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NBA I/1; BC A2

1. S. in Advent (BWV 61, 62, 36)

*Romans 13:11–14 (Night is almost gone, lay aside deeds of darkness)

*Matthew 21:1–9 (Christ's triumphal entry into Jerusalem)

Librettist: Unknown. The underlying chorale is Martin

Luther's 1524 German paraphrase of St. Ambrose's

plainsong hymn "Veni redemptor gentium." See Martin

Petzoldt, "Bach-Kommentar" 2:30.

FP: 3 December 1724 (St. Thomas).

This was 10 years after BWV 61,

his earlier setting of the chorale.

This cantata belongs to Bach's

chorale cantata cycle (see note).

Regarding a repeat performance

see note.

Instrumentation:

Corno (doubling cantus firmus
in nos. 1 & 6.

Ob I, II

Vln I, II

Vla

SATB

Continuo (Organo & Violone)

Alfred Dürr writes, "Unlike the cantata just discussed, which adopted only the opening verse of the chorale, the libretto of Cantata 62 is based exclusively on Martin Luther's hymn of 1524 and hence on its model, the Latin hymn *Veni redemptor gentium*. Of the eight verses of Luther's hymn, the first and last are preserved in their original wording; nos. 2 and 3 are very freely paraphrased in the first aria; and nos. 4 and 5 form the basis of the following recitative. The second aria (no. 4) is based on verse 6 and the duet recitative (no. 5) on verse 7. The author of this textual paraphrase is unknown." See Alfred Dürr, "The Cantatas of J. S. Bach," revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 78–79.

J.S. Bach

Cantata No. 62

Nun komm, der Heiden Heiland II

Chorus (Chorale v. 1) (See also 36/2, 61/1.)

•Advent prayer: Come, Savior of the Gentiles! (62/1).

Chorale Fantasia in ritornello form, with the first phrase of the chorale providing cyclic unity. (The first phrase is also stressed in Cantata 61, "Nun komm der Heiden Heiland" I.)

(Coro) 62/1. (Tempo giusto ♩ = 88)

Ritornello (mostly thematically independent)

mf Figura corta suggests excitement...

Because of the interplay among oboes, strings, chorale tune and continuo (which is sometimes silent), the movement has the feel of an Italian concerto grosso. See also side note.

B minor

Vln I acts as a quasi-soloist in concertante texture.

Figura corta

"...besteht aus drei geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde" Johann Gottfried Walther "Musicalisches Lexicon..." (Leipzig, 1732)

("...consists of 3 fast notes, of which one has the same value as the other two taken together.")

Bach presents the first phrase of the chorale in the ritornello as he had done in BWV 61, but here more than once. See more in side note. See also mm. 31–35, 48–51, 54–56.

Ritornello material consists largely of the figura corta and 16th-note arpeggios and scales.

Chorale Phrase 1 in Continuo line.

D major

B minor

Form (see Dürr/Jones, 79)
Ritornello (chorale quotation [lines 1 and 4] at beginning [bc] and end [oboes])
Line 1 (fore-imitation in lower parts + ritornello motives)
Ritornello, abridged (chorale quotation at the end [oboes])
Line 2 (inverted chorale motives in the lower parts + ritornello motives)
Ritornello, abridged
Line 3 (ritornello motives in lower parts + ritornello motives)
Ritornello, abridged (chorale quotation at the beginning [bc] and end [oboes])
Line 4 (expanded reprise of line 1 + ritornello motives)
Ritornello, in full
See note.

A major

G major

D major

Christ's first advent (his birth) is seen through the lens of Jesus' triumphal entry into Jerusalem as described in the day's Gospel reading. Here Bach introduces

11

mf

D major G major

13

p *cresc.*

D major B minor

Chorale Phrase 1 in Oboes.

15

mf *cresc.*

17

A Soprano

Imitative counterpoint based on Chorale Phrase 1 prefigures the first statement of the phrase.

Alto

Nun komm, der Hei - - den Hei - - land, der Hei - den
Come, Thou of man the Sa - - viour, of man the

Tenore

Nun komm, der Hei - - den Hei - -
Come, Thou of man the Sa - -

Basse

A -Oboes

p

B minor D major

E minor

B minor

F# minor

21.

Nun	komm,
<i>Come,</i>	<i>Thou</i>

B minor

B minor

E minor

23

der of Hei - - - den Hei - - -
 Hei - - - land, nun komm, der Hei - - - den Hei - - -
 Sa - - - viour, come, Thou of man the Sa - - -
 Hei - - - land, nun komm, der Hei - - - den Hei - - -
 Sa - - - viour, come, Thou of man the Sa - - -
 - - - den Hei - - - land, der Hei - den Hei - - -
 the Sa - - - viour, of man the Sa - - -

A7 D major B minor

25

land,
 - viour,
 land,
 viour,
 land,
 - viour,
 land,
 - viour,

B minor

27

B minor A major

29

G major

Chorale Phrase 1 in Oboes.

31

G major

Chorale Phrase 2.

33

B

der Child Jung frau en
Thou of a

der of Jung frau en, der Jung frau en
of a Vir gin, a Vir gin, the

der of Jung frau en, der Jung
of a Vir gin, Child Thou

Oboes der Jung frau en
of a Vir gin

B^A

E minor D major

Imitative counterpoint

J.S. Bach - Church Cantatas BWV 62

35

Kind er - - - kannt,
Vir - - - gin born,

Kind, der Jung - frau.en Kind er - kannt,
Child, Child Thou of a Vir - gin born,

frau - - en Kind er - kannt,
of - - a Vir - gin born,

Kind, der Jung - frau.en Kind er - kannt,
born, Child Thou of a Vir - gin born,

Vins Oboes

G major

37

G major

39

D major

41

D major

J.S. Bach - Church Cantatas BWV 62

Chorale Phrase 3.

43

43

C

dess mor - sich tals wun - o -

dess sich wun_dert al - le Welt, al -

Imitative counterpoint

Text painting: Long 16-note scalar melismas to emphasize "alle" (all).

mor - tals o - ver all the earth, all

dess sich wun_dert al - le mor - tals o - ver all the

C

D major

Cresc.

44||

44||

dert al - le

- ver all the

le Welt, dess sich wun_dert al - le Welt, al - le

the earth, mor - tals o - ver all the earth, all the

le Welt, dess sich wun_dert al - le

the earth, mor - tals o - ver all the

Welt, al le

earth, all the

J.S. Bach - Church Cantatas BWV 62

Welt,
earth,

Welt,
earth,

Welt,
earth,

Welt,
earth,

mf

B minor

Chorale Phrase 1 in Continuo.

B minor

D major

B minor

A major F# minor

E major

D major

cresc.

mf

cresc.

E7

A major

E# dim. 7

F# minor

J.S. Bach - Church Cantatas BWV 62

Martin Petzoldt argues that the syncopated rhythm (hemiola?) and the trill in the pre-imitation of the last chorale phrase draw attention to the special nature of the incarnation. See "Bach-Kommentar," vol. 2, p. 33.

56/ **D**

Imitative Counterpoint based on Chorale Phrase 4 prefigures statement of chorale phrase.

Gott solch' Ge - burt ihm be - stellt, ihm be -
men mar - vel all, at Thy Birth, at Thy

Gott solch' Ge - burt ihm be -
men mar - vel all, at Thy

Oboes

D

mf

F# minor A major

58

Gott solch' Ge - burt ihm be - stellt, solch' Ge -
men mar - vel all, at Thy Birth, mar - vel

stellt, Gott solch' Ge - burt ihm be -
Birth, men mar - vel all, at Thy

stellt, solch' Ge - burt ihm be -
Birth, mar - vel all, at Thy

Strings

B minor D major

60,

burt ihm be - stellt, solch' Ge - burt ihm be - stellt,
all, at Thy Birth, mar - vel all, at Thy Birth,

stellt, solch' Ge - burt ihm be - stellt,
Birth, mar - vel all, at Thy Birth,

stellt, Gott solch' Ge - burt ihm be -
Birth, men mar - vel all, at Thy

B minor

62,

Chorale Phrase 4.

Gott
mar

Gott solch' Ge - burt ihm be - stellt, Gott solch' Ge -
men mar - vel all, at Thy Birth, men mar - vel

Gott solch' Ge - burt ihm be - stellt, Gott solch' Ge -
men mar - vel all, at Thy Birth, men mar - vel

stellt, solch' Ge - burt ihm be - stellt, Gott solch' Ge -
Birth, mar - vel all, at Thy Birth, men mar - vel

mf Oboes

F#7 B minor B minor

63||

solch' Ge - - - - - burt
- vel at Thy

burt ihm be - stellt, Gott solch' Ge -
all, at Thy Birth, men - mar - vel

burt ihm be - stellt, Gott solch' Ge -
all, at Thy Birth, men - mar - vel

burt ihm be - stellt,
all, at Thy Birth,

D major

65

ihm be - stellt.
Ho ly Birth.

burt ihm be - stellt.
all, at Thy Birth.

burt, solch' Ge - burt ihm be - stellt.
all, mar - vel all, at Thy Birth.

Gott solch' Ge - burt ihm be - stellt.
men mar - vel all, at Thy Birth.

F#7 B minor B minor

Dal Segno ✂

J.S. Bach - Church Cantatas BWV 62

Da capo

2. Tenor Da capo Aria (Loosely based on Chorale Vv. 2 & 3.)

62/2. **Aria** • Advent mystery: Ruler of heaven comes to earth (62/2).

(Moderato 1/2 = 132)

Instead of a recitative, the second movement is a lengthy aria in sprightly passepied-like rhythm and in a major key. Here Bach uses French courtly style to signify the royal nature of the Christchild. The effect is heightened by the use of the slide ("Schleifer") on the first downbeat.

Oboes double the violins (except for a few notes), then drop out in certain passages, the softer dynamic and contrasting timbre apparently emphasizing the mystery of the incarnation as referenced in the text..

Ritornello derived from vocal theme.

Basso non legato.

G major

Ritornello is in binary form: G major - D major

For biblical background, see note.



D major

G major

Perhaps an allusion to Luke 2:18-19.

Tenore

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

Be - wun - dert, o
Con - sid - er, ye

G major

Men - schen, dies gro - ße Ge - heim - nis,
mor - tals, the won - der - ful mys - t'ry,

-Oboes

Without oboes, the softer dynamic and contrasting timbre apparently emphasizing the mystery of the incarnation as referenced in the text.

J.S. Bach - Church Cantatas BWV 62

32

be - wun - dert, o Men - schen, dies gro - ße Ge - heimnis: der höch - ste Be -
con - sid - er, ye mor - tals, the won - der - ful mys - t'ry which God the Al -

G major

38

herr - scher er - schei - net der Welt, der höch - ste Be -
- migh - ty re - veals to the world, which God -

Melisma used to emphasize "höchste" (most high)

G major

44

- ste Be - herr - scher, der höch - ste Be -
the Al - migh - ty, - which God - the Al -

D major

50

herr - scher er - schei - net der Welt.
- migh - ty re - veals to the world;

With Oboes.

D major

Without Oboes.

56

Be - wun - dert, o Men - schen, dies gro - sse Ge - heim - nis: der höch - ste Be -
Con - sid - er, ye mor - tals, the won - der - ful mys - t'ry which God the Al -

G major

62

Text painting: Sustained notes interspersed with melismas to emphasize "Beherrscher" ("ruler"), i.e., to "hold sway over."

herr - migh - - - - -

G major

A minor

68

scher er - schei - net der ty - re - veals - to - the

A major

B minor

74

Welt, world, der which höch - - - - - God

G major

J.S. Bach - Church Cantatas BWV 62

80

ste Be - herrscher, der höch - ste Be -
the Al - migh - ty, which God - the Al -

A minor E minor G major *pp*

86

herr - scher er - schei - net der Welt, ei - schei - net der Welt,, der höch - ste Be -
migh - ty re - veals to - the - world, re veals to - the - world, which God the Al -

Strings

G major G major C major

92

Sustained note for "Beherrscher" ("ruler") suggests "holding sway over," i.e., to rule.

herr migh

G major C major

98

D major E minor E minor

J.S. Bach - Church Cantatas BWV 62

104

G major

110

scher er - schei.net der Welt.
ty re - veals to the world.

With Oboes.

G major

116

C major

122

G major

D major

128

G major

134

Contrasting middle section

Hier wer-den die
The joys and the

Without Oboes.

p

G major D# dim.7

140

Manna of the Exodus now reinterpreted Eucharistically: Exodus 16:31, John 6:51, Revelation 2:17.

Schät-ze des Him-mels ent-dek-ket, hier wird uns ein gött-li-ches Man-na be-
trea-sures of Heav-en dis-clos-es, di-rects that the heav-en-ly Man-na shall

E minor E minor B minor

Text: The full score (both BGA and NBA) has "O Wunder! die Keuschheit wird gar nicht beflecket." (O Wonder! Virginity is not at all blemished.) See manuscript source at https://www.bach-digital.de/rsc/viewer/BachDigitalSource_derivate_00005216/db_bachp0877_page013.jpg

146

stellt, das la-bet die Her-zen, das stärkt und er-wecket.
fall, to glad-den our spir-its and strength-en-us all.

With Oboes.

B minor B minor

152

Hier wer-den die
The joys and the

Without Oboes.

p

B minor

J.S. Bach - Church Cantatas BWV 62

158

Schüt - ze des Him - mels ent - dek - ket, hier wird uns ein gött - li - ches
 trea - sures of Heav - en dis - clos - es, di - rects that the heav - en - ly

Vln I

A minor G major

Wrong Text: The full score (both BGA and NBA) has "O Wunder! die Keuschheit wird gar nicht beflecket."
 (O Wonder! Virginity is not at all blemished.)

163

Man - na be - stellt, das la - bet die Her - zen, das stärkt und er - wek -
 Man - na shall fall, to glad - den our spir - its and strength - en - us all,

E minor E minor

Melisma: Sustained tones alternate with runs for NBA text "beflecket" ("blemished").

169

ket, das yea, to

A minor E minor

175

la - bet die Her - zen, das stärkt und er - wek - ket.
 its and strength - en - us all.

G major C major C major

Da Capo dal Segno

mf

J.S. Bach - Church Cantatas BWV 62

62/3. **Recitativo** Secco Bass Recit. (Based on Chorale vv. 4 & 5.)
 1. **Basso** •Advent: God's Son, the champion of Judah, comes (62/3).

For biblical background, see note.

So geht aus Gottes Herr-lich-keit und Thron sein ein-ge-bor-ner Sohn. Der
 From out the Heav-en high, from off God's Throne, there comes His on-ly Son. To

mf Secco

A major D major

Text painting: melisma for "laufen" (run). Allusion to Psalm 19:4-6 (German bible: 19:5-7).

4 Held aus Ju-da bricht herein, den Weg mit Freudigkeit zu lau-fen und uns Ge-
 earth, the He-ro bold, is come; He comes, with joy-ous sirenth He has - - - tens, to ran-som

B minor C#7 F# minor

6II fall'ne zu er-kaufen. O hel-ler Glanz, o wunderba-er Se-gens-schein!
 us and gain us free-dom. O splen-dor bright, O wondrous beam of bless-ed light!

Text painting: Embellishment for "heller" ("bright").

E# dim.7 to portray "Gefall'ne" ("fallen ones"). F# minor A major A major

62/4. **Aria** Bass Da Capo Aria (Based on Chorale v. 6.)
 1. (Allegro moderato $\text{♩} = 100$) •Advent prayer: Show thyself mighty in human flesh! (62/4).

Operatic aria with extravagant melismas alternating with patter diction (especially in the middle section) continues the biblical image of Christ as mighty warrior (begun in the previous movement).

The upper strings all double the continuo line, which is derived from the vocal line and depicts the militant text: "Fight, conquer, mighty champion!"

Strings double in octaves. *mf* Fanfare-like figure. etc...

D major

Quasi-ostinato basses are sometimes used to provide unity. A noteworthy example is this bass aria, BWV 62/4, which captures the image of a conquering hero with an ostinato in which all strings play in octaves with the continuo.

For biblical background, see note.

B minor



7 **Basso**

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

Strei
Strive

A major A major D major

Fanfare-like figure

10

tu, sie-ge, star-ker Held!
and con-quer, He-ro bold!

Alfred Dürr writes, "Skillfully, the librettist has already incorporated effective contrasts, making the two arias carry the great paradoxes of Luther's hymn: the miracles of unblemished chastity and of the Saviour's 'victory in the flesh.' Bach's setting underlines their antithesis by means of different scoring (no. 2: string texture with oboes reinforcing the tutti; no. 4: continuo texture), time signature, and choice of affect—the tenderly soaring theme of the first aria is contrasted with the militant, tumultuous continuo theme of the second, played not only on continuo instruments but doubled at the upper octave by violins and violas, a rare but not entirely unknown effect at that time." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 80.

13.

mf

Strei
Strive

te, sie-ge,
and con-quer,

D major

16

star - ker Held, strei - te, sie - ge, star - ker Held, sei für
He - ro - bold, strive and con - quer, He - ro - bold, may Thine

E minor

19

uns im Fleische kräf - arm grow ev - er strong

A major

22

tig, im Fleische kräf - tig; strei -
er, grow ev - er strong - er, strive

A major A major D major

25

te, sie - ge, star - ker Held, strei -
and con - quer, He - ro bold, strive

G major G major

28

te, sie-ge, star-ker Held, sei für uns im Fleische kräf-
and con-quer He-ro bold, may Thine arm grow ev-er strong

E minor A major D major G major

31

tig,
er,

cresc. f cresc.

34

strei-te, sie-ge, star-ker Held, strei-te, sie-ge, star-ker Held, sei für uns im Fleische
strive and con-quer He-ro bold, strive and con-quer, He-ro bold, may Thine arm grow ev-er

D major

37

kräf strong - - - - - tig, für uns im-
er, Thine arm grow -

A major D major

40

Flei - sche kräf - tig, für uns im
ev - er - strong - er, Thine arm grow

D major

Text painting: Adagio and chromaticism to portray human weakness, which is overcome by Tempo I and the major key.

43

Adagio **Tempo I**

Flei - sche kräf - tig!
ev - er strong - er!

A major D major

G# dim.7

46

Contrasting middle section makes clear that the battle is an internal one, confronting human weakness.

49

Sei ge -
Wait no

D major

J.S. Bach - Church Cantatas BWV 62

Patter declamation for "sei geschäftig" (to be "busy"), similar to comic opera?

52

schäf - tig, sei ge - schäf - tig, sei ge - schäf - tig, das Ver - mö - gen in uns
long - er, wait no long - er, wait no long - er, give us vig - or in our

B minor

Inflected (lowered) note for "Schwachen" ("weak ones").

55

Schwa - chen stark zu ma - chen, das Ver - mö - gen in uns Schwachen stark zu
weak - ness, make us migh - ty, in our weak - ness give us vig - or, make us

D7 G major

Allusion to 2 Corinthians 12:9.

Inflected (lowered) note for "Schwachen" (weak ones).

58

ma - chen, sei ge - schäf - tig, das Ver - mö - gen in uns Schwa - chen stark
migh - ty, wait no long - er, give us vig - or in our weak - ness make

B minor N6 F#7

61

— zu ma - chen!
— us might - ty!

B minor B minor B minor

64 *mf*

Sei ge-schäf-tig, sei geschäftig, in uns Schwachen, in uns Schwa-chen
 Wait no long-er, give us vig-or in our weak-ness, in our weak-ness,

p

B minor D major G major

67 *p*

das Ver-mö-gen stark zu machen, in uns Schwachen, in uns Schwa-chen,
 in our weak-ness make us migh-ty, in our weak-ness, in our weak-ness,

pp

E minor A major F# minor B minor

70 *mf*

sei ge-schäf-tig, das Ver-mö-gen in uns Schwachen stark zu ma-chen, in uns
 wait no long-er, give us vig-or in our weak-ness, make us migh-ty, in our

pp

A major F# minor

72II

Schwa-chen, in uns Schwa- - - chenstark zu ma-chen!
 weak-ness, in our weak-ness, make us migh-ty!

Text painting: Chromaticism for human weakness.

cresc.

Da Capo

F# minor E# dim.7 F# minor

62/6. **Choral** (Mel: „Nun komm, der Heiden Heiland“)

1.

Soprano

NBA: ton

Closing doxological chorale emphasizes the divinity of each person of the Trinity, reflecting an aspect of the mystery referenced earlier. Perhaps to counter-balance the operatic style in previous movements, this chorale puts the cantata firmly back into a church setting. Continuous 8th notes (in one part or another) provides a cantabile character.

+Corno
Ob I, II
Vln I

Lob sei Gott, dem Va - ter, g'than, Lob sei Gott, sein'm ein'-gen Sohn,
Praise to God here, ev' - ry - one, God the Fath - er, God the Son,

Alto.

+Vln II

Lob sei Gott, dem Va - ter, g'than, Lob sei Gott, sein'm ein'-gen Sohn,
Praise to God here, ev' - ry - one, God the Fath - er, God the Son,

Tenore.

+Vla

Lob sei Gott, dem Va - ter, g'than, Lob sei Gott, sein'm ein'-gen Sohn,
Praise to God here, ev' - ry - one, God the Fath - er, God the Son,

Basso.

Lob sei Gott, dem Va - ter, g'than, Lob sei Gott, sein'm ein'-gen Sohn,
Praise to God here, ev' - ry - one, God the Fath - er, God the Son,

B minor

B minor

D major

G major

Last phrase is the same as the first, but harmonized a bit differently.

5

Lob sei Gott, dem heil'-gen Geist, im - mer und in E - wig - keit.
God the Ho - ly Ghost a - dore, praise them now and ev - er - more.

Lob sei Gott, dem heil'-gen Geist, im - mer und in E - wig - keit.
God the Ho - ly Ghost a - dore, praise them now and ev - er - more.

Lob sei Gott, dem heil'-gen Geist, im - mer und in E - wig - keit.
God the Ho - ly Ghost a - dore, praise them now and ev - er - more.

Lob sei Gott, dem heil'-gen Geist, im - mer und in E - wig - keit.
God the Ho - ly Ghost a - dore, praise them now and ev - er - more.

B minor

B minor

F# minor

B major