



CELEBRATING  
300 YEARS OF  
BACH IN LEIPZIG

# MUSIC IN THE CASTLE OF HEAVEN

Saturday 18 November, 7:30pm  
St Finbar's Church, Glenbrook

Sunday 19 November, 2:30pm  
Our Lady of Dolours Church,  
Chatswood

Thursday 23 November, 7pm  
City Recital Hall, Sydney

*Bach*  
AKADEMIE  
AUSTRALIA

# Bach

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# ARTISTIC DIRECTOR'S MESSAGE

Welcome to Music in the Castle of Heaven.

It is truly incredible to think that it has been 300 years since Bach won the appointment as Kantor in Leipzig. I feel that this anniversary deserves a spotlight, and it also gave me the chance to shine this spotlight upon the huge corpus of works he created there. I would have loved to include parts of, or all of the passions and large oratorios he wrote whilst in the employ of the Thomaskirche and Thomasschule, however I would be doing them a grave disservice, purely by not giving each of these towering pieces their own spotlight. It is also true that the main body of work he created whilst in Leipzig was the cantatas. This monumental body of work stands as testament to a man deeply devoted to his craft, with a fundamental understanding of what the requirements of this position meant both musically and personally. Other musicians could just as easily have succeeded in procuring this very same position, but I believe none other than Johann Sebastian could have taken what was a well-established, some might even say prosaic part of a regular church week and transform it into such works of mastery that we marvel at 3 centuries later.



It was because of the requirements of his employment in Leipzig that these cantatas, and all the other subsequent music that flowed from Bach came into existence, so I would like to give thanks to fate, or being in the right place at the right time, and all the other small but important myriad of circumstances that led to Bach attaining the position as Kantor in Leipzig. He may not have always been content there, however we and all future generations are the lucky ones who will be able to listen to these great works for the rest of our lives, and benefit from what turned out to be one of the most important events in all music history.

## Madeleine Easton

ARTISTIC DIRECTOR  
BACH AKADEMIE AUSTRALIA



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James Tarbotton – Violin 1  
Isaiah Bondfield – Violin 1  
Raphael Font – Violin 2  
Michele O'Young – Violin 2  
John Ma – Viola  
Daniel Yeadon – Cello  
Pippa Macmillan – Double bass  
Neal Peres Da Costa – Harpsichord  
Nathan Cox – Chamber organ  
Michaela Oberg – Flute 1  
Jessica Lee – Flute 2  
Adam Masters – Oboe 1  
Kailen Cresp – Oboe 2  
Fiona McMillan – Oboe 3  
Jane Gower – Fagotto  
Michael Dixon – Corno  
Leanne Sullivan – Trumpet 1  
Alexandra Bieri – Trumpet 2  
Matthew Manchester – Trumpet 3  
Brain Nixon – Timpani

## CHOIR

Susannah Lawergren – Soprano  
Brianna Louwen – Soprano  
Anna Sandstrom – Soprano  
Anna Fraser – Soprano  
Hannah Fraser – Alto  
Stephanie Dillon – Alto  
Maartje Sevenster – Alto  
Rebecca O'Hanlon – Alto  
Timothy Reynolds – Tenor  
Andrei Laptev – Tenor  
Eric Peterson – Tenor  
Daniel Walker – Tenor  
Andrew O'Connor – Bass  
Andrew Fysh – Bass  
Koen Van Stade – Bass  
Ben Caukwell – Bass

# PROGRAM

**J.S. Bach Chorale Prelude 'In Dulci Jublio' BWV 729a (Nathan Cox)**

**J.S. Bach Cantata 'Unser mund sei voll Lachens' BWV 110**

1. Unser Mund sei voll Lachens – Chorale
2. Ihr Gedanken und ihr Sinnen – Aria (Timothy Reynolds)
3. Dir, Herr, ist niemand gleich – Recit (Koen Van Stade)
4. Ach Herr! was ist ein Menschenkind – Aria (Hannah Fraser)
5. Ehre sei Gott in der Höhe – Duet (Susannah Lawergren / Timothy Reynolds)
6. Wacht auf, ihr Adern und ihr Glieder – Aria (Koen Van Stade)
7. Chorale

**J.S. Bach Motet 'Singet dem Herrn' BWV 225**

## INTERVAL

**J.S. Bach Cantata 'Jesu, der du meine Seele' BWV 78**

1. Jesu, der du meine Seele – Chorale
2. Wir eilen mit schwachen, doch emsigen Schritten – Duet (Anna Sandstrom / Stephanie Dillon)
3. Ach! ich bin ein Kind der Sünden – Recit (Timothy Reynolds)
4. Das Blut, so meine Schuld durchstreicht – Aria (Timothy Reynolds)
5. Die Wunden, Nägel, Kron und Grab – Recit (Andrew O'Connor)
6. Nur du wirst mein Gewissen stillen – Aria (Andrew O'Connor)
7. Chorale

**J.S. Bach Cantata 'Wachet auf' BWV 140**

1. Wachet auf, ruft uns die Stimme – Chorale
2. Er kommt – Recit (Daniel Walker)
3. Wann kommst du, mein Heil? – Duet (Susannah Lawergren / Andrew O'Connor)
4. Zion hört die Wächter singen – Chorale
5. So geh herein zu mir – Recit (Andrew O'Connor)
6. Mein Freund ist mein! – Duet (Susannah Lawergren / Andrew O'Connor)
7. Chorale

*Bach Akademie Australia gratefully acknowledges the Australian Brandenburg Orchestra for the generous loan of their Klop chamber organ for this concert series.*

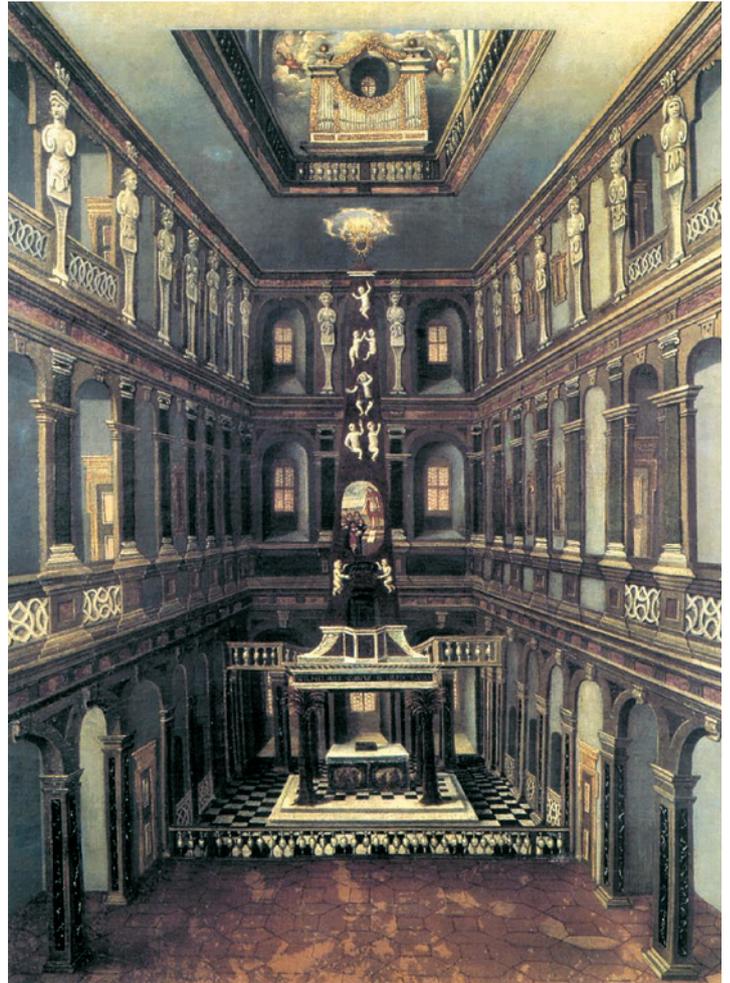


## PROGRAM NOTES

I have titled this program 'Music in the Castle of Heaven'. It is the title of Sir John Eliot Gardiner's much lauded biography of Bach, but is so much more than that. The Castle of Heaven refers to the Weimar 'Himmelsburg', the chapel of the Weimar City Palace where Bach was employed from 1708 – 1717. The design of this exceptionally beautiful chapel was unique: a capella was built above the nave, connected to the church hall by a skylight. The organ, which had been specially rebuilt for Bach, stood at a height of 20 metres above a massively extended altar in an open music gallery. Singers and instrumentalists were placed along the circumferential gallery parapet. This unusual architecture ensured stunning acoustics which greatly influenced Bach. It was here where he was required to produce a cantata every 4 weeks, that he honed and refined his skills, for which the opportunity to elevate them to the realms of the divine lay only a short few years in his future.

Here in the Weimar Chapel, music was conceived as an ascension between earth and heaven. The name 'Path to the Castle of Heaven' was to be understood both architecturally and acoustically. Having been blessed with this immersive visual and aural experience, it is no wonder that when Bach arrived in Leipzig, he would have looked in wonder at the magnificence of both the Nikolai and Thomaskirches and been ever more inspired to greater compositional heights.

I find that is always the unlikely heroes, the success against heavy odds, or sliding door moments that tend to produce the most fascinating and enduring stories. How Bach came to be appointed Kantor in Leipzig is certainly one of those. He was, after all, only third in line for the job after Telemann, Christoph Graupner and Johann Friedrich Fasch who all turned down the position due to the difficulties of the job. Even when the authorities eventually got around to asking Bach to audition for the role, it was not made easy for him, being asked to sign a document formally stating his desire to take up the position, then audition with several of his compositions. He did this humbly with Cantatas 22 and 23, which are for those in the know,



*Ducal Chapel (Himmelsburg) at Weimar, from a painting c.1660 by Christian Richter. Only the surrounding walls and historical building drawings were preserved. Reconstruction began 15 years later.*

some of the most sublime compositions Bach ever wrote. He was duly appointed with some enthusiasm, and thus began the composition of his cantata cycles, one of the greatest contributions to music and western civilisation the world has ever seen.

We begin the program with his organ Chorale Prelude 'In Dulci Jubilo' (In Sweet Rejoicing). It is our ode, alongside BWV 110, to the coming Christmas season, being a traditional carol commonly sung today to the text 'Good Christian Men, Rejoice'. It first appears in Codex 1305, a manuscript in Leipzig University Library dating from c.1400 and has been set by many a genius such as Praetorius, Buxtehude and Bach.

The first of our 3 cantatas is Bach's BWV 110 'Unser Mund sei voll Lachens'. Written for Christmas Day in his 3rd year in Leipzig, it is music of pure joy, calling all mankind to 'laugh and praise the great things the Lord has done'.



He draws upon his 4th orchestral suite for inspiration, but adds trumpets, timpani, flutes and voices to the original score. Bach uses a French Overture format as a metaphor for the arrival of Jesus at Christmas time, being extremely apt to welcome the King of Heaven to this world. Through clever orchestration and text setting, the sound of laughter is genuinely achieved. The following aria in B minor for Tenor touchingly uses 2 flutes in reference to the lowly birth of God's son and provides a beautiful contrast to the festive opening movement. A contemplative accompanied recitative for Bass follows, leading us to a lilting Alto aria with obbligato oboe d'amore. Despite its key of F# minor and the librettist musing on why the child must suffer, the sentiments are positive. Instead of a following recitative, Bach takes us to the relative major of A composing an aria sung by the heavenly host of angels who express the sentiments 'Glory to God in the highest and peace on earth to mankind goodwill'. This movement was derived from Bach's earlier "Virga Jesse floruit", sung on feasts of the Blessed Virgin Mary, in his Latin setting of the Magnificat (BWV 243). The quiet peaceful sentiment is abruptly interrupted by the following aria sung by a bass insisting we 'wake up, you veins and you limbs and sing such joyful songs as are pleasing to our God'. Returning to the home key of D major, full scoring of trumpet, oboes and strings demand our attention and energy before a final chorale in a rather sombre B minor which ends positively in the major, bringing hope and keeping our focus on joy.

Bach's motets are unique amongst his works for many reasons. The most predominant are they are mostly funerary in nature, despite their joyful text, and in that Bach was free of restraints when it came to choosing his text. The motets are all without exception incredibly demanding vocally, Bach writing for the voice as he would a violin or an oboe and requiring a great deal of stamina. The motets for double choir, as this one is, hark back to the Venetians, creating a wonderful aural and visual antiphony. The motet 'Singet dem Herrn' is notable as being especially vibrant, extremely difficult, and also one that the young Wolfgang Amadeus Mozart heard during his famous visit to St Thomas's, Leipzig in 1789, as reported by Friedrich Rochlitz: "Hardly had the

choir sung a few measures when Mozart sat up, startled; a few measures more and he called out: 'What is this?' And now his whole soul seemed to be in his ears. When the singing was finished, he cried out, full of joy: 'Now, there is something one can learn from!'"

Whilst Cantata BWV 110 focuses on new life, BWV 78 focuses on the concept of death. Whilst creating this program, this particular cantata called to me strongly. I will never forget how I felt when I first played it and heard it for the first time. BWV 78 'Jesu, der du meine Seele' is a miracle of composition. Its impact is immediate from the first G minor chord when you realise you're dealing with a full-scale passacaglia. Its theme, one of the most famous in music history can be traced right back to the origins of Greek drama, which was taken up by the first exponents of opera, Purcell and Monteverdi. Famous examples of the 'lament bass' (a chromatically descending fourth from a note to the dominant, leading back to the tonic) can be found in Dido's Lament from Purcell's Dido and Aeneas, and 'Lamento d'Arianna' from Monteverdi's L'Arianna. Used by Bach in his earlier cantata BWV 4, again in his cantata BWV 12 and in his later adaptation as the 'Cruxificus' of the B minor mass, it is his musical symbol of the cross. Employed here, it perfectly & vividly depicts the pain and suffering of the sinner and pleas for mercy and redemption. The passacaglia theme appears no less than 27 times including two in inversion, as well as to the relative major and dominant. The effect is staggeringly powerful. Written for the 14th Sunday after Trinity and first performed in Leipzig on September 10, 1724, it follows the pattern of aria-recitative through 7 movements, concluding with a 4 part chorale. The first aria is well known for its exceptional charm with the 'weak but eager steps' depicted in the voices and ascending bass line as a symbol of the faithful hastening towards Jesus. The following recitative employs drastic large intervallic leaps, mimicking the despair of the sinner, eventually easing into an arioso and the next aria. The text expresses the joy felt at the annulment of a sinner's guilt through the blood of the passion of Christ. Bach uses a single flute as his obbligato instrument, creating an effect of lightness and purity. The following recitative immediately

invokes comparison to Bach's passions with its pathos-laden string writing. It is packed full of dramatic effect with markings of 'vivace', 'adagio', 'andante' and 'con ardore'. The last aria is altogether different again, composed in a manner of a concerto for solo oboe and bass with interjections by the tutti orchestra. The continued alteration between solo and tutti represents the ongoing request for reassurance and faith. The final chorale is beautifully and gently set. This essence of spiritual reflection, central to all of Bach's church cantatas, is manifested throughout 'Jesu, der du meine Seele' BWV 78.

I had heard BWV 140 'Wachet auf' many times, but it wasn't until I performed, it, immersed myself in it, toured it, recorded it, that its brilliance truly revealed itself. Not only does this piece give the listener so much joy, but it also gives the performer just as much – I would argue even more. This cantata closed the 2018 Bach Festival in Leipzig, performed by the English Baroque Soloists and the Monteverdi Choir to a capacity audience in the Nikolaikirche. Thirty-three of Bach's best sacred cantatas were performed in 10 concerts over the first 48 hrs of the festival by 5 of the world's leading Bach conductors, testing the endurance of even the most die-hard Bach fans, but none the less embraced with gusto. After all of those wonderful cantatas, a cycle of passions and the B minor mass, we found ourselves lifting our bows and beginning the last piece of the festival, BWV 140. After we'd finished, there were tears of joy and hugs between musicians and audience alike, having been through this extraordinary experience over 10 days. Many of our audience would have been there! So, when programming a true celebration of Bach's extraordinary life and work in Leipzig, there was no other piece more fitting to conclude the performance with than BWV 140.

First performed on 25 November 1731, it begins with majesty. The royal key of E flat major is aptly chosen for this chorale chorus, as is the use of dotted figures in the strings and oboes, so synonymous with royalty in music. The chorale melody is hidden cleverly in the in the string and oboe parts, and forms a dialog between violin 1 and oboe, setting up a structure for the entire work. It is on an enormous scale,

412.  
**Ein anders von der Stim zu Mitternacht/vnd von den klugen Jungfrauen/die ihrem himmlischen Bräutigam begegnen/Matth. 25.**  
 D. Philippus Nicolai.

Wachet auff/ rufft vns die Stimme/ Der Wächter sehr hoch  
 Mitternacht- heist diese Stunde/ Sie ruffen vns mit  
 auff der Zinnen/ Wach auff du Statt Jerusaleim. Wolauff/  
 hellein Munde / Wo sendt ihr klugen Jungfrauen?  
 der Bräutigam kompt/ Stehe auff/die Lampen nimm t. Halleluia. Mache  
 euch bereit/ Zu der Hochzeit. Ihr müßet ihm entgegen gehn.

I.  
**Wachet auff/ rufft vns die Stimme/**  
**Der Wächter sehr hoch auff der Zinnen/**  
**Wach auff du Statt Jerusaleim.**  
 Mitternacht heist diese Stunde/  
 Sie ruffen vns mit hellein Munde/  
 Wo sendt ihr klugen Jungfrauen?  
 Wolauff/der Bräutigam kompt/  
 Stehe auff/die Lampen nimm t/  
 Halleluia.  
 Mache euch bereit/Zu der Hochzeit/  
 Ihr müßet ihm entgegen gehn.  
 II.  
 Zion hört die Wächter singen/

Das

The hymn Wachet Auf in its first publication of 1599.

lasting almost seven minutes. The text relates to the idea of the bridegroom going to meet his bride, the bridegroom being Jesus, and his bride the soul of the faithful Christian. Bach uses Philipp Nicolai's Lutheran hymn in three stanzas, "Wachet auf, ruft uns die Stimme". Unusually for Bach, he assigns clearly defined roles to his 3 solo singers – the tenor as narrator, the soprano as the Soul and the Bass as Jesus, in similar fashion to his passions. The first recitative announces the approaching Jesus, imploring us to 'wake up' and prepare to receive the bridegroom. The following aria uses a solo violino piccolo as the obbligato instrument to great effect. In this aria you hear the soprano ask when her bridegroom is coming, and that she awaits with burning oil, a reference to the coming midnight feast and the passion she feels. The bass tenderly answers, 'I come'. Bach creates a love duet of unsurpassed beauty, blending heavenly and earthly love perfectly.

With an eye for symmetry, Bach uses the chorale as the centrepiece of this cantata in the form of a trio. He breaks up the chorale, allowing the full tutti tenor section to state the chorale line by line over a wonderful independent instrumental part. This chorale has endured as one of the most popular of all Bach's works. The cantata now turns its attention to the joining of the Christian's soul to Jesus. In an incredibly beautiful recitative, Jesus states that he has 'betrothed myself to you', and 'sets you as a seal upon my arm'. He bids the bride to 'forget the fear and pain you have suffered and to rest upon his left hand whilst his right hand shall kiss you'. The last aria is another love duet, but unlike the first, the sentiments are of joy for the united pair. Here, earthy happiness and heavenly bliss are perfectly blended in words and music. The final chorale is gorgeous in every aspect. The high-pitched voicing of the chorale, doubled an octave higher in the violins, is the perfect way of uniting earth and heaven musically.

The last words of this chorale are 'Ewig in dulci júbilo' (for ever in sweet rejoicing). And so we end as we began. It is my most sincere hope that many more generations of our human race will hear and benefit from hearing these works of Bach, find the consolation, the joy and the deep satisfaction of the soul that I have found in them. I find myself contemplating the question of what might have happened had he never auditioned? And then I return to contemplating the enormity of what did happen as a result of this one moment in history, his appointment as Kantor in Leipzig. We can all but lay down and give thanks to this man for his gift to us.

– *Madeleine Easton*



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## BWV 110 – Unser Mund sei voll Lachens

### 1. Chor

Unser Mund sei voll Lachens  
und unsre Zunge voll Rühmens.  
Denn der Herr hat Großes an uns getan.  
(*Psalm 126:2-3*)

### 2. Arie T

Ihr Gedanken und ihr Sinnen,  
Schwinget euch anitz von hinnen,  
Steiget schleunig himmeln  
Und bedenket, was Gott getan!  
Er wird Mensch, und dies allein,  
Daß wir Himmels Kinder sein.

### 3. Rezitativ B

Dir, Herr, ist niemand gleich.  
Du bist groß und dein Name ist groß  
und kannst's mit der Tat beweisen.  
(*Jeremiah 10:6*)

### 4. Arie A

Ach Herr, was ist ein Menschenkind,  
Daß du sein Heil so schmerzlich suchest?  
Ein Wurm, den du verfluchest,  
Wenn Höll und Satan um ihn sind;  
Doch auch dein Sohn, den Seel und Geist  
Aus Liebe seinen Erben heißt.

### 5. Arie (Duett) S T

Ehre sei Gott in der Höhe  
und Friede auf Erden  
und den Menschen ein Wohlgefallen!  
(*Luke 2:14*)

### 6. Arie B

Wacht auf, ihr Adern und ihr Glieder,  
Und singt dergleichen Freudenlieder,  
Die unserm Gott gefällig sein.  
Und ihr, ihr andachtvollen Saiten,  
Sollt ihm ein solches Lob bereiten,  
Dabei sich Herz und Geist erfreun.

### 7. Choral

Alleluja! Gelobt sei Gott,  
Singen wir all aus unsers Herzens Grunde.  
Denn Gott hat heut gemacht solch Freud,  
Die wir vergessen solln zu keiner Stunde.  
(*"Wir Christenleut,"* verse 5)

### 1. Chorus

*May our mouths be full of laughter  
and our tongues full of praise.  
For the Lord has done great things for us.*

### 2. Aria T

*You thoughts and musings,  
soar away now,  
climb rapidly to heaven  
and consider what God has done!  
He has become human, and for this alone,  
that we might be children of heaven.*

### 3. Recitative B

*There is no one like you, Lord.  
You are great and your name is great;  
and you can reveal it with your deeds.*

### 4. Aria A

*Ah, Lord, what is a human being,  
that you so sorely seek his salvation?  
A worm that you curse  
when hell and Satan surround him;  
yet also your son, who calls soul and spirit  
his inheritance out of love.*

### 5. Aria (Duet) S T

*Glory be to God in the highest  
and peace on earth;  
and a happy occurrence for humanity!*

### 6. Aria B

*Awaken, veins and limbs,  
and sing those same songs of joy  
that are pleasing to our God.  
And you, devout strings,  
you should prepare such praise for him  
so that heart and spirit are delighted.*

### 7. Chorale

*Alleluia! Praise be to God,  
we all sing out of the depths of our hearts.  
For God has made such joy today,  
which at no time we should ever forget.*



## BWV 78 – Jesu, der du meine Seele

### 1. Chor

Jesu, der du meine Seele  
Hast durch deinen bitteren Tod  
Aus des Teufels finstern Höhle  
Und der schweren Seelennot  
Kräftiglich herausgerissen  
Und mich solches lassen wissen  
Durch dein angenehmes Wort,  
Sei doch itzt, o Gott, mein Hort!  
*(“Jesu, der du meine Seele,” verse 1)*

### 2. Arie (Duett) S A

Wir eilen mit schwachen, doch emsigen Schritten,  
O Jesu, o Meister, zu helfen zu dir.  
Du suchest die Kranken und Irrenden treulich.  
Ach höre, wie wir  
Die Stimmen erheben, um Hülfe zu bitten!  
Es sei uns dein gnädiges Antlitz erfreulich!

### 3. Rezitativ T

**Ach! ich bin ein Kind der Sünden,  
Ach! ich irre weit und breit.**  
Der Sünden Aussatz, so an mir zu finden,  
Verläßt mich nicht in dieser Sterblichkeit.  
Mein Wille trachtet nur nach Bösen.  
Der Geist zwar spricht: ach! wer wird mich erlösen?  
**Aber Fleisch und Blut zu zwingen  
Und das Gute zu vollbringen,**  
Ist über alle meine Kraft.  
Will ich den Schaden nicht verhehlen,  
So kann ich nicht, wie oft ich fehle, zählen.  
Drum nehm ich nun der Sünden Schmerz und Pein  
Und meiner Sorgen Bürde,  
So mir sonst unerträglich würde,  
Ich liefre sie dir, Jesu, seufzend ein.  
**Rechne nicht die Missetat,  
Die dich, Herr, erzürnet hat!**  
*(“Jesu, der du meine Seele,” verses 3,4,5)*

### 4. Arie T

Das Blut, so meine Schuld durchstreicht,  
Macht mir das Herze wieder leicht  
Und spricht mich frei.  
Ruft mich der Höllen Heer zum Streite,  
So stehet Jesus mir zur Seite,  
Daß ich beherzt und sieghaft sei.

### 1. Chorus

*Jesus, you, who my soul,  
through your bitter death,  
out of the devil's dark pit  
and the heavy anguish of the soul  
have powerfully rescued,  
and have let all this be known to me  
through your delightful Word,  
be now, O God, my treasure!*

### 2. Aria (Duet) S A

*We hasten with weak, yet eager steps,  
O Jesus, O Master, to you for help.  
You faithfully seek the ill and erring.  
Ah, hear, how we  
lift up our voices to beg for help!  
Let your gracious countenance be joyful to us!*

### 3. Recitative T

***Alas! I am a child of sin,  
Alas! I wander far and wide.***  
*The leprosy of sin, which can be found in me,  
will never leave me in this mortal state.  
My will bends only towards evil.  
Indeed the spirit says: alas! who will rescue me?  
**But to compel flesh and blood  
to complete good actions,**  
is greater than all my strength.  
If I were not to conceal my wickedness,  
then I could not count how often I fail.  
Therefore I take now the pain and hurt of sin  
and the burden of my troubles,  
which otherwise were unbearable to me,  
and commend them sobbingly to you, Jesus.  
**Do not reckon the transgressions  
that have angered you, Lord!***

### 4. Aria T

*The blood that cancels my guilt  
makes my heart light again  
and pronounces me free.  
If the host of hell calls me to battle,  
then Jesus stands by my side,  
so that I am encouraged and triumphant.*



### 5. Rezitativ B

Die Wunden, Nägel, Kron und Grab,  
Die Schläge, so man dort dem Heiland gab,  
Sind ihm nunmehr Siegeszeichen  
Und können mir verneute Kräfte reichen.  
Wenn ein erschreckliches Gericht  
Den Fluch vor die Verdammten spricht,  
So kehrst du ihn in Segen.  
Mich kann kein Schmerz und keine Pein bewegen,  
Weil sie mein Heiland kennt;  
Und da dein Herz vor mich in Liebe brennt,  
So lege ich hinwieder  
Das meine vor dich nieder.  
**Dies mein Herz, mit Leid vermengt,  
So dein teures Blut besprenget,  
So am Kreuz vergossen ist,  
Geb ich dir, Herr Jesu Christ.**  
*("Jesu, der du meine Seele," verse 10)*

### 6. Arie B

Nun du wirst mein Gewissen stillen,  
So wider mich um Rache schreit,  
Ja, deine Treue wird's erfüllen,  
Weil mir dein Wort die Hoffnung beut.  
Wenn Christen an dich glauben,  
Wird sie kein Feind in Ewigkeit  
Aus deinen Händen rauben.

### 7. Choral

Herr, ich glaube, hilf mir Schwachen,  
Laß mich ja verzagen nicht;  
Du, du kannst mich stärker machen,  
Wenn mich Sünd und Tod anficht.  
Deiner Güte will ich trauen,  
Bis ich fröhlich werde schauen  
Dich, Herr Jesu, nach dem Streit  
In der süßen Ewigkeit.  
*("Jesu, der du meine Seele," verse 12)*

### 5. Recitative B

*The wounds, nails, crown and grave,  
the blows given there to the Savior,  
are from now on his signs of triumph  
and can provide me with renewed strength.  
If a terrifying judgment  
speaks a curse upon the damned,  
you will turn it into blessing.  
No pain or hurt will move me,  
since my Savior knows them;  
and since your heart burns for me in love,  
then I again lay  
mine down before you.  
**This my heart, crowded with sorrows,  
thus sprinkled with your precious blood  
which was poured out on the Cross,  
I give to you, Lord Jesus Christ.***

### 6. Aria B

*Now you will still my conscience,  
which clamors for vengeance against me,  
Yes, your love will fulfill it,  
since your word builds up hope in me.  
If Christians believe in you,  
no enemy will ever  
steal them out of your hands.*

### 7. Chorale

*Lord, I believe, help my weakness,  
Let me never despair;  
you, you can make me stronger,  
when sin and death assail me.  
I will trust in your goodness,  
until I joyfully see  
you, Lord Jesus, after the battle  
in sweet eternity.*



## BWV 140 – Wachtet auf, ruft uns die Stimme

### 1. Choral

Wachtet 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 kömmt,  
steht auf, die Lampen nehmt,  
Alleluia!  
Macht euch bereit  
zu der Hochzeit,  
ihr müsset ihm entgegen gehn.  
(*"Wachtet 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 kömmt 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 wachtet und steht eilend auf.  
Ihr Freund kommt von 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!  
Wir folgen all  
zum Freudensaal  
und halten mit das Abendmahl.  
(*"Wachtet auf, ruft uns die Stimme,"* verse 2)

### 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 wakens and hastily arises.  
Her glorious Friend comes from heaven,  
strong in mercy, powerful in truth,  
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. 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.  
(*"Wachet auf, ruft uns die Stimme,"* verse 2)

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

Mein Freund ist mein,  
– und ich bin dein, –  
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 júbilo.  
(*"Wachet auf, ruft uns die Stimme,"* verse 3)

### 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  
as our happiness,  
io, io,  
forever in sweet rejoicing!

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