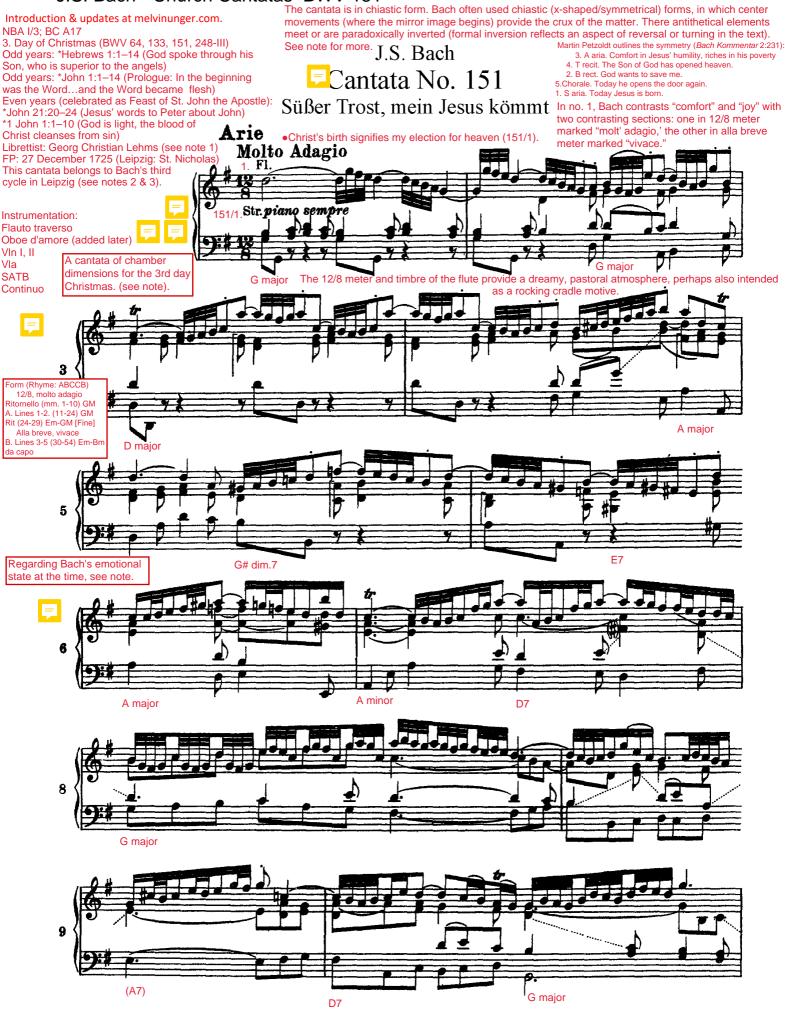
## J.S. Bach - Church Cantatas BWV 151 Form: Aria (S) - Recit (B) - Aria (A) - Recit (T) - Chorale.





\_ \_\_\_ .....

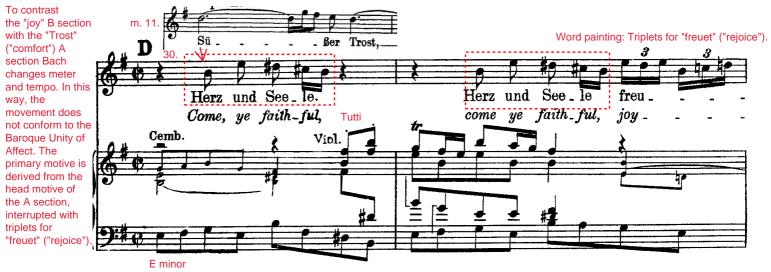


J.S. Bach - Church Cantatas BWV 151

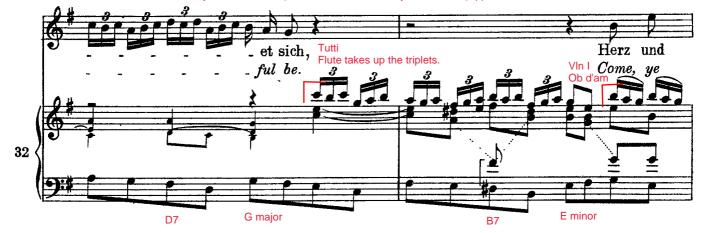
\_ \_\_\_\_

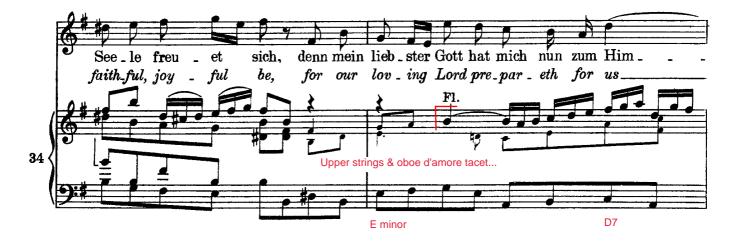


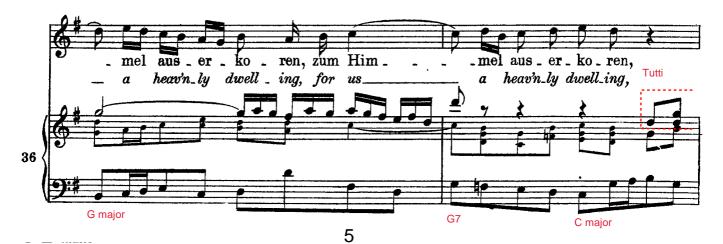




Alfred Dürr writes, "The quick middle section is pervaded by its opening motive. At first it is sung by the soprano, but the instruments take it up repeatedly, interrupted by triplet melismas from the voice on 'freuet sich' ('rejoice'), which are thereafter played on the flute in a similar concertante fashion but in an enhanced form." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 130–131.

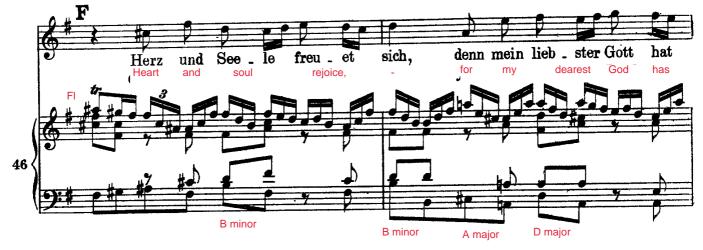






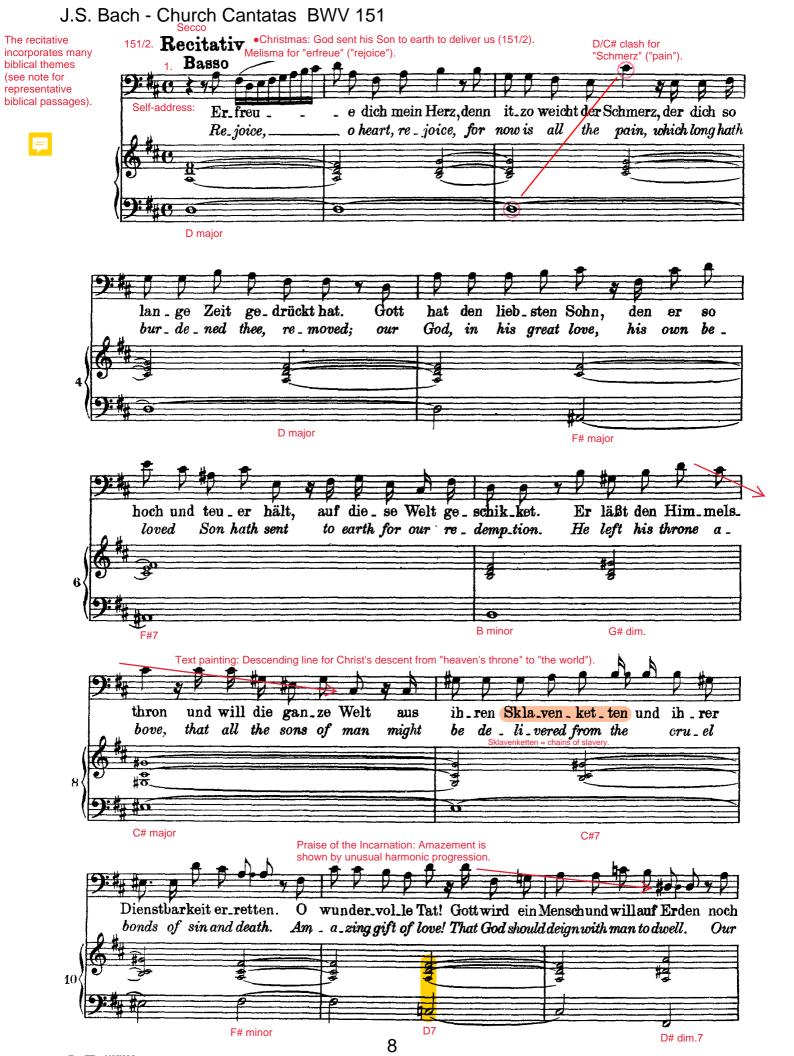


## J.S. Bach - Church Cantatas BWV 151



The reference to divine election points to the Gospel reading: To all who received him, who believed in his name, he gave power to become children of God (John 1:12).





Allusion to the Gospel reading: "The Word became flesh and dwelt among us..." (John 1:14).

und noch viel nied\_ri\_ger als wir är wer\_den. mer and weakness. mor\_ tal frame to share, our pov\_er ty 8 13 0 N6 E minor E minor E minor

Chromatic inflection for "ärmer" "(poorer").

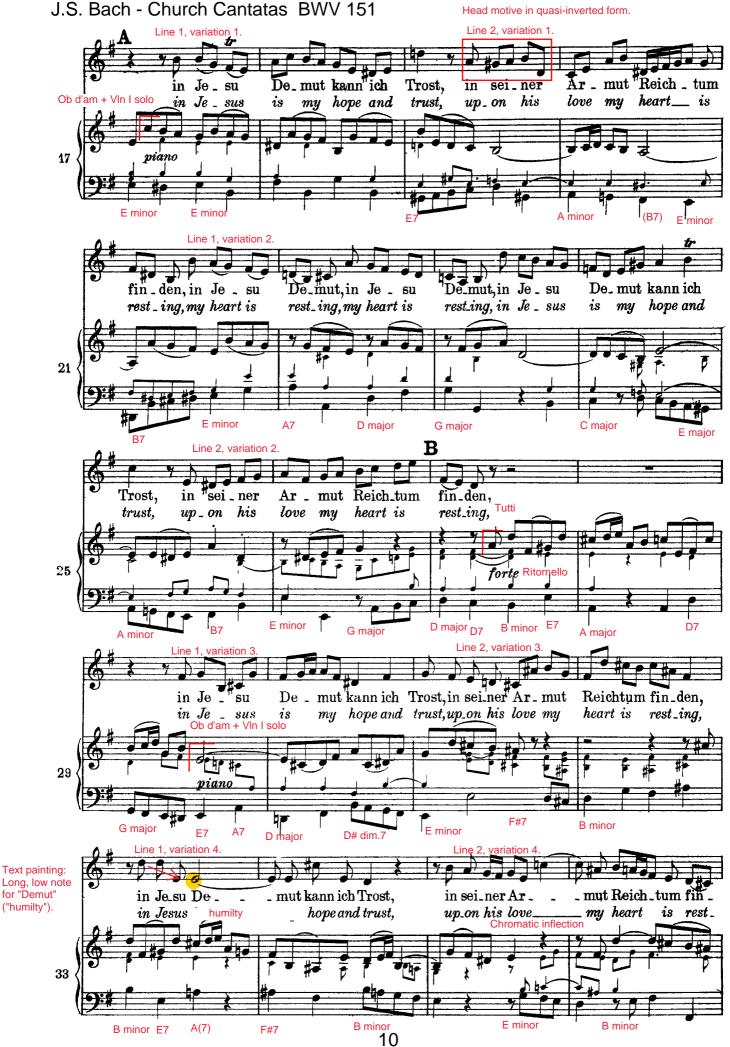
D# dim.7

E minor

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). Here the paradox is that Christ's abasement has resulted in the exaltation of humankind.



B major B7 E7 A7 D major D7 G7 C major 9



\_ \_\_\_\_



## J.S. Bach - Church Cantatas BWV 151

\_ \_\_ .....

J.S. Bach - Church Cantatas BWV 151



C major

G7

12

D7

D# dim.7

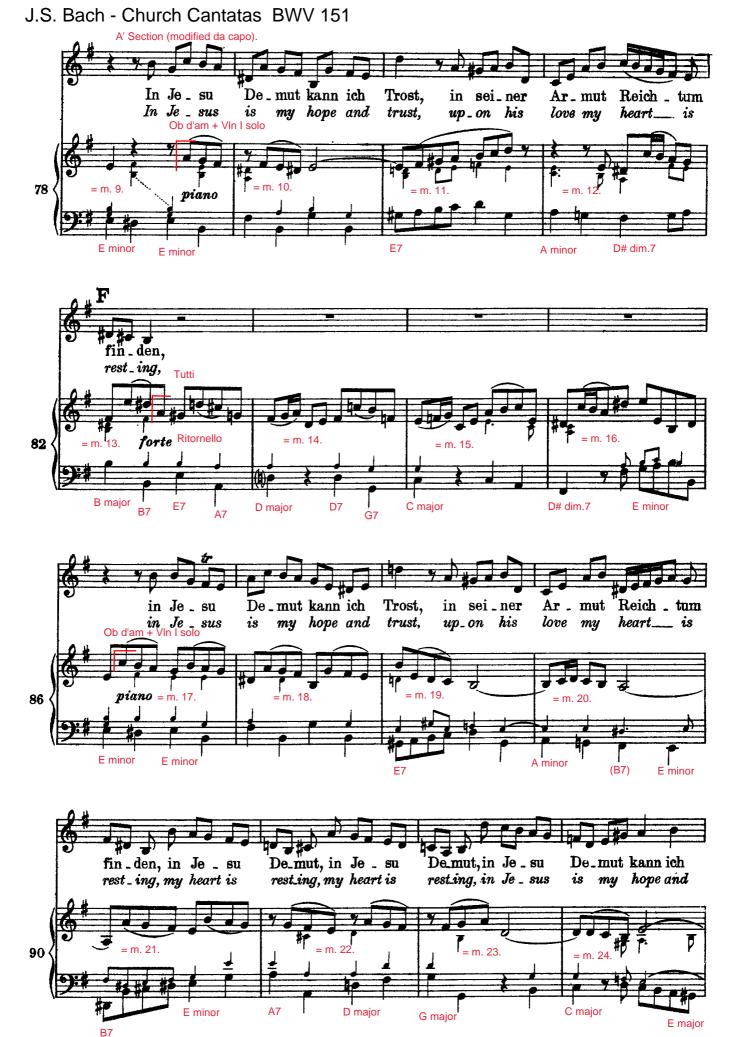
E minor

E minor

A7

D major

\_ \_\_ .....





E minor

A7

D(7)

G7

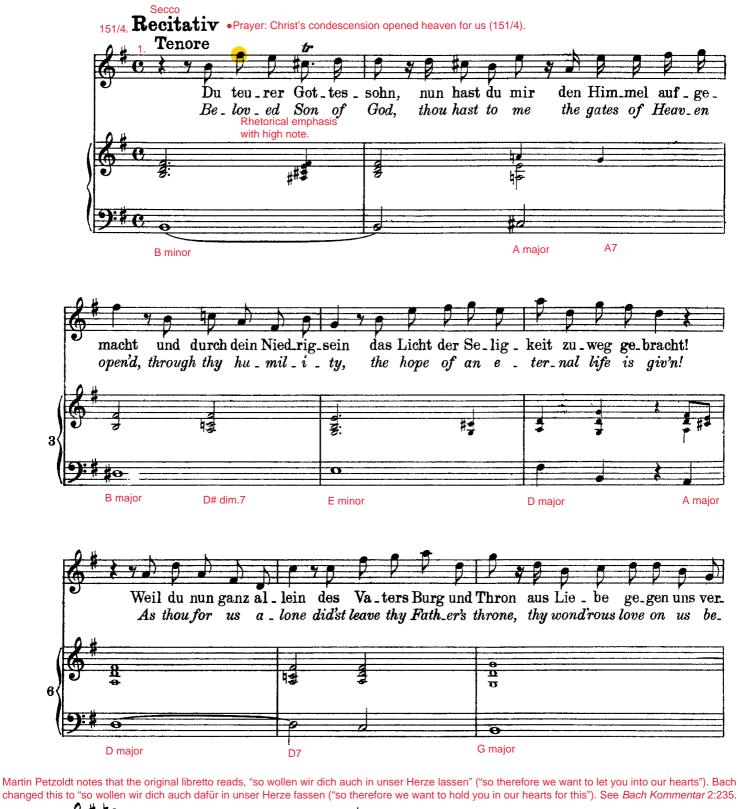
C major

D# dim.7

E minor

E minor

The text alludes to the day's Gospel reading: In the beginning was the Word, and the Word was with God, and the Word was God... In him was life, and the life was the light of men. The light shines in the darkness... And the Word became flesh and dwelt among us... (John 1:1, 4–5, 14).





This is the final stanza of eight in the 1560 chorale by Nikolaus Herman (d. 1561). It acts as a catechismal response. The reference to cherubim guarding the entrance to paradise connects the biblical account of Adam and Eve's Fall in the Garden of Eden to the paradise described in the book of Revelation (see note).

5. Chorale



J.S.Bach - BWV 151.5

=

https://creativecommons.org/licenses/by-nc-sa/4.0/