J.S. Bach - Church Cantatas BWV 66

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NBA I/10; BC A56
Easter Monday (BWV 66, 6)
*Acts 10:34–43 (Peter preaches to Cornelius' household)
*Luke 24:13–35 (Jesus meets the disciples on the way to Emmaus)
Librettist: Unknown. This cantata was adapted from BWV 66a, a 1718 birthday cantata by Bach for Prince Leopold of Anhalt-Cöthen, with text by Christian Friedrich Hunold ["Menantes"] (1671–1721). It was performed on 10 December 1718. Only the libretto of BWV 66a survives.
FP: 10 April 1724 (St. Thomas in the morning and St. Nicholas at afternoon Vespers). Again in 1731.

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).

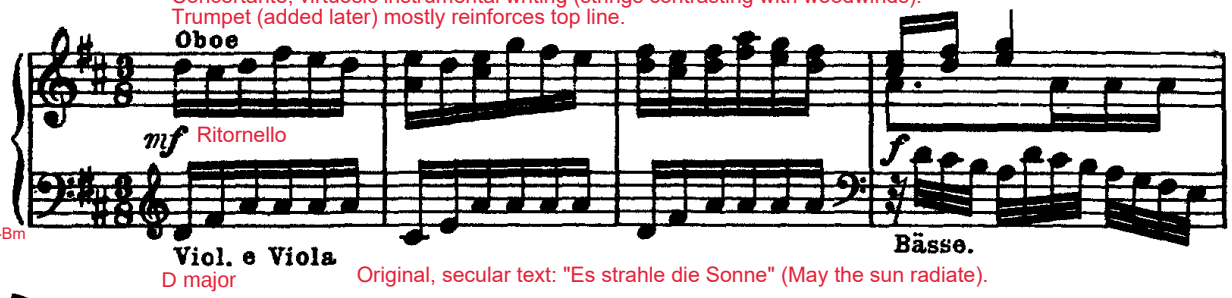
●Easter: Rejoice & put away sorrow; Christ is risen (66/1). The text recalls the end of the Gospel reading in which the 2 disciples return from Emmaus to proclaim Jesus' resurrection to the disciples in Jerusalem.

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

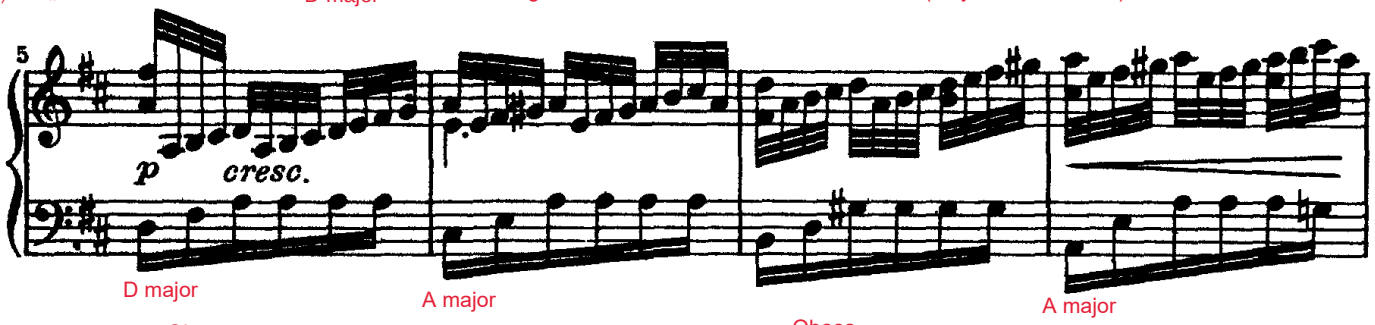
1. Coro

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

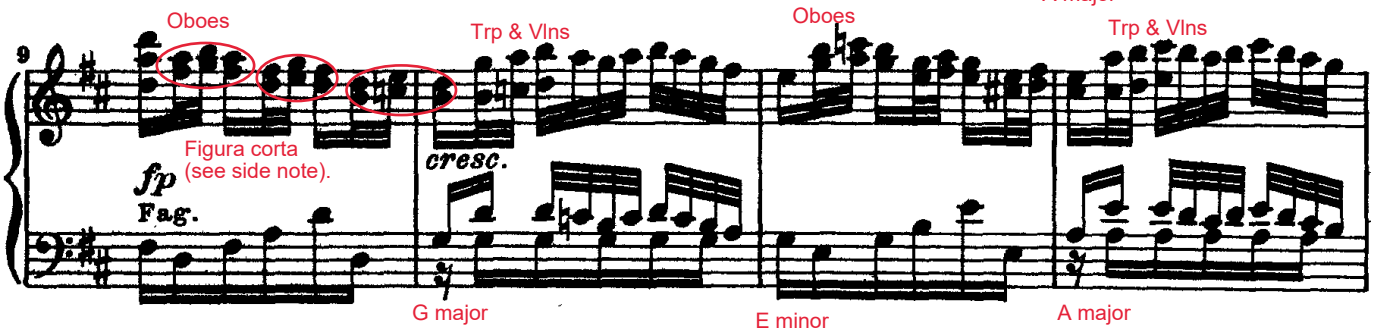


D major

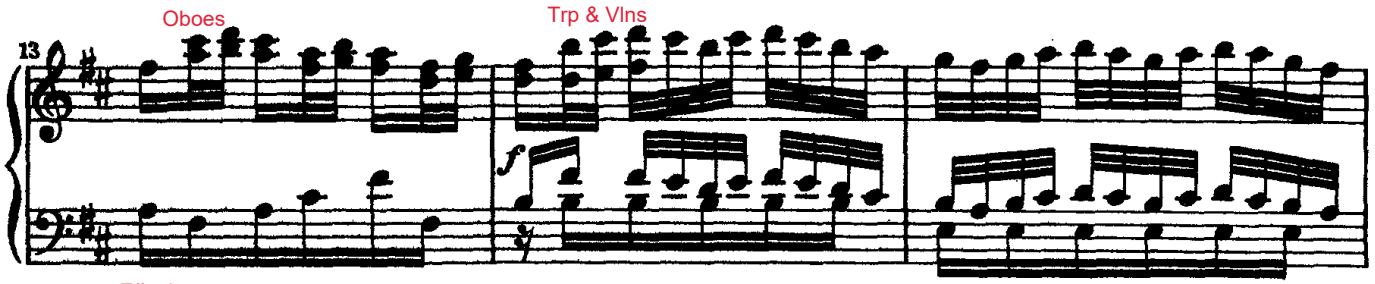
Original, secular text: "Es strahle die Sonne" (May the sun radiate).



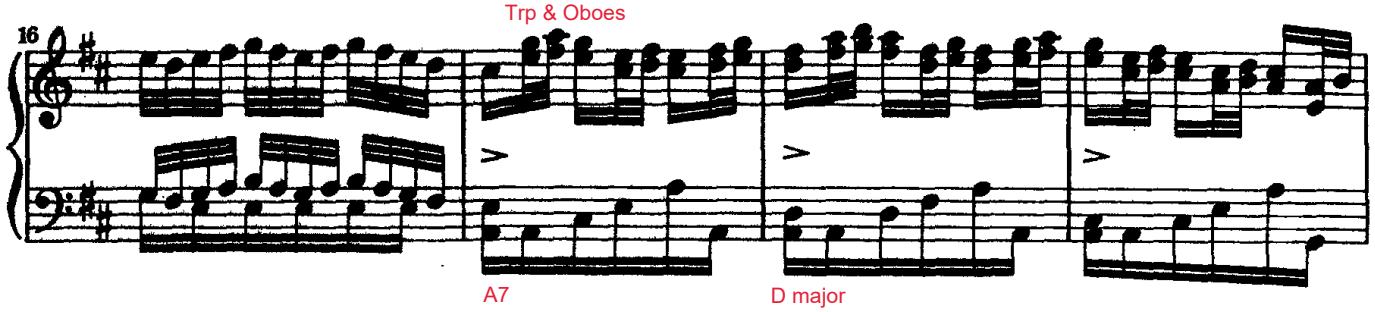
D major A major A major



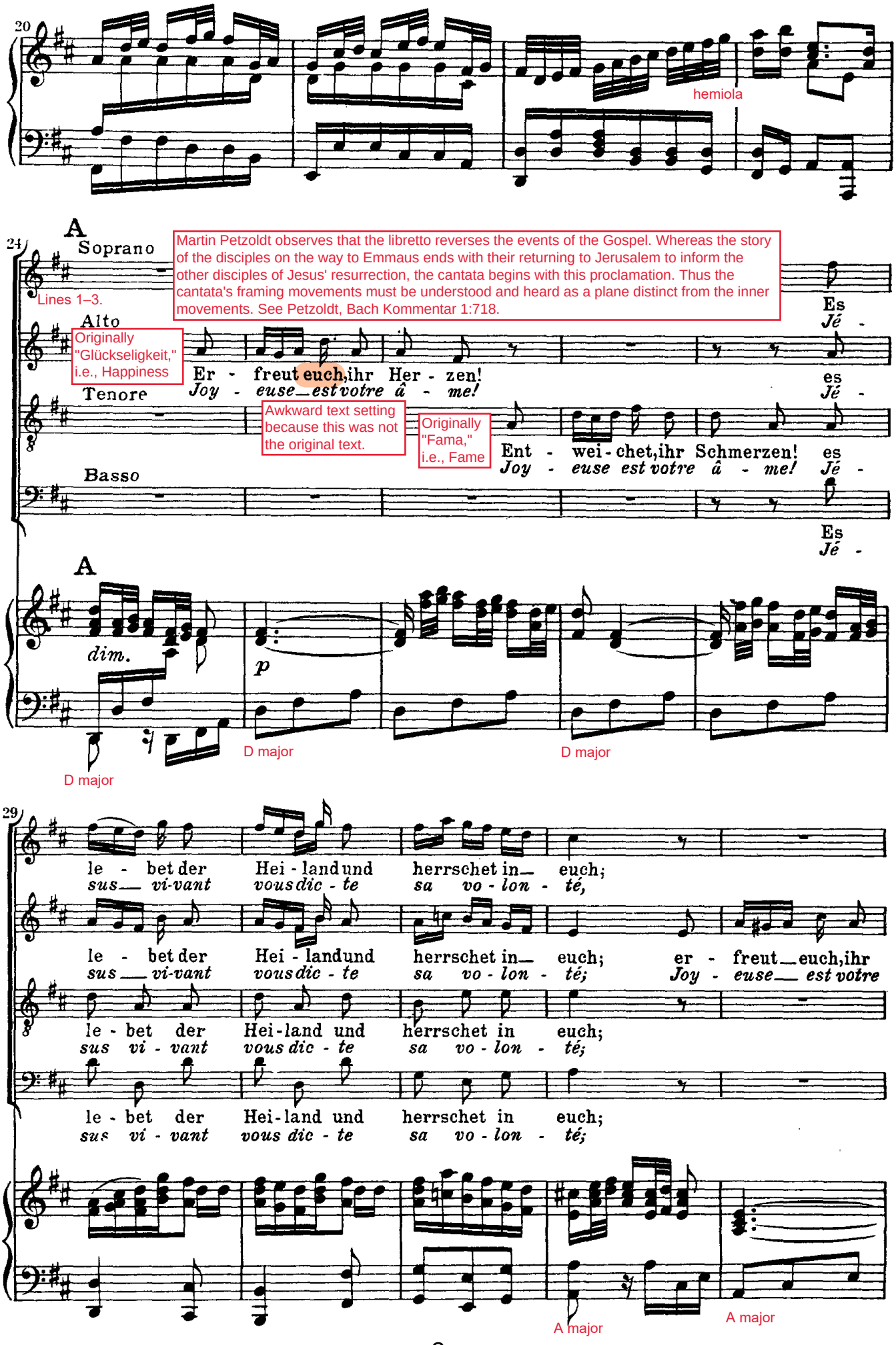
G major E minor A major

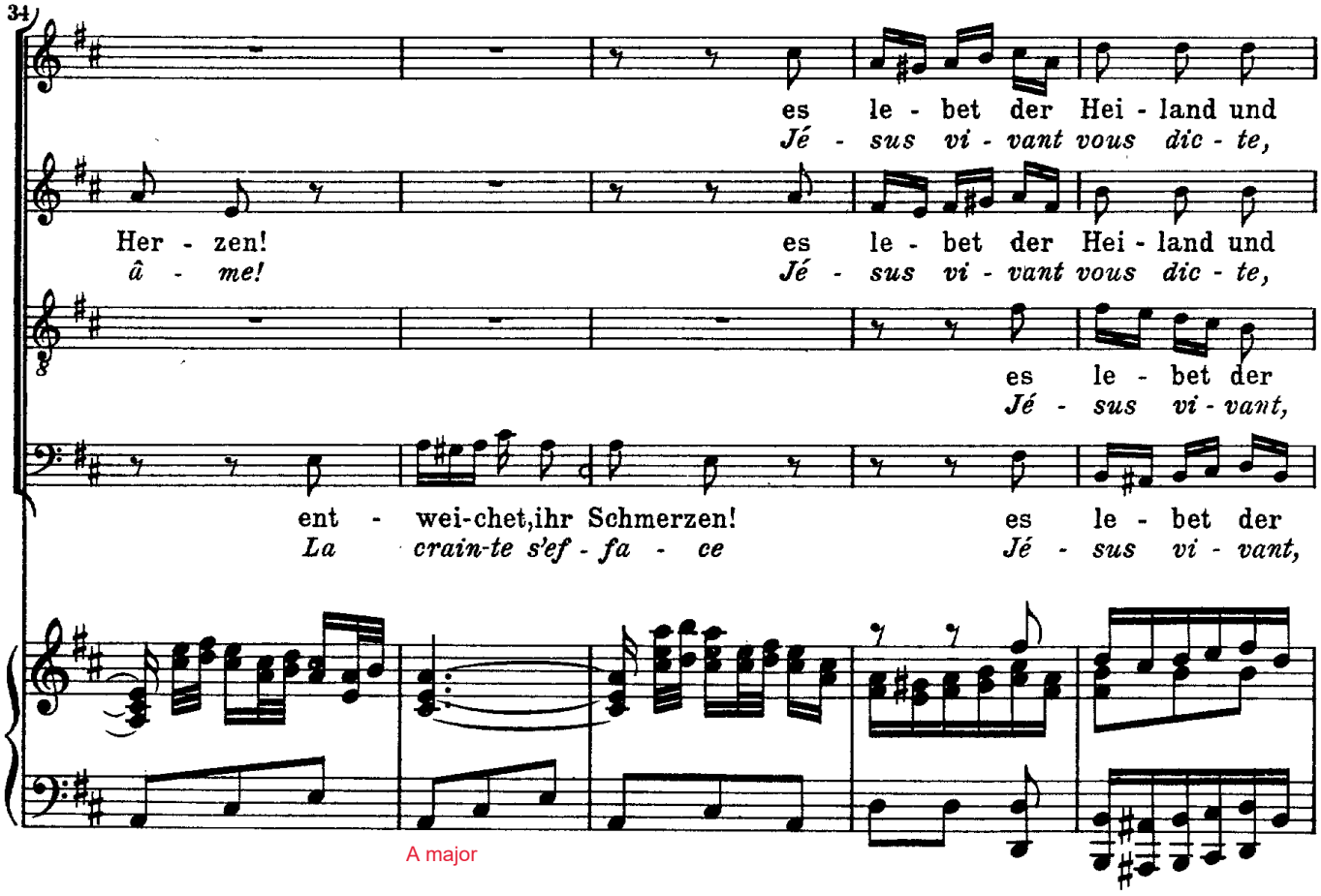


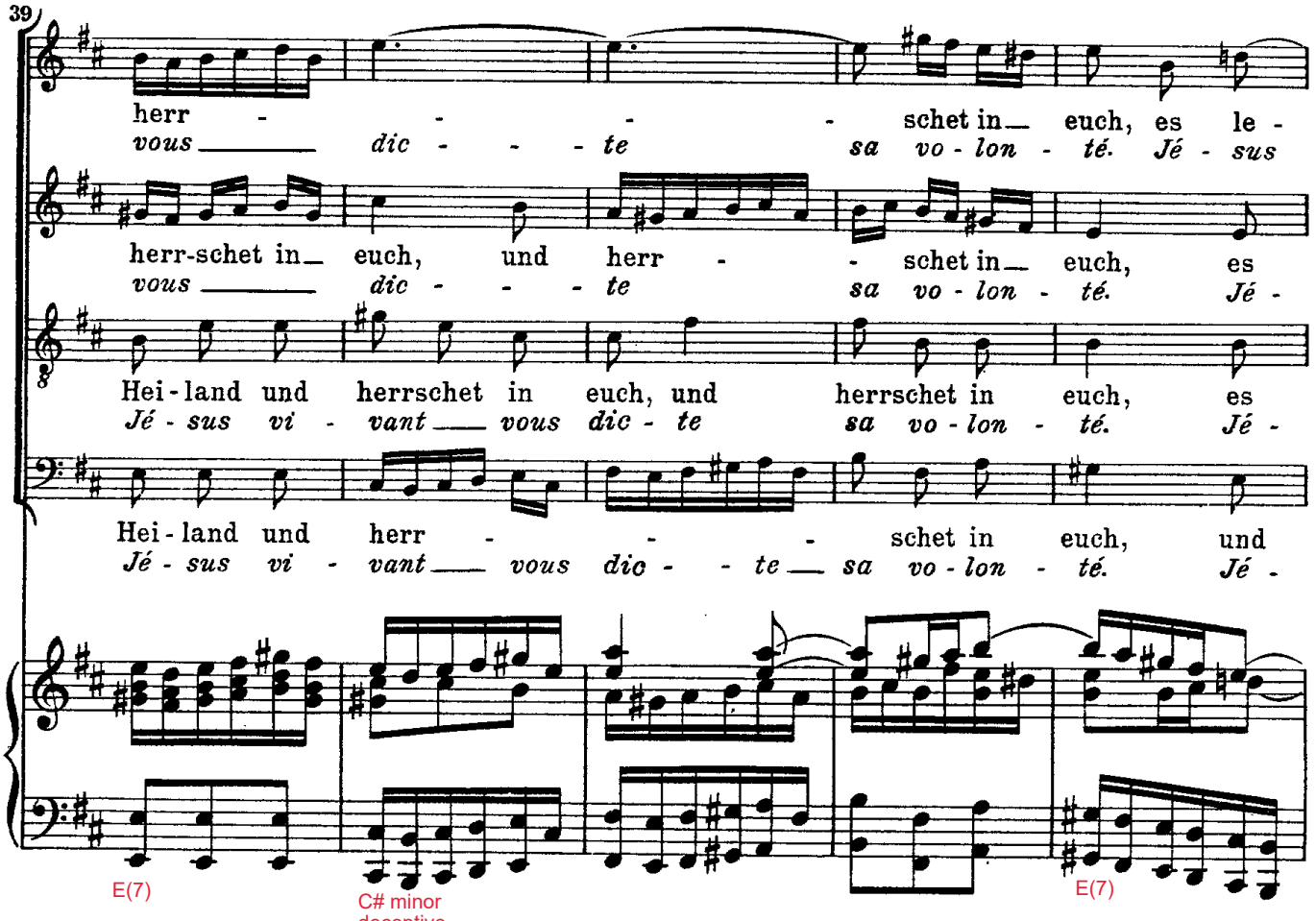
F# minor

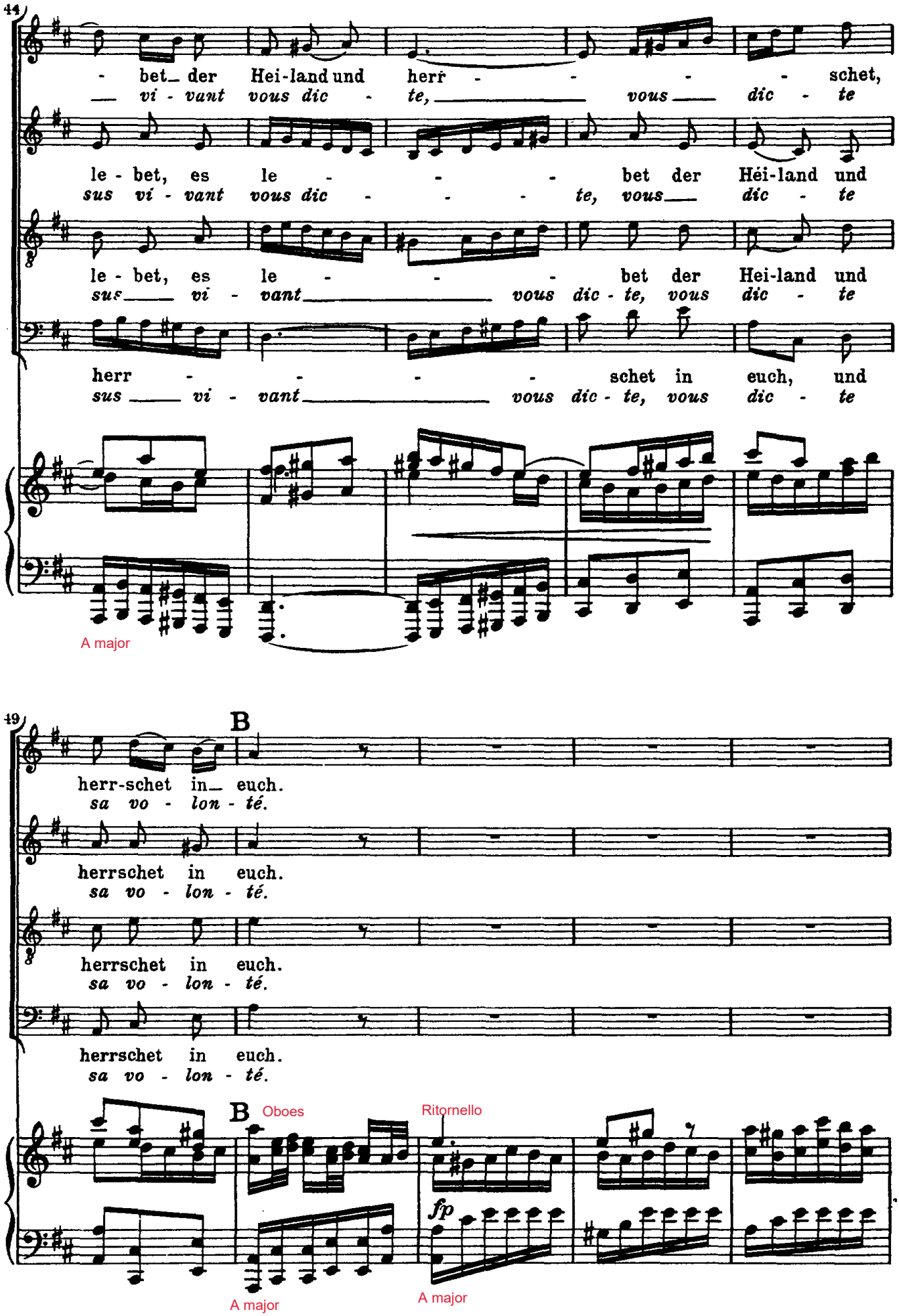


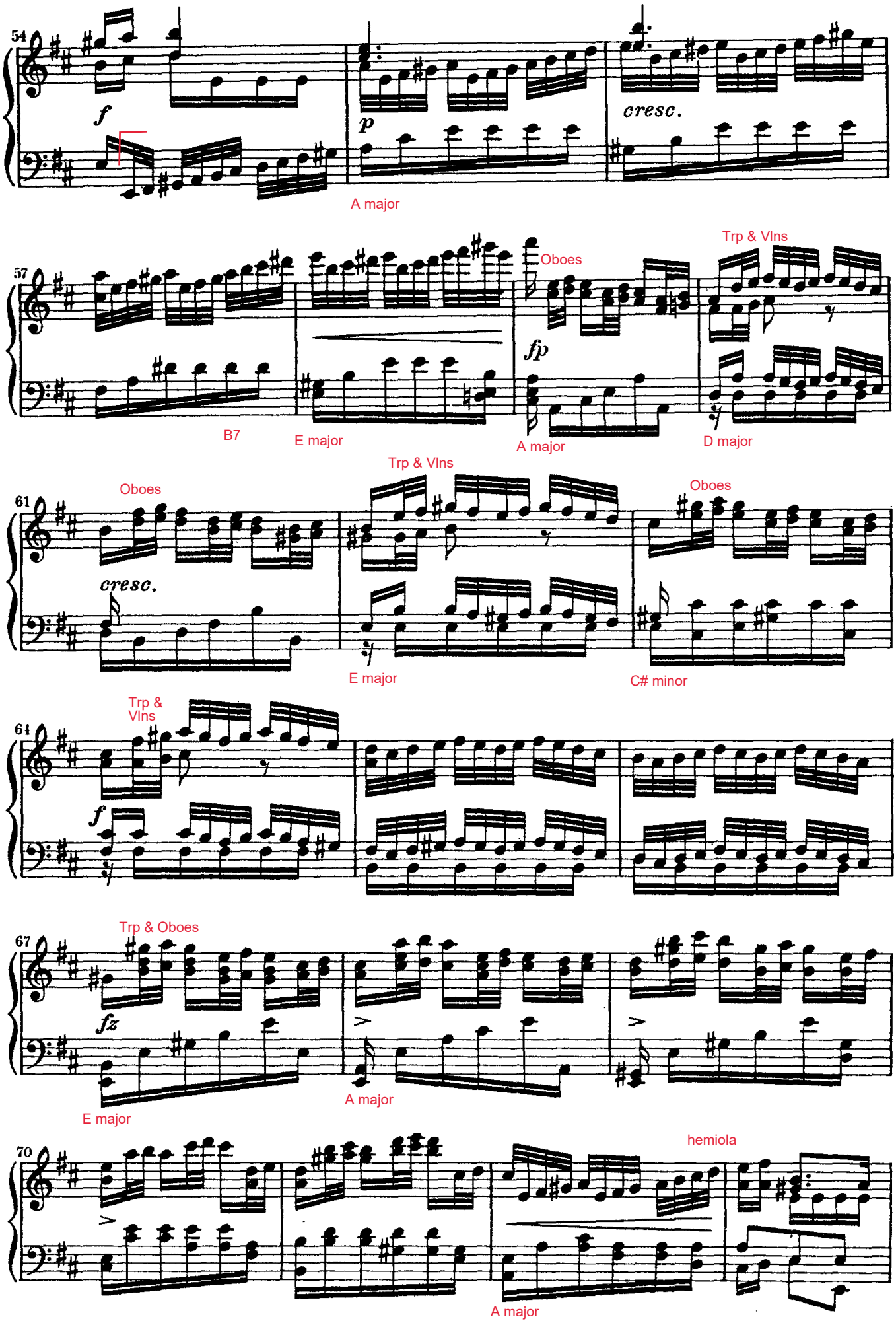
A7 D major

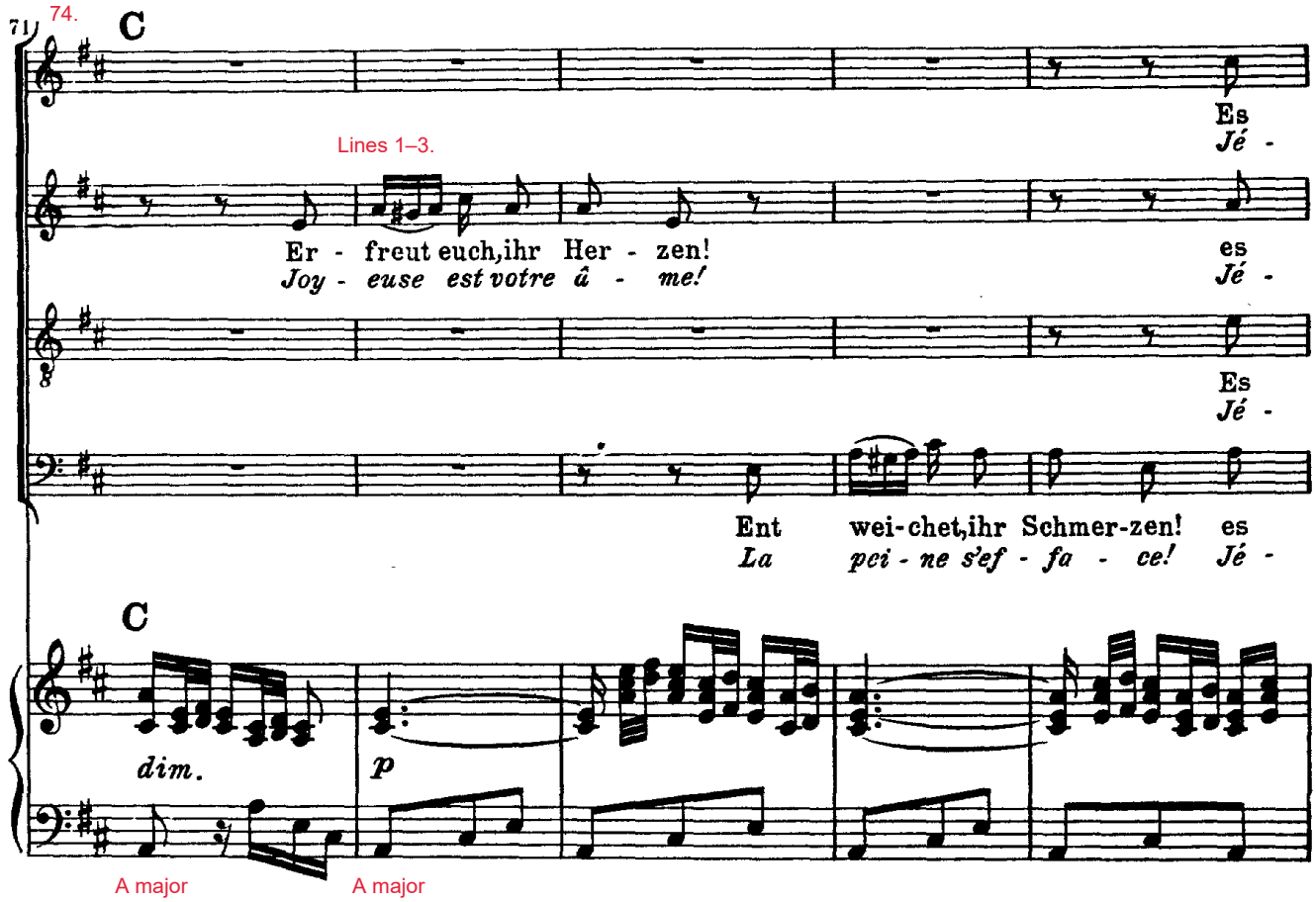

20
hemiola
A
24
Soprano
Lines 1–3.
Martin Petzoldt observes that the libretto reverses the events of the Gospel. Whereas the story of the disciples on the way to Emmaus ends with their returning to Jerusalem to inform the other disciples of Jesus' resurrection, the cantata begins with this proclamation. Thus the cantata's framing movements must be understood and heard as a plane distinct from the inner movements. See Petzoldt, Bach Kommentar 1:718.
Alto
Originally "Glückseligkeit," i.e., Happiness
Er - freut euch, ihr Her - zen!
Joy - euse est votre â - me!
Es Jé -
Tenore
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 -
Basso
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

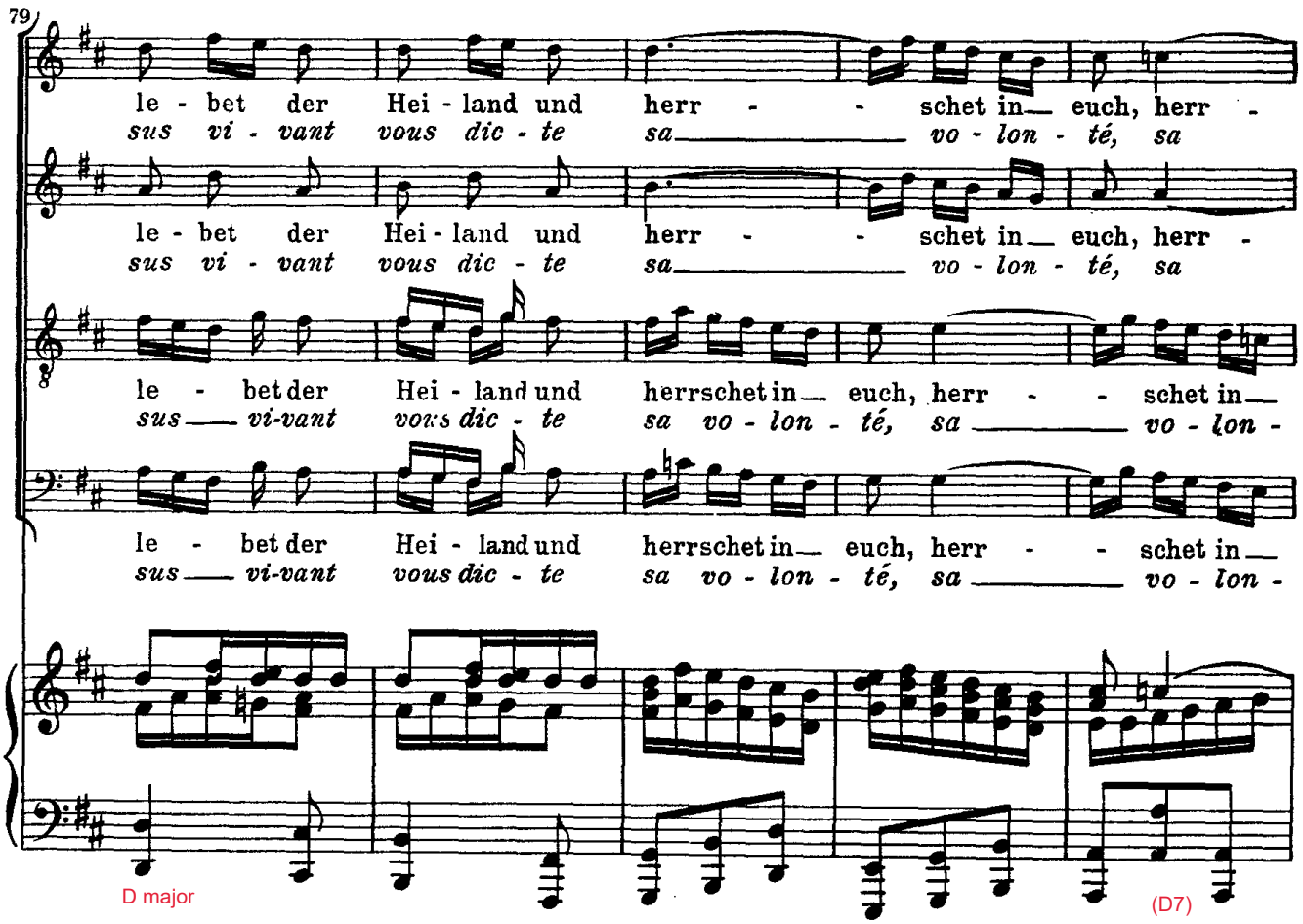

34
es le - bet der Hei - land und
Jé - sus vi - vant vous dic - te,
Her - zen!
â - me!
es le - bet der Hei - land und
Jé - sus vi - vant vous dic - te,
es le - bet der
Jé - sus vi - vant,
ent - wei-chet,ihr Schmerzen!
La crain-te s'ef - fa - ce
es le - bet der
Jé - sus vi - vant,
A major

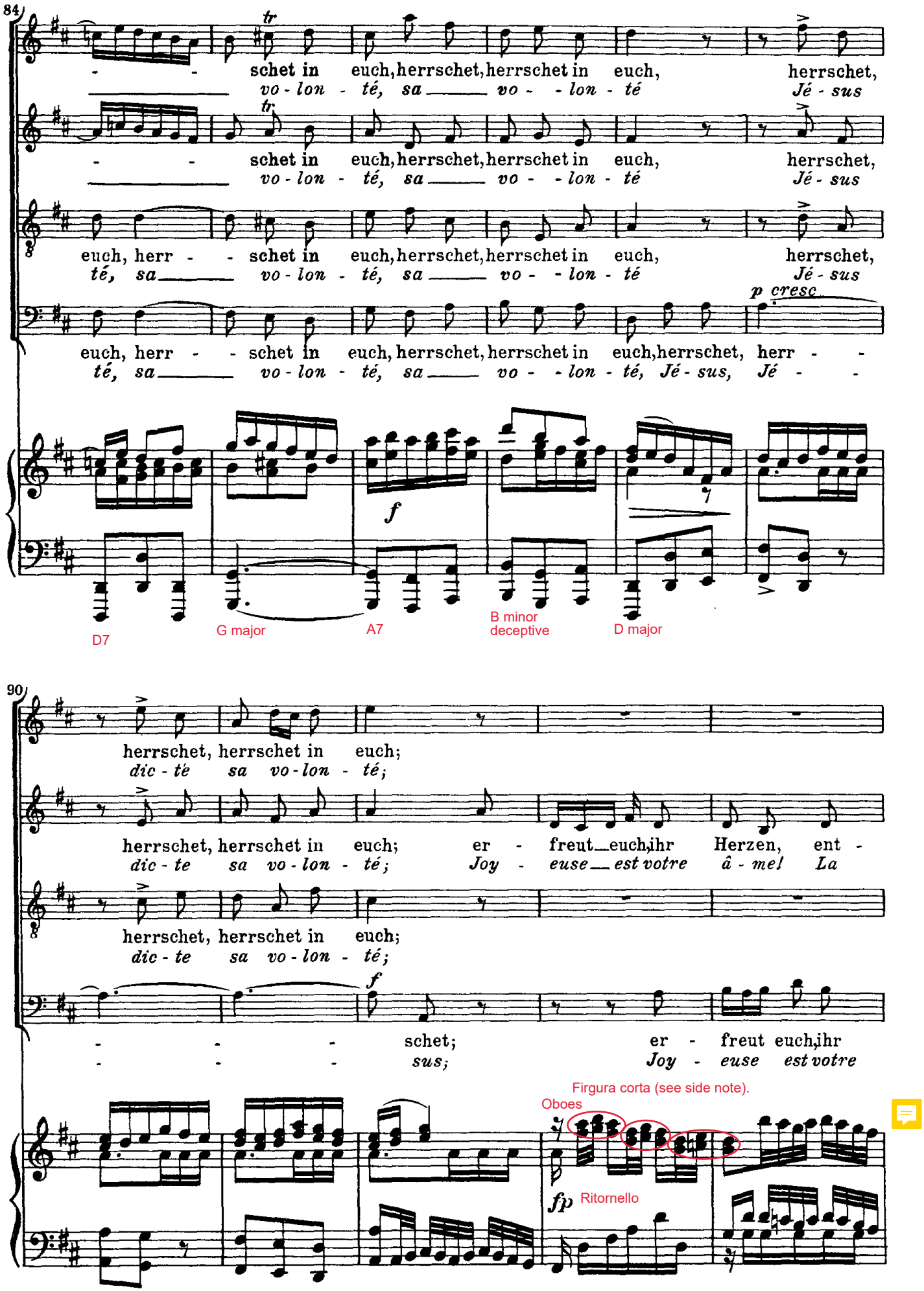

39
herr - - - - schet in euch, es le -
vous dic - - - te sa vo - lon - té. Jé - sus
herr-schet in euch, und herr - - schet in euch, es
vous dic - - - te sa vo - lon - té. Jé -
Hei - land und herrschet in euch, und herrschet in euch, es
Jé - sus vi - vant vous dic - te sa vo - lon - té. Jé -
Hei - land 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)

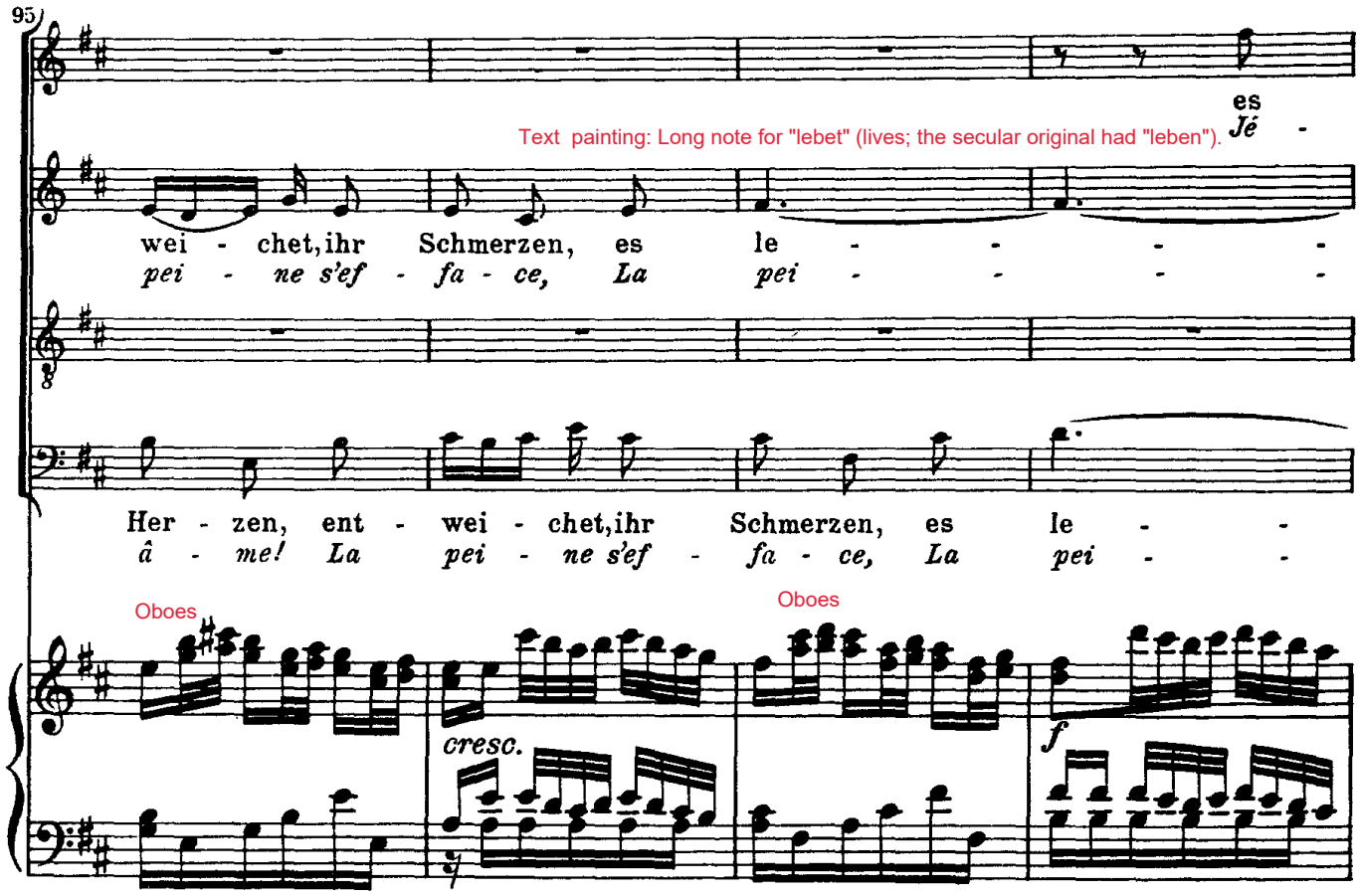

44
- bet_ der Hei-land und herr - - - - schet,
vi - vant vous dic - te, vous dic - te
le - bet, es le - - - bet der Hei-land und
sus vi - vant vous dic - - - te, vous dic - te
le - bet, es le - - - bet der Hei-land und
sus vi - vant vous dic - te, vous dic - te
herr - - - - schet in euch, und
sus vi - 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

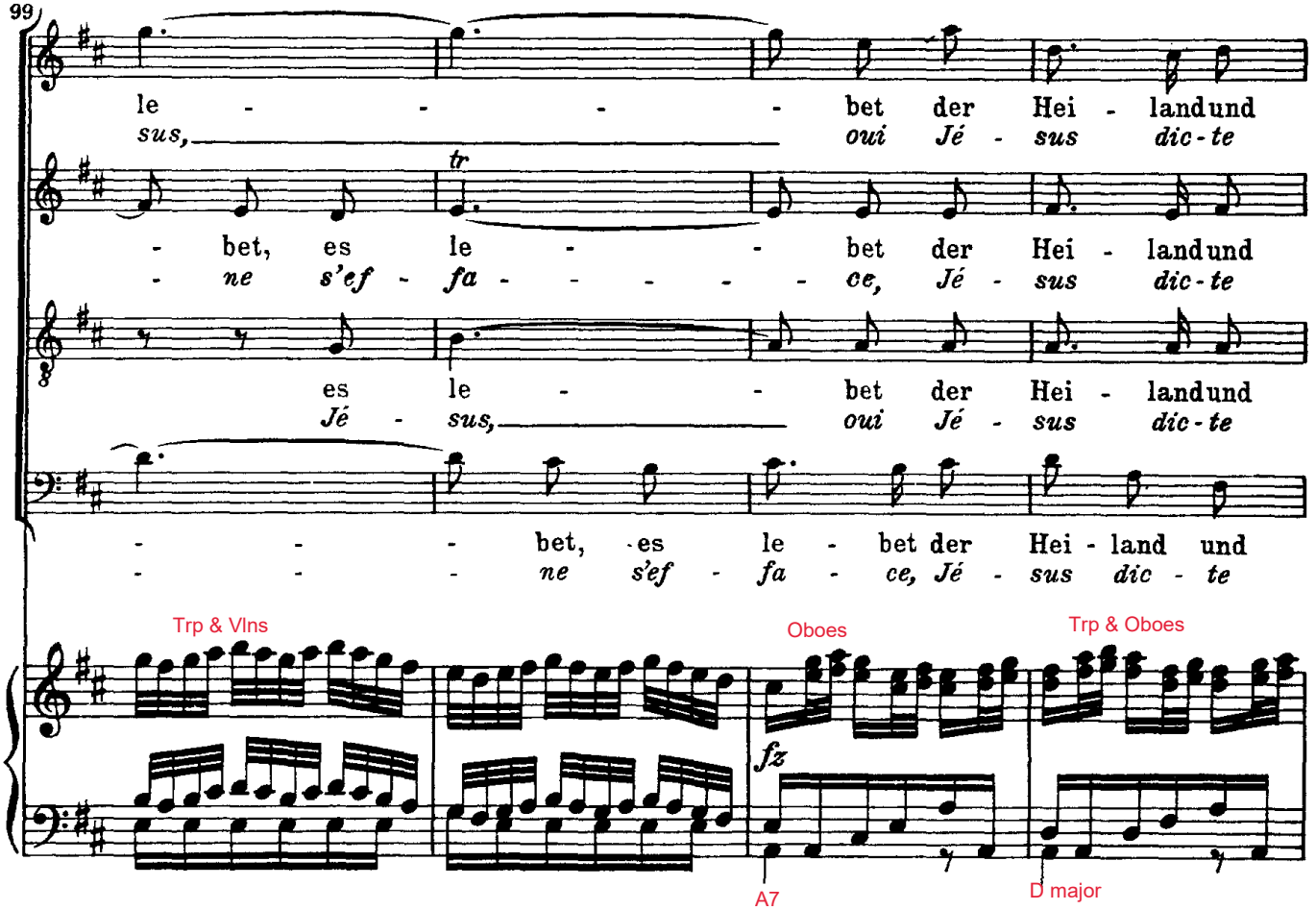

54
f
p
cresc.
A major
57
Oboes
Trp & Vlns
fp
B7
E major
A major
D major
61
Oboes
Trp & Vlns
Oboes
cresc.
E major
C# minor
64
Trp & Vlns
f
67
Trp & Oboes
fz
E major
A major
70
hemiola
A major

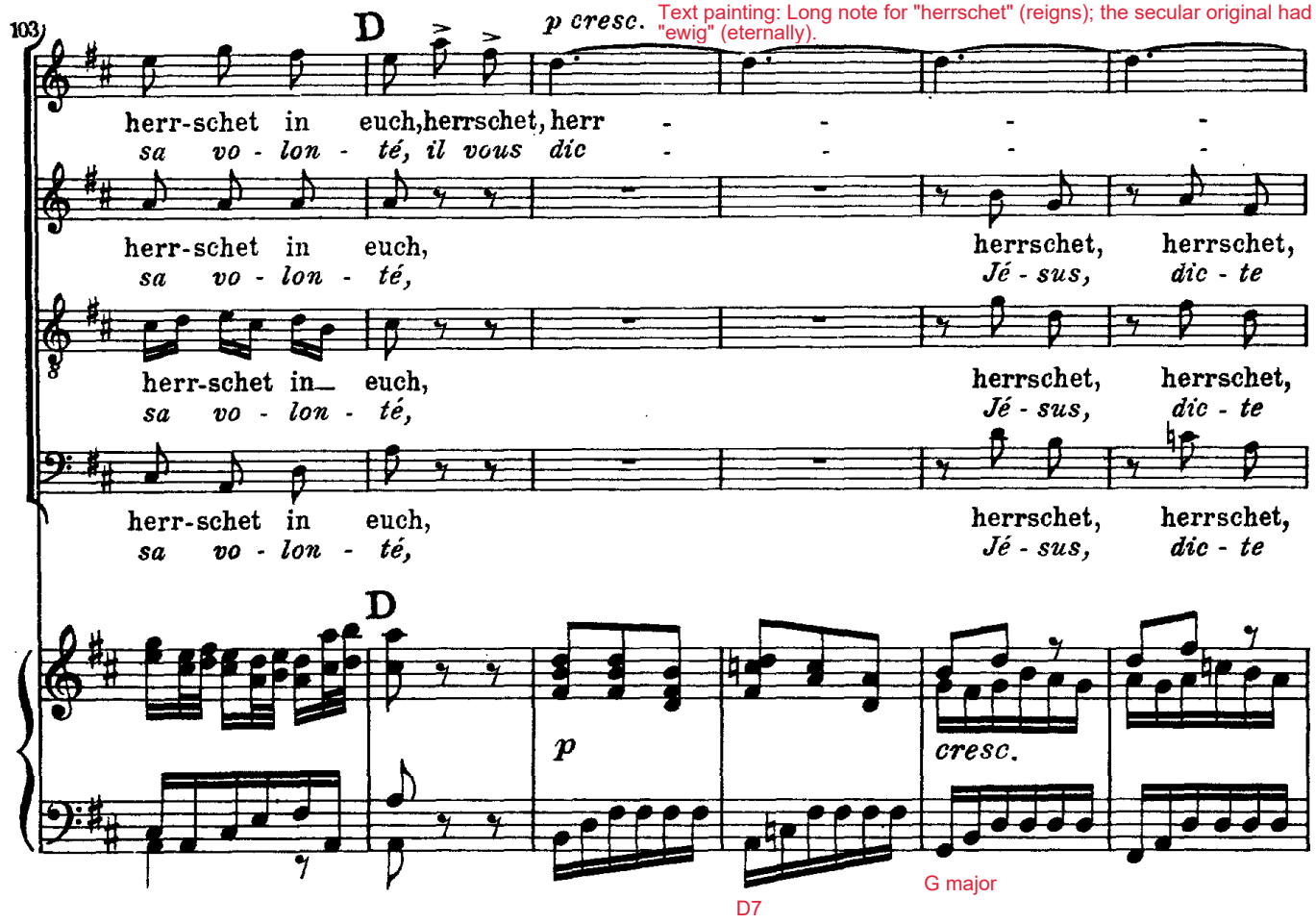

74.
Lines 1–3.
Er - freut euch, ihr Her - zen! es
Joy - euse est votre â - me! Jé -
Es
Jé -
Ent wei-chet, ihr Schmer-zen! es
La pei - ne s'ef - fa - ce! Jé -
dim.
p
A major
A major

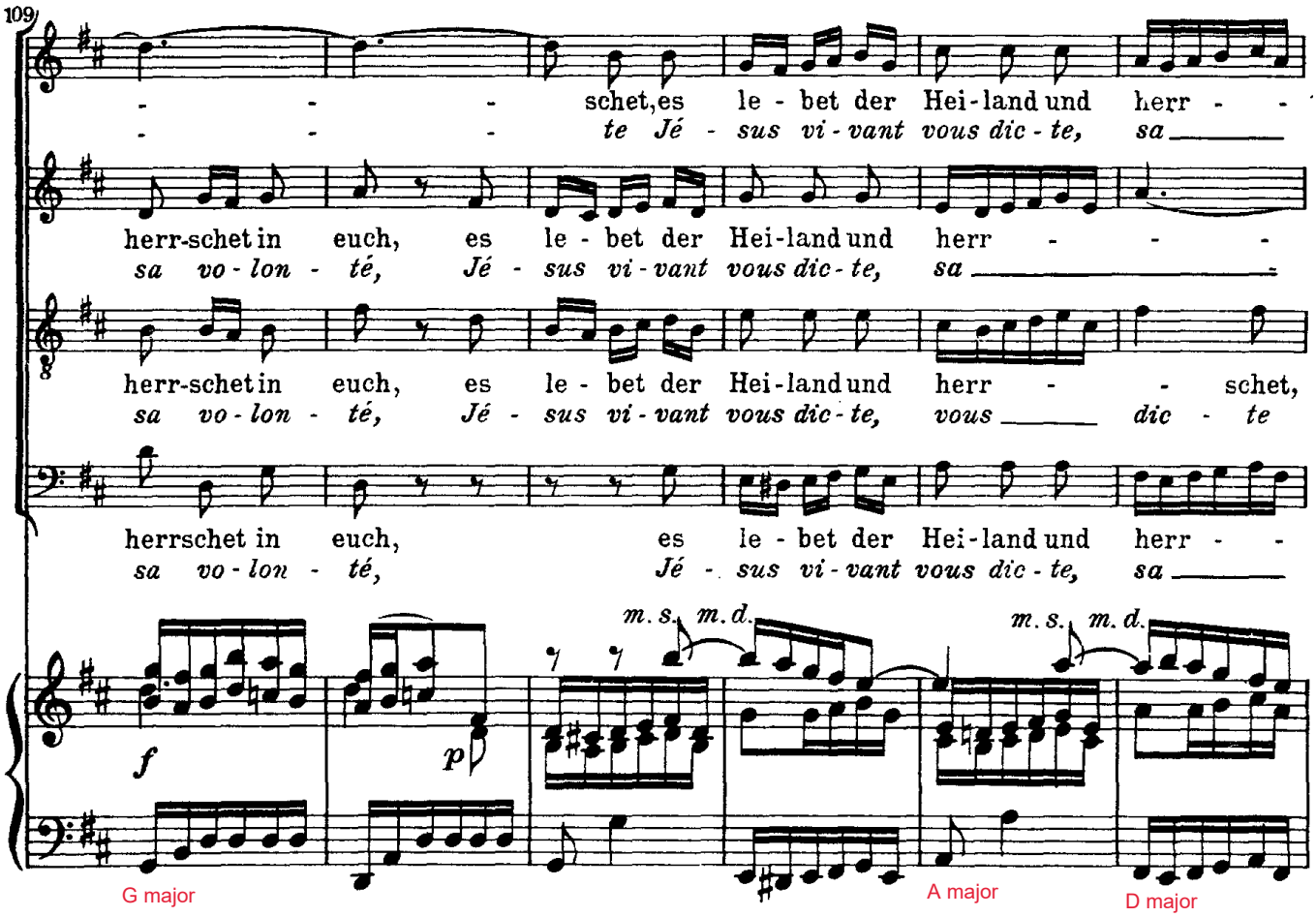

le - bet der Hei - land und herr - - schet in euch, herr -
sus vi - vant vous dic - te sa vo - lon - té, sa
le - bet der Hei - land und herr - - schet in euch, herr -
sus vi - vant vous dic - te sa vo - lon - té, sa
le - bet der Hei - land und herr schet in euch, herr - - schet in
sus vi-vant vous dic - te sa vo - lon - té, sa vo - lon -
le - bet der Hei - land und herr schet in euch, herr - - schet in
sus vi-vant vous dic - te sa vo - lon - té, sa vo - lon -
D major
(D7)

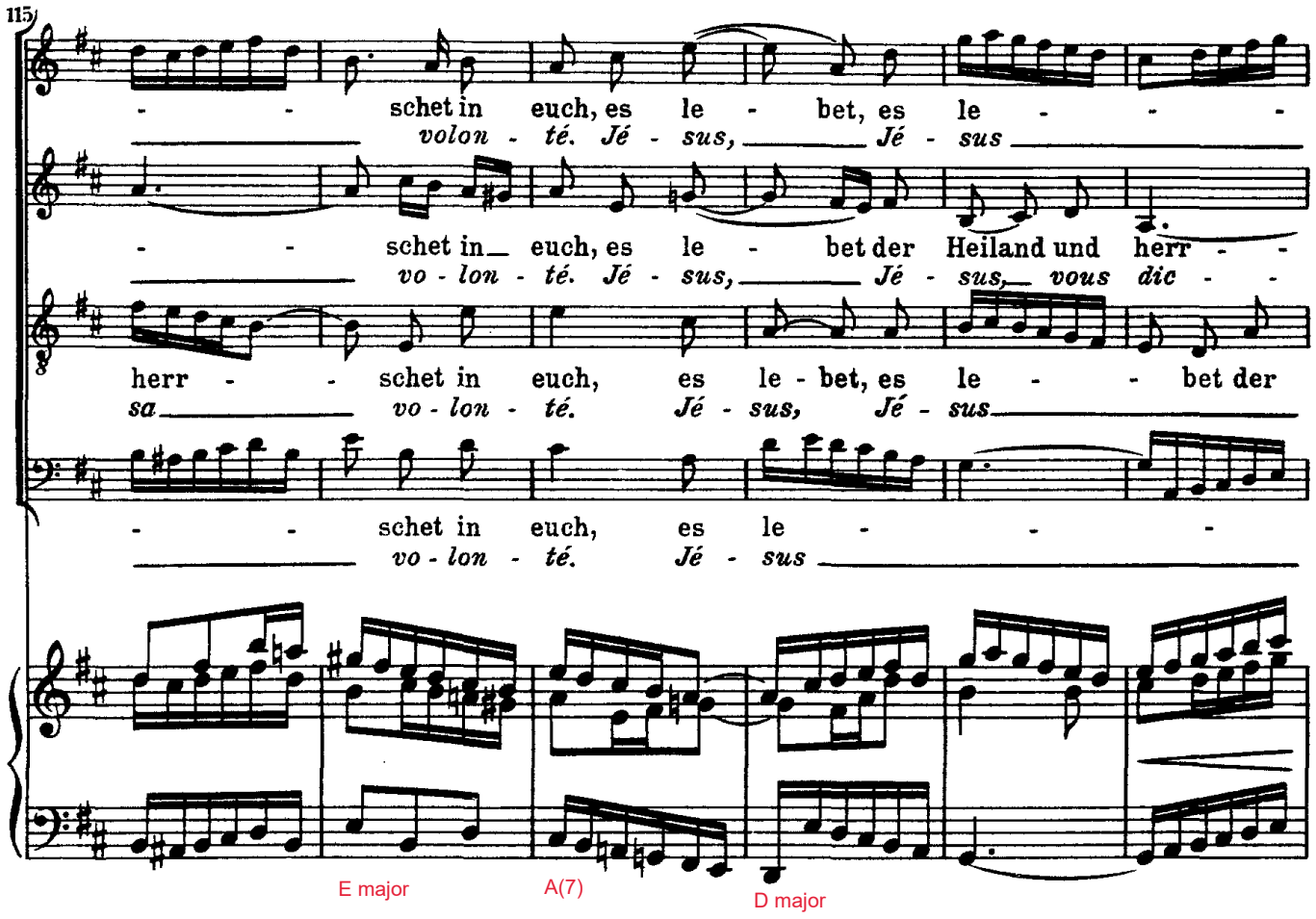

84
schet in euch, herrschet, herrschet in euch, herrschet,
vo - lon - té, sa vo - lon - té Jé - sus
schet in euch, herrschet, herrschet in euch, herrschet,
vo - lon - té, sa vo - lon - té Jé - sus
euch, herr - schet in euch, herrschet, herrschet in euch, herrschet,
té, sa vo - lon - té, sa vo - lon - té Jé - sus
p cresc
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 - me! La
herrschet, herrschet in euch;
dic - te sa vo - lon - té;
f
schet; er - freut euch, ihr
sus; Joy - euse est votre
Oboes
Firgura corta (see side note).
fp
Ritornello

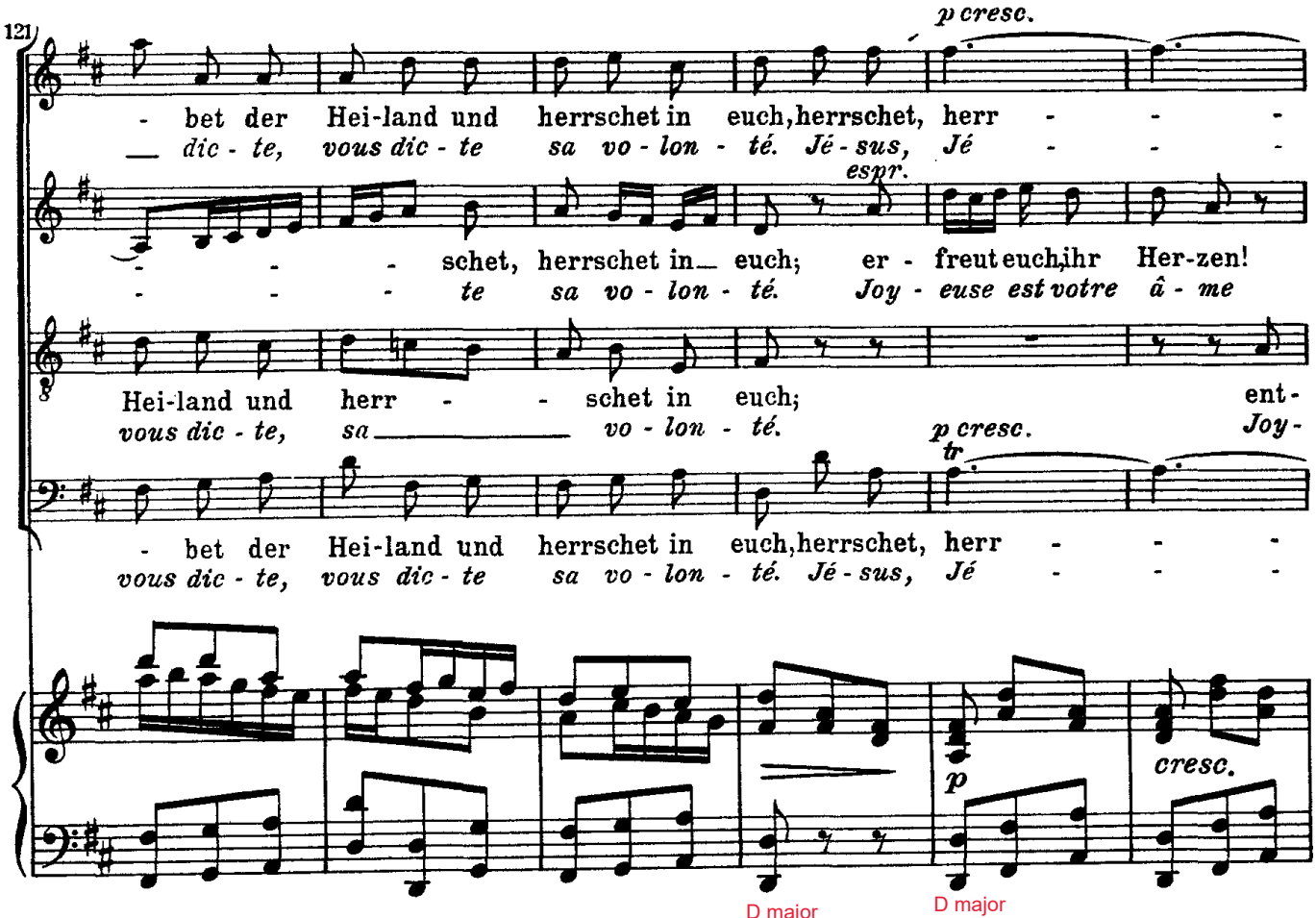

95
Text painting: Long note for "lebet" (lives; the secular original had "leben").
es
Jé -
wei - chet,ihr Schmerzen, es le - - - -
pei - ne s'ef - fa - ce, La pei - - - -
Her - zen, ent - wei - chet,ihr Schmerzen, es le - -
â - me! La pei - ne s'ef - fa - ce, La pei - -
Oboes
Oboes
cresc.
f

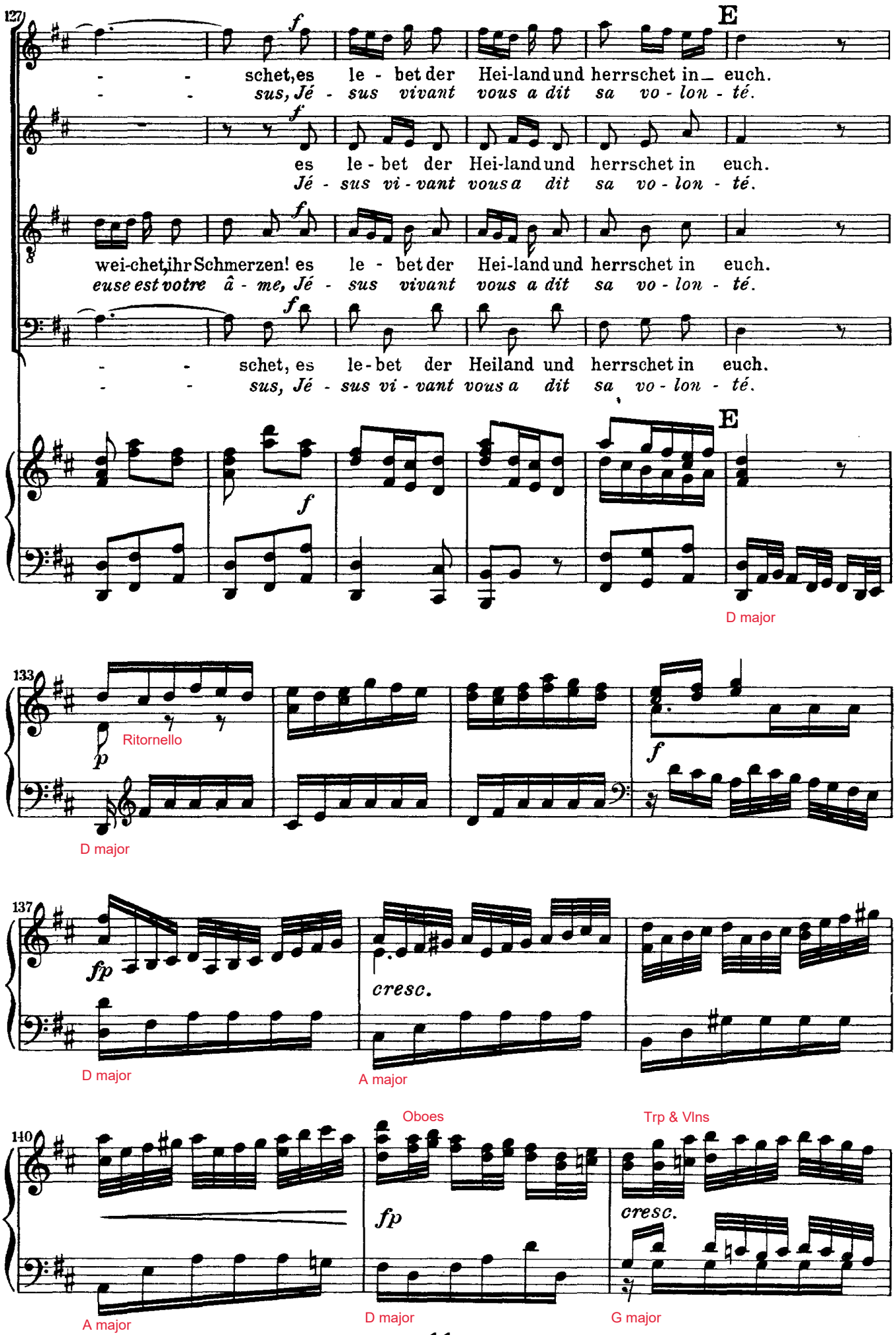

99
le - - - - bet der Hei - landund
sus, oui Jé - sus dic - te
tr
- bet, es le - - bet der Hei - landund
- ne s'ef - fa - - - - - ce, Jé - sus dic - te
es le - - bet der Hei - landund
Jé - sus, oui Jé - sus dic - te
- - - bet, es le - bet der Hei - land und
- - - ne s'ef - fa - ce, Jé - sus dic - te
Trp & Vlns
Oboes
Trp & Oboes
fz
A7
D major


Text painting: Long note for "herrschet" (reigns); the secular original had "ewig" (eternally).
103
D
p cresc.
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

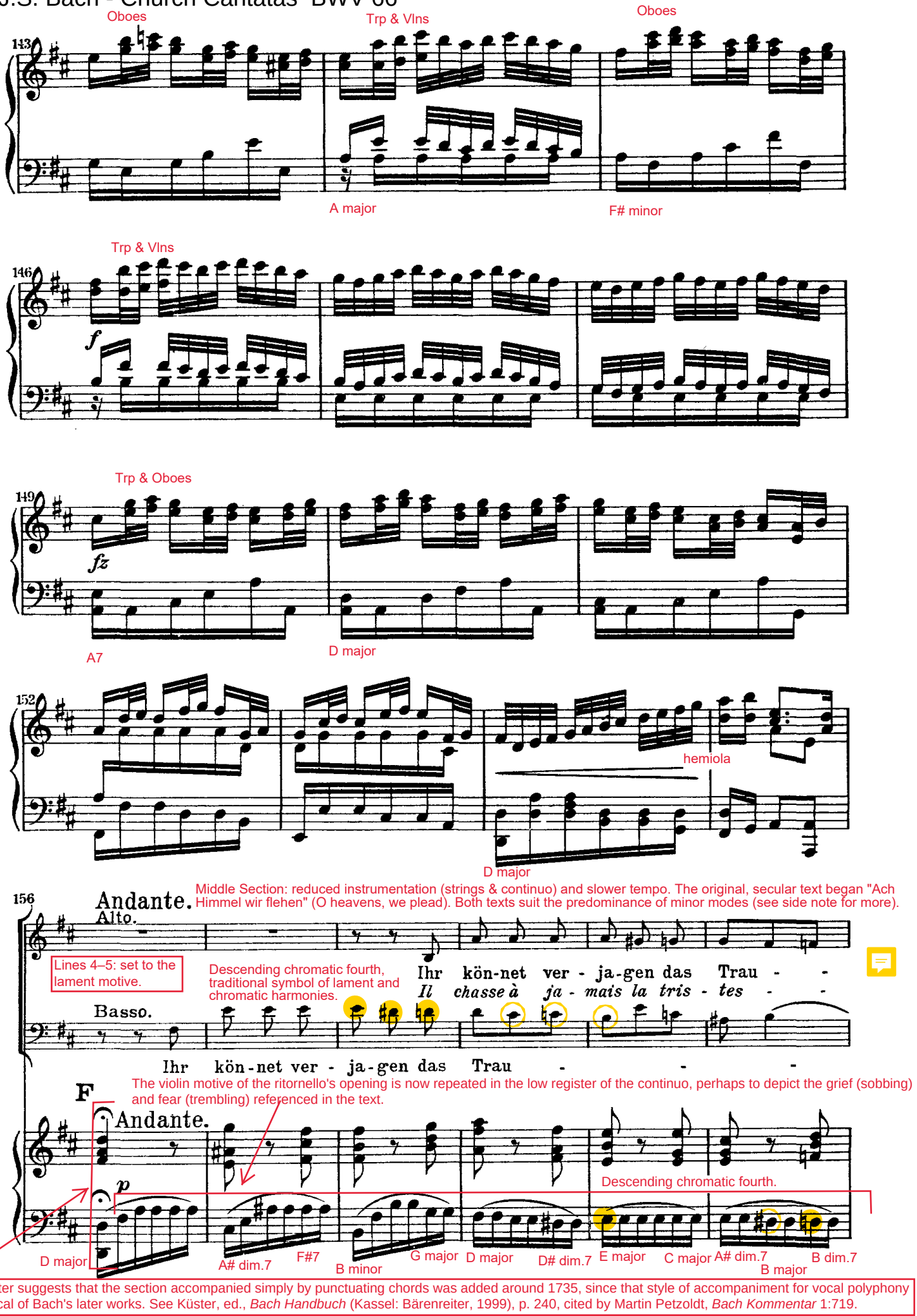

109
- - - schet, es le - bet der Hei-land und herr - -
- - - te Jé - sus vi - vant vous dic - te, sa ____
herr-schet in euch, es le - bet der Hei-land und herr - - -
sa vo - lon - té, Jé - sus vi - vant vous dic - te, sa ____
herr-schet in euch, es le - bet der Hei-land und herr - - schet,
sa vo - lon - 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 ____
m. s. m. d.
m. s. m. d.
f
p
G major
A major
D major

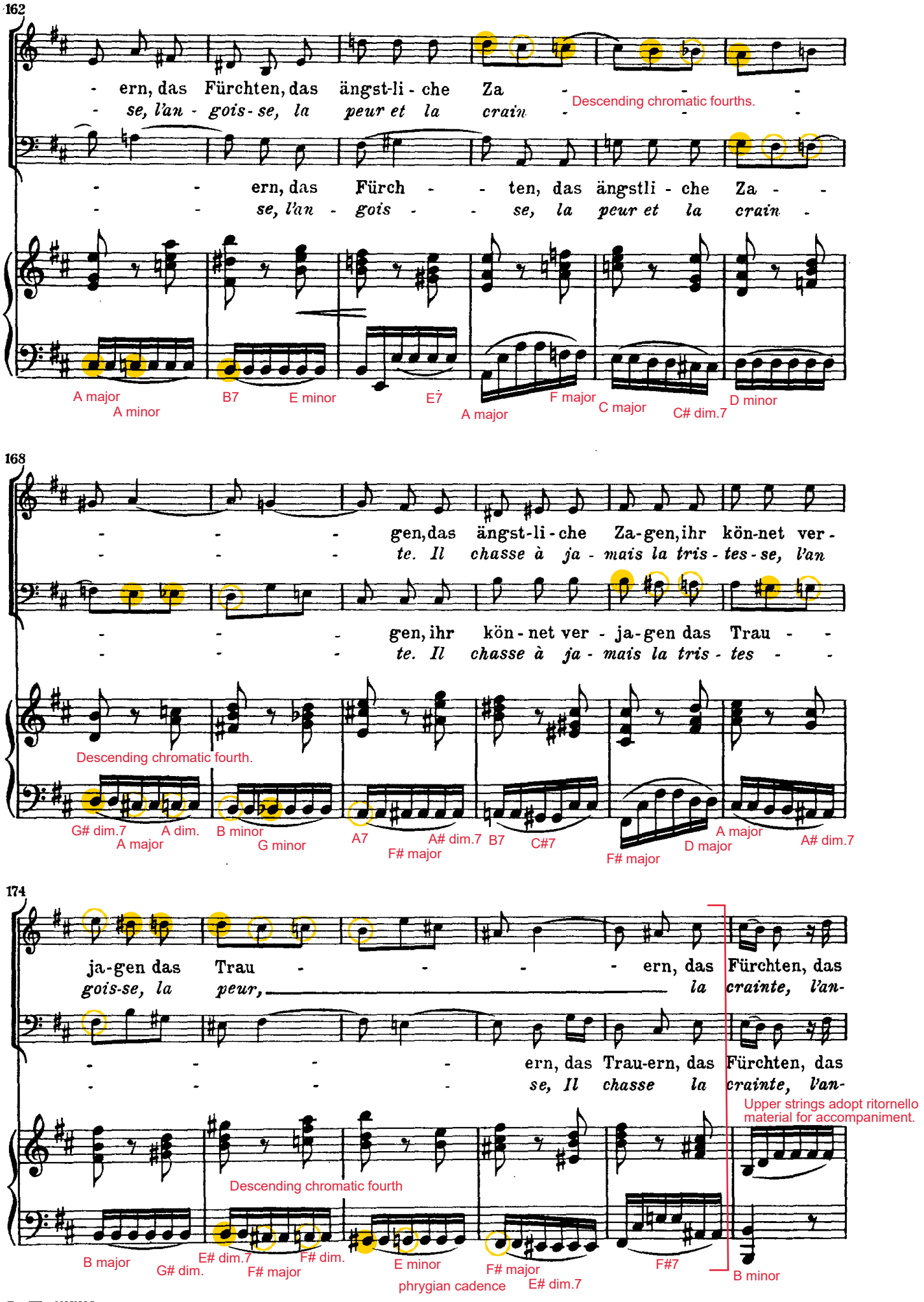

115
- - schet in euch, es le - bet, es le - - -
volon - té. Jé - sus, Jé - sus
- - schet in euch, es le - bet der Heiland und herr - -
vo - lon - té. Jé - sus, Jé - sus, vous dic - -
herr - - schet in euch, es le - bet, es le - - bet der
sa vo - lon - té. Jé - sus, Jé - sus
- - schet in euch, es le - - -
vo - lon - té. Jé - sus
E major
A(7)
D major

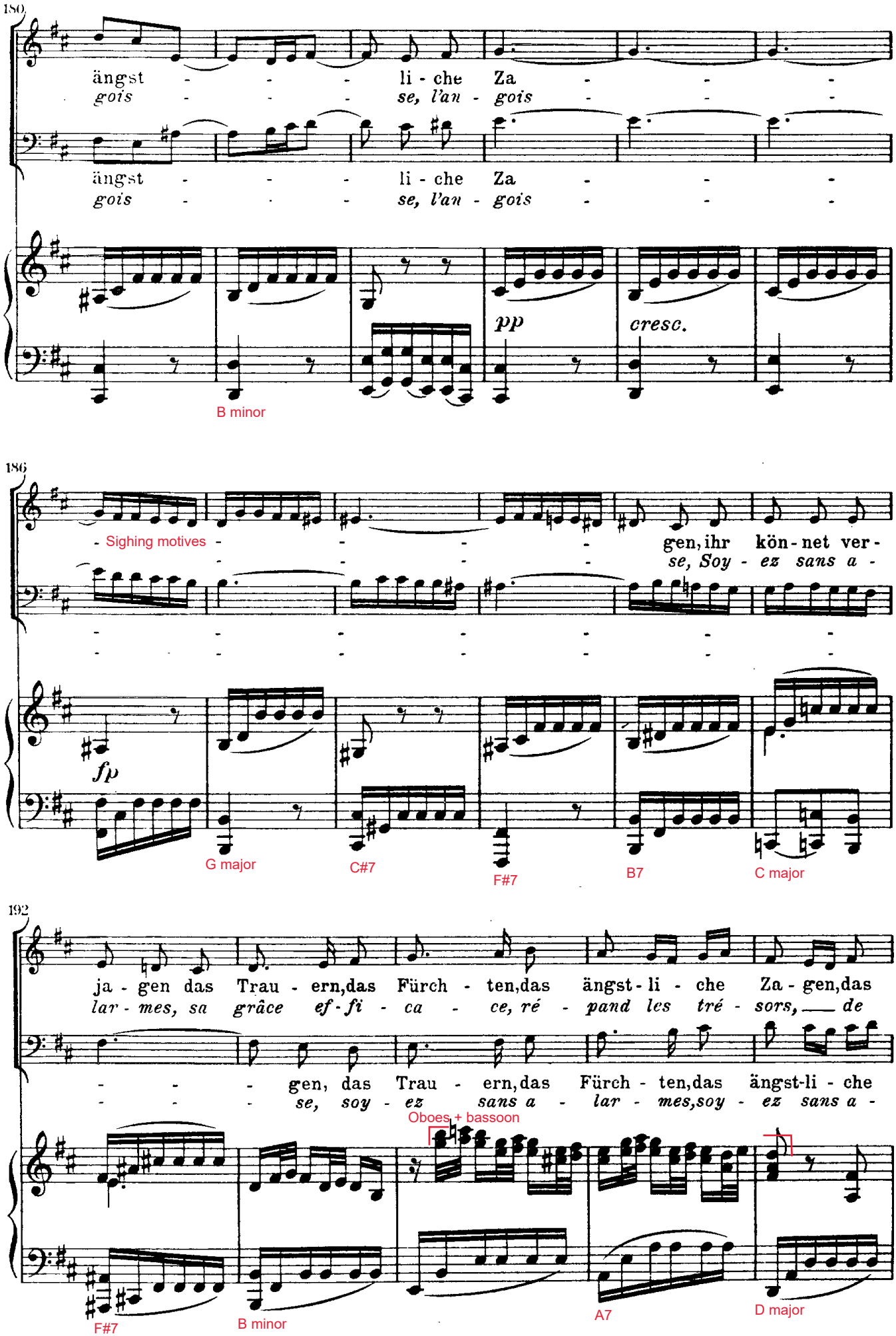

121
p cresc.
- bet der Hei-land und herrschet in euch, herrschet, herr - - -
dic - te, vous dic - te sa vo - lon - té. Jé - sus, Jé - - -
espr.
- - - schet, herrschet in euch; er - freut euch, ihr Her-zen!
- - - te sa vo - lon - té. Joy - euse est votre â - me
Hei-land und herr - - schet in euch; ent -
vous dic - te, sa vo - lon - té. p cresc. Joy -
tr
- bet der Hei-land und herrschet in euch, herrschet, herr - - -
vous dic - te, vous dic - te sa vo - lon - té. Jé - sus, Jé - - -
p
cresc.
D major
D major


127
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 Heiland und herrschet in euch.
sus, Jé - sus vi - vant vous a dit sa vo - lon - té.
D major
133
Ritornello
D major
137
D major
A major
140
Oboes
Trp & Vlns
A major
D major
G major

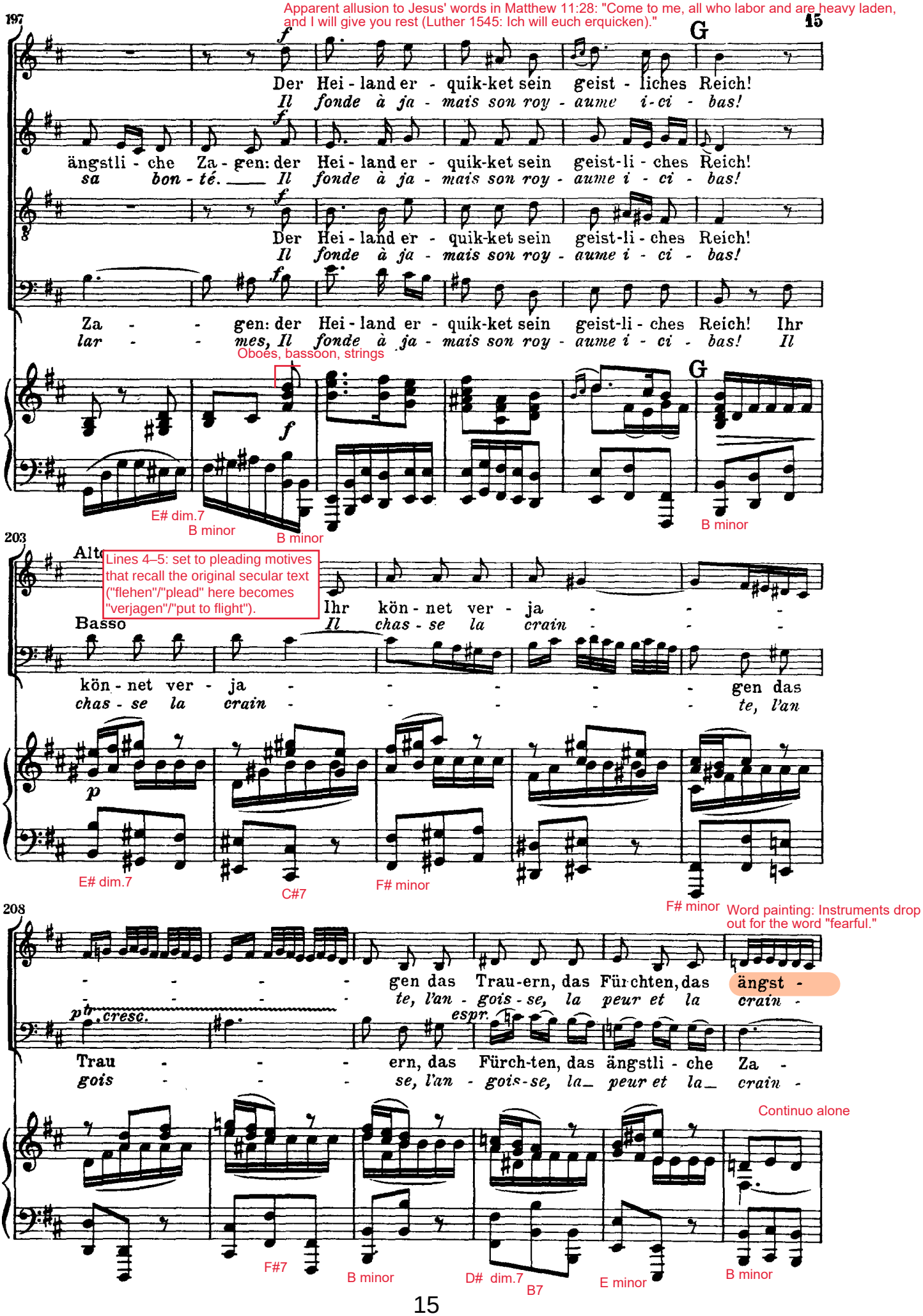
J.S. Bach - Church Cantatas BWV 66



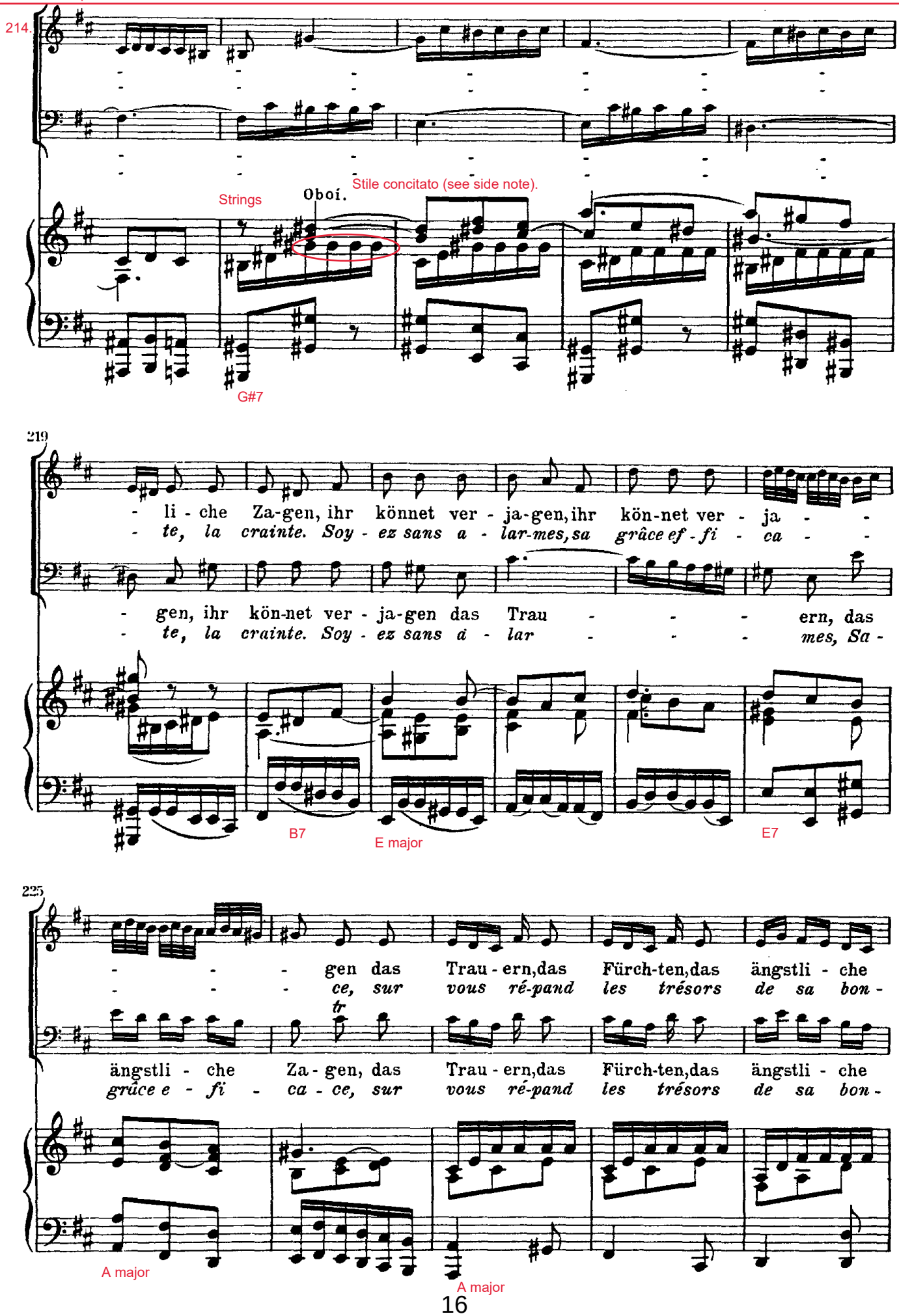

162
ern, das Fürchten, das ängst-li-che Za-
se, l'an-gois-se, la peur et la crain-
Descending chromatic fourths.
ern, das Fürch-ten, das ängstli-che Za-
se, l'an-gois-se, la peur et la crain-
A major
A minor
B7
E minor
E7
A major
F major
C major
C# dim.7
D minor
168
gen, das ängst-li-che Za-gen, ihr 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 major
A dim.
B minor
G minor
A7
F# major
A# dim.7
B7
C#7
F# major
A major
D major
A# dim.7
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-
Upper strings adopt ritornello material for accompaniment.
Descending chromatic fourth
B major
G# dim.
E# dim.7
F# major
F# dim.
E minor
phrygian cadence
F# major
E# dim.7
F#7
B minor


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 -
fp
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

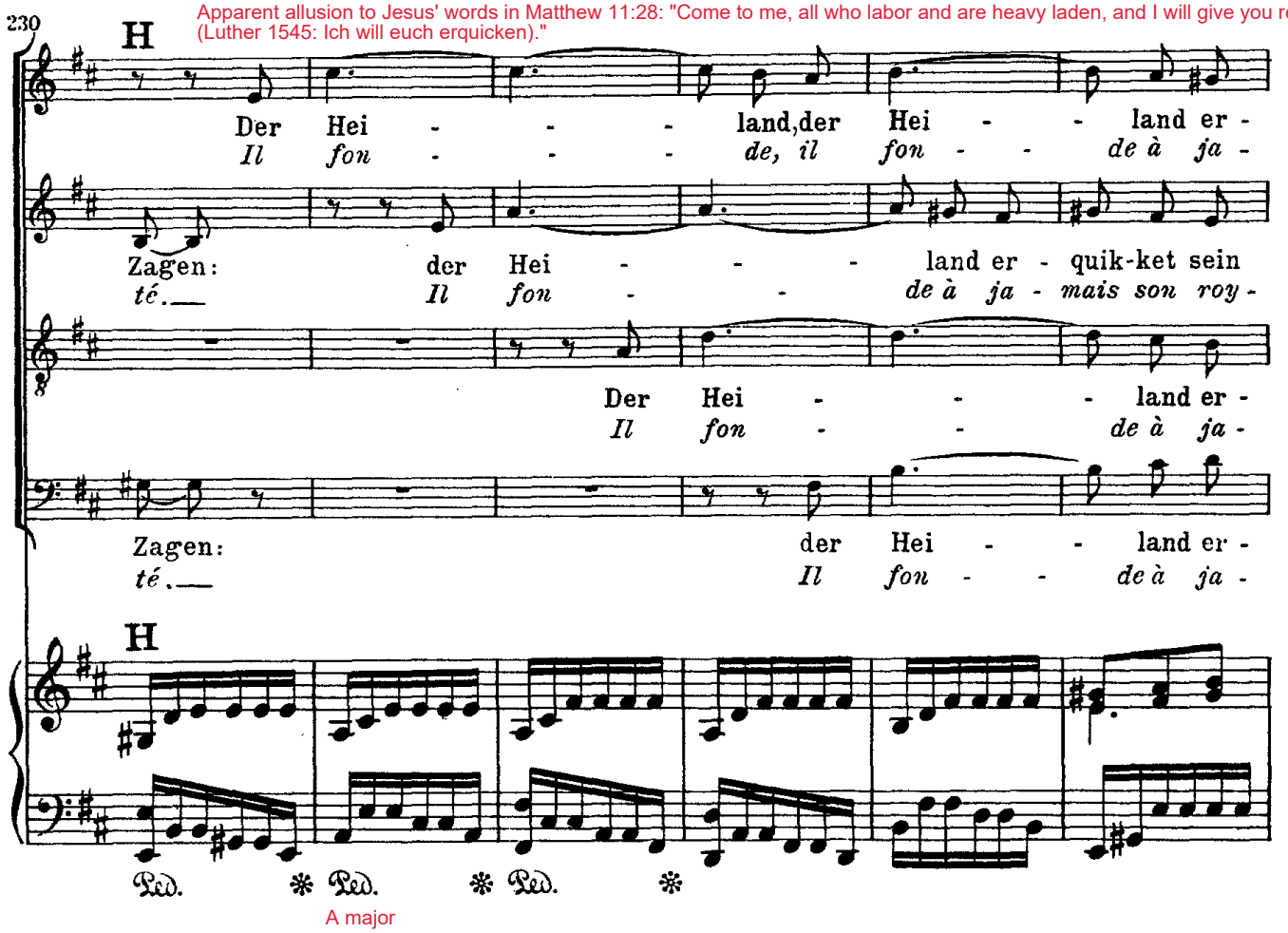
Apparent allusion to Jesus' words in Matthew 11:28: "Come to me, all who labor and are heavy laden, and I will give you rest (Luther 1545: Ich will euch erquicken)."



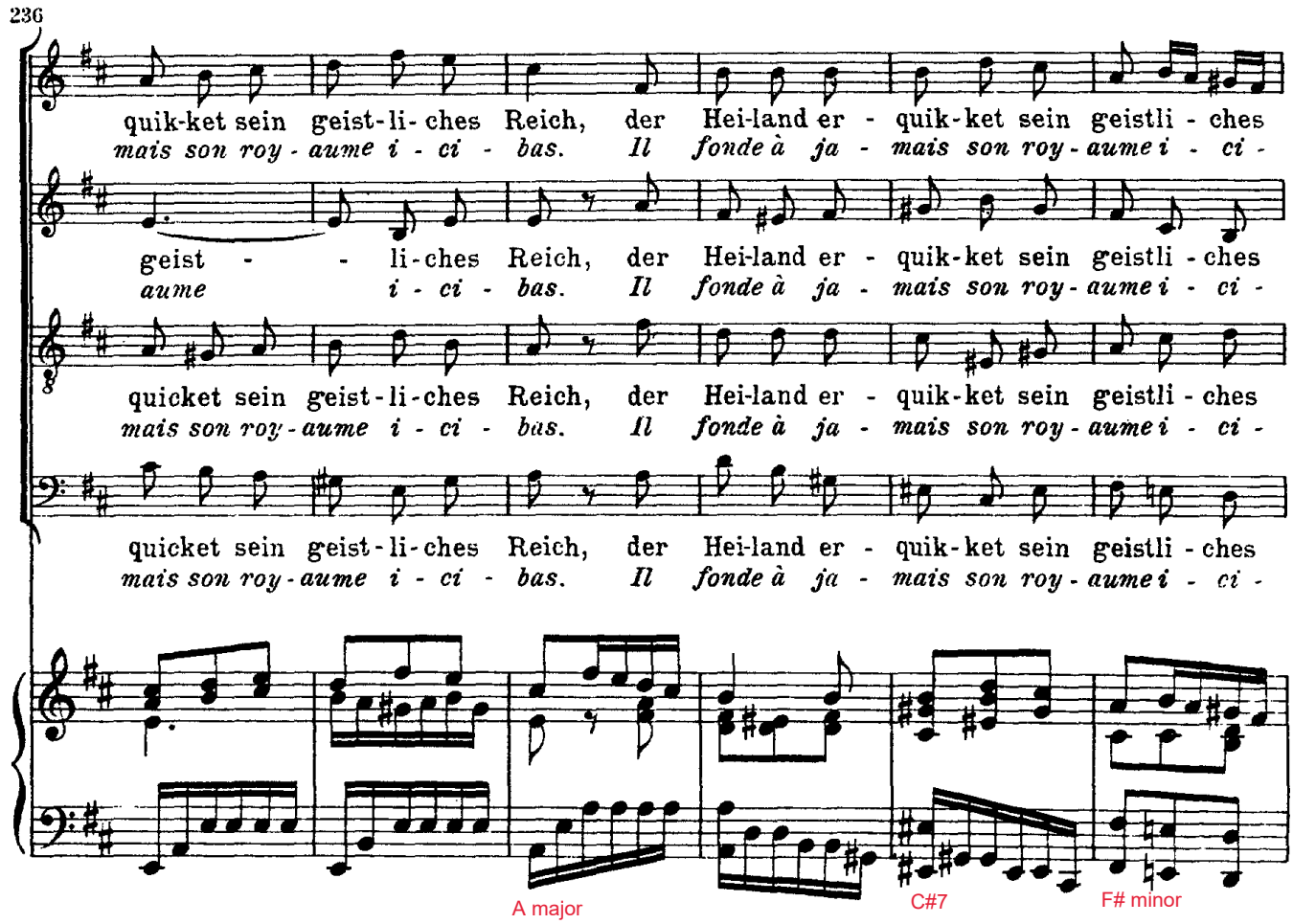
The repeated-note figure from the ritornello is used here to depict the trembling of the fear referenced in the text. The figure is related to the *stile concitato* (agitated style) invented (or "rediscovered") by Claudio Monteverdi for his eighth book of madrigals (Madrigali guerrieri ed amorosi, 1638),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



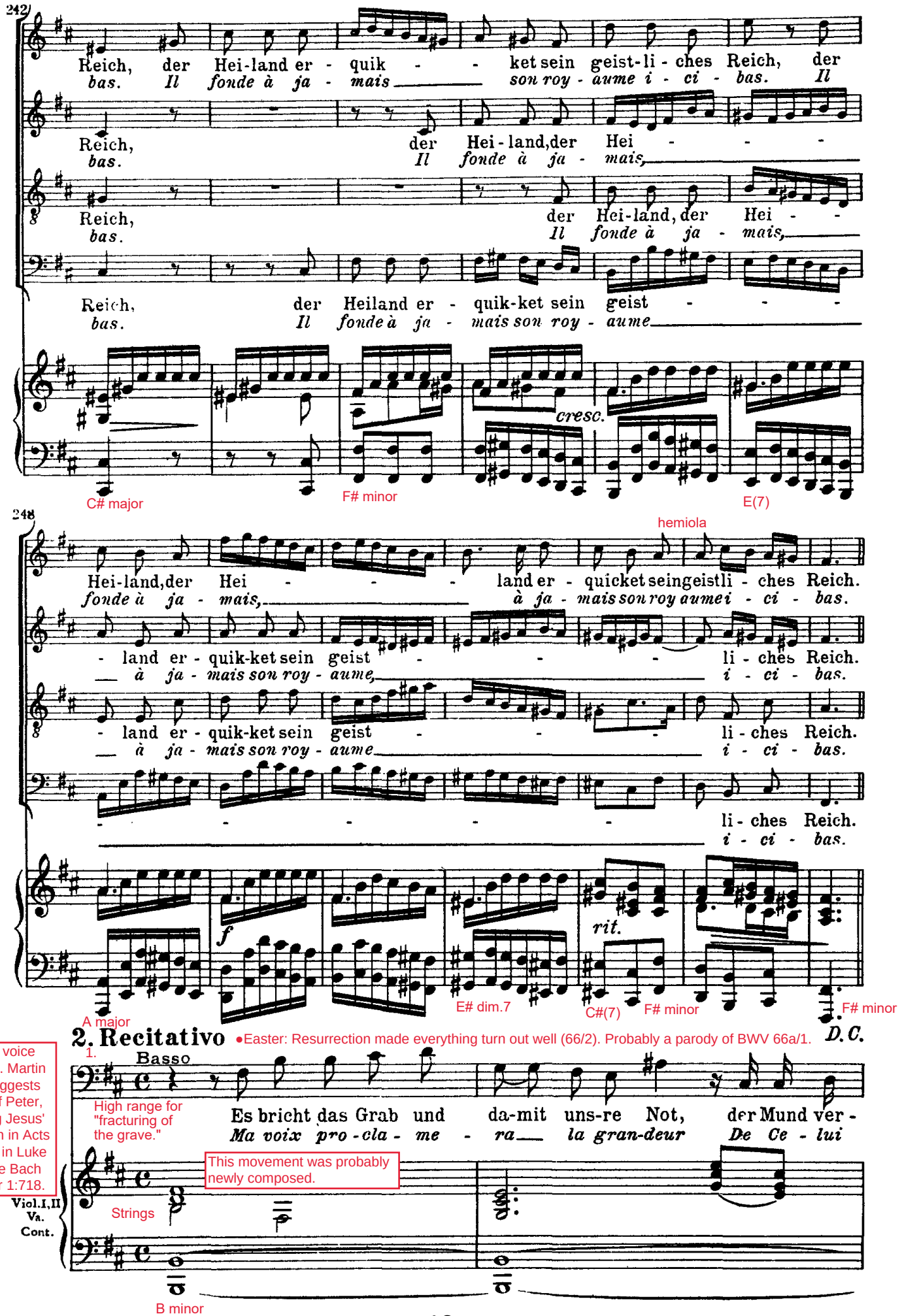
Apparent allusion to Jesus' words in Matthew 11:28: "Come to me, all who labor and are heavy laden, and I will give you rest (Luther 1545: Ich will euch erquicken)."



A major



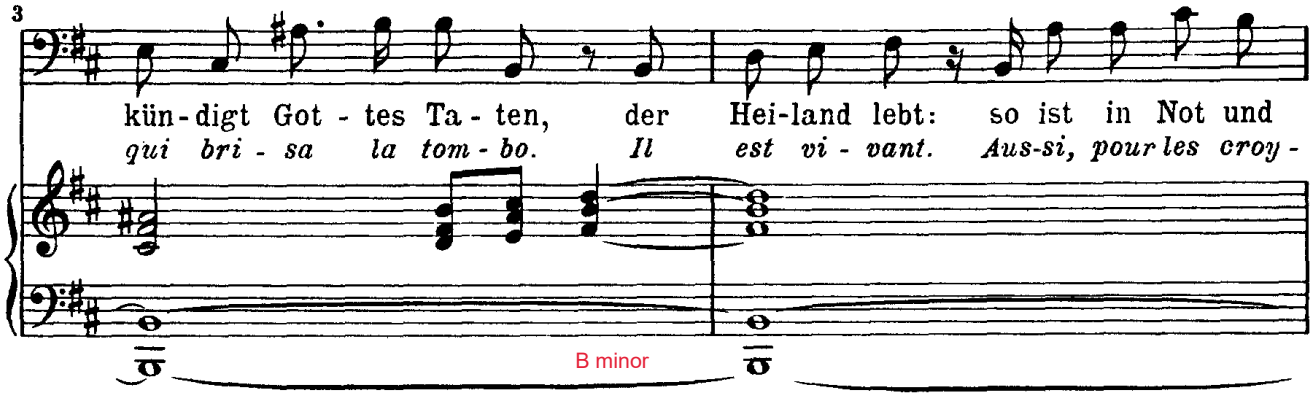
A major C#7 F# minor

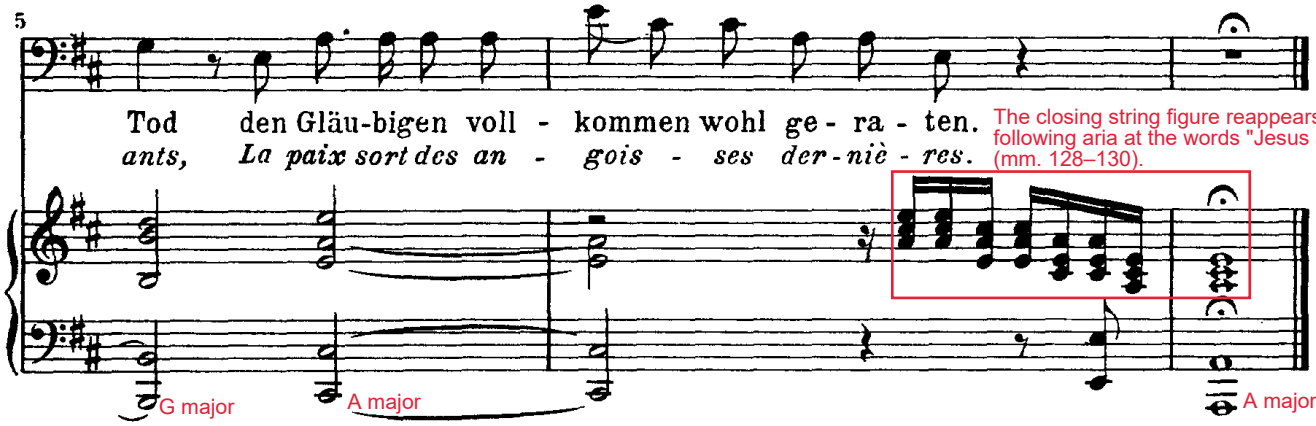


2. Recitativo

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

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.





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.

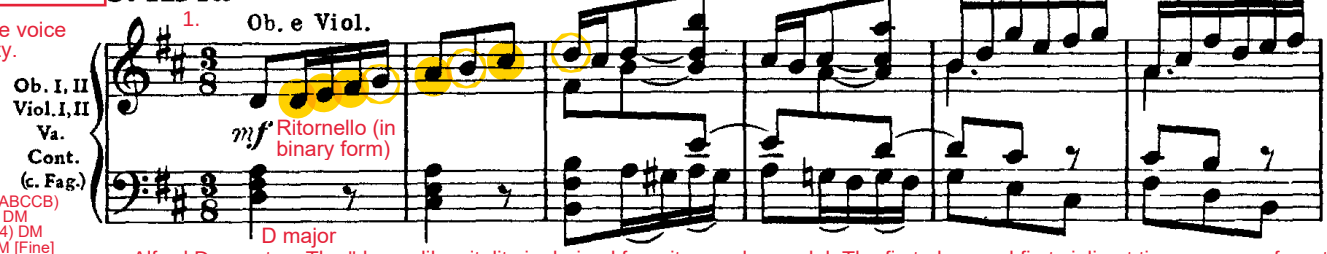
Da capo

Based on BWV 66a/2.

3. Aria

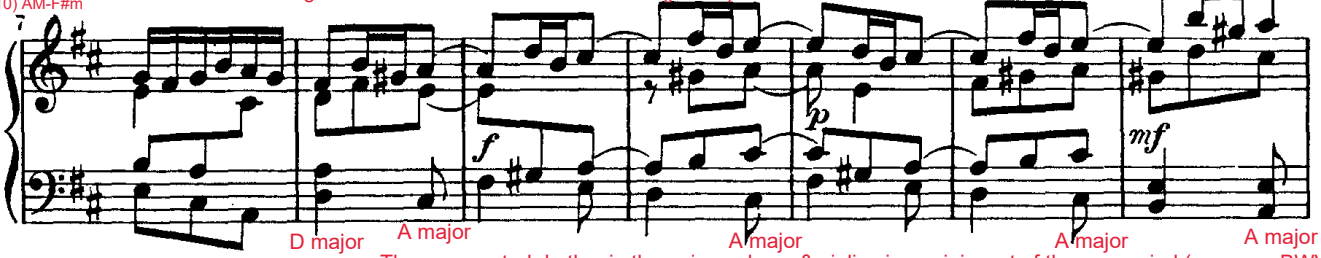
•Easter: Jesus appears; thank God for his goodness! (66/3). The aria continues the dance-like quality of the opening movement, replacing the praise of Prince Leopold in the original with the praise of Jesus.

Bass is the voice of authority.

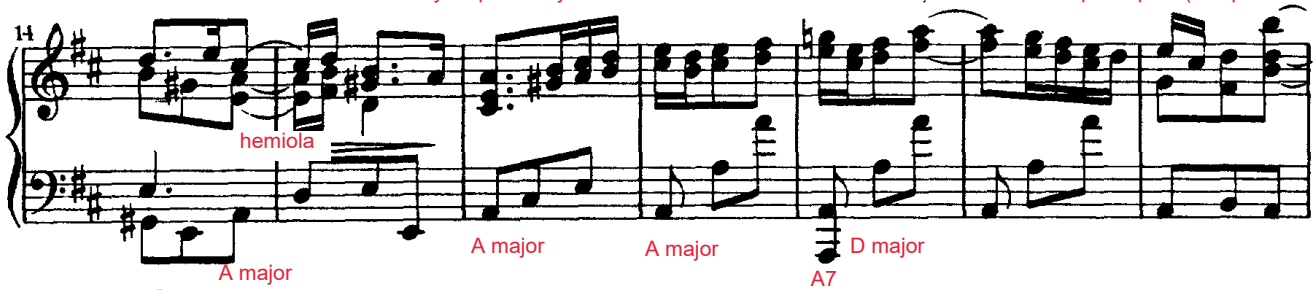


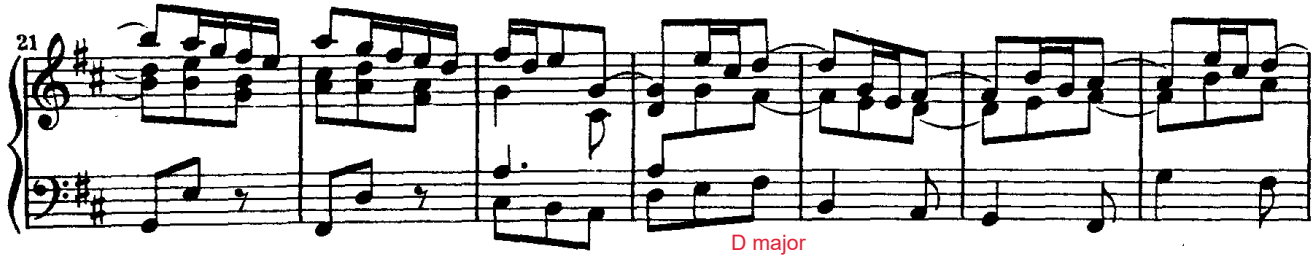
Form (Rhyme: ABCCB)
Rit. (Mm. 1-33) DM
Lines 1-2 (33-94) DM
Rit. (95-126) DM [Fine]
Lines 3-5 (127-178) Bm-F#m
Rit. (178-182) F#m
Lines 3-5 (183-210) AM-F#m
da capo

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)



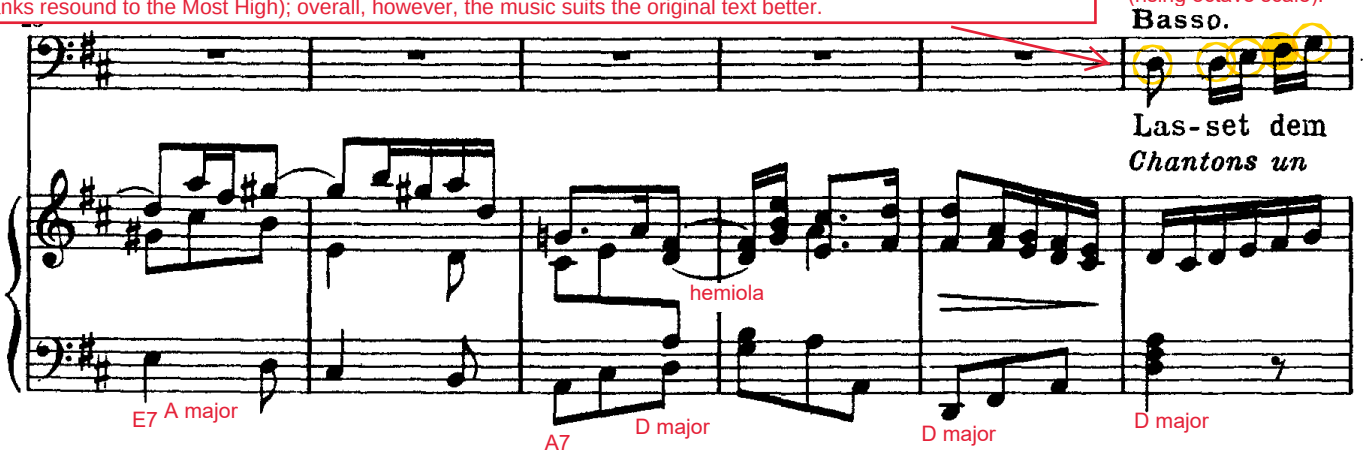
The syncopated rhythm in the unison oboes & violins is reminiscent of the passepied (compare BWV 134/6).



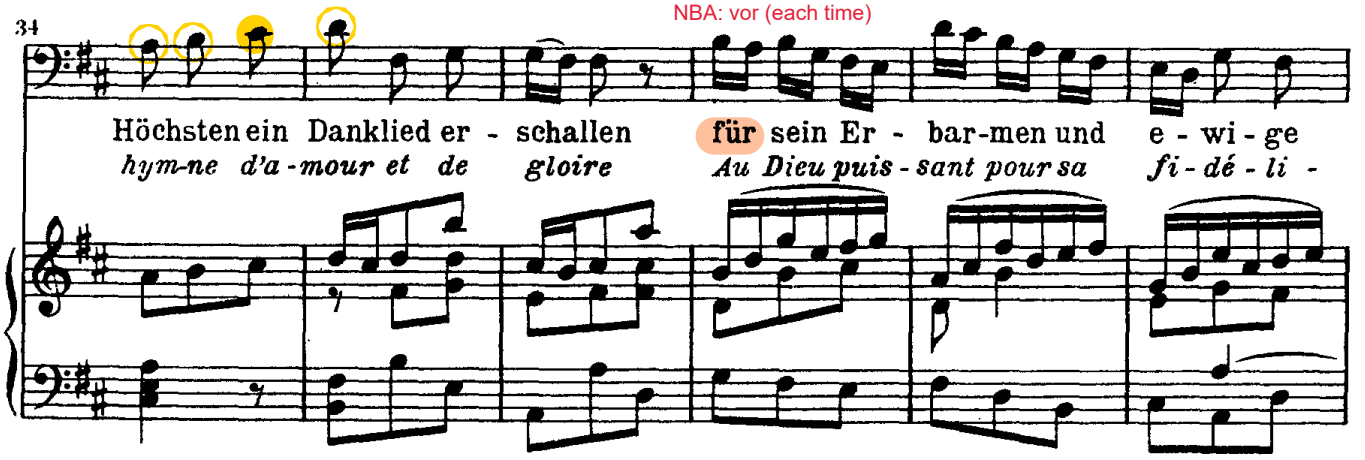


Text painting: The opening figure of a rising octave scale (which also begins the ritornello) suits both the original text, "Traget ihr Lüften" (carry ye breezes) and the new one, "lasset dem Höchsten...[ein Danklied erschallen]" (let a song of thanks resound to the Most High); overall, however, the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

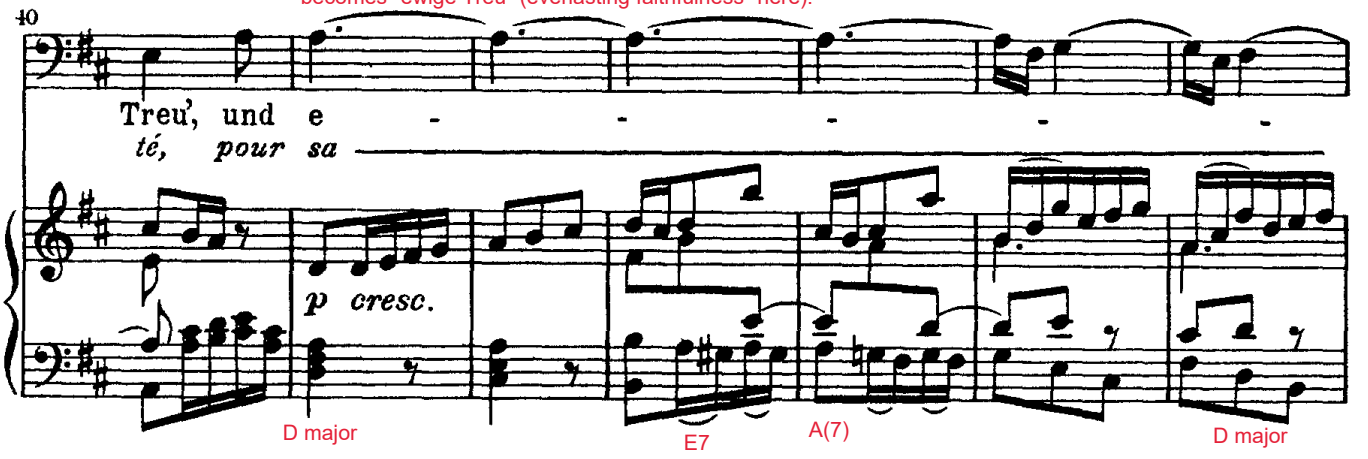
Text lines 1–2 on opening figure (rising octave scale).

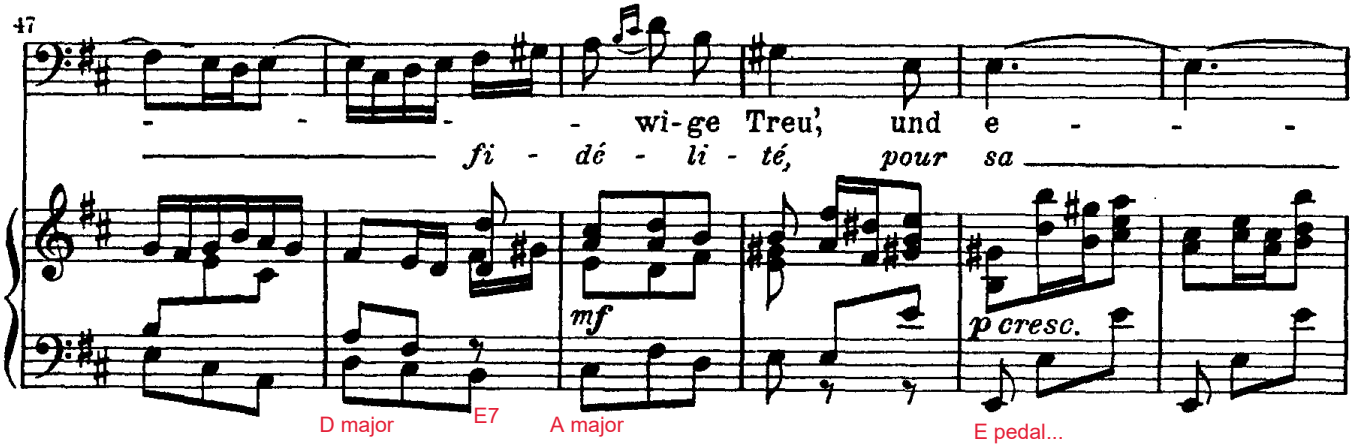


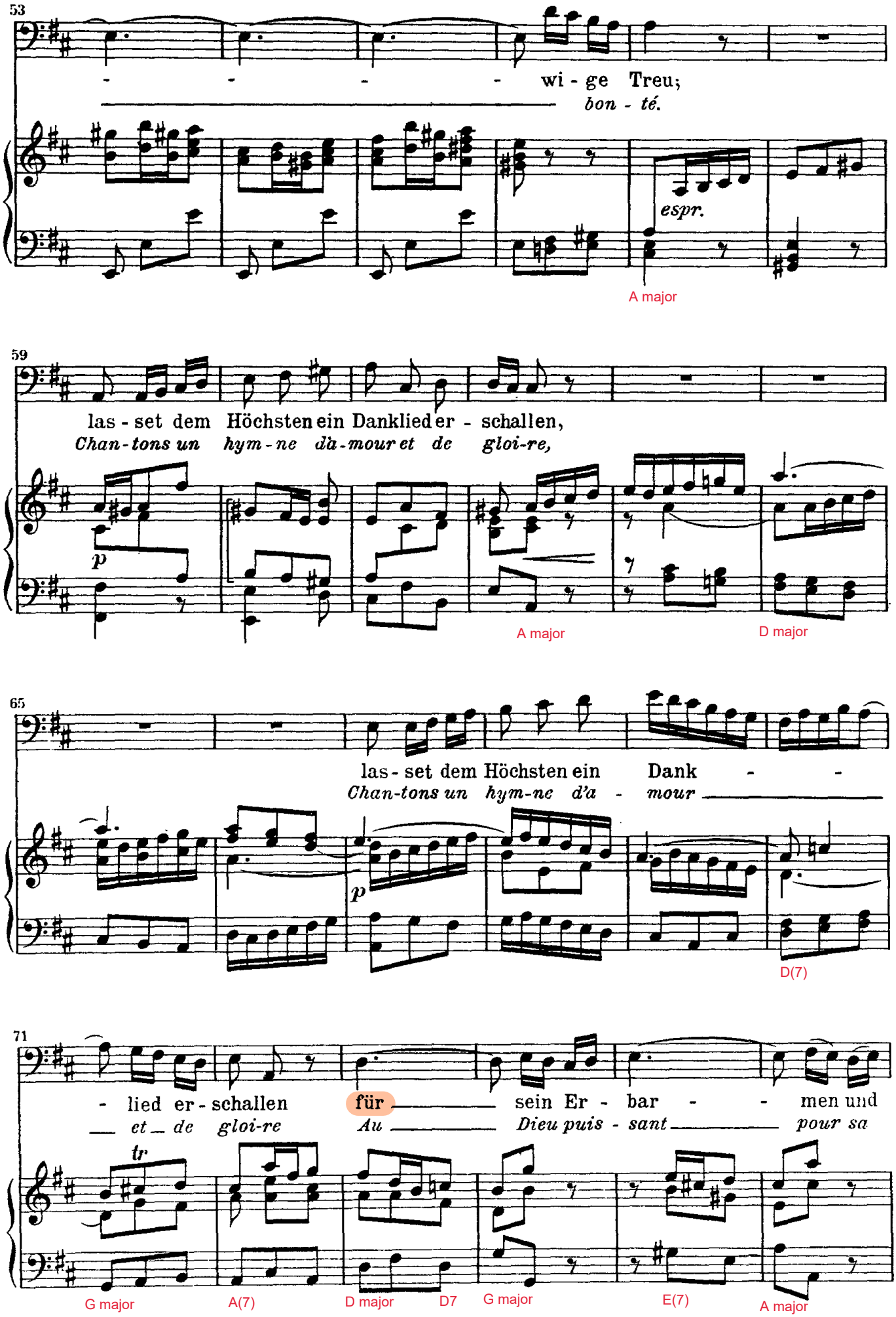
NBA: vor (each time)

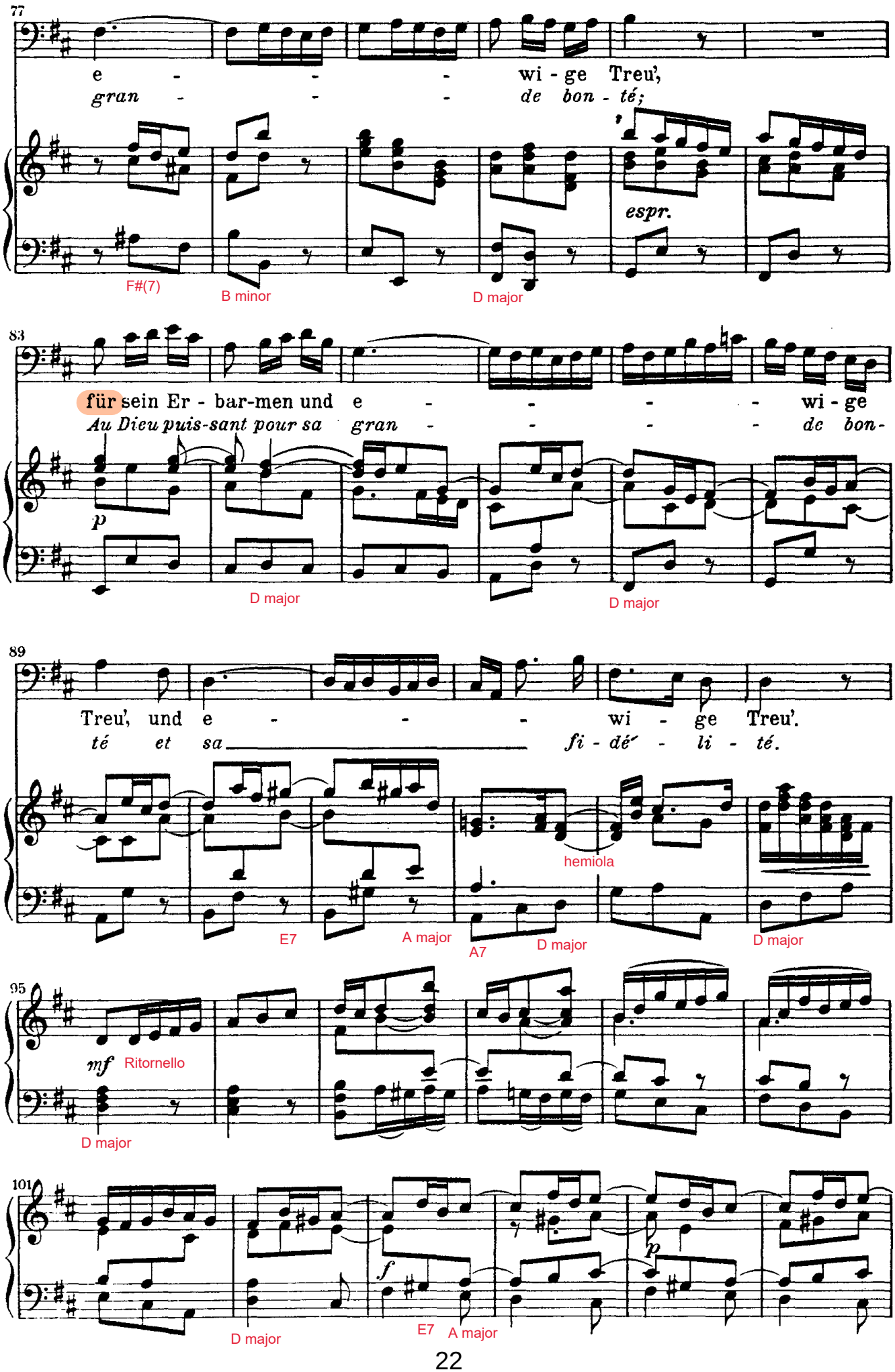


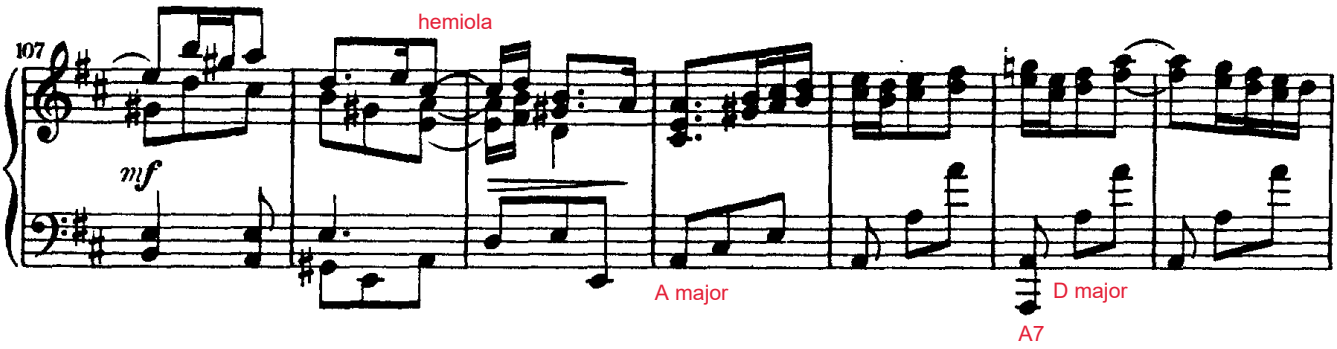
Text painting: Sustained notes ending in coloraturas for "unsterbliche Lob" (undying praise) in the original secular model becomes "ewige Treu" (everlasting faithfulness" here).

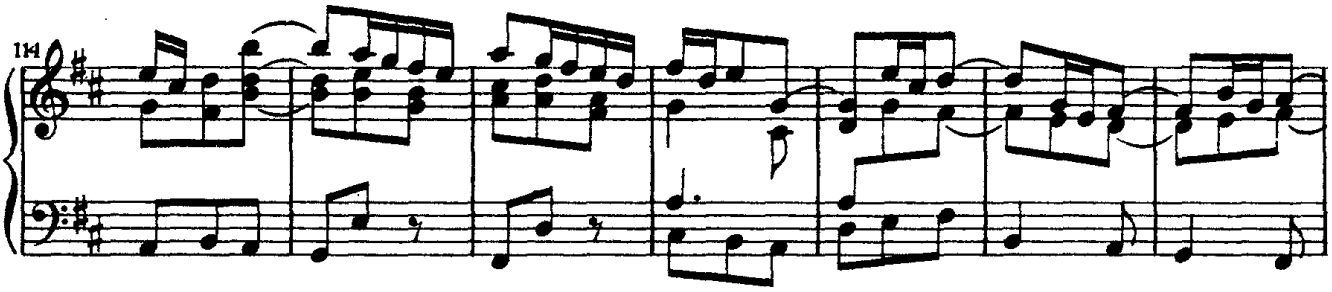


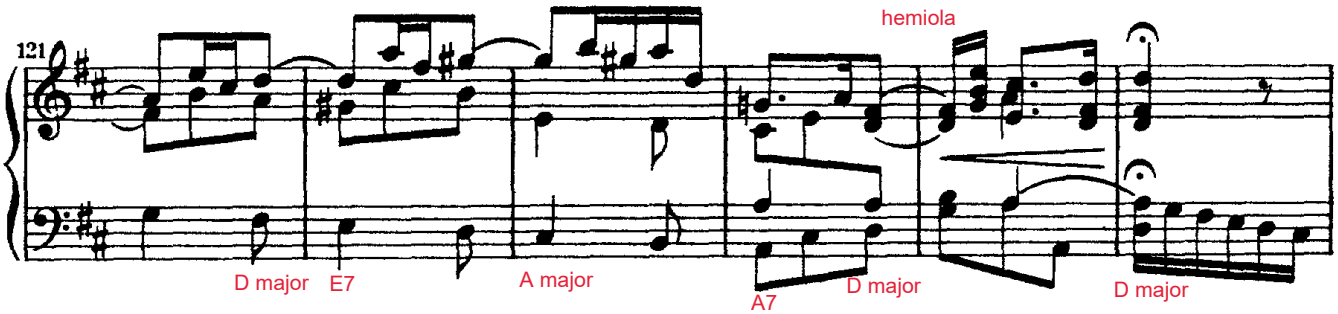



53
- - - - wi - ge Treu;
bon - té.
espr.
A major
59
las - set dem Höchsten ein Danklied er - schallen,
Chan - tons un hym - ne da - mour et de gloi-re,
p
A major
D major
65
las - set dem Höchsten ein Dank - -
Chan-tons un hym-ne d'a - mour
p
D(7)
71
- lied er - schallen für sein Er - bar - - men und
et de gloi-re Au Dieu puis - sant pour sa
tr
G major
A(7)
D major
D7
G major
E(7)
A major

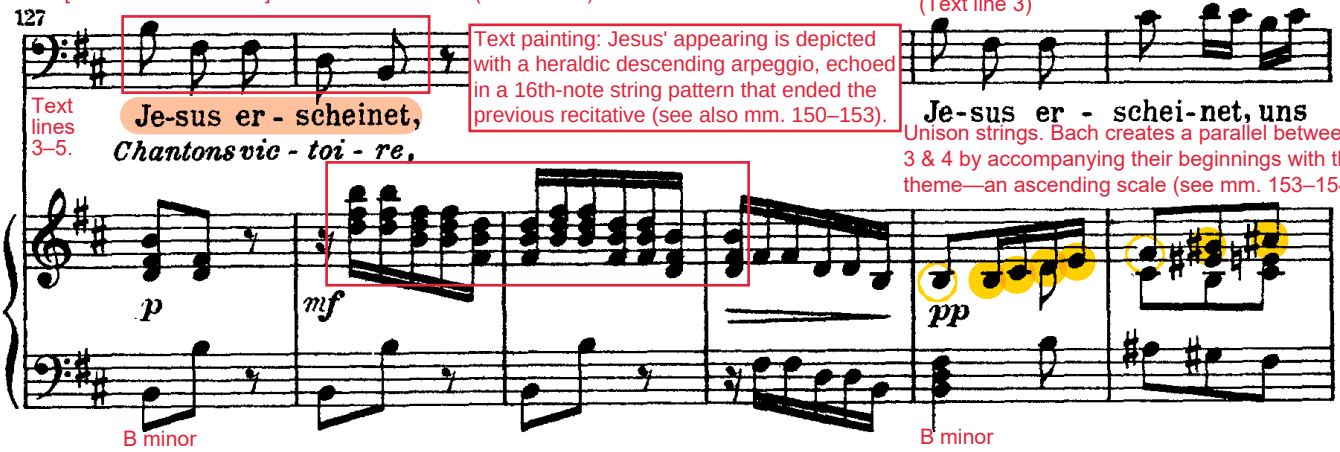

77
e - - - wi - ge Treu',
gran - - - de bon - té;
espr.
F#(7)
B minor
D major
83
für sein Er - bar-men und e - - - - wi - ge
Au Dieu puis-sant pour sa gran - - - - de bon-
p
D major
D major
89
Treu', und e - - - wi - ge Treu'.
té et sa fi - dé - li - té.
hemiola
E7
A major
A7
D major
D major
95
mf Ritornello
D major
101
f
p
D major
E7
A major

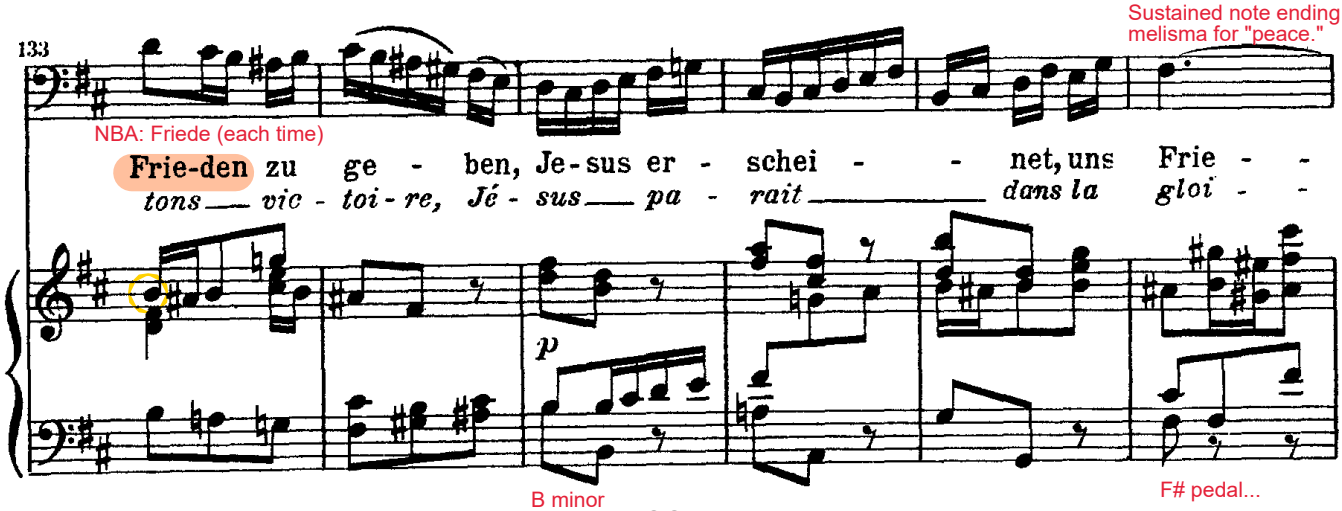


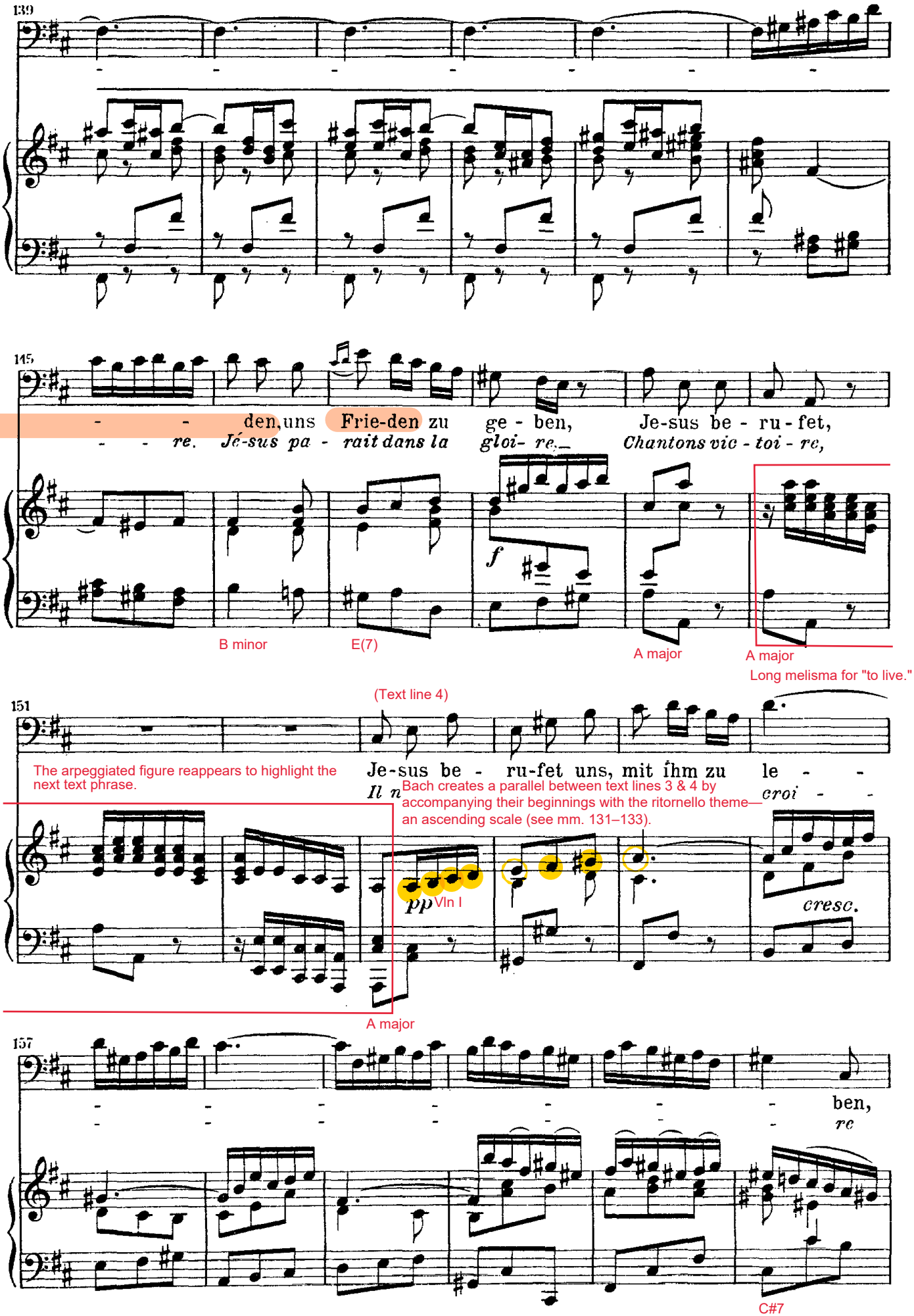




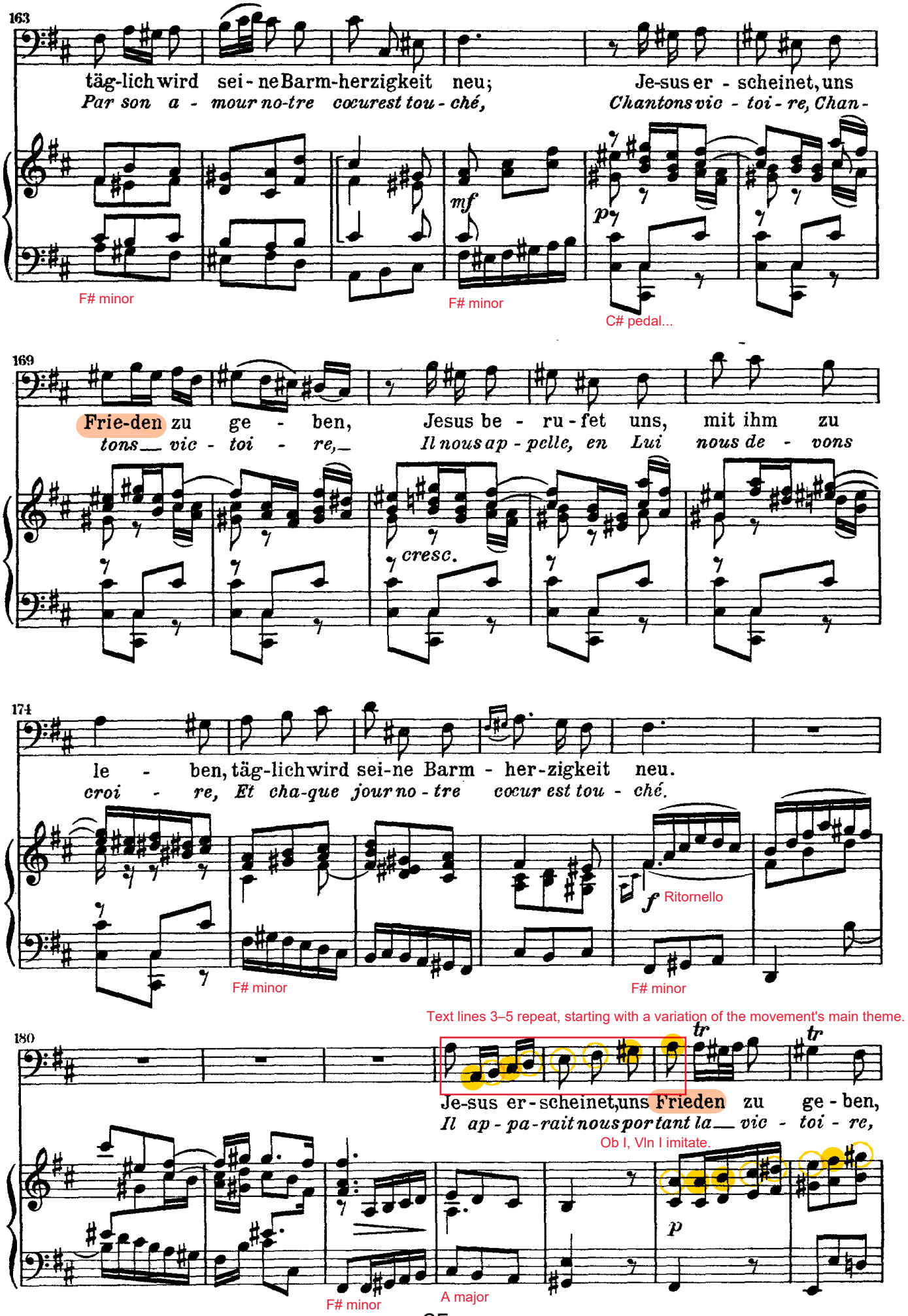
Middle Section. The reference to Jesus' appearing reflects the Gospel reading of the day: "While [two of the disciples] were talking and discussing together, Jesus himself drew near [after his resurrection] and went with them" (Luke 24:15).

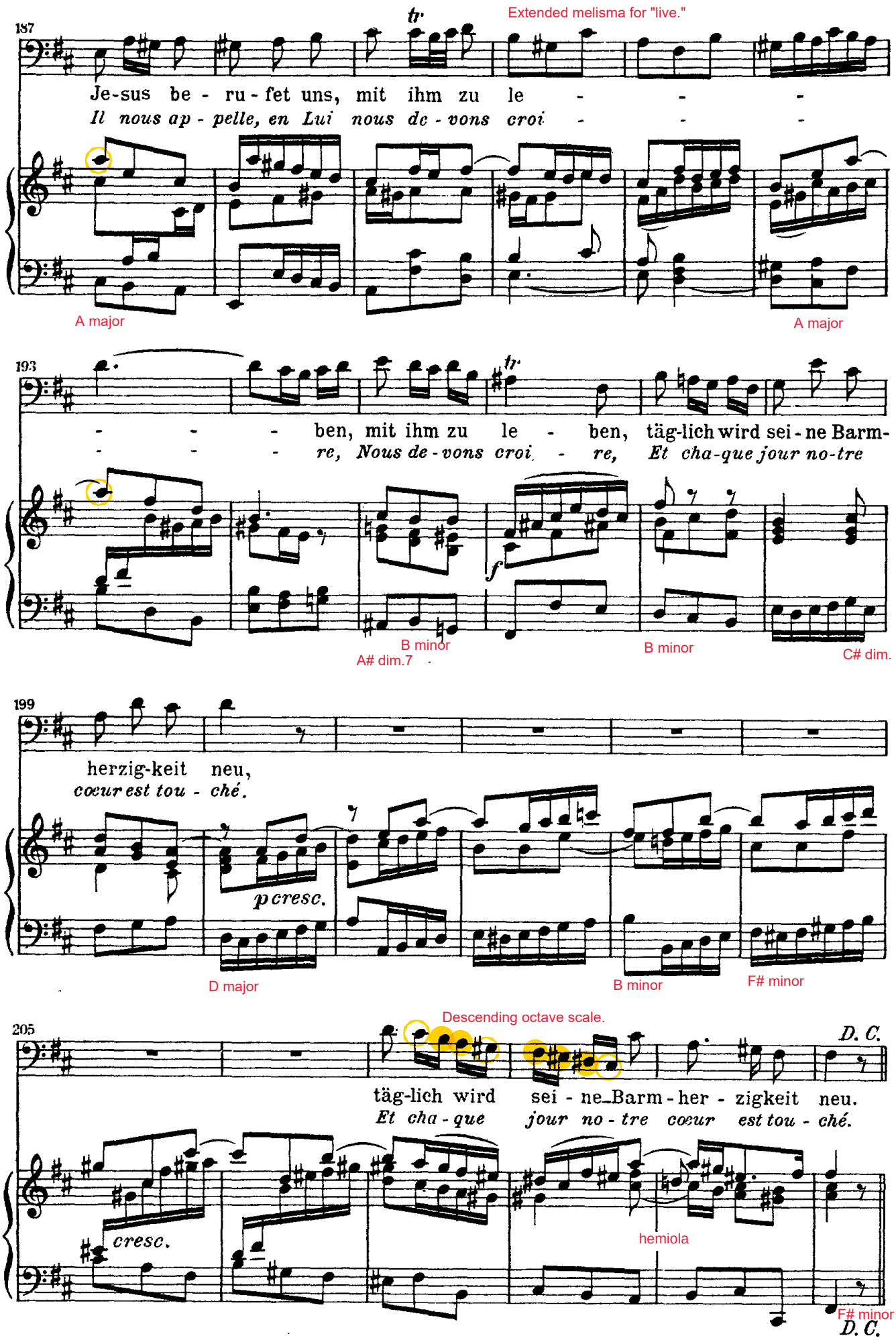





139
145
den, uns Frie-den zu ge - ben, Je-sus be - ru - fet,
re. Jé-sus pa - rait dans la gloi- re, Chantons vic - toi - re,
f
B minor
E(7)
A major
A major
Long melisma for "to live."
151
(Text line 4)
The arpeggiated figure reappears to highlight the next text phrase.
Je-sus be - ru-fet uns, mit ihm zu le - -
Il n croi - -
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

Allusion to Lamentations 3:22–23: "The steadfast love of the Lord never ceases, his mercies never come to an end; they are new every morning; great is thy faithfulness." (see also Psalm 90:14.)




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
f
B minor
A# dim.7
B minor
C# dim.
199
herzig-keit neu,
cœur 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 cœur 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.

Secco

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 F# 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).

4 C# A D# A#

Trost er-füllt auf seinen Hei land schauen und in sich selbst ein Him-melreich er-

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

6II

bau-en, ist wahrer Christen Ei-gen-tum. Doch! weil ich hier ein

ai - re C'est l'œuvre de tout vrai chré-tien. Je trouve en Jé -

B minor D major D major

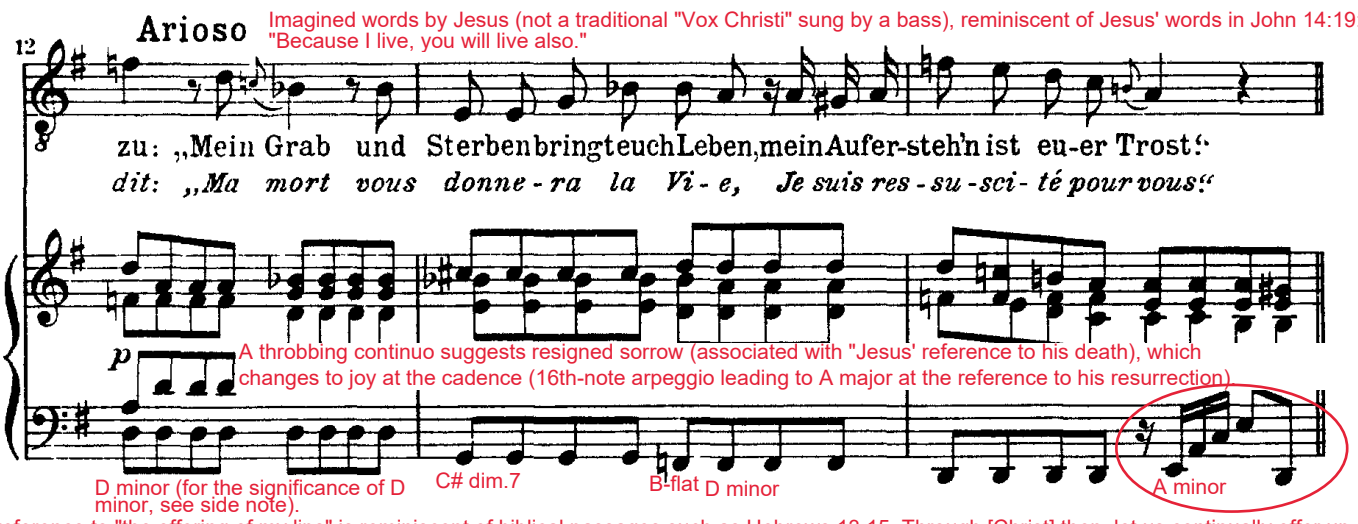
The text possibly alludes to Jesus' words in Matthew 11:28: "Come to me…and I will give you rest."

9 G# F

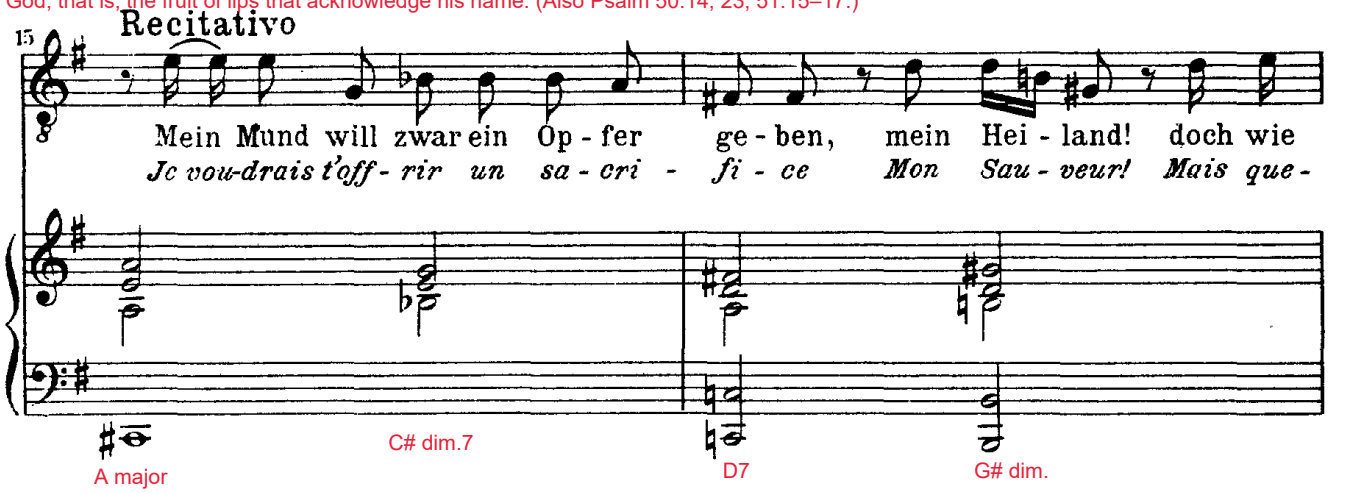
himmlisch Labsal habe, so sucht mein Geist hier seine Lust und Ruh'. Mein Heiland ruft mir kräftig

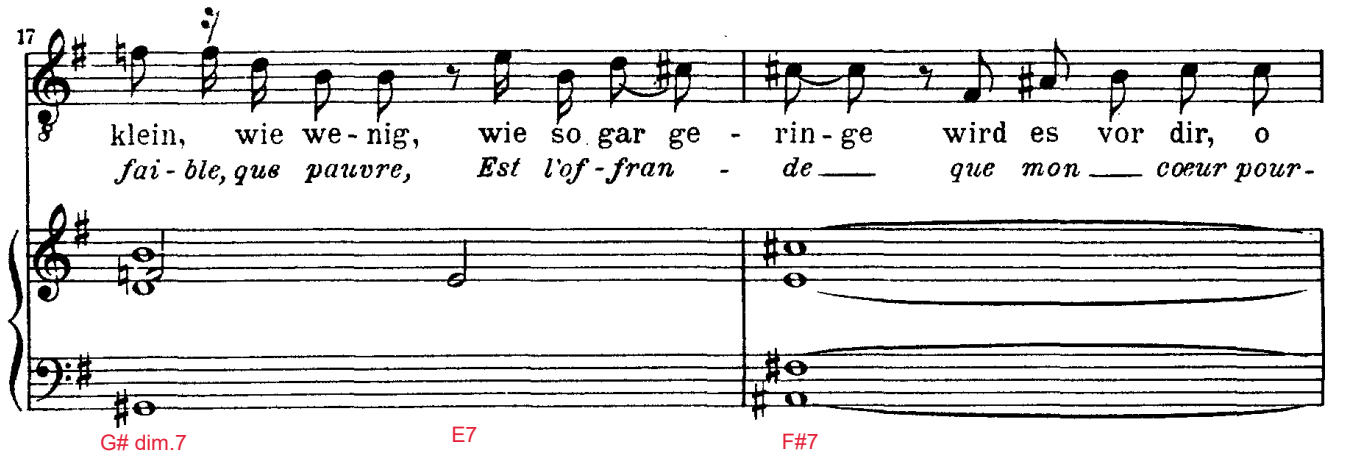
sus mon ré-con-fort, J'y trouve aus-si le calme et le re - pos Mon doux Sauveur m'appelle et

E7 A major A7

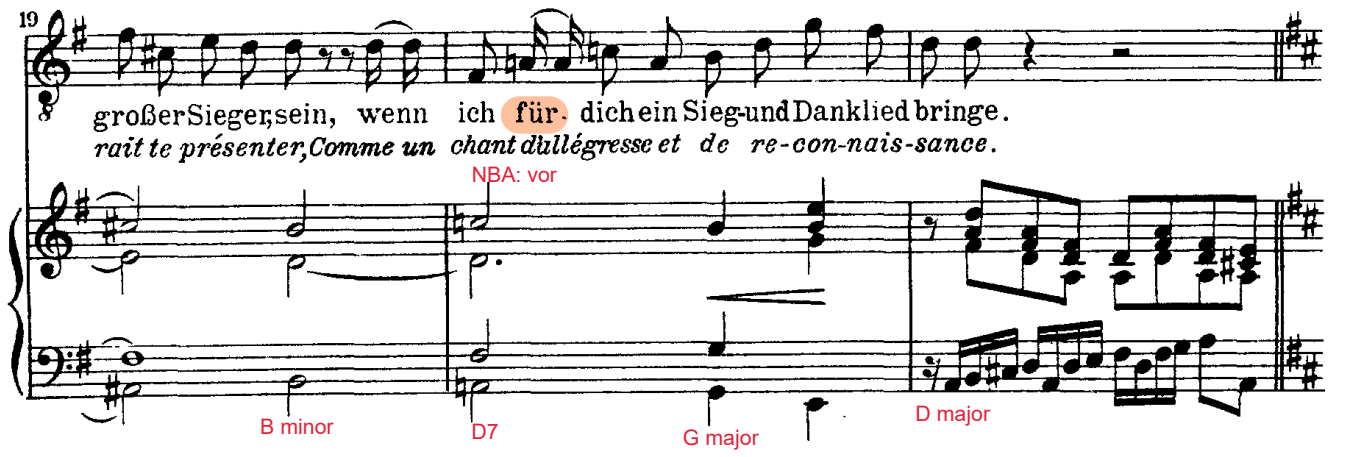


The text's reference to "the offering of my lips" is reminiscent of biblical passages such as Hebrews 13:15: Through [Christ] then, let us continually offer up a sacrifice of praise to God, that is, the fruit of lips that acknowledge his name. (Also Psalm 50:14, 23; 51:15–17.)

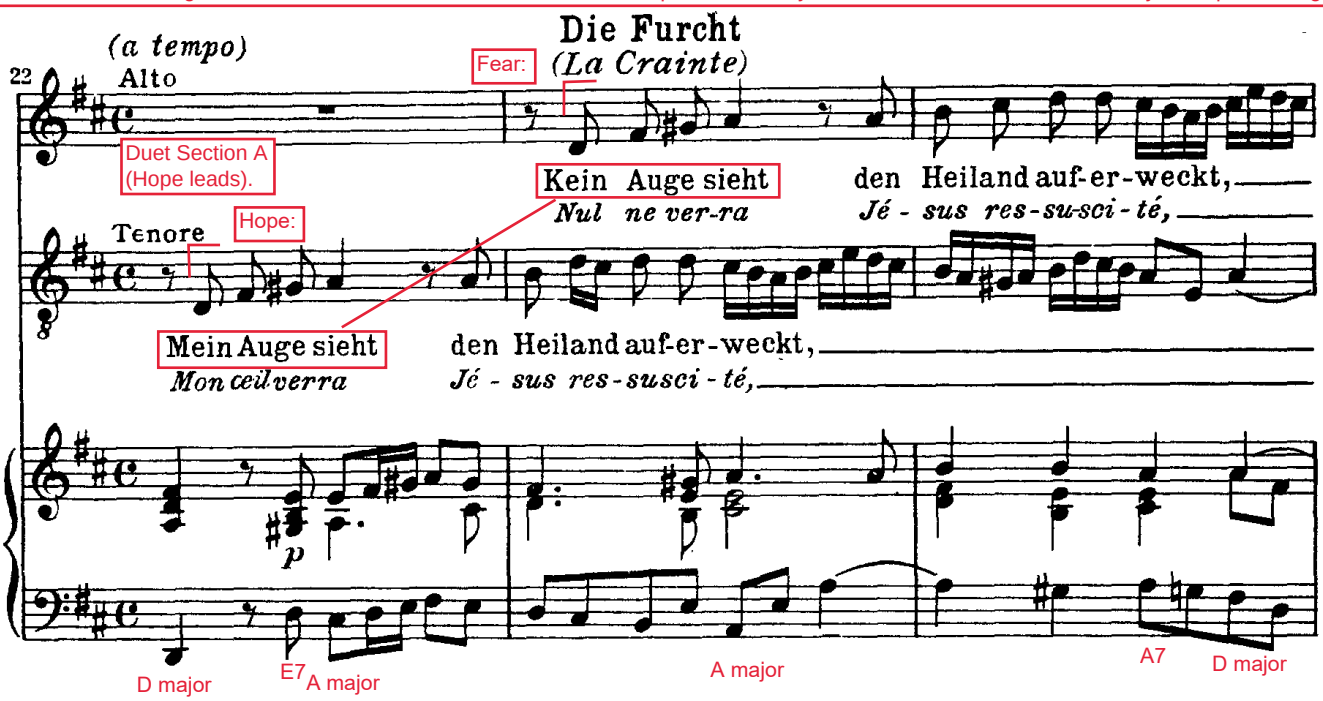




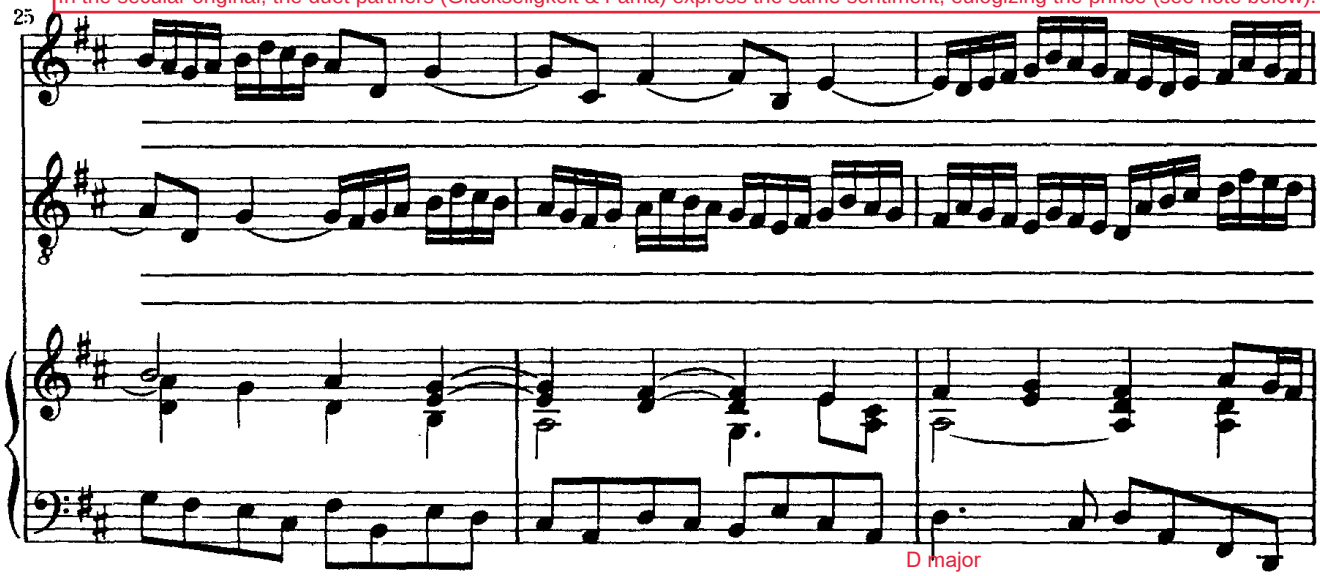
19.



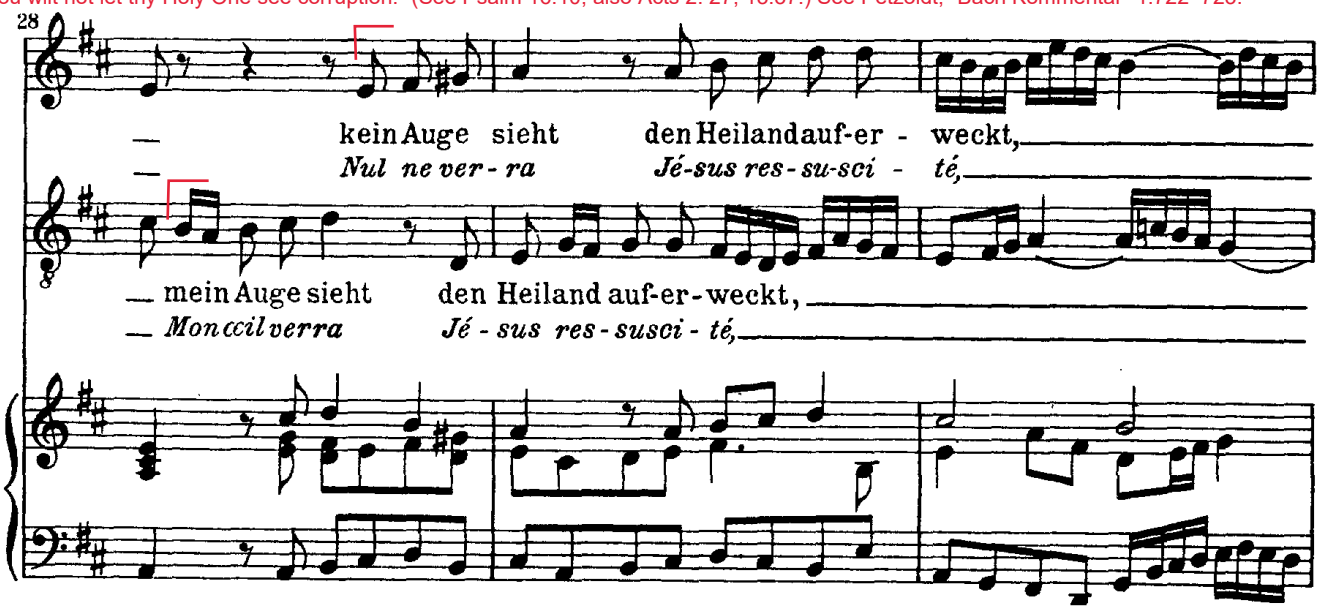
The duet partners sing in imitation, even though their sentiments are opposed (e.g., "my eye sees" vs. "no eye sees"; death's bonds do not hold him" vs. "death's bonds still hold him." The dialogue reflects the conflicted conversation of the disciples on the way to Emmaus, as recounted in the day's Gospel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



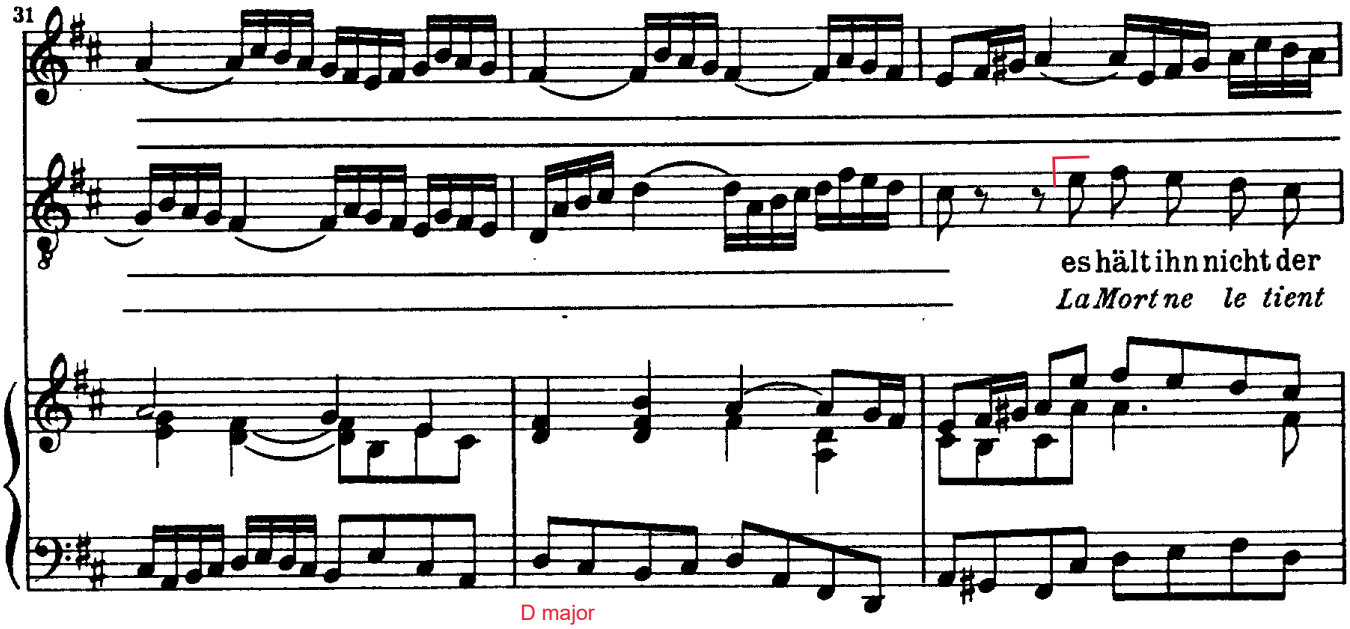
In the secular original, the duet partners (Glückseligkeit & Fama) express the same sentiment, eulogizing the prince (see note below).

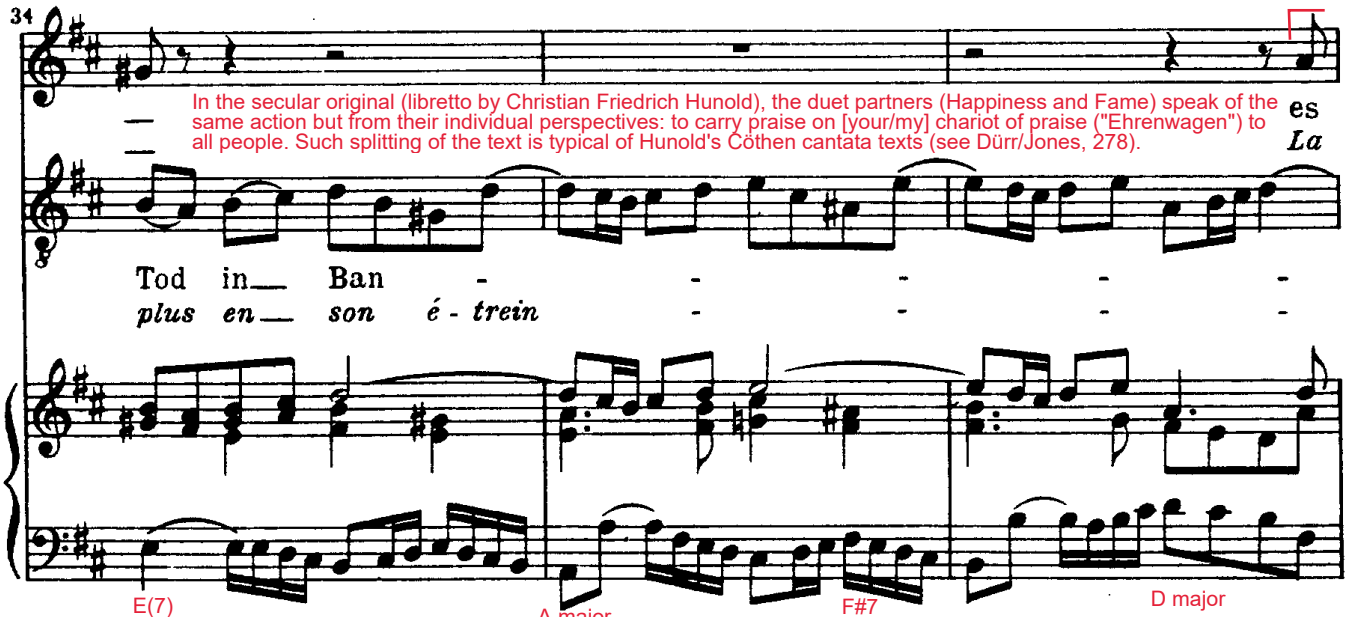


Martin Petzoldt argues that the reason diametrically opposed viewpoints can be expressed with the same thematic material, treated imitatively is because both deal with a type of "seeing": one is a physical seeing, the other is a spiritual "seeing" based in faith on passages such as Acts 2:24: God raised [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.

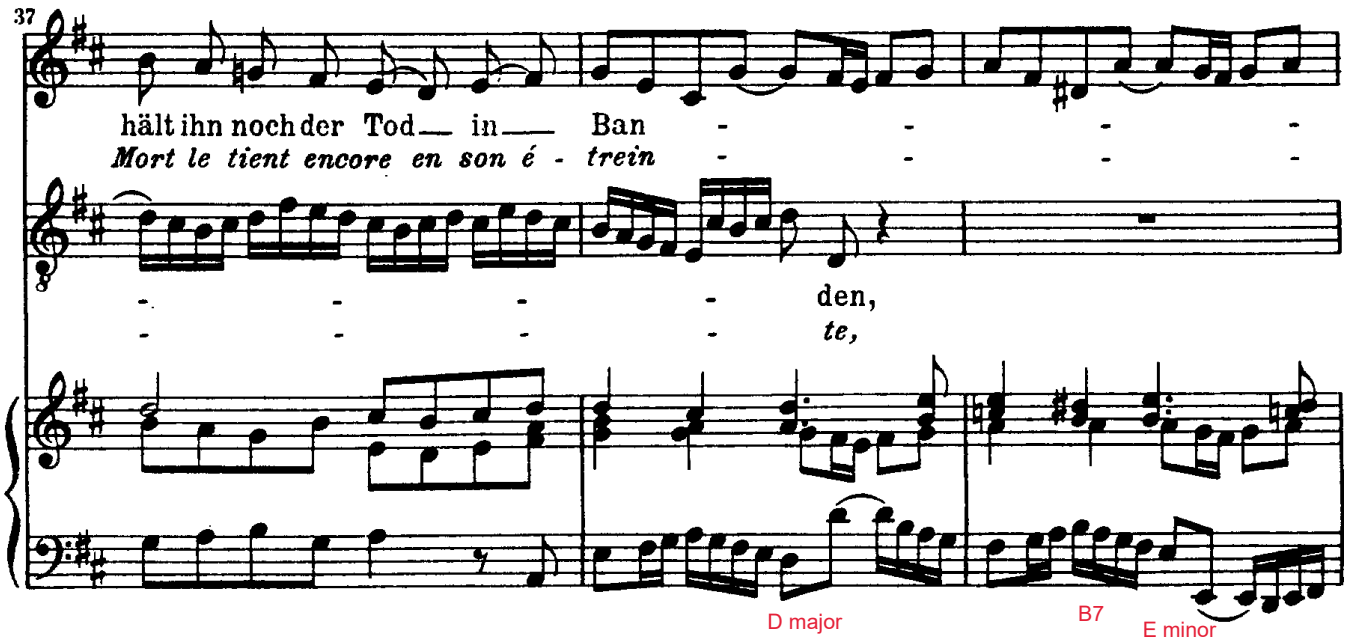


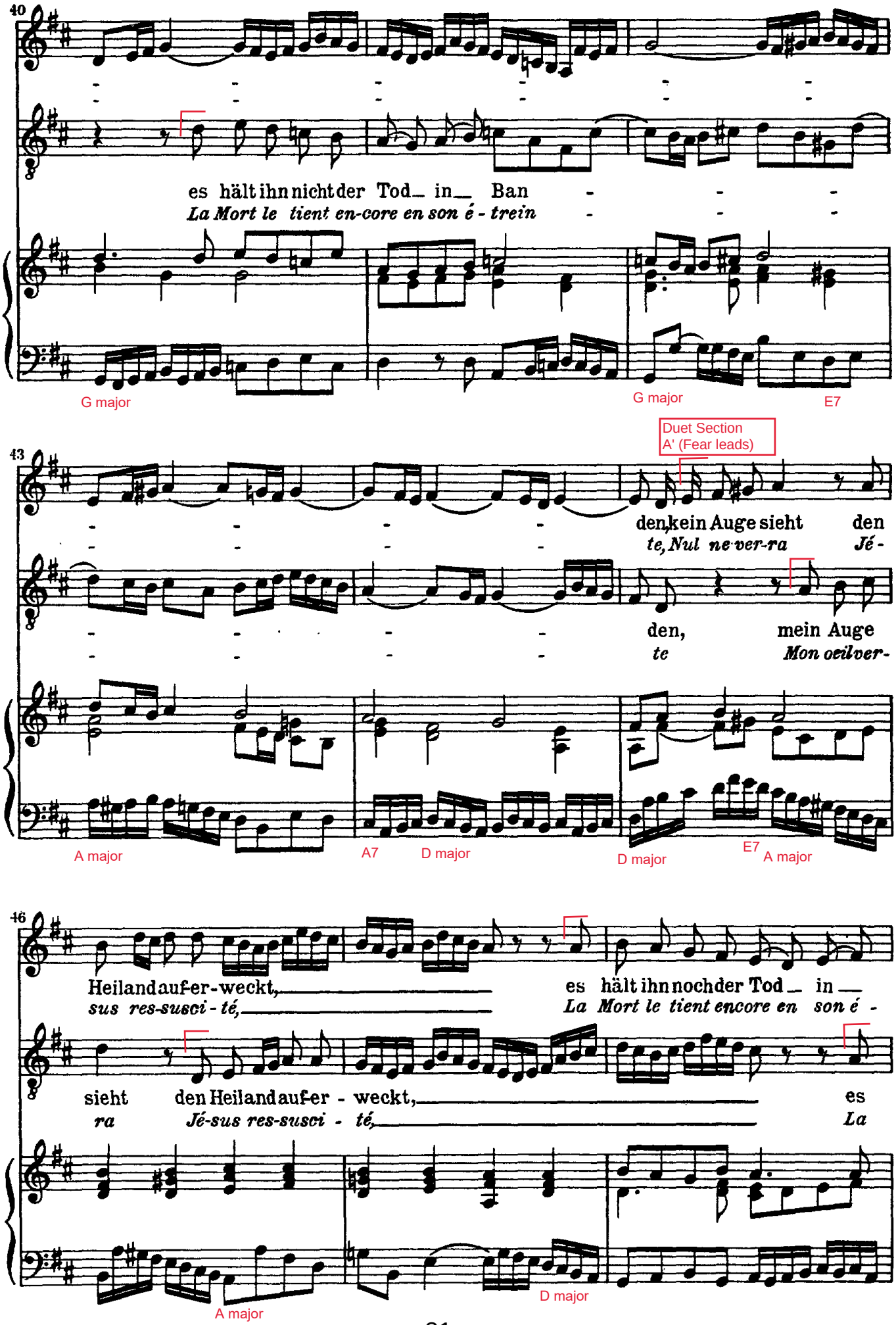
"Seeing without perceiving" suggests biblical passages such as Matthew 13:13: "Seeing they do not see, and hearing they do not hear." (Also Mark 4:12, Isaiah 6:9.)

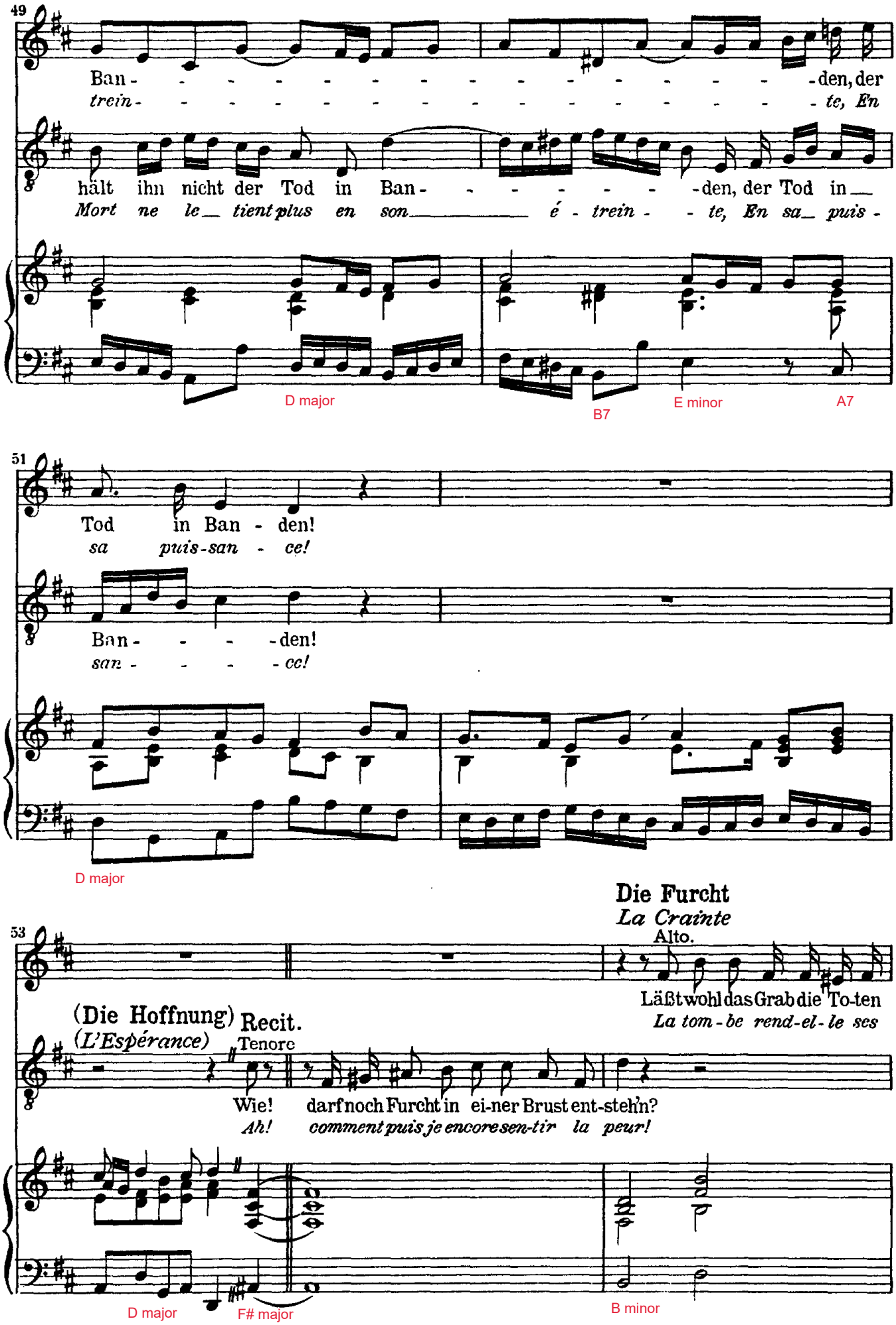


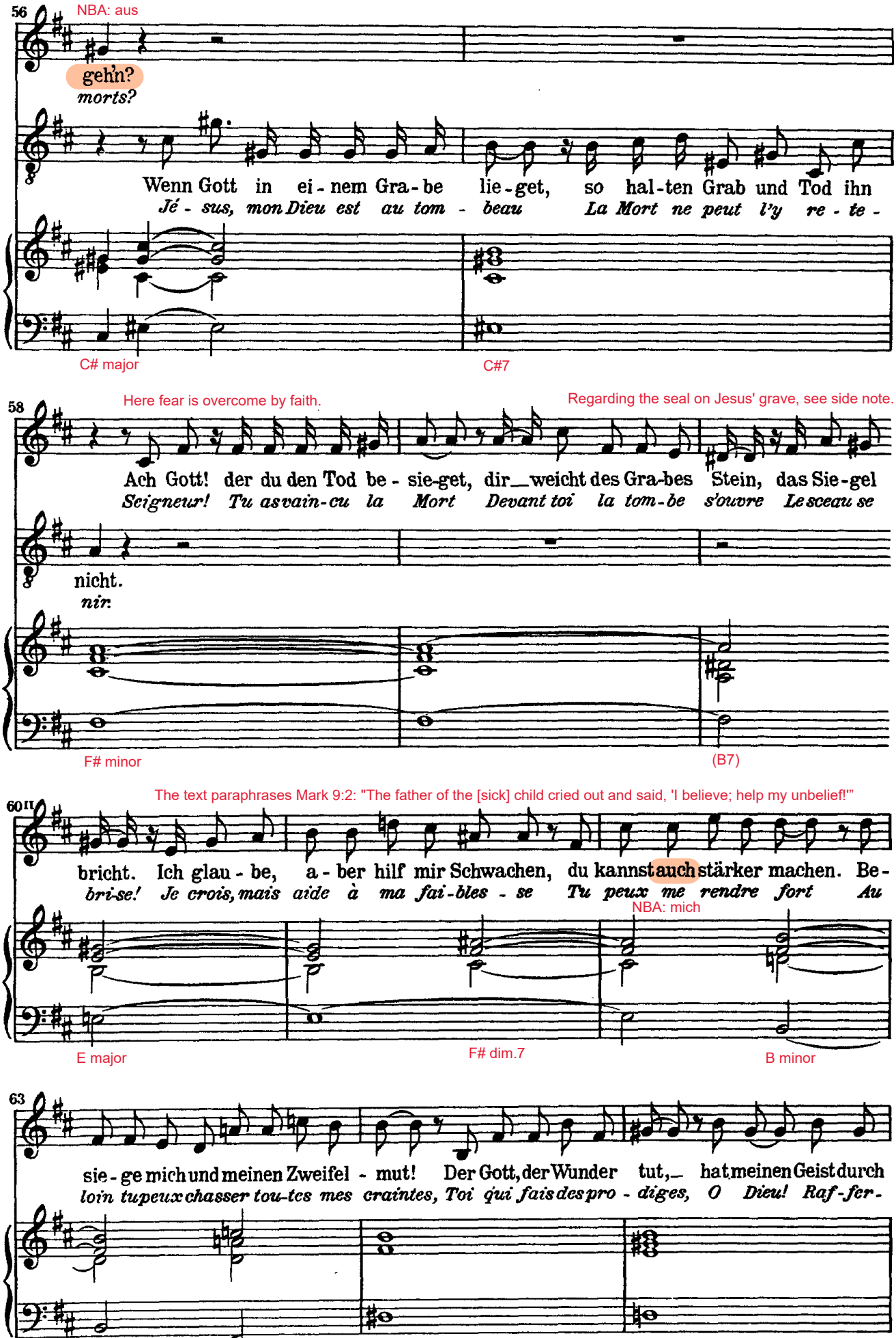


The active continuo line is probably prompted by the original, secular text, which references "carrying praise to all peoples."

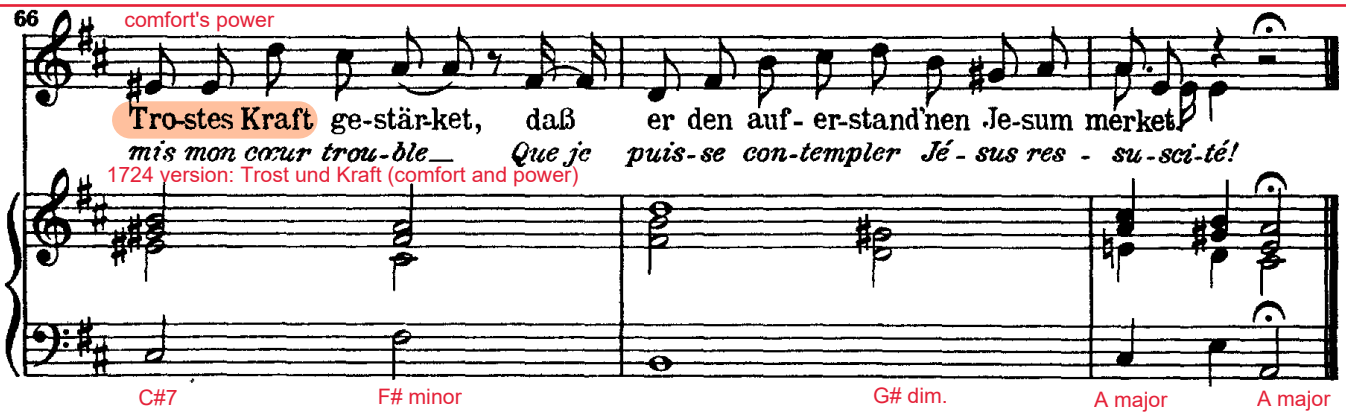



40
es hält ihn nicht der Tod in Ban
La Mort le tient en-core en son é - trein
G major
G major
E7
Duet Section
A' (Fear leads)
43
den, kein Auge sieht den
te, Nul ne ver-ra Jé -
den, mein Auge
te Mon oeil ver-
A major
A7
D major
D major
E7
A major
46
Heiland auf-er-weckt,
sus res-susci - té,
es hält ihn noch der Tod in
La Mort le tient encore en son é -
sieht den Heiland auf-er - weckt,
ra Jé-sus res-susci - té,
es
La
A major
D major


49
Ban - - -


56
NBA: aus
gehn?
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
Here fear is overcome by faith.
Regarding the seal on Jesus' grave, see side note.
58
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)
The text paraphrases Mark 9:2: "The father of the [sick] child cried out and said, 'I believe; help my unbelief!'"
60
bricht. Ich glau - be, a - ber hilf mir Schwachen, du kannst auch stärker machen. Be -
bri - 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

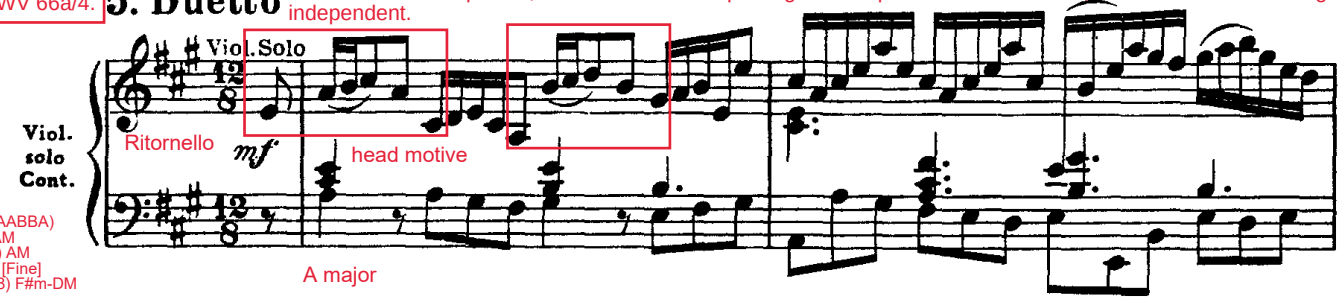
Fear is transformed into faith as it "perceives Jesus," a reference to the Gospel reading, in which the disciples recognize Jesus when he breaks bread with them (see Luke 24:29–31).



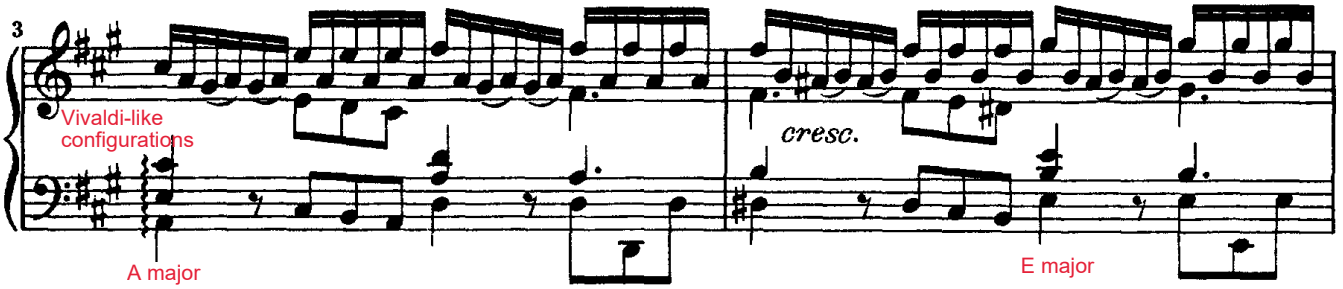
Based on BWV 66a/4.

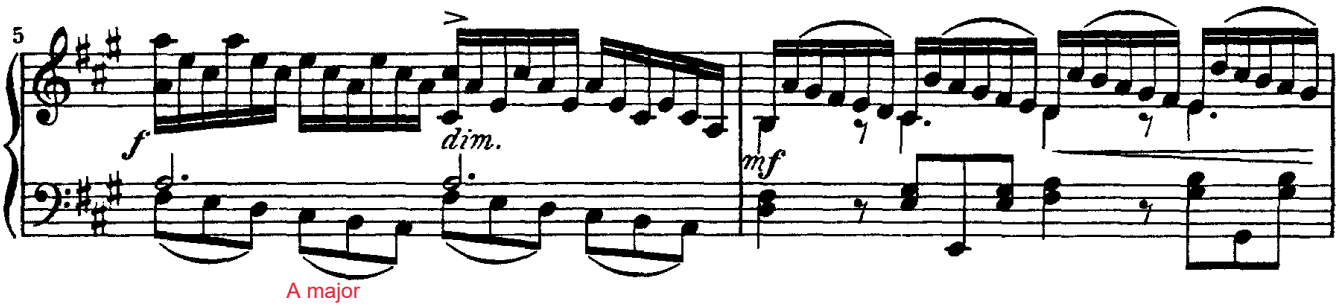
5. Duetto

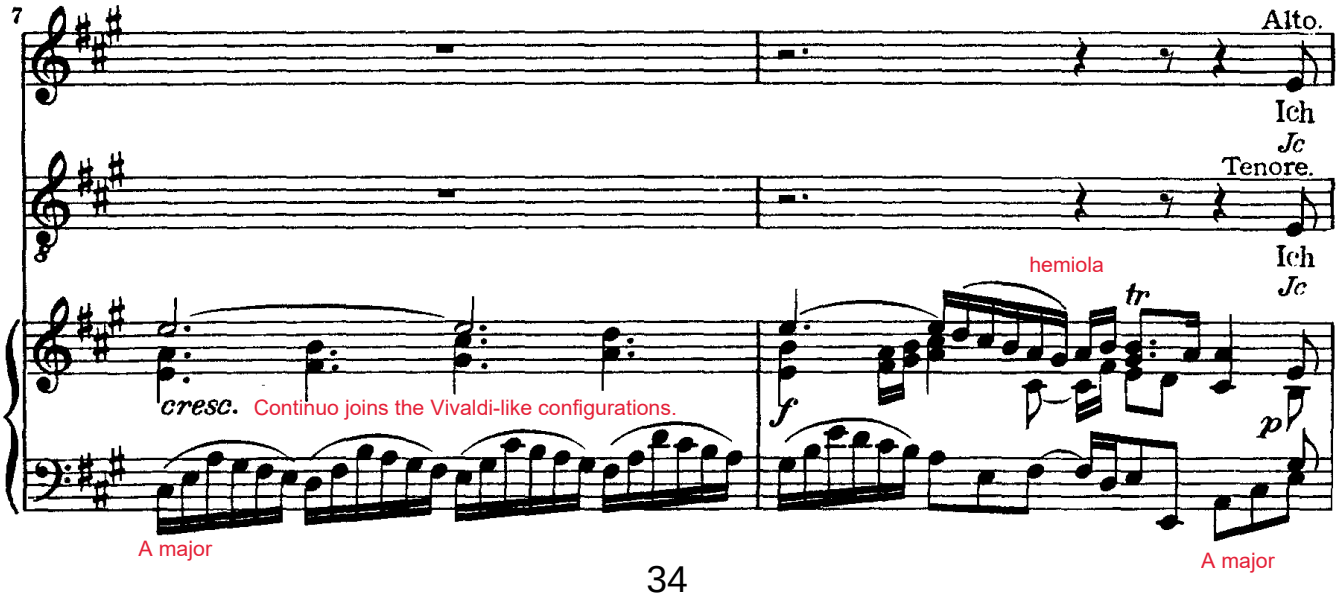
•Dialogue: Fear Vs. Hope that Christ is taken away (66/5). While the duet section of no. 4 was imitative, the duet texture here is more homophonic, with fewer imitative passages. Except for the head motive, the virtuosic violin obbligato is independent.



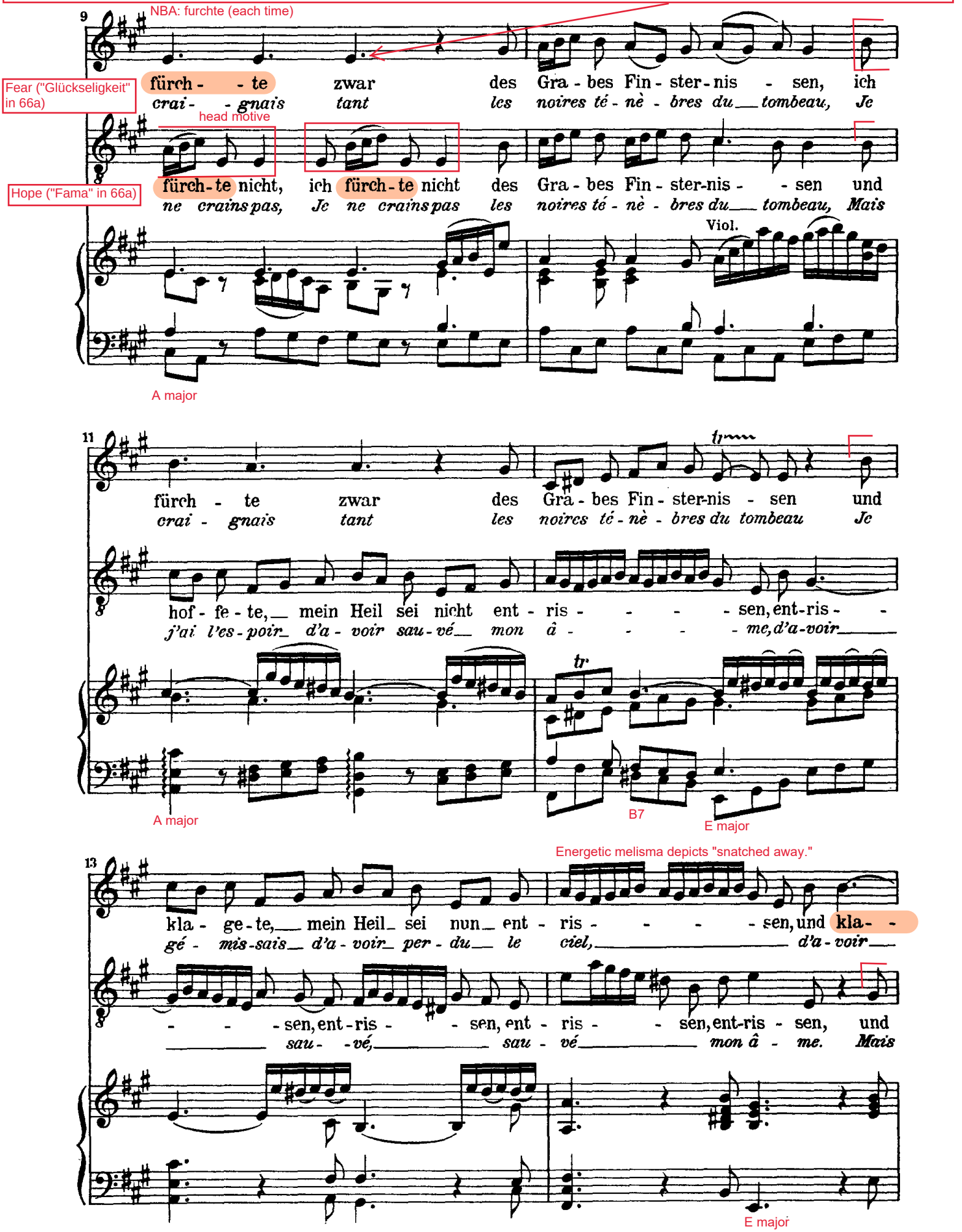
Form (Rhyme: AABBA)
Rit. (Mm. 1-8) AM
Lines 1-2 (9-30) AM
Rit. (31-38) AM [Fine]
Lines 3-5 (39-48) F#m-DM
Rit. (48-50) DM
Lines 3-5 (51-68) DM-F#m (Tenor sings lines 3&4 like a cantus firmus, then line 5 in counterpoint with the alto.)
da capo

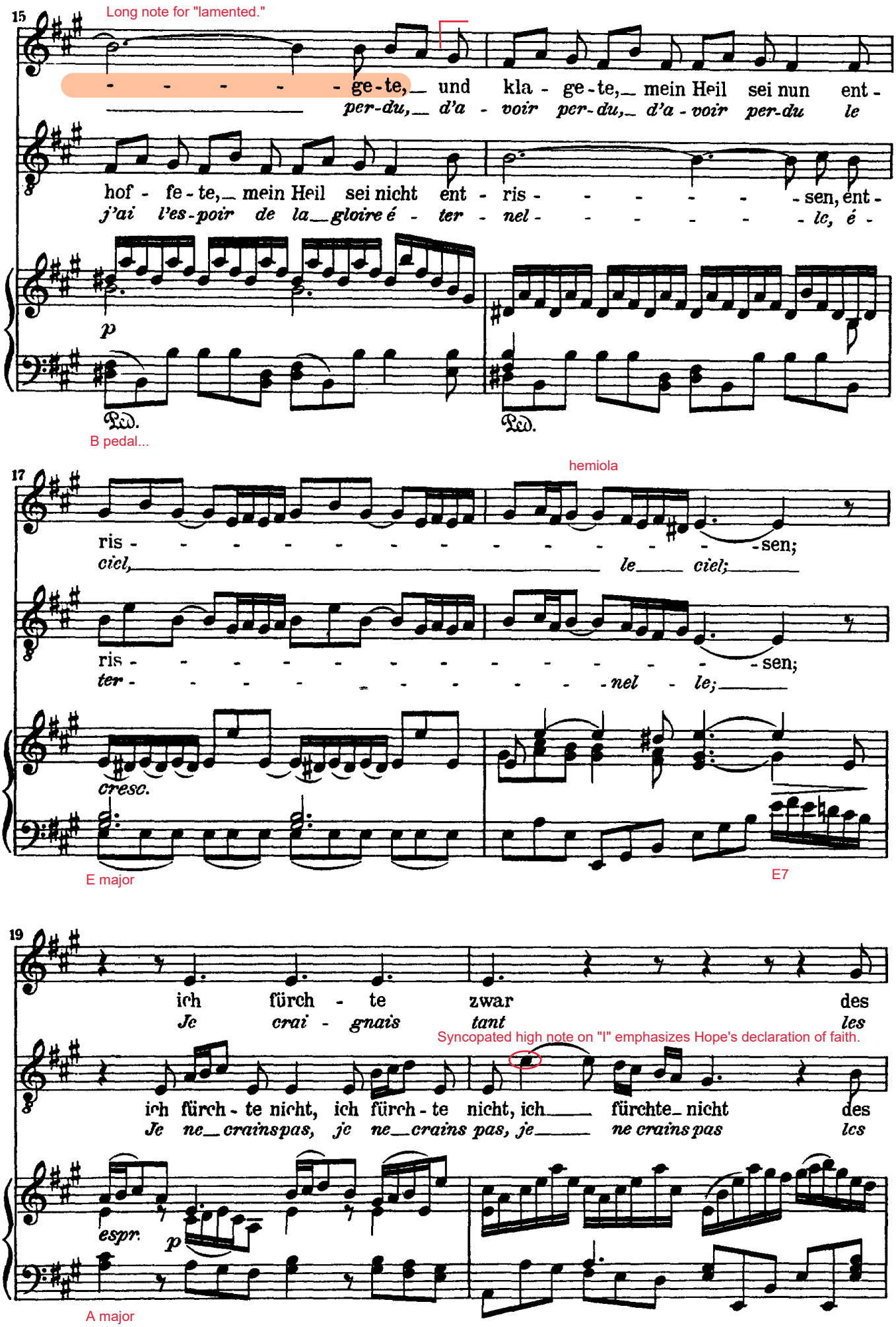


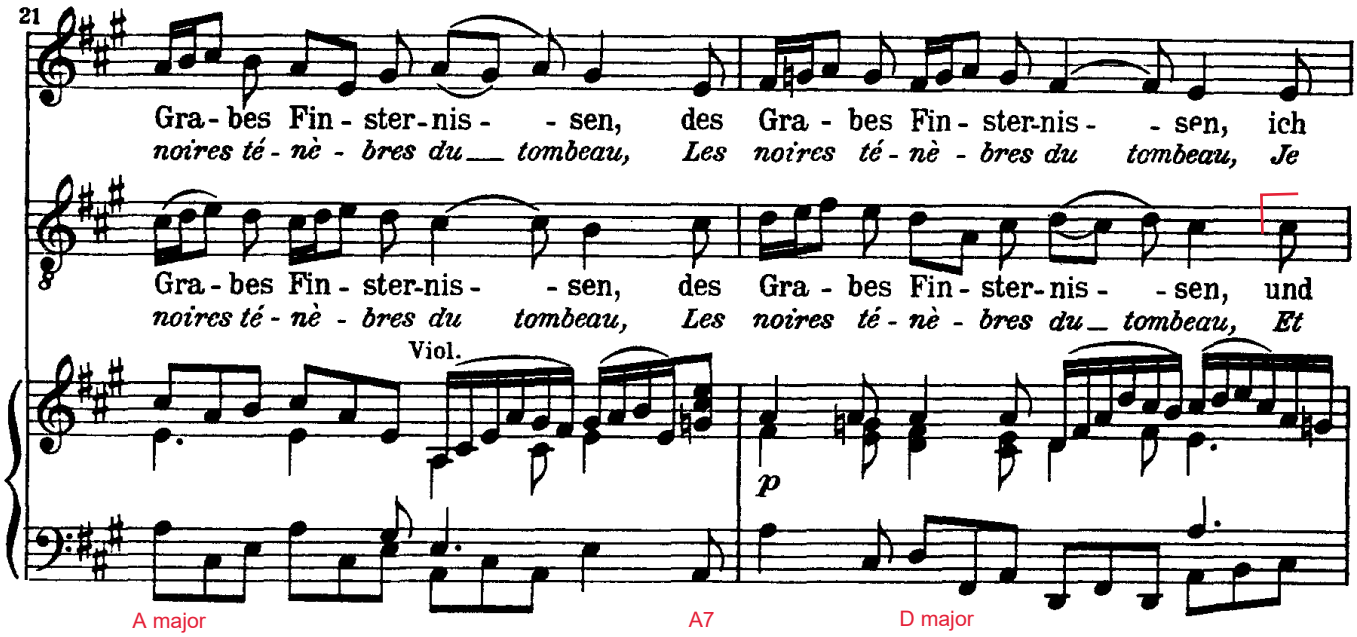


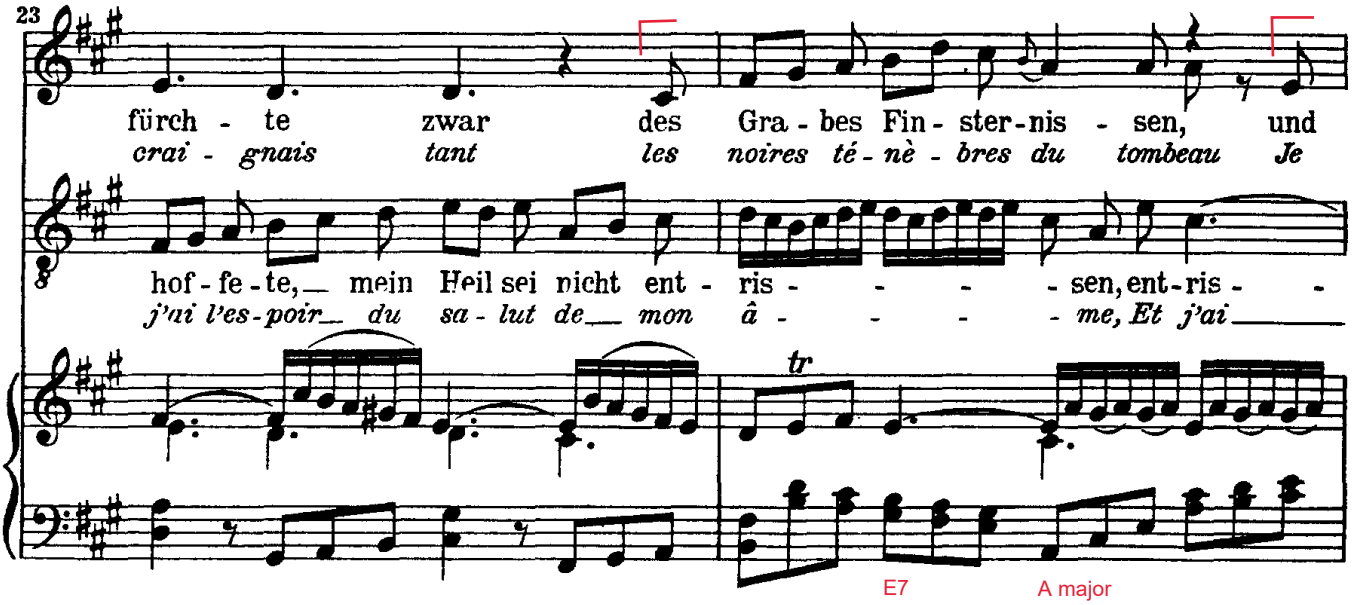


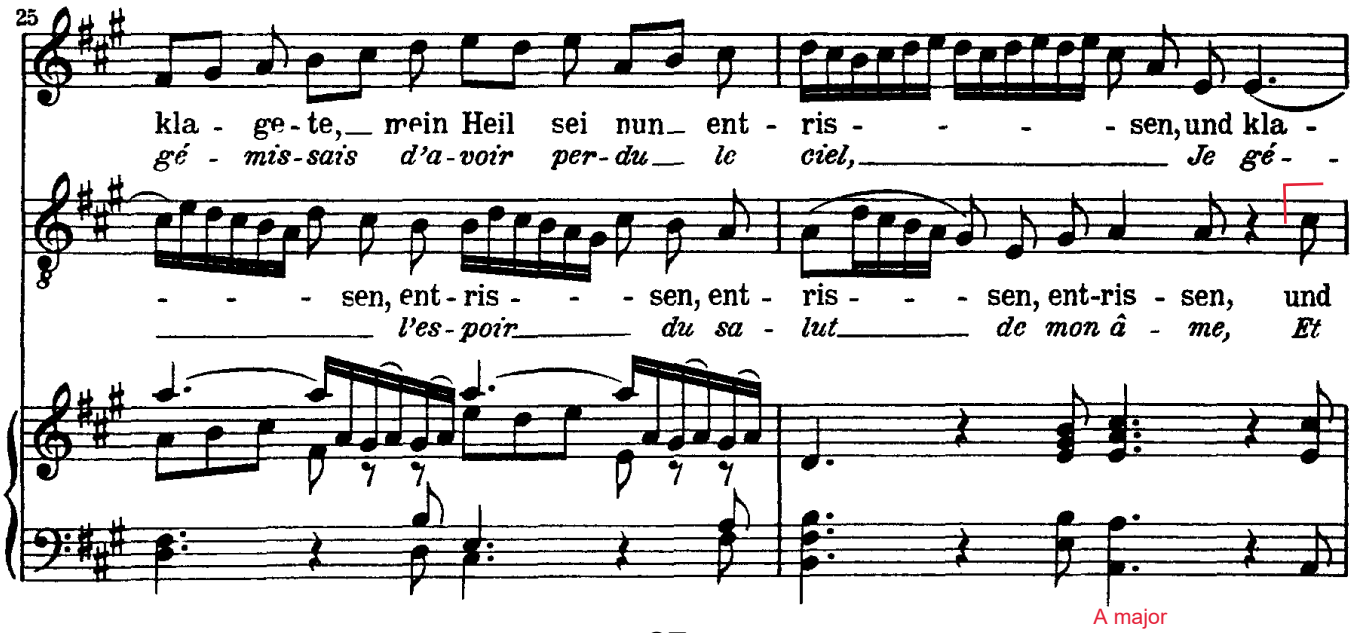
Here the individual lines reflect the original: "Fama" sings "Ich weiche nun; ich will der Erden sagen" (I will now go and tell the world), while Glückseligkeit sings "Ich weiche nicht, du solst der Erden sagen" (I am not leaving, you go and tell the world). In this new sacred setting, Fear's long notes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

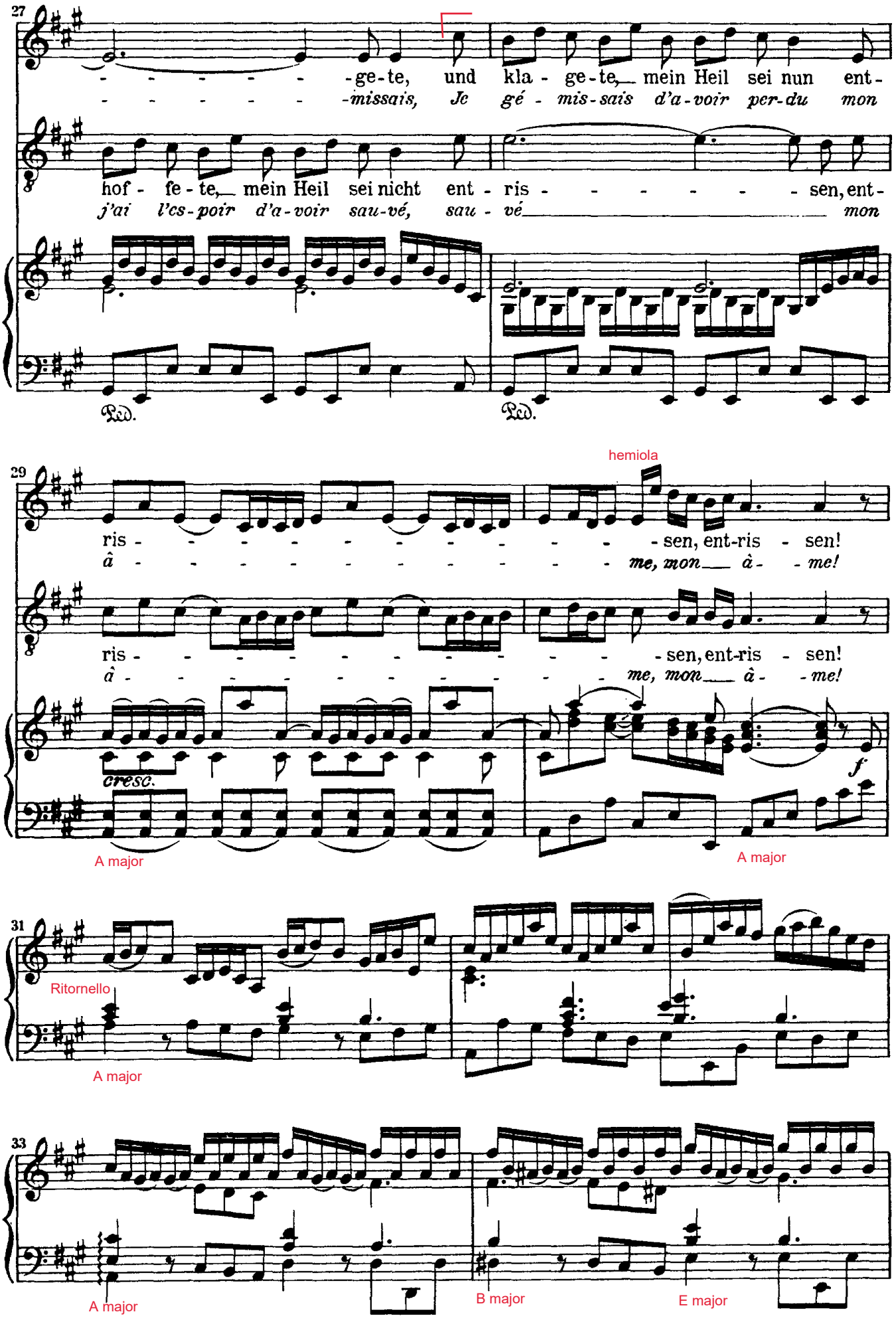


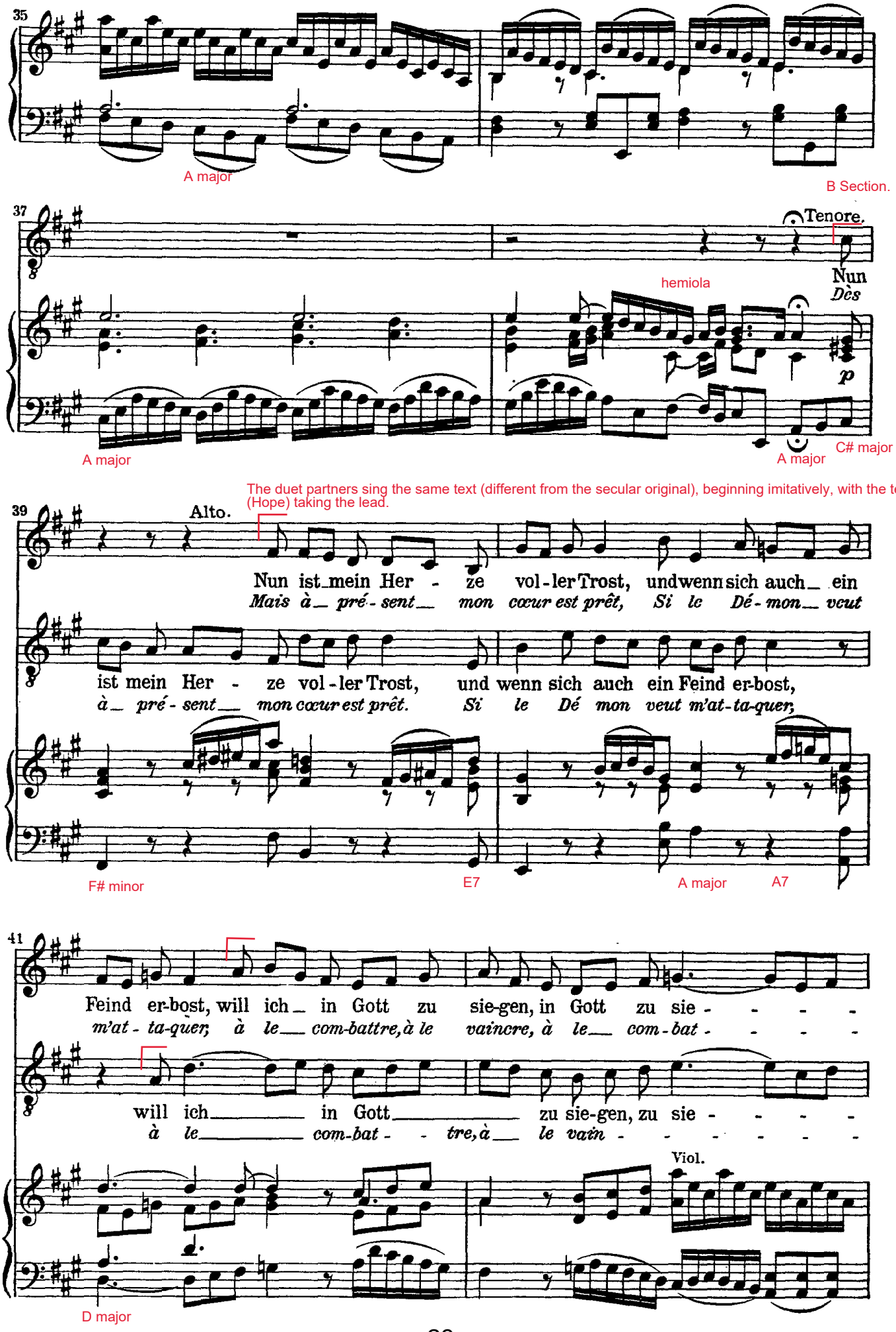

Long note for "lamented."
15
- - - - - ge - te, und kla - ge - te, mein Heil sei nun ent -
per - du, d'a - voir per - du, d'a - voir per - du le
hof - fe - te, mein Heil sei nicht ent - ris - - - - - - sen, ent -
j'ai l'es - poir de la gloire é - ter - nel - - - - - - le, é -
p
Ped.
Ped.
B pedal...
hemiola
17
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
Syncopated high note on "I" emphasizes Hope's declaration of faith.
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

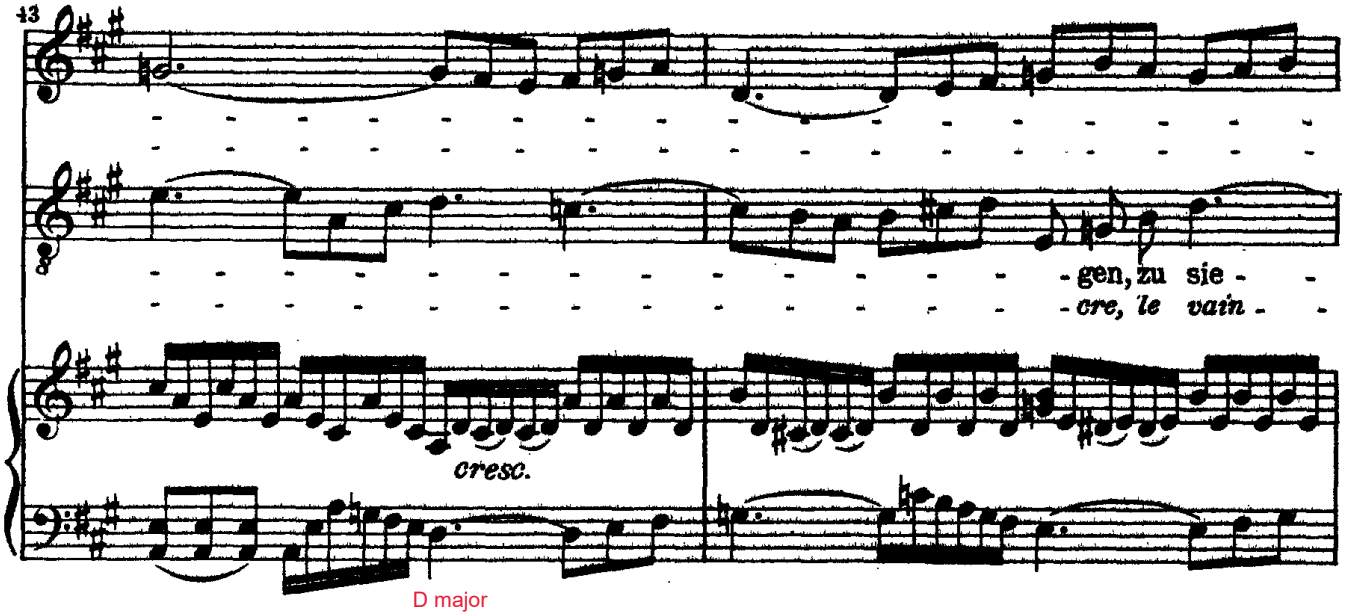

21
Gra - bes Fin - ster-nis - - sen, des Gra - bes Fin - ster-nis - - sen, ich
noires té - nè - bres du tombeau, Les noires té - nè - bres du tombeau, Je
Gra - bes Fin - ster-nis - - sen, des Gra - bes Fin - ster-nis - - sen, und
noires té - nè - bres du tombeau, Les noires té - nè - bres du tombeau, Et
Viol.
p
A major
A7
D major

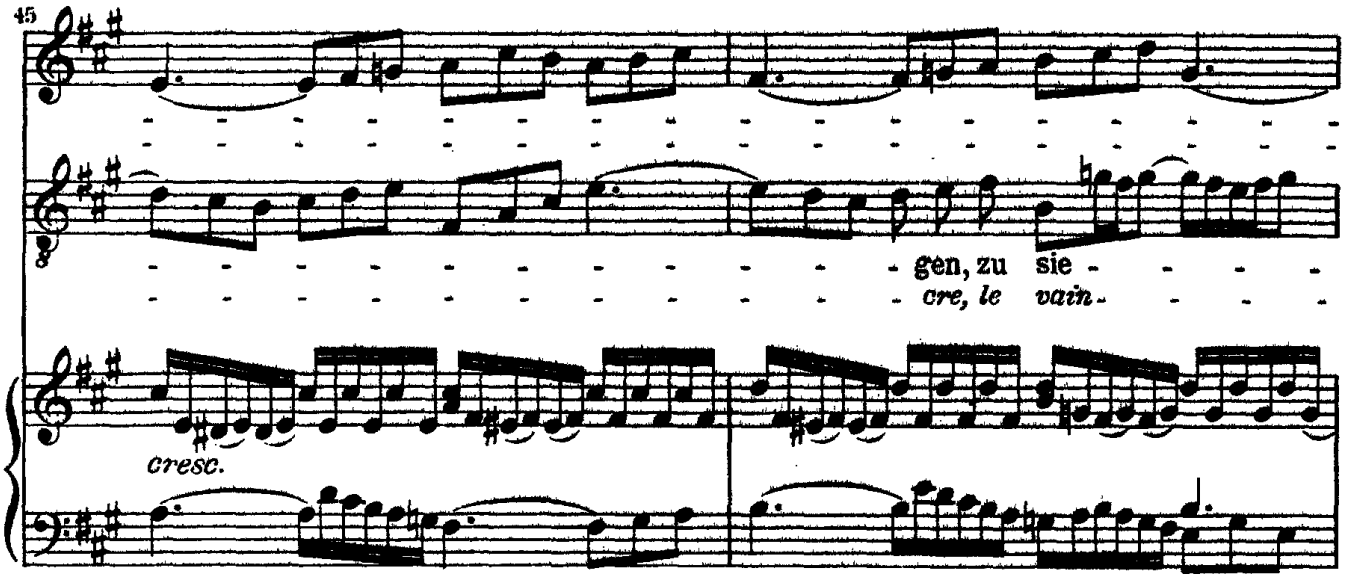

23
fürch - te zwar des Gra - bes Fin - ster-nis - sen, und
crai - gnais tant les noires té - nè - bres du tombeau Je
hof - fe - te, mein Heil sei nicht ent - ris - - - - sen, ent - ris -
j'ai l'es - poir du sa - lut de mon â - - - - me, Et j'ai
tr
E7
A major

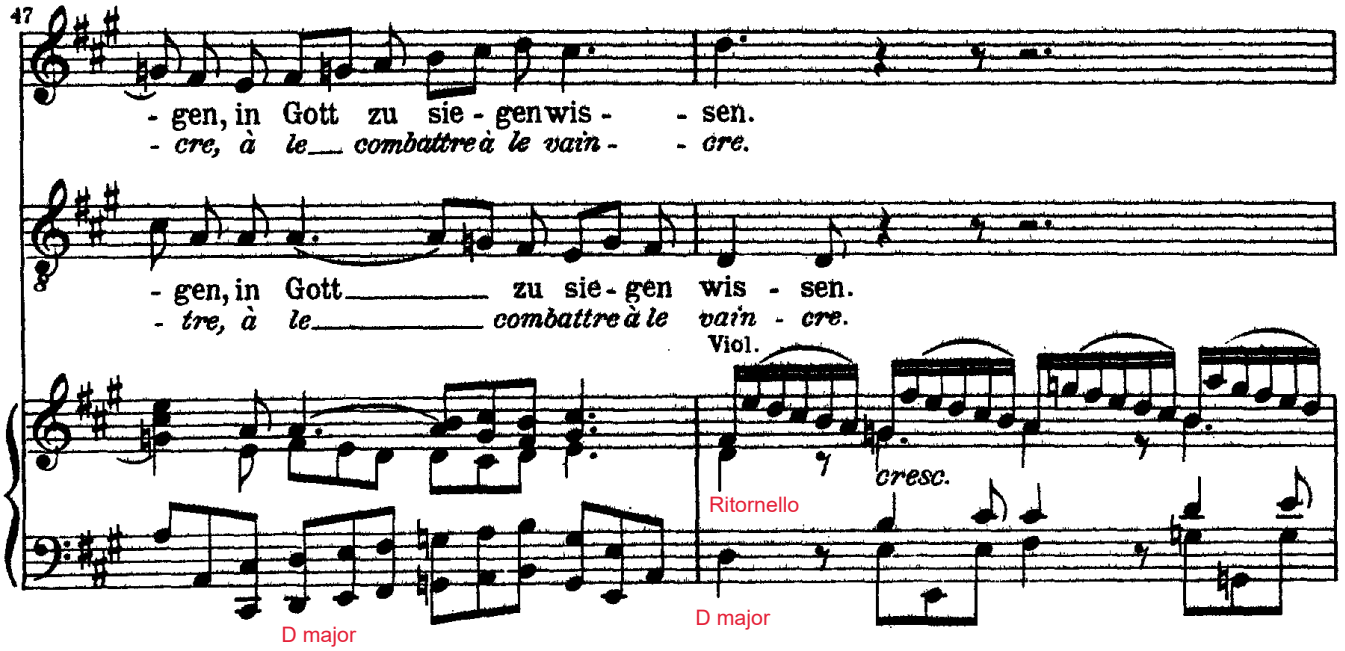

25
kla - ge - te, mein Heil sei nun ent - ris - - - - sen, und kla -
gé - mis - sais d'a - voir per - du le ciel, Je gé -
- - - sen, ent - ris - - - sen, ent - ris - - - sen, ent-ris - sen, und
l'es - poir du sa - lut de mon â - me, Et
A major

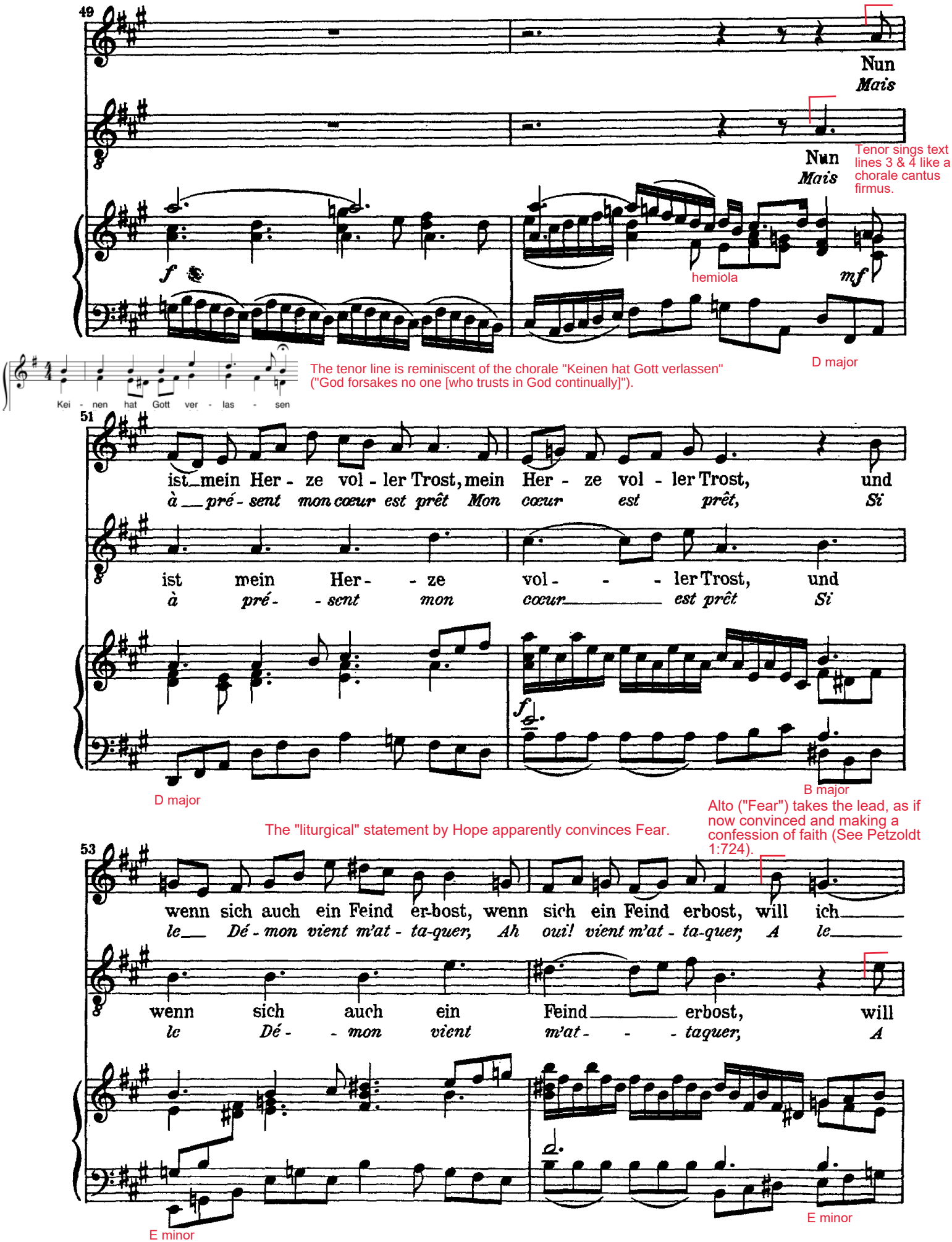

27
-ge-te, und kla-ge-te, mein Heil sei nun ent-
-missais, Je gé-mis-sais d'a-voir per-du mon
hof-fe-te, mein Heil sei nicht ent-ris-sen, ent-
j'ai l'es-poir d'a-voir sau-vé, sau-vé mon
Ped.
Ped.
29
hemiola
ris-sen, ent-ris-sen!
â-me, mon â-me!
ris-sen, ent-ris-sen!
â-me, mon â-me!
cresc.
f
A major
A major
31
Ritornello
A major
33
A major
B major
E major


35
A major
B Section.
37
Tenore.
Nun
Dès
hemiola
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.
39
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 er-bost,
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

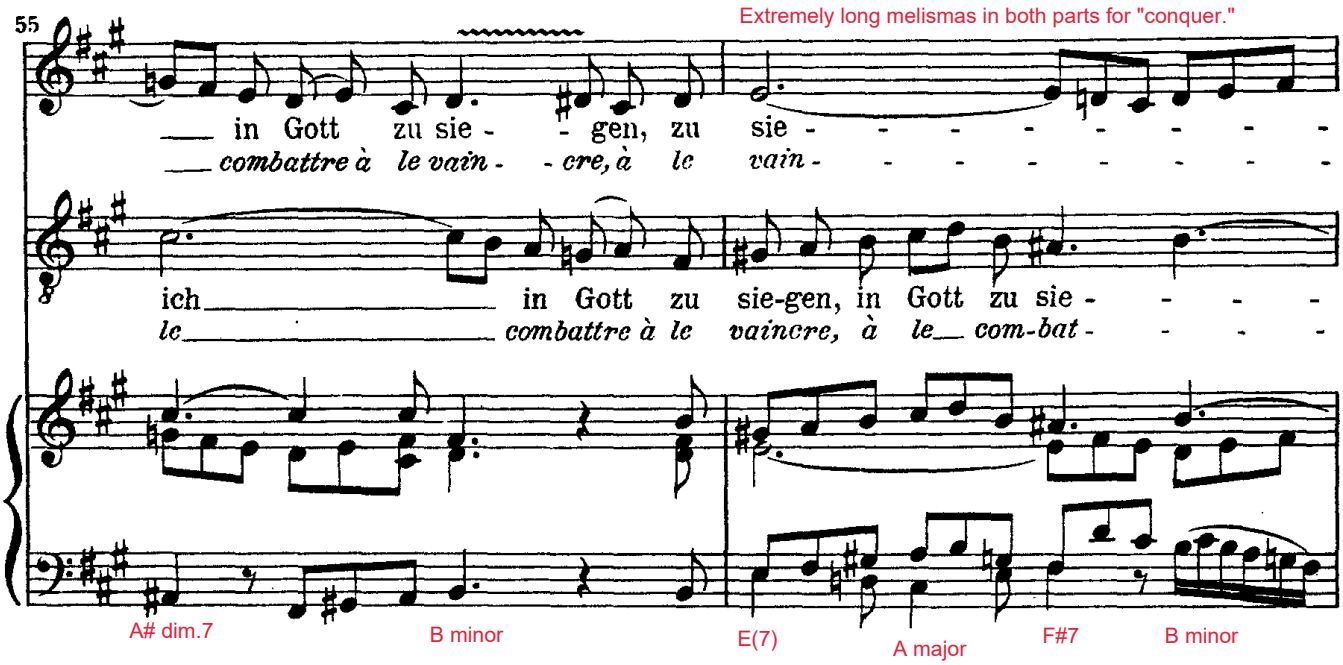

43
- gen, zu sie -
- cre, le vain -
cresc.
D major

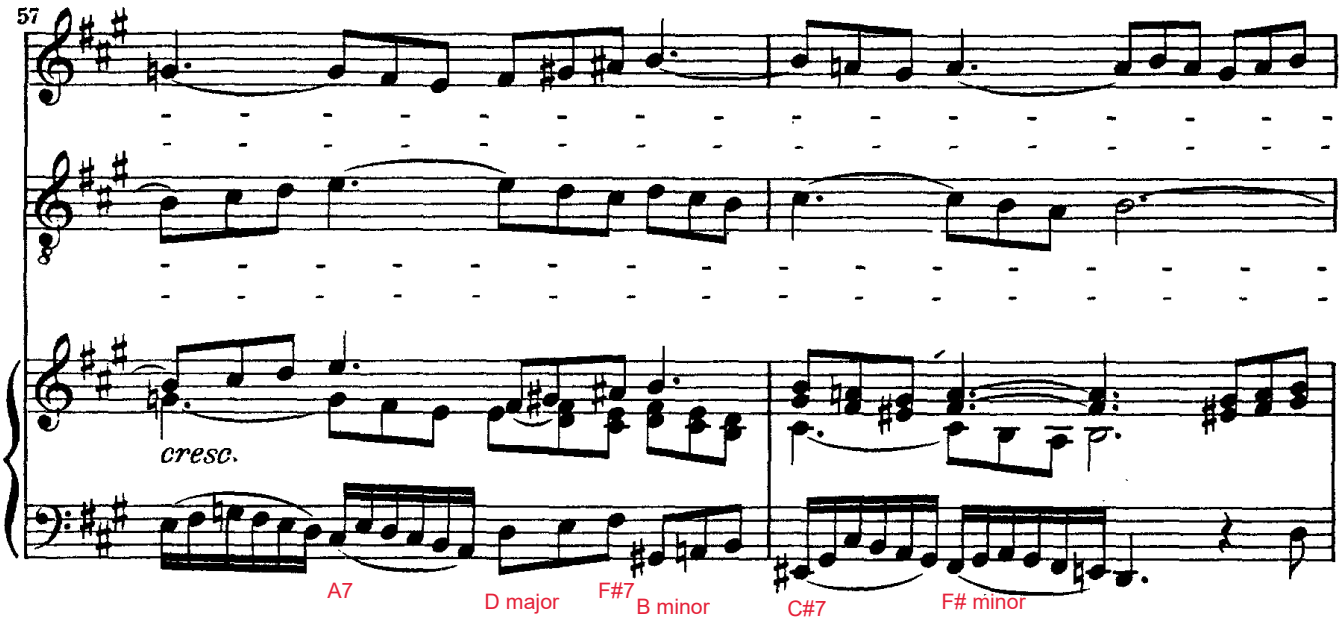

45
- gen, zu sie -
- cre, le vain -
cresc.

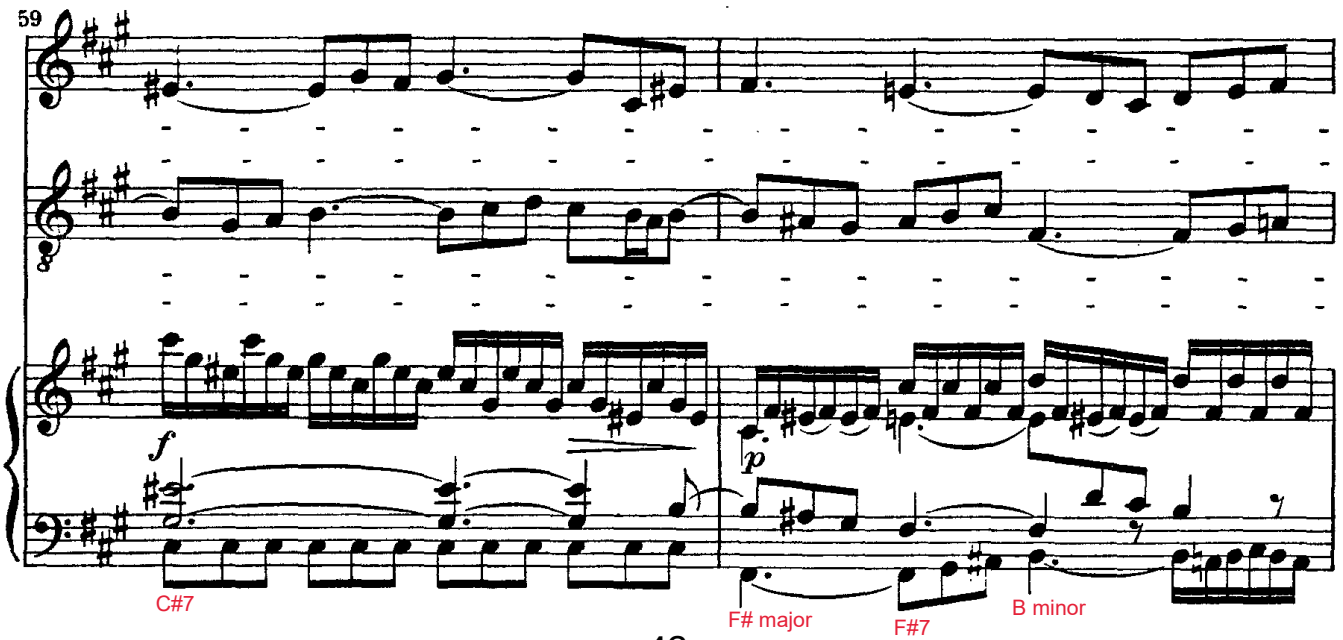

47
- gen, in Gott zu sie - gen wis - - sen.
- cre, à le combattre à le vain - - cre.
- gen, in Gott zu sie - gen wis - sen.
- tre, à le combattre à le vain - cre.
Viol.
cresc.
Ritornello
D major
D major

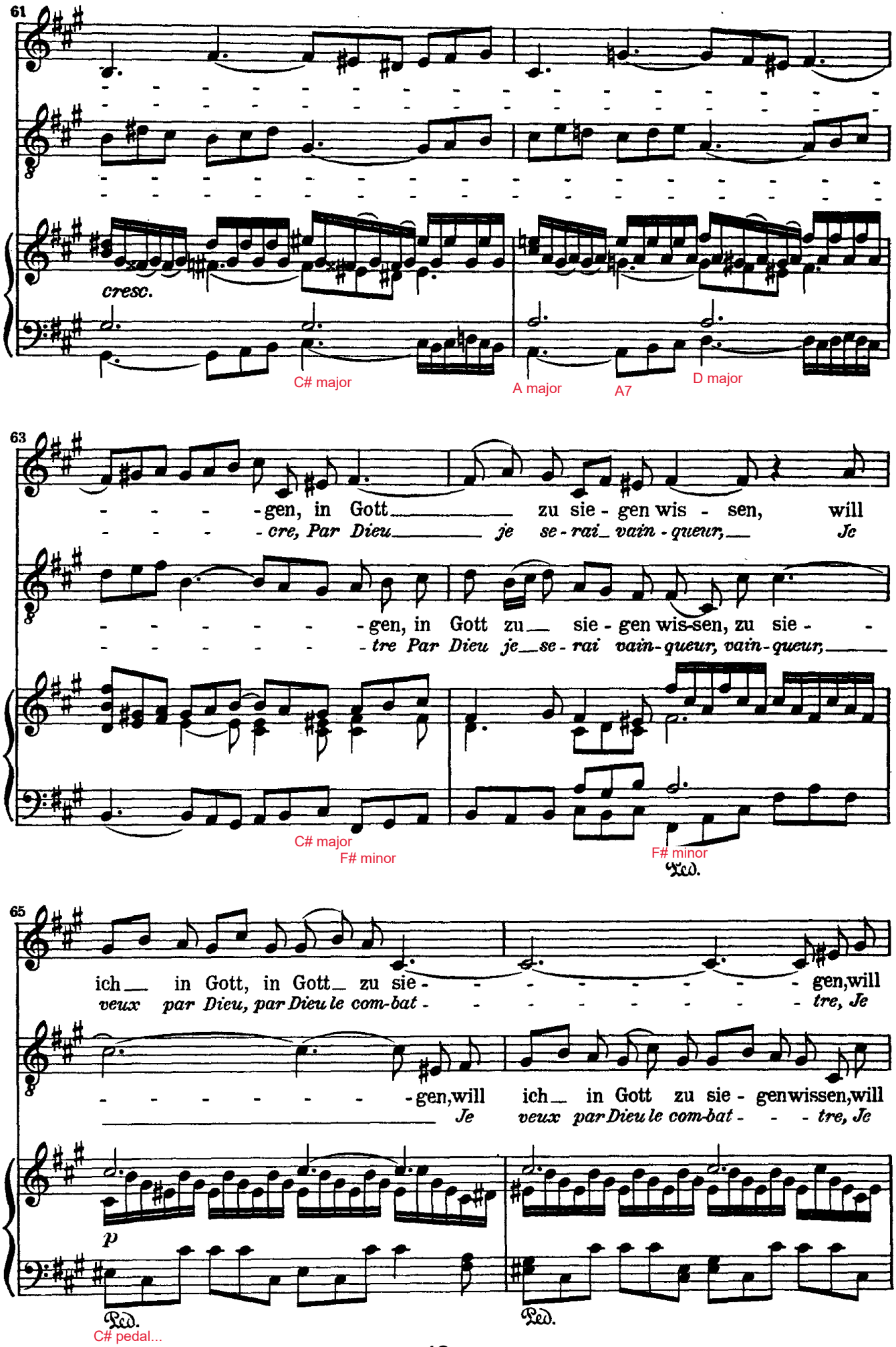

49
Nun
Mais
Nun
Mais
Tenor sings text lines 3 & 4 like a chorale cantus firmus.
f
hemiola
mf
D major
Kei - nen hat Gott ver - las - sen
The tenor line is reminiscent of the chorale "Keinen hat Gott verlassen" ("God forsakes no one [who trusts in God continually]").
51
ist mein Her - ze vol - ler Trost, 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
Alto ("Fear") takes the lead, as if now convinced and making a confession of faith (See Petzoldt 1:724).
The "liturgical" statement by Hope apparently convinces Fear.
53
wenn sich auch ein Feind er-bost, 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 - - - taquer, A
E minor
E minor

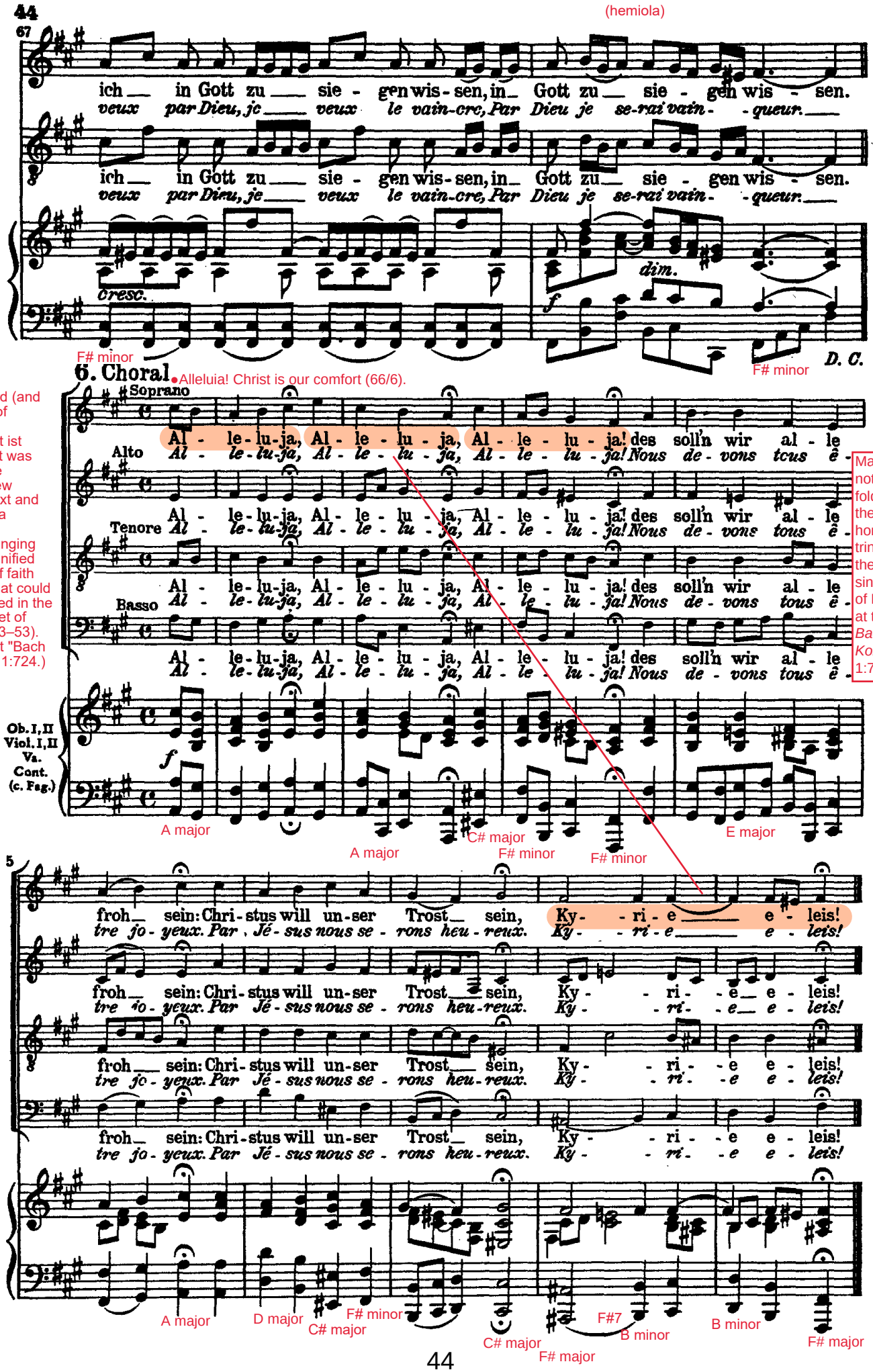
Extremely long melismas in both parts for "conquer."








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...



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.)

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.