

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 treble staff begins with a forte (*f*) dynamic and features a melodic line with eighth-note patterns. The bass staff provides harmonic support with chords and moving lines. A dynamic marking of *mf* appears in the second measure.

The second system continues the musical texture. The treble staff has a dynamic marking of *mf* in the first measure, which changes to *f* in the second measure. The bass staff continues with its accompaniment.

The third system shows a change in the bass line. The treble staff continues with its melodic line. The bass staff is marked "L.H." (Left Hand) in two places, indicating a specific accompaniment pattern.

The fourth system features a piano (*p*) dynamic in the bass staff, which is marked "L.H." in two places. The treble staff continues with its melodic line.

The fifth system concludes the piece. The bass staff has a *cresc.* (crescendo) marking in the second measure, which leads to a final *f* (forte) dynamic in the last measure. The treble staff continues with its melodic line.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note pattern. The lower staff is in bass clef and features a steady eighth-note accompaniment with occasional rests.

The second system continues the two-staff arrangement. The upper staff has a wavy line indicating a tremolo in the first measure, followed by eighth-note patterns. The lower staff continues with eighth notes. The word "dimin." is written above the second measure of the upper staff.

The third system shows the continuation of the piece. The upper staff features eighth-note patterns with a wavy line in the first measure. The lower staff has eighth notes. The word "cresc." is written above the third measure of the upper staff, and "L.H." is written below the fourth measure of the lower staff.

The fourth system continues the two-staff notation. The upper staff has eighth-note patterns with a wavy line in the first measure. The lower staff has eighth notes. The word "dimin." is written below the first measure of the upper staff, and "cresc." is written below the third measure of the lower staff.

The fifth system continues the two-staff notation. The upper staff has eighth-note patterns with a wavy line in the first measure. The lower staff has eighth notes. The label "L.H." is written above the third measure of the upper staff.

The sixth system continues the two-staff notation. The upper staff has eighth-note patterns with a wavy line in the first measure. The lower staff has eighth notes. The label "L.H." is written above the first measure of the upper staff.

First system of the musical score. The left hand (L.H.) is indicated. The music is in G major and 3/4 time. It features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *mf* is present.

Second system of the musical score. The texture continues with intricate sixteenth-note passages in the right hand and sustained chords in the left hand.

Third system of the musical score. A dynamic marking of *dimin.* (diminuendo) is present. The right hand continues with its sixteenth-note figure, while the left hand provides harmonic support.

Fourth system of the musical score. The music features a variety of rhythmic values and chordal textures in both hands.

Fifth system of the musical score. A dynamic marking of *p* (piano) is present. The right hand has a more active role with sixteenth-note patterns, while the left hand has a more static accompaniment.

Sixth system of the musical score. The left hand (L.H.) is indicated. The system concludes with a final cadence in the right hand and sustained chords in the left hand.

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 eighth notes. A dynamic marking of *p* (piano) is placed above the first measure of the bass line, and the letters "L.H." are written above the second measure.

The second system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *cresc.* (crescendo) is placed above the first measure of the bass line.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *f* (forte) is placed above the first measure of the bass line.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *f* (forte) is placed above the first measure of the bass line.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *dimin.* (diminuendo) is placed above the first measure of the bass line. A dynamic marking of *p* (piano) is placed above the final measure of the system.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note melody. The lower staff is in bass clef and features a steady accompaniment of eighth-note chords.

The second system continues the musical piece. The upper staff maintains the eighth-note melody, while the lower staff provides harmonic support with eighth-note chords.

The third system includes a dynamic marking of *p* (piano) in the upper staff. The lower staff continues with its accompaniment of eighth-note chords.

The fourth system features a dynamic marking of *p* in the lower staff. Above the upper staff, the text "L.H." is written, indicating the left hand. The upper staff continues with the eighth-note melody.

The fifth system shows the continuation of the eighth-note melody in the upper staff and the accompaniment in the lower staff.

The sixth system includes a dynamic marking of *cresc.* (crescendo) in the lower staff. The upper staff continues with the eighth-note melody, and the lower staff provides accompaniment.

First system of musical notation. The right hand (treble clef) features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand (bass clef) provides a steady accompaniment with chords and moving bass lines. A dynamic marking of *f* (forte) is present in the bass line. The label "L. H." is written in the right margin of this system.

Second system of musical notation. The right hand continues with intricate melodic patterns, including some grace notes. The left hand maintains its accompaniment with a mix of chords and single notes.

Third system of musical notation. The right hand has a more rhythmic, eighth-note pattern. The left hand features a prominent bass line with a dynamic marking of *p* (piano) in the middle of the system.

Fourth system of musical notation. The right hand continues with eighth-note patterns. The left hand has a more active bass line with some triplets.

Fifth system of musical notation. The right hand has a steady eighth-note accompaniment. The left hand features a bass line with some chords and rests.

Sixth system of musical notation. The right hand continues with eighth-note patterns. The left hand has a bass line with a dynamic marking of *ff* (fortissimo) in the middle of the system.

The image displays six systems of musical notation for a piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The music is written in G major (one sharp) and 3/4 time. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics are indicated by *f*, *mf*, *ff*, *p*, and *rit.*. Articulation is shown with slurs and accents. Specific instructions like "L.H." and "R.H." are placed above or below the staves. The piece concludes with a fermata over the final notes.

(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-der, we thank Thee, Lord, we thank Thee,

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

und ver-kün-di-gen 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 -

C

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

. ken dir, 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,

ppsc.

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

. ken dir, 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 -

mf

der, und ver -
 ders, and we
 ver - kün - digen dei - ne Wun - der, wir dan - kendir, 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

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.

mf *tr*

Aria.

(Tempo giusto ♩ = 72.)

mf *tr*

The first system shows the piano introduction. The right hand features a continuous sixteenth-note pattern in the treble clef, while the left hand provides a steady accompaniment of quarter notes in the bass clef. The key signature is two sharps (D major).

Tenore.

The second system begins with the Tenor vocal line, which is initially silent. The piano accompaniment continues with the same texture as the first system. The vocal line enters with the word "Hal" on a long note, followed by a melodic phrase. The piano part includes a dynamic marking *p* (piano) and a fermata over a chord.

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

The fourth system features the Tenor vocal line with the lyrics: "höch - - - - - sten Na - men, Hal - - - - - le -". The piano accompaniment continues. The lyrics are: "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 Al — ler — höch — sten Na — — men, Hal — le —
 might may — Thy name be — high ex — al — — ted, Hal — le —

lu — ja, Stärk' und Macht sei — des Al — ler — höch — sten Na — — men!
 - 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;

mf

da er
 there hast

cresc. *p*

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

p

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

tr *mf*

Zi - on
Zi - on

cresc. *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

tr

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.

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

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

ein!
still!

Ge - denk' — an
Re - mem - ber

uns — mit dei - - ner Lie - be, schleuss' uns in dein Er - bar - - men, in
us — in Thyne — 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 piano accompaniment consists of two staves. The right hand features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes a *cresc.* marking. The left hand provides a steady bass line with some harmonic support.

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

The piano accompaniment continues with similar rhythmic complexity. It includes a *p* (piano) marking and another *cresc.* marking. The system concludes with a fermata over the final chord.

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 is written in a simple, rhythmic style. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs) and consists of simple chords and single notes, providing a steady accompaniment for the recitativo.

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. (♩ = 72.)

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!

mf

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,
 name be - high ex - al - - ted,

Hal - le - lu - ja, Stärk' und
 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! fori 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.