

J.S. Bach
Cantata No. 93
Wer nur den lieben Gott läßt walten

Coro.

(Lento $\text{♩} = 60.$)

(NB. Der Cantus firmus: „Wer nur den lieben Gott läßt walten“ im Sopran.)

Measures 1-8 of the piano introduction. The music is in G minor, 3/8 time, and begins with a 12-measure rest in the right hand. The left hand plays a steady eighth-note accompaniment.

Measures 9-16 of the piano introduction. The right hand enters with a sixteenth-note pattern, and the left hand continues its accompaniment.

Measures 17-24 of the piano introduction. The right hand continues with the sixteenth-note pattern, and the left hand provides harmonic support.

A Soprano.
Wer nur den lie - ben Gott läßt wal - - -
Who-so will suf - fer God_ to guide _____

R Alto.
Wer nur den lie - ben Gott läßt wal - - -
Who-so will suf - fer God_ to guide _____

O Tenore.

C Basso.

A

Measures 25-32 of the piano accompaniment. The right hand plays chords, and the left hand continues the eighth-note accompaniment.

Cantus firmus.

ten, wer
him, who -

ten, wer
him, who -

Wer
Who -

Wer
Who -

The first system of the Cantus firmus consists of five staves. The top two staves are vocal parts with lyrics. The third and fourth staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The music is in G minor and 3/4 time. The lyrics are: ten, wer / him, who - / ten, wer / him, who - / Wer / Who - / Wer / Who -.

nur den lie - ben Gott lässt wal - ten
so will suf - fer God to guide him

nur den lie - ben Gott lässt wal
so will suf - fer God to guide

nur den lie - ben Gott lässt wal
so will suf - fer God to guide

nur den lie - ben Gott lässt wal
so will suf - fer God to guide

The second system of the Cantus firmus consists of five staves. The top two staves are vocal parts with lyrics. The third and fourth staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The lyrics are: nur den lie - ben Gott lässt wal - ten / so will suf - fer God to guide him / nur den lie - ben Gott lässt wal / so will suf - fer God to guide / nur den lie - ben Gott lässt wal / so will suf - fer God to guide / nur den lie - ben Gott lässt wal / so will suf - fer God to guide.

ten
him

ten
him

ten
him

B

und hof.fet auf ihn al.le zeit, und hof.fet
and day by day in Him con - - fide, and day by -

und hof.fet auf ihn al.le zeit, und hof.fet auf ihn al.le
and day by day in Him con - - fide, and day by day in Him con -

B

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auf ihn al-le-zeit, und hof-fet auf ihn al-le-zeit,
 day in Him con-fide, and day-by day in Him con-fide,
 zeit, und hof-fet auf ihn al-le-zeit,
 fide, and day-by day in Him con-fide,

C. f.

und hof-fet auf ihn al-le-zeit,
 and day-by day in Him con-fide,
 und hof-fet auf ihn al-le-zeit,
 and day-by day in Him con-fide,
 und hof-fet auf ihn al-le-zeit,
 and day-by day in Him con-fide,
 und hof-fet auf ihn al-le-zeit,
 and day-by day in Him con-fide,

zeit,
fide,

zeit, und hof - fet auf - ihn al - le - zeit, al - - - - le.
fide, and day by day in Him - con - fide, Him - - - - con -

zeit, und hof - fet auf - ihn al - le - zeit, al - - - - le.
fide, and day by day - in Him - con - fide, Him - - - - con -

zeit, und hof - fet auf - ihn al - le - zeit, al - - - - le -
fide, and day by day in Him - con - fide, Him - - - - con -

The first system of the score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The vocal parts are in G minor and 3/4 time. The lyrics are in German and Latin. The keyboard part features a complex texture with many sixteenth notes.

zeit,
fide,

zeit,
fide,

zeit,
fide,

The second system continues the vocal and keyboard parts. The vocal parts have rests, and the keyboard accompaniment continues with its intricate texture.

The first system of the piano accompaniment features a complex texture. The right hand plays a series of sixteenth-note chords, often beamed together, creating a shimmering effect. The left hand provides a steady bass line with some rhythmic variety, including eighth and sixteenth notes.

The second system continues the intricate piano accompaniment. The right hand's chordal patterns are maintained, while the left hand's bass line remains active, supporting the overall harmonic structure.

C

den wird er wun - der - lich er - hal - - -
a won - drous al - ly has - be - side - - -

den wird er wun - der - lich er - hal - - -
a won - drous al - ly has - be - side - - -

The vocal staves show the vocal line for the first system. The vocal part is written in a single staff with a treble clef. The lyrics are printed below the notes. The music is in a major key with a common time signature. The vocal line is characterized by long, flowing phrases with some grace notes.

C

The third system of the piano accompaniment begins with a *p* (piano) dynamic marking. The right hand continues with the characteristic sixteenth-note chordal texture, while the left hand maintains its rhythmic accompaniment.

C. f.

den
a

den
a

ten,
him, den
a

ten,
him, den
a

wird er wun - der - lich er - hal - ten
won - drous al - ly has be - side him

wird er wun - der - lich er - hal
won - drous al - ly has be - side

wird er wun - der - lich er - hal
won - drous al - ly has - be - side

wird er wun - der - lich er - hal
won - drous al - ly has - be - side

ten
him

ten
him

ten
him

D

in al-lem Kreuz und Traurig-keit, in al-lem
when sore dis-tress and ill-be-tide, when sore dis-

in al-lem Kreuz und Traurig-keit, in al-lem Kreuz und Traurig-
when sore dis-tress and ill-be-tide, when sore dis-tress and ill-be-

D

tr
 Kreuz und Traurig - keit, in al - lem Kreuz und Trau - rig - keit,
 tress and ill - be - tide, when sore - dis - tress and ill - be - tide,
 keit, in al - - - lem Kreuz und Trau - - - rig - keit.
 tide, when sore - - - dis - tress and ill - - - be - tide,

C. f.

in al - - lem Kreuz und Trau - rig - -
 when sore dis - tress and ill - - - be - -
 in al - - lem Kreuz und Trau - - - rig -
 when sore dis - tress and ill - - - be -
 in al - - lem Kreuz und Trau - - - rig -
 when sore dis - tress and ill - - - be -
 in - - - al - - - lem Kreuz - - - und Trau - - - rig -
 when - - - sore - - - dis - tress - - - and ill - - - be - - -

keit.
tide.

keit, in al - lem Kreuz und Trau - rig - keit, Trau - rig -
tide, when sore dis - tress and ill - be - tide, ill - be -

keit, in al - lem Kreuz und Trau - rig - keit, Trau - rig -
tide, when sore dis - tress and ill - be - tide, ill - be -

keit, in al - lem Kreuz und Trau - rig - keit, al - lem Kreuz und Traurig -
tide, when sore dis - tress and ill - be - tide, sore dis - tress and ill be -

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a bass line with lyrics. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

keit.
tide.

keit.
tide.

keit.
tide.

The second system of the musical score consists of five staves. The top three staves are vocal lines with lyrics. The fourth staff is a piano accompaniment consisting of two staves (treble and bass clef).



First system of piano introduction. Treble clef, bass clef. Key signature: one flat (B-flat). The music features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line.



Second system of piano introduction, continuing the intricate sixteenth-note patterns in both hands.

E




Wer Gott, dem Al - ler - höchsten, traut, wer
He Who with might - y God - can stand, He



Wer Gott, dem Al - ler -
He Who with might - y

Wer
He

E



Third system of piano accompaniment, featuring a prominent melodic line in the right hand and a supporting bass line.

Wer Gott, dem Al - ler - höchsten, traut, Gott, dem Al - - - ler.
 He Who with might - y God - can stand, Who with might - - - y -

Gott, dem Al - ler. höch - sten, traut, wer Gott, dem Al - ler - höch - - -
 Who with might - y God can stand, He Who with might - y - God - - -

höch - sten, traut, wer Gott, dem Al - ler - höchsten, traut, Gott, dem Al - ler - höch -
 God - can stand, He Who with might - y God - can stand, Who with might - y - God - - -

Gott, dem Al - ler - höch - sten, traut, wer Gott, dem Al - - - ler - höch -
 Who with might - y God - can stand, He Who with might - - - y - God - - -

höch - - - - - sten, traut, wer Gott, dem
 God - - - - - can stand, He Who with

- - - - - sten, traut, wer Gott, dem
 can stand, He Who with

- - - - - sten, traut, wer Gott, dem
 can stand, He Who with

- - - - - sten, traut, wer Gott, dem
 can stand, He Who with

C. f.

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Al - - ler - - höch - - sten, traut,
 might - - y God can stand,
 Al - - ler - - höch - - sten, traut, wer Gott, dem
 might - - y God can stand, He Who with
 Al - - ler - - höch - - sten. traut. wer Gott. dem
 might - - y God can stand, He Who with
 Al - - ler - - höch - - sten, traut, wer Gott, dem
 might - - y God can stand, He Who with

Al - - ler - höch - - sten, traut, dem Al - - ler - höch - - sten,
 might - y God - can stand, with might - - y God can
 Al - - ler - höch - - sten, traut, dem Al - - - - ler - höch - - sten,
 might - y God - can stand, with might - - - - y God can
 Al - - ler - höch - - sten, traut, dem Al - - - - ler - höch - - sten,
 might - y God - can stand, with might - - - - y God - can

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traut,
stand,

traut,
stand,

traut,
stand,

F

der hat auf
has build - ed

der hat auf kei - nen Sand ge - baut,
has build - ed on - no shift - ing sand,

der hat auf kei - nen Sand ge - baut,
has build - ed on - no shift - ing sand,

F

p

kei - nen Sand ge - baut,
on — no shift - ing sand,

der hat auf kei - nen Sand ge - baut,
has build - ed on — no shift - ing sand,

der hat auf kei - nen Sand ge - baut,
has build - ed on — no shift - ing sand,

der hat auf kei - nen Sand ge - baut,
has build - ed on — no shift - ing sand,

C. f.

der hat auf
has build - ed

der hat auf kei - nen Sand ge - baut,
has build - ed on — no shift - ing sand,

der hat auf kei - nen Sand ge - baut, der hat auf
has build - ed on — no shift - ing sand, has build - ed

der hat auf
has build - ed

kei - - nen Sand ge - baut.
on no shift - - ing sand.

auf kei - nen Sand ge -
has build - ed on no

kei - nen Sand ge - baut, der hat auf
on no shift - - ing sand, has build - ed

kei - - nen Sand ge - - baut, der
on no shift - - ing sand, has

baut, der hat auf kei - nen Sand ge - baut.
sand, has build - ed on no shift - ing sand.

kei - - - - - nen Sand ge - baut.
on no shift - ing sand.

hat auf kei - nen Sand ge - baut.
build - ed on no shift - - - - - ing sand.

Dal Segno.

Adagio (♩ = 56).

(Mel.: „Wer nur den lieben Gott lässt walten“)

Basso.

Was hel - fen uns die schwe - ren Sor - gen? Sie
 How prof - it - less our drear - y sor - row! It

mf

Recit.

Adagio.

drücken uns das Herz mit Centner. last, mit tausend Angst und Schmerz. Was hilft uns
 wracks our ver - y hearts a hun - dred - fold with ag - on - y un - told. How use - less

mf

Recit.

Adagio.

un - ser Weh und Ach? Es bringt nur bitteres Unge - mach. Was hilft es,
 all our woe - and pain. Our mis - er - y they but sus - tain. What do - we

p *mf*

Recit.

dass wir al - le Mor - gen „ mit Seufzen von dem Schlaf aufstehn und mit be -
 gain each gloom - y - mor - row with sigh - ing, up from sleep to rise? with hope-less

Adagio.

thräntem An - gesicht des Nachts zu Bette geh'n? Wir ma - chen un - ser
 mein and tear - y eyes, to seek our beds a - gain? We thus but mag - ni -

Recit.

Kreuz — und — Leid durch bange Traurigkeit nur grösser. Drum thut ein Christ viel besser, er
 fy — dis - tress, by gloom and griev-ing make it great - er, The Chris-tian's way is bet-ter, he

Adagio.

trägt sein Kreuz mit christ-licher Ge - las - sen - heit.
bears his cross as Christ would do with - out com - plaint.

Aria.

(Lento $\text{♩} = 100.$)

mf

Tenore.

Man hal-te nur ein - we-nig stil-le, wenn sich die
Pa - tient be thou, bear-thine af - flic-tion, firm as the

Kreuz - stunde naht, denn unsres Gottes Gnadenwille
 hour of trial draws near, God will bestow His ben - e - dic - tion,

verlässt uns nie mit Rath und That.
 help will He give and coun - sel clear.

1. 2.
 Gott, der die
 God choos - es

Aus - erwählten kennt, Gott, der sich uns ein Vater nennt,
 well and knows His own, God as our Fa - ther would be known,

wird endlich al - len Kummer wen - den und seinen Kin - dern Hil - fe
fi - nal - ly all our trou - bles end - ing, help to His faith - ful chil - dren

sen - den, Hil - fe sen
send - ing, chil - dren send

- den, und sei - nen Kin - dern Hil - fe sen - den.
- ing, and - help - to - faith - ful - chil - dren send - ing.

Dal Segno.

Aria (Duetto) mit Choral.

(Molto moderato ♩ = 66.)

Soprano.

Er kennt die rechten Freu - den stun - den, er weiss wohl, wenn es
 treu - er - fun - den und mer - ket kei - ne
He knows the time when joy is seem - ly, He well - knows when - the
true and faith - ful, seen in us naught of

Alto.

Er kennt die rechten Freu - den -
 Wenn er uns nur hat treu - er -
He knows the time when joy is
When He has found us true and

piano sempre

nütz - lich - sei, er kennt die rech - ten Freu - den - stun - den, er
 Heu - che - lei, wenn er uns nur hat treu - er - fun - den, wenn
hour - may - be, He knows the time when joy is seem - ly, He
per - fi - dy, when He has found - us true and faith - ful, when

stun - den, er weiss wohl, wenn es nütz - lich - sei, er kennt die rech - ten
 fun - den und mer - ket kei - ne Heu - che - lei, wenn er uns nur hat
seem - ly, He well - knows when - the hour - may - be, He knows the time when
faith - ful, seen in us naught of per - fi - dy, when He has found - us

(Mel.: „Wer nur den lieben Gott lässt walten.“)

kennt die rechten Freu - den - stun - den, er weiss wohl, wenn es nützlich sei, er
 er uns nur hat treu — er - fun - den und mer - ket kei - ne Heuche - lei, wenn
knows the time when joy — is seem - ly, He well - knows when - the hour may be, He
He has found us true — and faith - ful, seen in — us naught of per - fi - dy, when

Freu - den - stun - den, er weiss wohl, wenn es nützlich sei, er weiss wohl,
 treu — er - fun - den und mer - ket kei - ne Heuche - lei, und mer - ket
joy — is seem - ly, He well - knows when - the hour may be, He well - knows
true — and faith - ful, seen in — us naught of per - fi - dy, seen in — us

kennt die rechten Freu - den - stun - den, er weiss wohl, wenn es nützlich sei, er
 er uns nur hat treu — er - fun - den und mer - ket kei - ne Heuche - lei, und
knows the time when joy — is seem - ly, He well - knows when - the hour may be, He
He has found us true — and faith - ful, seen in — us naught of per - fi - dy, seen

wenn es nütz - lich sei, er kennt die rechten Freu - den - stun - den, er
 kei - ne Heu - che - lei, wenn er uns nur hat treu — er - fun - den und
when - the hour — may be, He knows the time when joy — is seem - ly, He
naught - of per - fi - dy, when He has found us true — and faith - ful, seen

weiss wohl, wenn es nütz - lich sei, er weiss wohl, er weiss wohl, wenn -
 mer - ket kei - ne Heu - che - lei, und mer - ket, und mer - ket kei -
 well knows when the hour may be, He well knows, He well knows when -
 in us naught of per - fi - dy, seen in us, seen in us naught -

weiss wohl, wenn es nütz - lich sei, er weiss wohl, er weiss wohl, wenn es
 mer - ket kei - ne Heu - che lei, und mer - ket, und mer - ket kei - ne
 well knows when the hour may be, He well knows, He well knows when the
 in us naught of per - fi - dy, seen in us, seen in us naught of

1. 2.
 - es nutz - lich sei. Wenn er uns nur hat lei:
 - ne Heu - che - be. When He has found us dy:
 - the hour may be. When He has found us dy:
 - of per - fi - dy:

nütz - lich, nütz - lich sei. lei: so kommt
 Heu - che - che - dy: then God,
 fit - ting hour may be. dy: then God,
 per - fi - dy:

so kommt Gott, eh' wir's uns ver-sehn und läs-set uns viel Gut's ge-scheh'n, viel Gut's,
 then God, though we be un-a-ware, be-stows on us His boun-ty rare, His boun-

— Gott, eh' wir's uns ver-sehn und läs-set uns viel Gut's ge-scheh'n, viel Gut's,
 — though we be un-a-ware, be-stows on us His boun-ty rare, His boun-

— wir's uns ver-sehn und läs-set uns viel Gut's gescheh'n, viel Gut's, viel Gut's ge-
 — be un-a-ware, be-stows on us His boun-ty rare, His boun-ty, rich-and-

viel Gut's ge-scheh'n, und läs-set uns viel Gut's, und läs-set uns viel Gut's ge-
 - ty rich-and-rare, be-stows His boun-ty rare, be-stows on us His boun-ty

scheh'n, so kommt Gott, eh' wir's uns ver-sehn und läs-set uns viel Gut's ge-
 rare, then God, though we be un-a-ware, be-stows on us His boun-ty

scheh'n, viel Gut's gescheh'n, so kommt
 rare, His boun-ty rare, then God,

seh'n, viel Gut's, viel Gut's gesch'e'h'n, und lässt uns viel Gut's gesch'e'h'n, viel Gut's, viel Gut's ge-
rare, His boun-ty rich-and-rare, be-stows on us His boun-ty rare, His boun-ty rich-and

— Gott, eh' wir's uns verseh'n und lässt uns viel Gut's gesch'e'h'n, viel Gut's gesch'e'h'n und lässt
— though we be un-a-ware, be-stows on us His boun-ty rare, His boun-ty rare, be-stows on

seh'n, und lässt uns viel Gut's ge-sch'e'h'n, viel Gut's, viel Gut's ge-sch'e'h'n, viel Gut's —
rare, be-stows on us His boun-ty rare, His boun-ty rich-and-rare, His boun-

uns viel Gut's, viel Gut's ge-sch'e'h'n, und lässt uns viel Gut's, viel Gut's ge-
us His boun-ty rich-and-rare, be-stows on-us His boun-ty-rich-and-

— gesch'e'h'n, und lässt uns viel Gut's ge-sch'e'h'n, viel Gut's ge-sch'e'h'n.
ty-rare, be-stows on-us His boun-ty rare, His boun-ty rare.

seh'n, — und lässt uns viel Gut's ge-sch'e'h'n.
rare, be-stows on us His boun-ty-rare.

Recitativo und Choral.

Adagio. (♩ = 56.)

(Mel.: „Wer nur den lieben Gott lässt walten“)

Allegro. (♩ = 72.)

Tenore.

Denk' nicht in dei-ner Drangsals - hit - ze, wenn Blitz und Donner
 Think not when hot af - flic - tion press-es, when flash and thun-der

Andante (♩ = 72.)

Adagio. (♩ = 80.)

kracht und dir ein schwüles Wet - ter ban - ge macht, dass du von
 clap, and stif-ling air has brought thy spir - it low, that God has

mf *dim.* *p*

Recit.

Gott ver - las - sen seist. Gott bleibt auch in der grössten Noth, ja gar bis in den Tod mit seiner
 then for - got - ten thee, God hold - eth true in dir - est need; yea, e - ven un - to death He show-eth

Adagio.

Gnade bei den Seinen. Du darfst nicht meinen, dass dieser Gott im Scho.sse sit - ze, der
 mer-cy to His serv-ants. Do not then fan-cy that he whom hun-ger ne'er dis - tress-es, can

Recit. **Adagio.**

täglich, wie der reiche Mann, in Lust und Freuden leben kann. Der sich mit ste-tem Glücke
like the wealth-y ev - er live, 'mid rare de-lights which rich-es give, can gorge him - self, from wor-ries

Recit.

speißt, bei lauter gu-ten Ta-gen, muss oft zuletzt, nach-dem er sich an eit-ler Lust er-
free. How-ev-er great his pleas-ures, yet in the end, when he has emp-tied bare the pleas-ure

Adagio. **Recit.**

götzt: „Der Tod in Töpfen!“ sa-gen. Die Fol-ge-zeit ver-än-dert viel! Hat Petrus
pots, then death is at the bot-tom. In God's time all will be-dis-closed! Though Pe-ter,

gleich die ganze Nacht mit leerer Arbeit zugebracht und nichts ge-fangen: auf Je-su Wort kann
toil-ing all the night, with fu-tile la-bor at his nets, had tak-en noth-ing; at Je-sus' word he

er noch ei-nen Zug er-lan-gen: Drum trau-e nur in Armuth, Kreuz und Pein auf
 took a mul-ti-tude of fish-es. Place then thy faith, in tri-al, want, and pain, on

dei-nes Je-su Gü-te mit gläu-bi-gem Ge-mü-the. Nach
 Je-sus' lov-ing kind-ness, with trust-ing heart re-ly-ing, for

Adagio.

Regengiebt er Sonnenschein, und setzt Jeg-li-chem sein Ziel.
 sun-shine al-ways fol-lows rain, and each one's lot will-be dis-posed.

Aria.

(Mit stellenweiser Benutzung der Choral-Melodie: "Wer nur den lieben
 (Allegro moderato ♩ = 72.) Gott lässt walten.")

tr

tr

The first system of the piano accompaniment features a treble clef with a key signature of two flats and a 3/4 time signature. The right hand plays a complex, flowing melodic line with many sixteenth and thirty-second notes, including trills. The left hand provides a steady harmonic accompaniment with eighth and sixteenth notes.

The second system continues the piano accompaniment with similar melodic and harmonic textures. The right hand's line remains highly active, while the left hand maintains a consistent rhythmic and harmonic support.

Soprano.

Ich will auf den Her - ren
In my God will I con -

p

The vocal entry begins with a soprano line on a five-line staff. The lyrics are written below the notes. The piano accompaniment continues from the previous system, with a piano (*p*) dynamic marking. The right hand has a more active melodic line, while the left hand provides a steady accompaniment.

schaun,
fide, —

ich will auf den Her - ren
in my God will I con -

tr.

The second system of the vocal entry continues the soprano line. The lyrics are written below the notes. The piano accompaniment continues with a trill (*tr.*) in the right hand. The overall texture remains consistent with the previous system.

schaun und stets mei - nem Gott ver - traun,
fide — stead - fast in the - Lord a - bide,

ich will auf den Her - ren schaun und stets mei - nem Gott ver - traun, und stets
in my God will - I — con - fide — stead - fast in the - Lord a - bide, stead - fast

mei - nem Gott ver - traun, ————— ich will auf den Her - ren
in the - Lord a - bide, ————— in my God will I con -

schaun, ich will auf den Her - ren schaun und stets meinem Gott ver -
fide, — in my God will I con - fide stead - fast in the Lord a -

trau'n.
bide.

f

(NB. Aus der Choral - Melodie.)

Er ist der rech - te Wun - ders -
The might - y Won - der - man - is

p

mann, der die Rei - chen arm und bloss, die Rei - chen arm und
He, rich He brings to low es - tate, - He brings to low es -

(Choral - Mel.)

bloss und die Ar - men reich und gross nach sei - nem
tate, - makes the poor man rich and great; - as He has

Wil - len ma - chen kann.
willed, so must it be.

Er ist der rech - te Wunders - mann, der die Rei - chen arm und
tr The might - y Won - der - man - is He, rich He brings to - low es -

bloss und die Ar - men reich und
tate, makes the poor man rich and

(Choral - Mel.)

gross nach sei - nem Wil - len ma - chen kann.
great; as He has willed, so must it be.

Dal Segno

Choral. (Mel.: „Wer nur den lieben Gott lässt walten“)

Soprano.

Sing' bet' und geh' auf Got.tes Wegen, verricht' das Deine nur ge - treu, }
 und trau'des Himmels reichem Segen, so wird er bei dir wer - den neu; }
*Sing, pray, and walk in God's own path-way and do your part with pur - pose true; }
 by con - fi - dence in His rich bless-ing, will you, through Him, be born a - new; }*

Alto.

Sing' bet' und geh' auf Got.tes Wegen, verricht' das Deine nur ge - treu, }
 und trau'des Himmels reichem Segen, so wird er bei dir wer - den neu; }
*Sing, pray, and walk in God's own path-way and do your part with pur - pose true; }
 by con - fi - dence in His rich bless-ing, will you, through Him, be born a - new; }*

Tenore.

Sing' bet' und geh' auf Got.tes Wegen, verricht' das Deine nur ge - treu, }
 und trau'des Himmels reichem Segen, so wird er bei dir wer - den neu, }
*Sing, pray, and walk in God's own path-way and do your part with pur - pose true; }
 by con - fi - dence in His rich bless-ing, will you, through Him, be born a - new; }*

Basso.

Sing' bet' und geh' auf Got.tes Wegen, verricht' das Deine nur ge - treu, }
 und trau'des Himmels reichem Segen, so wird er bei dir wer - den neu; }
*Sing, pray, and walk in God's own path-way and do your part with pur - pose true; }
 by con - fi - dence in His rich bless-ing, will you, through Him, be born a - new; }*

denn welcher sei.ne Zu.ver.sicht auf Gott setzt, den ver.lässt er nicht.
who - so on God his faith has set him nev - er will his - God for - get.

denn welcher sei.ne Zu.ver.sicht auf Gott setzt, den ver.lässt er nicht.
who - so on God his faith has set him nev - er will his God for - get.

denn welcher sei.ne Zu.ver.sicht auf Gott setzt, den ver.lässt er nicht.
who - so on God his faith has set him nev - er will his God for - get.

denn wel.cher sei.ne Zu.ver.sicht auf Gott setzt, den ver.lässt er nicht.
who - so on God his faith has set him nev - er will his - God for - get.