

NBA I/11; BC A62

Quasimodogeniti: 1. S. after Easter (BWV 67, 42)
*1 John 5:4-10 (Overcoming the world through faith;
God's witness concerning his Son)
*John 20:19-31 (Jesus appears twice to his disciples
after his resurrection; unbelieving Thomas)
Librettist: perhaps Salomon Franck
FP: 16 April 1724 (St. Thomas)

Instrumentation:
Corno da tirarsi
Flauto traverso
Oboe d'amore I, II
Vln I, II
Vla
SATB
Continuo

Form:
A. Sinfonia (1-16) AM
(76-91) EM-Bm
Block chords, independent instr. texture
(17-33) AM-Bm
Choral permutation fugue
(33-55) BM-G#m
Sinfonia + choir (55-76) G#m-EM

A. Block chords, independent instr. texture
(76-91) EM-Bm
Choral permutation fugue + instr.
(91-114) Bm-AM
Sinfonia + choir
(114-130) AM

J.S. Bach

Cantata No. 67

Halt im Gedächtnis Jesum Christ

Nº 1. (Coro.) •Remember Christ, risen from the dead: 2 Timothy 2:8 (67/1). (Die Halben ruhig, aber fest.)

The use of alla breve meter (associated with antiquated style), appears related to the text: "Hold in remembrance..."

The libretto follows the theme of the Gospel reading, which recounts Jesus' appearance to the disciples after his resurrection; in particular, his confrontation with the doubting Thomas. Unlike Bach's 3 cantatas for the days of Easter in that year, BWV 67 was newly composed. Ulrich Leisinger observes that the libretto follows the classical model for rhetorical speech (see side note).

Pianoforte.

Corno up 8va.

A major

Corno da tirarsi plays primary theme (later Subject A in permutation fugue), apparently based on a chorale line (see below).

A major

Continuo plays primary theme.

Continuo in lower octave. See full score.

The corno da tirarsi frequently plays a sustained note for the word "halt" (here 5 mm.).

Text painting: Two words are singled out for obvious word-painting: "halt" (which can mean either "stop" or "hold") is alternately set to declamatory chords or sustained tones, while "auferstanden" (arisen) is set to energetic eighth notes.

16.



Halt, halt' im Ge_dächt - nis
Hold, hold in re - mem - brance

Halt', halt', halt', halt' im Ge -
Hold, hold, hold, hold in re -

Halt', halt', halt', halt' im Ge -
Hold, hold, hold, hold in re -

Basso.

Halt', halt', halt', halt' im Ge -
Hold, hold, hold, hold in re -

A major

21.

Je - - - sum Christ, halt',
 Je - - - sus Christ, hold,

dächt-nis Je - sum Christ, halt',
 - mem-brance Je - sus Christ, hold,

dächt-nis Je - sum Christ, halt',
 - mem-brance Je - sus Christ, hold,

dächt-nis Je - sum Christ, halt',
 - mem-brance Je - sus Christ, hold,

Corno

E major

26.

halt', halt', halt' im Ge - dächt-nis Je - sum Christ!
 hold, hold, hold in re - mem-brance Je - sus Christ!

halt', halt', halt' im Ge - dächt-nis Je - sum Christ!
 hold, hold, hold in re - mem-brance Je - sus Christ!

halt', halt', halt' im Ge - dächt-nis Je - sum Christ,
 hold, hold, hold in re - mem-brance Je - sus Christ,

halt' im Ge - dächt - nis Je - - - sum Christ!
 hold in re - mem - brance Je - - - sus Christ!

See full score...

E major

The scriptural text is set contrapuntally as 2 themes: 1) A sustained note ending in a triadic exclamation for "Hold in remembrance Jesus Christ," and 2) An energetic melisma for "who is risen from the dead."

31.

A

Choral permutation fugue with continuo alone.

Subject A

Halt',
Hold,

Subject B

der auf_er - stan -
that He has ris -

Continuo alone

B major E major

36.

Subject B

halt' im Ge - dächt - nis Je - - sum Christ, der auf_er - stan -
hold in re - mem - brance Je - - sus Christ, that He has ris -

Subject B

- - - den ist von den To - - - dten, der auf_er -
- - - en from His en - tomb - - - ment, that He has

A major C#7 F# minor

41. Subject A

Halt', halt' im Ge - dächt - nis
Hold, hold in re - mem - brance

- den, auf - er - stan - den ist von den
- en, He has ris - en from His en -

stan - den ist von den
ris - en from His en -

A major

46. Subject B

Je - - sum Christ, der auf - er - stan - den, auf - er - stan -
Je - - sus Christ, that He has ris - en, He has ris -

To - - dten, der auf - er - stan -
- tomb - - ment, that He has ris -

To - - dten, der auf - er - stan - den ist, der
- tomb - - ment, that He has ris - en from, that

Halt',
Hold,

G#7 C# minor B(7) E major

51.

den ist von den To - dten, halt',
en from His en - tomb - ment, hold,
auf - er - stan - den ist von den To - dten, halt',
He has ris - en from His en - tomb - ment, hold,
halt' im Ge - dächt - nis Je - sum Christ, halt',
hold in re - mem - brance Je - sus Christ, hold,

E major G# minor G# minor

56.

halt', halt' im Ge - dächt - nis, halt' im Ge - dächt -
hold, hold in re - mem - brance, hold in re - mem -
halt' im Ge - dächt - nis, halt' im Ge - dächt - nis Je - sum
hold in re - mem - brance, hold in re - mem - brance Je - sus
halt' im Ge - dächt - nis, halt' im Ge - dächt - nis Jesum Christ, -
hold in re - mem - brance, hold in re - mem - brance Je - sus Christ, -
halt', halt', halt' im Ge - dächt - nis, halt' im Ge -
hold, hold, hold in re - mem - brance, hold in re -

Corno

61.

nis, halt' im Ge-dächtnis Je-sum
brance, hold in re-membrance Je-sus

Christ, im Ge-dächt-nis Je-sum Christ, halt' im Ge-dächt-nis
Christ, in re-mem-brance Je-sus Christ, hold in re-mem-brance

halt' im Ge-dächtnis, im Ge-dächtnis Je-sum Christ, halt' im Ge-dächt-nis
hold in re-membrance, in re-membrance Je-sus Christ, hold in re-mem-brance

dächtnis Jesum Christ, halt' im Ge-dächtnis Je-sum Christ, halt' im Ge-dächt-nis
-embrance Je-sus Christ, hold in re-membrance Je-sus Christ, hold in re-mem-brance

E major B7 E major

Continuo 8va down (see full score).

66.

Christ, der auf-er-stan-den ist von den To-
Christ, that He has ris-en from His en-tomb-

Je-sum Christ, der auf-er-stan-den ist von den To-
Je-sus Christ, that He has ris-en from His en-tomb-

Je-sum Christ, der auf-er-stan-den ist von den To-
Je-sus Christ, that He has ris-en from His en-tomb-

Je-sum Christ, der auf-er-stan-den ist von den To-
Je-sus Christ, that He has ris-en from His en-tomb-

71.

dtēn. ment. Halt', Hold,

dtēn. ment. Halt', Hold,

dtēn. ment. Halt', Hold,

dtēn. ment. Halt', Hold,

Corno up 8va (see full score).

E major A major E major

77.

halt', halt', halt' im Ge-dächtnis Jesum Christ,
hold, hold, hold in re-membrance Je-sus Christ,

halt', halt', halt' im Ge-dächtnis Jesum Christ,
hold, hold, hold in re-membrance Je-sus Christ,

halt', halt', halt' im Ge-dächtnis Jesum Christ,
hold, hold, hold in re-membrance Je-sus Christ,

halt' im Ge-dächt - nis Je - - sum Christ,
hold in re - mem - brance Je - - sus Christ,

L.H.

Corno up 8va (see full score).

C#7 F# minor

83. Subject A

halt',
hold,

halt', halt',
hold, hold,

halt', halt',
hold, hold,

halt', halt',
hold, hold,

A major A7 D major A major

88. Choral permutation fugue, instruments colla parte

D

halt' im Ge - dächt - nis Je - - - sum Christ,
hold in re - mem - brance Je - - - sus Christ,

Subject B

halt', halt' im Ge - dächt - nis Je - sum Christ, der auf - er -
hold, hold in re - mem - brance Je - sus Christ, Subject B that He has

halt', halt' im Ge - dächt - nis Je - sum Christ, der auf - er - stan - -
hold, hold in re - mem - brance Je - sus Christ, that He has ris - - -

halt', halt' im Ge - dächt - nis Je - sum Christ,
hold, hold in re - mem - brance Je - sus Christ,

D

F#7 B minor

93. Subject A

halt', halt' im Ge - däch - nis Je - sum Christ, der aufer -
 hold, hold in re - mem - brance Je - sus Christ, that He has

stan - den ist von den To - dten,
 ris en from His en - tomb - ment,

(Subject B)

den ist von den To - dten, der
 en from His en - tomb - ment, that

D major A major G#7 C# minor

99.

stan - den, auf - er - stan -
 ris en, He has ris -

der auf - er - stan - den
 that He has ris en

(Subject B)

auf - er - stan - den ist, der auf - er - stan - den ist von -
 He has ris en from, that He has ris en from His -

(Subject A)

halt', halt' im Ge -
 hold, hold in re -

B(7) E major E7

104.

Subject B

den ist von den To - dten, der auf er - stan -
 en from His en - tomb - ment, that He has ris -

(Subject B)

ist von den To - dten, der auf er - stan - den ist, der
 from His en - tomb - ment, that He has ris - en from, that

Subject A

den To - dten, halt,
 en - tomb - ment, hold,

Subject B

dächt - nis Je - sum Christ, der auf er - stan - den, auf er - stan -
 - mem - brance Je - sus Christ, that He has ris - en, He has ris -

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

110.

Sinfonia with choral insertion (Vokaleinbau)

den ist von den To - dten; halt,
 en from His en - tomb - ment; hold,

auf er - standen ist, der auf er - standen ist von den To - dten; halt,
 He has ris - en from, that He has ris - en from His en - tomb - ment; hold,

halt' im Ge - dächt - nis Je - sum Christ, halt,
 hold in re - mem - brance Je - sus Christ, hold,

den ist von den To - dten; halt,
 en from His en - tomb - ment; hold,

Subject A (Corno) up 1 octave.

D major A major A major

115.

halt' im Ge - dächt - nis, halt' im Ge - dächt - nis Je - - sum
hold in re - mem - brance, hold in re - mem - brance Je - - sus

halt' im Ge - dächt - nis, halt' im Ge - dächt - nis Je - sum Christ, -
hold in re - mem - brance, hold in re - mem - brance Je - sus Christ, -

halt', halt' im Ge - dächt - nis Je - - sum Christ, halt' im Ge -
hold, hold in re - mem - brance Je - - sus Christ, hold in re -

halt', halt', halt' im Ge - dächt - - - nis, halt' im Ge -
hold, hold, hold in re - mem - - - brance, hold in re -

Eighth note run of Oboe II & III is related to Subject B...

Ob II & III

E major

120.

Christ, im Ge - dächt - nis Je - - sum Christ, halt' im Ge - dächt - nis Jesum
Christ, in re - mem - brance Je - - sus Christ, hold in re - mem - brance Je - sus

— halt' im Ge - dächtnis, im Ge - dächt - nis Je - sum Christ, halt' im Ge - dächt - nis Jesum,
— hold in re - membrance, in re - mem - brance Je - sus Christ, hold in re - membrance Je - sus,

dächt - - - - - nis, — halt' im Ge - dächt - nis
- mem - - - - - brance, — hold in re - mem - brance

dächt - nis Je - sum Christ, halt' im Ge - dächt - nis Je - sum Christ, halt' im Ge - dächt - nis
- mem - brance Je - sus Christ, hold in re - mem - brance Je - sus Christ, hold in re - mem - brance

Corno joins oboe 8th notes, then continues them to m. 128...

A major

125.

Christ, der auf - er - stan - - - den ist von den To - - dten.
 Christ, that He has ris - - - en from His en - tomb - - ment.

Je - sum Christ, der auf - - er - standen ist von den To - - dten.
 Je - sus Christ, that He has ris - en from His en - tomb - - ment.

Je - - sum Christ, der auf - er - stan - - - den ist von - den To - dten.
 Je - - sus Christ, that He has ris - - - en from His - en - tomb - ment.

Je - - sum Christ, der auf - er - stan - - - den ist von - den To - dten.
 Je - - sus Christ, that He has ris - - - en from His - en - tomb - ment.

Corno
 Ob II & III up 8va

See full score. A major

A demanding aria for tenor, with flute, oboe d'amore, and strings, follows. While in the dance rhythm of a bouree, the movement is also characterized by a certain agitation—reflecting the fear and doubt of the disciple.

Nº 2. Aria. •Christ risen but I still experience inner strife (67/2).

(Die Viertel sehr mäßig.)

Flute, Ob d'amore, Strings *mf*
 Ritornello based on vocal material.

E major

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

Bach depicts the fearful, unstable emotions referenced in the text with unstable harmonies: especially abrupt chordal shifts at the beginning of a measure.

6. **Tenore.** **A** Text painting: Leap up (a calling gesture) with ascending scale for the word "risen," then broken line for "what frightens."

Mein Je-sus ist er-stan - den, al-lein, was schreckt mich
 My Sa-viour is a - ris - - en, so why should I now

C# minor B7 E major E major

9. noch? fear? -

mf

E7 C#7 F# minor A major B7

11. mein Jesus ist er-stan - den, al-
 My Sa-viour is a - ris - - en, so

E major E major

The phrase "what still frightens me?" is constantly broken with rests to depict fearful jerks.

14.

lein, was schreckt mich noch? al-lein, was schreckt mich noch, allein, was schreckt mich noch?
 why should I now fear? so why should I now fear, so why should I now fear?

E major
 C# minor
 F#7
 B major

17.

B major
 B(7)

20.

G#7
 C# minor
 F#7
 B major

22.

Mein Glau-be kennt des Hei-lands Sieg, doch
 How-ev-er firm my faith may-be my-

B major
 B7
 E major

The text's prayer for Jesus to appear ("erscheine doch") alludes to the Gospel reading, which recounts Thomas saying, "Unless I see in his hands the print of the nails, and place my finger in the mark of the nails, and place my hand in his side, I will not believe." Then, after Jesus appeared to the disciples, Jesus said to Thomas, "Have you believed because you have seen me? Blessed are those who have not seen and yet believe." (See John 20: 25-29.)

24.

fühlt mein Her - ze Streit und Krieg, mein Heil, er - schei - ne doch, mein
heart from strife is ne - ver - free. Oh come, my Sa - viour dear, Oh

Fl & Ob d'am.

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

26.

Heil, er - scheine doch, mein Heil, er - schei - - - - ne - doch,
come, my Sa - viour dear, Oh come, my Sa - - - - - viour dear,

Tutti (ritornello theme in minor).

A major C#7 F# minor

28.

er - scheine - - doch! Mein Glau - be kennt des Hei - lands Sieg, doch
my Sa - viour - - dear! How - ev - er firm my faith may - be my -

F# minor F# minor D major C#7 F# major

30.

fühlt mein Her - ze Streit und Krieg, mein Heil, er.schei - ne doch, mein Heil, er -
heart from strife is ne - ver_ free. Oh come, my Sa - viour dear, Oh - come, my -

F#7 B minor C#7

32.

C

schei - ne doch! Sa - viour_ dear! Mein How -

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

35.

Glau - be kennt des Heilands Sieg, doch fühlt mein Her-ze Streit und Krieg, mein
- ev - er_ firm - my faith may be, my heart from strife is - ne - ver_ free. Oh

B7 E(7) A major B(7)

37.

Heil, er-schei-ne doch, mein Heil, er-schei-ne doch, mein Heil, er -
come, my Sa-viour dear, Oh come, my Sa-viour dear, Oh come, my -

E major E7 A major F#7 B(7)

39.

schei - - - ne doch, er - schei-ne doch! Mein
Sa - - - viour dear, my Sa - viour - dear! How -

E major E major

Here the text introduces the differentiation between a faith that merely recognizes a factual event and a faith that trusts. This differentiation is explored further in the following movements). See "Bach Kommentar" 2:772.

41.

Glaub-be kennt des Hei-lands Sieg, doch fühlt mein Her-ze Streit und Krieg; mein
- ev - er firm my faith may-be my-heart from strife is ne-ver-free. Oh

E major C# minor A major C# minor (E7)

Like its counterpart in a symmetrical structure (no. 6), this aria ends with a prayer for Jesus' aid.

43. Heil, er - schei - ne doch, mein Heil, er - schei - ne doch!
 come, my Sa - viour dear, oh — come, my Sa - viour dear!

46. E major F# minor B7 E major E major

48. A major C# minor A major F# minor F#7 B major G#(7) C# minor B7 E major

The recitatives, nos. 3 and 5, are both for alto, which is often the voice of the believing soul. (See Petzoldt, "Bach Kommentar" 1:541, 2:917.) The two movements, which frame the centrally positioned chorale, trace the psychological movement from faith to trust. (See Petzoldt, "Bach Kommentar" 2:772.) This vacillation between doubt and faith (exemplified by Thomas in the Gospel reading) is underscored in the alto's first recitative. The singer remembers the hymn of praise Christ's followers had been given (perhaps an oblique reference to the hymn they had sung at the Last Supper—see Matthew 26:30).

Nº 3. Recitativo. (Nach Hosea, Cap. 13, V. 14.) • Jesus conquered death, yet I still experience fear (67/3).

1. Secco Alto.

Mein Je - su, hei-ssst du des To - des Gift und ei - ne
 My Je - sus, fear of death didst Thou dis - pel, and art be -

C# minor F# minor (D# dim.7)

The text alludes to Hosea 13:14: Death, where are your plagues? O Sheol, where is your destruction?... (Luther 1545: Tod, ich will dir ein Gift sein; Hölle, ich will dir eine Pestilenz sein.)

3.

Pe - sti - lenz der Höl - le: ach, dass mich noch Ge - fahr und Schrecken
- come the dread of Hell. — What then is there to fear or daunt us

B# dim.

C# minor

A# dim.

D#7

The singer remembers the hymn of praise Christ's followers had been given (perhaps an oblique reference to the hymn they had sung at the Last Supper (Matthew 26:30).

5.

trifft! Du legtest selbst auf unsre Zungen ein Loblied, welches wir ge - sungen:
here? Thy - self hast taught our thankful voi - ces this song with which man-kind re - joi - ces:

G# minor

C#7

F# major Attacca.

All join to sing the hymn.

Nº 4. Choral. (Mel: „Erschienen ist der herrlich' Tag“.)

• Song of praise for Christ's victory in resurrection (67/4). Stanza 1 of 14 in chorale (text and music) by Nikolaus Herman (ca. 1480–1561).

Sop¹. no.

Er-schienen ist der herrlich' Tag, dran sich Nie-mand g'nug freuen mag: Christ,
Now dawns for us a glo - rious day whose joy no pow - er can gain - stay. Our

Alto.

Er-schienen ist der herrlich' Tag, dran sich Nie-mand g'nug freuen mag: Christ,
Now dawns for us a glo - rious day whose joy no pow - er can - gain - stay. Our

Tenore.

Er-schienen ist der herrlich' Tag, dran sich Nie-mand g'nug freuen mag: Christ,
Now dawns for us - a glo - rious day whose joy no pow - er can gain - stay. Our

Basso.

Er-schienen ist der herrlich' Tag, dran sich Nie-mand g'nug freuen mag: Christ,
Now dawns for us - a glo - rious day whose joy - no pow - er can - gain - stay. Our

B major B major B major F# minor C# major F# minor

This is the central (pivot) movement in the cantata's chiasmic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). The chorale text applies Psalm 118:24 to Easter ("This is the day which the Lord has made; let us rejoice and be glad in it."). Martin Luther argued that this psalm referred to Jesus Christ. See Luther collected edition, vol. 8, p. 317, quoted in Petzoldt, "Bach Kommentar" 2:772–773. Bach's setting is simple, straightforward.

Enemies of Christ: Martin Petzoldt notes that tradition named 5 enemies of Christ: World, Devil, Death, Hell, and Sin. See "Bach Kommentar" 1:550, 2:915, 2:773.

9.

unser Herr, heut' triumphirt, all' sein' Feind' er gefangen führt. Al-le-lu-ja!
Blessed Lord tri-umphant rose vic-to-rious o-ver all His foes. Al-le-lu-ja!

unser Herr, heut' triumphirt, all' sein' Feind' er ge-fangen führt. Al-le-lu-ja!
Blessed Lord tri-umphant rose vic-to-rious o-ver all His foes. Al-le-lu-ja!

unser Herr, heut' triumphirt, all' sein' Feind' er ge-fangen führt. Al-le-lu-ja!
Blessed Lord tri-umphant rose vic-to-rious o-ver all His foes. Al-le-lu-ja!

unser Herr, heut' triumphirt, all' sein' Feind' er ge-fangen führt. Al-le-lu-ja!
Blessed Lord tri-umphant rose vic-to-rious o-ver all His foes. Al-le-lu-ja!

E major E major E7 A major A major F# minor A major F# minor F# major Attacca.

"Alleluia" is part of the Hallel prayers in Judaism, which constitute a verbatim recitation of Psalms 113 through 118. According to Jewish tradition, the Passover meal concluded by singing the last portion of the Hallel. This may have been the hymn that Jesus sang at his final Passover meal with his disciples (see Matthew 26:30).

In the following recitative, the alto soloist, while acknowledging lingering fear and doubt (as exemplified by Thomas in the Gospel reading), affirms a conviction that God will come to help. The ending incorporates an allusion to Philipians 1:6: "He who began a good work in you will bring it to completion...."

Nº 5. Recitativo. • Fear of foe still with me but God will work in me (67/5).

1. *Secco* Alto. F# D# B# G# A

Doch schei-net fast, dass mich der Fein-de
But still it seems that cer-tain of my

G#7

Chromatic saturation
in the vocal part in 4 mm.

J.S. Bach - Church Cantatas BWV 67

Martin Petzoldt argues that "der Feinde Rest" (the foe's remnant) refers to the unbelief exemplified by Thomas in the Gospel reading, with all its consequences, expounded by the theologian Johann Olearius (1611–1684), whose commentary was in J. S. Bach's personal library. See "Bach Kommentar" 2:773.

3. E# D B C# A# G E

Rest, den ich zu gross und all-zu schrecklich fin-de, nicht ru-hig blei-ben
foes, who yet re-main with threats of fur-ther woes,— will leave me no re-

C#7 E# dim.7 C#7 F#7

5. lässt. Doch, wenn du mir den Sieg er-wor-ben hast, so
- pose. When Thou hast o-ver-come them in the end, help

Chord change highlights the contrasting conjunction "doch" (but).

B minor B7 E major

7. The request that Jesus turn his fight against the speaker him/herself refers to the inner battle against unbelief.

stre-i-te selbst mit mir, mit dei-nem Kin-de! Ja! ja! wir spü-ren schon im
me, with foes with-in me to con-tend, ah see! how al-re-a-dy now be-

G#7 C# minor C#7

9. The psychological movement from recognition to acknowledgment in faith to trust is accomplished with the help of the "Friedfürst" (Prince of Peace). See Petzoldt 2:774.

Glauben, dass du, o Frie-de-fürst, dein Wort und Werk an uns er-fül-len wirst.
- liev-ers, are sure, O Prince of Peace, that by Thine aid our troub-les soon will cease...

F# minor E7 A major A major

The alto's reference to "the Prince of Peace" is taken up in the following chorus, where Christ appears suddenly, greeting the disciples. In traditional manner, the Vox Christi is sung by a bass soloist, while the astounded disciples are represented by a three-part chorus of sopranos, altos, and tenors. In this symbolic drama, Bach "effectively highlights the contrasting elements by adopting a scheme of alternating time signatures, dynamic markings, and instrumental groupings" (Nicholas Anderson in *J. S. Bach. Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 205). The musical form is AB - A'B' - A''B'' - A'''-B'''. Significantly, Bach later used this music in revised form in the "Gloria" of his Mass in A major, BWV 236. See discussion by Christoph Wolff in *Bach's Musical Universe*, pp. 276-277.

Flute,
Ob d'amore I, II,
Vln I, II, Vla,
Continuo

•Vox Christi: Peace be with you: Jn. 20:19, 21 (67/6).

Aria (mit Chor). (Evangelium St. Johannis, Cap. 20, V. 19, 21 und 26.)

The string ritornello depicts the triumph against the foes referenced in the text; frequent "concitato" figures).

Nº 6. (Bewegt.)

Form (Rhyme:ABBA-ACCA-ADDA)

A String Intro (tumult, mm. 1-9) AM-E7
B Line 1 (10-25) Vox Christi with woodwinds, 3/4 meter. AM-E7
A' Lines 2-4 (Strophe 1) (25-36) Choir with string tumult. AM-E7
B' Line 5=1 (37-52) Vox Christi with ww, 3/4 meter. AM-C#7
A'' Lines 6-8 (Strophe 2) (53-65) Choir with string tumult. F#m-A7
B'' Line 9=1 (66-81) Vox Christi with ww, 3/4 meter. DM-C#7
A''' Lines 10-12 (Strophe 3) + Line 1 (81-94) Choir with Vox Christi & string tumult. F#m-E7
B''' Line 13=1 (95-111) Vox Christi with ww + strings, 3/4 meter AM

Martin Petzoldt suggests the 5 32nd-note sweeps of the Vln I represent the 5 enemies of Christ (World, Devil, Death, Hell, and Sin. See "Bach Kommentar" 2:776.

The bass voice sings Jesus' words of peace recorded in the day's Gospel reading, John 20:19-22, 26. On the evening of that day, the first day of the week, the doors being shut where the disciples were, for fear of the Jews, Jesus came and stood among them and said to them, "Peace be with you." When he had said this, he showed them his hands and his side. Then the disciples were glad when they saw the Lord. Jesus said to them again, "Peace be with you. As the Father has sent me, even so I send you." And when he had said this, he breathed on them, and said to them, "Receive the Holy Spirit."... Eight days later, his disciples were again in the house, and Thomas was with them. The doors were shut, but Jesus came and stood among them, and said, "Peace be with you."

Bach's 3-fold statement of Jesus' greeting reflects the Gospel reading, where Jesus pronounces the blessing 3 times, though occurring on 2 different occasions (the second time with Thomas present). Martin Petzoldt argues that the 3-fold greeting is also reflected in the 3 vocal lines and 3 woodwind lines. See "Bach Kommentar" 2:775.

13.

euch, Frie - - de, Frie - de, Frie.de sei mit euch,
you. Bless - - ed, bless - ed, peace be un - to you,

A major A7 A# dim.7 F#7 B minor E7 A major

18.

Frie - - de, Frie - de sei mit euch!
bless - - ed peace be un - to you!

B7 E major E major E7 A major

23. (Coro.)

Soprano. A (Bewegt.)

Wohl uns!
All's well!

Alto.

Wohl uns!
All's well!

Tenore.

Wohl uns!
All's well!

A'. Text lines 2-4 (Strophe 1).

(Bewegt.)

Strings

Ritornello

E(7) A major

27. Voices in imitation...

Wohl uns! All's well! Wohl uns, Je - sus hilft uns Je - sus guards us from dis -

Wohl uns! All's well! Wohl uns, Je - sus

Wohl uns! All's well!

Via: Stile concitato.

A major

29. Text painting: 16th-note arpeggios for "do battle" (related to string figures of ritornello).

käm - pfen, wohl uns, Je - sus hilft uns
- as - ter, Je - sus guards us from dis -

Je - sus hilft uns käm - pfen, Je - sus hilft uns
guards us from dis - as - ter, guards us from dis -

Wohl uns, Je - sus hilft uns käm - pfen, hilft uns
Je - sus guards us from dis - as - ter, from dis -

Stile Concitato

5 sweeps of 32nd notes in Vln I perhaps symbolize the 5 enemies of Christ (see above).

A major

31.

käm - - - - - pfen, hilft uns käm - - - - - pfen und die
- as - - - - - ter, from dis - as - - - - - ter; all our

käm - - - - - pfen, hilft uns käm - - - - - pfen und die
- as - - - - - ter, from dis - as - - - - - ter; all our

käm - - - - - pfen, hilft uns käm - - - - - pfen und die
- as - - - - - ter, from dis - as - - - - - ter; all our

Stile Concitato (see full score).

cresc.

F# major B minor C#7 F# minor

33.

Wuth der Feinde däm - - - - - pfen. Höl - le,
foes He now will mas - - - - - ter. De - vils,

Wuth der Fein.de däm - - - - - pfen. Höl - le,
foes He now will mas - - - - - ter. De - vils,

Wuth der Fein.de däm - - - - - pfen. Höl - le,
foes He now will mas - - - - - ter. De - vils,

cresc.

E7 A major

J.S. Bach - Church Cantatas BWV 67

Text painting: Simultaneous declamation separated by rests for the command, "Satan retreat!"

35.

Sa - tan, weich', weich', weich', weich'!
 Sa - tan, be gone a - way!
 Sa - tan, weich', weich', weich', weich'!
 Sa - tan, be gone a - way!
 Sa - tan, weich', weich', weich', weich'!
 Sa - tan, be gone a - way!

Flute, Ob. d'amore I, II,
 Strings tacet

dim. *p*

A major E7 E7

(Ruhig.)
 37. **B** Basso (solo).

Frie - de sei mit euch,
 Peace be unto you.

p

A major A major A7

41.

Frie - de, Frie - de, Frie - de sei mit euch,
 Bless - ed, bless - ed peace be unto you,

A# dim.7 F#7 B minor (E7) A major A major

45. Frie - - - de, Frie - - de sei mit euch!
bless - - - ed peace be un - to you!

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

49. B minor F# minor

(Bewegt.)

53. A". Text lines 6-8 (Strophe 2). Stile Concitato (see full score). F# minor F# minor

(Coro.)
Soprano. 56. C Voices in imitation.
Alto. Je_sus Je - sus
Tenore. Je_sus ho let uns zum Je - sus ends our strug-gles

Here there are 7 sweeps of 32nd notes in Vln I.

B minor A(7) D major

58.

ho - let uns zum Frie - - - den, zum Frie - - -
ends our strug-gles drea - - - ry, so drea - - -

Frie - den, zum Frie - - - den, zum Frie - - -
drea - ry, so drea - - - ry, so drea - - -

Je - sus ho - let uns zum Frie - - - den, zum Frie - - -
Je - sus ends our strug-gles drea - - - ry, so drea - - -

Via.

60.

- - - den und er -
- - - ry, gives new

- - - den und er -
- - - ry, gives new

- - - den und er -
- - - ry, gives new

Vin II & Vla: Stile Concitato (see full score).

cresc.

B major E minor F#7 B minor

Chromatic inflection for "revives in us..."

62.

quik-ket in uns Mü -
life to worn and wea -

quik-ket in uns Mü -
life to worn and wea -

quik-ket in uns Mü - den, in uns Mü -
life to worn and wea - ry, worn and wear -

A7 D major

64.

- - - den Geist und Leib zu - gleich.
- - - ry souls and brings them peace.

- - - den Geist und Leib zu - gleich.
- - - ry souls and brings them peace.

- - - den Geist und Leib zu - gleich.
- - - ry souls and brings them peace.

Flute, Ob. d'amore I, II,
Strings tacet

Strings: Stile Concitato (see full score).

dim. p

D major A7

(Ruhig.) Jesus' greeting of peace at lowest pitch (D compared to 3 other greetings on A).

66. D Basso (solo).

B". Text line 9 (=1).

Frie - de sei mit euch,
Peace be un to you,

F# minor D major D major D7

70.

Frie - de, Frie - de, Frie - de sei mit euch,
Bless ed, bless ed peace be un to you,

D# dim.7 B(7) E minor A7 D major

74.

Frie - de, Frie - de sei mit
bless ed peace be un to

B# dim.7 G#7 C# minor

77.

euch!
you!

C# minor C#(7) F# minor F# minor

The 3rd strophe is a prayer—like no. 2, the counterpart in the cantata's symmetrical structure, this movement ends with a prayer for Jesus' aid. Here the disciples' petition is overlaid with Jesus' answer: his blessing of peace.

81.

E

(Coro.)

Soprano.

(Viertel wie vorher: Ruhig.)

Herr!

Lord!

Alto.

Herr!

Lord!

Tenore.

Herr!

Lord!

Basso (solo).

Vox Christi

Frie - - - de sei mit euch!

Peace - - - be un - to - you!

C#7

F# minor

F# minor

Via

84.

Herr!

Lord!

Herr!

Lord!

Herr!

Lord!

O Herr!

O Herr, hilf und lass ge -

O Lord!

help us to an out - come

O Herr!

O Herr,

help us

O Herr!

O Lord!

Frie - - - de sei mit euch!

Peace - - - be un - to - you!

F# minor

E major

A major

A major

87.

lin - - - gen, o Herr, hilf und lass ge -
glo - - - rious, help us to an out - come

hilf und lass ge - lin - - - gen, o Herr, hilf und
to an out - come glo - - - rious, help us to an -

O Herr, hilf und lass ge - lin - - - gen, o Herr,
help us to an out - come glo - - - rious, help us

5 sweeps of 32nd notes in Vln I perhaps symbolize the 5 enemies of Christ (see above).

Vla.

A major B minor

89.

lin - - - gen, lass ge - lin - - - gen, durch den
glo - - - rious, out - come glo - - - rious, that through

lass ge - lin - gen, hilf und lass ge - lin - gen, durch den
out - - - come glo - rious, to an out - - - come glo - rious, that through

hilf und lass ge - lin - gen, o Herr, hilf und lass ge - lin - gen, durch den
to an out - come glo - rious, help us to an out - come glo - rious, that through

cre. Stile Concitato (see full score).

F# major C#7 F# minor

Text painting: Melisma for "durchdringen" (to press through).

91.

Tod hin - durch zu drin - gen
death we be vic - tor - rious,

Tod hin - durch zu drin - gen
death we be vic - tor - rious,

Tod hin - durch zu drin - gen
death we be vic - tor - rious,

Stile Concitato (see full score).

E7 A major

93.

in dein Eh - ren - reich!
Heav - en High - to - view!

in dein Eh - ren - reich!
Heav - en High - to - view!

in dein Eh - ren - reich!
Heav - en High - to - view!

Stile Concitato (see full score).

dim. p

F1, Ob I, II

A major E7 E7

(Ruhig.)
Basso(solo).

95.

B^{III}. Text line 13 (=1).

Frie - - - de sei - mit euch,
Peace - - - be un - to you.

Strings join the woodwinds to suggest that fear has been overcome.

C# minor A major (returns to original key).

A major

(A7)

99.

Frie - - - de, Frie - de, - Frie-de sei mit euch,
Bless - - - ed, bless - ed - peace be un - to you,

103.

Frie - - - de, Frie - - - de sei mit euch!
bless - - - ed peace - - - be un - to you!

A7

D major

E7

A major

A major

A7

107.

D major

A# dim.7

B minor

E7

A major

A major

67/7. **Choral. (Eigene Melodie.)** • Jesus as Lord & Prince of Peace confessed by church (67/7).

Soprano. 1/5.

The keyword "Prince of Peace" links the chorale to the foregoing movements, especially the preceding movement. "Nothhelfer" is another name associated with Christ (see Petzoldt 2:777 for the word's etymology).

Bach's harmonization is remarkably simple, perhaps to emphasize a childlike faith.

+Corno, Fl, Ob d'am I, Vln I

Du Frie - de - fürst, Herr Je - su Christ, wahr'r Mensch und wahr-er Gott,
ein star - ker Noth-hel - fer du bist im Le - ben und im Tod: }
Thou Prince of Peace, to Thee we bow, Lord Je - sus, God and man, }
a val - iant friend in need art Thou, our aid since time be - gan. }

+Ob d'am II, Vln II

Du Frie - de - fürst, Herr Je - su Christ, wahr'r Mensch und wahr-er Gott,
ein star - ker Noth-hel - fer du bist im Le - ben und im Tod: }
Thou Prince of Peace, to Thee we bow, Lord Je - sus, God and man, }
a val - iant friend in need art Thou, our aid since time be - gan. }

+Vla

Du Frie - de - fürst, Herr Je - su Christ, wahr'r Mensch und wahr-er Gott,
ein star - ker Noth-hel - fer du bist im Le - ben und im Tod: }
Thou Prince of Peace, to Thee we bow, Lord Je - sus, God and man, }
a val - iant friend in need art Thou, our aid since time be - gan. }

Basso:

Du Frie - de - fürst, Herr Je - su Christ, wahr'r Mensch und wahr-er Gott,
ein star - ker Noth-hel - fer du bist im Le - ben und im Tod: }
Thou Prince of Peace, to Thee we bow, Lord Je - sus, God and man, }
a val - iant friend in need art Thou, our aid since time be - gan. }

A major

A major

A major

9.

drum wir al-lein im Namen dein zu dei-nem Va - - ter schrei - en.
So now we all in Thy Name call and ask Thy Fa - - ther's bless - ing.

drum wir al-lein im Namen dein zu dei-nem Va - - ter schrei - en.
So now we all in Thy Name call and ask Thy Fa - - ther's bless - ing.

drum wir al-lein im Namen dein zu dei-nem Va - - ter schrei - en.
So now we all in - Thy Name call and ask Thy Fa - - ther's bless - ing.

drum wir al-lein im Namen dein zu dei-nem Va - - ter schrei - en.
So - now we all in Thy Name call and ask Thy Fa - - ther's bless - ing.

A major

C# major

F# minor

A major

A major