

3. "Nun komm' der Heiden Heiland" [Now comes the gentiles' Saviour]

(BWV 659, ca. 1708–17)

Adagio

*) Das Vorspiel, die Zwischenspiele und die begleitenden Stimmen sollen im Klang gegen den stark zu akzentuierenden Gesang sehr zurücktreten und eine gedämpfte Gleichmäßigkeit bewahren.

The prelude, the interludes and the accompaniment-parts are to be kept well in the background and maintain throughout a quiet, reticent character as a contrast to the melodic part, which must be strongly accented.

Le prélude, les intermèdes et les parties d'accompagnement doivent, au point de vue du son, s'effacer devant le chant très accentué, et conserver une uniformité voilée.

sosten.

rallentando

(u.c.)

Canto

(t.c.)

5

Re. *

pp

Re. *

Re. *

dramatico

5 4 3

(u.c.)

*

The musical score consists of five staves of music for two voices and piano. The top two staves are for soprano and alto voices, with the alto part being mostly sustained notes. The bottom three staves are for piano. The score includes several performance instructions:

 - In the second staff, above the piano part, there is a sequence of eighth-note chords labeled with fingerings: 4 3 2 1 2 1 2 5 1 2 3 1.
 - The word "Canto" appears above the piano part in the third staff.
 - The word "ritenutamente" is placed above the piano part in the fourth staff.
 - The instruction "con grand'espress. e largamente" is placed above the piano part in the fifth staff.
 - The word "dolce" is placed above the piano part in the fifth staff.
 - The instruction "ten." is placed below the piano part in the fifth staff.
 - The instruction "più riten." is placed above the piano part in the sixth staff.
 - The instruction "(Adagio) tenuto" is placed above the piano part in the seventh staff.
 - The instruction "pp" (pianissimo) is placed below the piano part in the eighth staff.
 - The instruction "Rit." is placed below the piano part in the ninth staff.
 - A small asterisk (*) is placed at the end of the score.