J.S. Bach - Church Cantatas BWV 62 Chorus/Fantasia-Aria (T)-Recit (B)-Aria (B)-Recit (S/S)-Chorale. Introduction & updates at melvinunger.com. $J.S.\ Bach \ \ ^{\text{Because of the interplay among oboes, strings, chorale tune and continuo (which is sometimes silent), the movement has the feel of an Italian concerto grosso. See also side note.}$ 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 Cantata No. 62 darkness) *Mt. 21:1-9 (Christ's triumphal entry into Jerusalem) Librettest: Unknown. The underlying chorale was Nun komm, der Heiden Heiland II modeled by Luther after a Latin hymn by Ambrosius. See Martin Petzoldt, "Bach Kommentar," vol. 2, p. 30... Chorale Fantasia in ritornello form, with the first phrase Chorus (Chorale Vs. 1) (See also 36/2, 61/1.) FP: 3 December 1724 (St. Thomas). This of the chorale providing cyclic unity. (The first phrase is (Coro) •Advent prayer: Come, Savior of the Gentiles! (62/1). was 10 years after BWV 61 (his also stressed in Cantata 61, "Nun komm der Heiden (Tempo giusto ↓=ss) earlier setting of "Nun komm, der Heiland" I.) Heiden Heiland"). Instrumentation: Corno Ob I, II VIn I, II Ritornello Continuo (Organo & Violone)) | • [• | 122 | 124 | 127 | 124 | Ritornello material consists largely of the figura corta and 16th-note arpeggios and scales. nwinden Noten, deren eine allein so lang ist, als die übrigen beyde'
"Musicalisches Lexicon..." [Leipzig, 1732] VIn I acts as a quasi-soloist in concertante texture presents the first phrase chorale in the ritornello as he had done in BWV 61, but here more than once. Chorale Phrase 1 in Continuo line D major See more in side note. See also mm. 31-35, 48-51, B minor A major

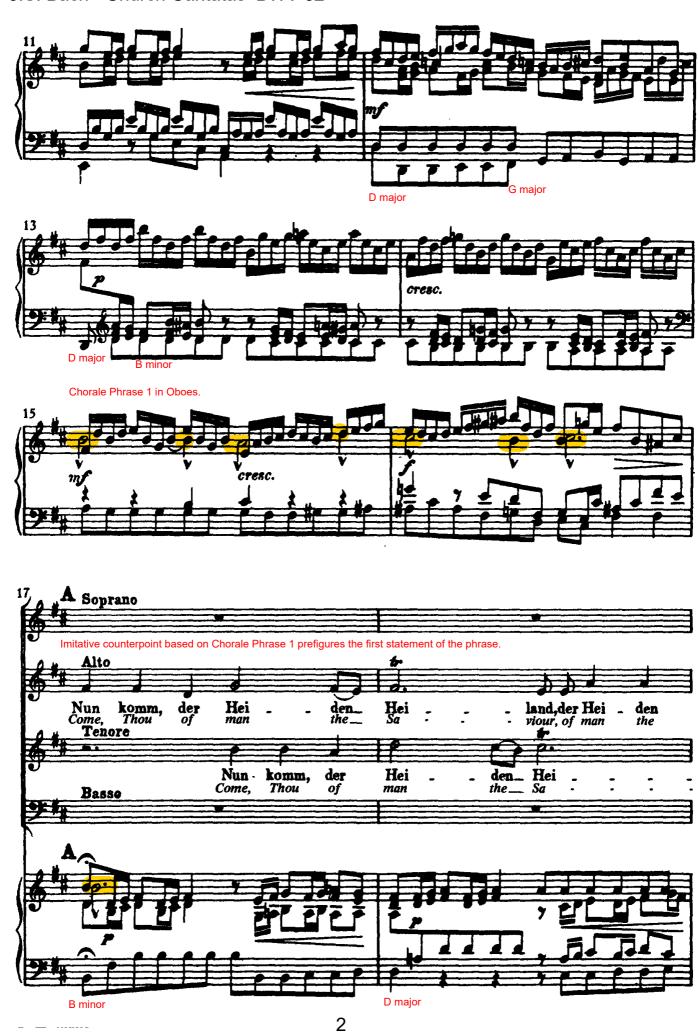
Vla **SATB**

Bach

of the

54-56

D major









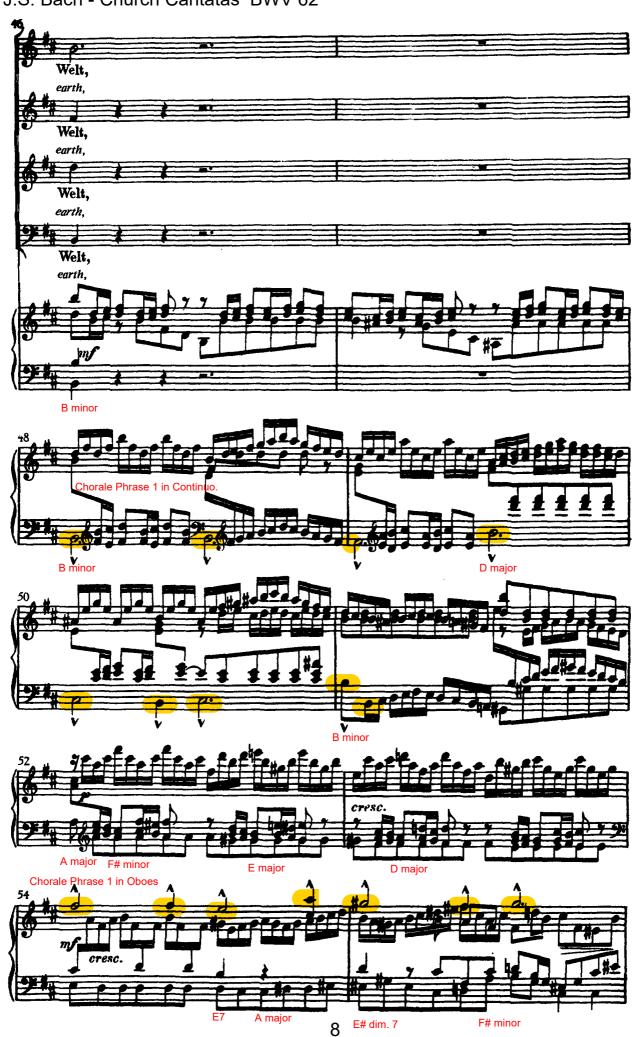




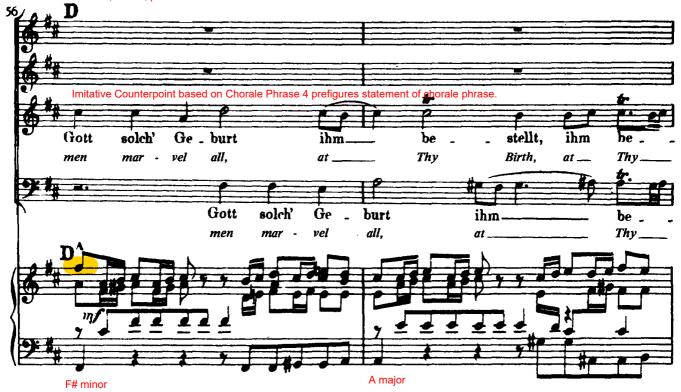


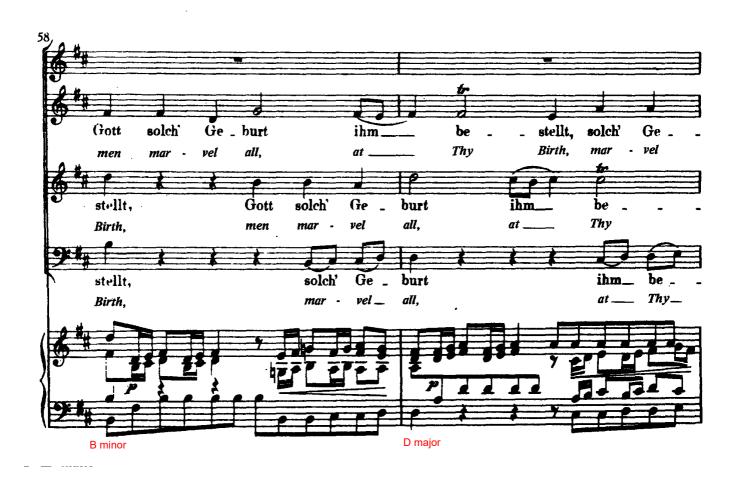




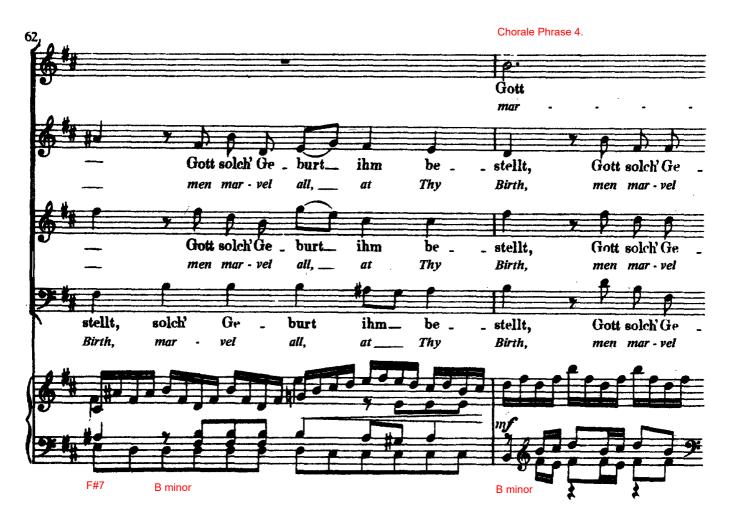


Martin Petzoldt argues that the syncopated rhythm (hemiola?) and the trill in the pre-imitation of the last chorale phrase draw attention to the special nature of the incarnation. See "Bach Kommentar," vol. 2, p. 33.

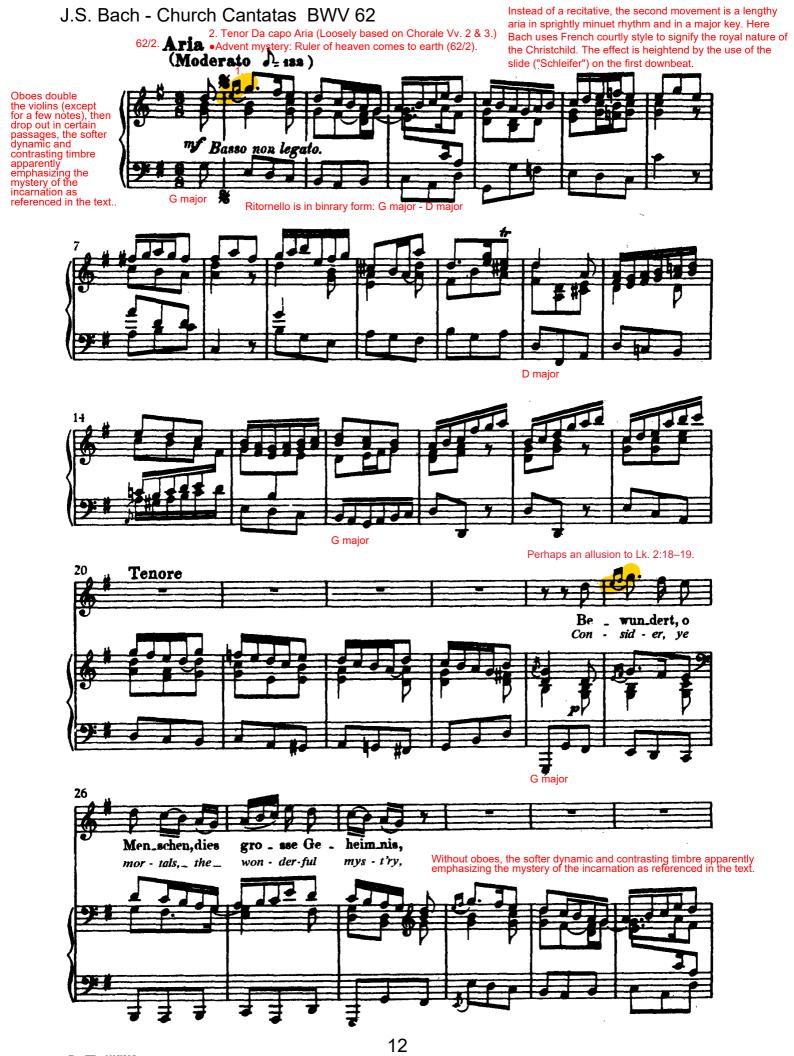


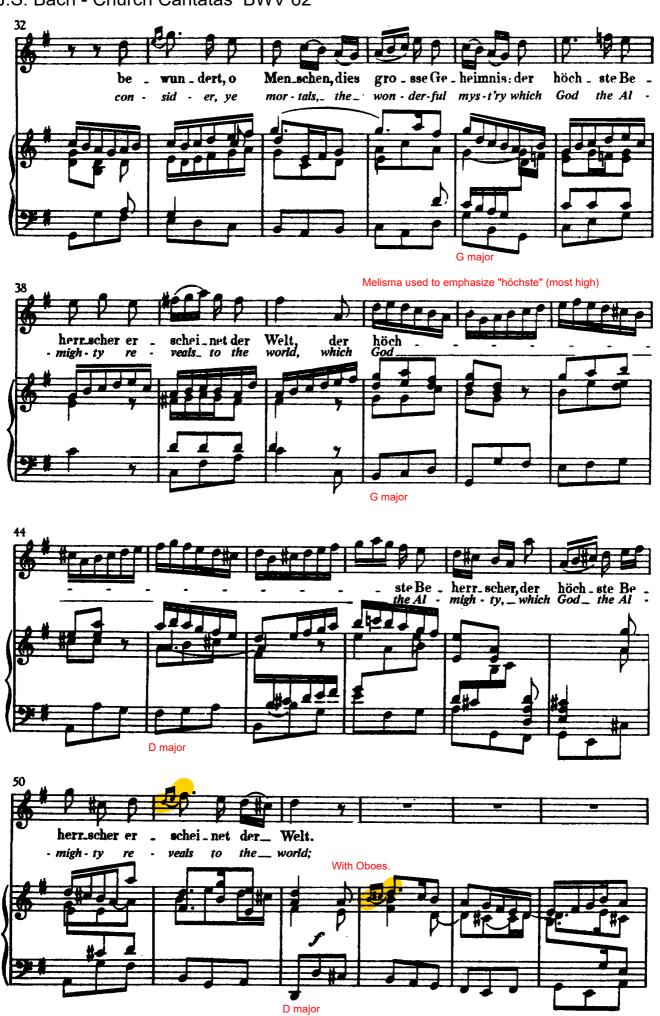


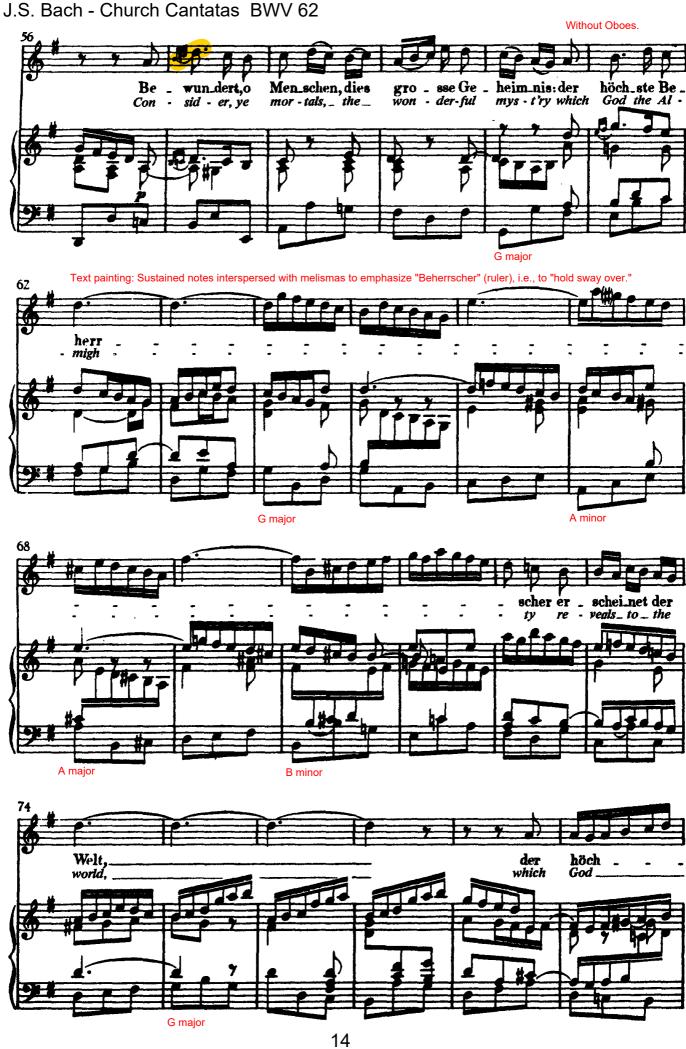








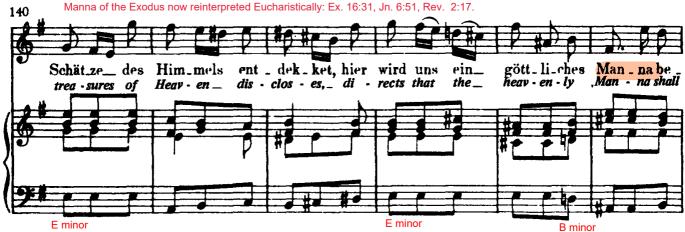










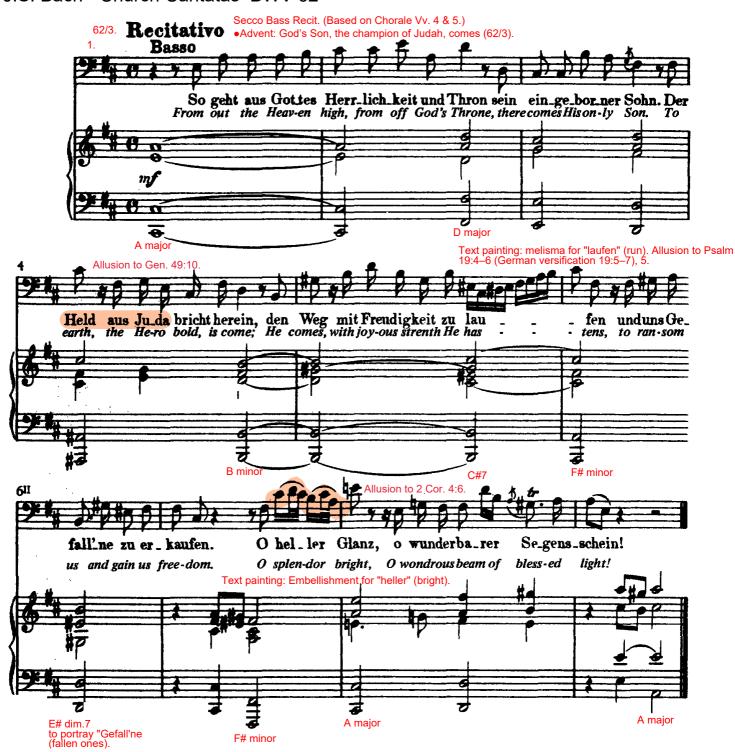


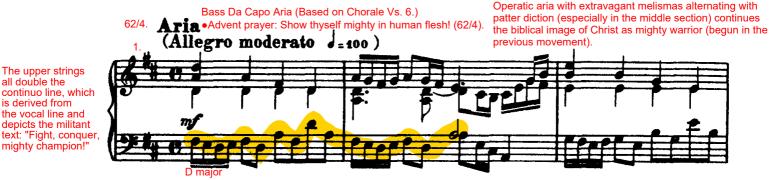
Text: The full score (both BGA and NBA) has "O Wunder! die Keuschheit wird gar nicht beflecket." (O Wonder! Virginity is not at all blemished.) See manuscript source at https://www.bach-digital.de/rsc/viewer/BachDigitalSource_derivate_00005216/db_bachp0877_page013.jpg



















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



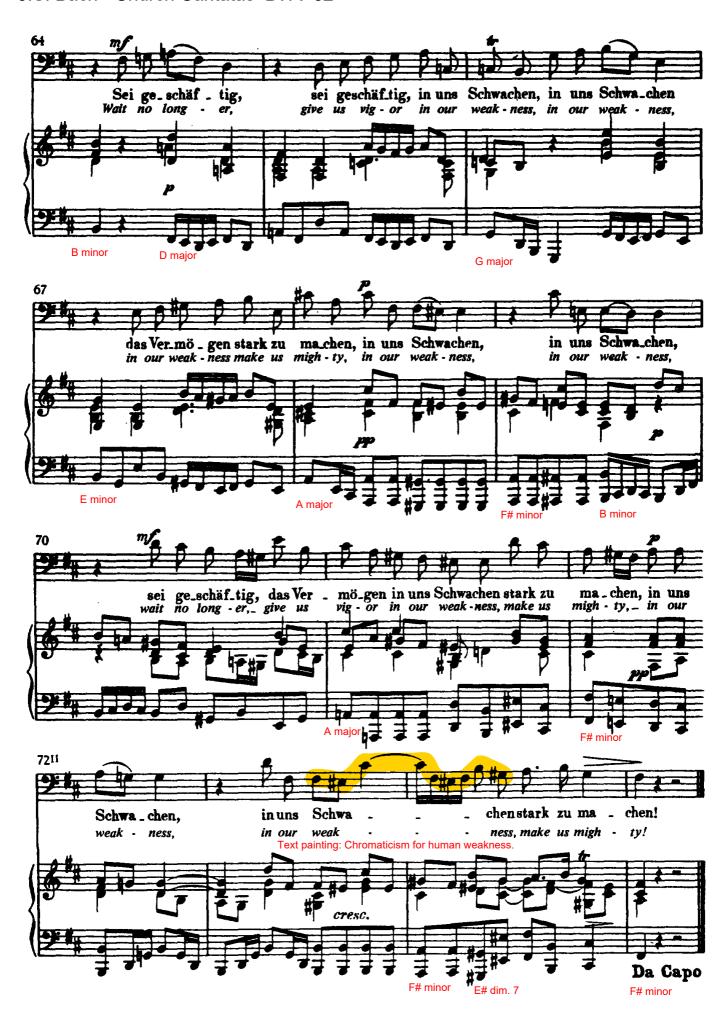
Contrasting middle section makes clear that the battle is an internal one, confronting human weakness.

M

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** sei ge_schäf_tig, das Ver_mö_gen in uns schäf _ tig, long wait no er, long wait no long-er, give us vig-or in our - er, Inflected (lowered) note for "Schwachen" (weak ones). Schwa _ chen chen,das Ver . mö-gen in uns Schwachen stark zu stark zu weak - ness, make us ty, in our weak-ness give us migh vig - or, make us D7 Inflected (lowered) note for "Schwachen" (weak ones). Allusion to 2 Cor. 12:9. ma chen, sei ge schäftig, das Ver mo gen in uns Schwa stark chen migh - ty, wait no long - er, give us_ vig - or in our weak make ness F#7 B minor 61 _ chen! zu ma us might ty! B minor B minor B minor 24





of the mystery

Chorale (Vs. 8) (See also 36/8.) xology: Praise to God the Father, God the Son, and God the Holy Ghost (62/6). 62/6. Choral (Mel: "Nun komm, der Heiden Heiland") Closing doxological chorale emphasizes the divinity of each ein'_gen Sohn, person of the Trinity, Lob sei Gott, dem Va_ter, g than, Lob sei Gott, sein'm reflecting an aspect God the God here, God the Fath - er, Son, Praise to ev' - ry - one, referenced earlier. Perhaps to counterbalance the operatic style in previous movements, this Lob sei Gott, sein'm ein'_gen_ Sohn, Lob sei Gott, dem Va _ ter, g than, chorale puts the cantata firmly back ev' - ry - one, Fath - er, God the Praise to God here, God the Son, into a church setting. Continuous 8th notes Tenore (in one part or another) provides a cantabile character. Va ter, g'than, Gott, sein'm ein' gen Sohn. Loh sei Gott, dem Lob ev' · ry · one, God Fath - er God the Son, Praise to God here, the Basso. Va ter, g'than, Lob Gott, sein'm ein' gen Sohn. Lob sei Gott. dem ee i Praise to God here, ry - one, God the Fath · er. God the Son, B minor Last phrase is the same as the first, but harmonized a bit differently. Loh sei Gott, dem heil' gen Grist, im _ mer und E in Wig Ho - ly the Ghost a - dore, praise them · more. God now and ev pr Gott, dem heil'gen Geist, E wig _ Lob sei im _ mer und in keit. Ho Ghost a - dore, praise them the er - more. God - ly now and ev Gott, dem heil' gen Geist, Lob sei im _ mer und in Е wig_keit. the Но - ly Ghost a · dore, praise them - er-more. God now and ev Grott, Lob sei heil'_gen Geist, dem im _ mer und E wig _ keit. in. God the Ho ly Ghost a - dore, praise them now and ev er - more.

F# minor

B major

B minor