

J.S. Bach

Cantata No. 140

Wachet auf, ruft uns die Stimme

No. 1. Chorus

[Allegro moderato ♩=80]

The first system of the musical score for the Chorus, measures 1-4. It is written in G minor (two flats) and 3/4 time. The music begins with a treble clef and a bass clef. The right hand starts with a series of chords, marked with a forte 'f' dynamic and a section sign (§). The left hand plays a rhythmic pattern of eighth notes.

The second system of the musical score, measures 5-8. The right hand continues with a melodic line of eighth notes, while the left hand provides a steady accompaniment of eighth notes.

The third system of the musical score, measures 9-12. The right hand features a more complex melodic line with some grace notes, and the left hand continues with eighth-note accompaniment.

The fourth system of the musical score, measures 13-16. The right hand has a melodic line with some slurs, and the left hand continues with eighth-note accompaniment.

The fifth system of the musical score, measures 17-20. The right hand has a melodic line with some slurs, and the left hand continues with eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

A
SOPRANO

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

ALTO

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

TENOR

Wa - chet
Wake, ye

BASS

A

uns die Stim -
loud re - sound -

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

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

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

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

B
der
the

B

Wäch - - - ter sehr
call from on

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

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

der Wäch - ter sehr
the call from on

hoch auf der
high, hear it

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

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

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

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

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

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

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

The first system of the musical score consists of four vocal staves and a keyboard accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are in German and English. The keyboard part features a rhythmic accompaniment with eighth and sixteenth notes.

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

C

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

C

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

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

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

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

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

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

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

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

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music begins with a series of chords in the right hand and a simple melodic line in the left hand. The right hand features a sequence of chords, some with a fermata over the final chord of the system.

The second system continues the piano accompaniment. The right hand has a more active melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes. The system concludes with a final chord in the right hand.

The third system shows further development of the piano accompaniment. The right hand features a prominent melodic line with a long slur over several measures. The left hand continues with a consistent accompaniment pattern. The system ends with a final chord.

The fourth system continues the piano accompaniment. The right hand has a melodic line with a slur over several measures. The left hand provides a steady accompaniment. The system concludes with a final chord.

The fifth system is the final system on the page. It continues the piano accompaniment with a melodic line in the right hand and a steady accompaniment in the left hand. The system concludes with a final chord.

D

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

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

Mit - ter -
Mid - night

D

die - se Stun -
hear it sound -

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

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

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

de;
ing,

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

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

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

The first system of the musical score consists of four vocal staves and a keyboard accompaniment. The vocal parts are in G minor (two flats) and 4/4 time. The lyrics are: "de; ing, die - se Stun - de; hear it sound - ing, Stun - de, die - se Stun - de; sound - ing, hear it sound - ing, die - se Stun - de; hear it sound - ing,". The keyboard part features a flowing sixteenth-note melody in the right hand and a steady eighth-note bass line in the left hand.

E
sie
loud

E

The second system of the musical score continues with four vocal staves and a keyboard accompaniment. The vocal parts are mostly silent, with the soprano part having the lyrics "sie loud" under a fermata. The keyboard part continues with the same sixteenth-note melody and eighth-note bass line. A dynamic marking of **E** (forte) is placed above the keyboard staff.

ru - fen uns
cries the watch

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

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

sie ru-fen uns mit
loud cries the watch with

mit hel - lem
with call re -

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

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

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

Mun - de: - ing:
sound - ing:

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

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

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

— — — — —

— — — — —

— — — — —

— — — — —

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

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

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

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

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

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

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

Wohl auf, der
Good cheer! the

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

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

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

Bräut' - gam kommt,
Bride - groom comes!

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

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

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

H

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

H

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

Lam - pen nehmt!
 take your lamps!

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

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

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

I

auf!
 rise! Al - - - le -

auf!
 rise!

auf!
 rise!

I

lu - ja, — al - le - lu - ja, —

Al - - -

al - le - lu - ja, — al - le - lu -

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

Al - -

L

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

L

Hoch - - zeit,
pre - - pare,

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

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

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

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

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

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

M

ihr müs -
 so go

ihr,
 so, ihr,
 so,

ihr,
 so, ihr,
 so,

ihr,
 so, 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:

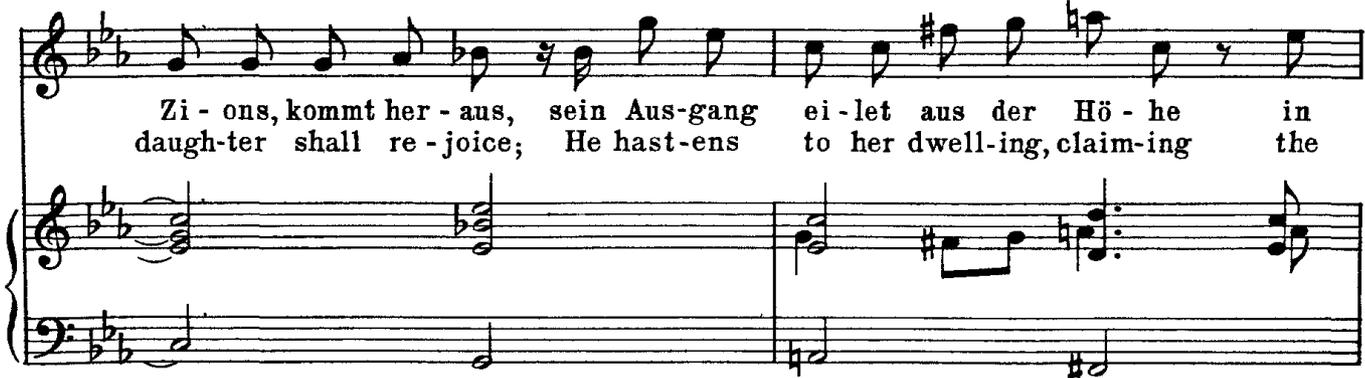
D.S. 

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 ♩=ss]

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

Soprano A

Wann kommst du, mein Heil?

Bass Come quick - ly, now come!

Ich _____
Yea, _____

A

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

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

Detailed description: This system contains the first two systems of music. The first system features a vocal line in G major with lyrics in German and English. The second system continues the vocal line with lyrics. Below these are two systems of piano accompaniment. The piano part begins with a treble clef and a bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *mf* is present. A section marker **B** is placed above the piano accompaniment.

Ich
The

p

Detailed description: This system contains the third and fourth systems of music. The third system shows the vocal line with the lyrics 'Ich' and 'The'. The fourth system continues the piano accompaniment with a dynamic marking of *p*. The piano part features a complex texture with many sixteenth notes.

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

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

ich
the

mf

Detailed description: This system contains the fifth and sixth systems of music. The fifth system features the vocal line with lyrics in German and English. The sixth system continues the piano accompaniment. A dynamic marking of *mf* is present. The piano part features a complex texture with many sixteenth notes.

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

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

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

Er -
The

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

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

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

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

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

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

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

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

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

D

Wann
Come

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

D

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

wann
come

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

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

wann
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. §*
wait thee with lamps all a - light - ed.

ich kom - me!
yea, quick - ly.

mf

D.S. §

No. 4. Chorale

[Allegretto ♩ = 80]

The first system of the piano accompaniment, consisting of a grand staff with treble and bass clefs. The music is in G minor and 3/4 time. It begins with a treble clef and a key signature of two flats. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes. A dynamic marking of *p* is present in the second measure.

The second system of the piano accompaniment, continuing the grand staff. The right hand continues its intricate melodic line, and the left hand maintains its supporting bass line. The texture is consistent with the first system.

The third system of the piano accompaniment. The right hand's melody shows some chromatic movement, and the left hand's bass line continues to support the overall harmonic structure.

The fourth system of the piano accompaniment. The right hand features some trills, indicated by the 'tr' symbol. The left hand continues with its rhythmic accompaniment.

A
Tenor

The vocal line for the Tenor, written on a single staff with a treble clef. The lyrics are: "Zi-on hört die Wäch-ter sin - gen, das Zi-on hears the watch-men call - ing; the". The piano accompaniment continues below the vocal line, maintaining the same grand staff and musical texture as the previous systems.

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

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

p *mf*

tr *tr*

tr *tr* *tr*

B

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

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

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

auf.
dored.

The first system of the score is a piano introduction. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some trills. The bass line consists of a steady eighth-note accompaniment. The system concludes with a trill in the right hand.

The second system begins with a vocal entry on a whole note, marked with a common time signature (C). The lyrics are: "Nun komm, du wer - te / Come now, Thou Ho - ly". The piano accompaniment continues with a treble clef and a key signature of two flats. It features a melody of eighth notes with trills and a bass line of eighth notes. The system ends with a trill in the right hand.

The third system continues the vocal line with the lyrics: "Kron', / One, Herr Je - su, Got - tes Sohn. / the Lord Je - ho - vah's Son!". The piano accompaniment features a treble clef and a key signature of two flats. The melody is primarily eighth notes, with a *mf* dynamic marking. The bass line consists of eighth notes.

The fourth system features the vocal line with the lyrics: "Ho - si - an - na! / Al - le - lu - ja!". The piano accompaniment has a treble clef and a key signature of two flats. The melody is eighth notes, with a *p* dynamic marking. The bass line consists of eighth notes.

The fifth system is a piano accompaniment consisting of two staves. The treble clef has a key signature of two flats and a common time signature. The melody is eighth notes with a *mf* dynamic marking. The bass line consists of eighth notes.

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

D

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

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

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

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

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

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

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

No. 5. Recitative

Bass

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

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

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

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

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

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

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

No. 6. Duet

[Tempo giusto ♩=92]

mf

Soprano

Bass

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

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

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

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

A

mein
Thy

Freund ist mein, die Lie - be soll__ nichts
love is mine, True lov - ers ne'er__ are

und ich__ bin dein, die Lie - be soll__ nichts
And I__ am thine! True lov - ers ne'er__ are

schei - den. Mein Freund ist___ mein,
part - ed. Thy love___ is___ mine,

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

meine Freund ist___ mein, meine
thy love is___ mine, thy

ich___ bin___ dein, und ich___ bin___
I___ am___ thine, and I___ am___

Freund ist___ mein, die Lie - be soll___
love___ is___ mine, true lov - ers ne'er___

dein, und ich___ bin___ dein, die Lie - be
thine, and I___ am___ thine, true lov - ers

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

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

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

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

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

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

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

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

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

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

mein, die Lie -
 mine, true lov -

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

B

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

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

This system contains the first vocal entry and the beginning of the piano accompaniment. The vocal parts enter with a melodic line, and the piano accompaniment begins with a rhythmic pattern in the right hand and a supporting bass line in the left hand. The key signature is B-flat major and the time signature is 4/4.

This system continues the piano accompaniment with more complex rhythmic patterns, including sixteenth-note runs in the right hand and steady eighth-note accompaniment in the left hand.

This system continues the piano accompaniment, featuring similar rhythmic textures and melodic lines as the previous system.

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

Du sollst mit
And thou with

This system contains the second vocal entry and the continuation of the piano accompaniment. The vocal parts enter with a new melodic line, and the piano accompaniment continues with its characteristic rhythmic patterns.

This system continues the piano accompaniment, ending with a final cadence. The right hand features a melodic line with a fermata, and the left hand provides a steady accompaniment.

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

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

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

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

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

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

wei -
wan -

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

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

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

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

wei -
wan -

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

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

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

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

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

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

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

Wonne wird sein,
 ev-er to be,

mf *p*

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

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

D. S.

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

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

mf *D. S.*

No. 7. Chorale

SOPRANO

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

ALTO

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

TENOR

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

BASS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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