

J.S. Bach - Church Cantatas BWV 88

Form:

Part 1: Aria (B) - Recit (T) - Aria (T), Part 2: Recit (T) - Arioso (B) - Duet (S/A) - Recit (S) - Chorale.

Introduction & updates at melvinunger.com.

NBA I/17; BC A105

5. S. after Trinity (BWV 93, 88)

*1 Peter 3:8-151 (Turn from evil and choose right;

sanctify Christ in your hearts)

*Luke 5:1-11 (Peter's great catch of fish)

Librettist: Unknown; perhaps Christoph Helm

(see note). Johann Ludwig Bach also set this libretto to music.

FP: 21 July 1726 (Leipzig: St. Nicholas). This cantata was part

of Bach's third cantata cycle in Leipzig (see note).

Intimate bipartite cantata with galant elements.

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For Alfred Dürr's notes on the cantata as a whole, see note.

Martin Petzoldt argues that behind the symmetrical structure of the cantata is a theology of mission and vocation. See *Bach Kommentar* 1:123.

Cantata No. 88

Siehe, ich will viel Fischer aussenden

Erster Teil.

1. Arie.

• God seeks people by sending fishermen: Jeremiah 16:16 (88/1). The librettist has inverted the exegesis: In its original context, the promise was apparently to send invaders to take Israel into exile (some writers have interpreted it as God's promise to bring them back).

88/1. **Andante allegro** (♩. = 63)

Instrumentation:

Corno I, II

Oboe d'amore I, II

Taille

Vln I, II

Vla

SATB

Continuo

God's promise to send out metaphorical fishermen is set in lilting compound meter with wave-like figurations (the woodwinds doubling the strings).

Woodwinds
Strings

D major
D pedal...

D major

For Alfred Dürr's comments on the opening movement, see note.

D major

E7

(A major)

F# minor

E7

A major

B7

E major

E7

A major

A major

D# dim.7

E7

A major

In the context of the day's Gospel reading, this Old Testament passage appears to be the vox Christi.

Undulations in contrary motion suggest the waves implied by the text.

Baß.
A *f*
19 Sie - he! ich will viel Fi - scher aus - sen - den, ich will viel Fischer aus -
D major D major

23 sen - - - den, spricht der Herr.
cresc. *f* *poco cresc.* *mf* *cresc.*
E7 A major A major

27 Sie - he! ich will viel Fischer aus -
B *mf* *p*
A major

31 sen.den, spricht der Herr, die sollen sie fi - - - schen,sollen sie
mf *p*
A major

35 fi - - - schen:
cresc.
F# minor E7

60 - - - - - schen, die sollen sie fi - - - - - schen, die

64 sol-len sie fi - - - - - schen.

69 Sie - he! sie - he! ich will viel Fischeraus - sen - - - - -

73 - - - - -

77 - - - - - den, spricht der Herr,

A major *D major* *F# major* *A# dim.7* *B mInor* *B mInor*

cresc. *mf* *mf* *Ritornello* *E# dim.7* *B mInor* *B mInor*

E *mf* *F#7* *f* *mp*

mp *pp* *E7* *A7* *D7* *G major*

C# halt dim.7 *F# mInor 7* *F# mInor* *B mInor 7* *E mInor 7*

cresc. *A7* *D major* *E7* *A(7)*

God's promise to send out metaphorical hunters brings a sudden change of mood, alla breve meter, and galloping rhythm with aggressive syncopations like horn calls, the singer entering without prelude and the horns entering for the first time to suggest the chase of a hunting scene.

Subject 1. **a tempo**

101 **H** *mf* **Allegro quasi presto** ($\text{♩} = 84$)

schen. Und dar.nach will ich viel Jä - Word painting: Long melismas in galloping rhythm for "Jäger" ("hunters") and "fahen" ("catch")..

p Continuo alone... *delicatamente* Hns I & II

D major C major G major

106 - Hn I - geraus.sen - den, die sollen sie *mp* **Subject 2.**

D7 G major

The 2 themes together produce complementary rhythms and contrary motion (mirror images).

111 *cresc. poco a poco* fa - - - - - hen auf al - len *mf* *cresc.* Strings/Woodwinds

G major D7 G major

116 *sf* Word painting: Octave leaps for "Bergen" ("mountains") and "Hügeln" ("hills").

Ber - gen.. Hn I Hn II

G major

121 *mf* und dar.. *tr.*

A7 D major

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I

125 nach will ich viel Jä - - ger aus - sen - den, und dar - nach will ich viel

p

Hns

Str/Ww.

D major

129 Jä - - ger aus - sen - den, die sol - len sie fa - -

mp

Str/Ww.

Hns

D7

G major

B major

E minor

133 Word painting: Even longer melisma for "fahen" ("catch").

A7

F# minor

B minor

G major

137 - - - hen auf den Ber - gen,

cresc.

f

up 8va

A# dim.7

B minor

Extended melisma for "allen" ("all").

141 und auf al - len Hü - geln. und in al - -

mf

f

tr

A major

D major

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145 - len Steinrit - zen. Ritornello

Ob d'am I/Vn I *cresc.* Hns

F# major B mInor B mInor

149

A(7) D major

153 Und dar.nach will ich viel Jä -

Word painting: Even longer melisma in galloping rhythm for "Jäger" ("hunters").

mf K *dim.* *p*

A# dim.7 F#7 B mInor B mInor B7 E mInor

157

Str/Ww Hns

E mInor E mInor C major D7

161 - ger aus - sen - den,

Hns change roles with Str/Ww... *mp*

G major

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Long melisma for "fahen" ("catch")/

165 die sol - len sie fa - *cresc.*

Str/Ww

G major

169 - - - - - hen auf al - len Ber - gen, *fa* Octave leap for "Bergen" ("mountains").

Str/Ww

Hns resume 4-note calls...

Hns

cresc. *mf*

G major

173 die sol - len sie fa - Long melisma for "fahen" ("catch").

L *mf*

p

G major G7 C major A7 D major

177

Hns

B7 E minor D7 G major

181 - - - - - hen auf al - len Ber - gen, und auf al - len Hü - geln,

Large drops for "Bergen" and "Hügeln").

G major

Extended melisma for "allen" ("all").

185 und in al - - - - - lenSteinrit -

189 zen,auf al - len Ber - gen, und auf al - len Hü - geln,

193 und in al - len Stein - rit - - - zen,in al - - - lenSteinrit - zen.

88/2. 2. Recitativ. •God seeks sinners even though we reject him (88/2). G major

Chromatic saturation in the vocal part in 6 mm.

Tenor. 1. *mf* F# C# D E A# G

Wie leichtlich könn.te doch der Höch.ste uns ent.beh.ren. und sei.ne

How easily could indeed the Most-High us dispense-with, and his

Text painting: A "perverted" harmonic progression depicts the perverted disposition of sinners.

3 Gna.de von uns keh.ren, wenn der ver.kehr .te Sinn sich bösl.ich von ihm

grace from us turn/take, when (our) perverted disposition - wickedly from him

5 *cresc.* *f* *E#* *mf*
 trennt und mit verstocktem Mut in sein Verderben rennt. Was aber tut sein
 parts and with stubborn spirit to its ruin runs. What, however, does his

F#7 *D# dim.7* *N6* *C#7* *F# minor*

8 *p*
 va - ter - treu' Ge - mü - te? Tritt er mit sei - ner Gü - te von uns,
 paternally-faithful spirit (do)? Steps he with his goodness from us,

A7 *F# major* *F#7* *Rhetorical Questions*

10 *cresc.* *f*
 gleich so wie wir von ihm, zu - rück? Und über - läßt er uns der Feinde List und Tück?
 just as how we from him, back? And relinquishes he us to-the foe's cunning and spite?

A# dim.7 *F#7* *B7* *G# dim.7* *A7* *D# dim.7* *B major* *attacca*
Tritone *cresc.* *f* *Tritone for "überläßt" (see note).* *Extreme chromatic harmonic progression.*

3. Arie. Dramatic entry, rejecting the possibilities proposed in the recitative.

88/3. 1. **Allegro moderato.** (♩ = 120) • God seeks us when we stray from proper path (88/3).

The tenor answers the foregoing questions, beginning immediately, without ritornello.

Phrygian cadence, often used for questions.

Tenor.

Form (Rhyme: AABCC)
 Lines 1-3 (mm. 1-12) Em-GM
 Ritornello (13-16) GM-Em
 Lines 1-3 (2x: 17-48) Em-Bm
 Rit (49-56) Bm
 Lines 4-6 (57-80) E7-DM
 Rit (81-84) AM-DM
 Lines 4-6 (85-108) DM-Em
 Rit w/instr. (108-132 [108-120=varied 1-12]) Em-EM

mf *tr*
 Nein, nein! Gott ist al - le - zeit ge - flis - sen... uns auf
 No, no! God is at-all-times intent, us on-the

p Continuo alone... *E minor* *Minuet-like* *E minor*

Bach repeats the word "nein" ("no"), balancing it later with a repeated "ja" ("yes").

Text painting: Winding melody leading to D major for "seeing us on the right/good path."

6 *hemiola* *poco rit.*
 gu - tem Weg - zu wis - sen un - ter sei - ner Gna - den
 good path to (see) under his grace's - den

E minor *D major* *D7* *E minor*

The reference to God bringing people back to the right path is reminiscent of various biblical passages (see note).



p **Schein.**
light. a tempo

Oboe d'amore I enters with an ornamented version of the vocal line, with *figura corta* (see note)—perhaps intended to depict flickering light, while a 5-note continuo figure suggests footsteps.

A^{mf} Lines 1–3 (2x)
tr **Nein, nein!**

mf **Ritornello**

G major B7 E minor E7 A minor B7 E minor E minor

12

18 **Gott ist al-le-zeit ge-flis-sen, uns auf gu-tem Weg**

E minor E minor D7

24 **zu wis-sen un-ter sei-ner Gna-**

G major G major

crese. *mf* **B**

31 **-denSchein, sei-ner Gna-den Schein,**

G major G major

37 **nein, nein Gott ist al-le-zeit ge-flis-sen, uns auf gu-tem**

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

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43 *cresc.* *hemiola*
 Weg zu wis - sen un - ter sei - ner Gna - den Schein.

F#(7) B minor B minor

49 *mf* *Ritornello*
cresc.

B minor B7 E minor A# dim.7 F#7 B minor

Bach repeats the word "yes," balancing the earlier repeated "no." However, it is noteworthy that he repeats "ja" twice as often as the earlier "nein." See 1 Corinthians 1:20. All the promises of God find their Yes in [Christ]; also Jesus parable of the shepherd seeking one lost sheep among the ninety-nine (see note above).

mf Lines 4-6. Tritone mp

Tritone

55 *hemiola*
 Ja, ja! ja, ja! wenn wir ver-

B minor E7 G# dim.7

Tritones for "Yes, when we are lost, and have abandoned the right way."

61 *Cross relation*
 ir - ret sein, ja, ja! ja, ja! wenn wir ver-

E7 A minor A7

67 *Cross relation* *Cross relation*
 ir - ret sein und die rech - te Bahn ver - las - sen,

F#7 B minor D# dim.7 B7 E minor E# dim.7 C#7 F# minor

Constant modulation and cross relations depict the waywardness depicted in the text.
 Bm (56)
 Am (62)
 Bm (68)
 Cm (70)
 F#m (72)
 DM (76)
 Cm (91)
 Dm (93)
 CM (96)
 Am (99)
 BM (101)
 Em (102)

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73 *cresc.* will er uns gar su - chen las - sen, *mf* will er uns gar su - hemiola

F# minor D major D major

79 chen las - sen. hemiola

mf Ritornello

A7 D major (E7) A major A7 B minor A major D major

85 *p* Lines 4-6. Ja. ja! ja, ja! wenn wir ver - ir - ret sein,

p D major D7 D# dim.7 B7 E minor

91 *mp* ja, ja! ja, ja! wenn wir ver - ir - ret sein

E minor A7 D minor G7 C major

97 *mf* und die rech - te Bahn ver - las - sen, will er

G# dim.7 E7 A minor A# dim.7 F#7 B major B7

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102 *molto rit.* *p* *hemiola*
 uns gar su - chen las - sen, will er uns gar su - *molto rit.*

107 *sen. a tempo*
 chen las - sen. *Ob d'am I*
Ritornello *staccato*
 Oboe d'amore II & strings enter, supporting Oboe d'amore I.
 = Varied repeat of singer's opening...

112 *cresc.*
E minor *E minor* *G major* *G major*

117 *cresc.* *hemiola* *f* *mp*

122 *cresc.*
G major *B7* *E minor* *G7* *C major* *B7* *C major* *E7* *A minor*

127 *cresc.* *rit. tr.* *hemiola* *ff*
D# dim.7 *E minor* *B7* *E minor* *B7* *E major*

Ende des ersten Teils.

"Only at the end is the obligato oboe d'amore joined by the strings (with oboe d'amore II doubling the first violin), and here a ritornello compensates for the absence of an introduction and, more clearly than the vocal portion, reveals the true dance character of the movement: the clear pairing of bars brings to mind the minuet. The clarity of the periodic structure is here probably an image of the 'true path' by which God will lead us." See Dürr, *The Cantatas of J. S. Bach*, 432.

Zweiter Teil. (sub commuione)

4. Arioso. (Evangelist & Christ) • Simon Peter sent by Christ to fish for men: Luke 5:10 (88/4).

88/4.

Adagio.

Evangelist
Tenor.

"Halo" of strings...

Je - sus sprach zu Si - mon:

G major A7 D major

The text is taken from the day's Gospel reading (see note).



attacca

Interestingly, the "halo" of strings (which accompanies Jesus' words in the St. Matthew Passion), here accompanies the Evangelist, then drops out when Jesus speaks.

5. Arioso.
Andante con moto. (♩ = 100)

Vox Christi

Baß.

Fürchte dich nicht, fürchte dich nicht, denn von nun an wirst du Menschen fa - catch.

Fear not. *leggiere* for from now on will

(Alarm yourself not.)

mf Continuo alone...

D major D major

Declamatory quarter-note rhythm for rhetorical emphasis.

Rhetorical emphasis: The first syllable of "fürchte dich nicht" ("fear not") is drawn out to stress reassurance, but later set with a "shiver."

The word "nicht" is emphasized by always being placed on the first beat of the measure. A cantabile melody underscores the reassurance in the text.

For Alfred Dürr's observations, see note.

Ostinato motive that begins with the figura corta, here apparently representing a shiver of fear (see note for more).



du Menschen fa - catch.

you (men)

Word painting: Wide-ranging, extended melismas for "fahen" ([to] "catch").

Text repeated with "shiver."

- - - - hen, fürchte dich nicht, fürchte dich

D major D major B7

16 nicht, fürch - te dich nicht, fürchte dich nicht, nicht, fürchte dich

p *mf*

E7 A major A major

Declamatory rhythm for rhetorical emphasis.

21 nicht. denn von nun an wirst du Menschen fa -

p

A major

26 - hen.

cresc. *f*

hemiola hemiola

poco cresc. *f* Ritornello

E7 A major

31 Fürch - te dich nicht, fürch - te dich nicht, fürchte dich nicht, denn von

p

A major A7 D major D7 G major A7

Declamatory rhythm for rhetorical emphasis.

36 nun an wirst du Menschen fa -

mf

D major

Declamatory rhythm for rhetorical emphasis.

41 *cresc. tr* *mp*
 hemiola - hen, denn von nun an wirst

D major D major

46 *cresc.*
 du Men-schen fa-

50 *mf* hemiola *rit.* *f*
 - hen, wirst du Men-schen fa- - hen.

cresc. *rit.* *tr* hemiola

D major D major

88/5. **6. Duett.** •God's blessing assured if we are faithful stewards (88/5). This lengthy aria explicates a theology of vocation/calling. For Bach's thoughts on vocation, see note.

D major

Allegro. (♩ = 104)

1. Ob d'am I, II, Vln I, II unison

Form (Rhyme: ABBACDDC)
 Ritornello (mm. 1-11) AM
 A. Lines 1-3 (11-24) AM
 Line 4 (24-40) AM-EM
 Rit (40-46) EM
 B. Lines 5-6 (46-52) EM-AM
 Lines 7-8 (53-61) AM-F#m
 Rit (61-67) F#m-C#m
 B'. Lines 5-(8a)-7 (67-80) C#m-E7
 Line 8 (80-85) AM
 Rit (85-95) AM

Ritornello *mf* Unifying head motive *tr*

A major up 8va... A major

5 *p* *cresc.* *mf*

A major D# dim. E major E major

The headmotive unifies the entire movement: "Beruft Gott selbst" ("If God commissioning"). God's commissioning is the underlying premise in Luther's theology of vocation. The promised success is reminiscent of Peter's great catch of fish in response to Jesus' command to go out (see the Gospel reading in the note). The text also alludes to the Epistle of the day: "To this you have been called, that you may obtain a blessing" (1 Peter 3:9).

Alt. A. Lines 1-3. *mp* Head motive

9 Be_ruft Gott selbst, so

The fugue-like duet construction reflects the relationship between divine vocational calling and positive human response, which leads to success.

f *p* *espr.*

E7 A major B7 E(7) A major A major

12 muß der Se - gen auf al - lem un - sern

Long melisma for "allem" ("all").

Continuo alone...

up 8va...

A major B7 E major

Sopran. *mp*

16 Beruft Gott selbst, so muß der Se - gen auf al -

Calls God himself, then must (his) blessing upon all

Tun im Ü - ber - ma - ße ruhn, im Ü - ber.

mp Continuo alone...

E major E major

19 ma - ße ruhn, im Ü - ber - ma - ße ruhn,

our doing in abundance

poco *p espr.*

E major E7 A major A major

Word painting:
Extended
melisma for
"allem" ("all").

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cresc. **B** *tr* Line 4.

ma - Be ruhn, rest, im Ü - ber - ma - Be ruhn,

22 *mf* stünd'uns gleich

tr **B** *tr*

mf stünd'uns gleich Furcht und Sorg' ent -

stood us even-though fear and care opposed.

25 Furcht und Sorg' ent - ge - gen,

The first 3 notes of the head motive become a symbol of fear (see m. 36ff)...

poco cresc.

A major B7

ge - gen, stünd'uns gleich Furcht und Sorg' ent - ge -

28 stünd'uns gleich Furcht und Sorg' ent - ge -

C# minor E major E7 A major B7 E major 9 B7

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Chromatic inflection for "Furcht und Sorg" ("fear and care").

32

gen, Furcht und Sorg' entge - - - gen, stünd'
 gen, Furcht und Sorg' entge - - - gen, stünd'

pp

E major E minor A# dim.7 G aug. B7 C major E7 A minor B7 E minor B7

Text painting: A halting line employing the first 3 notes of the headmotive in parallel 3rds depicts "fear and care."

36

uns gleich Furcht und Sorg, stünd' uns gleich Furcht
cresc.

uns gleich Furcht und Sorg, stünd' uns gleich Furcht
cresc.

E minor E minor

39

und Sorg ent-ge - - gen.
poco rit. *f*

und Sorg ent-ge - - gen.
poco rit. *f*

und Sorg ent-ge - - gen.
poco rit. *f*

C
a tempo
 Ritornello

B7 E minor E major E7 A major (B7)

42

p *cresc. poco a poco*

E major C# minor B7 B7 E major C# minor E7 A major

The text alludes to Jesus' parable of the talents (money) given to his servants for stewardship, one of whom buried it rather than investing it. See note.



D B. Lines 5-6. *mf*

Das Pfund, so er uns aus - ge - tan, will er mit Wu -
 The talent, which he to-us has-distributed, would he with interest

46 **D**

Das Pfund, so er uns aus -

B7 E major E7 A major A major D major

- cher wieder ha - - - - - ben, wieder ha - - - - -
 have-back,

49 - - - - - getan, will er mit Wu - - - - - cher wieder ha - - - - -

D major C#7 F# minor

Lines 7-8.

- - - - - ben, wenn wir - - - - - es nur nicht selbst - ver - gra - -
 if we it only (do)-not ourselves bury,

52 - - - - - ben, wieder ha - - - - - ben, wenn wir - - - - - es nur nicht selbst - ver -

E7 A major A major

The halting motive may suggest continued trepidation.

cresc. poco a poco

55

ben, so hilft er gern, so hilft er gern,
 then helps he gladly, *p* *cresc. poco a poco*

gra - ben, so hilft er gern, so hilft er gern,

C#7

F# minor

F# minor

poco rit. f

59

so hilft er gern, damit es fruchten kann.
 so-that it bear-fruit may.

so hilft er gern, damit es fruchten kann.

poco rit. a tempo

cresc. *mf* Ritornello

E# dim.7

F# minor

F# minor

up 8va...

63

cresc.

F# minor A major A major A major C# minor G# major A major

F# minor

A major

A major

A major

C# minor

G# major

A major

F B'. Lines 5-(8a)-7.

mf

67

Das Pfund, so er uns aus - ge -
 Das Pfund, so er uns aus - getan,

mf *f* *p*

G# major C# minor F# minor F# minor

G# major

C# minor

F# minor

F# minor

tan, will er mit Wucher wie . . . der
will er mit Wucher wie . . . der ha - ben, mit Wu - . . . cher wieder

70

B minor B7 E major A major

ha - ben, mit Wu - . . . cher wieder ha - . . . ben, wieder
ha - . . . ben, wieder ha - . . .

73

A major B7 G#7 C# minor B7

Text insertion from Line 8.

ha - ben, so hilft er gern, wenn wir es nur nicht selbst ver -
ben, so hilft er gern, wenn wir es nur nicht selbst ver -

76

E major E7 A major

mp Line 8. *cresc. poco a poco*

gra - - - ben, so hilft er gern, so - hilft er gern,

79 gra - - - ben, so hilft er gern, so - hilft er - gern,

E7 A major A major

f *breit* **G**

so hilft er gern, - - - damit es fruch - ten kann.

83 so hilft er gern, - - - damit es fruch - ten kann.

molto rit. **G a tempo** *tr*

f Ritornello

A major up 8va...

87

A major A7 D major (E7) A major 9

91

cresc. *rit.* *ff*

A major A7 D major E7 A major

7. Recitativ. • God's commissioning assures success despite obstacles (88/6).

88/6. 1. *mf* C# A G# D E F# B# D#

Sopran. Chromatic saturation in the vocal part in 11 mm.

Was kann dich denn in dei-nem Wan-del schrecken, wenn
 What can you then in your way frighten, if

Note: The continuo bass is unfigured. The realization could employ more diminished 7th chords than appear here.

F# minor D major B# dim.7

The fear mentioned is reminiscent of several accounts in which where Peter obeyed Jesus, only to become afraid. See note.

3 dir, mein Herz, Gott selbst die Hände — reicht? vor dessen bloßem Wink schon al.les Unglück
 to-you, my heart, God himself (his) hands extends? Before whose mere beckoning already all misfortune

Phrygian cadence often used for questions.

6 weicht, und der dich mächtiglich kann schützen und bedecken. Kommt Mü-he,
 retreats, and who you mightly can protect and cover. Comes trouble,

9 Ü-berlast, Neid, Plag' und Falschheit her, und trachtet, was du tust, zu stören und zu
 overburden, envy, vexation, and falsehood (near), and seek, whatever you do, to disrupt and to

Chromatic inflection...

12 hindern, laß ^{kur-zes} Trug und Unge-mach den Vorsatz nicht ver-mindern, das Werk, so er be-
 hinder, then-let short hardship (your) resolution not diminish, the work, which he allots,

15 stimmt, wird keinem je zu schwer. Geh all-zeit freudig fort, du
 will for-no-one ever (be) too hard. Go at-all-times joyfully forth, you

Chords and Dynamics:
 B, A#, G *cresc.*
 iv6, V, F#7
 mf, *cresc.*, f, p
 B minor, E7, A major, A# dim.
rit.
 F, *cresc.*
 F#7, D# dim.7, B7, E minor, G7
Feierlich
 E7, A7, D major
 p, f, *rit.*, mf
 D major

18 wirst am Ende sehen, daß, was dich eh'gequält, dir sei zu Nutz geschehen.
 will in-the end see that whatever you ever tortured, to-you - for benefit occurred.

C# minor F#7 B minor E7 A# dim.7 B minor F#7 B minor

88/7. **8. Choral.** (See also 93/7.) • Perform allotted tasks, trusting God's sovereignty (88/7). This is the final stanza of seven in the 1657 chorale "Wer nur den lieben Gott läßt walten" by Georg Neumark (1621-1681). See note.

Sopran. +Ob d'amore I, II Vln I
 Sing' bet' und geh auf Got-tes We - gen, ver-richt das Dei-ne nur ge - treu,
 und trau des Himmels rei-chem Se - gen, so wird er bei dir wer-den neu:

Alt. +Taille Vln II
 Sing' bet' und geh auf Got-tes We - gen, ver-richt das Dei-ne nur ge - treu,
 und trau des Himmels rei-chem Se - gen, so wird er bei dir wer-den neu:

Tenor. +Vla
 Sing' bet' und geh auf Got-tes We - gen, ver-richt das Dei-ne nur ge - treu,
 und trau des Him-mels rei-chem Se - gen, so wird er bei dir wer-den neu:

Baß.
 Sing' bet' und geh auf Got-tes We - gen, ver-richt das Dei-ne nur ge - treu,
 und trau des Himmels rei-chem Se - gen, so wird er bei dir wer-den neu:

(6)

B minor F# minor A(7) Dm7 F#7 B minor

Bach sets the chorale simply, choosing to employ the instruments only to double the vocal lines and not to exclude the horns altogether.



11. denn, wel - cher sei - ne Zu - ver - sicht auf Gott setzt, den ver - läßt er nicht.
 denn, wel - cher sei - ne Zu - ver - sicht auf Gott setzt, den ver - läßt er nicht.
 denn, wel - cher sei - ne Zu - ver - sicht auf Gott setzt, den ver - läßt er nicht.
 denn, wel - cher sei - ne Zu - ver - sicht auf Gott setzt, den ver - läßt er nicht.

11

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