

J.S. Bach
Cantata No. 140
Wachet auf, ruft uns die Stimme

No. 1. Chorus

[Allegro moderato ♩=80]

The first system of the Chorus begins with a treble clef staff containing a series of chords and a bass clef staff with a rhythmic accompaniment. A repeat sign is placed above the first measure of the treble staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

The second system continues the musical notation from the first system, showing more complex rhythmic patterns in both the treble and bass staves.

The third system of the Chorus includes a fermata over a note in the treble staff, indicating a moment of suspension or emphasis in the music.

The fourth system continues the musical notation, featuring a fermata over a note in the treble staff.

The fifth and final system of the Chorus concludes the piece with a fermata over a final chord in the treble staff.

A
SOPRANO

Wa - chet auf!
Wake, ye maids!

ruft
hark,

TENOR

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

BASS

Wa - chet
Wake, ye

A

uns
loud

die
re -

Stim -
sound -

auf! ruft
maids! hark,

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

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

uns die
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 piano 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 piano accompaniment features a flowing sixteenth-note melody in the right hand and a steady eighth-note bass line in the left hand.

B
der
the

B

The second system of the musical score continues the vocal and piano parts. It begins with a section marked with a bold 'B'. The lyrics for the vocal parts are: "der the". The piano accompaniment continues with its characteristic sixteenth-note texture in the right hand and eighth-note bass line in the left hand.

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 3/4 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 in G minor and 3/4 time. The lyrics are in German and English. The keyboard part features a rhythmic pattern of 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!

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a series of chords, while the bass staff has a simple melodic line.

Second system of musical notation, showing more complex rhythmic patterns in both the treble and bass staves.

Third system of musical notation, including a fermata over a note in the treble staff and a 7-measure rest in the bass staff.

Fourth system of musical notation, featuring a 7-measure rest in the treble staff and a 7-measure rest in the bass staff.

Fifth system of musical notation, concluding the piece with a final chord in the treble staff and a final note in the bass staff.

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 piano accompaniment. The vocal parts are in G minor. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand.

E
sie
loud

E

The second system of the musical score continues the vocal and piano parts. It features a prominent chord marked 'E' (E major) in the vocal line, which is repeated in the piano accompaniment. The piano accompaniment continues with its characteristic sixteenth-note and eighth-note patterns.

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, wo
Where, where, where, where, where

F

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

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

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Second system of musical notation, continuing the piece with similar rhythmic complexity.

Third system of musical notation, showing further development of the musical themes.

Vocal score system with four staves. The top staff has a 'G' above it. The lyrics are: 'Wohl Good', 'Wohl auf, wohl Good cheer, good', and 'Wohl auf, wohl auf, Good cheer, good cheer,'.

Fourth system of musical notation, concluding the piece with a 'G' above the treble staff and a 'mf' dynamic marking.

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 - steht auf, steht A - rise, a - steht auf, steht auf, A - rise, a - rise, A - rise, a - rise,

H

steht die auf, die A - rise, and steht auf, die Lam - pen nehmt, steht auf, steht auf, steht auf, steht auf, a - rise, and take your lamps, a - rise, a - rise, a - rise, 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 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 of the musical score consists of four 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 melodic line with lyrics. The second staff is another vocal line, also with a treble clef and two flats, containing a melodic line with lyrics. The third staff is a piano accompaniment line with a bass clef and two flats, featuring a rhythmic pattern of eighth notes. The fourth staff is a piano accompaniment line with a bass clef and two flats, featuring a rhythmic pattern of eighth notes.

al - le - lu - ja, — al - le - lu -

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

Al - -

The second system of the musical score consists of four 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 melodic line with lyrics. The second staff is another vocal line, also with a treble clef and two flats, containing a melodic line with lyrics. The third staff is a piano accompaniment line with a bass clef and two flats, featuring a rhythmic pattern of eighth notes. The fourth staff is a piano accompaniment line with a bass clef and two flats, featuring a rhythmic pattern of eighth notes.

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

al - le - lu - ja, al - le - lu - al - le - lu - ja, al - le - lu - ja, 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 of the musical score consists of six 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 staff is a vocal line with lyrics 'al - le - lu - ja, al - le - lu -'. The fourth staff is a vocal line with lyrics 'al - le - lu - ja, al - le - lu -'. The fifth and sixth staves are piano accompaniment, with the fifth staff in the right hand and the sixth staff in the left hand.

- - - - - ja!

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

ja, al - le - lu -

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

The second system of the musical score consists of six 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 staff is a vocal line with lyrics 'ja, al - le - lu -'. The fourth staff is a vocal line with lyrics 'ja, al - le - lu - ja, al - le - lu -'. The fifth and sixth staves are piano accompaniment, with the fifth staff in the right hand and the sixth staff in the left hand.

ja!
ja!
ja!

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.

K
Macht
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-reit,
Ye maids, be-ware, ye maids, be-

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

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-

reit,
ware!

reit,
ware!

reit,
ware!

L

zu der the feast
 macht euch be - reit, macht the
 the feast pre - pare, the
 macht euch be - reit, macht the
 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 ♩=88]



mf

7

7

7

7

7

7

7

7

7

7

7

7

Soprano

A

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

Bass

Ich _____
Yea, _____

A

p

7

7

7

7

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, 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 staff. 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 supporting bass line in the left hand. Dynamic markings include *tr* (trill) and *mf* (mezzo-forte).

The second system continues the piano accompaniment from the first system. It features a complex sixteenth-note texture in the right hand, with the left hand providing a steady bass line. The key signature and time signature remain consistent.

The third system introduces a new vocal line. The upper staff has a rest followed by the lyrics "Er - The". The lower staff contains the piano accompaniment. The lyrics "Ich öff - ne den Saal, The doors o - pen wide," are written below the vocal line. The piano accompaniment includes a section marked with a common time signature (C) and a *p* (piano) dynamic marking. A fermata is placed over the end of the vocal phrase.

The fourth system continues the vocal and piano parts. The vocal line has a rest followed by the lyrics "er - the". The piano accompaniment features a section with a common time signature (C) and a fermata. The lyrics "öff - ne den Saal, doors o - pen wide, er - the" are written below the vocal line. The piano accompaniment continues with a sixteenth-note melody in the right hand and a bass line in the left hand.

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

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. ff
 wait - - - thee with lamps all a - light-ed.

ich kom-me!
 yea, quick-ly.

D. S. ff

No. 4. Chorale

[Allegretto ♩ = 80]

A Tenor

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

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.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a grand staff (treble and bass clefs). The music is in a 4/4 time signature.

The second system continues the vocal and piano parts. The vocal line has a rest at the beginning of the system. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the lower right.

The third system shows the piano accompaniment with dynamic markings of *p* (piano) and *mf* (mezzo-forte). The music features intricate rhythmic patterns in both hands.

The fourth system continues the piano accompaniment, featuring trills (*tr*) in the upper right hand.

The fifth system concludes the piano accompaniment with trills (*tr*) in the upper right hand.

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 eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

The second system begins with a vocal entry on a whole note, marked with a 'C' for Credo. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *tr* (trills) and *p* (piano).

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

The third system continues the vocal line and piano accompaniment. The piano part features a more active eighth-note accompaniment. Dynamics include *mf* (mezzo-forte).

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

The fourth system shows the vocal line and piano accompaniment. The piano part has a consistent eighth-note accompaniment. Dynamics include *p* (piano).

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

The fifth system shows the piano accompaniment continuing with a rhythmic eighth-note pattern. Dynamics include *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 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 vocal entry. The vocal line begins with a whole note 'D' (the letter D, not a note) followed by the lyrics. The piano accompaniment continues with a similar rhythmic pattern to the introduction. The tempo marking 'All' (Allegro) is present.

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

The third system continues the vocal line. The lyrics are 'Freu - den - saal und hal - fen' and 'joy - ful call to join Him'. The piano accompaniment features more complex rhythmic figures, including sixteenth-note runs.

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

The fourth system continues the vocal line. The lyrics are 'mit das A - bend - mahl!' and 'in the Ban - quet Hall.'. The piano accompaniment includes trills (tr) and continues with intricate rhythmic patterns.

The fifth system shows the final part of the piano accompaniment for this section, featuring a concluding cadence with sustained chords in the right hand and a steady bass 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)^d

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

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, - 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 -

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!

D. S. ff

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
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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!