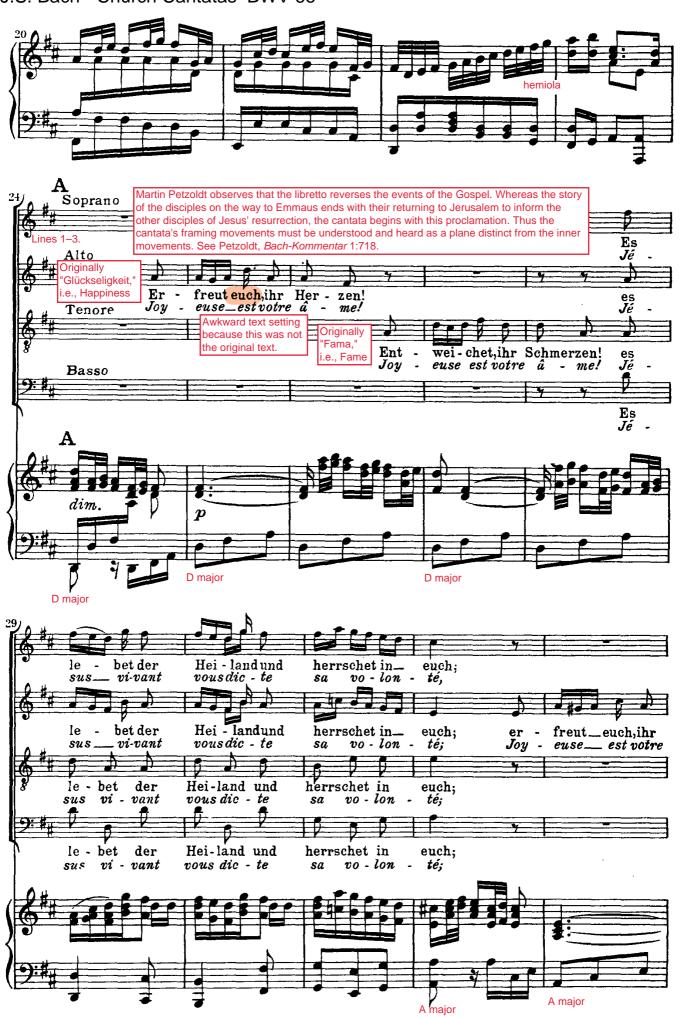
J.S. Bach - Church Cantatas BWV 66 Form: Chorus - Recit (B) - Aria (B) - Recit/arioso (T/A) - duet (A/&) - Chorale. The cantata is a re-working of a secular cantata, BWV 66a, composed in 1718 to celebrate Introduction & updates at melvinunger.com. the birthday of Prince Leopold of Anhalt-Cöthen (music lost but libretto survives). In that work, the dialogue partners were "Happiness of Anhalt" and "Fame." ("Fama" was NBA I/10; BC A56 the Greco-Roman goddess of rumor). In the sacred partners became first "Weakness" and "Confidence" (1724 version), then "Fear" and "Hope" (1731 version); implying an oppositional dimension not present in the secular original (though these conflicting emotions can be found in the Gospel reading of the new liturgical J.S. Bachsetting). Bach added a chorale at the end. Easter Monday (BWV 66, 6) *Acts 10:34-43 (Peter preaches to Cornelius' household) *Luke 24:13-35 (Jesus meets the disciples on the way to Emmaus) Librettist: Unknown. This cantata was adapted from BWV 66a, a Cantata No. 66 The 1724 Easter performance schedule included the first performance of Bach's St. John Passion on Friday, 2 cantatas (BWV 31 & 4) on Easter Sunday, and cantatas on Monday (BWV 66) and Tuesday (BWV 134). For Alfred Durr's notes regarding the cantata and the first movement, see side note. 1718 birthday cantata by Bach for Prince Leopold of Anhalt-Cöthen, with text by Christian Friedrich Hunold ["Menantes"] (1671-1721). It was performed on 10 December 1718. Only the libretto of BWV 66a survives. FP: 10 April 1724 (St. Thomas in the morning and St. Nicholas at afternoon Based on BWV 66a/8 (closing movement). Vespers). Again in 1731. • Easter: Rejoice & put away sorrow; Christ is risen (66/1). The text recalls the end of the Gospel reading in which the Instrumentation: 2 disciples return from Emmaus to proclaim Jesus' resurrection to the disciples in Jerusalem. Tromba (ad. lib.: added later) 1. Coro Concertante, virtuosic instrumental writing (strings contrasting with woodwinds) Ob I, II Trumpet (added later) mostly reinforces top line Fagotto Vln I, II Oboe Vla SATB Continuo Form (Rhyme: AABCCB)
Rit. (Mm. 1-24) DM
Lines 1-3 (25-50) DM-AM
Rit. (51-74) AM
Lines 1-3 (75-132) AM-DM
Rit. (131-756) DM (Fine)
Lines 4-5 (157-198) Andante (F#m)Line 6 (199-202) Em-Bm
Lines 4-5 (203-230) (F#m)-(AM)
Line 6 (231-254) AM-F#m
da capo Bässe. Viol. e Viola Original, secular text: "Es strahle die Sonne" (May the sun radiate). D major da capo cresc D major A major A major Figura corta cresc (see side note). E minor Trp & VIns F# minor Trp & Oboes

D major

A7

















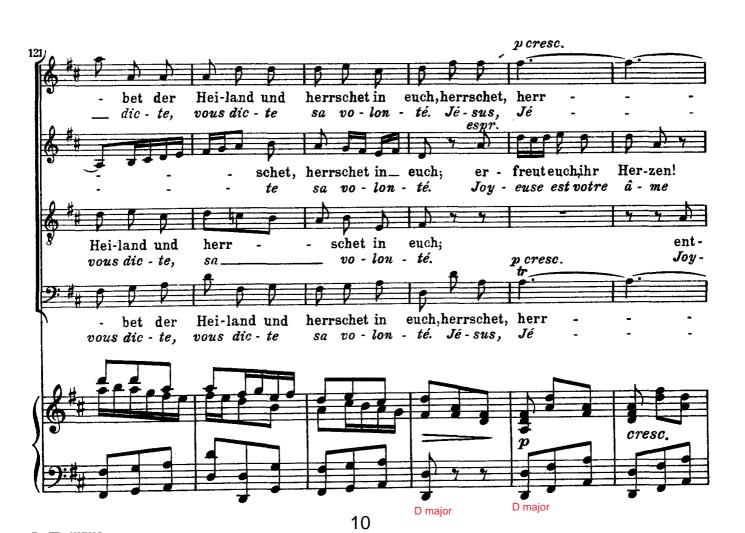




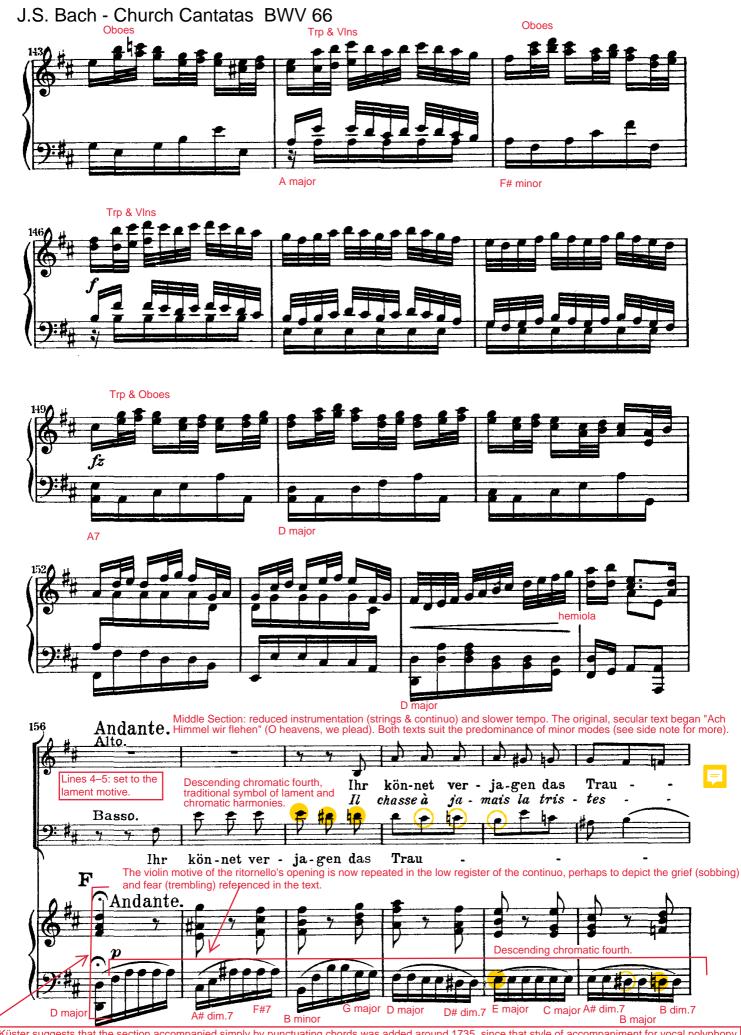


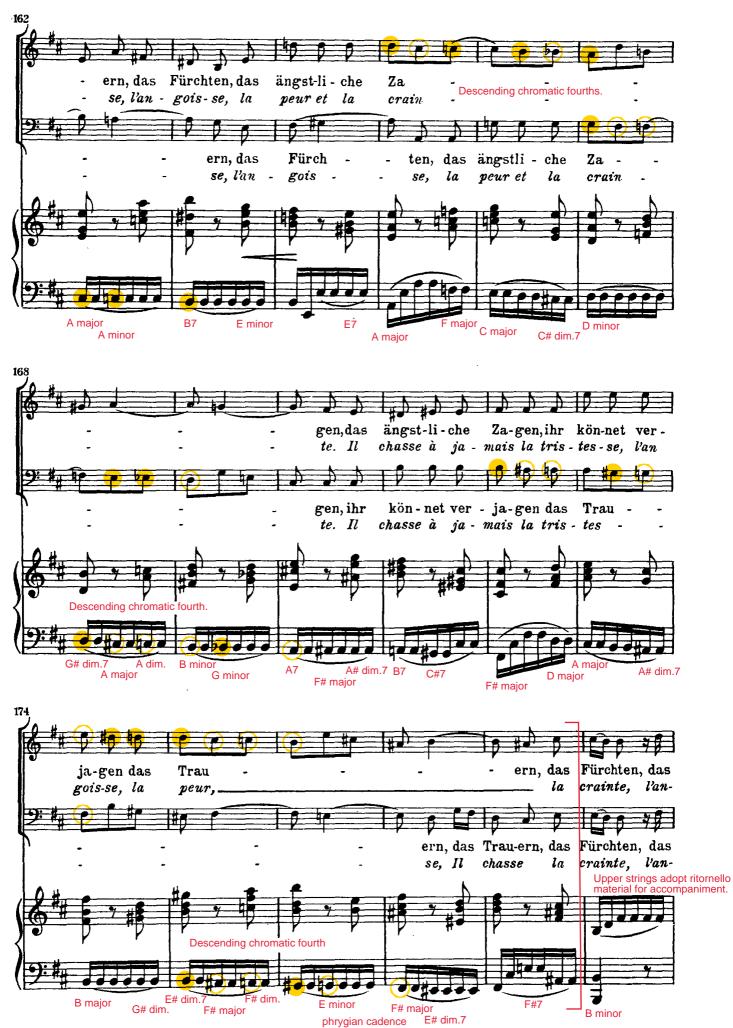














J.S. Bach - Church Cantatas BWV 66 Apparent allusion to Jesus' words in Matthew 11:28: "Come to me, all who labor and are heavy laden, and I will give you rest (Luther 1545: Ich will euch erquicken)." and I will give you rest (Luther 1545: Ich will euch erquicken). Der Hei-lander - quik-ket sein geist - liches Reich! fonde à ja - mais son roy - aume i-ci -Hei-lander - quik-ket sein geist-li fonde à ja - mais son roy - aume i geist-li - ches Reich! ängstli che Zagen: der bon - té. geist-li-ches Reich! Der Hei - land er - quik-ket sein Ilfonde à ja - mais son roy - aume i - ci - bas! gen: der Ihr Za Hei-land er - quik-ket sein geist-li - ches Reich! lar mes, Il fonde à ja - mais son roy - aume i - ci - bas! IlE# dim.7 B minor 203 Alto Lines 4–5: set to pleading motives that recall the original secular text "flehen"/"plead" here becomes Ihr verjagen"/"put to flight"). kön - net ver Basso chas - se la crain kön - net ja ver gen das crain chas - se la te, l'an E# dim.7 F# minor C#7 F# minor Word painting: Instruments drop out for the word "fearful." 208 gen das Trau-ern, das Fürchten, das ängst te, l'an - gois - se, lapeur et crain Trau Fürch-ten, das ängstli - che ern, das Za gois se, l'an - gois-se, la_ peur et la_ crain -Continuo alone

15

D# dim.7

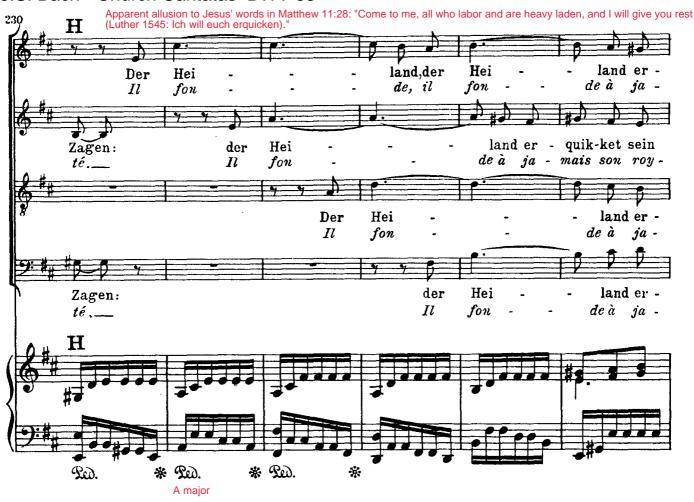
B minor

B minor

E minor

The repeated-note figure from the ritornello is used here to depict the trembling of the fear referenced in the text. The figure is related to the *stile concitato* (agitated style) invented (or "rediscovered") by Claudio Monteverdi for his eighth book of madrigals (Madrigali guerrieri ed amorosi, 1638), characterized in particular by a "combat motive" of repeated 16th notes.

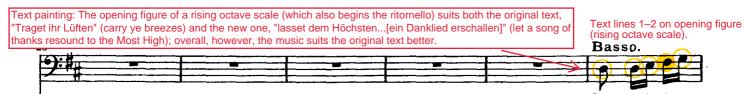






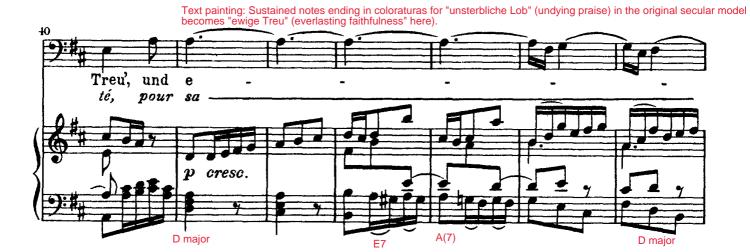


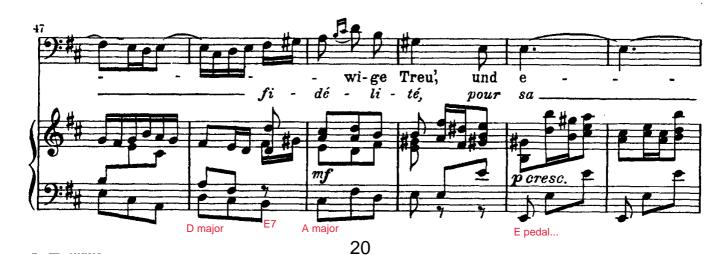




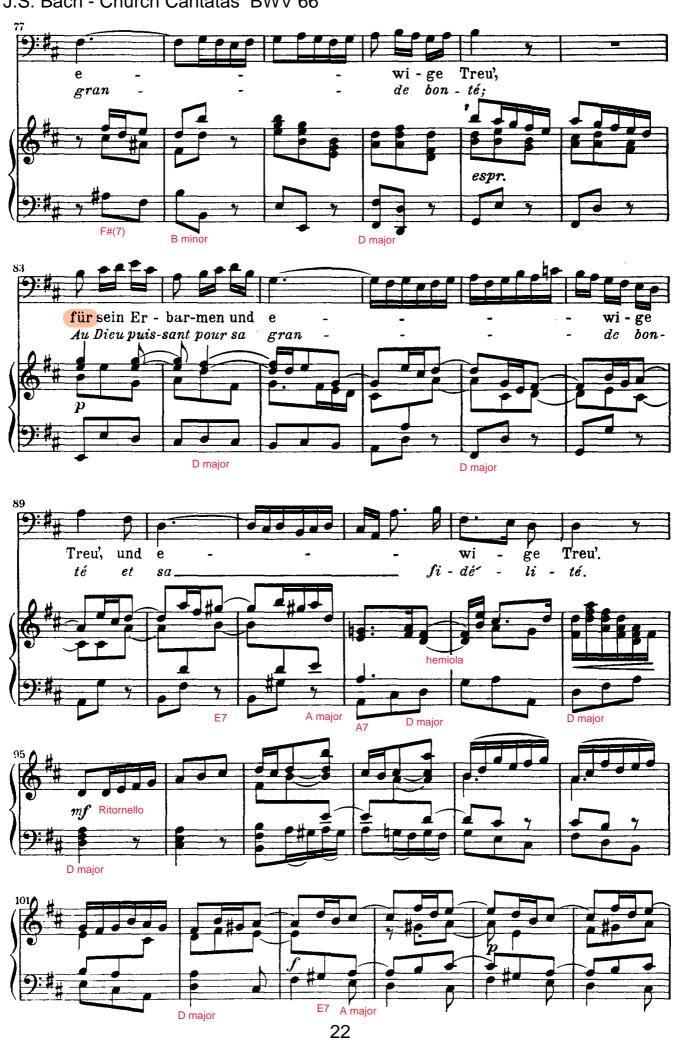




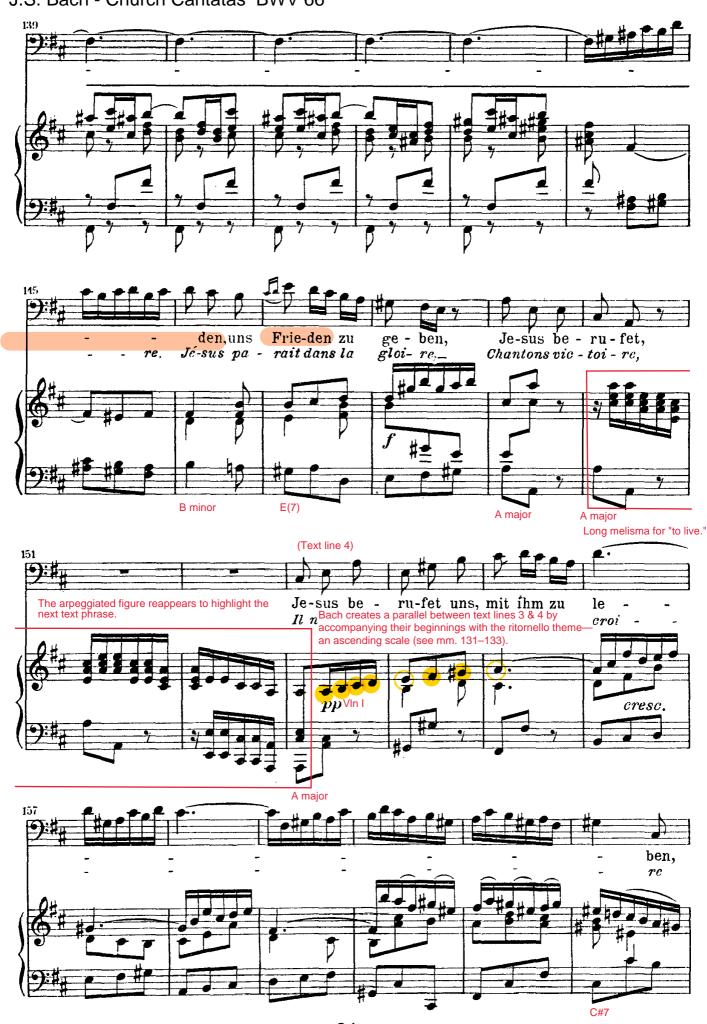


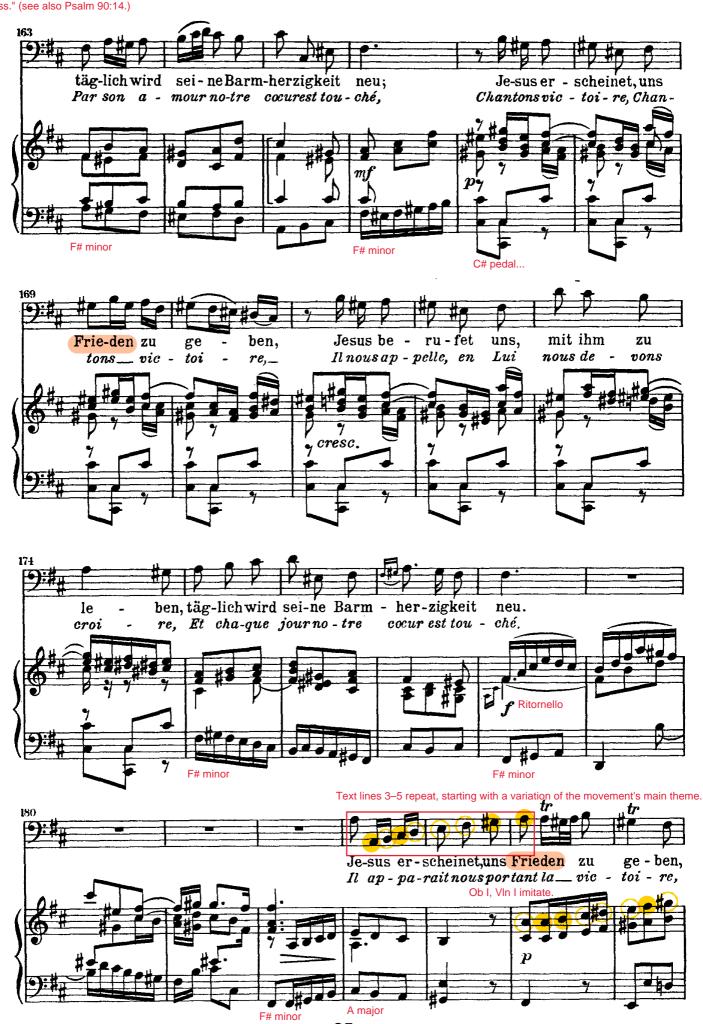


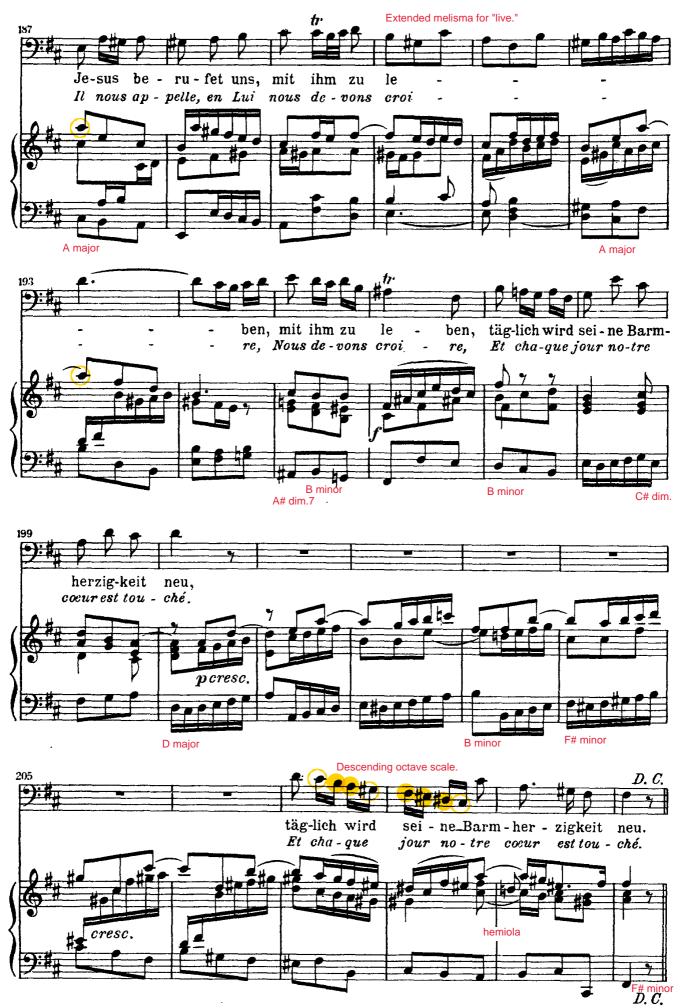












In the secular original, the dialogue partners were "Glückseligkeit Anhalts" (The Happiness of [the district of] Anhalt) and "Fama" (Fame). In the 1724 Easter Monday parody, the voices became "Schwachheit" (Weakness) and "Zuversicht" (Confidence), then in the 1731 version, "Furcht" (Fear) and "Hoffnung" (Hope) • Dialogue: Fear vs. Hope regarding resurrection (66/4). After the previous authoritative statements, a dialogue 4. Recitativo a 2 between Fear and Hope begins. The movement is in the form of recitative-duet-recitative, with the first recitative between Fear and Hope begins. The movement is in the form of recitative-duet-recitative, with the first recitative between Fear and Hope begins. The movement is in the form of recitative-duet-recitative, with the first recitative between Fear and Hope begins. The movement is in the form of recitative-duet-recitative, with the first recitative incorporating an arisos on imagined words by Jesus. The duet "is itself bipartite, since an extended imitative passage is followed by its abridged reprise (A A')." (Dürr, 278). Chromatic Saturation in the vocal part in 10 mm. Hope: Bei Je - su Lebenfreudig sein, ist uns-rer Brust ein heller Sonnenschein Jesus' joyful to-be Is to-our breast bright sunshine. In the Easter cantata, the context for the dialogue between Hope and Fear is the discussion of the disciples on the road to Emmaus with as recounted in the day's Gospel reading Continuo alone Cont. 1724 version: "Gnadenshein" (ray of grace); 1731 version: "Sonnenschein" (ray of sunshine) G major The text's reference to a ray of sunshine and joy in one's breast on account of Jesus' life recalls the Gospel reading: the disciples' eyes were opened (Luke 24:31); and their hearts burned (Luke 24:32). The theological application of these phrases is found in 2 Corinthians 4:3–6 (see side note). Trost er-füllt auf seinen Hei land schauen Him-melreich er und in sich selbst ein upon one's and within one's D# dim. E minor A# dim.7 The text's reference to "looking upon one's Savior filled with comfort" is an apparent reference to the Nunc Dimittis: "Lord, now lettest thou thy servant depart in peace, according to they word; for mine eyes have seen thy salvation" (Luke 2:29–30), while the reference to "building a kingdom within oneself: apparently alludes to GIIA Luke 17:20–21 [Christ]: "The kingdom of God is in the midst of you (Luther 1545: inwendig in euch, i.e., within you)." Christen Ei-gen-tum. bau-en, ist wahrer Doch! weil ich hier ein to-build, a B minor D major D major The text possibly alludes to Jesus' words in Matthew 11:28: "Come to me...and I will give you rest." so suchtmeinGeisthierseineLustund Ruh. MeinHeilandruftmirkräftig himmlisch Labsal habe. heavenly refreshment have, thus seeks my spirit here its delight and rest. Savior calls to-me (loudly)

E7

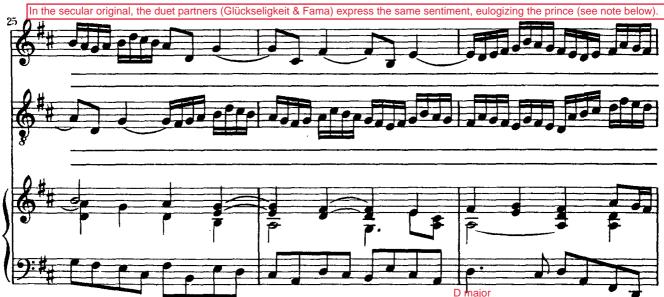
A major

27

A7







Martin Petzoldt argues that the reason diametrically opposed viewpoints can be expressed with the same thematic material, treated imitatively is because both deal with a type of "seeing": one is a physical seeing, the other is a spiritual "seeing" based in faith on passages such as Acts 2:24: God raised [Christ] up, having loosed the pangs of death, because it was not possible for him to be held by it; Acts 13:34–35: As for the fact that [God] raised him from the dead...he says also in another psalm, "Thou wilt not let thy Holy One see corruption." (See Psalm 16:10, also Acts 2: 27, 13:37.) See Petzoldt, "Bach-Kommentar" 1:722–723.



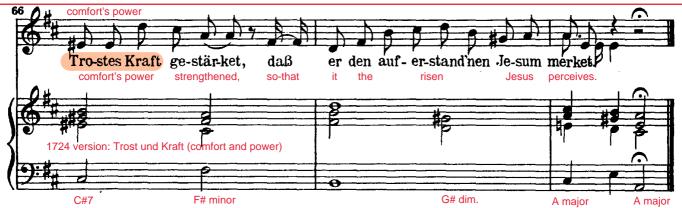








Fear is transformed into faith as it "perceives Jesus," a reference to the Gospel reading, in which the disciples recognize Jesus when he breaks bread with them (see Luke 24:29–31).





34

A major

