

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

The cantata is in chiasmic form. Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) 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). See note for more.

J.S. Bach

Cantata No. 151

Süßer Trost, mein Jesus kömmt

Martin Petzoldt outlines the symmetry (*Bach Kommentar* 2:231):

3. A aria. Comfort in Jesus' humility, riches in his poverty
4. T recit. The Son of God has opened heaven.
2. B recit. God wants to save me.
5. Chorale. Today he opens the door again.
1. S aria. Today Jesus is born.

In no. 1, Bach contrasts "comfort" and "joy" with two contrasting sections: one in 12/8 meter marked "molto adagio," the other in alla breve meter marked "vivace."

•Christ's birth signifies my election for heaven (151/1).

Arie **Molto Adagio**

1. Fl.

151/1. *Str. piano sempre*

G major The 12/8 meter and timbre of the flute provide a dreamy, pastoral atmosphere, perhaps also intended as a rocking cradle motive.

Instrumentation:
Flauto traverso
Oboe d'amore (added later)
Vln I, II
Vla
SATB
Continuo

A cantata of chamber dimensions for the 3rd day Christmas. (see note).



Form (Rhyme: ABCCB)
12/8, molto adagio
Ritornello (mm. 1-10) GM
A. Lines 1-2. (11-24) GM
Rit (24-29) Em-GM [Fine]
Alla breve, vivace
B. Lines 3-5 (30-54) Em-Bm
da capo

3

D major

Regarding Bach's emotional state at the time, see note.

5

G# dim.7 E7



6

A major A minor D7

8

G major

9

(A7) D7 G major

A Soprano

Sweet comfort/solace, my Je - sus, my Je - sus
 Bless - ed morn, when Je - sus, when Je - sus was

The soprano sings a simplified version of the flute melody. Strings, Ob d'am

11

Str.

G major

The opening words are repeated to start the second line.

The flute resumes its melody, symboling "Trost" (comfort) and expands it.

kö - mmt, sü - ßer Trost, Je - sus wird an - itzt ge - bo -
 comes, bless - ed morn, when to us a Sa - viour was giv -

13

Fl.

G major A major

ren, sü - ßer Trost, sü - ßer
 en, bless - ed morn, bless - ed

15

D major G# dim.7 E7

Trost, mein Je - sus kömmt, sü - ßer Trost, Je - sus
 morn, when Je - sus was born, bless - ed morn, when to

16

A minor A minor D7

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18

wird an - itzt ge - bo - ren,
us a Sa - viour was giv - en,

G major

19

B

sü - ßer Trost,
bless - ed morn,

G# dim.7 E7

20

sü - ßer Trost, sü - ßer Trost, mein Je - sus kommt, mein
bless - ed morn, bless.ed morn, when Je - sus was born, when

Fl.

The flute takes up the head motive

A minor D7 G major

22

Je - sus kömmt, Je - sus wird an - itzt ge -
Je - sus was born, when to us a Sa - viour was

G major

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23

bo - - ren, sü - ßer Trost, Je - sus wird an - itzt ge -
giv - - en, bless - ed morn, when to us a sa - viour was

G major

Detailed description: This system contains measures 23 and 24. The vocal line is in G major. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and a more rhythmic bass line. A red label 'G major' is placed below the piano part.

24

bo - - ren!
giv - - en!

Ritornello (shortened)

G major E minor A7 B7

Detailed description: This system contains measures 24 and 25. Measure 24 ends with the vocal line on 'ren!' and 'en!'. Measure 25 is a shortened Ritornello. The piano part includes a C chord above the staff. Red labels indicate the key changes: G major, E minor, A7, and B7.

26

E7 A major A7

Detailed description: This system contains measures 25 and 26. The piano part features a trill (tr) in the right hand. Red labels indicate the key changes: E7, A major, and A7.

27

D7 G major

Detailed description: This system contains measures 26 and 27. The piano part continues with complex textures. Red labels indicate the key changes: D7 and G major.

28

G major Fine

Detailed description: This system contains measures 27 and 28. The piano part concludes with a trill (tr) in the right hand. A red label 'G major' and the word 'Fine' are at the bottom.

To contrast the "joy" B section with the "Trost" ("comfort") A section Bach changes meter and tempo. In this way, the movement does not conform to the Baroque Unity of Affect. The primary motive is derived from the head motive of the A section, interrupted with triplets for "freuet" ("rejoice").

m. 11. Sü - - - - - ber Trost, -

D

30. Herz und See - le. Herz und See - le freu - - - -

Come, ye faith - ful, *Tutti* come ye faith - ful, joy - - - -

Cemb. Viol. *tr*

E minor

Word painting: Triplets for "freuet" ("rejoice").

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.

et sich, *Tutti* Herz und
ful be. *Flute takes up the triplets.* Come, ye

Vin I *Ob d'am*

32

D7 G major B7 E minor

See - le freu - et sich, denn mein lieb - ster Gott hat mich nun zum Him - -
faith - ful, joy - ful be, for our lov - ing Lord pre - par - eth for us

Fl.

34

Upper strings & oboe d'amore tacet...

E minor D7

- mel aus - er - ko - ren, zum Him - - - - mel aus - er - ko - ren, *Tutti*
- a heav'n - ly dwell - ing, for us a heav'n - ly dwell - ing,

36

G major G7 C major

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E

Herz und See - le, Herz und See - le freu -
Come, ye faith - ful, come, ye faith - ful, joy -

Vin I, Ob d'am take up triplets.

38

D major G major E major A minor

et sich, Herz und
ful be, come, ye

40

G7 C major B7 E minor

Flute and singer have simultaneous triplets.

See - le freu - et sich, freu - et sich, denn mein
faith - ful joy - ful be, joy - ful be, for our

42

E minor

lieb - ster Gott hat mich nun zum Him - mel aus - er - ko - ren.
lov - ing Lord pre - par - eth for us a heav'nly dwell - ing. Tutti

44

D7 G major F#7 B minor

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46

F

Herz und See - le freu - et sich, denn mein lieb - ster Gott hat
 Heart and soul rejoice, - for my dearest God has

Fl

B minor B minor A major D major

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).

48

mich nun zum Him - mel aus - er - ko - ren, zum Him - mel aus - er - ko -
 me now for heaven elected. for us a heav'n - ly dwell -

Upper strings & oboe d'amore tacet... Continuo alone...

D major F#7 B minor

50

G

ren, zum Him - mel aus - er - ko - ren, zum Him - mel aus - er - ko -
 ing, for us a heav'n - ly dwell

Vln II Vla Fl, Vln I, Ob d'am Fl Vln I Ob.

Triplets now used for "auserkoren" ("chosen/elected"). Simultaneous triplets.

B minor B minor

52

- ren, zum Himmel aus - er - ko - ren.
 - ing, for us a heav'n - ly dwell - ing.

+Vln II, Ob d'am Continuo alone...

Da Capo B minor

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Secco

151/2. **Recitativ** • Christmas: God sent his Son to earth to deliver us (151/2).
Melisma for "erfreue" ("rejoice").

D/C# clash for "Schmerz" ("pain").

1. Basso

Self-address:

Er freu - - - e dich mein Herz, denn it. zo weicht der Schmerz, der dich so
Re-joice, - - - o heart, re-joice, for now is all the pain, which long hath

D major

lan - ge Zeit ge - drückt hat. Gott hat den lieb - sten Sohn, den er so
bur - de - ned thee, re - moved; our God, in his great love, his own be -

D major

F# major

hoch und teu - er hält, auf die - se Welt ge - schik - ket. Er läßt den Him - mels.
loved Son hath sent to earth for our re - demp - tion. He left his throne a -

F#7

B minor

G# dim.

Text painting: Descending line for Christ's descent from "heaven's throne" to "the world").

thron und will die gan - ze Welt aus ih - ren Skla - ven - ket - ten und ih - rer
bove, that all the sons of man might be de - li - vered from the cru - el

Sklavenketten = chains of slavery.

C# major

C#7

Praise of the Incarnation: Amazement is shown by unusual harmonic progression.

Dienstbarkeit er - retten. O wunder - vol - le Tat! Gott wird ein Mensch und will auf Erden noch
bonds of sin and death. Am - a - zing gift of love! That God should deign with man to dwell. Our

F# minor

D7

D# dim.7

The recitative incorporates many biblical themes (see note for representative biblical passages).



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

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

nied_ri_ger als wir und noch viel är_mer wer_den.
 mor_tal frame to share, our pov_er_t_y and weak_ness.

E minor N6 E minor E minor

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

Form (Rhyme: ABCCCB)
 Ritornello (mm. 1-) Em
 A. Lines 1-2 (9-13) Em-BM
 Rit (13-17) E7-Em
 Lines 1-2 (17-27) Em-DM
 Rit (27-29) Bm-GM
 Lines 1-2 (29-37) Em-Bm
 Rit (37-41) Bm
 B. Lines 3-6 (41-49) Em-AM
 Rit (49-53) BM-AM
 Lines 3-6 (53-68) DM-GM
 Rit (68-79) GM-Em
 A'. Lines 1-2 (78-82) Em-BM
 Rit (82-86) E7-Em
 Lines 1-2 (86-96) Em-Bm
 Rit (96-98) Em-CM
 Lines 1-2 (98-106) Am-Em
 Rit (106-114) Em

Arie • Christ's poverty has made us rich (151/3).
 151/3. **Andante Tutti**

Obbligato: Unison upper strings plus oboe d'amore ad lib., reduced to oboe d'amore and Vln I solo in the vocal sections.

Ritornello derived from vocal line.

E minor Repeated cross figures E7 A minor (B7) E minor

A genuflecting motive (over a trudging bass of repeated cross figures) permeates the movement (also appearing in quasi-inverted form) apparently symbolizes Christ's abasement and human exaltation, respectively, as referenced in the text. In extended, "spun out" form, it is associated with God entwining "wreaths of blessing"), as mentioned in the B section.

E minor A7 D major D7 G7 C major D# dim.7 E minor

A Section. Martin Petzoldt notes that the aria is "reminiscent of similarly internalizing movements in Christmas cantatas (such as "Schließe, mein Herze, dies selige Wunder, fest in deinem Glauben ein", BWV 248/31 [in the Christmas Oratorio]." See *Bach Kommentar* 2:233-234.

Alto Line 1. Line 2.

Alto is often the voice of faith.

In Je_su De_mut kann ich Trost, in sei_ner Är_mut Reich_tum
 In Jesus' lowliness can I comfort, in his poverty, riches

Ob d'am + Vln I solo

piano

E minor E minor E7 A minor D# dim.7

fin_den, find, Tutti

Viol.u.Ob. forte Ritornello

B major B7 E7 A7 D major D7 G7 C major D# dim.7 E minor

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Head motive in quasi-inverted form.

Line 1, variation 1. Line 2, variation 1.

Ob d'am + Vln I solo

17

piano

E minor E minor E7 A minor (B7) E minor

Line 1, variation 2. tr

21

piano

B7 E minor A7 D major G major C major E major

Line 2, variation 2. B

25

forte *Ritornello*

A minor B7 E minor G major D major D7 B minor E7 A major D7

Line 1, variation 3. Line 2, variation 3.

29

piano

G major E7 A7 D major D# dim.7 E minor F#7 B minor

Line 1, variation 4. Line 2, variation 4.

33

B minor E7 A(7) F#7 B minor E minor B minor

Text painting: Long, low note for "Demut" ("humility").

Chromatic inflection

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den. ing. Tutti

37 forte Ritornello

B minor B minor B7 E minor F#7 B minor

B Section.

Mir macht des sel ben schlechter Stand nur lauter Heil und Wohl be .

For-me (means) his poor station, nought-but salvation and well-being . .

41 Ob d'am + Vln I solo

piano

B minor E(7) A major D major F#7 B minor

kant, ja sei ne wunder vol le Hand will mir nur Segenskränze win .

fate, Yes, his wondrous hand will for-me nought-but wreaths-of-blessing twine.

45

C#7 F# minor F#7 B minor E7 A major

In the B section, the head motive is developed in a more upward direction to symbolize the antithetical reward of abasement in this life—the plaiting of "Segenskränze" ("crowns of blessing"). The bible mentions various crowns awarded to believers. See, for example, 2 Timothy 4:8: "Henceforth there is laid up for me the crown of righteousness, which the Lord, the righteous judge, will award to me on that Day, and not only to me but also to all who have loved his appearing."

den. ing. Tutti

49 Ritornello forte

A major B major E7 A major B7 E(7) A7 D# dim.7 A major

Mir macht des sel ben schlechter Stand nur lauter Heil und Wohl be .

He made him self of low es tate for us he bore his cru el

53 Ob d'am + Vln I solo

piano

A major D major B7 E minor

57

kannt, ja sei-ne wun-der-vol-le Hand will mir nur Segenskränze win-
 fate, that we might en-ter at the gate which leads to glo-ry ev-er-last-

F#7 B minor D major

Long melisma and intertwining lines depict the entwining of "Segenskränze" ("crowns of blessing").

61

den, nur Se-gens-kränze, nur Segenskränze win-
 ing, which leads to glo-ry, to glo-ry ev-er-last-

D major G(7) C major

65

-den, nur Se-gens-krän-ze win-den. **E**
 -ing, to glo-ry ev-er-last-ing. **Tutti**

forte Ritornello

D7 E minor 7 (D7) G major G major

69

= m. 1b. = m. 2, = m. 3. = m. 4.

B7 E minor E7 A minor (B7) E minor

74

= m. 5. = m. 6. = m. 7. = m. 8.

E minor A7 D major D7 G7 C major D# dim.7 E minor

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A' Section (modified da capo).

In Je - su De - mut kann ich Trost, in sei - ner Ar - mut Reich - tum
 In Je - sus is my hope and trust, up - on his love my heart - is

Ob d'am + Vln I solo

78 = m. 9. *piano* = m. 10. = m. 11. = m. 12.

E minor E minor E7 A minor D# dim.7

fin - den, rest - ing, Tutti

82 = m. 13. *forte* Ritornello = m. 14. = m. 15. = m. 16.

B major B7 E7 A7 D major D7 G7 C major D# dim.7 E minor

in Je - su De - mut kann ich Trost, in sei - ner Ar - mut Reich - tum
 in Je - sus is my hope and trust, up - on his love my heart - is

Ob d'am + Vln I solo

86 *piano* = m. 17. = m. 18. = m. 19. = m. 20.

E minor E minor E7 A minor (B7) E minor

fin - den, in Je - su De - mut, in Je - su De - mut, in Je - su De - mut kann ich
 rest - ing, my heart is rest - ing, my heart is rest - ing, in Je - sus is my hope and

90 = m. 21. = m. 22. = m. 23. = m. 24.

B7 E minor A7 D major G major C major E major

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G

Trost, in sei - ner Ar - mut Reich - tum fin - den,
trust, up - on his love my heart is rest - ing,

94 = m. 25. = m. 26. *forte* Ritornello *Tutti*

A minor B7 E minor G major D major E minor D major D7 G7

in Je - su De - mut kann ich Trost, in sei - ner Ar - mut Reich - tum fin - den,
in Je - sus is my hope and trust up - on his love my heart is rest - ing,

98 *Ob d'am + Vln I solo* *piano* *piano*

C major A minor D7 G major E7 A minor B7 E minor E minor

in Je - su De - mut kann ich Trost, in sei - ner Ar - mut Reich - tum fin - den,
in Je - sus is my hope and trust, up - on his love my heart is rest - ing.

102 E minor A7 D(7) B7 E7 E minor

H

den. ing. *Tutti* *forte* Ritornello

106 E minor G# dim.7 A minor (B7) E minor

110 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 with 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).

Secco
151/4. **Recitativ** •Prayer: Christ's condescension opened heaven for us (151/4).

1. **Tenore**

Du teu_rer Got_tes_sohn, nun hast du mir den Him_mel auf_ge_.
Be_lov_ed Son of God, thou hast to me the gates of Heav_en

Rhetorical emphasis with high note.

B minor A major A7

macht und durch dein Nied_rig-sein das Licht der Se_lig_keit zu_weg ge_bracht!
open'd, through thy hu_mil_i_ty, the hope of an e_ter_nal life is giv'n!

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

Weil du nun ganz al_lein des Va_ters Burg und Thron aus Lie_be ge_gen uns ver_.
As thou for us a_lone did'st leave thy Fath_er's throne, thy wond'rous love on us be_.

D major D7 G major

Martin Petzoldt notes that the original libretto reads, "so wollen wir dich auch in unser Herze lassen" ("so therefore we want to let you into our hearts"). Bach changed this to "so wollen wir dich auch dafür in unser Herze fassen" ("so therefore we want to hold you in our hearts for this"). See *Bach Kommentar* 2:235.

las_sen, so wol-len wir dich auch da_für in un_ser Her_ze fas_sen.
stow_ing, so will we glad_ly un_to thee, our hearts and lifes sur_ren_der.

Bach changed the libretto a bit (see above).

G# dim.7 E7 A minor G major G major

5. Chorale



1. $\text{♩} = 80$

Soprano
Flute
Oboe
Violin I
Alto
Violin II
Tenor
Viola
Bass
Basso Continuo

Heut' schlesst er wie - der auf die Tür zum schö - nen Pa - ra - deis, der Che - rub steht nicht

Heut' schlesst er wie - der auf die Thür zum schö - nen Pa - ra - deis, der Che - rub steht nicht

Heut' schlesst - er wie - der auf die Thür zum schö - nen Pa - ra - deis, der Che - rub steht nicht

Heut' schlesst - er wie - der auf die Thür zum schö - nen Pa - ra - deis, der Che - rub steht nicht

Harpsichord

G major G major A7 D major D7 G major

6.

S
Fl.
Ob.
Vn. I
A
Vn. II
T
Vla.
B
Continuo

mehr da - für, Gott sei Lob, Ehr' und Preis, Gott sei Lob, Ehr' und Preis.

mehr da - für, Gott sei Lob, Ehr' und Preis, Gott sei Lob, Ehr' und Preis.

mehr da - für, Gott sei Lob, Ehr' und Preis, Gott sei Lob, Ehr' und Preis.

mehr da - für, Gott sei Lob, Ehr' und Preis, Gott sei Lob, Ehr' und Preis.

Continuo

Hch.

D major B minor G major D# dim.7 E minor B minor G major G major