

NBA I/5; BC A27

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

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

*Matthew 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

In the first movement, a choral fugue is framed by two sections in
which choral statements are inserted into material from the
instrumental introduction. The first vocal sections deals with only
lines 1 & 2 of the 3-line text, the fugue and last section with all 3,
presumably to initially focus on the image of the
magi.

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.

Galloping/loping rhythm and imitative
texture with stretto entrances suggests
visitors from afar gathering together in
celebration. The overall effect is of
aggregation/congregation—the size of the
worshipping multitude increasing. A book on
biblical history and geography, published in
Leipzig at the time, located Sheba in Arabia.
See Petzoldt, *Bach-Kommentar* 2:374.

Horns begin with fanfare-like
figure.

Ritornello

C major
(for significance,
see note).

The exotic orchestration suggests Middle Eastern timbres.

Horns
up 8va.

Oboes
da caccia

Strings

sempre cresc.

7.

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

F major

C major

9. Soprano.

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

Alto.

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

Tenore.

Basso.

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

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

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

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

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

kom-men, com - ing, 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, com - ing, 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

Oboes da caccia

mf

19.

B

brin-gen.

bring-ing.

brin-gen.

bring-ing.

brin-gen.

bring-ing.

Freely treated triple fugue, with voices entering in ascending order, only continuo for accompaniment.

Subject 1.

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

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

Continuo alone....

G major

21.

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

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

Subject 2.

- - 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, Subject 3. 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. Stretto

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. **C**

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,

C

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 Weihrauch bringen und des Herren Lob verkünden, Gold and incense bring here the Saviour's Name to glorify here the Saviour's Name to magnify here the Saviour's Name to come, they will come from She-ba Alle kommen

G major C major

45.

Lob den Herren
Name _____ ver. kün - di
to mag - ni

kün - di - gen, ver - kün - di
mag - ni - fy, to mag - ni

Lob den Herren
Name _____ ver. kün - di
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.

8va up

C major

47.

Summarizing section to close the movement.

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

Horns up 8va Oboes da caccia Strings Recorders

sempre cresc.

51.

Unison/octaves suggests a complete coming together of all the visitors at the end (compare end of ritornello, mm. 7-8).

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.

C major

This is the 4th stanza of "Puer natus in Bethlehem" in a 1545 German paraphrase by Cyriacus Spangenberg (1528-1604).

Simple, 4-part choral 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.

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 - -

A minor

C major

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 -

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!

Ascending chromatic line.

A minor

A major

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. Bass is often the voice of authority. e.g., the minister.

For biblical background, see note.

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

Secco

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 G# dim. 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

NBA: itzt

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

Chromatically ascending bass...

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

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

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

This is the central (pivot) movement in the cantata's chiastic form, where antipodally inverted (formal inversion reflects an aspect of reversal or turning in the text). Here earthly/material gifts (like those brought by the magi) are contrasted with the gift of the believer's heart.

Oboes da caccia & continuo in close imitation play a motive derived from the vocal line (repeating it as if saying the words). Treated as a quasi-ostinato in the continuo, it goes down an octave in successive scoops. The motive is used later 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. **Ritornello** derived from vocal theme.

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. See note for more.

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 declamation 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

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

Syllabic, "patter" declamation is perhaps intended to represent frivolous, worldly things (as in Cantata 181, "Leichtgesinnte Flattergeister"), while the overlapping entrances suggest the eager scrambling after worldly things that Christ said Gentiles seek (see biblical background). Long melisma emphasizes "Gaben" ("gifts").

For biblical background, see note.

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

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Text painting: Technically demanding melisma for "Gaben" ("gifts") ending with "patter" declamation for a repeat of the entire text phrase.

14.

schlecht, bring, weg, nur weg mit eitlen Ga - - - - -
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!

mf

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 with a plunge at the end for "digging it out of the earth" followed immediately by the next text phrase.

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.

The next text phrase (line 4) follows without a break, as if the singer is impatient to provide the solution; 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, Year, schen-ke dies, o Chri-sten-schar, Je-su zu dem neu-en
of-fer them, with faith sin-cere for your gift on this New

37. Melisma for "Jesus."

Jahr, Year, schen-ke dies, o Chri-sten-schar, Je-su
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!

8va up

E minor

41.

E minor

D major

44.

G major

C major

A minor

B7

E minor

J.S. Bach - Church Cantatas BWV 65

Secco

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

65/5. **Recitativo.**

Text painting: Descending diminished chord for "despise."

1. **Tenore.**

For biblical background, see note.



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

Secco

G# dim.7 E7 A minor

Text painting: Descending diminished chord; chromatic inflection for "Demut" ("humility").

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 fruit(s) 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

9. Chromatic inflection for "Myrrhen" and "Geduld."

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

12.

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

J.S. Bach - Church Cantatas BWV 65

Reference to mystic union between Jesus and the Believer.

15.

Leaps suggest joy.

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-mal einst im Him-mel wer-den.
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 expressing unabashed joy: Full instrumentation in concerto-like exchanges of motives, triple meter suggesting a minuet, symmetrical phrase structure. The long ritornello is based on the opening vocal line. •Epiphany: My votive gift is my heart and all I am (65/6).

65/6. Aria. (Andante $\text{♩} = 12$.)

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

1. Ritornello

C major Minuet-like G major

7. G major

14. hemiola Rec I & II Ob da caccia I & II R.H.

G major G major F major

J.S. Bach - Church Cantatas BWV 65

21. **Corno I & II (8va up)** **Rec I & II** **Ob da caccia I & II** **Vln I & II**

R.H.

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. Helmuth Rilling argues, "It would be a misunderstanding if one would think of this as only a brilliant piece of concerto-type music based on a simple tune. Bach composed this movement for the last day of the Christmas season as his own personal offering to the newborn Christ. The main tune is not only a simple theme, but also a humble one.... Bach adds to the Epiphany gifts of gold, frankincense, and myrrh his gift of this beautiful musical composition. See *The Oregon Bach Festival Master Class Lectures*, vol. 1 (Dayton, Ohio: Roger Dean Publishing, 2000), p. 69.

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, Thee,
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

Rec I & II

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

Ob da caccia I & II

Vln I & II

Hns I & II

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.

mf

A minor

90.

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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,

Hns punctuate...

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

crusc.
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,

Horns...

Ww.

pp

C major

113.

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

C major C major

Chorale (See also 92/7.) The original is without text; this text (the 10th stanza of 12 in the 1647 chorale "Ich hab' in Gottes Herz und Sinn" by Paul Gerhardt 1607–1676) was added by Carl Friedrich Zelter after 1800.

Dal Segno.

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

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

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: }

The original score does not indicate how instruments were allocated.

C major A minor

This 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," the first stanza of the 1655 chorale by Sebastian Frank[e] (1606–1668) 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. (See *Bach-Kommentar* 2:372–73, 378–79). Petzoldt notes that the hymn appeared first in a Coburg hymnal. However, the hymn does not appear in Vopelius's *Neu Leipziger Gesangbuch* (1682), so its familiarity may be in question.

Martin Petzoldt's alternate chorale text suggestion (see note for translation):

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.

Helmuth Rilling notes, "The cantata ends with...a chorale that is simpler than any other chorales Bach composed for this Christmas season. It could be that he is reminded of the text of the tenor recitative that speaks of Demut or humility, and uses this final chorale to reflect that idea. See *The Oregon Bach Festival*

11

Original: Nutz

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

15

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* 2:379.

Original: ihr

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]

E major E minor C major E7 A minor A major