Form: Chorus - Aria (T) - Recit (A) - CHORALE - Recit (A) - Aria/Chorus (B/SATB) - Chorale.

Bach often used chiastic (x-shaped/symmetrical) forms to portray Luther's theologia 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).

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)

J.S. Bach
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 side note).

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

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

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

(Die Halben ruhig, aber fest.)

1.

Pianoforte. *mf*

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).

6.

A major

Continuo plays primary theme.

11.

Continuo in lower octave. See full score.

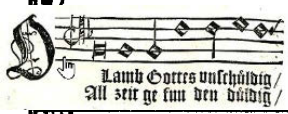
The corno da tirarsi frequenlty plays a sustained note for the word "halt" (here 5 mm.).

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.

Soprano.

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



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

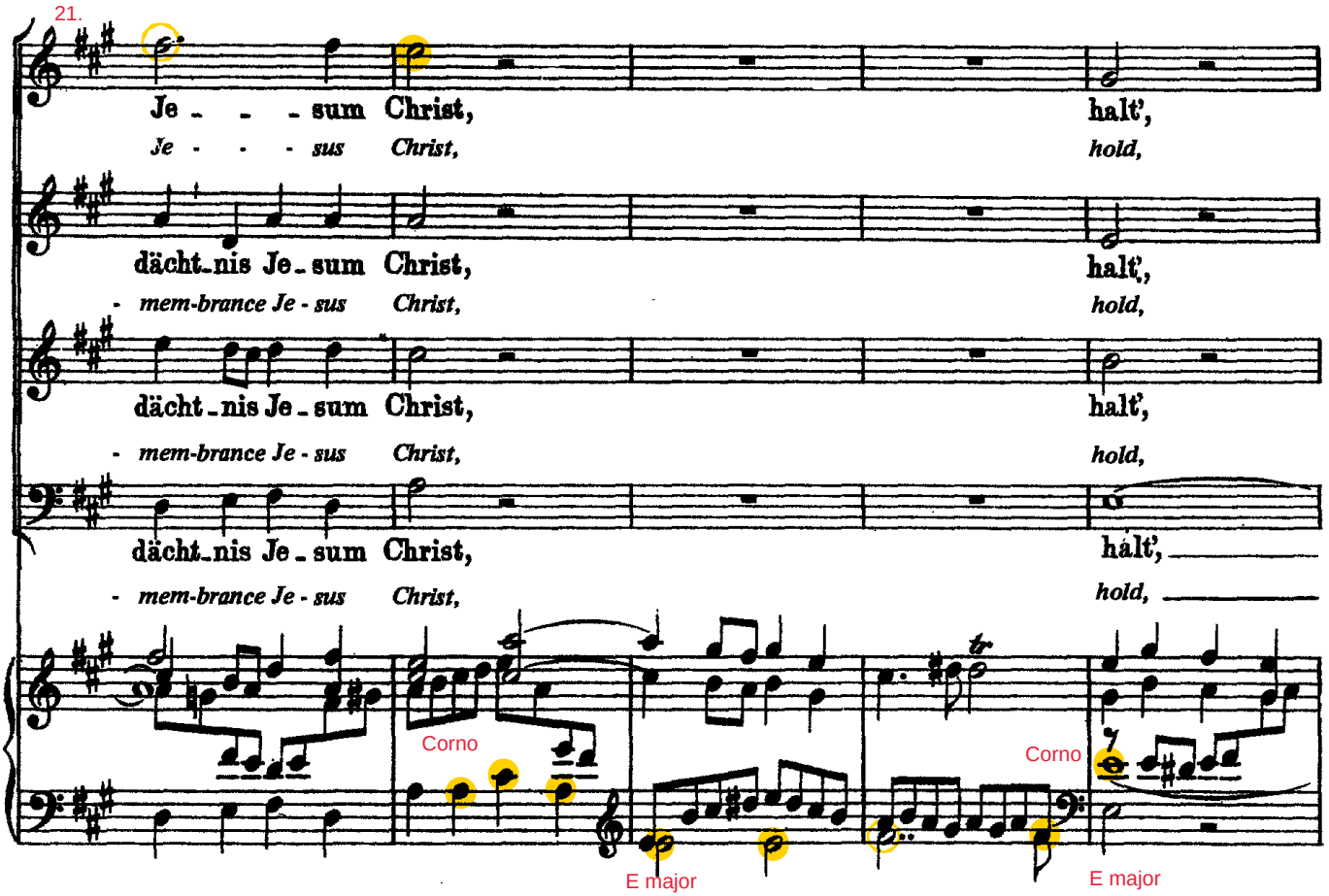
Halt', halt', halt', halt' im Ge-
Hold, hold, hold, hold in re-

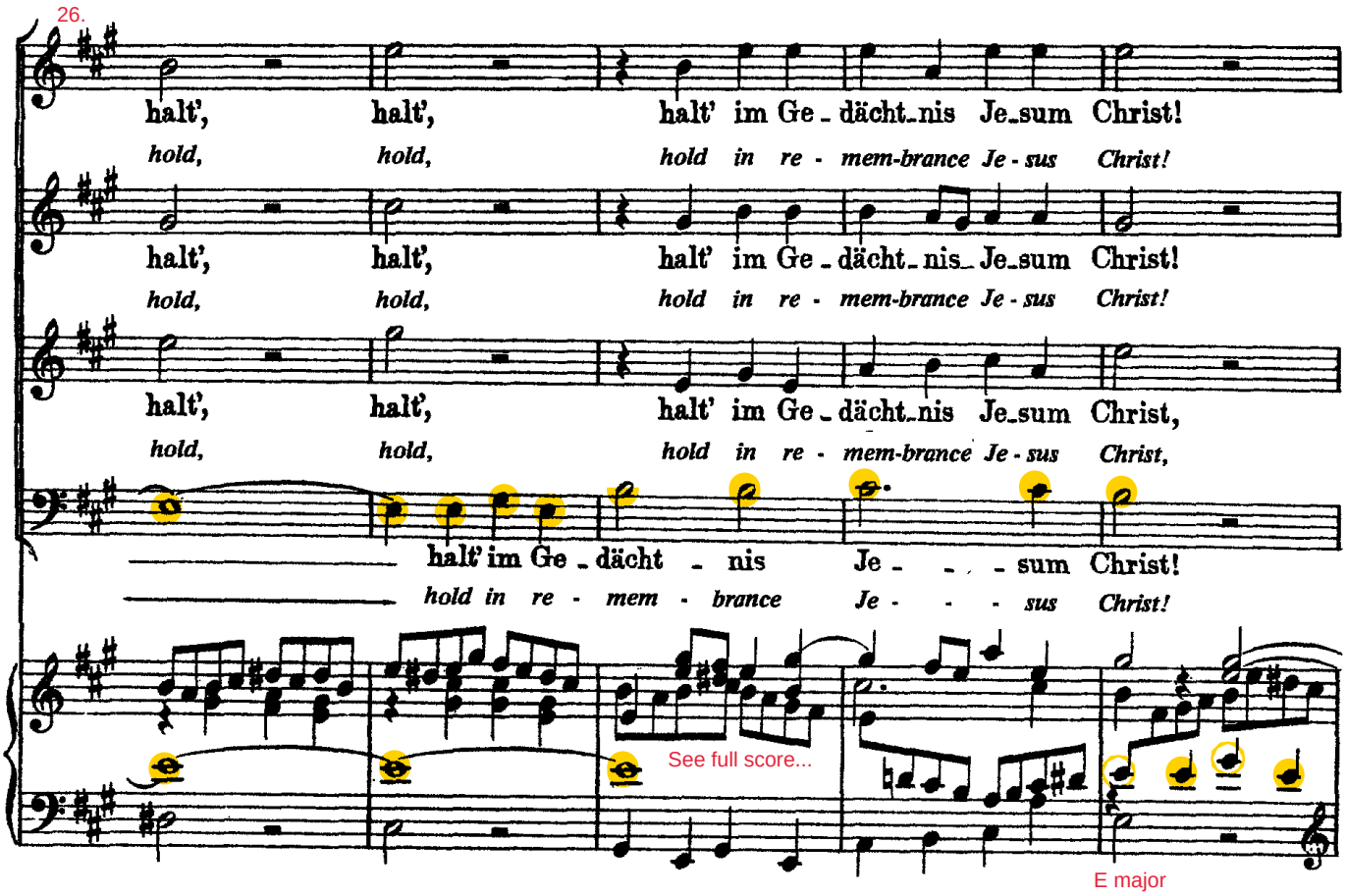
Halt', halt', halt', halt' im Ge-
Hold, hold, hold, hold in re-

Basso.

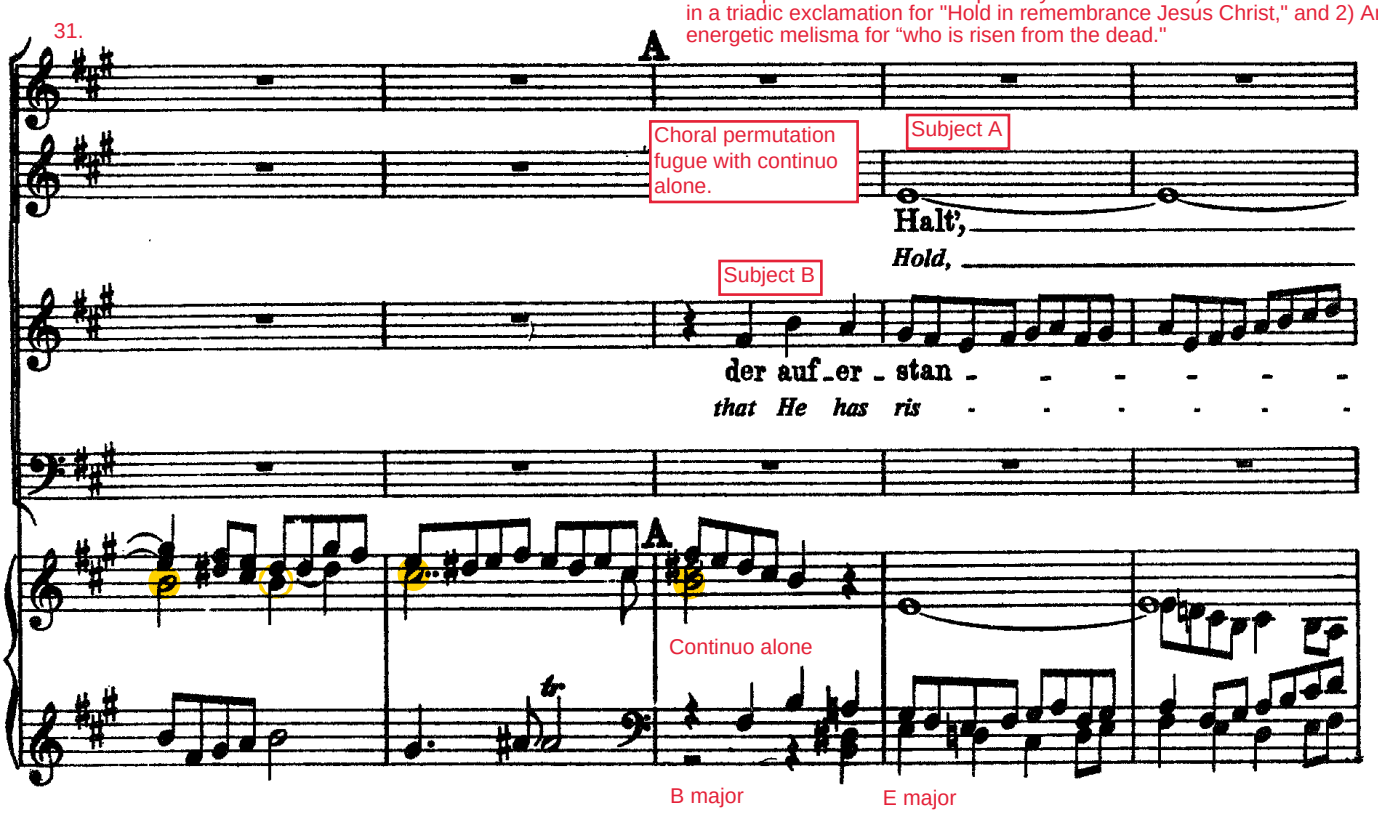
Halt', halt', halt', halt' im Ge-
Hold, hold, hold, hold in re-

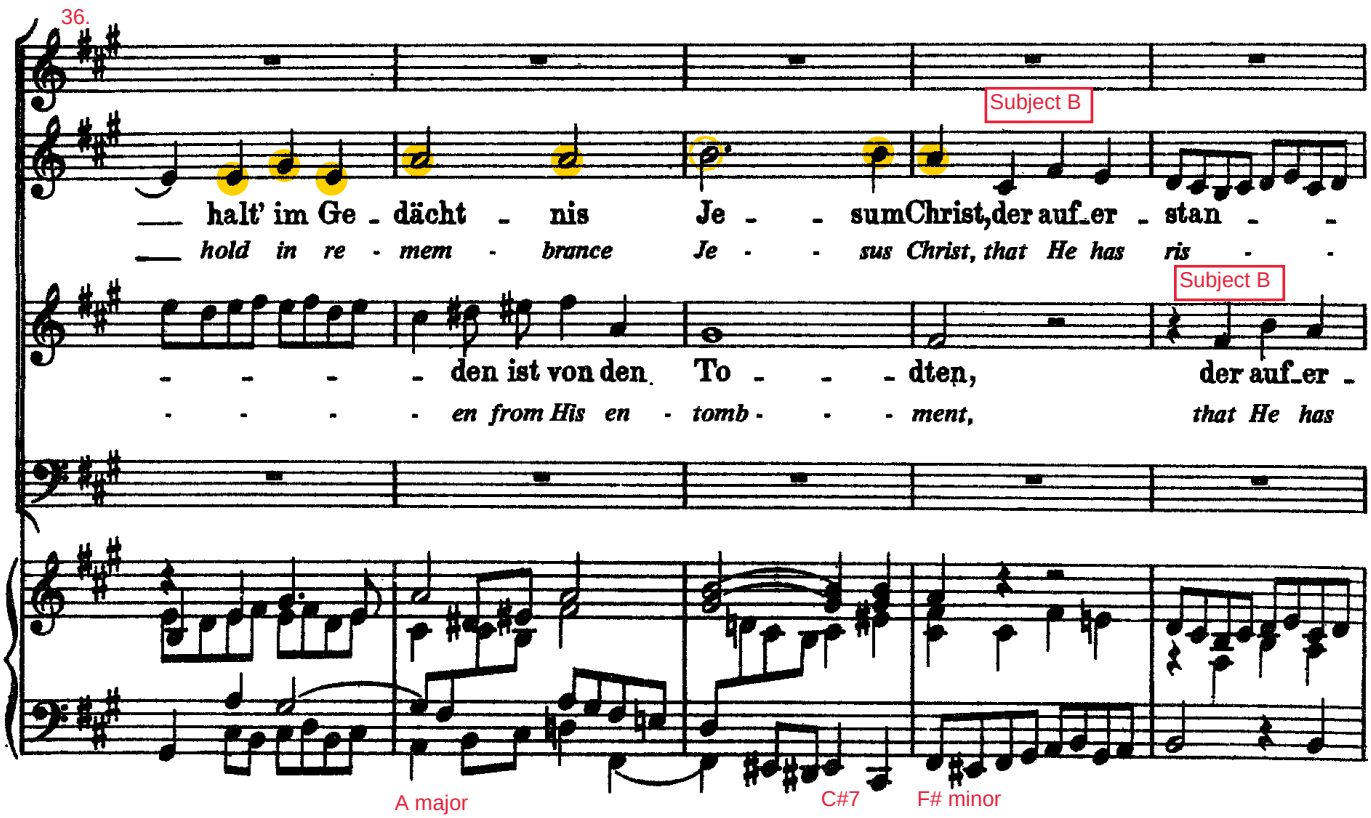
A major

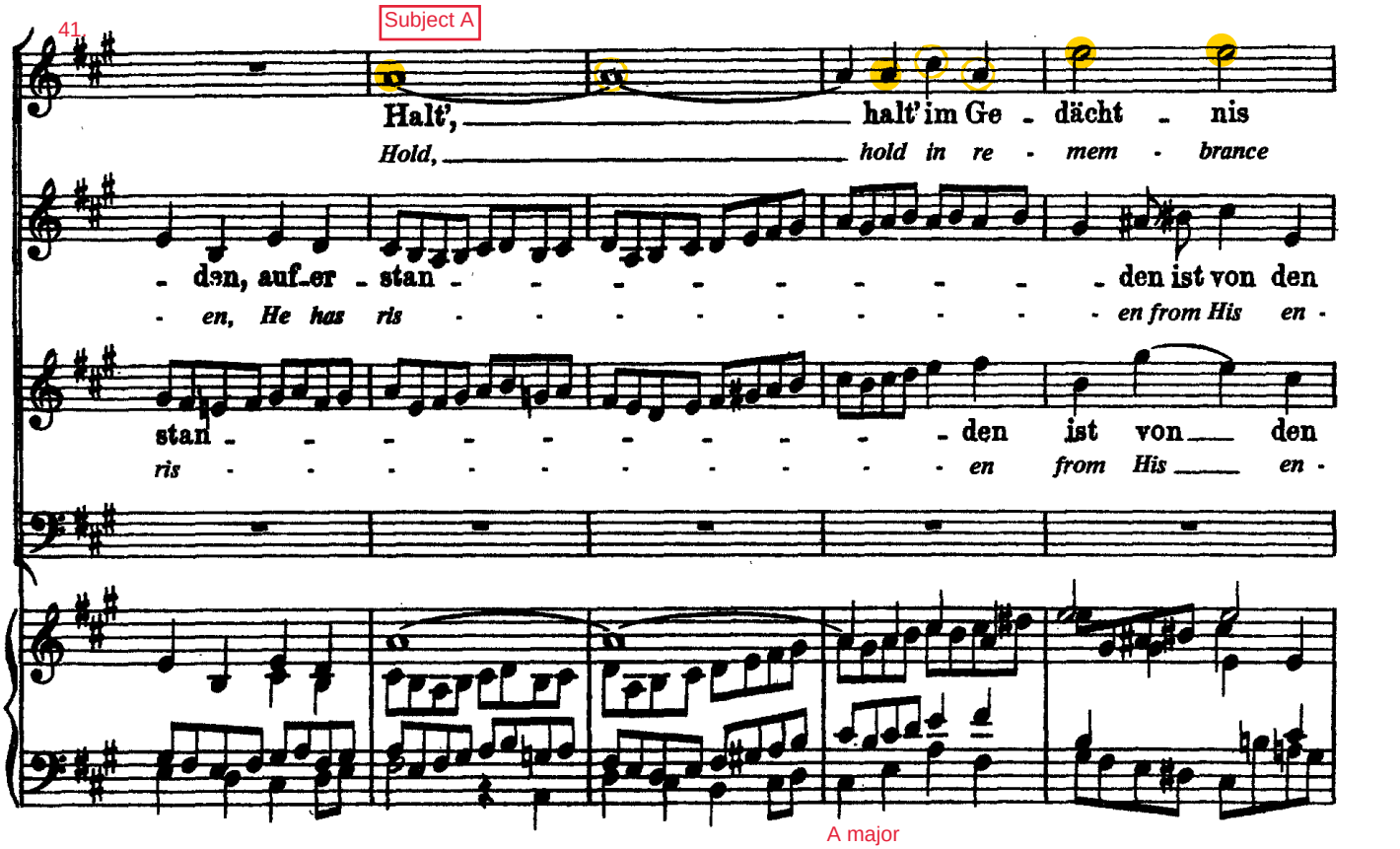

21.
Je - - - sum Christ, halt',
Je - - - sus Christ, hold,
dächt-nis Je-sum Christ, halt',
mem-brance Je - sus Christ, hold,
dächt-nis Je-sum Christ, halt',
mem-brance Je - sus Christ, hold,
dächt-nis Je-sum Christ, halt',
mem-brance Je - sus Christ, hold,
Corno
Corno
E major
E major

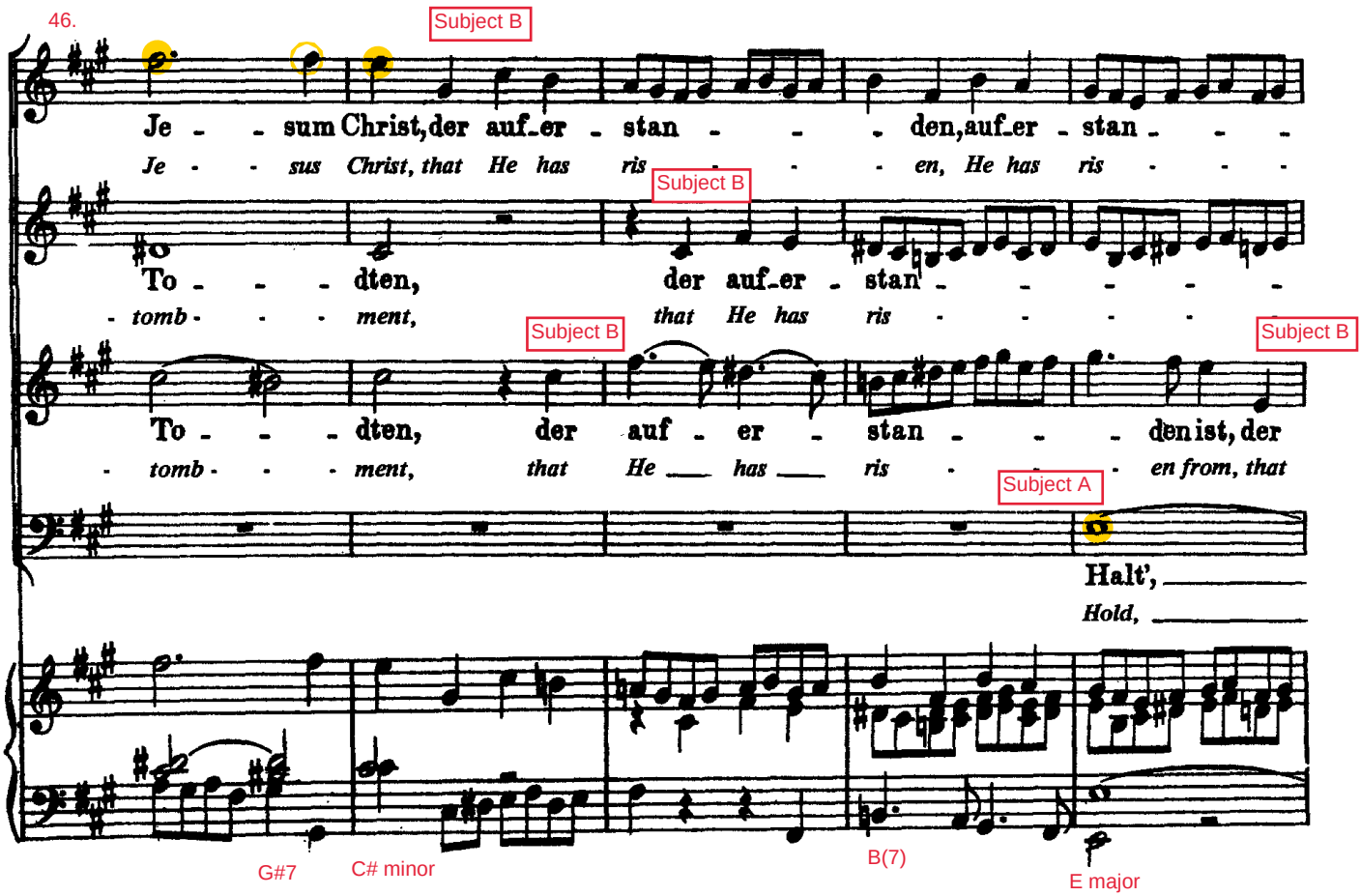

26.
halt', halt', halt' im Ge-dächt-nis Je-sum Christ!
hold, hold, hold in re - mem-brance Je - sus Christ!
halt', halt', halt' im Ge-dächt-nis Je-sum Christ!
hold, hold, hold in re - mem-brance Je - sus Christ!
halt', halt', halt' im Ge-dächt-nis Je-sum Christ,
hold, hold, hold in re - mem-brance Je - 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."

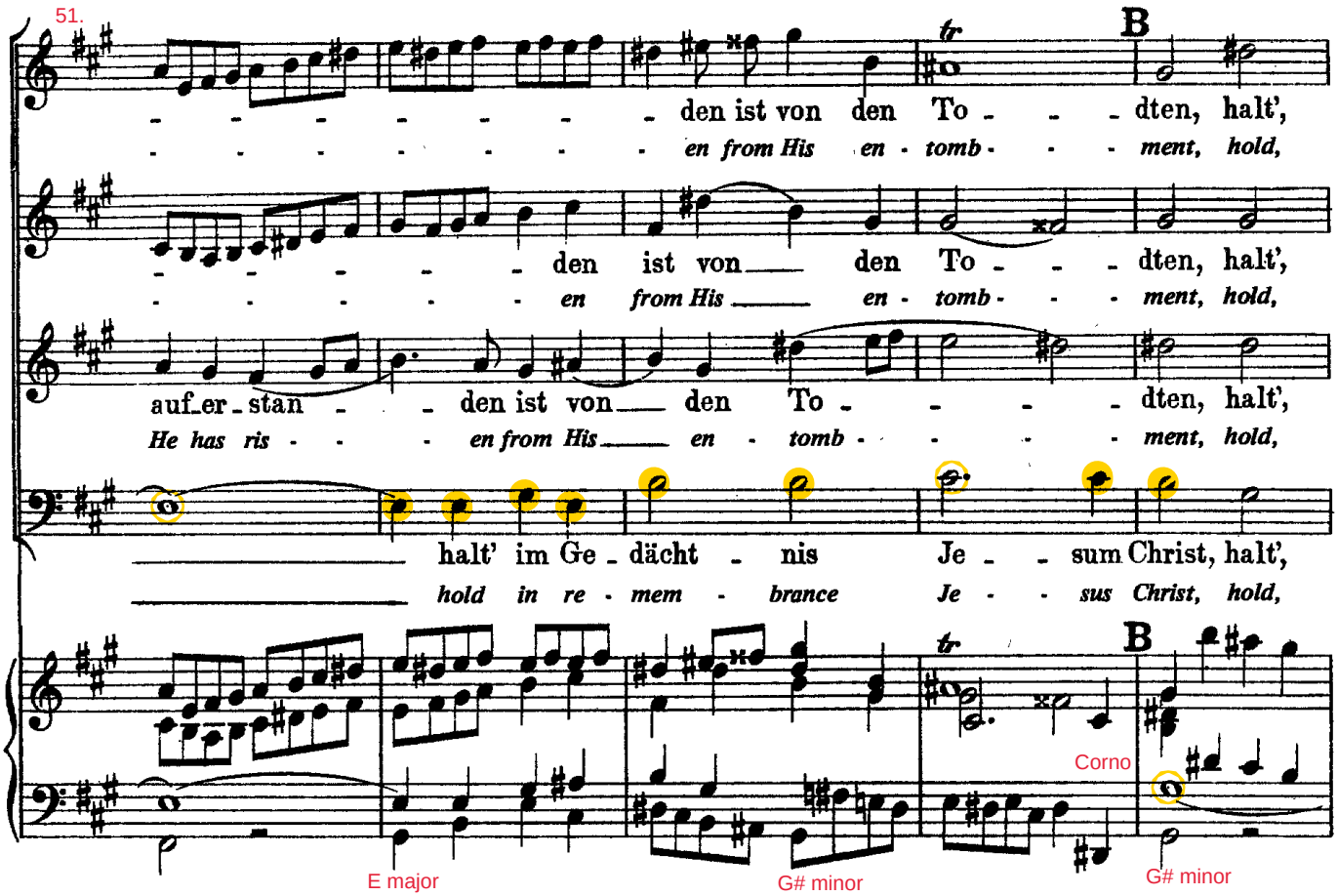


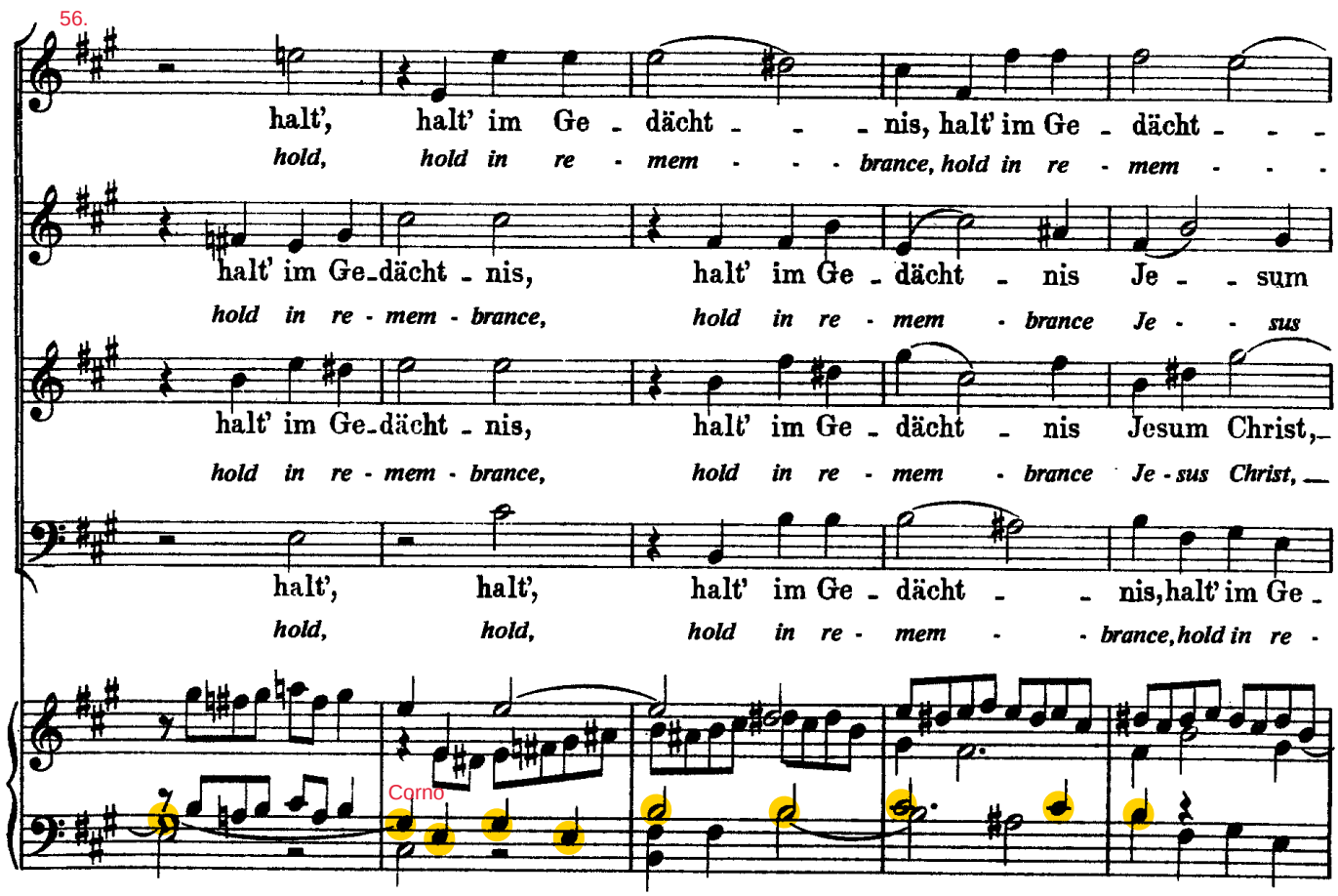


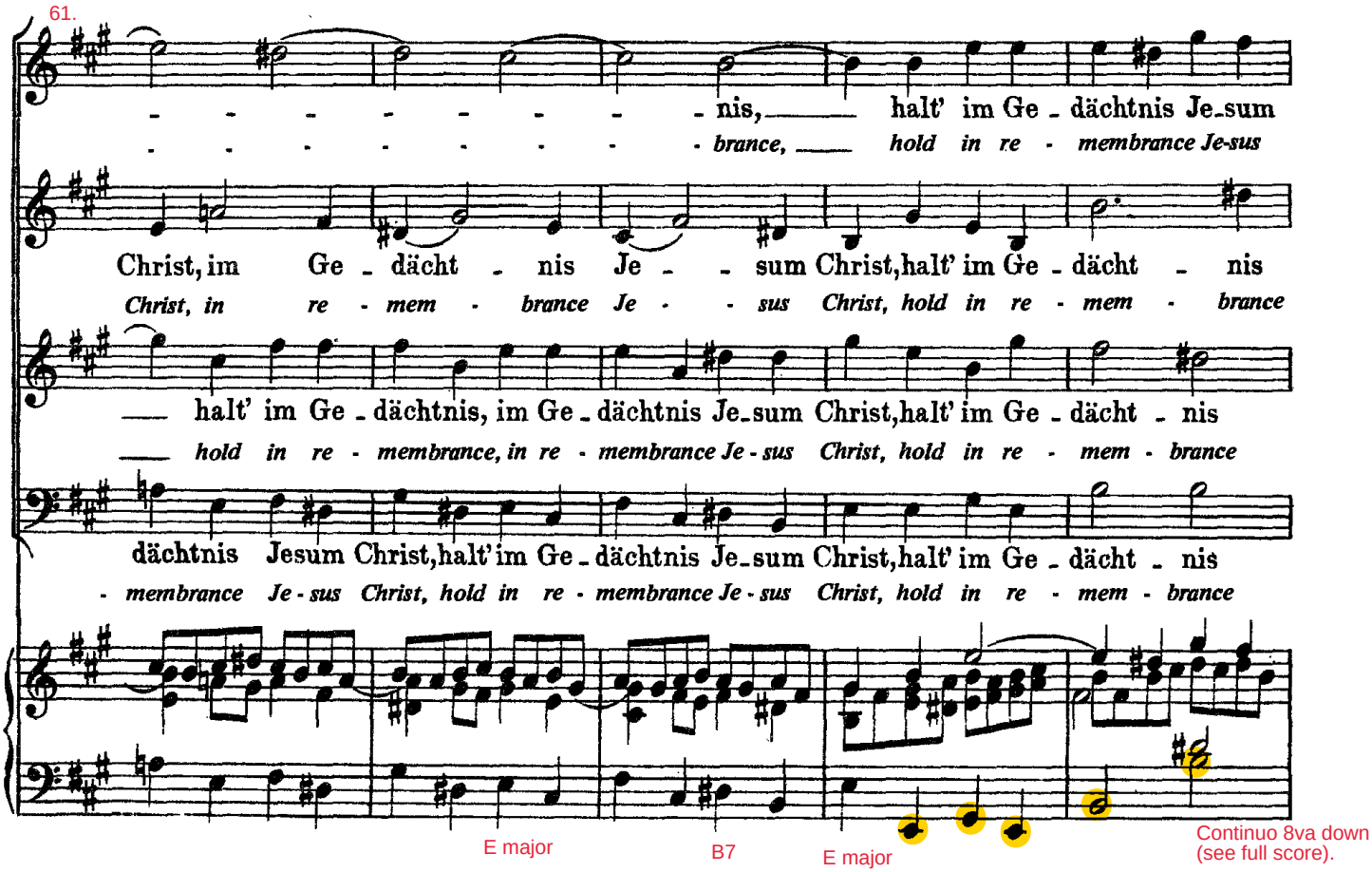

41.
Subject A
Halt', halt' im Ge - dächt - nis
Hold, hold in re - mem - brance
den, auf_er - stan - den ist von den
en, He has ris - en from His en -
stan - den ist von den
ris - en from His en -
A major

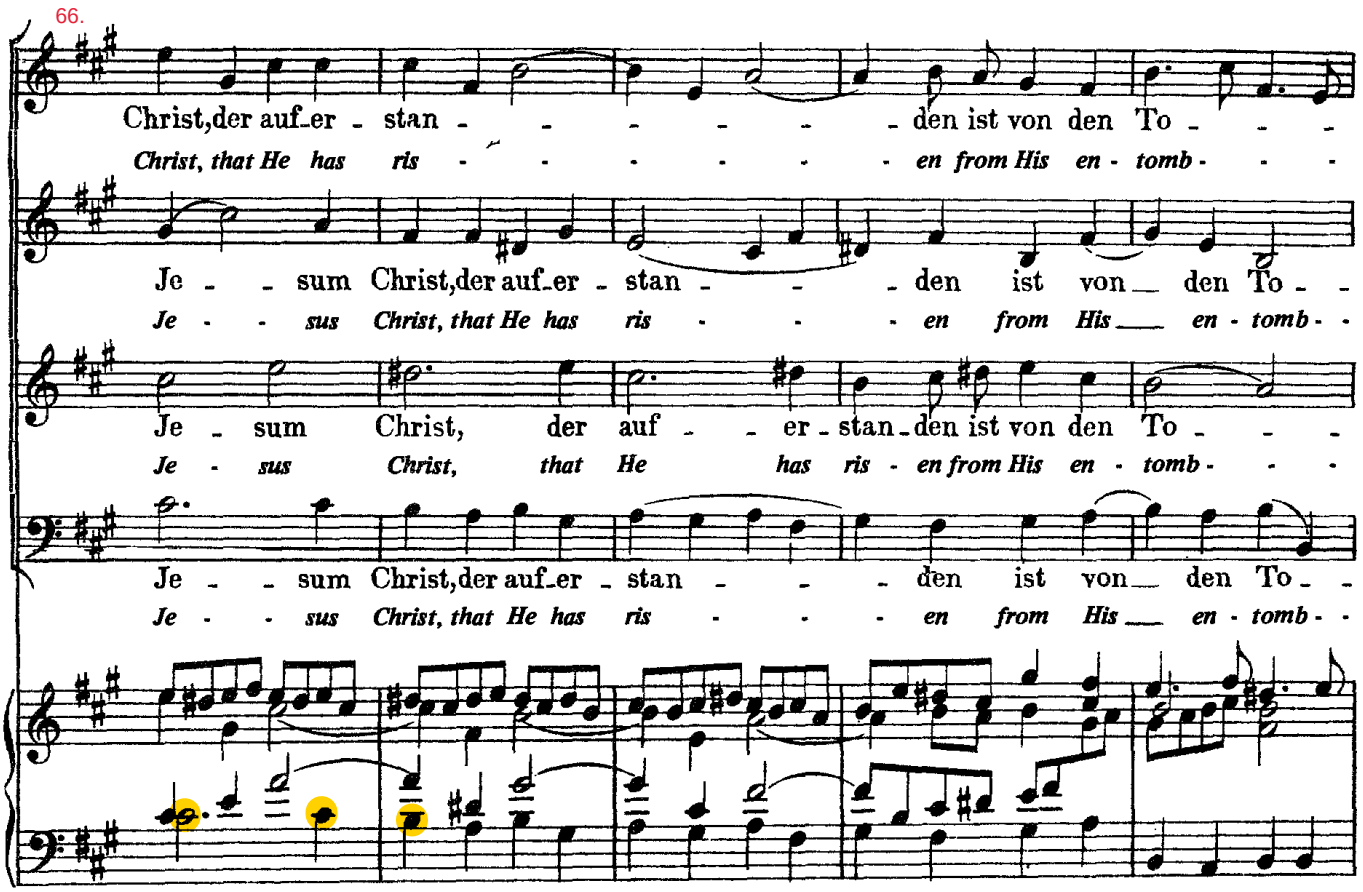

46.
Subject B
Je - sum Christ, der auf_er - stan - den, auf_er - stan -
Je - sus Christ, that He has ris - en, He has ris -
Subject B
To - dten, der auf_er - stan -
tomb - ment, that He has ris -
Subject B
Subject B
To - dten, der auf - er - stan - den ist, der
tomb - ment, that He has ris - en from, that
Subject A
Halt',
Hold,
G#7
C# minor
B(7)
E major

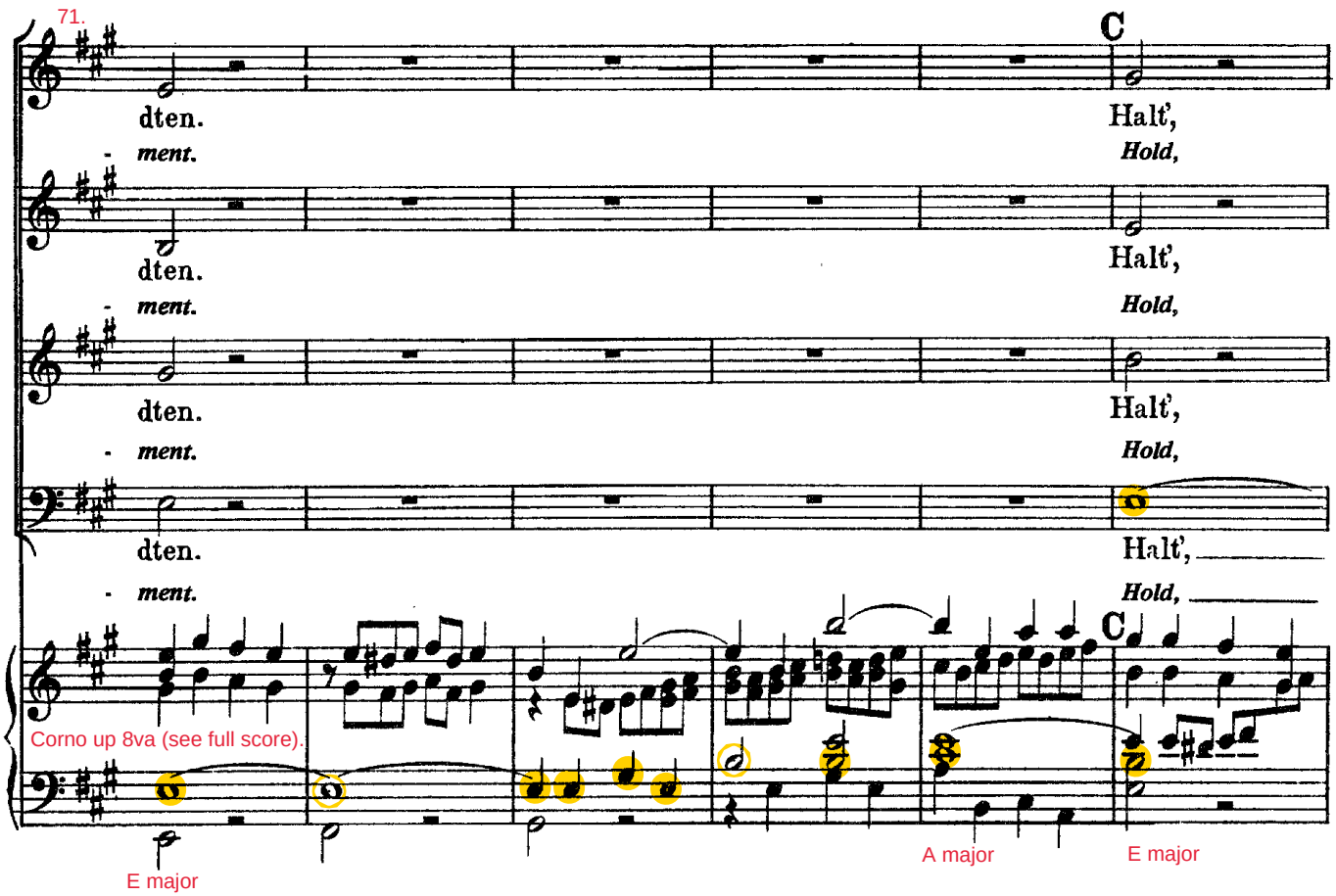
Sinfonia with choral insertion (*Vokaleinbau*)

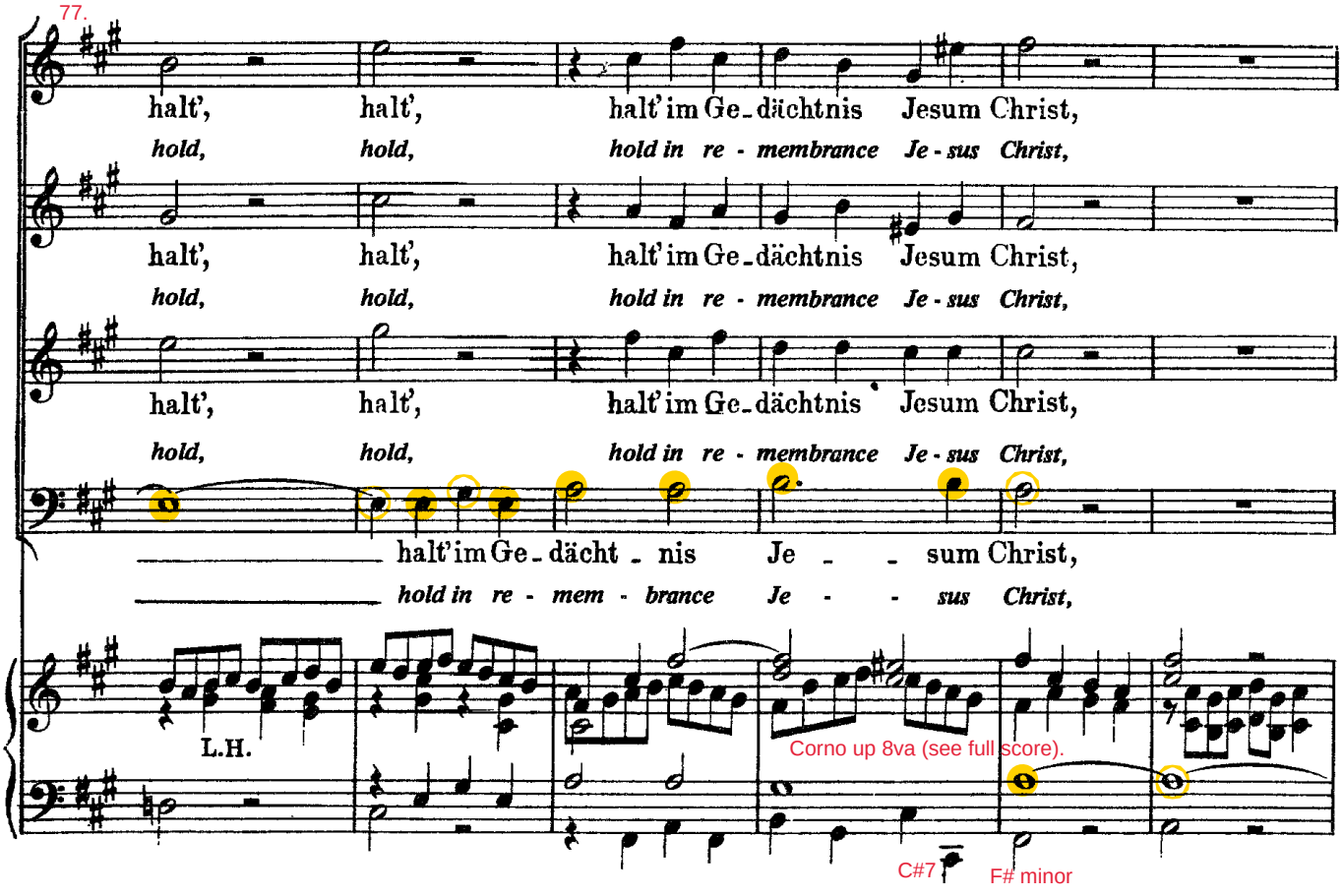


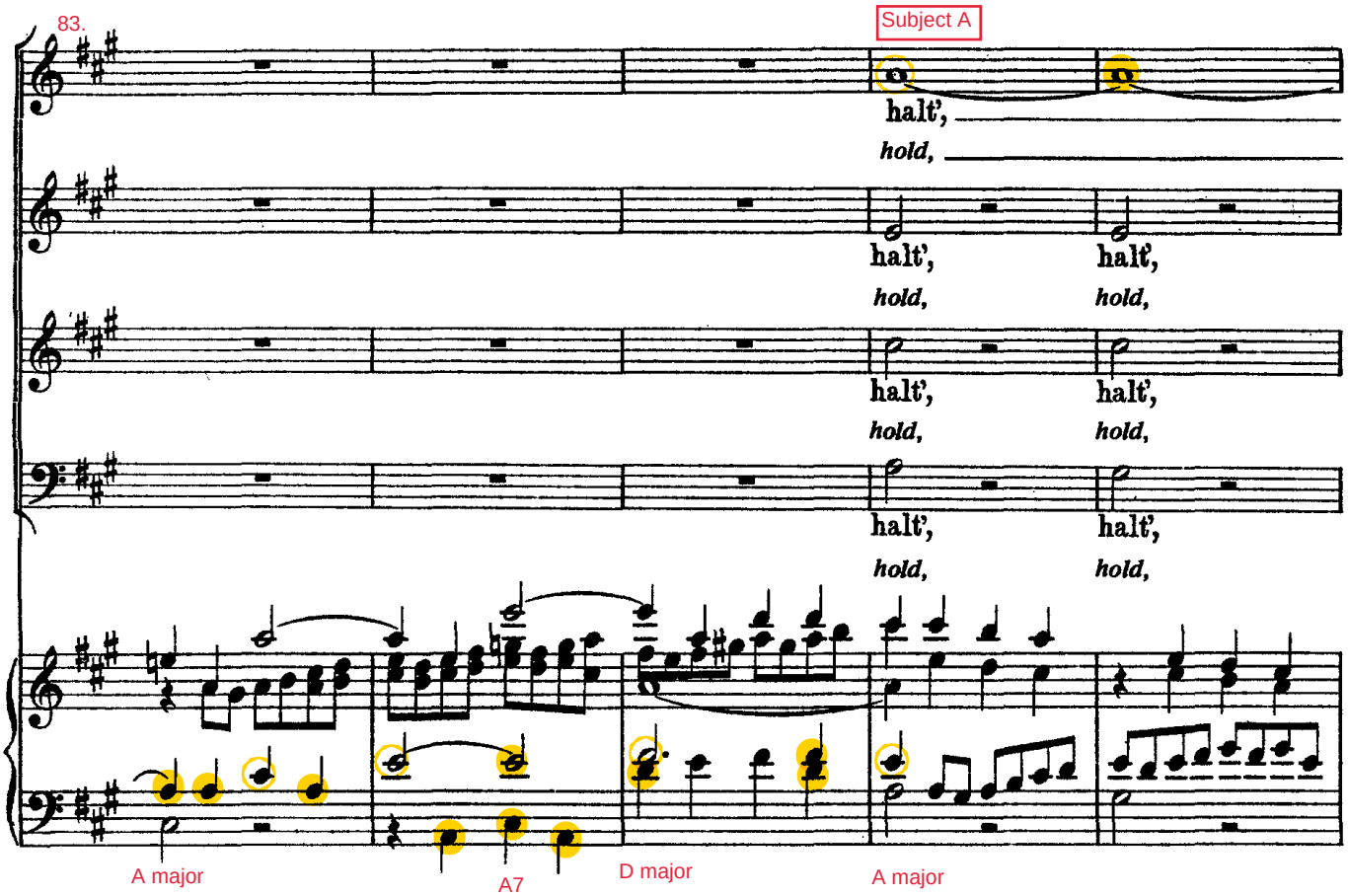


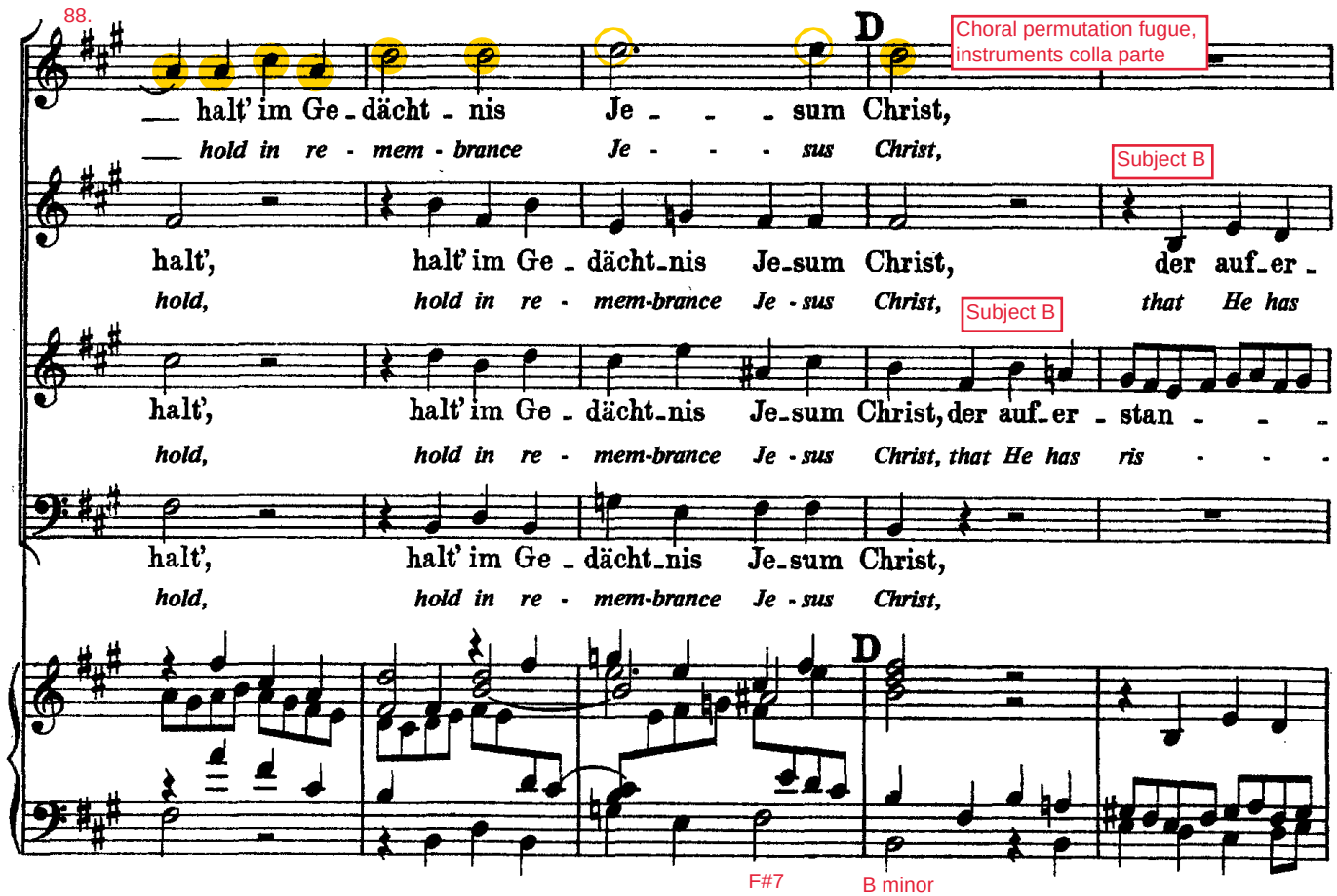

61.
nis, halt' im Ge - dächtnis Je-sum
brance, hold in re - membrance Je-sus
Christ, im Ge - dächt - nis Je - - sum Christ, halt' im Ge - dächt - nis
Christ, in re - mem - brance Je - - sus Christ, hold in re - mem - brance
halt' im Ge - dächtnis, im Ge - dächtnis Je-sum Christ, halt' im Ge - dächt - 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).

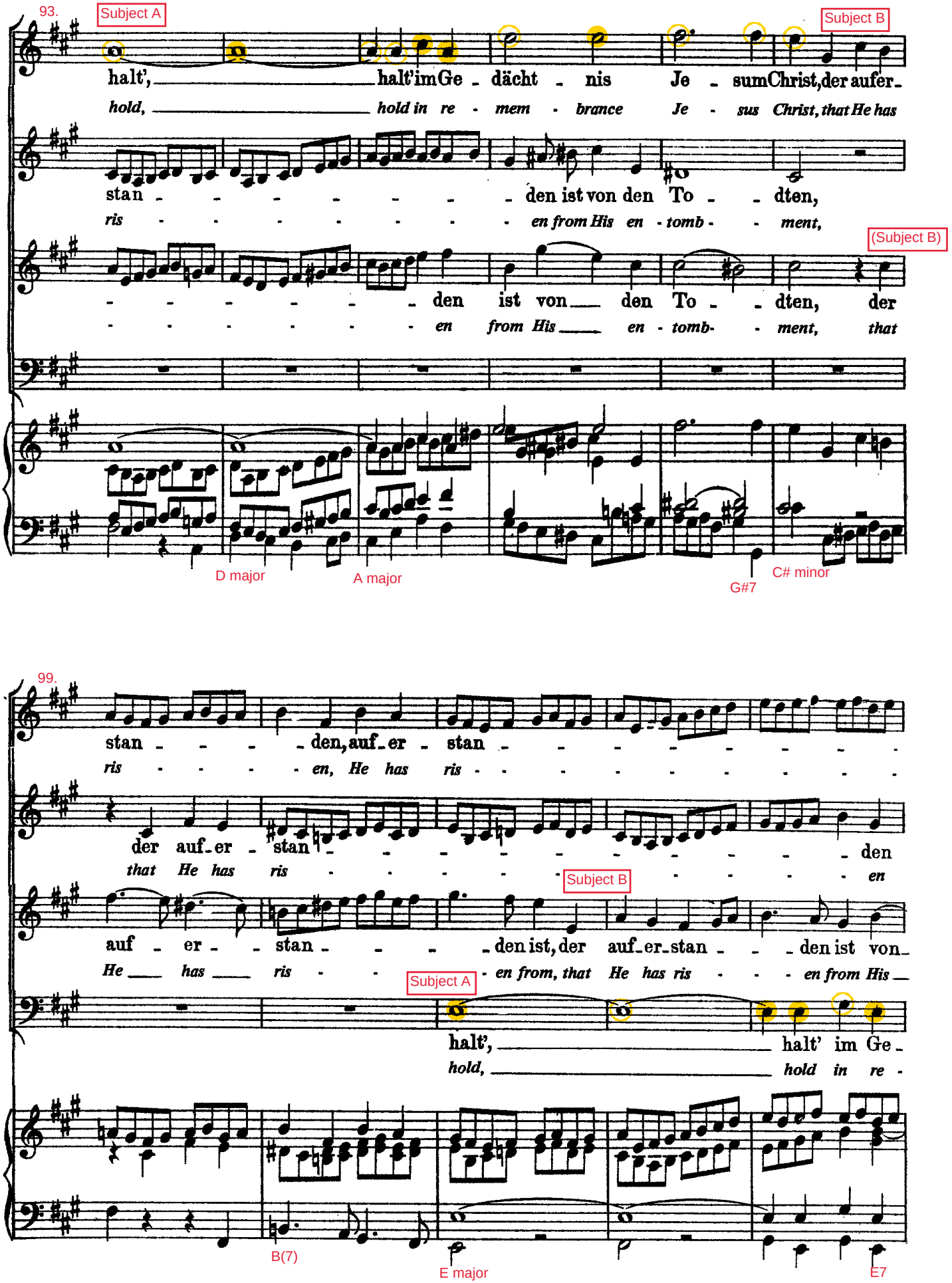

66.
Christ, der auf-er - stan - - - - - den ist von den To - - -
Christ, that He has ris - - - - - en from His en - tomb - - -
Je - - sum Christ, der auf-er - stan - - - den ist von den To - -
Je - - sus Christ, that He has ris - - - en from His en - tomb - -
Je sum Christ, der auf - - er - stan - den 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 - -

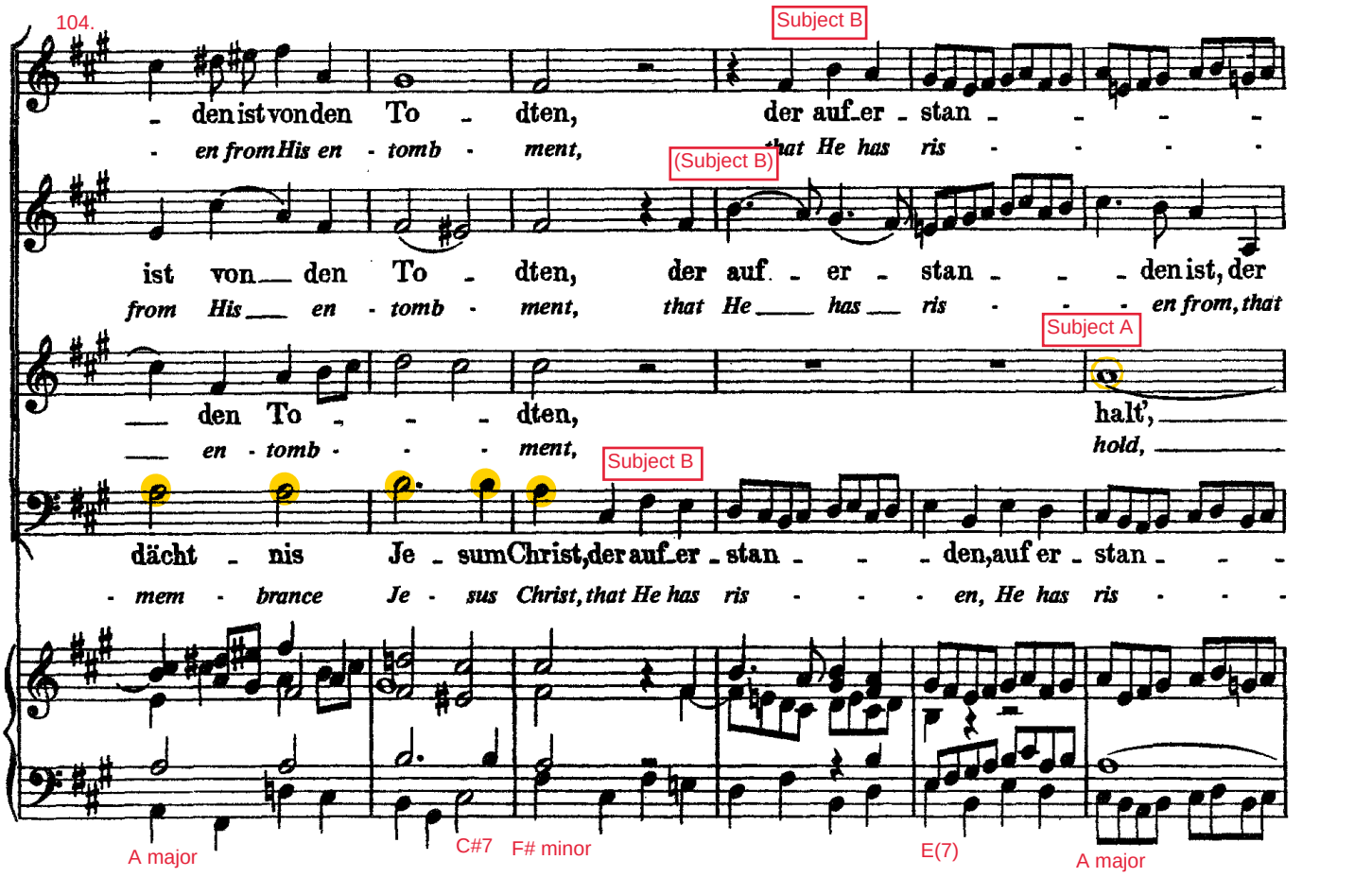

71.
C
dten.
ment.
Halt',
Hold,
Corno up 8va (see full score).
E major
A major
E major

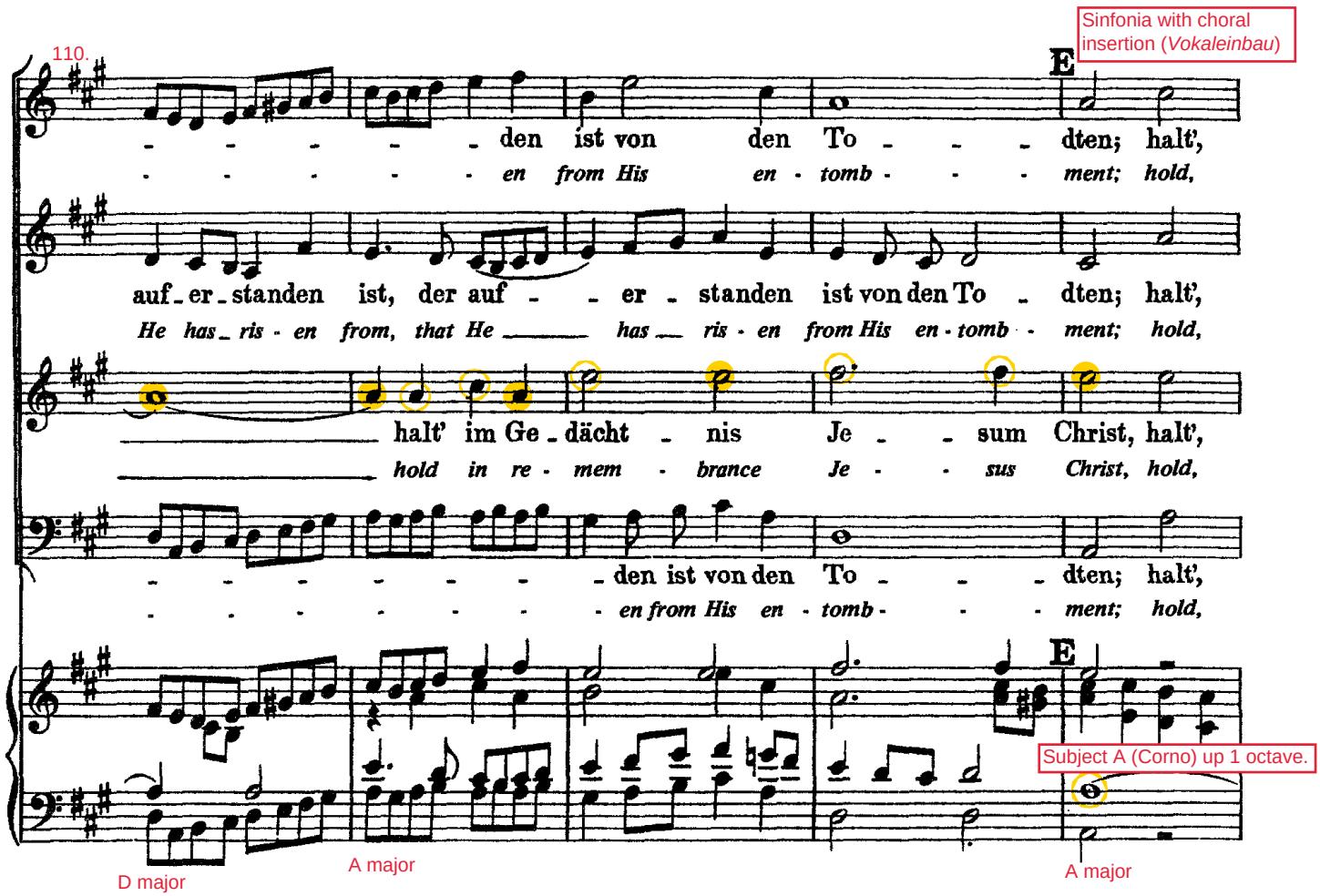

77.
halt', halt', halt' im Ge-dächtnis Jesum Christ,
hold, hold, hold in re - membrance Je - sus Christ,
halt' im Ge-dächt - nis Je - - sum Christ,
hold in re - mem - brance Je - - sus Christ,
L.H.
Corno up 8va (see full score).
C#7
F# minor

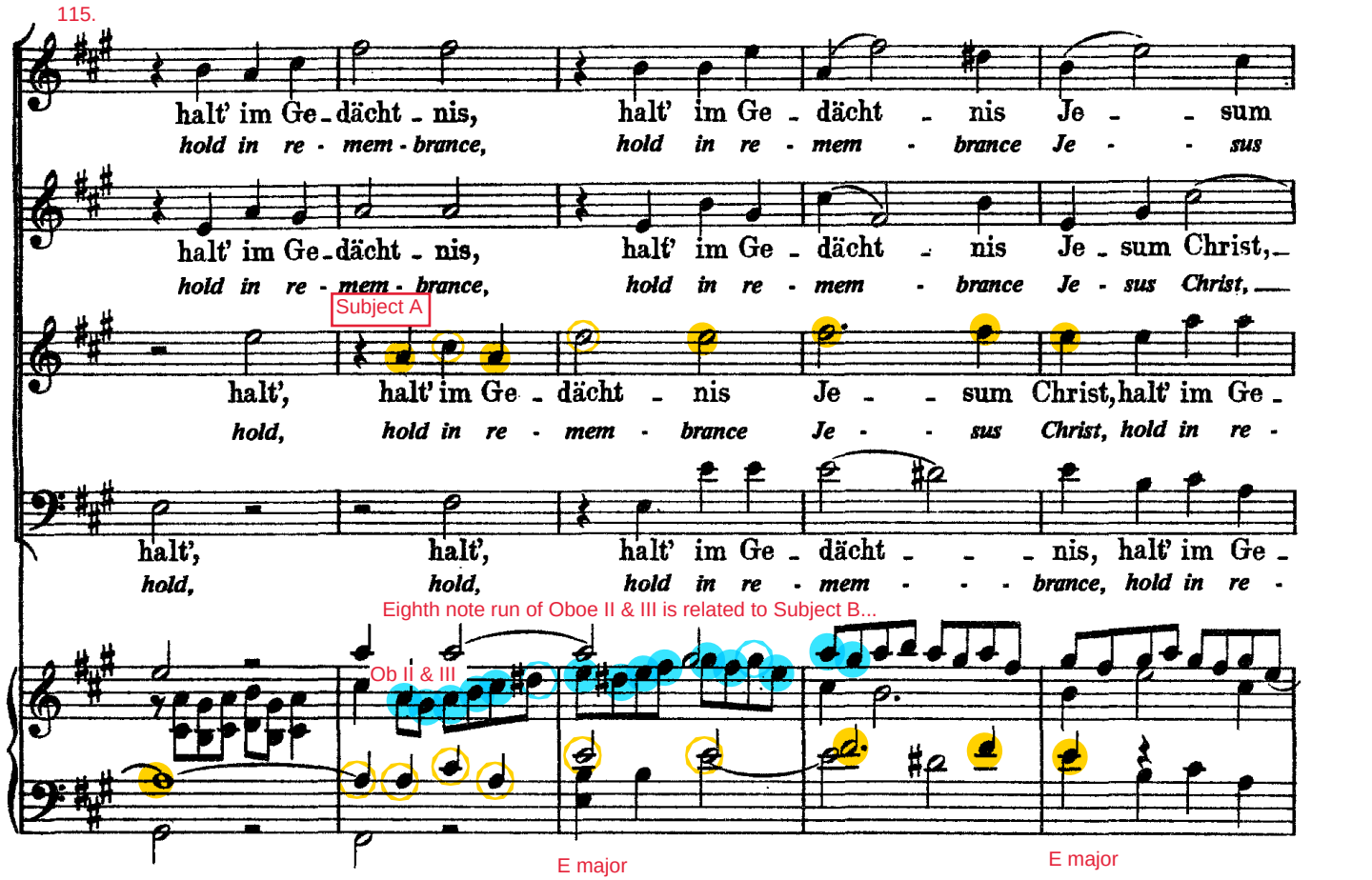

83.
Subject A
halt',
hold,
halt',
hold,
halt',
hold,
halt',
hold,
halt',
hold,
halt',
hold,
A major
A7
D major
A major

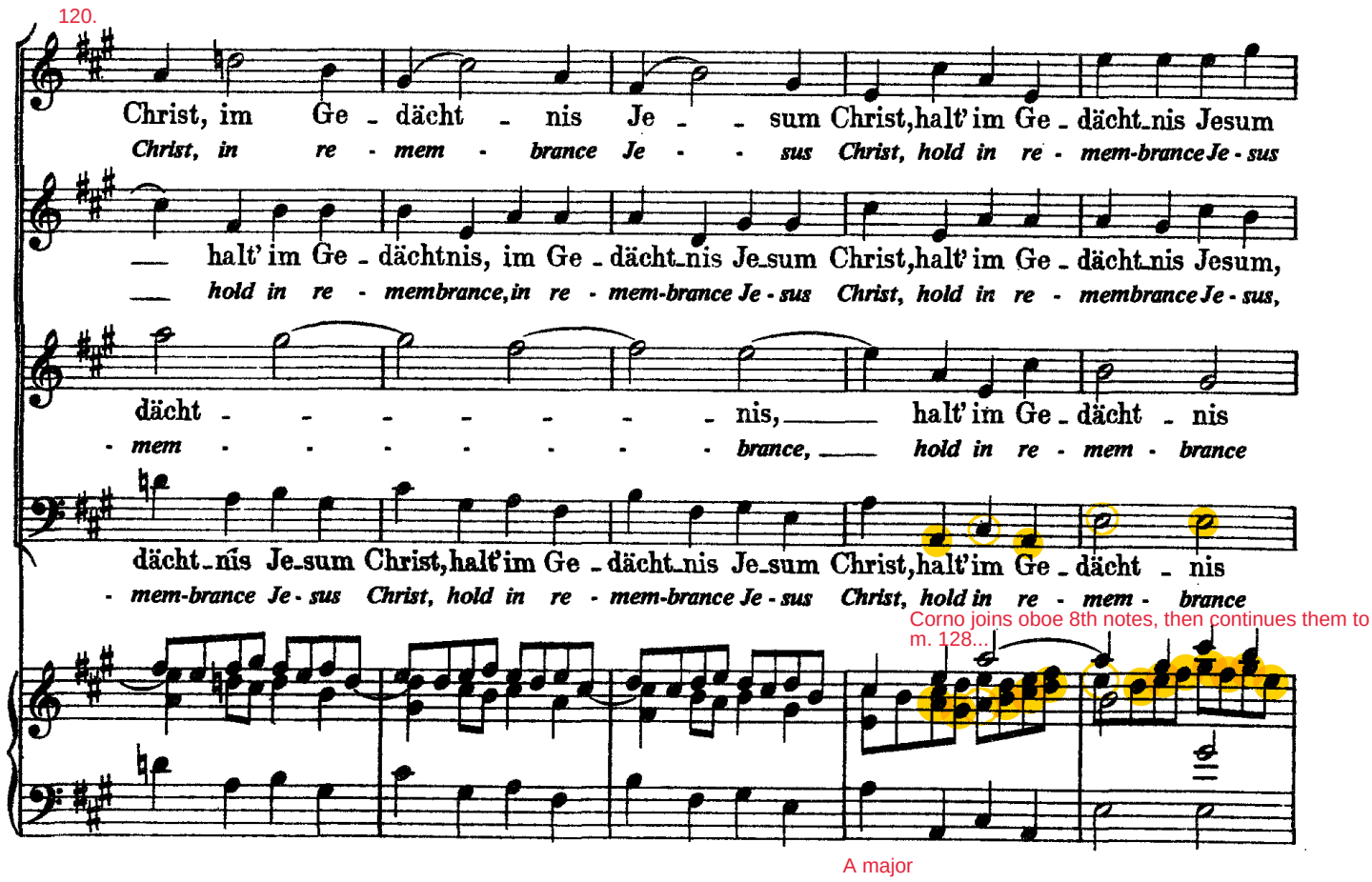

88.
D
Choral permutation fugue, instruments colla parte
halt' im Ge - dächt - nis Je - - - sum Christ,
hold in re - mem - brance Je - - - sus Christ,
Subject B
halt', halt' im Ge - dächt - nis Je - sum Christ, der auf - er -
hold, hold in re - mem - brance Je - sus Christ, that He has
Subject B
halt', 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

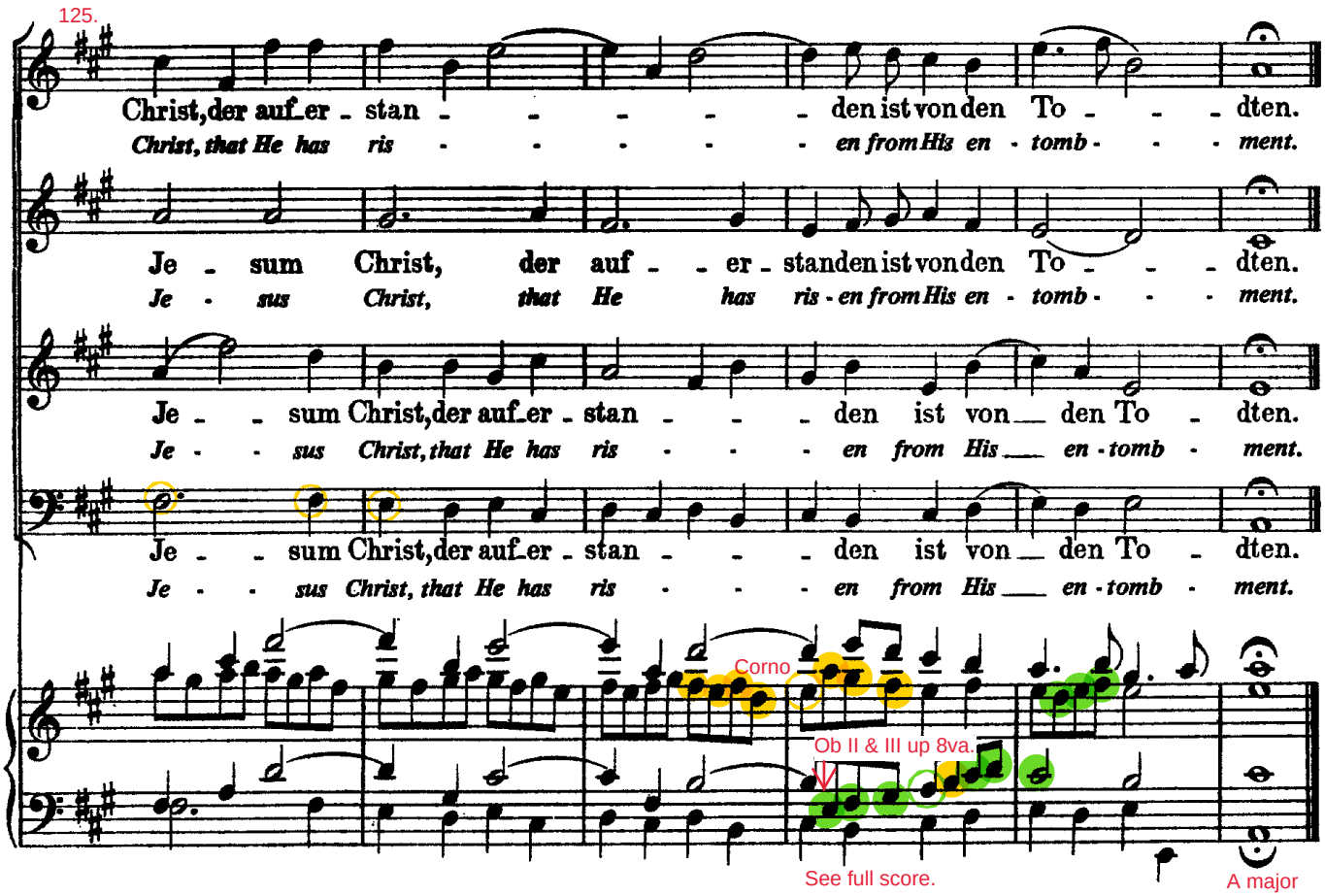

93.
Subject A
Subject B
halt', halt' im Ge - dächt - nis Je - sum Christ, der auf er -
hold, hold in re - mem - brance Je - sus Christ, that He has
stan - - - - - - - - den ist von den To - - dten,
ris - - - - - - - - en from His en - tomb - - ment,
(Subject B)
- - - - - - - den ist von den To - - dten, 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

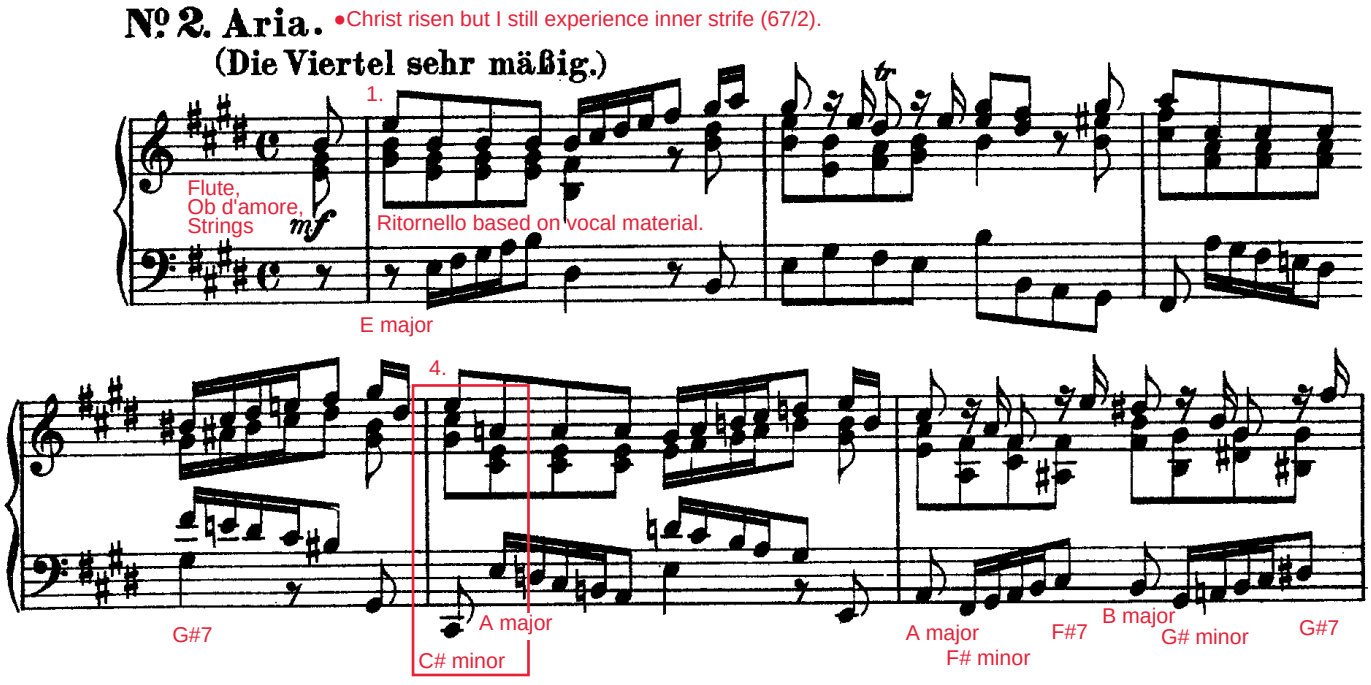

Sinfonia with choral insertion (Vokaleinbau)
110.
E
den ist von den To - - - dten; halt',
en from His en - tomb - - - ment; hold,
auf - er - standen ist, der auf - - - er - standen ist von den To - dten; halt',
He has - ris - en from, that He has ris - en from His en - tomb - ment; hold,
halt' im Ge - 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,
E
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,
Subject A
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
E major

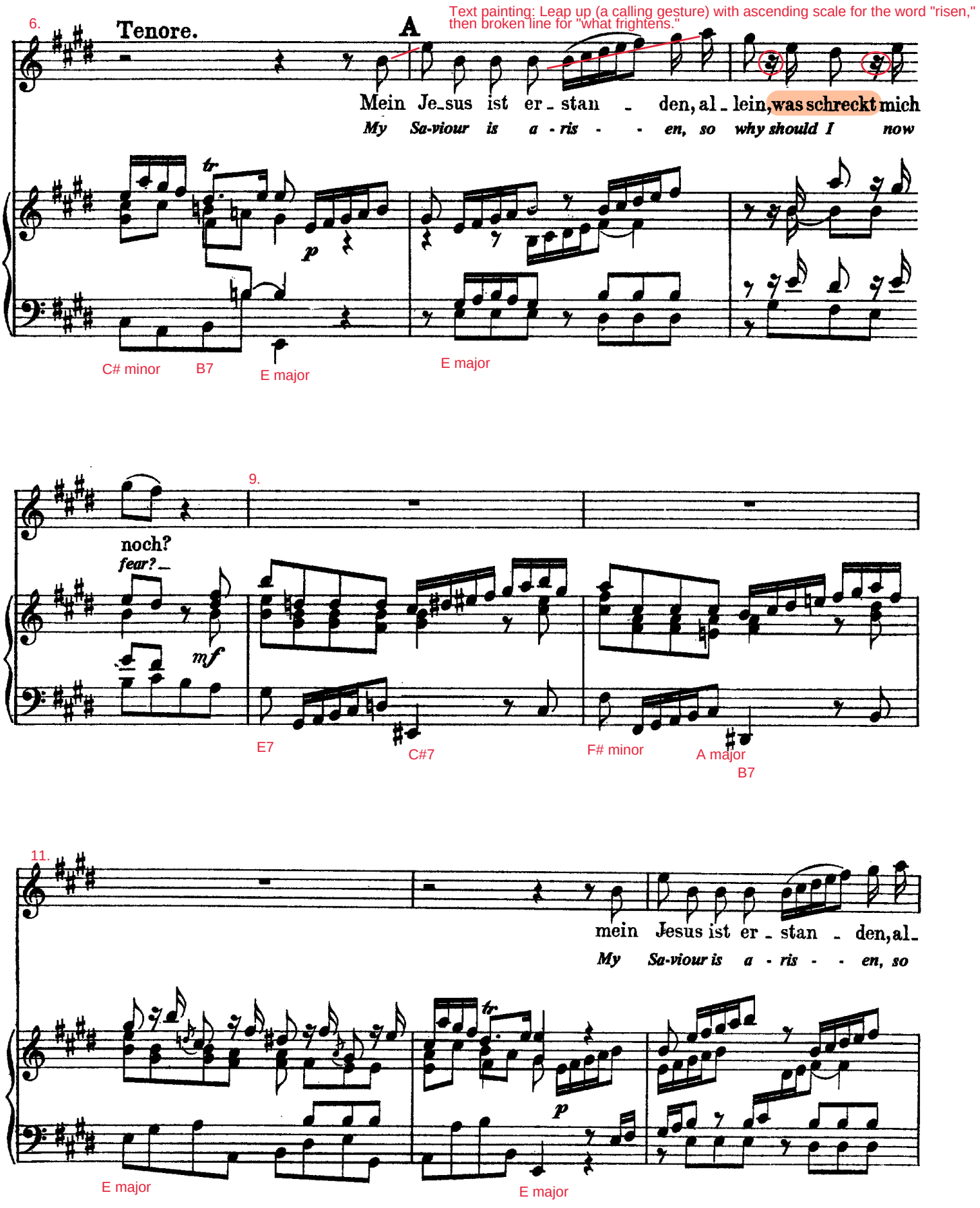

120.
Christ, im Ge - dächt - nis Je - - sum Christ, halt' im Ge - dächt - nis Jesum
Christ, in re - mem - brance Je - - sus Christ, hold in re - mem-brance Je - sus
halt' im Ge - dächtnis, im Ge - dächt - nis Je - sum Christ, halt' im Ge - dächt - nis Jesum,
hold in re - membrance, in re - mem-brance 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



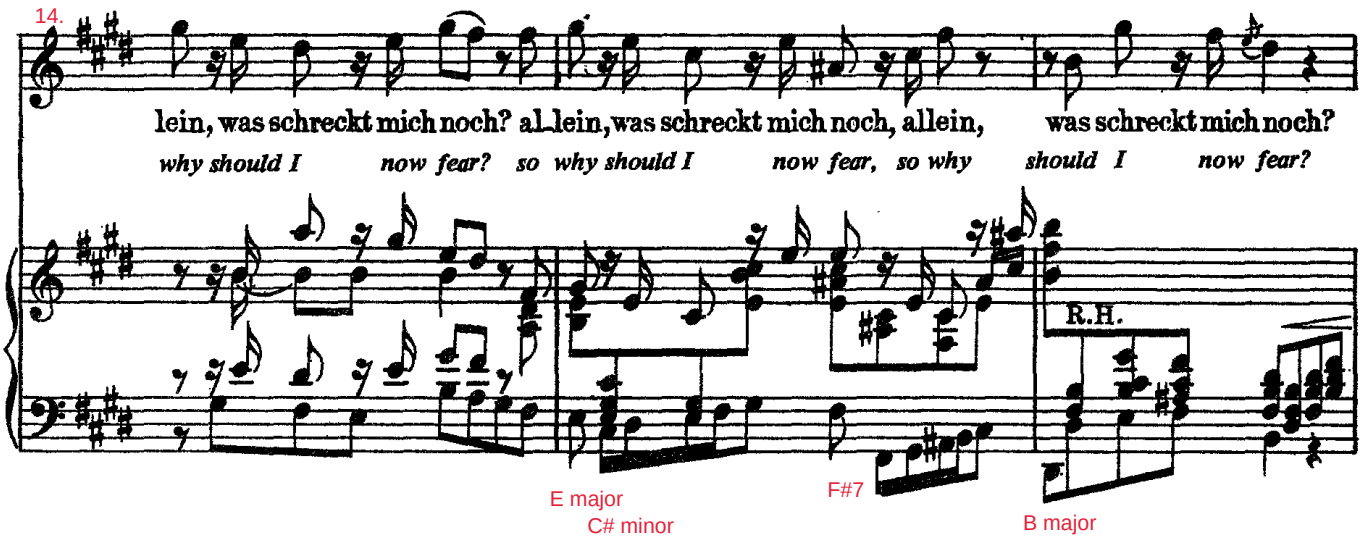
A demanding aria for tenor, with flute, oboe d'amore, and strings, follows. While in the dance rhythm of a boureé, the movement is also characterized by a certain agitation—reflecting the fear and doubt of the disciple.

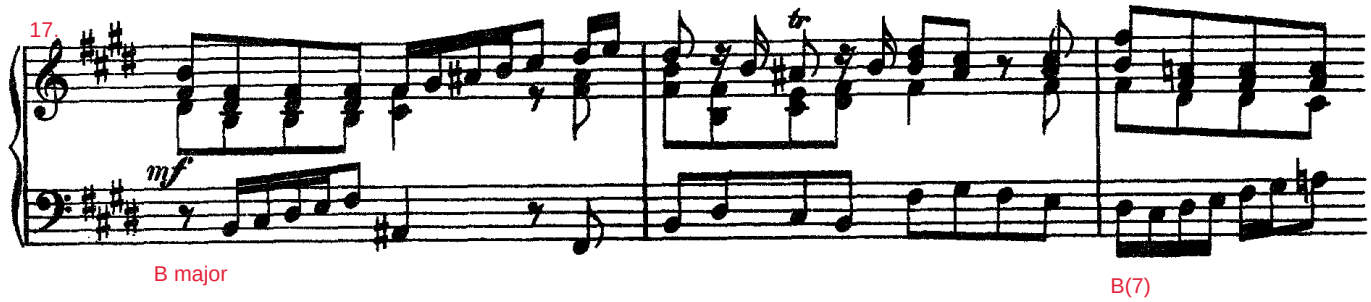


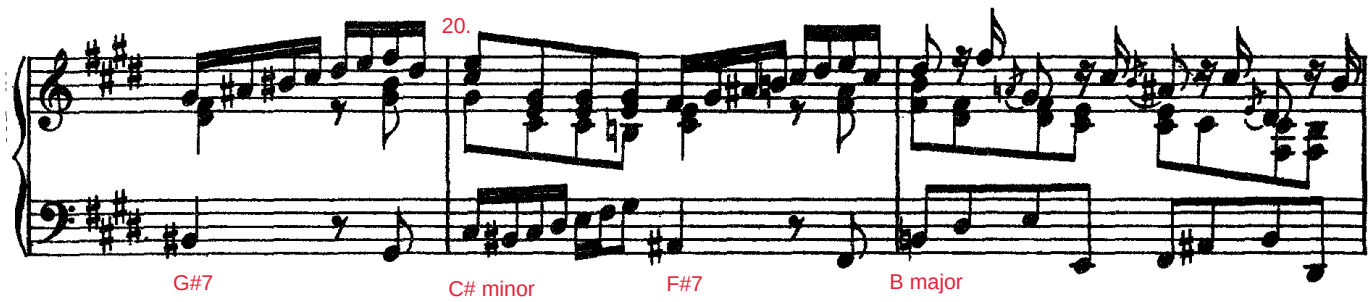
Bach depicts the fearful, unstable emotions referenced in the text with unstable harmonies: especially abrupt chordal shifts at the beginning of a measure.

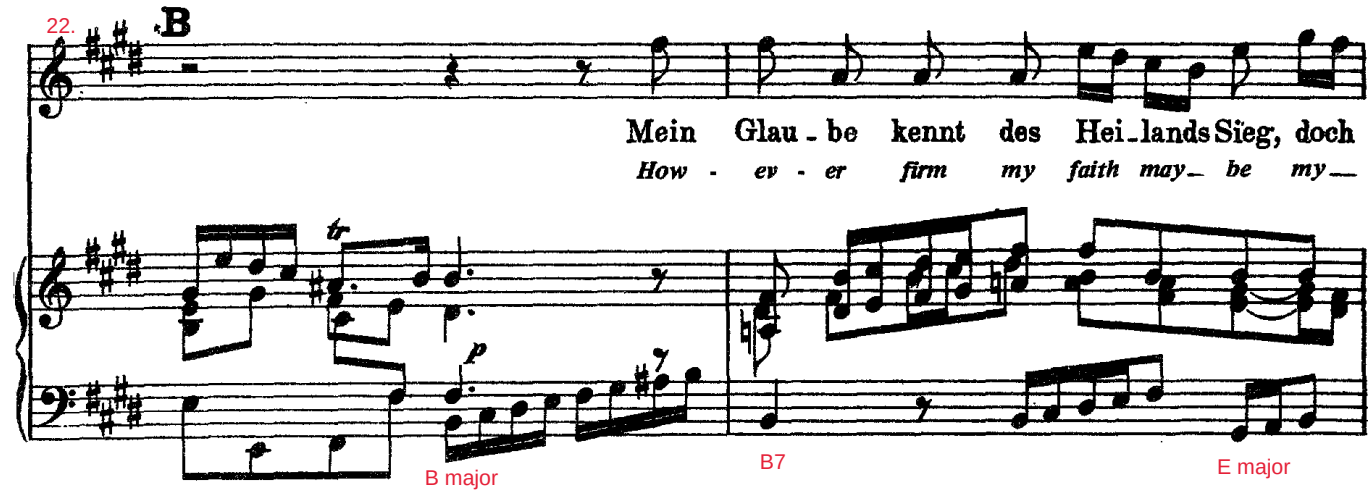

6.
Tenore.
A
Text painting: Leap up (a calling gesture) with ascending scale for the word "risen," then broken line for "what frightens."
Mein Je-sus ist er-stan-den, al-lein, was schreckt mich
My Sa-viour is a-ris-en, so why should I now
C# minor
B7
E major
E major
9.
noch?
fear?
E7
C#7
F# minor
A major
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.

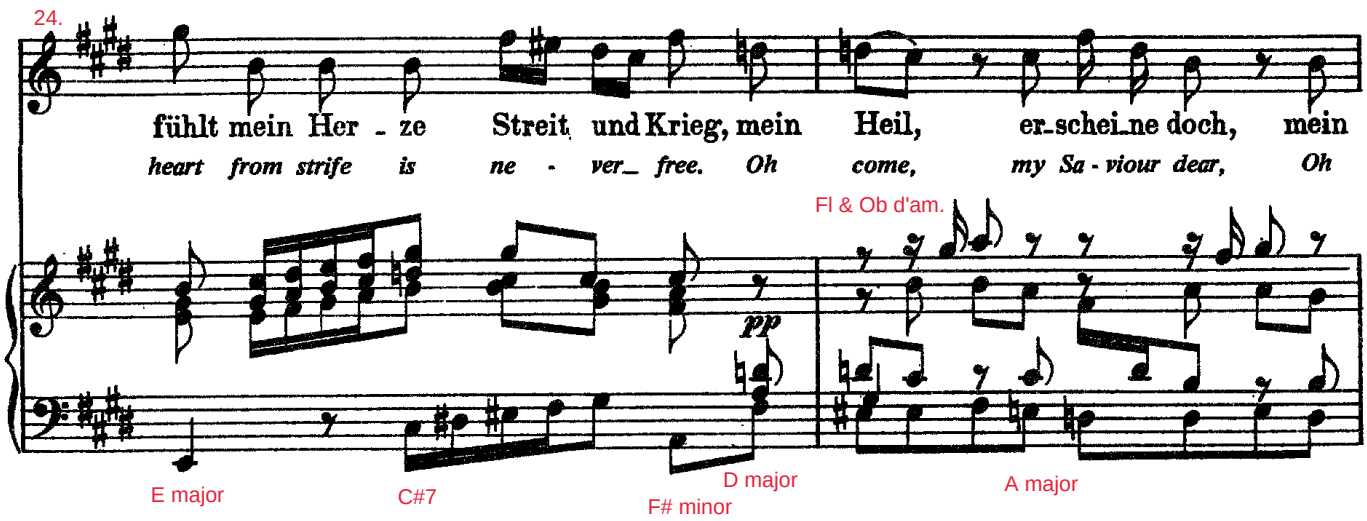


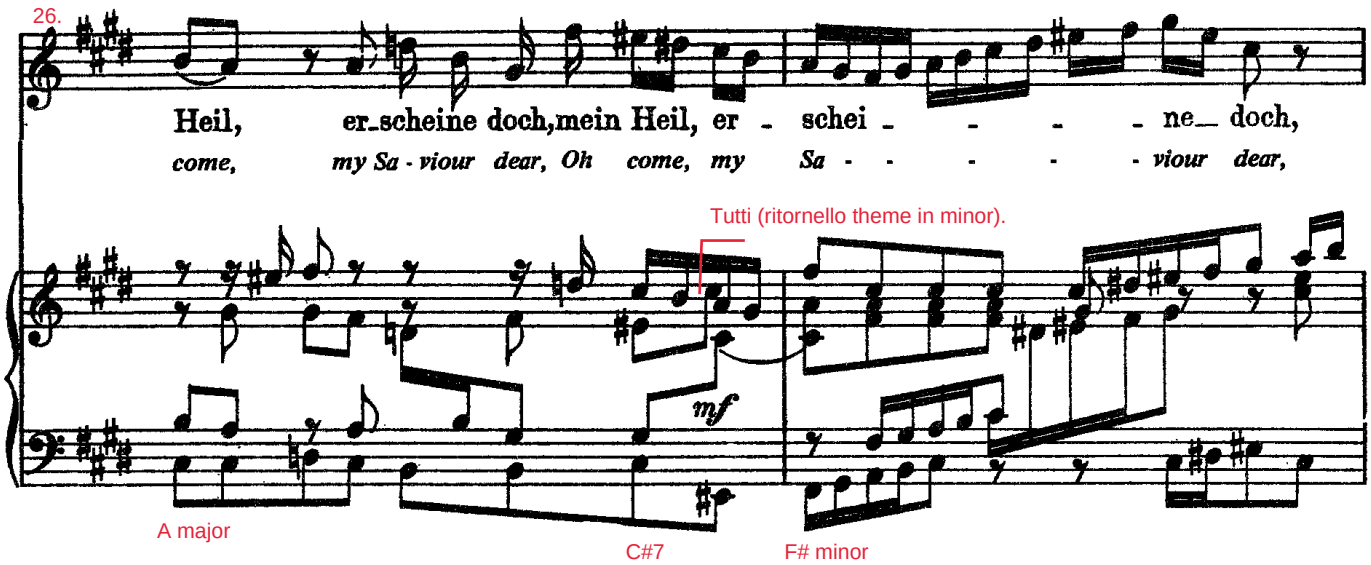


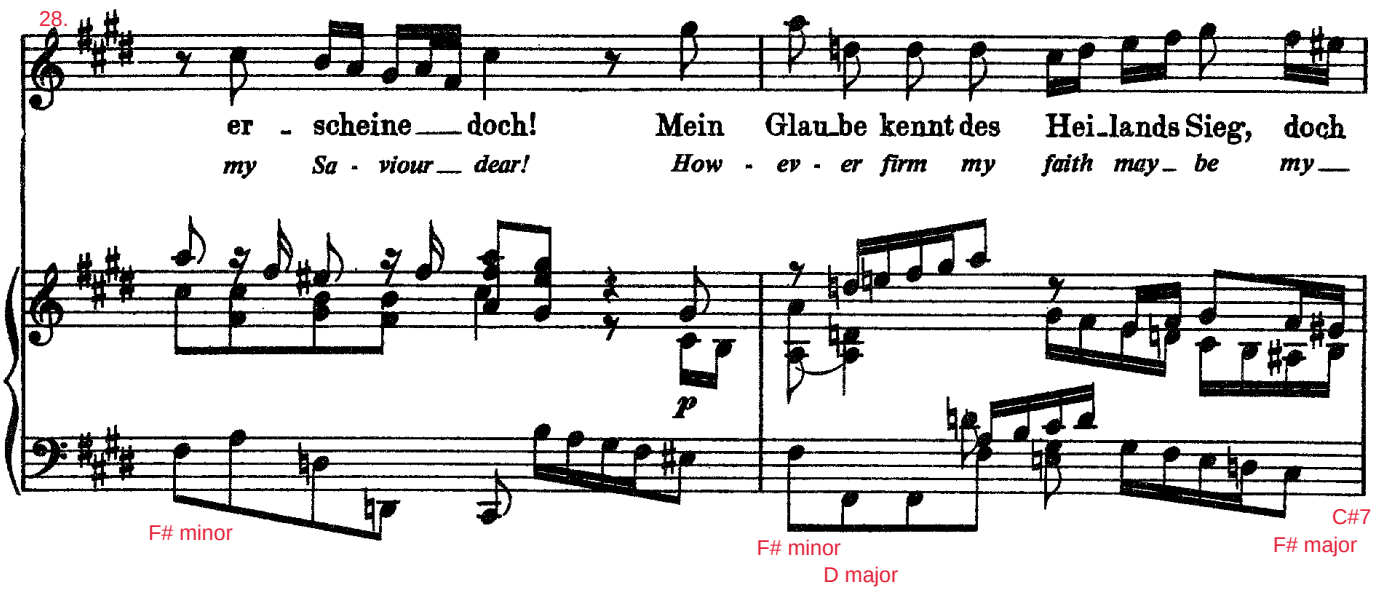


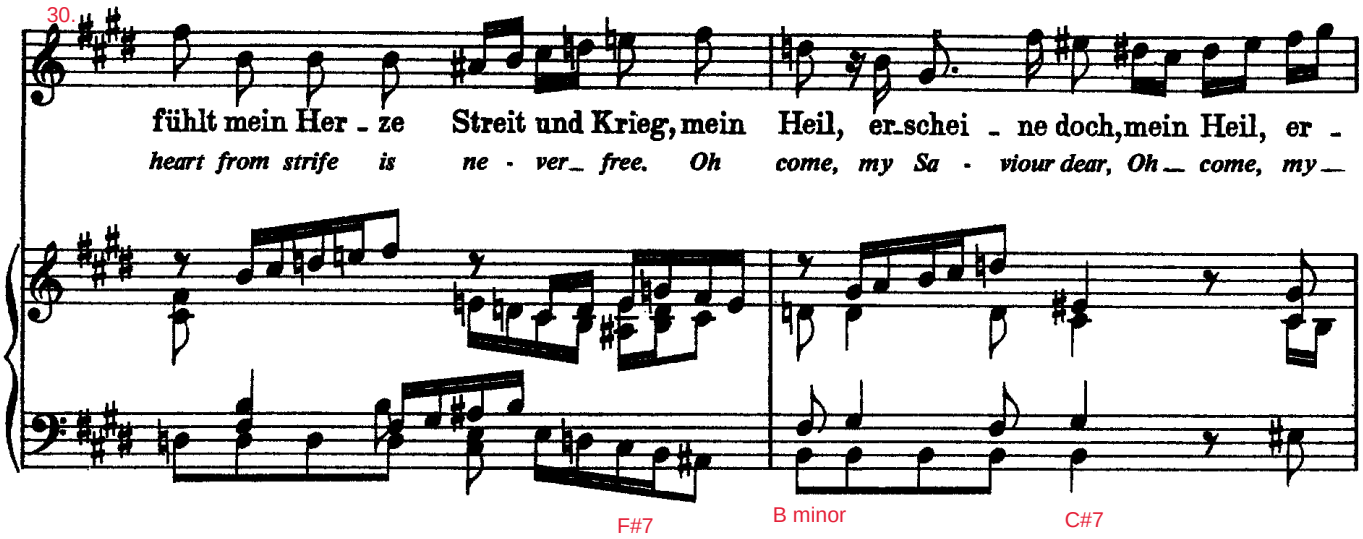


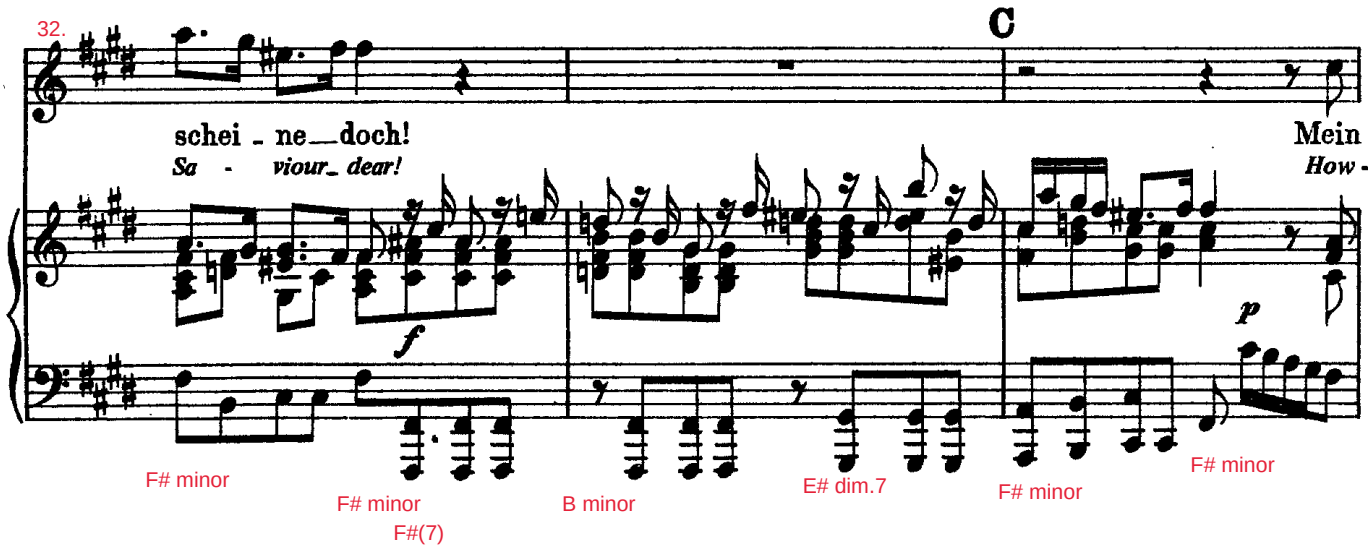
The text's prayer for Jesus to appear ("erscheine doch") alludes to the Gospel reading, which recounts Thomas saying, "Unless I see in his hands the print of the nails, and place my finger in the mark of the nails, and place my hand in his side, I will not believe." Then, after Jesus appeared to the 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.)

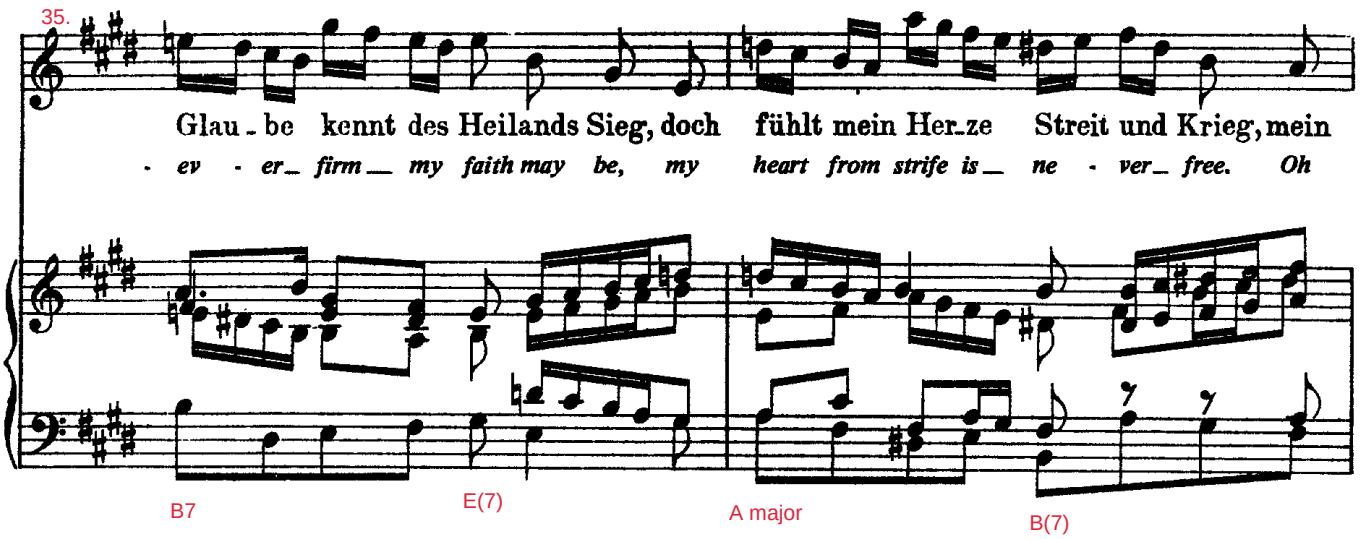







30.
fühlt mein Her - ze Streit und Krieg, mein Heil, er-schei - ne doch, mein Heil, er -
heart from strife is ne - ver_ free. Oh come, my Sa - viour dear, Oh_ come, my_
F#7
B minor
C#7


32.
C
schei - ne_doch!
Sa - viour_ dear!
Mein
How -
f
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-scheine 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.

D

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

E major E major

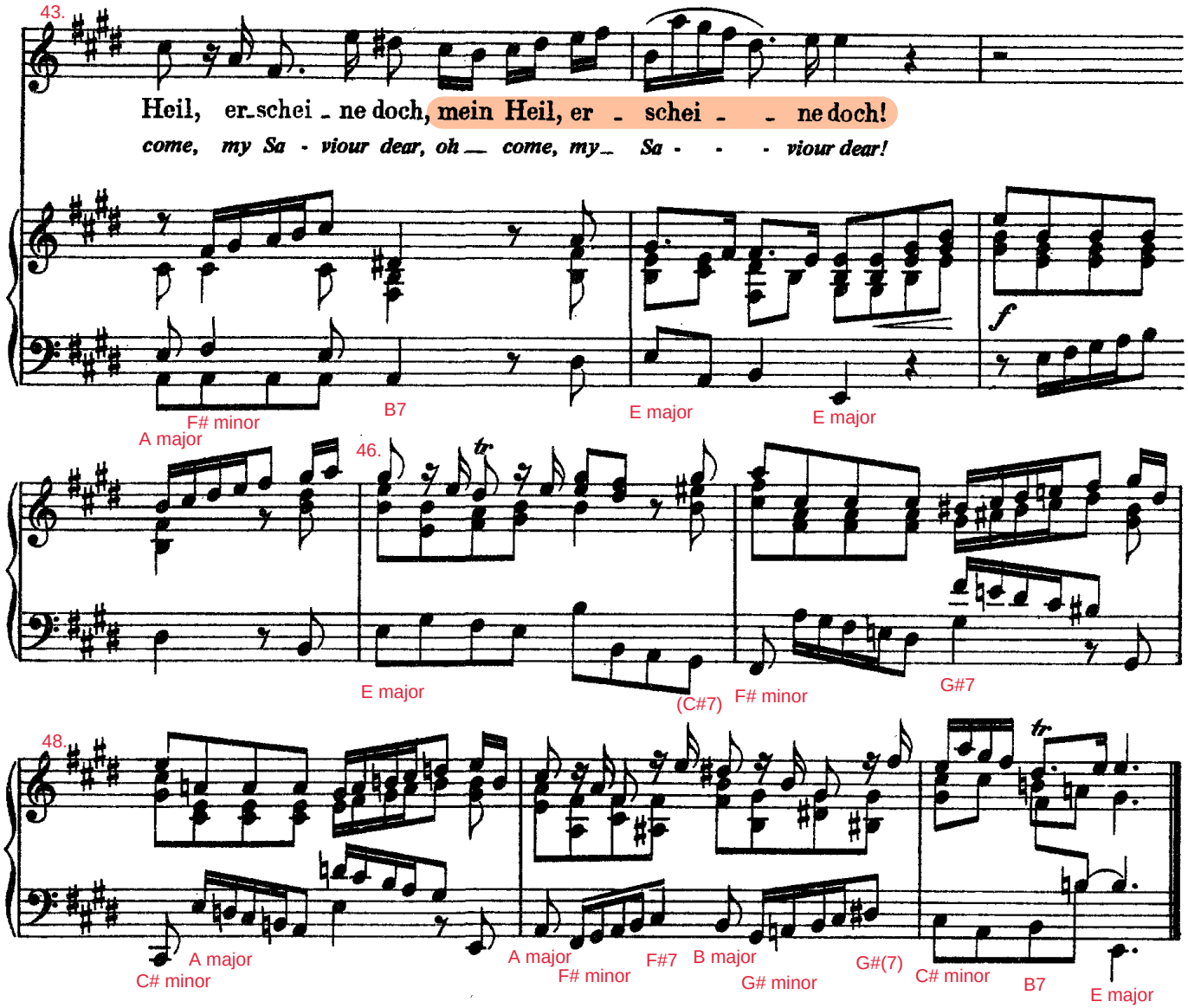
Here the text introduces the differentiation between a faith that merely recognizes a factual event and a faith that trusts. This differentiation is explored further in the following movements). See "Bach Kommentar" 2:772.

41.

Glau-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

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

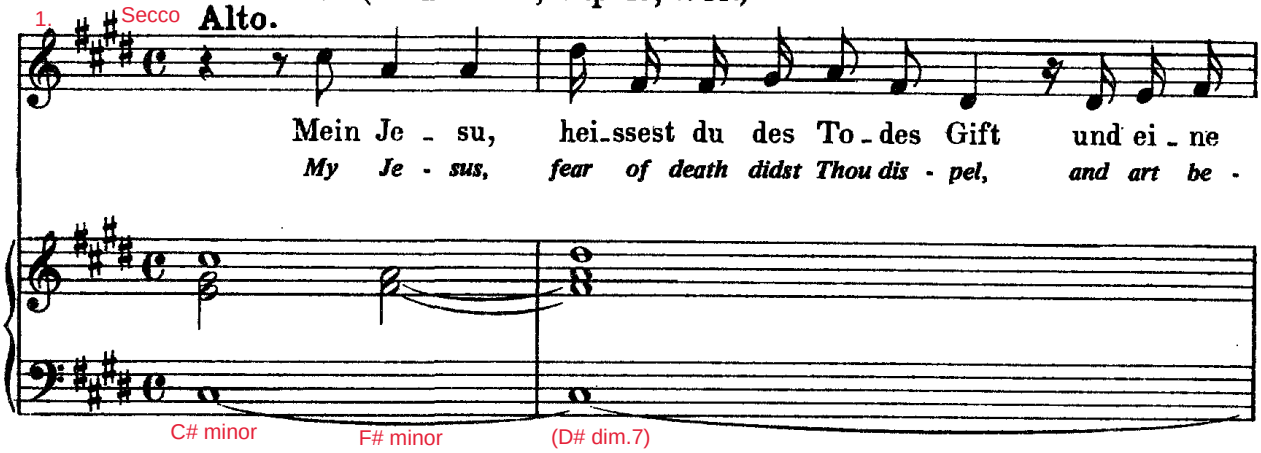
Like its counterpart in a symmetrical structure (no. 6), this aria ends with a prayer for Jesus' aid.



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).

No. 3. Recitativo. (Nach Hosea, Cap. 13, V. 14.)

•Jesus conquered death, yet I still experience fear (67/3).



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).

This is the central (pivot) movement in the cantata's chiastic 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.

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

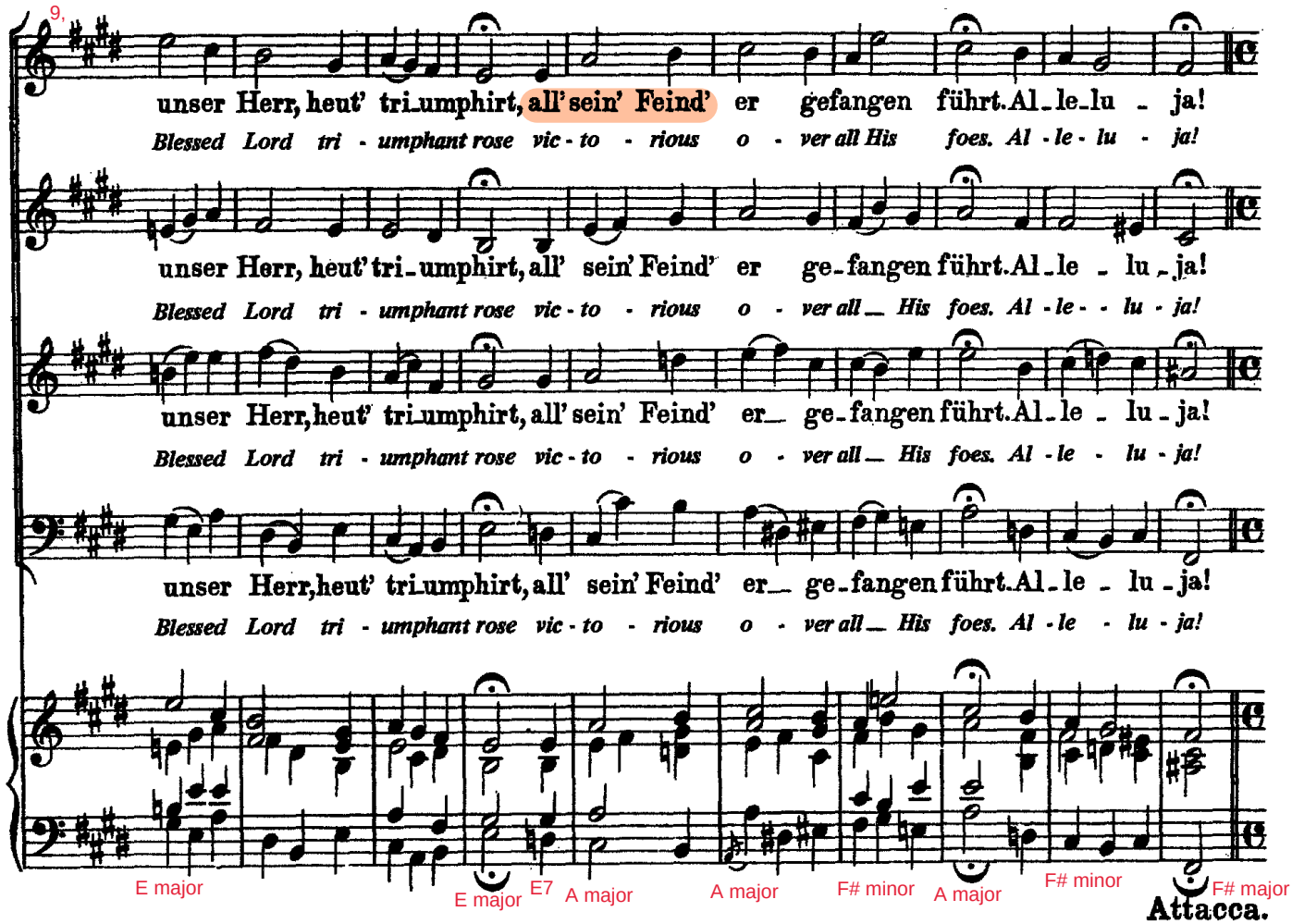
Alto.
Er-schienen ist der herrlich' Tag, dran sich Nie-mand g'nug freu-en mag: Christ,
Now dawns for us a glo - rious day whose joy no pow - er can — gain-stay. Our

Tenore.
Er-schienen ist der herr-lich' Tag, dran sich Nie-mand g'nug freu-en 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 freu-en 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

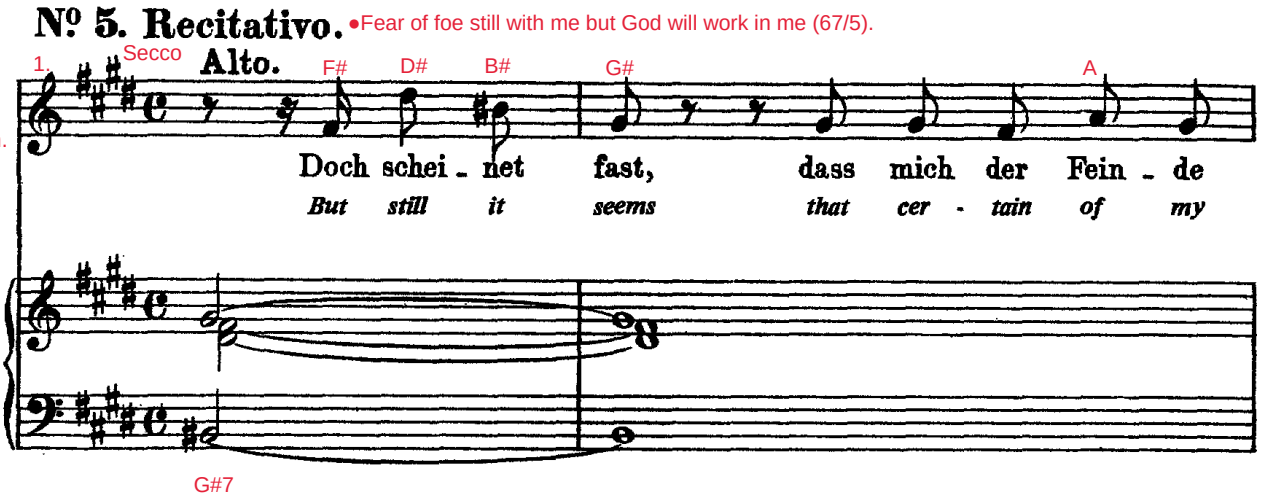
Enemies of Christ: Martin Petzoldt notes that tradition named 5 enemies of Christ: World, Devil, Death, Hell, and Sin. See "Bach Kommentar" 1:550, 2:915, 2:773.



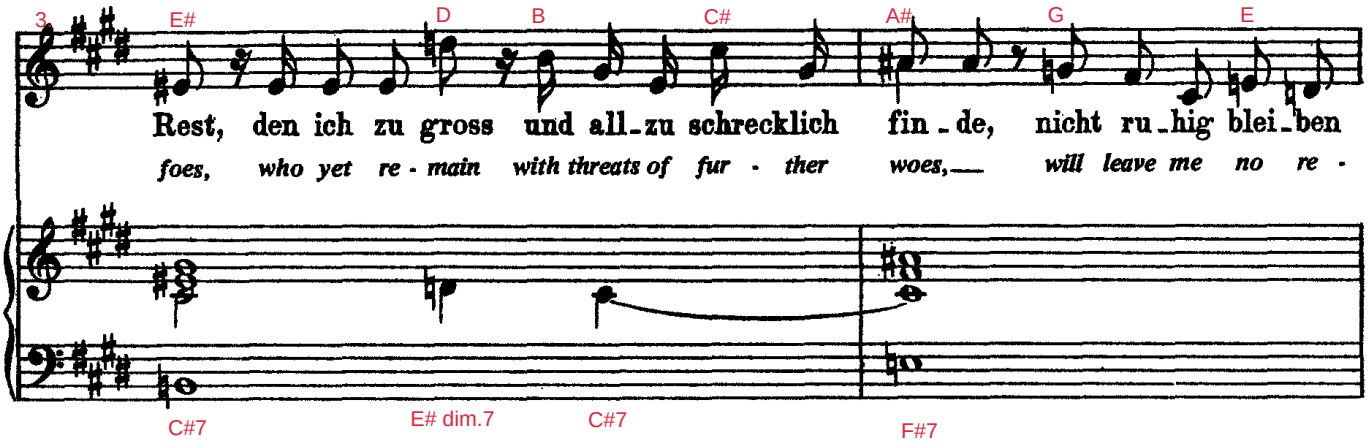
"Alleluia" is part of the Hallel prayers in Judaism, which constitute a verbatim recitation of Psalms 113 through 118. According to Jewish tradition, the Passover meal concluded by singing the last portion of the Hallel. This may have been the hymn that Jesus sang at his final Passover meal with his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

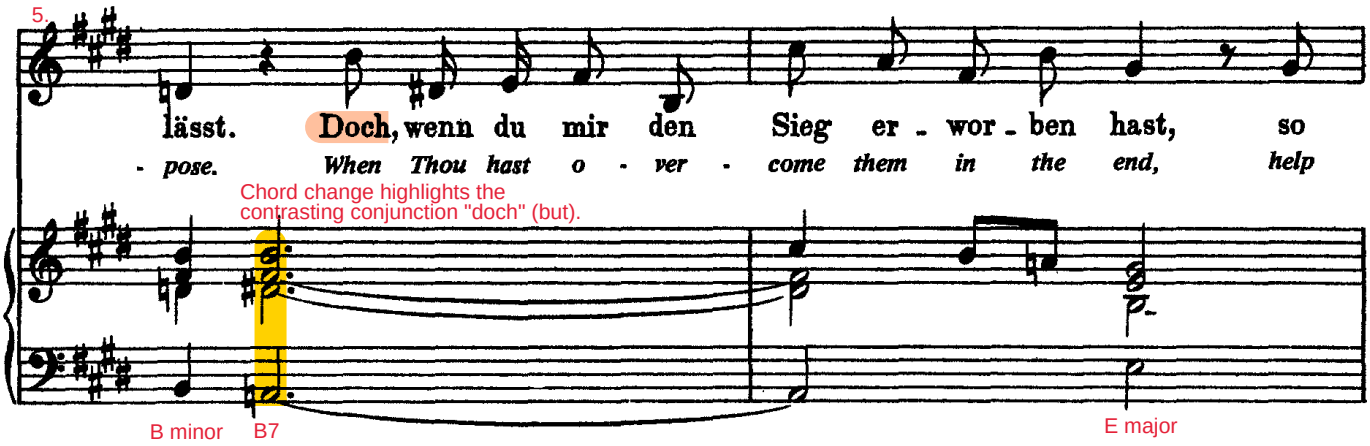
In the following recitative, the alto soloist, while acknowledging lingering fear and doubt (as exemplified by Thomas in the Gospel reading), affirms a conviction that God will come to help. The ending incorporates an allusion to Philippians 1:6: "He who began a good work in you will bring it to completion...."

Chromatic saturation in the vocal part in 4 mm.

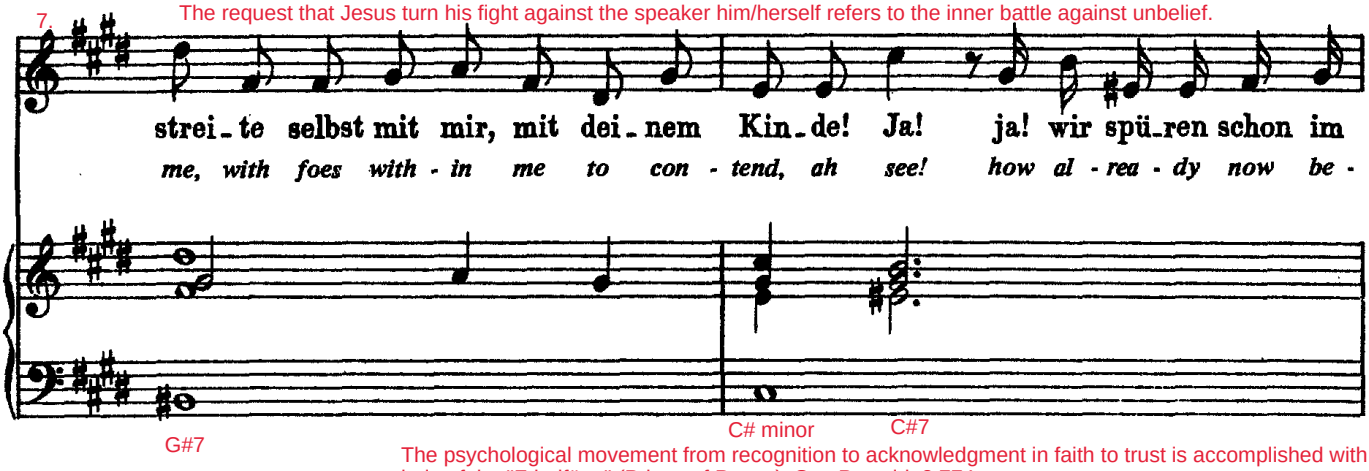


Martin Petzoldt argues that "der Feinde Rest" (the foe's remnant) refers to the unbelief exemplified by Thomas in the Gospel reading, with all its consequences, expounded by the theologian Johann Olearius (1611–1684), whose commentary was in J. S. Bach's personal library. See "Bach Kommentar" 2:773.

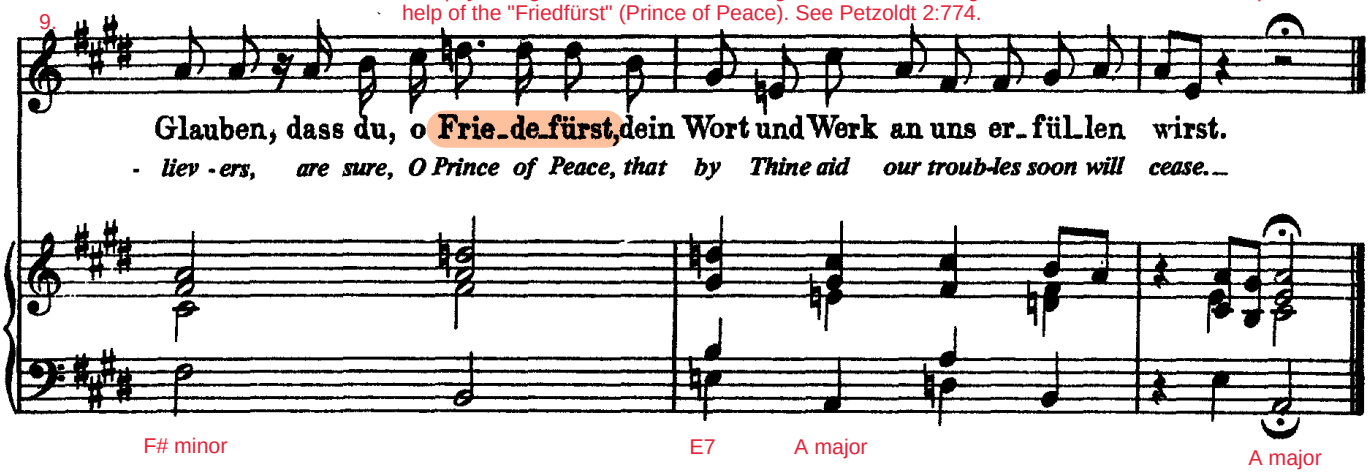




The request that Jesus turn his fight against the speaker him/herself refers to the inner battle against unbelief.



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.



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.)

№ 6. (Bewegt.)

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

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

1.

A Ritornello (String tumult)

Vla: stile concitato (see side note).

A major

3.

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.

F# major

B minor

5.

Vln II, Vla: stile concitato

C#7

F# minor

E7

A major

7.

A major

9.

Basso (solo).

The Vox Christi

(Ruhig.)

Jesus' 3-fold words of peace, stated 4 times to a lilting, sarabande-like, triple meter by the woodwinds, frame the poem's 3 stanzas.

B. Text line 1.

Frie - - - - - de sei ___ mit

Peace ___ be un - to

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

E7

C# minor

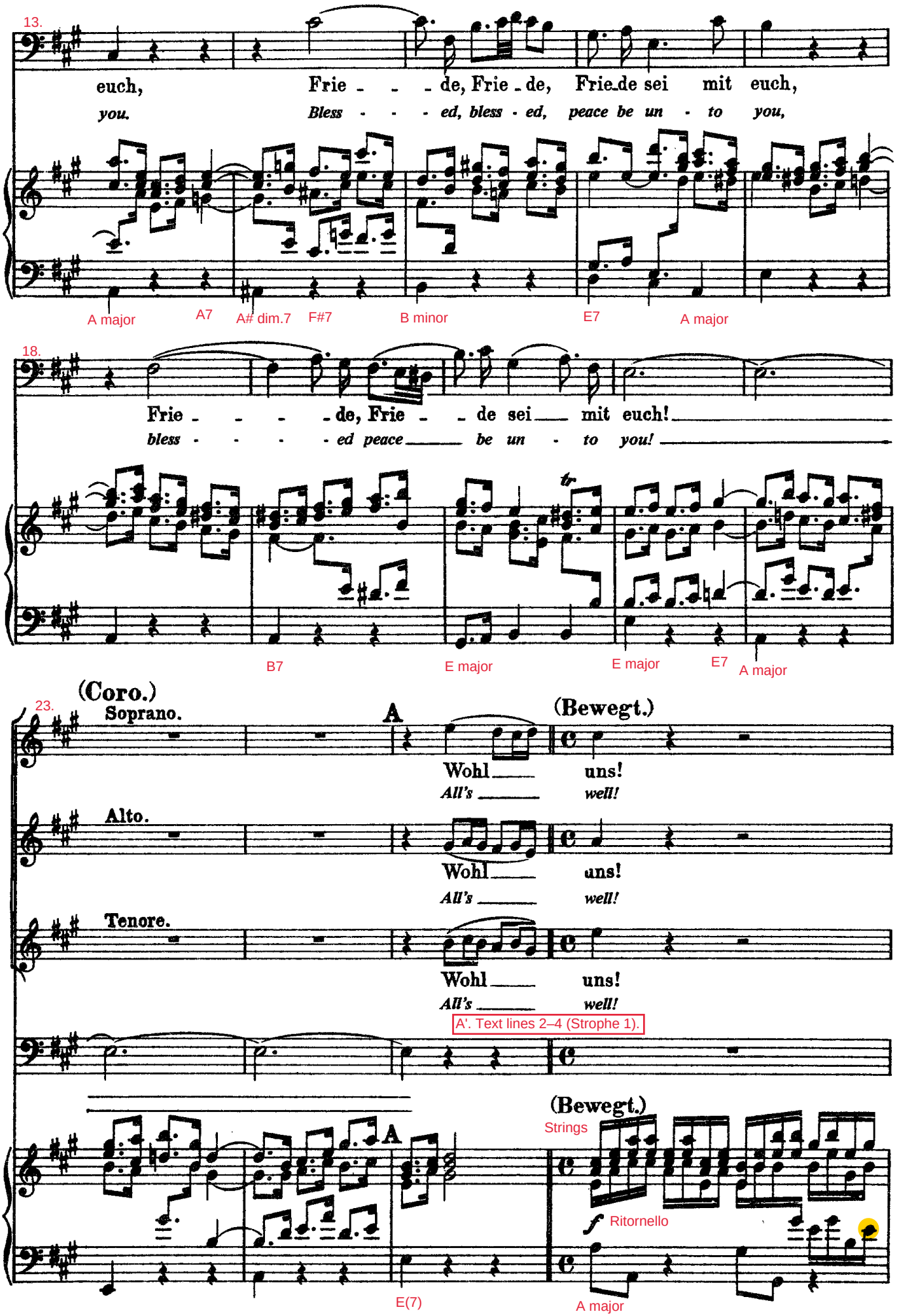
A major

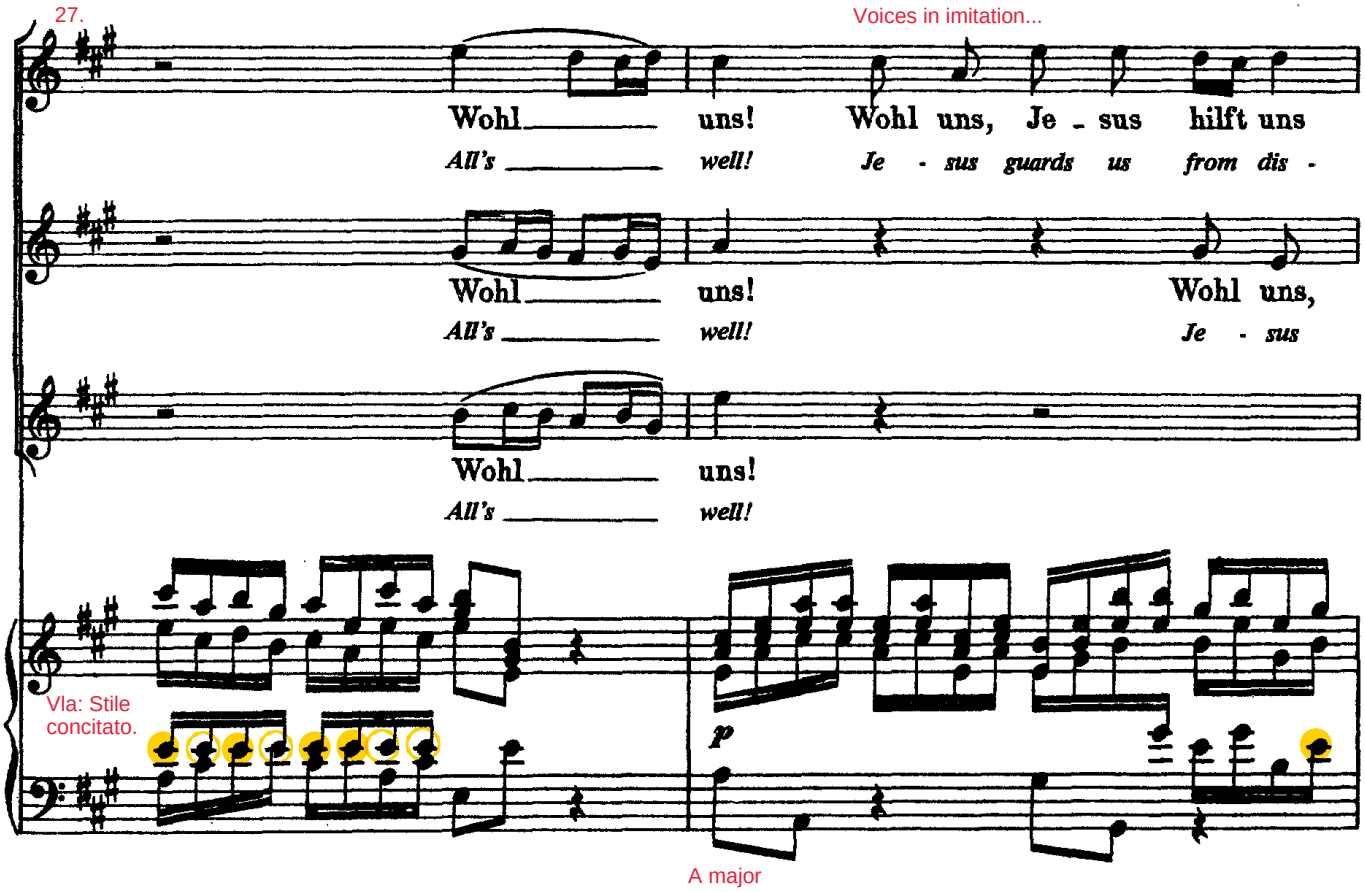
F# minor

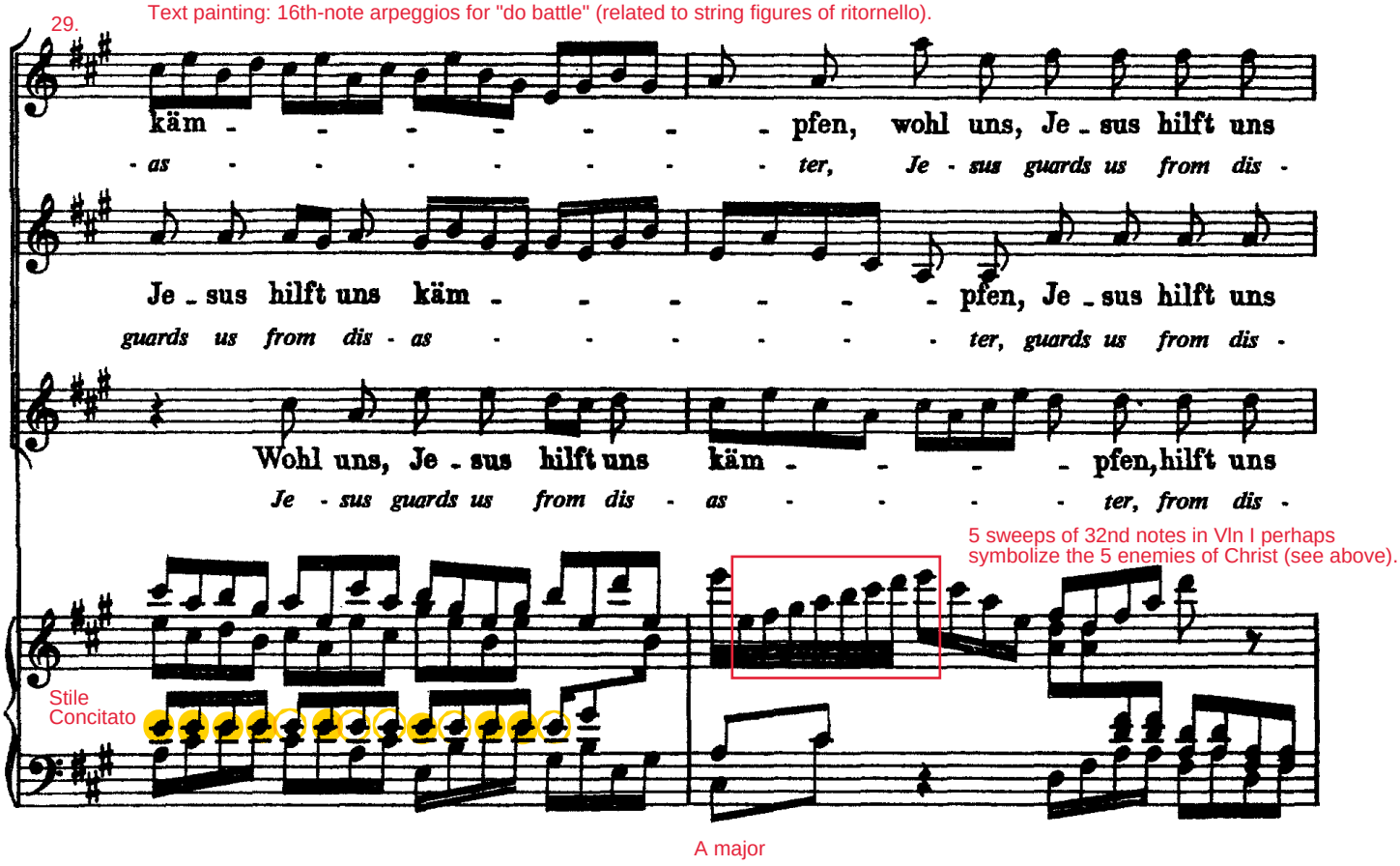
A major

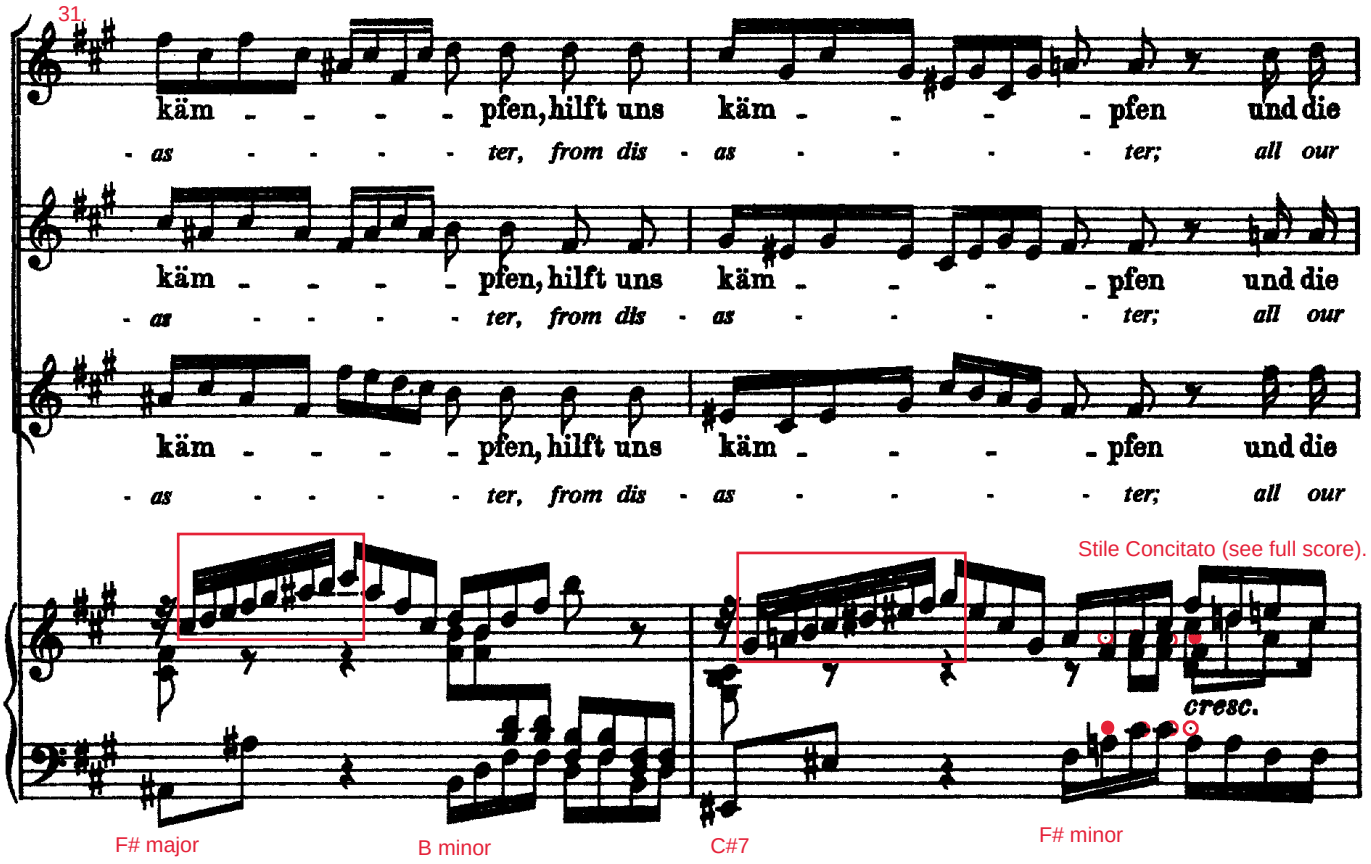
The bass voice sings Jesus' words of peace recorded in the day's Gospel reading, John 20:19–22, 26. On the evening of that day, the first day of the week, the doors being shut where the disciples were, for fear of the Jews, Jesus came and stood among them and said to them, "Peace be with you." When he 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."

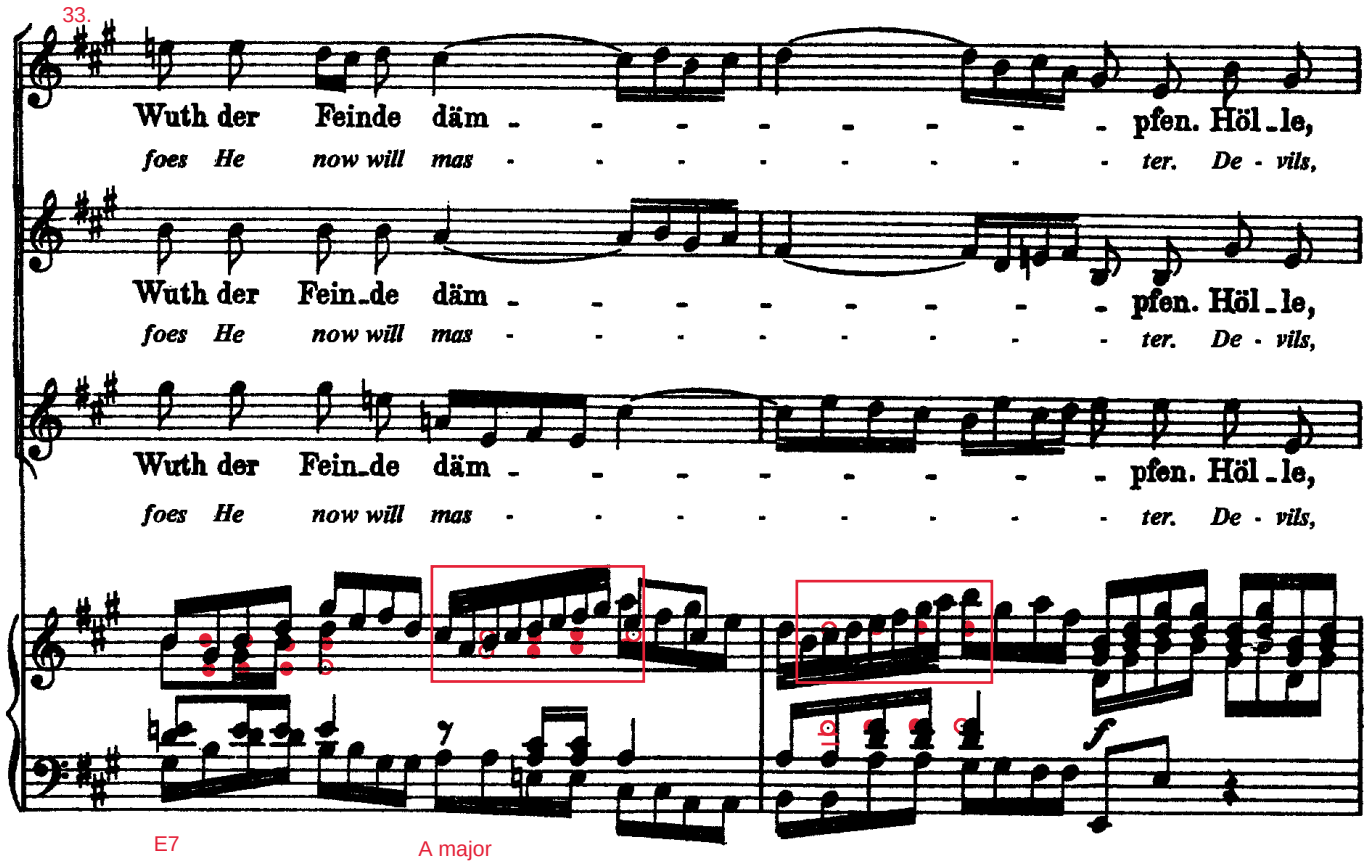
Bach's 3-fold statement of Jesus' greeting reflects the Gospel reading, where Jesus pronounces the blessing 3 times, though occurring on 2 different occasions (the second time with Thomas present). Martin Petzoldt argues that the 3-fold greeting is also reflected in the 3 vocal lines and 3 woodwind lines. 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
18.
Frie - - - - de, Frie - - de sei mit euch!
bless - - - - ed peace be un - to you!
tr
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
A
f Ritornello
E(7)
A major


27.
Voices in imitation...
Wohl uns! Wohl uns, Je - sus hilft uns
All's well! Je - sus guards us from dis -
Wohl uns! Wohl uns,
All's well! Je - sus
Wohl uns!
All's well!
Vla: Stile concitato.
p
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 -
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

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).

B'. Text line 5 (=1).

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

B

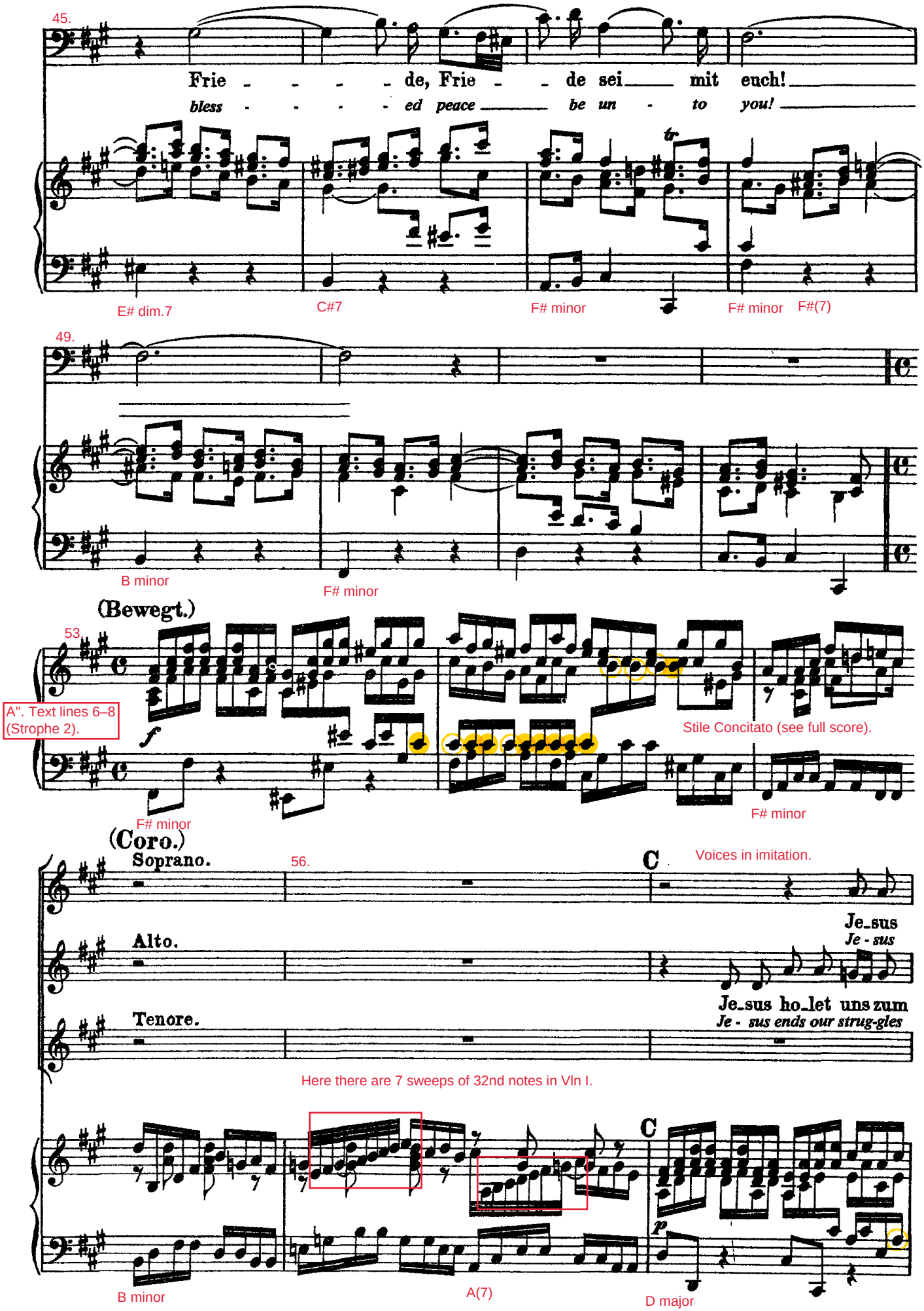
p

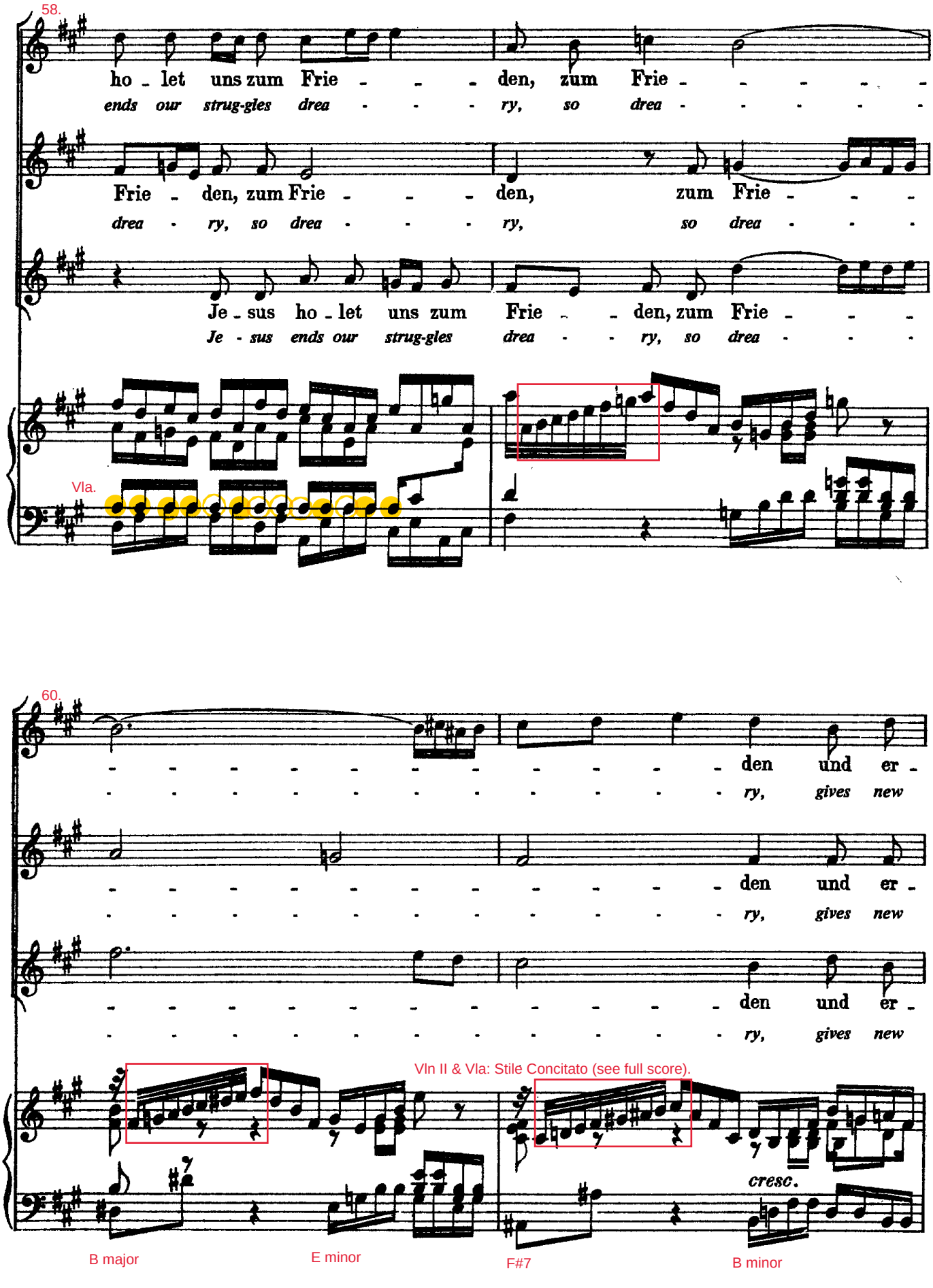
A major A major A7

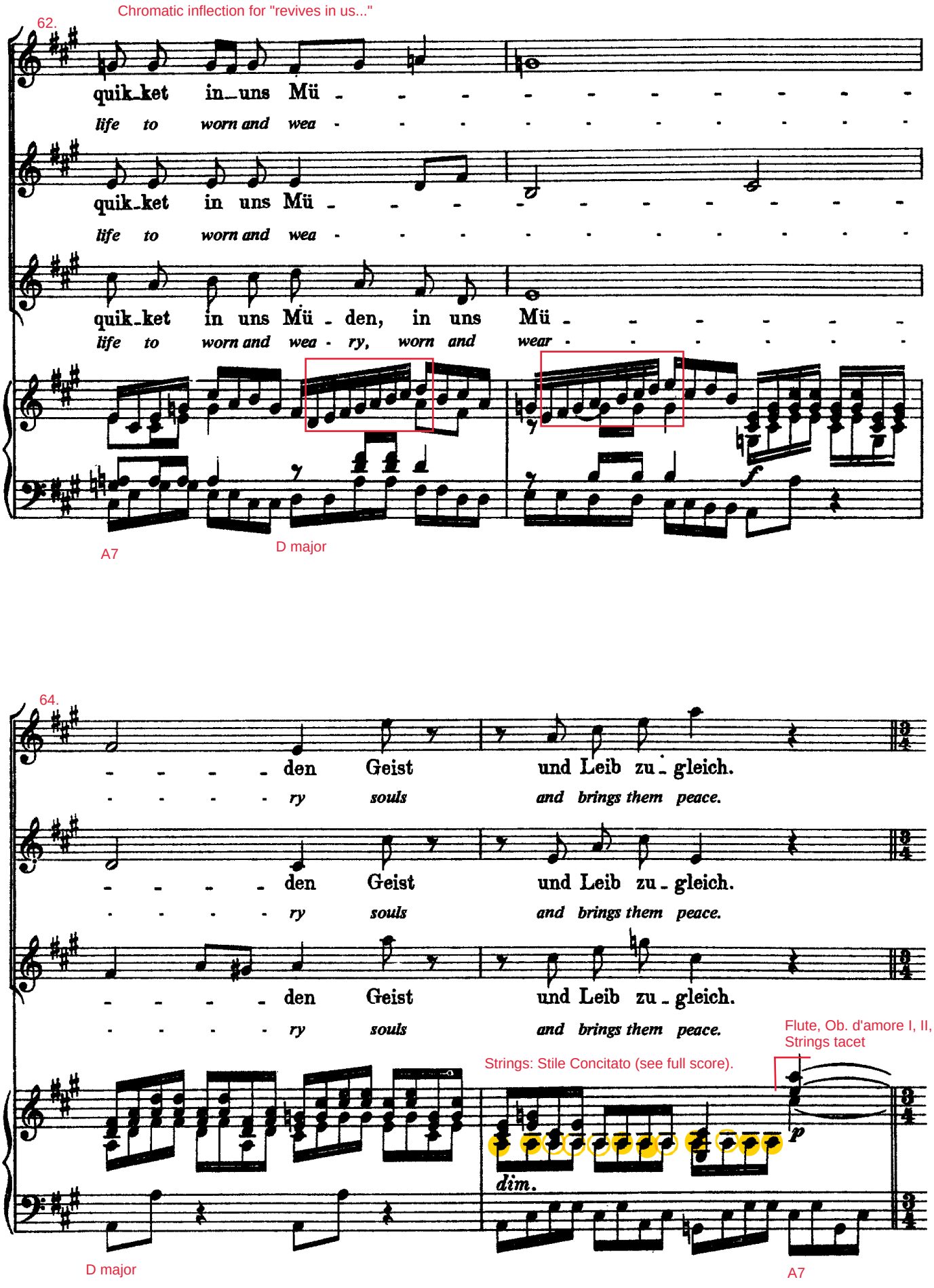
41.

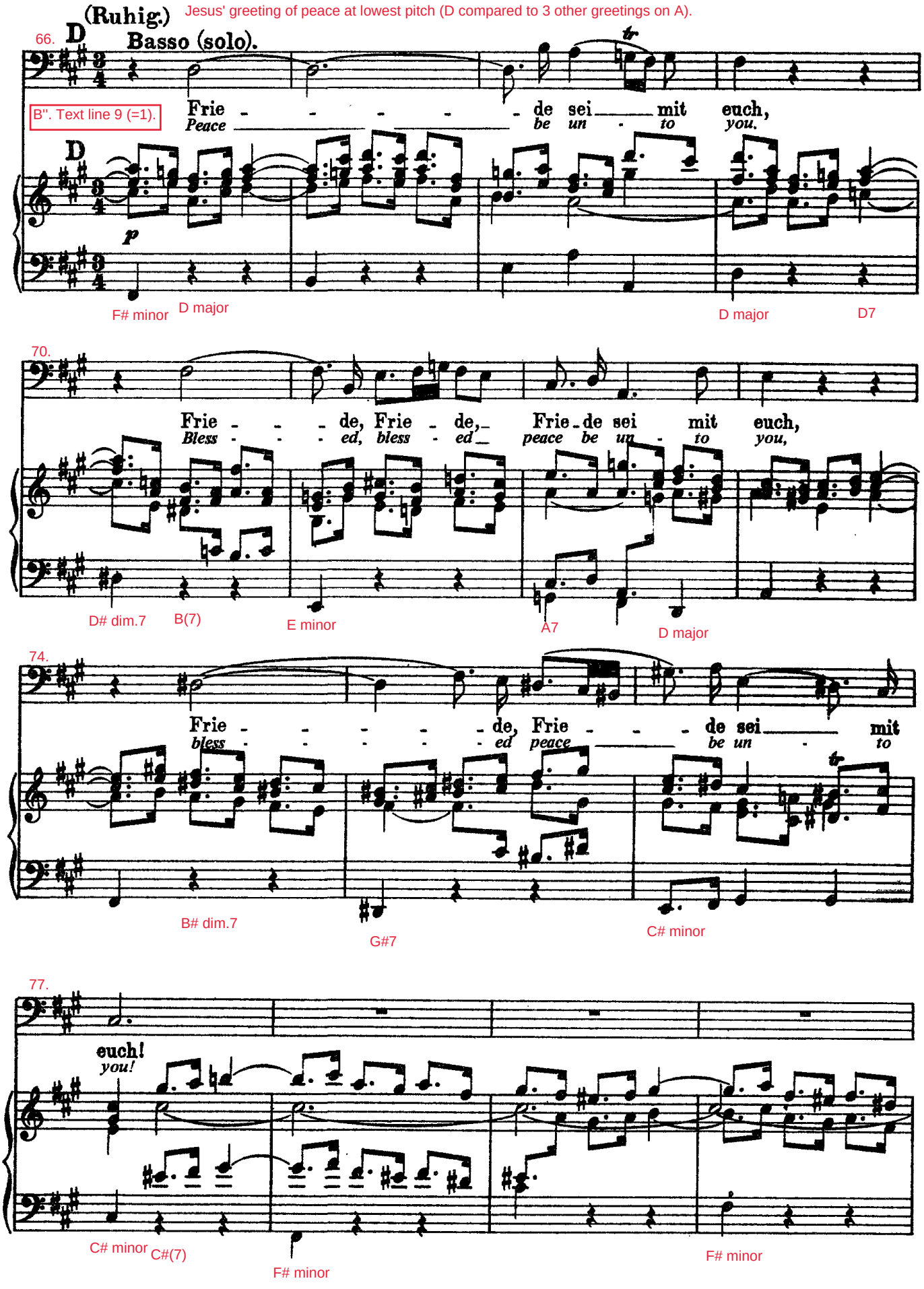
Frie - - de, Frie - de, Frie-de sei mit euch,
Bless - - ed, bless - ed peace be un - to you,

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

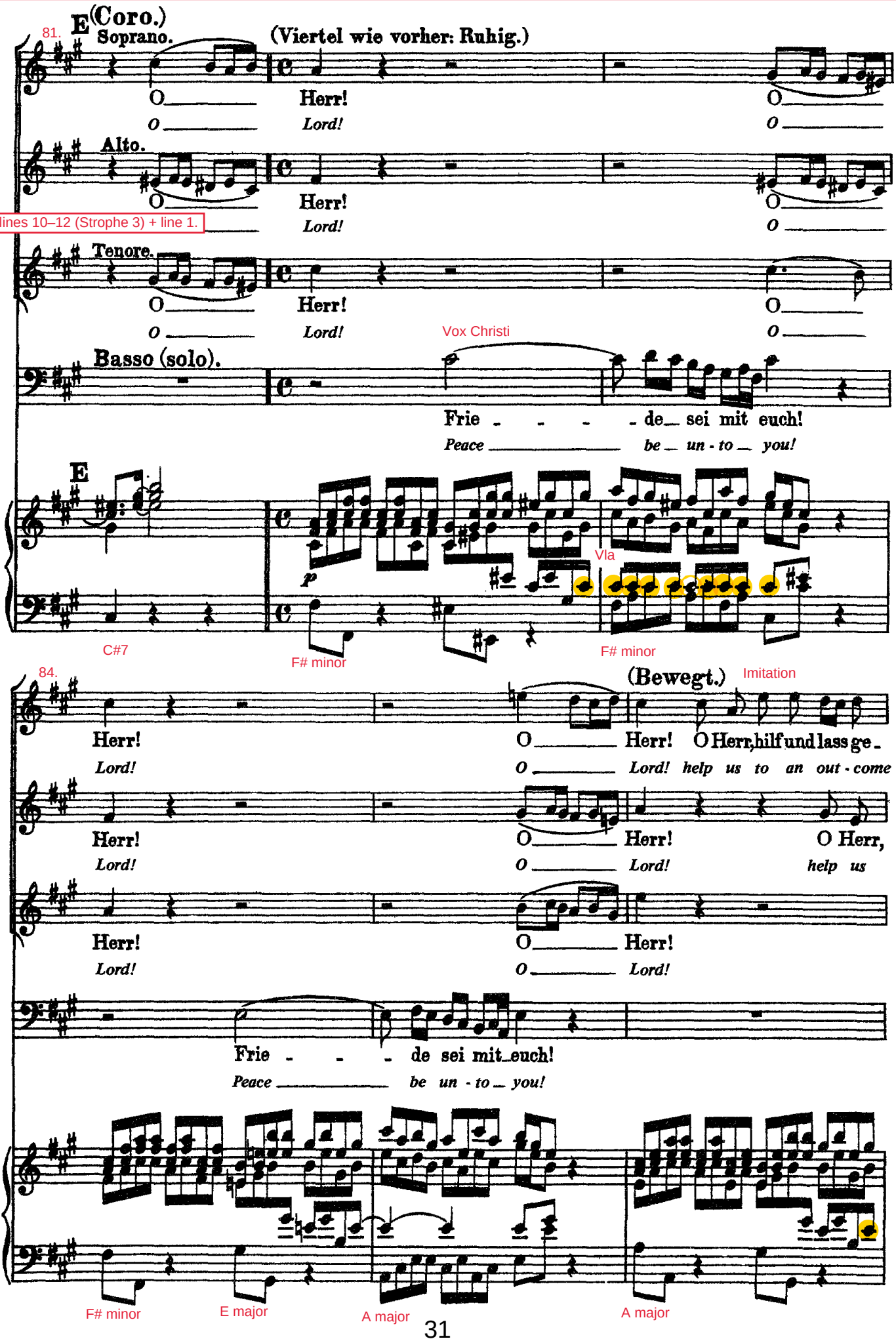

45.
Frie - - - - de, Frie - - de sei mit euch!
bless - - - - ed peace be un - to you!
E# dim.7
C#7
F# minor
F# minor
F#(7)
49.
B minor
F# minor
(Bewegt.)
53
A". Text lines 6–8 (Strophe 2).
Stile Concitato (see full score).
F# minor
F# minor
(Coro.)
Soprano.
56.
C
Voices in imitation.
Alto.
Je-sus
Je - 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.
C
B minor
A(7)
D major

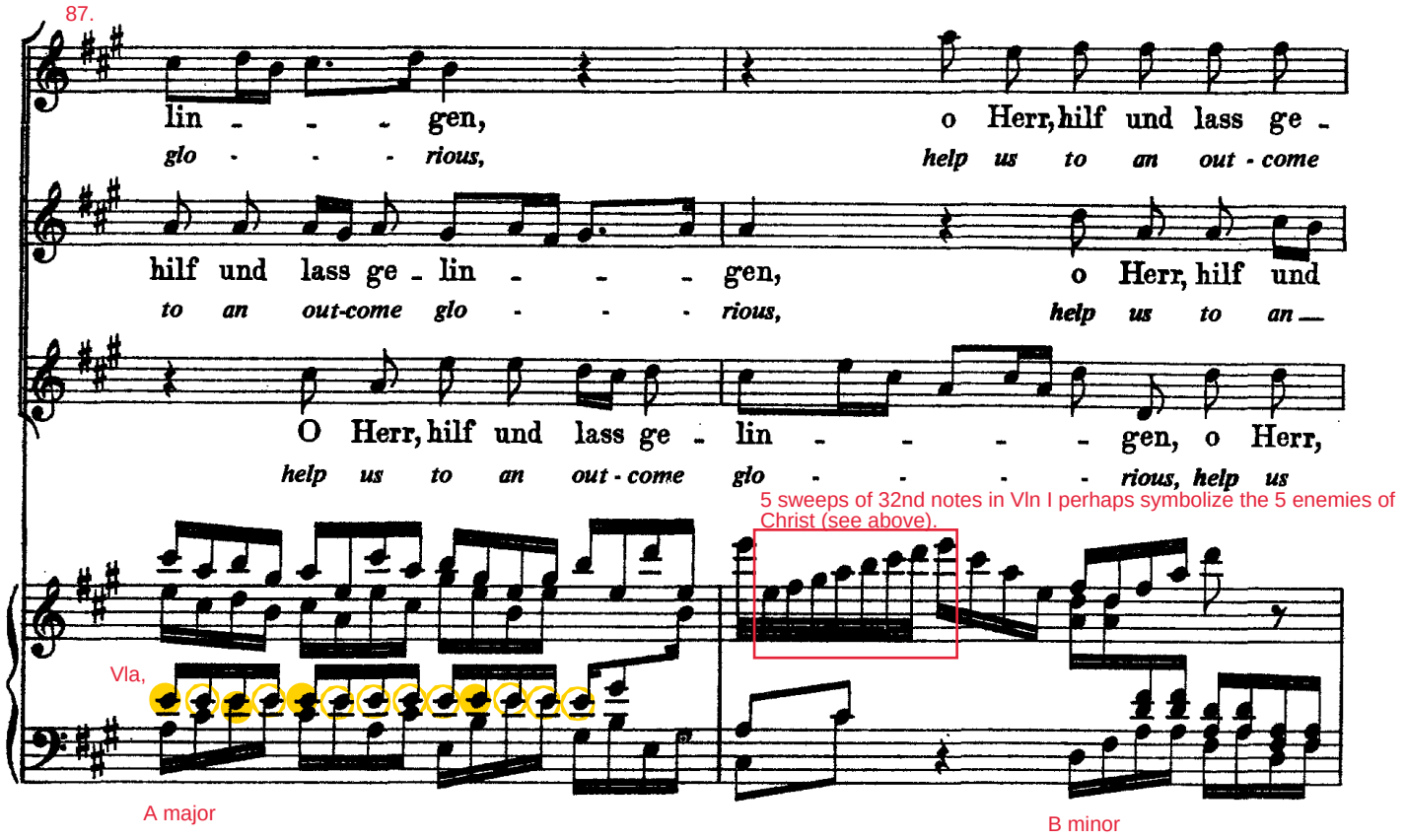

58.
ho - let uns zum Frie - - - den, zum Frie - - - - -
ends our strug-gles drea - - - ry, so drea - - - - -
Frie - den, zum Frie - - - den, zum Frie - - -
drea - ry, so drea - - - ry, so drea - - -
Je - sus ho - let uns zum Frie - - den, zum Frie - - -
Je - sus ends our strug-gles drea - - ry, so drea - - -
Vla.
60.
den und er -
ry, gives new
den und er -
ry, gives new
den und er -
ry, gives new
Vln II & Vla: Stile Concitato (see full score).
cresc.
B major
E minor
F#7
B minor

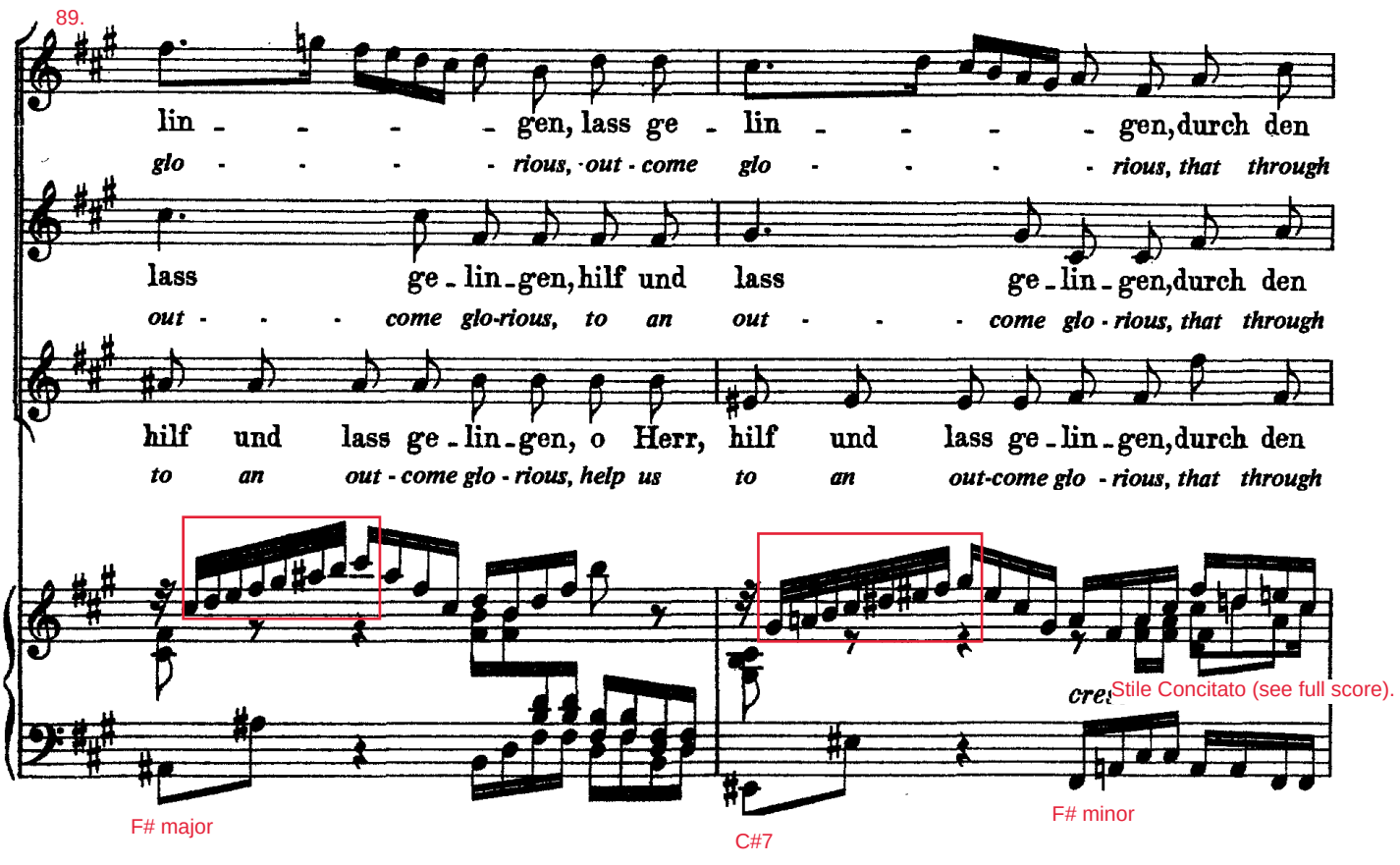

Chromatic inflection for "revives in us..."
62.
quik_ket in_uns Mü - - - - - - - - - -
life to worn and wea - - - - - - - - - -
quik_ket in uns Mü - - - - - - - - - -
life to worn and wea - - - - - - - - - -
quik_ket in uns Mü - den, in uns Mü - - - - - -
life to worn and wea - ry, worn and wear - - - - - -
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).
p
dim.
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.
D
p
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.




87.
lin - - - gen,
glo - - - rious,
o Herr, hilf und lass ge -
help us to an out - come
hilf und lass ge - lin - - - gen,
to an out-come glo - - - rious,
o Herr, hilf und
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
cres
Stile Concitato (see full score).
F# major
C#7
F# minor

The text combines allusions to two biblical passages: Psalm 118:25: O Lord, we beseech thee, give us success! (Luther 1545: O Herr, laß wohlgelingen!) and John 5:24: [Jesus]: "Truly, truly, I say to you, he who hears my word and believes him who sent me, has eternal life; he does not come into judgment, but has passed from death to life (Luther 1545: der hat das ewige Leben, und kompt nicht in das Gerichte, sondern er ist vom Tode zum Leben hin durch gedrungen)."

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!

Fl, Ob I, II

Stile Concitato (see full score).

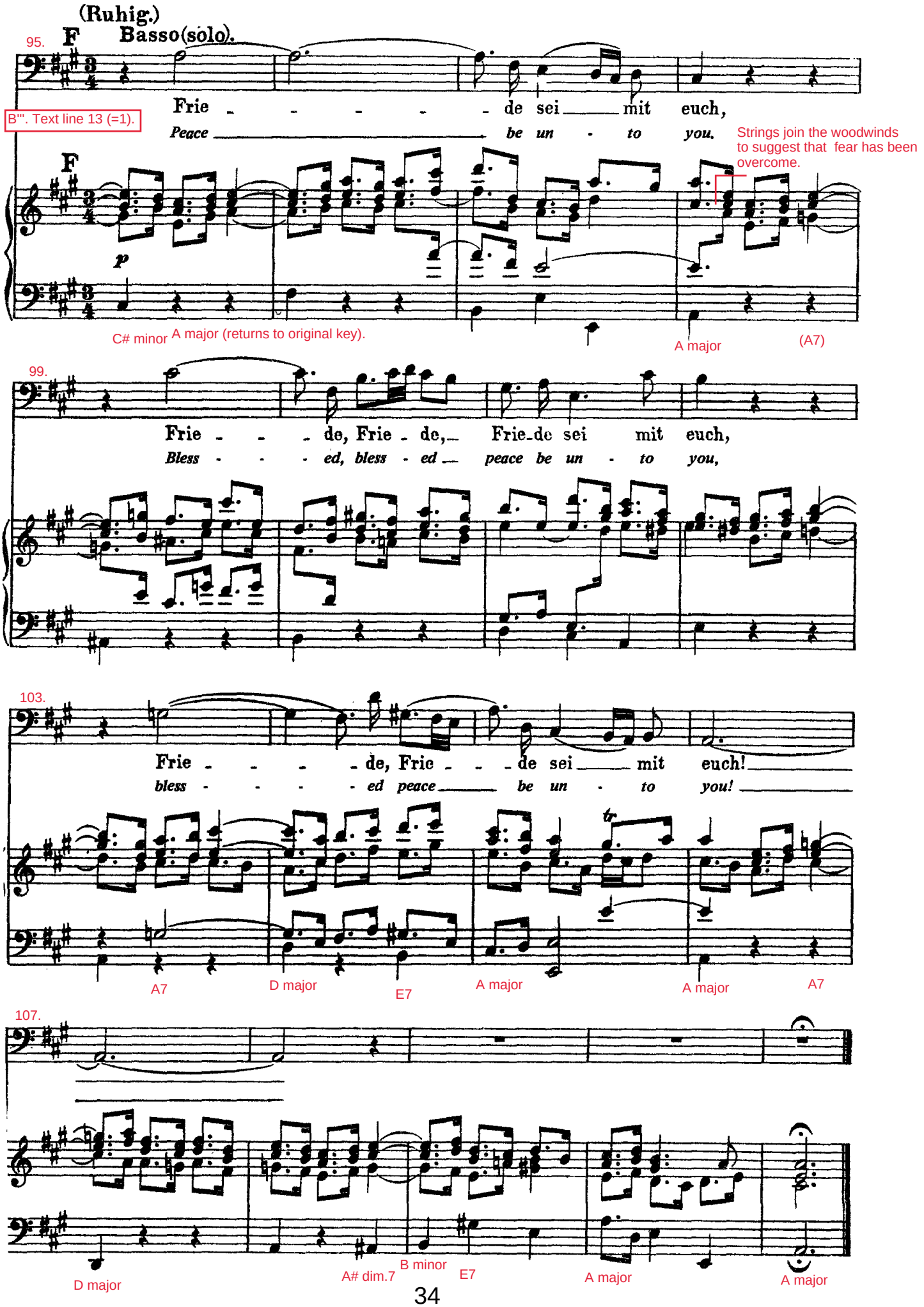
dim.

p

A major

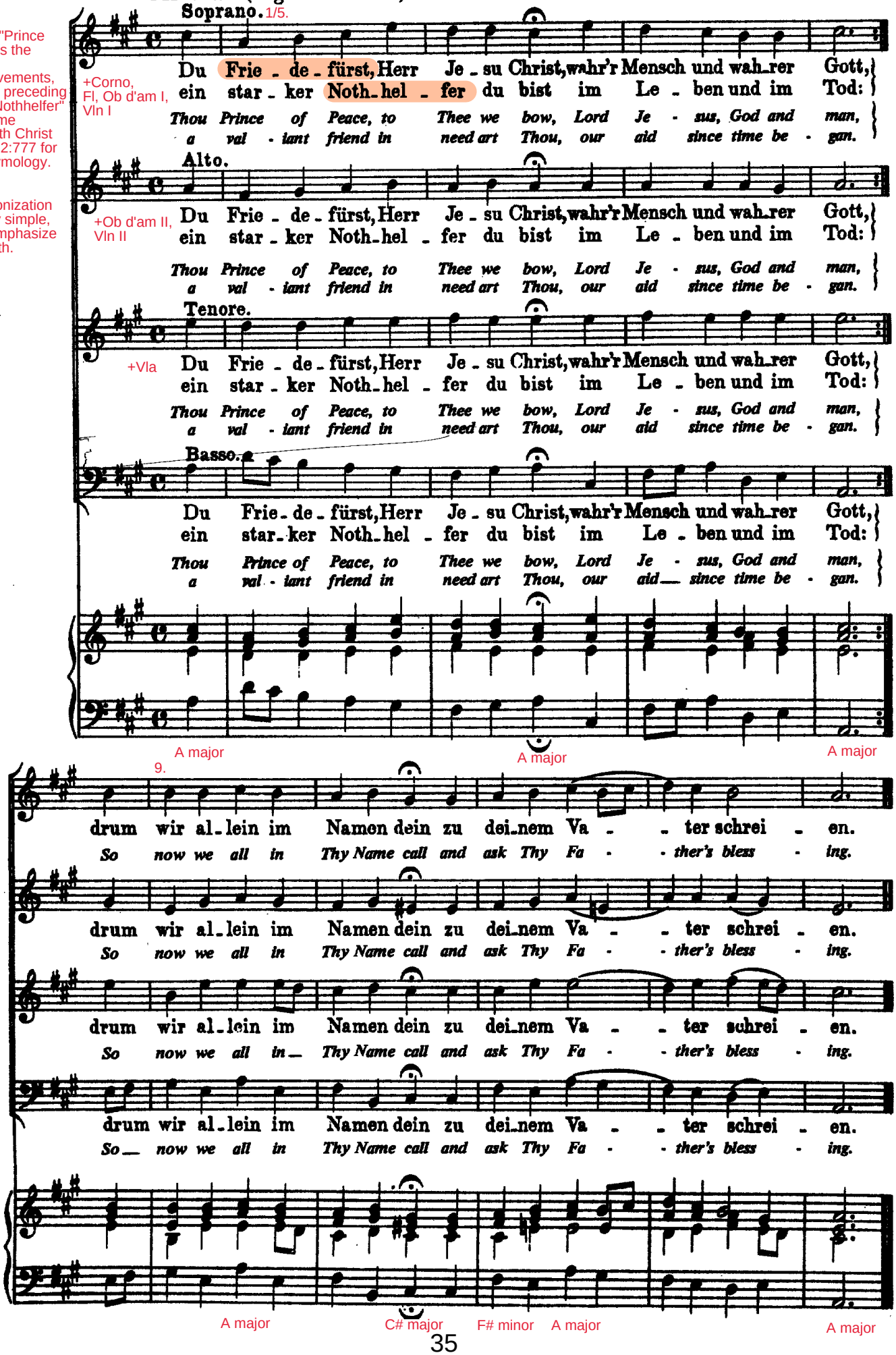
E7

E7


(Ruhig.)
F
Basso(solo).
95.
Frie - - - - - de sei mit euch,
Peace be un - to you.
B'''. Text line 13 (=1).
Strings join the woodwinds to suggest that fear has been overcome.
F
p
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!
tr
A7
D major
E7
A major
A major
A7
107.
D major
A# dim.7
B minor
E7
A major
A major

The cantata ends in confident manner with the ensemble singing the first stanza of 7 in the 1601 hymn by Jacob Ebert (1549–1614), with melody by Bartholomäus Gesius.

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

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.