

J.S. Bach - Church Cantatas BWV 140

Introduction & updates at melvunger.com.

Symmetrical/chiasitic Form:

Chorale Fantasia - Recit (T) - Duet (S/B) - ARIA/CHORALE (T) - Recit (Bass) - Duet (S/B) - Chorale

Regarding the symmetrical form, Martin Petzoldt notes that the 3 chorales address the relationship

between Zion (the church) and the bridegroom (Jesus), while the intervening recitative-aria pairs

J.S. Bach

focus on the personal relationship between believer and Jesus.

Petzoldt sees the recitative, no. 2 as prophetic (Evangelist), no. 5 as

fulfillment (Vox Christe). The 2 arias are dialogs between

Christ and the soul. See "Bach Kommentar," vol. 1, p. 707-

708.

Cantata No. 140

Wachet auf, ruft uns die Stimme

*1 Thess. 5:1-11 (Last day will come like a thief in the night)

exhortation to be ready). This reading is cited in Dürr/Jones, 641. Martin Petzoldt gives 2 Cor. 5:1-10, a passage that

is listed as an alternative Epistle at <https://www.bach-cantatas.com/Read/Trinity27.htm>. Accessed 20 July 2021.

*Mt. 25:1-13 (Parable of the ten virgins waiting for the bridegroom)

Librettist: Unknown

FP: 25 November 1731

(St. Nicholas).

Bach apparently intended that

this cantata be added to the

Chorale Cycle of cantatas

(Jahrgang II).

Instrumentation:

Corno

Oboe I, II

Taille (tenor oboe)

Vln piccolo

Vln I & II

Vla

SATB

Fagotto, Continuo, Organo

No. 1. Chorus

Chorale is in common meter, here Bach chooses triple meter.

Chorale Structure: A-B-C-A-B-C-D-D-E-F-G-C

140/1.

[Allegro moderato $\text{♩} = 80$]

Dotted rhythm may signify the inexorable passing of time.

(Chorale Vs. 1) • Watchmen of Jerusalem announce bridegroom's arrival (140/1).

Strings [alternate with] 3 oboes

E-flat Major

Ritornello characterized by dotted rhythms and rising triads.

Rising triad from Chorale opening

Rising triads depict "wachet auf."

Rising triads

Frequent rising scales presumably also depict "wachet auf."

J.S. Bach - Church Cantatas BWV 140

Chorale Phrase A Chorale tune in 3/4 meter in S, doubled by horn, while ATB accompany with imitative counterpoint derived from the chorale line.

17. **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
Wa - chet
Wake, ye

Rising motive treated imitatively by the other voices

A
E-flat major

21.

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,

24.

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-flat major

27.

Chorale Phrase B

B

der
the

B

B-flat major

30.

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

word painting for high watchman

E-flat major

33.

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

B-flat major

36.

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:

B-flat major

39.

— — — — —

— — — — —

— — — — —

— — — — —

E-flat major

F minor

54.

Musical score for measures 54-56. The piece is in C minor, 3/4 time. Measure 54 features a treble clef with a series of chords and a bass clef with a simple accompaniment. Measures 55 and 56 continue the harmonic progression with similar textures.

57.

Musical score for measures 57-59. The texture becomes more active with sixteenth-note patterns in the treble and eighth-note accompaniment in the bass. Measure 59 ends with a fermata over a chord.

60.

Musical score for measures 60-62. Measure 60 has a melodic line in the treble with a fermata. Measures 61 and 62 continue with similar melodic and accompaniment patterns.

63.

Musical score for measures 63-65. The treble part features more complex sixteenth-note figures. Measure 65 ends with a fermata. The text "C minor" is written in red below the bass staff.

66.

Musical score for measures 66-68. The piece concludes with a final cadence in the treble and a sustained bass line.

69. Chorale Phrase A (second of the "Stollen" in bar form; music repeats from first section)

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

E-flat major

73.

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,

76.

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,

B-flat major

Chorale Phrase B

79.

sie
loud

E

E

B-flat major

82.

ru cries - fen the uns 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

E-flat major

85.

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

B-flat major

88.

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, watch, loud cries the watch with call re - sound - ing:

B-flat major

91.

E-flat major
F minor

100.

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

— 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,

E-flat major

103.

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?

A-flat major E-flat major

106.

G minor

109.

B-flat major

112.

G minor

115.

G "Abgesang" of bar form. Accompanying voices begin before the cantus firmus.

Text painting: Rising motive and rising series of entries for command to arise.

Wohl
Good

Wohl auf, wohl
Good cheer, good

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

G

mf

B-flat major

124.

H

auf,
cheer!

auf,
cheer!

auf,
cheer!

steht
A -

steht auf, steht
A - rise, a -

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

Text painting: Rising motive and rising series of entries for command to get up.

E-flat major

H

128.

Chorale Phrase D

steht
A -

auf,
rise,

die
and

auf, steht auf,
rise, a - rise,

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

steht
a -

auf,
rise,

steht auf,
a - rise,

steht auf,
a - rise,

steht auf,
a - rise,

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

die Lam - pen
and take your

138.

lu - ja, — al - le - lu - ja, —

Al - - -

G minor

141.

al - le - lu - ja, — al - le - lu -

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

Al -

B-flat major

E-flat major

E-flat major

144.

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

E-flat major

147.

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,

B-flat major

156.

ja!

ja!

ja!

Return of opening material and formal pattern.

C minor

160.

Chorale Phrase F

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

E-flat

163.

be - reit
be - ware!

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

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

C minor

166.

reit,
ware!

reit,
ware!

reit,
ware!

A-flat major

169.

Chorale Phrase G

L

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

Accompanying voices the repeat words to previous phrase, joining them to the current phrase of the chorale.

Vocal bass has line independent of continuo, based on theme from ritornello.

E-flat major

172.

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 -

Lower voices repeat the entire text of the 2 chorale lines after the cantus firmus has stopped, thus emphasizing the message of the entire cantata.

C minor E-flat major

181.

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

E-flat major

184.

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

187.

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:

A-flat major E-flat major *D.S.*

Secco recitative telling the story (like a narrator/Evangelist) from the Gospel narrative (Matthew 25:6), with allusions to Song of Solomon and Revelation.

140/2.

No. 2. Recitative

•Bridegroom's arrival from heaven announced to bride (140/2).

Chromatic saturation in the voice part in 11 mm.

1. Tenor G E-flat C B D F

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

C minor

3.

A-flat B-flat

F#

A

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

E-flat major

5. Allusion to Song of Solomon 3:1-4.

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

G minor

7. Allusion to Song of Solomon 2:8-9.

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

E-flat major

9. Allusion to Revelatoin 19:6-9.

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

B-flat major

11. D-flat

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!

F minor

C minor

J.S. Bach - Church Cantatas BWV 140

Obbligato of 32nd notes by Violin Piccolo binds together a love duet dialog between the Bride (Soul) and the Bridegroom (Christ).

140/3. **No. 3. Duet** • Dialogue: Bride (Soul) and Bridegroom (Christ) (140/3).

[Adagio $\text{♩} = \text{ss}$]

For another movement in which violin piccolo is used, see BWV 96. See Wolff, "Bach's Universe," 136.

1. **Ritornello**

C minor

4

E-flat major F minor

6.

C minor

8. **Soprano Soul** **A**

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

Bass Vox Christi

Ich _____
Yea, _____

C minor

10.

wann kommst du, mein
Come quick - ly, now

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

E-flat major

12.

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

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

C minor

14.

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,

C minor

17.

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,

B-flat major G minor

20.

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

B-flat major

22.

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

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

E-flat major G minor

24.

war
wait

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

B-flat major C minor

26.

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,

G minor

28.

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,

G minor

31.

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

ich kom - me!
yea, quick - ly!

B

Ritornello
mf

G minor

34.

Ich
The

p

37. Second Section

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

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

F minor

39.

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

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

E-flat major

41.

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 -

E-flat major

E-flat major

44.

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

E-flat major

46.

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

E-flat major A-flat major

48.

F major B-flat major E-flat major

50.

Er - The
The doors o - pen wide,

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

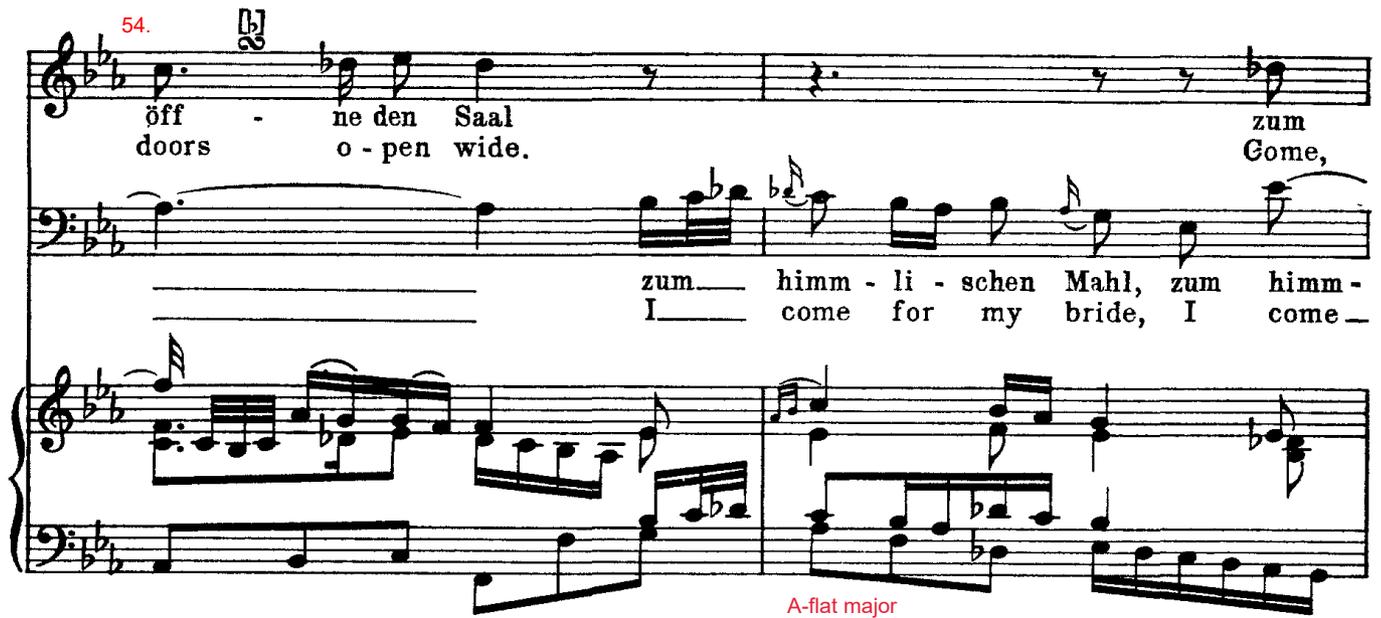
E-flat major C

52.

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

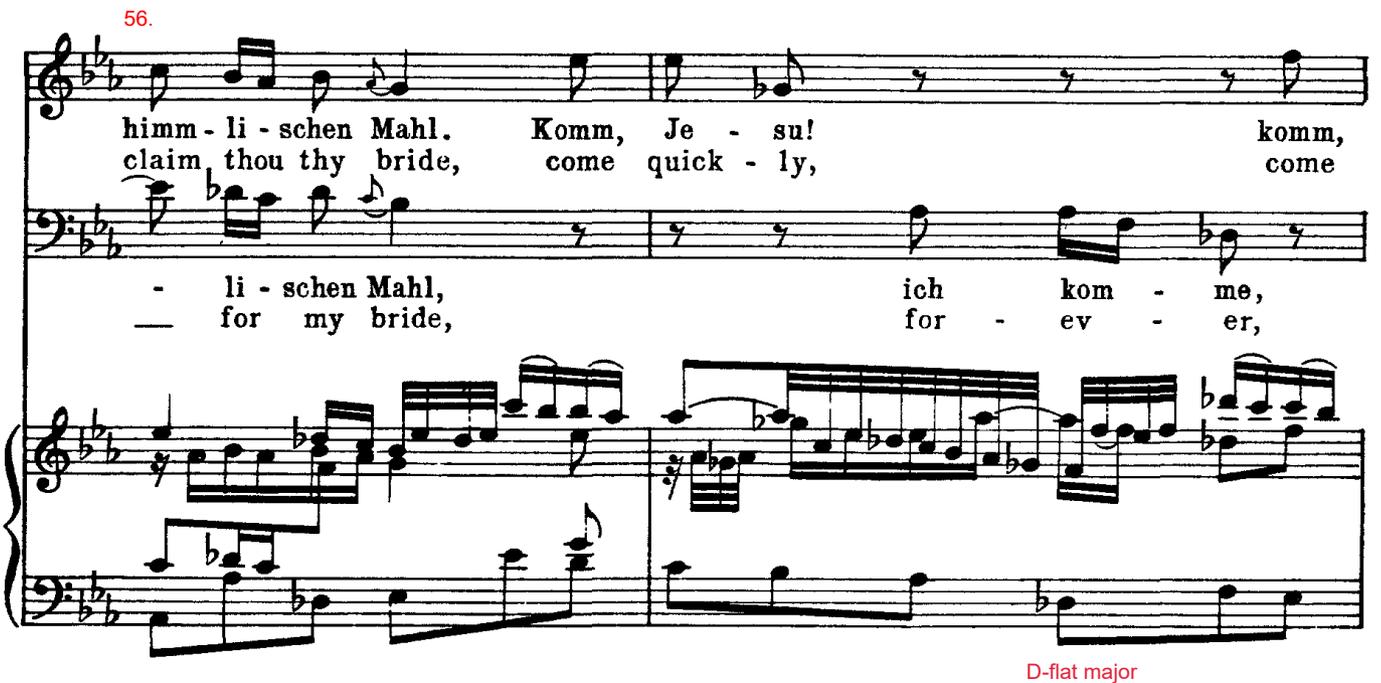
ich öff - ne den Saal
the doors o - pen wide.

F minor

54. 

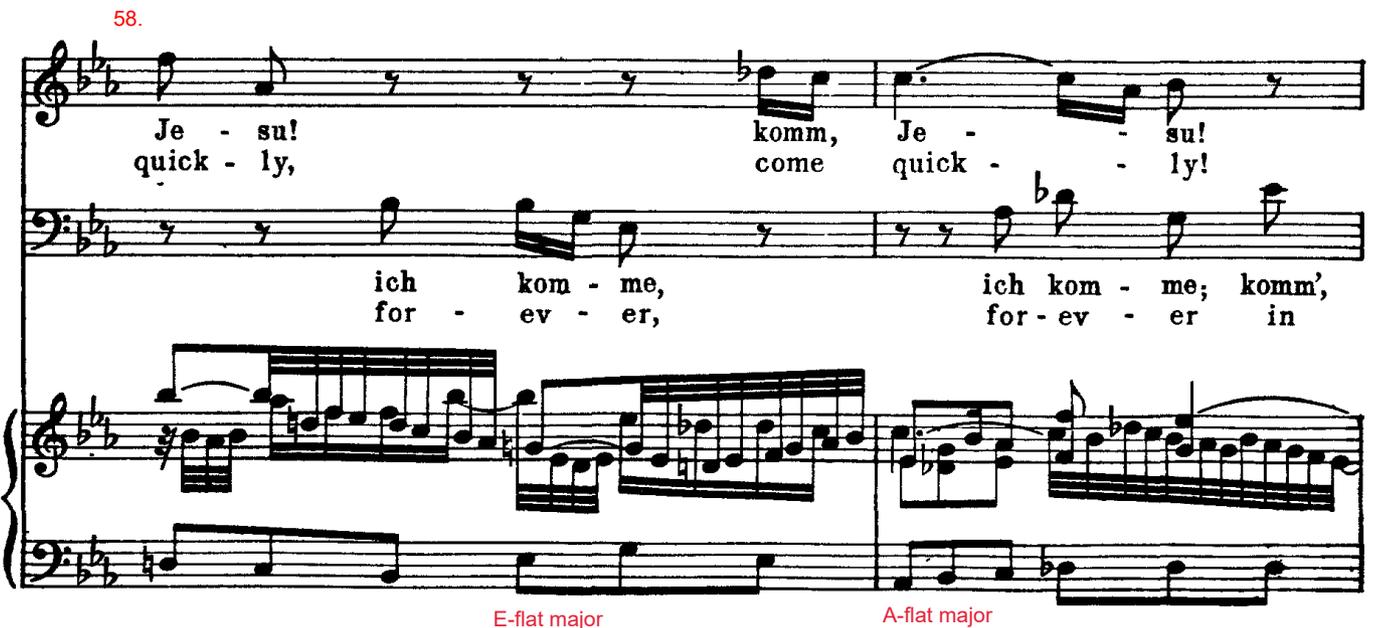
öff - ne den Saal zum himm - li - schen Mahl, zum himm -
doors o - pen wide. Come, I come for my bride, I come

A-flat major

56. 

himm - li - schen Mahl. Komm, Je - su! komm, himm -
claim thou thy bride, come quick - ly, come li - schen Mahl, ich kom - me,
for my bride, for - ev - er,

D-flat major

58. 

Je - su! komm, Je - su! quick - ly, come quick - ly!
ich kom - me, ich kom - me; komm', for - ev - er, for - ev - er in

E-flat major A-flat major

60.

D

Wann
Come

Bach repeats the opening text (but musically not yet in C minor), ending with a repeat of the opening ritornello.

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

D

A-flat major

63.

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

wann
come

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

F minor

65.

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

wann
come

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

C minor

74.

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,

C minor

76.

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,

79.

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

ich kom - me!
yea, quick - ly.

C minor *D.S. §*

J.S. Bach - Church Cantatas BWV 140

Central movement in a symmetrical structure. This is the turning point, when the bridegroom arrives. Bach used this movement in BWV 645, one of the 6 "Schüler" organ chorale preludes.

140/4. **No. 4. Chorale** Ritornello's Structure: AABCD

[Allegretto ♩ = 80]

•Bride (Zion = Church) rejoices over bridegroom's arrival (140/4).

Obbligato by unison Vln I, Vln II, Vla. With continuo and singer, the result is a trio texture.

Ritornello

A

A

E-flat major

B

C

D

B-flat major

tr

(tr)

B-flat major

13. **A** Tenor

Chorale Phrase A

Chorale Phrase B

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

A

A

E-flat major

17.

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

C B

B-flat major

20. Chorale Phrase C Mm. 22-42 repeat mm. 1-21 (bar form).

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

A Bass is slightly modified from m. 1

E-flat major E-flat major

23.

A B

27.

C tr

B-flat major

30.

D tr

B-flat major

33. **B** Chorale Phrase A

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

B-flat major E-flat major

37. Chorale Phrase B

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

B-flat major

40. Chorale Phrase C

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

B-flat major E-flat major

43.

auf. dored.

B C

46.

B-flat major

49.

Abgesang of bar form C Chorale Phrase D

Point of view changes from third person (Evangelist/narrator) to first person plural (Church).

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

B-flat major E-flat major

52.

Chorale Phrase D

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

B C minor

55.

Chorale Phrase E

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

C minor

58.

G minor

61.

63. **D** Chorale Phrase F Chorale Phrase G

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

G minor E-flat major E-flat major

66. Chorale Phrase C

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

E-flat major

69.

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

72.

E-flat major

Accompanied Recitative: Voice of Christ with "halo" of strings, similar to St. Matthew Passion.

•Vox Christi: Bride (Soul) welcomed by Christ (140/5), with allusions to Song of Solomon and Revelation, e.g., Rev. 3:20, S. of S. 8:6, Rev. 21:4.

140/5. **No. 5. Recitative**

Chromatic saturation in the voice part in 12 mm.

Violino piccolo doubles Vln I.

1. **Bass** B-flat G A-flat E-flat D-flat C

Vox Christi

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

E-flat Major

3. (b)² E F

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!

C7

5. A

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

F minor

F7

7. C-flat

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

B-flat minor

Text painting: Striking chord progression for soul's turmoil and suffering, which also introduces the eschatological dimension.

9. D

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

A-flat major

12. F#

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

G minor

14.

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

B-flat 7 E-flat major B-flat major

140/6. **No. 6. Duet** [Tempo giusto ♩ = 92] Love duet between Soul & Christ, now united in mystic union. Considerable parallel motion in "3rds" and "6ths" (10ths & 13ths). The oboe obligato participates as a thematically uniting factor, almost like a third person. • Dialogue: Love duet between Soul & Christ (140/6), with allusions to Song of Solomon 2:16 & 6:2.

This love duet is the counterpart to movement 3.

1. *mf*

Oboe obligato derived from vocal theme.

B-flat major

4.

E-flat major

Soprano

Bass

6.

F major

8.

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

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

B-flat major

11.

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.

13.

A

E-flat major

F major

15.

mein
Thy

p

B-flat major

17.

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

20.

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

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

E-flat major

22.

mein Freund ist mein, mein
thy love is mine, thy

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

F major B-flat major

24.

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

E-flat major

26.

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

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

G minor

28.

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

C minor

30.

mein, die Lie - be soll nichts 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 -

B-flat major

32.

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 -

34.

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.

B-flat major

36.

mein, die Lie -
mine, true lov -

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

E-flat major

F major

B-flat major

38.

B

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

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

B

B-flat major

41.

E-flat major

44.

F major

46.

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

Du sollst mit
And thou with

B

B-flat major

48.

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

C minor

50.

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

C minor F major

52.

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

B-flat major

54.

wei - - - - -
wan - - - - -

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

G minor

56.

- 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

G minor

59.

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

wei - - - - -
wan - - - - -

G minor C minor

61.

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

A-flat major E-flat major

63.

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 -

E-flat major A-flat major

65.

da Freu - de die Fül - le, da
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 for -

E-flat major

67.

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

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

E-flat major

70.

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

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

G minor

72.

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

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

G minor

140/7.

No. 7. Chorale

4-part cantional setting (with somewhat elaborated bass), instruments colla voce (doubling)

•Glory be to God for anticipated splendor of heaven (140/7): heavenly and earthly communities of faith combine (see side note).



The chorale stanza begins and ends with Latin text (see side note).

1. SOPRANO

Corno
Ob I
Vin Picc (up 8va)
Vin I

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

Ob II
Vin II

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

Taille
Vla

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

Fagotto
Continuo

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

E-flat major

7. Bach lengthens the basic pulse of the chorale to a half note (similar to stile antico), while the bass, which begins with a held note like an organ pedal, scurries in m. 2 as if to catch up to the melody by repeating the melody's opening in quarter notes, after which it proceeds in quarters.

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

13.

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.

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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.

19.

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

25.

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 -

31.

Singing the inexpressible with vocalizations.

Text ends in Latin as it began.

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!

E-flat major