

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

(Coro.)
Adagio. (♩ = 72.)
Prima Parte.

Pianoforte. *p*

tr tr **Alla breve.** (♩ = 72.)

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

The first system of the musical score consists of five staves. The top two staves are vocal lines. The third staff is a vocal line with lyrics. The bottom two staves are a keyboard accompaniment. The lyrics are in German and English.

auf,
up,

fäh ret auf mit Jauch
go eth up with shout

Herr mit hel.ler Po.sau
Lord with sound of a trum

ne, der Herr mit hel.ler Po.sau
pet, the Lord with sound of a trum

The second system of the musical score consists of five staves. The top two staves are vocal lines. The third staff is a vocal line with lyrics. The bottom two staves are a keyboard accompaniment. The lyrics are in German and English.

A

Gott fäh - - - ret 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, Gott fäh - ret auf mit
 ing, 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 -

B

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

zen, mit Jauch -
 ing, with shout -

Jauch
 shout -

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

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_sing
 - pet. Sing prais-es, sing praise—to God, sing

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

ne. Lob_singet, lob_sin - get Gott, lob_sing
 - 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_sing
 shout-ing, and the Lord with sound of a trum-pet, Sing prais-es, sing praise—to God, sing

singet, lob_sin - get Gott, lob_sing-et, lob_sing-et_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_sing-et, lob_sing-et_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_sing - get, lob_sing - 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_sing - get, lob_sing - 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!

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. Each vocal staff begins with the lyrics "ge!" and "King!". The keyboard part features a rhythmic pattern of eighth and sixteenth notes.

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

The second system continues the vocal and keyboard parts. It features a key signature change to D major, indicated by a large "D" above the first staff. The lyrics are: "Lob - sin - get, lob - sin - get Gott, lob - Sing prais - es, sing praise to God, sing". The keyboard accompaniment continues with a similar rhythmic pattern.

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 un - serm 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 un - serm 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 un - serm 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 —

singet, lob_sin_get, lob_sin - get, lob - singet
prais-es, sing prais-es, sing prais - es, sing prais - es, sing prais - es, sing prais - es, sing prais - es, sing prais - es, sing prais - es, sing prais - es

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 - get
praise to God, sing prais-es to our might - y King, sing praise

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

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

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 - ni - ge
to God, sing prais-es to our might - y King, 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 - e - 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 piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with some chordal support. Dynamics include a piano (*p*) marking in the second measure and a forte (*f*) marking in the fifth measure.

The second system continues the piano accompaniment with similar rhythmic patterns in both hands. The texture remains consistent with the first system, maintaining the melodic and harmonic flow.

Tenore.

The first vocal system includes a tenor line and piano accompaniment. The tenor part begins with a rest, followed by the lyrics: "Ja tau-send-mal Tau-send be-gleiten den A thou-sand-ten - thou-sand ride af-ter His-". The piano accompaniment continues with the same rhythmic patterns as the previous systems.

The second vocal system continues the tenor line with the lyrics: "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,". The piano accompaniment provides a steady accompaniment for the vocal line.

ja tausendmal Tausend be - glei - - - - -
a thousand-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, nungänzlich 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 - 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 - singend 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.

This system contains only the piano accompaniment for the third system of the score.

This system contains only the piano accompaniment for the fourth system of the score.

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. ($\text{♩} = 72$.)

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

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.

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

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.

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 bass clef and a keyboard accompaniment in grand staff (treble and bass clefs). 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 dynamic marking (*f*). The music is in a 3/4 time signature and features a lively, rhythmic melody in the right hand and a supporting bass line in the left hand.

This block shows the continuation of the Aria, maintaining the same rhythmic and melodic patterns as the previous section.

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

The Basso section features a vocal line in the bass clef and a keyboard accompaniment in grand staff. The lyrics are written below the vocal line. The keyboard accompaniment includes a piano dynamic marking (*p*) 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 Kel - ter 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 - and pay the debt they owe.

Ihr Thro - - - ne, ihr
So crown Him, so

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

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

— 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 consists of a vocal line in the bass clef and a keyboard accompaniment in grand staff (treble and bass clefs). The vocal line has a melodic line with a dotted rhythm and a bass line with a steady eighth-note accompaniment. The keyboard accompaniment features a complex texture with sixteenth-note patterns 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 and keyboard parts. The vocal line has a melodic line with a dotted rhythm and a bass line with a steady eighth-note accompaniment. The keyboard accompaniment features a complex texture with sixteenth-note patterns in the bass and chords in the treble.

The third system consists of a keyboard accompaniment in grand staff (treble and bass clefs). The texture is complex, with sixteenth-note patterns in the bass and chords in the treble.

The fourth system consists of a keyboard accompaniment in grand staff (treble and bass clefs). The texture is complex, with sixteenth-note patterns in the bass and chords in the treble.

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 piano accompaniment features a treble clef with a complex, flowing melody of eighth and sixteenth notes, and a bass clef with a steady eighth-note accompaniment.

The second system continues the piano accompaniment with similar melodic and rhythmic patterns in both staves.

The third system of piano accompaniment maintains the intricate texture established in the previous systems.

Alto.

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

The fourth system of piano accompaniment concludes the page with a *p* (piano) dynamic marking in the bass clef.

Geist,
bright, —

ich se - - he schon im Geist, ich se - - - he schor 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 schonim 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 Knech - - 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 seinen 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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note, followed by eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note value, and the piano accompaniment maintains its rhythmic pattern.

sehn - - lich nach!
 lov - - ing - ly.

The third system shows the vocal line concluding with a final note. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

The final system of the page shows the piano accompaniment continuing with its characteristic rhythmic pattern of eighth and sixteenth notes.

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-cel-ling, 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 Le - bens - fürst, — 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 Le - bens - fürst, 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
For thy stu - pen - dous vic - to ry o - ver a might - - y en - e -

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?