

















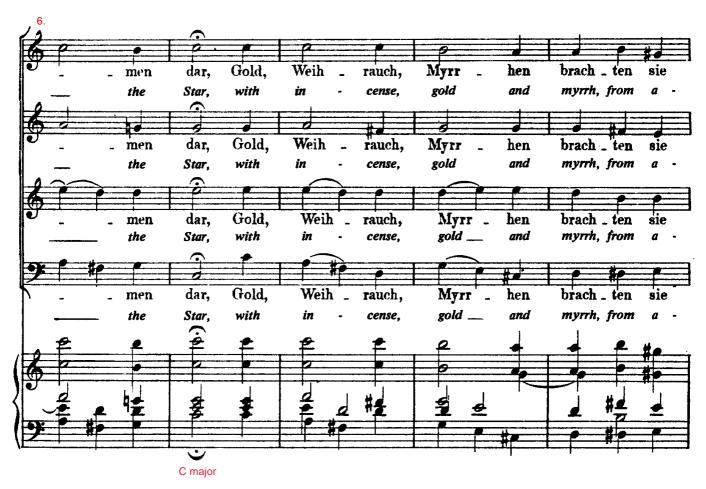
This is the 4th stanza of "Puer natus in Bethlehem" in a 1545 German paraphrase by Cyriakus Spangenberg (1528–1604).



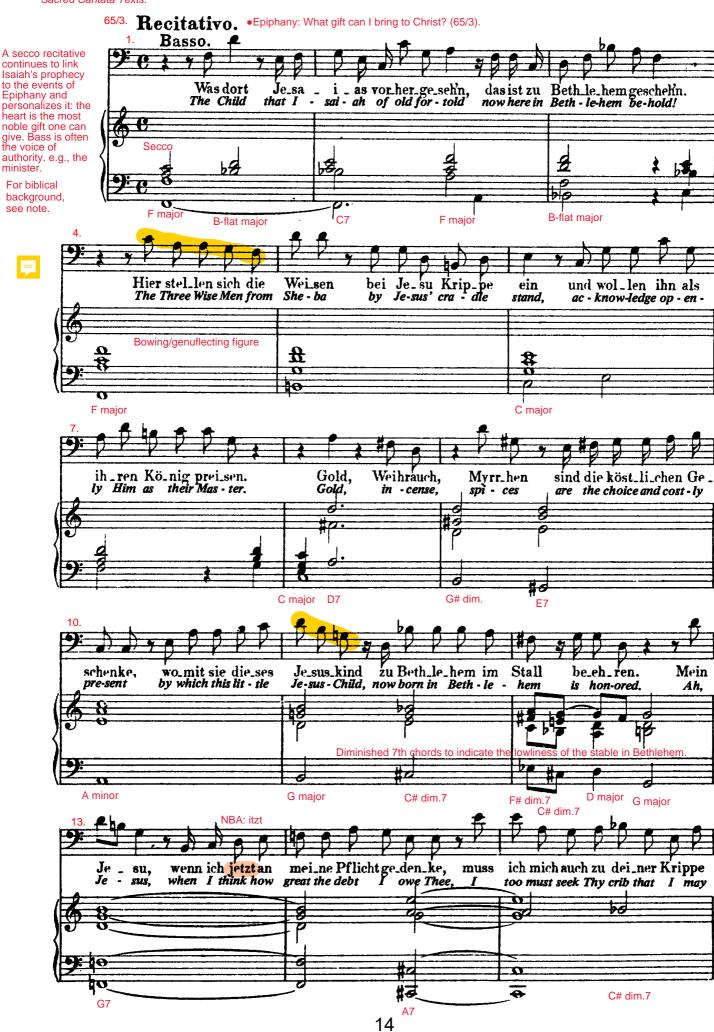
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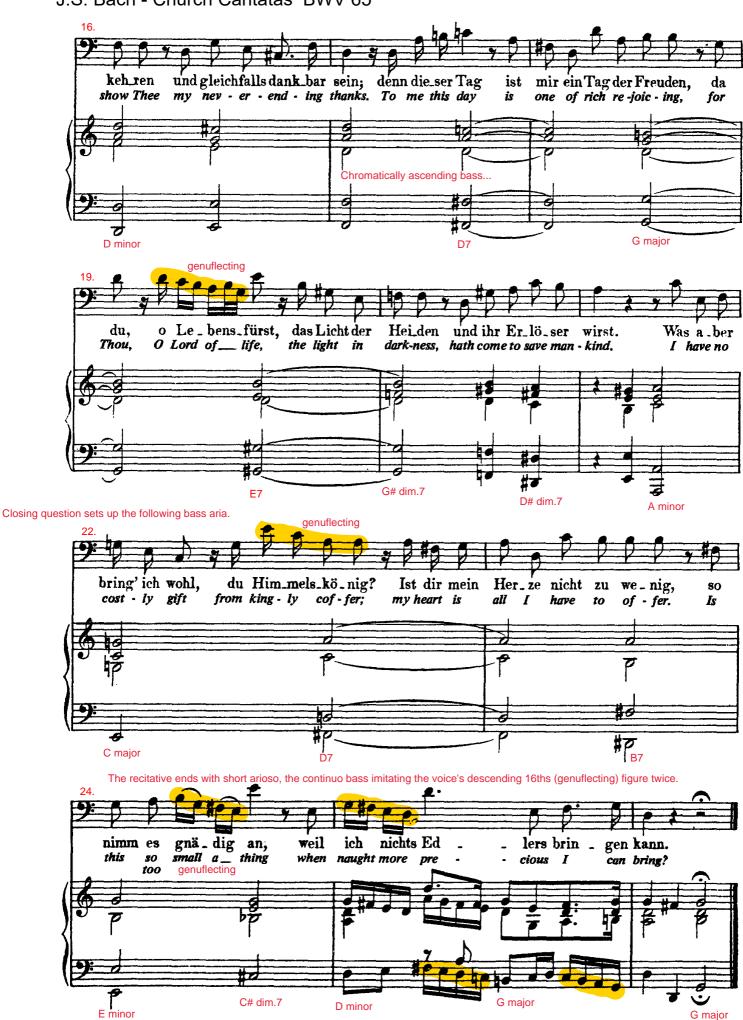
C major

A minor

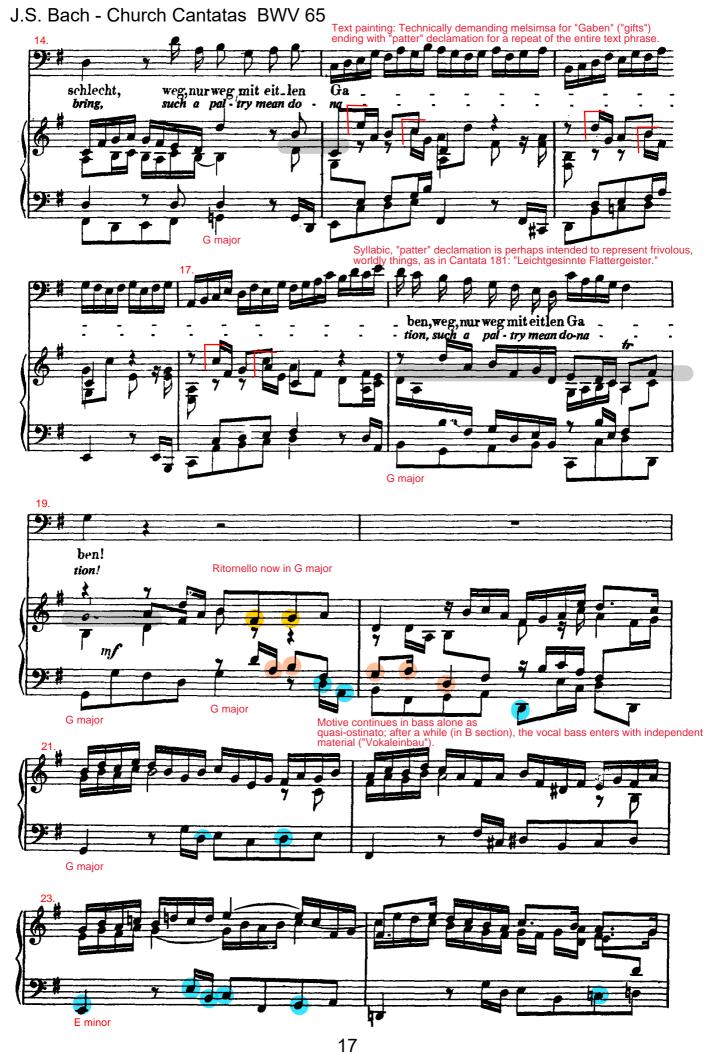


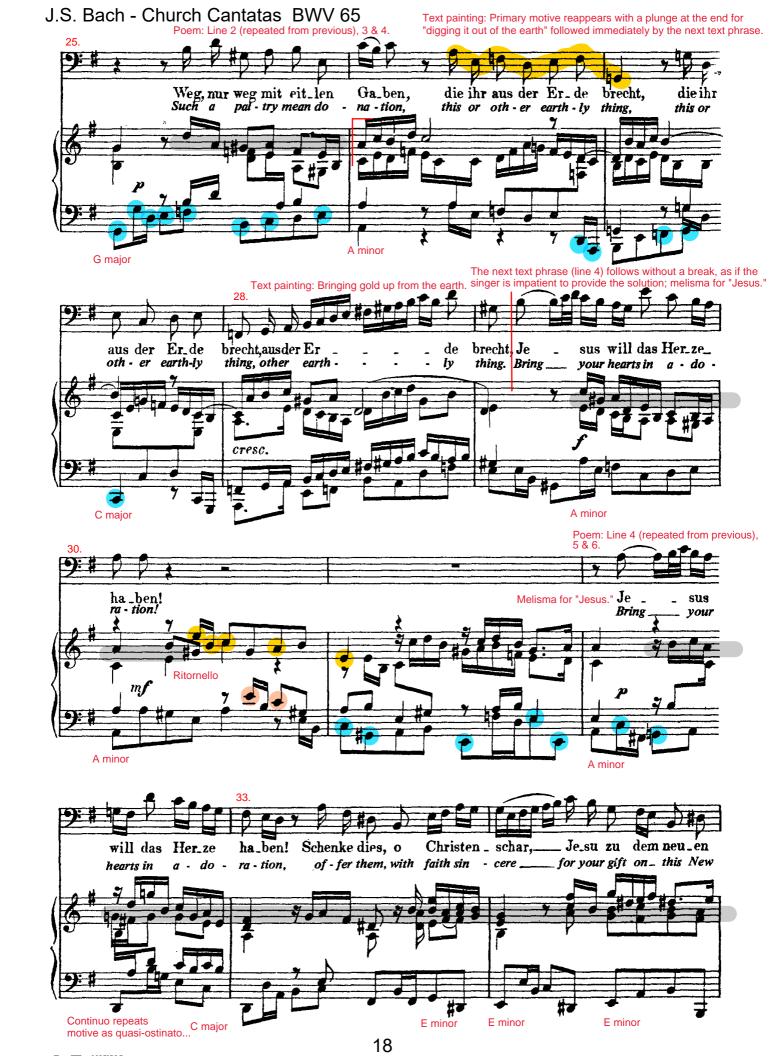




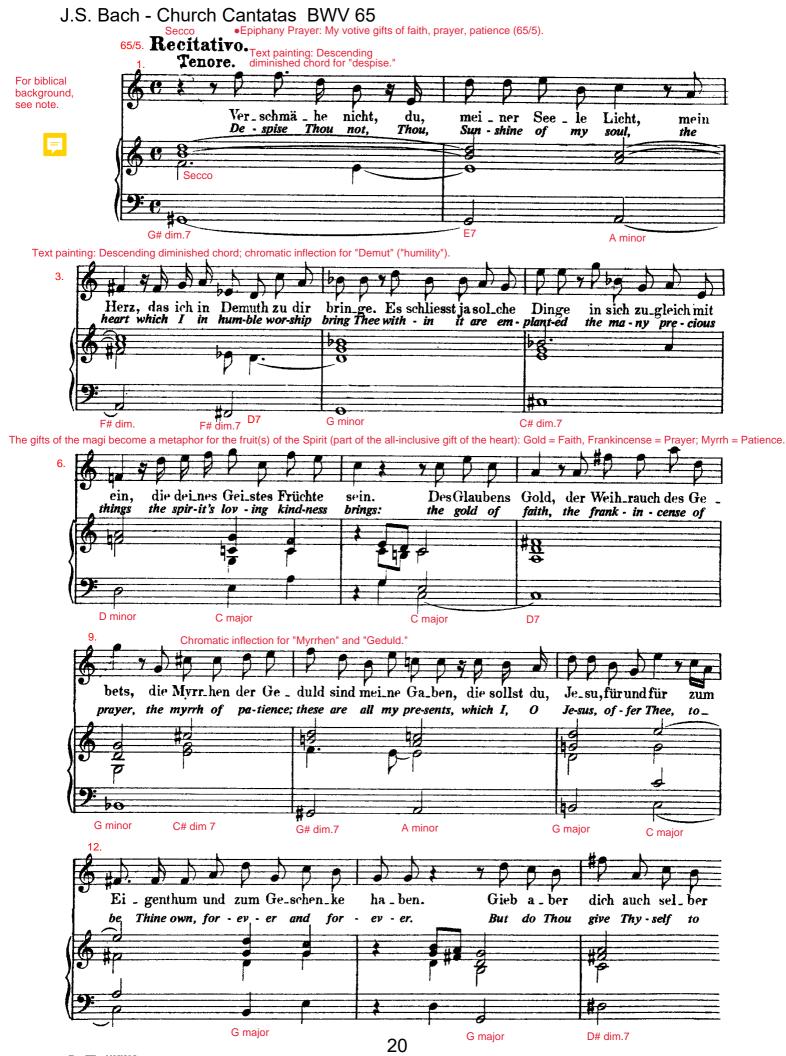


This is the central (pivot) movement in the cantata's chiastic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here earthly/material gifts (like those brought by the magi) are contrasted with the gift of the believer's heart. • Epiphany: Gold inferior to the human heart as a fitting gift to Jesus for the New Year (65/4). This is the central Oboes da caccia & 65/4. Aria. movement in a chiastic form (see side note). Here two opposing gifts meet: gold vs. the human heart. continuo in close (Lento 1:66.) imitation play a motive Ob da caccia 1 derived from the vocal line (repeating it as if saying the words). Treated as a quasi-ostinato in the continuo, it goes down Ritornello derived an octave in successive from vocal theme scoops. The motive is used later for digging digging gold from the earth. The low register of the oboes da caccia may also represent the inferiority E minor E minor or baseness of material gifts. C major A minor Bach ties 3 D major vocal sections Ophir: A region mentioned in the Bible known for its gold (its location is disputed). together by NBA: Poem: Lines 1 & 2. 6. Basso. repeating the last text line of the previous section. The primary motive The primary motive is based on the natural declamation of the Goldund O.phir ist zu schlecht, continues opening words and is a series of ever deeper scoops, as if throughout, digging for gold Gold of O-phir do not bring, especially in the bass. See note for more. This type of aria is called a "Devisenarie" (a Syllabic, "patter" declamation is perhaps intende to represent frivolous, worldly things (as in Cantata 181 E minor "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"). 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. Goldund O. phir ist schlecht, weg,nur weg mit eit_len Ga zu Gold of O . phir bring, pal- try mean dodo not such a na For biblical background see note. E minor E minor ben. Gold und O_phir ist zu tion, Gold of O - phir do not A minor D major C major 16









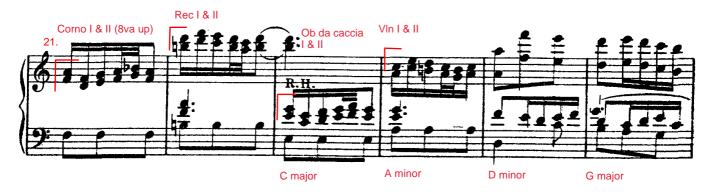


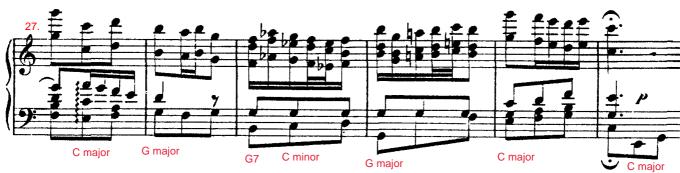
"...bestehet aus drey geschwinden Noten, deren eine allein so lang ist, als die übrigen beyde" Johann Gottfried Walther "Musicalisches Lexicon..." [Leipzig, 1732]

{"...consists of 3 fast notes, of which one has the same value as the other two taken together."}

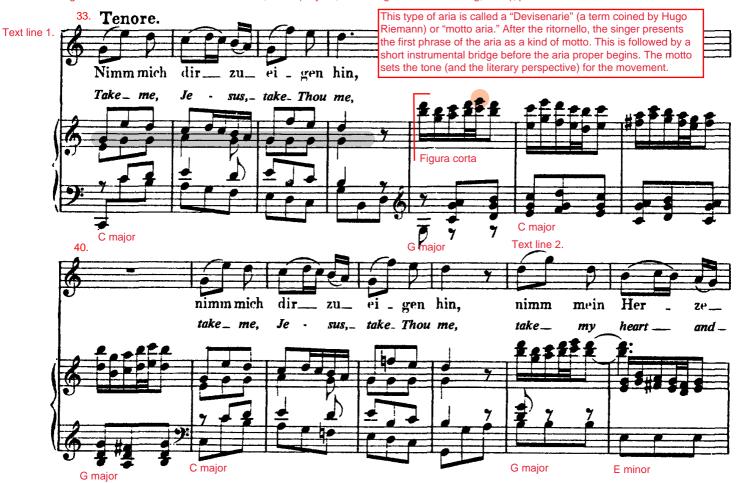
Festive movement expressing unabashed joy: Full instrumentation in concerto-like exchanges of motives, triple meter suggesting a minuet, symmetrical phrase structure. The long ritornello is based on the opening vocal line. •Epiphany: My votive gift is my heart and all I am (65/6).







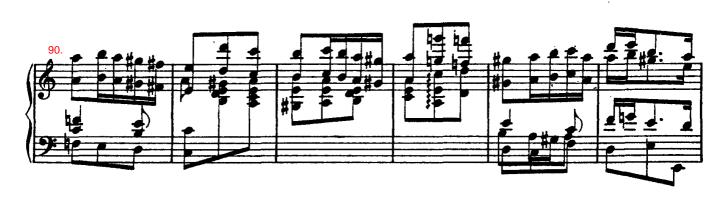
Triple meter in long-short rhythm creates a dance-like feel. Rhyme scheme is ABABCC. Bach sets this as a kind of bar form (instead of da capo), but with repeated text lines so that section A (mm. 33–56) covers text lines 1 & 2, A' (mm. 57–84) covers lines 3–6, and B (the "Abgesang" section, mm. 97–116)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

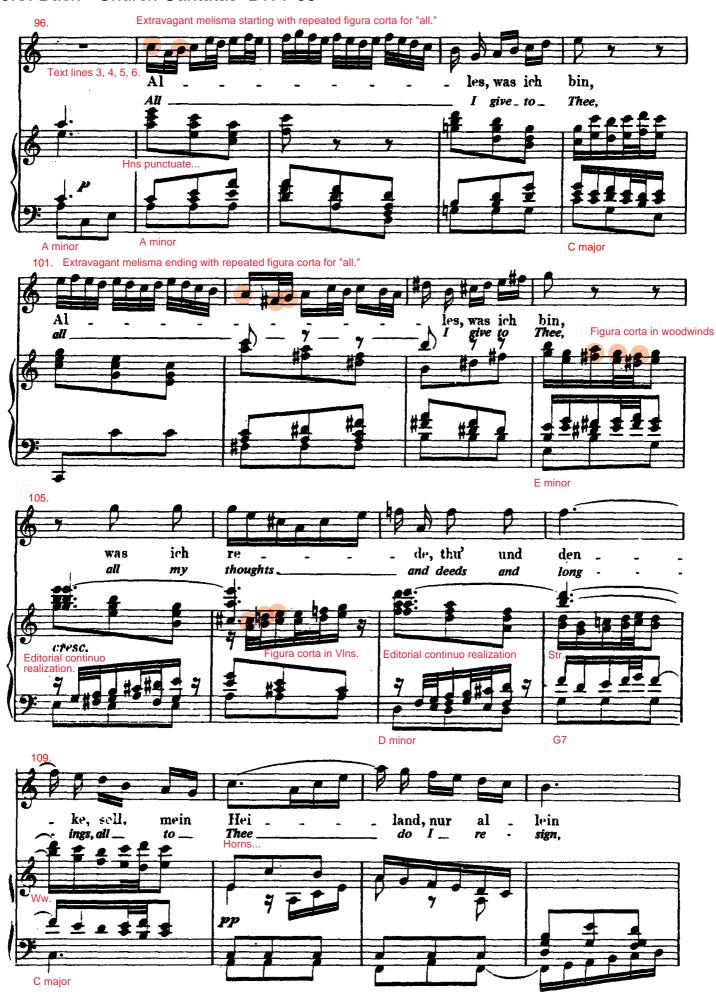






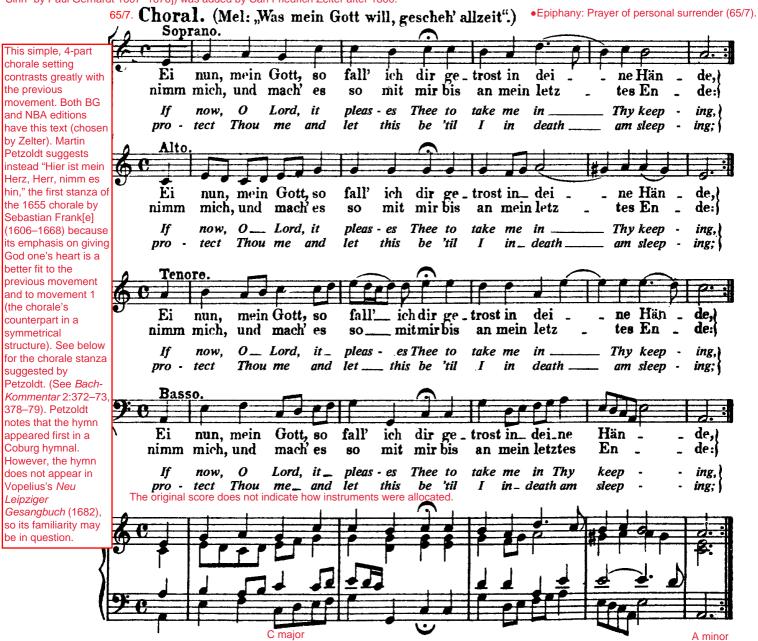








Chorale (See also 92/7.) The original is without text; this text (the 10th stanza of 12 in the 1647 chorale "Ich hab' in Gottes Herz und Sinn" by Paul Gerhardt 1607–1676]) was added by Carl Friedrich Zelter after 1800.



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 Tand hat nicht Bestand das bin ich worden innen. Drum schwingt aus dir sich mit Begier mein freier Geist von hinnen.





