J. S. BACH

Sleepers, Wake!

NEW YORK : THE L. E. W. GRAY CO., INC.
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SLEEPERS, WAKE!
(WACHET AUF, RUFT UNS DIE STIMME)

CANTATA
FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS AND ORCHESTRA

FOUNDED ON PHILIPP NICOLAUS HYMN
"WACHET AUF, RUFT UNS DIE STIMME"

BY
J. S. BACH
(Cantata No. 140)

THE PIANOFORTE ACCOMPANIMENT ARRANGED BY
EBENEZER PROUT
THE ENGLISH TRANSLATION BY
MISS G. E. TROUTBECK

PRICE 60 CENTS

NEW YORK ... THE H. W. GRAY CO., INC.
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MADE IN U.S.A.

EASTMAN SCHOOL OF MUSIC
DEPT. OF MUSICOLOGY
CANTATA No. 140

1. Chorus ... ... Sleeper's wake! for night is flying ... ... ... 1
2. Recit. (Tenor) ... He comes, the Bridegroom comes ... ... ... 18
3. Air (Duet for Sopranos and Bass) I seek Thee, my Life ... ... ... 19
4. Chorale (Tenors) ... Zion hears ... ... ... ... 29
5. Recit. (Bass) ... Come, enter in with me ... ... ... 34
6. Air (Duet for Soprano and Bass) My friend is mine ... ... ... 35
7. Chorale ... ... Glory now to Thee ... ... ... ... 43

ORIGINAL SCORE

1. Strings, 2 Oboes, Taille*, Horn, Continuo
2. Continuo
3. Violino piccolo, Continuo
4. Violins I, II, Viola (Unis.), Continuo
5. Strings, Continuo
6. Oboe, Continuo
7. Strings, 2 Oboes, Taille, Horn, Continuo

*Taille = the tenor voice of a family of instruments, in this case the Oboe di Caccia, or modern English Horn

The Horn is used only in unison with the Sopranos, and may be omitted.

The Violino piccolo solo is played on the ordinary Violin.
PREFATORY NOTE.

The present work, one of the finest of the one hundred and ninety Church Cantatas of Bach which are in existence, was composed during his residence in Leipzig. It was written for the twenty-seventh Sunday after Trinity; and as this Sunday only occurs when Easter falls unusually early, it is known that the work must date either from 1731 or from 1742. Spitta pronounces in favour of the earlier year; the late Wilhelm Rust, in the preface to the Bach Society's edition of the score, shows good reason for believing that it was not written till 1742.

The Cantata is scored for strings, two oboes, taille (i.e., an alto oboe, of the same pitch as the modern cor anglais), and organ. There are also among the original orchestral parts, which are preserved in the Thomasschule at Leipzig, parts for bassoon, which doubles the bass throughout, and for a horn, which plays the choral in the first and last numbers, in unison with the soprano chorus.

The "Continuo" part is fully figured throughout, and has been of much assistance to the Editor in arranging the accompaniment, especially in the two duets, in which the orchestral instruments have only the outer parts of the harmony. It is impossible to say exactly in which positions Bach himself filled up the harmonies on the organ, his figuring has been closely followed in this arrangement, in which, of course, the orchestral parts are also included. Had the Editor been writing a separate organ part, he would in many passages have taken a different position for the harmony. This could not be done in the present vocal score without obscuring too much the progression of Bach's instrumental parts.

The Cantata was first published, in full score, in the third part of Winterfeld's Evangelische Kirchengesänge (Leipzig, 1847).

EBENEZER PROUT.

London, March, 1901.
SLEEPERS WAKE! FOR NIGHT IS FLYING

CANTATA

for the Sunday next before Advent.

English version by
Georgina E. Troutbeck.

J. S. Bach.
The watchmen on

The watch on thy walls

The watch on thy walls

The watch on thy walls

The watch on thy walls

The watch on thy walls

The watch on thy walls

The watch on thy walls

The watch on thy walls

The watch on thy walls

The watch on thy walls

The watch on thy walls

The watch on thy walls

The watch on thy walls

Thou awake, awake, awake Jerusalem, awake.

O city of Jerusalem, awake, awake, awake, awake;

Thou awake, awake, awake Jerusalem, awake.

O city of Jerusalem, awake, awake, awake, awake;
Hear ye now, ere cometh morning,
The midnight call

The midnight call of so

The midnight call of

S

The midnight call of

S

Lemn warning, the midnight call

S

Lemn warning, the midnight call

S

Warning of solemn warning:

S

Lemn warning:

S

Midnight call of solemn warning:

S

Midnight call of solemn warning:
Vir-gins, where, where?

ye were Vir-gins, where, where?

Vir-gins, where, where?
Behold, behold the Groom comes, behold!

comes, behold, behold, the Groom comes, behold!

comes, behold, behold, the Groom comes, behold!
A-rose, a-rose! and take your lamps, a-rose, a-rose, a-rose, a-rose!

A-rose, a-rose! and take your lamps, a-rose, a-rose, a-rose, a-rose!

A-rose, a-rose! and take your lamps, a-rose, a-rose, a-rose, a-rose!

A-rose, a-rose! and take your lamps, a-rose, a-rose, a-rose, a-rose!

A-rose, a-rose! and take your lamps, a-rose, a-rose, a-rose, a-rose!
selves prepare, yourselves prepare, prepare, prepare,
yourselves prepare, yourselves prepare, prepare, prepare,
He, bids you to His marriage

He, He, He bids you to His marriage

He, He, He bids you to His marriage.

His marriage feast

feast, He bids you to His marriage feast, He

marriage feast, to His marriage feast, He bids you

feast, He bids you to His marriage feast, He bids
Side you to His marriage-feast.

to His marriage-feast, His marriage-feast.

you to His marriage-feast.
RECITATIVE.
TENOR

He comes, He comes, the Bridegroom comes! and Zion

daughter shall rejoice, He has set her thither from the mountains, our land shall hear His voice

The Bridegroom comes, and like a rose or a youthful hart upon the lofty Hills He

treads, you soul with heavenly food He feeds. Arise, and linger not! With

songs of gladness greet Him; lo! 'tis He! Come ye forth to meet Him.
SOPRANO

BASS

I seek Thee, my Life,

Behold Me, thy Life,

I seek Thee, my Life,

Be-hold Me, thy Life,

Be-hold Me,
Life, my Life! I tarry, I tarry with lampo-ver-burning; I seek Thee, my Life.

Behold Me, Behold Me, Behold Me, thy Life, thy Life, thy Life,
para cresc.

paro cresc.

paro cresc.

paro cresc.

paro cresc.

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paro cresc.

paro cresc.
show me Thy face,

Thy mercy and grace, Come, Je-su,

mercy and grace, My mer- cy and grace.

Be-hold Me,

Je-su, Come, Je-sul

Be-hold Me,
Be-hold Me, I am thy Salva-tion!
O show me Thy face, I show thee My face,
show me Thy face,
Thy mercy and grace,
Come,
My mercy and grace
Cresc.

Je.-su,
Come, Je.-su.
Cresc.

Be.-hold Me,
Be.-hold Me,
Copyright 1879 by Edward O. Beck & Co.

Behold Me, I am thy Sal-va-tion!
seek Thee, my Life, I

Behold Me, thy Life.

seek Thee, my Life, I seek Thee, my

Behold Me, thy Life.

Behold Me, thy Life!
Life, Behold Me, Behold Me,

poco cresc.

Life, Behold Me, thy Life, Behold Me, thy

poco dim.

Life, Behold Me, thy Life, Behold Me, thy

Lamp ever burning, with lamp ever burning.

poco cresc.
CHORAL. Verse II.
Vl. & Viols.

A TENOR. (Tutti)

Zi - on hears her watch-men's voi - ces,
Their
gladd'ning cry her soul re-joi-

C

The sha-dows of her night de-part.
In His might her Lord appears,
-pear-eth,
His word of grace and

truth she hear-eth,
The day-star

ri-seth in her heart.

[Music notation]
We follow Thee,

Thy joy to see,

Where everlasting bliss shall be.
RECITATIVE.
BASS.

Come, enter in with me, O thou my chosen bride: Our faithful vows shall in e-

ter, st, ty a, hide. For thus upon my heart, and on my arm even

as a seal I set thee, in thine af, lic, - tion never for-get thee. Be-

hold, beloved, weep no more, for grief or fears that did distress thee, upon thy

left hand shalt thou rest, and with my right will I em-brace thee.
AIR. (DUET.)

Soprano:

Bass:

My Friend is mine!

And

Our love on pow'r shall son - der.

I am thine! Our love no pow'r shall son - der, noughtsun - der.
SOPRANO

My Friend is mine!

BASS

And I am thine! Our

love no pow'r shall sun-der, my Friend is mine,

love no pow'r shall sun-der, sought sun-der, and

O

my Friend is mine, our Friend is mine,

I am thine, and I am thine, and I am
SOPEANO.  
Thou leadest me. Thou leadest me, by

BASS.  
Thus lead I thee, thus lead I thee by heav'nly streams to wander. Thou
by heavenly streams to wan-
cresc.
Heavenly, streams to wan-
cresc.

...there joy in its fulness, there joy in its fulness, there...
there joy in its ful-ness, there rapture shall be,

rapture shall be, there joy in its ful-ness, there rapture shall be,

mf

there joy in its ful-ness, there rapture shall be, there rapture shall be.

Du Capo dal Segno (∞)
CHORAL.  Verse III.

SOPRANO.
Glory now to Thee be given, on earth as
All of pearl each dazzling portal, Where we shall

ALTO.
Glory now to Thee be given, on earth as
All of pearl each dazzling portal, Where we shall

TENOR.
Glory now to Thee be given, on earth as
All of pearl each dazzling portal, Where we shall

BASS.
Glory now to Thee be given, on earth as
All of pearl each dazzling portal, Where we shall

in the highest heaven. With lute and harp in sweetest tone,
join the song immortal, Of Saints and Angels round Thy throne.

in the highest heaven. With lute and harp in sweetest tone,
join the song immortal, Of Saints and Angels round Thy throne.

in the highest heaven. With lute and harp in sweetest tone,
join the song immortal, Of Saints and Angels round Thy throne.
Beyond all earthly ken Those wondrous joys remain,

That God prepares. Our hearts rejoice,

Ever in dulci jubilo.

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