

CANTATA LXI. NUN KOMM, DER HEIDEN  
HEILAND<sup>1</sup>. First Sunday in Advent (1714)

(a)

The melody of the opening movement is that of Luther's Christmas Hymn, "Nun komm, der Heiden Heiland" (see Cantata 36). The words are the first stanza of the Hymn:

Nun komm, der Heiden Heiland,  
Der Jungfrauen Kind erkannt,  
Dess sich wundert alle Welt:  
Gott solch' Geburt ihm bestellt.

B.G. xvi. 3

*Form.* A Choral Fantasia in the form of a French "Ouverture," into whose opening and closing *Grave* sections the Choral melody is introduced, all of the four vocal parts in turn or together singing the *cantus* (*Fagotto, Strings, Organ, Continuo*<sup>2</sup>).

(b)

The words and melody of the concluding movement are Philipp Nicolai's "Wie schön leuchtet der

<sup>1</sup> English versions of the Cantata, "Come, Thou blessed Saviour, come," are published by Breitkopf & Haertel, and by Novello & Co., "Come, Redeemer of our race."

<sup>2</sup> See Spitta, III. 101.

Morgenstern" (see Cantata 1). The words are part of the seventh stanza of the Hymn :

Amen, Amen !  
 Komm du schöne Freudenkrone,  
 Bleib' nicht lange.  
 Deiner wart' ich mit Verlangen. -

B.G. xvi. 17.

*Form.* Choral Fantasia (fourteen bars) (*Fagotto, Strings, Organ, Continuo*).

CANTATA LXII. NUN KOMM, DER HEIDEN HEILAND. First Sunday in Advent (after 1734<sup>1</sup>)

A Choral Cantata, on Luther's Christmas Hymn, "Nun komm, der Heiden Heiland" (see Cantata 36).

(a)

The words of the opening movement are the first stanza of the Hymn :

Nun komm, der Heiden Heiland,  
 Der Jungfrauen Kind erkannt,  
 Dess sich wundert alle Welt :  
 Gott solch' Geburt ihm bestellt.

B.G. xvi. 21.

*Form.* Choral Fantasia (*Corno, 2 Ob., Strings, Continuo*).

<sup>1</sup> Schweitzer includes the Cantata in the 1728-34 period (II. 242 n.). Wustmann dates it c. 1740.

CANTATA XXXVI. SCHWINGT FREUDIG EUCH  
EMPOR. First Sunday in Advent (c. 1730<sup>1</sup>)

Melody: "Nun komm, der Heiden Heiland"

Anon. 1524



Melody: "Veni Redemptor gentium"

Anon. 1531<sup>2</sup>

Ve - ni Re-demp-tor gen-ti-um, ost - en-de par-tum vir-gi - nis,  
mi-re-tur om - ne sae-cu - lum, ta - lis de - cet par - tus De - um.

(a)

For the second movement of Part I of the Cantata Bach uses the words and melody of Luther's Christmas Hymn, "Nun komm, der Heiden Heiland." The Hymn, a translation of "Veni Redemptor gentium," attributed to St Ambrose, was first published in the Erfurt

<sup>1</sup> A revision of an earlier (1726) work. See Spitta, II. 158, 471.

<sup>2</sup> From Michael Weisse's *Ein New Gesengbuchlen* (Jung Bunzlau, 1531), where the melody is set to Weisse's Hymn, "Von Adam her so lange Zeit."

*Enchiridion* (1524), with the melody, a simplification of that of "Veni Redemptor gentium." Both Hymn and melody are also in Walther's *Geystliche gesangk Buchleyen* (1524), and his assistance in reconstructing the tune may be inferred.

Bach uses the melody elsewhere in Cantatas 61 and 62. Organ Works, N. xv. 3; xvii. 46, 49, 52; xviii. 83.

The words of the second movement of Part I are the first stanza of Luther's Hymn :

Nun komm, der Heiden Heiland,  
Der Jungfrauen Kind erkannt,  
Dess sich wundert alle Welt :  
Gott solch' Geburt ihm bestellt. B.G. vii. 236.

Translations of the Hymn into English are noted in the *Dictionary of Hymnology*, p. 1212.

*Form.* *Duetto* for Soprano and Alto (2 *Ob. d'amore*, *Organ*, *Continuo*), treating the melody in canon freely.

(b)

The words and melody of the concluding Choral of Part I are Philipp Nicolai's "Wie schon leuchtet der Morgenstern" (see Cantata 1). The words are the sixth stanza of the Hymn :

Zwingt die Sarten in Cythara  
Und lasst die susse Musica  
Ganz freudenreich erschallen,  
Dass ich moge mit Jesulein,  
Dem wunderschonen Braut'gam mein,  
In steter Liebe wallen.

## THE CANTATAS

CANTATA I. WIE SCHÖN LEUCHTET DER MOR-  
GENSTERN<sup>1</sup>. Feast of the Annunciation of  
the B.V.M. (c. 1740)

*Melody: "Wie schon leuchtet der Morgenstern"*

? Philipp Nicolai 1599



A Choral Cantata, upon Philipp Nicolai's Hymn, "Wie schon leuchtet der Morgenstern," founded on Psalm xlv, first published, with the melody, in Nicolai's *Frewden Spiegel dess ewigen Lebens* (Frankfort a. Main, 1599). The Hymn was written during the plague of 1597. The initial

<sup>1</sup> An English version of the Cantata, "How brightly shines," is published by Novello & Co.

letters of its seven stanzas (W.E.G.U.H.Z.W.) stand for "Wilhelm Ernst Graf und Herr zu Waldeck," Nicolai's former pupil.

Nicolai was born at Mengerlinghausen in 1556. He was educated at Erfurt and Wittenberg, and in 1601 became chief pastor of St Katherinē's Church, Hamburg. He died there in 1608.

It is improbable that Nicolai composed the melody. Probably he adjusted it to the Hymn. The secular love song, "Wie schon leuchten die Aeugelein," is of later date; therefore the tune cannot be regarded as a secular one transferred to the Hymn. It bears a partial resemblance to that of the fourteenth century Carol, "Resonet in laudibus."

The melody also occurs in Cantatas 36, 37, 49, 61, and 172. There is another harmonisation of it in the *Choralgesange*, No. 375, where, for the second part of the melody, Bach follows Gottfried Vopelius' reconstruction of the tune, in his *Neu Leipziger Gesangbuch* (Leipzig, 1682 [1681]). Organ Works, Novello, xix. 23.

(a)

The words of the opening movement are the first stanza of Nicolai's Hymn :

Wie schon leuchtet der Morgenstern  
Voll Gnad' und Wahrheit von dem Herrn,  
Die susse Wurzel Jesse !