

Introduction & updates at melvinunger.com.

NBA I/27; BC A166 **Chorale Cantata of Christian Mysticism**
27. S. after Trinity (BWV 140 only) During Bach's tenure in Leipzig (1723–1750), a 27th Sunday after Trinity occurred only in 1731 and 1742. The number of Sundays after Trinity varies from year to year. This liturgy replaces the liturgy for the last Sunday of Trinity, whenever it happens to occur. See Wolff, "Bach's Universe," 354n9. See Alfred Dürr's comments in note.

*1 Thessalonians 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 Corinthians 5:1–10, a passage that is listed as an alternative Epistle. See <https://www.bach-cantatas.com/Read/Trinity27.htm>. Accessed 20 July 2021.

*Matthew 25:1–13 (Parable of the ten virgins waiting for the bridegroom)

Librettist: Unknown

FP: 25 November 1731

(St. Nicholas). Bach apparently ^{140/1}

intended that this cantata be added to the Chorale Cycle of cantatas.

Instrumentation:

Corno

Oboe I, II

Taille (tenor oboe)

Vln piccolo (tuned a minor third higher)

Vln I & II

Vla

SATB

Fagotto, Continuo, Organo

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 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 1:707–708.

J.S. Bach

Cantata No. 140

Wachet auf, ruft uns die Stimme

Solo Roles:

T = Evangelist

B = Christ

S = Soul

No. 1. Chorus

[Allegro moderato ♩ = 80]

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

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

Text painting: Low range and dotted rhythm suggests the inexorable but also suspenseful passing of time as the virgins await the bridegroom at night.

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

1.

Idea 1.

Ritornello

Strings (alternate with)

3 oboes

Strings

Oboes

E-flat major

Ritornello characterized by dotted rhythms and rising triads.

The movement lacks certain features of the French Overture, so the dotted rhythm probably does not represent royalty.

5.

Idea 2.

Rising triads (related to chorale's opening) in syncopated rhythm depict "wachet auf."

5. Vln picc + Vln I

Ob I

Text painting: The syncopated rhythm and alternation between Vln I and Ob 1 suggests nervous looks here and there to see from which direction the bridegroom will come. See Rilling "Oregon Bach Lectures" 2:42).

Frequent rising scales presumably also depict "wachet auf." (or "searching from someone who comes from above." (Rilling "Oregon Bach Lectures" 2:44).

8.

Idea 3.

Vln I

11.

14.

Philipp Nicolai (1556–1608) wrote both text and music of the underlying chorale. The hymn consists of three stanzas, which appear in movements 1, 4, and 7. The chorale was first published in Nicolai's *Freudenspiegel des ewigen Lebens* (1599). Unlike most of Bach's late chorale cantatas (which are of the *per omnes versus* type), BWV 140 could not employ chorale stanzas in every movement since there are only three stanzas. See note for more.



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 independent of the melody.

17.

A
SOPRANO +Corno

Wa - chet
Wake, ye

auf!
maids!

ruft
hark,

For biblical
background,
see note.

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

TENOR

A rising motive is treated
imitatively by the other voices.

Wa - chet
Wake, ye

BASS

A
Concertante exchanges continue...

E-flat major

21.

uns
loud

die
re -

Stim -
sound -

auf! ruft
maids! hark,

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

auf, wa - chet
maids! wake, ye

auf! ruft
maids! hark,

uns die
loud re -

Wa - chet
Wake, ye

auf,
maids!

wa - chet
wake, ye

auf! ruft
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

der
the

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

Chorale Phrase C (voices enter together).

42.

C

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

C

E-flat major

45.

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

48.

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

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

51.

Ritornello plus first "Stollen" repeats
(mm. 1-52 = mm. 53-104).

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!

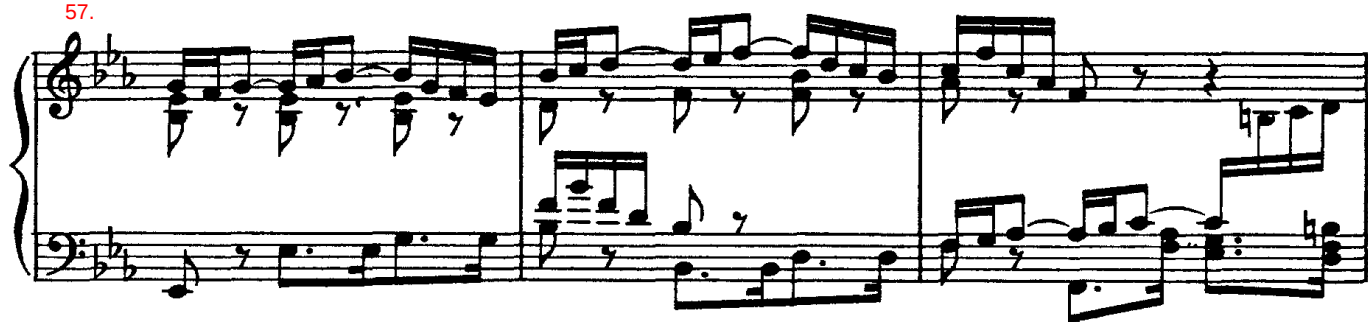
A-flat major

E-flat major

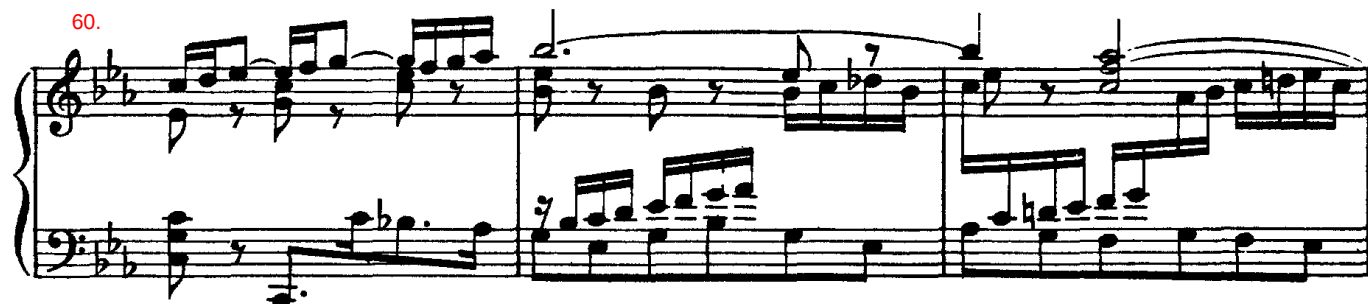
54.



57.



60.

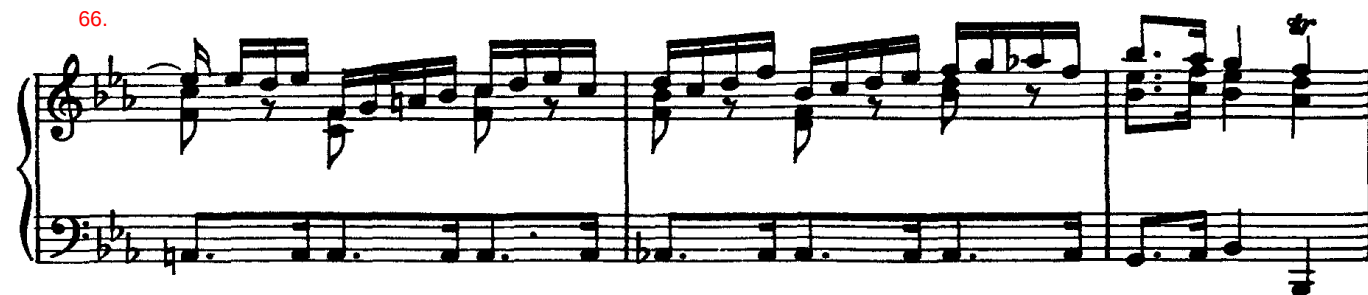


63.



C minor

66.



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.

E
sie
loud

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

B-flat major

91.

E-flat major

F minor

Chorale Phrase C (voices enter together).

94.

[illegible]

E-flat major

97.

[illegible]

100.

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,

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

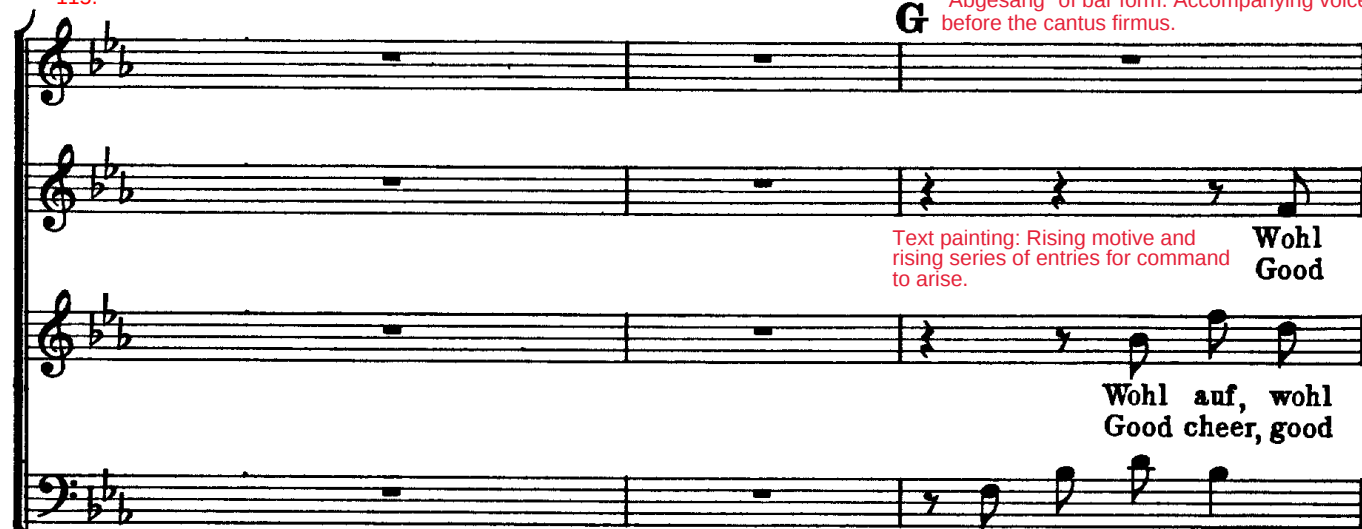
112.



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



B-flat major

J.S. Bach - Church Cantatas BWV 140

118.

Chorale Phrase D.

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

E-flat major

121.

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

A-flat major

124. H

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

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

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

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

E-flat major

128. Chorale Phrase D.

steht auf, die and steht auf, steht auf, a-rise, a-rise, a-rise, a-rise

A-rise, a-rise, and take your lamps, a-rise, a-rise, a-rise, a-rise

auf, steht auf, die Lam-pen nehmt, steht auf, steht auf, a-rise, a-rise, a-rise, a-rise

die Lam-pen and take your lamps, a-rise, die Lam-pen and take your

131.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), indicating A-flat major or F minor. The time signature is common time (C). The vocal part consists of four staves. The first staff begins with the lyrics "Lam - pen nehmt!" and "take your lamps!". The second staff continues with "auf, steht auf, die Lam - pen nehmt, steht auf, steht" and "rise, a-rise, and take your lamps, a-rise, a-". The third staff continues with "die Lam - pen nehmt, steht auf, steht auf, steht auf, steht" and "and take your lamps, a-rise, a-rise, a-rise, a-". The fourth staff concludes with "nehmt, steht auf, die Lam - pen nehmt, steht auf, steht" and "lamps, a-rise, and take your lamps, a-rise, a-". The piano accompaniment is shown at the bottom, featuring arpeggiated chords in the right hand and a steady bass line in the left hand.

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-

A-flat major

134.

134. **I**

A lengthy, exuberant fugato in which the voices adopt a florid style based on the second motive of the instrumental introduction introduces the final chorale phrase ("Alleluia").

auf!
rise!

Al - - - le -

Entries on G, B-flat, E-flat

auf!
rise!

auf!
rise!

I

E-flat major

138.

lu - ja, — al - le - lu - ja, —

Al - - -

G minor

141.

al - le - lu - ja, — al - le - lu -

Al - -

Ob I

Vln I imitates

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

This musical system contains measures 144, 145, and 146 of Cantata 144. It features four staves: a vocal line (Soprano), a vocal line (Alto/Tenor), a vocal line (Bass), and a keyboard accompaniment (Piano). The key signature is E-flat major (three flats). The lyrics are 'ja, al - le - lu - ja, al - le - lu - ja, le - lu - ja, al - le - lu -'. The vocal lines are in E-flat major, while the keyboard accompaniment is in B-flat major.

147.

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

B-flat major

This musical system contains measures 147, 148, and 149 of Cantata 144. It features four staves: a vocal line (Soprano), a vocal line (Alto/Tenor), a vocal line (Bass), and a keyboard accompaniment (Piano). The key signature is B-flat major (two flats). The lyrics are 'al - le - lu - ja, al - le - lu - al - le - lu - ja, al - le - lu - ja, ja, al - le - lu - ja,'. The vocal lines are in B-flat major, while the keyboard accompaniment is in E-flat major.

150.

Chorale Phrase E.

Al - le - lu -

ja,

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

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

B-flat major F minor

153.

- - - ja!

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

ja, al - le - lu -

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

156.

ja!

ja!

ja!

Return of opening material and formal pattern.

C minor

160.

Chorale Phrase F.

K

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

K

E-flat major

163.

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 -

C minor

166.

reit,
ware!

reit,
ware!

reit,
ware!

A-flat major

169.

Chorale Phrase G.

L

zu der
the feast

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

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

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

L

Vln I

Ob I

E-flat major

172.

Hoch - zeit,
pre - pare,

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.

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 -

Vln I

Ob I

C minor

E-flat major

175.

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,

Vln I

Ob I

A-flat major

B-flat major

178.

M Chorale Phrase C.

M Chorale Phrase C.

mus - go

ihr, so, ihr, so,

ihr, so, ihr, so, ihr so

M

E-flat major

181.

set ye ihm forth ent - - -

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.*

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

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.

For biblical background, see note.



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

Secco

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!

E dim.7 F minor C minor

Diminished 7th chord here expresses longing.

An obbligato by the violin piccolo (which begins with an expressive, ornamented leap upward of a minor sixth (*Exclamatio*) followed by 32nd notes that sweep up and down, perhaps representing the smoke of the virgins' lamps) binds together a love duet (dialogue) between the Bride (Soul) and the Bridegroom (Christ). See Helmuth Rilling, *The Oregon Bach Festival Master Class Lectures*, vol. 2 (Dayton, Ohio: Roger Dean Publishing, 2001), pp. 56–57.

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

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

[Adagio $\text{♩} = 88$] **Exclamatio**

Vln picc 1. **Ritornello**

C minor B dim.7 C minor

For a similar gesture, compare Peter's aria after denying Jesus in the St. Matthew Passion, "Erbarme dich, mein Gott."

4

E-flat major F minor

6.

C minor

The instrumental theme is divided so that it becomes a dialogue between the soul and Christ.

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

Wann kommst du, mein Heil?

Bass Vox Christi Come quick - ly, now come!

Ich _____

Yea, _____

A

C minor

For biblical background, see note.

10.

wann kommst du, mein
Come quick - ly, now

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

B dim.7 C minor E-flat major

Diminished 7th chord here expresses longing.

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,
yea, quick-ly,

ich kom - me,
yea, quick-ly,

B-flat major

G minor

20.

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

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

B-flat major

22.

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

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

E-flat major

G minor

24.

war
wait

ich kom - me,
yea, quick - ly,

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

ich kom - me,
yea, quick - ly

dein Teil,
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

B

mf

Ritornello

G minor

34.

Ich
The

p

37.

Second Section (The Bridegroom leads.)

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

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

ich
the

Minor third motive is now inverted.

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.

Voices join at the words
"for the heavenly meal."
For a word-for-word
translation, see Unger,
*Handbook to Bach's
Sacred Cantata Texts.*

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

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46.

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

tr *mf*

Ritornello

E-flat major A-flat major

48.

F major B-flat major E-flat major

50.

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

p

E-flat major

52.

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

∞

F minor

54.

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

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

A-flat major

56.

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,

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**

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

Wann
Come

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

D

Ritornello

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

67.

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

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

69.

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

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

72.

war - - -
wait - - -

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

E-flat major

F minor

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

ich kom - me!
yea, quick - ly.

Ritornello

C minor

D.S. al Fine

Central movement in a symmetrical structure. This is the turning point, when the bridegroom arrives. Bach used this movement in BWV 645, the first of the six "Schübler" 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 (no piccolo violin). With continuo and singer, the result is a trio texture.

Unison
Ritornello

Galant "sigh" motives



Bourée-like.

E-flat major

Figura corta, related to theme in the opening movement (see note).
The treading bass calls to mind the patrolling watchmen referenced in the text.

B-flat major

B-flat major

13. A Tenor

Chorale Phrase B.

For biblical background, see note.



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

E-flat major

17.

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

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 Ritornello

Bass is slightly modified from m. 1

E-flat major

E-flat major

23.

A B

p *mf*

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,

A

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 -

C

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

B-flat major E-flat major

43. auf. dored.

B **C**

Ritornello

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46. D

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!

Ritornello

C minor

55. Chorale Phrase E.

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

C minor

58. C D

G minor

61.

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

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

A

Ritornello

p

G minor E-flat major E-flat major

66. Chorale Phrase C.

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

(B) **C**

E-flat major

69.

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

D

72.

E-flat major

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

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

- Vox Christi: Bride (Soul) welcomed by Christ, with allusions to Song of Solomon and Revelation, e.g., Revelation 3:20, 21:4; Song of Solomon 8:6.

Chromatic saturation
in the voice part in
12 mm.

Violino piccolo
doubles Vln I.

For biblical
background,
see note.



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

Christ responds to the closing line of the previous movement with an invitation to enter the banquet hall for the marriage feast.

Strings

E-flat major E dim.7

3. (b) E F NBA: von

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-

Cross relation

B-flat minor

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

9. D

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

A-flat major

12. F# B dim.7

Schmerz, den du er - dul - den müs - sen; auf mei - ner Lin - ken sollst du
way with pain and grief and sad - ness. On my left - hand shalt thou

C7

F# dim.7

G minor

14.

ruh'n, und mei - ne Rech - te soll dich küs - sen.
share our lives in love and joy and glad - ness.
rest and my right - hand shall thee kiss.

B-flat 7

E-flat major

B-flat major

The harmonies become brighter and the string notes are shortened. (See Rilling, Oregon Bach Lectures 2:60-61.)

Song of Solomon 2:6 [Bride]: O that his left hand were under my head, and that his right hand embraced me! (Also Song of Solomon 8:3.)

140/6. **No. 6. Duet** 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.
[Tempo giusto ♩=92] 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.

Ob 1.

Ritornello mf Oboe obligato derived from vocal theme.

Bourée-like.

B-flat major

4.

E-flat major

Soprano

Bass

6.

F major

For biblical background, see note.



8. As in no. 3, the instrumental theme is divided to form a dialogue.

Mein Freund ist mein! Die
Thy love is mine, True
Galant "sigh" motives. NBA: sein

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

B-flat major

11. Bride and Bridegroom sing together now that they have found each other. Parallel 3rds (typical for love duets) suggest sweetness.

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.

mf

13.

A

Ritornello

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

The distance between entries
is shortened to a half-measure.

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

The distance between the lovers is shortened even more.

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.

The distance between entries is shortened until they sing together.

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. Chromatic inflection recalls previous longing/suffering.

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, mine, die Lie -
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

Ritornello

B-flat major

41.

E-flat major

44.

F major

46.

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

B Section.

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

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

G minor

59.

Coloraturas for "weiden" ("to pasture," i.e., "to revel").

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 -

Canonic imitation

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

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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

Canonic imitation

G minor

Helmuth Rilling notes, "The two lovers follow each other [in canonic imitation], becoming identical." See Oregon Bach Lectures 2:63.

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

Alfred Dürr notes, "Bach wrote the plain four-part concluding chorale in antiquated minim notation. With the high pitch of the chorale melody in the soprano and its octave doubling in the violino piccolo, this setting uses earthly means in an inimitable manner to give symbolic shape once more to the

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).

For biblical background, see note.

The first and last phrases of the bass line contain 12 notes, suggesting the 12 pearls of the celestial portals referenced in the text. See note for more.

1. SOPRANO

+Corno
Ob I
Vln Picc (up 8va)
Vln 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
Vln 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
Via

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

B-flat major

B-flat 7

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

E-flat major

F major

B-flat major

E-flat 7

13.

Abgesang

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.

A-flat major B-flat major E-flat major E-flat major

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

C minor G minor B-flat major E-flat major

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 -

B-flat(7) E-flat major E-flat major F7 G7 C minor

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