

# J.S. Bach - Church Cantatas BWV 65

Introduction & updates at melvinunger.com.

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

Chiasmic Form: Chorus - Chorale - Recit (B) - ARIA (B) - Recit (T) - Aria (T) - Chorale (No treble solos, perhaps because of the focus on the magi.) Christoph Wolff argues that this form was a variation of one of the patterns that emerged in his early Leipzig period: biblical dictum-recitative-chorale-aria-recitative-aria-chorale. See attached note.

In the first movement, a choral fugue is framed by two sections in which choral statements are combined with 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). magi.  
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.

Horns

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.

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

Alto.

Sie wer.den aus Sa - ba Al - le kommen, aus Sa - ba  
From She-ba shall ma - ny men - - be com-ing, men shall - be

Tenore.

Sie wer.den aus Sa - ba Al - le kommen, aus Sa - ba  
From She-ba shall ma - ny men - - be com-ing, men shall - be

Basso.

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

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.

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 She-ba shall

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

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 -

L.H. L.H.

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 - kiin - - - 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 - - -

7 7

A7

D minor

B-flat major

G minor

C# dim. 7

A7



39.

gen, Gold und Weihrauch, Gold und Weihrauch;  
 ing, Gold and incense, Gold and incense;

gen und des Herren Lob verkündigen, sie werden aus Sabaoth  
 ing, here the Saviour's Name to magnify, from She-ba shall many men be

gen, und des Herren Lob verkündigen, und des Herren Lob verkün  
 fy, here the Saviour's Name to magnify, here the Saviour's Name to mag

men, Gold und Weihrauch, Gold und Weihrauch bring  
 ing, Gold and incense, Gold and incense bring

D minor

C major

A minor

41.

sie werden aus Sabaoth kommen  
 from She-ba shall many men be com

kommen, Gold und Weihrauch, Weihrauch  
 com ing, Gold and incense, incense

di gen, und des Herren Lob verkündigen  
 ni fy, here the Saviour's Name to magnify

gen, sie werden aus Sabaoth  
 ing, from She-ba shall many men be

C major

A minor

43.

men, Gold und Weihrauch bringen und des Herren  
 ing, Gold and incense bringing, here the Sa-viour's  
 bring gen und des Herren Lob ver  
 bring ing, here the Sa-viour's Name to  
 gen, und des Herren Lob verkün- di-gen, und des Herren  
 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 Weihrauch bringen und des Herren Lob ver-kün-di-  
 -ing, Gold and incense bringing, 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. Sie wer.den aus Sa - ba Al - le  
fy. From She-ba shall ma - ny men - be

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

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

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

C major

49.

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

komm - en, Gold und Weih - rauch bring  
com - ing, Gold and in - cense bring

komm - en, Gold und Weih - rauch bring  
com - ing, Gold and in - cense bring

komm - en, Gold und Weih - rauch, Gold und Weih - rauch bring  
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.

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.

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

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

6.

men dar, Gold, Weihrauch, Myrrhen brachten sie  
the Star, with incense, 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, Alleluja, Alleluja!  
far, Alleluja, Alleluja!

A minor

A major

# J.S. Bach - Church Cantatas BWV 65

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 ge - scheh'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/genueflecting 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 C# dim. 7

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



# J.S. Bach - Church Cantatas BWV 65

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.** •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 chiasmic form (see side note). Here two opposing gifts meet: gold vs. the human heart.

1. **(Lento  $\text{♩} = 66.$ )** Ob da caccia 1

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

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  
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

mf

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

# J.S. Bach - Church Cantatas BWV 65

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

28. Text painting: Bringing gold up from the earth.

Melisma for "Jesus."

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

30.

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

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!

*mf*

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: 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 solche 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 meine 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

# J.S. Bach - Church Cantatas BWV 65

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

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

## 65/6. Aria. (Andante $\text{♩} = 112$ )

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

1.

C major G major

L.H. Figura corta embellishment

7.

G major G major

14.

G major G major F major

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

Text line 3.

53.

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.

*mf* A minor

90.

A minor



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“.)

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.

**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

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 selbst er-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 selbst er-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