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MUCO 460: Divine Love in the 17<sup>th</sup> Century

Cosmic, Intimate Atonement: Bach Cantata 140 as The Wedding to End All Weddings

**Matthew 25: 1-13** “At that time the kingdom of heaven will be like ten virgins who took their lamps and went out to meet the bridegroom. Five of them were foolish and five were wise. The foolish ones took their lamps but did not take any oil with them. The wise ones, however, took oil in jars along with their lamps. The bridegroom was a long time in coming, and they all became drowsy and fell asleep. “At midnight the cry rang out: ‘Here’s the bridegroom! Come out to meet him!’ “Then all the virgins woke up and trimmed their lamps. The foolish ones said to the wise, ‘Give us some of your oil; our lamps are going out.’ “‘No,’ they replied, ‘there may not be enough for both us and you. Instead, go to those who sell oil and buy some for yourselves.’ “But while they were on their way to buy the oil, the bridegroom arrived. The virgins who were ready went in with him to the wedding banquet. And the door was shut. “Later the others also came. ‘Lord, Lord,’ they said, ‘open the door for us!’ “But he replied, ‘Truly I tell you, I don’t know you.’ “Therefore keep watch, because you do not know the day or the hour.”<sup>1</sup>

On Sunday November 25<sup>th</sup>, 1731, the congregants of St. Thomas Church in Leipzig heard J. S. Bach’s cantata “Wachet auf, ruft uns die stimme” immediately following this end-time gospel reading.<sup>2</sup> This seven-movement cantata is grounded in the gospel text from Matthew. It employs all three verses of Philipp Nicolai’s chorale (also called “Wachet auf”) that expounds on this parable. The cantata’s other poetry is of anonymous authorship, inspired by other books of the Bible such as Song of Songs and Revelation. Bach’s musical setting accomplishes distinctly Lutheran exegesis on these texts as they interconnect to depict final union with Christ at the Apocalypse. Through recitative, aria, chorus and chorale, the cantata simultaneously deepens Jesus’ relationship with the individual soul and the community of believers as it links love and dreaded anticipation in this “wedding to end all weddings.”<sup>3</sup> While there is scholarship both on Bach’s musical language of divine love creating an individual experience and his

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<sup>1</sup> New International Version

<sup>2</sup> Johann Sebastian Bach, *Wachet auf ruft uns die stimme*, ed. Gerhard Herz (New York: Norton and Company, 1972), 42.

<sup>3</sup> Elizabeth Byrum Linnartz, *The Soul and Jesus Dialogue Cantatas* (Greensboro: The University of North Carolina at Greensboro, 2004), 201.

engagement with Martin Luther's vision of a church community, their intersection is a less explored territory. Yet it is this relationship of individual to communal experience within "Wachet Auf" that makes it profound exegesis on the Apocalypse as both an individual atonement and a gathering of the eternal church.

### **I. The Individual Experience:** Love between the Soul and Jesus

The German Baroque era was rampant with musical expressions of mystical experience. Bridal mysticism, focused on ecstatic union between a bride and bridegroom, had been a popular spiritual symbol for centuries.<sup>4</sup> The primary scriptural foundation for this allegory is found in the Song of Songs, an ambiguous text that spurred diverse interpretations. A love poem without clearly defined speakers, Christian readings by the time of Bach invoked figures from Christ and the church to God and Mary to the love between a Christian husband and wife, and many more.<sup>5</sup> Many individual theologians even provided multiple readings or levels of understanding. The fifth-century monk John Cassian, for example, interpreted scripture on four levels: historical, allegorical, tropological and anagogical. Thus, the Song of Songs was simultaneously a love poem between God and historical Israel, God and the Church, God and the individual soul, and God and the end-time City of Jerusalem in which all believers are gathered.<sup>6</sup> By the time Bach wrote "Wachet Auf," there existed a rich history of sacred music that created desire in Song of Songs settings. The cantata text is largely rooted in the Song of Songs, most notably the aria and recitative movements (2, 3, 5 and 6). Bach sets these movements as

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<sup>4</sup> Isabella Van Elferen, *Mystical Love in the German Baroque* (Lanham: The Scarecrow Press, 2009), 160.

<sup>5</sup> Robert L. Kendrick, "Sonata vox tua in auribus mei," *Schnitz-Jarbuch* 16 (1994): 103.

<sup>6</sup> E. Ann Matter, "The love between the Bride and the Bridegroom," from *Die Quellen Johann Sebastian Bachs: Bachs Music Im Gottesdienst*, ed. Renate Steiger (Heidelberg: Manutius-Verl., 1998), 110-111.

intimate solos and duets, offering an interpretation steeped in love and longing. Bach opens space for the individual soul to experience dialogue with the Savior in the recitative and aria movements. Here, Jesus is the Bridegroom, the soul His bride.

In the first recitative, “Er kommt,” Bach develops both the intimate and solemn nature of the coming union through textual interplay and musical language. He begins to play with temporality between the referenced biblical texts as the tenor, representing a watchman from Matthew,<sup>7</sup> describes Jesus’ approach in Song of Songs imagery. The leaps in the vocal line unite the Song of Songs image of the Bridegroom bounding over the hills as a young buck with the Matthew text on the Bridegroom’s arrival.<sup>8</sup> By musically conflating these texts in a gesture poignant to the individual soul, Bach creates a space in which the ultimate significance of both scriptural scenes is their eschatological pronouncement for the soul. The solemnity of this coming union is apparent in Bach’s use of range and dissonance. The tenor addresses the soul, a “Töchter Zion” (daughter of Zion), on the lowest pitches, “emphasizing the great distance between the status of the bride and the Bridegroom.”<sup>9</sup> The sinners to whom Christ is arriving are not worthy of His love, yet He extends the net of His range to draw them in. Lutheranism stresses “the believer’s awareness of his unworthiness to participate in the wedding meal.”<sup>10</sup> Preparation for union with Christ in communion, understood as a pre-cursor to the end-times feast, entailed entering a state of deep repentance for one’s sinfulness. To emphasize the gravity of the event, the two places in which the tenor is most dissonant

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<sup>7</sup> Linnartz, *The Soul and Jesus*, 188.

<sup>8</sup> Ibid., 189.

<sup>9</sup> Ibid.

<sup>10</sup> Van Elferen, *Mystical Love in the German Baroque*, 195.

with the bass are direct references to Jesus' role: the heights from which

he comes (Höhe) form a tritone with the bass (m. 4), and the voice reaches a flat seventh up from the bass on the word Bridegroom (Bräutgum) in measure 11. These dissonances situated within diminished seventh chords begin to build the dual experiences of fearful anticipation and painfully intense love that are inseparable in this end-times cantata.

The preparation for the Bridegroom is further expanded in the cantata's third movement, a dialogue between the bride and Bridegroom. Lutheran bridal mysticism differed from its medieval Catholic counterpart in that “the Lutheran believer [knew] that his desire as of yet must remain unfulfilled.”<sup>12</sup> Desire for union with God was a virtue to be cultivated by music such as “Wenn kommst du, mein Heil.” Like the preceding recitative, this movement expresses longing within the minor mode, but not without reaching and even ending the B Section in E-flat Major. Linnartz and Van Elferen identify the main components of Bach’s language that create longing. Linnartz notes the anguished quality of the soul in its repeated iterations of the text “When will you

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<sup>11</sup> J. S. Bach, “Wachet auf, ruft uns die Stimme,” ed. Gerhard Herz (New York: Norton and Company, 1972), 27.

<sup>12</sup> Van Elferen, *Mystical Love*, 169.

come?"'.<sup>13</sup> She and Van Elferen also comment on the use of secular idioms, such as the siciliano dance, here a continuous question-and-answer dialogue in which the two partners dance around but not with each other.<sup>14 15</sup> The sighing of the two voices as they climb higher and higher only to slip back down, coupled with the grating dissonances between them, contribute to this embodiment of longing for the Beloved.

Amidst the unquenched yearning, there are sweet, brief moments of union between Jesus and the soul. They center on text declamations of "opening doors," the symbol that brings together these disparate texts from Matthew, Song of Songs and Revelation.<sup>16</sup> When Jesus and the soul sing about opening the door for the wedding feast, measures 42 and 56 feature sweet parallel sixths.



These consonant surprises are all the more striking because of the distance between the voices elsewhere in this movement, and the root of their importance connects to the key doctrine of justification in Lutheranism. Luther's definition of salvation depends on a personal relationship with Jesus. His doctrine of righteousness states that it comes as "a gift of divine grace through faith."<sup>17</sup> He described his personal justification

<sup>13</sup> Linnartz, *The Soul and Jesus*, 192.

<sup>14</sup> Van Elferen, *Mystical Love*, 275.

<sup>15</sup> Linnartz, *The Soul and Jesus*, 190.

<sup>16</sup> Ibid., 189.

<sup>17</sup> John Baker, et al., *Dictionary of Literary Biography: Volume 179* (Detroit: Gale Research: 1997), 141.

experience as entering “paradise through the gates that had been flung open.”<sup>18</sup> While the wedding hall door is not yet opened in heaven, perhaps Jesus and the believer are rejoicing here in the mystical opening of the heart’s door that occurs when the soul yields to Jesus’ embrace. While unquenched desire, a state of seeking, is the overall affect of this movement, the tender sixths emphasize the key symbol of opening doors as an inner connection between Jesus and the soul, if not yet an everlasting embrace. They contribute to the distortion of temporality that gives congregants a taste of the Eschaton.

Just as Lutheran theology emphasized the repentant preparation of the unworthy soul, it emphasized the wondrous power of Jesus’ love in healing this soul. Philipp Nicolai described the immense love of the Bridegroom for the bride as “cleans[ing] her from sin and adorn[ing] her for the wedding.”<sup>19</sup> This love is both the essence of their union and the only means of preparing for it. The fifth movement, like the second, is recitative, but it differs in ways that highlight the progression of the soul’s journey through the cantata. Its rich accompaniment, a “string halo,” sets the scene for Jesus himself to proclaim His love for the unworthy soul.<sup>20</sup> This love is extended through “frequent step-wise motion, a gentler approach” than the leaps and bounds of the earlier solo movements.<sup>21</sup> Like the third movement that fluctuated between C minor and E-flat Major, this movement includes a similar shift but does not return to minor. Through a

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<sup>18</sup> Baker, *Dictionary*, 149.

<sup>19</sup> Van Elferen, *Mystical Love*, 174.

<sup>20</sup> Linnartz, *The Soul and Jesus*, 196-7.

<sup>21</sup> *Ibid.*

string of diminished seventh chords on the text “Forget, o soul now the the fear,

the pain, which you had to suffer,”<sup>22</sup> Jesus still secures a rich E-flat Major for this stained soul (mm. 8-12). The transformation to major in this movement lasts through the rest of the cantata. Jesus’ love is sufficient in preparing the soul for eternal union.

In the sixth movement, the soul and Jesus sing of their ecstatic union from a state of consummation. This aria draws on the dialogue energy from the third movement, but expresses the fullness of the bride and Bridegroom’s joy in one another. As in movement three, Bach employs a solo instrument, here an oboe, to set a tone of present joy and propel a current of spiritual energy throughout. Here, the thirds and sixths that were passing shadows in movement three engulf the voices as their melismas burst of joy (ex. mm. 59-61) and they finish each others’ sentences.<sup>23</sup>

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<sup>22</sup> Pamela Dellar, trans. *Wachet auf, ruft uns die Stimme*, Emmanuel Music Online.

<sup>23</sup> Linnartz, *The Soul and Jesus*, 198.



<sup>24</sup> They call one another “‘Freund,’ (friend), Luther’s translation of the term ‘Beloved.’”

This tender dialogue is paired with what both Linnartz and Van Elferen recognize as musical embrace: the “twining motive” in measures 24-6,<sup>25</sup> and the complementary rhythmic motions in measures 71-3,<sup>26</sup> just to provide a few examples. There is still a feeling of love so beautiful and intense that it’s painful, exemplified by the “sixth, 6/5 and augmented sixth harmonies” woven into the dance of consonant thirds.<sup>27</sup> Like Luther’s theology that highlights the depths of sin and grace by their simultaneity, the consonant and dissonant sonorities in this movement strengthen and accentuate one another. In light of the Lutheran theology of union outlined with the third movement, the extent of embrace that saturates this movement is curious. Its *da capo* nature also adds to the sense of completion.<sup>28</sup> Perhaps in motivation to provide a personal experience of all-redeeming love for congregants, Bach breaks the theological bounds of temporality, opens the gates, and lets his listeners taste of the wedding feast. An examination of the remaining three movements of the cantata will develop this reading.

## **II. The Community of Believers: Eternal Jerusalem**

<sup>24</sup> Linnartz, *The Soul and Jesus*, 198.

<sup>25</sup> *Ibid.*, 199.

<sup>26</sup> Van Elferen, *Mystical Love*, 282.

<sup>27</sup> *Ibid.*, 281.

28 *Ibid.*

To explore the significance of the chorale in this cantata, it is crucial to establish the purpose of chorales in Christian community as envisioned by Martin Luther. Although Luther famously broke from the Catholic Church, his aim was not to destroy the importance of church as a community of believers. Luther viewed the true church as “the concrete worshipping community, whose inward unity in faith and the Spirit is constituted precisely in and through its public sacramental practice.”<sup>29</sup> The church is the marriage of inner and outer religious experience, neither blind obedience to earthly authority nor isolation from a group. These people, called together by Christ, form “a concretely and continuously existing human community, which will always be present on this earth until the last day.”<sup>30</sup> The church is simultaneously the currently existing body of worshippers and the compendium of such generations who will worship until the end times. Each individual’s relationship with Christ is situated within this community that engages in practices of sanctity. David Yeago writes on Luther’s well-known phrase “the priesthood of all believers:” “it is not Luther’s teaching that each Christian *individually* is a priest and holds priestly authority *as his or her private property*. Rather, he teaches that *the holy Christian people*, the worshipping assembly, shares in the priesthood and therefore the authority of Christ because it is united with Christ.”<sup>31</sup> This priesthood of all believers was enacted tangibly through the practices of Luther’s church, from participating in communion regularly to singing chorale tunes in the vernacular.<sup>32</sup> The analysis of the recitative and aria movements as dialogue between the individual soul and

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<sup>29</sup> David Yeago, “A Christian, Holy People: Martin Luther on Salvation and the Church,” *Modern Christianity* 13 (1997): 107.

<sup>30</sup> Yeago, “A Christian, Holy People,” 108.

<sup>31</sup> Yeago, “A Christian, Holy People,” 111.

<sup>32</sup> Javoslav Jan Pelikan, *Bach Among the Theologians* (Berlin: Fortress Press, 1986), 19.

Christ is critical, but it is not the whole story. These movements are situated within three movements using Philipp Nicolai's well-known chorale tune, just as the individual Christian is situated within a larger community of believers practicing this holy life together.

The first movement is an excited summons for the church to awaken. Beneath Nicolai's chorale tune in the soprano voice, the voices of the watchmen cry out, their lines interlocking and weaving in and out in anticipation. The sheer excitement at the Bridegroom's arrival is palpable from the start in the dotted eighth/sixteenth figures that are passed between the strings and winds in the first four measures before taking over the bass. This dotted figuration, ascending scalar lines (such as in mm. 9-13), and the syncopated string of figura cortas first introduced in measure 5 are vividly present throughout the movement. As evidenced by the sharing of that initial dotted gesture between the winds and strings and the highly imitative polyphony between the voices whenever they enter (ex. mm. 19-25), it is clear that the joy expressed in this movement is not meant to be kept secret. It is not meant to be contemplated internally and compartmentalized as a Sunday morning affair. This joy is infectious and is a source for communal rejoicing. Perhaps nowhere is this ebullient quality so evident as in measures 30 through 38; first the tenors, then altos, then basses enter on the same motive at the interval of a measure.

The musical score consists of two staves of vocal parts (Soprano and Alto) and a continuo basso part. The vocal parts sing in four-measure phrases, with lyrics appearing above the notes. The continuo part provides harmonic support with basso continuo notation. Measure 33 is indicated on the vocal staves.

This layering effect teams with joy that spills over into the continuo. Each additional voice soars into the compendium of joy. As a genre, the purpose of the cantata was to make the gospel reading real and vivid in the lives of congregants. The watchmen that Bach portrays as passing these melodies back and forth are not framed in the past, but are the voices of the congregants themselves. While the sopranos begin most entrances with the chorale tune, Linnartz singles out the leading bass entrances on “wohl auf” (indeed) (m. 117) and “steht auf” (rise up) (mm. 127-8) that spur the rest of the choir to action.<sup>33</sup> Textually, these phrases confirm the immediate entrance of the Bridegroom. The fact that they begin with a different voice confirms Luther’s paradigm of a church in which members are individually and corporately engaged.

<sup>33</sup> Linnartz, *The Soul and Jesus*, 186-7.

Once this exuberant community sights the approaching Bridegroom, the second and third movements, already discussed, explore the individual soul's longing for union. The fourth movement brings back to the forefront the City of Zion that will embrace Christ as a community. Bach's congregation "would see the reference to Jerusalem as a connection to the 'New Jerusalem' mentioned in Revelation 21:2, 'And I saw the holy city, new Jerusalem, coming down out of heaven from God, made ready as a bride adorned for her husband.'"<sup>34</sup> The marriage between individual and city inherent in this metaphor is present musically. All of the strings play together, a full and united sound.<sup>35</sup> Although the ostinato line they play is thus tutti instead of a solo, it is full of sighing figures that depict intimate longing for love.<sup>36</sup> While the overall affect is one of a joyful procession to the hall of joy, there are a few striking moments that add theological complexity. The phrase "Herr Jesu, Gottes Sohn" launches the music into anxious C minor for the exclamation "Hosanna," a statement of great praise. This highlights the reality of atonement: "in the midst of an intimate embrace, we find ourselves standing before the eternal throne...[this] combines the rapturous joy of union with God to the terrible joy of the Eschaton."<sup>37</sup> The word "Hosanna" finishes on a tightly wound diminished seventh chord, the terror of its joy realized. Instead of narrowing in focus at the end to prepare listeners for the tender approaching recitative, the energy expands through the last phrase as the entire church is invoked: "we all follow to the hall of joy to hold the evening meal together."<sup>38</sup> The relationship between the chorale melody and

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<sup>34</sup> Linnartz, *The Soul and Jesus*, 186.

<sup>35</sup> Ibid., 195.

<sup>36</sup> Ibid.

<sup>37</sup> Matter, "The Love Between," 115.

<sup>38</sup> Dellar trans. *Wachet auf*.

string theme is notable because the chorale theme always enters in a different part of the phrase. But on the tail end of this text in measures 68 through 70, the ostinato pattern reaches pitch heights it has not before. The tenor is completing the chorale text while the strings are soaring into completely new and deeper joy.



It is within this tremendous hall of joy, the gathering place of all the church at the time of Eschaton, that Jesus' gentle beckoning in the fifth movement enters.

Just as Jesus and the soul experience consummate union in the sixth movement, the closing chorale is consummate union between Jesus and the eternal church. The participation of Bach's congregation in this movement is a subject of much debate. Although congregants did not all arrive on time for the start of the liturgy, "the placement of Bach's cantata chorales at the end of the cantata, just before the sermon, means that congregants were mostly seated, with hymnals in hand. They were therefore well positioned to follow along, and perhaps to sing."<sup>39</sup> Even if the harmonization were new for congregants, the melody was well known.<sup>40</sup> Whether or not they did join in, the amassed sound of choir and instruments playing/singing the same lines would have

<sup>39</sup> Tanya Kevorkian, *Baroque Piety: Religion, Society, and Music in Leipzig, 1650-1750* (Surrey: Ashgate Publishing Company, 2007): 44.

<sup>40</sup> Kevorkian, *Baroque Piety*, 45.

sounded incredibly distinct from the preceding movements. Although the preceding movements participate more distinctly in the musical language of seventeenth century divine love, this chorale is the culmination of this cantata's proclamation of divine love. In previous movements, individual voice parts and solo instruments held clearly defined roles, from providing unique spiritual currents to acting as watchmen. In this chorale, the whole-scale unification of all instruments and voice parts expresses an overwhelming love that breaks all of these boundaries.

The seventh movement also breaks the boundaries of temporality with which Bach has played throughout the cantata by uniting disparate biblical texts. The last sentence proclaims, "No eye has ever perceived, no ear has ever heard such joy like our happiness." The choir is singing full throttle of a joy they have not yet encountered. Yet as the church, they are united with the eternal community of believers who will experience that joy of the New Jerusalem. Through his strategic use of deceptive cadences in this chorale, Bach subverts his listeners' expectations to remove them from standard temporality. This is especially notable on the wordless exclamation "io, io!" where the bass leaps down a minor seventh to a deceptive cadence on C minor (m. 48). This joy breaks the bounds of expectation, its painful beauty imbuing a consciousness of a fulfillment concurrently so near but so far. It is a microcosm for the whole cantata.



And so that anticipation that has been the impetus for the entire cantata is not just patient waiting for something in the future, but an explosive joy that stems from belonging to this church, the bride of Christ, that will abide forever with God and sing with angels.

“Wachet auf” is a marriage of inner mystical union and cosmic-quaking Apocalypse. Bach breaks the bounds between sin and mercy, self and church, time and eternity, in this cantata for the very end of the church year. Ann E. Matter explores moments in the text that act as harbingers of the Apocalypse in her article “The Love between the Bride and the Bridegroom.” She centers on Jesus’ mysterious use of “dein Teil” (your portion) to describe His relationship to the Soul in the third movement. Matter connects this terminology to the twenty-second chapter of the book of Revelation, where this portion signifies one’s final fate.<sup>41</sup> This reference integrates the last chapter of the Bible’s final book into this cantata for the last Sunday of the church calendar. The notion of an eternal portion, crystallized in this moment, is truly applicable to the whole cantata. The intimate divine love in “Wachet Auf” is all the more penetrating because it is the eternal portion of the Soul and the church. The simultaneous individual and communal components create a shared yet intimate out-of-time apocalyptic experience.

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<sup>41</sup> Matter, “The Love Between,” 116.

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“Wachet auf, ruft uns die Stimme”  
Cantata for the Twenty-Seventh Sunday after Trinity

**1. Choral**

**Wachet auf, ruft uns die Stimme,  
der Wächter sehr hoch auf der Zinne,  
wach auf, du Stadt Jerusalem.  
Mitternacht heißt diese Stunde,  
sie rufen uns mit hellem Munde,  
wo seid ihr klugen Jungfrauen?  
Wohlauf, der Bräut'gam kommt,  
steht auf, die Lampen nehmt,  
Alleluia!  
Macht euch bereit  
zu der Hochzeit,  
ihr müsset ihm entgegen gehn.**

(" Wachet auf, ruft uns die Stimme," verse 1)

**2. Rezitativ T**

Er kommt, er kommt,  
der Bräut'gam kommt,  
ihr Töchter Zions, kommt heraus,  
Sein Ausgang eilet aus der Höhe  
in euer Mutter Haus.  
Der Bräut'gam kommt, der einen Rehe  
und jungen Hirschen gleich  
auf denen Hügeln springt  
und euch das Mahl der Hochzeit bringt.  
Wacht auf, ermuntert euch,  
den Bräut'gam zu empfangen;  
dort, sehet, kommt er hergegangen.

**3. Arie- Duett S B (Dialog - Seele, Jesus)**

Wenn kömmst du, mein Heil?  
- Ich komme, dein Teil. -  
Ich warte mit brennenden Öle.  
Eröffne den Saal  
- Ich öffne den Saal -  
zum himmlischen Mahl.  
Komm, Jesu.  
- Ich komme, komm, liebliche Seele. -

**4. Choral T**

**Zion hört die Wächter singen,  
das Herz tut ihr vor Freuden springen,  
sie wachet und steht eilend auf.  
Ihr Freund kommt von Himmel prächtig,  
von Gnaden stark, von Wahrheit mächtig,**

**1. Chorus**

**Awake, calls the voice to us  
of the watchmen high up in the tower;  
awake, you city of Jerusalem.  
Midnight the hour is named;  
they call to us with bright voices;  
where are you, wise virgins?  
Indeed, the Bridegroom comes;  
rise up and take your lamps,  
Alleluia!  
Make yourselves ready  
for the wedding,  
you must go to meet Him.**

**2. Recitative T**

He comes, He comes,  
the Bridegroom comes,  
O Zion's daughters, come out,  
his course runs from the heights  
into your mother's house.  
The Bridegroom comes, who like a roe  
and young stag  
leaps upon the hills;  
to you He brings the wedding feast.  
Rise up, take heart,  
to embrace the bridegroom;  
there, look, He comes this way.

**3. Aria - Duet S B (Dialogue - Soul, Jesus)**

When will You come, my Savior?  
- I come, as Your portion. -  
I wait with burning oil.  
Now open the hall  
- I open the hall -  
for the heavenly meal.  
Come, Jesus!  
- I come, come, lovely soul! -

**4. Chorale T**

**Zion hears the watchmen sing,  
her heart leaps for joy within her,  
she wakes and hastily arises.  
Her glorious Friend comes from heaven,  
strong in mercy, powerful in truth,**

**ihr Licht wird hell, ihr Stern geht auf.  
Nun komm, du werte Kron',  
Herr Jesu, Gottes Sohn,  
Hosianna!  
Wir folgen all  
zum Freudensaal  
und halten mit das Abendmahl.**  
(" Wachet auf, ruft uns die Stimme," verse 2)

#### **5. Rezitativ B**

So geh herein zu mir,  
du mir erwählte Braut!  
Ich habe mich mit dir  
von Ewigkeit vertraut.  
Dich will ich auf mein Herz,  
auf meinen Arm gleich wie ein Sigel setzen,  
und dein betrübtes Aug' ergötzen.  
Vergiß, o Seele, nun  
die Angst, den Schmerz,  
den du erdulden müssen;  
auf meiner Linken sollst du ruhn,  
und meine Rechte soll dich küssen.

#### **6. Arie - Duett S B (Dialog - Seele, Jesus)**

Mein Freund ist mein,  
-und ich bin sein,-  
die Liebe soll nichts scheiden.  
Ich will mit dir  
-du sollst mit mir-  
im Himmels Rosen weiden,  
da Freude die Fülle, da Wonne wird sein.

#### **7. Choral**

**Gloria sei dir gesungen,  
mit Menschen- und englischen Zungen,  
mit Harfen und mit Zimbeln schon.  
Von zwölf Perlen sind die Pforten,  
an deiner Stadt sind wir Konsorten  
der Engel hoch um deine Thron.  
Kein Aug' hat je gespürt,  
kein Ohr hat je gehört  
solche Freude,  
des sind wir froh,  
io,io,  
ewig in *dulci jubilo*.**  
("Wachet auf, ruft uns die Stimme," verse 3)

**her light becomes bright, her star rises.  
Now come, precious crown,  
Lord Jesus, the Son of God!  
Hosannah!  
We all follow  
to the hall of joy  
and hold the evening meal together.**

#### **5. Recitative B**

So come in to Me,  
you My chosen bride!  
I have to you  
eternally betrothed Myself.  
I will set you upon My heart,  
upon My arm as a seal,  
and delight your troubled eye.  
Forget, O soul, now  
the fear, the pain  
which you have had to suffer;  
upon My left hand you shall rest,  
and My right hand shall kiss you.

#### **6. Aria - Duet S B (Dialogue - Soul, Jesus)**

My Friend is mine,  
- and I am yours, -  
love will never part us.  
I will with You  
- you will with Me -  
graze among heaven's roses,  
where complete pleasure and delight will be.

#### **7. Chorale**

**Let Gloria be sung to You  
with mortal and angelic tongues,  
with harps and even with cymbals.  
Of twelve pearls the portals are made,  
In Your city we are companions  
Of the angels high around Your throne.  
No eye has ever perceived,  
no ear has ever heard  
such joy  
like our happiness,  
Io, io,  
eternally in *dulci jubilo*!**

"Wachet auf, ruft uns die Stimme," Philipp Nicolai (mov'ts. 1, 4, & 7)  
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