



cecilio vittar

Editeur

Argentine

A propos de l'artiste

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

A propos de la pièce



Titre: Cantata N° 29 BWV 029
[Cantata N° 29 Symphony (piano)]
Compositeur: Bach, Johann Sebastian
Licence: Domaine Public
Editeur: cecilio vittar
Instrumentation: Piano seul
Style: Baroque

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

http://www.free-scores.com/partitions_gratuites_ceciliovittar.htm

- Contacter l'artiste
- Commenter cette partition
- Ajouter votre interprétation MP3
- Accès partition et écoute audio avec ce QR Code :



Cette partition ne fait pas partie du domaine public. Merci de contacter l'artiste pour toute utilisation hors du cadre privé.

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 7-measure rest at the beginning. The music is in G major and 3/4 time. It features a series of eighth-note patterns in the right hand and a bass line in the left hand. Dynamic markings include *f*, *mf*, and *f*.

The second system continues the Sinfonia in treble clef. It features a series of eighth-note patterns in the right hand and a bass line in the left hand. Dynamic markings include *mf* and *f*.

The third system continues the Sinfonia in treble clef. It features a series of eighth-note patterns in the right hand and a bass line in the left hand. Dynamic markings include *L.H.* and *L.H.*.

The fourth system continues the Sinfonia in treble clef. It features a series of eighth-note patterns in the right hand and a bass line in the left hand. Dynamic markings include *L.H.* and *L.H.*.

The fifth system continues the Sinfonia in treble clef. It features a series of eighth-note patterns in the right hand and a bass line in the left hand. Dynamic markings include *cresc.* and *f*.

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 bass line with occasional rests.

Second system of the musical score. The treble clef part features a wavy line indicating a trill. The bass line continues with eighth notes. Dynamics include *dimin.* (diminuendo).

Third system of the musical score. The treble clef part features a wavy line indicating a trill. The bass line includes a section marked *p* (piano) and *cresc.* (crescendo). A bracket labeled "L.H." spans the final two measures of the system.

Fourth system of the musical score. The treble clef part features a wavy line indicating a trill. The bass line includes a section marked *dimin.* (diminuendo) and *p* (piano). A bracket labeled "L.H." spans the final two measures of the system.

Fifth system of the musical score. The treble clef part features a wavy line indicating a trill. The bass line includes a section marked "L.H." (Left Hand).

Sixth system of the musical score. The treble clef part features a wavy line indicating a trill. The bass line includes a section marked "L.H." (Left Hand).

First system of the musical score. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a bass line with a slur over the first two measures. The label "L.H." is written in the bass staff at the beginning. The dynamic marking "mf" is present in the second measure of the bass staff.

Second system of the musical score, continuing the two-staff format. The treble staff has a continuous melodic line. The bass staff has a bass line with some rests in the second and third measures.

Third system of the musical score. The treble staff continues with a melodic line. The bass staff has a bass line with some rests. The dynamic marking "dimin." is written in the second measure of the bass staff.

Fourth system of the musical score. The treble staff continues with a melodic line. The bass staff has a bass line with some rests. The dynamic marking "p" is written in the second measure of the bass staff.

Fifth system of the musical score. The treble staff continues with a melodic line. The bass staff has a bass line with some rests. The dynamic marking "f" is written in the first measure of the bass staff, and "p" is written in the second measure.

Sixth system of the musical score. The treble staff continues with a melodic line. The bass staff has a bass line with some rests. The label "L.H." is written in the bass staff at the beginning and again in the third measure.

J.S. Bach - Church Cantatas BWV 29

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 accompaniment remains steady.

Fourth system of the musical score. The right hand has a dense texture of sixteenth notes. The left hand accompaniment includes a wavy line indicating a tremolo or rapid oscillation.

Fifth system of the musical score. The right hand has a *dimin.* (diminuendo) marking. The left hand accompaniment includes a wavy line and a *P* (piano) marking. The system concludes with a double bar line.

Sixth system of the musical score. The right hand continues with a melodic line. The left hand accompaniment is steady. The system concludes with a double bar line.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and some moving lines. The key signature has one sharp (F#) and the time signature is 4/4.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line with chords and moving lines.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff features a series of chords, with a dynamic marking of *p* (piano) in the first measure.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff features a series of chords, with a dynamic marking of *p* (piano) in the second measure. The label "L.H." is positioned above the second measure of the upper staff.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with chords and moving lines.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with chords and moving lines. A dynamic marking of *CRSC.* (crescendo) is present in the first measure of the lower staff.

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 sixteenth notes. 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 sixteenth-note patterns, while the left hand maintains its accompaniment. The texture is dense and rhythmic.

Third system of musical notation. The right hand's melodic line becomes more active with frequent sixteenth-note runs. A dynamic marking of *p* is visible in the left hand.

Fourth system of musical notation. The right hand continues with its characteristic sixteenth-note texture. The left hand accompaniment features some rests and chordal textures.

Fifth system of musical notation. The right hand's melodic line shows some variation in rhythm, including eighth notes. The left hand accompaniment remains consistent.

Sixth system of musical notation. The right hand continues with its sixteenth-note texture. A dynamic marking of *ff* is present in the left hand.

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 right hand and a bass line in the left hand.

Second system of the musical score. The right hand continues with eighth-note patterns, and the left hand provides a steady bass line. A dynamic marking of *f* (forte) is present at the beginning of the system.

Third system of the musical score. The right hand features a more complex eighth-note pattern. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo). The left hand has a simple bass line.

Fourth system of the musical score. The right hand has a melodic line with some grace notes. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). The left hand has a bass line with some rests.

Fifth system of the musical score. The right hand continues with eighth-note patterns and includes a trill (*tr*) in the final measure. The left hand has a bass line with some rests.

Sixth system of the musical score. The right hand has a melodic line with a trill (*tr*) and a *rit.* (ritardando) marking. The left hand has a bass line with some rests.

(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-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.

The third system contains the vocal line and piano accompaniment. The vocal line has the lyrics: "le - lu - ja, Stärk' und Macht sei des Al - ler -". The piano accompaniment continues with the same rhythmic patterns as in the previous system.

The fourth system continues the vocal and piano parts. The vocal line has the lyrics: "höch - - - - - sten Na - men, Hal - - - - - le -". The piano accompaniment remains consistent with the previous systems.

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 -

p

- - - - - 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

The piano accompaniment begins with a treble clef and a key signature of one sharp (F#). The bass clef part starts with a *mf* dynamic. The music is in a 6/8 time signature and features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Soprano.

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

The soprano vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues from the previous system.

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

The soprano vocal line continues with the lyrics. The piano accompaniment continues.

ein!
still!

The soprano vocal line concludes with the lyrics. The piano accompaniment continues.

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;

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 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 English. The piano accompaniment is simple, with sustained chords in both hands.

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 - 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!

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 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

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.