

J.S. Bach
Cantata No. 29

Wir danken dir, Gott wir danken dir

Sinfonia.
Presto. (♩ = 100.)

Pianoforte.

The first system of the Sinfonia is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a 7-measure rest in the first measure, followed by a series of eighth-note patterns. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

The second system continues the Sinfonia in treble clef. It features a mix of eighth-note and sixteenth-note patterns. Dynamic markings include *mf* and *f*.

The third system of the Sinfonia is written in treble clef. It includes markings for the left hand (*L.H.*) and dynamic markings of *mf* and *f*.

The fourth system of the Sinfonia is written in treble clef. It includes markings for the left hand (*L.H.*) and a *p* (piano) dynamic marking.

The fifth system of the Sinfonia is written in treble clef. It includes a *cresc.* (crescendo) marking and dynamic markings of *mf* and *f*.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music features a complex texture with sixteenth-note patterns in the upper voice and a more rhythmic accompaniment in the lower voice.

The second system continues the musical piece. It includes dynamic markings such as *p.* (piano) and *dimin.* (diminuendo). The texture remains intricate with sixteenth-note runs in the upper staff.

The third system features dynamic markings *p* (piano) and *cresc.* (crescendo). A section of the lower staff is bracketed and labeled "L.H." (Left Hand). The music continues with its characteristic sixteenth-note patterns.

The fourth system includes dynamic markings *dimin.*, *p*, and *cresc.*. The lower staff has a section labeled "L.H." (Left Hand). The musical texture is consistent with the previous systems.

The fifth system continues the piece, with a section of the lower staff labeled "L.H." (Left Hand). The notation shows the continuation of the sixteenth-note patterns in the upper voice.

The sixth system concludes the page, featuring a section of the lower staff labeled "L.H." (Left Hand). The music ends with a final cadence in D major.

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First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with eighth notes. A bracket labeled "L.H." spans the first two measures of the bass line. A dynamic marking of *mf* is present in the third measure.

Second system of the musical score, continuing the melodic and bass lines from the first system. The notation includes various rhythmic values and rests.

Third system of the musical score. The upper staff continues with a melodic line. The lower staff features a series of chords. A dynamic marking of *dimin.* is placed above the bass line in the second measure.

Fourth system of the musical score. The upper staff continues with a melodic line. The lower staff features a series of chords. A dynamic marking of *p* is placed above the bass line in the second measure.

Fifth system of the musical score. The upper staff continues with a melodic line. The lower staff features a series of chords. A dynamic marking of *f* is placed above the bass line in the first measure, and a dynamic marking of *p* is placed above the bass line in the third measure.

Sixth system of the musical score. The upper staff continues with a melodic line. The lower staff features a series of chords. A dynamic marking of *f* is placed above the bass line in the first measure. Brackets labeled "L.H." are placed above the bass line in the first and fifth measures.

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First system of the musical score. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment. A dynamic marking *P* and the instruction *L.H.* are present.

Second system of the musical score. The right hand continues the melodic line. A dynamic marking *cresc.* is present in the left hand.

Third system of the musical score. The right hand features a more active melodic line with sixteenth notes. The left hand provides a steady accompaniment.

Fourth system of the musical score. The right hand has a dense texture of sixteenth notes. The left hand has a wavy line in the bass clef.

Fifth system of the musical score. A dynamic marking *dimin.* is present in the left hand. The system concludes with a *P* marking.

Sixth system of the musical score. The right hand continues with a melodic line. The left hand has a steady accompaniment.

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First system of the musical score, featuring a treble and bass clef. The treble clef part has a complex, flowing melodic line with many sixteenth notes. The bass clef part provides a steady accompaniment with chords and eighth notes.

Second system of the musical score. The treble clef part continues with its intricate melodic pattern. The bass clef part features a series of chords in the left hand and a more active line in the right hand.

Third system of the musical score. The treble clef part has a melodic line with some grace notes. The bass clef part is marked with a piano (*p*) dynamic and consists of a steady chordal accompaniment.

Fourth system of the musical score. The treble clef part has a melodic line with grace notes. The bass clef part is marked with a piano (*p*) dynamic. The label "L.H." is placed above the treble clef staff.

Fifth system of the musical score. The treble clef part has a melodic line with grace notes. The bass clef part has a steady accompaniment.

Sixth system of the musical score. The treble clef part has a melodic line with grace notes. The bass clef part is marked with a crescendo (*CRSC.*) dynamic and features a more active line.

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First system of the musical score. The right hand (RH) features a complex, rhythmic melody with many sixteenth notes. The left hand (L.H.) provides a steady accompaniment with chords and moving lines. A dynamic marking of *f* is present at the beginning of the system. The label "L.H." is written above the left hand staff.

Second system of the musical score. The RH continues with its intricate melodic pattern, while the LH maintains its accompaniment. The texture is dense with many notes in both hands.

Third system of the musical score. The RH has a more active role with frequent sixteenth-note passages. The LH accompaniment includes a dynamic marking of *p* (piano).

Fourth system of the musical score. The RH continues with its melodic line, and the LH provides harmonic support with chords and moving bass lines.

Fifth system of the musical score. The RH features a series of sixteenth-note runs. The LH accompaniment includes a dynamic marking of *ff* (fortissimo).

Sixth system of the musical score. The RH continues with its melodic and rhythmic complexity. The LH accompaniment includes a dynamic marking of *ff* (fortissimo).

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First system of the musical score, featuring a treble and bass clef. The treble clef contains a complex melodic line with many sixteenth notes. The bass clef contains a simpler accompaniment with some rests.

Second system of the musical score. The treble clef continues the melodic line. The bass clef has a steady accompaniment. A dynamic marking *f* is present in the first measure. The label "L.H." is written in the second measure of the bass staff.

Third system of the musical score. The treble clef continues the melodic line. The bass clef has a steady accompaniment. A dynamic marking *mf* is present in the second measure. The label "L.H." is written in the first measure of the bass staff. A *cresc.* marking is present in the third measure of the treble staff.

Fourth system of the musical score. The treble clef continues the melodic line. The bass clef has a steady accompaniment. A dynamic marking *ff* is present in the first measure of the bass staff. The label "L.H." is written in the second measure of the bass staff. A dynamic marking *mf* is present in the second measure of the bass staff. The label "R.H." is written in the second measure of the treble staff. A *p.* marking is present in the second measure of the bass staff.

Fifth system of the musical score. The treble clef continues the melodic line. The bass clef has a steady accompaniment. A dynamic marking *p.* is present in the first measure of the bass staff. A *tr* marking is present in the third measure of the treble staff.

Sixth system of the musical score. The treble clef continues the melodic line. The bass clef has a steady accompaniment. A dynamic marking *p.* is present in the first measure of the bass staff. The label "L.H." is written in the first measure of the bass staff. The label "R.H." is written in the second measure of the treble staff. A dynamic marking *rit.* is present in the second measure of the treble staff. A *p.* marking is present in the third measure of the bass staff.

(Coro.)
(Maestoso $\text{♩} = 60.$)

Soprano. Wir dan - - -
We thank _____

Alto. Wir dan - - - ken dir,
We thank _____ Thee, Lord,

Tenore. Wir dan - - - ken dir, Gott, wir dan - - -
We thank _____ Thee, Lord, God, we thank _____

Basso. Wir dan - - - ken dir, Gott, wir dan - - - ken
We thank _____ Thee, Lord, God, we thank _____ Thee,

- - ken dir, Gott, wir dan - - - ken dir
Thee, Lord, God, we thank _____ Thee, Lord,

Gott, wir dan - - - ken dir und _____
God, we thank _____ Thee, Lord and _____

- - ken dir und _____ ver_kün - - - di - gen
Thee, Lord and _____ we mar - - - vel at

dir und _____ ver_kün - - - di - gen dei-ne Wun -
Lord and _____ we mar - - - vel at all Thy won -

und ver - kün - di - gen dei - ne Wun -
 and we mar - vel at all Thy won -

ver - kün - di - gen dei - ne Wun - der,
 we mar - vel at all Thy won - ders,

dei - ne Wun - der, wir
 all Thy won - ders, we

der, wir dan -
 ders, we thank

der, wir dan - ken dir, Gott, wir dan -
 ders, we thank Thee, Lord, God, we thank

wir dan - ken dir, Gott, wir dan -
 we thank Thee, Lord, God, we thank

dan - ken dir, Gott, wir dan - ken dir,
 thank Thee, Lord, God, we thank Thee, Lord,

ken dir, Gott, wir dan - ken dir
 Thee, Lord, God, we thank Thee, Lord

A

ken dir, wir
Thee, Lord, we

ken dir, wir dan ken dir,
Thee, Lord, we thank Thee, Lord,

wir dan ken dir, Gott, wir dan ken
we thank Thee, Lord, God, we thank Thee,

und ver kün digen dei ne Wun
and we mar vel at all Thy won

A

dan ken dir, Gott, wir dan ken dir
thank Thee, Lord, God, we thank Thee, Lord

Gott, wir dan ken dir, wir dan ken dir,
God, we thank Thee, Lord, we thank Thee, Lord,

dir, wir dan ken dir, Gott, wir dan ken
Lord, we thank Thee, Lord, God, we thank Thee,

der, wir danken dir, wir dan ken dir, wir dan
ders, we thank Thee, Lord, we thank Thee, Lord, we thank

und ver. kün - - - digen deine Wun - - -
and we mar - - - vel at all Thy won - - -

Gott, wir dan - - - - - ken dir und ver. kün - - - digen
God, we thank - - - - - Thee, Lord, and we mar - - - vel at

dir, wir dan - - - - - ken dir und -
Lord, we thank - - - - - Thee, Lord and -

- - - ken dir, Gott, wir dan - ken dir
- - - Thee, Lord, God, we thank Thee, Lord

der, wir dan - - - - - ken dir und ver. kün - - -
- ders, we thank - - - - - Thee, Lord and we mar - - -

dei. ne Wun - - - - - der, wir dan - - - ken dir, wir dan - - - ken
all Thy won - - - - - ders, we thank - - - Thee, Lord, we thank Thee,

- - - ver. kün - - - - - digen dei. ne Wun - - - - - der, wir dan - - -
- - - we mar - - - - - vel at all Thy won - - - - - ders, we thank - - -

und ver. kün - - - - - digen dei. ne Wun - - -
and we mar - - - - - vel at all Thy won - - -

B

- - - di - gen dei - ne Wun - - - - der, wir dan - -
 - - - vel at all Thy won - - - - ders, we thank - - -

dir, wir dan - - - ken dir, Gott, wir dan - - -
 Lord, we thank - - - Thee, Lord, God, we thank - - -

- - - ken dir, wir dan - - - ken dir, Gott, wir dan -
 - - - Thee, Lord, we thank - - - Thee, Lord, God, we thank -

- - - der, wir dan - - - ken dir,
 - - - ders, we thank - - - Thee, Lord,

B

- ken dir, Gott, wir dan - - ken dir und verkündigen dei - ne Wun - der, wir
 - Thee, Lord, God, we thank - Thee, Lord and we mar - vel at all Thy won - ders, we

- ken dir und ver - kündigen deine Wun - - der, wir dan - -
 - Thee, Lord and we mar - vel at all Thy won - - ders, we thank - -

- - - ken dir, wir dan - - - ken dir, Gott, wir dan -
 - - - Thee, Lord, we thank - - - Thee, Lord, God, we thank -

wir dan - - - ken dir, Gott, wir dan - - -
 we thank - - - Thee, Lord, God, we thank - - -

dan - - - - - kendir, Gott, wir dan - - - - - ken dir,
thank - - - - - Thee, Lord, God, we thank - - - - - Thee, Lord,

- kendir, Gott, wir dan - - - - - ken dir, wir dan - - -
- Thee, Lord, God, we thank - - - - - Thee, Lord, we thank - - -

- ken dir, wir dan - - - - - kendir, wir dan - - - - - ken dir, wir
- Thee, Lord, we thank - - - - - Thee, Lord, we thank - - - - - Thee, Lord, we

- ken dir, wir dan - - - - - kendir, wir dan - ken dir,
- Thee, Lord, we thank - - - - - Thee, Lord, we thank Thee, Lord,

cresc.

wir dan - - - - - kendir, Gott, wir dan - - - - - ken
we thank - - - - - Thee, Lord, God, we thank - - - - - Thee,

- kendir, Gott, wir dan - - - - - ken dir und -
- Thee, Lord, God, we thank - - - - - Thee, Lord and -

dan - - - - - ken dir, Gott, wir dan - - - - -
thank - - - - - Thee, Lord, God, we thank - - - - -

wir dan - - - - - kendir, Gott, wir dan - - - - -
we thank - - - - - Thee, Lord, God, we thank - - - - -

ff

dir und ver-kün-digen deine Wun-der, und
 Lord, and we mar-vel at all Thy won-der, and
 ver-kün-digen deine Wun-der, und
 we mar-vel at all Thy won-der, and
 ken dir, wir dan-ken, wir dan-ken dir und
 Thee, Lord, we thank Thee, we thank Thee, Lord and
 ken dir und ver-kün-digen deine Wun-der,
 Thee, Lord and we mar-vel at all Thy won-der.

mf

der, und ver-
 ders, and we
 ver-kün-digen deine Wun-der, wir dan-ken dir, Gott, Gott, wir
 we mar-vel at all Thy won-der, we thank Thee, Lord, God, God, we
 ver-kün-digen deine Wun-der, wir dan-ken dir,
 we mar-vel at all Thy won-der, we thank Thee, Lord,
 der, und ver-kün-digen
 ders, and we mar-vel at

f

kün-digen dei-ne Wunder, und ver-kün-digen dei-ne Wun-der.
mar-vel at all Thy won-ders, and we mar-vel at all Thy won-ders.

dan-ken dir und ver-kün-digen deine Wun-der.
thank Thee, Lord and we mar-vel at all Thy won-ders.

Gott, Gott, wir danken dir und ver-kündigen deine Wun-der.
God, God, we thank Thee, Lord and we mar-vel at all Thy won-ders.

dei-ne Wunder, und ver-kün-digen dei-ne Wun-der.
all Thy won-ders, and we mar-vel at all Thy won-ders.

The musical score consists of four vocal staves and a keyboard accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are in Latin and German. The keyboard part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with dynamic markings like *mf* and *tr*.

Aria.

(Tempo giusto ♩ = 72.)

The Aria section is a single melodic line with a keyboard accompaniment. The tempo is marked as *Tempo giusto* with a quarter note equal to 72 beats per minute. The key signature is G major. The melody is characterized by a series of eighth and sixteenth notes, with a trill (*tr*) in the final measure. The keyboard accompaniment provides a steady harmonic support with chords and moving lines in both hands.

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more static accompaniment in the left hand.

Tenore.

The second system begins with the Tenor vocal line. The vocal staff shows a rest followed by a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern. The lyrics "Hal - Hal -" are written below the vocal line. A piano dynamic marking (*p*) is present in the piano part.

The third system continues the vocal and piano parts. The lyrics are: "le - lu - ja, Stärk' und Macht sei des Al - ler -
le - lu - ja, strength and might may Thy name be". The piano accompaniment provides a steady accompaniment for the vocal line.

The fourth system concludes the vocal phrase. The lyrics are: "höch - - - - - sten Na - men, Hal - - - - le -
high ex - al - - - - - ted, Hal - - - - le -". The piano accompaniment continues to support the vocal line.

lu - ja, Hal - - - le - lu - ja, Stärk' und Macht sei des
- lu - ja, Hal - - - le - lu - ja, strength and might may Thy

Al - - - lerhöcsten Na - - - - - men, des
name be high ex - al - - - - - ted, Thy

Al - - - - - lerhöcsten Na - - - - - men!
name be high ex - al - - - - - ted!

Hal - - - - - le - lu - ja, - Hal -
 Hal - - - - - le - lu - ja, - Hal -

- - - - - le - lu - ja - sei des Al - ler - höch - - - - - sten
 - - - - - le - lu - ja - may Thy name - be - high - - - - - ex -

Na - men, Hal - - - - - le - lu - ja, Stärk' -
 - al - ted, - Hal - - - - - le - lu - ja, strength -

- - - - - und Macht, Stärk' - - - - - und Macht, - - - - - Stärk' und
 - - - - - and might, strength - - - - - and might, - - - - - strength and

Macht sei des Allerhöchsten Namen, Hal - le -
might may Thy name be high ex - al - - ted, Hal - le -

lu - ja, Stärk'und Macht sei des Allerhöchsten Namen!
- lu - ja, strengthand might may Thy name be high ex - al - - ted!

Zi - - on ist noch sei - ne Stadt,
Zi - - on is Thy cho - sen site;

da er
there hast

sei-ne Woh-nung hat, da er noch bei un- serm Sa- men an der
Thou Thy dwell- ing place, there will we- and our- de- - scen- dants know the

Vä - ter Bund ge - dacht.
Fa- ther's lov - ing grace.

Zi - on
Zi - on

risc. *p*

ist noch sei - ne Stadt, da er sei - ne Wohnung hat, da
is Thy cho - sen site; there hast Thou Thy dwell - ing place, there

mf

er noch bei un - serm Sa - men an der Vä - ter Bund ge - dacht, an
will we - and our - de - scen - dants know the Fa - ther's lov - ing grace, the

tr

der Vä - ter Bund, bei un - serm Sa - men, da er noch bei
Fa - - ther's grace, - to our - de - scen - dants, there will we and

unsern Sa - - men an der Vä - ter - - Bund ge - - dacht, bei
our de - scen - - dants know the Fa - ther's - lov - ing - - grace, will

un - - serm Sa - - - - men an der Vä - ter Bund ge - dacht;
our - - de - scen - - - - dants know the Fa - ther's lov - ing - grace;

Da Capo.

Recitativo.

Basso.

Gottlob! es geht uns wohl. Gott ist noch uns.re Zu.ver.sicht, sein
Praise God! for all is well! God, our Pre - ser - ver, true and tried, our

Schutz, sein Trost, sein Licht beschirmt die Stadt und die - Pa - lä - ste, sein
 Light, our Hope, our Guide, Pro - tec - tor He of high and low, — our

Flü - gel hält die Mauern fe - ste. Er lässt uns al - ler Or - ten segnen, der
 ve - ry lives to Him we owe. — He bless - es those of ev' - ry sta - tion. Here

Treu - e, die den Frie - den küsst, muss für und für Ge - rech - tig - keit be -
 Right - eous - ness is met with Peace, and Truth and Mer - cy on a firm foun -

gegenen. Wo ist ein solches Volk wie wir, dem Gott so nah und gnädig ist!
 - da - tion. What peo - ple is there an - y - where, to whom God gives such con - stant care?

Aria.

(Andante $\text{♩} = 56.$)

mf

Soprano.

(re - denk' an uns mit
Re - mem - ber us in

dei - - - ner Lie - be, schleuss' uns in dein Er - bar - - - - - men *tr*
Thine af - fec - tion, up - hold us in Thy mer - - - - - cy

ein!
still!

mf

Ge - denk' an
Re - mem - ber

uns mit deiner Liebe, schleuss' uns in dein Erbarmen, in
us in Thine affection, uphold us in Thy mercy, us

dein Erbarmen ein!
in Thy mercy still!

Segne die, so uns regieren,
Bless the rulers who direct us,

die — uns lei — ten, schüt — zen, füh — ren,
do — Thou guard — us, — guide, — pro — tect — us,

seg — ne die ge — hor — sam sein!
bid — us — all o — bey — Thy will!

Seg — ne die, — so uns re.
Bless — the — ru — lers who di-

gie - ren, die uns lei - ten, schüt - zen, füh - ren,
 - rect - us, do - Thou guard us, guide, pro - tect us;

cresc.

seg - ne die ge - hor - sam sein!
 bid us all o - bey Thy will!

p *cresc.*

Da Capo.

Recitativo.

Alto.

Ver - giss es fer - ner nicht, mit dei - ner Hand uns Gu - tes zu er -
 For - get us not, o Lord, stretch our Thy Hand, Thy boun - ty rich be -

wei - sen; so soll dich uns - re Stadt und un - ser Land, das
- stow. — Thy folk in thank - ful praise through - out the land, come

dei - ner Eh - re voll, mit O - pfern und mit Dan - ken prei - sen, und
here to hon - or Thee, to pay in thanks the debt they owe, — all

Sopr. e Alto tutti. al - les Volk soll sa - gen: A - - - - men!
Alto solo. Hal - -
Tenore e Basso tutti. join - ing us in sing - ing: A - - - - men!
Hal - -
A - - - - men!
A - - - - men!

Aria.

Allegro. (♩ = 12.)

Alto.

le - lu - ja, Stärk' und Macht sei des Al - ler -
le - lu - ja, strength and might may Thy name be

höch - - - - - sten Na - men, Hal - - - - - le -
high ex - al - ted, Hal - - - - - le -

lu - ja, Hal - - - - - le - lu - ja, Stärk' und Macht sei des
- lu - ja, Hal - - - - - le - lu - ja, strength and might - may Thy

Al - - - ler.höchsten Na - - - men, - des
name - - - - - be - high ex - al - - - - - ted, - Thy

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Al - - - ler.höchsten Na - - - men, - des" on the first line and "name - - - - - be - high ex - al - - - - - ted, - Thy" on the second line. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a complex texture with many sixteenth and thirty-second notes, including trills and slurs.

Al - - - - - ler.höchsten Na - - - men!
name - - - - - be - high ex - al - - - ted!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp and a common time signature. The lyrics are: "Al - - - - - ler.höchsten Na - - - men!" on the first line and "name - - - - - be - high ex - al - - - ted!" on the second line. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a complex texture with many sixteenth and thirty-second notes, including trills and slurs. Dynamics markings include *tr* and *mf*.

The third system of the musical score consists of a piano accompaniment. It is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a complex texture with many sixteenth and thirty-second notes, including trills and slurs.

Hal - - - - - le - lu - ja, - Hal - - - le -
Hal - - - - - le - lu - ja, - Hal - - - le -

The fourth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp and a common time signature. The lyrics are: "Hal - - - - - le - lu - ja, - Hal - - - le -" on the first line and "Hal - - - - - le - lu - ja, - Hal - - - le -" on the second line. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a complex texture with many sixteenth and thirty-second notes, including trills and slurs. Dynamics markings include *p*.

lu-ja — sei des Al — ler — höch — sten Na — men, —
- lu - ja — may Thy name — be — high ————— ex - al - ted, —

Hal - le - lu-ja, Stärk' ————— und
Hal - le - lu - ja, strength ————— and

Macht, Stärk' ————— und Macht, ————— Stärk' und Macht sei — des
might, strength ————— and might, ————— strength and might may — Thy

Al - ler - höch - sten Na - - men, Hal - le - lu - ja, Stärk'und
name be - high ex - al - - ted, Hal - le - lu - ja, strength and

Macht, sei des Al - ler - höch - sten Na - - men!
might, may Thy name - be - high ex - al - - ted!

mf

mf

Choral. (Mel: „Nun lob', mein' Seel', den Herren.“)

Soprano.



Sei Lob und Preis mit Eh - ren, Gott Vater, Sohn, hei - li - gem Geist! }
 Der woll' in uns ver - meh - ren, was er uns aus Gna - den ver - heisst, }
Be glo - ry, praise and hon - or to all the Ho - ly Tri - ni - ty! }
In Faith will God up - hold us, for as He pro - mised, must it be: }

Alto.



Sei Lob und Preis mit Eh - ren, Gott Va - ter, Sohn, hei - li - gem Geist! }
 Der woll' in uns ver - meh - ren, was er uns aus Gna - den ver - heisst, }
Be glo - ry, praise and hon - or to all the Ho - ly Tri - ni - ty! }
In Faith will God up - hold - us, for as He pro - mised, must it be: }

Tenore.



Sei Lob und Preis mit Eh - ren, Gott Va - ter, Sohn, hei - li - gem Geist! }
 Der woll' in uns ver - meh - ren, was er uns aus Gna - den ver - heisst, }
Be glo - ry, praise and hon - or to all the Ho - ly Tri - ni - ty! }
In Faith will God up - hold - us, for as He pro - mised, must it be: }

Basso.



Sei Lob und Preis mit Eh - ren, Gott Va - - - - - ter, Sohn, hei - ligem Geist! }
 Der woll' in uns ver - meh - ren, was er - - - - - uns aus Gnaden ver - heisst, }
Be glo - ry praise and hon - or to all - - - - - of the blest Tri - ni - ty! }
In Faith will God up - hold - us, He pro - - - - - mised and so must it be: }



dass wir ihm fest ver - trau - - en, gänz - lich ver - lass'n auf ihn, von
 that we may trust Him whol - - ly, to His con - trol re - sign, re -

dass wir ihm fest ver - trau - - en, gänz - lich ver - lass'n auf ihn, von
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dass wir ihm fest ver - trau - - en, gänz - lich ver - las - sen auf ihn, von
 that we may trust Him whol - - ly, to His di - rec - tion re - sign, re -

dass wir ihm fest ver - trau - - en, gänz - lich ver - las - sen auf ihn, von
 that we may trust Him whol - - ly, to His di - rec - tion re - sign, re -

Her - zen auf ihn bau - - en, dass unsr Herz, Muth und Sinn ihm
 - ly up - on Him sole - - ly, with heart and will and mind hold

Her - zen auf ihn bau - - en, dass un - ser Herz, Muth und Sinn ihm
 - ly up - on Him sole - - ly, with heart and with will and mind hold

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tröst - lich soll'n an - han - - gen; drauf sin - gen wir zur Stund! A -
fast to Him for - ev - - er; so sing - we all - to - day: A -

tröst - - - lich soll'n an - han - - gen; drauf sin - gen wir zur Stund! A -
fast _____ to - Him for - ev - - er; so sing we all to - day: A -

tröst - lich soll'n an - - - han - gen; drauf singen wir - - - zur Stund! A -
fast to Him for - . - - ev - er; so - sing we all - - - to - day: A -

tröst - lich soll'n an han - - - - gen; drauf sin - - - gen wir zur Stund! A -
fast - - - to - Him for - ev - . . . - er; so sing - - - we all to - day: A -

men! wir wer - den's er - lan - gen, glaub'n wir - aus Herzens - grund.
- men! for this is our por - tion, that naught can take a - way.

- - men! wir wer - den's er - lan - gen, glaub'n wir - aus Her - zens - grund.
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- men! wir werden's er - lan - - gen, glaub'n wir aus Her - zens - grund.
- men! for this is our por - - - tion, that naught can take a - way.

- men! wir wer - den's er - lan - - gen, glau - - ben wir aus Her - zens - grund.
- men! for this is - our por - - - tion, that - - - no - thing can take a - way.