

# J.S. Bach - Church Cantatas BWV 66

Form: Chorus - Recit (B) - Aria (B) - Recit/arioso (T/A) - duet (A/8) - Chorus. 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

**Oboe**  
*mf* Ritornello

**Bässe.**  
*f*

**Viol. e Viola**  
D major

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

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

*p* *cresc.*

D major A major A major

*fp* *Fag.* *cresc.*

Figura corta (see side note).

G major E minor A major

*fp* *cresc.*

F# minor

*fp* *cresc.*

A7 D major

20

hemiola

24

**A**

Soprano

Lines 1-3.

Alto

Originally "Glückseligkeit," i.e., Happiness

Tenore

Basso

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

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54 *f* *p* *cresc.*

A major

Detailed description: This system covers measures 54 to 56. The music is in A major. Measure 54 starts with a forte (*f*) dynamic. Measure 55 begins with a piano (*p*) dynamic. Measure 56 features a crescendo (*cresc.*) dynamic. The bass line has a red bracket under the first two measures.

57 *fp*

B7 E major A major D major

Oboes Trp & Vlns

Detailed description: This system covers measures 57 to 60. The music is in A major. Measure 57 starts with a fortissimo piano (*fp*) dynamic. The system includes parts for Oboes and Trp & Vlns. Chord changes are marked as B7, E major, A major, and D major.

61 *cresc.*

E major C# minor

Oboes Trp & Vlns

Detailed description: This system covers measures 61 to 63. The music is in A major. Measure 61 starts with a crescendo (*cresc.*) dynamic. The system includes parts for Oboes and Trp & Vlns. Chord changes are marked as E major and C# minor.

61 *f*

Trp & Vlns

Detailed description: This system covers measures 64 to 66. The music is in A major. Measure 64 starts with a forte (*f*) dynamic. The system includes parts for Trp & Vlns.

67 *fz*

E major A major

Trp & Oboes

Detailed description: This system covers measures 67 to 69. The music is in A major. Measure 67 starts with a fortissimo (*fz*) dynamic. The system includes parts for Trp & Oboes. Chord changes are marked as E major and A major.

70 *hemiola*

A major

Detailed description: This system covers measures 70 to 72. The music is in A major. Measure 70 features a hemiola rhythm. The system includes parts for Trp & Oboes. A chord change is marked as 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!  
 La pei - ne s'ef - fa - ce!

es  
 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)

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84)

scheset in euch, herrschet, herrschet in euch, herrschet,  
vo-lon-té, sa vo-lon-té Jé-sus

scheset in euch, herrschet, herrschet in euch, herrschet,  
vo-lon-té, sa vo-lon-té Jé-sus

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

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

*f*

*p cresc*

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-me! La

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

scheset; er freut euch, ihr  
sus; Joy-euse est votre

*f*

*fp Ritornello*

Figura corta (see side note).  
Oboes

95)

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

es Je -

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

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



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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.*

D7 G major

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 - freut 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 - -

p cresc.      espr.      p cresc.      cresc.

D major      D major

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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.

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

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.*

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

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

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143

Oboes Trp & Vlms Oboes

A major F# minor

146

Trp & Vlms

149

Trp & Oboes

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 major

Konrad Küster suggests that the section accompanied simply 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.

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162

ern, das Fürchten, das ängstli - che Za - -  
 se, lan - gois - se, la peur et la crain - -

ern, das Fürch - - ten, das ängstli - che Za - -  
 se, lan - gois - - se, la peur et la crain - -

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

Descending chromatic fourths.

168

gen, das ängstli - 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  
 G# dim. F# major phrygian cadence E# dim.7

Upper strings adopt ritornello material for accompaniment.

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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

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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

15

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

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

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

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

E# dim.7 C#7 F# minor

208

F# minor Word painting: Instruments drop out for the word "fearful."

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

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

pt. cresc. espr. h

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

Continuo alone

The repeated-note figure from the ritornello is used here to depict 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.

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 -

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



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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 - quikket 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**

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

1. Basso

Es bricht das Grab und da-mit uns-re Not, der Mund ver -  
*Ma voix pro - cla - me - ra la gran-deur De Ce - lui*

This movement was probably newly composed.

Viol. I, II Va. Cont.

Strings

B minor

Bass is the voice of authority. Martin Petzoldt suggests the voice of Peter, proclaiming Jesus' resurrection in Acts 10, implied in Luke 24:34b. See Bach Kommentar 1:718.

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3

kün-digt Got - tes Ta - ten, der Hei-land lebt: so ist in Not und  
*qui bri - sa la tom - bo. Il est vi - vant. Aus-si, pour les croy -*

B minor

5

Tod den Gläu-bigen voll - kommen wohl ge - ra - ten.  
*ants, La paix sort des an - gois - ses der - niè - res.*

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

G major A major A major

See comment above for major vs. minor modes.

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.

3. Aria

1. Ob. e Viol.

Bass is the voice of authority.

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

*mf* Ritornello (in binary form)

D major

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).

hemiola

A major A major A major D major A7

D major

Form (Rhyme: ABCCB)  
 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

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

E7 A major A7 D major D major D major

hemiola

Höchsten ein 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 -

NBA: vor (each time)

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

Treu, und e - té, pour sa

p cresc.

D major E7 A(7) D major

fi - dé - li - té, und e - té, pour sa

mf p cresc.

D major E7 A major E pedal...

53

wi - ge Treu;  
bon - té.

*tr*

*espr.*

A major

59

las - set dem Höchsten ein Danklied er - schallen,  
Chan - tons un hym - ne d'a - 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

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77

e gran - de 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.

*mf* *f*

hemiola

E7 A major A7 D major D major

95

*mf* Ritornello

*p*

D major

101

*f* *p*

D major E7 A major

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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 (Text line 3-5) *p* *mf* *pp*

Je-sus er - scheinet, Chantons vic - toi - re, 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).

B minor B minor

133 NBA: Friede (each time)

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

Sustained note ending in florid melisma for "peace."

B minor F# pedal...

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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-*

*mf* *p*

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* Ritornello

F# minor F# minor

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

180

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

*p* Ob I, Vln I imitate.

F# minor A major

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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 *tr*

- - - 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) (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.)

• 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 <sup>F#</sup> G D B E C

Hope: Bei Je - su Lebenfreudig sein, ist uns-rer Brust — ein — heller Sonnenschein. Mit —  
*En paix vivre auprès de Jé - sus Est doux pour moi, comme un ray-on — de so - leil. Dans le*  
 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).

1 C# A D# A#

Trost er - füllt auf seinen Hei land schauen und in sich selbst ein Him - melreich er -  
*fond de son cocur, rempli de con - fi - an - ce, Pour son Seigneur, bâ - tir un sanc - tu -*

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

bau-en, ist wahrer Christen Ei - gen - tum. Doch! weil ich hier ein  
*ai - re C'est l'oeuvre de tout vrai chré - tien. Je trouve en Jé -*

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  
*sus mon ré - con - fort, J'y trouve aus - si le calme et le re - pos Mondoux Sauveur m'appelle et*

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 Sterbenbringe Le-ben, mein Aufer-steh'n ist eu-er Trost.“  
 dit: „Ma mort vous donne-ra la Vi-e, Je suis res-su-sci-té pour vous.“

*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

The text's reference to "the offering of my lips" is reminiscent of biblical passages such as Hebrews 13:15: Through [Christ] then, let us continually offer up a sacrifice of praise to God, that is, the fruit of lips that acknowledge his name. (Also Psalm 50:14, 23; 51:15-17.)

## Recitativo

15

Mein Mund will zwar ein Op-fer ge-ben, mein Hei-land! doch wie  
 Je vou-drais t'off-rir un sa-cri-fi-ce Mon Sau-veur! Mais que-

A major    C# dim.7    D7    G# dim.

17

klein, wie we-nig, wie so gar ge-rin-ge wird es vor dir, o  
 fai-ble, que pauvre, Est l'of-fran-de que mon coeur pour-

G# dim.7    E7    F#7

19

großer Sieger sein, wenn ich für dich ein Sieg- und Danklied bringe.  
 rait te présenter, Comme un chant d'allégresse et de re-con-nais-sance.

NBA: vor

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.

**Die Furcht**  
(La Crainte)

(a tempo)  
Alto Fear:

Duet Section A  
(Hope leads).

Kein Auge sieht den Heiland auf-er-weckt,  
*Nul ne ver-ra* *Jé - sus res - susci - té,*

Tenore Hope:

Mein Auge sieht den Heiland auf-er-weckt,  
*Mon ceil ver-ra* *Jé - sus res - susci - té,*

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 ceil 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.)

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31

es hält ihn nicht der  
*La Mort ne le tient*

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  
La

Tod in Ban  
*plus en son é - trein*

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  
*Mort le tient encore en son é - trein*

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, es hält ihn noch der Tod in  
*sus res-susci-té, 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 - trein - - - - - den, der  
 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. Tenore  
*(L'Espérance)*

Läßt wohl das Grab die To-ten  
*La tom-be rend-el-le ses*

Wie! darf noch Furcht in ei-ner Brust ent-steh'n?  
*Ah! comment puis je encore sen-tir la peur!*

D major F# major B minor



56 NBA: aus

geh'n?  
morts?

Wenn Gott in ei-nem Gra-be lie-get, so hal-ten Grab und Tod ihn  
*Jé - sus, mon Dieu est au tom - beau La Mort ne peut l'y re - te -*

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  
*Seigneur! Tu as vain-cu la Mort Devant toi la tom-be s'ouvre Le sceau se*

nicht.  
nir.

F# minor (B7)

60|| The text paraphrases Mark 9:2: "The father of the [sick] child cried out and said, 'I believe; help my unbelief!'"

bricht. Ich glau - be, a - ber hilf mir Schwachen, du kannst auch stärker machen. Be-  
*bris-se! Je crois, mais aide à ma fai-bles - se Tu peux me rendre fort Au*

NBA: mich

E major F# dim.7 B minor

63

sie - ge mich und meinen Zweifel - mut! Der Gott, der Wunder tut, - hat meinen Geist durch  
*loin tu peux chasser tou-tes mes craintes, Toi qui fais des pro - diges, O Dieu! Raf-fer -*

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 transformed 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,  
 mis mon cœur trou-ble— Que je puis-se con-tem-pler Jé-sus res-su-sci-té!

1724 version: Trost und Kraft (comfort and power)

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

• 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.

Based on BWV 66a/4.

### 5. Duetto

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

*f* *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 nicht; ich will der Erden sagen" (I will not 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*

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

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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. Ped.

17 hemiola

ris-sen;  
 ciel, le ciel;

ris-sen;  
 ter-nel-le;

*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

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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.

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

A major

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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

Red. Red.

29

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

hemiola

cresc. f

A major A major

31

Ritornello

A major

33

A major B major E major

A major

B Section.

hemiola

Tenore.

Nun  
Dès

p

A major

A major

C# major

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

Alto.

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

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.*

D major

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

f

D major

B 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 erbost, wenn sich ein Feind erbost, will ich  
le Dé - mon vient m'at - ta - quer, Ah oui! vient m'at - ta - quer, A le

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

p

E minor

E minor

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Extremely long melismas in both parts for "conquer."

55

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

*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  
 Ped.

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*

Ped.                      Ped.

C# pedal...

44

(hemiola)

67

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).

Soprano  
 Alto  
 Tenore  
 Basso

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! des soll'n wir al - le  
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! Nous de - vons tous ê -

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! des soll'n wir al - le  
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! Nous de - vons tous ê -

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! des soll'n wir al - le  
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! Nous de - vons tous ê -

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

A major A major C# major F# minor F# minor E major

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.

This is the 3rd (and last) stanza of a medieval hymn, "Christ ist erstanden." It was added for the 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.)

5

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!

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