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Bill Van Deest, M.A, Lighting/Scene Design

Creighton's Classical Christmas
Featuring Chamber Choir and University Chorus
J.S. Bach, Cantata 140 "Wachet Auf" A. Vivaldi, "Gloria"
December 7 7:30 P.M. St. John's Church
Free Admission With Canned Good Donation Benefiting Siena/Francis House
Creighton UNIVERSITY
Fine and Performing Arts

THIS EVENT IS FUNDED, IN PART, BY THE GENEROUS SUPPORT OF THE RICHARD AND MARY MCCORMICK FUND FOR THE FINE AND PERFORMING ARTS, THE GRACE KEENAN FUND AND AN ANONYMOUS SOURCE.

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For additional concerts and information, please contact the Department of Fine and Performing Arts Events Line at 402.280.2636 or visit our website at <http://finearts.creighton.edu>.

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CONCERT PROGRAM

(Please turn off all cell phones, pagers, etc.)

Creighton University Chamber Choir A. Barron Breland, D.M., conductor

O Magnum Mysterium

William Hawley
(b. 1950)

Virga Jesse floruit

Anton Bruckner
(1824-1896)

Cantata: *Wachet aud, ruft uns die Stimme*, BWV 140

J.S. Bach
(1685-1750)

1. Chorus: *Wachet auf, ruft uns die Stimme*
2. Recitative (Tenor): *Er kommt*
3. Duet (Soprano, Bass): *Wann kommst du, mein Heil?*
4. Chorale (Tenor): *Zion hört die Wächter singen*
5. Recitative (Bass): *So geh herein zu mir*
6. Duet (Soprano, Bass): *Mein Freund ist mein!*
7. Chorale: *Gloria sei dir gesungen*

Anne Edmonds, *soprano*
Nick Stukel, *tenor*
Tim Foster, *bass-baritone*

UNIVERSITY CHORUS

Stephen Sheftz, conductor

Momoro Ono, accompanist

Allison, Marie	Musical Theatre/Anthropology	Freshman	Berthoud, CO
Backer, Amanda	Psychology	Junior	Blue Springs, MO
Benevento, Maria	Undeclared	Freshman	Kirksville, MO
Benton, Veronica	Musical Theater	Junior	Lincoln, NE
Bolton, Emily	Biochemistry	Sophomore	Portland, OR
Borden, Andrea	Nursing	Freshman	Tempe, AZ
Bracciano, Elizabeth	Exercise Science	Sophomore	Papillion, NE
Burns, Ashley	Spanish, Biology	Freshman	Cedar Rapids, IA
Byrne, Jane	Undeclared	Sophomore	Omaha, NE
Clements, Kaitlyn	Biochemistry	Freshman	St. Joseph, MO
Cord, Allyson	Pre-Pharmacy	Sophomore	Sioux City, IA
Dagle, Elizabeth	Theatre	Freshman	Iowa City, IA
Davies, Natalie	Exercise Science	Freshman	Portland, OR
Davis, Lynnea	Undecided	Freshman	Kansas City, MO
Denker, Marcus	Musical Theatre	Freshman	Omaha, NE
Dillon, Maria	Nursing	Freshman	St. Paul, MN
Dries, Lauren	Undecided	Freshman	Minnetonka, MN
Dunning, Katherine	Psychology/Exercise Science	Senior	Denver, CO
Eric Essen	Occupational Therapy	Graduate Student	NE
Fischer, Kaitlyn	Chemistry	Freshman	Omaha, NE
Flott, Mikayla	Musical Theatre	Freshman	Omaha, NE
Gabriel, Nickolas	Nursing	Freshman	Arcadia, NE
Glover, Xavier	Biology	Freshman	Lead, SD
Godfrey, Sarah	Fine Arts/ Education	Freshman	Omaha, NE
Hartauer, Catherine	Biology	Freshman	LaSalle, IL
Hauck, Kirk	Biology	Freshman	Belle Fourche, SD
Hibbs, Katherine	Special Education	Freshman	Brooklyn Park, MN
Hill, Chelsey	Musical Theatre/Music	Sophomore	Omaha, NE
Horbinski, Haley	Musical Theatre	Freshman	Necedah, WI
Jochum, Andrew	Biology	Sophomore	Sioux City, IA
Johnson, Brian	Art History	Freshman	Fair Oakes, CA
Johnson, Elizabeth	English	Sophomore	Lakewood, CO
Joyce, Michelle	Justice & Society	Junior	Tulsa, OK
Kambhu, Christopher	International Relations	Freshman	Iowa City, IA
Kern, Courtney	Social Work	Freshman	Leawood, KS
Kilcoyne, Colleen	Musical Theatre	Freshman	Omaha, NE
Kim, Na-Young	Psychology	Sophomore	Seoul, South Korea
King, Kaitlann	Exercise Science	Junior	Central City, NE
Latour, Megan	Biology	Freshman	Fort Collins, CO
Lyons, Christopher	Music, English	Freshman	Wilcox, NE
Magos, Lucia	Math	Freshman	Los Angeles, CA
Maxwell, Megan	Journalism	Freshman	Ainsworth, NE
McGuire, Emily	Biology	Freshman	Ft. Dodge, IA
Miller, Margaret	Exercise Science	Freshman	Rock Valley, IA
Moe, Brady	Musical Theatre	Freshman	Spearfish, SD
Murphy, Carolyn	Undecided	Freshman	Parker, CO
Paruzynski, Hannah	Pre-Pharmacy	Freshman	Franklin, WI
Potthoff, Keegan	Musical Theatre	Sophomore	Kearney, NE
Quisel, John	Chemistry	Freshman	Lihue, HI
Renaud, Leah	Undecided	Freshman	St. Louis, MO
Rossiter, Erin	English	Freshman	Spencer, IA
Schuster, Claire	English	Senior	Chicago, IL
Scott, Olivia	Biology	Freshman	Plattsburgh, NE
Svoboda, Claire	Medical Anthropology	Freshman	Blair, NE
Troia, Samuel	Biology	Freshman	Omaha, NE
Vandermyde, Lucas	Music	Freshman	Braidwood, IL
Villanueva, Eric	Biology/Journalism	Freshman	Phoenix, AZ
Witcher, Anne-Marie	Secondary Education	Freshman	Phoenix, AZ
Wrenn, Sarah	Nursing	Freshman	Sioux City, IA

UNIVERSITY ORCHESTRA
Thomas Kluge, *director*

Creighton University Chorus

Stephen Sheftz, conductor

Momoro Ono, D.M.A., accompanist

Chelsey Hill & Emily Hill, soprano

Marie Allison & Colleen Kilcoyne, mezzo-soprano

Blake DeForest, trumpet

Christina Klem, oboe

Jocelyn Wu, violin I

Sydney Stulock, violin II

Citlyn Hafner, viola

Gretchen Stulock, violoncello

Violin I

Hannah Doenlen, *concertmaster*
 Keli Matsuura
 Kellen O'Neill
 Monica Ste. Marie
 Melissa Voss
 Kendall Ramey

Violin II

Sydney Stulock
 Jocelyn Wu
 Lauren Scarboro
 Chelsea Fortuna
 Cathy Jong

Viola

Caitlin Hafner
 Grayson Jackson
 Steven Hammond
 Martin Estrada
 Britta Schmitt

Violoncello

Gretchen Stulock
 Hilary Van Noort

Contrabass

Mano'ike DeLude

Flute

Tina Shogrin

Oboe

Sarah Escamilla
 Chrissy Klem

Organ

Matt Winterhalter

Movement Number

Title

Latin Text

English Translation

I

Gloria in excelsis Deo

Gloria in excelsis Deo

Glory to God in the Highest

II

Et in terra pax hominibus

*Et in terra pax
 hominibus, bonae voluntatis.*

And on earth peace
 to all those of good will.

III

Laudamus te

*Laudamus te. Benedicimus te.
 Adoramus te. Glorificamus te.*

We praise thee. We bless thee.
 We worship thee. We glorify
 thee.

IV

Gratias adimus tibi

Gratias agimus tibi

We give thanks to thee

V

Propter magnam gloriam

propter magnam gloriam tuam

according to thy great glory

VI

Domine Deus

*Domine Deus Rex coelestis,
 Deus Pater omnipotens.*

Lord God, Heavenly King,
 God the Father almighty

VII

Domine Gili Unigenite

*Domine Fili Unigenite, Jesu
 Christe*

Lord Jesus Christ, the only
 begotten Son.

VIII

Domine Deus, Agnus Dei

*Domine Deus, Agnus Dei, Filius
 Patris.*

Lord God, Lamb of God,
 Son of the Father.

*Qui tollis peccata mundi miser-
 ere nobis.* Thou who takest away the sins
 of the world, have mercy upon
 us.

IX

Qui tollis peccata mundi

*Qui tollis peccata mundi, suscipe
 deprecationem nostram*

Thou who takest away the
 sins of the world, receive our
 prayer.

X

Qui sedes ad dexteram

*Qui sedes ad dexteram Patris
 miserere nobis.*

Thou who sittest at the right
 hand of the Father, have mercy
 upon us.

XI

Quoniam tu solus Sanctus

*Quoniam tu solus sanctus.
 Tu solus Dominus.
 Tu solus Altissimus, Jesu
 Christe.*

For Thou alone art holy. Thou
 alone are the Lord. Thou alone
 are the most high, Jesus Christ.

XII

Cum Sancto Spiritu

*Cum Sancto Spiritu in gloria
 Dei Patris. Amen.*

With the Holy Spirit in the
 glory of God the Father, Amen.

PROGRAM NOTES

(Compiled by the conductor. *Virga Jesse* notes by All Music Guide; *Cantata 140* notes by Lorelette Knowles, from the Program Notes for the Orchestra Seattle's 2002-2003 season.)

The Chamber Choir portion of tonight's concert opens with two a cappella pieces before the choir and orchestra join forces for the Bach. The first piece is an arrangement of the famous Christmas text *O magnum mysterium*, set by American composer William Hawley. Clearly influenced by the famous Tomàs Luis de Victoria arrangement, the piece opens with the characteristic perfect 5th employed by Victoria, and it utilizes many of the same text divisions as well. The music is unmistakably 20th-century though, involving lush harmonies and unexpected non-chord tones to provide colorful sound washes that serve as the vehicle for the “mystery” of the text.

Virga Jesse floruit is one of Bruckner's most famous pieces; it is sung at Christmastime by choirs, amateur and professional, around the globe. The brief gradual text translates something as follows: “The rod of Jesse flourished; a virgin produced both God and man: and God restored peace, reconciling both lowest and highest within Himself. Alleluia.” Bruckner's 92 measures of music move from a group of isolated phrases at the beginning of the piece through some expansive imitative play on the text “pacem Deus reddidit,” and finally to the staggered alleluias, at first ecstatic and then absolutely tender, that fill the final third of this most effective piece.

The cantata *Wachet auf* (“Sleepers awake”), based on a hymn by Philipp Nicolai, was written in 1731 for the 27th Sunday after Trinity. The hymn is based on the parable of the wise and foolish virgins, and later turns to a description of the heavenly city of Zion. The hymn's three long stanzas and expansive melodic line, combined with the concept of Jesus' love for the soul as his bride, inspired a grand musical design: The three hymn stanzas form the cantata's beginning (for chorus and orchestra), middle (for tenor solo), and end (again for chorus and orchestra), while a recitative (first for tenor, then for bass) and a duet (for soprano and bass) are placed between the stanzas, producing an a-b-c-a'-b'-c'-a" structure. (An anonymous librettist made extensive use of Bible quotations, particularly from the Song of Solomon, in composing the texts for the recitatives and duets).

In the extensive opening chorus, accompanied by oboes, horn and strings, the chorale melody is presented in long notes by the sopranos, beneath which the lower voices weave a rich contrapuntal fabric inspired by the words, rather than by the hymn's tune. The lines of text and the orchestral interludes are arranged somewhat in the manner of a chorale prelude. The twelve repeated dotted notes in the first four measures perhaps symbolize the chiming of the midnight bell. The orchestra then proceeds to add an independent accompaniment to the chorus, possibly picturing the approach of the heavenly bridegroom and the maidens' eager anticipation of his arrival. Out of these elements blossoms a sound combination of overpowering sensuous beauty.

The tenor recitative that forms the second movement is followed by a soprano-bass duet in which Jesus appears as the bridegroom of the soul, presented as one of the “wise virgins.” The accompanying violino piccolo (a violin tuned a minor third higher) gives this duet a special glittering brilliance. [Tonight's performance features a flute solo, rather than a piccolo violin.]

In the magnificent second chorale arrangement (the fourth movement), which is actually a three-part chorale concerto, the hymn tune sung by tenors is interwoven line by line with a (now famous) melody played by unison strings that is of a sweetness found rarely in Bach's cantatas; it may depict the graceful procession of the maidens going out to meet Jesus, the heavenly bridegroom.

In the fifth movement, a bass recitative accompanied by violino piccolo, strings, and continuo, the bridegroom (Jesus) is described as taking his bride to himself. Unusual harmonies introduce the sixth movement, a second soprano-bass duet, accompanied by oboe and continuo, in which heavenly and earthly love merge into one. Like the third movement, this is one of the most beautiful love duets ever composed, but it is almost ardent, though in a rather relaxed and dance-like way, while the earlier duet is yearning and mystical.

In the seventh and final movement, the chorus sings the final verse of the chorale in four-part harmony, while the violino piccolo added to the horn, oboes, and strings lends a special splendor to this “sacred bridal song” (Nicolai's title).

CHAMBER CHOIR

A. Barron Breland, conductor
Momoro Ono, rehearsal accompanist

Soprano	Taylor Benson	Environmental Science	Sophomore	La Vista, NE
	Rachel Bonini	Undeclared	Sophomore	Urbandale, IA
	Anne Edmonds	Music/Psychology	Senior	Louisburg, KS
	Ciara Isabelle Marie Karski	Psychology	Junior	Belmont, CA
	Shannon Kern	Undeclared	Freshman	Champlin, MN
	Jasmine Kruger	English	Junior	Bellevue, NE
	Shannon Lampkin	Theatre	Junior	St. Peters, MO
	Hannah Osowski	Pre-Physical Therapy	Sophomore	Wisconsin Rapids, WI
Alto	Rebecca Ahlers	Pre-Dentistry	Freshman	Hartley, IA
	Gina Gilson	Environmental Science	Sophomore	Nebraska City, NE
	Mackenzie Hartman	Pre-Pharmacy	Sophomore	Cedar Rapids, IA
	Ellen Hatala	Spanish	Junior	Cedar Rapids, IA
	Colleen Kilcoyne	Musical Theatre	Freshman	Omaha, NE
	Mary Mullen	Theatre	Senior	Mendota Heights, MN
	Olivia Ochuba	Biology	Sophomore	Omaha, NE
	Ariel Talacko	Musical Theatre/Dance	Junior	Omaha, NE
Tenor	Andrew Alfonso	Biology/Philosophy	Sophomore	Pueblo, CO
	Zachary Anderson	Law	Graduate Student	Mesa, AZ
	Michael Conroy	History/Theatre	Sophomore	Andover, MN
	Chris DeVries	Biology	Junior	Sheldon, IA
	Christopher Lyons	Undeclared	Freshman	Wilcox, NE
	Matt Roth	Environmental Science	Senior	Johnston, IA
	Justin Schramm	Theology/Philosophy	Sophomore	Sac City, IA
	Nicholas Stukel	Biology	Senior	Gregory, SD
Bass	Michael Bahl	Theology/CANES	Junior	Kansas City, MO
	Kai M. Ezell	Biology	Junior	Yoder, KS
	Tim Foster	Spanish Hispanic Studies/Music	Senior	Oskaloosa, IA
	Nathan Horst	Physics	Sophomore	Blairtown, IA
	Patrick Kilcoyne	Theatre	Senior	Omaha, NE
	Michael Kirschbaum	Undeclared	Sophomore	Sheldon, IA
	Matthew M. Winterhalter	Music	Junior	Lenexa, KS
	Joseph Wright	Musical Theatre/Dance	Senior	St. Louis, MO

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TRANSLATIONS (*cont.*)

4. Chorale (Tenor): *Zion hört die Wächter singen*

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,
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.

5. Recitative (Bass): *So geh herein zu mir*

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. Duet (Soprano, Bass): *Mein Freund ist mein!*

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. Chorale: *Gloria sei dir gesungen*
**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.**

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!
Hosanna!
We all follow
to the hall of joy
and hold the evening meal together.

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.

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.

**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!**

TRANSLATIONS

O magnum mysterium

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio!
Beata Virgo, cujus viscera meruerunt
portare Dominum Christum.
Alleluia!

Wirga Jesse floruit

Virga Jesse floruit:
Virgo Deum et hominem genuit:
pacem Deus reddidit,
in se reconcilians ima summis.
Alleluja.

Wachet aud, ruft uns die Stimme

1. Chorus: *Wachet auf, ruft uns die Stimme*

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 kömmt,
steht auf, die Lampen nehmt,
Alleluia!
Macht euch bereit
zu der Hochzeit,
ihr müsset ihm entgegengehn.

2. Recitative (Tenor): *Er kommt*

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. Duet (Sop., Bass): *Wann kommst du, mein Heil?*

Wann kommst 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. -
When will You come, my Savior?

O great mystery
and wonderful sacrament,
that animals should see the new-born Lord
lying in a manger!
O blessed is the Virgin, whose womb
was worthy to bear Christ the Lord.
Alleluia!

Traditional Medieval, based on Isaiah 11

The rod of Jesse hath blossomed:
a Virgin hath brought forth God and man:
God hath restored peace,
reconciling in Himself the lowest with the highest.
Alleluia.

Phillip Nicolai (mvts. 1,4,7)

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.

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.

- 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! -