

# Gantate

Am ersten Advent

„Du komm, der Heiden Heiland.“

Zweite Composition.

№ 62.



**Dominica 1 Adventus Christi.**  
**„Nun komm, der Heiden Heiland.“**

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.  
Corno col Soprano.

Alto.

Tenore.

Basso.

Continuo.

The first system of the musical score includes staves for Oboe I, Oboe II, Violino I, Violino II, Viola, Soprano/Cornet, Alto, Tenor, Bass, and Continuo. The Oboe and Violin parts feature active melodic lines, while the vocal parts and Continuo are currently silent.

The second system of the musical score includes staves for Oboe I, Oboe II, Violino I, Violino II, Viola, Soprano/Cornet, Alto, Tenor, Bass, and Continuo. The Oboe and Violin parts continue with their melodic lines. The vocal parts and Continuo remain silent.

6  
4  
7  
8  
(6)  
5

4  
3  
6  
5  
3  
6

B.W. XVI.



The first system of the musical score consists of seven staves. The top four staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs with the same key signature. The fourth staff is a bass clef with the same key signature. The fifth, sixth, and seventh staves are also bass clefs with the same key signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first measure of the system contains a fermata over the first measure. The second measure of the system contains a fermata over the second measure. The system ends with a double bar line.

The second system of the musical score consists of seven staves, identical in layout to the first system. The top four staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs with the same key signature. The fourth staff is a bass clef with the same key signature. The fifth, sixth, and seventh staves are also bass clefs with the same key signature. The music continues with a complex rhythmic pattern. The first measure of the system contains a fermata over the first measure. The second measure of the system contains a fermata over the second measure. The system ends with a double bar line.

B.W. XVI.

Nun komm, der Hei - - - den Hei - - - land, der Hei - den Hei - - - land, der Hei - den

Nun komm, der Hei - - - den Hei - - - land, der Hei - den Hei - - -

Nun komm, der

6 5 6 7 5 4 3 6 7 6

Hei - - - land, der Hei - den Hei - - - land, der Hei - den Hei - - - land, der Hei - den Hei - - -

land, der Hei - den Hei - - - land, der Hei - den Hei - - -

Hei - - - den Hei - - - land, der Hei - - den Hei - - -

5 6 6 6 6 6 6 6 6 6







Musical score system 1, featuring a grand staff with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in G major (one sharp) and 3/4 time. The first measure contains a complex rhythmic pattern with eighth and sixteenth notes. The second measure is simpler, with a quarter note followed by a half note. A circled number '6' is written below the first measure of the bottom staff.



Musical score system 2, featuring a grand staff with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues in G major and 3/4 time. The first measure of the top staff has a slur over a group of notes. The second measure of the top staff has a slur over a group of notes. A circled number '4' is written below the first measure of the bottom staff.

B.W.XVI.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, the next three are alto clefs, and the bottom one is a bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano accompaniment includes a complex rhythmic pattern in the upper staves and a bass line with figured bass notation: 5, 6b, 6b/4 2, 6, 4/2, 6, 4/2, 6, 7 5.

The second system of the musical score consists of seven staves. The top two staves are treble clefs, the next three are alto clefs, and the bottom one is a bass clef. The music is in the same key and time signature as the first system. The piano accompaniment continues with complex rhythmic patterns. The vocal lines (soprano, alto, and tenor) enter in the second measure of the system. The lyrics are: "der Jung - frau - der Jung -". Above the first vocal line, there are markings "tr." and "(tr.)". The bass line has figured bass notation: 7b, 6, 6b/5 4, #, 6/4 2.

B.W. XVI.

This system contains the first two measures of the piece. It features a piano accompaniment with four staves (treble and bass clefs) and four vocal staves (bass clefs). The lyrics are:

frau - - - en Kind er - - - -  
 - en, der Jung - frau - en Kind, der Jung - frau - en Kind er -  
 frau - - - en, der Jung - frau - en Kind er -  
 der Jung - frau - - - en Kind, der Jung - frau - en Kind er -

The piano part includes figured bass notation at the bottom of the staves: 6/5, 6/4, 6/2, 6/4, 6/2, 6/4, 6/2, 6/4, 6/2, 7/2.

This system contains the next two measures of the piece. It features a piano accompaniment with four staves (treble and bass clefs) and four vocal staves (bass clefs). The lyrics are:

kannt,  
 kannt,  
 kannt,  
 kannt,

The piano part includes figured bass notation at the bottom of the staves: 6/4, 6/2, 7b, 6b/5b.

This musical score is for a piece in G major, BWV XVI, for piano and bass. It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and three additional bass staves. The second system includes a grand staff and three additional bass staves. The piano part is written in treble clef, and the bass part is written in bass clef. The score contains various musical notations, including notes, rests, and fingerings. Fingerings are indicated by numbers 1-5 below notes. The piece is in a 3/4 time signature.

B. W. XVI.

Musical score for the first system. It features a piano accompaniment with multiple staves and a vocal line. The lyrics are:

dess sich  
 dess sich wun\_dert al - le  
 dess sich wun\_dert al - le Welt, al

The piano part includes a bass line with fingering numbers: 7, 5, 4, 3.

Musical score for the second system. It continues the piano accompaniment and vocal lines. The lyrics are:

wun - - - dert  
 Welt, al - - - le Welt,  
 le Welt, dess sich wun\_dert al - le  
 dess sich wun\_dert al - le Welt, al - - - le  
 le Welt, dess sich wun\_dert al - le

The piano part includes a bass line with fingering numbers: 6, 6, 5, 4, 3, 6, #.

The first system of the musical score consists of nine staves. The top five staves are for piano accompaniment, with the first two in treble clef and the last three in bass clef. The bottom four staves are for vocal parts, each labeled "Welt:" and in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal parts are mostly rests, with some notes appearing in the lower staves.

The second system of the musical score consists of nine staves. The top five staves are for piano accompaniment, with the first two in treble clef and the last three in bass clef. The bottom four staves are for vocal parts, each labeled "Welt:" and in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part continues with its complex rhythmic pattern. The vocal parts have more notes in this system. At the bottom of the system, there is a staff labeled "Violone" in bass clef, which contains three measures of music. The measures are numbered 5, 6, 3, and 6.



Musical score system 1, measures 1-8. The system consists of ten staves. The top four staves are grouped by a brace on the left. The bottom two staves are bass clef. The key signature is one sharp (F#). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Below the bottom two staves, there are numbers: 3, 4, 7, 6, 6, 5.



Musical score system 2, measures 9-16. The system consists of ten staves, identical in layout to the first system. The notation continues with complex rhythmic patterns. Below the bottom two staves, there are numbers: 5, 6, 6, 6.

B.W. XVI.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, likely for the right hand of a piano. The next three staves are bass clefs, likely for the left hand. The bottom staff is a vocal line. The music is in G major and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line consists of a single melodic line with a trill at the end of the first phrase.

The second system of the musical score consists of seven staves. The top two staves are treble clefs, likely for the right hand of a piano. The next three staves are bass clefs, likely for the left hand. The bottom staff is a vocal line with lyrics. The piano accompaniment continues with the same rhythmic pattern as in the first system. The vocal line includes lyrics in German and a trill at the end of the first phrase.

Gott solch' Ge - burt ihm be - - stellt, ihm be - - stellt, Gott solch' Ge  
Gott solch' Ge - - burt ihm be - - stellt, solch' Ge



be - - - stellt, solch' Ge - - - burt ihm be - stellt, solch' Ge -  
 burt ihm be - - - - stellt, solch' Ge - burt ihm be -  
 burt ihm be - - stellt, Gott solch' Ge -

6 7 5 3 4 3 6 7 5

burt ihm be - - stellt, Gott solch' Ge - burt ihm be -  
 stellt, Gott solch' Ge - burt ihm be -  
 burt ihm be - - - - stellt, solch' Ge - - burt ihm be -

5 6 4 3 2 4 3 2 4 3 2 4 3 2

B.W. XVI.

Gott solch' Ge - - - - - burt  
 stellt, Gott solch' Ge\_burt ihm be - - stellt, Gott solch' Ge -  
 stellt, Gott solch' Ge\_burt ihm be - - stellt, Gott solch' Ge -  
 stellt, Gott solch' Ge - burt ihm be - - stellt,

7 6 6 4 2

ihm be - - - - - stellt.  
 burt ihm be - - - - - stellt.  
 burt, solch' Ge - - burt ihm be - - - - - stellt.  
 Gott solch' Ge - - burt ihm be - - - - - stellt.

7 6 6 5 #

ARIA.

Oboe I.  
Violino I.

Oboe II.  
Violino II.

Viola.

Tenore.

Continuo.

The first system of the musical score consists of seven staves. The top two staves are for Oboe I and Violino I, and the next two for Oboe II and Violino II. The fifth staff is for Viola, the sixth for Tenore, and the seventh for Continuo. The music is in 3/8 time with a key signature of one sharp (F#). The Continuo part includes figured bass notation: ♯, 6, 6, 6, 5, 6, 6, 7.

The second system of the musical score continues the piece with the same seven staves. It includes trills (tr) in the Oboe I and Violino I parts. The Continuo part includes figured bass notation: 6, 4, 2, 6, ♯, 6, 7, ♯, 6, ♯, 6, 6, 7, ♯, 6, 6, 7, ♯, 6.

The third system of the musical score continues the piece with the same seven staves. It includes the instruction "piano" in the Continuo part. The Continuo part includes figured bass notation: 8, 7, 6, 4, 7, 6, 7, 6, ♯, 6, 6, 6, 6.

Oboe I. tacet.

*piano*  
Oboe II. tacet.  
*piano*  
*piano*

wun - dert, o Men - schen; dies gro - sse Ge - heimniss, be -

6 6 6 6 5 6 6 6 6 5

wun - dert, o Men - schen, dies gro - sse Ge - heimniss: der höch - ste Be - herrscher er - schei - net der

6 6 6 6 6 5 6 6 6 6 6 5 6 4 2

Welt, der höch - ste Be -

6 6 5 6 6 5 6 6 6 6 6

Oboe I. col Violino I.

herrscher, der höch - ste Be - herrscher er - schei - net der Welt.

*tr*  
*forte*  
Oboe II.  
Violino II.  
*forte*  
*forte*

Oboe I. tacet.

Be - wun - dert, o Men - schen, dies gro - sse Ge - heimniss: der höch - ste Be - herr

*piano*  
*piano*  
Oboe II. tacet.  
*piano*

Treble clef, G major, 4/4 time. The system contains six measures. The vocal line (soprano) has lyrics: "scher er - schein - et der Welt,". The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and a bass line with chords. Fingerings are indicated by numbers 1-5.

Treble clef, G major, 4/4 time. The system contains six measures. The vocal line (soprano) has lyrics: "der höch - ste Be - herr - scher, der". The piano accompaniment continues with similar textures. Fingerings are indicated by numbers 1-5.

Treble clef, G major, 4/4 time. The system contains six measures. The vocal line (soprano) has lyrics: "höch - ste Be - herr - scher er - schein - et der Welt, er - schein - et der Welt, der höch - ste Be". The piano accompaniment includes dynamic markings: *(piano)* and *piano*. Fingerings are indicated by numbers 1-5.

herr - - - - -

6 4 7 4 2 7 4 2 6 6 6 # 6 #

piano

# # 6 7 6 5 7 6

- scher er schei-net der

6 6 7 6 5 6 6 6 4 6 5 3

B. W. XVI.

Oboe I. col Violino I.

*forte*  
Oboe II.  
*forte*  
Oboe II. col Violino II.  
*forte*  
Welt. *forte*

6 6 6 5 6 4 2 6 6 4 2

*tr*  
*tr*  
6 # 6 5 7 # 6 # 7 8 6 7 8 7

Oboe I. *tacet.*  
*piano*  
Oboe II. *tacet.*  
*piano*  
*piano*  
Hier werden die  
*piano*

6 4 6 7 6 # 6 # 6 7 6 5 3



Schätze des Himmels ent-de-cket, hier wird uns ein gött-liches Man-na be-stellt, o Wunder! die Keuschheit wird

6 6 6 # 6 5 6 7 6 6 6 6 6

Oboe I. col Violino I.  
*forte*

Oboe II. col Violino II.  
*forte*

gar nicht be-flecket.  
*forte*

Hier  
*piano*

6 4 # 7 6 5 6 6 7 5 # 6

Oboe I. tacet.  
*piano*

Oboe II. tacet.  
*piano*

wer-den die Schätze des Himmels ent-de-cket, hier wird uns ein gött-liches Manna be-stellt, o

7 # 7 6 7 6 6 6 7 6 6

Wunder! die Keuschheit wird gar nicht be fle

Oboe I. col Violino I.  $\text{\$}$   
 Oboe II. col Violino II.  $\text{\$}$

cket, o Wunder! die Keuschheit wird gar nicht be - flecket.

*Da Capo dal Segno.*

**RECITATIVO.**

**Basso.**

So geht aus Got - tes Herr - lich - keit und Thron sein ein - ge - borner Sohn. Der

**Continuo.**

Held aus Ju - da bricht her - ein, den Weg mit Freu - dig - keit zu lau - - - - fen und uns Ge -

fall' - ne zu er - kau - fen. O hel - ler Glanz, o wun - der - ba - rer Se - gens - schein!

## ARIA.

Violino I. II.  
e Viola.

Basso.

Continuo.

Violino I. II. e Viola.  
Basso.  
Continuo.

Violini e Viola sempre col Continuo.

Strei  
*piano* te, sie-ge,

star - - ker Held!

Strei - - te, sie-ge, star - - ker Held, strei - - te, sie-ge,

star - - ker Held, sei für uns im Fleische kräf - -

tig, im Flei\_sche kräf - - tig;  
*forte*

strei - - te, sie - ge, star - - ker Held,  
*piano*

strei - - te, sie - ge, star - - ker Held, sei für

uns im Flei\_sche kräf

- - - - - tig, strei - te, sie - ge, star - ker Held, strei - te, sie - ge, star - ker

Held, sei für uns im Fleische kräf - - - - -

- tig, für uns im Flei - - - - - sche kräf - - - - -

6 5 7 6 5 7 6 7 6 5 4 2 (7)

*tr.* *Adagio.* *tr.*  
 - - - - - tig, für uns im Flei - - - - - sche kräf - - - - - tig.  
*forte*

6 5 6 6 5 7 5 3 4 3 6 6 4

6 6 6 6 6 4 6

6 5 7 5 6 5 (7) 6 7 6 7

Sei ge schäf - - - - - tig, sei ge - - - - - schäf - - - - - tig, sei ge - - - - -

*piano*

6 6 6 4 4 6 6 4 4 6 4 2

schäf - - - - - tig, das Ver - mö - gen in uns Schwa - - - - - chen stark zu ma - - - - - chen, das Ver -

6 6 4 4 6 4 3 6 7 4 2 6 4

mö - gen in uns Schwa - chen stark zu ma - chen, sei ge - schäf - tig, das Ver - mö - gen in uns Schwa - -

- chen stark zu ma - chen.

*tr*

*f*

Sei ge - schäf - tig, sei ge - schäf - tig, in uns

*piano*

Schwa - chen, in uns Schwa - chen das Ver - mö - gen stark zu ma - chen, in uns Schwachen,

*tr*

in uns Schwa - chen, sei geschäf - tig, das Ver - mö - gen in uns Schwachen stark zu

ma - chen, in uns Schwa - chen, in uns Schwa - - - chen stark zu ma - chen.

*Da Capo.*

RECITATIVO. (Sechsstimmig.)

Violino I. *piano*

Violino II.

Viola.

Soprano.  
Wir eh - ren die - se Herr - lich keit, und na - hen nun zu dei - ner

Alto.  
Wir eh - ren die - se Herr - lich keit, und na - hen nun zu dei - ner

Continuo.

Krip-pen, und prei - sen mit er - freu - ten Lip-pen, was du uns zu - be reit't. Die Dun - kel -

Krip-pen, und prei - sen mit er - freu - ten Lip-pen, was du uns zu - be reit't. Die Dun - kel -

heit ver - stört uns nicht, wir se - hen dein un - end - lich Licht.

heit ver - stört uns nicht, wir se - hen dein un - end - lich Licht.

**CHORAL. Melodie: „Nun komm, der Heiden Heiland.“**

**Soprano.**  
Corno, Oboe I. II.,  
Violino I. col Soprano.

**Alto.**  
Violino II. col'Alto.

**Tenore.**  
Viola col Tenore.

**Basso.**

**Continuo.**

Lob sei Gott, dem Va - ter, g'than, Lob sei Gott, sein'm

Lob sei Gott, dem Va - ter, g'than, Lob sei Gott, sein'm

Lob sei Gott, dem Va - ter, g'than, Lob sei Gott, sein'm

Lob sei Gott, dem Va - ter, g'than, Lob sei Gott, sein'm

Lob sei Gott, dem Va - ter, g'than, Lob sei Gott, sein'm

ein'gen Sohn, Lob sei Gott, dem heil'gen Geist, im - mer und in E - wig-keit.

ein'gen Sohn, Lob sei Gott, dem heil'gen Geist, im - mer und in E - wig-keit.

ein'gen Sohn, Lob sei Gott, dem heil'gen Geist, im - mer und in E - wigkeit.

ein'gen Sohn, Lob sei Gott, dem heil'gen Geist, im - mer und in E - wig-keit.

ein'gen Sohn, Lob sei Gott, dem heil'gen Geist, im - mer und in E - wig-keit.