

J.S. Bach
Cantata No. 62
Nun komm, der Heiden Heiland

(Coro)
(Tempo giusto ♩ = 88)

Musical score for the beginning of the chorale, measures 1-2. The score is written for the left hand (L.H.) in G major and 3/4 time. The tempo is marked as 'Tempo giusto' with a quarter note equal to 88 beats per minute. The dynamics are marked as 'mf'. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Musical score for the chorale, measures 3-4. The score continues with the same complex rhythmic pattern in the left hand. The right hand part is not visible in this system.

Musical score for the chorale, measures 5-6. The score continues with the same complex rhythmic pattern in the left hand. The right hand part is not visible in this system.

Musical score for the chorale, measures 7-8. The score continues with the same complex rhythmic pattern in the left hand. The right hand part is not visible in this system.

Musical score for the chorale, measures 9-10. The score continues with the same complex rhythmic pattern in the left hand. The right hand part is not visible in this system.

11

13

15

17

A Soprano

Alto

Tenore

Basso

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

Nun - komm, der of Hei - - den_ Hei - - -
Come, Thou of man the_ Sa - - -

23

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

25

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

27

29

31

33

B

der Child Jung frau en
Thou of a

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

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

der Jung frau en
of a Vir gin

B^A

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

37

39

41

J.S. Bach - Church Cantatas BWV 62

43

dess sich wun - dert al - le Welt, al - - - -
 mor - tals o - ver all the earth, all

dess sich wun - dert al - le Welt, al - - - -
 mor - tals o - ver all the earth, all

dess sich wun - dert al - le
 mor - tals o - ver all the

Cresc.

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

This system contains the first 17 measures of the piece. It features four vocal staves, each with the lyrics "Welt, earth," and a grand staff for the keyboard accompaniment. The music is in G major and 3/4 time. The vocal parts are simple, with the lyrics written below the notes. The keyboard part begins with a mezzo-forte (*mf*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

This system contains measures 18 through 49. The keyboard part continues with a complex texture of sixteenth-note patterns in both hands. The right hand features a prominent melodic line with many slurs and ties, while the left hand provides a steady accompaniment. The dynamics remain mezzo-forte.

This system contains measures 50 and 51. The keyboard part continues with the same complex texture of sixteenth-note patterns. The right hand has a more active melodic line, and the left hand continues with a steady accompaniment. The dynamics remain mezzo-forte.

This system contains measures 52 and 53. The keyboard part continues with the same complex texture of sixteenth-note patterns. The right hand has a more active melodic line, and the left hand continues with a steady accompaniment. The dynamics remain mezzo-forte.

54

mf
cresc.

This system contains measures 54 through 57. The keyboard part continues with the same complex texture of sixteenth-note patterns. The right hand has a more active melodic line, and the left hand continues with a steady accompaniment. The dynamics remain mezzo-forte, with a *cresc.* (crescendo) marking.

56

D

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

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

63II

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,

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.

Dal Segno *

Aria
(Moderato ♩ = 132)

mf Basso non legato.

Musical notation for the beginning of the Aria, measures 1-6. The score is in G major and 3/4 time. It features a treble and bass clef with a piano accompaniment. The tempo is marked 'Moderato' with a quarter note equal to 132 beats per minute. The dynamics are marked 'mf' and the articulation is 'Basso non legato'.

Musical notation for the Aria, measures 7-13. The piano accompaniment continues with a steady eighth-note pattern in the bass and a more active treble line.

Musical notation for the Aria, measures 14-19. The piano accompaniment continues with a steady eighth-note pattern in the bass and a more active treble line.

Tenore

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

Musical notation for the Tenor vocal line and piano accompaniment, measures 20-25. The Tenor part begins with a whole note rest, followed by a melodic line. The piano accompaniment continues with a steady eighth-note pattern in the bass and a more active treble line.

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

Musical notation for the Tenor vocal line and piano accompaniment, measures 26-31. The Tenor part continues with a melodic line. The piano accompaniment continues with a steady eighth-note pattern in the bass and a more active treble line.

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 -

38

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

44

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

50

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

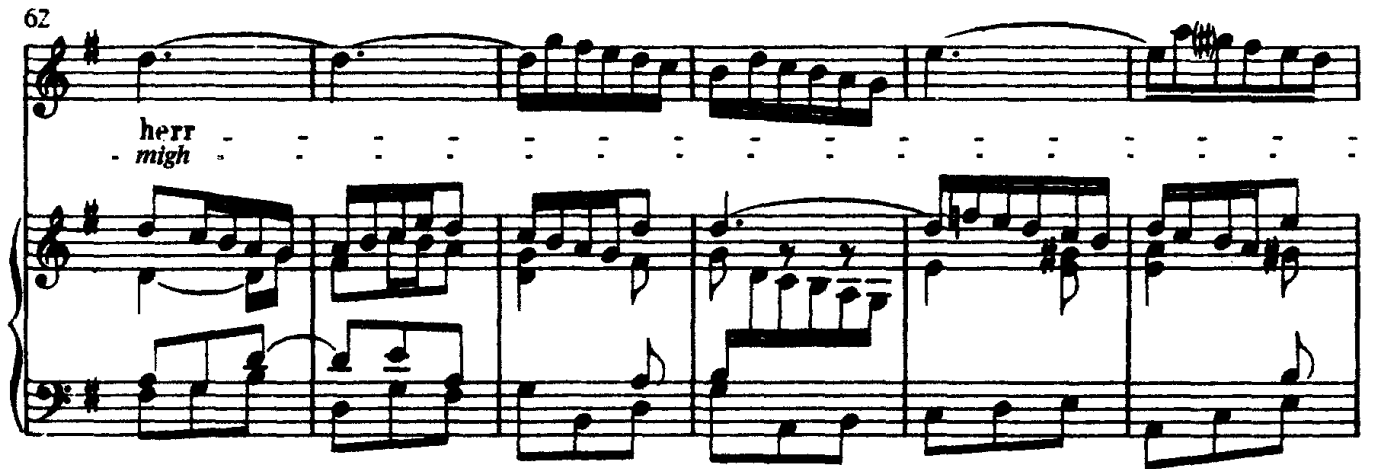
56

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 -



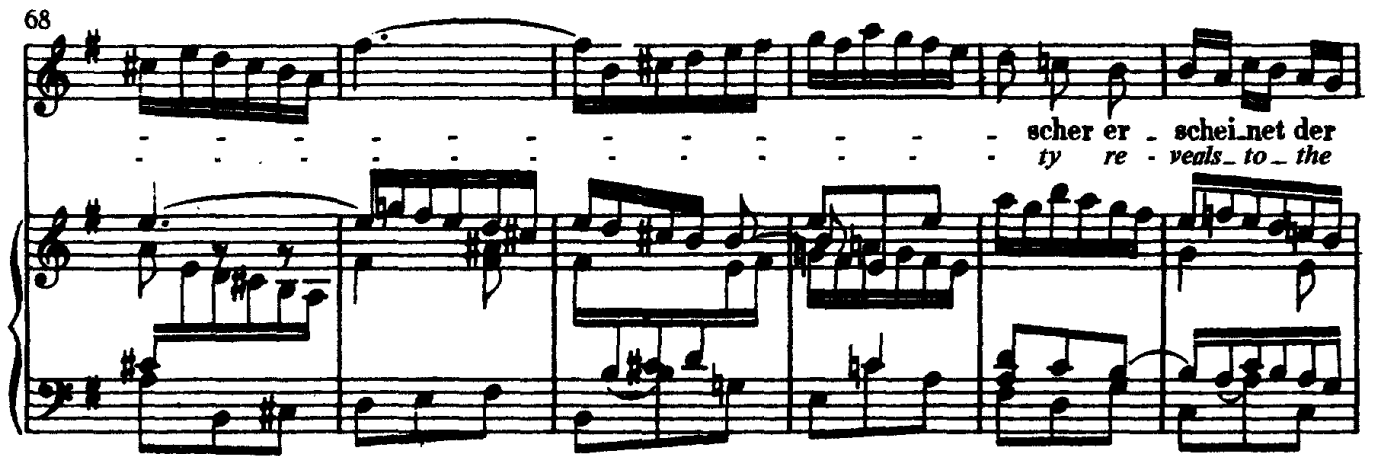
62

herr
- migh - - - - -



68

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



74

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



80

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

pp

Detailed description: This system contains measures 80 through 85. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. A dynamic marking of *pp* (pianissimo) is present in the right hand of the piano part.

86

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

Detailed description: This system contains measures 86 through 91. The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic pattern from the previous system. The piano part is written in a style characteristic of Bach's church cantatas, with clear harmonic support for the vocal line.

92

herr
migh

R.H.

Detailed description: This system contains measures 92 through 97. The vocal line has a long note on the word 'herr' followed by a rest. The piano accompaniment continues. A specific instruction 'R.H.' (Right Hand) is written above the right-hand staff of the piano part, indicating a change in the right hand's playing technique or a specific fingering.

98

R.H.

Detailed description: This system contains measures 98 through 103. The vocal line continues. The piano accompaniment features a more active right hand with frequent sixteenth-note patterns. The instruction 'R.H.' is repeated above the right-hand staff, emphasizing the technical demands on the right hand.

104

Musical score for measures 104-109. The system consists of three staves: a vocal line in the upper staff and a piano accompaniment in the lower two staves. The music is in G major and 4/4 time. The vocal line features a melodic line with some rests, while the piano accompaniment provides a rhythmic and harmonic foundation with various textures.

110

Musical score for measures 110-115. The system consists of three staves: a vocal line in the upper staff and a piano accompaniment in the lower two staves. The music is in G major and 4/4 time. The vocal line has lyrics: "scher er - schein et der Welt. ty re - veals to - the - world." The piano accompaniment continues with a similar texture to the previous system.

116

Musical score for measures 116-121. The system consists of three staves: a vocal line in the upper staff and a piano accompaniment in the lower two staves. The music is in G major and 4/4 time. The piano accompaniment features a more active texture with chords and moving lines in both hands.

122

Musical score for measures 122-127. The system consists of three staves: a vocal line in the upper staff and a piano accompaniment in the lower two staves. The music is in G major and 4/4 time. The piano accompaniment continues with a similar texture to the previous system.

128

Musical score for measures 128-133. The system consists of three staves: a vocal line in the upper staff and a piano accompaniment in the lower two staves. The music is in G major and 4/4 time. The piano accompaniment features a more active texture with chords and moving lines in both hands.

134

Hier wer-den die
The joys and the

p

140

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

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.

152

Hier wer-den die
The joys and the

p

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

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,

169

ket, das
 yea, to

cresc.

175

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

mf

Da Capo dal Segno

Recitativo
Basso

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

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

611
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!

Aria
(Allegro moderato $\text{♩} = 100$)

mf

4



7 **Basso**

Strei
Strive



10

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



13

Strei - - - te, sie-ge,
Strive - - - and con-quer,

mf *p*



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

19

uns im Fleische kräf - arm grow ev - er strong

22

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

25

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

40

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

43

Adagio **Tempo I**

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

46

49

Sei ge -
Wait no

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

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

cresc.

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

mf

61

zu ma - chen!
us might - ty!

tr

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

67

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

p

pp

p

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

72||

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

cresc.

tr

Da Capo

Recitativo (♩ = 96)

Soprano

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-

p

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-

p

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.

p

Choral (Mel: „Nun komm, der Heiden Heiland“)

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,

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.