

Bach often used chiastic (x-shaped/symmetrical) forms to portray Luther's theology crucis, which stressed the inverted order of God's revelation: that God chose to reveal himself through suffering rather than through glory. In Bach's chiastic forms, center movements (where the mirror image begins) often provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text).

## Cantata No. 67

## Halt im Gedächtnis Jesum Christ

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 note).

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 (see note).

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

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

## 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..."

## 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.

Text painting: "Halt" ("hold" or "stop") is set as a sustained note leading into a signal-like motive (accompanied by declamatory chords); "auferstanden" (arisen) is set to energetic 8ths.

## Soprano.

16.

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

The primary theme (later Subject A) is reminiscent of the chorale "O Lamm Gottes" (Agnus Dei).

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-

For biblical background, see note.

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

Strings in unison

A major

Strings in unison rise 1.5 8vas, symbolizing resurrection.

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 (signal-like) 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  
 - membrance 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.

dtten.  
- ment.

Halt',  
Hold,

dtten.  
- ment.

Halt',  
Hold,

dtten.  
- ment.

Halt',  
Hold,

dtten.  
- 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, with instruments doubling.

**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 -

Ob II & III

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

E major 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...

cf. m. 10. cf. m. 11.

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.

cf. m. 12. cf. m. 13. cf. m. 14. cf. m. 15. cf. m. 16. cf. m. 17.

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): Voice of Thomas.

(Die Viertel sehr mäßig.)

Fl/Ob d'am I.

Flute,  
Ob d'amore,  
Strings

Ritornello based on vocal material.

E major

Text painting:  
Signal motive  
in unison,  
followed by  
rising  
resurrection  
motive in Fl,  
Ob d'am I,  
and Vln I,  
followed  
immediately  
by "frightened"  
figures (see vocal entrance).

4.

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

For biblical background, see note.

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? -

E7

C#7

F# minor

A major  
B7

Ritornello

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.

Ritornello

B major  
 B(7)

20.

G#7  
 C# minor  
 F#7  
 B major

22.

B Section.

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 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.

schei - ne\_doch! Sa - viour\_ dear! Mein How -

*f* Ritornello *p*

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)

8va down

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. *Ritornello*

48.

Chords: F# minor, A major, B7, E major, E major, E major, (C#7), F# minor, G#7, A major, C# minor, A major, F# minor, F#7, B major, G# minor, 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.

For biblical background, see note.

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 -

*Secco*

Chords: 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 Pestitenz 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 - sunge:n:  
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 just referenced.

## Nº 4. Choral.

•Song of praise for Christ's victory in resurrection (67/4). This is stanza 1 of 14 in the 1560 chorale (text and music) by Nikolaus Herman (ca. 1480–1561).

Sop<sup>1</sup>. no.

+Corno

Fl

Ob d'am I

Vln I

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.

+Ob d'am II

Vln II

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.

+Via

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

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.

For biblical background, see note.



B major

B major

B major

F# minor

C# major F# minor

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 Philippians 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).

Chromatic saturation in the vocal part in 4 mm.



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

*Secco*

G#7

# 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-rea-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 combines the elements 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

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 musical depiction of the sentiments in the second line of text before introducing the voice of Jesus (first line of text).

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

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

### 3. (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. F#m-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

A Ritornello (String tumult)

Vla: stile concitato (see side note).

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.

A major

F# major

B minor

Vln II, Vla: stile concitato

C#7

F# minor

E7

A major

For more biblical background, see note.

### 9. Basso (solo). Vox Christi ((Jesus suddenly appears).

### (Ruhig.)

Jesus suddenly appears, fulfilling Thomas's request in no. 2, "erscheine doch." Jesus' 3-fold words of peace, stated 4 times and accompanied by a lilting, sarabande-like, triple meter played by the woodwinds, frame the poem's 3 stanzas.

[B. Text line 1.

Ob. d'amore I, II (Strings tacet)

Frie - - - de sei - mit  
Peace - - - be un - to

Woodwinds and a lilting meter suggest a peaceful pastoral scene.

A major

E7

C# minor

A major

F# minor

A major

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

Text painting: Elongated note at end suggests peace.

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).

The tumult of the opening returns.

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

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

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

Stile Concitato

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,

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

A major E7 E7

(Ruhig.) Vox Christi

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

B'. Text line 5 (=1).

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

A major A major A7

41.

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

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

# J.S. Bach - Church Cantatas BWV 67

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). String tumult 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 & Via: 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.

# **E(Coro.)**

81.

**Soprano.**

(Viertel wie vorher: Ruhig.)

O Herr!  
O Lord!

**Alto.**

O Herr!  
O Lord!

**Tenore.**

O Herr!  
O Lord!

**Basso (solo).**

Vox Christi

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

String tumult

**E**

C#7

F# minor

F# minor

Vla

84.

Herr!  
Lord!

Choral interjections

O Herr! O Herr, hilf und lass ge -  
O Lord! help us to an out - come

Herr!  
Lord!

O Herr! O Herr,  
O Lord! help us

Herr!  
Lord!

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-ious,

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

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

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.

E7

A major

E7

Fl, Ob I, II, Strings tacet



# J.S. Bach - Church Cantatas BWV 67

(Ruhig.) The voice of Christ has the final word.

95. **F** Basso(solo).

B<sup>III</sup>. 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.

For biblical background, see note.

+Corno  
Fl, Ob d'am I  
Vln I

+Ob d'am II  
Vln II

+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.

Alto.

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.

Tenore.

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