

J.S. Bach - Church Cantatas BWV 65

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NBA I/5; BC A27

Epiphany (BWV 65, 123, 248-VI, [200])

*Is. 60:1-6 (Prophecy: the Lord will shine upon you and nations will come to your light)

*Mt. 2:1-12 (The Magi come from the East)

Librettist: Unknown

FP: 6 January 1724 (St. Thomas, St. Nicholas in the afternoon)

Instrumentation:

Corno da caccia I, II

Flauto dolce I, II

Oboe da caccia I, II

Vln I, II

Vla

SATB

Continuo

J.S. Bach

Cantata No. 65

Sie werden aus Saba alle kommen

65/1. (Coro.)

•Epiphany: Visitors from Sheba prophesied: Is. 60:6 (65/1).
Note: The first part of the biblical verse (not used here) mentions a "multitude of camels."

1. (Maestoso $\text{♩} = 60$)

Tutti

Pianoforte.

Horns begin with fanfare-like figure.

C major

Galloping/loping rhythm and imitative texture suggests visitors from afar gathering together in celebration. The overall effect is of aggregation/congregation. A book on biblical history and geography, published in Leipzig at the time, located Sheba in Arabia. See Petzoldt, "Bach Kommentar," vol. 2, p. 374.

4. Tutti

sempre cresc.

7.

Unison presentation of main theme (compare end of movement).

F major

C major

9.

Soprano.

Text painting: Overlapping, canonic presentation of the theme suggests the coming-together of many people.

Instruments drop out, voices enter canonically with theme, in ascending order, perhaps to depict galloping visitors on camels coming up over the horizon.

Alto.

Sie werden aus
From She-ba shall

Sie wer-den aus Sa - ba Al - le kom -
From She - ba shall ma - ny men - be - com -

Tenore.

Sie werden aus Sa - ba
From She-ba shall ma - ny

Sa - ba Al - le kommen, aus Sa - ba
ma - ny men - be - com - ing, men shall - be

Basso.

Sie werden aus Sa - ba Al - le kom - men, aus Sa -
From She-ba shall ma - ny men - be - com - ing, men shall

Horns enter with theme.

C major

11.

men, sie wer-den aus Sa - ba Al - le kommen,
 ing, from She-ba shall ma - ny men - be com-ing,
 kom-men, sie wer-den aus Sa - ba Al - le kommen,
 com - ing, from She-ba shall ma - ny men be com-ing,
 kom-men, sie wer-den aus Sa - ba Al - le kommen,
 com - ing, from She-ba shall ma - ny men - be com-ing,
 kom-men, sie wer-den aus Sa - ba Al - le kom - men, Gold und Weih - - - rauch
 com - ing, from She-ba shall ma - ny men be com - ing, Gold and in - - - cense

Rest of orchestra joins, flutes and strings doubling.

C major

13.

A

Gold und Weih-rauch brin - - - gen; sie wer-den aus Sa - ba Al - le
 Gold and in - cense bring - - - ing; from She-ba shall ma - ny men - be -
 Gold und Weih-rauch, Weih-rauch bringen; sie werden aus Sa - ba
 Gold and in - cense, in - cense bring-ing; from She-ba shall ma - ny
 Gold und Weih-rauch brin - - - gen; sie werden aus
 Gold and in - cense bring - - - ing; from She-ba shall
 brin - gen, Gold und Weih-rauch, Weih-rauch bringen; sie
 bring - ing, Gold and in - cense, in - cense bring-ing; from

Voices enter in descending order, perhaps to depict galloping visitors disappearing over the horizon.

A

G major

15.

kommen, aus Sa - - - - - ba kommen, sie wer-den aus Sa - ba Al - le
com - ing, men shall - - - - - be com - ing, from She-ba shall ma - ny men - be

Al - le kommen, aus Sa - - - - - ba kommen, sie wer-den aus Sa - ba Al - le
men - be-com-ing, men shall - - - - - be com - ing, from She-ba shall ma - ny men - be

Sa - ba Al - le kommen, aus Sa - ba kommen, sie wer-den aus Sa - ba Al - le
ma - ny men - be-com-ing, men shall - be com - ing, from She-ba shall ma - ny men be

wer-den aus Sa - ba Al - le kom - - - - - men, sie wer-den aus Sa - ba Al - le
She - ba shall ma - ny men - be - com - - - - - ing, from She-ba shall ma - ny men be

Oboes da caccia

G major

17.

kom-men, Voices enter in ascending order. Gold und Weih-rauch, Weih-rauch
com - ing, Gold and in - cense, in - cense

kom-men, Gold und Weih-rauch, Gold und Weih-rauch, Weih-rauch
com - ing, Gold and in - cense, Gold and in - cense, in - cense

kom-men, Gold und Weih-rauch brin - gen, Gold und Weih-rauch, Weih-rauch
com - ing, Gold and in - cense bring - ing, Gold and in - cense, in - cense

kom-men, Gold und Weihrauch, Weih-rauch brin - gen, Gold und Weih-rauch, Weih-rauch
com - ing, Gold and in - cense, in - cense bring - ing, Gold and in - cense, in - cense

mf

19.

B

brin-gen.

bring - ing.

brin-gen.

bring - ing.

brin-gen.

bring - ing.

Fugue, with voices entering in ascending order, only Continuo for accompaniment.

brin-gen. Sie wer-den aus Sa - ba Al - le kom -

bring-ing. From She-ba shall ma - ny men - be com -

B

G major

21.

Sie wer-den aus Sa - ba Al - le kom -

From She-ba shall ma - ny men - be com -

- - men, Gold und Weih-rauch brin -

- - ing, Gold and in - cense bring -

23.

Sie werden aus Sa - ba Al - le kom - - - - -
From She-ba shall ma - ny men - be com - - - - -

- - men, Gold und Weih - rauch brin - - - - -
 - - ing, Gold and in - cense bring - - - - -

- - gen und des Her - ren Lob ver - kün - - - - - di - gen, ver -
 - - ing, here the Sa - viour's Name to mag - - - - - ni - fy, - - - - - to

25.

Sie werden aus Sa - ba Al - le kom - - - - -
From She-ba shall ma - ny men be com - - - - -

- - men, Gold und Weih - rauch brin - - - - -
 - - ing, Gold and in - cense bring - - - - -

- - gen und des Her - ren Lob ver - kün - - - - - di - gen, ver -
 - - ing, here the Sa - viour's Name to mag - - - - - ni - fy, - - - - - to

kün - di - gen, und des Her - ren Lob ver - kün - di - gen,
 mag - ni - fy, here the Sa - viour's Name to mag - ni - fy,

G major

C major

27.

men, sie wer.den aus Sa - ba Al - le kom
ing, from She - ba shall ma - ny men - be com

gen und des Her - ren Lob ver - kün - di - gen, ver -
ing, here the Sa - viour's Name to mag - ni - fy, to

kün - di - gen, und des Her - ren Lob ver - kün
mag - ni - fy, here the Sa - viour's Name to mag

sie wer.den aus Sa - ba Al - le kom
from She - ba shall ma - ny men - be com

Instrumental doubling begins in Oboe da caccia 1, strengthening the sense of gathering or congregating.

C major G major

29.

men, sie wer.den aus Sa - ba Al - le kom
ing, from She - ba shall ma - ny men be com

kün - di - gen, sie wer.den aus Sa - ba Al - le, Al - le kom
mag - ni - fy, from She - ba shall ma - ny men be, men - be com

di - gen, sie wer.den aus Sa - ba Al - le, Al - le kom
ni - fy, from She - ba shall ma - ny men be, men - be com'

men, sie wer.den aus Sa - ba Al - le kom
ing, from She - ba shall ma - ny men - be, com

Other instruments (except horns) join.

G major C major

31.

men, Gold und Weih-rauch brin
ing, Gold and in-cense bring
men, sie werden aus Sa-ba al-le kom
ing, from She-ba shall ma-ny men-be com
men,
ing,
men,
ing,

33.

gen und des Her-ren Lob ver-kün-di-gen,
ing, here the Sa-viour's Name to mag-ni-fy,
men, Gold und Weih-rauch brin
ing, Gold and in-cense bring
sie werden aus Sa-ba Al-le kom
from She-ba shall ma-ny men-be com

F major

35.

sie wer-den aus Sa - ba Al - le kom
from She - ba shall ma - ny men - be com

- - gen, sie wer-den aus Sa - ba Al - le kom
- - ing, from She - ba shall ma - ny men - be com

- - men, Gold und Weih - rauch, Gold und Weih - rauch brin
- - ing, Gold and in - cense, Gold and in - cense bring

C major

Excursion into other keys...

E7

A minor

37.

- - men, Gold und Weih - rauch brin
- - ing, Gold and in - cense bring

- - men, Gold und Weih - rauch brin
- - ing, Gold and in - cense bring

- - gen und des Her - ren Lob - ver - kün - di
- - ing, here the Sa - viour's Name to mag - ni

sie wer-den aus Sa - ba Al - le kom
from She - ba shall ma - ny men - be com

A7

D minor

B-flat major

G minor

C# dim. 7

A7

39.

- - gen, Gold und Weih - rauch, Gold und Weihrauch;
 - - ing, Gold and in - cense, Gold and in - cense;

gen und des Her - ren Lob ver - kün - di - gen, sie wer - den aus Sa - ba Al - le
 ing, here the Sa - viour's Name to mag - ni - fy, from She - ba shall ma - ny men be

gen, und des Her - ren Lob ver - kün - di - gen, und des Her - ren Lob ver - kün
 fy, here the Sa - viour's Name to mag - ni - fy, here the Sa - viour's Name to mag -

- - men, Gold und Weih - rauch, Gold und Weih - rauch brin - -
 - - ing, Gold and in - cense, Gold and in - cense bring - -

D minor C major A minor

41.

sie wer - den aus Sa - ba Al - le kom - -
 from She - ba shall ma - ny men - be com - -

kom - - - - - men, Gold und Weih - rauch, Weih - rauch
 com - - - - - ing, Gold and in - cense, in - cense

- - di - gen, und des Her - ren Lob ver - kün - - - - di -
 - - ni - fy, here the Sa - viour's Name to mag - - - - ni -

- - - - - gen, sie wer - den aus Sa - ba Al - le
 - - - - - ing, from She - ba shall ma - ny men - be

C major A minor

43.

men, Gold und Weih - rauch brin - gen und des Her - ren
 ing, Gold and in - cense bring - ing, here the Sa - viour's
 brin - gen und des Her - ren Lob ver -
 bring - ing, here the Sa - viour's Name to
 gen, und des Her - ren Lob ver - kün - di - gen, und des Her - ren
 fy, here the Sa - viour's Name to mag - ni - fy, here the Sa - viour's
 kommen, sie werden aus Sa - ba Al - le kom -
 com - ing, from She - ba shall ma - ny men be com -

G major C major

45.

Lob ver - kün - di -
 Name to mag - ni -
 kün - di - gen, ver - kün - di -
 mag - ni - fy, to mag - ni -
 Lob ver - kün - di -
 Name to mag - ni -
 men, Gold und Weih - rauch brin - gen und des Her - ren Lob ver - kün - di -
 ing, Gold and in - cense bring - ing, here the Sa - viour's Name to - mag - ni -
 Horns join with their own entry and continue.

C major

Summarizing section to close the movement.

47.

gen. fy. Sie werden aus Sa - ba Al - le
From She-ba shall ma - ny men - be

gen. fy. Sie werden aus Sa - ba Al - le
From She-ba shall ma - ny men - be

gen. fy. Sie werden aus Sa - ba Al - le
From She-ba shall ma - ny men - be

gen. fy. Sie werden aus Sa - ba Al - le
From She-ba shall ma - ny men - be

C major

49.

kom - men, Gold und Weih - rauch, Gold und Weih
com - ing, Gold and in - cense, Gold and in

kom - men, Gold und Weih - rauch brin
com - ing, Gold and in - cense bring

kom - men, Gold und Weih - rauch brin
com - ing, Gold and in - cense bring

kom - men, Gold und Weih - rauch, Gold und Weih - rauch brin
com - ing, Gold and in - cense, Gold and in - cense bring

sempre cresc.

51.

Unison/octaves suggests a complete coming together of all the visitors at the end (compare end of ritornello, m. 8).

rauch brin - - - gen und des Her-ren Lob ver-kün - - di - gen.
 cense bring - - - ing, here the Sa-viour's Name to mag - - ni - fy.

gen und des Her-ren Lob ver-kün - - di - gen.
 ing, here the Sa-viour's Name to mag - - ni - fy.

gen und des Her-ren Lob ver-kün - - di - gen.
 ing, here the Sa-viour's Name to mag - - ni - fy.

gen und des Her-ren Lob ver-kün - - di - gen.
 ing, here the Sa-viour's Name to mag - - ni - fy.

ff

C major

65/2. Choral. (Mel: „Puer natus in Bethlehem“.) • Epiphany: Prophecy fulfilled; Kings brought gifts (65/2).

Soprano. 1.

Die Kön'-ge aus Sa - ba ka - men dar, ka - -
 Three Kings came from She - ba by the Star, by - -

Alto.

Die Kön'-ge aus Sa - ba ka - men dar, ka - -
 Three Kings came from She - ba by the Star, by - -

Tenore.

Die Kön'-ge aus Sa - ba ka - men dar, ka - -
 Three Kings came from She - ba by the Star, by - -

Basso.

Die Kön'-ge aus Sa - ba ka - men dar, ka - -
 Three Kings came from She - ba by the Star, by - -

C major

Simple, 4-part
 chorale setting
 represents the
 Church's response.
 The text would seem
 to be redundant.
 But by changing
 the tense from future
 to past, it links the
 Epistle reading
 (movement 1=
 prophecy) to the
 Gospel reading
 (movement 2=
 fulfillment).
 Furthermore, this
 text (like the Gospel
 reading) adds the
 gift of myrrh. The
 3-fold gifts are taken
 up in movements 3,
 5, and even 6. See
 Petzoldt, "Bach
 Kommentar," vol. 2,
 p. 373.

Woodwind doubling
 (no strings or horns),
 perhaps to give it a
 Middle Eastern
 flavor.

6.

men dar, Gold, Weih - rauch, Myrr - hen brach - ten sie
the Star, with in - cense, gold and myrrh, from a -

men dar, Gold, Weih - rauch, Myrr - hen brach - ten sie
the Star, with in - cense, gold and myrrh, from a -

men dar, Gold, Weih - rauch, Myrr - hen brach - ten sie
the Star, with in - cense, gold and myrrh, from a -

men dar, Gold, Weih - rauch, Myrr - hen brach - ten sie
the Star, with in - cense, gold and myrrh, from a -

C major

11. The closing "Alleluja" creates a connection to the closing line of the previous movement (from the day's Epistle): "and proclaim the Lord's praise."

dar, Al - le - lu - ja, Al - le - lu - ja!
far, Al - le - lu - ja, Al - le - lu - ja!

dar, Al - le - lu - ja, Al - le - lu - ja!
far, Al - le - lu - ja, Al - le - lu - ja!

dar, Al - le - lu - ja, Al - le - lu - ja!
far, Al - le - lu - ja, Al - le - lu - ja!

dar, Al - le - lu - ja, Al - le - lu - ja!
far, Al - le - lu - ja, Al - le - lu - ja!

A minor

A major

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Secco

65/3. **Recitativo.** •Epiphany: What gift can I bring to Christ? (65/3).

1. **Basso.**

A secco recitative continues to link Isaiah's prophecy to the events of Epiphany and personalizes it: the heart is the most noble gift one can give.

Was dort Je-sa - i - as vor-her-ge-seh'n, das ist zu Beth-le-hem-geseh'n.
The Child that I - sai - ah of old for - told now here in Beth - le-hem be-hold!

F major B-flat major C7 F major B-flat major

4.

Hier stel-len sich die Wei-sen bei Je-su Krip-pe ein und wol-len ihn als
The Three Wise Men from She - ba by Je-sus' cra - dle stand, ac - know-ledge op - en -

Bowing/genuflecting figure

F major C major

7.

ih-ren Kö-nig prei-sen. Gold, Weihrauch, Myrr-hen sind die köst-li-chen Ge-
ly Him as their Mas - ter. Gold, in - cense, spi - ces are the choice and cost - ly

C major D7 E7

10.

schenke, wo-mit sie die-ses Je-sus-kind zu Beth-le-hem im Stall be-eh-ren. Mein
pre-sent by which this lit - tle Je-sus - Child, now born in Beth - le - hem is hon-ored. Ah,

Diminished 7th chords to indicate the lowliness of the stable in Bethlehem.

A minor G major C# dim. 7 F# dim. 7 D major G major

13.

Je - su, wenn ich jetzt an mei-ne Pflicht ge-den-ke, muss ich mich auch zu dei-ner Krippe
Je - sus, when I think how great the debt I owe Thee, I too must seek Thy crib that I may

G7 A7 C# dim. 7

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16.

kehren und gleichfalls dankbar sein; denn die-ser Tag ist mir ein Tag der Freuden, da
show Thee my nev - er - end - ing thanks. To me this day is one of rich re-joic - ing, for

D minor D7 G major

19.

du, o Le-bens-fürst, das Licht der Heiden und ihr Er-lö-ser wirst. Was a-ber
Thou, O Lord of — life, the light in dark-ness, hath come to save man - kind. I have no

E7 G# dim. 7 D# dim. 7 A minor

Closing question sets up the following bass aria.

22.

bring' ich wohl, du Him-mels-kö-nig? Ist dir mein Her-ze nicht zu we-nig, so
cost - ly gift from king - ly cof - fer; my heart is all I have to of - fer. Is

C major D7 B7

24.

nimm es gnä-dig an, weil ich nichts Ed - lers brin - gen kann.
this so small a - thing when naught more pre - cious I can bring?

E minor C# dim. 7 D minor G major G major

Ends with short arioso, the continuo bass imitating the voice's descending 16ths (genuflecting) figure twice.

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Oboes da caccia & continuo in close imitation with a motive based on the inflection of the text. Derived from the bass voice and treated as a quasi-ostinato in the continuo, it goes down an octave in successive scoops. The motive is related to the later one for digging gold from the earth. The low register of the oboes da caccia may also represent the inferiority or baseness of material gifts.

65/4. **Aria.** (Lento $\text{♩} = 66$.) •Epiphany: Gold inferior to the human heart as a fitting gift to Jesus for the New Year (65/4). This is the central movement in a chiastic form (see side note). Here two opposing gifts meet: gold vs. the human heart.

1. Ob da caccia 1

Ob da caccia 2

E minor

Quasi-ostinato bass

E minor

4.

D major

C major

A minor

Bach ties 3 vocal sections together by repeating the last text line of the previous section. The primary motive continues throughout, especially in the bass.

6. **Basso.**

Poem: Lines 1 & 2. NBA: "aus" Ophir: A region mentioned in the Bible known for its gold (its location is disputed).

The primary motive is based on the natural inflection of the opening words and is a series of ever deeper scoops, as if digging for gold.

Gold und O-phir ist zu schlecht,
Gold of O-phir do not bring,

E minor

9.

Gold und O-phir ist zu schlecht, weg, nur weg mit eit-len Ga - - -
Gold of O-phir do not bring, such a pal-try mean do-na - - -

E minor

E minor

12.

ben, Gold und O-phir ist zu
tion, Gold of O-phir do not

D major

C major

A minor

14.

schlecht, bring, weg, nur weg mit eitlen Ga - ben, such a pal - try mean do - na

G major

Syllabic, "patter" declamation is perhaps intended to represent frivolous, worldly things, as in Cantata 181: "Leichtgesinnte Flattergeister."

17.

ben, weg, nur weg mit eitlen Ga - tion, such a pal - try mean do - na

G major

19.

ben! tion!

Ritornello now in G major

G major

Motive continues in bass alone as quasi-ostinato; after a while (in B section), the vocal bass enters with independent material ("Vokaleinbau").

21.

G major

23.

E minor

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Poem: Line 2 (repeated from previous), 3 & 4.

Text painting: Primary motive reappears for "digging it out of the earth."

25.

Weg, nur weg mit eit- len Ga- ben, die ihr aus der Er- de brecht, die ihr
Such a pal- try mean do- na- tion, this or oth- er earth- ly thing, this or

G major A minor

Text painting: Bringing gold up from the earth.

Melisma for "Jesus."

28.

aus der Er- de brecht, aus der Er- de brecht, Je- sus will das Her- ze
oth- er earth- ly thing, other earth- ly thing. Bring your hearts in a- do-

C major A minor

Poem: Line 4 (repeated from previous), 5 & 6.

30.

ha- ben! ra- tion! Je- sus Bring your

A minor A minor

33.

will das Her- ze ha- ben! Schenke dies, o Christen- schar, Je- su zu dem neu- en
hearts in a- do- ra- tion, of- fer them, with faith sin- cere for your gift on- this New

Continuo repeats motive as quasi-ostinato... C major E minor E minor E minor

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35. Vocal bass takes theme...

Jahr, schon-ke dies, o Chri-sten-schar, Je-su zu dem neu-en
 Year, of-fer them, with faith sin-cere for your gift on this New

37. Melisma for "Jesus."

Jahr, schon-ke dies, o Chri-sten-schar, Je-su
 Year, of-fer them, with faith sin-cere for your-

E minor

39.

zu dem neu-en Jahr, zu dem neu-en Jahr!
 gift-on this New Year, on this New Year!

E minor

41.

E minor

D major

44.

G major

C major

A minor

B7

E minor

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Secco

•Epiphany: My votive gifts of faith, prayer, patience (65/5).

65/5. **Recitativo.**

Text painting: Descending diminished chord for "despise."

1. **Tenore.**

Ver - schmä - he nicht, du, mei - ner See - le Licht, mein
De - spise Thou not, Thou, Sun - shine of my soul, the

G# dim. 7 E7 A minor

Text painting: Descending diminished chord

Herz, das ich in Demuth zu dir bringe. Es schliesst ja sol-che Dinge in sich zu-gleich mit
heart which I in hum-ble wor-ship bring Thee with - in it are em-plant-ed the ma-ny pre-cious

F# dim. F# dim. 7 D7 G minor C# dim. 7

The gifts of the magi become a metaphor for the fruits of the Spirit (part of the all-inclusive gift of the heart): Gold = Faith, Frankincense = Prayer; Myrrh = Patience.

ein, die deines Geistes Früchte sein. Des Glaubens Gold, der Weih-rauch des Ge-
things the spir-it's lov-ing kind-ness brings: the gold of faith, the frank-in-cense of

D minor C major C major D7

bets, die Myrr-hen der Ge-duld sind mei-ne Ga-ben, die sollst du, Je-su, für und für zum
prayer, the myrrh of pa-tience; these are all my pre-sents, which I, O Je-sus, of-fer Thee, to-

G minor C# dim. 7 G# dim. 7 A minor G major C major

Ei - genthum und zum Ge-schen-ke ha - ben. Gieb a - ber dich auch sel - ber
be Thine own, for - ev - er and for - ev - er. But do Thou give Thy - self to

G major G major D# dim. 7

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Reference to mystic union between Jesus and the Believer.

15.

mir, so machst du mich zum Reich-sten auf der Er-den; denn, hab' ich dich, so
me, for then am I the weal - thi - est of mor-tals, since, hav-ing Thee, I

E minor B7 E minor

17.

muss des gröss-ten Reichthums Ü-ber-fluss mir der-maleinst im Him-mel werden.
have the good-ly store re-served for those who one day en-ter Heav-en's por-tals.

G# dim. 7 A minor D# dim. 7 E minor

Figura corta

"...besteht aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde"
Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]
{"...consists of 3 fast notes, of which one has the same value as the other two taken together."}

Festive movement: Full instrumentation in concerto-like exchanges of motives, triple meter suggesting dance, symmetrical phrase structure.

65/6. **Aria.** •Epiphany: My votive gift is my heart and all I am (65/6). Opening of long ritornello is based on opening vocal rhythm.

(Andante $\text{♩} = 112$.)

Full festive instrumentation in concerto-like texture:
2 horns
2 recorders
2 oboes da caccia
Vlins I & II
Vla
Continuo

1.

Figura corta embellishment L.H.

C major G major G major G major F major

7.

14.

R.H.

21.

C major A minor D minor G major

27.

C major G major G7 C minor G major C major C major

Triple meter in long-short rhythm creates a dance-like feel. Rhyme scheme is ABABCC. Bach sets this as a kind of bar form (instead of da capo), but with repeated text lines so that section A (mm. 33–56) covers text lines 1 & 2, A' (mm. 57–84) covers lines 3–6, and B (the "Abgesang" section, mm. 97–116) covers lines 3–6.

33. Tenore.

Text line 1.

Nimm mich dir zu ei - gen hin,
Take me, Je - sus, take Thou me,

Figura corta

C major G major C major

40. Text line 2.

nimm mich dir zu ei - gen hin, nimm mein Her - ze -
take me, Je - sus, take Thou me, take my heart and -

G major C major G major E minor

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47. Text lines 1 & 2.

zum Ge - schen - ke, nimm mich dir zu ei - gen hin,
mind and spir - it, take me, Je - sus, take Thou me,

A minor G major

53. Text line 3.

nimm mein Her - ze zum Ge - schen - ke! Al - les, Al - les,
take my heart and mind and spir - it! All I am I -

G major C major

59.

was ich bin, give to Thee,

C pedal....

65. Text lines 3 & 4.

Gift of the heart is 3-fold: what I say, do, and think (like the 3-fold gifts of the magi).

Al - les, Al - les, was ich bin, was ich re - de, thu' und
All I am I - give to Thee, all my thoughts and deeds and

Figura corta

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72. Text line 4. Text lines 5 & 6.

den ke, was ich re - de, thu' und den - ke, soll, mein
long - ings, all my thoughts and deeds and long - ings, all to

A minor D minor

78.

Hei - land, nur al - lein dir zum Dienst gewidmet sein!
Thee do I re - sign, all are Thine, yea, whol-ly Thine!

C major A minor A minor

85.

Thee do I re - sign, all are Thine, yea, whol-ly Thine!

A minor

90.

Thee do I re - sign, all are Thine, yea, whol-ly Thine!

A minor

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96.

Extravagant melisma starting with repeated figura corta for "all."

Text lines 3, 4, 5, 6.

Al - les, was ich bin,
All I give to Thee,

A minor A minor C major

101. Extravagant melisma ending with repeated figura corta for "all."

Al - les, was ich bin,
all I give to Thee,

Figura corta in woodwinds

E minor

105.

was ich re - de, thu' und den
all my thoughts and deeds and long

cresc.
Editorial continuo realization.

Figura corta in Vlns.

Editorial continuo realization

Str.

D minor G7

109.

- ke, sell, mein Hei - land, nur al - lein
ings, all to Thee do I re - sign,

Ww.

pp

C major

113.

dir, dir zum Dienst gewidmet sein!
all, all are Thine, yea, wholly Thine!

C major

Dal Segno.

Chorale (See also 92/7.) Original without text; this text added by Carl Friedrich Zelter after 1800.

•Epiphany: Prayer of personal surrender (65/7).

65/7. Choral. (Mel: „Was mein Gott will, gescheh' allzeit“.)

Soprano.

Ei nun, mein Gott, so fall' ich dir ge - trost in dei - ne Hän - de,
nimm mich, und mach' es so mit mir bis an mein letz - tes En - de:
If now, O Lord, it pleas - es Thee to take me in Thy keep - ing,
pro - tect Thou me and let this be 'til I in death am sleep - ing;

Alto.

Ei nun, mein Gott, so fall' ich dir ge - trost in dei - ne Hän - de,
nimm mich, und mach' es so mit mir bis an mein letz - tes En - de:
If now, O Lord, it pleas - es Thee to take me in Thy keep - ing,
pro - tect Thou me and let this be 'til I in death am sleep - ing;

Tenore.

Ei nun, mein Gott, so fall' ich dir ge - trost in dei - ne Hän - de,
nimm mich, und mach' es so mit mir bis an mein letz - tes En - de:
If now, O Lord, it pleas - es Thee to take me in Thy keep - ing,
pro - tect Thou me and let this be 'til I in death am sleep - ing;

Basso.

Ei nun, mein Gott, so fall' ich dir ge - trost in dei - ne Hän - de,
nimm mich, und mach' es so mit mir bis an mein letztes En - de:
If now, O Lord, it pleas - es Thee to take me in Thy keep - ing,
pro - tect Thou me and let this be 'til I in death am sleep - ing;

C major

A minor

Simple, 4-part chorale setting contrasts greatly with the previous movement. Both BG and NBA editions have this text (chosen by Zelter). Martin Petzoldt suggests instead "Hier ist mein Herz, Herr, nimm es hin" (see "Bach Kommentar," vol. 2, pp. 372-73, 378-79) because its emphasis on giving God one's heart is a better fit to the previous movement and to movement 1 (the chorale's counterpart in a symmetrical structure). See below for the chorale stanza suggested by Petzoldt.

Martin Petzoldt's alternate chorale text suggestion:
Hier ist mein Herz, Herr, nimm es hin, Dir hab ich es ergeben. Welt immer fort aus meinem Sinn Mit deinem bösen Leben:
Dein Tun und Tänd hat nicht Bestand, Das bin ich worden innen. Drum schwingt aus dir sich mit Begier Mein freier Geist von hinnen.

11

wie du wohl weisst, — dass mei-nem Geist da-durch sein Weg ent-ste-
 my heart and soul — do Thou con-trol; they are of Thy cre-a-

wie du wohl weisst, — dass mei-nem Geist da-durch sein Weg ent-ste-
 my heart and soul — do Thou con-trol; they are of Thy cre-a-

wie du wohl weisst, — dass mei-nem Geist da-durch sein Weg ent-ste-
 my heart and soul — do Thou con-trol; they are of Thy cre-a-

wie du wohl weisst, — dass mei-nem Geist da-durch sein Weg ent-ste-
 my heart and soul — do Thou con-trol; they are of Thy cre-a-

G major G major A minor

Martin Petzoldt also argues that the sighing-like figures in the last phrase are better suited to the chorale text that he suggests. See "Bach Kommentar," vol. 2, p. 379.

15

he, und dei-ne Ehr' je mehr und mehr sich in mir selbst er-hö-he.
 tion, so all my days I sing Thy praise in heart-felt a-do-ra-tion.
 [Drum schwingt aus dir sich mein Be-gier Mein frei-er Geist von hin-en]

he, und dei-ne Ehr' je mehr und mehr sich in mir selbst er-hö-he.
 tion, so all my days I sing Thy praise in heart-felt a-do-ra-tion.
 [Drum schwingt aus dir sich mein Be-gier Mein frei-er Geist von hin-en]

he, und dei-ne Ehr' je mehr und mehr sich in mir selbster-hö-he.
 tion, so all my days I sing Thy praise in heart-felt a-do-ra-tion.

he, und dei-ne Ehr' je mehr und mehr sich in mir selbster-hö-he.
 tion, so all my days I sing Thy praise in heart-felt a-do-ra-tion.

E major E minor C major E7 A minor A major