

Introduction & updates at melvinunger.com.Intimate bipartite cantata
with galant elements.

J.S. Bach

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.

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
Johann Ludwig Bach also set this libretto to music (see note).FP: 21 July 1726 (Leipzig: St. Nicholas). This cantata was
part of Bach's third cantata cycle in Leipzig (see note).

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).**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)

Woodwinds
Strings

p

D major
D pedal...

D major

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

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

Baß.

A f

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

For biblical background, see note.



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* *f* *dim.* *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

39 *C* *f* *mf*
sie - he! ich will viel Fischer aus - sen - - - den, spricht der

poco cresc.
A major

43 *mp*
Herr, die sollen sie fi - - - - - schen, sol - - - - -

cresc.
A major

47 *f* *poco rit.*
- - - - - len sie fi - - - - - schen.
poco rit. a tempo
mf Ritornello
A major

51 *mf*
Sie - he! ich will viel Fischer aus - sen - - - - -

A major F#7 B minor G major A7

56 *p*
- - - - - den, spricht der Herr, die sollen sie fi - - - - -

pp
F#7 B minor

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 mlnor* *B mlnor*

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

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

E7 *A7* *D7* *G major*

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

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

J.S. Bach - Church Cantatas BWV 88

[illegible]

God's promise to send out metaphorical hunters 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.

H *mf* **a tempo**

101 **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").

Hns I & II

p Continuo alone...

D major C major G major

delicatamente

106 - 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

G major D7 G major

cresc. *mf* Strings/Woodwinds

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

116 Ber - gen..

Hn I Hn II

G major

121 und dar.

mf

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*

Str/Ww. Hns

Hns play 4-note figures...

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

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 play 4-note figures,,,

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

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

185 und in al - len Stein rit

D7 G major

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

G major E7 A minor D7

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

G major Secco C# dim.7 D major D7 G major

88/2. 2. Recitativ.

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

Chromatic saturation in the vocal part in 6 mm.

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

For biblical background, see note.

Secco *mf* B mlnor A# dim.7 B mlnor

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

D major D# dim.7 C#7

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

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

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).

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

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."

For biblical background see note.

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..

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

E minor Minuet-like E minor E minor 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* *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 B
G major
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 Weg zu — wis-sen un - ter sei - ner Gna - den Schein.

cresc. *hemiola*

F#(7) B minor B minor

49

mf *Ritornello* *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).

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)

55 *hemiola* *tr*

mf *mp*

E minor F#7 B minor B7 E minor

Tritone

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. *tr*

p

Cross relation

ir-ret sein, ja, ja! ja, ja! wenn wir ver-

E7 A minor A7

67 *tr*

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

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

79 chen las - sen. *hemiola*

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

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

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

F# minor *D major* *D major* *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*

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

p *molto rit.*

E minor D# dim.7 E minor

107 *chen las - sen. a tempo* *Ob d'am I* *staccato*

Oboe d'amore II & strings enter, supporting Oboe d'amore I. = Varied repeat of singer's opening...

Ritornello

E minor E minor

"Only at the end is the obbligato 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.

112 *cresc.* *hemiola* *f* *mp*

E minor E minor G major G major

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

G major B7 E minor G7 C major B7 C major E7 A minor

122 *cresc.* *hemiola* *rit. tr.* *ff*

D# dim.7 E minor B7 E minor B7 C major E7 A minor

Ende des ersten Teils.

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

88/4.

Adagio.Evangelist
Tenor.For biblical
background,
see note.

mf

"Halo" of strings...

Je - sus sprach zu Si - mon:

p

G major A7 D major

attacca

The text is taken from
theday's Gospel reading
(see note).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 under-
scores the reassurance
in the text.

For Alfred Dürr's observations, see note.

Fürchte dich nicht.

Fear not. *leggiere*
(Alarm yourself not.)

fürch - te dich nicht, denn von nun an wirst

Declamatory quarter-note rhythm
for rhetorical emphasis.

mf

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



6 du Menschen fa - catch.

you (men)

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

Text repeated with "shiver."

11 - - - hen, fürch - te dich nicht, fürch - te dich

p

mf

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. *hemiola* *f* *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. *mf* *rit.* *tr*
 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* *tr*
 Unifying head motive
 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. *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**

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*

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

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

16 **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 Tun im Ü - ber -

our doing in abundance

p poco

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

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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

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*

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 on biblical background.

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. 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

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

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.

f *breit* G a tempo

molto rit. *f* Ritornello *tr*

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.

Sopran.

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.

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

Secco *p*

F# minor D major B# dim.7

For biblical background, see note.

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

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 mightily 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 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

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.

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

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 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 to exclude the horns altogether.

For biblical background, see note.