

Alfred Dürr writes, "The content of the libretto relies entirely on the introductory words of the Gospel reading, 'God so loved the world....' On this basis, according to the first aria, the Christian's love of God rests; the recitative, no. 3, includes a meditation on these words, in which they are quoted literally; and the second aria, no. 4, is addressed to the assembled congregation, who are invited to lay hold of the salvation manifest in God's love so that they may be included among those who believe in Him and gain eternal life. The concluding chorale—the first verse of the hymn by Martin Schalling (1569)—returns to the ideas of the opening aria in the words 'Heartily will I love you, O Lord.'" See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 363.

Introduction & updates at [melvinunger.com](http://melvinunger.com).

NBA I/14; BC A87

2. Day of Pentecost (BWV 173, 68, 174)

\*Acts 10:42–48 (The Holy Spirit descends on the Gentiles at Cornelius' house while Peter preaches)

\*John 3:16–21 (God sent his Son so that the world might be saved through him.)

Librettist: Picander (Christian Friedrich Henrici)

FP: 6 June 1729 (Leipzig: St. Thomas in the morning and St. Nicholas at afternoon vespers)

This cantata is part of Bach's "Picander Cycle" (see note).

## Cantata No. 174

A cantata emphasizing the reciprocal love of God and believer.

### Ich liebe den Höchsten von ganzem Gemüte

174/1.

#### 1. Sinfonia

Arrangement of Brandenburg Concerto 3/1 (BWV 1048/1) with added horns, ripieno oboes and strings, and new continuo parts. (Bach had taken over the directorship of the Collegium musicum a few months earlier.) The movement outweighs the rest of the cantata.



- Instrumentation:
- Corno da caccia I, II (added)
- Ob I, II (added)
- Taille (added)
- Vln ripieno I, II (added)
- Viola ripiena (added)
- Violino concertato I, II, III
- Viola concertata I, II, III
- Violoncello concertato I, II, III
- SATB
- Continuo (Fagotto, Violone, Organo)

G major "The string ensemble, which formerly functioned as a single group, now becomes a concertino set against a ripieno body of horns, oboes, and strings, a structural modification that replaces the original concept of nine instruments on equal terms with something fundamentally different" (Dürr, p. 364).

J.S. Bach - Church Cantatas BWV 174

This image displays a page of musical notation for the piano accompaniment of J.S. Bach's Church Cantata BWV 174. The score is written in G major and 3/4 time, featuring a complex texture with many sixteenth-note passages. The page is divided into systems, with measure numbers 11, 111, 16, 1511, 21, and 2311 indicated. Various performance instructions are present, including dynamics like *f* (forte) and *p* (piano), and articulation like *Vins concertato* and *Cellos concertato & Continuo*. Chord annotations in red text include D major, B minor, D7, and A7. Red boxes highlight specific musical phrases in measures 111 and 16. The page number '2' is centered at the bottom.

J.S. Bach - Church Cantatas BWV 174

26

G major G7

28II

C major C7 F major G7

31

C major C major D7

33II

G major G major A7 D major

36

D major D7 G major G major

38II

G major A7 D major

J.S. Bach - Church Cantatas BWV 174

Measures 41-43II. The score shows a complex texture with multiple voices and instruments. The key signature is one sharp (F#). The bass line features a prominent G major chord in measure 42, with a D7 chord in measure 43II. The treble clef part has a 7-measure rest in measure 43II.

Measures 43II-46. The score continues with intricate counterpoint. The bass line has a D7 chord in measure 44 and a G major chord in measure 45. A red box highlights a measure in the upper part of the score, with the annotation "Vln I concertato" above it. The treble clef part has a 7-measure rest in measure 46.

Measures 46-48II. The score features a dynamic marking of *p* (piano) in measure 46. The bass line has a G major chord in measure 46, a G7 chord in measure 47, and a C major chord in measure 48II. The treble clef part has a 7-measure rest in measure 48II.

Measures 48II-51. The score shows a dynamic marking of *f* (forte) in measure 49. The bass line has a (D7) chord in measure 48II and a G major chord in measure 50. The treble clef part has a 7-measure rest in measure 51.

Measures 51-53II. The score features a dynamic marking of *p* (piano) in measure 51. The bass line has a D# dim.7 chord in measure 51, a B7 chord in measure 52, and a D# dim.7 chord in measure 53II. The treble clef part has a 7-measure rest in measure 53II.

Measures 53II-56. The score features a dynamic marking of *f* (forte) in measure 53II. The bass line has a B7 chord in measure 53II, an E minor chord in measure 54, and an E minor chord in measure 56. The treble clef part has a 7-measure rest in measure 56.

J.S. Bach - Church Cantatas BWV 174

56

E minor unison

58 I

*p*

*f*

*f*

*p*

59 II

E minor

A major

Vlns concertato

E7

Vlas concertato

61

A major

A7

D major

*p*

*f*

*f*

*p*

63 II

D7

G major

G major

*f*

66

*p*

68 II

A# dim,7

F#7

B minor

*f*

J.S. Bach - Church Cantatas BWV 174

Musical score for measures 71-75. The system shows a grand staff with treble and bass clefs. Measure 71 is marked with a forte dynamic (*fr*). The key signature is one sharp (F#).

B minor

Musical score for measures 76-80. Measure 76 is marked with a forte dynamic (*fr*). Red boxes highlight specific notes in measures 78 and 79. The text "Vlns concertato" is written above the staff in two locations.

B minor

B minor

Musical score for measures 81-85. Measure 81 is marked with a forte dynamic (*fr*). A red box highlights a note in measure 85. The text "Vln II concertato" is written above the staff.

B minor

G major

Musical score for measures 86-90. Red boxes highlight notes in measures 86 and 90. The text "Vln I concertato" is written above the staff in measure 86, and "Vln II concertato" is written above the staff in measure 90.

A7

D major

D major

Musical score for measures 91-95. The system shows a grand staff with treble and bass clefs.

D major

D7

G major

Musical score for measures 96-100. The system shows a grand staff with treble and bass clefs.

B major

E minor

D7

G major

J.S. Bach - Church Cantatas BWV 174

86

Musical score for measures 86-88. The system shows a treble and bass clef with complex rhythmic patterns. Red text labels indicate the chords: G major, A7, D major, and G7.

G major A7 D major G7

88||

Musical score for measures 89-90. The system shows a treble and bass clef with complex rhythmic patterns. Red text labels indicate the chords: C7, F#7, B7, E7, and A minor.

C7 F#7 B7 E7 A minor

Vln concertato  
91

Musical score for measures 91-93. The system shows a treble and bass clef with complex rhythmic patterns. A red box highlights the first measure of the treble staff. Red text labels indicate the chords: N6, D# dim.7, and E7.

N6 D# dim.7 E7

93||

Musical score for measures 94-95. The system shows a treble and bass clef with complex rhythmic patterns. Red text labels indicate the chords: D# dim.7 and E7.

D# dim.7 E7

96

Musical score for measures 96-98. The system shows a treble and bass clef with complex rhythmic patterns. Red text labels indicate the chords: E7, F major, G7, and E minor.

E7 F major G7 E minor

98||

Musical score for measures 99-100. The system shows a treble and bass clef with complex rhythmic patterns. Red text labels indicate the chords: A minor and E7.

A minor E7

J.S. Bach - Church Cantatas BWV 174

Musical score for measures 101-103. The system shows two staves: a treble staff with a complex rhythmic pattern of eighth and sixteenth notes, and a bass staff with a simpler accompaniment. Chord labels in red are placed below the bass staff: A minor (under measure 101), A minor (under measure 102), A minor (under measure 103), B7 (under measure 103), and A major (under measure 103).

Musical score for measures 103II-105. The system shows two staves. A red box highlights a measure in the treble staff. Chord labels in red are placed below the bass staff: E minor (under measure 103II), G major (under measure 105), and Corno I & II (under measure 105).

Musical score for measures 106-108. The system shows two staves. Chord labels in red are placed below the bass staff: G major (under measure 106), A7 (under measure 107), D major (under measure 108), and D7 (under measure 108).

Musical score for measures 108II-110. The system shows two staves. Chord labels in red are placed below the bass staff: G7 (under measure 108II), E7 (under measure 110), and E7 (under measure 110).

Musical score for measures 111-113. The system shows two staves. Chord labels in red are placed below the bass staff: A7 (under measure 111), F# dim.7 (under measure 113), and B dim.7 (under measure 113).

Musical score for measures 113II-115. The system shows two staves. A red label 'Cellos concertato' is placed above the bass staff. Chord labels in red are placed below the bass staff: C# dim.7 (under measure 113II), G minor (under measure 115), and G minor (under measure 115).

# J.S. Bach - Church Cantatas BWV 174

Vlms concertato alternating with Vlas concertato

Measures 116-117. The score shows a complex texture with many chords in both hands. The bass line features a descending eighth-note pattern. Chord labels: C# dim.7, G minor.

Measures 118-120. The texture continues with intricate chordal patterns. Chord labels: D7, G minor, N6, F7 D minor.

Measures 120-122. The music features a mix of major and minor chords. Chord labels: E-flat major 7, C minor, D7.

Measures 123-125. The texture is dense with many notes. Chord labels: F# dim.7, G minor, F# dim.7.

Measures 125-127. The music features a mix of major and minor chords. Chord labels: D major, G major.

Measures 128-130. The texture continues with intricate chordal patterns. Chord labels: G major, G major, A7.

131

D major D7 G major

134

G major G major

Da capo •Loving God with all one's heart because he loved us (174/2).

## 2. Aria

"Lilting dotted rhythms in 6/8 meter and intertwining oboes lend a distinctly pastoral air" (Malcolm Boyd in J. S. Bach. *Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 235.

Ritornello derived from vocal theme.

174/2. ~~Ob. I~~ 1. Ob I

Ob I II  
Vc. I, II  
Continuo

D major D major

5

E7 D major A major

9

A major A7 D major B minor 7

12

A major C#7 F# minor A major

For biblical background, see note.



15 **Alto**

Alto is often the voice of intimate faith.

Ich lie - - beden Höch - sten von  
I love the Al - might - y with

Ob II Ob I

A major A7 D major

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 sets the tone (and the literary perspective) for the movement. The text's allusion to the commandment to love God with heart, soul, and mind allows Picander to create a play on words: 'I love the Most High... he loves me most highly too.' This reciprocal love, which corresponds to Christ's promise that the Father will love whoever loves him (see John 14:23), prompts Bach to write an imitative movement for two oboes.

19

gan - zem Ge - mü - te,  
deep - est de - vo - tion,

Ob II

Ritornello

D major D major C major E minor

23

ich lie - - beden Höch - sten von  
I love the Al - might - y with

Ob II Ob I

G major G major B minor

27

gan - zem Ge - mü - te, er hat mich auch am höchsten lieb, er  
deep - est de - vo - tion, and I am sure that God loves me, and

Ob I Ob II

D major A major E7 F# minor

J.S. Bach - Church Cantatas BWV 174

31

hat mich auch am höch - sten lieb; ich lie - be den  
 I am sure that God loves me; I love the Al -

A major A major C# major

31

Höch - sten von gan - zem Ge - mü - te, er  
 might - y with deep - est de - vo - tion, and

Ob II Ob I

F# minor F#7 B minor B minor

God's reciprocal love emphasized with oboes imitating the singer.

37

hat mich auch am höch - sten lieb; ich lie - be den Höchsten von  
 I am sure that God loves me; I love the Al - mighty - y with

Ob I Ob II Ob I

E7 A7 D major

40

gan - zem Ge - mü - te, er hat mich auch am höch - sten lieb.  
 deep - est de - vo - tion, and I am sure that God loves me.

Ob II Ob I

E major A major

J.S. Bach - Church Cantatas BWV 174

Ritornello

Ob II up 8va

A major A7 D major

A major C#7 F# minor A major

49

Ich lie - - - be den  
I love the Al -

tr p Ob II

A major D major D7

52

Höch - sten von gan - - - zem Ge - mü - - te, er  
might - y with deep - - - est de - vo - - tion, and

Ob I Ob II Ob I

G major E minor D# dim.7 B(7) E minor

J.S. Bach - Church Cantatas BWV 174

55

hat mich auch am höchsten lieb,  
 I am sure that God loves me,

Ob I

Ob II up 8va

Ob II

D major E7 A major A major A7 D major

58

er hat mich auch am höchsten lieb,  
 sure am I too that God loves me,

Ob II

E7 A major A7 D major B minor D7

61

er hat mich auch am  
 and I am sure that

God's reciprocal love emphasized with oboes imitating the singer.

Ob II

Cross relation

G major B minor D major D7 G major A major

64

höchsten lieb; ich liebe den Höchsten von ganzem Gemüte, er  
 God loves me; I love the Al-might-y with deep-est de-vo-tion, and

Ob I

F#7 B minor D major D major

F# minor

J.S. Bach - Church Cantatas BWV 174

67

hemiola

hat mich auch am höch- sten lieb.  
I am sure that God loves me.

Ob II

Ritornello

D major

A major

B minor

71

Ob I

D major

E7

F# minor

75

Ob II  
up 8va

Ob II

A major

A major

A major

A7

D major

79

D major

D7

G major

A7

D major

J.S. Bach - Church Cantatas BWV 174

B Section.  
"God alone" set initially with singer alone.

83

Gott al - lein, Gott al - lein soll der  
God to me, God to me will my

Ob II Ob I

(p)

D major D major E minor

87

Schatz der See - len sein, da hab ich die e -  
treas - ure ev - er be, as wide and as deep

Ob II

F#7 B minor B minor E7

90

- wi - ge - Quelle, die e - - wi - ge - Quel - le - der Gü - te;  
as - the - o - cean, as wide and as deep as the o - cean,

Ob II

A major C#7 F# minor

93

Gott al - lein, al - lein soll der Schatz der  
God to me, to me will my treas - ure

Ob II Ob I

F# minor D major (F# minor) B minor F# major B minor G major

96

See - len sein, der Schatz der See - len, der  
ev - er - be, my treas - ure ev - er, my

D major B minor D7 G major

99

Schatz der See - len, da hab ich die e -  
treas - ure ev - er, as wide and as deep

Ob I

F#7 B minor B minor B minor

102

- wi - ge Quel - le, die e - wi - ge Quel - le der Gü - te.  
as the o - cean, as wide as as deep as the o - cean.

hemiola

C#7 F# minor F# minor

Da Capo

**3. Recitativo**

• Love of God that gave Son as ransom is like no other (174/3).

174/3.

**1. Tenore**

B G F# A# C# E D D# B-sharp

Chromatic saturation in the vocal part in 8 mm.

For biblical background, see note.

O Lie - be, welcher keine gleich! O unschätzbare Lö - se - geld!  
De - vo - tion! such as nev - er known! O pre - cious love, of God a - lone!

Vln I, II, III  
Vla I, II, III "Halo" of strings.

B minor B# dim.7 F# minor G#7

1 G# A

Der Va-ter hat des Kindes <sup>(für)</sup> Leben vor Sün-der in den Tod ge - geben, und al-le, die das  
*His on-ly Son the Fa-ther gave us, to suf-fer death and so to save us, that mor-tals lost to*

B# dim.7 G#7 E# C# minor C#7

7 E#

Himmelreich verscherzet und ver - lo-ren, zur Se-lig-keit er - ko-ren. Al-so hat  
*heav-an and pre-des-tined for dam-na-tion may yet at-tain sal-va-tion.* ↑ *Ah, so in -*

Bach omits 3 lines of Picander's text here (see note).

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

10 Verbatim quote from the day's Gospel reading.

Gott die Welt ge - liebt! Mein Herz, das mer-ke dir, und stär-ke dich mit die..sen  
*deed God loved the world! My heart, be not a - fraid, your strength re - new, your hope a -*

(A7) A7 D major D7

12 The "shaking of hell's gates" (an allusion to Matthew 16:15-18, see note), is depicted here.

Wor-ten: vor die-sem mächtigen Pan-ier er - zittern selbst die Höl-len-pforten.  
*wa-ken; for where God's ban-ner is dis-played the ver-y gates of Hell are shak-en.*

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

Modified da capo aria

174/4. **4. Aria** • Salvation offered in love, gained by faith: believe! (174/4).

Viol., Va. (tutti all' unisono)  
Vc. I, II  
Continuo

Unison Vlns & Vlas

Ritornello derived from vocal opening.

G major

Insistent tone repetitions suggest the urgency of the text's 2 imperatives.

6 (130)

G major E7 A minor A minor

9 (133)

A minor D7 G major

The two imperatives "greifet zu" ("take hold") and "faßt das Heil" ("grasp salvation") are set in various ways, often separated with pauses.

12 (136) **Basso**

Alfred Dürr notes, "The obbligato part is altogether more instrumental in style and livelier in character than the voice part, and lengthy vocal passages are incorporated by means of vocal insertion within ritornello extracts in the obbligato part." See *The Cantatas of J. S. Bach*, p. 364

Greifet zu, faßt das Heil, ihr Glaubens.  
Guard your faith, hold it fast with hands ex -

Bass is often the voice of authority.

For biblical background, see note.

16

G major G major E7 A minor

hän - de, greifet zu, greifet  
tend - ed, guard your faith, guard your

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Syllabic declamation underscores the urgency of the imperatives.

20

zu, *faith,*                      grei.fet zu, *guard it well'*                      faßt das Heil, *hold it fast,*

E(7)                      A minor                      A minor                      D7

23

ihr Glau - bens.hän - de, *with hands ex - tend - ed,*                      faßt das Heil, *hold it fast,*

G major                      A7                      A7                      D major

26

— greifet zu, faßt das Heil, ihr Glau -                      bens - hän - de,                      grei -                      - fet  
 — guard it well! hold it fast, with hands                      ex - tend - ed,                      guard                      your

D major                      D7                      G major                      A7                      D major

31

zu, *faith,*                      faßt                      das Heil, *hold                      it fast,*

D major                      D(7)                      G major



51

Je - sus gibt sein Him - mel -  
Je - sus o - pens - Heav'n - to

D major D major D7 E7

54

reich und ver - langt nur das von euch: gläubt  
you, this is all He bids you do: "Soul

A minor A minor

57

ge - treu, ge - treu bis an das  
be true, be true, 'til life is

F major A major D minor G# dim.7

60

En - de, bis an das En - de; Je - sus  
end - ed, 'til life is end - ed;" Je - sus

E7 A minor E major D minor A minor A minor

65

gibt sein Him - mel - reich und ver - langt nur das von euch: gläubt  
 o - pens Heav'n to you, this is all he bids you do: "Soul

69

ge - treu bis an das En - de;  
 be true, 'til life is end - ed;"

Ritornello

73

76

Je - sus gibt sein Him - mel - reich und ver - langt nur das von  
 Je - sus o - pens Heav'n to you, this is all He bids you

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80

euch: Gläubt ge - treu, Gläubt ge - treu,  
 do: "Soul be true, be true,

E minor C major E7 A minor

83

glaubt ge - treu bis an das En -  
 soul be true 'til life is end -

A minor A minor F#7 B7 B7

86

- de, glaubt ge - treu, ge - treu bis an das En -  
 - ed, soul be true, be true 'til life is end - tr

E minor E minor

91

de! Greifet zu, faßt das Heil,  
 ded." Keep the faith, hold it fast,

E minor G major

# J.S. Bach - Church Cantatas BWV 174

Section A connected  
without ritornello

94

grei - fet zu, faßt das Heil. ihr Glaubens - hän - de,  
guard - your faith, hold it fast with hands ex - tend - ed,  
cf. m. 13. cf. m. 14. cf. m. 15. cf. m. 16.

G major G major

99

grei - fet zu, grei - fet  
guard - your faith, guard - it  
= m. 17. = m. 18. = m. 19.

G major G major E7 A minor

102

zu, well! greifet zu, faßt das Heil,  
guard your faith, hold it fast,  
= m. 20. = m. 21. = m. 22.

A minor A minor D7

105

greifet zu, faßt das Heil, ihr Glau - bens -  
guard it well, hold it fast with hands ex -  
= m. 23. = m. 24. = m. 25.

G major G7 C major D7

J.S. Bach - Church Cantatas BWV 174

108

hän - de, faßt das Heil, greifet zu, faßt das Heil, ihr Glau -  
 tend - ed, hold it fast, guard it well, hold it fast with hands

A7 D major D7 G major G major G major G7

112

- bens - hän - de, grei - fet zu,  
 ex - tend - ed, guard your faith,

C major D7 G major D7 G major

116

faßt das Heil, greifet zu,  
 hold it fast, guard it well,  
 cf. m 21.

G7 C major A minor A minor

119

faßt das Heil, ihr Glau - bens - hän - de, faßt das -  
 hold it fast, with hands - ex - tend - ed, hold it -  
 cf. m 22.

D7 G major

122

Heil, das Heil, ihr Glaubenshände. faßt das Heil, greifet zu!  
*fast - and - firm with hands - ex - tend - ed, hold it fast, guard it well!*

D7 G major G major Dal Segno

**5. Choral** (Mel. ...Herzlich lieb hab ich dich, o Herr...)

174/5. Soprano 1. •Prayer: I love thee above all else, even in sorrow! (174/5).

+Ob I  
Vln I rip  
Vln I, II, concertati

This is the first stanza of 3 in the 1569 chorale by Martin Schalling (1532-1608),

Herzlich lieb hab ich dich, o Herr. ich nicht, nach  
 Die ganze Welt er freut mich nicht, nach  
*I love Thee Lord, with all my heart, and I ask for nothing here on earth, this*

The chorale fulfills its catechismal function with an allusion to Psalm 73:25-26 (see note).

+Ob II  
Vln II rip  
Vln III, concertati

Herzlich lieb hab ich dich, o Herr. ich nicht, nach  
 Die ganze Welt er freut mich nicht, nach  
*I love Thee Lord, with all my heart, and I ask for nothing here on earth, this*

+Taille  
Vla rip  
Vla I, II, III concertati

For biblical background, see note.

Herzlich lieb hab ich dich, o Herr. ich nicht, nach  
 Die ganze Welt er freut mich nicht, nach  
*I love Thee Lord, with all my heart, and I ask for nothing here on earth, this*



Herzlich lieb hab ich dich, o Herr. ich nicht, nach  
 Die ganze Welt er freut mich nicht, nach  
*I love Thee Lord, with all my heart, and I ask for nothing here on earth, this*

Violoncello I, II  
Continuo  
Organo

DM E# dim.7 Bm

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3.

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.  
 Himml und Er - de frag ich nicht, wenn ich dich nur kann ha - ben.  
*pray Thee stay Thou not a - part, but help me, Lord, and bless me.*  
*whole world seems of lit - tle worth, if I may not pos - sess Thee.*

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.  
 Himml und Er - de frag ich nicht, wenn ich dich nur kann ha - ben.  
*pray Thee stay Thou not a - part, but help me, Lord, and bless me.*  
*whole world seems of lit - tle worth, if I may not pos - sess Thee.*

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.  
 Himml und Er - de frag ich nicht, wenn ich dich nur kann ha - ben.  
*pray Thee stay Thou not a - part, but help me, Lord, and bless me.*  
*whole world seems of lit - tle worth, if I may not pos - sess Thee.*

bitt: wollst sein von mir nicht fern mit dei - ner Hilf und Gna - den.  
 Himml und Er - de frag ich nicht, wenn ich dich nur kann ha - ben.  
*pray Thee stay Thou not a - part, but help me, Lord, and bless me.*  
*whole world seems of lit - tle worth, if I may not pos - sess Thee.*

F#m F#m DM DM

7

Und wenn mir gleich mein Herz zerbricht, so bist du doch mein' Zu - ver - sicht, mein  
 And e - ven though my heart should break, Thy serv - ant Thou wilt not for - sake, my

Und wenn mir gleich mein Herz zerbricht, so bist du doch mein' Zu - ver - sicht, mein  
 And e - ven though my heart should break, Thy serv - ant Thou wilt not for - sake, my

Und wenn mir gleich mein Herz zerbricht, so bist du doch mein' Zu - ver - sicht, mein  
 And e - ven though my heart should break, Thy serv - ant Thou wilt not for - sake, my

Und wenn mir gleich mein Herz zerbricht, so bist du doch mein' Zu - ver - sicht, mein  
 And e - ven though my heart should break, Thy serv - ant Thou wilt not for - sake, my

GM F#7 Bm E7 AM A7 DM Bm F#M BM

11.

Heil und mei - nes Herzens Trost, der mich durch sein Blut hat er - löst. Herr  
*hope and com - fort Thou wilt be, who on the cross a - toned for me. O*

Heil und mei - nes Herzens Trost, der mich durch sein Blut hat er - löst. Herr  
*hope and com - fort Thou wilt be, who on the cross a - toned for me. O*

Heil und mei - nes Herzens Trost, der mich durch sein Blut hat er - löst. Herr  
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*hope and com - fort Thou wilt be, who on the cross a - toned for me. O*

15

Em A7 F#m Bm E7 AM DM (A7) DM E# dim.7 F#m B7 EM AM DM

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!  
*Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me free from sin and shame!*

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!  
*Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me - free from sin and shame!*

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!  
*Lord I ask, in Je - sus' name, in Je - sus' name keep Thou me free from sin and shame!*

Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schanden laß mich nimmermehr!  
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(F#7) Bm F#M Bm DM E7 F#m Bm D7 GM A7 DM DM