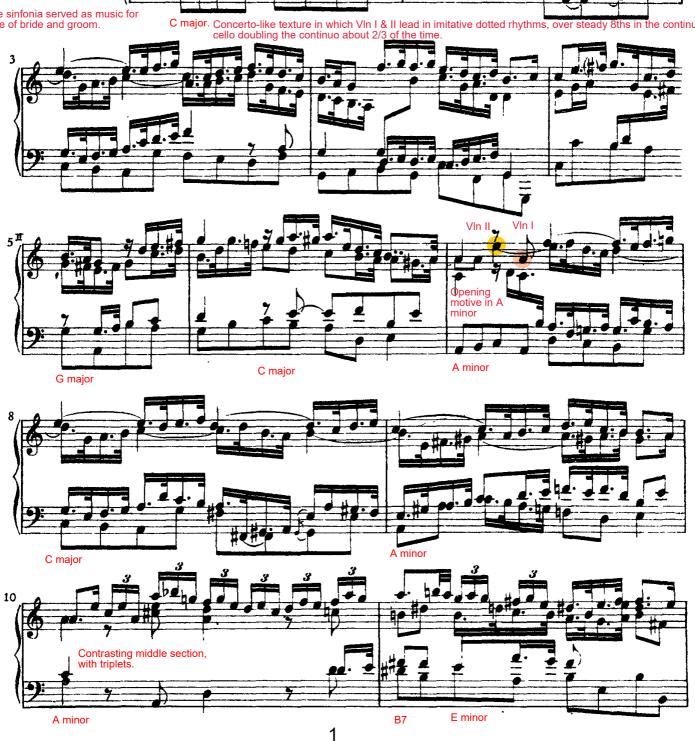
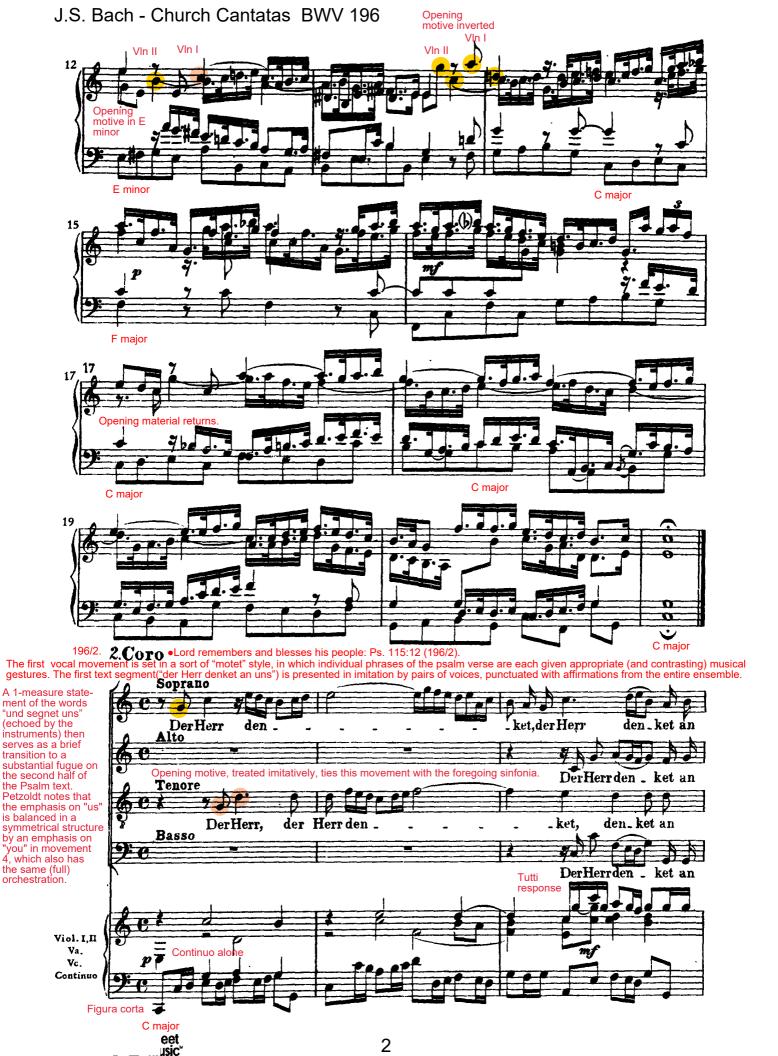
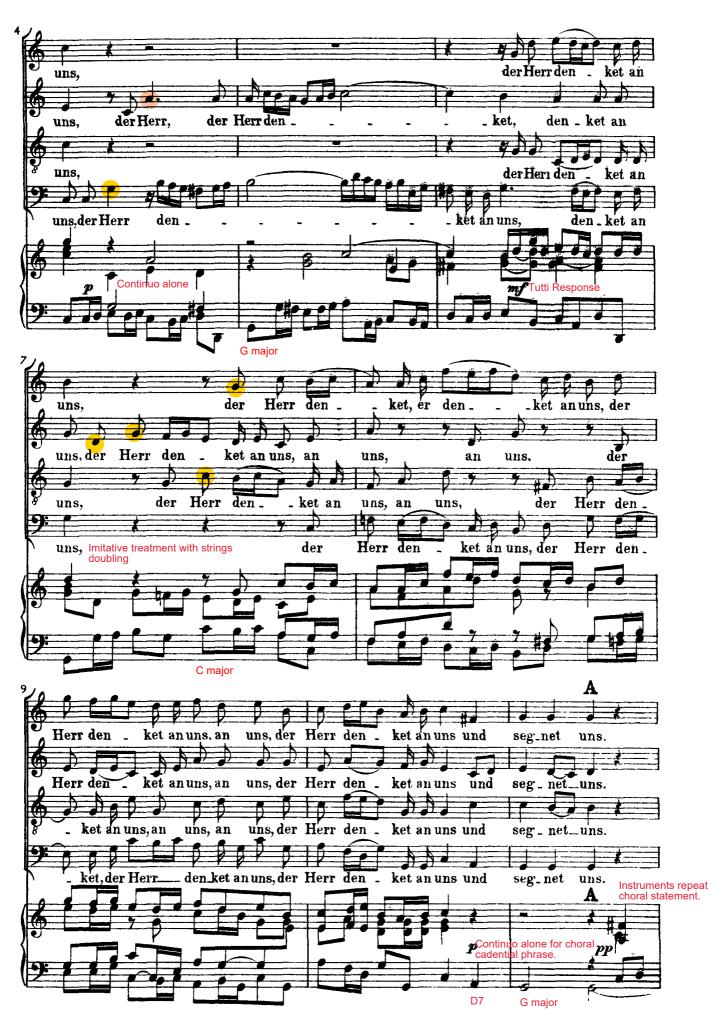
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on & updates at ger.com.

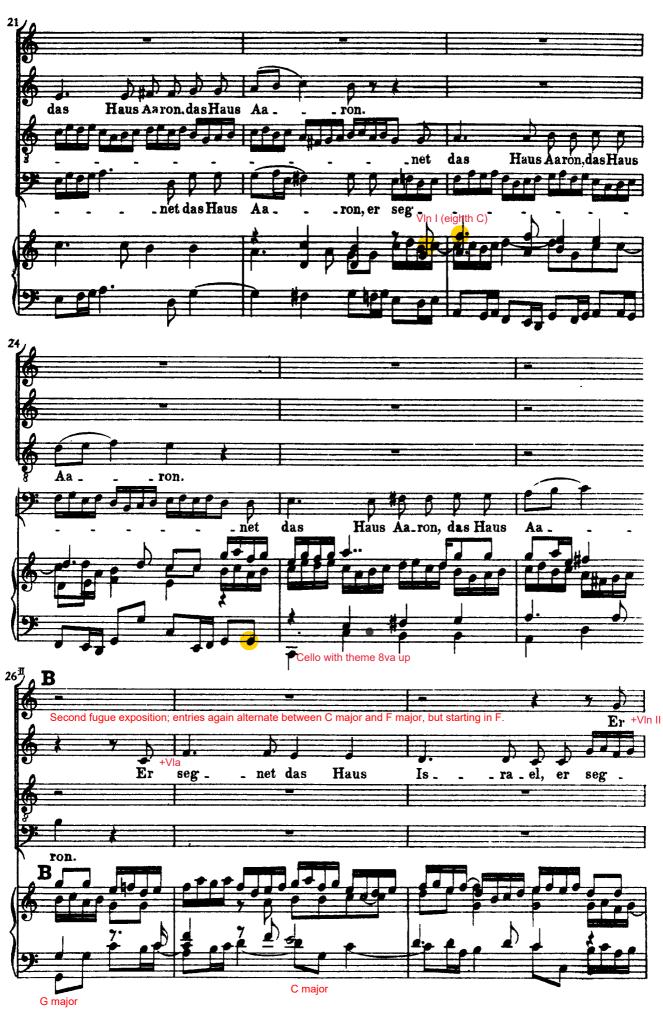
Cantatas BWV 196 Cantata 196 has come down to us only by means of a secondary source, copied by poetry in the form of recitatives or reflective arias suggests that the cantata is an early work, perhaps dating from Bach's time in Mühlhausen (1707–1708). There is no chorale. The 4 psalm verses are set as independent movements; the tonal scheme is simple with modulations often restricted to dominant or relative minor keys. The work's modest J.S. Bach orchestration (strings and continuo but with independent violoncello part) is nevertheless handled imaginatively, especially in the opening sinfonia, which establishes a buoyant mood with pervasive dotted rhythms. The work is one of Bach's shortest cantatas, taking only about 10 minutes to perform. The occasion for which the work was intended is not specified, but its text (Psalm 115:12– Introduction & updates at melvinunger.com. NBA I/33; BC B11 Marriage Ceremony (BWV 196, 195, 197) Librettist: Scripture (Ps. 115:12-15) Der Herr denket an uns 15) suggests that it was probably written for a marriage ceremony—Martin Petzold reviews Philipp Spitta's arguments for identifying the bridegroom as a widowed pastor with children from a previous marriage, i.e., Johann Lorenz Stauber (1660–1723). See "Bach Kommentar," vol. 3, p. 432). Time of Composition: presumably 1707/1708 (Mühlhausen) 196/1. 1.Sinfonia Form: Sinfonia (orch)-Chorus (with orch)-S aria (trio with VIns & Continuo)-T/B duet (with orch)-Chorus (with orch). Dynamic markings have been editorially added here. Instrumentation: VIn I, II **SATB** Basso (Violoncello), Violone, Organo Perhaps the sinfonia served as music for C major. Concerto-like texture in which VIn I & II lead in imitative dotted rhythms, over steady 8ths in the continuo, with cello doubling the continuo about 2/3 of the time. the entrance of bride and groom.





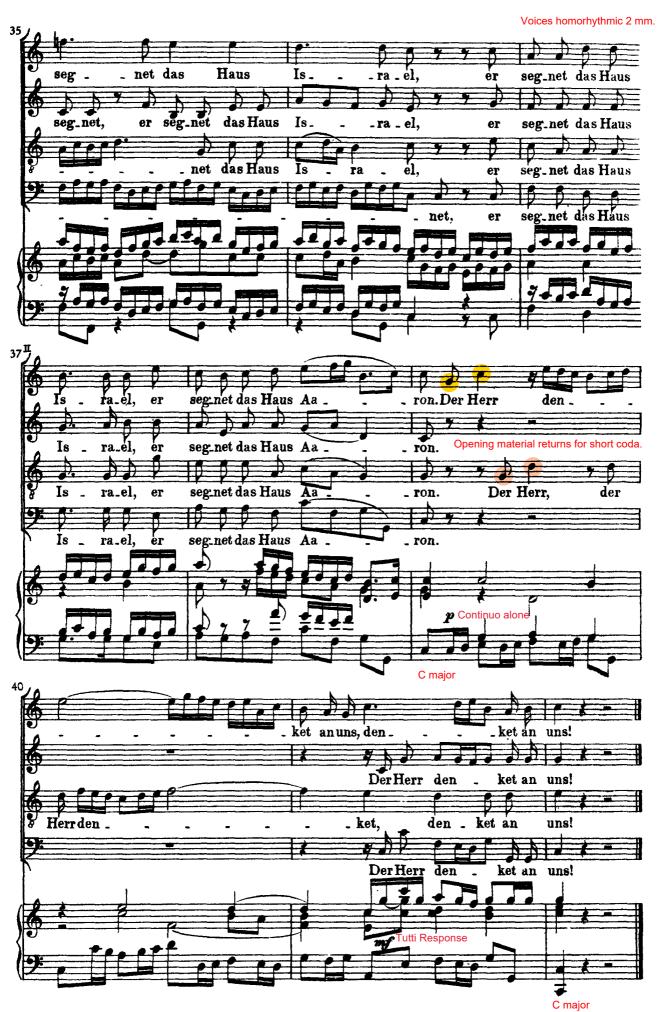






J.S. Bach - Church Cantatas BWV 196 29/ Is. \_ net seg-\_ra \_ el, er seg. das Haus \_ net \_ ron, Aa .  $\mathbf{er}$ seg \_ +Cello & Continuo  $\mathbf{Er}$ C major G major \_ net ron, \_ net Er +Vla Haus \_fa \_ el, er seg. seg. \_ net C major +VIn II \_net, er Haus Aa ron, das Haus Aa ron, er das Īs \_ Haus \_ ra \_ el, seg -\_ net seg \_ das Haus Aa . \_ net ron, seg.

G major



J.S. Bach - Church Cantatas BWV 196 God blesses all who fear him: Ps. 115:13 (196/3). Trio texture: Vlns unison, Soprano, Continuo A short, "divisen," da capo aria with related ritornello for soprano (early example of da capo form). Its lilting gracefulness beginning of the aria ("Divise"), triplets, and "Vokaleinbau" in its A section (vocal texture embedded in instrumental fabric). Petzoldt (vol. 3, p. 432) notes that this movement serves as movement in a Viel, I,II unis. symmetrical Centinuo structure. Bach repeats the text several times in the A Soprano Motives are spun out Voice rhythm is like that of 78/2 ("Wir eilen mit schwachen, doch emsigen sequentially ("Fortspinnung") Schritten. covers the text of the B section only briefly, then Er seg . the A section repeats. C major A minor 5<sup>II</sup> Shortened and modified ritornello net. er seg . Complete vocal entry D minor A minor die den Herrn fürch die. ten, - net den Herrn C major A minor



J.S. Bach - Church Cantatas BWV 196

Blessing on you and your children: Ps. 115:14 (196/4).

196/4. 4. Duetto The duet for tenor and bass, with its string and vocal duets in imitation, continues the mood of courtly beneficence. Dürr notes that the exchange of short units makes it sound antiquated. See Dürr/Jones, p. 780. Va. Vc. Continuo C major Text painting: overlapping imitative entries and rising sequences to depict multiplied, greater and greater blessing. Tenore 7 Der Herr seg \_ ne euch, der Herr seg \_ ne euch, der Herr ne euch seg. Basso

