

J.S. Bach  
Cantata No. 178

(Coro.) Wo Gott der Herr nicht bei uns hält

(Tempo ordinario  $\text{♩} = 72$ .)

The first system of the musical score shows the beginning of the chorale. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff starts with a whole rest followed by a half note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff starts with a whole rest followed by a half note G2, then a series of eighth notes: F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. The music is in C major and common time. A dynamic marking of *mf* is present in the treble staff. Section markers are placed above the first and last notes of the first measure.

The second system of the musical score covers measures 3 and 4. The treble staff continues with eighth notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The bass staff continues with eighth notes: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. A measure rest of 3 measures is indicated above the treble staff at the start of the system. A dynamic marking of *mf* is present in the treble staff. Section markers are placed above the first and last notes of the first measure.

The third system of the musical score covers measures 5 and 6. The treble staff continues with eighth notes: D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The bass staff continues with eighth notes: D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0. A measure rest of 6 measures is indicated above the treble staff at the start of the system. A dynamic marking of *mf* is present in the treble staff. Section markers are placed above the first and last notes of the first measure.

The fourth system of the musical score covers measures 7 and 8. The treble staff continues with eighth notes: D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0. The bass staff continues with eighth notes: D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0. A measure rest of 8 measures is indicated above the treble staff at the start of the system. A dynamic marking of *mf* is present in the treble staff. Section markers are placed above the first and last notes of the first measure.

The fifth system of the musical score covers measures 9, 10, and 11. The treble staff continues with eighth notes: D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0. The bass staff continues with eighth notes: D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0. A measure rest of 11 measures is indicated above the treble staff at the start of the system. A dynamic marking of *mf* is present in the treble staff. Section markers are placed above the first and last notes of the first measure.

14 **A** Soprano. (Mel.: „Wo Gott der Herr nicht bei uns hält.“)

**(C O R O.)**

Alto.

Tenore.

Basso.

Wo Gott der  
Were God the

Wo Gott der  
Were God the

Wo Gott der  
Were God the

16

Herr nicht bei uns  
Lord not on our

Herr nicht bei uns  
Lord not on our

Herr nicht bei uns  
Lord not on our

Herr nicht bei uns  
Lord not on our

18/

hält,  
*side*

hält,  
*side*

hält,  
*side*

hält,  
*side*

21

23II

26 **B**

wenn un - sre Fein -  
when foes so strong

wenn un - sre Fein - de to -  
when foes so strong as - sail

wenn un - sre Fein - de to -  
when foes so strong as - sail

wenn un - sre Fein - de to -  
when foes so strong as - sail

28II

de - to - - - - - ben,  
as - sail us,

- ben, wenn un - sre  
us, when foes so

- ben, wenn un - sre  
us, when foes so

- ben, wenn un - sre  
us, when foes so

31

Fein - - - de to - - ben,  
*strong* as - sail us,

Fein - - - de to - - ben,  
*strong* as - sail us,

Fein - - - de to - - ben,  
*strong* as - sail us,

The musical score for measures 31-35 features three vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a single system, with lyrics written below the notes. The piano accompaniment is in two systems, with the right hand playing a complex, rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line. Trills (tr) are indicated above certain notes in the vocal parts.

33II

The piano accompaniment for measures 33-35 consists of two systems. The right hand plays a series of chords and arpeggiated figures, while the left hand plays a simple, rhythmic bass line. The key signature changes from one flat to one sharp during this section.

36

The piano accompaniment for measures 36-38 continues the rhythmic pattern established in the previous section. The right hand features more complex chordal textures, and the left hand maintains a consistent bass line.

38II

The piano accompaniment for measures 38-40 shows further development of the musical themes. The right hand has a more active melodic line, and the left hand continues with its rhythmic accompaniment.

41

The piano accompaniment for measures 41-43 concludes the section with a final cadence. The right hand plays a series of chords, and the left hand provides a final bass line.

44/ **C**

und er  
*should* He

und er  
*should* He

und er  
*should* He

und er  
*should* He

**C**

46/

un - - srer. Sach' nicht zu - -  
no long - - er be our

un - - srer Sach' nicht zu - -  
no long - - er be our

un - - srer Sach' nicht zu - -  
no long - - er be our

un - - srer Sach' nicht zu - -  
no long - - er be our

49

49

fällt  
Guide

fällt  
Guide

fällt  
Guide

fällt  
Guide

The score for measures 49-51 consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the word "fällt" and a "Guide" line. The vocal parts are written in treble clef, while the piano accompaniment is in grand staff (treble and bass clefs). The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.

52

52

The piano accompaniment for measures 52-54 continues the complex texture from the previous section. The right hand features a dense pattern of sixteenth-note chords, while the left hand provides a steady eighth-note accompaniment. The key signature changes to one flat (B-flat major) at measure 53.

54II

54II

The piano accompaniment for measures 54II-56 continues the complex texture. The right hand features a dense pattern of sixteenth-note chords, while the left hand provides a steady eighth-note accompaniment. The key signature changes to one flat (B-flat major) at measure 54II.

57

D

im Him - mel hoch  
through all the ills

im Him - mel hoch dort o - - - - - ben, dort o - - - - -  
through all the ills that ail us, that ail

im Him - mel hoch dort o - - - - - ben, im  
through all the ills that ail us, through

im Himmel hoch, im Him - mel hoch dort o - - - - -  
through all the ills, through all the ills that ail

59

dort o - - - - - ben;  
that ail us;

ben, im Him - mel  
us, through all the

Him - mel hoch dort o - - - - - ben, im Him - mel  
all the ills that ail us, through all the

ben, im Him - mel  
us, through all the



J.S. Bach - Church Cantatas BWV 178

62

hoch dort o - ben,  
ills that ail us,

hoch dort o - ben,  
ills that ail us,

hoch dort o - ben,  
ills that ail us,

This system contains measures 62 through 65. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts have lyrics in German and English. The piano accompaniment includes a trill in the right hand at measure 63 and a trill in the left hand at measure 65.

64

This system contains measures 64 and 65 of the piano accompaniment. It features a complex texture with sixteenth-note patterns in both the right and left hands.

66II

This system contains measures 66 through 68 of the piano accompaniment. It continues the complex texture with sixteenth-note patterns in both the right and left hands.

69

This system contains measures 69 and 70 of the piano accompaniment. It continues the complex texture with sixteenth-note patterns in both the right and left hands.

71II

This system contains measures 71 and 72 of the piano accompaniment. It continues the complex texture with sixteenth-note patterns in both the right and left hands.



79

nicht ist, a - - - bove, Schutz nicht ist, wo er Is - - ra - - els Schutz nicht loof a - bove, did He re - - main a - loof a - Schutz nicht ist, wo er Is - - ra - - els Schutz nicht loof a - bove, did He re - - main a - loof a - Schutz nicht ist, wo er Is - - ra - - els Schutz nicht loof a - bove, did He re - - main a - loof a -

82

ist bove ist bove ist bove

84

F

und de - . . .  
und de -  
und sel -  
de - ny  
und sel - ber  
de - ny to

87

F

sel - ber bricht der  
ny to us His care and love, de -  
ber bricht der Fein - de List, und sel -  
to us His care and love, de - ny  
bricht, und sel - ber bricht der Fein -  
us, de - ny to us His care

89

Fein - - - de List:  
*care and love:*

sel - ber bricht der Fein - - - de List, und sel - ber  
*- ny to us His care and love, de - ny to*

- ber bricht der Fein - de List, und sel - ber  
*- to us His care - and love, de - ny to*

- - - - - de List, und sel - ber  
*- - - - - and love, de - ny to*

91

bricht der Fein - de List:  
*us His care and love:*

bricht der Fein - de List:  
*us His care and love:*

bricht der Fein - de List:  
*us His care and love:*

93II

Musical score for measures 93-95. The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment (Piano and Bass). The vocal parts are mostly silent in these measures, with only a few notes visible. The keyboard part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The key signature has one flat (B-flat), and the time signature is 4/4.

96

G

Musical score for measures 96-98. The score includes four vocal staves with German lyrics and a keyboard accompaniment. The lyrics are: "so ist's mit uns ver - lo - ah, then would all hope fail". The vocal parts have a melodic line with some grace notes. The keyboard part continues with a rhythmic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. A "G" time signature is present above the first vocal staff.

98

uns all ver hope lo fail

100

ren. us. ren, so ist's mit uns ver - lo ren. us, ah, then would all hope fail

ren, so ist's mit uns ver - lo ren. us, ah, then would all hope fail

ren, so ist's mit uns ver - lo ren. us, ah, then would all hope fail

ren, so ist's mit uns ver - lo ren. us, ah, then would all hope fail

Dal Segno.

**Recitativo.**

Presto. (♩ = 120.)

Alto. (Choral. Mel.: „Wo Gott der Herr nicht bei uns hält.“)

Was Men - schen Kraft und Witz an - -  
What wit and strength of men de - -

*mf*

5

fäht, soll uns bil - - lig nicht  
- vise should nev - er much af - -

9

**Recit.**

schrek - - - ken, denn Gott der Höchste steht uns bei und machet uns von ihren Stricken  
- fright us, Al - migh - ty God will heed our call and from their irksome shackles free us

*p*



13 **Presto.** (Choral.)

frei. Er sit - - zet an der  
*all. —* For He who sits be - -

17

höch - sten Stätt', er wird ihr'n  
 - yond the skies di - rects our

21 **Recit.**

Rath auf - - dek - - ken. Die Gott im Glauben fest umfassen, will  
*course de - - spite us. Whose faith in God re-mains un-sha-ken, will*

25

er niemals ver.säumen und ver.las.sen; er stürzet der Ver.kehrten Rath und  
*nev-er be ne-glect-ed or for-sak-en; God puts to shame all e-vil thought and*

Presto. (Choral.)

28

hin-dert ih-re bö-se That. Wenn sie's auf's Klüg - ste  
*e-vil plans foils and brings to naught. Though mor - tal man strives*

Recit.

32

grei - - fen an, auf Schlangenlist und falsche Rän-ke  
*as he may with Ser - pent-guile the E - vil one de -*

Presto. (Choral.)

35

sin-nen, der Bosheit Endzweck zu ge-winnen; so geht doch  
*- vis - es, his fiend-ish plans in fell dis - guis - es; God al - - ways*

38

Gott ein' an - - dre Bahn:  
*finds a bet - - ter way.*

41 **Recit.**

er führt die Seinigen mit starker Hand durch's Kreuzes Meer in das gelob-te Land, da  
He leads the Faithful with un-err-ing Hand o'er-Seas of Trou-ble to the Pro-mis'd Land, with

44 **Presto. (Choral.)**

wird er al - - les Unglück wen-den. Es steht in  
for - tune fair will them en - dow - er. All lies with -

47

sei - - nen Hän - - - den.  
- in His pow - - - er.

**Aria.**

(Allegro  $\text{♩} = 80.$ )

Measures 1-2 of the Aria. The music is in G major and 3/8 time. The right hand features a melodic line with eighth notes and a descending half-note phrase. The left hand provides a steady accompaniment of eighth notes. A repeat sign is present at the end of measure 2.

Measures 3-4 of the Aria. The right hand continues the melodic line with eighth notes and a descending half-note phrase. The left hand continues the eighth-note accompaniment. A repeat sign is present at the end of measure 4.

Measures 5-6 of the Aria. The right hand features a more active melodic line with eighth-note patterns. The left hand continues the eighth-note accompaniment.

Measures 7-8 of the Aria. The right hand continues with eighth-note patterns. The left hand continues the eighth-note accompaniment.

Measures 9-10 of the Aria. The right hand features a melodic line with eighth notes and a descending half-note phrase. The left hand continues the eighth-note accompaniment.

Measures 11-12 of the Aria. The right hand continues with eighth-note patterns. The left hand continues the eighth-note accompaniment.

13 **Basso.**

Gleichwie die wil-den Mee-res-wel  
Like rough and an-gry waves-of o

16

len,  
cean,  
gleichwie die wil-den Mee-res-wel  
like rough and an-gry waves-of o

19

21

23

len mit Un - ge - stüm ein Schiff zer -  
 cean which toss a ship in wild com -

25

schel - - - - - len,  
 mo - - - - - tion,

27

so ra - - - set auch, so ra - - - set  
 our rag - - - ing foes, our rag - - - ing

29

auch der Fein - - - de Wuth und raubt das be - ste  
 foes will nev - - - er cease to rob our Souls - of

31

See - len - gut, und raubt das be - ste See - len -  
all their peace, to rob our Souls of all their

33

gut, und raubt das be - ste See - len - gut.  
peace, to rob our Souls of all their peace.

36

39

41

43

Sie wol - len Sa - tans Reich er -  
Thus Sa - tan's King - dom is ex -

45

wei -  
pand -

47

- tern und Chri - sti Schifflein soll zer -  
- ed, the Ship of God - is wrecked and

50

schei -  
strand -



52

tern, und Chri - sti Schiff - lein soll - zer - schei - - - - -  
ed, the Ship - of God - is wrecked and strand - - - - -

54

tern;  
ed;

57

59

sie wol - len Sa - tans Reich er - wei - - - - -  
thus Sa - tan's King - dom is - ex - pand - - - - -

62

tern und Chri - sti Schiff - lein soll zer -  
ed, the Ship - of God is wrecked and

64

schei  
strand

66

tern, und Chri - sti Schiff - lein  
ed, the Ship - of God - is

68

soll zer.schei - tern.  
wrecked and strand - ed.

Dal Segno.

**Choral.**

(Tempo giusto ♩=72.)

**Tenore.** (Mel.: „Wo Gott der Herr nicht bei uns hält.“)

311

Sie stel - len uns wie Ket - zern nach,  
 They who would brand me "He - re - tic",

6

nach un - serm Blut sie trach - -  
 and by their guile be - tray

811

ten;  
 me;

11

noch rüh - men sie sich Chri - sten auch,  
pro - claim them - Chris - tians, though by trick,

14

die Gott al - lein gross ach - -  
they ev - er seek to slay

16II

ten.  
me.

19

Ach Gott, der  
Oh Lord, what

21II

theu - re Na - - me dein  
cru - el crime and shame

*mf*

24

muss ih - rer\_  
has been com -

*p*

26II

Schalk - heit Dek - - kel sein,  
- mit - ted in Thy name!

*mf*

29

*p*

31II

du wirst ein - mal auf - wa - - chen.  
 let this not - be, I pray Thee.

34

**Choral u. Recitativo.**

A tempo giusto. (♩ = 72.)

Soprano. (Mel: „Wo Gott der Herr nicht bei uns hält.“)

**Soprano.**  
 Auf - sper - ren - sie - den Ra - - chen  
 Like hun - gry - beasts they rage and

**Alto.**  
 Auf - sper - ren sie den Ra - - chen  
 Like hun - gry beasts they rage and

**Tenore.**  
 Auf - sper - ren sie den Ra - - chen  
 Like hun - gry beasts they rage and

**Basso.**  
 Auf - sper - ren - sie - den Ra - - chen  
 Like hun - gry - beasts they rage and

A tempo giusto.



7)

uns ver - schlin - - - gen. Lob und Dank  
 pray de - vo - - - ur. To God be —

uns ver - schlin - - - gen. Lob und Dank  
 pray de - vo - - - or. To God be

uns ver - schlin - - - gen. Je - doch, Lob und Dank  
 pray de - vo - - - or. But stay! To — God be

uns ver - schlin - - - gen. Lob und Dank  
 pray de - vo - - - or. To — God be —

9II)

sei Gott al - le - zeit: es  
 praise for ev - er - more, He

sei Gott al - le - zeit: es  
 praise for ev - er - more, (Recit.) He

sei Gott al - le - zeit: der Held aus Ju - da schützt uns noch, es  
 praise for ev - er - more, our He - ro fights for us to - day, He

sei Gott al - le - zeit: es  
 praise for ev - er - more, He



12/

wird ihn'n nicht ge - lin - gen!  
 puts to naught their pow - er. **Recit.**

wird ihn'n nicht ge - lin - gen! Sie werden wie die Spreuer.  
 puts to naught their pow - er. As fly - ing chaff they pass a -

wird ihn'n nicht ge - lin - gen!  
 puts to naught their pow - er.

wird ihn'n nicht ge - lin - gen!  
 puts to naught their pow - er.

14 II

Er wird ihr'  
 Their shack - les

geh'n, wenn sei-ne Gläu - bigen wie grü-ne Bäu - me steh'n. Er wird ihr'  
 - way; the Faith-ful Ones will flour-ish as the green-ing bay. - Their shack - les

Er wird ihr'  
 Their shack - les

Er wird ihr'  
 Their shack - les

17

Strick' zer - rei - ssen gar und stür - zen ih - re  
 He - will rend a - pace and bare their - sec - ret

Strick' zer - rei - ssen gar und stür - zen ih - re  
 He - will rend a - pace and bare their sec - ret

Strick' zer - rei - ssen gar und stür - zen ih - re  
 He - will rend a - pace and bare their sec - ret

Strick' zer - rei - ssen gar und stür - zen ih - re fal -  
 He will rend a - pace and bare their sec - ret hid -

20

fal - sche Lahr.  
 hid - ing place.

fal - sche Lahr.  
 hid - ing place.

fal - sche Lahr.  
 hid - ing place.

**Recit.**

- - - sche Lahr. Gott wird die thörichten Propheten mit Feu -  
 - - - ing place. False prophets who God's will would hinder His fie -

22 II

Sie wer - den's  
God's pow - er

Sie wer - den's  
God's pow - er

Sie wer - den's  
God's pow - er

er seines Zornes tö - dten und ih - re Ketz - rei ver - stören. Sie wer - den's  
ry wrath will burn to cin - der, their he - re - sies be all con - found - ed. God's pow - er

25

Gott nicht weh - - - ren.  
is un - bound - - - ed.

Gott nicht weh - - - ren.  
is un - bound - - - ed.

Gott nicht weh - - - ren.  
is un - bound - - - ed.

Gott nicht weh - - - ren.  
is un - bound - - - ed.

**Aria.**

(Moderato ♩ = 100.)

5

**Tenore.**

9

Schweig', schweig', schweig' nur, schweig';  
 Peace, peace, Fear— thou not,

13

schweig' nur, schweig'; schweig', schweig', schweig', schweig' nur, tau - - - melnde Ver...  
 Fear thou not, and fear, and fear not faint - - - ing heart of\*  
 thou not faint heart of\*\*

\* More faithful to Bach is to associate "faint" with the tottering musical figure.  
 \*\* Smoother and easier to sing.

17

nunft, schweig', schweig nur, schweig', schweig' nur, tau\_meln.de Vernunft, tau\_meln.  
 mine, peace, fear thou not, fear not faint - ing heart of mine, faint - ing  
 fear thou not\_ faint heart of mine, not\_ faint

21

de Vernunft, schweig', schweig' nur, tau -  
 heart of mine, and - fear not faint -  
 and - fear thou not

24

- meln.de Ver\_nunft!  
 - ing heart of mine!  
 faint heart of mine!

27

30

Sprich nicht: Die Frommen sind verlor'n, ver - lor'n, ver - lor'n, das  
Say - not: "The Right - eous hope in vain", in vain, in vain. The

34

Kreuz, das Kreuz, das Kreuz hat sie nur  
Cross, the Cross, the Cross a - wakes our

37

neu, nur neu ge - bor'n.  
hope, our hope a - gain.

40

43

Denn denen, die auf Je-sum hof-fen, steht stets die Thür der Gna-den  
 To them who trust in Je-sus ev-er, the Door of Mer-cy clo-ses-

46

of-fen, stets die Thür der Gnaden of-fen;  
 nev-er; Door of Mer-cy clo-ses nev-er;

49

52

und wenn sie Kreuz und Trübsal drückt, und wenn sie Kreuz und Trübsal, Kreuz-  
 for they, when Cross and troubles press, for they, when Cross and troubles, Cross-

55

und Trübsal drückt, Kreuz und Trübsal drückt, so werden sie mit  
and troubles press, Cross and troubles press, are solaced by His

*pp*

58

Trost erquicket,  
ten der-ness,

60<sup>II</sup>

so werden sie mit Trost erquicket.  
are solaced by His ten-der-ness.

Adagio. (♩ = 100) (Tempo I.)

64



68

72

Schweig', schweig', schweig' nur, schweig', schweig' nur, schweig',  
 Peace, peace, fear - thou not, fear thou not,

76

schweig', schweig', schweig', schweig' nur, tau - - - - - meln.de Ver -  
 peace, peace, and fear not faint - - - - - ing heart of  
 and fear thou not faint heart of

79

nunft, schweig', schweig' nur, schweig', schweig' nur, tau - meln.de Vernunft, tau. meln.  
 mine, peace, fear thou not, fear not faint - ing heart of mine, faint - ing  
 fear thou not - faint heart of mine, not - faint

83

de Vernunft, schweig', schweig' nur, tau -  
heart of mine, and - fear not faint -  
and - fear thou not

86

- melnde Ver - nunft!  
- ing heart of - mine!  
faint heart of - mine!

89

**Choral.** (Mel: „Wo Gott der Herr nicht bei uns hält.“)

5) **Soprano.**



1. { Die Feind'sind all' in dei-ner Hand, da - zu all' ihr' Ge - dan - ken; }  
 { ihr' An-schläg'sind dir, Herr, be-kannt, hilf nur, dass wir nicht wan - ken. }

1. { Lord God, we thank Thee ev' - ry hour for all Thy pre - cious fa - vor; }  
 { to foil our foes is in Thy pow'r, sup - port us lest we wa - ver. }

**Alto.**



2. { Den Him-mel und auch die Er-den hast du, Herr Gott, ge - grün - det; }  
 { dein Licht lass uns hel - le wer-den, das Herz uns werd'ent - zün - det }

2. { This Earth be - low and Heav'n a - bove hast Thou, Lord God, cre - a - ted; }  
 { and by the rad - iance of Thy love our hearts il - lu - min - a - ted. }

**Tenore.**



1. { Die Feind'sind all' in dei-ner Hand, da - zu all' ihr' Ge - dan - ken; }  
 { ihr' An-schläg'sind dir, Herr, be-kannt, hilf nur, dass wir nicht wan - ken. }

1. { Lord God, we thank Thee ev' - ry hour for all Thy pre - cious fa - vor; }  
 { to foil our foes is in Thy pow'r, sup - port us lest we wa - ver. }

**Basso.**



2. { Den Him-mel und auch die Er-den hast du, Herr Gott, ge - grün - det; }  
 { dein Licht lass uns hel - le wer-den, das Herz uns werd'ent - zün - det }

2. { This Earth be - low and Heav'n a - bove hast Thou, Lord God cre - a - ted; }  
 { and by the rad - iance of Thy love our hearts il - lu - mi - a - ted. }



9

1. Ver - nunft wi - der den Glau - ben ficht, auf's Künft' - ge - will sie  
 2. in rech - ter Lieb' des Glau - bens dein, bis an das End' be -

1. When Faith to Rea - son must suc - cumb, with no be - lief in  
 2. Tho' men may scoff, our Faith in Thee un - falt - er - ing will

1. Ver - nunft wi - der den Glau - ben ficht, auf's Künft' - ge will sie  
 2. in rech - ter Lieb' des Glau - bens dein, bis an das End' be -

1. When Faith to Rea - son must suc - cumb, with no be - lief in  
 2. Tho' men may scoff, our Faith in Thee un - falt - er - ing will

1. Ver - nunft wi - der den Glau - ben ficht, auf's Künft' - ge will sie  
 2. in rech - ter Lieb' des Glau - bens dein, bis an das End' be -

1. When Faith to Rea - son must suc - cumb, with no be - lief in  
 2. Tho' men may scoff, our Faith in Thee un - falt - er - ing will

1. Ver - nunft wi - der den Glau - ben ficht, auf's Künft' - ge will sie  
 2. in rech - ter Lieb' des Glau - bens dein, bis an das End' be -

1. When Faith to Rea - son must suc - cumb, with no be - lief in  
 2. Tho' men may scoff, our Faith in Thee un - falt - er - ing will

12

trau - en nicht, da du wirst sel - ber - trö - - sten.  
 stän - dig sein, die Welt lass - im - mer - mur - - ren.  
*Things to come our Souls are prone to qua - - ver.*  
*ev - er be, our fer - vour un - a - bat - - ed.*

trau - en nicht, da du wirst sel - ber - trö - - sten.  
 stän - dig sein, die Welt lass - im - mer - mur - - ren.  
*Things to come our Souls are prone to qua - - ver.*  
*ev - er be, our fer - vour un - a - bat - - ed.*

trau - en nicht, da du wirst sel - ber trö - - sten.  
 stän - dig sein, die Welt lass - im - mer mur - - ren.  
*Things to come our Souls are prone to qua - - ver.*  
*ev - er be, our fer - vour un - a - bat - - ed.*

trau - en nicht, da du wirst sel - ber trö - - sten.  
 stän - dig sein, die Welt lass - im - mer mur - - ren.  
*Things to come our Souls are prone to qua - - ver.*  
*ev - er be, our fer - vour un - a - bat - - ed.*