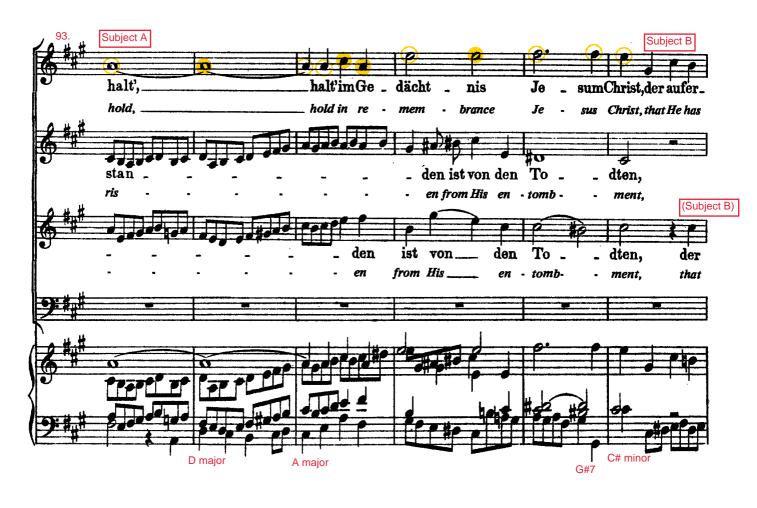
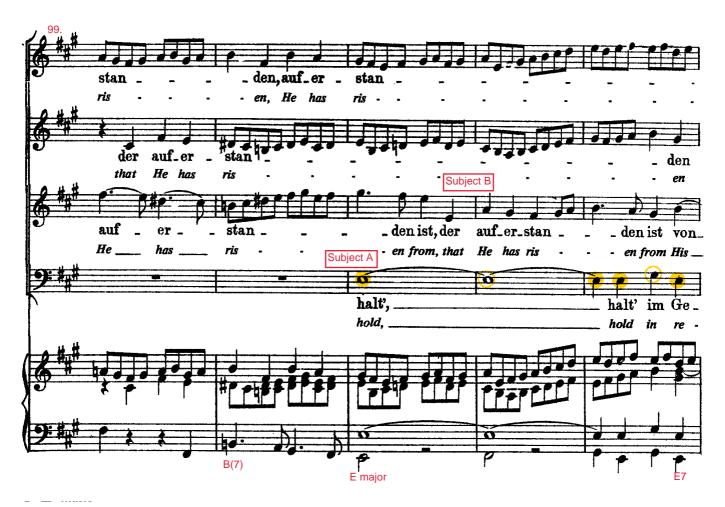
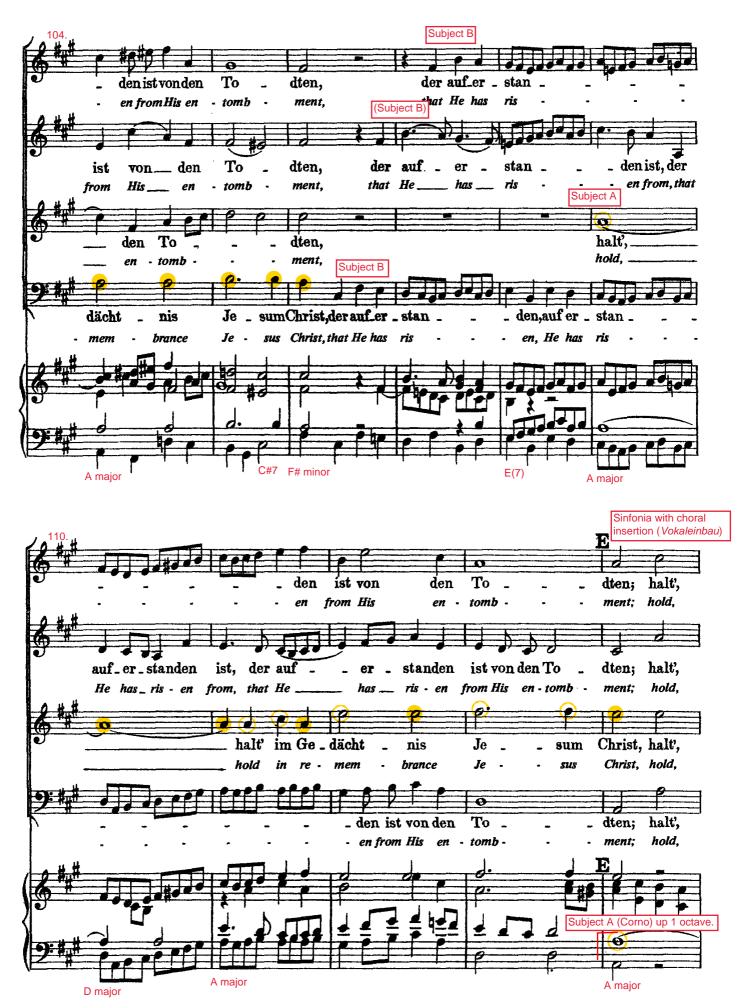
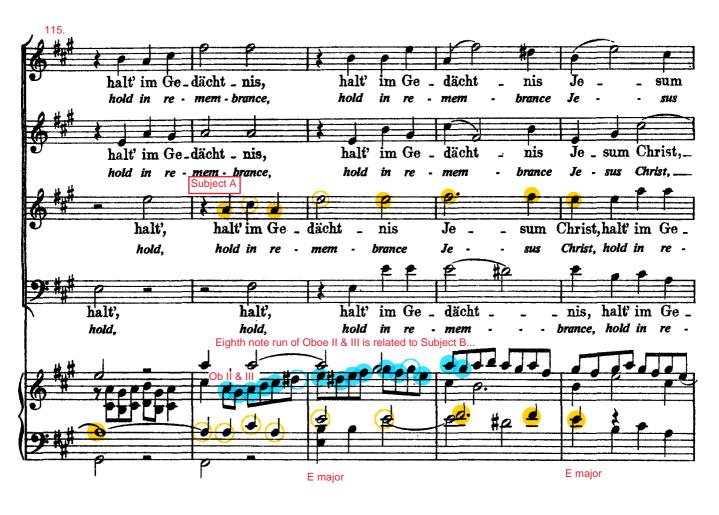


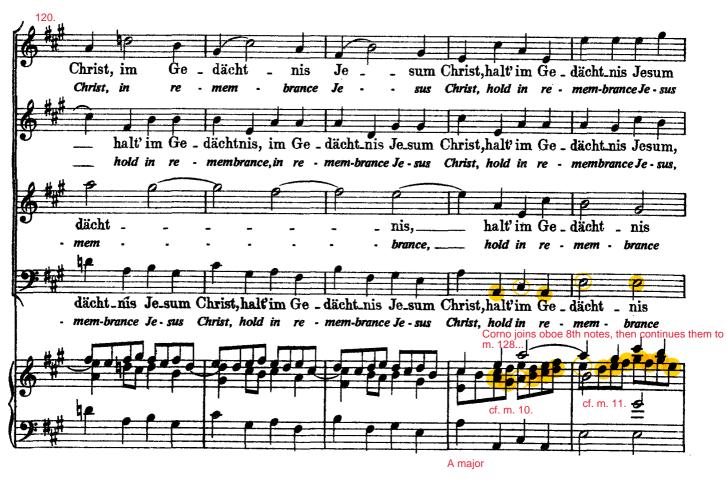
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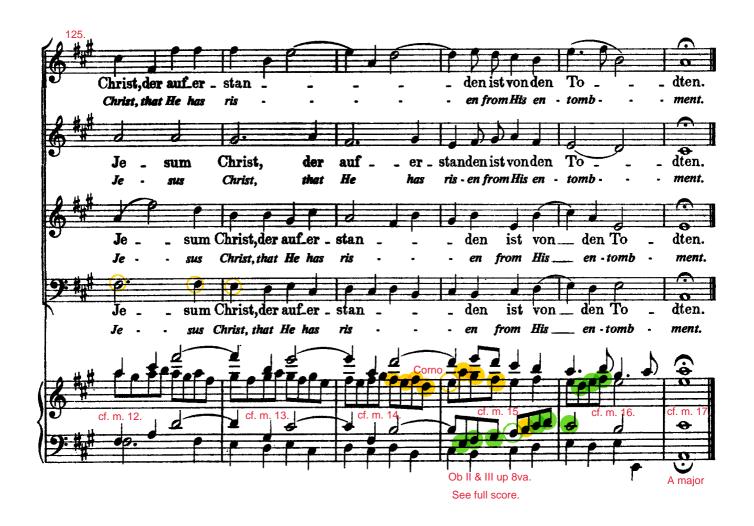




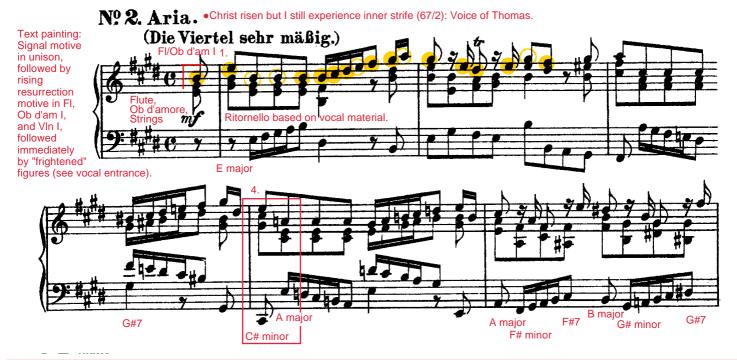


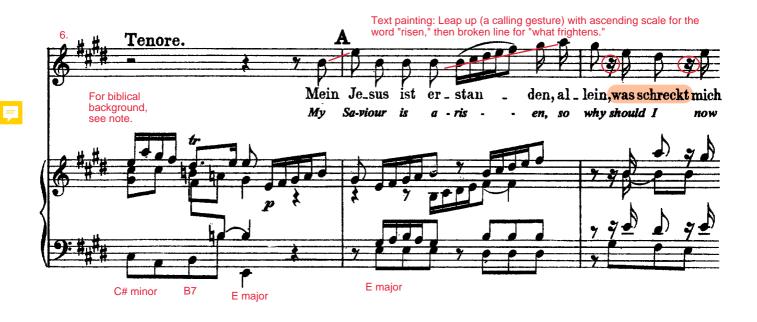


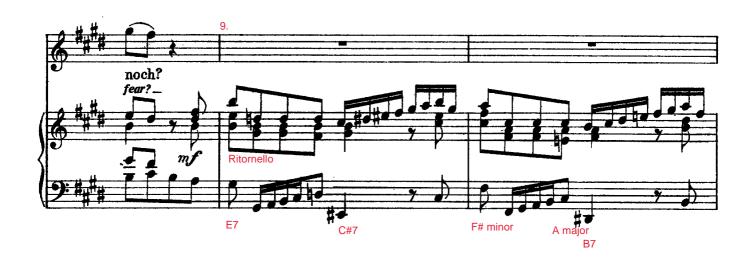




A demanding aria for tenor, with flute, oboe d'amore, and strings, follows. While in the dance rhythm of a boureé, the movement is also characterized by a certain agitation—reflecting the fear and doubt of the disciple.

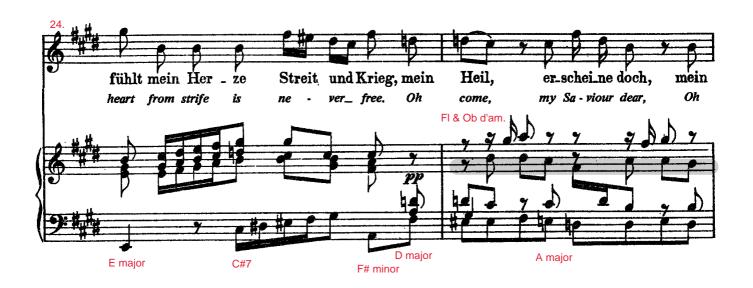


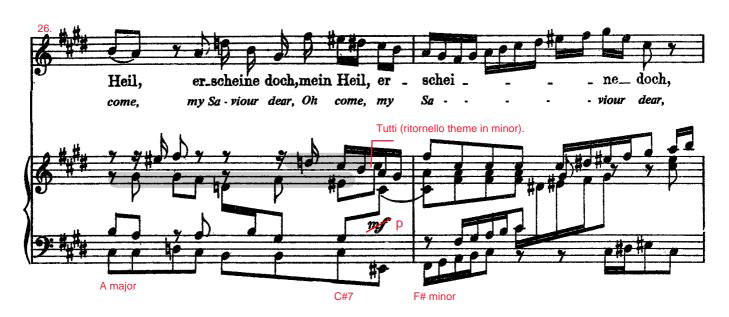


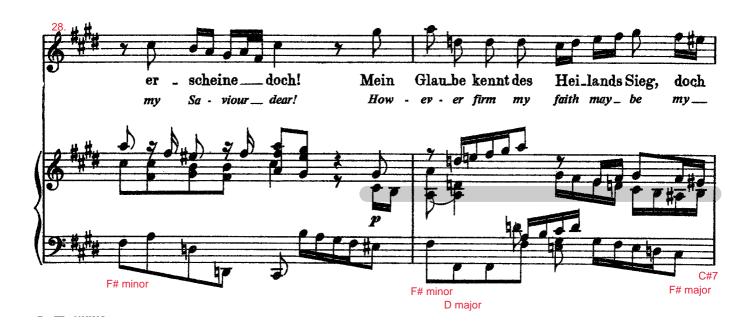


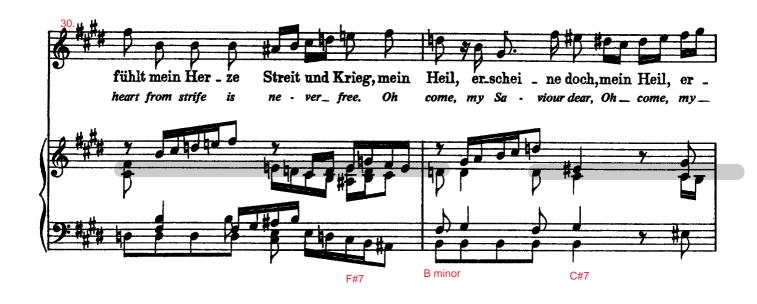


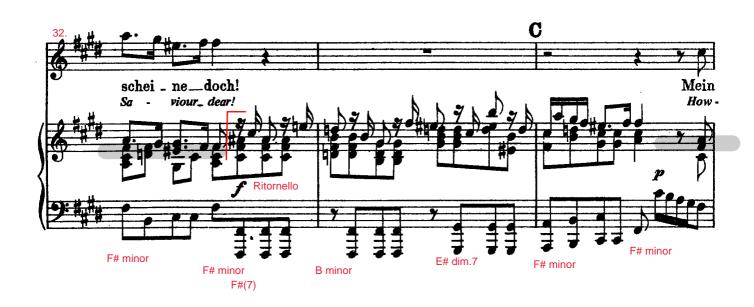


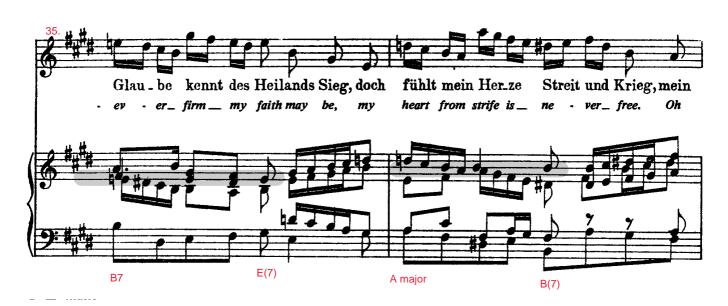


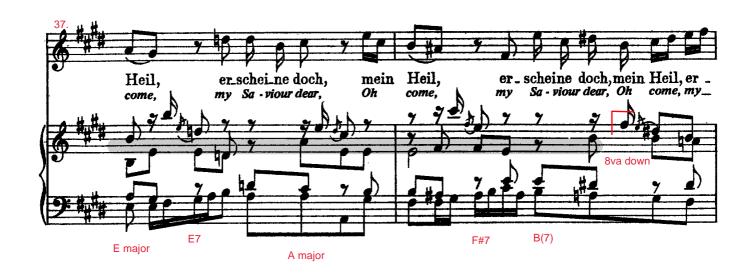


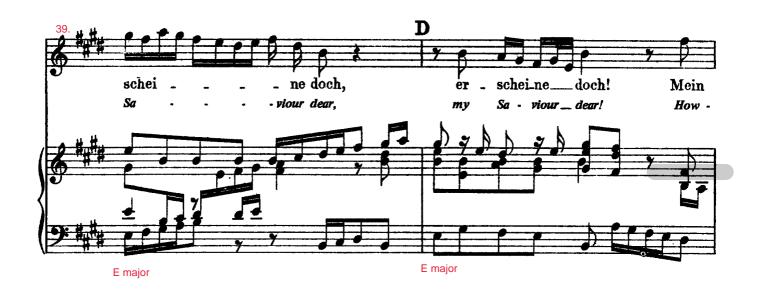


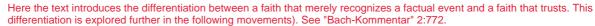












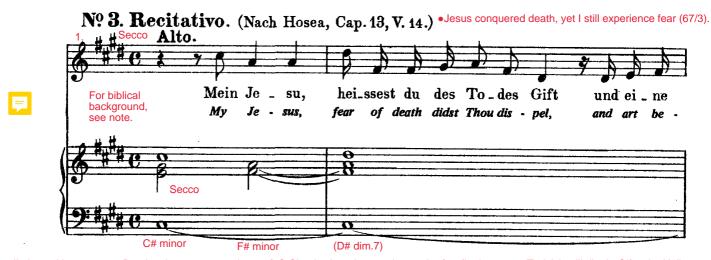


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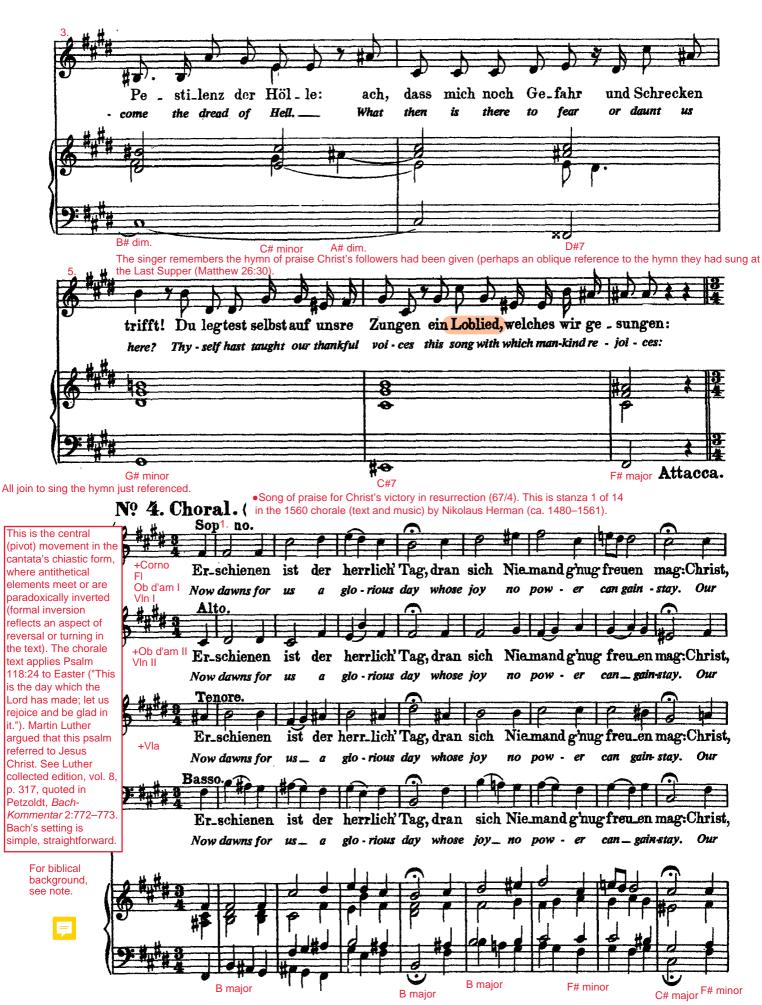
Like its counterpart in a symmetrical structure (no. 6), this aria ends with a prayer for Jesus' aid.



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).



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.)

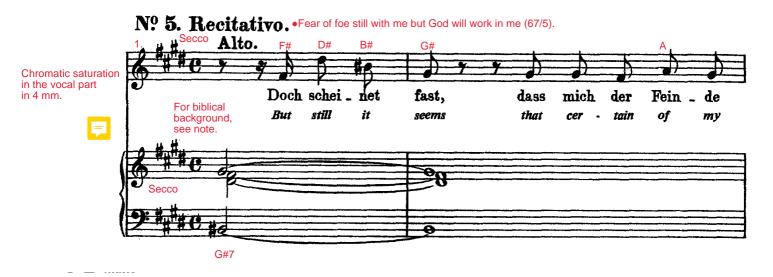


Enemies of Christ: Martin Petzoldt notes that tradition named 5 enemies of Christ: World, Devil, Death, Hell, and Sin. See "Bach-Kommentar" 1:550, 2:915, 2:773.

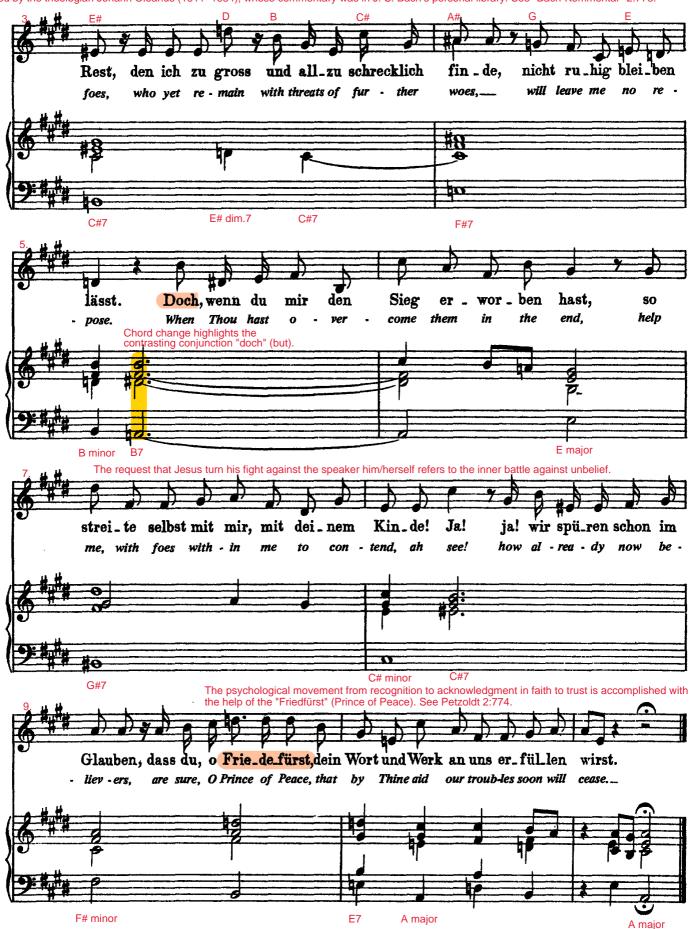


"Alleluia" is part of the Hallel prayers in Judaism, which constitute a verbatim recitation of Psalms 113 through 118. According to Jewish tradition, the Passover meal concluded by singing the last portion of the Hallel. This may have been the hymn that Jesus sang at his final Passover meal with his 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 Philippians 1:6: "He who began a good work in you will bring it to completion...."



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.



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'''. 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.

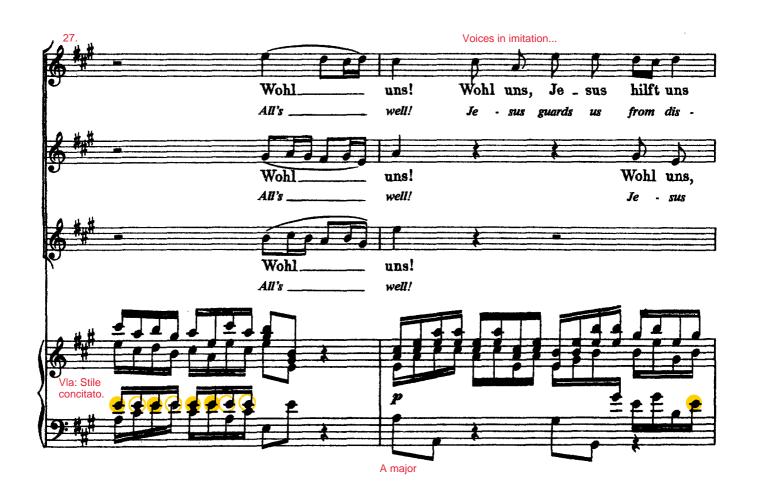
The string ritornello depicts the triumph against the foes referenced in the text; fanfare-like opening, rising

resurrection scales, and frequent "concitato" figures (see note). For dramatic purposes, Bach begins with a Ob d'amore I, II, musical depiction of the sentiments in the second line of text before introducing the voice of Jesus (first line of text). Vln I, II, Vla, Vox Christi: Peace be with you: John 20:19, 21 (67/6). Continuo Aria (mit Chor). (Evangelium St. Johannis, Cap. 20, V. 19, 21 und 26.) Form (Rhyme: ABBA-ACCA-ADDA) String Intro (tumult, mm. 1-9) AM-E (Bewegt.) 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 Ritornello (String tumult with ww, 3/4 meter. DM-C#7 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 32ndnote swee represent th (World, Devil, Death, Hell, and Sin. See "Bach-Kommentar" 2:776 F# major A major F# minor A major Vox Christi ((Jesus (Ruhig.) Basso (solo) suddenly appears) esus suddenly appears, fulfilling Thomas's For more request in no. 2, "erscheine doch." Jesus' Frie \_ biblical de 3-fold words of peace, stated 4 times and background, B. Text line 1. accompanied by a lilting, sarabande-like, be un to see note. triple meter played by the woodwinds, Woodwinds and a lilting meter suggest a peaceful pastoral scene Ob. d'amore I, II frame the poem's 3 stanzas Strings tacet) A major F# minor A major C# minor

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.







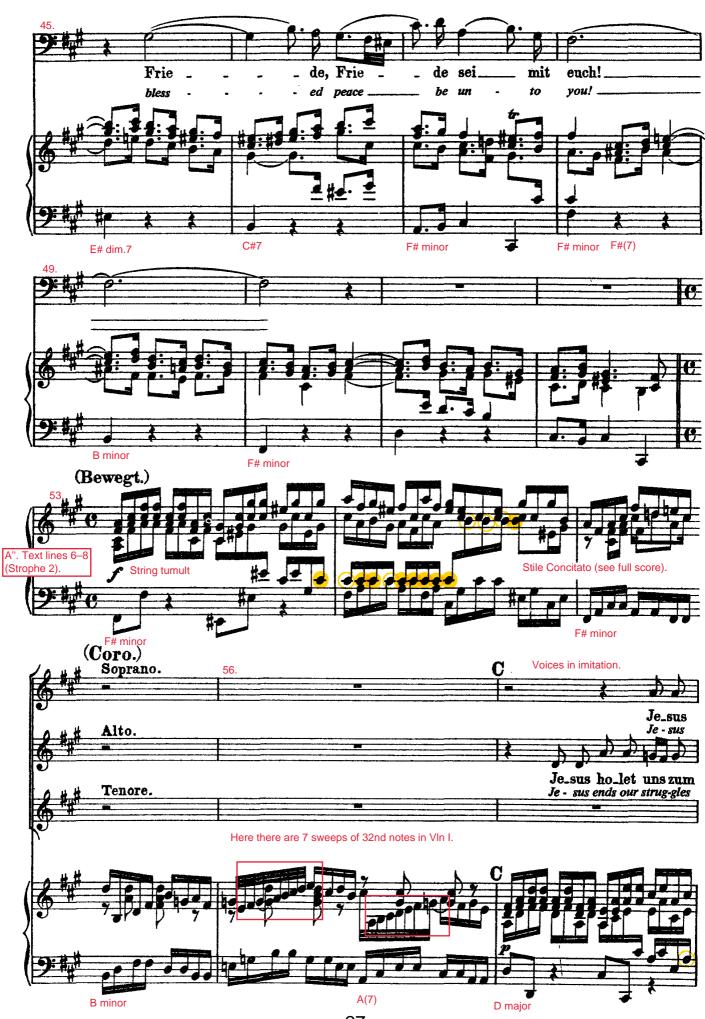




## J.S. Bach - Church Cantatas BWV 67

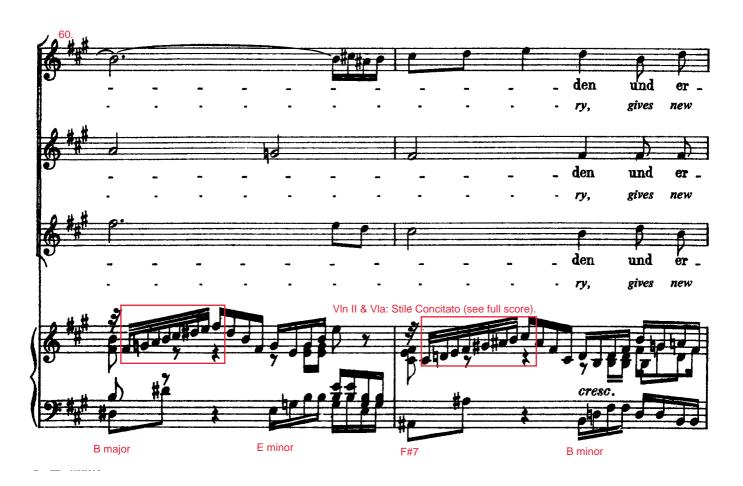


## J.S. Bach - Church Cantatas BWV 67

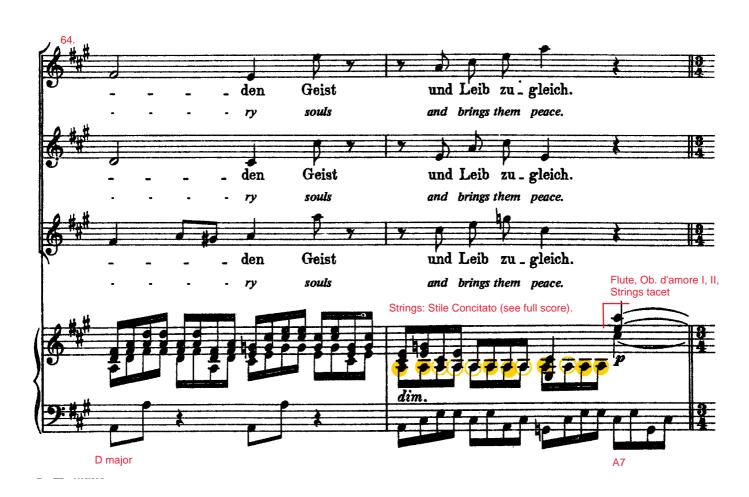


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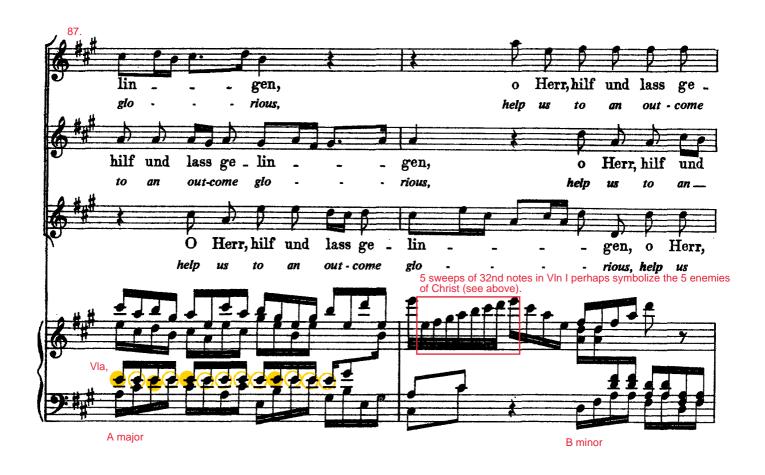






The 3rd strophe is a prayer—like no. 2, the counterpart in the cantata's symmetrical structure, this movement ends with a prayer for Jesus' aid. Here the disciples' petition is overlaid with Jesus' answer: his blessing of peace.





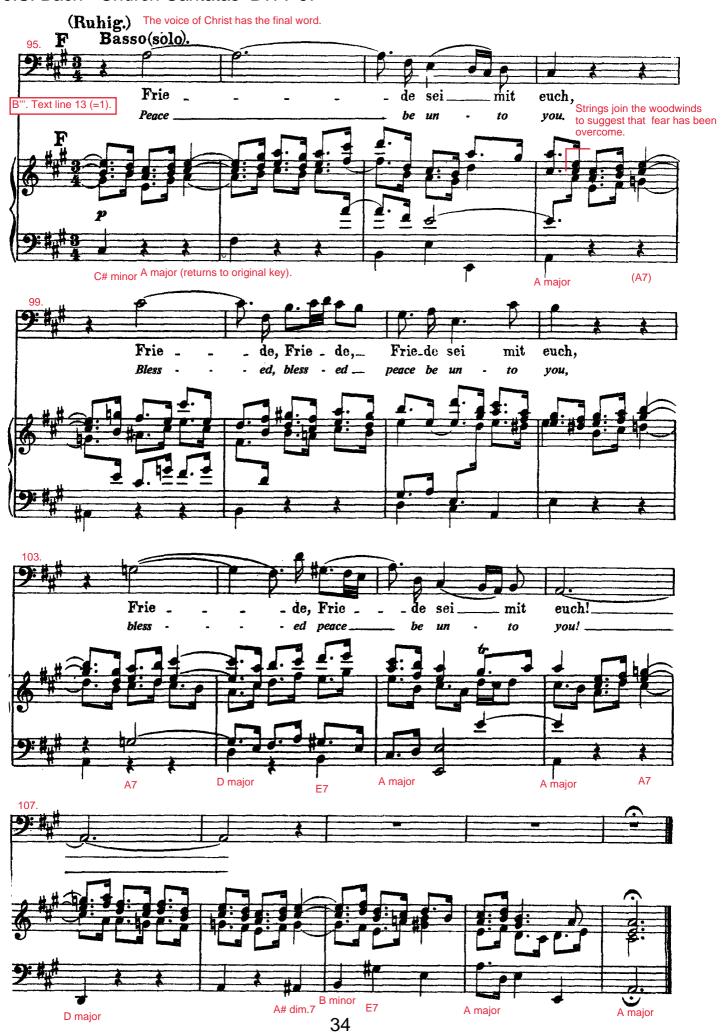


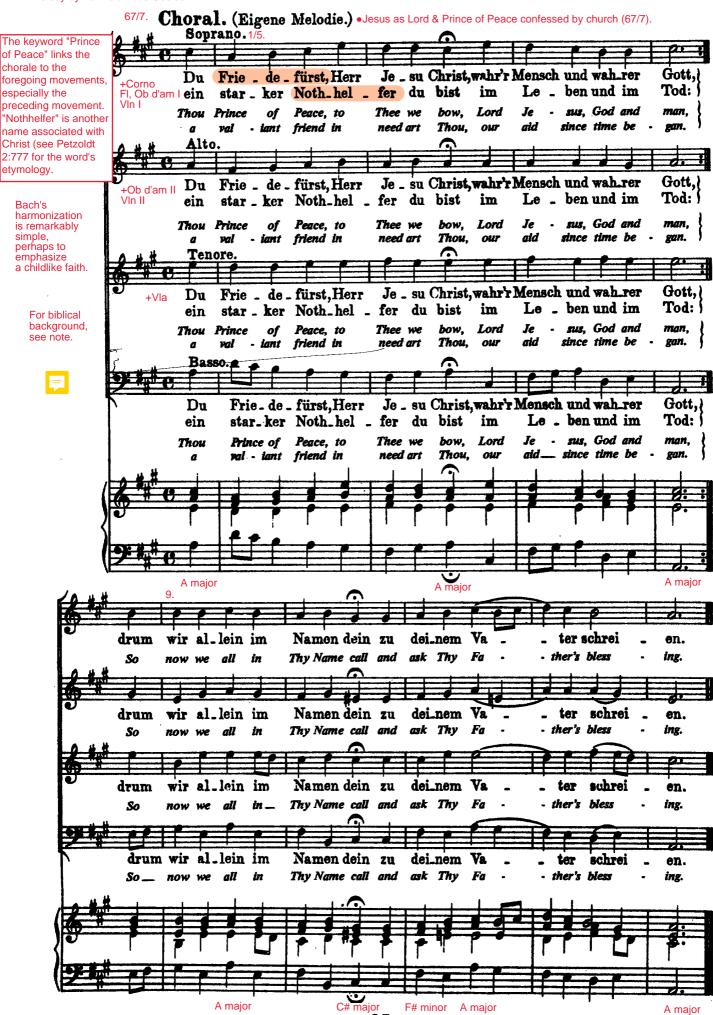




Helmuth Rilling writes, "Bach alternates the string and chorus section with the words of Christ four times. When Christ speaks for the fourth time, the strings give up their Easter motives and unrest and join the music of the winds, underlining in a visionary way the words of the Prince of Peace." See *The Oregon Bach Festival Master Class Lectures*, vol. 1 (Dayton, Ohio: Roger Dean Publishing, 2000), p. 201.

## J.S. Bach - Church Cantatas BWV 67





35