

# 35 Praise Ye the Lord, the Almighty

1 Praise ye the Lord, the Al - might - y, the King of cre -  
 2 Praise ye the Lord, who o'er all things so won - drous - ly  
 3 Praise ye the Lord! O let all that is in me a -

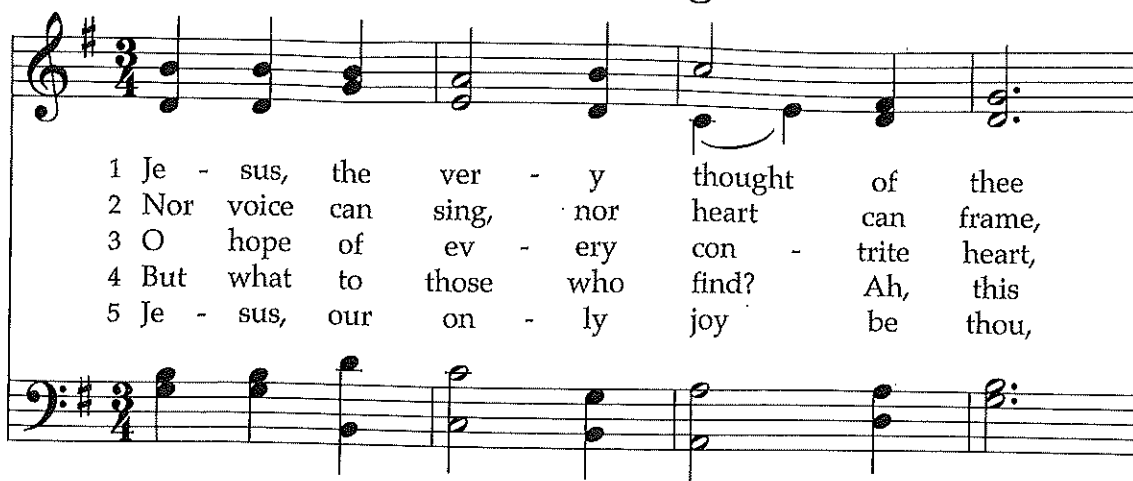
a - tion! O my soul, praise him, for he is thy  
 reign - eth, shel - ters thee un - der his wings, yea, so  
 dore him! All that hath life and breath, come now with

health and sal - va - tion! All ye who hear, now to his  
 gen - tly sus - tain - eth! Hast thou not seen how thy de -  
 prais - es be - fore him! Let the a - men sound from his

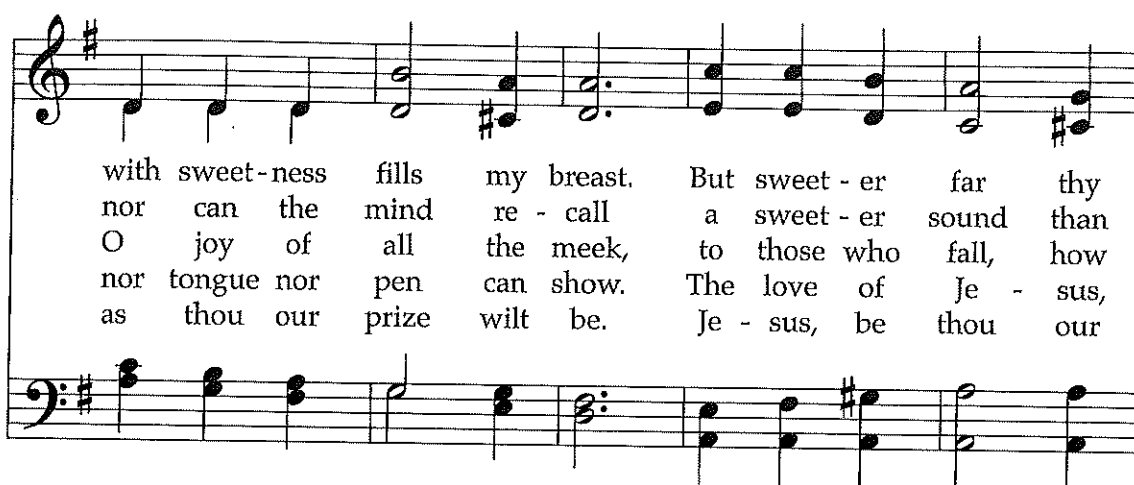
tem - ple draw near; join me in glad ad - o - ra - tion!  
 sires e'er have been grant - ed in what he or - dain - eth?  
 peo - ple a - gain; glad - ly for aye we a - dore him.

This very strong 17th-century German hymn employs many phrases from the psalms, especially Psalms 150 and 103:1-6. It did not receive an effective English translation until the mid-19th century, but has remained popular ever since, thanks in part to its stirring tune.

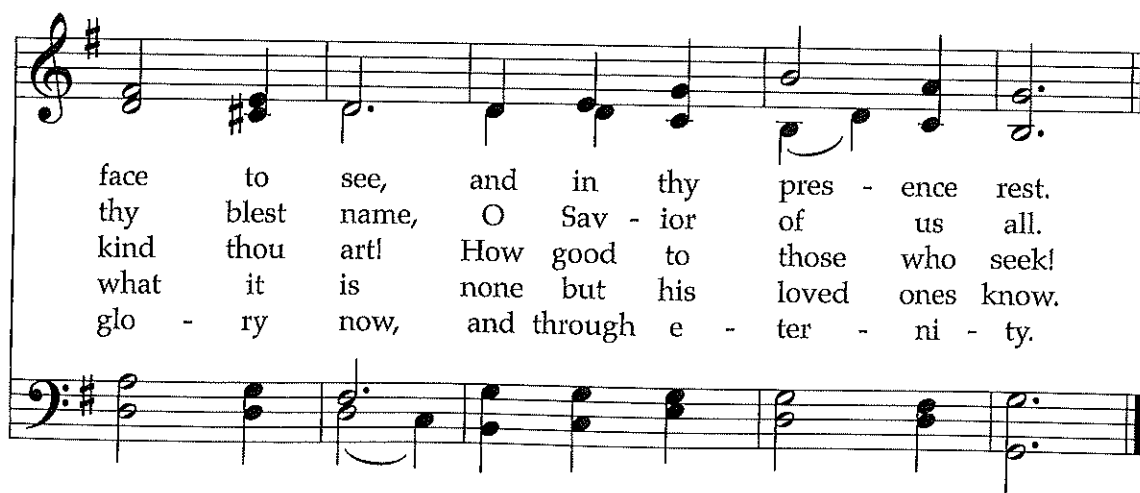
## Jesus, the Very Thought of Thee 629



1 Je - sus, the ver - y thought of thee  
 2 Nor voice can sing, nor heart can frame,  
 3 O hope of ev - ery con - trite heart,  
 4 But what to those who find? Ah, this  
 5 Je - sus, our on - ly joy be thou,



with sweet-ness fills my breast. But sweet - er far thy  
 nor can the mind re - call a sweet - er sound than  
 O joy of all the meek, to those who fall, how  
 nor tongue nor pen can show. The love of Je - sus,  
 as thou our prize wilt be. Je - sus, be thou our



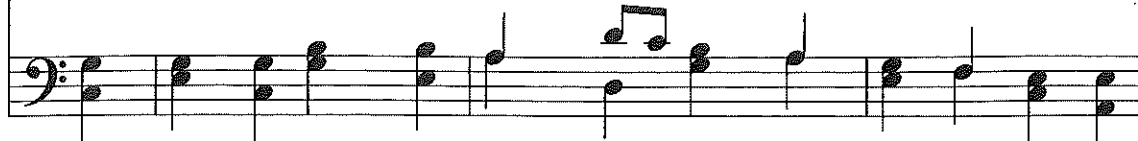
face to see, and in thy pres - ence rest.  
 thy blest name, O Sav - ior of us all.  
 kind thou art! How good to those who seek!  
 what it is none but his loved ones know.  
 glo - ry now, and through e - ter - ni - ty.

The sweetness celebrated in this anonymous 12th-century Latin poem is not cloying or sentimental; it is more like an antidote to bitterness and a source of hope and healing. The best-known 19th-century translation is set here to a tune composed especially for these words.

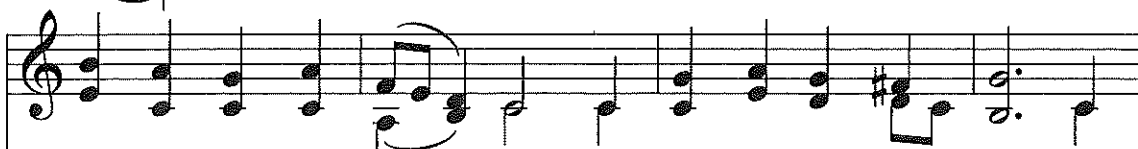
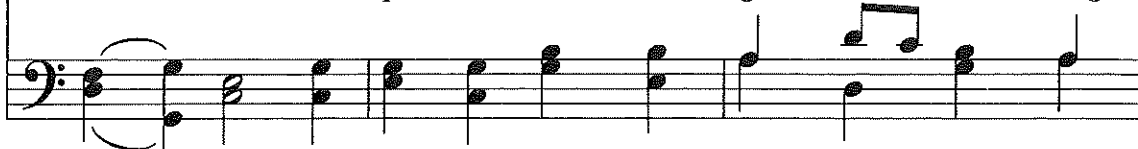
# 275 A Mighty Fortress Is Our God



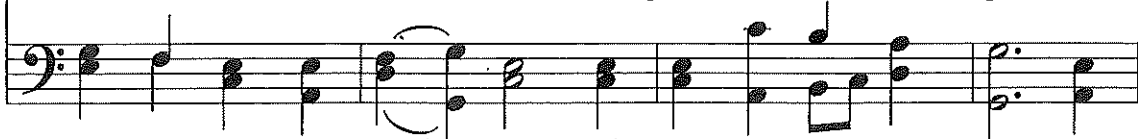
1 A might - y for - tress is our God, a bul-wark nev - er  
 2 Did we in our own strength con - fide, our striv - ing would be  
 3 And though this world, with dev - ils filled, should threat - en to un -  
 4 That word a - bove all earth - ly powers, no thanks to them, a -



fail - ing. Our help - er he, a - mid the flood of  
 los - ing, were not the right man on our side, the  
 do us, we will not fear, for God hath willed his  
 bid - eth. The Spir - it and the gifts are ours through



mor - tal ills pre - vail - ing. For still our an - cient foe doth  
 man of God's own choos - ing. Dost ask who that may be? Christ  
 truth to tri - umph through us. The Prince of Dark - ness grim, we  
 him who with us sid - eth. Let goods and kin - dred go, this



seek to work us woe. His craft and power are great, and  
 Je - sus, it is he. Lord Sab - a - oth his name, from  
 trem - ble not for him. His rage we can en - dure, for  
 mor - tal life al - so. The bod - y they may kill; God's



Long before Isaac Watts began to Christianize the Psalms, Martin Luther had already done so when he created the text and tune for this, his most famous hymn, which is based on Psalm 46. Luther encouraged metrical versions of psalms as well as chanted psalms and new hymns.

JESUS CHRIST: ASCENSION AND REIGN

armed with cru - el hate, on earth is not his e - qual.  
age to age the same, and he must win the bat - tle.  
lo, his doom is sure. One lit - tle word shall fell him.  
truth a - bid - eth still. His king - dom is for - ev - er.

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The lyrics are printed below the vocal line. The vocal line features a melodic line with some phrasing slurs and a final cadence. The bass line provides a harmonic accompaniment with chords and a steady bass line.