

HYMN

Praise to the Lord, the Almighty

Descant

4 Praise to the Lord, O let all that is in me a - dore him!

Capo 3: D (Bm) A D (Bm) F#m (G D) G (Bm) A⁷ D

1 Praise to the Lord, the Al - might - y, the King of cre - a - tion!
 2 Praise to the Lord, who o'er all things so won - drous - ly reign - eth,
 3 Praise to the Lord, who doth pros - per thy work and de - fend thee!
 4 Praise to the Lord, O let all that is in me a - dore him!

All that hath life and breath, come now with prais - es be - fore him.

D (Bm) A D (Bm) F#m (G D) G (Bm) A⁷ D

O my soul, praise him, for he is thy health and sal - va - tion!
 shel - ters thee un - der his wings, yea, so gent - ly sus - tain - eth!
 Sure - ly his good - ness and mer - cy here dai - ly at - tend thee.
 All that hath life and breath, come now with prais - es be - fore him.

Text: Based on Ps. 103 and 150. Joachim Neander, 1680;
 tr. Catherine Winkworth, 1863

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 LOBE DEN HERREN

Tune: *Ernewerten Gezangbuch*, Stralsund, 1665; desc. Craig S. Lang, 1891-1971,
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Praise to the Lord, the Almighty

Let the a - men sound from his peo - ple a - gain;

D (A D) G D (G A D Em D) A

All ye who hear, now to his tem - ple draw near;
Hast thou not seen how thy de - sires e'er have been
Pon - der a - new what the Al - might - y can do,
Let the a - men sound from his peo - ple a - gain;

This musical system consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are written below the notes. The middle staff is a guitar accompaniment line, with chords indicated by letters above the staff. The bottom staff is a bass line. The system concludes with a double bar line.

glad - ly for aye we a - dore him!

D G Em (F# Em) A D

join me in glad ad - o - ra - - tion!
grant - ed in what he or - dain - - - eth?
who with his love doth be - friend thee.
glad - ly for aye we a - dore him!

This musical system continues the piece with three staves. The vocal line (top) has a melisma on the word 'dore' in the first measure. The guitar accompaniment (middle) features a key change to F# major, indicated by the (F#) chord. The system ends with a double bar line.