

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.

J.S. Bach

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)

1.

Woodwinds
Strings *p*

D major

D major
D pedal...

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

4. T Recit, B Arioso: Specific calling by God

5. S/A Duet: Blessing and fruitfulness result from divine calling.

3. T Aria: God wants us on the right path.

6. S Recit: Unhappy career phases have a divine purpose.

2. T Recit: God does not separate from us as we do from him.

7. Chorale: Faithful exercise of one's profession

1. B (Aria): God's commission

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

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).

mp

D major

E7

(A major)

mf

F# minor

E7

cresc. poco a poco

A major

B7

E major

f

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.

Baß.
A *f*

19 Sie - he! ich will viel Fi - scher aus - sen - den, ich will viel Fischer aus -

23 sen - - - den, spricht der Herr.

27 Sie - he! ich will viel Fischer aus -

31 sen - den, spricht der Herr, die sollen sie fi - - - - - schen, sollen sie

35 fi - - - - - schen:

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

D major

D major

E7

A major

A major

B *mf*

A major

A major

A major

F# minor

E7

cresc.

p

f

tr

poco cresc.

mf

cresc.

dim.

mf

p

cresc.

J.S. Bach - Church Cantatas BWV 88

[illegible]

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* *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)*

J.S. Bach - Church Cantatas BWV 88

[illegible]

God's promise to send out metaphorical brings a sudden change of mood, with a presto tempo, 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")..

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

D major C major G major

106 *p* Subject 2.

- Hn I - geraus-sen - den, die sollen sie *mp*

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 *cresc. mf* Strings/Woodwinds

G major D7 G major

116 *f* 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

I

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

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

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

137 - - - - - hen auf den Ber - gen,

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

p *mp* *cresc.* *f* *mf* *f*

tr *tr*

Hns *Str/Ww.* *up 8va*

D major D7 G major B major E minor A7 F# minor B minor G major A# dim.7 B minor D major A major

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

145 - len Steinrit - zen. *Ritornello*

Ob d'am I/Vln I *cresc.* *f* Hns

F# major B minor B minor

149

A(7) D major

153 Und dar.nach will ich viel Jä -

mf *K* *tr* *dim.* *p*

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

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

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

J.S. Bach - Church Cantatas BWV 88

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

165 die sol - len sie fa -

cresc.

Str/Ww

G major

169 - - - - - hen auf al - len Ber - gen,

f Octave leap for "Bergen" ("mountains").

Str/Ww

cresc. *mf*

Hns resume 4-note calls...

Hns

G major

173 die sol - len sie fa -

L mf

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

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

185 und in al - len Stein rit

G major

D7

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

Hns

mp

G major

E7

A minor

D7

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

rit.

cresc.

f

G major

Secco

C# dim.7

D major

D7

G major

88/2. 2. Recitativ.

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

B minor

A# dim.7

B minor

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 bö-slich von ihm

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

D major

D# dim.7

C#7

Chromatic saturation in the vocal part in 6 mm.

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

8 *cresc.* *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,

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?

Rhetorical Questions

Tritone for "überläßt" (see note).

Extreme chromatic harmonic progression.

A# dim.7 F#7 B7 G# dim.7 A7 D# dim.7 B major C aug.6

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).

Tenor.

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

Form (Rhyme: AABCC)
 Lines 1-3 (mm. 1-12) Em-DM
 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

Phrygian cadence, often used for questions.

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-
 good path to (see) under his grace's

poco rit.

E minor D major D7 E minor



p Schein. *light. a tempo* *mf* Ritornello *tr* *A^{mf}* Lines 1–3 (2x). *tr* Nein, nein!

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.

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

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

cresc. *mf* B denSchein, sei-ner Gna-den Schein,

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

G major B7 E minor E7 A minor B7 E minor E minor
E minor E minor D7
G major G major
G major
G major
G# dim.7 E7 A minor D# dim.7 E minor E minor E minor A# dim.7 B minor

J.S. Bach - Church Cantatas BWV 88

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

F#(7) *B minor* *B minor*

49 *mf* *Ritornello* *tr* *cresc.*

B minor *B7* *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 *E minor* *F#7* *Lines 4-6.* *mp* *Tritone*

55 *hemiola* *tr* *p*
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* *ja.* *ja!* *ja, ja!* wenn — wir ver-

E7 *A minor* *A7*

67 *Cross relation* *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)

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

79 *mf* Ritornello hemiola
chen las - sen.

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

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

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

Chord progressions (from left to right):
F# minor, D major, D major, D, A7, D major, (E7), A major, A7, B minor, A major, D major, D major, D7, D# dim.7, B7, E minor, E minor, A7, D minor, G7, C major, G# dim.7, E7, A minor, A# dim.7, F#7, B major, B7

J.S. Bach - Church Cantatas BWV 88

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

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

112 *cresc.*

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

122 *cresc.*

127 *f* *cresc.* *rit. tr.* *hemiola* *ff*

E minor *D# dim.7* *E minor* *E minor* *E minor* *G major* *G major* *G major* *E minor* *G7* *C major* *B7* *C major* *E7* *A minor* *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 communione)**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

mf

p

leggiere

attacca

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.

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.

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

Fear not. (Alarm yourself not.)

mf

leggiere

Continuo alone...

D major

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

D major

Declamatory quarter-note rhythm for rhetorical emphasis.

For Alfred Dürr's observations, see note.



du Menschen fa - catch.

you (men)

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

Text repeated with "shiver."

hen, fürchte dich nicht, fürchte dich nicht.

D major

D major

B7

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

p *mf*

E7 A major A major

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

36 nun an wirst du Menschen fa -

mf

D major

Declamatory rhythm for rhetorical emphasis.

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-
 D major

50 *mf* *rit.* *f* *rit.* *tr*
 - hen, wirst du Men-schen fa- hen.
cresc. 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 himself commissions"). 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. **A** *mp* Head motive

9 The fugue-like duet construction reflects the relationship between divine vocational calling and positive human response, which leads to success. **Be_ruft Gott selbst, so**

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,**
Word painting: Extended melisma for "allem" ("all").
- lem un - sern *poco* Tun im Ü - ber
our doing in abundance
p espr.
E major E7 A major A major

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

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

22 *mf* stünd'uns gleich

tr **B** *tr*

A major A major

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

J.S. Bach - Church Cantatas BWV 88

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

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

cresc.

mp

cresc.

E minor E minor

39

und Sorg ent-ge - - gen.

und Sorg ent-ge - - gen.

poco rit.

f

poco rit.

f

poco rit.

Ca tempo

mf

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



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.

55 *p* *cresc. poco a poco*
 - 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,
mf
 C#7 F# minor F# minor

59 *poco rit. f*
 so hilft er gern, — damit es fruchten kann.
 so-that it bear-fruit may.
 so hilft er gern, — damit es fruchten kann.
poco rit. E
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

67 *F* B': Lines 5–(8a)–7. *mf*
 Das Pfund, so er uns aus — — ge-
mf
 Das Pfund, so er uns aus — — getan,
f p
 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

J.S. Bach - Church Cantatas BWV 88

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,

mf

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).

Sopran.

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

Was kann dich denn in dei-nem Wan-del schrecken, wenn

What can you then in your way frighten, if

F# minor D major B# dim.7

Chromatic saturation in the vocal part in 11 mm.

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



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

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

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

Phrygian cadence often used for questions.

Chromatic inflection...

kur-zes

Feierlich

mf *cresc.* *f* *p* *rit.* *cresc.* *f* *p* *cresc.* *f* *rit.* *mf* *p* *f* *rit.* *mf*

B *A#* *G* *cresc.* *B minor* *E7* *A major* *A# dim.* *F#7* *D# dim.7* *B7* *E minor* *G7* *E7* *A7* *D major* *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

Alt.

+Taille
Vln II

Tenor.

+Vla

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:

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:

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:

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

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 A# dim.7 B minor B major



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