



cecilio cecilio vittar

Publisher

Argentina

About the artist

Artist page : <http://www.free-scores.com/Download-PDF-Sheet-Music-ceciliovittar.htm>

About the piece



Title: sinphony of the cantata N 29 [bwv 29]
Composer: Bach, Johann Sebastian
Arranger: cecilio vittar, cecilio
Copyright: Copyright © cecilio cecilio vittar
Publisher: cecilio vittar, cecilio
Style: Electro
Comment: made with fl 20 from correspondent midi sequence downloaded from web

cecilio cecilio vittar on [free-scores.com](http://www.free-scores.com)



This work is not Public Domain. You must contact the artist for any use outside the private area.



- listen to the audio
- share your interpretation
- comment
- contact the artist

J.S. Bach
Cantata No. 29

Wir danken dir, Gott wir danken dir

Sinfonia.
Presto. (♩ = 100.)

Pianoforte.

The first system of the Sinfonia consists of two staves. The upper staff is in treble clef and begins with a 7-measure rest, followed by a series of eighth-note patterns. The lower staff is in bass clef and provides harmonic support with chords and moving lines. Dynamic markings include *f* and *mf*.

The second system continues the musical texture. The upper staff features more intricate eighth-note patterns, while the lower staff maintains its harmonic role. Dynamic markings include *mf* and *f*.

The third system shows the continuation of the piece. The upper staff has a *L.H.* marking, and the lower staff also has a *L.H.* marking. Dynamic markings include *mf* and *f*.

The fourth system continues the musical texture. The upper staff has a *L.H.* marking, and the lower staff also has a *L.H.* marking. Dynamic markings include *p* and *f*.

The fifth system concludes the Sinfonia. The upper staff has a *cresc.* marking, and the lower staff has a *f* marking. The piece ends with a final chord.

J.S. Bach - Church Cantatas BWV 29

First system of the piano accompaniment. The right hand features a continuous sixteenth-note pattern, while the left hand provides a steady bass line with occasional rests.

Second system of the piano accompaniment. The right hand continues with sixteenth-note patterns. The left hand has rests in the first two measures, then resumes. A *dimin.* marking is present above the right hand in the third measure.

Third system of the piano accompaniment. The right hand continues with sixteenth-note patterns. The left hand has rests in the first two measures, then resumes. A *p* marking is present below the left hand in the second measure, and a *cresc.* marking is present above the right hand in the third measure. The label "L.H." is written below the right hand in the fourth measure.

Fourth system of the piano accompaniment. The right hand continues with sixteenth-note patterns. The left hand has rests in the first two measures, then resumes. A *dimin.* marking is present below the left hand in the first measure, a *p* marking is present below the left hand in the second measure, and a *cresc.* marking is present below the left hand in the third measure.

Fifth system of the piano accompaniment. The right hand continues with sixteenth-note patterns. The left hand has rests in the first two measures, then resumes. The label "L.H." is written above the right hand in the third measure.

Sixth system of the piano accompaniment. The right hand continues with sixteenth-note patterns. The left hand has rests in the first two measures, then resumes. The label "L.H." is written above the right hand in the first measure.

First system of the musical score. It features 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, while the lower staff provides a harmonic accompaniment. The label "L.H." is written in the lower staff, and the dynamic marking "mf" is present in the middle of the system.

Second system of the musical score, continuing the melodic and harmonic development from the first system. The notation remains consistent with the grand staff format.

Third system of the musical score. The upper staff continues with its melodic line, and the lower staff features a more active accompaniment. The dynamic marking "dimin." is written in the middle of the system.

Fourth system of the musical score. The upper staff continues with its melodic line, and the lower staff features a more active accompaniment. The dynamic marking "p" is written in the middle of the system.

Fifth system of the musical score. The upper staff continues with its melodic line, and the lower staff features a more active accompaniment. The dynamic marking "f" is written in the middle of the system.

Sixth system of the musical score. The upper staff continues with its melodic line, and the lower staff features a more active accompaniment. The label "L.H." is written in the lower staff, and the dynamic marking "f" is present in the middle of the system.

J.S. Bach - Church Cantatas BWV 29

First system of the musical score. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) has a melodic line with a slur and a dynamic marking of *P* (piano) and *L.H.* (left hand).

Second system of the musical score. The right hand continues with eighth-note patterns. The left hand has a melodic line with a dynamic marking of *cresc.* (crescendo).

Third system of the musical score. The right hand continues with eighth-note patterns. The left hand has a melodic line with a slur and a dynamic marking of *f* (forte).

Fourth system of the musical score. The right hand continues with eighth-note patterns. The left hand has a melodic line with a slur and a dynamic marking of *f* (forte).

Fifth system of the musical score. The right hand continues with eighth-note patterns. The left hand has a melodic line with a slur and a dynamic marking of *dimin.* (diminuendo) and *P* (piano).

Sixth system of the musical score. The right hand continues with eighth-note patterns. The left hand has a melodic line with a slur and a dynamic marking of *P* (piano).

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, with some eighth-note movement 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 series of chords.

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 and includes the instruction "L.H." above the staff, indicating a change in the left hand's accompaniment.

Fifth system of the musical score. The treble clef part continues with its melodic line. The bass clef part has a series of chords and some eighth-note movement.

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 series of chords.

J.S. Bach - Church Cantatas BWV 29

First system of musical notation for the right and left hands. The right hand features a complex, flowing melodic line with many accidentals. The left hand provides a steady accompaniment with chords and moving bass lines. A dynamic marking of *f* is present at the beginning. The label "L.H." is written above the left hand staff.

Second system of musical notation. The right hand continues with intricate melodic patterns, while the left hand maintains its accompaniment. A dynamic marking of *f* is visible at the start of the system.

Third system of musical notation. The right hand's melody becomes more rhythmic and repetitive. The left hand accompaniment features a prominent bass line. A dynamic marking of *p* is present.

Fourth system of musical notation. The right hand continues with a steady eighth-note pattern. The left hand accompaniment includes some rests and chordal textures.

Fifth system of musical notation. The right hand's melody is highly active with many sixteenth notes. The left hand accompaniment is more sparse, with some rests.

Sixth system of musical notation. The right hand continues with a fast, rhythmic pattern. The left hand accompaniment features a strong bass line. A dynamic marking of *ff* is present.

J.S. Bach - Church Cantatas BWV 29

First system of musical notation, 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 right hand and a bass line in the left hand.

Second system of musical notation. The right hand continues with eighth notes, while the left hand has a more complex bass line. A dynamic marking of *f* (forte) is present. The label "L.H." is written below the bass staff.

Third system of musical notation. The right hand continues with eighth notes. The left hand has a bass line with some rests. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo). The label "L.H." is written below the bass staff.

Fourth system of musical notation. The right hand continues with eighth notes. The left hand has a bass line with some rests. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). The label "L.H." is written below the bass staff. A *p.* (piano) marking is also present.

Fifth system of musical notation. The right hand continues with eighth notes. The left hand has a bass line with some rests. A *p.* (piano) marking is present. A trill (*tr*) is indicated above the right hand.

Sixth system of musical notation. The right hand continues with eighth notes. The left hand has a bass line with some rests. Dynamic markings include *p.* (piano) and *rit.* (ritardando). The label "L.H." is written below 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,

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 - di - gen dei - ne Wun -
 Lord, and we mar - vel at all Thy won -
 ver - kün - digen dei - ne 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 dei - ne Wun -
 Thee, Lord and we mar - vel at all Thy won -

der, und ver -
 ders, and we
 ver - kün - digen dei - ne 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 dei - ne 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

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.)

mf

tr

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 part features a flowing sixteenth-note melody in the treble and a steady accompaniment in the bass. A dynamic marking of *p* (piano) is present.

The third system features the vocal line with the lyrics: "le - lu - ja, Stärk' und Macht sei des Al - ler -". The piano accompaniment continues with its characteristic sixteenth-note texture. The lyrics are: "le - lu - ja, strength and might - may Thy name be".

The fourth system continues the vocal line with the lyrics: "höch - sten Na - men, Hal - le -". The piano accompaniment remains consistent. The lyrics are: "high - est 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-lu-jah,
might may Thy name be high ex-alted, Hal-le-lu-jah

lu-jah, Stärk'und Macht sei des Allerhöchsten Namen!
- lu-jah, strength and might may Thy name be high ex-alted!

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 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 marked 'Alto' and is in G major and common time. The vocal line is a simple recitative melody. The piano accompaniment consists of a few chords in the right hand and a simple bass line in the left hand.

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!
 join - ing us in sing - ing: A - - - - men!

Alto solo. Hal - -
 Hal - -

Tenore e Basso tutti.

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

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

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

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 -

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

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

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

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.
- - men! for: this is - our por - tion, that naught can take - a - way.

- 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.