

Trauungs-Cantate

„Gott ist unsre Zuversicht.“

TRAUUNGS-CANTATE.

„Gott ist uns're Zuversicht“.

Vor der Trauung.

CORO.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Tromba I.**: First trumpet part, playing a melodic line with eighth notes.
- Tromba II.**: Second trumpet part, playing a similar melodic line.
- Tromba III.**: Third trumpet part, playing a similar melodic line.
- Timpani.**: Drum part, providing rhythmic accompaniment with eighth notes.
- Oboe I.**: First oboe part, playing a melodic line with eighth notes.
- Oboe II.**: Second oboe part, playing a similar melodic line.
- Violino I.**: First violin part, playing a melodic line with eighth notes.
- Violino II.**: Second violin part, playing a similar melodic line.
- Viola.**: Viola part, playing a melodic line with eighth notes.
- Soprano.**: Soprano vocal part, currently silent.
- Alto.**: Alto vocal part, currently silent.
- Tenore.**: Tenor vocal part, currently silent.
- Basso.**: Bass vocal part, currently silent.
- Continuo.**: Continuo part, playing a melodic line with eighth notes.

This musical score is arranged in a grand staff format, consisting of 13 staves. The top four staves are grouped together by a brace on the left, representing the piano accompaniment. The fifth staff is a vocal line. The remaining eight staves (from the sixth to the thirteenth) are also grouped by a brace and contain piano accompaniment parts, including a bass line. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment features a complex, rhythmic pattern of eighth and sixteenth notes, often with slurs and ties. The vocal line consists of a single melodic line with lyrics written below it. The bottom-most staff is a bass line with a simpler rhythmic pattern.

A musical score for a piece titled "B. W. XIII. (1)". The score is written on 14 staves. The first four staves are grouped by a brace on the left and represent the right hand of a piano. The next four staves are grouped by a brace on the left and represent the left hand. The bottom four staves are empty. The music is in a key with one sharp (F#) and a 4/4 time signature. The piece begins with a treble clef and a key signature of one sharp. The first staff has a measure number "72" above it. The score contains various musical notations including eighth notes, sixteenth notes, and rests. There are some performance markings such as accents and slurs. At the bottom right of the score, there is a small fraction "4/2".

The image shows a page of a musical score, numbered 100. It features a piano accompaniment and a vocal line. The piano part consists of two systems of staves. The first system has four staves (treble and bass clefs), and the second system has four staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line is on a single staff with a treble clef and a key signature of one sharp. The lyrics are in German and appear in the lower half of the page. The lyrics are: "Gott ist uns're Zuversicht, wir ver-trau - en seinen Hän - - - Gott ist uns're".

The image shows a page of a musical score, page 101. It features a vocal line and a piano accompaniment. The score is written in G major and 3/4 time. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line has German lyrics. The lyrics are: "Zu-ver-sicht, wir ver-trau-en sei-nen Hän-den, wir ver-trauen sei-den, wir ver-trauen sei-nen Hän-den, wir ver-trau-en sei-nen". The score is divided into measures by vertical bar lines. The piano part has a consistent rhythmic pattern of quarter notes in the right hand and quarter notes in the left hand. The vocal line has a melodic line with some rests and slurs. The lyrics are written below the vocal line.

nen Hän - den, ver - trau - - - en sei - - - nen
Hän - den, ver - trau - - - en sei - nen Hän - den, wir
Gott ist uns're Zu - versicht, wir
Gott ist uns're Zu - versicht, wir ver - trau - - - en sei - nen Hän - - - - den,

Hän - den. Gott ist uns're Zu_ersicht, wir ver_trau -
 trau - - en seinen Hän - den, wir ver_trau - - en sei_nen Hän -
 ver_trau - - en seinen Hän - - - den, wir ver_trauen sei_nen Hän -
 wir ver_trauen sei - - nen Hän - den, wir ver_trau - - - en

en sei - nen Hän - den, wir ver - trau - en sei - nen Hän - den, wir ver -
den, wir ver - trau - en sei - nen Hän - den, wir ver - trau - en sei - nen Hän - den, wir ver -
den, wir ver - trau - en, ver - trau - en sei - nen Hän - den, wir ver - trau - en sei - nen Hän - den, wir ver -
sei - nen Hän - den, wir ver - trau - en sei - nen Hän - den, sei - nen Hän - den, wir ver -

trau - - - en sei - - - nen Hän - - - den, Gott ist

trau - - - en sei - - - nen Hän - - - den, Gott

trau - - - en sei - - - nen Hän - - - den, Gott

trau - - - en sei - - - nen Hän - - - den, Gott ist

un - sre Zu - ver - sichts, wir ver - trauen sei - nen Händen, wir ver -
 ist uns're Zu - ver - sichts, wir ver - trauen sei - nen Händen, wir
 ist uns're Zu - ver - sichts, wir ver - trauen sei - nen Händen, wir ver -
 un - sre Zu - ver - sichts, wir ver - trauen sei - nen Händen, wir ver - trau -

trau - - - en seinen Händen, Gott ist uns're Zu-ver-sicht, wir ver-trauen - - -
 - - - vertrau-en seinen Hän - - den, Gott ist uns're Zu-ver-sicht, wir ver-trau - - -
 trau - - - en seinen Händen, Gott ist uns're Zu-ver-sicht, wir ver-trau - - -
 - - en seinen Hän - - - den, Gott ist uns're Zu-ver-sicht, wir ver-trau - - - en seinen

seinen Hän - - den, Gott ist uns're Zu - ver - sicht, wir - - vertrauen seinen Hän - - den, wir ver -
 - - en seinen Händen, Gott ist uns're Zu - ver - sicht, wir ver - trauen seinen Hän - - den,
 - en seinen Händen, Gott ist uns're Zu - ver - sicht, wir ver - trau - - en sei - - - nen Händen, wir -
 Hän - - - - den, Gott ist uns're Zu - ver - sicht, wir ver - trauen seinen Händen, Gott ist un - s're Zu - ver -

trau - - - en sei - nen Händen, Gott ist uns're Zu - ver - sicht, un - s're Zuversicht,

wir ver - trau - en sei - - - nen Händen, Gott ist uns're Zu - ver - sicht, un - s're Zuversicht,

— ver - trau - - - en sei - nen Händen, Gott ist uns're Zu - ver - sicht, un - s're Zuversicht,

sicht, wir ver - trau - en sei - nen Händen, Gott ist uns're Zu - ver - sicht, un - s're Zuversicht,

un - s're Zuversicht, wir ver - trau - - - en sei - - nen Hän - - den, wir ver - trauen
 un - s're Zuversicht, wir ver - trau - - - - - en seinen Hän - - den, wir ver - trauen
 un - s're Zuversicht, wir ver - trauen sei - - nen Hän - - den, sei - - nen Hän - - den, wir ver - trauen
 un - s're Zuversicht, wir ver - trau - - - - - en, ver -

sei - - - nen Hän - - - den. Wie Er uns're We - ge führt, wie Er unser Herz re -
 sei - - - nen Hän - - - den. Wie Er uns're We - ge führt, wie Er unser Herz re -
 sei - - - nen Hän - - - den. Wie Er uns're We - ge führt, wie Er unser Herz re -
 trau - en sei - nen Hän - - - den. Wie Er uns're We - ge führt, wie Er unser Herz re -

giert, da ist Se-gen al-ler En-den, da ist Se-gen

giert, da ist Se-gen al-ler En-den, da ist Se-gen

giert, da ist Se-gen al-ler En-den, da ist Se-gen

giert, da ist Se-gen al-ler En-den, da ist Se-gen al-ler

al - - - ler En - - - den, da ist Se - - - gen al - - - ler En - - -
 - - - gen al - - - - - - - ler En - - - den, da ist Se - gen al - - - ler En - - -
 al - - - ler En - - - den, da ist Se - - - gen, Se - - - gen al - - - - - - - ler En - - -
 Eu - - - den, da ist Se - - - gen al - - - ler En - - -

This musical score consists of 14 staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The next three staves are piano accompaniment for the right hand, also in treble clef, with a key signature of one sharp and a common time signature. They contain chords and arpeggiated figures. The next three staves are piano accompaniment for the left hand, in bass clef, with a key signature of one sharp and a common time signature. They contain chords and arpeggiated figures. The bottom four staves are vocal lines in bass clef, each with a key signature of one sharp and a common time signature. Each of these staves begins with the word "den." followed by a long rest. The bottom-most staff is a piano accompaniment line in bass clef, with a key signature of one sharp and a common time signature, containing a melodic line with various note values and rests.

Wie Er un_s're We_ge führt, wie Er un_ser Herz re_giert,

Wie Er un_s're We_ge führt, wie Er un_ser Herz re_giert,

Wie Er un_s're We_ge führt, wie Er un_ser Herz re_giert,

Wie Er un_s're We_ge führt, wie Er un_ser Herz re_giert,

da ist Se-gen al-ler En-den, da ist Se-gen al-ler

da ist Se-gen al-ler En-den, da ist Se-gen al-ler

da ist Se-gen al-ler En-den, da ist Se-gen al-ler

da ist Se-gen al-ler En-den, da ist Se-gen al-ler

RECITATIVO.

Basso.  Gott ist und bleibt der be - ste Sor - ger, er hält am be - sten Haus. Er füh - ret un - ser

Continuo. 

 Thun zu - wei - len wun - der - lich, je den - noch fröh - lich aus. Wo - hin der Vor - satz nicht ge - dacht, was die Ver -



 nunft un - mög - lich macht, das fü - get sich. Er hat das Glück der Kin - der, die ihn lie - ben, von



 Ju - - - gend an, von Ju - - - gend an in sei - - ne Hand ge -



 schrie - - - ben.



ARIA.

Oboe d'amore. 

Violino I. 

Violino II. 

Viola. 

Alto. 

Continuo. 

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by two grand piano staves (treble and bass clef), and two bass clef staves. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The vocal line begins with a rest, followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score continues the composition. The vocal line has a rest, followed by notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note runs.

The third system of the musical score concludes the page. The vocal line has a rest, followed by notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with rhythmic patterns. The lyrics "Schlä - - - fert al - - - ler Sor - - - gen" are written below the vocal line, with hyphens indicating syllable placement under the notes.



Kum - mer in den Schlum - mer kind - li - chen - Ver - trau - ens - ein.

This system contains the first six measures of the piece. It features a vocal line with lyrics, a piano accompaniment with a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand, and a cello/bass line with a steady eighth-note accompaniment.



Schlä - - - fert

This system contains measures 7 through 12. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic texture, while the cello/bass line provides a consistent harmonic and rhythmic foundation.



al - - - ler Sor - - - gen Kum - mer - in den Schlum - mer, al - - - ler Sor - - -

This system contains the final six measures of the piece. The vocal line concludes with the lyrics. The piano accompaniment and cello/bass line provide a final, harmonious resolution to the piece.

First system of musical notation. It consists of five staves: a vocal line and four piano accompaniment staves (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: - gen Kummer, schlä - - - fert

Second system of musical notation. It consists of five staves: a vocal line and four piano accompaniment staves. The key signature has two sharps. The lyrics are: al - - - ler Sor - - gen Kum - - mer in - - den Schlum - - - mer kind - - li - - chen

Third system of musical notation. It consists of five staves: a vocal line and four piano accompaniment staves. The key signature has two sharps. The lyrics are: - Vertrau - - ens ein.

wel - che wa - chen, und die un - ser Leit - stern sein, die un - ser Leit - stern

piano
sein, unser Leit - stern, unser Leit -

-stern sein, werden Al - les sel - ber ma - chen; Gottes



A musical score system with five staves. The top staff is a vocal line in G major. The second and third staves are the right and left hands of a piano accompaniment. The fourth and fifth staves are the right and left hands of a cello or double bass accompaniment. The lyrics are: "Au - gen, welche wa - - - - - chen, wer - den Al - les, Al - - - - - les".



A musical score system with five staves. The top staff is a vocal line. The second and third staves are the right and left hands of a piano accompaniment. The fourth and fifth staves are the right and left hands of a cello or double bass accompaniment. The lyrics are: "sel - ber ma - chen.".



A musical score system with five staves. The top staff is a vocal line. The second and third staves are the right and left hands of a piano accompaniment. The fourth and fifth staves are the right and left hands of a cello or double bass accompaniment. The lyrics are: "Schlä - - - fert al - - ler Sor - - gen Kum - mer".

in den Schlum-mer kind-li-chen Ver-trau-ens- ein,

in den Schlum-mer, schlä- - - -fert al- - - -ler

Sor- - - -gen Kum-mer- in den Schlum-mer, al-ler Sor- - - - - -gen

Kummer, schlä - - - fert al - - - ler Sor - - - gen

The first system of the musical score consists of five staves. The top staff is the vocal line, and the remaining four staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Kummer, schlä - - - fert al - - - ler Sor - - - gen".

Kum - mer in - - - den Schlum - - - mer kind - li - chen - Vertrau - ens ein -

The second system of the musical score consists of five staves. The top staff is the vocal line, and the remaining four staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Kum - mer in - - - den Schlum - - - mer kind - li - chen - Vertrau - ens ein -".

The third system of the musical score consists of five staves, all of which are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part continues with intricate arpeggiated patterns in the right hand and a steady bass line in the left hand.

RECITATIVO.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

Drum fol_get Gott und sei_nem Trie_be. Das ist die rech_te Bahn. Die füh_ret durch Ge-

fahr auch end_lich in das Ka_na an, und,durch von ihm ge_prüf_te Lie_be, auch an sein hei_li_ges Al -

tar, und bin_det Herz und Herz zu_sammen. Herr! sei du selbst mit die_sen Flam_men.

CHORAL.

Soprano. Du sü - sse Lieb, schenk' uns dei - ne Gunst, lass uns em - pfin - -

Alto. Du sü - sse Lieb, schenk' uns dei - ne Gunst, lass uns em - pfin - -

Tenore. Du sü - sse Lieb, schenk' uns dei - ne Gunst, lass uns em - pfin - -

Basso. Du sü - sse Lieb, schenk' uns dei - ne Gunst, lass uns em - pfin - -

den der Lie - be Brunst, dass wir uns von Her - - zen ein - an - der lie - - - ben;

den der Lie - be Brunst, dass wir uns von Her - - zen ein - an - der lie - - - ben,

den der Lie - be Brunst, dass wir uns von Her - - zen ein - an - der lie - - - ben,

den der Lie - be Brunst, dass wir uns von Her - - zen ein - an - der lie - - - ben,

und in Fried' auf ei - nem Sin - - ne blei - - ben. Ky - ri - e e - - leis!

und in Fried' auf ei - nem Sin - - ne blei - - ben. Ky - ri - e e - - leis!

und in Fried' auf ei - nem Sin - - ne blei - - ben. Ky - ri - e e - - leis!

und in Fried' auf ei - nem Sin - - ne blei - - ben. Ky - ri - e e - - leis!

Nach der Trauung.

ARIA.

Oboe I.

Violino I. *con sordino*

Violino II. *con sordino*

Fagotto obbligato.

Basso.

Continuo.

The first system of the musical score consists of six staves. From top to bottom, they are: Oboe I (treble clef, no dynamics), Violino I (treble clef, *con sordino*), Violino II (treble clef, *con sordino*), Fagotto obbligato (bass clef), Basso (bass clef), and Continuo (bass clef). The music is in 3/4 time and D major. The Oboe I part has a few notes in the first measure. The Violino I and II parts play a rhythmic pattern of eighth notes. The Fagotto obbligato part has a melodic line. The Basso and Continuo parts provide a harmonic foundation.

The second system of the musical score continues the piece. It features the same six staves as the first system. The Oboe I part has more notes. The Violino I and II parts continue their rhythmic pattern. The Fagotto obbligato part has a more active melodic line. The Basso and Continuo parts continue their harmonic support.

The third system of the musical score continues the piece. It features the same six staves as the first system. The Oboe I part has more notes. The Violino I and II parts continue their rhythmic pattern. The Fagotto obbligato part has a more active melodic line. The Basso and Continuo parts continue their harmonic support.

O du an - ge - neh - mes Paar, o du an - ge - neh - mes Paar,

o du an - ge - neh - mes Paar, o du an - ge - neh - mes

Paar! dir wird ei - tel Heil be - geg - nen, Gott wird dich aus Zi - on segnen und dich leiten immer.

dar; dir wird ei - tel Heil be - geg - nen, Gott wird dich aus Zi - on seg -

- nen und dich lei - ten im - mer dar.

O ——— du an — — — ge — neh — — mes Paar, o du an — ge — neh — mes

Paar, o du an — ge — neh — mes Paar! dir wird ei — tel Heil be — geg — nen, Gott wird dich aus Zi — — on

seg — — — — — nen und dich lei — — — — — ten im — mer — dar; o du an — ge — — neh — mes

Paar! dir wird eitel Heil be-ge-nen, Gott wird dich aus Zi - - - on seg - neu und dich lei - - - ten im - mer

dar. O du an - ge - neh - mes

Paar, o du an - ge - neh - mes Paar! dir wird ei - tel Heil be - geg - nen, Gott wird

dich aus Zi - - on seg - - - - nen und dich lei - ten im - mer, dar; o du an - - ge - neh - mes

Paar! dir wird eitel Heil be - gegnen, Gott wird dich aus Zi - - - on seg - nen und dich lei - - ten immer -

dar. O du an - ge - neh - mes Paar, o du an - ge - - neh - mes

Paar!

dir wird ei - tel Heil be - geg - nen, Gott wird dich aus Zi - on

seg - nen und dich lei - ten im - mer, dar; dir wird ei - tel Heil be - geg - nen, Gott wird

dich aus Zi - on seg - nen und dich lei - ten im - mer -



dar. O — du an - ge - neh - mes Paar!

This system contains the first three measures of the piece. It features a vocal line with lyrics, a piano accompaniment with a busy right hand and a more active left hand, and a cello/bass line. The key signature has one sharp (F#) and the time signature is 3/4.



This system contains measures 4 through 6. The piano accompaniment continues with intricate patterns in both hands, and the vocal line has a rest in measure 5. The cello/bass line provides a steady accompaniment.



This system contains measures 7 through 9. The piano accompaniment features a prominent sixteenth-note pattern in the right hand. The vocal line has a rest in measure 8. The cello/bass line continues with its accompaniment.

RECITATIVO.

Soprano.

So wie es Gott mit dir ge-treu und vä-ter-lich von-Kiu-des-bei-uen an ge-

Continuo.

meint, so will er für und für dein al-ler-be-ster Freund bis an das En-de-blei-ben.

Und al-so kannst du si-cher glau-ben, er wird dir nie bei dei-ner Hän-de Schweiss und Müh-kein

(Arioso.)

Gu-tes lassen fehlen. Wohl dir, wohl dir! dein Glück ist nicht zu zäh-len, wohl dir, wohl

dir, dein Glück ist nicht zu zäh-

-len, wohl dir, wohl dir, wohl dir, wohl dir, dein Glück ist nicht zu zäh-len, dein

Glück ist nicht zu zäh-len, wohl dir, wohl dir, dein Glück ist nicht zu zäh- -len.

ARIA.

Violino Solo.

Oboe(d'amore)I.

Oboe(d'amore)II.

Soprano.

Continuo.

The first system of the musical score consists of five staves. The Violino Solo staff features a complex melodic line with many sixteenth and thirty-second notes, including a trill (tr) in the final measure. The Oboe I and Oboe II staves play a rhythmic accompaniment of eighth notes. The Soprano staff is currently empty. The Continuo staff provides a bass line with eighth and sixteenth notes.

The second system continues the musical score. The Violino Solo staff has a very dense texture of sixteenth and thirty-second notes. The Oboe I and Oboe II staves continue their rhythmic accompaniment. The Soprano staff begins with the lyrics "Ver-gnü-gen und Lust, Ge-". The Continuo staff continues its bass line.

The third system continues the musical score. The Violino Solo staff has a very dense texture of sixteenth and thirty-second notes. The Oboe I and Oboe II staves continue their rhythmic accompaniment. The Soprano staff continues with the lyrics "dei-hen und Heil wird wachsen und stär-ken und la-ben, Ver-gnü-gen und Lust, Ge-". The Continuo staff continues its bass line.

Musical score system 1, featuring a vocal line and piano accompaniment. The vocal line begins with the lyrics "dei_hen und Heil" and continues with "wird wachsen und stärken und la - - - ben, Ver_gnü_gen und Lust, Ge -". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line.

Musical score system 2, continuing the vocal and piano parts. The vocal line repeats the lyrics "dei_hen und Heil wird wach - - - sen und stär - - - ken, wird wachsen und stärken und la - - - ben, wird". The piano accompaniment maintains its rhythmic texture, with the right hand playing intricate sixteenth-note figures.

Musical score system 3, concluding the vocal and piano parts. The vocal line ends with the lyrics "wach - sen und stärken und la - - - ben." The piano accompaniment continues with its characteristic sixteenth-note patterns in the right hand and a supporting bass line in the left hand.

Das

Au-ge, die Brust wird e-wig sein Theil an sü-sser Zu-frie-denheit ha- - -ben, das Au-ge, die Brust wird

e- - - wig sein Theil an süs- - - ser Zu - frie - - - denheit ha - - - ben, wird e - -

- wig sein Theil an süs ser Zu frie - den heit ha - ben.

Ver - gnü - gen und Lust, Ge - dei - hen und Heil wird

wachsen und stär - ken und la - ben, Ver - gnü - gen und Lust, Ge - dei - hen und Heil

wird wachsen und stärken und la - - ben, Vergnügen und Lust, Ge - deihen und Heil wird wach - - sen und

stär - - ken, wird wachsen und stärken und la - - ben, wird wachsen und stärken und la - - ben.

RECITATIVO.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

Und die-ser fro-he Le-bens-lauf wird bis in spä-te Jah-re wäh-ren. Denn Got-tes

Gü-te hat kein Ziel, die schenkt dir viel, ja mehr, als selbst das Her-ze kann he-geh-ren. Ver-

las-se dich, ver-las-se dich ge-wiss, ge-wiss, ver-las-se dich ge-wiss da-rauf.

CHORAL.

Soprano.		So wan_delt froh auf Ver - die_net eu_res	Got - tes We_gen, Got - tes Se_gen,	und was ihr denn der ist	thut, das thut ge - treu! al - le Mor_gen neu:
Alto.		So wan_delt froh auf Ver - die_net eu_res	Got - tes We_gen, Got - tes Se_gen,	und was ihr denn der ist	thut, das thut ge - treu! al - le Mor_gen neu:
Tenore.		So wan_delt froh auf Ver - die_net eu_res	Got - tes We_gen, Got - tes Se_gen,	und was ihr denn der ist	thut, das thut ge - treu! al - le Mor_gen neu:
Basso.		So wan_delt froh auf Ver - die_net eu_res	Got - tes We_gen, Got - tes Se_gen,	und was ihr denn der ist	thut, das thut ge - treu! al - le Mor_gen neu:
Continuo.					

	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.
	denn wel - cher sei - ne	Zu - ver - sicht auf	Gott setzt, den ver -	- lässt er nicht.