

J.S. Bach  
Cantata No. 96  
Herr Christ, der einge Gottessohn

(Coro.)  
Vivace. (♩ = 12.)

The first system of the musical score is written for piano. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat), and the time signature is 3/8. The tempo and dynamics are indicated as '(Coro.) Vivace. (♩ = 12.)' and 'mf'. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets. The first measure is marked with a '7' above it, and the second measure is marked with a '7' below it.

The second system of the musical score continues the piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues with the same rhythmic and melodic patterns as the first system. The first measure is marked with a '4' above it, and the second measure is marked with a '7' below it.

The third system of the musical score continues the piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues with the same rhythmic and melodic patterns as the first system. The first measure is marked with a '7' above it, and the second measure is marked with a '7' below it.

The fourth system of the musical score continues the piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues with the same rhythmic and melodic patterns as the first system. The first measure is marked with a '10' above it, and the second measure is marked with a '7' below it.

13

Musical notation for measures 13-14, piano accompaniment. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand provides a steady bass line.

15

L.H.

Musical notation for measures 15-17, piano accompaniment. The left hand is specifically labeled 'L.H.' and shows a more active role with sixteenth-note patterns.

18

Musical notation for measures 18-19, piano accompaniment. The texture continues with intricate keyboard figures in both hands.

20

**A**

Herr Christ, der ein'ge Got - tes.sohn, der ein' - ge Got.tessohn, Herr Christ, —  
 Lord Christ, the on - ly Son of God, the on - ly Son - of God, Lord Christ, —

(NB. Der Cantus firmus: „Herr Christ, der ein'ge Gottessohn“ im Alt.)

**C O R O**

Herr Christ, der ein' - ge Got - tessohn, Herr  
 Lord Christ, the on - ly Son of God, Lord

Herr Christ, der ein' - ge  
 Lord Christ, the on - ly

**A**

*p*

Musical notation for measures 20-24, including vocal parts and piano accompaniment. The vocal parts enter with the text 'Herr Christ, der ein'ge Gottessohn, Herr Christ, —'. The piano accompaniment features a cantus firmus in the alto voice and a piano dynamic marking (*p*).

23

— der ein'-ge Got-tes-sonn, Herr Christ, — der ein'-ge Got-tes-  
 — the on - ly Son - of God, Lord Christ, — the on - ly Son - of

ein' - - - ge Got - - -  
 on - - - ly Son - - -

Christ, — der ein' - ge Got - tes-sonn, Herr Christ, der ein' - ge Got-tes-sonn, —  
 Christ, — the on - ly Son - of God, Lord Christ, the on - ly Son of God, —

Got - tessohn, der ein' - ge Got - tes-sonn, Herr Christ, der ein' - ge  
 Son of God, the on - ly Son - of God, Lord Christ, the on - ly

26

sohn, Herr Christ, der ein' - - ge Got-tes-sonn,  
 God, Lord Christ, the on - - ly Son - of God,

tes - - - sohn,  
 of - - - God,

— der ein'-ge Got-tesohn, der ein'-ge Got-tes-sonn,  
 — the on - ly Son - of God, the on - ly Son - of God,

Got.tessohn, Herr Christ, der ein' - - ge Got - tes-sonn,  
 Son - of God, Lord Christ, the on - - ly Son of God,

29

Musical score for measures 29-31. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts are mostly rests, while the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

32

**B**

Musical score for measures 32-35. It includes four vocal staves and a grand staff for piano accompaniment. The vocal parts enter with the lyrics: "Va - ters in E - wig - keit, our Fa - ther ev - er - more,". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *p* (piano) is present in the piano part.

Va - ters in E - wig - keit,  
our Fa - ther ev - er - more,

Va - ters in  
our Fa - ther

Va - ters in E - wig -  
our Fa - ther ev - er -

Va - ters in E - wig -  
our Fa - ther ev - er -

35

Va - ters in E - wig - keit, in E - wig -  
our Fa - ther ev - er - more, for ev - er -

E - wig - keit,  
ev - er - more,

keit, in E - wig - keit, Va - ters in E - wig -  
more, for ev - er - more, our Fa - ther ev - er -

keit, in E - wig - keit, in E - wig -  
more, for ev - er - more, for ev - er -

The piano accompaniment consists of a treble and bass clef staff. The treble staff features a complex texture with many sixteenth and thirty-second notes, often beamed together. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

38

keit,  
more,

keit,  
more,

keit,  
more,

*mf*

The piano accompaniment continues with a similar texture to the previous section, featuring intricate sixteenth-note patterns in the treble and a more rhythmic bass line. The dynamic marking *mf* is present at the beginning of the piano part.

41

Musical notation for measures 41-43. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 41 features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note accompaniment in the left hand. Measure 42 continues this texture with some melodic variation in the right hand. Measure 43 shows a change in the right hand's texture, with more sustained notes and a final cadence.

44

Musical notation for measures 44-46. The system consists of two staves. Measure 44 has a melodic line in the right hand with a slur over measures 44 and 45, and a bass line with some rests. Measure 45 continues the melodic line in the right hand. Measure 46 features a more active bass line with eighth-note patterns.

47

Musical notation for measures 47-49. The system consists of two staves. Measure 47 has a melodic line in the right hand with a slur over measures 47 and 48, and a bass line with eighth-note patterns. Measure 48 continues the melodic line in the right hand. Measure 49 features a more active bass line with eighth-note patterns.

50

Musical notation for measures 50-51. The system consists of two staves. Measure 50 has a melodic line in the right hand with a slur over measures 50 and 51, and a bass line with eighth-note patterns. Measure 51 continues the melodic line in the right hand. The text "L.H.:" is written in the right hand of measure 51, indicating a change in the left hand's texture.

52

Musical notation for measures 52-53. The system consists of two staves. Measure 52 has a melodic line in the right hand with a slur over measures 52 and 53, and a bass line with eighth-note patterns. Measure 53 continues the melodic line in the right hand.

54

Musical notation for measures 54-56. The system consists of two staves. Measure 54 has a melodic line in the right hand with a slur over measures 54 and 55, and a bass line with eighth-note patterns. Measure 55 continues the melodic line in the right hand. Measure 56 features a more active bass line with eighth-note patterns.

56

C

aus sei - nem Her - zen ent - spros - sen, aus sei -  
 in God's own bo - som en - gen - dered, in God's

aus sei - nem  
 in God's own

aus sei - nem Her - zen ent -  
 in God's own bo - som en -

aus sei - nem  
 in God's own

*p*

59

- nem Herzen ent.spros - sen, aus sei - - nem Herzen ent.spros -  
 - own bo-som en - gen - dered, in God's own bo-som en - gen

Herz'n ent spros  
 heart en gen

spros - sen, aus sei - nem Herz'n ent - spros - sen, aus sei -  
 gen - dered, in God's own heart en - gen - dered, in God's

Her - zen ent - spros - sen, aus sei - nem Herzen ent.  
 bo - som en - gen - dered, in God's own bo-som en -

62

sen, aus sei-nem Her-zen ent-spros-sen,  
dered, in God's own bo-som en-gen-dered,

sen,  
dered,

-nem Herzen ent-spros-sen, ent-spros-sen,  
own bo-som en-gen-dered, en-gen-dered,

spros-sen, aus sei-nem Herzen ent-spros-sen,  
gen-dered, in God's own bo-som en-gen-dered,

*mf*

65

Empty vocal staves for measures 65 and 66.

Piano accompaniment for measures 65 and 66.

68

D

gleichwie geschrie - ben steht, gleichwie  
 for thus the Word fore - told, for thus  
 gleich - wie ge -  
 for thus the  
 gleichwie ge - schrie - ben steht, ge - schrie - ben  
 for thus the Word fore - told, the Word fore -  
 gleichwie geschrieben steht, gleichwie geschrieben  
 for thus the Word fore - told, for thus the Word fore -

D  
 p

71

ge - schrie - ben steht, gleich - wie ge - schrie - ben  
 the Word fore - told, for thus the Word fore -  
 schrie - ben  
 Word fore -  
 steht, gleich - wie ge - schrie - ben  
 told, for thus the Word fore -  
 steht, gleich - wie ge - schrie - ben  
 told, for thus the Word fore -

73

steht, geschrieben steht.  
told, the Word fore - told.

steht.  
told.

steht, gleich wie geschrieben steht.  
told, for thus the Word fore - told.

steht, geschrieben steht.  
told, the Word fore - told.

*mf*

Detailed description: This system contains measures 73 through 75. It features four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment begins with a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *mf* is present in measure 74.

Detailed description: This system contains measures 76 and 77. It shows the piano accompaniment for these measures, with the right hand playing a complex melodic line and the left hand providing harmonic support. The key signature remains G major.

Detailed description: This system contains measures 78 and 79. The piano accompaniment continues with intricate melodic and harmonic patterns in both hands.

Detailed description: This system contains measures 80 and 81. The piano accompaniment concludes with a final melodic flourish in the right hand and a sustained bass line in the left hand.

82

Musical notation for measures 82-83, piano accompaniment. The right hand features a flowing sixteenth-note melody, while the left hand provides a steady bass line with occasional chords.

84

Musical notation for measures 84-85, piano accompaniment. The right hand continues the sixteenth-note melody, and the left hand has a more active bass line with some triplets.

86 **E**

Er ist der Mor - - gen - ster -  
He is the Star of Morn -

Er ist der  
He is the

Er ist der Mor - - gen - ster - ne, e. ist der Mor - gen -  
He is the Star of Morn - ing, He is the Star of

Er ist der Mor - - gen - ster - ne, der Mor - gen -  
He is the Star of Morn - ing, the Star of

Musical notation for measures 86-90, including vocal lines and piano accompaniment. The system begins with a treble clef and a key signature of one flat (B-flat major). The vocal parts enter with the lyrics 'Er ist der Mor - - gen - ster -' and 'He is the Star of Morn -'. The piano accompaniment continues with the sixteenth-note melody. The system concludes with a double bar line and a key signature change to one sharp (D major), indicated by a large 'E' above the staff.

89

ne, er ist der Mor - gen - ster -  
 ing, He is the Star of Morn -

Mor - gen  
 Star of

ster - ne, er ist der Mor - gen -  
 Morn - ing, He is the Star of

ster - ne, der Mor - gen -  
 Morn - ing, the Star of

91

ne, er ist der Mor - gen - ster - ne,  
 ing, He is the Star of Morn - ing,

ster - ne,  
 Morn - ing,

ster - ne, er ist der Mor - gen - ster - ne,  
 Morn - ing, He is the Star of Morn - ing,

ster - ne, der Mor - gen - ster - ne,  
 Morn - ing, the Star of Morn - ing,

94

97

99 **F**

sein'n Glanz streckt er so fer - - ne, sein'n Glanz  
*His bright - ness Heav'n a - dorn - - ing, His bright -*

sein'n Glanz streckt  
*His bright - - - ness*

sein'n Glanz streckt er so fer - - ne, sein'n  
*His bright - ness Heav'n a - dorn - - ing, His*

sein'n Glanz streckt er so fer - ne, sein'n Glanz streckter so  
*His bright - ness Heav'n a - dorn - ing, His bright - ness Heav'n a -*

**F**

102

— streckt er so fer - ne, sein'n Glanz streckt er so fer -  
 - ness Heav'n a - dorn - ing, His bright - - - ness Heav'n a - dorn -

er so fer -  
 Heav'n a - dorn -

Glanz streckt er so fer - ne, sein'n Glanz streckt er so fer -  
 bright - - ness Heav'n a - dorn - ing, His bright - ness Heav'n a - dorn -

fer - ne, streckt er so fer - ne, sein'n Glanz streckt er so  
 dorn - ing, bright Heav'n a - dorn - ing, His bright - - - ness Heav'n a -

105

ne, sein'n Glanz streckt er so fer - ne  
 ing, His bright - ness Heav'n a - dorn - - ing,

ne  
 ing,

— ne, sein'n Glanz streckt er so fer - ne, so fer - ne  
 - ing, His bright - ness Heav'n a - dorn - ing, a - dorn - ing,

fer - ne, sein'n Glanz streckt er so fer - - ne  
 dorn - ing, His bright - ness Heav'n a - dorn - - ing,

108

Musical score for measures 108-110. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts are mostly whole notes, while the piano accompaniment features a more active melodic line in the right hand and a supporting bass line in the left hand.

111

Musical score for measures 111-114. It includes four vocal staves with lyrics and a grand staff for piano accompaniment. The key signature changes to G major (indicated by a 'G' above the first vocal staff). The lyrics are: "vor an - dern Ster - nen klar, / far bright - est Star of all, / vor an - dern / far bright - est". The piano accompaniment features a prominent treble clef part with a 'P' (piano) dynamic marking and a bass line.

114

vor an - dern Ster - nen  
 far bright - est Star of

Ster - nen  
 Star of

klar, vor an - dern Ster - nen  
 all, far bright - est Star of

Ster - nen klar, vor  
 Star of all, far

116

klar, vor an - dern Ster - nen klar.  
 all, far bright - est Star of all.

klar.  
 all.

klar, vor an - dern Ster - nen klar.  
 all, far bright - est Star of all.

an - dern Ster - nen klar.  
 bright - est Star of all.

*mf*

118

**Recitativo.**

**Alto.**

O Wun-der.kraft der Lie-be, wenn Gott an sein Ge-schöp-fe  
*How won-drous God's af - fec - tion, that all His crea-tures He be -*

3

denket, wenn sich die Herrlichkeit, im letzten Theil der Zeit, zur Er-de sen-ket! O un-be-  
*friend-ed, when in His Ma-jes-ty at His good time hath He to earth de-scend-ed. In-com-pre-*

6

greif-li-che, ge-hei-me Macht! Es trägt ein aus-erwählter Leib den grossen Gottessohn, den  
*hen-si-ble, mys-ter-ious might! A Vir-gin bore with-in her womb. the Migh-ty Son of God, whom*

9

Da-vid schon im Geist als sei-nen Herrn ver-ehr-te, da dies ge-be-ne-dei-te  
 Da-vid hath a-dored and wor-shipped as His Mas-ter! This mo-ther was a mor-tal

11II

Weib in un-ver-letz-ter Keuschheit blie-be. O rei-che Se-gens-  
 maid yet mor-tal man was not the fa-ther. O rich and bless-ed

14

kraft, diesich auf uns er-gossen, da er den Himmel auf-,die Hölle zu-geschlossen.  
 grace which He has poured up-on us, to close the gates of Hell, and op-en those of Heav-en!

**Aria.**

(Vivace ♩ = 100.)

Musical score for measures 4-6, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Musical score for measures 7-9, continuing the complex rhythmic and melodic lines from the previous system.

10 Tenore.

Musical score for measures 10-12, including a vocal line for Tenore and piano accompaniment. The vocal line has rests in measures 10 and 11.

Ach,  
Ah,

13 A

Musical score for measures 13-15, including a vocal line and piano accompaniment with lyrics in German and English.

zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zei - ge dich  
draw - Thou my spir - it with cords - of af - fec - tion, O Je - sus, now show Thy - self -

16

Musical score for measures 16-18, including a vocal line and piano accompaniment with lyrics in German and English.

kräf - tig in ihr!  
migh - ty in me!

19

Ach, zie - he die  
Ah, draw Thou . my

22

See - le, ach, zie - he die See - le mit Sei - len der Lie - be, o  
spir - it, ah, draw Thou my spir - it with cords of af - fec - tion, O

25

Je - su, ach, zei - ge dich kräf - tig in ihr, o Je - su, ach, zeige dich  
Je - sus, now show Thy-self migh - ty in me, O Je - sus, now show Thy-self

28

kräf - - - - - tig, kräf - tig in ihr!  
 migh - - - - - ty, migh - ty in me!

31



35

Ach, zie - he die Seele mit  
Ah, draw Thou my spir-it with



38

Sei - len der Lie-be, ach, zie - he die See - le mit Sei - len der Lie - be, ach,  
cords of af - fec - tion, ah, draw Thou my spir - it with cords of af - fec - tion, ah,



41

zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zei - ge dich  
draw Thou my spir - it with cords of af - fec - tion, O Je - sus, now show Thy-self



44

kräf - tig in ihr, ach, zie - he die Seele mit Sei - len der Liebe, o  
 migh - ty in me, ah, draw Thou my spir - it with cords - of af - fec - tion, O

47

Je - su, ach, zei - ge dich kräf - tig in ihr, ach, zie - he die See - le mit  
 Je - sus, now show Thy - self migh - ty in me, ah, draw Thou my spir - it with

50

Sei - lendor Liebe, o Je - su, ach, zeigedich kräf - tig  
 cords of af - fection, O Je - sus, now show Thyself migh - ty

53

tig, kräf - tig in ihr!  
 ty, migh - ty in me!

55 **D**

57 **II**

60

62 **E**

Er - leuch - - - - te sie, - er -  
En - light - - - - en me, - en -

*p*

65

leuch - te sie, dass — sie dich gläu - big erken - ne, gieb, dass — sie mit  
light - en me, — keep — me in faith — ev - er grow - ing, en - kin - - dle Thy

67II

hei - ligen Flam - men ent - bren - ne, ach, wir - ke ein gläu - bi - ges  
heav - en - ly fire — in - me glow - ing, to make - me de - vo - - ted and

70

Dür - sten nach dir, ach, wir - ke ein gläu - biges Dür - sten — nach dir!  
thirst - ing - for - Thee, to make — me de - vo - - ted and thirst - ing — for Thee!

73

76

**F**

Er - leuch - te sie, dass sie dich gläu - big er -  
 En - light - en me, - keep me in faith - ev - er

77II

ken - ne, gieb dass sie mit hei - li - gen Flam - men ent - bren -  
 grow - ing, en - kin - dle Thy heav - en - ly fire in - me grow -

80

82II

- - ne, ach, wir - ke ein gläu - bi - ges Dür - sten nach dir!  
 - - ing, to make me de - vo - ted and thirst - ing for Thee!

**Dal Segno.**

**Recitativo.**  
Soprano.

Ach, füh - re mich, o Gott, zum rech - ten We - ge, mich,  
Ah, lead Thou me, O God, to right - eous liv - ing, for

3

der ich un - erleuchtet bin, der ich nach meines Fleisches Sinn so oft zu ir - ren  
sore - ly do I need Thy Light to guide my er - ring soul a - right, my ev - il deeds for -

511

pfle - ge. Je - doch, gehst du nur mir zur Sei - ten, willst du mich nur mit  
giv - ing. In - deed, - if Thou but stand be - side me, and by Thine eyes un -

8

deinen Augen leiten, so ge - het meine Bahn ge - wiss zum Himmel an.  
fail - ing ev - er guide me, then is my course se - cure, my way to Heav - en sure.

**Aria.**  
(Andante con moto ♩ = 92.)

*mf*

6 **Basso.**

**A**

Bald zur Rechten, bald zur Lin - ken lenkt sich  
*There and hi - ther, yon - der, thi - ther, weak my*

11  
 mein ver - irr - ter Schritt,  
*way - ward foot - steps stray,*

16 **B**  
 bald zur Rechten, bald zur Lin - ken lenkt sich mein verirr - ter Schritt, lenkt sich mein verirr - ter  
*there and hi - ther, yon - der, thi - ther, weak my wayward footsteps stray, weak my way - ward foot - steps*

22 **C**  
 Schritt, bald zur Rechten, bald zur Lin - ken lenkt sich mein verirr - ter Schritt.  
*stray, there and hi - ther, yon - der, thi - ther, weak my way - ward foot - steps stray.*

Musical score for measures 27-31, featuring a treble and bass clef with various musical notations including notes, rests, and ornaments.

32 **D**

Ge-he doch, mein Heiland, mit, ge-he doch, mein  
Stay then by, my Sa-viour, stay, stay Thou by, my

Musical score for measures 32-36, including a vocal line with lyrics and a piano accompaniment. A dynamic marking 'p' is present.

37

Heiland, mein Hei - land, - mit, lass mich in Gefahr nicht sin - ken, lass mich  
Sa - viour, my Sa - viour, - stay, lest I now in pe - ril per - ish, - lest I

Musical score for measures 37-41, including a vocal line with lyrics and a piano accompaniment.

42

in Gefahr nicht sin - ken, ge-he doch, mein Heiland, mit;  
now in pe - ril - per - ish, stay Thou by, my Sa - viour, stay;

Musical score for measures 42-46, including a vocal line with lyrics and a piano accompaniment. A dynamic marking 'mf' is present.

47 **E**

lass mich in Gefahr nicht sin - ken, in Ge-  
lest I now in pe - ril per - ish, - now in

52

fahr nicht sin - ken, lass mich in Ge - fahr nicht sin - ken,  
pe - ril - per - ish, - lest I now in pe - ril per - ish, -

57

lass mich ja dein wei - ses Füh - ren, lass mich ja dein wei - ses -  
safe - ly by Thy path - way lead - me, safe - ly by Thy path - way -

61

Führen, dein wei - ses Füh - ren bis zur Himmels - pfor - te spü -  
lead me, Thy path - way lead me straight to Heav - en's por - tal speed -

65

**F**

ren!  
me!

69

**Choral. (Mel: „Herr Christ, der ein'ge Gottessohn“)**

(5)

**Soprano.**

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';  
den al - ten Men - schen krän - ke, dass der neu' le - ben mag }  
*Trans - form - us by Thy kind - ness, a - wake us through Thy Grace.*  
*that we - put on the New Man, the Old Man's pow'r ef - face.*

**Alto.**

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';  
den al - ten Men - schen krän - ke, dass der neu' le - ben mag }  
*Trans - form - us by Thy kind - ness, a - wake us through Thy Grace.*  
*that we - put on the New - Man, the Old - Man's pow'r ef - face.*

**Tenore.**

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';  
den al - ten Men - schen krän - ke, dass der neu' le - ben mag }  
*Trans - form us by - Thy kind - ness, a - wake us through Thy - Grace.*  
*that we put on - the New - Man, the Old Man's pow'r ef - face.*

**Basso.**

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';  
den al - ten Men - schen krän - ke, dass der neu' le - ben mag }  
*Trans - form us by Thy kind - ness, a - wake us through Thy Grace.*  
*that we put on the New - Man, the Old Man's pow'r - ef - face.*

9

wohl hier auf die - ser Er - den, den Sinn und all' Be -  
 While here as mor - tals liv - ing, with heart - i - est thanks -

wohl hier auf die - ser Er - den, den Sinn und all' Be -  
 While here as mor - tals liv - ing, with heart - i - est thanks -

wohl hier auf die - ser Er - den, den Sinn und all' Be -  
 While here as mor - tals liv - ing, with heart - i - est thanks -

wohl hier auf die - ser Er - den, den Sinn und all' Be -  
 While here as mor - tals liv - ing, with heart - i - est thanks -

12

gehr - den und G'dan - ken hab'n zu dir.  
 giv - ing our trust in Thee we place.

gehr - den und G'dan - ken hab'n zu dir.  
 giv - ing our trust in Thee we place.

gehr - den und G'dan - ken hab'n zu dir.  
 giv - ing our trust in Thee we place.

gehr - den und G'dan - ken hab'n zu dir.  
 giv - ing our trust in Thee we place.