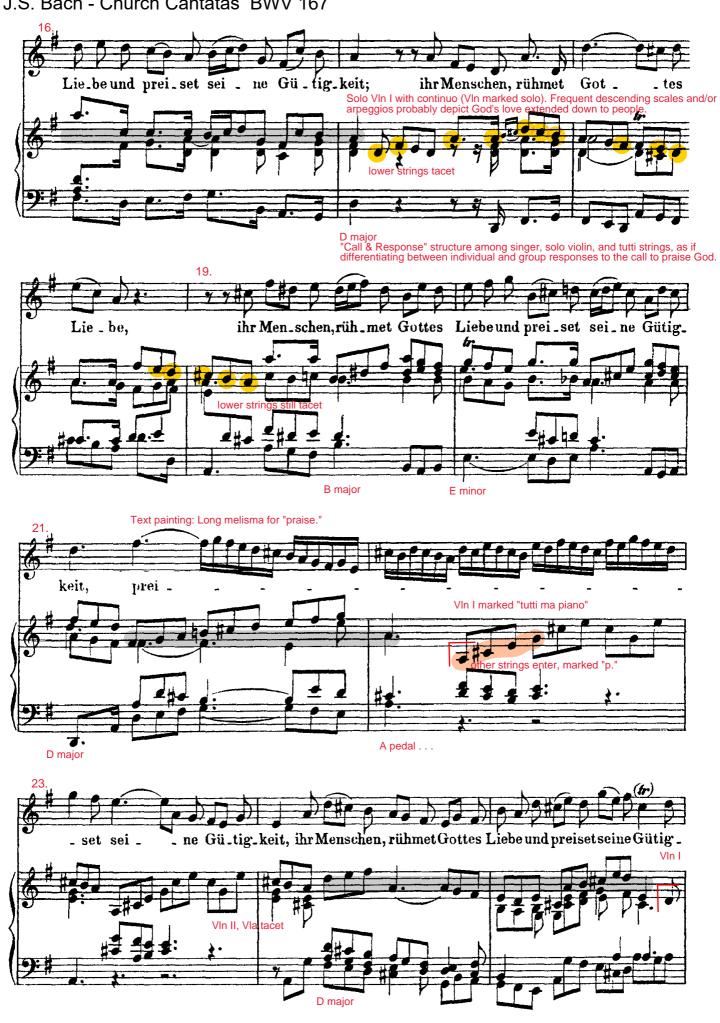
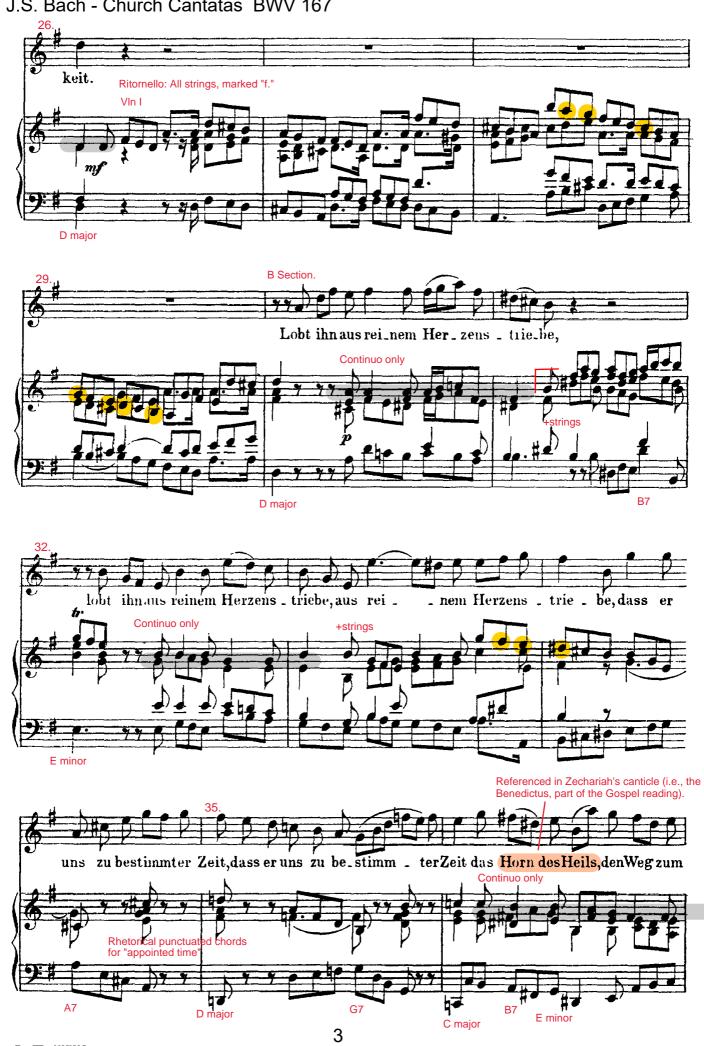
Last changed: 25 October 2025. Urc Pastoral Chamber Cantata. 1 167 Form: Aria (T)-Recit (A)-Duet (S/A)-Recit (B)-Chorale/chorus In his first year in Leipzig, Bach produced two-part or double cantatas for at least 13 Sundays (before and after the sermon): BWV 75, 76, 21, 24+185, 147, 186, 179+199, 70, 181+18, 31+4, 172+59, 194+165, 22+23. See Wolff, "Learned Musician," 269. By contrast, 167 requires fewer resources and is smaller in scale (no opening chorus, for example). See side note for more. Introduction & updates at melvinunger.com. NBA I/29; BC A176 Feast of St. John the Baptist: June 24 (BWV 167, 7, 30) \*Isaiah 40:1–5 (A voice crying in the wilderness) \*Luke 1:57–80 (Birth of John the Baptist and song of Praise to God for sending His Son, our Salvation (167/1).

The gigue rhythm reflects the sheer joy characteristic of the story surrounding John the Baptist's conception and birth (see Luke 1:14, 44, 64). The pastorale associations of 12/8 meter may reflect the fact that John's parents lived in "the hill country of Judah" (see Luke 1:39). The the triplet gestures, which bubble upward sequentially, appear to reflect the offering of praise while the interplay among sole violing continue, voice, and tuttle triplet agent to reflect the Zacharias)
Librettist: Unknown
FP: 24 June 1723 (St. Nicholas &
St. Thomas at Vespers). For comments by Alfred Dürr, see noté. offering of praise while the interplay among solo violin, continuo, voice, and tutti strings appear to reflect the interaction of the people ("Menschen") offering the dance of praise. The text is a quasi-paraphrase of the canticle pf Zacharias (the Benedictus) recorded in the day's Gospel.

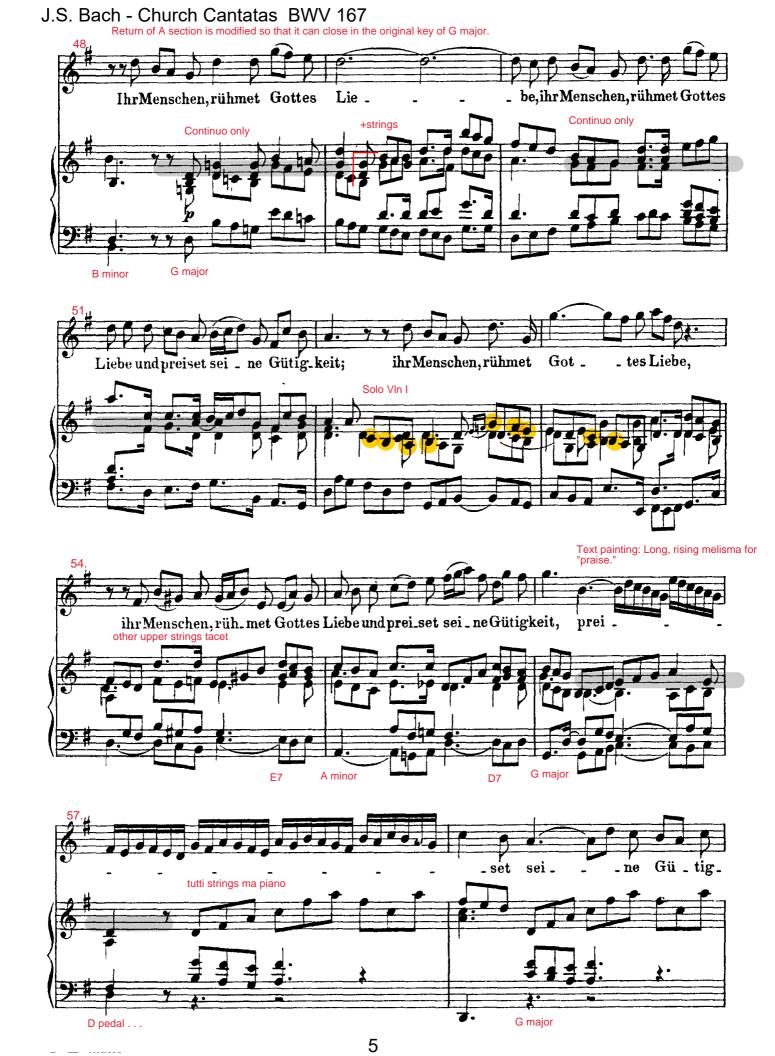
(Andante = 69.) Instrumentation:
Clarino (in last movement)
Oboe (also Oboe da caccia)
VIn I, II
VIa
SATB
Continuo Ritornello characterized by "call & response' Movement 1 is an example of parallel 6ths) to depict the text that follows modified da capo form, which Bach cultivated, especially in Leipzig. The return of the A section is modified so that the movement can G major

Text painting: Frequent descending scales and/or arpeggios probably depict God's love extended down to people; ascending figures depict G major return to the tonic key. the praise respons E minor D major D major D pedal A minor G major Rhetorical emphasis on "love. Tenore For biblical background see note be, ihr Menschen, rühmet Gottes Ihr Menschen, rühmet Gottes Lie . +strings Continuo only G major

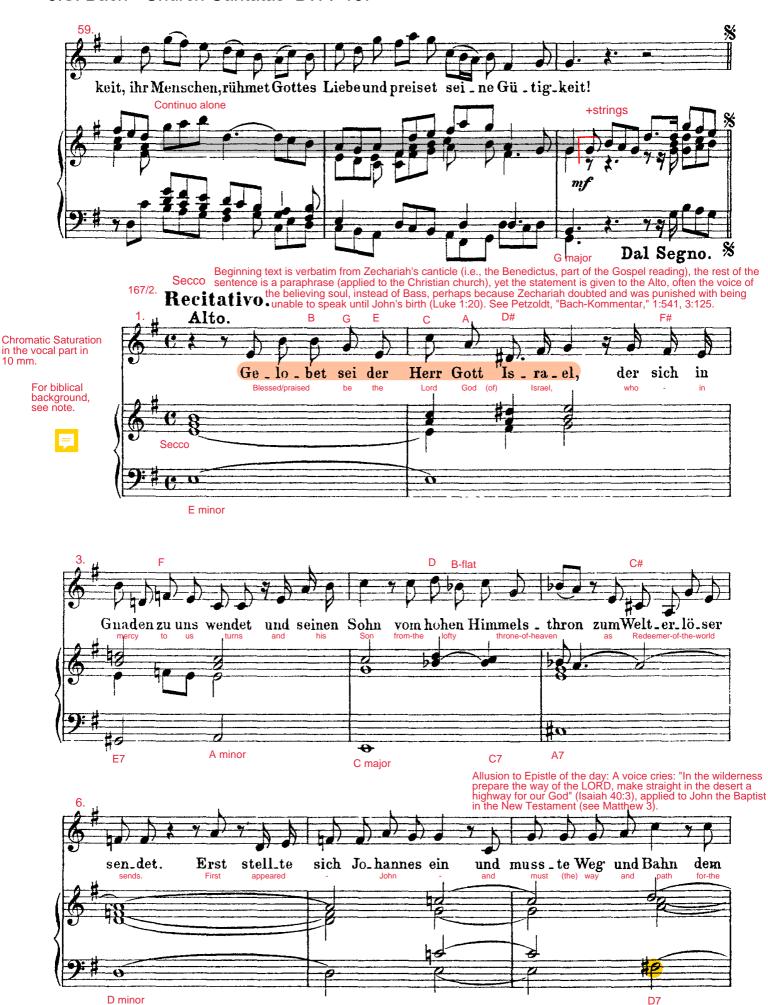




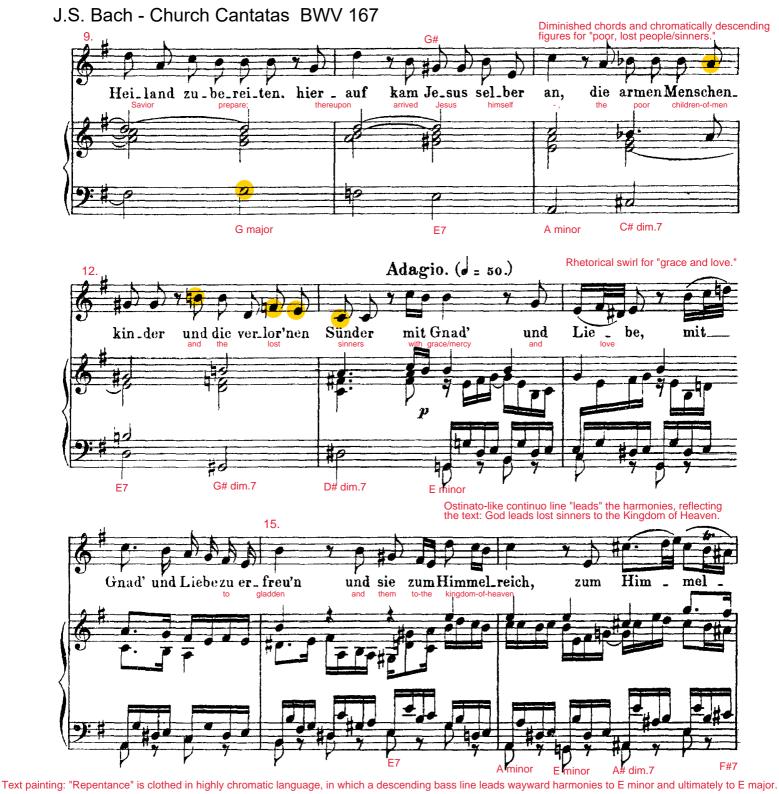


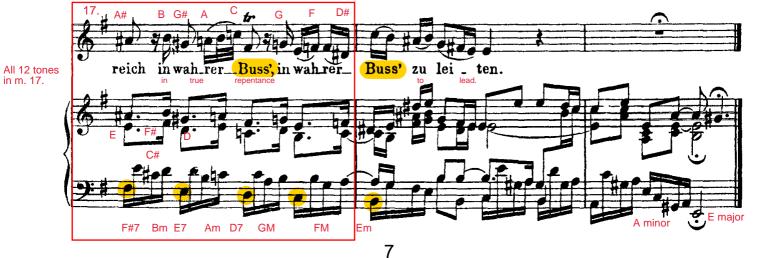


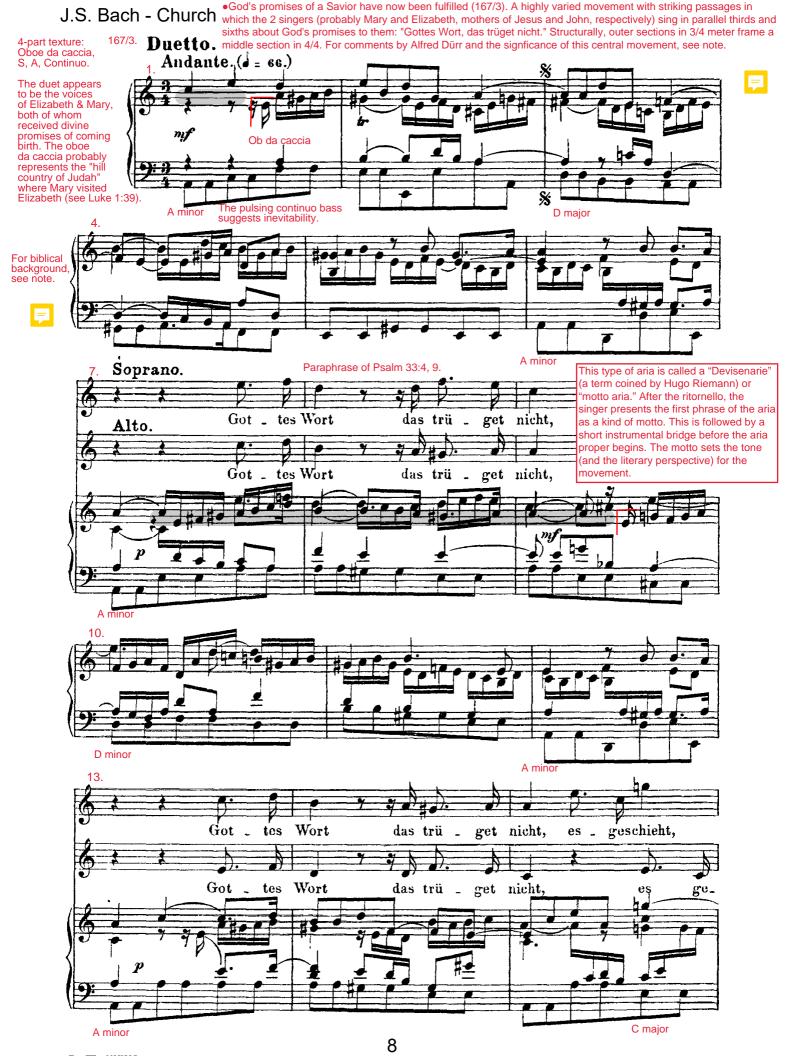
10 mm.



Ascending bass line in long notes & consonant chords describing the coming of Jesus contrasts with the chromatically descending figures & diminished chords for the description of lost humankind. 6







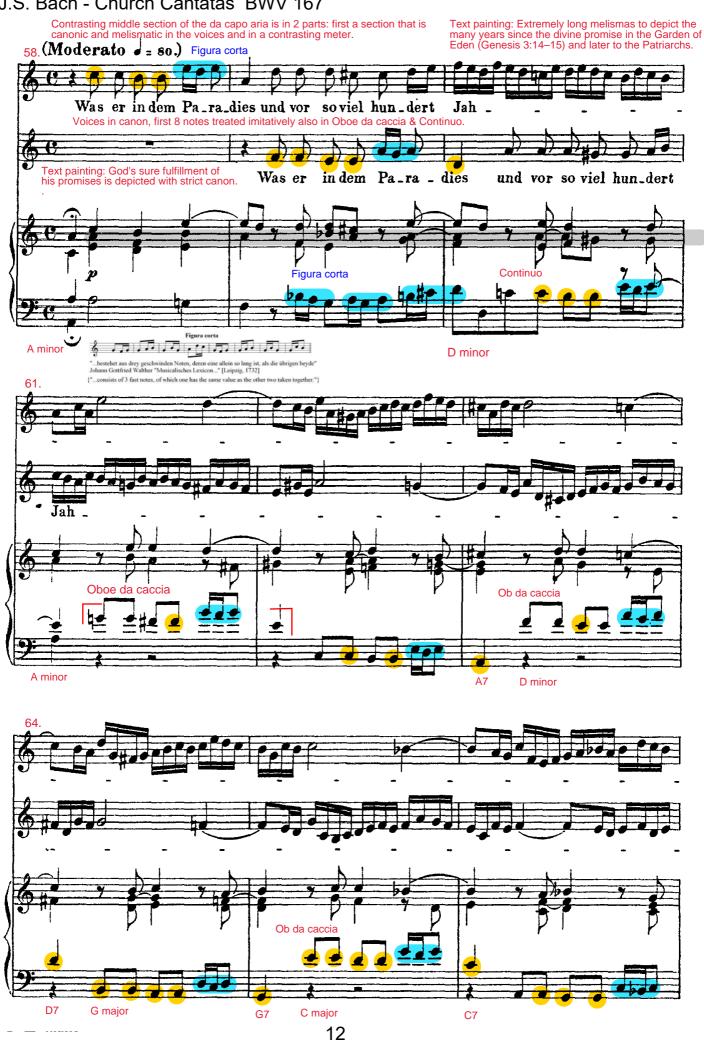




J.S. Bach - Church Cantatas BWV 167 spricht, es geschieht, was er verspricht, Gottes Wort das trü \_ get nicht, das trü-get nicht, das trü \_ get nicht, schieht, was er verspricht, Gottes Wort das trü-get nicht, A minor nicht, geschieht, was er verspricht, das tru \_ get nicht, geschieht, was er verspricht, was er\_ verspricht,es ge\_ A minor spricht, es geschieht, was er\_ ver . spricht. schieht, ver\_spricht. was er. mf Ritornello A minor D major

11

A minor





The second part of the middle section of this da capo form returns to triple meter as the singers (Mary and Elizabeth?) return to parallel 3rds and 6ths, though not to the earlier thematic material of the movement. Instead, the voices sing long, parallel vocal melismas accompanied by a repeated figure corta figure in the bass.





