

NBA I/1; BC A1

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: Erdmann Neumeister

FP: 2 December 1714 (Weimar, Palace Chapel)

(Leipzig: 28 November 1723)

The score is core dated 1714 (the year

Bach's employer, the Duke of Weimar,

added to his duties as organist

the responsibility of writing one

cantata each month). Later, when

Bach revived this work in Leipzig,

he noted the order of the Leipzig

liturgy in this score. See

Dürr/Jones, "Cantatas of

J. S. Bach," 76, "Wolff, "Bach

the Learned Musician," 255-56.

Pianoforte.

Instrumentation:

Vln I, II

Vla I, II

Violoncello & Fagotto

SATB

Continuo (Organo)

J.S. Bach Cantata No. 61

Nun komm, der Heiden Heiland

Overture. (Coro.) (Maestoso $\text{♩} = 66.$)

1.

A minor Chorale Phrase 1 in Continuo

Chorale Phrase 1 in Soprano.

Text painting: The first line of the chorale (a prayer) is introduced in the continuo with rising lines in the instruments, followed by a rising sequence of vocal entries (S-A-T-B), suggesting supplication rising to heaven.



3. Soprano.

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

Nun komm, der Hei
Come Thou of man

6.

den Hei land,
the Sa viour,

Chorale Phrase 1 in A.

D minor

A minor

9.

Alto.

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

E minor

12.

land,
viour,

15.

Tenore.

Chorale Phrase 1 in T.

Nun komm, der Hei - -
Come Thou of man

A minor

18.

Chorale Phrase 1 in B.

den Hei - - land, Nun
the Sa - - viour, Come

D minor

A minor

22.

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

cresc.

E minor

E major

A minor

25.

D minor

C major

28.

Soprano.

Chorale Phrase 2 in four-part homophony embedded in a continuation of the instrumental material with its characteristic dotted rhythm

A minor

Chorale Phrase 3. Faster, imitative counterpoint as is usual in a French Overture. Here triple meter stresses the joy of a dance, while the imitative entries in descending order depict the inclusiveness of the earthly response.

31.

A Gai. (♩ = 60.)

The scurrying rhythms fit the idea of diverse people responding excitedly.
Text painting: Melismas for "all."

36.

le Welt, al le Welt, al le Welt, dess sich
 the earth, all the earth, all the earth, mor - tals

al le Welt, al le Welt, al le Welt, dess sich
 all the earth, all the earth, all the earth, mor - tals

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

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

A minor

41.

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

wun dert al le Welt, al le, al le
 o - ver all the earth, all the, all the

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

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

G major

Text painting: Sustained tones for "all."

46.

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

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

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

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

C major

51.

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

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

le Welt, sich wun -
the earth, yea, o -

C major

57.

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

C major

A minor

A minor

62.

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

A minor

67.

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

al - - - le Welt, dess sich
all the earth, mor - tals

al - - - le Welt, dess sich
all the earth, mor - tals

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

tr

cresc.

D minor

72.

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

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

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

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

tr

cresc.

C major

C major

A minor

77.

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

wun - dert al - le
o - ver all the

Welt, al - le, al - le Welt, dess sich
earth, all - the, all the earth, mor - tals

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

A minor C major A minor

Chorale Phrase 4: The first material, with its regal dotted rhythm returns as is typical in a French Overture. The voices present the chorale in 4-part homophony embedded in a continuation of the instrumental material with its characteristic dotted rhythms. In this way, it is linked to the second chorale line, perhaps intentionally connecting their confessional content. (See Martin Petzoldt, "Bach Kommentar," vol. 1, pp. 24-25.)

83. (rit.) *tr* **Tempo I.**

wun - dert al - le, al - le Welt:
o - ver all the, all the earth:

Welt, sich wun - dert al - le Welt:
earth, yea, o - ver all the earth:

wun - dert al - le Welt:
o - ver all the earth:

le Welt:
the earth:

(rit.) *tr* **Tempo I.**

A major D minor D minor

87.

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

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

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

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

D minor A minor

90.

ihm - - be - - stellt.
Ho - - ly BIRTH.

ihm - - be - - stellt.
Ho - - ly BIRTH.

ihm be - - stellt.
Ho - - ly BIRTH.

ihm - - be - - stellt.
Ho - - ly BIRTH.

A minor A minor

J.S. Bach - Church Cantatas BWV 61

Secco recitative flowing into arioso expands on the previous text. C major is often associated with Christ in Bach's cantatas.

61/2. **Recitativo.** •Advent: Christ's coming brings ever new blessings (61/2).
 First hermeneutical sense: Christ's coming in the flesh (the incarnation).

1. **Tenore.**

Der Hei-land ist ge- kommen, hat un-ser ar- mes Fleisch und Blut an sich ge-
 Our Lord has come to save us. He took our low-ty form, as- sumed a hu- man

Accompanied by Continuo alone.

C major

4.

nom- men, und nim- met uns zu Bluts - ver- wandten an. O! al- lerhöchstes
 fig- ure, and deigned to make us kin - to Him by blood. O boun- ty rich and

A minor

G major G# dim. 7

7.

2 rhetorical questions, both ending with a phrygian cadence.

Gut, was hast du nicht an: uns ge- than? Was thust du nicht noch tåg - lich an den
 rare! is ours thru Thine all-wise de- sign! What wealth of good hast Thou not dai- ty

A minor

Phrygian cadence

A major

D minor

Phrygian cadence

(Arioso)(Andante $\text{♩} = 72$)

The reference to light may be related to the Epistle of the Sunday.

10.

Deinen? Du kommst und lässt dein Licht, du kommst und lässt dein Licht mit vol - lem Segen
 done us? Thou bring - est - light to - shine, Thou bring - est light to - shine with bless - ed grace up -

Continuo realization still editorial.

D major

G major

C major

F major

Descending shape of 16th-note lines in voice and continuo suggests the bestowing of blessing from above.

The imitation between continuo and voice may allude to the dual (human/divine) nature represented in the incarnation.

J.S. Bach - Church Cantatas BWV 61

13. *cresc.*

schei - nen, du kommst und lässt dein Licht mit vol - lem Se - gen schei - nen, mit
on - us, Thou bring-est light to shine with bless-ed grace up - on us, with

C major C major

16. *cresc.*

vol - lem Se - gen scheinen.
bless - ed grace up - on us.

F major C major F major C major

•New (Church) Year's prayer: Come & bless thy church! (61/3).
Second hermeneutical sense: Christ's coming in the spirit to the church.

Triple compound meter and trio texture may represent the Trinity, although Jesus is specifically mentioned (not the triumphant God). Or "triplets" may represent the more modern, galant style, in reference to the new (church) year.

61/3 **Aria.** (Tranquillo $\text{♩} = 80$) Da capo aria with obbligato melody (derived from opening vocal statement) is played by unison violins and violas (Vivaldi influence). The basic shape is that of a descending octave, representing the Advent/descent of Christ.

1. *mf*

C major

C major is often used to represent Christ.

Da capo aria, with instrumental ritornello. Strings play unison cantabile scalar ritornello with sequential construction = Vivaldi influence. Then tenor sings likewise cantabile scalar melismas. Meter is 9/8. Lilt = happy.

4.

G major G major

8. *cresc.*

A minor F major D minor

Delaying C major... (This may represent the waiting implied by the season of Advent.)

12.

C major

16. Tenore.

mf *tr* *tr*

Komm, Je - su, komm — zu dei - ner Kir - che, komm, Je - su,
 Come, Je - sus, come — to Thine e - lec - ted, come Je - sus,

C major C major

20.

komm — zu dei - ner Kir - che, und gieb ein se - - - lig neu - es
 come — to Thine e - lec - ted, sus - tain Thy church — this com - ing
 (Advent: sus - tain and bless — this church of

C major G major

23.

Jahr, komm, komm, komm zu dei - ner Kir - che, komm, Je - su,
 year, come, come, come to Thine e - lec - ted, come, Je - sus,
 Thine,)

G major A minor

27.

komm, komm, Je - su, komm — zu dei - ner Kir - che, komm, komm,
 come, come, Je - sus, come — to Thine e - lec - ted, come, come,

cresc.

F major D minor

Delaying C major... (This may represent the waiting implied by the season of Advent.)

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31.

komm, und gieb ein se - - - - - lig neu - es Jahr, und
 come, sus - tain - Thy church this com - ing year, sus -
 (Advent: sus - tain - and bless this church of Thine, sus -

p *mf*

C major

34.

gieb ein se - lig neu - es Jahr!
 tain - Thy church this com - ing year!
 tain - and bless - this church of Thine!) Instrumental ritornello

mf *tr*

C major

38.

G major

42.

cresc.

A minor F major D minor

Delaying C major... (This may represent the waiting implied by the season of Advent.)

46.

p *mf*

C major

J.S. Bach - Church Cantatas BWV 61

Contrasting middle section of da capo form in relative minor.

50.

Be-för-dre dei - - nes Na-mens Eh-re er-hal-te
 Let ev'-ry tongue Thy truth be preach-ing, up-hold the

mf

A minor G major

54.

die ge-sun-de Leh-re, und seg-ne Kan-zel und Al-tar!
 Faith by stab-le teach-ing, and bless Thy Shrine and Al-tar here!
 (Advent: and bless Thine Al-tar and Thy Shrine!)

tr *mf*

G major E minor

Kanzel = Pulpit (proclamation of the Word)
 Altar = Eucharist

58.

C major A minor B7

62.

Be-för-dre dei - - nes Na-mens Eh-re, er-hal-te
 Let ev'-ry tongue Thy truth be preach-ing, up-hold the

mf

E minor

66.

die ge-sun-de Leh-re, und seg-ne Kan-zel und Al-tar.
 Faith by stab-le teach-ing, and bless Thy Shrine and Al-tar
 (Advent: and bless Thine Al-tar and Thy Shrine!)

C major C major

J.S. Bach - Church Cantatas BWV 61

69.

tar, und seg - ne Kan - - zel und Al - tar, und seg - ne
 here, and bless Thy Shrine and Al - tar here, and bless Thy Shrine, and bless Thy Shrine

A minor C major

72.

Kan - - zel und Al - tar, und seg - ne Kan - zel und Al - tar!
 Shrine and Al - tar here, and bless Thy Shrine and Al - tar here!
 Al - - tar and Thy Shrine, and bless Thine Al - tar and Thy Shrine!)

A minor A minor

61/4. **Recitativo.** (Offenbarung St. Johannis, Cap. 3, V. 20) (Largo ♩ = 60.)

Da Capo dal Segno.

Arioso-style writing

Text painting: Strings & continuo have staccato eighth notes ("senza l'arco" = pizzicato) to depict Christ knocking on the door. The 4.5 mm. of E pedal (despite changing harmonies) probably symbolize persistence.

1. **Basso.** •Vox Christi: I stand at the door & knock: Rev. 3:20 (61/4). Staccato notes for "knocking"

Moving to the third hermeneutical sense: Christ's coming to the individual believer through faith.

Sie - he, sie - he! Ich ste - he vor der Thür und klop - fe an, und klopfe
 Look ye, look ye! I stand be - fore the door and knock* there-on, and knock there.

Eighth notes "senza l'arco"

p sempre staccato E pedal...

B7 E minor D# dim. 7 F# dim. B7

4.

an. So Je - mand mei - ne Stim - me hö - ren wird und die Thür auf - thun: zu
 on. If an - y man shall har - ken to my voice and shall op - en it: then
 (If an - y, an - y man shall hear my voice)

E minor (Dissonances are resolved when the knocking is answered.) G major

7.

dem wer - de ich ein - ge - hen und das Abendmahl mit ihm halten und er mit mir.
 I will come in un - to him and will bide there and sup there with him, and he with me.

cresc. dim.

G major

* The word "knock" may be repeated on each eighth-note of this group.

J.S. Bach - Church Cantatas BWV 61

The penultimate movement of the cantata is a substantial da capo aria for soprano and continuo. In its theological context—the mystic union of Christ and the believer—the soprano represents the bride awaiting her bridegroom). The walking bass shows Italian influence (Handel-like).

• Advent: Preparing my heart to be his dwelling (61/5).
Third hermeneutical sense: Christ's coming to the individual believer through faith.

Continuo da capo aria = 61/5. **Aria.** Soprano has the role of the Soul.
(Andante ♩=88.)
1. **With cello.** *mf*
This realization is editorial.

Text painting:
Basic motive is based on the opening words. Its rhythm perhaps suggests three knocks followed by a listening rest (see previous movement) and its ascending shape suggests the action of offering the heart (a response to the Vox Christe of the previous movement).

Realization of the continuo line is editorial...

G major Quasi-ground bass is biplanar

Eric Chafe argues that Bach reduces instrumentation from movement to movement "to allegorize an increasingly personal series of affective moments corresponding to the ever nearer relationship to God." This S aria represents the most internal stage. See "Tonal Allegory," 143.

6. **Soprano.** *mf* *tr*

Öff-ne dich, mein gan - zes — Her - ze,
Op-en thou, my heart, to — Je - sus,

11. *tr*

öff-ne dich, mein gan - zes
op - en thou, my heart, — to

G major

Trill emphasizes "ganzes" (whole/all of the heart).

15. *tr* *tr*

Her - ze, Je - sus kommt — und zie - het ein,
Je - sus, He will come — and en - ter there,

19. *tr*

Je - sus kommt — und zie - het ein!
He will come — and en - ter there!

D major D major D major

J.S. Bach - Church Cantatas BWV 61

23

Musical score for measures 23-26. The system consists of a vocal line and a piano accompaniment. The key signature is G major. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

27

Öff - ne dich, öff - ne dich, — mein gan - zes Her - - ze,
Op - en thou, op - en thou, — my heart, to Je - - sus,

Musical score for measures 27-30. The system includes a vocal line with lyrics and a piano accompaniment. The key signature is G major. The piano part continues with a steady accompaniment. A trill (tr) is marked above the final note of the vocal line.

G major

31

dim. Je - sus — kommt — und zie - - het — ein, Je - sus —
dim. He will — come — and en - - ter — there. He — will —

Musical score for measures 31-34. The system includes a vocal line with lyrics and a piano accompaniment. The key signature is G major. The piano part features a steady accompaniment. Dynamics include *dim.* and *p*. Trills (tr) are marked above the vocal line.

G major

35

kommt und zie - - - het — ein!
come and en - - - ter — there!

Musical score for measures 35-38. The system includes a vocal line with lyrics and a piano accompaniment. The key signature is G major. The piano part features a steady accompaniment. Dynamics include *mf*. A trill (tr) is marked above the vocal line. The system concludes with a *(Fine.)* marking.

C major G major

39

Musical score for measures 39-42. The system consists of a piano accompaniment. The key signature is G major. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A trill (tr) is marked above the final note of the system.

43. Adagio. (♩ = 100.)

Contrasting middle section (change of tempo, meter, and melodic movement).

Bin ich gleich nur Staub und Er - de, will er mich doch nicht ver -
 Tho' I be but dust and ash - es, still will I be not des -

G major Continuo line changes from biplanar construction to more flowing eighth notes, then 16th notes for "blessed."

A minor

45.

schmäln, sei - ne Lust an mir zu seh'n, dass ich sei - - ne Woh - nung wer - de.
 pised, but find fa - vor in His eyes, that He came to dwell with me.

C major

48.

O, wie se - - lig, o, wie se - lig, o, wie
 O how bless - - ed, o how bless - ed, o how

Flowing 16th notes for "selig" (blessed).

C major

G major

G major

50.

se - lig werd'ich sein, wie se - lig, o, wie - - se - lig, wie selig werd'ich sein!
 bless - ed will I be, how bless - ed, o how - bless - ed, how bless - ed will I be!

Da Capo.

J.S. Bach - Church Cantatas BWV 61

Short movement, essentially and ecstatic "Amen."

61/6. Choral. (Der Melodie: „Wie schön leuchtet der Morgenstern“ entnommen.)

(Allegro ♩ = 96) 1.

• Advent prayer: Come, my crown of joy, do not tarry! (61/6).
Fourth hermeneutical sense: Christ's coming to the believer at the end of time.

Neumeister's decision to use only the last 2 lines of the chorale (the Abgesang) was doubtless so that the text continues the Advent prayer of the previous movement: "Komm, und ziehet ein... Amen, komm du schöne Freudenkrone." If one compares the entire chorale text (as in BWV 1/6), one sees that the earlier lines of this stanza do not address God directly as these last 2 lines do.

The bass begins the cantus firmus, which is then echoed by the soprano. Probably this bass entry is to be understood as a Vox Christe statement (see the New Testament's penultimate verse: "He who testifies to these things says, 'Surely I am coming soon.' Amen. Come, Lord Jesus!").

G major

G major

5.

Freu - - den - - kro - - ne, bleib' nicht lan - -
crown of Hea - - ven, wait no lon - -

kro - - ne, komm, und bleib'
Hea - - ven, come, and wait

schö - ne Freu - den - kro - ne, komm, komm, komm, und bleib'
fair - est crown of Hea - ven, come, come, come, and wait

komm, komm, komm, komm, komm, du schö - ne Freu - den - kro - ne,
come, come, come, come, come Thou, fair - est crown of Hea - ven,

7.

Text painting: Melismas for "yearning."
 Chorale melody descends one octave (see later).

ge! Dei - - ner wart'
ger! Thou for whom

- nicht lan - - ge! Dei - ner wart' ich mit Ver - lan -
- no lon - - ger! Thou for whom the world is yearn -
(man)

- nicht lan - - ge! Dei - ner wart'
- no lon - - ger! Thou for whom

bleib' nicht lan - - ge! Dei - ner wart' ich mit Ver - lan -
wait no lon - - ger! Thou - for - whom the world is yearn -
(man)

E minor

G major

10.

ich mit Verlan
the world (man) is yearn-

ich mit Verlan
the world (man) is

cresc.

12.

(Breiter.)

gen.
ing.

lan yearn

gen. mit Verlan gen. ing.
ing, world is yearn ing.
(man)

(Breiter.)

R. H.

E minor G major C major G major

After the cantus firmus (soprano) has descended an octave to reach its final note, the Vln 1 ascends to high G (2 octaves), perhaps to depict that Christ's descent makes unification with Christ possible and the yearning for this to happen.