

# J.S. Bach - Church Cantatas BWV 62

Form:

Chorus/Fantasia-Aria (T)-Recit (B)-Aria (B)-Recit (S/S)-Chorale.

Introduction & updates at [melvinunger.com](http://melvinunger.com).

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.

## J.S. Bach Cantata No. 62

### Nun komm, der Heiden Heiland II

NBA I/1; BC A2

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

\*Rom. 13:11-14 (Night is almost gone, lay aside deeds of darkness)

\*Mt. 21:1-9 (Christ's triumphal entry into Jerusalem)

Librettist: Unknown. The underlying chorale was

modeled by Luther after a Latin hymn by Ambrosius.

See Martin Petzoldt, "Bach Kommentar," vol. 2, p. 30..

FP: 31 December 1724 (St. Thomas). This was 10 years after BWV 61 (his earlier setting of "Nun komm, der Heiden Heiland").

(Coro)

62/1.

(Tempo giusto ♩ = 88)

Chorus (Chorale Vs. 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.)

Instrumentation:

Corno

Obo I, II

Vln I, II

Vla

SATB

Continuo (Organo & Violone)

B minor

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

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

"...besteht aus drey 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.

Chorale Phrase 1 in Continuo line.

D major

B minor

A major

G major

D major

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 of Hei - - den Hei - -  
Come, Thou of man the Sa - -

**Basse**

**A**

*p*

B minor

D major

19

Hei - land, der Hei - den Hei -  
 Sa - viour, of man the Sa -

land, der Hei - den Hei - land, der Hei - den Hei -  
 - viour, of man the Sa - viour, of man the Sa -

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

E minor B minor F# minor

Chorale Phrase 1 (Soprano doubled by Corno).

21

(Mel: „Nun komm, der Heiden Heiland“)

Nun komm,  
 Come, Thou

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

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

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

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 Thou frau of en 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

der of Jung frau en

of a Vir gin

**B<sup>A</sup>**

E minor D major



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,

*mf*

G major

37

*mf*

G major

39

*p*

D major

41

*mf*

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.

D major

B minor

B minor

A major F# minor E major D major

*cresc.*

A major F# minor

E major

D major

*mf* *cresc.*

E7 A major E# dim. 7 F# minor

Chorale Phrase 1 in Oboes

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

**D<sup>A</sup>**

*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

B minor D major

60.

*Allegretto*

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

*p*

B minor

## 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*

F#7 B minor B minor

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

62/2. **Aria** (Moderato  $\text{♩} = 132$ )  
 2. Tenor Da capo Aria (Loosely based on Chorale Vv. 2 & 3.)  
 • Advent mystery: Ruler of heaven comes to earth (62/2).

Instead of a recitative, the second movement is a lengthy aria in sprightly minuet 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..

*mf Basso non legato.*

G major

Ritornello is in binary form: G major - D major

D major

G major

Perhaps an allusion to Lk. 2:18-19.

**Tenore**

Be - wunder, o  
Con - sid - er, ye

G major

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

G major

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

Melisma used to emphasize "höchste" (most high)

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

G major

44

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

D major

50

With Oboes.

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

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 -

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 R.H.

98

D major E minor E minor R.H.

104

Allegro

G major

110

Allegro

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

With Oboes.

G major

116

Allegro

C major

122

Allegro

G major

D major

128

Allegro

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: Ex. 16:31, Jn. 6:51, Rev. 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](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

158

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

A minor G major

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

cresc.

A minor E minor

175

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

mf

G major C major C major

Da Capo dal Segno

With Oboes.

# 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).

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*

A major D major

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

4 Allusion to Gen. 49:10.

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 Allusion to 2 Cor. 4:6.

fall'ne zu er-kaufen. O hel-ler Glanz, o wunderba- rer 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 Vs. 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).

*mf*

D major

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

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.



4

B minor

7 **Basso**

Strei  
Strive

A major A major D major

10

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

13

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;  
er, grow ev - er - strong - er, strei  
strive - - -

A major A major D major

25

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

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!

G# dim. 7 A major D major

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 Cor. 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 F#7

61

— zu ma - chen!  
— us migh - 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.*

F# minor E# dim. 7 Da Capo F# minor

62/5. **Recitativo** (♩ = 96)  
**Soprano**

Soprano &amp; Alto Recit. (Based on Chorale Vs. 7.)

•Advent: Praise to God for glorious gift in manger! (62/5).

Parallel 3rds and 6ths are used to portray sweet adoration of the Christchild \*much like an opera), while sustained strings provide a "halo," of eternal light, as mentioned in the text.

Wir eh-ren die-se Herr-lich-keit und na-hen uns zu dei-ner  
We hon-or here Thy No-ble Name and at Thy cra-dle each re-

Alto.

Wir eh-ren die-se Herr-lich-keit und na-hen uns zu dei-ner  
We hon-or here Thy No-ble Name and at Thy cra-dle each re-

Sustained strings provide a "halo" of light (see text reference at end).

A major

3

Krip-pen und prei-sen mit er-freu-ten Lip-pen, was du uns zu-be-  
-joi-ces; we praise Thee all with joy-ful voi-ces, Thy bless-ings all ac-

Krip-pen und prei-sen mit er-freu-ten Lip-pen, was du uns zu-be-  
-joi-ces; we praise Thee all with joy-ful voi-ces, Thy bless-ings all ac-

F# minor

E major

5

reit't. Die Dunkel-heit ver-stört uns nicht, wir se-hen dein un-end-lich Licht.  
-claim. Nor do we fear the dark-est night; there shines for us Thine end-less light.

reit't. Die Dunkel-heit ver-stört uns nicht, wir se-hen dein un-end-lich Licht.  
-claim. Nor do we fear the dark-est night; there shines for us Thine end-less light.

Reference to light

Chromatic chord (diminished 7th) for "Dunkelheit" (darkness)

E major

A# dim. 7

B minor

B minor



# J.S. Bach - Church Cantatas BWV 62

Chorale (Vs. 8) (See also 36/8.)

•Doxology: Praise to God the Father, God the Son, and God the Holy Ghost (62/6).

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

1.

Soprano

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.

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.

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,

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.

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