



Johann Sebastian Bach (1746)  
by Elias Gottlob Haußmann (1695-1774)



JOHANN SEBASTIAN BACH  
CANTATAS  
BWV 62, 45, 192 & 140

Publick Musick  
Thomas Folan *director*  
Max van Egmond *bass*

JOHANN SEBASTIAN BACH (1685-1750)

CANTATAS

**Nun komm der Heiden Heiland, BWV 62**

*(Cantata for the 1st Sunday in Advent)*

**Es ist dir gesagt, Mensch, was gut ist, BWV 45**

*(Cantata for the 8th Sunday after Trinity)*

**Nun danket alle Gott, BWV 192**

*(Cantata for unspecified occasion)*

**Wachet auf, ruft uns die Stimme, BWV 140**

*(Cantata for the 27th Sunday after Trinity)*

Anne Harley *soprano*

Deborah Rentz-Moore *alto*

Pablo Bustos *tenor*

Jonathan Rohr *bass*

Max van Egmond *bass*

Publick Musick Orchestra and Choir

Thomas Folan *director*

*Recording dates:*

November, 2005

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St. Michael's Church,  
Rochester, New York

*Executive Producer:*

Peter Watchorn

*Session producers:*

Kate Vincent, Max van Egmond  
and Thomas Folan

*Recording & Mastering:*

Joel Gordon

*Editing & Post-production:*

Peter Watchorn and Joel Gordon

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Stained glass window,  
St. Michael's Church  
Rochester, NY

Photo by Ted Mead

*Inside back cover*

Portrait of J. S. Bach (1746)

by Elias Gottlob Haußmann (1695-1774)



*Vorimitation* (anticipatory imitation) throughout the lower vocal parts. The key (E flat major) and the disposition of two opposing groups of instruments (three oboes: oboes I & II plus tenor oboe or *taille*, versus strings) creates an unusually warm and expansive atmosphere. The *alleluia* strophe of the chorale is anticipated by a newly-introduced fugue subject (also on *alleluia*) occurring in the lower three parts. Bach juxtaposes both French (dotted) rhythms, symbolizing the “royal” nature of the Bridegroom, with virtuosic and flowing Italianate figuration. The resulting dialogue between instrumental groups clearly foreshadows what is to follow later on in the duets between the Soul and Jesus.

The cantata designates the three solo singers as clearly defined characters: the tenor as narrator, the soprano as the Soul and the bass as Jesus. The two duets offer considerable contrast in key, instrumentation and general *affekt*. The first, in C minor features a *violino piccolo* as the solo instrument, playing a brilliant and difficult coloratura part of its own, as a backdrop to the “sighing” motifs of the singers. The *violino piccolo* is a small violin, tuned a minor third higher than usual, whose silvery brilliance perhaps symbolizes the radiance of the Bride in anticipation of her marriage to the Saviour. The second duet is preceded by an expressive accompanied recitative where the Bridegroom accepts the Soul as spouse, while the following B flat major *da capo* duet is a joyous celebration of their union by the pair, featuring a florid obbligato oboe solo with continuo accompaniment of bassoon and organ.

Along with the opening chorus, the other pillars on which this cantata is based, the central (no. 4) and final (no. 7) chorales are both settings of the *Wachet auf* hymn: no. 4 as a trio sonata movement, with upper strings in unison and tenor (singing the choral tune) above an independent bass. Bach later transcribed this movement for organ solo as the first of his six Schübler Chorales (BWV 645). The final chorale, notated by Bach in archaic minim note values, is a plain four-part cantional setting for voices of verse three of Nicolai’s hymn. The voices are doubled by all instruments, with an added brilliance being provided by the *violino piccolo* playing one octave above the vocal soprano line. BWV 140 is a relatively late cantata, written at the end of the period of Bach’s self-imposed task of composing a five-year set of works for every Sunday of the church year. It provides a summing up of Bach’s inexhaustible genius and represents the supreme pinnacle of his achievement in this field. It is interesting to speculate on whether the good *Burghers* of Leipzig really understood what was offered to them by their Cantor, who (after Georg Philipp Telemann and Christoph Graupner), had been their third choice to fill the position of *Director musicus* for the city’s four churches. In any case, Bach appears to have grown weary of his employment, for his creative flow of cantatas, which at its height culminated in one major work being composed each week, showed signs of abating by the mid-1730s, after which he composed but few new cantatas.

—Peter Watchorn

## Nun komm, der Heiden Heiland, BWV 62

(Cantata for 1st Sunday in Advent)

1	Choral: Nun komm, der Heiden Heiland	04:49
2	Aria (tenor): Bewundert, O Menschen	07:17
3	Recit. (bass): So geht aus Gottes Herrlichkeit	00:45
4	Aria (bass): Streite, siege, starker Held!	05:41
5	Recit. (sop/alto): Wir ehren diese Herrlichkeit	00:55
6	Choral: Lob sei Gott, dem Vater ton	00:46

## Es ist dir gesagt, Mensch, was gut ist, BWV 45

(Cantata for 8th Sunday after Trinity)

### Part One

7	Chorus: Es ist dir gesagt, Mensch, ws gut ist	06:39
8	Recit. (tenor): Der Höchste läßt mich seinen Willen	00:59
9	Aria (tenor): Weiß ich Gottes Rechte	03:55

### Part Two

10	Arioso (bass): „Es werden viele zu mir sagen“	03:09
11	Aria (alto): Wer Gott bekennt	04:21
12	Recit. (alto): So wird denn Herz und Mund selbst	00:56
13	Choral: Gib, daß ich tu mit Fleiß	01:05

## Nun danket alle Gott, BWV 192\*

(Cantata for unspecified occasion)

14	Choral: Nun danket alle Gott	05:31
15	Duet (sop/bass): Der ewig reiche Gott	03:28
16	Choral: Lobet, Ehr und Preis sei Gott	02:47

## Wachet auf, ruft uns die Stimme, BWV 140\*

(Cantata for 27th Sunday after Trinity)

17	Choral: Wachet auf, ruft uns die Stimme	06:52
18	Recit. (tenor): Er kommt, er kommt, der Bräutigam kommt!	01:00
19	Duet (sop/bass): Wann kommst du, mein Heil?	05:34
20	Choral: Zion hört die Wächter singen	04:02
21	Recit. (bass): So geh herein zu mir	01:13
22	Duet (sop/bass): Mein Freund ist mein	06:04
23	Choral: Gloria sei dir gesungen	01:55

Total time: 79:43

### Soloists:

Anne Harley (soprano)  
Deborah Rentz-Moore (alto)  
Pablo Bustos (tenor)  
Jonathan Rohr (bass)  
Max van Egmond (bass)\*

Martin Davids (violin & violino piccolo)  
Colin St. Martin (traverso)  
Lani Spahr (oboe)  
Keith Collins (bassoon)  
Continuo: Christopher Haritatos (cello)  
Peter Watchorn (organ)

the vocal segments are separated from one another by extended instrumental interludes. A surprise, as also occurs precisely in the analogous section of the opening movement, is the “deceptive” modulation to the subdominant of C major towards the end (after the final line of the chorale is delivered), soon returned to the home key by way of an inverted dominant seventh chord.

## WACHET AUF, RUFT UNS DIE STIMME, BWV 140

(Cantata for the 27th Sunday after Trinity, 1731)

By late in the 16th century Philipp Nicolai (1556-1608), ordained into the Lutheran Church in 1576 after completing his education at the universities of Erfurt and Wittenburg, had become the pastor of the town of Unna in Westphalia. During 1597, in an eerie foretaste of the events of forty years later with pastor Martin Rinckart, composer of *Nun danket alle Gott*, the town was stricken with a devastating plague that carried off 1,300 of its inhabitants, with Nicolai himself on many occasions burying up to 30 of his parishioners in a single day. In grief and despair he consoled himself by immersing himself in St. Augustine’s *City of God*, and then wrote a book of meditations based on it, which he called *A Mirror of Joy*.

There seemed to be nothing so sweet, agreeable and delightful than the contemplation of the noble and sublime doctrine of eternal life... I called my manuscript *Mirror of Joy*, and created it either to leave behind as the token of my own, joyful Christian death, or, (if God should spare me) to comfort other sufferers whom He should also visit with the plague.

*A Mirror of Joy* contained the two hymns that have become the most celebrated and universally loved in all of Germany, *Wie schön leuchtet (uns) der Morgenstern* (How beautifully shines the morning star) and *Wachet auf, ruft uns die Stimme* (Awake, a voice cries out to us!). *Wachet auf* was originally titled: “Of the Midnight Voice and the Wise Virgins who meet their Heavenly Bridegroom.” Bach’s timelessly great cantata, based on Nicolai’s hymn (for which the pastor of Unna provided both words and melody) was composed for the 27th Sunday after Trinity, an occasion that appears in the church calendar only rarely, when Easter falls especially early, between 22 and 26 March. It occurred on only five occasions during Bach’s lifetime: in 1690, 1693, 1704, 1731 and 1742. BWV 140 was written to be performed on 25 November, 1731, and was repeated by Bach, when the 27th Sunday after Trinity recurred in 1742. The Gospel for this particular Sunday (Matthew 25.1-13) is the parable of the wise and foolish virgins. Nicolai’s hymn consists of three verses, which serve as the outer and central pillars of Bach’s cantata as nos. 1, 4 & 7. These movements are interspersed with two recitatives and a pair of love duets between the Soul of the Faithful Christian (soprano) and Christ, the Bridegroom (bass). The non-chorale based movements are all based on freely composed verse, basically derived from the Gospel for the day, the *Song of Songs*, and with quotations from Isaiah, Genesis and Hosea appearing as well, all of which expand on the basic imagery of joining the Soul as bride to Christ as bridegroom. The opening extended chorale/chorus is one of Bach’s most inspired mature movements. The sopranos, doubled by a horn, introduce the strophes of Nicolai’s hymn, with elaborate

## NUN DANKET ALLE GOTT, BWV 192

(Cantata for unspecified occasion, before 1729)

Through examination of the copyist's handwriting, Alfred Dürr has established that this cantata, though its purpose cannot be precisely established, nevertheless belongs to the same time period as BWV 51, *Jauchzet Gott in allen Landen*, dating its first performance to sometime just before 1729. The original score and the vocal tenor part are missing, although its present form (just three movements, without connecting recitatives) seems to reflect the work's original state. The text of the hymn *Nun danket alle Gott*, based on Ecclesiasticus 50.22-3 ("Now bless the God of all, who in every way does great things; who exalts our days from birth, and deals with us according to His mercy. May He give us gladness of heart, and grant that peace may be in our days in Israel, as in olden days."), was composed by Martin Rinckart (1586-1649) against a backdrop of plague and the horrors of the Thirty Years War. In 1637, Rinckart, having settled in his home village of Eilenburg as pastor, had to contend with the occupation of Swedish troops in the town, who demanded a ransom of 30,000 thalers; as well as a plague that killed 8,000 of the inhabitants. Rinckart himself buried up to half of them in mass funerals, while successfully appealing to the Swedes to reduce their required "tribute" to 2,000 thalers. The precise date of the hymn's composition is uncertain, but it was sung all over Germany by 1648 at the Peace of Westphalia, which ended the Thirty Years War.

Bach's text consists of the three verses of Rinckart's hymn, written as early as 1636, though perhaps later. The tune associated with the hymn, also taken over by Bach is either by Johann Crüger (1508-1662), or as another tradition suggests, by Martin Rinckart himself, composed in 1648 in celebration as he learned of the welcome end to thirty years of military conflict in Germany. Despite its brevity, Bach's splendid cantata requires a quite sizeable complement of performers (flutes, oboes and strings as well as four-part chorus). The opening concertante movement conforms to one of Bach's favourite models, where the chorale is presented strophe by strophe in the soprano part, with considerable use of the technique known as *Vorspinnung* (or contrapuntal references to the tune in diminished note values occurring before the statements of the chorale proper) in the other voices. The only addition to this structure occurs in the very last phrase where the chorus exclaims, as one: "Now thank we all our God."

The second movement, a suave and beautiful duet for soprano and bass (the first of three that occur throughout two of the cantatas on this CD), has a dance-like character, underlined by the clearly articulated phrase structure and the more or less integral "binary" harmonic progress, despite the fact that the movement lacks the internal half-way bar-line of a dance movement proper. The harmonic mid-point (tonic to dominant) coincides with the division between the *Stollen* (first section, often repeated) and *Abgesang* (or conclusion) of the chorale. The instrumentation further lends the piece a pastoral air: with strings doubled by one each of the oboes and flutes, while the text asks God to grant us a joyful heart, noble peace and freedom from strife. The finale is a boisterous gigue (a dance traditionally associated with wedding feasts). The lines of the chorale are again presented in long note-values by the sopranos, this time accompanied by free polyphony in the lower parts, while



photo by Ted Mead

## PUBLICK MUSICK

Publick Musick is a nationally recognized orchestra and choir devoted to performing the masterworks of the Baroque era. Founded in 1995 by Artistic Director Thomas Folan, the ensemble is based at St. Michael's Catholic Church in Rochester, New York and appears in concert throughout the eastern United States. Publick Musick comprises musicians from a wide variety of backgrounds and experiences who share the desire to perform their core repertoire with attention to performance practice and on period instruments. Publick Musick is distinguished among ensembles devoted to accompanied choral music by its concern with placing equal importance on both its vocal and instrumental personnel. All vocal soloists are drawn from the choir, which gives Publick Musick's vocal sound a uniquely homogeneous combination of clarity and strength. Publick Musick has appeared in early music festivals as well as on recordings, of which this is its second (along with the *Missae Breves*, BWV 233-236, MO 0203) on the *Musica Omnia* label.



## THOMAS FOLAN

Thomas Folan is a specialist in the music of the Baroque era. At home with the repertoire from the 16th to the 18th centuries, he regularly performs the music of J. S. Bach, particularly the composer's large-scale works. In addition to conducting Publick Musick, Folan has either founded or directed Bach Festivals in Elmira, Ithaca, and Rochester, New York and has received excellent reviews for his inventive and ambitious programs.

Thomas Folan's expertise extends to works of other styles and periods as well. His particular interest in language, particularly the German language, has allowed him to explore the rich choral and orchestral repertoire spanning more than 500 years. Folan is widely known and respected for his advocacy of the arts and has served as an artist representative on the New York State Council on the Arts.

The bass then sings a *secco* recitative (using as its text Luther's verses 4 and 5) introducing the Hero of Judah as He who will redeem us "fallen ones". The following highly original *da capo* aria, with its unison string accompaniment (upper strings doubling the continuo in octaves) – a rare device for Bach, emphasising strength, unity and underlining its "heroic" character, asks the Saviour to fight for us and reinforce our inner strength. Gratitude is then expressed by the soprano and alto together in an accompanied recitative that recalls the warm and sunny character of the first aria, before Luther's final verse is rendered by Bach with a concise, straightforward four-part setting of the original chorale melody.

## ES IST DIR GESAGT, MENSCH, WAS GUT IST, BWV 45

(Cantata for the 8th Sunday after Trinity)

The 8th Sunday after Trinity deals (in the Epistle, Romans 8.12-17) with the concept that those driven by the Spirit of God are God's children, while the Gospel reading (Matthew 7.15-23) warns against the teachings of false prophets. First performed on 11 August, 1726, the (unknown) author of the text of the opening chorus relates the words of the Gospel for the day ("By their fruits you shall know them"), with the words of the Old Testament prophet, Micah (6.8), that God makes his will known and expects man to carry it out. Furthermore, the text comfortingly assures us that God will assist us in our attempts to fulfill the will of the Almighty. The expansive opening chorus, freely composed, rather than based on a chorale, is scored for a rich complement of instruments: strings, flutes and oboes, and set in the bright and cheerful key of E major. The bulk of the movement is given over to an extended fugue, developed out of the main theme announced in the extended instrumental introduction (almost a *sinfonia* in its own right).

The central axis of the work is the *arioso* that opens the second part, in which the voice of Jesus (or, properly, the *vox Christi*) addresses us directly, warning of the appeal of false prophets. The aria that immediately precedes it, set for tenor and written in the powerful and serious key of C sharp minor, refers to God's strict accounting of our obedience to His word. The *arioso* itself, a through-composed virtuoso piece for bass in A major, with equally brilliant (and thematically related) string accompaniment, almost belies the underlying seriousness of the text, warning of the false prophets. After the voice of Jesus is heard, without interruption we are taken into the intimate world of baroque chamber music, where the alto provides a private, consoling reflection on the words of Christ: "God will acknowledge whosoever acknowledges Him." The aria features an obbligato part for the *flauto traverso*, in the related (to that of the previous *arioso*) key of F sharp minor, with walking continuo bass.

"Heart and mouth will thus be my judge, God will reward me according to my state of mind." With this *secco* recitative, for alto and continuo, we are introduced to the final chorale, which uses the second verse of *O Gott, du frommer Gott*, by Johann Heermann (1630): "Grant that I am diligent, timely and successful in carrying out Your works." This provides a consoling conclusion, emphasised by the bright and happy key of E major with which the cantata began.

## JOHANN SEBASTIAN BACH: CANTATAS BWV 62, 45, 192 & 140

The four cantatas assembled on this CD are among Bach's finest creations from the years 1723-1731, the period when he was concerned with providing a "well-regulated church music" for his employers in Leipzig. Two of them: BWV 62, *Nun komm der Heiden Heiland*, from 1724; and BWV 140, *Wachet auf, ruft uns die Stimme*, from 1731, are closely associated with the Advent season and its message of promise in the coming of the Saviour. BWV 45, *Es ist dir Gesagt, Mensch, was gut ist*, for the 8th Sunday after Trinity is an extended two-part cantata, which features (in the *arioso* for bass that begins Part 2, to be presented after the sermon) the words of Christ himself, exhorting the faithful to follow the Divine Law, while the text generally warns against "false prophets." BWV 192, *Nun danket alle Gott*, is a general hymn of praise (with the three verses of the original hymn from the middle of the 1600s presented unaltered and without any addition), perhaps composed for a wedding (the gigue-like finale, which reflects the atmosphere of a wedding feast, underlines this probability). Bach's cantata has been handed down in a secondary source in incomplete form and consists of three numbers directly based on the hymn of the same title. The tenor vocal part is also missing, and has been re-constructed by the editors of the Neue Bach-Ausgabe, the edition that has been used for this recording.

### NUN KOMM DER HEIDEN HEILAND, BWV 62

(Cantata for the 1st Sunday in Advent)

This cantata, the second of two works based on Martin Luther's hymn (the other is BWV 61, composed ten years earlier), was from 1724 for the first Sunday in Advent. It is based entirely on Martin Luther's hymn of 1524, which is itself modelled on the Latin text, *Veni redemptor gentium*. Luther's original eight verses are distributed amongst the six sections found in Bach's cantata. The first and last appear literally in the first chorus and the final chorale, while verses 2 and 3 are freely adapted by Bach into the text of the first aria. Luther's verses 4 and 5 are combined into the following bass recitative, while verses 6 and 7 become the bass aria and following recitative for the two upper voices. Bach's opening chorale/chorus is a brilliant combination of Italianate concertante virtuosity and the Lutheran sobriety lent by the austere cantus firmus of the chorale melody, stated by the sopranos, and reinforced by the horn. The instruments are likewise distributed into opposing concertante groups: oboes against strings, while the lower choral voices frequently provide *Vorspinnung* imitation of the main choral melody in diminished note values. The unearthly effect of the whole is underlined by the statement of the chorale melody in the bass instruments in octaves at the end of the opening and subsequent *ritornelli*. This highly impressive movement is succeeded by a joyful (and difficult) aria in G major for tenor accompanied by strings, which exhorts the people to wonder at the "great mystery" of the unblemished (chaste) appearance of the Ruler of the world.

## PUBLICK MUSICK CHOIR

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Anne Harley	Deborah Rentz-Moore	Pablo Bustos	Max van Egmond
Loralyn Light	Barbara Consler	Jeff Harp	Jonathan Rohr
Brittany Palmer	Jennifer Kay	Virgil Hartinger	Andrew Nagel
Emily Huber	Betha Christopher	Max Denler	Joe Finetti
	Leslie Barnett		

## PUBLICK MUSICK ORCHESTRA

*Violin*: Martin Davids, (*concertmaster*), Richard Hsu, Christine Hauptly,  
Lisa Brooke, Boel Gidholm, Paul Miller

*Viola*: Aliza Appel, Lauren Nelson

*Cello*: Christopher Haritatos, Nika Zlatarić

*Bass*: Heather Lardin

*Horn*: Jonas Thoms

*Flute*: Colin St. Martin, Katie Roth

*Oboe*: Lani Spahr, Owen Watkins, Allison Lowell (*taille/BWV 140*)

*Bassoon*: Keith Collins

*Organ*: Peter Watchorn

To learn more about Publick Musick please visit its website at:

[www.publickmusick.org](http://www.publickmusick.org)

# TEXT AND TRANSLATIONS

## NUN KOMM, DER HEIDEN HEILAND, BWV 62

### 1. Chorus

Nun komm, der Heiden Heiland  
Der Jungfrauen Kind erkannt,  
Des sich wundert alle Welt,  
Gott solche Geburt ihm bestellt.

Now come, Saviour of the Gentiles  
The virgin's child made known,  
At this the whole world marvels,  
That God has ordained such a birth for him.

### 2. Aria (tenor)

Bewundert, O Menschen, dies grosse Geheimnis:  
Der höchste Beherrscher erscheint der Welt.  
Hier werden die Schätze des Himmels entdeckt,  
Hier wird uns ein göttliches Manna bestellt,  
O Wunder! die Keuschheit wird gar nicht beflecket.

Marvel, O people, at this great mystery:  
The highest Ruler appears to the world.  
Here are the treasures of heaven discovered,  
Here is for us a divine manna appointed,  
O wonder! Virginity is not at all blemished.

### 3. Recitative (bass)

So geht aus Gottes Herrlichkeit und Thron  
Sein eingeborner Sohn.  
Der Held aus Judah bricht herein,  
Den Weg mit Freudigkeit zu laufen  
Und uns Gefallne zu erkaufen.  
O heller Glanz, O wunderbarer Segensschein!

Thus proceeds from God's glory and throne  
His only begotten Son.  
The Champion of Judah breaks forth,  
To run His course with joy  
And us fallen ones to redeem.  
O bright gleam, O wonderful light of blessing!

### 4. Aria (bass)

Streite, siege, starker Held!  
Sei vor uns im Fleische kräftig!  
Sei geschäftig,  
Das Vermögen in uns Schwachen  
Stark zu machen!

Fight, conquer, O strong champion!  
Show yourself mighty for us in the flesh!  
Be active,  
The power that is in us weak ones  
Strong to make!

### 5. Recitative (soprano/alto)

Wir ehren diese Herrlichkeit  
Und nahen nun zu deiner Krippe  
Und preisen mit erfreuten Lippen,  
Was du uns zubereit;  
Die Dunkelheit verstört uns nicht  
Und sahen dein unendlich Licht.

We honour this glory  
And draw near now to your crib  
And praise with gladdened lips,  
What you have prepared for us;  
The darkness troubled us not  
When we saw your everlasting light.

Wir folgen all  
Zum Freudensaal  
Und halten mit das Abendmahl.

We follow all  
To joy's hall  
And hold together the evening meal.

### 5. Recitative (bass)

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 Siegel 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.

So come to me,  
You, my chosen bride!  
I have betrothed myself to you  
From eternity.  
I would 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 shall you rest,  
And my right hand shall embrace you.

### 6. Duet (soprano/bass)

Mein Freund is mein.  
Und ich bin dein.  
Die Liebe soll nichts scheiden.  
Ich will/du sollst  
Mit dir/mir in Himmels Rosen weiden,  
Da Freude die Fülle, da Wonne wird sein.

My friend is mine,  
And I am his,  
Nothing shall sever this love.  
I will/you shall  
with me/you in heaven's roses pasture,  
Where joy in fullness, and where bliss will be.

### 7. Choral

Gloria sei dir gesungen  
Mit Menschen- und englischen Zungen,  
Mit Harfen und mit Zimbelen schon.  
Von zwölf Perlen sind die Pforten,  
An deiner Stadt sind wir Konsorten  
Der Engel hoch um deinen Thron.  
Kein Aug hat je gespürt,  
Kein Ohr hat je gehört  
Solche Freude.  
Des sind wir froh.  
Io, io  
Ewig in dulci jubilo.

Glory to you be sung  
With human and angelic tongues,  
With harps and cymbals.  
Of twelve pearls are the portals,  
In your city we shall be the consorts  
Of angels high around your throne.  
No eye has yet perceived,  
No ear has ever heard  
Such joy.  
We rejoice over this.  
Io, io  
Ever in sweet jubilation.

Wohl auf, der Bräutigam kommt;  
Steht auf, die Lampen nehmt!  
Alleluja!  
Macht euch bereit  
Zu der Hochzeit,  
Ihr müsset ihm entgegengehn!

## 2. Recitative (tenor)

Er kommt, er kommt  
Der Bräutigam kommt!  
Ihr Töchter Zions, kommt heraus,  
Sein Ausgang eilet aus der Höhe  
In euer Mutter Haus!  
Der Bräutigam kommt, der einem Rehe  
Und jungen Hirsche gleich  
Auf denen Hügeln springt  
Und euch das Mahl der Hochzeit bringt.  
Wacht auf, ermuntert euch!  
Den Bräutigam zu empfangen!  
Dort, sehet, kommt er hergegangen.

## 3. Duet (soprano/bass)

Wann kommst du, mein Heil?  
Ich komme, dein Teil.  
Ich warte mit brennendem Öle.  
Eröffne/ich öffne den Saal  
Zum himmlischen Mahl.  
Komm, Jesu!  
Ich komme; komm, lieblich Seele!

## 4. Choral (tenor)

Zion hört die Wächter singen,  
Das Herz tut ihr vor Freuden springen,  
Sie wachet und steht eilend auf.  
Ihr Frennd kommt vom Himmel prächtig,  
Von Gnaden stark, von Wahrheit mächtig,  
Ihr Licht wird hell, ihr Stern geht auf.  
Nun komm, du werthe Kron,  
Herr Jesu Gottes Sohn!  
Hosianna!

Arise then, the bridegroom is coming:  
Rise up; take your lamps!  
Alleluia!  
Get ready  
For the wedding,  
You must go forth to meet him!

He comes, he comes,  
The bridegroom comes!  
You daughters of Zion, come forth,  
He hastens from the heights  
Into your mother's house.  
The bridegroom comes, who leaps like a roe  
And young buck  
Upon the hills leap  
And brings you the wedding banquet.  
Wake up, rouse yourselves!  
So you can receive the bridegroom!  
There, lo, he is approaching.

When are you coming, my Salvation?  
I'm coming, my portion.  
I wait with burning oil.  
Open/I open the hall  
For the heavenly banquet  
Come, Jesus!  
I'm coming; come lovely soul!

Zion hears the watchmen sing,  
(Her) heart leaps for joy,  
She has been keeping watch and rises quickly.  
Her friend comes from heaven glorious,  
Strong in grace, mighty in truth,  
Her light becomes bright; her star rises.  
Now come, thou precious crown,  
Lord Jesus, God's Son!  
Hosanna!

## 6. Choral

Lob sei Gott dem Vater, ton,  
Lob sei Gott, sein'm eingen Sohn  
Lob sei Gott dem Heiligen Geist,  
Immer und in Ewigkeit!

Praise be to God, the Father, given,  
Praise be to God, His only Son  
Praise be to God, the Holy Ghost,  
Ever and in Eternity!

# ES IST DIR GESAGT, MENSCH, WAS GUT IST, BWV 45

## Part One

### 1. Chorus

„Es ist dir gesagt, Mensch, was gut ist und was  
Der Herr von dir fordert, nämlich:  
Gottes Wort halten  
Und Liebe üben und demütig sein  
vor deinem Gott.“

“It has been told to you, O Man, what is good  
and what the Lord demands of you, namely:  
God's Word to hold,  
And love to practice, and humble to be  
before your God.”

### 2. Recitative (tenor)

Der Höchste läßt mich seinen Willen wissen  
Und was ihm wohlgefällt;  
Er hat sein Wort zur Richtschnur dargestellt,  
Wornach mein Fuss soll sein geflissen  
Allzeit einherzugehn  
Mit Furcht, mit Demut und mit Liebe  
Als Proben des Gehorsams, den ich übe,  
Um als ein treuer Knecht dereinsten zu bestehen.

The Most High lets me know his will  
And what is well pleasing to him;  
He has his Word as plumb line provided,  
According to which my foot is to proceed  
diligently at all times,  
With fear, with humility, and with love,  
As tests of my obedience, which I must practice,  
So that as a faithful servant in I will be proven.

### 3. Aria (tenor)

Weiss ich Gottes Rechte,  
Was ists, das mir helfen kann,  
Wenn er mir als seinem Knechte  
Fordert scharfe Rechnung an?  
Seele! denke dich zu retten,  
Auf Gehorsam folgt Lohn;  
Qual und Hohn  
Drohet deinem Übertreten!

If I know God's justice,  
What can help me,  
When he from me as his servant  
Demands a strict accounting?  
O soul, plan to save yourself;  
Upon obedience follows reward;  
Torment and derision  
Threatens your transgressing!

## Part Two

### 4. Arioso (bass)

„Es werden viele zu mir sagen an jenem Tage:

“Then many will say to me on that day:

Herr, haben wir nicht in deinem Namen  
Geseisaget, haben wir nicht in deinem Namen  
Teufel ausgetrieben, haben wir nicht in deinem Namen  
Viel Taten getan? Denn werde ich ihnen bekennen:  
Ich habe euch noch nie erkannt, weichet alle  
Von mir, ihr Übeltäter!“

### 5. Aria (alto)

Wer Gott bekennt aus wahren Herzensgrund,

Den will er auch bekennen.  
Denn der muss ewig brennen, der einzig mit  
dem Mund  
Ihn Herren nennt

### 6. Recitative (alto)

So wird denn Herz und Mund selbst von mir  
Richter sein,  
Und Gott will mir den Lohn nach meinem  
Sinn erteilen:  
Triff nun mein Wandel nicht nach seinen Worten ein,  
Wer will hernach der Seelen Schaden heilen?  
Was mach ich mir dennselber Hindernis?  
Des Herren Wille muss geschehen,  
Doch ist sein Beistand auch gewiß,  
Daß er sein Werk durch mich mög wohl  
vollendet sehen.

### 7. Choral

Gib, daß ich tu mit Fleiß  
Was mir zu tun gebühret,  
Wozu mich dein Befehl  
In meinem Stande führet!  
Gib, daß ich's tue bald,  
Zu der Zeit, da ich soll;  
Und wenn ich's tu, so gib,  
Daß es gerate wohl!

Lord, have we not in your name  
prophesied; have we not in your name  
cast out demons; have we not in your name  
many works performed? Then I will declare to them:  
I have never known you; depart from me, all  
Of you evildoers!”

Whoever acknowledges God from the bottom  
of the heart,  
That one he will also acknowledge.  
For whoever call him Lord with his mouth

Only must eternally burn.

So my heart and mouth themselves will be my judge,

And God will apportion the reward to me according  
to my inclination:

If my walk does not accord with his words,  
Who will heal my soul's harm afterwards?  
Why do I hinder my own way?  
The Lord's will must happen,  
Yet is his support also sure,  
So that he can see his work accomplished in me.

Grant that I do with diligence  
That which is fitting for me to do,  
To which me your command  
In my situation leads.  
Grant that I do it quickly,  
the time, that I ought;  
And when I do it, then grant  
That it turn out well!

## NUN DANKET ALLE GOTT, BWV 192

### 1. Chorus

Nun danket alle Gott  
Mit Herzen, Mund, und Händen,  
Der große Dinge tut  
An uns und allen Enden,  
Der uns von Mutterleib und Kindesbeinen an unzählig  
Viel zugut und noch jetzund getan.

### 2. Duet (soprano/bass)

Der ewig reiche Gott  
Woll uns bei unserm Leben  
Ein immer fröhlich Herz  
Und edlen Frieden geben  
Und uns in seiner Gnad  
Erhalten fort und fort,  
Und uns aus aller Not  
Erlösen hier und dort.

### 3. Choral

Lob, Ehr und Preis sei Gott,  
Dem Vater und dem Sohne  
Und dem, der beiden gleich  
Im hohen Himmelsthronen,  
Dem dreieinigen Gott,  
Als der ursprüngliche war  
Und ist und bleiben wird  
Jetzund und immerdar.

Now thank we all our God  
With heart, mouth, and hands,  
Who does great things  
For us in all quarters,  
Who has done much good to us from the  
womb and from infancy on, and even now.

Eternally rich God  
Grant to us in our life  
An ever joyful heart  
And noble peace,  
And preserve us in his grace  
Continually,  
And deliver us from all difficulty  
everywhere.

Laud, honour, and praise be to God,  
The Father and the Son  
And to him who is equal to both  
On the high throne of heaven,  
The triune God,  
As he was in the beginning,  
Is now, and ever shall be,  
Now and evermore.

## WACHET AUF, RUFT UNS DIE STIMME, BWV 140

### 1. Chorus

Wachet auf, ruft uns die Stimme  
Der Wächter sehr hoch auf der Zinne,  
Wäch auf, du Stadt Jerusalem!  
Mitternacht heißt diese Stunde;  
Sie rufen uns mit hellem Munde:  
Wo seid ihr klugen Jungfrauen?

“Wake up!” call the voices  
Of the watchmen very high upon the battlement,  
“Wake up, city of Jerusalem!”  
It is at midnight that  
They call to us with bright voices:  
Where are you wise virgins?