

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 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 the Greco-Roman goddess of rumor). In the sacred parody, the 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 setting). Bach added a chorale at the end.

J.S. Bach

Cantata No. 66

Erfreut euch, ihr Herzen

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.

Based on BWV 66a/8 (closing movement).

•Easter: Rejoice & put away sorrow; Christ is risen (66/1). The text recalls the end of the Gospel reading in which the 2 disciples return from Emmaus to proclaim Jesus' resurrection to the disciples in Jerusalem.

Concertante, virtuosic instrumental writing (strings contrasting with woodwinds).
Trumpet (added later) mostly reinforces top line.

1. Coro

Instrumentation:

Tromba (ad. lib.: added later)

Ob I, II

Fagotto

Vln I, II

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. (133-156) DM [Fine]

Lines 4-5 (157-198) Andante (F#m)-Bm

Line 6 (199-202) Em-Bm

Lines 4-5 (203-230) (F#m)-(AM)

Line 6 (231-254) AM-F#m

da capo

Oboe
mf Ritornello
Viol. e Viola
D major
Basso.

Original, secular text: "Es strahle die Sonne" (May the sun radiate).

p *cresc.*
D major A major A major

fp *cresc.*
Figura corta (see side note).
Fag.
G major E minor A major

Oboes Trp & Vlns
F# minor

Trp & Oboes
A7 D major

20

hemiola

24

A

Soprano

Alto

Tenore

Basso

Lines 1-3.

Originally "Glückseligkeit," i.e., Happiness

Er - freut euch, ihr Her - zen!
Joy - euse est votre â - me!

Awkward text setting because this was not the original text.

Originally "Fama," i.e., Fame

Ent - wei - chet, ihr Schmerzen!
Joy - euse est votre â - me!

Es
Jé -

es
Jé -

es
Jé -

Es
Jé -

A

dim.

p

D major

D major

D major

29

le - bet der Hei - land und herrschet in - euch;
sus - vi - vant vous dic - te sa vo - lon - té;

le - bet der Hei - land und herrschet in - euch; er - freut euch, ihr
sus - vi - vant vous dic - te sa vo - lon - té; Joy - euse est votre

le - bet der Hei - land und herrschet in - euch;
sus vi - vant vous dic - te sa vo - lon - té;

le - bet der Hei - land und herrschet in - euch;
sus vi - vant vous dic - te sa vo - lon - té;

A major

A major

34

es le - bet der Hei - land und
Jé - sus vi - vant vous dic - te,

Her - zen!
â - me!

es le - bet der Hei - land und
Jé - sus vi - vant vous dic - te,

es le - bet der
Jé - sus vi - vant,

ent - wei - chet, ihr Schmerzen!
La crain - te s'ef - fa - ce

es le - bet der
Jé - sus vi - vant,

A major

39

herr - schet in - euch, es le -
vous dic - - - te sa vo - lon - té. Jé - sus

herr - schet in - euch, und herr - schet in - euch, es
vous dic - - - te sa vo - lon - té. Jé -

Hei - land und herrschet in euch, und herrschet in euch, es
Jé - sus vi - vant vous dic - te sa vo - lon - té. Jé -

Hei - land und herr - schet in euch, und
Jé - sus vi - vant vous dic - - te sa vo - lon - té. Jé -

E(7) C# minor deceptive E(7)

44

bet der Hei-land und herr - schet,
vi - vant vous dic - te, vous dic - te

le - bet, es le - bet der Hei-land und
sus vi - vant vous dic - te, vous dic - te

le - bet, es le - bet der Hei-land und
sus vi - vant vous dic - te, vous dic - te

herr - schet in euch, und
sus vi - vant vous dic - te, vous dic - te

A major

49

B

herr-schet in euch.
sa vo - lon - té.

herrschet in euch.
sa vo - lon - té.

herrschet in euch.
sa vo - lon - té.

herrschet in euch.
sa vo - lon - té.

B Oboes

Ritornello

fp

A major

A major

J.S. Bach - Church Cantatas BWV 66

Measures 54-56 of the musical score. The system begins at measure 54. The key signature is A major (three sharps). The tempo/mood is marked *f* (forte). The instrumentation includes a keyboard (piano) and strings. The score shows a melodic line in the right hand and a more active bass line in the left hand. The dynamics change from *f* to *p* (piano) at measure 55, and then to *cresc.* (crescendo) at measure 56.

A major

Measures 57-60 of the musical score. The system begins at measure 57. The key signature is A major. The instrumentation includes a keyboard (piano), strings, and woodwinds (Oboes, Trp & Vlns). The dynamics are marked *fp* (fortissimo piano). The score shows a complex texture with multiple voices. The key changes from A major to B7 at measure 58, then to E major at measure 59, and finally to D major at measure 60.

B7

E major

A major

D major

Measures 61-63 of the musical score. The system begins at measure 61. The key signature is A major. The instrumentation includes a keyboard (piano), strings, and woodwinds (Oboes, Trp & Vlns). The dynamics are marked *cresc.* (crescendo). The score shows a melodic line in the right hand and a more active bass line in the left hand. The key changes from A major to E major at measure 62, and then to C# minor at measure 63.

E major

C# minor

Measures 64-66 of the musical score. The system begins at measure 64. The key signature is A major. The instrumentation includes a keyboard (piano), strings, and woodwinds (Trp & Vlns). The dynamics are marked *f* (forte). The score shows a melodic line in the right hand and a more active bass line in the left hand.

Measures 67-69 of the musical score. The system begins at measure 67. The key signature is A major. The instrumentation includes a keyboard (piano), strings, and woodwinds (Trp & Oboes). The dynamics are marked *fz* (fortissimo). The score shows a melodic line in the right hand and a more active bass line in the left hand. The key changes from A major to A major at measure 68, and then to A major at measure 69.

E major

A major

Measures 70-73 of the musical score. The system begins at measure 70. The key signature is A major. The instrumentation includes a keyboard (piano), strings, and woodwinds. The dynamics are marked *f* (forte). The score shows a melodic line in the right hand and a more active bass line in the left hand. The key changes from A major to A major at measure 71, then to A major at measure 72, and finally to A major at measure 73.

A major

71 74. **C**

Lines 1-3.

Er - freut euch, ihr Her - zen!
Joy - euse est votre â - me!

Es
Jé -

Es
Jé -

Es
Jé -

Ent wei - chet, ihr Schmer - zen! es
La pei - ne s'ef - fa - ce! Jé -

C

dim. *p*

A major A major

79

le - bet der Hei - land und herr - schet in - euch, herr -
sus vi - vant vous dic - te sa vo - lon - té, sa

le - bet der Hei - land und herr - schet in - euch, herr -
sus vi - vant vous dic - te sa vo - lon - té, sa

le - bet der Hei - land und herrschet in - euch, herr - schet in -
sus vi - vant vous dic - te sa vo - lon - té, sa vo - lon -

le - bet der Hei - land und herrschet in - euch, herr - schet in -
sus vi - vant vous dic - te sa vo - lon - té, sa vo - lon -

D major (D7)

J.S. Bach - Church Cantatas BWV 66

84)

schet in euch, herrschet, herrschet in euch, herrschet,
vo - lon - té, sa vo - - lon - té *Jé - sus*

schet in euch, herrschet, herrschet in euch, herrschet,
vo - lon - té, sa vo - - lon - té *Jé - sus*

euch, herr - schet in euch, herrschet, herrschet in euch, herrschet,
té, sa vo - lon - té, sa vo - - lon - té *Jé - sus*

euch, herr - schet in euch, herrschet, herrschet in euch, herrschet, herr -
té, sa vo - lon - té, sa vo - - lon - té, Jé - sus, Jé -

f

D7 G major A7 B minor deceptive D major

90)

herrschet, herrschet in euch;
dic - te sa vo - lon - té;

herrschet, herrschet in euch; er - freut euch, ihr Herzen, ent -
dic - te sa vo - lon - té; Joy - euse est votre â - mel La

herrschet, herrschet in euch;
dic - te sa vo - lon - té;

schet;
sus;

er - freut euch, ihr
Joy - euse est votre

f

Fingura corta (see side note).
 Oboes

fp Ritornello

95)

Text painting: Long note for "lebet" (lives; the secular original had "leben").

es *Jé*

wei - chet, ihr Schmerzen, es le -
 pei - ne s'ef - fa - ce, La pei -

Her - zen, ent - wei - chet, ihr Schmerzen, es le -
 â - me! La pei - ne s'ef - fa - ce, La pei -

Oboes

cresc.

f

99

le - - - - - bet der Hei - land und
 sus, - - - - - oui *Jé* - sus dic - te

- bet, es le - - - - - bet der Hei - land und
 - ne s'ef - fa - - - - - ce, *Jé* - sus dic - te

es le - - - - - bet der Hei - land und
Jé - sus, - - - - - oui *Jé* - sus dic - te

- - - - - bet, es le - bet der Hei - land und
 - - - - - ne s'ef - fa - ce, *Jé* - sus dic - te

Trp & Vlns

Oboes

Trp & Oboes

fz

A7

D major

J.S. Bach - Church Cantatas BWV 66

103)

D

p cresc.

Text painting: Long note for "herrschet" (reigns); the secular original had "ewig" (eternally).

herr-schet in euch, herrschet, herr
sa vo - lon - té, il vous dic

herr-schet in euch, herrschet, herrschet,
sa vo - lon - té, Jé - sus, dic - te

herr-schet in euch, herrschet, herrschet,
sa vo - lon - té, Jé - sus, dic - te

herr-schet in euch, herrschet, herrschet,
sa vo - lon - té, Jé - sus, dic - te

D

p

cresc.

G major

D7

109

- - - schet, es le - bet der Hei-land und herr -
- - - te Jé - sus vi-vant vous dic-te, sa

herr-schet in euch, es le - bet der Hei-land und herr -
sa vo - lon - té, Jé - sus vi-vant vous dic-te, sa

herr-schet in euch, es le - bet der Hei-land und herr - schet,
sa vo - lon - té, Jé - sus vi-vant vous dic-te, vous dic - te

herrschet in euch, es le - bet der Hei-land und herr -
sa vo - lon - té, Jé - sus vi-vant vous dic-te, sa

f *p* *m.s. m.d.* *m.s. m.d.*

G major A major D major

115

schet in euch, es le - bet, es le -
 volon - té. Jé - sus, Jé - sus

schet in euch, es le - bet der Heiland und herr -
 vo - lon - té. Jé - sus, Jé - sus, vous dic -

herr - schet in euch, es le - bet, es le - bet der
 sa vo - lon - té. Jé - sus, Jé - sus

schet in euch, es le -
 vo - lon - té. Jé - sus

E major A(7) D major

121

bet der Heiland und herrschet in euch, herrschet, herr -
 dic - te, vous dic - te sa vo - lon - té. Jé - sus, Jé -

schet, herrschet in euch; er - freute euch, ihr Her - zen!
 te sa vo - lon - té. Joy - euse est votre â - me

Heiland und herr - schet in euch; ent -
 vous dic - te, sa vo - lon - té. Joy -

bet der Heiland und herrschet in euch, herrschet, herr -
 vous dic - te, vous dic - te sa vo - lon - té. Jé - sus, Jé -

D major D major

127 *f* **E**

- - - schet, es le - bet der Hei-land und herrschet in euch.
 - - - sus, Jé - sus vivant vous a dit sa vo - lon - té.

f

es le - bet der Hei-land und herrschet in euch.
 Jé - sus vi - vant vous a dit sa vo - lon - té.

f

wei-chet, ihr Schmerzen! es le - bet der Hei-land und herrschet in euch.
euse est votre â - me, Jé - sus vivant vous a dit sa vo - lon - té.

f

- - - schet, es le - bet der Hei-land und herrschet in euch.
 - - - sus, Jé - sus vi - vant vous a dit sa vo - lon - té.

f **E**

D major

133 *p* **Ritornello** *f*

D major

137 *fp* *cresc.*

D major A major

140 *fp* *cresc.* **Oboes** **Trp & Vlns**

A major D major G major

J.S. Bach - Church Cantatas BWV 66

143

Oboes

Trp & Vlns

A major

F# minor

146

Trp & Vlns

f

149

Trp & Oboes

fz

A7

D major

152

hemiola

D major

156 **Andante.** Middle Section: reduced instrumentation (strings & continuo) and slower tempo. The original, secular text began "Ach Himmel wir flehen" (O heavens, we plead). Both texts suit the predominance of minor modes (see side note for more).

Alto.

Basso.

Lines 4-5: set to the lament motive.

Descending chromatic fourth, traditional symbol of lament and chromatic harmonies.

Ihr kön-net ver - ja-gen das Trau -
Il chasse à ja - mais la tris - tes

Ihr kön-net ver - ja-gen das Trau

The violin motive of the ritornello's opening is now repeated in the low register of the continuo, perhaps to depict the grief (sobbing) and fear (trembling) referenced in the text.

Andante.

Descending chromatic fourth.

D major A# dim.7 F#7 B minor G major D major D# dim.7 E major C major A# dim.7 B dim.7 B major

J.S. Bach - Church Cantatas BWV 66

162

ern, das Fürchten, das ängst-li - che Za -
 se, l'an - gois - se, la peur et la crain

Descending chromatic fourths.

ern, das Fürch - - ten, das ängstli - che Za -
 se, l'an - gois - - se, la peur et la crain

A major A minor B7 E minor E7 F major C major C# dim.7 D minor

168

gen, das ängst-li - che Za - gen, ihr kön-net ver -
 te. Il chasse à ja - mais la tris - tes - se, l'an

gen, ihr kön-net ver - ja - gen das Trau -
 te. Il chasse à ja - mais la tris - tes -

Descending chromatic fourth.

G# dim.7 A dim. B minor A7 A# dim.7 B7 C#7 F# major D major A# dim.7

A major G minor F# major

174

ja - gen das Trau - ern, das Fürchten, das
 gois - se, la peur, la crainte, l'an

ern, das Trau - ern, das Fürchten, das
 se, Il chasse la crainte, l'an

Descending chromatic fourth

B major G# dim. E# dim.7 F# dim. E minor F# major F#7 B minor

phrygian cadence E# dim.7

Upper strings adopt ritornello material for accompaniment.

J.S. Bach - Church Cantatas BWV 66

180

ängst li - che Za
gois se, l'an - gois

ängst li - che Za
gois se, l'an - gois

pp *cresc.*

B minor

186

- Sighing motives - gen, ihr kön-net ver-
se, Soy - ez sans a -

sp

G major C#7 F#7 B7 C major

192

ja - gen das Trau - ern, das Fürch - ten, das ängst - li - che Za - gen, das
lar - mes, sa grâce ef - fi - ca - ce, ré - pand les tré - sors, — de

- gen, das Trau - ern, das Fürch - ten, das ängst - li - che
se, soy - ez sans a - lar - mes, soy - ez sans a -

Oboes + bassoon

F#7 B minor A7 D major

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)."

197

45

Der Hei - land er - quik-ket sein geist - liches Reich!
 Il fonde à ja - mais son roy - aume i - ci - bas!

ängstli - che Za - gen: der Hei - land er - quik-ket sein geist-li - ches Reich!
 sa bon - té. — Il fonde à ja - mais son roy - aume i - ci - bas!

Der Hei - land er - quik-ket sein geist-li - ches Reich!
 Il fonde à ja - mais son roy - aume i - ci - bas!

Za - - gen: der Hei - land er - quik-ket sein geist-li - ches Reich! Ihr
 lar - - mes, Il fonde à ja - mais son roy - aume i - ci - bas! Il

Oboes, bassoon, strings

E# dim.7 B minor B minor B minor

203

Alto Lines 4–5: set to pleading motives that recall the original secular text ("flehen"/"plead" here becomes "verjagen"/"put to flight").

Basso Ihr kön - net ver - ja - - - - -
 Il chas - se la crain - - - - -

kön - net ver - ja - - - - - gen das
 chas - se la crain - - - - - te, l'an

p

E# dim.7 C#7 F# minor

208

gen das Trau-ern, das Fürchten, das ängst -
 te, l'an - gois - se, la peur et la crain -

pt. cresc. espr. Trau - ern, das Fürch - ten, das ängstli - che Za -
 gois - se, l'an - gois - se, la - peur et la - crain -

Continuo alone

F#7 B minor D# dim.7 B7 E minor B minor

214.

Stile concitato (see side note).

Strings Oboi.

G#7

219

li - che Za - gen, ihr könnet ver - ja - gen, ihr kön - net ver - ja -
te, la crainte. Soy - ez sans a - lar - mes, sa grâce ef - fi - ca -
gen, ihr kön - net ver - ja - gen das Trau - ern, das
te, la crainte. Soy - ez sans a - lar mes, Sa -

B7 E major E7

225

gen das Trau - ern, das Fürch - ten, das ängstli - che
ce, sur vous ré - pand les trésors de sa bon -
tr
ängstli - che Za - gen, das Trau - ern, das Fürch - ten, das ängstli - che
grâce e - fi - ca - ce, sur vous ré - pand les trésors de sa bon -

A major A major

J.S. Bach - Church Cantatas BWV 66

230

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)."

H

Der Hei - - - land, der Hei - - - land er -
 Il fon - - - de, il fon - - - de à ja -

Zagen: der Hei - - - land er - quik-ket sein
 té. — Il fon - - - de à ja - mais son roy -

Der Hei - - - land er -
 Il fon - - - de à ja -

Zagen: der Hei - - - land er -
 té. — Il fon - - - de à ja -

H

Red. * Red. * Red. *

A major

236

quik-ket sein geist-li-ches Reich, der Hei-land er - quik-ket sein geistli - ches
 mais son roy - aume i - ci - bas. Il fonde à ja - mais son roy - aume i - ci -

geist - - li-ches Reich, der Hei-land er - quik-ket sein geistli - ches
 aume i - ci - bas. Il fonde à ja - mais son roy - aume i - ci -

quicket sein geist-li-ches Reich, der Hei-land er - quik-ket sein geistli - ches
 mais son roy - aume i - ci - bas. Il fonde à ja - mais son roy - aume i - ci -

quicket sein geist-li-ches Reich, der Hei-land er - quik-ket sein geistli - ches
 mais son roy - aume i - ci - bas. Il fonde à ja - mais son roy - aume i - ci -

A major C#7 F# minor

242)

Reich, der Hei-land er - quik - - ket sein geist-li - ches Reich, der
 bas. Il fonde à ja - mais son roy - aume i - ci - bas. Il

Reich, der Hei-land, der Hei - -
 bas. Il fonde à ja - mais,

Reich, der Hei-land, der Hei - -
 bas. Il fonde à ja - mais,

Reich, der Heiland er - quik-ket sein geist
 bas. Il fonde à ja - mais son roy - aume

cresc.

C# major F# minor E(7)

248

Hei-land, der Hei - - land er - quicket seingeistli - ches Reich.
 fonde à ja - mais, à ja - mais son roy aume i - ci - bas.

- land er - quik-ket sein geist li - ches Reich.
 - à ja - mais son roy - aume, i - ci - bas.

- land er - quik-ket sein geist li - ches Reich.
 - à ja - mais son roy - aume i - ci - bas.

li - ches Reich.
 i - ci - bas.

f *rit.*

A major E# dim.7 C#(7) F# minor F# minor

2. Recitativo

1. Basso

• Easter: Resurrection made everything turn out well (66/2). Probably a parody of BWV 66a/1. D.C.

Es bricht das Grab und da-mit uns-re Not, der Mund ver -
 (Now) breaks the grave and therewith our distress, my mouth proclaims

High range for "fracturing of the grave."

This movement was probably newly composed.

Viol. I, II Va. Cont.

Strings

B minor

J.S. Bach - Church Cantatas BWV 66

3
kün-digt Got - tes Ta - ten, der Hei-land lebt: so ist in Not und
God's deeds; the Savior lives; thus has in distress and

B minor

5
Tod den Gläu-bigen voll - kommen wohl ge - ra - ten.
death, for believers (everything) perfectly well turned-out.

G major A major A major

The closing string figure reappears in the following aria at the words "Jesus appears" (mm. 128-130).

See comment above for major vs. minor modes.

Based on BWV 66a/2. **3. Aria** Da capo •Easter: Jesus appears; thank God for his goodness! (66/3). The aria continues the dance-like quality of the opening movement, replacing the praise of Prince Leopold in the original with the praise of Jesus.

Bass is the voice of authority.

Ob. I, II
Viol. I, II
Va.
Cont.
(c. Fag.)

1. Ob. e Viol.
mf Ritornello (in binary form)

D major

Form (Rhyme: ABCBB)
Rit. (Mm. 1-33) DM
Lines 1-2 (33-94) DM
Rit. (95-126) DM [Fine]
Lines 3-5 (127-178) Bm-F#m
Rit. (178-182) F#m
Lines 3-5 (183-210) AM-F#m
da capo

Alfred Durr notes, "The dance-like vitality is derived from its secular model. The first oboe and first violin at times emerge from the united woodwind-and-string texture to form a concertante duet." (p. 277)

D major A major A major A major A major

The syncopated rhythm in the unison oboes & violins is reminiscent of the passepied (compare BWV 134/6).

14
hemiola

A major A major A major D major A7

21
D major

Text painting: The opening figure of a rising octave scale (which also begins the ritornello) suits both the original text, "Traget ihr Lüften" (carry ye breezes) and the new one, "lasset dem Höchsten...[ein Danklied erschallen]" (let a song of thanks resound to the Most High); overall, however, the music suits the original text better.

Text lines 1–2 on opening figure (rising octave scale).

Basso.

Las-set dem
Chantons un

hemiola

E7 A major A7 D major D major D major

34 NBA: vor (each time)

Höchstenein Danklied er - schallen für sein Er - bar-men und e - wi - ge
hym-ne d'a-mour et de gloire Au Dieu puis-sant pour sa fi-dé-li-

Text painting: Sustained notes ending in coloraturas for "unsterbliche Lob" (undying praise) in the original secular model becomes "ewige Treu" (everlasting faithfulness" here).

40

Treu', und e -
té, pour sa

p cresc.

D major E7 A(7) D major

47

fi - dé - li - té, e - wi - ge Treu', und e -
pour sa

mf p cresc.

D major E7 A major E pedal...

J.S. Bach - Church Cantatas BWV 66

53

wi - ge Treu;
bon - té.

espr.

A major

59

las - set dem Höchsten ein Danklieder - schallen,
Chan-tons un hym-ne dà-mour et de gloi-re,

p

A major D major

65

las - set dem Höchsten ein Dank
Chan-tons un hym-ne d'a - mour

p

D(7)

71

- lied er - schallen für sein Er - bar - men und
et - de gloi-re Au Dieu puis - sant pour sa

tr

G major A(7) D major D7 G major E(7) A major

J.S. Bach - Church Cantatas BWV 66

77

e - gran - wi - ge Treu',
de bon - té;

espr.

F#(7) B minor D major

83

für sein Er - bar-men und e - wi - ge
Au Dieu puis-sant pour sa gran - de bon-

p

D major D major

89

Treu', und e - wi - ge Treu'.
té et sa fi - dé - li - té.

hemiola

E7 A major A7 D major D major

95

mf Ritornello

D major D major

101

f *p*

D major E7 A major

J.S. Bach - Church Cantatas BWV 66

107 *mf* *hemiola*

A major D major A7

114

121 *hemiola*

D major E7 A major A7 D major D major

Middle Section. The reference to Jesus' appearing reflects the Gospel reading of the day: "While [two of the disciples] were talking and discussing together, Jesus himself drew near [after his resurrection] and went with them" (Luke 24:15).

127 *p* *mf* *pp*

B minor B minor

Text lines 3-5. Je-sus er - scheinet, Chantons vic - toi - re, (Text line 3) Je-sus er - schei-net, uns

Text painting: Jesus' appearing is depicted with a heraldic descending arpeggio, echoed in a 16th-note string pattern that ended the previous recitative (see also mm. 150-153).

Unison strings. Bach creates a parallel between text lines 3 & 4 by accompanying their beginnings with the ritornello theme—an ascending scale (see mm. 153-154).

133 *p*

B minor F# pedal...

NBA: Friede (each time)

Frie-den zu ge - ben, Je-sus er - schei - net, uns Frie - - tons — vic - toi - re, Jé - sus — pa - rait — dans la gloi - -

Sustained note ending in florid melisma for "peace."

J.S. Bach - Church Cantatas BWV 66

139

145

den, uns Frie-den zu ge - ben, Je-sus be - ru - fet,
re. Je-sus pa - rait dans la gloi- re, Chantons vic - toi - re,

B minor E(7) A major A major

Long melisma for "to live."

151

(Text line 4)

The arpeggiated figure reappears to highlight the next text phrase.

Je-sus be - ru-fet uns, mit ihm zu le - -
Il n Bach creates a parallel between text lines 3 & 4 by accompanying their beginnings with the ritornello theme—an ascending scale (see mm. 131–133).

pp Vln I cresc.

A major

157

ben,
re

C#7

163

täg-lich wird sei-ne Barm-herzigkeit neu; Je-sus er - scheint, uns
Par son a - mour no-tre cocurest tou - ché, Chantons vic - toi - re, Chan-

F# minor F# minor C# pedal...

169

Frie-den zu ge - ben, Jesus be - ru - fet uns, mit ihm zu
tons — vic - toi - re, — Il nous ap - pelle, en Lui nous de - vons

cresc.

174

le - ben, täg-lich wird sei-ne Barm - her-zigkeit neu.
croi - re, Et cha-que journo - tre cocur est tou - ché.

F# minor F# minor Ritornello

Text lines 3-5 repeat, starting with a variation of the movement's main theme.

180

Je-sus er - scheint, uns Frieden zu ge - ben,
Il ap - pa - rait nous portant la — vic - toi - re,

F# minor A major p Ob I, Vln I imitate.

J.S. Bach - Church Cantatas BWV 66

187 *tr* Extended melisma for "live."

Je-sus be - ru - fet uns, mit ihm zu le -
 Il nous ap - pelle, en Lui nous de - vons croi -

A major A major

193

- ben, mit ihm zu le - ben, täg-lich wird sei - ne Barm-
 re, Nous de - vons croi - re, Et cha-que jour no-tre

B minor B minor C# dim.

A# dim.7

199

herzig-keit neu,
 coeur est tou - ché.

p cresc.

D major B minor F# minor

205 Descending octave scale. D. C.

täg-lich wird sei - ne Barm-her - zigkeit neu.
 Et cha-que jour no - tre coeur est tou - ché.

cresc. hemiola F# minor D. C.

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).

Chromatic Saturation in the vocal part in 10 mm.

4. Recitativo a 2 (Die Hoffnung.) (L'Espérance.)

Secco

• Dialogue: Fear vs. Hope regarding resurrection (66/4). After the previous authoritative statements, a dialogue between Fear and Hope begins. The movement is in the form of recitative-duet-recitative, with the first recitative incorporating an arioso 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).

1. Tenc **F#** **G** **D** **B** **E** **C**

Hope: Bei Je - su Lebenfreudig sein, ist uns-rer Brust — ein — heller **Sonnenschein**. Mit —
In Jesus' life joyful to-be Is to-our breast - bright sunshine. With —

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 Jesus, 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 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).

8 **C#** **A** **D#** **A#**

Trost er - füllt auf seinen Hei land schauen und in sich selbst ein Him-melreich er -
comfort filled upon one's Savior to-look and within one's self a kingdom-of-heaven

A7 D# dim. E minor A# dim.7

A7 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 thy word; for mine eyes have seen thy salvation" (Luke 2:29–30), while the reference to "building a kingdom within oneself: apparently alludes to Luke 17:20–21 [Christ]: "The kingdom of God is in the midst of you (Luther 1545: inwendig in euch, i.e., within you)."

611 8

bau-en, ist wahrer Christen Ei - gen-tum. Doch! weil ich hier ein
to-build, is true Christians' (heritage). But since I here a

B minor D major D major

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."

9 **G#** **F**

himmlisch Labsal habe, so sucht mein Geist hier seine Lust und Ruh. Mein Heiland ruft mir kräftig
heavenly refreshment have, thus seeks my spirit here its delight and rest. My Savior calls to-me (loudly):

E7 A major A7

E7 A major A7

J.S. Bach - Church Cantatas BWV 66

Arioso

Imagined words by Jesus (not a traditional "Vox Christi" sung by a bass), reminiscent of Jesus' words in John 14:19: "Because I live, you will live also."

12

zu: „Mein Grab und Sterben bringet euch Leben, mein Aufer-steh'n ist eu-er Trost.“
 "My grave and dying brings you life, my rising is your comfort."

p A throbbing continuo suggests resigned sorrow (associated with "Jesus' reference to his death), which changes to joy at the cadence (16th-note arpeggio leading to A major at the reference to his resurrection)

D minor (for the significance of D minor, see side note) C# dim.7 B-flat D minor A minor

Recitativo

15

Mein Mund will zwar ein Op - fer ge - ben, mein Hei - land! doch wie
 My mouth would indeed an offering give (to you), (O) my Savior, yet how

A major C# dim.7 D7 G# dim.

17

klein, wie we - nig, wie so gar ge - rin - ge wird es vor dir, o
 small, how little, how even trifling will it before thee, O

G# dim.7 E7 F#7

19. NBA: vor

19

großer Sieger sein, wenn ich für dich ein Sieg- und Danklied bringe.
 great victor, be, if I before thee a triumph- and thanks-song bring.

B minor D7 G major D major

The duet partners sing in imitation, even though their sentiments are opposed (e.g., "my eye sees" vs. "no eye sees"; death's bonds do not hold him" vs. "death's bonds still hold him." The dialogue reflects the conflicted conversation of the disciples on the way to Emmaus, as recounted in the day's Gospel reading.

(a tempo)

22

Alto

Tenore

Die Furcht
(La Crainte)

Fear:

Hope:

Duet Section A
(Hope leads).

Kein Auge sieht den Heiland auf-er-weckt,
No eye sees the Savior restored-to-life,

Mein Auge sieht den Heiland auf-er-weckt,
My eye sees the Savior restored-to-life,

D major E7 A major A7 D major

In the secular original, the duet partners (Glückseligkeit & Fama) express the same sentiment, eulogizing the prince (see note below).

25

D major

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.

28

kein Auge sieht den Heiland auf-er - weckt,
Nul ne ver - ra Jé-sus res-su-sci - té,

mein Auge sieht den Heiland auf-er-weckt,
Mon cil ver-ra Jé - sus res-susci - té,

"Seeing without perceiving" suggests biblical passages such as Matthew 13:13: "Seeing they do not see, and hearing they do not hear." (Also Mark 4:12, Isaiah 6:9.)

J.S. Bach - Church Cantatas BWV 66

31

es hält ihn nicht der
(Now) holds him not

D major

34

In the secular original (libretto by Christian Friedrich Hunold), the duet partners (Happiness and Fame) speak of the same action but from their individual perspectives: to carry praise on [your/my] chariot of praise ("Ehrenwagen") to all people. Such splitting of the text is typical of Hunold's Cöthen cantata texts (see Dürr/Jones, 278).

es
(Now)

Tod in Ban
death in (its) bonds

E(7) A major F#7 D major

The active continuo line is probably prompted by the original, secular text, which references "carrying praise to all peoples."

37

hält ihn noch der Tod in Ban
holds him still - death in (its) bonds

den,
te,

D major B7 E minor

40

es hält ihn nicht der Tod in Ban
La Mort le tient en-core en son é-trein

G major G major E7

43

Duet Section
A' (Fear leads)

den kein Auge sieht den
te, Nul ne-ver-ra Jé-

den, mein Auge
te Mon oeil ver-

A major A7 D major D major E7 A major

46

Heiland aufer-weckt, sus res-susci-té, es hält ihn noch der Tod in
La Mort le tient encore en son é-

sieht den Heiland aufer - weckt, es
ra Jé-sus res-susci - té, La

A major D major

49

Ban - - - - - den, der
trein - - - - - te, En

hält ihn nicht der Tod in Ban - - - - - den, der Tod in
Mort ne le - tient plus en son - - - - - é - trein - - te, En sa - puis -

D major B7 E minor A7

51

Tod in Ban - den!
sa puis-san - ce!

Ban - - - - - den!
san - - - - - ce!

D major

Die Furcht
La Crainte
Alto.

53

(Die Hoffnung) Recit.
(L'Espérance) Tenore

Läßt wohl das Grab die To-ten
Gives-up indeed the grave (its) dead?

Wie! darf noch Furcht in ei-ner Brust ent-stehn?
What, may still fear in (any) breast arise?

D major F# major B minor

J.S. Bach - Church Cantatas BWV 66

56 NBA: aus

geh'n?
morts?

Wenn Gott in ei - nem Gra - be lie - get, so hal - ten Grab und Tod ihn
If God in a grave lies, then hold grave and death him

C# major C#7

58 Here fear is overcome by faith. Regarding the seal on Jesus' grave, see side note.

Ach Gott! der du den Tod be - sie - get, dir _ weicht des Gra - bes Stein, das Sie - gel
Ah God! Thou who - death hast-conquered, to-thee yields the grave's stone; the seal

nicht.
not.

F# minor (B7)

60 NBA: mich

bricht. Ich glau - be, a - ber hilf mir Schwachen, du kannst auch stärker machen. Be -
breaks. I believe, but help (me, a) weakling, thou canst me stronger make.

E major F# dim.7 B minor

63

sie - ge mich und meinen Zweifel - mut! Der Gott, der Wunder tut, - hat meinen Geist durch
Conquer me and my doubting-disposition! The God, who wonders does, has my spirit through

D7 B major deceptive E7

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).

66 comfort's power

Tro-stes Kraft ge-stär-ke-t, daß er den auf-er-stand'nen Je-sum mer-ke-t.

comfort's power strengthened, so-that it the risen Jesus perceives.

1724 version: Trost und Kraft (comfort and power)

C#7 F# minor G# dim. A major A major

Based on BWV 66a/4. **5. Duetto** • Dialogue: Fear Vs. Hope that Christ is taken away (66/5). While the duet section of no. 4 was imitative, the duet texture here is more homophonic, with fewer imitative passages. Except for the head motive, the virtuosic violin obbligato is independent.

Viol. Solo

Ritornello *mf* head motive

Viol. solo Cont.

A major

Form (Rhyme: AABBA)
Rit. (Mm. 1-8) AM
Lines 1-2 (9-30) AM
Rit. (31-38) AM [Fine]
Lines 3-5 (39-48) F#m-DM
Rit. (48-50) DM
Lines 3-5 (51-68) DM-F#m (Tenor sings lines 3 & 4 like a cantus firmus, then line 5 in counterpoint with the alto.)
da capo

3

Vivaldi-like configurations

cresc.

A major E major

5

dim. *mf*

A major

7

Alto.
Ich
Jc
Tenore.
Ich
Jc

cresc. Continuo joins the Vivaldi-like configurations.

hemiola *tr* *p*

A major A major

Here the individual lines reflect the original: "Fama" sings "Ich weiche nun; ich will der Erden sagen" (I will now go and tell the world), while Glückseligkeit sings "Ich weiche nicht, du solst der Erden sagen" (I am not leaving, you go and tell the world). In this new sacred setting, Fear's long notes may suggest hesitation.

9 NBA: furchte (each time)

Fear ("Glückseligkeit" in 66a)

fürch - - te zwar des Gra - bes Fin - ster - nis - sen, ich
crai - - gnais tant les noires té - nè - bres du tombeau, Je

head motive

Hope ("Fama" in 66a)

fürch - te nicht, ich fürch - te nicht des Gra - bes Fin - ster - nis - - sen und
ne crains pas, Je ne crains pas les noires té - nè - bres du tombeau, Mais

Viol.

A major

11

fürch - te zwar des Gra - bes Fin - ster - nis - sen und
crai - gnais tant les noires té - nè - bres du tombeau Je

hof - fe - te, mein Heil sei nicht ent - ris - - - sen, ent - ris -
j'ai l'es - poir d'a - voir sau - vé mon â - - - me, d'a - voir

A major B7 E major

13

Energetic melisma depicts "snatched away."

kla - ge - te, mein Heil sei nun ent - ris - - - sen, und kla -
gé - mis - sais d'a - voir per - du le ciel, d'a - voir

- - - sen, ent - ris - - sen, ent - ris - - sen, ent - ris - sen, und
sau - - vé, sau - vé mon â - me. Mais

E major

J.S. Bach - Church Cantatas BWV 66

15 Long note for "lamented."

ge-te, und kla-ge-te, mein Heil sei nun ent-
per-du, d'a-voir per-du, d'a-voir per-du le

hof-fe-te, mein Heil sei nicht ent-ris-sen, ent-
j'ai l'es-poir de la-gloire é-ter-nel-le, é-

p

ped.

17 hemiola

ris-sen;
ciel, le ciel;

ris-
ter-nel-le; sen;

cresc.

E major

E7

19

ich fürch-te zwar des
Je crai-gnais tant les

ich fürch-te nicht, ich fürch-te nicht, ich fürchte nicht des
Je ne-crains pas, je ne-crains pas, je ne-crains pas les

espr. *p*

A major

21

Gra - bes Fin - ster-nis - - sen, des Gra - bes Fin - ster-nis - - sen, ich
noires té - nè - bres du tombeau, Les noires té - nè - bres du tombeau, Je

Gra - bes Fin - ster-nis - - sen, des Gra - bes Fin - ster-nis - - sen, und
noires té - nè - bres du tombeau, Les noires té - nè - bres du tombeau, Et

Viol.

p

A major A7 D major

23

fürch - te zwar des Gra - bes Fin - ster-nis - - sen, und
crai - gnais tant les noires té - nè - bres du tombeau Je

hof - fe - te, mein Heil sei nicht ent - ris - - - sen, ent - ris - -
j'ai l'es - poir du sa - lut de mon â - - - me, Et j'ai

tr

E7 A major

25

kla - ge - te, mein Heil sei nun ent - ris - - - sen, und kla -
gé - mis - sais d'a - voir per - du le ciel, Je gé -

- - - sen, ent - ris - - - sen, ent - ris - - - sen, ent - ris - sen, und
l'es - poir du sa - lut de mon â - me, Et

7

A major

27

-ge-te, und kla-ge-te, mein Heil sei nun ent-
 -missais, Je gé-mis-sais d'a-voir per-du mon
 hof-fe-te, mein Heil sei nicht ent-ris - - - - - sen, ent-
 j'ai l'es-poir d'a-voir sau-vé, sau-vé mon

Ped. Ped.

29

ris - - - - - sen, ent-ris - sen!
 â - - - - - me, mon â - - me!
 ris - - - - - sen, ent-ris - sen!
 â - - - - - me, mon â - - me!

cresc. f

A major A major

31

Ritornello

A major

33

A major B major E major

35

A major

B Section.

37

hemiola

Nun
Dès

p

A major C# major

39

Alto.

The duet partners sing the same text (different from the secular original), beginning imitatively, with the tenor (Hope) taking the lead.

Nun ist mein Her - ze vol - ler Trost, und wenn sich auch ein
Mais à - pré - sent - mon cœur est prêt, Si le Dé - mon - veut

ist mein Her - ze vol - ler Trost, und wenn sich auch ein Feind erbost,
à - pré - sent - mon cœur est prêt. Si le Dé mon veut m'at - ta - quer,

F# minor E7 A major A7

41

Feind er - bost, will ich - in Gott zu sie - gen, in Gott zu sie - - -
m'at - ta - quer, à le - com - battre, à le vaincre, à le - com - bat - - -

will ich - in Gott - - - zu sie - gen, zu sie - - -
à le - com - bat - - tre, à le vain - - -

Viol.

D major

43

- gen, zu sie -
- cre, le vain -

cresc.

D major

45

- gen, zu sie -
- cre, le vain -

cresc.

47

- gen, in Gott zu sie - gen wis - sen.
- cre, à le combattre à le vain - cre.

- gen, in Gott _____ zu sie - gen wis - sen.
- tre, à le _____ combattre à le vain - cre.

Viol.

cresc.

Ritornello

D major

49

Nun Mais

Nun Mais

hemiola

mf

Tenor sings text lines 3 & 4 like a chorale cantus firmus.

The tenor line is reminiscent of the chorale "Keinen hat Gott verlassen" ("God forsakes no one [who trusts in God continually]").

D major

Kei - nen hat Gott ver - las - sen

51

ist mein Her - ze vol - ler Trost, mein Her - ze vol - ler Trost, und
à — pré - sent mon cœur est prêt Mon cœur est prêt, Si

ist mein Her - ze vol - ler Trost, und
à pré - sent mon cœur est prêt Si

B major

D major

The "liturgical" statement by Hope apparently convinces Fear.

Alto ("Fear") takes the lead, as if now convinced and making a confession of faith (See Petzoldt 1:724).

53

wenn sich auch ein Feind er-bost, wenn sich ein Feind er-bost, will ich
le — Dé - mon vient m'at - ta-quer, Ah oui! vient m'at - ta-quer, A le

wenn sich auch ein Feind er-bost, will
le Dé - mon vient m'at - ta-quer, A

D

E minor

E minor

J.S. Bach - Church Cantatas BWV 66

55

Extremely long melismas in both parts for "conquer."

in Gott zu sie - gen, zu sie -
combattre à le vain - cre, à le vain -

ich in Gott zu sie-gen, in Gott zu sie -
le combattre à le vaincre, à le com-bat -

A# dim.7 B minor E(7) A major F#7 B minor

57

cresc.

A7 D major F#7 B minor C#7 F# minor

59

f p

C#7 F# major F#7 B minor

61

cresc.

C# major A major A7 D major

63

- gen, in Gott zu sie - gen wis - sen, will
- cre, Par Dieu je se - rai vain - queur, Je

- gen, in Gott zu sie - gen wis - sen, zu sie -
- tre Par Dieu je se - rai vain - queur, vain - queur,

C# major F# minor F# minor
Red.

65

ich in Gott, in Gott zu sie - gen, will
veux par Dieu, par Dieu le com - bat - tre, Je

- gen, will ich in Gott zu sie - gen wissen, will
Je veux par Dieu le com - bat - tre, Je

p

Red.
C# pedal... Red.

44

67

(hemiola)

ich in Gott zu sie - gen wis - sen, in Gott zu sie - gen wis - sen.
 veux par Dieu, je veux le vain - cre, Par Dieu je se - rai vain - queur.

ich in Gott zu sie - gen wis - sen, in Gott zu sie - gen wis - sen.
 veux par Dieu, je veux le vain - cre, Par Dieu je se - rai vain - queur.

cresc. *dim.* *f* *F# minor* *D. C.*

6. Choral

Alleluia! Christ is our comfort (66/6).

F# minor

This is the 3rd (and last) stanza of a medieval hymn, "Christ ist erstanden." It was added for the work's new sacred context and functions as a catechismal response, bringing to fruition a unified expression of faith and praise that could not be reached in the conflicted duet of no. 4 (mm. 23–53). (See Petzoldt *Bach-Kommentar* 1:724.)

Martin Petzoldt notes that the 3-fold "alleluia" at the beginning (a homage to the trinitarian God) is the inverse of the single statement of Kyrie eleison" at the end. See *Bach-Kommentar* 1:724.

Soprano
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! des soll'n wir al - le
Alto
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! Nous de - vons tous é -
Tenore
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! des soll'n wir al - le
Basso
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! Nous de - vons tous é -

f *A major* *A major* *C# major* *F# minor* *F# minor* *E major*

froh sein: Chri - stus will un - ser Trost sein, Ky - ri - e e - leis!
 tre jo - yeux. Par Jé - sus nous se - rons heu - reux. Ky - ri - e e - leis!

froh sein: Chri - stus will un - ser Trost sein, Ky - ri - e e - leis!
 tre jo - yeux. Par Jé - sus nous se - rons heu - reux. Ky - ri - e e - leis!

froh sein: Chri - stus will un - ser Trost sein, Ky - ri - e e - leis!
 tre jo - yeux. Par Jé - sus nous se - rons heu - reux. Ky - ri - e e - leis!

froh sein: Chri - stus will un - ser Trost sein, Ky - ri - e e - leis!
 tre jo - yeux. Par Jé - sus nous se - rons heu - reux. Ky - ri - e e - leis!

f *A major* *D major* *C# major* *F# minor* *F#7* *B minor* *B minor* *F# major*