - ly, now

kom - me, dein Teil, ich kom - me,  
quick - ly I come. Yea, quick - ly

Heil, wann kommst du, mein  
come, come quick - ly, now

dein Teil, ich kom - me,  
I come, Yea, quick - ly

Heil, mein Heil? Ich war - - te, ich  
come, now come. We wait. thee, we

dein Teil, dein Teil, ich kom - me,  
I come, I come, yea, quick - ly,

war - te mit bren-nen-dem Ö - le; wann kommst du, mein  
 wait thee with lamps all a-light-ed; come quick - ly, now

ich kom - me, ich kom - me,  
 yea, quick-ly, yea, quick-ly,

Heil, wann kommst du, mein  
 come, come quick - ly, now

ich kom - me, dein Teil, ich kom - me,  
 yea, quick-ly I come, yea, quick-ly

Heil? Ich war - te, ich  
 come. We wait thee, we

dein Teil, ich kom - me,  
 I come, yea, quick - ly,

war  
wait

ich kom - me,  
yea, quick - ly,

ich kom - me,  
yea, quick - ly I

te mit bren - nen - dem Ö - le, mit  
thee with lamps all a - light - ed, with

Teil, ich kom - me, dein Teil, ich  
come, yea, quick - ly I come, yea,

bren - nen - dem Ö - le; wann kommst du, mein Heil? Ich  
lamps all a - light - ed, come quick - ly, now come, we

kom - me, dein Teil,  
quick - ly I come,

ich kom - me,  
yea, quick - ly

dein Teil,  
I come,



**B**

war - te mit bren - nen - dem Ö - le.  
wait thee with lamps all a - light - ed!

ich kom - me!  
yea, quick - ly!

**B**

*mf*

Detailed description: This system contains the first two systems of music. The first system has a vocal line in G major with lyrics 'war - te mit bren - nen - dem Ö - le. wait thee with lamps all a - light - ed!' and a bass line with lyrics 'ich kom - me! yea, quick - ly!'. The piano accompaniment is in G major with a 'mf' dynamic. A section marker 'B' is placed above the first system. The second system continues the piano accompaniment.

Ich  
The

*p*

Detailed description: This system contains the third system of music. It features piano accompaniment in G major with a 'p' dynamic. The vocal line is mostly silent, with the words 'Ich' and 'The' appearing at the end of the system. A section marker 'B' is placed above the first system of the previous page.

Er - öff - ne den Saal,  
The doors o - pen wide,

öff - ne den Saal, ich  
doors o - pen wide, the

Detailed description: This system contains the fourth system of music. It features vocal lines and piano accompaniment. The vocal line has lyrics 'Er - öff - ne den Saal, The doors o - pen wide,' and the bass line has lyrics 'öff - ne den Saal, doors o - pen wide, ich the'. The piano accompaniment is in G major. A fermata is placed over the first vocal note. A section marker 'B' is placed above the first system of the previous page.

er - öff - ne den Saal  
the doors o - pen wide.

öff - ne den Saal zum  
doors o - pen wide. I

zum himm - li - schen Mahl. Komm, Je - su!  
Come, claim thou thy bride, come quick - ly,

himm - li - schen Mahl, zum himm - li - schen Mahl. Ich  
come for my bride, I come for my bride, for -

komm, Je - su! komm, Je - su!  
come quick - ly, come quick - ly!

kom - me, ich kom - me, ich kom - me, komm',  
ev - er, for - ev - er, for - ev - er in

lieb - li - che See - le!  
rap - ture u - nit - ed.

Er -  
The

Ich öff - ne den Saal,  
The doors o - pen wide,

öff - ne den Saal, er -  
doors o - pen wide, the

ich öff - ne den Saal  
the doors o - pen wide.

öff - ne den Saal zum  
doors o - pen wide. Come,

zum himm - li - schen Mahl, zum himm -  
I come for my bride, I come

himm - li - schen Mahl. Komm, Je - su! komm,  
claim thou thy bride, come quick - ly, come

- li - schen Mahl, ich kom - me,  
for my bride, for - ev - er,

Je - su! komm, Je - su!  
quick - ly, come quick - ly!

ich kom - me, ich kom - me; komm',  
for - ev - er, for - ev - er in

**D**

Wann  
Come

lieb - li - che See-le!  
rap - ture u - nit - ed.

**D**

Detailed description: This system contains the first two systems of music. The top system shows a vocal line with the lyrics 'Wann Come' and a bass line with 'lieb - li - che See-le! rap - ture u - nit - ed.'. The piano accompaniment begins in the second system, marked with a 'D' time signature. The music is in D minor and 4/4 time.

kommst du, mein Heil,  
quick - ly, now come, wann  
come

Ich kom - me, dein Teil,  
Yea, quick - ly I come,

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with 'kommst du, mein Heil, quick - ly, now come, wann come' and 'Ich kom - me, dein Teil, Yea, quick - ly I come,'. The piano accompaniment continues with complex rhythmic patterns.

kommst du, mein Heil,  
quick - ly, now come, wann  
come

ich kom - me, dein Teil,  
yea, quick - ly I come,

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines continue with 'kommst du, mein Heil, quick - ly, now come, wann come' and 'ich kom - me, dein Teil, yea, quick - ly I come,'. The piano accompaniment continues with complex rhythmic patterns.

kommst du,                                      mein                      Heil,                                      mein  
 quick - ly,                                      now                      come,                                      now

ich kom - me,                                      dein Teil,  
 yea, quick - ly                                      I come,

Heil?                      Ich war - te, ich war - te, ich  
 come.                      We wait thee, we wait thee, we

dein Teil,                      ich kom-me, dein Teil,                      ich kom - me,  
 I come,                      yea, quick-ly I come,                      yea, quick - ly,

war  
 wait

ich kom - me,  
 yea, quick - ly,

ich kom - me, dein  
 yea, quick - ly I

te mit bren-nen-dem Ö-le, mit  
thee with lamps all a-light-ed, with

Teil, ich kom-me, dein Teil, ich  
come, yea, quick-ly I come, yea,

bren-nen-dem Ö-le; wann kommst du, mein Heil? Ich  
lamps all a-light-ed, come quick-ly, now come, we

kom-me, dein Teil, ich kom-me, dein Teil,  
quick-ly I come, yea, quick-ly I come,

war-te mit bren-nen-dem Ö-le. *D.S. §*  
wait thee with lamps all a-light-ed.

ich kom-me!  
yea, quick-ly.

*mf*

*D.S. §*

### No. 4. Chorale

[Allegretto ♩=80]

The first system of the piano accompaniment, consisting of a grand staff with treble and bass clefs. The music is in G minor and 3/4 time. It begins with a treble clef and a bass clef. The right hand starts with a quarter rest, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* is present in the second measure.

The second system of the piano accompaniment, continuing the grand staff. The right hand continues with its melodic line, featuring some triplet-like rhythms. The left hand maintains the eighth-note accompaniment.

The third system of the piano accompaniment. The right hand's melody becomes more active with sixteenth-note passages. The left hand continues with the eighth-note accompaniment.

The fourth system of the piano accompaniment. The right hand features a prominent sixteenth-note figure. The left hand continues with the eighth-note accompaniment. There are some *tr* (trills) and *(tr)* markings in the right hand.

**A**  
Tenor

The vocal line and piano accompaniment for the chorale. The vocal line is in a tenor clef (C4) and contains the lyrics: "Zi-on hört die Wäch-ter sin - gen, das Zi-on hears the watch-men call - ing; the". The piano accompaniment continues with the grand staff from the previous systems.



Herz tut ihr vor Fren - den sprin - gen,  
Faith - ful hark with joy en - thrall - ing,

sie wa - chet und steht ei - lend auf.  
they rise and haste to - greet their Lord.

*p* *mf*

*tr* *tr*

*tr* *tr* *tr*

**B**

Ihr Freund kommt vom Him-mel präch - tig,  
See, He comes, the Lord vic - to - rious,

von Gna - den stark, von Wahr - heit mäch -  
al - might - y, no - ble, true, and glo -

rig,  
rious, ihr Licht wird hell, ihr Stern geht  
in Heav'n su - preme, on earth a -

auf.  
dored.

The first system shows the piano introduction. The right hand features a melodic line with grace notes and trills, while the left hand provides a rhythmic accompaniment with grace notes. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

The second system begins with the vocal entry. The vocal line starts with a whole rest, followed by the lyrics: "Nun komm, du wer-te / Come now, Thou Ho-ly". The piano accompaniment continues with a similar melodic and rhythmic pattern. A common time signature 'C' is placed above the vocal staff.

The third system continues the vocal entry with the lyrics: "Kron', One, / Herr Je-su, Got-tes Sohn. / the Lord Je-ho-vah's Son!". The piano accompaniment features a more active melodic line in the right hand and a steady bass line in the left hand.

The fourth system contains the vocal entry with the lyrics: "Ho-si-an-na! / Al-le-lu-ja!". The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand.

The fifth system shows the piano accompaniment for the final system on the page. It features a complex, flowing melodic line in the right hand and a rhythmic bass line in the left hand, with a dynamic marking of *mf* (mezzo-forte).

The first system shows the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

**D**

Wir fol - gen All' zum  
We fol - low all the

The second system includes the vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment continues with a similar rhythmic pattern to the introduction, marked with a piano (*p*) dynamic.

Freu - den - saal und hal - ten  
joy - ful call to join Him

The third system continues the vocal and piano parts. The vocal line has a whole rest followed by the lyrics. The piano accompaniment features more complex rhythmic patterns, including sixteenth-note runs.

mit das A - bend - mahl!  
in the Ban - quet Hall.

The fourth system continues the vocal and piano parts. The vocal line has a whole rest followed by the lyrics. The piano accompaniment includes trills (*tr*) and continues with intricate rhythmic figures.

The fifth system shows the final part of the piano accompaniment, featuring trills (*tr*) and concluding with a fermata over a whole note chord. The piece ends with a double bar line.

### No. 5. Recitative

**Bass**

So geh her-ein zu mir, du mir er-wähl-te  
So come thou un-to me, my fair and cho-sen

(b)  
Braut! Ich ha-be mich mit dir in E-wig-keit ver-traut.  
bride, thou whom I long to see for-ev-er at my side!

Dich will ich auf mein Herz, auf mei-nen Arm gleich-  
With-in my heart of hearts art thou se-secure by

wie ein Sie-gel set-zen, und dein be-trüb-tes Aug' er-  
ties that naught can sev-er, where I may cher-ish thee for-

göt-zen. Ver - giss, O See - le, nun die Angst, den  
ev - er. For - get, be-lov - ed, ev-'ry care. A -

Schmerz, den du er - dul-den müs - sen; auf mei-ner Lin-ken sollst du  
way with pain and grief and sad-ness. For bet-ter or for worse to

ruh'n, und mei - ne Rech-te soll dich küs - sen.  
share our lives in love and joy and glad-ness.

**No. 6. Duet**

[Tempo giusto ♩=92]

*mf*

**Soprano**

**Bass**

Mein Freund ist mein! Die  
Thy love is mine, True

Und ich bin dein! Die  
And I am thine! True

Lie - be soll nichts schei - den;  
lov - ers ne'er are part - ed.

Lie - be soll nichts schei - den, nichts schei - den;  
lov - ers ne'er are part - ed, not part - ed.

A

A

mein  
Thy

Freund ist mein, die Lie - be soll\_\_ nichts  
love is mine, True lov - ers ne'er\_\_ are

und ich\_\_ bin dein, die Lie - be soll\_\_ nichts  
And I\_\_ am thine! True lov - ers ne'er\_\_ are



schei - den. Mein Freund ist\_\_\_ mein,  
part - ed. Thy love\_\_\_ is\_\_\_ mine,

schei - den, nichts schei - den. Und  
part - ed, are part - ed. And

meine Freund ist\_\_\_ mein, meine  
thy love is\_\_\_ mine, thy

ich\_\_\_ bin\_\_\_ dein, und ich\_\_\_ bin\_\_\_  
I\_\_\_ am\_\_\_ thine, and I\_\_\_ am\_\_\_

Freund ist\_\_\_ mein, die Lie - be soll\_\_\_  
love\_\_\_ is\_\_\_ mine, true lov - ers ne'er\_\_\_

dein, und ich\_\_\_ bin\_\_\_ dein, die Lie - be  
thine, and I\_\_\_ am\_\_\_ thine, true lov - ers

— nichts schei - den. Mein Freund ist  
 — are part - ed. Thy love is

soll nichts schei - den. Und  
 ne'er are part - ed. And

mein, die Lie - be soll nichts schei - den. Mein Freund ist  
 mine, true lov - ers ne'er are part - ed, thy love is

ich bin dein, und ich bin dein, und  
 I am thine, and I am thine, and

mein, die Lie - be soll nicht schei - den, die Lie - be  
 mine, true lov - ers ne'er are part - ed, true lov - ers

ich bin dein, und ich bin dein, die Lie -  
 I am thine, and I am thine, true lov -

soll nichts schei - den, die Lie - be -  
 ne'er are part - ed, true lov - ers -

- be soll nichts schei - den, die Lie -  
 - ers ne'er are part - ed, true lov -

soll nichts schei - den. Mein Freund ist -  
 ne'er are part - ed. Thy love is -

- be soll nichts schei - den.  
 - ers ne'er are part - ed.

mein, die Lie -  
 mine, true lov -

Und ich bin dein, die Lie - be -  
 And I am thine, true lov - ers -

**B**

- be soll nichts schei - den.  
- ers ne'er are part - ed.

soll nichts schei - den.  
ne'er are part - ed.

**B**

Ich will mit dir, ich  
Now I with thee, now

Du sollst mit  
And thou with

will mit dir in Him - mels Ro - sen  
I with thee in flow - 'ry fields will

mir, du sollst mit mir in Him - mels Ro -  
me, and thou with me in flow - 'ry fields

wei - den, ich will mit dir, ich  
wan - der, now I with thee, now

- sen wei - den, du sollst mit  
- will wan - der, and thou with

will mit dir in Him - mels Ro - sen  
I with thee in flow - 'ry fields will

mir, du sollst mit mir in  
me, and thou with me in

wei -  
wan -

Him - mels Ro - sen wei - den, du  
flow - 'ry fields will wan - der, and

- den, - ich will mit dir in  
- der, - now I with thee in

sollst mit mir in Him - mels Ro - sen  
thou with me in flow - 'ry fields will

Him - mels Ro - sen wei -  
flow - 'ry fields will wan -

wei -  
wan -

den, da Freu - de die Fül - le, da  
 der, in rap - ture u - nit - ed for -

den, da Freu - de die Fül - le, da  
 der, in rap - ture u - nit - ed for -

Won - ne wird sein, da Freu - de die Fül - le,  
 ev - er to be, in rap - ture u - nit - ed,

Won - ne wird sein, da  
 ev - er to be, for -

da Freu - de die Fül - le, da  
 in rap - ture u - nit - ed for -

Won - ne wird sein, da Freu - de die Fül - le, da  
 ev - er to be, in rap - ture u - nit - ed for -

Wonne wird sein, da Freude die  
 ev-er to be, in rap-ture u -

Wonne wird sein,  
 ev-er to be,

*mf* *p*

Fülle, da Wonne wird sein, da Won -  
 nit-ed for-ev-er to be, for-ev -

da Freude die Fülle, da Wonne wird  
 in rap-ture u-nit-ed for-ev-er to

*D. S.*  $\text{S}$   
 - ne, Wonne wird sein!  
 - er, ev-er to be!

sein, da Won - ne wird sein!  
 be, for-ev - er to be!

*mf* *D. S.*  $\text{S}$



# No. 7. Chorale

**SOPRANO**

1. Glo - ri - a sei dir ge - sun - gen mit  
 2. Von zwölf Per - len sind die Pfor - ten an  
 1. "Glo - ri - a" sing all our voic - es, with  
 2. Twelve bright pearls a - dorn Thy Por - tals, where

**ALTO**

1. Glo - ri - a sei dir ge - sun - gen mit  
 2. Von zwölf Per - len sind die Pfor - ten an  
 1. "Glo - ri - a" sing all our voic - es, with  
 2. Twelve bright pearls a - dorn Thy Por - tals, where

**TENOR**

1. Glo - ri - a sei dir ge - sun - gen mit  
 2. Von zwölf Per - len sind die Pfor - ten an  
 1. "Glo - ri - a" sing all our voic - es, with  
 2. Twelve bright pearls a - dorn Thy Por - tals, where

**BASS**

1. Glo - ri - a sei dir ge - sun - gen mit  
 2. Von zwölf Per - len sind die Pfor - ten an  
 1. "Glo - ri - a" sing all our voic - es, with  
 2. Twelve bright pearls a - dorn Thy Por - tals, where

Men - schen und eng - li - schen Zun - gen, mit  
 dei - ner Stadt; wir sind Kon - sor - ten der  
 An - gels all man - kind re - joic - es, with  
 Thou hast gath - ered Thine Im - mor - tals as

Men - schen und eng - li - schen Zun - gen, mit  
 dei - ner Stadt; wir sind Kon - sor - ten der  
 An - gels all man - kind re - joic - es, with  
 Thou hast gath - ered Thine Im - mor - tals as

Men - schen und eng - li - schen Zun - gen, mit  
 dei - ner Stadt; wir sind Kon - sor - ten der  
 An - gels all man - kind re - joic - es, with  
 Thou hast gath - ered Thine Im - mor - tals as

Men - schen und eng - li - schen Zun - gen, mit  
 dei - ner Stadt; wir sind Kon - sor - ten der  
 An - gels all man - kind re - joic - es, with  
 Thou hast gath - ered Thine Im - mor - tals as

Har - fen und mit Cym - beln schon.  
 En - gel hoch um dei - nen Thron. Kein Aug' hat  
 harp and strings in sweet - est tone. No eye has  
 An - gels round Thy glo - rious Throne.

Har - fen und mit Cym - beln schon.  
 En - gel hoch um dei - nen Thron. Kein Aug' hat  
 harp and strings in sweet - est tone. No eye has  
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 An - gels round Thy glo - rious Throne.

Har - fen und mit Cym - beln schon.  
 En - gel hoch um dei - nen Thron. Kein Aug' hat  
 harp and strings in sweet - est tone. No eye has  
 An - gels round Thy glo - rious Throne.

je ge - spürt, kein Ohr hat je ge - hört  
 ev - er seen, no ear has ev - er heard

je ge - spürt, kein Ohr hat je ge - hört  
 ev - er seen, no ear has ev - er heard

je ge - spürt, kein Ohr hat je ge - hört  
 ev - er seen, no ear has ev - er heard

je ge - spürt, kein Ohr hat je ge - hört  
 ev - er seen, no ear has ev - er heard

sol - che Freu - de. Des sind wir froh, i -  
the joy we know. Our prais - es flow, I -

sol - che Freu - de. Des sind wir froh, i -  
the joy we know. Our prais - es flow, I -

sol - che Freu - de. Des sind wir froh, i -  
the joy we know. Our prais - es flow, I -

sol - che Freu - de. Des sind wir froh, i -  
the joy we know. Our prais - es flow, I -

o, i - o! e - wig in dul - ci ju - bi - lo.  
o, I - o, to God in dul - ci ju - bi - lo!

o, i - o! e - wig in dul - ci ju - bi - lo.  
o, I - o, to God in dul - ci ju - bi - lo!

o, i - o! e - wig in dul - ci ju - bi - lo.  
o, I - o, to God in dul - ci ju - bi - lo!

o, i - o! e - wig in dul - ci ju - bi - lo.  
o, I - o, to God in dul - ci ju - bi - lo!