

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 with eighth notes.

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

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 with eighth notes.

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 four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom two are piano accompaniment. 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 four staves are vocal parts and the bottom two are 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 - -
 and day by day in Him con - -
 und hof - - fet auf ihn al - - le -
 and day by day in Him con -
 und hof - - fet auf ihn al - - le -
 and day by day in Him con - -

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 grand staff for the piano accompaniment. The vocal parts are in G minor and 4/4 time. The lyrics are in German and Latin. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

zeit,
fide,

zeit,
fide,

zeit,
fide,

The second system continues the vocal and piano parts. The vocal parts have rests, and the piano accompaniment continues with its rhythmic pattern. The lyrics are repeated for each voice part.

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 - - -

C

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 - - -

kei-
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 Trau - rig -
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). The music is in a minor key and 4/4 time.

kei-
tide.

keit.
tide.

keit.
tide.

kei-
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 bass line with lyrics. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef). The music continues from the first system.

First system of piano introduction. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The music features a complex texture with many beamed sixteenth notes and chords. There are several '7' markings above the treble staff, likely indicating fingering for the right hand.

Second system of piano introduction, continuing the complex texture of beamed sixteenth notes and chords. Similar '7' markings are present above the treble staff.

E

First system of vocal entry. Treble clef, key signature of two flats. The vocal line begins with a whole note rest, followed by a melodic phrase. The lyrics are: *Wer Gott, dem Al - ler - höchsten, traut, wer*
He Who with might - y God - can stand, He

Second system of vocal entry. Treble clef. The vocal line continues with a melodic phrase. The lyrics are: *Wer Gott, dem Al - ler -*
He Who with might - y

Third system of vocal entry. Bass clef. The vocal line continues with a melodic phrase. The lyrics are: *Wer*
He

E

Third system of piano introduction. Treble clef, bass clef, key signature of two flats. The music continues with complex textures, including a circled '6' in the treble staff. The system concludes with a double bar 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 gehn? 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 $\text{♩} = 100.$)

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 - ty 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.

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 - be. 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-

wiel 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 l'asset 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 l'asset uns viel Gut's gesch'e'h'n, viel Gut's gesch'e'h'n und l'asset
— though we be un-a-ware, be-stows on us His boun-ty rare, His boun-ty rare, be-stows on

seh'n, und l'asset 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 l'as-set 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 l'as-set 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.

s'eh' und l'asset 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.")

First system of piano accompaniment. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady harmonic accompaniment with eighth and sixteenth notes. Trills are marked above the first and fifth measures.

Second system of piano accompaniment. The right hand continues the intricate melodic pattern. The left hand maintains the harmonic support. The system concludes with a final chord in the right hand.

Soprano.

First system of the vocal entry. The soprano line begins with a whole rest, followed by the lyrics: "Ich will auf den Her-ren / In my God will I con-". The piano accompaniment continues from the previous system, with a piano (*p*) dynamic marking in the second measure.

Second system of the vocal entry. The soprano line continues with the lyrics: "schaun, / fide,— / ich will auf den Her-ren / in my God will I con-". The piano accompaniment continues with a trill marked above the first measure.

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

ich will auf den Her-ren schau'n 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 schau'n 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
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.