

J.S. Bach
Cantata No. 43
Gott fähret auf mit Jauchzen

Prima Parte.
(Coro.)
Adagio. (♩=72.)

Pianoforte.

The first system of musical notation for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic marking. The music is in 3/4 time and features a steady accompaniment of eighth notes in the bass and chords in the treble.

The second system of musical notation, continuing the piano accompaniment from the first system. It maintains the same rhythmic and harmonic structure.

The third system of musical notation. It begins with a tempo change to *Alla breve.* (♩=72.). The notation includes trills (*tr*) in the treble staff and a dynamic marking of *f* (forte) in the bass staff.

The fourth system of musical notation, continuing the piano accompaniment with the *Alla breve* tempo.

The fifth system of musical notation, concluding the piano accompaniment for this section.

(C O R O.)

Soprano.
 Gott fäh - - - ret auf, - Gott fäh - - - ret auf mit
 God go - - - eth up, - God go - - - eth up with

Alto.
 Gott fäh - - - ret auf, - Gott fäh - - - ret auf mit
 God go - - - eth up, - God go - - - eth up with

Tenore.
 Gott fäh - - - ret auf, - Gott fäh - - - ret auf mit Jauch -
 God go - - - eth up, - God go - - - eth up with shout -

Basso.
 Gott fäh - - - - ret auf - - - mit - Jauch - -
 God go - - - - eth up - - - with - shout - -

Jauch - - - zen,
 shout - - - - - ing,

Jauch - - - zen,
 shout - - - - - ing,

- - - zen, Gott fäh - - - - ret auf -
 - - - ing, God go - - - - eth up -

- - - zen und der Herr mit hel - ler Po - sau - - -
 - - - ing, and the Lord with sound of a trum - - -

Gott fäh-ret
God go-eth

Gott
God

mit Jauch-zen und der
with shout-ing, and the

auf,
up,

fäh-ret auf mit Jauch-zen
go-eth up with shout-ing

Herr mit hel-ler Po-sau
Lord with sound of a trum-
pet,

der Herr mit hel-ler Po-sau
the Lord with sound of a trum-

A

Gott fährt auf mit
God go - eth up with -

zen und der Herr mit hel - ler Po - sau
- ing, and the Lord with sound of a trum -

ne, Gott fährt auf mit Jauch
- pet, God go - eth up with shout -

Jauch - zen und der Herr mit hel - ler Po -
shout - ing, and the Lord with sound of a

ne, Gott
- pet, - God

zer,
ing, Gott fährt auf mit
God go - eth up with

sau -
trum -

- ne, Gott fäh-ret auf mit Jauch -
- pet, God go-eth up with shout -

fäh-ret auf _____ mit Jauch - zen, Gott fäh-ret auf _____ mit
go-eth up _____ with shout - ing, God go-eth up _____ with

Jauch -
shout -

- zen,
- ing,

Gott fäh-ret auf _____
God go-eth up _____

Jauch - zen, Gott fäh-ret
shout - ing, God go-eth

- zen, Gott fäh-ret auf mit Jauch - zen, mit Jauch -
- ing, God go-eth up with shout - ing, with shout -

J.S. Bach - Church Cantatas BWV 43

ne, und der Herr mit heller Po - sau -
- pet, and the Lord with sound of a trum -

mit Jauch -
with shout

auf mit Jauch - zen, Gott fäh - ret auf mit
up with shout - ing, God go - - - eth up with

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "ne, und der Herr mit heller Po - sau -". The second staff is another vocal line in the same key, with lyrics: "mit Jauch -" and "with shout". The third staff is a vocal line in the same key, with lyrics: "auf mit Jauch - zen, Gott fäh - ret auf mit" and "up with shout - ing, God go - - - eth up with". The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). It features a rhythmic pattern of eighth and sixteenth notes.

zen, mit Jauch -
ing, with shout

Jauch
shout

zen, Gott fäh - ret auf mit
ing, God go - - - eth up with

The second system of the musical score consists of four staves. The top staff is a vocal line in G major, with lyrics: "zen, mit Jauch -" and "ing, with shout". The second staff is another vocal line in the same key, with lyrics: "Jauch" and "shout". The third staff is a vocal line in the same key, with lyrics: "zen, Gott fäh - ret auf mit" and "ing, God go - - - eth up with". The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). It features a rhythmic pattern of eighth and sixteenth notes.

J.S. Bach - Church Cantatas BWV 43

ne, mit heller Po - sau -
 pet, with sound of a trum -

- zen und der Herr mit hel - - - ler Po - sau -
 - ing, and the Lord with sound _____ of a trum -

- zen, Gott fäh - ret auf mit Jauch - - - zen und -
 - ing, God go - eth - up with shout - - - ing, and -

Jauch - - - zen und der Herr mit hel - ler Po -
 shout - - - - ing, and the Lord with sound of a

- ne, und der Herr _____ mit hel - ler Po - sau -
 - pet, and the Lord _____ with sound of a trum -

- der Herr mit hel - ler Po - sau -
 - the Lord with sound - of a trum -

sau - - - ne, Gott fäh - ret auf mit
 trum - - - pet, God go - eth up with

C

ne. Lob_singet, lob_sin - get Gott, lob_ -
 - pet. Sing prais-es, sing praise - to God, sing

ne. Lob_singet, lob_sin - get Gott, lob_ -
 - pet. Sing prais-es, sing praise to God, sing

ne. Lob_singet, lob_sin - get Gott, lob_ -
 - pet. Sing prais-es, sing praise - to God, sing

Jauchzen und der Herr mit hel-ler Po_sau-ne. Lob_singet, lob_sin - get_ Gott, lob_ -
 shout-ing, and the Lord with sound of a trum-pet, Sing prais-es, sing praise - to - God, sing

C

singet, lob_sin - - get Gott, lob_sin-get, - lob_sin-get_unserm Kö_ni -
 prais-es, sing praise - to God, sing prais-es, - sing prais-es - to our might-y

singet, lob_sin - - get Gott, lob_sin-get, - lob_sin-get_unserm Kö_ni -
 prais-es, sing praise - to God, sing prais-es, - sing prais-es - to our might-y

singet, lob_sin - - get Gott, lob_sin - get, lob_sin-get_unserm Kö_ni -
 prais-es, sing praise to God, sing prais - es, sing prais-es - to our might-y

singet, lob_sin - - get_ Gott, lob_sin - get, lob_sin-get unserm Kö_ni -
 prais-es, sing praise - to - God, sing prais - es, sing prais-es to our might-y

ge!
King!

ge!
King!

ge!
King!

ge!
King!

D

Lob - sin - get, lob - sin - get Gott, lob -
Sing prais - es, sing praise to God, sing

Lob - sin - get, lob -
Sing prais - es, sing

Lob - sin - get, lob - sin - get
Sing prais - es, sing praise to

Lob - sin - get, lob - sin - get
Sing prais - es, sing praise to

D

sin - - - get, - lob - sin - get unserm Kö - - - ni - ge, lob - sin - get
 prais - - - es, - - - sing prais - es to our might - - - y - King, sing praise to
 - - - sin - get Gott, lob - sin - get unserm Kö - - - ni - ge, lob - sin - get
 - - - praise to God, sing prais - es to our might - - - y King sing praise to
 Gott, lob - sin - get
 God, sing prais - - - es, sing - - -
 Gott, lob - sin - get Gott, lob - sin - get unserm Kö - - - ni - ge, lob -
 God, sing praise to God, sing prais - es to our - - - might - y King, sing

Gott, lob - sin - - - get Gott, lob - sin - get unserm Kö - - - ni - ge, lob - **E**
 God, sing praise - - - to God, sing prais - es to our might - - - y - King, sing
 Gott, lob - sin - - - get Gott, lob - sin - get unserm Kö - - - ni - ge, lob -
 God, sing praise - - - to God, sing prais - es to our might - y King, sing
 - - - sin - get Gott, lob - sin - get unserm Kö - - - ni - ge, lob -
 - - - praise to God, sing prais - es to our might - - - y King, sing
 sin - get, lob - sin - get, lob - - - sin - - - get, lob - -
 prais - es, sing prais - es, sing prais - - - es, sing - - -
E

singet, lob_sin_get, lob_sin - get, lob - singet
 prais-es, sing prais-es, sing prais - es, sing - praise to
 singet, lob_sin_get, lob_singet unserm Kö - ni - ge, lob_sin_get
 prais-es, sing prais-es, sing prais-es to our might - y King, sing praise to
 singet. lob_sin_get, lob_singet unserm Kö - ni - ge, lob_sin - get
 prais-es, sing prais-es, sing prais-es to our might - y King, sing praise - to
 - singet Gott, lob_sin_get unserm Kö - ni - ge, lob_sin -
 praise to God, sing prais-es to our might - y King, sing praise

Gott, lob_singet unserm Kö - ni - ge, lob_sin -
 God, sing prais-es to our might - y King, sing prais -
 Gott. lob_singet unserm Kö - ni - ge, lob_sin -
 God, sing prais-es to our might - y King, sing prais -
 Gott. lob_singet unserm Kö - ni - ge, lob_singet Gott, lob_singet unserm
 God, sing prais-es to our might - y King, sing praise to God, sing prais-es to our
 - get Gott, lob_singet unserm Kö - ni - ge, unserm Kö -
 to God, sing prais-es to our might - y King, to our might -

- get, lob - sin - get, lob - sin - get unserm Kö - ni - ge!
 - es, sing prais - es, sing prais - es - to our might - y King!
 - get, lob - sin - get, lob - sin - get unserm Kö - ni - ge!
 - es, sing prais - es, sing prais - es - to our might - y King!
 Kö - ni - ge, lob - singet Gott, lob - sin - get unserm Kö - ni - ge!
 might - y King, sing praise to God, sing prais - es - to our might - y King!
 - ni - ge, lob - singet Gott, lob - sin - get unserm Kö - ni - ge!
 - y King, sing praise to God, sing prais - es to our might - y King!

Recitativo.

Tenore.

Es will der Höch - ste sich ein Siegsgepräng' be - rei - ten, da die Ge -
 Here see the Vic - tor in tri - um - phal march re - turn - ing, fresh from the

fängnisse er selbst ge - fangen führt. Wer jauchzt ihm zu? Wer ist's, der die Po - sau - ne
 lib - er - a - tion of man - kind He comes. Who shouts His praise with blar - ing bu - gles, beat - ing

rührt? Wer ge - het ihm zur Sei - te? Ist es nicht Got - tes
drums? Who march - es with His ban - ners? Who but the hosts of

Heer, das sei - nes Namens Ehr', Heil, Preis, Reich, Kraft und Macht mit lau - ter Stimme
God, which glo - ry in His pow'r, His king - dom and His might, with loud ex - ult - ing

sin - get und ihm nun e - wig - lich ein Hal - le - lu - ja brin - get?
voic - es they one and all u - nite, in might - y hal - le - lu - jas?

Aria.

Vivace. (♩ = 144.)

The first system of the piano accompaniment consists of six measures. The right hand features a continuous eighth-note pattern, while the left hand provides a harmonic accompaniment with chords and moving lines. A piano (*p*) dynamic marking is present in the second measure.

The second system of the piano accompaniment also consists of six measures, continuing the musical texture from the first system. It includes a piano (*p*) dynamic marking in the second measure.

Tenore.

This system contains the first vocal entry for the Tenor. The vocal line begins with a whole rest for two measures, followed by the lyrics. The piano accompaniment continues with a similar texture. A piano (*p*) dynamic marking is shown in the second measure of the piano part.

Ja tau-send-mal Tau-send be - glei-ten den
A thou-sand-ten - thou-sand ride af - ter - His -

This system contains the second vocal entry for the Tenor. The vocal line begins with the lyrics. The piano accompaniment continues with a similar texture. A piano (*p*) dynamic marking is shown in the second measure of the piano part.

Wa-gen, dem Kö-nig der Kön'-ge lob - sin-gend zu - sagen,
char - iot, - the - King of all kings, and re - joice in - His - glo-ry,

ja tausendmal Tau-send be - glei -
a thou-sand-ten - thou-sand ride af - - - - -

- - - - - ten den Wa-gen, dem Kö-nig der
- - - - - ter - His - char - iot, the King of all

Kön'ge lob - singend zu sa - gen, lob - sin - - - - - gend zu
kings, and re - joice in His glo - ry, - re - joice _____ in His

sa - gen: dass Er - - - - de und Him - - - - mel sich un - ter ihm
glo - ry: the earth _____ and the heav - - - - ens - are un - der His

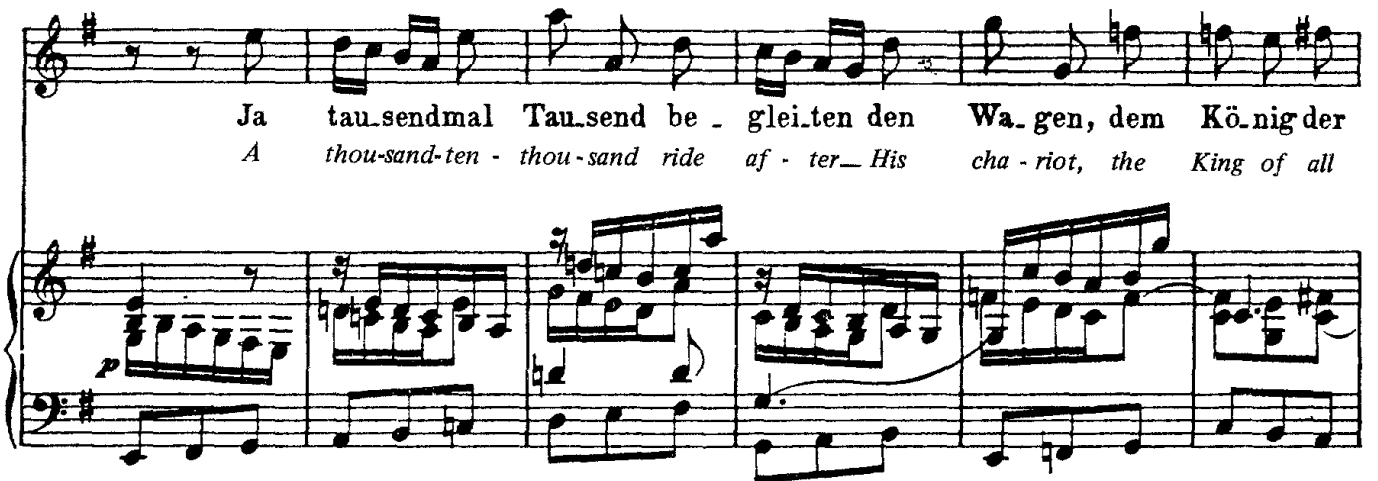
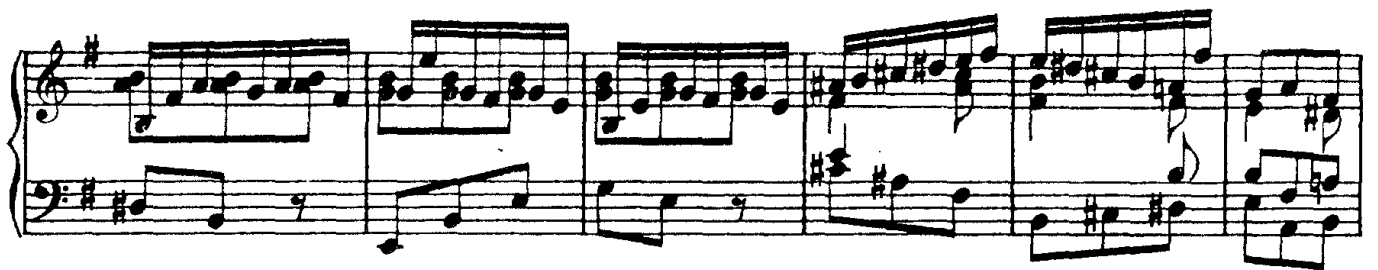
schmiegt, _____ und, was er be - zwungen, nun gänzlich er - liegt. _____
 sway, _____ for all He - has - van - quished, and all Him o - bey. _____

Ja tausendmal Tau - send be - gleiten den Wa - gen, dem Kö - nig der
 A thou - sand - ten - thou - sand ride - af - ter - His - char - iot, the - King of - all -

Könige - lob - singend zu sa - gen: dass Er - de und Himmel sich un - ter ihm
 kings, and - re - joice in His glo - ry: - the - earth and the heav - ens are un - der - His



schmiegt und, was er be - zwungen, nun gänzlich er - liegt.
sway, for all He - has - van-quished, and all Him - o - bey.



Ja tau-sendmal Tau-send be - gleiten den Wa-gen, dem Kö-nig der
A thou-sand-ten - thou-sand ride af - ter - His cha - riot, the King of all



Kön' - ge lob - sin - gend zu - sa - gen:
kings, and re - joice in - His - glo - ry:

dass Er - de und Him - mel sich un - ter ihm schmiegt und, was er be -
the earth and the heav - ens are un - der His sway; for all He has -

zwungen, nun gänzlich er - liegt.
van - quished, and all Him o - bey.

Recitativo. (Ev. St. Marci, Cap. 16, V. 19.)

Soprano.

Und der Herr, nach - dem er mit ih - nen ge - re - det
Then the Lord, when He in this wise un - to them had

hat - te, ward er auf - ge - ho - ben gen Himmel und sitzt zur rechten Hand Got - tes.
spo - ken, was re - ceiv - ed up in - to heav - en, and sat on the right hand of God.

Aria.

Andante. (♩ = 72.)

mf

Soprano.

Mein Je - - sus hat nunmehr das Heilandswerk voll - en - - det und nimmt die Wieder -
 The task — the Fa - ther planned, the Son has now com - plet - - ed, and soon at God's right

p

kehr — zu dem, der ihn ge - sen - det, und nimmt die Wieder - kehr zu dem, der
 hand, — will He a - gain be seat - ed, and soon at God's right hand, will He a -

ihn ge - sen - - det.
 gain be seat - - ed.

mf

Mein Je - - - sus hat nunmehr das Hei - lands.werk voll -
 The task — the Fa - ther planned, the Son has now com -

p

en - det und nimmt die Wieder - kehr - zu dem, der ihn ge - sen - det, und -
plet - ed, and soon at God's right hand, - will He a - gain be seat - ed, and -

nimmt die Wie - der - kehr zu dem, der ihn ge - sen - . det.
soon at God's right hand, will He - a - gain. be - seat - - ed.

This system contains a piano accompaniment with a complex, flowing texture in the right hand and a more rhythmic bass line.

Er schliesst der Er - de Lauf, _____ er schliesst der Er - de
From earth He would a - way, _____ from earth he would a -

Lauf, _____ ihr Him - mel, öff - net euch und
 way, _____ ye heav - - ens, - o - pen ye, and

nehmt ihn wie - der auf, _____ ihr Himmel, öff - net euch _____ und nehmt ihn wie - der
 take Him back to - day, _____ ye heav - ens, o - pen ye, _____ and take Him back to -

auf, ihr Him - mel, öff - net euch und nehmt ihn wie - der auf!
 day, ye heav - - ens, o - pen - ye, and take Him back to - day!

Fine della prima parte.

Seconda Parte.

Recitativo. (♩=66.)

Basso.

Es kommt der Helden Held, des Satans Fürst und
 Be-hold our He-ro comes, He puts to flight death's

Schrecken, der selbst den Tod ge - fällt, ge - tilgt der Sünden Flek - ken, zer -
 ter - rors, the dev - il's might be - numbs, and can - cels all our er - rors, de -

streut _____ der Feinde Hauf?
 stroyed _____ is Sa - tan's horde.

Ihr Kräf - - te, eilt her - bei und holt _____
 Ye strong _____ ones, haste ye here, to glo - - - -

den Sieger auf!
ri - fy your Lord.

The first system consists of a vocal line in the upper staff and a keyboard accompaniment in the lower staff. The vocal line begins with a melodic phrase, followed by a rest. The keyboard accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Aria.

Vivace. (♩=80.)

f

The Aria section begins with a piano introduction in the right hand, marked with a forte (*f*) dynamic. The left hand provides a steady accompaniment. The tempo is marked as Vivace with a quarter note equal to 80 beats per minute.

The second system of the Aria continues the melodic and rhythmic development of the piece, maintaining the same instrumental texture.

Basso.

Er ist's, er ist's, er ist's, der ganz al. lein, er
'Tis He, 'tis He, 'tis He and He a - lone, 'tis

p

The Basso section features a vocal line in the upper staff and a keyboard accompaniment in the lower staff. The vocal line is in a lower register and includes the lyrics. The keyboard accompaniment is marked with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes.

ist's, der ganz al - lein die Kel -
He and He - a - lone the wine

- - - - - ter hat ge - tre -
- - - - - press here hath tread -

- - - - - ten, - er ist's, der ganz al - lein, ganz al -
ed, - 'tis He and He a - lone, He a -

lein, der ganz al - lein die Kelter hat ge - tre -
lone, and He a - lone the wine-press here hath tread -

ten, voll Schmerzen,
ed, with sor - row,

Qual und Pein, Ver - lor' -
pain and woe, the lost

- ne zu er - ret - ten durch ei - nen theu - ren Kauf, Ver -
- ones to de - liv - er and pay the debt they owe, the

lor' - ne zu - er - ret - ten - durch einen theuren Kauf.
lost ones to - de - liv - er - er and pay the debt they owe.

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G major and 3/4 time. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system begins with a vocal entry on a bass clef staff. The lyrics are: "Ihr Thro - - - ne, ihr So crown Him, so". The piano accompaniment continues in the treble and bass clef staves. A piano dynamic marking (*p*) is present. The music features a mix of eighth and sixteenth notes.

The third system continues the vocal line with the lyrics: "Thro - - - ne, mü - het euch und setzt ihm Krän - ze auf, ihr crown Him Lord of all in God's great judg - ment hall, so". The piano accompaniment is shown in the treble and bass clef staves. The vocal line is on a bass clef staff.

The fourth system continues the vocal line with the lyrics: "Thro - ne, mü - het euch und setzt ihm Krän - - ze auf, setzt crown Him Lord of all in God's great judg - - ment hall, God's". The piano accompaniment is shown in the treble and bass clef staves. The vocal line is on a bass clef staff.

ihm Krän-ze auf!
great judg-ment hall.

Ihr Thro - - ne, mü - het euch und setzt ihm Krän-ze auf, und
So crown - - Him Lord of all in God's great judg - ment hall, - - in

p

setzt ihm Kränze_ auf, ihr Thro - - - ne, mü - - - het
God's great judg - ment hall, so crown - - - Him Lord - - - of

euch und setzt ihm Krän-ze, Krän - - - ze auf, ihr
all in God's - - - great judg - ment, judg - - - ment hall, so

Thro - - - - - ne, mü - het
crown - - - - - Him Lord of

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics 'Thro - ne, mü - het' and 'crown - Him Lord of'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass and chords in the treble.

euch und setzt ihm Krän - - - - ze, setzt ihm Krän - ze - auf!
all in God's great judg - - - - ment, God's great judg - ment - hall.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'euch und setzt ihm Krän - ze, setzt ihm Krän - ze - auf!' and 'all in God's great judg - ment, God's great judg - ment - hall.'. The piano accompaniment continues with similar rhythmic patterns.

The third system of the musical score shows the piano accompaniment continuing. It features a complex texture with many sixteenth and thirty-second notes in both the treble and bass staves.

The fourth system of the musical score shows the piano accompaniment continuing. It features a complex texture with many sixteenth and thirty-second notes in both the treble and bass staves.

Recitativo.

Alto.

Der Va-ter hat ihm ja ein e - - wig Reich be - stimmt: nun ist die Stunde
The Fa-ther gives to Him an ev - - er - last - ing king - dom; now is His ho - ur

nah', da er die Kro-ne nimmet für tausend Un-ge - mach. Ich ste. he hier am
nigh, when af - ter count-less hard-ships He will be crowned on high. - I stand be - side the

Weg und schau' _____ ihm freudig nach!
way, with joy _____ as He goes by!

Aria.

(Allegro moderato $\text{♩} = 72$.)

mf

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a steady accompaniment with a mix of quarter and eighth notes, including some rests.

The second system continues the piano accompaniment. The right hand maintains its intricate melodic line, while the left hand continues with its supporting bass line, showing some dynamic markings like accents.

The third system of the piano accompaniment shows the continuation of the musical texture. The right hand's melody is highly active, and the left hand provides harmonic support with a consistent rhythmic pattern.

Alto.

The vocal line for the Alto is written on a single staff. It begins with a rest, followed by a melodic phrase. The lyrics are: "Ich se - - he schon - im Geist, ich se - - he schon im
As in - - a vi - sion bright, as in - - a vi - sion". The melody is composed of eighth and sixteenth notes, with some rests.

The fourth system of the piano accompaniment concludes the page. It features the same complex interplay between the right and left hands as the previous systems, with a dynamic marking of *p* (piano) at the beginning.

Geist,
bright, -

ich se - - he schon im Geist, ich se - - - he schon in
as in a vi - sion bright, as - in a - vi - sion

Geist, wie er zur Rechten Gottes auf seine Feinde schmeisst, wie er zur Rechten
bright, at God's right hand I see Je - sus stand, His foes to smite, at God's right hand I

Gottes auf seine Fein.de schmeisst, ich se - - - he schon im
see Je - sus stand, His foes to smite, as in a - vi - sion

Geist, ich se - - - he schon im Geist, wie er zu Gottes
 bright, as in - - - a - vi - sion bright, at God's right hand I

Rech - - - ten auf sei - ne Feinde schmeisst, - - - zu
 see - - - Je - sus stand, His foes to smite, - - - and

hel - - fen - sei - - nen Kneeh - - ten
 save His - - faith - - ful serv - - ants

aus Jam - - - mer, Noth und Schmach - -
 from woe - - - and mis - er - y, - -

aus Jam - - -
from woe

- - mer, Noth und Schmach;
and mis - er - y,

zu hel - fen sei - nen Knechten aus Jam - - - mer, Noth und Schmach.
and save His faith - ful serv - ants from woe and mis - er - y.

Ich ste - - he hier am
I stand be - side the

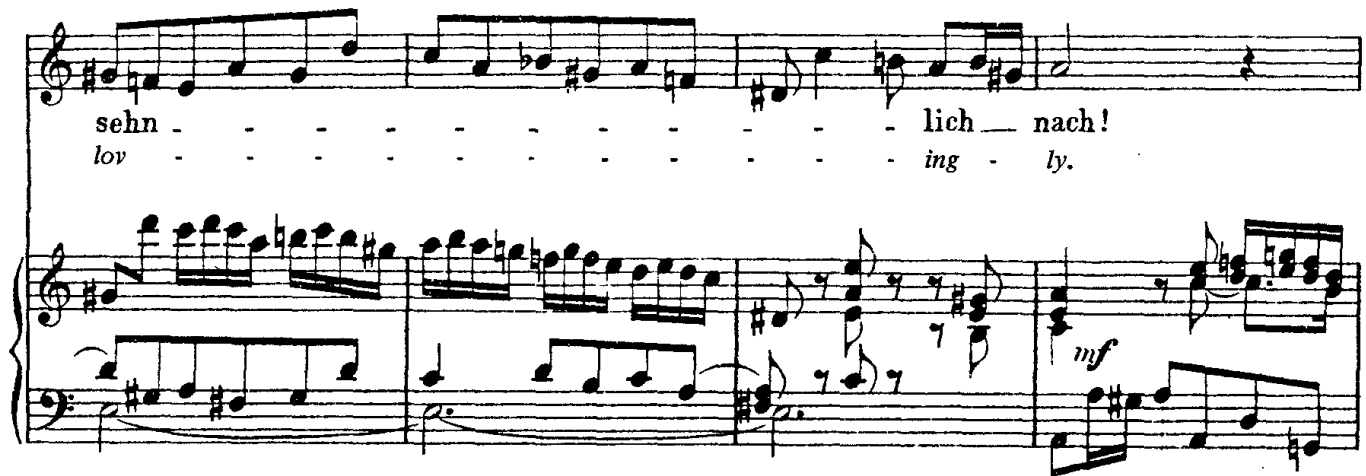
Weg und schau' ihm sehn - lich nach, ich
way, and watch Him lov - ing - ly, I



ste - - he hier am Weg und schau' ihm
stand be - side the way, and watch Him



sehn - lich nach!
lov - ing - ly.



Recitativo.

Soprano.

Er will mir ne-ben sich die Wohnung zu-be-reiten, damit ich e - -
Be-side Him there will He pre-pare for me my dwell-ing, where I may live—

- wiglich ihm ste-he an der Seiten, be-freit von Weh und Ach.
— with Him in joy all joy ex-cell-ing, from pain— and woe— set free.—

Ich ste. he hier am Weg und ruf' ihm dank . bar nach!
I stand be - side the way and praise him thank - ful - ly.—

Choral. (Mel.: „Ermunt're dich, mein schwacher Geist.“)

Soprano.

1. { Du Lebensfürst, — Herr Je - su Christ, der du bist auf - ge - nom - men }
 gen Himmel, da — dein Va - ter ist und die Ge - mein' der From - men:}'
 1. { Lord Je - sus Christ, — Thou Prince of Love, past now Thy res - ur - rec - tion, }
 Thou hast re - turned — to God a - bove, and those of His e - lec - tion.}'

Alto.

1. { Du Lebensfürst, Herr Je - su Christ, der du bist auf - ge - nom - men }
 gen Himmel, da dein Va - ter ist und die Ge - mein' der From - men:}'
 1. { Lord Je - sus Christ, Thou Prince of Love, past now Thy res - ur - rec - tion, }
 Thou hast re - turned to God a - bove, and those of His e - lec - tion.}'

Tenore.

2. { Zieh' uns dir nach, — so lau - fen wir, gieb uns des Glau - bens Flü - - gel! }
 Hilf, dass wir flie - - hen weit von hier auf I - sra - e - lis Hü - gel!}'
 2. { Draw us to Thee, — and draw Thou near, give us an ea - gle's pin - ions, }
 that we may soar — a - way from here to heav - en's high do - min - ions!}'

Basso.

2. { Zieh' uns dir nach, — so lau - fen wir, gieb uns des Glau - bens Flü - - gel! }
 Hilf, dass wir flie - - hen weit von hier auf I - sra - e - lis Hü - gel!}'
 2. { Draw us to Thee, — and draw Thou near, give us an ea - gle's pin - ions, }
 that we may soar — a - way from here to heav - en's high do - min - ions!}'

wie soll ich dei - nen gro - ssen Sieg, den du durch ei - - nen schweren
 For Thy stu - pen - dous vic - to - ry o - ver a might - - y en - e -

wie soll ich dei - nen gro - ssen Sieg, den du durch ei - - nen schweren
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Mein Gott! wann fahr' ich doch da - - hin, wo selbst ich e - - wig fröhlich
 O Lord, when may I come to Thee where I may ev - - - er joy - ful

Mein Gott! wann fahr' ich doch da - - hin, wo selbst ich e - - wig fröhlich
 O Lord, when may I come to Thee where I may ev - - - er joy - ful

Krieg er - wor - ben hast, recht prei - sen und dir g'nug Ehr' er - wei - - sen?
 my which Thou hast gained, in splen - dor, our heart - y praise we ren - - der.

Krieg er - wor - ben hast, recht prei - sen und - dir g'nug Ehr' er - wei - - sen?
 my which Thou hast gained, in splen - dor, our heart - y praise we ren - - der.

bin? wann werd' ich vor dir ste - hen, dein An - ge - sicht zu se - - hen?
 be? When shall I stand be - fore Thee to wor - ship and a - dore Thee?

bin? wann werd' ich vor dir ste - hen, dein An - ge - sicht zu se - - hen?
 be? When shall I stand be - fore Thee to wor - ship and a - dore Thee?