

= Sie werden aus Saba alle kommen , BWV 65 =

Sie werden aus Saba alle kommen ( They will all come forth out of Sheba ) , BWV 65 , is a church cantata by Johann Sebastian Bach . He composed it in 1724 in Leipzig for Epiphany and first performed it on 6 January 1724 .

Bach wrote the cantata to conclude his first Christmas season as Thomaskantor in Leipzig which had been celebrated with five cantatas , four of them new compositions , the Magnificat and a new Sanctus . The text by an anonymous author , who possibly supplied texts of two of the Christmas cantatas as well , combines the prescribed readings for the feast day , the prophecy from the Book of Isaiah and the gospel of Matthew about the Wise Men from the East . The librettist begins with a quotation from the prophecy , comments it by a stanza of the early anonymous Christmas carol " Ein Kind geboren zu Bethlehem " , says in a sequence of recitatives and arias that the prophecy was fulfilled in Bethlehem , concluding that the Christian should bring his heart as a gift . The cantata ends with a chorale , stanza 10 of Paul Gerhardt 's hymn " Ich hab in Gottes Herz und Sinn " .

Bach scored the cantata in seven movements festively , for two vocal soloists ( tenor and bass ) , a four @-@ part choir and a Baroque instrumental ensemble of two horns , two recorders , two oboes da caccia , strings and basso continuo . All recitatives are secco , but the full orchestra plays for the opening chorus , the last aria and the closing chorale .

= = History and words = =

Bach wrote the cantata in his first year as Thomaskantor ( director of church music ) in Leipzig to conclude his first Christmas season on the Feast of Epiphany . For the celebrations on three days of Christmas , New year 's Day and the following Sunday , he had performed five cantatas , four of them new compositions , the Magnificat and a new Sanctus in D major :

Christen , ätztet diesen Tag , BWV 63

Sanctus in D major , BWV 238

Magnificat in E @-@ flat major , BWV 243a

Darzu ist erschienen der Sohn Gottes , BWV 40

Sehet , welch eine Liebe hat uns der Vater erzeiget , BWV 64

Singet dem Herrn ein neues Lied , BWV 190

Mein liebster Jesus ist verloren , BWV 154 .

The prescribed readings for the feast day were taken from the Book of Isaiah , the heathen will convert ( Isaiah 60 : 1 ? 6 ) , and from the Gospel of Matthew , the Wise Men from the East bringing gifts of gold , myrrh and frankincense to the newborn Jesus ( Matthew 2 : 1 ? 12 ) . The unknown poet of the cantata text may be the same as for BWV 40 and BWV 64 for the Second and Third Day of Christmas , a person " theologically competent and poetically skilfull " , as the Bach scholar Klaus Hofmann writes . The librettist begins with the final verse of the epistle reading , Isaiah 's prophecy " all they from Sheba shall come : they shall bring gold and incense " . The poet juxtaposes the prediction by a chorale , stanza 4 of the old anonymous Christmas carol " Ein Kind geboren zu Bethlehem " ( " Puer natus in Bethlehem " , " A babe is born in Bethlehem " , 1543 ) , which describes the arrival of the " Kön 'ge aus Saba " ( Kings from Sheba ) , related to the epistle . The first recitative proclaims that the gospel is the fulfillment of the prophecy and concludes that it is the Christian 's duty to bring his heart as a gift to Jesus . This idea is the theme of the following aria . The second recitative equals the gifts of the contemporary Christian to those of the kings : Faith to the gold , Prayer to the incense , and Patience to the myrrh . The last aria expresses that the devoted Christian offers his heart as a present . The cantata ends with a chorale . The text is not extant , but it is assumed to be stanza 10 of Paul Gerhardt 's hymn " Ich hab in Gottes Herz und Sinn " .

Bach first performed the cantata for Epiphany on 6 January 1724 . In his Christmas Oratorio of 1734 , Bach dedicated Part VI , Herr , wenn die stolzen Feinde schnauben , to the topic and the occasion and first performed it on 6 January 1735 .

= = Scoring and structure = =

Bach structured the cantata in seven movements . The opening chorus is followed by an ancient chorale , then the male soloists sing a sequence of recitative and aria each . The work is completed by a closing chorale . Bach scored the cantata for two vocal soloists ( tenor ( T ) and bass ( B ) ) , a four @-@ part choir and a festive Baroque instrumental ensemble of two horns ( Co ) , two recorders ( Fl ) , two oboes da caccia ( Oc ) , two violins ( VI ) , viola ( Va ) , and basso continuo . Bach employed a pair of horns before in his Christmas cantata Darzu ist erschienen der Sohn Gottes , BWV 40 , and later in his cantata for Christmas 1724 , Gelobet seist du , Jesu Christ , BWV 91 , and later in Part IV of his Christmas Oratorio . He wrote the title as " J. J. Festo Epiphan : Concerto. à 2 Core du Chasse . 2 Hautb : da Caccia . / due Fiauti 2 Violini è Viola con 4 Voci " , which means : Jesus help . Feast of the Epiphany : concerto for 2 hunting horns . 2 oboes da caccia / two recorders 2 violins and viola with 4 voices .

In the following table of the movements , the scoring follows the Neue Bach @-@ Ausgabe . The keys and time signatures are taken from the book on all cantatas by the Bach scholar Alfred Dürr , using the symbol for common time ( 4 / 4 ) . The continuo , playing throughout , is not shown .

= = Music = =

Bach uses scoring and especially instrumentation to illustrate the contrast of poverty and abundance . While all recitatives are secco , and the strings are silent for the first aria which is supported only by the oboes da caccia in low register , a festive orchestra with three kinds of wind instruments and strings accompanies not only , as usual , the opening chorus and the closing chorale , but also the penultimate movement , a tenor aria expressing how the believer gives his heart as a present . Hofmann notes that Bach " combines high art with the folk style " .

= = = 1 = = =

The opening chorus , " Sie werden aus Saba alle kommen " ( They will all come forth out of Sheba ) , depicts , that " alle " ( all ) , not just the three Magi , gather and move to adore . Horn signals call first and prevail throughout the movement . Canonical and imitation developments illustrate the growing of a crowd . The central section is an extended choral fugue , framed by two sections with the voices embedded in a repeat of the instrumental introduction . John Eliot Gardiner remarked in connection with his Bach Cantata Pilgrimage that the instrumentation resembles Near Eastern music , the recorders representing " the high pitches often associated with oriental music and the oboes da caccia ( in tenor register ) to evoke the shawm @-@ like double @-@ reed instruments ( salamiya and zurna ) of the Near East " .

= = = 2 = = =

The same idea is rendered in a stanza from an archaic Christmas carol , " Die Kön 'ge aus Saba kamen dar " ( The kings came out of Sheba ) , telling of the three Kings from Sheba as mentioned by Isaiah . Its melody , in triple time , is set for four parts .

= = = 3 = = =

The first recitative , " Was dort Jesaias vorhergesehn , das ist zu Bethlehem geschehn . " ( What Isaiah prophesied there has happened in Bethlehem . ) , applies the situation to the individual Christian , who has nothing to offer as a gift but his heart , explained in an arioso ending . The musicologist Julian Mincham notes unexpected harmonies when the stable of Bethlehem is mentioned , as if to illustrate the " lowliness of that birthplace " .

= = = 4 = = =

The first aria , " Gold aus Ophir ist zu schlecht " ( Gold from Ophir is too meager ) , is accompanied by the oboes da caccia , whose low register together with the bass voice conveys the humility expressed in the words . The instruments keep repeating the first motif , reminding of the initial idea that gold is not good enough .

== 5 ==

The tenor recitative , " Verschmähe nicht , du , meiner Seele Licht , mein Herz " ( Do not scorn , o You the light of my soul , my heart ) , begins with a plea , expressed in a downward line over a ninth . It ends on the notion " des größten Reichtums Überfluß mir dermaleinst im Himmel werden " ( the abundance of the greatest wealth must some day be mine in Heaven ) .

== 6 ==

To show the abundance , the dance @-@ like aria , " Nimm mich dir zu eigen hin " ( Take me to Yourself as Your own ) , is accompanied by all the wind instruments , playing concertante and together . Instead of a conventional da capo aria , Bach creates a bar form by repeating the text of the second idea on new musical material . A long ritornello of 32 measures " contains an almost unprecedented variety of instrumental colouring " , as Mincham writes .

== 7 ==

The closing chorale , " Ei nun , mein Gott , so fall ich dir getrost in deine Hände . " ( Ah ! now , then , my God , I fall confidently into Your hands . ) , is sung on the melody of " Was mein Gott will , das g ? scheh allzeit " , which Bach used frequently later , as the base for his chorale cantata BWV 111 and movement 25 of his St Matthew Passion .

== Selected recordings ==

The listing is taken from the selection on the Bach @-@ Cantatas website . Choirs and orchestras are roughly marked as large by red background ; performances with one voice per part ( OVPP ) and instrumental groups playing period instruments in historically informed performances are highlighted green .