Introduction & updates at melvinunger.com. Last changed: 19 December 2025. 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.

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

# J.S. Bach
# Cantata No. 158
## Der Friede sei mit dir

Cantata for bass (possibly incomplete, with some parts originating in an earlier work for Purification) blending Easter / Nunc dimittis.

## No. 1. Recitativo

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

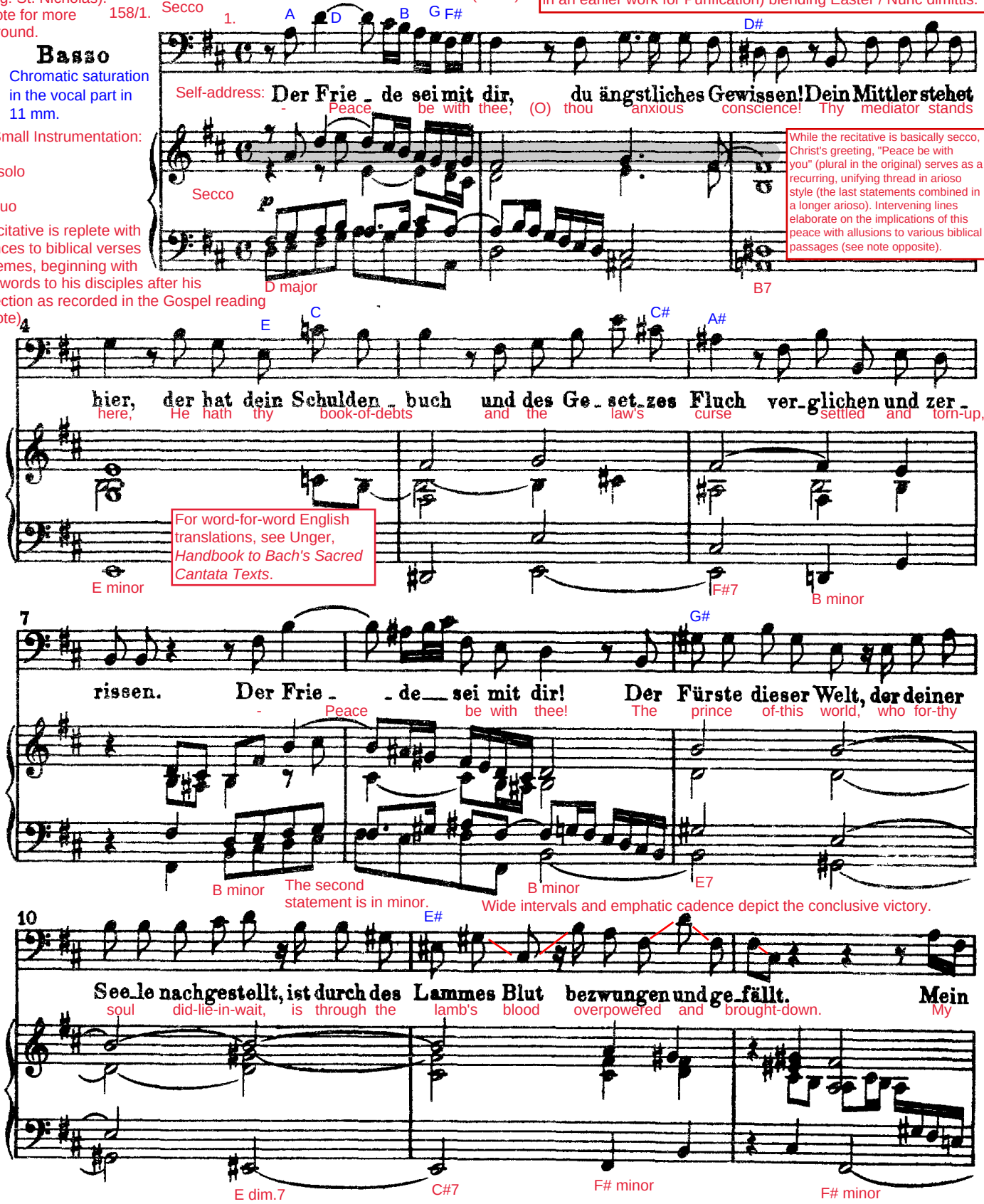
158/1. Secco

**Basso**

Chromatic saturation in the vocal part in 11 mm.

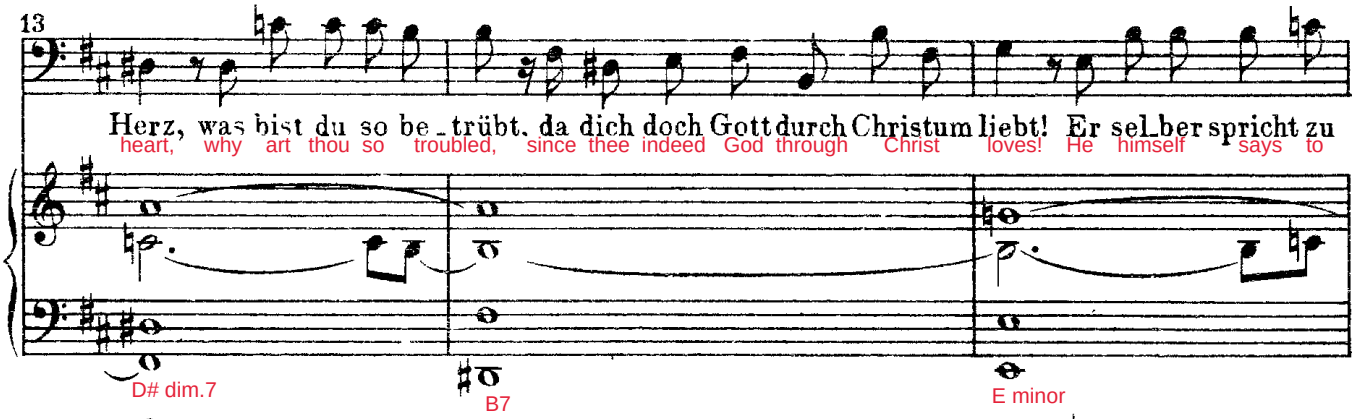
Very Small Instrumentation:
Oboe
Violin solo
SB
Continuo

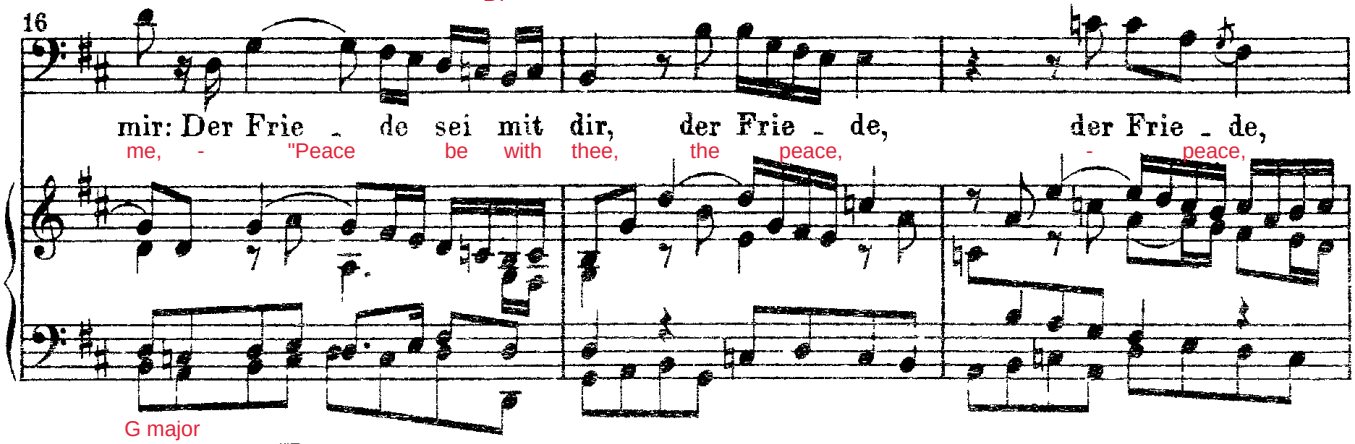
The recitative is replete with references to biblical verses and themes, beginning with Jesus' words to his disciples after his resurrection as recorded in the Gospel reading (see note).

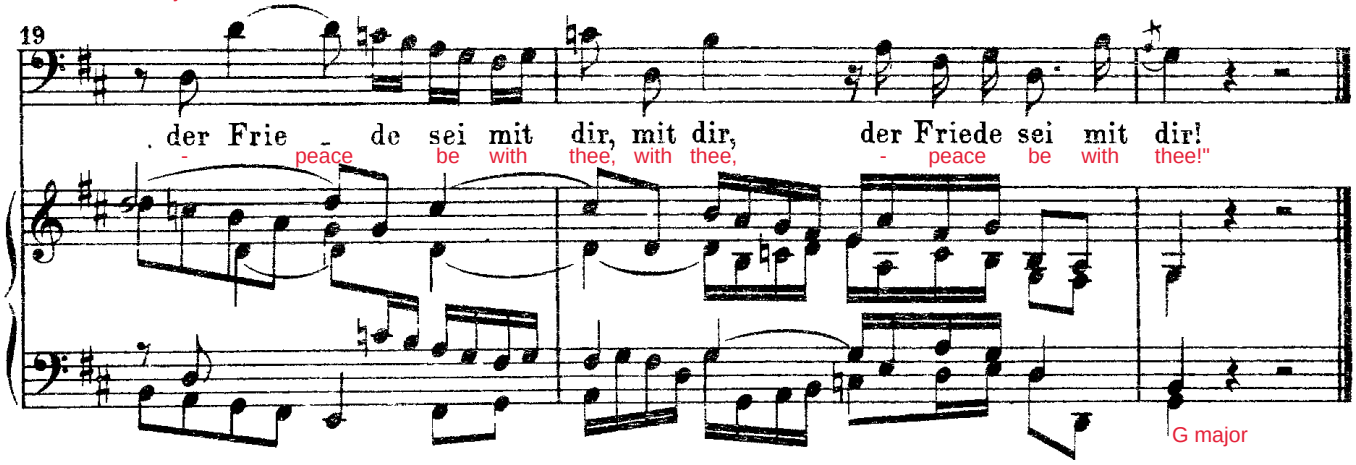



While the recitative is basically secco, Christ's greeting, "Peace be with you" (plural in the original) serves as a recurring, unifying thread in arioso style (the last statements combined in a longer arioso). Intervening lines elaborate on the implications of this peace with allusions to various biblical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

For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.




## Nº 2. Aria mit Choral

(Andante espressivo)

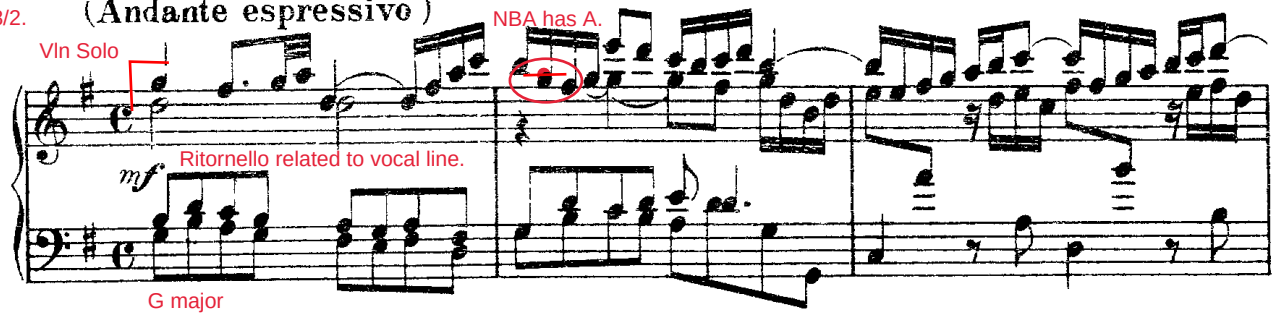
158/2.

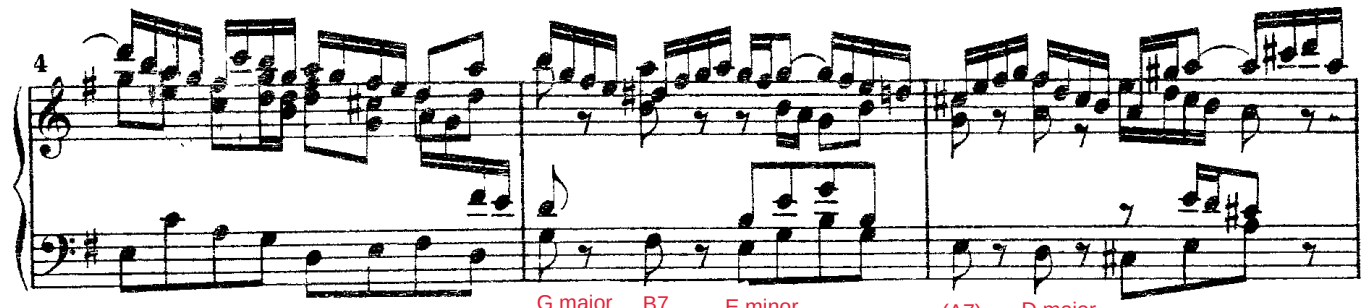
(Perhaps from an earlier work) ●Farewell given to world, heaven's splendor preferred (158/2).

NBA has A.

Vln Solo

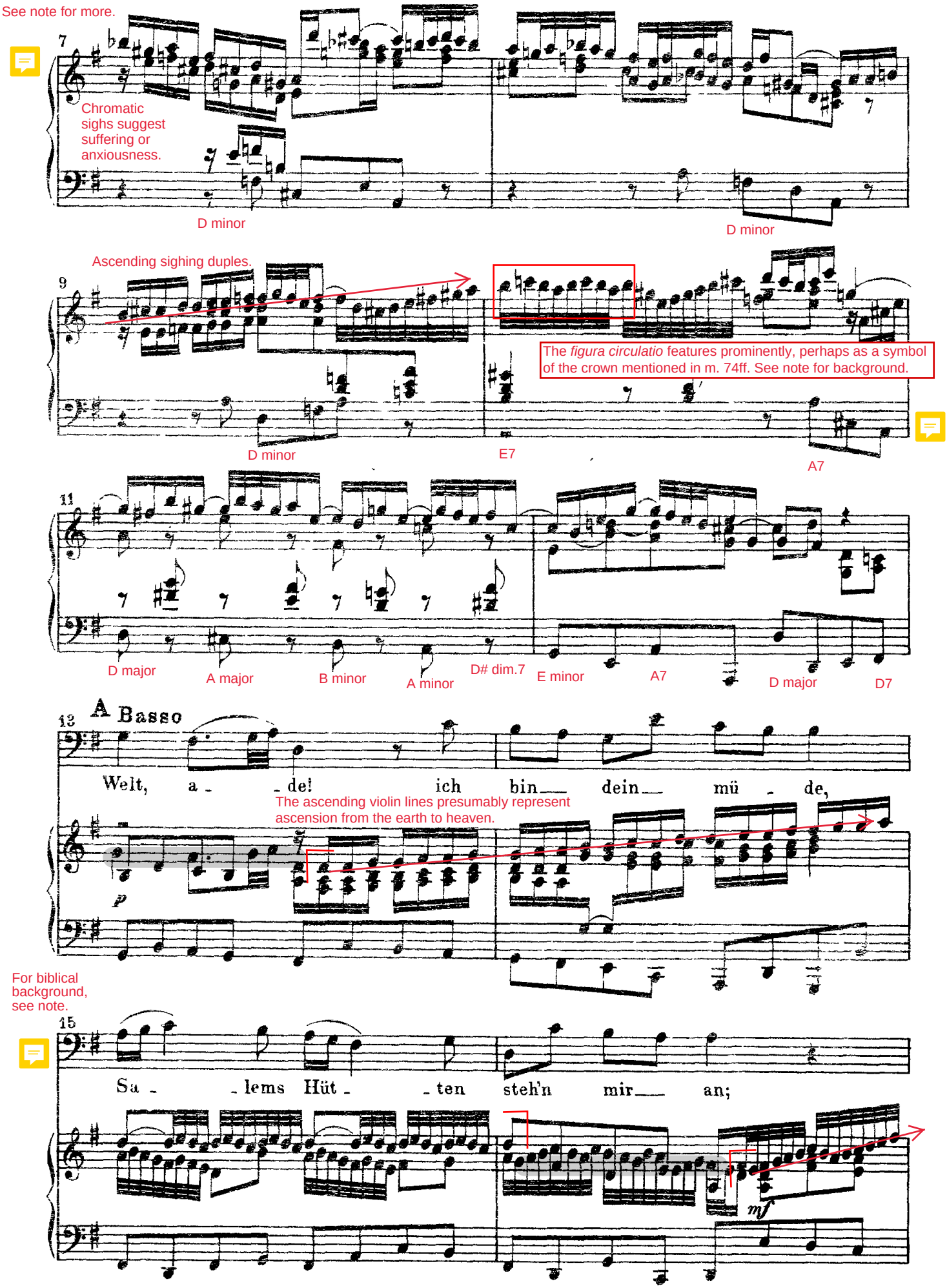
The cantabile obbligato suggests influence of the pre-Classical style.

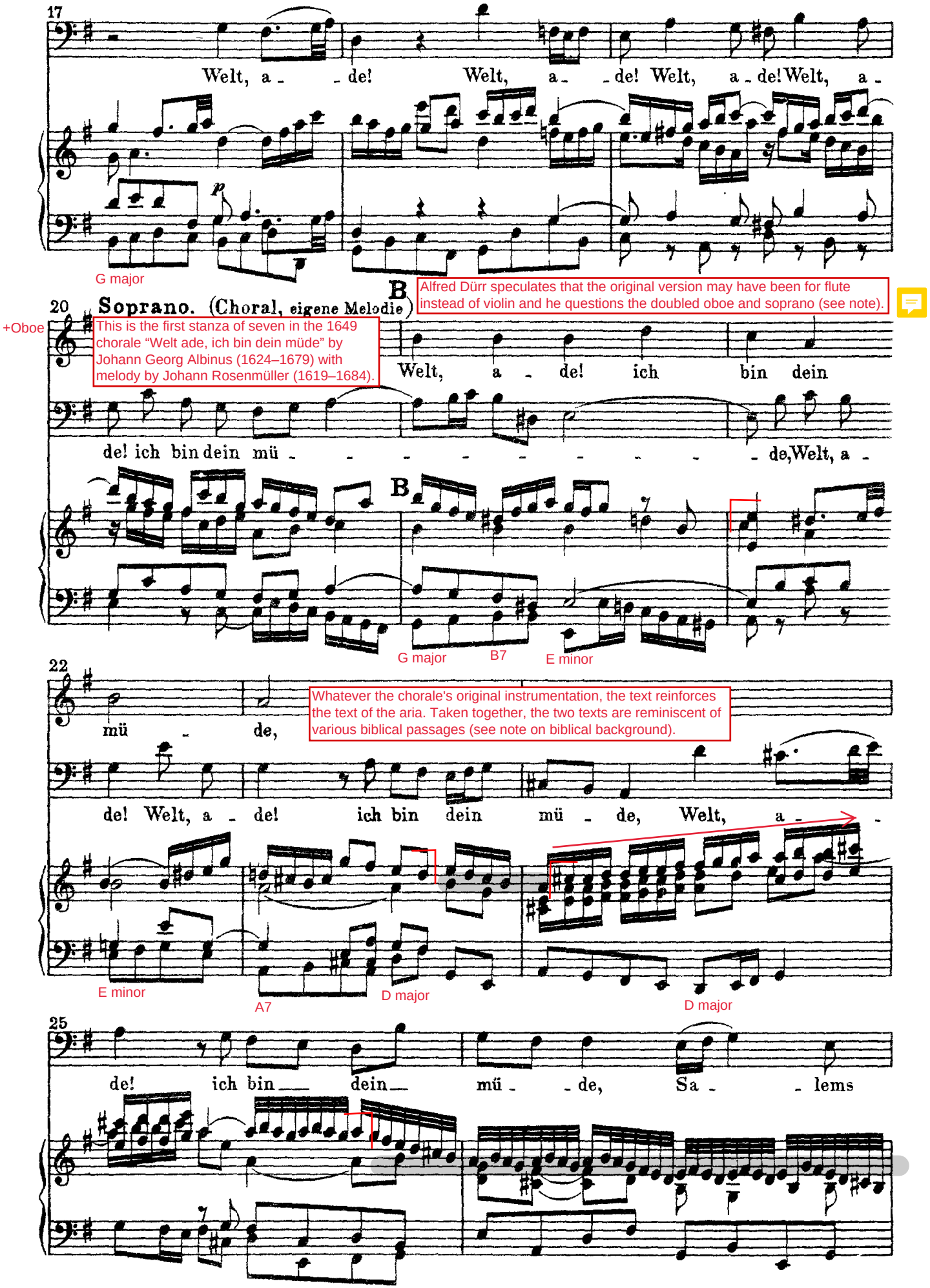


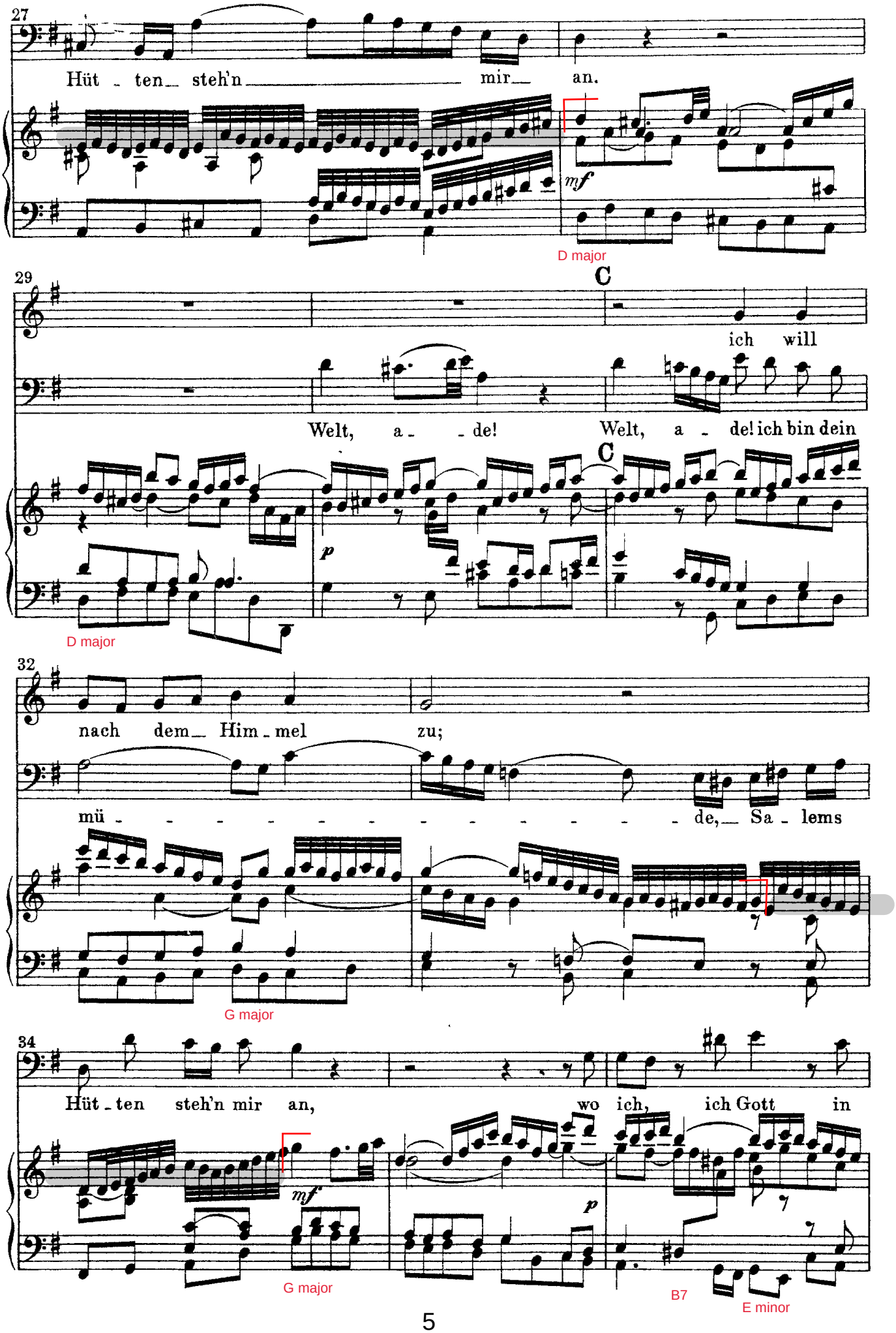



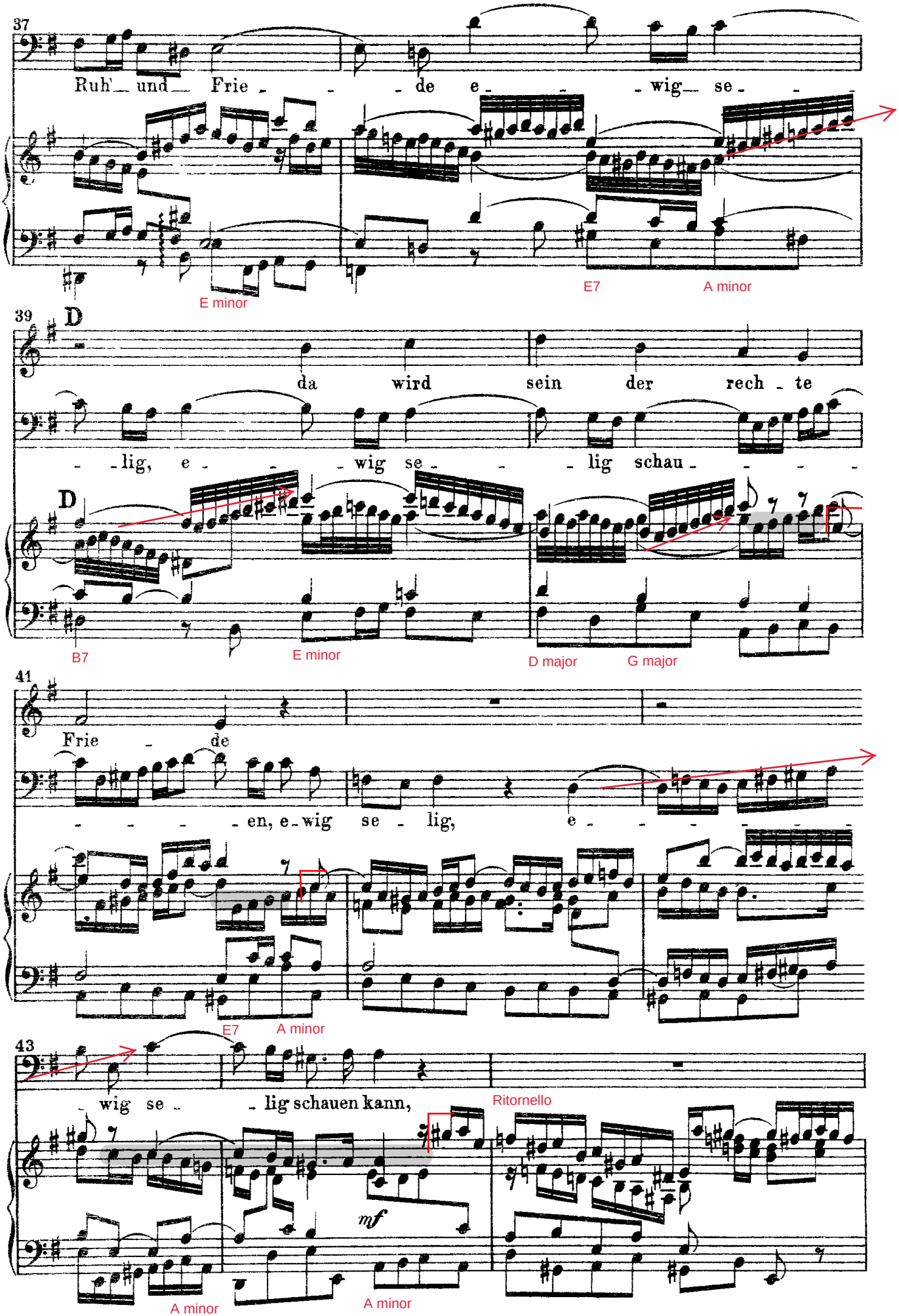
This movement alludes to the canticle of Simeon ("Lord, now lettest thou thy servant depart in peace"), providing a tenuous connection to the previous movement. Simeon's canticle is part of the Gospel reading for Purification, which leads to the supposition that this movement originated in an earlier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

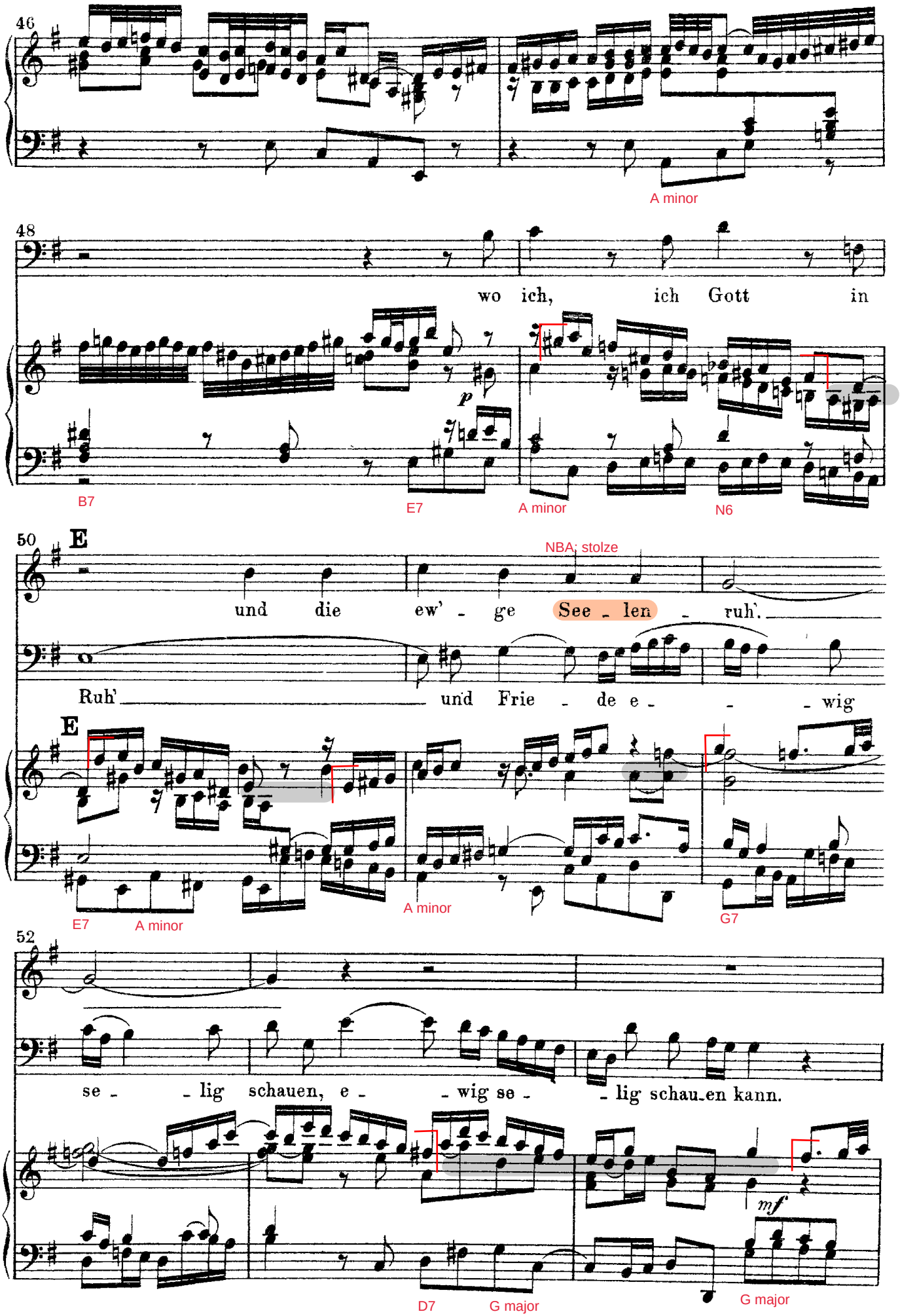
See note for more.

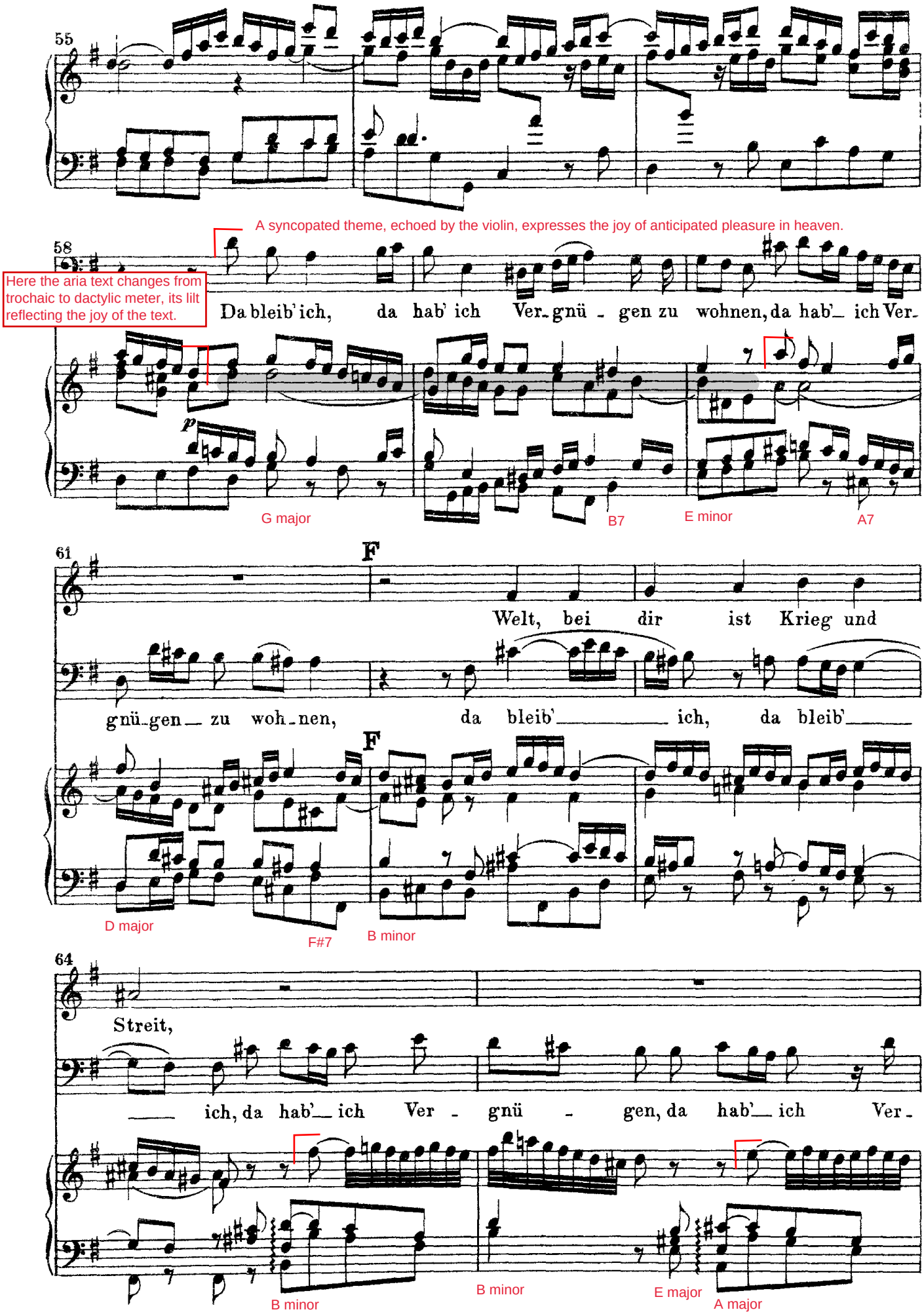


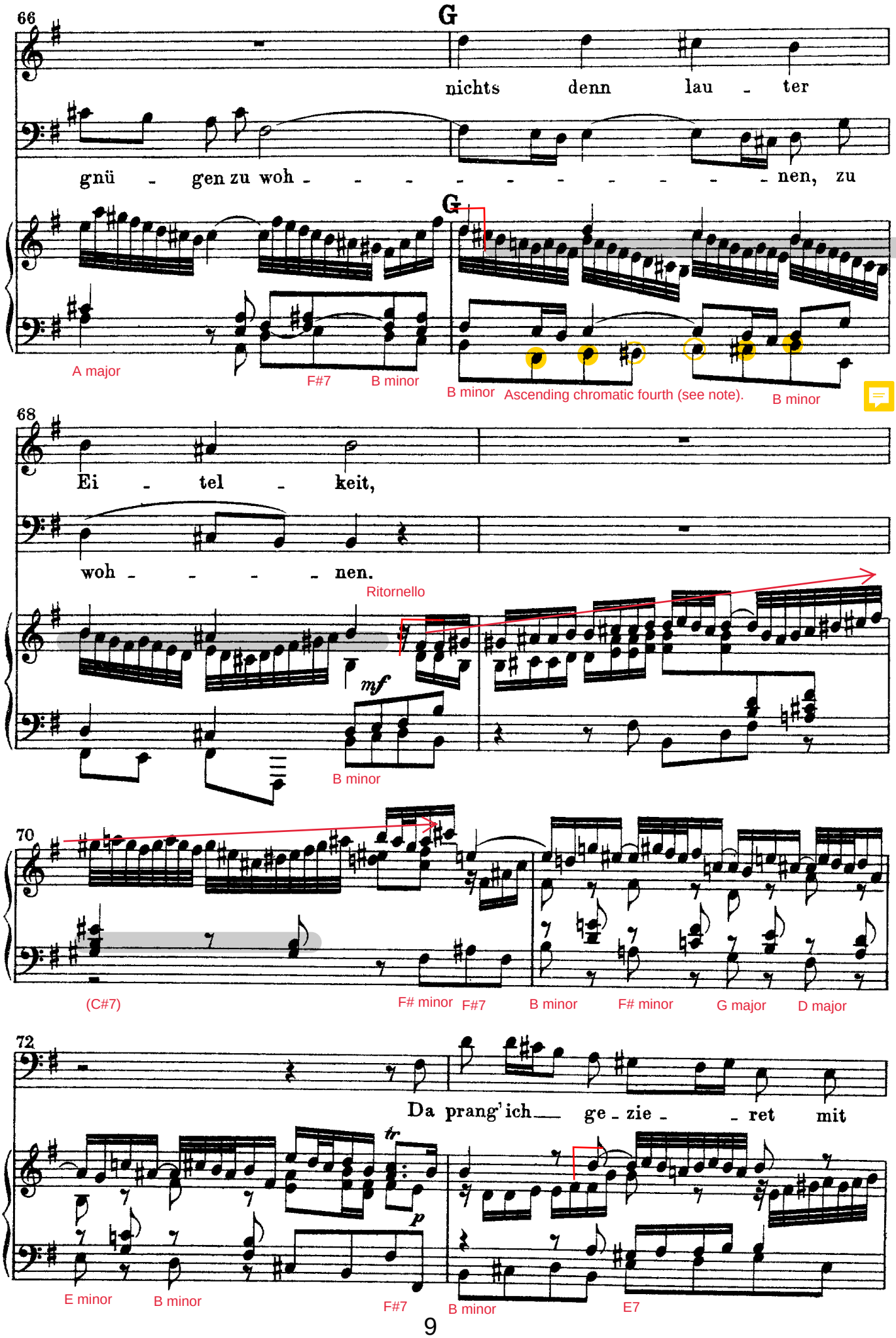

17
Welt, a - de! Welt, a - de! Welt, a - de! Welt, a -
p
G major
B
Alfred Dürr speculates that the original version may have been for flute instead of violin and he questions the doubled oboe and soprano (see note).
20
Soprano. (Choral, eigene Melodie)
+Oboe
This is the first stanza of seven in the 1649 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 -
B
G major
B7
E minor
22
mü - de,
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 on biblical background).
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

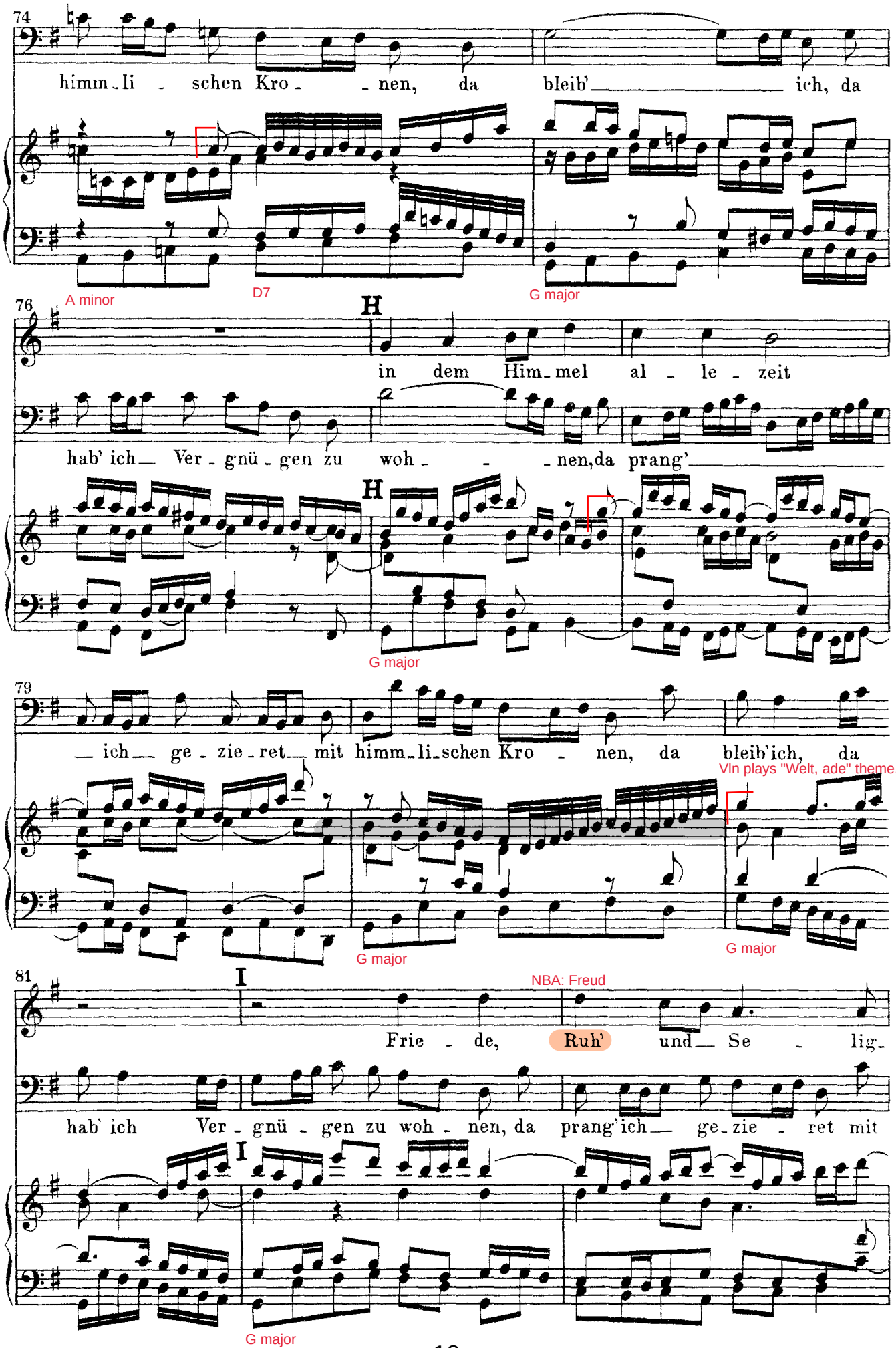

27
Hüt - ten steh'n mir an.
mf
D major
29
C
ich will
Welt, a - de!
Welt, a - de! ich bin dein
C
p
D major
32
nach dem Him - mel zu;
mü - - - - - - - - - - - de, Sa - lems
G major
34
Hüt - ten steh'n mir an,
wo ich, ich Gott in
mf
p
G major
B7
E minor

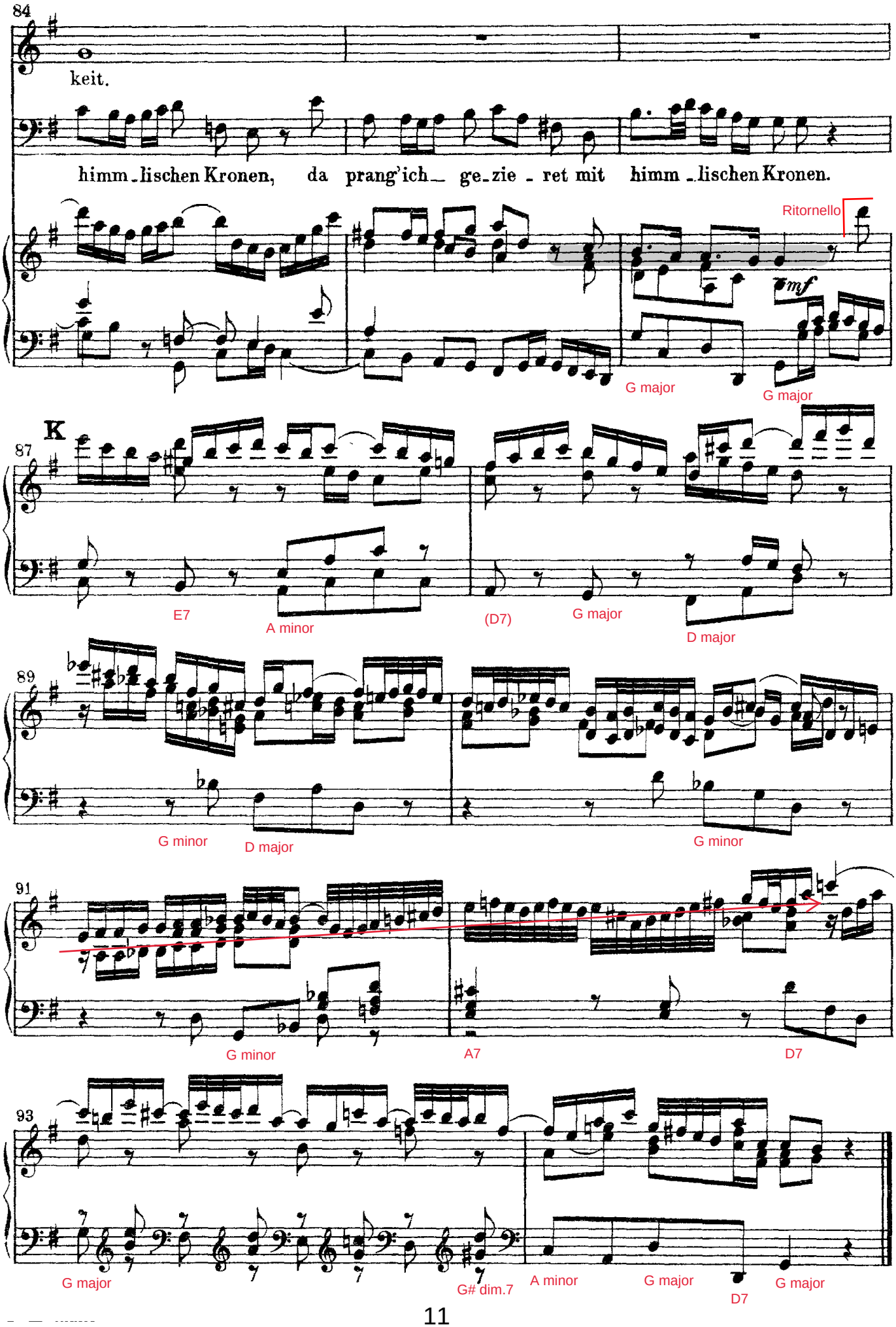

37
Ruh' und Frie - de e - wig se -
E minor
E7
A minor
39
D
da wird sein der rech - te
- lig, e - wig se - lig schau -
D
B7
E minor
D major
G major
41
Frie - de
- en, e - wig se - lig, e -
E7
A minor
43
- wig se - lig schauen kann,
Ritornello
mf
A minor
A minor


46
A minor
48
wo ich, ich Gott in
p
B7
E7
A minor
N6
50
E
NBA; stolze
und die ew' - ge See - len - ruh'.
Ruh' und Frie - de e - - - wig
E
E7
A minor
A minor
G7
52
se - - lig schauen, e - - wig se - - lig schau-en kann.
mf
D7
G major
G major


55
A syncopated theme, echoed by the violin, expresses the joy of anticipated pleasure in heaven.
58
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-
p
G major
B7
E minor
A7
61
F
Welt, bei dir ist Krieg und
gnü-gen zu woh-nen, da bleib' ich, da bleib'
F
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


66
G
nichts denn lau - ter
gnü - gen zu woh - - - - - - - - - - nen, zu
G
A major
F#7
B minor
B minor
Ascending chromatic fourth (see note).
B minor
68
Ei - tel - keit,
woh - - - - nen.
Ritornello
mf
B minor
70
(C#7)
F# minor
F#7
B minor
F# minor
G major
D major
72
Da prang'ich ge - zie - - ret mit
tr
p
E minor
B minor
F#7
B minor
E7


74
himm_li _ schen Kro_ _nen, da bleib'_____ ich, da
A minor
D7
G major
76
H
in dem Him_mel al _ le _ zeit
hab' ich_ Ver _ gnü _ gen zu woh _ _ _nen,da prang'_____
H
G major
79
_ ich_ ge _ zie _ ret_ mit himm_li_schen Kro _ nen, da bleib'ich, da
Vln 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
I
G major

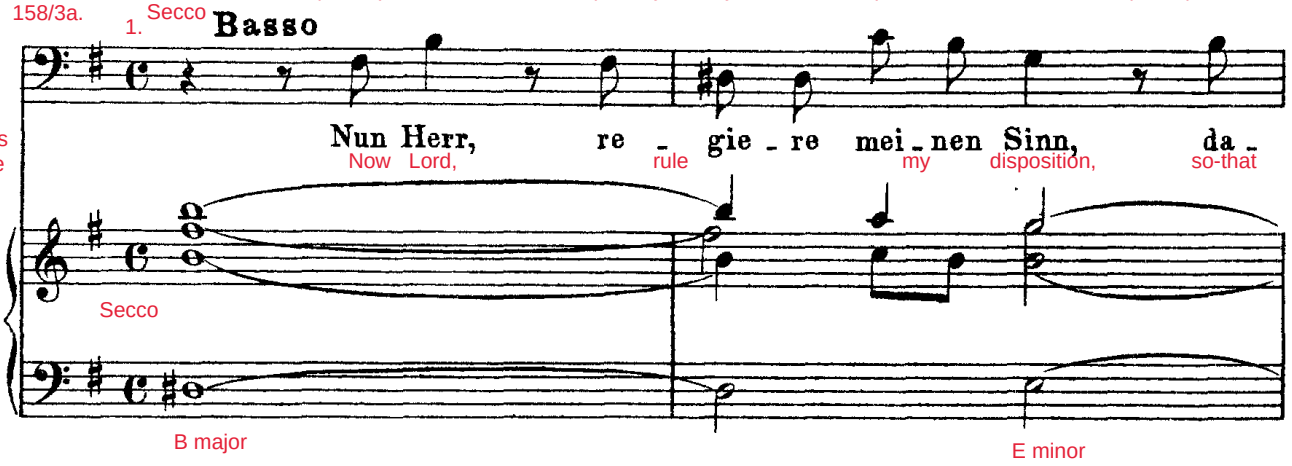

84
keit.
himm_lischen Kronen, da prang'ich_ ge_zie_ret mit himm_lischen Kronen.
Ritornello
mf
G major
G major
K
87
E7
A minor
(D7)
G major
D major
89
G minor
D major
G minor
91
G minor
A7
D7
93
G major
G# dim.7
A minor
G major
D7
G major

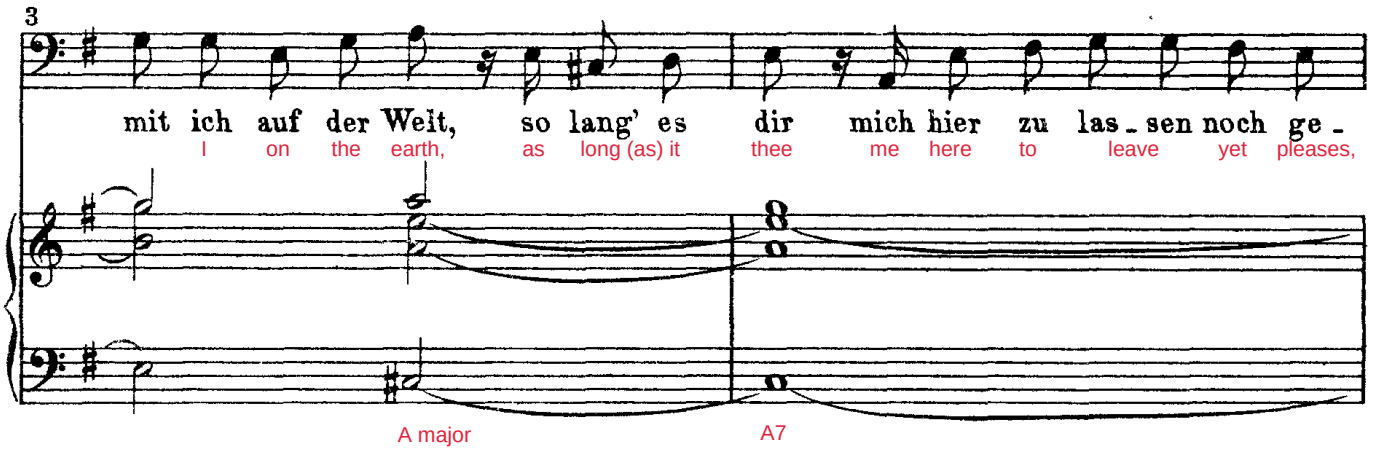
The recitative portion of this movement alludes to the canticle of Simeon (“Lord, now lettest thou thy servant depart in peace”), which is part of the Gospel reading for Purification. It is likely that the recitative originated in an earlier work for Purification, with the arioso added when the material 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.

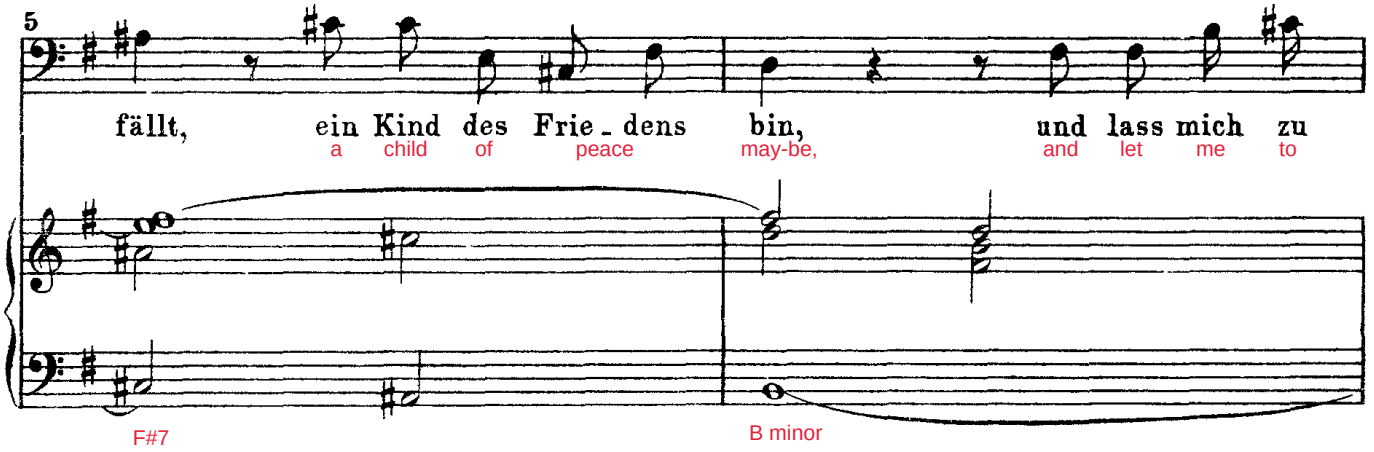
## No. 3. Recitativo (Perhaps from an earlier work) ●Prayer: May I be a child of peace until I enter heaven (158/3).

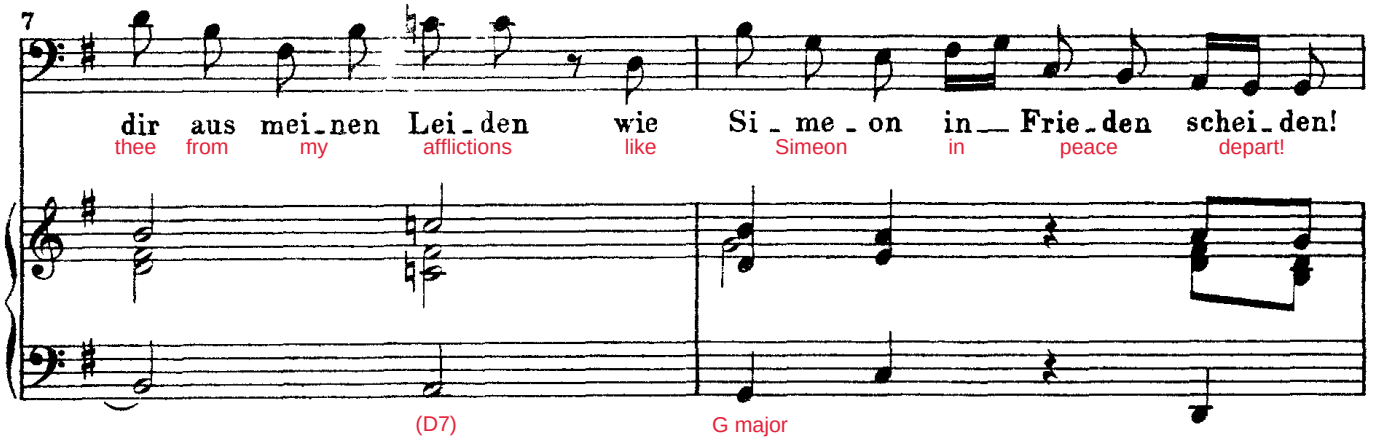
158/3a.

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



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 *The Cantatas of J. S. Bach*, revised and 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.

9

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

*p*

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 - - - -
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.

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 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.

## No 4. (5) Choral (Mel: „Christ lag in Todesbanden“)

(See also 4/6.) ●Christ died as our paschal lamb (158/4).

+Oboe
Vln

Soprano 1.

NBA: Gott hat

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:

For biblical background, see note.

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

9

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

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

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.

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

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

Em Em DM GM Em

12

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