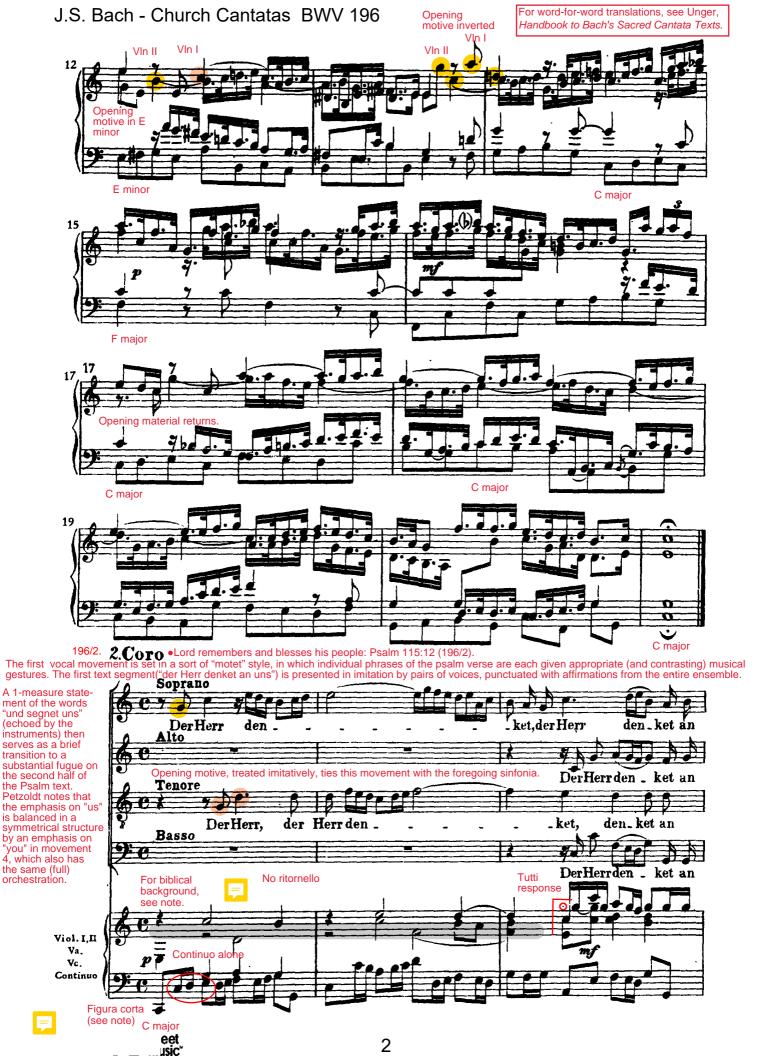
Last changed: 28 November 2025. hurch Form: Sinfonia (orch) - Chorus (with orch) - S aria (trio with VIns & Continuo) - T/B duet (with orch) - Chorus (with orch). Cantata 196 has come down to us only by means of a secondary source, copied by one of Bach's students around 1730. The fact that the libretto contains no additional 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)—see more in note. There is no chorale. The 4 psalm verses are set as independent movements; the tonal scheme is simple with modulations (1707–1708)—see more in note. 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 orchestration (strings and continuo but with independent violoncello part) is nevertheless by Cantata of the pervisive dotted 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 115:12–15) suggests that it was probably written for a marriage ceremony—Martin Petzold reviews Philipp Spitta's arguments for identifying the bridgeroom as Johann Lorenz Stauber (1660–1723), a widowed pastor with children from a previous marriage who married Regima Wedemann (1660– melvinunger.com. Early Cantata of **Modest Dimensions** NBA I/33; BC B11 Marriage Ceremony (BWV 196, 195, 197) Librettist: Scripture (Psalm 115:12-15) Der Herr denket an uns children from a previous marriage, who married Regina Wedemann (1660–1730), an aunt of Bach's first wife, Maria Barbara, on 5 June 1708. See "Bach-Kommentar" 3:432. See also Dürr/Jones, 779–780 and note. Time of Composition: presumably 1707/1708 (Mühlhausen), based on stylistic grounds (see note). 1.Sinfonia Concerto-like texture in which VIn I & II lead in imitative dotted rhythms, over steady 8ths in the continuo, 196/1. Dynamic markings have been editorially added here. Instrumentation: VIn I, II Vla **SATB** Basso (Violoncello), Violone, Organo Perhaps the sinfonia served as music for C major the entrance of bride and groom. opening motive in A minor A minor C major G major C major 10 Contrasting middle section,

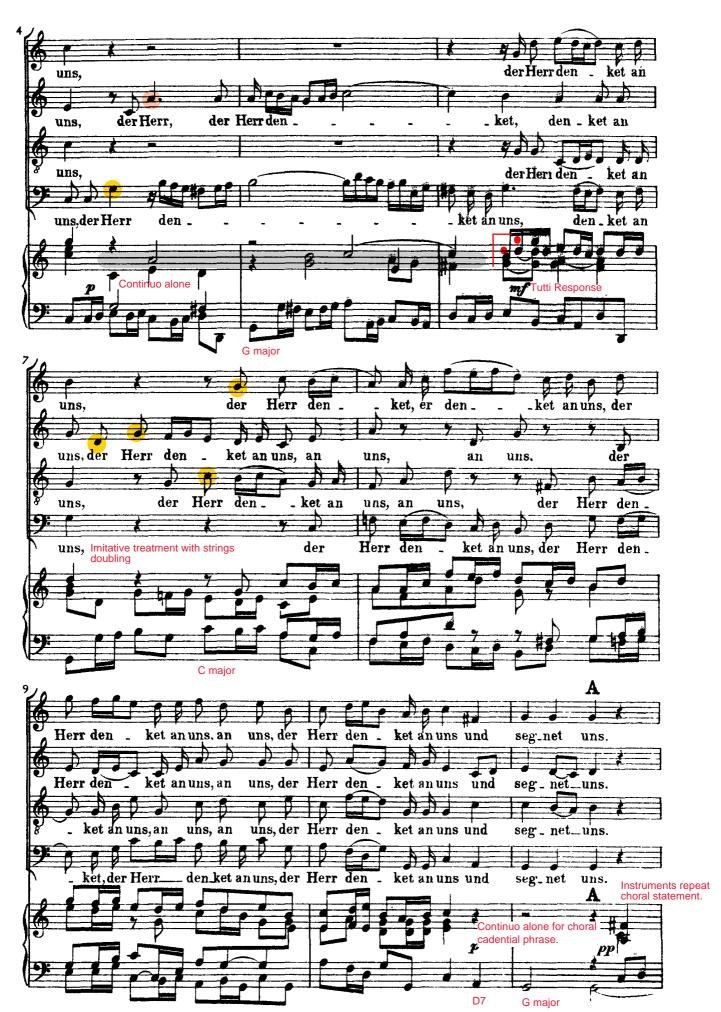
E minor

B7

1

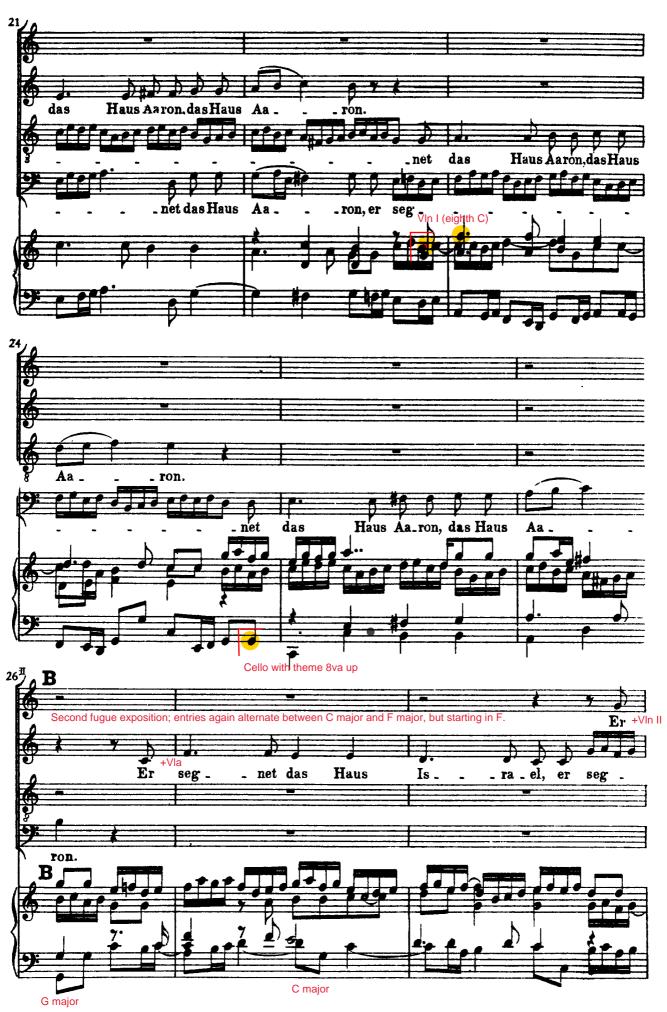
A minor





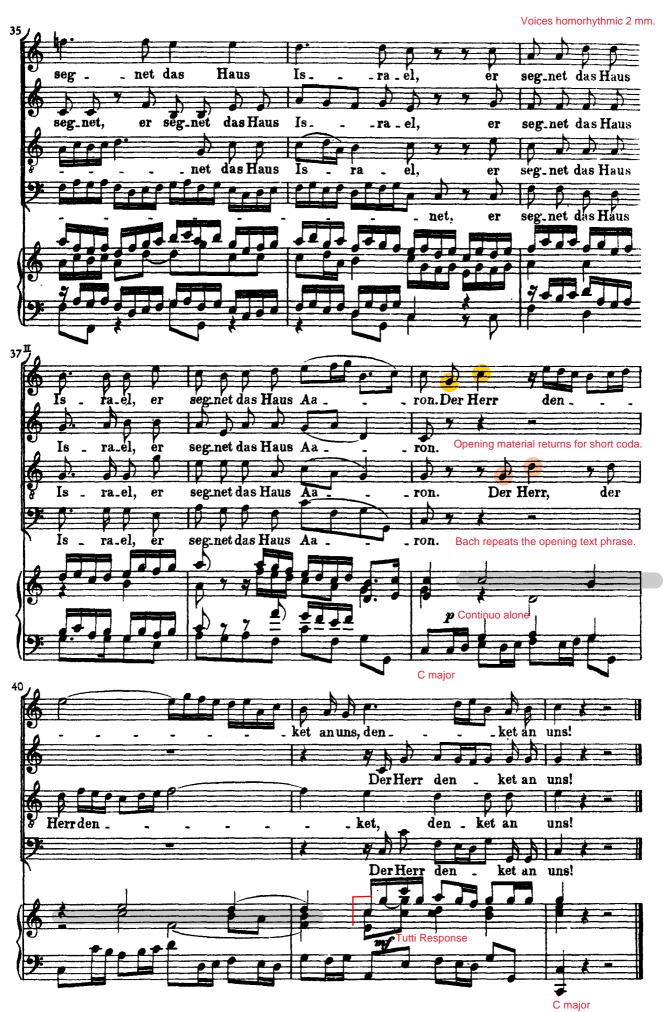


J.S. Bach - Church Cantatas BWV 196



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

G major



J.S. Bach - Church Cantatas BWV 196 **God blesses all who fear him: Psalm 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 suggests tender intimacy and joy; violins combine for obbligato. Its forward-looking traits include the vocal motto at the 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 the central movement in a Viol, I,II unis. symmetrical Continuo 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") covers the text of the B section only briefly, then the A section repeats. For biblical background C major see note. This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto ets the tone (and the literary perspective) for the movement. er seg Complete vocal entry D minor A minor die den Herrn fürch die. ten, _ net C major



J.S. Bach - Church Cantatas BWV 196

Blessing on you and your children: Psalm 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. Vc. Continuo For biblical background, C major see note. Text painting: overlapping imitative entries and rising sequences to depict multiplied, greater and greater blessing. Tenore Der Herr seg _ ne euch, der Herr seg _ ne euch, der Herr ne euch seg' Basso Der Herr seg . ne euch, seg ne euch der Herr mehr und јe Strings drop out. 13 und mehr je mehr und mehr: je mehr je mehr und mehr; mehr. je mehr, Strings enter with imitative ma

