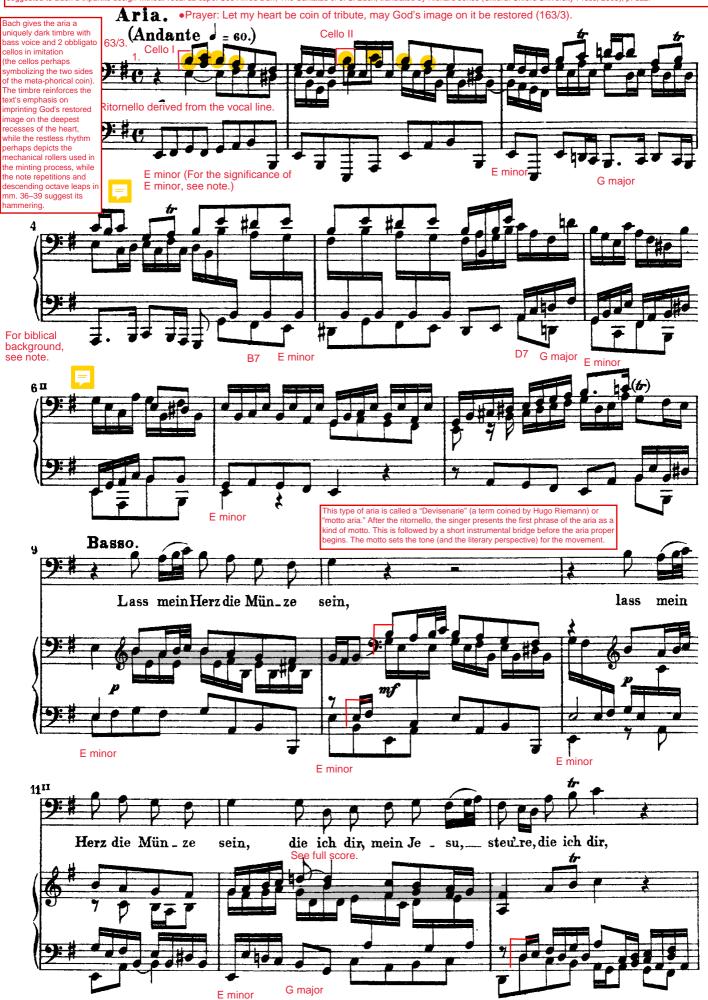


Bach sets the final line ("But the heart is reserved for God alone") in the warm, relative major, ending with a piquant move to E minor. Her_ze dem Höchsten al_lei_ne, dem Höchsten al _ lei _ D major doch blei bet das Her_ze dem Höch_sten al_lei_ne, G major blei bet das Her ze dem Höchstenal lei ne. N6 E minor Da Capo. The text alludes to James 1:17: "Every good endowment and Recitativo. •Paying God, giver of all, his due: our poor hearts (163/2). 163/2. 1. **Basso** every perfect gift is from above, coming down from the Father..." and 1 Corinthians 4:7:
"What have you that
you did not receive?" Du bist mein Gott, der Geber aller Gaben; wir haben, was wir haben, Rhyme: AABCCB Martin Petzoldt (Bach-Kommentar 1:635-636 Secco notes that the text reflects the first article of Luther's Small Catechism (see note) $\overline{\mathbf{o}}$ G major Du, Leib Seele, und lein von deiner Hand. du hast uns ge_ge_ben Geist, 6 Ū U #2 \mathbf{v} For biblical В7 A7 background, D major B major see note. 4





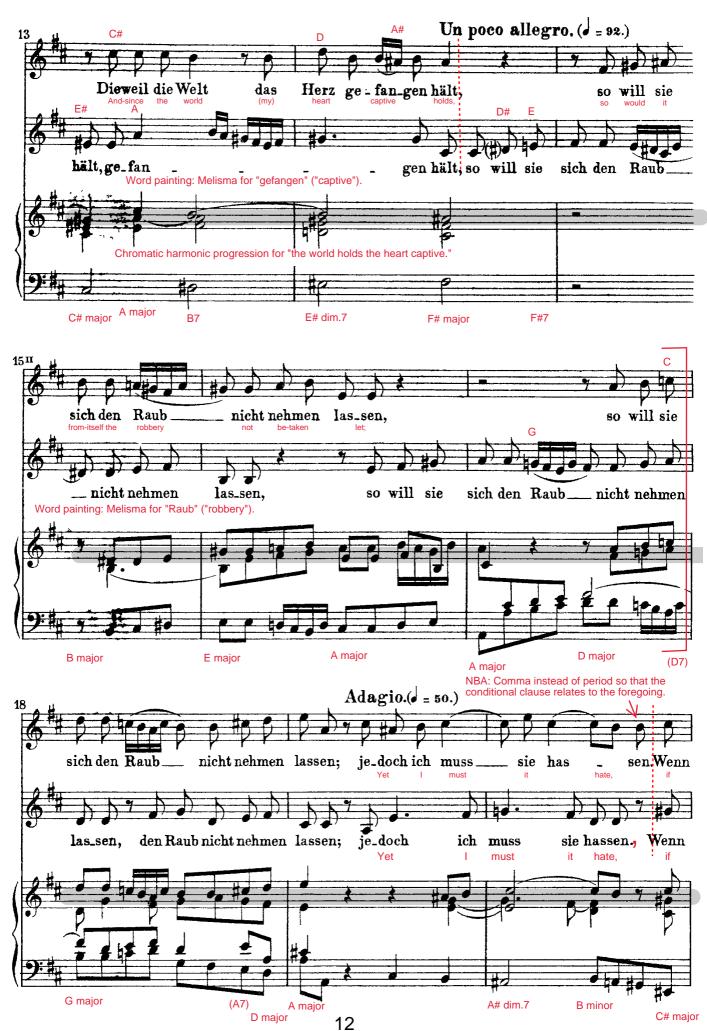




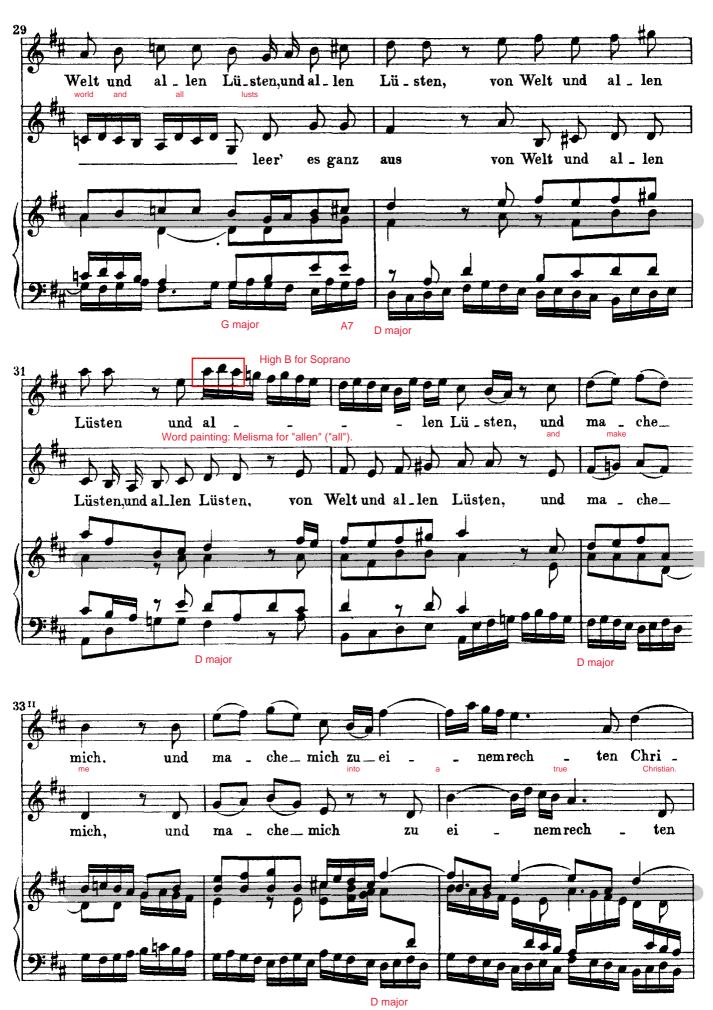




J.S. Bach - Church Cantatas Homophony in sweet parallel 6ths for "I would gladly give [my heart]; indeed, I have the will to do so" followed by an inner divide (see Petzoldt, Bach-Kommentar 1: 636). ich woll te dir, Gott, das Her ze ger. ne ge_ben, der ge_ben, Gott, das Her das Her ze ger ne der ge . ben, ge_ben, ze ger - ne 0 A major Α7 D major E major The text alludes to several biblical passages (see note). Text painting: The unanimity of purpose is followed by an inner divide (counterpoint). See Petzoldt, Bach-Kommentar 1: 637. doch Fleisch und mir, Will' ist zwar bei mir, doch Fleisch und Blut will im Will' ist zwar bei mer wi_derstreben, \mathbf{will} B minor A# dim.7 A# dim.7 F# major will immer der stre wi_der_ streben, wi .. merdoch Fleisch und im_mer wi_der_stre ben, Blut D# dim.7 G# dim.7 Chromatic saturation in the vocal part in 6 mm. ("The world holds the heart captive.") Word painting: Text declamation becomes melismatic for "strive against." ?n. See note for biblical comments on the im _ mer wi_der _ stre ben. Dieweil die Welt das herz ge fan gen A major G# dim. A minor 11







J.S. Bach - Church Cantatas BWV 163 Rhetorical emphasis on "Christian" with melisma. sten, rech zu nemChri sten,zu ei ten nem rech D major Chri sten. Chri sten. Duetto. (Moderato = 88.) • Prayer: Help me surrender myself to thee (163/5). 1. Soprano. No. 5 is a love duet using language from the Song of Solomon,, e.g., "My beloved is mine and I Nimm mich mir und gieb_mich dir, und gieb mich Alto. am his... (S. of S. 2:16; also S. of S. 6:3). To this, an chorale rendered by the upper strings is added: "I will not und gieb_mich dir, nimm Nimm mich mir mich mir undgiebmich forsake my Jesus." Responsorial imitation depicts the back-and-forth conversation, while homorhythmic passages in parallel 3rds and 6ths suggest sweet concord. D major (D major) dir, nimm mich mir und mich mir und gieb mich gieb. _ mich dir, nimm und gieb mich dir, nimm mich mir gieb_mich dir, und For biblical background, (A major) E major see note. 15



