Form: Recit (B) - Aria/Chorale (B/S) - Recit/Arioso (B) - Chorale

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

Martin Petzoldts 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.   4. Chorale.
  - Cancelled promissary note   Protective inscription

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

Nº 1. Recitativo

158/1.   Secco

• Peace offered by Christ to troubled conscience (158/1).

Basso

Chromatic saturation in the vocal part in 11 mm.

Very Small Instrumentation:
Oboe
Violin solo
SB
Continuo

The recitative 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).

1.

A   D   B   G   F#   D#

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

D major   B7

While the recitative 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).

4

E   C   C#   A#

hier,   der hat dein Schulden buch   und des Ge - set - zes Fluch   ver - glichen 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 Frie - de 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#

See - le nachgestellt, ist durch des   Lammes Blut   bezwungen und ge - fällt.   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 seLber 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

№ 2. Aria mit Choral
(Andante espressivo)
158/2.

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

NBA has A.

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

Vln Solo

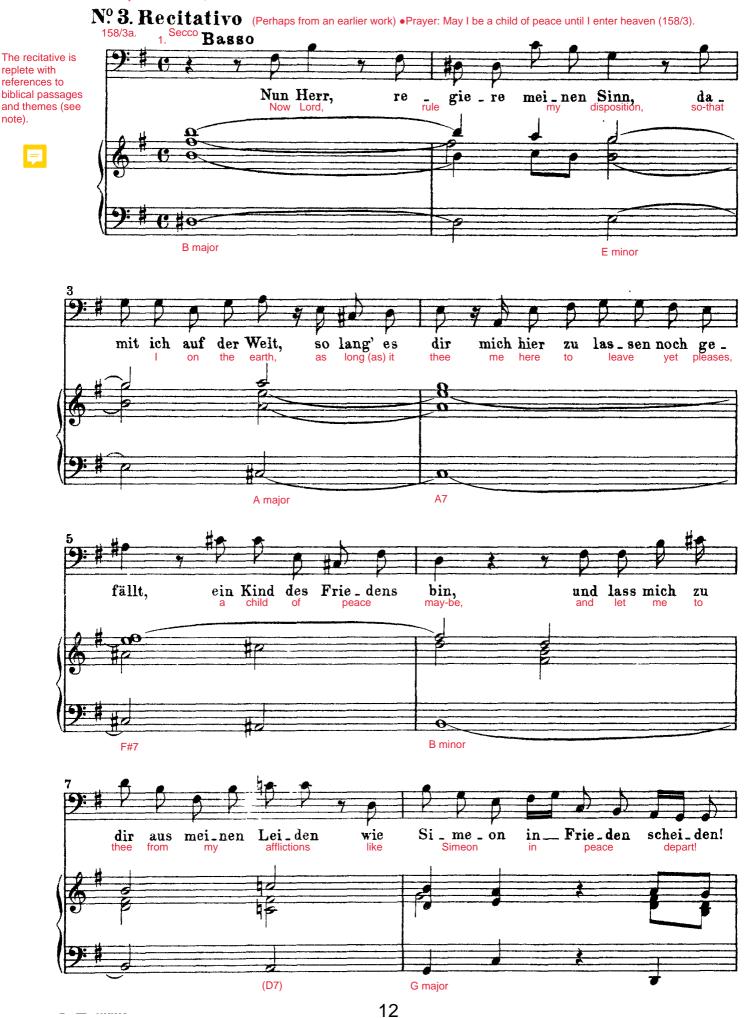Ritornello related to vocal line.

mf

G major

4

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

2

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.

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

D minor

E7

A7

D major

A major

B minor

A minor

D# dim.7

E minor

A7

D major

D7

A Basso

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

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

p

G major

Sa _ _lems Hüt _ _ten steh'n mir __ an;

mf

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

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

Da bleib' ich, da hab' ich Ver_gnü_gen zu wohnen, da hab'_ ich Ver_

G major   B7   E minor   A7

Welt, bei dir ist Krieg und

gnü_gen_ zu woh_nen, da bleib'_____ ich, da bleib'_____

D major   F#7   B minor

Streit,

____ ich, da hab' ich Ver_gnü _ gen, da hab' ich Ver_

B minor   B minor   E major   A 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

12

Alfred Dürr notes that in the arioso the "text—and, by allusion, its music too—refers back to the second movement [mm. 58–94], a phenomenon that we encounter 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.

158/3b.

Da__ bleib' ich,   da__   hab'__ ich Ver _ gnü _ gen   zu
There   stay   I,   there   have __ I pleasure   to

G major   E minor
                                                 D# dim.7

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

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

D7   B7   E minor   E minor E major A minor F major
                                              The continuo echoes the opening cross figure.

_ nen, mit himm _ lischen Kro _ _ _ _ nen.
with heavenly crowns.

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

13

This is the fifth verse of seven in the 1524 Easter chorale "Christ lag in Todes Banden" 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.

№ 4.(5) **Choral** (Mel: „Christ lag in Todesbanden") (See also 4/6.) ●Christ died as our paschal lamb (158/4).

NBA: Gott hat

+Oboe
Vln

Soprano 1.
Hier ist das rechte O-ster-lamm, da-von hat Gott ge-bo-ten,
das ist hoch an des Kreuzes Stamm in heisser Lieb' ge-bra-ten:

Alto
Hier ist das rechte O-ster-lamm, da-von hat Gott ge-bo-ten,
das ist hoch an des Kreuzes Stamm in heisser Lieb' ge-bra-ten:

Tenore
Hier ist das rechte O-ster-lamm, da-von hat Gott ge-bo-ten,
das ist hoch an des Kreu-zes Stamm in heisser Lieb' ge-bra-ten:

Basso
Hier ist das rechte O-ster-lamm, da-von hat Gott ge-bo-ten,
das ist hoch an des Kreuzes Stamm in heisser Lieb' ge-bra-ten:

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.

dess Blut zeich-net un-sre Thür, das hält der Glaub' dem
dess Blut zeich-net un-sre Thür, das hält der Glaub' dem
dess Blut zeich-net un-sre Thür, das hält der Glaub' dem
dess Blut zeich-net un-sre Thür, das hält der Glaub' dem

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

To-de für, der Wür-ger kann uns nicht rüh-ren. Hal-le-lu-ja!
To-de für, der Wür-ger kann uns nicht rüh-ren. Hal-le-lu-ja!
To-de für, der Wür-ger kann uns nicht rüh-ren. Hal-le-lu-ja!
To-de für, der Wür-ger kann uns nicht rüh-ren. Hal-le-lu-ja!

Bm   Bm   Em   DM   GM   Em   Am   B7   Em   EM