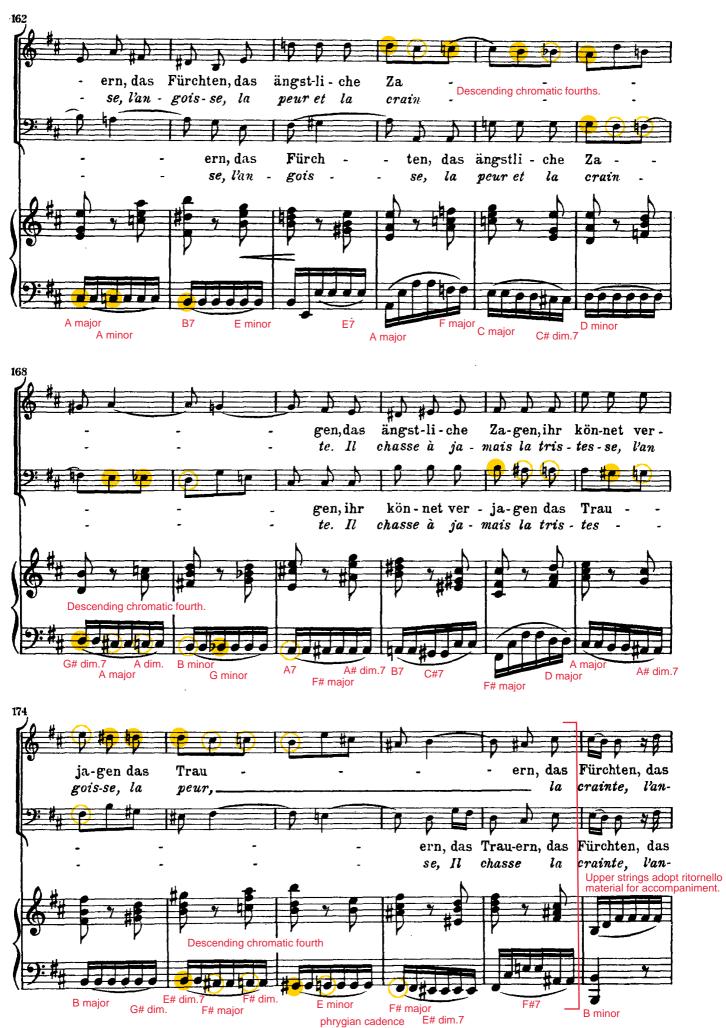


Konrad Küster suggests that the section accompanied by punctuating chords was added around 1735, since that style of accompaniment for vocal polyphony is more typical of Bach's later works. See Küster, ed., Bach Handbuch (Kassel: Bärenreiter, 1999), p. 240, cited by Martin Petzoldt, Bach-Kommentar 1:719.





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 Za - gen: 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 chas - se crain 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

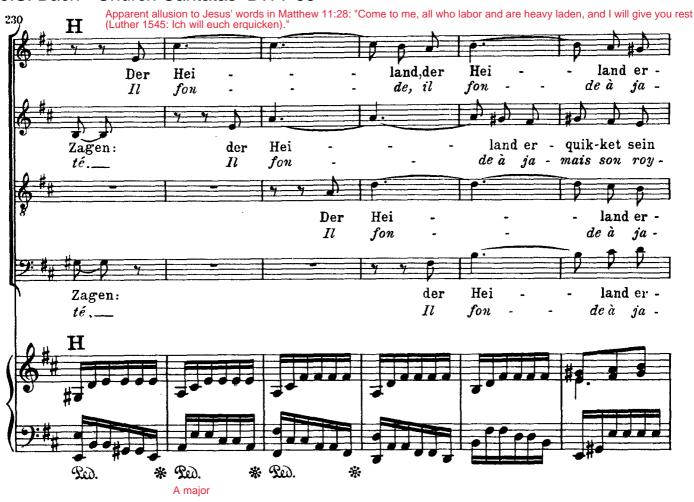
B minor

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.

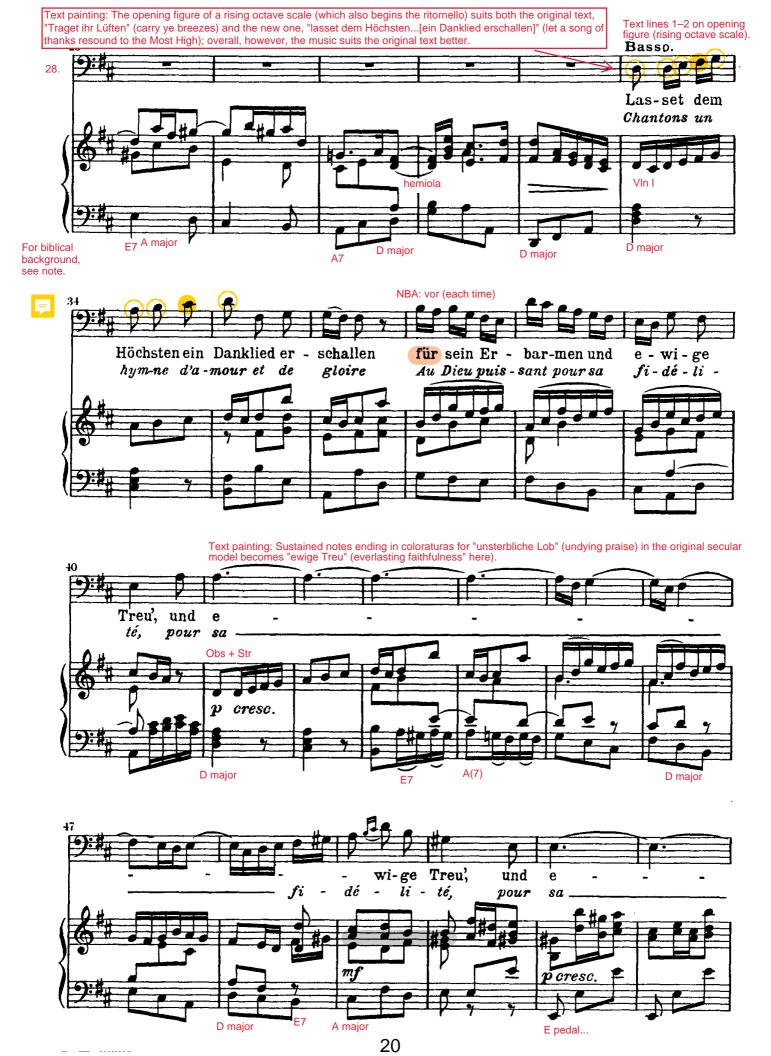




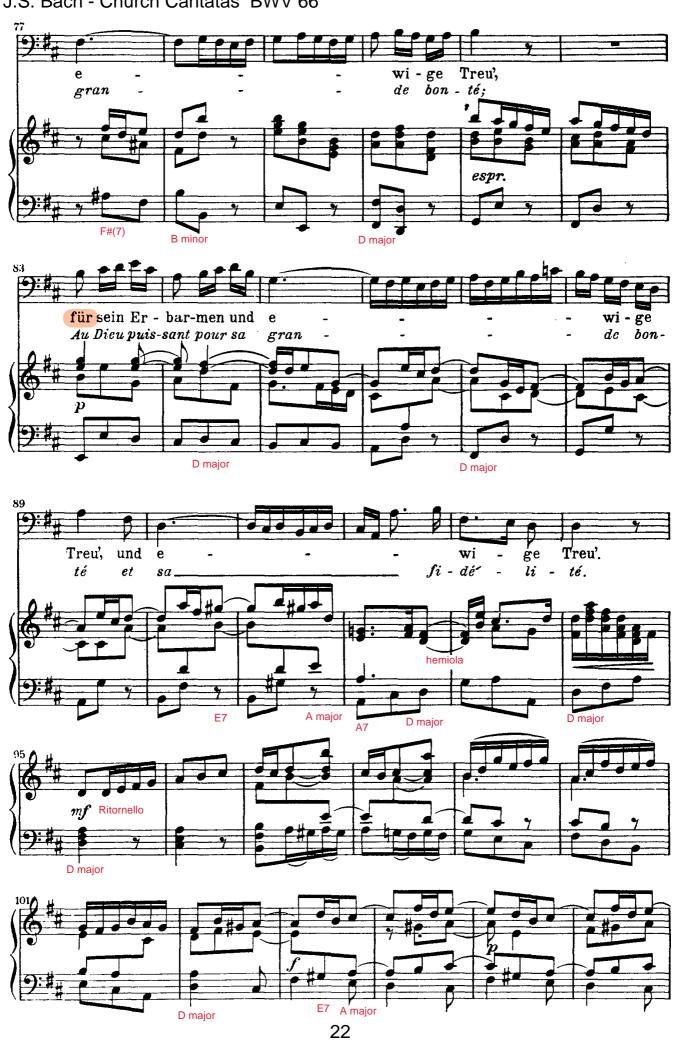


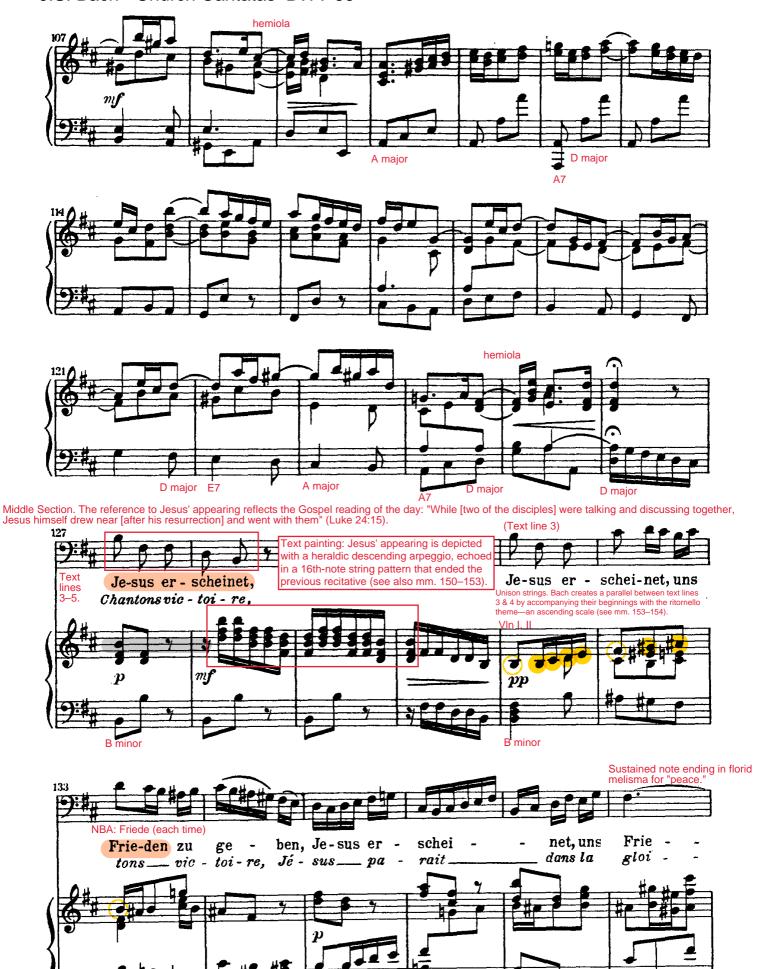










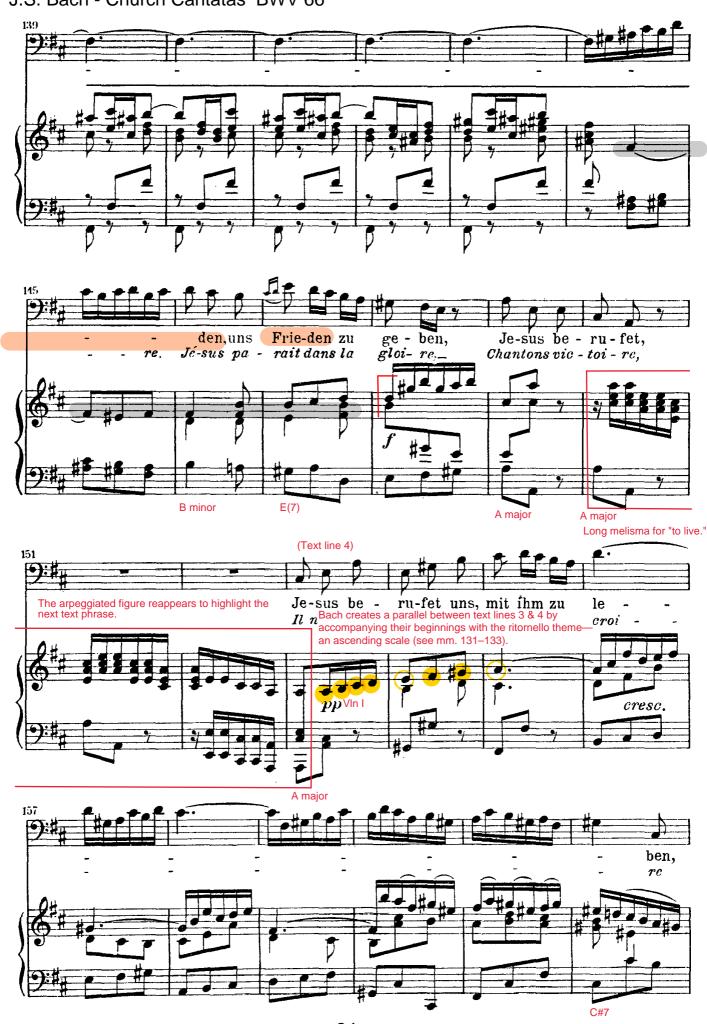


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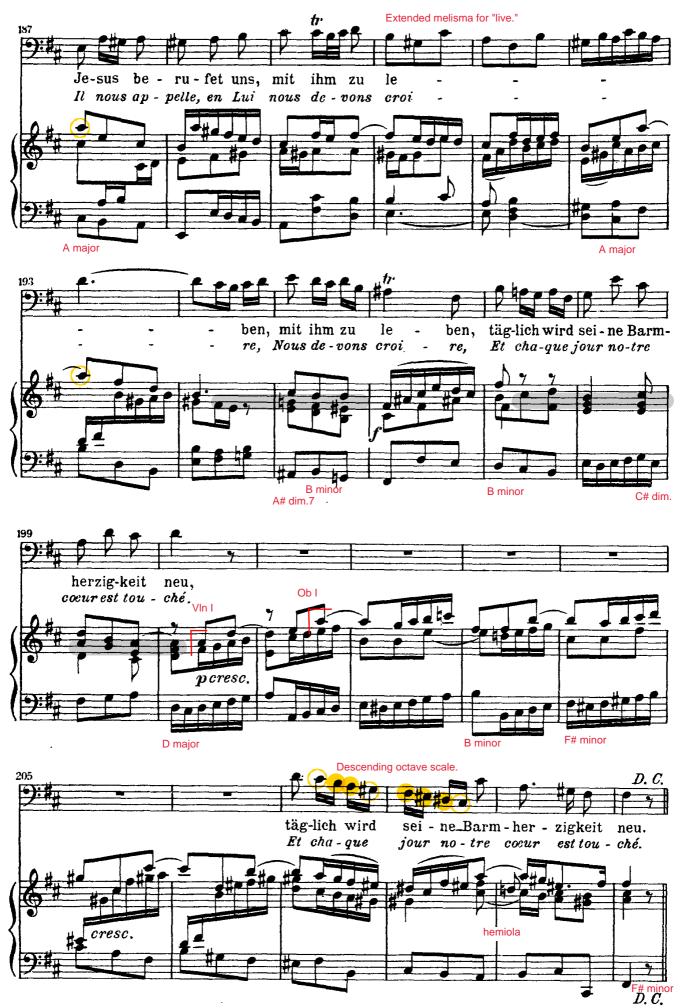
23

B minor

F# pedal...





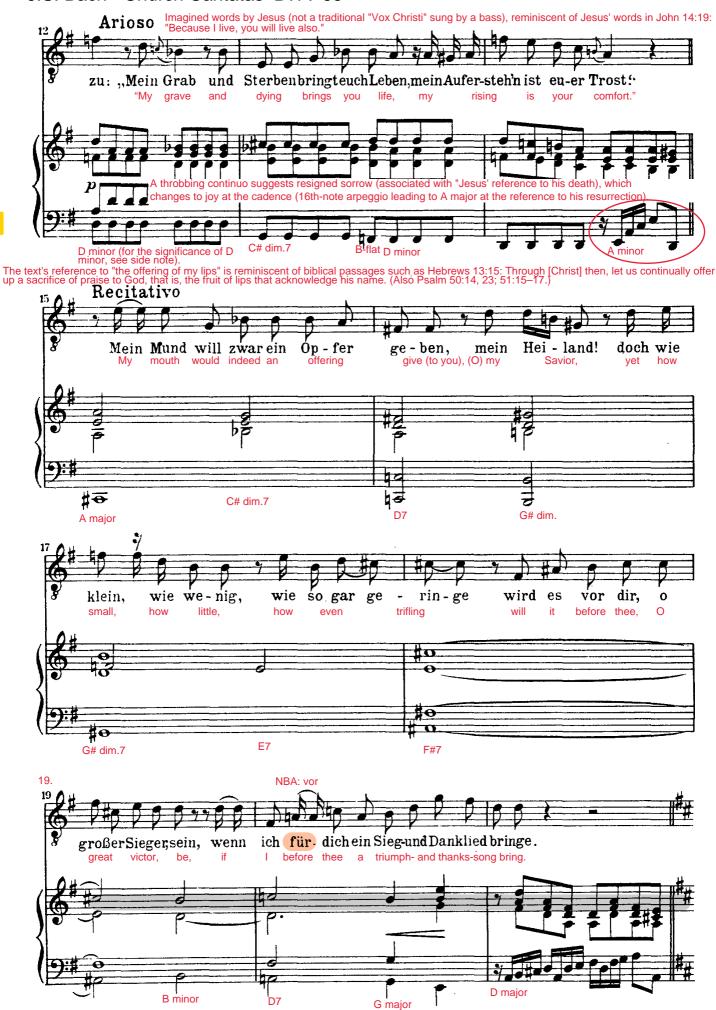


E7

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.

D major



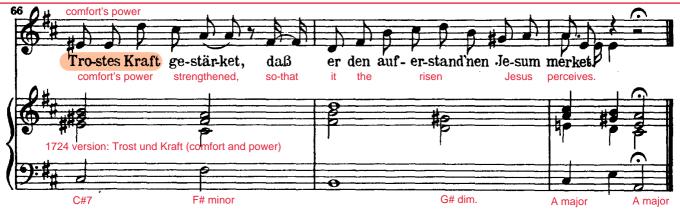








Fear is transformed into faith as it "perceives Jesus," a reference to the Gospel reading, in which the disciples recognize Jesus when he breaks bread with them (see Luke 24:29-31).



•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 5. Duetto obbligato is independent. Based on BWV 66a/4 ₩ Viol.Solo Viol. solo head motive Cont.



