

Johann Sebastian
BACH

Sie werden aus Saba alle kommen

They all shall that day come out from Sheba

BWV 65

Kantate zu Epiphantias
für Soli (TB), Chor (SATB)
2 Blockflöten, 2 Oboen da caccia, 2 Hörner
2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for Epiphany
for soli (TB), choir (SATB)
2 recorders, 2 oboes da caccia, 2 horns
2 violins, viola and basso continuo
edited by Reinhold Kubik
English version by Jean Lunn

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



Carus 31.065

Vorwort

Die Kantate *Sie werden aus Saba alle kommen* BWV 65 von Johann Sebastian Bach gehört zum ersten Leipziger Jahrgang und wurde offenbar am 6. Januar 1724 erstmals aufgeführt. Da der Originalstimmensatz verschollen ist, lassen sich keine sicheren Aufschlüsse über spätere Wiederaufführungen gewinnen. Der namentlich nicht bekannte Dichter, auf den wahrscheinlich auch die Texte zu den für die Weihnachtstage 1723 neukomponierten Kantaten zurückgehen, verbindet die Evangelienlesung mit der Epistel. Am deutlichsten wird dies im dritten Satz ausgesprochen, indem dort der neutestamentarische Bericht von den Weisen aus dem Morgenland als Erfüllung der Prophezeiungen des Jesaja herausgestellt wird. Die Sätze der Kantate sind – mit Ausnahme des Schlußchors – zu Paaren zusammengefaßt: Der Eingangschor mit seinen Worten aus Jesaja 60 wird durch den Choralvers „Die Kön'ge aus Saba kamen dar“, die 4. Strophe des Hymnus „Puer natus in Bethlehem“ in deutscher Textfassung, ergänzt. Die folgenden beiden Sätze sind dem Baß als Solisten zugewiesen und bilden schon aus diesem Grund eine Einheit. Der Arientext, der auf 1. Kön. 9, 28 anspielt, greift die Schlußgedanken des Rezitativtextes auf: Jesus soll das Herz zum Geschenk erhalten. Ähnlich sind die beiden anschließenden Sätze mit Solo-Tenor aufeinander bezogen: Mit dem Herz wird Jesu alles erhalten; alles, was der Mensch redet, tut und denkt, soll dem Dienst des Heilands gewidmet sein.

Bachs Kantate zeichnet sich durch eine ungewöhnlich reizvolle Besetzung mit Hörnern, Blockflöten und Oboi da caccia aus. Der Eingangschor ist dreiteilig angelegt. Die Chor-fuge entfaltet sich aus der Melodik des orchestralen Vorspiels, als besonderer Kunstgriff werden in den Schlußtakt fast alle Stimmen im Unisono geführt. Tänzerisch gibt sich die Tenorarie, die noch einmal das ganze Instrumentarium aufbietet. Die Baßarie ist hingegen streng kontrapunktisch gehalten; sie entwickelt sich aus einem einzigen kurzen Motiv, das in allen Stimmen durchgeführt wird. Beide Arien verzichten auf die übliche Da-Capo-Form. Die Choralsätze und die Rezitative sind in bewußtem Kontrast zu den übrigen Sätzen sehr schlicht gehalten.

Die einzig maßgebliche Quelle ist die Originalpartitur (4 Bg., 35,5 x 21 cm, Wasserzeichen: Kleiner Halbmond, Buchstaben IMK in Schrifttafel = NBA IX/1, Nr. 97), die zum Erbteil Carl Philipp Emanuel Bachs gehörte und nach seinem Tode über Georg Poelchau, Abraham Mendelssohn und die Berliner Singakademie 1854 an die damalige Königliche Bibliothek zu Berlin gelangte.¹ Ein Titelumschlag ist nicht vorhanden, der Kopftitel der Handschrift lautet: *JNJ Festo Epiphan: Concerto. à 2 Core du Chasse. 2 Hautb: da Caccia. / due Fiauti 2 Violini è Viola con 4 Voci*. Die Handschrift erweist sich als eine Erstniederschrift und enthält zahlreiche Korrekturen. Offenbar bereitete Bach die Fuge, die das Kernstück des Eingangschores bildet, besondere Mühe. Auf einem Bogen, den er wenige Wochen später für die Niederschrift der Kantate *Jesus schläft, was soll ich hoffen* weiterverwendete, finden sich zwei Entwürfe dazu. Von besonderem Interesse ist auch, daß die Arie „Gold aus Ophir ist zu schlecht“ in abweichender

Form in G-Dur konzipiert wurde, wobei als Obligatinstrument eine Blockflöte vorgesehen war.

Die Partitur enthält nur wenige dynamische Bezeichnungen und Artikulationsangaben. Die im Eingangschor in den Takten 50 und 51 auftretende Wellenlinie ist wohl als ein Tremolo zu deuten.² Die Textunterlegung ist unvollständig geblieben. Insbesondere fehlt ein Hinweis auf den für den Schlußsatz vorgesehenen Choraltext. Carl Friedrich Zelter hat nach 1800 den heute geläufigen Text nachgetragen. Die Zuordnung der 10. Strophe des Liedes „Ich hab in Gottes Herz und Sinn“ von Paul Gerhardt (1647) erscheint plausibel, da die Choralstrophe inhaltlich und textlich eng mit der voranstehenden Arie verwandt ist. Die Originalpartitur gibt auch keinen Aufschluß über die Zuordnung der Instrumente beim Schlußchor. Die Frage der Stimmung (C-basso oder C-alto) der Hörner ist nicht sicher zu entscheiden, doch wird man wohl Hörnern in hoher Stimmung den Vorzug geben.

Die Einrichtung der Handschrift, bei der in der für Bach typischen Weise die unterhalb des Eingangschors freigebliebenen Notenzeilen mit den Folgesätzen aufgefüllt wurden, und die ungewöhnliche Stellung eines Choralansatzes an zweiter Stelle des Werkes haben später zu einem Mißverständnis über die Reihenfolge der Sätze geführt. Man nahm offenbar fälschlich an, daß der Choral ein nachträglicher Einfall Bachs war und eigentlich die Kantate eröffnen sollte. Mehrere Kopien des 19. Jahrhunderts überliefern daher das Werk mit dem Choral als Eingangssatz und dem daraus entlehnten Titel *Die Könige aus Saba kamen dar*.

Die Kantate wurde erstmals 1868 von Wilhelm Rust im Rahmen der Ausgabe der Bach-Gesellschaft herausgegeben³. In der Neuen Bach-Ausgabe liegt sie, herausgegeben von Marianne Helms, seit 1975 vor.⁴

Leipzig, im März 1997

Ulrich Leisinger

¹ Staatsbibliothek zu Berlin – Preussischer Kulturbesitz. Signatur: *Mus. ms. Bach P 147*.

² Vgl. dazu die Kritischen Berichte zu NBA I/5 und NBA I/6.

³ BG 16, S. 135–166, dazu Kritischer Bericht S. xvi.

⁴ NBA I/5, S. 1–46.

Foreword

Sie werden aus Saba alle kommen, BWV 65, by Johann Sebastian Bach, is among his first annual cycles of Leipzig Cantatas, and apparently it was first performed in public on 6 January 1724. As the original set of parts has been lost we have no definite information concerning later performances. The author of the words, whose identity is unknown, probably also provided the texts for the cantatas which Bach composed for the Christmas services of 1723. In the present cantata he combined themes from the Epistle and Gospel readings for Epiphany. This conjunction is clearest in the third movement, in which the New Testament account of the wise men coming from the East to Jesus is presented as the fulfilment of a prophecy by Isaiah. The movements of the cantata – except for the final chorale – are grouped in pairs: the opening chorus with its words from Isaiah 60 is followed by the chorale verse “Die Könige aus Saba kamen dar,” the 4th verse of the hymn “Puer natus in Bethlehem” in a German translation. The two movements which follow are both solos for the bass and for this reason they form an entity. The subject of the aria, based on 1 Kings 9:28, follows the concluding theme of the recitative: one’s heart should be given as a gift to Jesus. The two movements which follow, with solo tenor, are also inter-related: with the heart Jesus will receive everything: all that a person says, does and thinks should be dedicated to the Saviour’s service.

Bach’s cantata is characterized by an unusually attractive scoring, which includes horns, recorders and oboi da caccia. The opening chorus is in three sections. The choral fugue is based on motives from the orchestral prelude; in its closing measures, in a remarkable stroke of artistry, almost all of the parts are treated in unison. The tenor aria is dancelike and once again employs the entire complement of instruments. However, the bass aria is strictly contrapuntal; it evolves from a single short motive, which is developed in all of the parts. In both arias the customary da capo is omitted. The choral movements and the recitatives, in deliberate contrast to the other movements, are very straightforward in character.

The only authoritative source for this work is the original full score (4 quires, 35.5 x 21 cms., watermark: a small half moon, the letters IMK in the inscription field = NBA IX/1, No. 97). It was part of the inheritance of Carl Philipp Emanuel Bach, and after his death it passed to Georg Poelchau then to Abraham Mendelssohn, to the Berlin Singakademie, and finally in 1854 to the then Royal Library in Berlin.¹ No title cover is extant; the principal title on the manuscript reads: *JNJ Festo Epiphan: Concerto. à 2 Core du Chasse. 2 Hautb: da Caccia. / due Fiauti 2 Violini è Viola con 4 Voci*. The score is evidently the first manuscript, and it contains many corrections. Evidently the fugue, which forms the heart of the opening chorus, cost Bach a great deal of effort. On one manuscript sheet, which Bach used again a few weeks later for the fair copy of the cantata *Jesus schläft, was soll ich hoffen*, there are two sketches for the fugue of the present cantata. Also especially interesting is the fact that the aria “Gold aus Ophir ist zu schlecht” was originally conceived, in a diffe-

rent form, in G major, in which the obbligato instrument was a recorder.

The score contains few dynamic markings and articulation. The wavy line in bars 50 and 51 of the opening chorus probably indicates a tremolo.² The underlaying of the words is incomplete. In particular there is no indication of the text intended for the final movement. Carl Friedrich Zelter added the text which is used today after 1800. The use of the 10th verse of the hymn “Ich hab in Gottes Herz und Sinn” by Paul Gerhardt (1647) appears to be plausible, as that verse is closely related in subject matter and text to the preceding aria. The original score gives no indication of the intended allocation of instruments in the final Chorale. The question of the pitch of the horns (C basso or C alto) cannot be decided with certainty, but the preference probably will be for horns at the higher pitch.

The layout of the manuscript, in which, a typical procedure of Bach, the empty staves below the opening chorus were employed for later movements, and the uncommon position of a chorale as the work’s second movement, have led in later years to a misunderstanding of the intended order of the movements. It was wrongly assumed that the chorale was a subsequent addition by Bach, which should actually begin the cantata. Several 19th-century copies therefore presented the cantata with the chorale as its opening movement and the title *Die Könige aus Saba kamen dar* borrowed from the chorale.

The Cantata was first published in 1868, edited by Wilhelm Rust in the Bach-Gesellschaft Complete Edition.³ It was published in 1975 in the Neue Bach-Ausgabe, edited by Marianne Helms.⁴

Leipzig, March 1997
Translation: John Coombs

Ulrich Leisinger

¹ Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Cat. no.: *Mus. ms. Bach P 147*.

² See the Critical Reports to NBA I/5 and NBA I/6.

³ BG 16, p. 135–166, see the Critical Report p. xvi.

⁴ NBA I/5, p. 1–46.

Sie werden aus Saba alle kommen

They all shall that day come out from Sheba

BWV 65

Johann Sebastian Bach

1685–1750

1. Concerto (Coro)

Corno I
in C / Do

Corno II
in C / Do

Flauto dolce I

Flauto dolce II

Oboe da caccia I

Oboe da caccia II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

The image displays a musical score for the first concerto of BWV 65, titled 'Sie werden aus Saba alle kommen'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Corno I and II (in C/Do), Flauto dolce I and II, Oboe da caccia I and II, Violino I and II, Viola, Soprano, Alto, Tenore, and Basso. The score includes a large watermark 'PROBEPARTITUR' diagonally across the page. At the bottom, there are two staves of music, likely representing the basso continuo part, and a graphic of an open book with a magnifying glass over it.

Aufführungsdauer/Duration: ca. 17 min.

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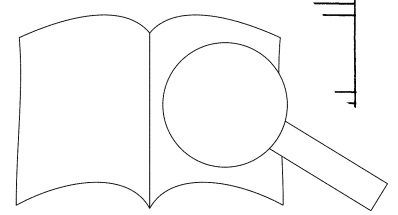
edited by Reinhold Kubik
Generalbassbearbeitung: Paul Horn
English version by Jean Lunn

4

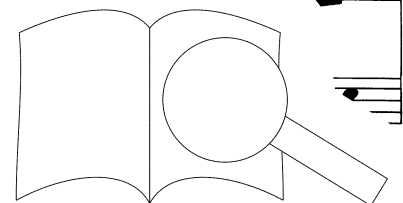
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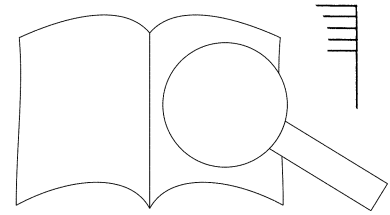
8

Sie
They

Sie wer - den aus
They all shall that

Sie werden aus Sa - ba
They all shall that day_ come

Sie wer - den aus Sa - ba al - le
They all shall that day_ come out _ from



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Musical score for the first system, including vocal lines and piano accompaniment. The score consists of two vocal staves and four piano staves. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

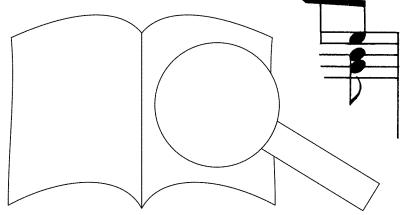
wer-den aus Sa - ba al - le k
 all shall that day— come out— from She - ba
 wer-den aus Sa - ba al - le
 ey all shall that day come out from

Sa - ba al - le kommen,
 day— come out— from She - ba
 kommen, sie wer-den aus Sa - ba al - le
 She - ba, they all shall that day come out from

al - le k
 out— from.
 - ba kommen, sie wer-den aus Sa - ba al - le
 from She - ba, they all shall that day come out from

- ba kommen, sie wer-den aus Sa - ba al - le
 from She - ba, they all shall that day— come out from

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Musical score for the first system, including vocal lines and piano accompaniment.

Musical score for the second system, including vocal lines and piano accompaniment.

Musical score for the third system, including vocal lines and piano accompaniment.

kom - men,
She - ba,

und Weih - rauch brin - -
- ing gold and in - -

Musical score for the fourth system, including vocal lines and piano accompaniment.

kom - men,
She - ba,

Gold und Weih - rauch, Weih - rauch
bring - ing, bring - ing gold and

Musical score for the fifth system, including vocal lines and piano accompaniment.

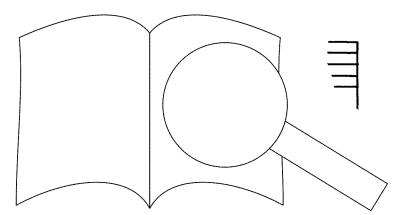
kom - men,
She - ba,

Gold und Weih - rauch brin - -
bring - ing gold and in - -

Musical score for the sixth system, including vocal lines and piano accompaniment.

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

Musical score for the seventh system, including vocal lines and piano accompaniment.



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- gen; sie wer-den aus Sa - ba al -
- cense, they all shall that day come

bringen; sie wer-den aus
in - cense, they all shall that day come

- gen;
- cense,

al - le - kommen, aus Sa - - - ba
out from She - ba, come out from

al - le - kommen, aus Sa - ba
all shall that day come out from She - ba, come out from

sie werden aus Sa - ba al - le - kom - -
they all shall that day come out from She - -

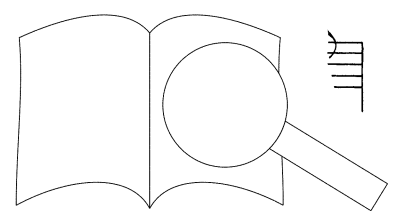
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kommen, sie wer-den aus Sa - ba al
 She - ba, they all shall that day_come

kommen, sie wer-den aus mmen, Gold und
 She - ba, they all shall that at. She - ba, bring-ing

kommen, sie wer- al - le kommen, Gold und Weih - rauch
 She - ba, the e out from She - ba, bring-ing gold_ and

Sa - ba_ al - le kommen, Gold und Weih - rauch, Weih - rauch
 at day_come out from She - ba, bring-ing, h... and



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Musical score for instruments including strings and woodwinds, consisting of multiple staves with notes and rests.

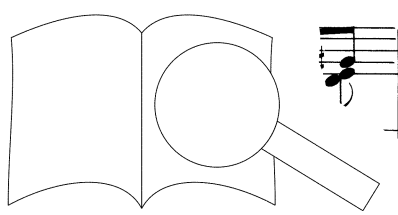
Gold und Weih-rauch
bring - ing, gold an

Weih - rauch, Gold und
in - cense, bring-ir

brin - gen,
in - ce

Original evtl. gemindert
& gold and in - cense,
Weih - rauch brin - gen.

Weih-rauch, Weih-rauch brin-gen. Sie werden aus Sa - ba al - le
ig, bring - ing gold and in - cense, they all shall that day come out_ from



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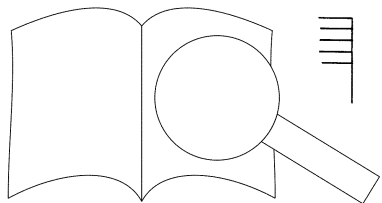
Sie wer - den aus Sa - ba al - le
they all shall that day_ come out_ from

kom - - - - - men, Gold und Weih
She - - - - - ba, bring - ing go'

wer - den aus Sa - ba al - le
they all shall that day_ come out_ from

kom - - - - - men, Gold und Weih - Rauch
She - - - - - ba, bring - ing gold and

brir - - - - - gen, und des Her - ren Lob_ ver -
ir - - - - - cense, and pro - claim God's praise and



Empty musical staves for vocal and instrumental parts, including treble and bass clefs.

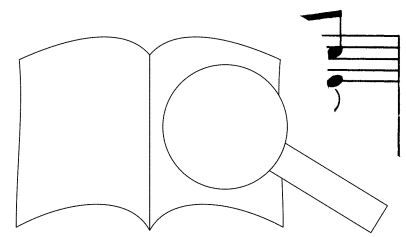
men aus Sa - ba al - le
shall that day_ come out_ from

kom - - - - - men, Gold und Weih - rauch
She - - - - - ba, bring - ing gold and

brin - - - - - - - - - gen, und des Her - ren Lob_ ver -
in - - - - - - - - - cense, and pro - claim God's praise and

- di - gen, ver - kün - di - gen, und des Her - ren
- cel - lence, and ex - cel - lence, and pro - claim God's

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Musical score for the first system, including vocal staves and piano accompaniment.

Musical score for the second system, including vocal staves and piano accompaniment.

Musical score for the third system, including vocal staves and piano accompaniment.

kom -
She -

werden aus Sa - ba
they all shall that day_ come

brin -
in -

en, und des Her - ren Lob_ ver -
cense, and pro - claim God's praise and

kün -
ex -

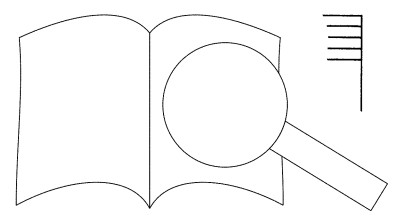
nd - kün-di- gen, und des Her - ren Lob ver -
ex - cel- lence, and pro - claim God's praise and

Lob
r

- di- gen,
- cel- lence,

sie wer- den aus Sa - ba al - le
they all shall that day_ come out_ from

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Musical score for the first system, featuring vocal lines and piano accompaniment.

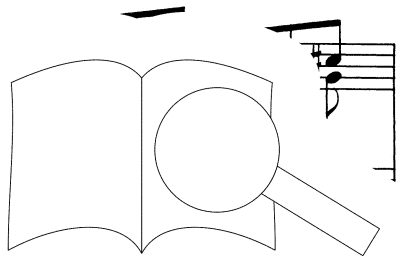
al - le kom - - - - - us Sa - ba al - le
 out_ from She - - - - - d that day_ come out_ from

kün - - - - di - gen, sie werden aus Sa - ba
 ex - - - - cel - - - - el-lence, they all shall that day_ come

kün - - - - di - gen, sie werden aus Sa - ba
 ex - - - - cel - - - - lence, they all shall that day_ come

kom - - - - - men, sie werden aus Sa - ba
 s' - - - - - ba, they all shall that day_ come

Musical score for the second system, including vocal lines and piano accompaniment.



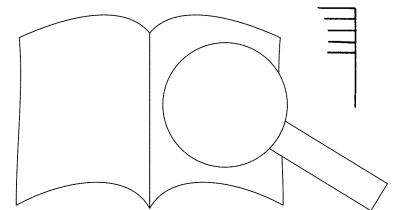
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kom - - - - 2. Gold und Weih - rauch
 She - - - - bring - ing gold and

al - le, al - le kom - - 1. werden aus Sa - ba al - le
 out, come out from She - - ey all shall that day come out from

al - le, al - le - men,
 out, come out f - ba,

al - - - - men,
 o - - - - ba,



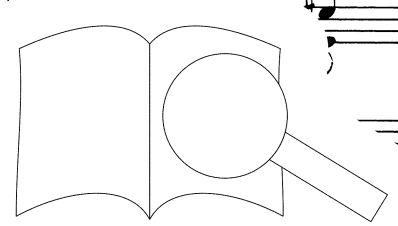
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brin - in - des Her - ren Lob - ver -
 in - pro - claim God's praise and

kom - She - men, - ba, Gold und Weih - rauch
 bring - ing gold and

sie wer - den aus Sa - ba al - le
 they all shall that day - come out - from

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kün - - - di - gen.
 ex - - - cel - len

en aus Sa - ba al - le
 shall that day come out from

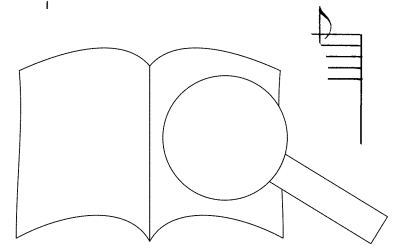
brin -
 in -

- gen, sie wer - den aus Sa - ba
 - cense, they all shall that day come

kom -
 She -

- men, Gold und Weih - rauch, Gold und
 - ba, bring - ing in - cense, bring - ing

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kom - - - - Gold und Weih - Rauch
 She - - - - bring - ing gold and

al - le kom - - - - men, Gold und
 out_ from She - - - - ba, bring - ing

Weih - Rauch br. - - - - gen, und des Her - ren Lob_ ver -
 gold a - - - - cense, and pro-claim God's praise and

sie werden aus Sa - ba al - le
 they all shall that *do* come out_ from

brin - - - - - und Weih - rauch, Gold und
 in - - - - - ing-ing in - cense, gold and

Weih - rauch brin - - - - - des Her - ren Lob__ ver - kün - di -
 gold and in - - - - - ad pro-claim God's praise_ and ex - cel -

kün - - - - - gen, und des Her - ren Lob__ ver - kün - di -
 ex - - - - - cel - lence, and pro-claim God's praise_ and ex - cel -

kor - - - - - men, Gold und Weih - rauch, Gold und
 - - - - - ba, bring-ing in- - cense, bring-ing

Weihrauch;
 in - cense,

gen, sie werden aus
 lence, they all shall tha

gen, und des
 lence, and pro-

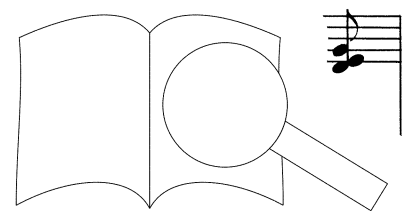
ach brin -
 and in -

en aus Sa - ba al - le
 shall that day_ come out_ from

m - - - -
 She - - - -

kün - - - di - gen, und des Her - ren Lob_ ver -
 ad ex - - - cel - lence, and pro - claim God's praise and

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kom - - - und Weih - - - rauch
 She - - - ing gold - - - and
 - - men, Gold_ und Weih-rauch n.
 - - ba, bring - ing, brin' g'
 kün - - di - gen, und des Her - ren Lob - - ver -
 ex - - cel - lence, and pro - claim God's praise - - and
 - ger - - - ba al - le kommen, sie wer-den aus Sa - ba
 - - - y_ come out_ from She - ba, they all shall that day come

brin - gen, und des Her -
in - cense, and pro - claim

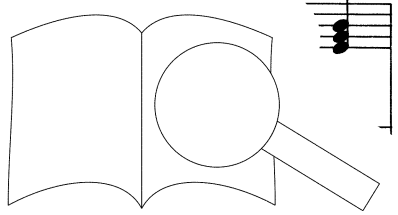
und des Her - ren
and pro - claim God'

kün -
ex -

Her - ren Lob ver - kün -
pro - claim God's praise and ex -

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

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46

ver - kün - - - di - gen.
and ex - - - cel - lence,

kün - - - di - gen.
ex - - - ler

Sie werden aus Sa - ba al - le
they all shall that day come out from

Sie werden aus Sa - ba al - le
they all shall that day come out from

Sie werden aus Sa - ba al - le
they all shall that day come out from

und kün - di - gen.
an ex - cel - lence,

Sie werden aus Sa - ba al - le
they all shall that day come out from

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kom-men, Gold und Weih -
She - ba, bring - - - ing in n - - - ing gold

kom-men, Gold - - - - rauch brin -
She - ba, brir - - - and in -

kom - men, und Weih -
She - ba, - ing gold - - - and in -

ke - rauch, Gold und Weih - rauch brin -
i - cense, bring - ing gold and in -

* Sic. - Vorwort. / See Foreword.

51

- rauch brin - - - gen, und des He
 — and in - - - cense, and pro - - - claim God's praise and ex - - - cel - lence.

- - - - - g - - - - - und Lob_ ver - kün - - - di - gen.
 - - - - - d's praise and ex - - - - - cel - lence.

Her - ren Lob_ ver - kün - - - di - gen.
 - - - - - ro - claim God's praise and ex - - - - - cel - lence.

- - - - - gen, und des Her - ren Lob_ ver - kün - - - di - gen.
 - - - - - cense, and pro - claim God's praise and ex - - - - - cel - lence.

2. Choral

Flauto dolce I, II

Oboe da caccia I

Oboe da caccia II

Soprano
Violino I

Alto
Violino II

Tenore
Viola

Basso

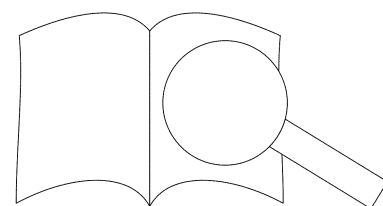
Basso continuo

Die Kön'-ge aus Sa - ba ka - men dar, ka - - - men dar, Gold,
 The kings who from She - ba came to him, came _____ to him, brought

Die Kön'-ge aus Sa - ba ka - - - men dar, Gold,
 The kings who from She - ba came to him, came _____ to him, brought

Die Kön'-ge aus Sa - ba ka - - - men dar, Gold,
 The kings who from She - ba came to him, came _____ to him, brought

Die Kön'-ge aus Sa - ba ka - - - men dar, Gold,
 The kings who from She - ba came to him, came _____ to him, brought



Weih - rauch, Myr - rhen brachten sie dar, Al - le - lu - ja, Al - le - - - lu
gold and myrrh and in-cense with them. Al - le - lu - ia, Al - le - - - '

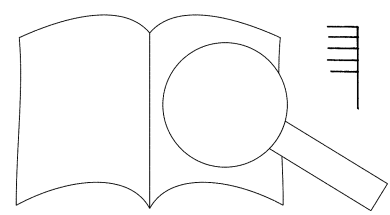
Weih - rauch, Myr - rhen brachten sie dar, Al - le - lu - ja, Al - le -
gold and myrrh and in-cense with them. Al - le - lu - ia, Al - le -

Weih - rauch, Myr - rhen brachten sie dar, Al - le - lu - ja
*gold and myrrh and in-cense with them. Al - le - lu - lu - ja!
 - lu - lu - ia.*

Weih - rauch, Myr - rhen brachten sie dar, A
*gold and myrrh and in-cense with them - le - - - lu - ja!
 - le - - - lu - ia.*

Basso

dort Je - sa - i - as vor - her - ge - sehn, das ist zu Bethle - hem ge - sehn.
at then blest I - sa-iah had once fore - told, is now in Bethlehem ful-filled.



4

Hier stel-len sich die Wei-sen bei Je-su Krip-pen ein und wol-len ihn als
The wise men come and clus-ter at Je-sus' cra-dle here and hail him as their

7

ih-ren Kö-nig prei-sen. Gold, Weih-rauch, Myr-rhen sind die
Rul-er and their Mas-ter. Gold, in-cense, myrrh's scent are

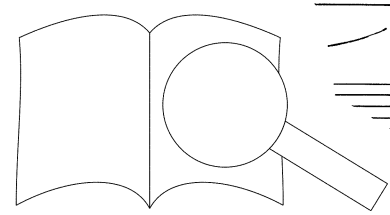
10

schen-ke, wo-mit sie die-ses Je-sus im Stall be-eh-ren. Mein
cost-ly with which the new-born Lord him a's poor shed they hon-or. My

13

Je-s
J ve.

meine Pflicht ge-den-ke, muß ich mich auch zu dei-ner Krip-pen
do my du-ty just-ly, I too must come to see thee in thy



16

keh-ren und gleich-falls dank-bar sein, denn die-ser Tag ist mir ein Tag der Freuden, da
man-ger and give thee thanks the more that this great day for me brings ju-bi-lation, for

19

du, o Le-bens-fürst, das Licht der Hei-den und ihr Er-lö-ser wirst
thou, O Prince of life, to ev-ry na-tion bring'st light and grace it-self

22

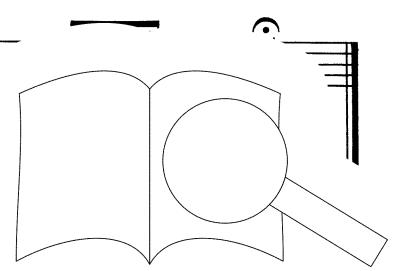
bring ich wohl, du Him-mels-kö-nig?
I now bring, O King al-might-y?

... nicht zu we-nig, so
is not too pal-try, then

24

nimm es
take

... weil ich nichts Ed-lers brin-gen kann.
I have no bet-ter gift to bring.



4. Aria

Oboe da caccia I

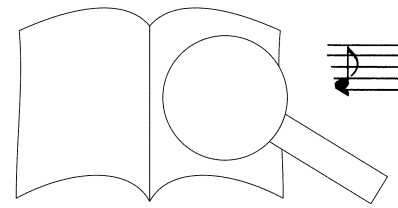
Oboe da caccia II

Basso

Basso continuo

-phir ist zu schlecht,
O-phir is too mean,

Gold aus O-phir ist zu
too



10

schlecht, weg, nur weg mit eit - len Ga -
 - mean; now a - way with earth's vain treas -

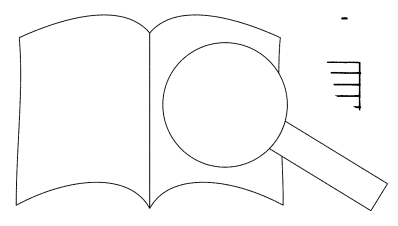
13

- ben, Gold aus Ophir ist zu schlecht, weg, nur v.
 - ure, gold from Ophir is too mean; now a - way with earth's vain treas -

16

- ben, weg, nur weg
 - ure, now a - way

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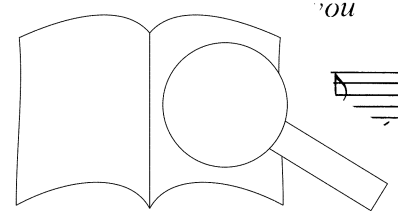
19

ben!
ure,

22

25

ur weg mit eit - len Ga - ben, die ihr Er - den
 a - way with earth's vain treas - ure, which you



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27

brecht, die ihr aus der Er - den brecht, aus der Er - - - den
 mine, which from earth's a - byss you mine, from earth's a - byss you

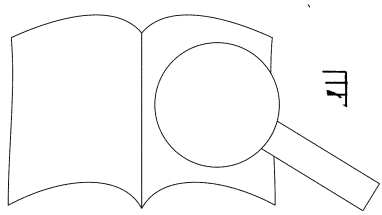
29

brecht, Je - - - sus will das Her - ze
 mine, for your heart is Je - su's

31

Je - - - sus
 for you

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33

ha - ben! Schen-ke dies, o Chri - sten - schar, Je - su zu dem neu - en
 pleas - ure. Give him this, O Chris - tians dear, for his own in this new

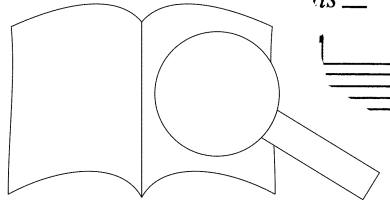
35

Jahr, schen-ke dies, o Chri - sten - zu dem neu - en
 year, give him this, O Chris - tian is own in this new

37

-ke dies, o Chri - sten - schar, su
 e him this, O Chris - tians dear, 'is

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39

zu dem neu - en Jahr, zu dem neu - en Jahr.
own in this new year, in this new year.

41

44

45

5. Recitativo

Tenore

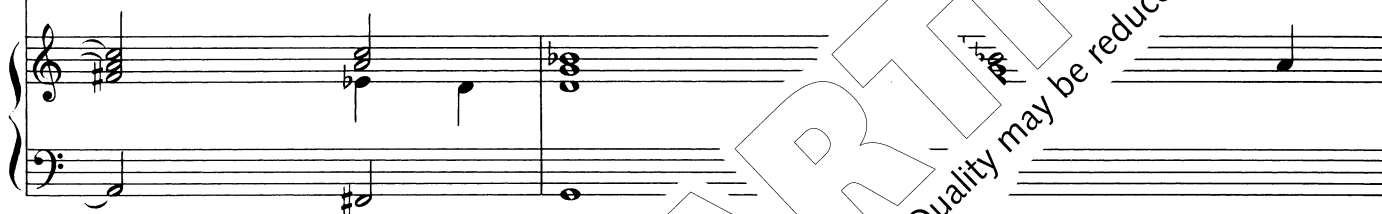


Ver - schmä - he nicht, du, mei - ner See - len Licht, mein
 Dis - dain thou not, O light that lights my soul, my

Basso continuo



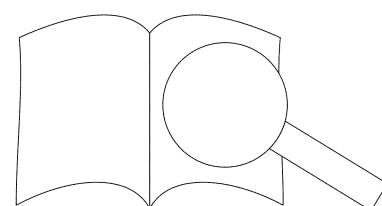
Herz, das ich in De - mut zu dir brin - ge; es schließt ja sol - ch' sic' reich mit
 heart, which in hu - mil - i - ty I of - fer; for in this hum - fe, , bless - ed -



ein, die dei - r Des Glau - bens Gold, der Weih - Rauch des Ge -
 ness, which are grace. The gold of faith, the in - cense of my



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9

bets, die Myr-rhen der Ge - duld sind mei - ne Ga - ben, die sollst du,
 prayers, the myrrh of stead - fast pa - tience are the por - tion that thou, O

11

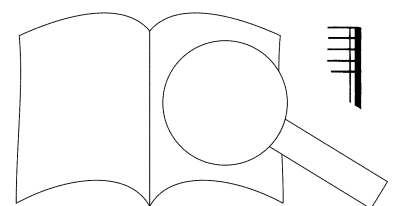
Je - su, für und für zum Ei - gen - tum und zum Ge - schen - ke ha - be
 Je - su, ev - er - more shalt have as my poor gift and thy pos - ses -

14

dich auch sel - ber mir, so machst du r Er - den; denn, hab ich dich, so
 self, O my de - sire, and thou shalt all crea - tures; for, hav - ing thee, I

17

ums Ü - ber - fluß mir der - mal - einst im Him - mel wer - den.
 - dom can be - stow shall be my own with heav - en's



6. Aria

Corno I

Corno II

Flauto dolce I

Flauto dolce II

Oboe da caccia I

Oboe da caccia II

Violino I

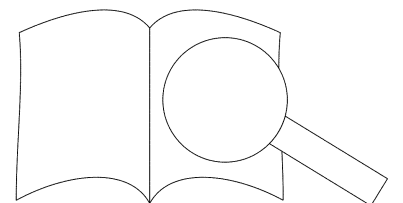
Violino II

Viola

Tenore

Basso

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7

Musical notation for the first system, consisting of two staves with a treble clef and a 7-measure rest.

Musical notation for the second system, consisting of four staves with treble and bass clefs, featuring complex rhythmic patterns and accidentals.

Musical notation for the third system, consisting of four staves with treble and bass clefs, featuring complex rhythmic patterns and accidentals.

Musical notation for the fourth system, consisting of two staves with a treble clef and a 7-measure rest.

Musical notation for the fifth system, consisting of two staves with a treble clef and a 7-measure rest.

Musical notation for the sixth system, consisting of two staves with a treble clef and a 7-measure rest.

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First system of musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef. The music features eighth and sixteenth notes, with some measures containing rests.

Second system of musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef. The music continues with eighth and sixteenth notes.

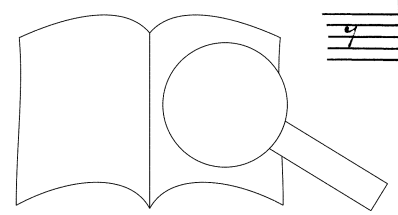
Third system of musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef. The music continues with eighth and sixteenth notes.

Fourth system of musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef. The music continues with eighth and sixteenth notes.

Fifth system of musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef. The music continues with eighth and sixteenth notes.

Sixth system of musical notation, consisting of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef. The music continues with eighth and sixteenth notes.

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21

Musical notation for measures 21-22, first system. It consists of two staves in treble clef. Measure 21 features a melodic line with a flat (b) and a bass line with eighth notes. Measure 22 continues the melodic line and bass line.

Musical notation for measures 23-24, second system. It consists of two staves in treble clef. Measure 23 features a melodic line with eighth notes and a bass line with eighth notes. Measure 24 continues the melodic line and bass line.

Musical notation for measures 25-26, third system. It consists of two staves in bass clef. Measure 25 features a melodic line with eighth notes and a bass line with eighth notes. Measure 26 continues the melodic line and bass line.

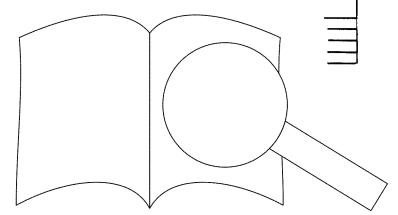
Musical notation for measures 27-28, fourth system. It consists of two staves in bass clef. Measure 27 features a melodic line with eighth notes and a bass line with eighth notes. Measure 28 continues the melodic line and bass line.

Musical notation for measures 29-30, fifth system. It consists of two staves in bass clef. Measure 29 features a melodic line with eighth notes and a bass line with eighth notes. Measure 30 continues the melodic line and bass line.

Musical notation for measures 31-32, sixth system. It consists of two staves in bass clef. Measure 31 features a melodic line with eighth notes and a bass line with eighth notes. Measure 32 continues the melodic line and bass line.

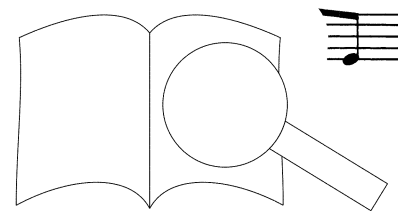
Musical notation for measures 33-34, seventh system. It consists of two staves in bass clef. Measure 33 features a melodic line with eighth notes and a bass line with eighth notes. Measure 34 continues the melodic line and bass line.

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27

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Two staves of music, likely vocal and piano accompaniment. The first staff contains a few notes, while the second staff contains a sequence of eighth notes.

Two staves of music. The first staff features a melodic line with eighth notes, and the second staff features a bass line with eighth notes.

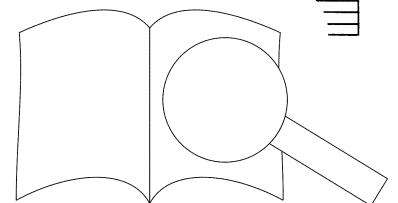
Two staves of music, mostly containing rests, indicating a vocal rest or a specific instrumental texture.

A single staff of music with a melodic line starting with an eighth note.

Nimm mich dir_
Take me, to'

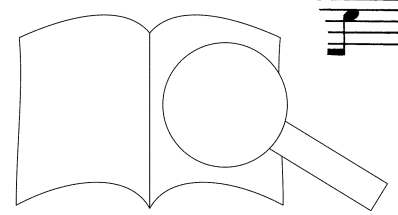
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Two staves of music. The first staff contains a melodic line with eighth notes, and the second staff contains a bass line with eighth notes.



40

zu ei - gen hin, nimm mein Her - ze
 _ me for_ thine own, take_ my heart_ for

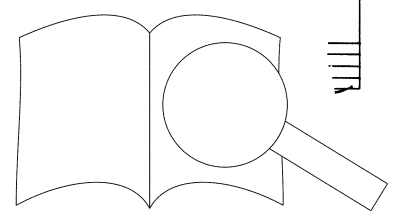


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47

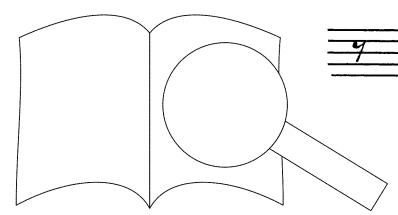
zum — Ge — se —
thy — pe —

ach dir — zu ei — gen hin, nimm mein
- me, take — me for — thine own, take — my



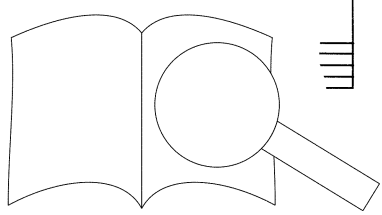
Her - ze zum
heart for thv

Al - les, al - les, was ich bin,
All_ the long - ings that are mine,



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al - les, al - les, was ich bin,
 all the long - ings that are mine,



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Musical staff system 1 (treble clef).

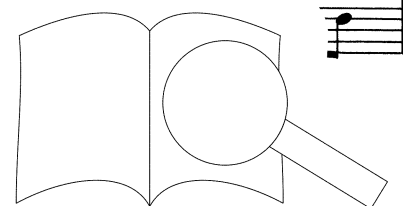
Musical staff system 2 (treble clef).

Musical staff system 3 (bass clef).

Musical staff system 4 (treble clef).

Vocal line with lyrics: was_ ich / all_ my / _ und / aht, my / den - ke, / ac - tion, / was ich re - - - de, / all my speech, / my

Musical staff system 5 (treble clef).



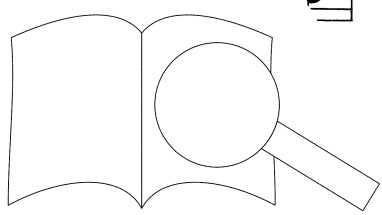
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75

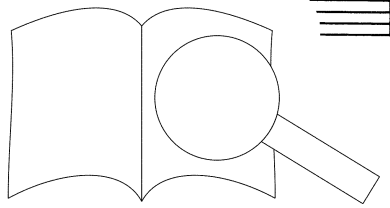
tu — und den — and, nur — al — lein dir zum Dienst —
 thought, my ac — - iour, now shall be ded - i - cat - -

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— ge-wid - met
 - ed but to_



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Two empty musical staves, one for the treble clef and one for the bass clef, at the top of the page.

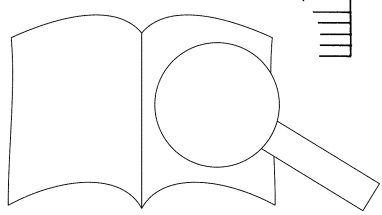
The second system of music, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features eighth and sixteenth notes with various accidentals and slurs.

The third system of music, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar rhythmic patterns and melodic lines.

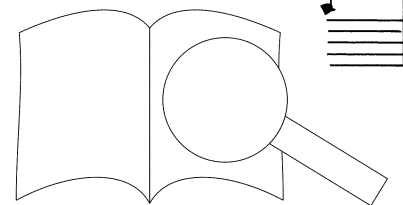
Two empty musical staves, one for the treble clef and one for the bass clef, at the bottom of the page.

The fifth system of music, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music concludes with various note values and rests.

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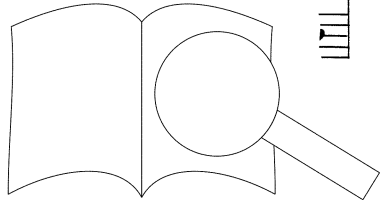
- - les, was ich bin, al -
 the longings that are mine, all



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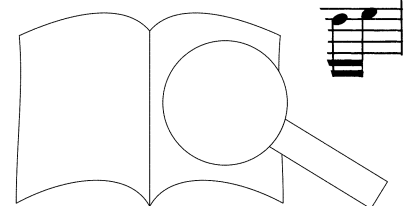
the

was ich re - - - de, tu und
 all my speech, my thought, my



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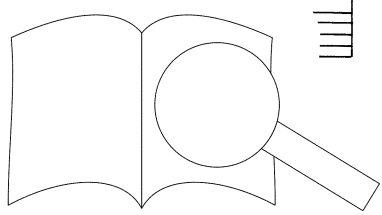
den - - - - - land, nur al - - - - - lein dir,
 ac - - - - - Sav - - - - - iour, now - - - - - shall be



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dir_ zum Diens'
ded - i - cat

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First system of musical notation, consisting of two staves. The upper staff contains a melodic line with a treble clef, and the lower staff contains a bass line with a bass clef. The music begins with a whole rest in the upper staff and a half note in the lower staff.

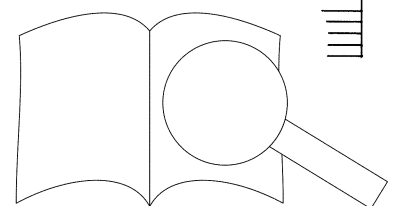
Second system of musical notation, consisting of two staves. Both staves feature a melodic line with a treble clef. The music continues with eighth and sixteenth notes.

Third system of musical notation, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music continues with eighth and sixteenth notes.

Fourth system of musical notation, consisting of two staves. Both staves feature a melodic line with a treble clef. The music continues with eighth and sixteenth notes.

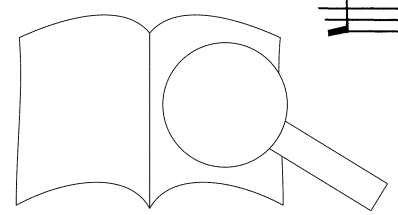
Fifth system of musical notation, consisting of two empty staves, one with a treble clef and one with a bass clef.

Sixth system of musical notation, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music continues with eighth and sixteenth notes.



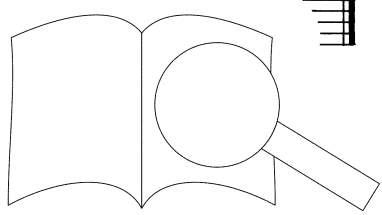
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7. Choral*

Flauto dolce I, II

Soprano
Violino I
Oboe da caccia I

Alto
Violino II
Oboe da caccia II

Tenore
Viola

Basso

Basso continuo

Ei nun, mein Gott, so fall ich dir ge-trost in dei - - - ne Hän -
So now, my God, I take from thee the comfort thou _____ hast grant -

Ei nun, mein Gott, so fall ich dir ge-trost in dei - - - ne Hän -
So now, my God, I take from thee the com-fort thou _____ hast grant -

Ei nun, mein Gott, so fall ich dir ge-trost in dei - - -
So now, my God, I take from thee the comfort thou _____

Ei nun, mein Gott, so fall ich dir ge-trost in
So now, my God, I take from thee the com-

de, nimm mich, und mach es an mein letz - - - tes En - de. Wie
ed. Take me, do as thou til my life _____ is end - ed. Thou

de, nimm mich, u mir bis an mein letz - - - tes En - de. Wie
ed. Take me, me, un - til my life _____ is end - ed. Thou

de, nimm so mit mir bis an mein letz - - - tes En - de. Wie
ed. a wilt with me, un - til my life _____ is end - ed. Thou

de, mach es so mit mir bis an mein letztes En - - - de. Wie
ed. do as thou wilt with me, un - til my life _____ is end - ed. Thou

* Siehe Vorwort. / See Foreword.

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du wohl weißt, daß mei - nem Geist da - durch sein Nutz ent - ste -
 know - est well my heart and soul by thee were once cre - at -

du wohl weißt, daß mei - nem Geist da - durch sein Nutz ent - ste -
 know - est well my heart and soul by thee were once cre - at -

du wohl weißt, daß mei - nem Geist da - durch sein Nutz ent - ste -
 know - est well my heart and soul by thee were once cre - at -

du wohl weißt, daß mei - nem Geist da - durch sein Nutz
 know - est well my heart and soul by thee were or

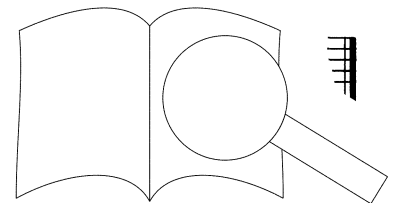
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he, und dei - ne Ehr je mehr und er - hö - he.
 ed; the love of thee e - ter - nal e - x - alt - ed.

he, und dei - ne Ehr ; ar - nem shall be er - hö - he.
 ed; the love of thee e - ter - nal - ly in them shall be - ex - alt - ed.

he, und dei - ne Ehr je mehr und mehr sich in mir selbst er - hö - he.
 ed; the love of thee e - ter - nal - ly in them shall be - ex - alt - ed.

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Leitung des Aufführungsmaterial vor:
Gesamtpartitur (Carus 31.065/07),
Vokalpartitur (Carus 31.065/03),
Choralpartitur (Carus 31.065/05),
Gesamtes Orchesterinstrumentalmaterial (Carus 31.065/19).

7
The complete performance material is available:
full score (Carus 31.065), study score (Carus 31.065/07),
vocal score (Carus 31.065/03),
choral score (Carus 31.065/05),
complete orchestral material (Carus 31.065/19).

