

NBA I/10; BC A61, A171

3. Easter Day and (possibly in an earlier version) Mary's Purification (Candlemas)

3. Easter Day (BWV 134, 145, 158)

*Acts 13:26-33 (Paul preaches of Christ's death and resurrection in synagogue at Antioch)

*Luke 24:36-47 (Jesus appears to disciples in Jerusalem after his resurrection)

Mary's Purification (Candlemas) (BWV 83, 125, 82, 157, 158, [161], [200])

+Malachi 3:1-4 (The Lord will suddenly come to his temple and purify his people)

+Luke 2:22-32 (Mary presents Jesus at the temple; Nunc Dimittis)

FP: Composed probably in Leipzig period, before 1735,

perhaps 27 April 1734

(Leipzig: St. Nicholas).

See note for more

background.

J.S. Bach

Cantata No. 158 Der Friede sei mit dir

Nº 1. Recitativo • Peace offered by Christ to troubled conscience (158/1).

158/1. Secco

Martin Petzold's outlines the symmetrical form of the cantata with 3 levels (*Bach-Kommentar* 2:757):

- In the world as a child of peace (3b)
- Hope for peace (2 & 3b)
- Basis of peace (1 & 4)

He outlines the disposition of the movements:

- 3a. B recit. Dying in peace
- 2. B aria & S chorale. 3b. B arioso. In heavenly peace and quiet Crowned with heavenly crowns
- 1. B recit. Cancelled promissary note
- 4. Chorale. Protective inscription

An Easter cantata for bass (possibly incomplete) with some parts originating in an earlier work for Purification.

Basso

Chromatic saturation in the vocal part in 11 mm.

Very Small Instrumentation:
Oboe
Violin solo
SB
Continuo

The recitativo is replete with references to biblical verses and themes, beginning with Jesus' words to his disciples after his resurrection as recorded in the Gospel reading (see note).

While the recitativo is basically secco, Christ's greeting, "Peace be with you" (plural in the original) serves as a recurring, unifying thread in arioso style (the last statements combined in a longer arioso). Intervening lines elaborate on the implications of this peace with allusions to various biblical passages (see note opposite).

1. A D B G F# D#

Self-address: **Der Friede sei mit dir, du ängstliches Gewissen! Dein Mittler steht**
 - Peace be with thee, (O) thou anxious conscience! Thy mediator stands

D major B7

4 E C C# A#

hier, der hat dein Schuldenbuch und des Gesetzes Fluch verglichen und zer-

here, He hath thy book-of-debts and the law's curse settled and torn-up.

E minor F#7 B minor

7 G#

rissen. **Der Friede sei mit dir! Der Fürste dieser Welt, der deiner**
 - Peace be with thee! The prince of-this world, who for-thy

B minor B minor E7

The second statement is in minor. Wide intervals and emphatic cadence depict the conclusive victory.

10 E#

Seele nachgestellt, ist durch des Lammes Blut bezwungen und gefällt. Mein

soul did-lie-in-wait, is through the lamb's blood overpowered and brought-down. My

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

13

Herz, was bist du so be-trübt, da dich doch Gott durch Christum liebt! Er sel-ber spricht zu

heart, why art thou so troubled, since thee indeed God through Christ loves! He himself says to

D# dim.7 B7 E minor

16

mir: Der Frie - de sei mit dir, der Frie - de, der Frie - de,

me, - "Peace be with thee, the peace, - peace,

G major

19

der Frie - de sei mit dir, mit dir, der Friede sei mit dir!

peace be with thee, with thee, - peace be with thee!"

G major

Nº 2. Aria mit Choral
(Andante espressivo)

(Perhaps from an earlier work) • Farewell given to world, heaven's splendor preferred (158/2).

The cantabile obbligato suggests influence of the pre-Classical style.

158/2. Vln Solo

Ritornello related to vocal line.

G major

4

G major B7 E minor (A7) D major A major

This movement alludes to the canticle of Simeon ("Lord, now lettest thou thy servant depart in peace"), providing a tenuous connection to the previous movement. Simeon's canticle is part of the Gospel reading for Purification, which leads to the supposition that this movement originated in an earlier work for Purification.

See note for more.



Chromatic sighs suggest suffering or anxiousness.

D minor

D minor

Ascending sighing duples.

D minor

E7

A7

The *figura circulatoria* features prominently, perhaps as a symbol of the crown mentioned in m. 74ff. See note for background.



D major

A major

B minor

A minor

D# dim.7

E minor

A7

D major

D7

13 **A Basso**

Welt, a - - de! ich bin - - dein - - mü - - de,

The ascending violin lines presumably represent ascension from the earth to heaven.

G major

15

Sa - - lems Hüt - - ten steh'n mir - - an;

mf

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17

Welt, a - - de! Welt, a - - de! Welt, a - de! Welt, a -

G major

Alfred Dürr speculates that the original version may have been for flute instead of violin and he questions the doubled oboe and soprano (see note).

+Oboe

20 **Soprano. (Choral, eigene Melodie)**

This is the first stanza of seven in the 1649 chorale "Welt ade, ich bin dein müde" by Johann Georg Albinus (1624-1679) with melody by Johann Rosenmüller (1619-1684).

Welt, a - de! ich bin dein

de! ich bin dein mü - - - - - de, Welt, a -

G major B7 E minor

Whatever the chorale's original instrumentation, the text reinforces the text of the aria. Taken together, the two texts are reminiscent of various biblical passages (see note for representative passages).

22

mü - de,

de! Welt, a - de! ich bin dein mü - de, Welt, a -

E minor A7 D major D major

25

de! ich bin - - dein - mü - - de, Sa - - lems

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27

Hüt - ten - steh'n mir an.

mf

D major

29

ich will
Welt, a - - de! Welt, a - - de! ich bin dein

p

D major

C

32

nach dem - Him - mel zu;
mü - - - de, - Sa - lems

p

G major

34

Hüt - ten steh'n mir an, wo ich, ich Gott in

mf *p*

G major B7 E minor

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37

Ruh und Frie - de e - wig se -

E minor E7 A minor

39

da wird sein der rech - te

- lig, e - wig se - lig schau -

D B7 E minor D major G major

41

Frie - de

- en, e - wig se - lig, e -

E7 A minor

43

wig se - lig schauen kann,

Ritornello

A minor A minor

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46

A minor

48

wo ich, ich Gott in

B7 E7 A minor N6

50

und die ew' - ge See - len ruh.

Ruh' und Frie - de e - - wig

E NBA; stolze E7 A minor G7

52

se - - lig schauen, e - - wig se - - lig schau-en kann.

D7 G major G major

55

A syncopated theme, echoed by the violin, expresses the joy of anticipated pleasure in heaven.

58

Da bleib' ich, da hab' ich Ver-gnü - gen zu wohnen, da hab' ich Ver-

G major B7 E minor A7

Here the aria text changes from trochaic to dactylic meter, its lilt reflecting the joy of the text.

61

Welt, bei dir ist Krieg und

gnü-gen - zu woh-nen, da bleib' ich, da bleib'

D major F#7 B minor

64

Streit,

ich, da hab' ich Ver - gnü - gen, da hab' ich Ver -

B minor B minor E major A major

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66 **G**

nichts denn lauter
gnügen zu wohnen, zu

A major F#7 B minor
B minor Ascending chromatic fourth (see note). B minor

68

Eitelkeit,
wohnen.

Ritornello
mf
B minor

70

(C#7) F# minor F#7 B minor F# minor G major D major

72

Da prang'ich gezieret mit

E minor B minor F#7 B minor E7

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74

himm-li - schen Kro - nen, da bleib' ich, da

76

A minor D7 H G major

in dem Him-mel al - le - zeit

hab' ich Ver - gnü - gen zu woh - nen, da prang'

G major

79

- ich ge - zie - ret mit himm - li - schen Kro - nen, da bleib' ich, da

Vin plays "Welt, ade" theme.

G major G major

81

I NBA: Freud

Frie - de, Ruh' und Se - lig -

hab' ich Ver - gnü - gen zu woh - nen, da prang' ich ge - zie - ret mit

G major

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84
keit.
himm . lischen Kronen, da prang' ich _ ge - zie - ret mit himm . lischen Kronen.

Ritornello

mf

G major G major

87 **K**
E7 A minor (D7) G major D major

89
G minor D major G minor

91
G minor A7 D7

93
G major G# dim.7 A minor G major D7 G major

The recitative portion of this movement alludes to the canticle of Simeon ("Lord, now lettest thou thy servant depart in peace"), which is part of the Gospel reading for Purification. It is likely that the recitative originated in an earlier work for Purification, with the arioso added when the material was re-purposed for Easter 3. As the central section in a symmetrical form, the recitative 3a summarizes the crux of the matter: to live and die as a Child of Peace.

Nº 3. Recitativo

(Perhaps from an earlier work) •Prayer: May I be a child of peace until I enter heaven (158/3).

158/3a.

1. *Secco*

Basso

The recitative is replete with references to biblical passages and themes (see note).



Nun Herr, re - gie - re mei - nen Sinn, da -
 Now Lord, rule my disposition, so-that

B major E minor

mit ich auf der Welt, so lang' es dir mich hier zu las - sen noch ge -
 I on the earth, as long (as) it thee me here to leave yet pleases,

A major A7

fällt, ein Kind des Frie - dens bin, und lass mich zu
 a child of peace may-be, and let me to

F#7 B minor

dir aus mei - nen Lei - den wie Si - me - on in - Frie - den schei - den!
 thee from my afflictions like Simeon in peace depart!

(D7) G major

Alfred Dürr notes that in the arioso the "text—and, by allusion, its key—refers back to the second movement [mm. 58–94], a phenomenon which occurs in several Bach cantatas that originated around 1726: for example, in the *Kreuzstab* Cantata BWV 56." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 290. The theory is that Bach added this arioso when adapting an earlier work.

Arioso

In this musical allusion to movement 2, the obbligato line and chorale do not appear.

9 158/3b.

Da bleib' ich, da hab' ich Ver gnü gen zu
There stay I, there have I pleasure - gen to

G major E minor
D# dim.7

11

woh nen, da prang' ich ge zie ret, da prang' ich ge zie ret, da
dwell, there parade I adorned, there parade I adorned, there

E minor E minor G# dim.7 A minor

The final "crown" melisma is tortured, perhaps pointing to Jesus' crown of thorns and to human suffering while still in the world.

13

prang' ich ge zie ret mit himm lischen Kro nen
parade I adorned with heavenly crowns,

D7 B7 E minor E major A minor F major

The continuo echoes the opening cross figure.

16

nen, mit himm lischen Kro nen
with heavenly crowns.

B7 E minor E minor A# dim.7 B major E minor

This is the fifth verse of seven in the 1522 Easter chorale "Christ lag in Todesbanden" by Martin Luther. It employs the bible's metaphorical language of Christ as the paschal lamb, with allusions to the Passover-Exodus account (see note for relevant biblical passages).

158/4.

Choral (Mel: „Christ lag in Todesbanden“) (See also 4/6.) • Christ died as our paschal lamb (158/4).

№ 4 (5)

Soprano 1.

NBA: Gott hat

+Oboe
+Vln

Em F#7 Bm Bm BM Em DM GM B7 Em

Martin Petzoldt notes that the blood of the Passover lamb "marking our door" is a protective inscription and thus corresponds to the erased debtor's note in movement no 1. See *Bach-Kommentar* 2:761.

Note: The NBA follows Breitkopf's 1786 volume of the chorale instead of the version in Penzel's copy of the cantata, as given here.

Em Em DM GM Em

Bm Bm Em DM GM Em Am B7 Em EM