

J.S. Bach
Cantata No. 29

Wir danken dir, Gott wir danken dir

Sinfonia.
Presto. (♩ = 100.)

Pianoforte.

The first system of the Sinfonia begins with a treble clef staff containing a 7-measure rest. The bass clef staff starts with a forte (*f*) dynamic. The music is in 3/4 time and D major. The first measure of the bass staff has a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic in the second measure, and another forte (*f*) dynamic in the third measure.

The second system continues the Sinfonia. The treble clef staff has a mezzo-forte (*mf*) dynamic in the first measure, which changes to forte (*f*) in the second measure. The bass clef staff continues with a forte (*f*) dynamic.

The third system of the Sinfonia. The treble clef staff has a mezzo-forte (*mf*) dynamic in the first measure, which changes to forte (*f*) in the second measure. The bass clef staff has a mezzo-forte (*mf*) dynamic in the first measure, which changes to forte (*f*) in the second measure. The left hand (L.H.) is indicated in both staves.

The fourth system of the Sinfonia. The treble clef staff has a piano (*p*) dynamic in the first measure, which changes to forte (*f*) in the second measure. The bass clef staff has a piano (*p*) dynamic in the first measure, which changes to forte (*f*) in the second measure. The left hand (L.H.) is indicated in both staves.

The fifth system of the Sinfonia. The treble clef staff has a piano (*p*) dynamic in the first measure, which changes to forte (*f*) in the second measure. The bass clef staff has a piano (*p*) dynamic in the first measure, which changes to forte (*f*) in the second measure. The left hand (L.H.) is indicated in both staves. The dynamic marking *cresc.* is present in the second measure of the bass staff.

J.S. Bach - Church Cantatas BWV 29

First system of the musical score, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a continuous eighth-note pattern in the treble and a more rhythmic bass line.

Second system of the musical score. The treble clef part includes a wavy line indicating a tremolo. The bass clef part has a *dimin.* (diminuendo) marking above it.

Third system of the musical score. The treble clef part has a *p* (piano) marking. The bass clef part has a *cresc.* (crescendo) marking and a bracket labeled "L.H." (Left Hand) under the final measure.

Fourth system of the musical score. The treble clef part has a *dimin.* marking. The bass clef part has a *p* marking and a *cresc.* marking.

Fifth system of the musical score. The treble clef part has a bracket labeled "L.H." (Left Hand) above the final measure.

Sixth system of the musical score. The treble clef part has a bracket labeled "L.H." (Left Hand) above the first measure. The bass clef part features a large slur under the final two measures.

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First system of the musical score. The right hand (RH) plays a melodic line with eighth and sixteenth notes. The left hand (L.H.) plays a bass line with quarter notes. A dynamic marking of *mf* is present in the right hand.

Second system of the musical score. The right hand continues with a melodic line. The left hand plays a bass line with quarter notes and rests.

Third system of the musical score. The right hand continues with a melodic line. The left hand plays a bass line with quarter notes. A dynamic marking of *dimin.* is present in the right hand.

Fourth system of the musical score. The right hand continues with a melodic line. The left hand plays a bass line with quarter notes and rests. A dynamic marking of *p* is present in the right hand.

Fifth system of the musical score. The right hand continues with a melodic line. The left hand plays a bass line with quarter notes and rests. A dynamic marking of *f* is present in the right hand.

Sixth system of the musical score. The right hand continues with a melodic line. The left hand plays a bass line with quarter notes and rests. Dynamic markings of *f* and *L.H.* are present.

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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* (piano) is present in the left hand. The instruction *L.H.* is written above the left hand staff.

Second system of the musical score. The right hand continues with a melodic line. The left hand has a *cresc.* (crescendo) marking. The texture is consistent with the first system.

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

Fourth system of the musical score. The right hand has a dense texture of sixteenth notes. The left hand has a *sf.* (sforzando) marking. The texture is consistent with the previous systems.

Fifth system of the musical score. The right hand has a *dimin.* (diminuendo) marking. The left hand has a *p* (piano) marking. The texture is consistent with the previous systems.

Sixth system of the musical score. The right hand continues with a melodic line. The left hand has a *p* (piano) marking. The texture is consistent with the previous systems.

J.S. Bach - Church Cantatas BWV 29

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, while the bass clef part maintains a consistent harmonic support.

Third system of the musical score. A dynamic marking of *p* (piano) is present in the bass clef part. The treble clef part shows a slight change in melodic direction.

Fourth system of the musical score. A dynamic marking of *p* is present in the bass clef part. The treble clef part has a melodic line that is more active than the bass part. The label "L.H." is written above the treble clef staff.

Fifth system of the musical score. The treble clef part features a melodic line with some rests, while the bass clef part has a more active accompaniment.

Sixth system of the musical score. A dynamic marking of *CRESC.* (crescendo) is present in the bass clef part. The treble clef part continues with its melodic development.

J.S. Bach - Church Cantatas BWV 29

First system of musical notation. The right hand (RH) features a complex, flowing melodic line with many accidentals. The left hand (L.H.) provides a steady accompaniment with chords and moving bass 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 musical notation. The RH continues with intricate melodic patterns, while the LH maintains its accompaniment. The texture is dense with many notes in both hands.

Third system of musical notation. The RH has a more rhythmic, chordal texture. The LH features a steady eighth-note accompaniment. A dynamic marking of *p* is visible.

Fourth system of musical notation. The RH continues with rhythmic patterns, and the LH provides a consistent accompaniment. The overall texture remains dense.

Fifth system of musical notation. The RH has a more active melodic line. The LH accompaniment continues with chords and moving lines.

Sixth system of musical notation. The RH features a melodic line with some grace notes. The LH accompaniment is steady. A dynamic marking of *ff* is present.

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First system of the musical score, consisting of two staves (treble and bass clef). The music is in G major and 3/4 time. The right hand features a continuous eighth-note pattern, while the left hand provides harmonic support with chords and moving lines.

Second system of the musical score. The right hand continues with eighth-note patterns. The left hand has a *f* dynamic marking. A bracket labeled "L.H." spans the final two measures of this system.

Third system of the musical score. The left hand has a *mf* dynamic marking. A bracket labeled "L.H." spans the first two measures. The right hand has a *cresc.* marking and a fermata over the final two measures.

Fourth system of the musical score. The right hand has a *ff* dynamic marking. The left hand has a *mf* dynamic marking. A bracket labeled "L.H." spans the first two measures. The right hand has a *p.* marking and a fermata over the final two measures. A bracket labeled "R.H." spans the final two measures.

Fifth system of the musical score. The right hand has a *p.* marking. The left hand has a *p.* marking. The right hand features a trill (*tr*) in the final measure.

Sixth system of the musical score. The left hand has a *p.* marking. The right hand has a *rit.* marking. A bracket labeled "L.H." spans the first two measures. The right hand has a *p.* marking and a fermata over the final two measures.

(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,

mf

- - 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-
 Lord, and we mar-vel at all Thy won-
 ver-kün-digen deine Wun-der, und
 we mar-vel at all Thy won-ders, 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-di-gen deine Wun-
 Thee, Lord and we mar-vel at all Thy won-

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

Aria.

(Tempo giusto ♩ = 72.)

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a harmonic accompaniment of quarter and eighth notes. The key signature is two sharps (F# and C#) and the time signature is common time (C).

Tenore.

The second system begins with the Tenor vocal line on a single staff, which is initially silent. The piano accompaniment continues on two staves. The vocal line enters with the word "Hal" on a long note. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a steady quarter-note bass line in the left hand. A dynamic marking of *p* (piano) is present.

The third system continues the vocal and piano accompaniment. The Tenor vocal line has the lyrics: "le - lu - ja, Stärk' und Macht sei des Al - ler -". The piano accompaniment maintains its rhythmic pattern. The lyrics continue on the next line: "le - lu - ja, strength and might - may Thy name be".

The fourth system continues the vocal and piano accompaniment. The Tenor vocal line has the lyrics: "höch - - - - - sten Na - men, Hal - - - - - le -". The piano accompaniment continues. The lyrics continue on the next line: "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 - - - 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, strength and 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.

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

dein Er - bar - men ein!
in Thy mer - cy still!

Seg - ne die, so uns re - gie - - - ren,
Bless - the ru - - lers who di - rect 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;

The first system consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics in German and Latin. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *cresc.* marking and a fermata at the end.

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

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes a *p* marking and a *cresc.* marking. The system concludes with a double bar line.

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 -

The recitativo section is set in G major and common time. It features a vocal line for the Alto and a piano accompaniment. The piano accompaniment consists of a simple harmonic accompaniment with a fermata at the end.

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 ornaments.

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 ornaments. 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. The texture is complex, featuring many sixteenth and thirty-second notes, including trills and ornaments.

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 ornaments. 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-höchsten 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-höchsten Na - - men!
might, may Thy name_high ex - al - - ted!

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 -

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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.