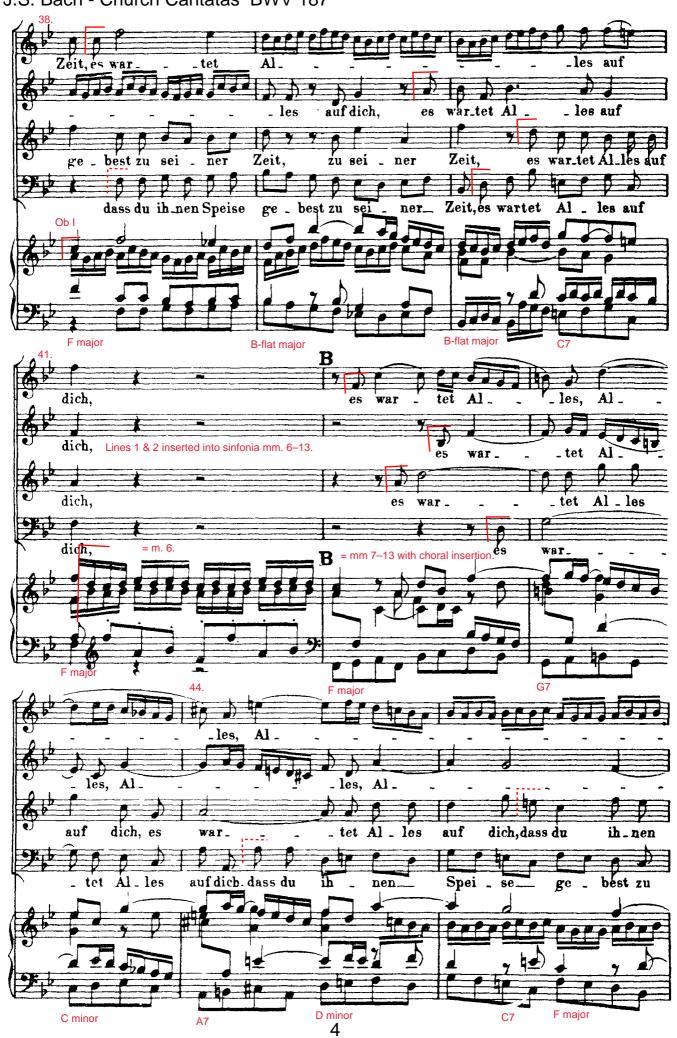


J.S. Bach - Church Cantatas BWV 187
See full score for the interplay of the primary motive... (E-flat major) B-flat major B-flat 7 (C minor) (C minor) (G7)major) D7 G minor D7 G minor **C7** G minor Line 1 (canonic). Soprano Figura circulatio: Long melismas for "alles" ("all"). Text painting: Long notes with  $\mathbf{E}\mathbf{s}$ suspension for "wartet" ("waits"), then long melismas for "alles" ("all"). K Tenore The individualized treatment of successive text phrases is characteristic of motet style. However, Bach continuously overlaps phrases and sometimes even presents text phrases simultaneously so that intelligibility is obscured in the opening section Basso (an exception being the opening two words with their long notes). Perhaps Bach wanted to stress the idea that God's provision is individualized and asynchronous, concept implied in the second line by the phrase "zu seiner Zeit" ("in due time") Ės war G minor C minor G minor 2





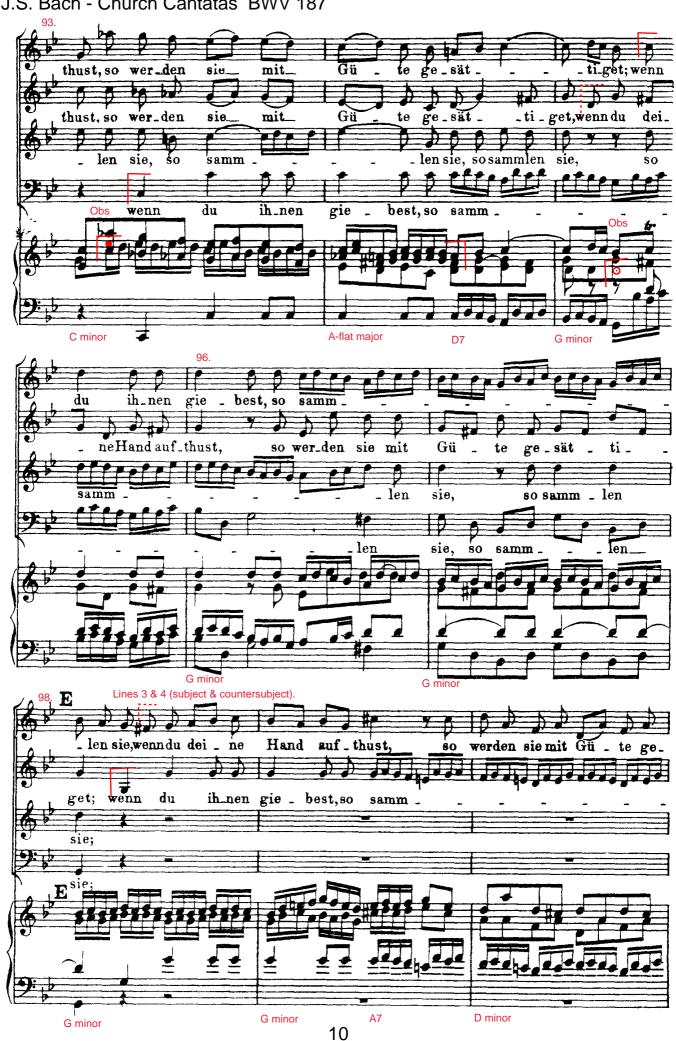












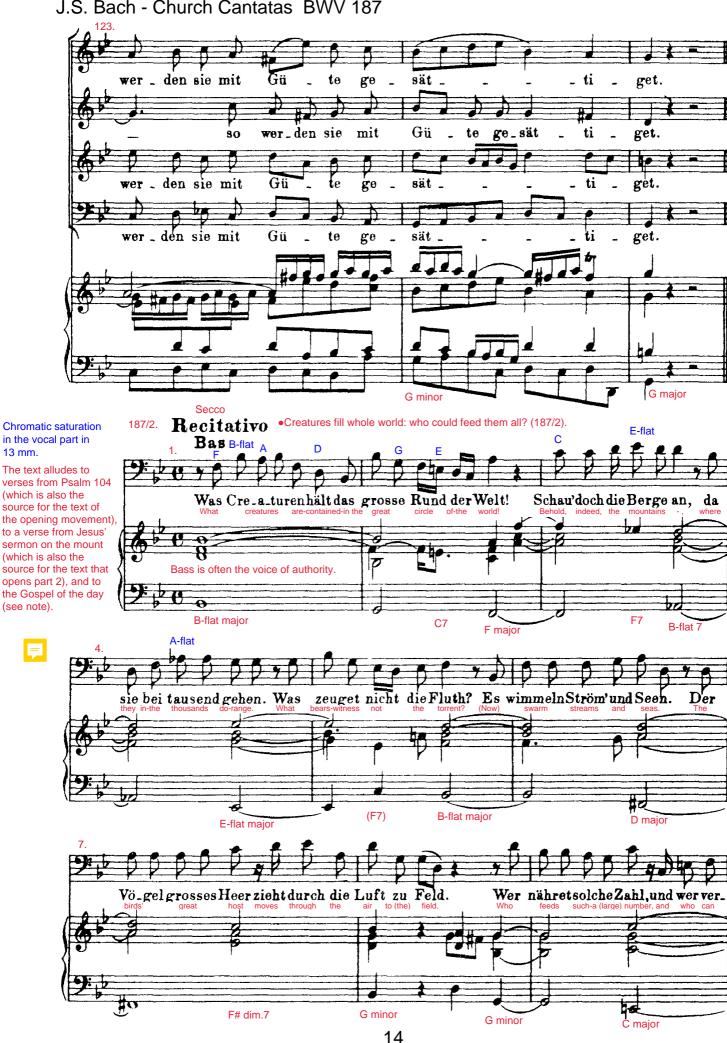
J.S. Bach - Church Cantatas BWV 187 aufthust, len sie, wenndu dei Hand  $\mathbf{n}\mathbf{e}$ best, so wenn ih\_nen gie samm wenn D minor D minor 104. dei samm . Obs A7 D minor so werden sie mit Gü thust, so werden sie Gü \_ tege \_ sät \_ mit so werden sie ge \_ sat \_ <u>len s</u>ie,wenn du Hand auf . thust, dei D minor D7 G minor D minor

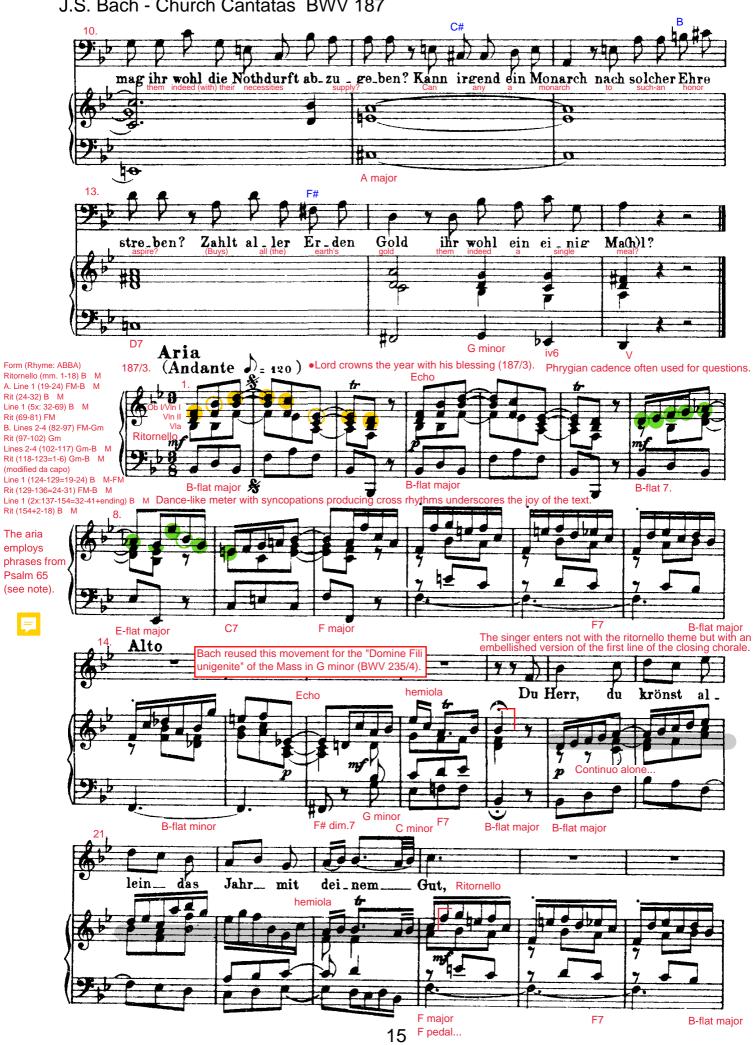
J.S. Bach - Church Cantatas BWV 187 Gü te ge\_sät get. ti\_get, so C minor Es war . tet C. Lines 1–4 (choral insertion with allusions to A & B into sinfonia mm. 16–28 Es B-flat major B-flat 7 (E-flat major) les auf dich, Al. du les aufdich, dass les (B-flat major) (C minor) G minor 12



13 mm.

(see note).

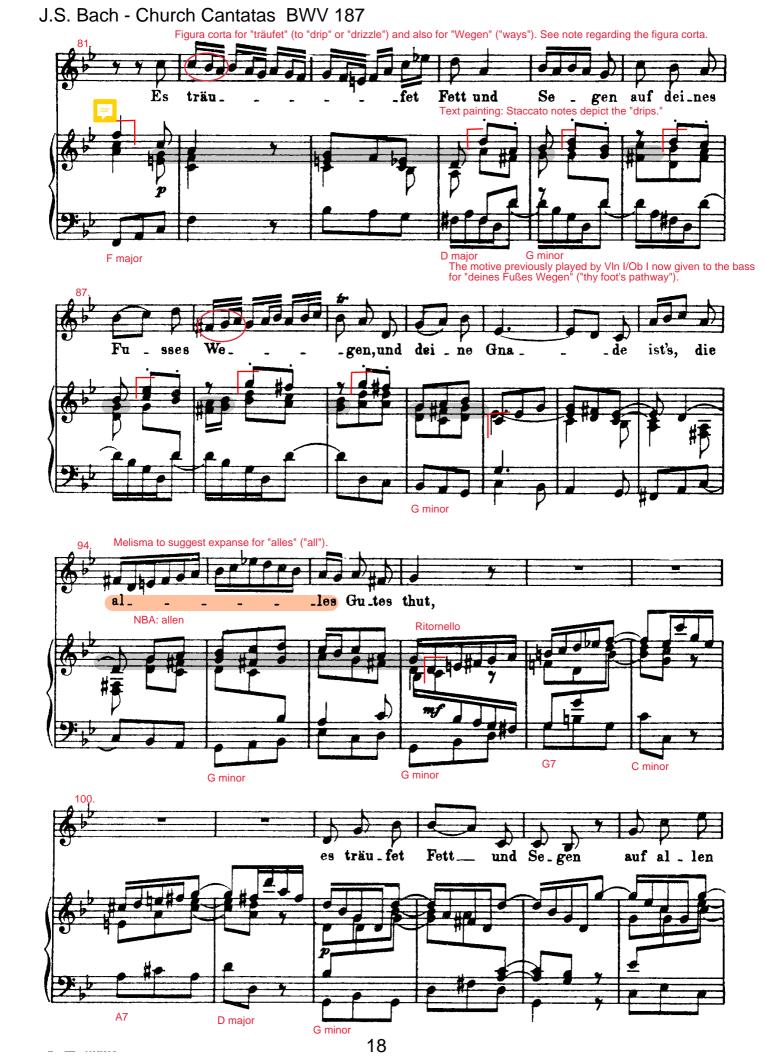




Regarding no. 3, Alfred Dürr writes, "With almost Handelian splendour, God is praised as the preserver of life. Its 3/8 time, underlined by the small-scale articulation of its motives, creates the impression of a solemn dance. Its charm is enhanced by the syncopated rhythm which leads to irregular phrasing in the instrumental ritornello: in place of the two-, four-, and eight-bar groups favoured elsewhere, we find here a grouping of (3 + 3) + (4 + 4 + 4) bars. See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 452.











Fine della prima parte

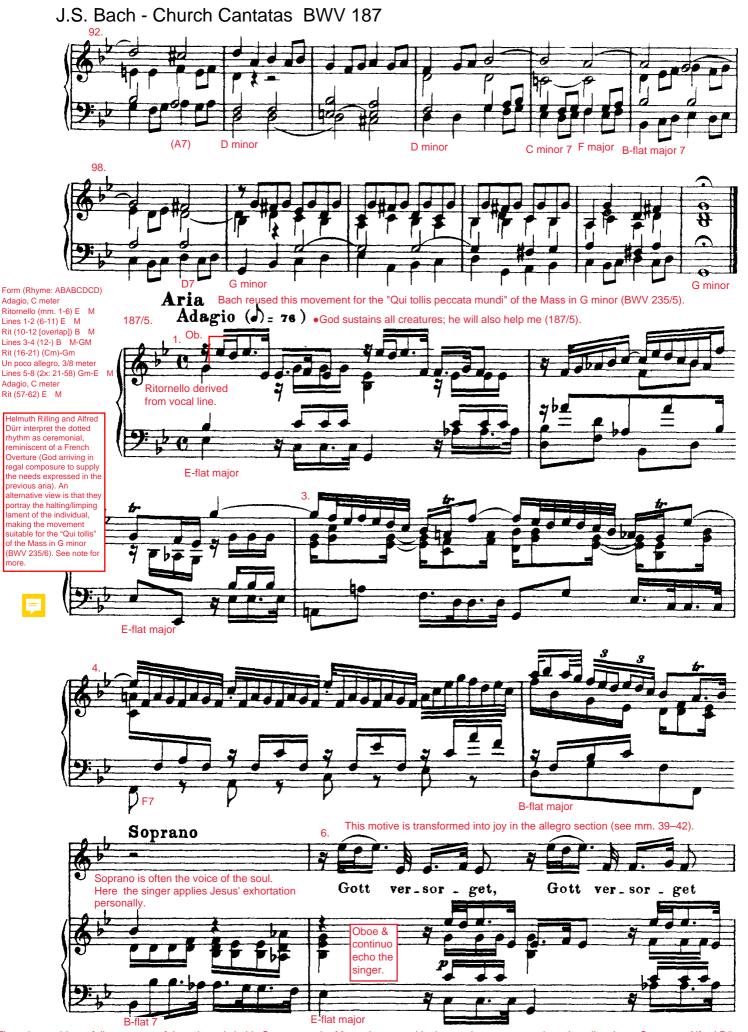
# Seconda Parte



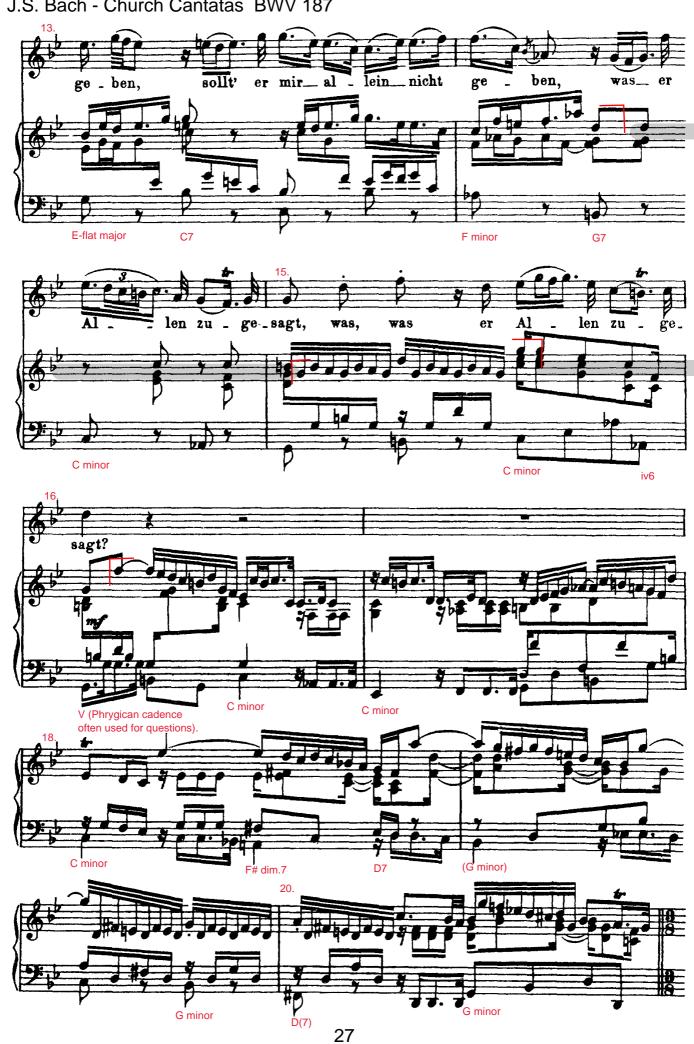












With an exhortation for all cares to flee, the music changes abruptly to triple meter in a quick tempo. The text makes renewed allusion to Jesus' words in the previous aria, and continues with an allusion to Lamentations 3:22–23: The steadfast love of the Lord never ceases, his mercies never come to an end; they are new every morning; great is thy faithfulness (Luther 1545: Treue).





