

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 1-3. It is written in G minor (three flats) and 3/4 time. The right hand (treble clef) features a complex texture of chords and moving lines, starting with a forte dynamic. The left hand (bass clef) provides a steady accompaniment with eighth notes. A repeat sign is present at the beginning of the first measure.

The second system of the musical score, measures 4-6. The right hand continues with intricate chordal patterns and melodic fragments. The left hand maintains its accompaniment. The dynamics are marked with accents and slurs.

The third system of the musical score, measures 7-9. The right hand shows more melodic development with slurs and accents. The left hand accompaniment remains consistent. The music is marked with a '2.' indicating a second ending or measure.

The fourth system of the musical score, measures 10-12. The right hand features a prominent melodic line with slurs and accents. The left hand accompaniment continues with eighth notes. The dynamics are marked with accents and slurs.

The fifth system of the musical score, measures 13-15. The right hand continues with melodic and harmonic development. The left hand accompaniment remains consistent. The music concludes with a final chord in the right hand.

**A**  
SOPRANO

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

TENOR

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

BASS

Wa - chet  
Wake, ye

**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,

The first system of the musical score consists of four vocal staves and a keyboard accompaniment. The vocal parts are in G minor. The lyrics are: "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,". The keyboard part features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand.

**B**  
der  
the

**B**

The second system of the musical score continues with four vocal staves and a keyboard accompaniment. The vocal parts are mostly silent, with the word "der" appearing in the first staff and "the" in the second staff. A section marked with a bold "B" begins in the third measure of the first staff. The keyboard part continues with a similar texture to the first system, featuring sixteenth-note runs and a steady bass line.

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:

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 in German and English. The keyboard part features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score consists of four vocal staves and a keyboard accompaniment. The vocal parts are mostly silent, indicated by double bars. The keyboard part continues with a similar rhythmic pattern, featuring eighth and sixteenth notes.



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 features a series of chords, primarily triads and dyads, with some sixteenth-note movement. The lower staff is in bass clef and contains a simple, rhythmic bass line with eighth and sixteenth notes.

The second system continues the piece. The upper staff shows more complex chordal textures with some sixteenth-note runs. The lower staff maintains its rhythmic pattern, with some notes beamed together.

The third system introduces a melodic line in the upper staff, featuring eighth-note patterns and some grace notes. The lower staff continues with its rhythmic accompaniment, including some beamed sixteenth notes.

The fourth system shows further development of the melodic line in the upper staff, with more intricate sixteenth-note passages. The lower staff provides a steady rhythmic foundation.

The fifth system concludes the piece. The upper staff features a final melodic flourish with sixteenth-note runs. The lower staff ends with a simple, concluding bass line.



D

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

D

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,

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,

The first system of the musical score consists of four vocal staves and a keyboard accompaniment. The vocal parts are in G minor. The lyrics are: "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,". The keyboard part features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note accompaniment in the left hand.

**E**  
sie  
loud

**E**

The second system of the musical score continues the vocal and keyboard parts. It begins with a fermata on the vocal line, marked with a large 'E'. The lyrics are: "sie loud". The keyboard part continues with its characteristic texture, featuring sixteenth-note runs and a steady eighth-note accompaniment.

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:   
 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:

**F**

wo seid Where are  
 wo, wo, wo, wo,  
 Where, where, where, where,  
 wo, wo, wo, wo,  
 Where, where, where, where,  
 wo, wo, wo, wo, where, where, where

**F**

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

Jung - frau - en? wo  
 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 cantata consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of G minor (two flats). The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The second system continues the musical piece with similar rhythmic complexity. It features a mix of eighth, sixteenth, and thirty-second notes, with some measures containing rests.

The third system of the cantata maintains the intricate rhythmic structure established in the previous systems, with a focus on sixteenth and thirty-second note patterns.

**G**

Wohl  
Good

Wohl auf, wohl  
Good cheer, good

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

This section is a vocal entry. It begins with a whole rest in the treble clef staff, followed by a whole note G in the bass clef staff. The lyrics are written below the staves. The key signature remains G minor.

The fourth system concludes the piece. It features a treble clef staff with a whole note G chord and a bass clef staff with a whole note G chord. The key signature is G minor. Dynamic markings include *mf* and *mf*.

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

The first system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a whole rest followed by a melodic line starting with a quarter note G4, followed by eighth and sixteenth notes. The second staff is another vocal line with a treble clef, containing a whole rest followed by a melodic line starting with a quarter note G4, followed by eighth and sixteenth notes. The third staff is a vocal line with a treble clef, containing a whole rest followed by a melodic line starting with a quarter note G4, followed by eighth and sixteenth notes. The fourth staff is a vocal line with a bass clef, containing a whole rest followed by a melodic line starting with a quarter note G3, followed by eighth and sixteenth notes. The fifth staff is a keyboard accompaniment with a grand staff (treble and bass clefs), featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.

al - le - lu - ja, — al - le - lu -

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

Al - -

The second system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a whole rest followed by a melodic line starting with a quarter note G4, followed by eighth and sixteenth notes. The second staff is another vocal line with a treble clef, containing a whole rest followed by a melodic line starting with a quarter note G4, followed by eighth and sixteenth notes. The third staff is a vocal line with a treble clef, containing a whole rest followed by a melodic line starting with a quarter note G4, followed by eighth and sixteenth notes. The fourth staff is a vocal line with a bass clef, containing a whole rest followed by a melodic line starting with a quarter note G3, followed by eighth and sixteenth notes. The fifth staff is a keyboard accompaniment with a grand staff (treble and bass clefs), featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.

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

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a keyboard accompaniment. The fourth staff is a bass line. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 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, al - le - lu - ja,

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a keyboard accompaniment. The fourth staff is a bass line. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 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 -

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

The first system consists of five staves. The top staff is a vocal line with lyrics 'Al - le - lu -'. The second staff is a vocal line with lyrics 'ja,'. The third and fourth staves are vocal lines with lyrics 'al - le - lu - ja, al - le - lu -' and 'al - le - lu - ja, al - le - lu -' respectively. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

- - - - - ja!

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

ja, al - le - lu -

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

The second system consists of five staves. The top staff is a vocal line with lyrics '- - - - - ja!'. The second staff is a vocal line with lyrics 'al - le - lu - ja, al - le - lu -'. The third and fourth staves are vocal lines with lyrics 'ja, al - le - lu -' and 'ja, al - le - lu - ja, al - le - lu -' respectively. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

The first system of the score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in G minor, each with the word "ja!" written below. The fifth staff is the keyboard accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

The second system of the score consists of five staves. The top four staves are vocal parts with lyrics in German and English. The fifth staff is the keyboard accompaniment. A key signature change to G major is indicated by a "K" above the staff.

**K**

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

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

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

**K**

be - reit  
be - ware!

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

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

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

reit,  
ware!

reit,  
ware!

reit,  
ware!

**L**

zu the der feast  
 macht euch be - reit, macht the  
 the feast pre - pare, the  
 macht euch be - reit, macht  
 the feast pre - pare, the  
 macht euch be - reit  
 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,

**M**

ihr müs -  
 so go

ihr, ihr,  
 so, so,

ihr, ihr,  
 so, so,

ihr, ihr, ihr  
 so, so, so

**M**

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

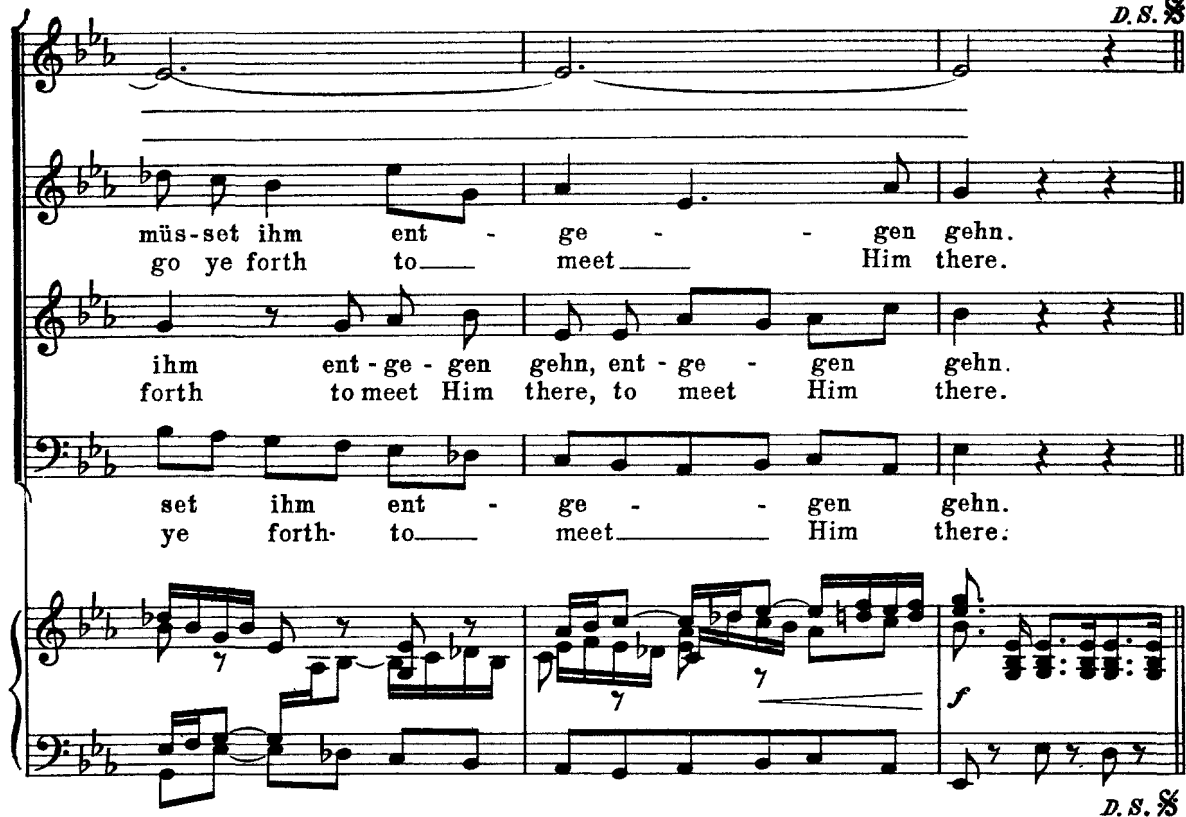
ge - gen gehn.  
 meet Him there.

- 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  $\text{♩} = 88$ ]



First system of piano accompaniment. Treble clef, bass clef, 8/8 time signature. Dynamics include *mf* and *p*. A section symbol is present at the beginning.

Second system of piano accompaniment. Treble clef, bass clef, 8/8 time signature. Dynamics include *p*.

Third system of piano accompaniment. Treble clef, bass clef, 8/8 time signature. Dynamics include *p*.

Soprano

A

Wann kommst du, mein Heil?  
Come quick - ly, now come!

Bass

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

Fourth system of piano accompaniment. Treble clef, bass clef, 8/8 time signature. Dynamics include *p*. A section symbol is present at the beginning.

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

Ich  
 The

*p*

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

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

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.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a rest, followed by the lyrics "lieb - li - che See - le! rap - ture u - nit - ed." The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings include *tr* (trill) and *mf* (mezzo-forte).

The second system continues the musical score. It features a vocal line and piano accompaniment. The key signature remains two flats. The vocal line has a rest followed by the lyrics "Er - The" and "Ich öff - ne den Saal, The doors o - pen wide,". The piano accompaniment continues with its characteristic sixteenth-note texture. A common time signature (C) is placed above the vocal staff. Dynamic markings include *p* (piano) and a fermata symbol ( $\infty$ ) over the vocal line.

The third system of the musical score features a vocal line and piano accompaniment. The key signature is two flats. The vocal line has a rest followed by the lyrics "öff - ne den Saal, er - doors o - pen wide, the" and "ich öff - ne den Saal the doors o - pen wide." The piano accompaniment continues with its sixteenth-note texture. A common time signature (C) is placed above the vocal staff. Dynamic markings include *p* (piano) and a fermata symbol ( $\infty$ ) over the vocal line.

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

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**

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

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

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

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



- - - 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.  $\text{♩}$   
 wait - - - thee with lamps all a - light - ed.  
 ich kom - me!  
 yea, quick - ly.

D. S.  $\text{♩}$

# No. 4. Chorale

[Allegretto ♩ = 80]

The first system of the chorale consists of two staves. The treble staff begins with a quarter rest followed by a series of eighth and sixteenth notes, including a triplet. The bass staff provides a steady accompaniment with quarter and eighth notes. A piano (*p*) dynamic marking is present in the second measure of the treble staff.

The second system continues the chorale's melody and accompaniment. It features similar rhythmic patterns and harmonic structures as the first system, with various rests and note values.

The third system of the chorale shows further development of the melody and accompaniment, maintaining the characteristic rhythmic and harmonic language of the piece.

The fourth system concludes the instrumental part of the chorale. It features a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff.

## A Tenor

Zi-on hört die Wäch-ter sin - gen, das  
Zi-on hears the watch-men call - ing; the

The fifth system includes the vocal line for the Tenor and the piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment continues in two staves, providing harmonic support for the vocal part.



Herz tut ihr vor Freu - 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.

**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 in G minor, 4/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The system concludes with a fermata over the final chord.

**C**

Nun komm, du wer - te  
Come now, Thou Ho - ly

The second system begins with the vocal entry. The vocal line starts with a whole note rest followed by the lyrics. The piano accompaniment continues with a similar rhythmic pattern, featuring slurs and dynamic markings like *tr* and *p*.

Kron', Herr Je - su, Got - tes Sohn.  
One, the Lord Je - ho - vah's Son!

The third system continues the vocal entry. The vocal line has a whole note rest followed by the lyrics. The piano accompaniment features a more active eighth-note pattern in the right hand and a steady bass line in the left hand, with a *mf* dynamic marking.

Ho - si - an - - na!  
Al - le - lu - - ja!

The fourth system contains the 'Hosanna' and 'Alleluia' section. The vocal line has a whole note rest followed by the lyrics. The piano accompaniment is more rhythmic, with a *p* dynamic marking in the right hand.

The fifth system shows the final piano accompaniment. The right hand has a melodic line with slurs and a *mf* dynamic marking, while the left hand continues with a rhythmic accompaniment. The system ends with a fermata over the final chord.

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 chords and single notes. 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 contains the first line of lyrics. The vocal line is in a soprano or alto register, with a dynamic marking of *All'* (Allegro). The piano accompaniment continues with a similar rhythmic pattern to the introduction.

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

The third system contains the second line of lyrics. The vocal line continues with a dynamic marking of *p* (piano). 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 contains the third line of lyrics. The vocal line has a dynamic marking of *tr* (trill). The piano accompaniment continues with intricate rhythmic figures.

The fifth system shows the final part of the piano accompaniment, concluding with a double bar line. The right hand has a trill marking (*tr*) on the final note.

# 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

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-cure 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,  
love is mine,

die Lie - be soll nichts  
True lov - ers ne'er are

und ich bin dein,  
And I am thine!

die Lie - be soll nichts  
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

mein Freund ist — mein, mein  
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 nichts schéi - 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, - der, ich will mit dir now I with thee in in

sollst mit mir thou with me in Him - mels Ro - sen  
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 -

Won-ne wird sein, da Fren-de die  
 ev-er to be, in rap-ture u -

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

Fül-le, da Won-ne wird sein, da Won -  
 nit-ed for-ev-er to be, for-ev -

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

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

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



# 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  
 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.

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!