

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

Prima Parte.
(Coro.)
Adagio. (♩=72.)

Pianoforte.

The first system of the musical score for the Prima Parte. 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 the musical score, continuing the piano accompaniment from the first system. It maintains the same rhythmic and harmonic structure.

The third system of the musical score. It begins with a tempo change to *Alla breve.* (♩=72.), indicated by a double bar line and the new tempo marking. The music transitions from 3/4 to 2/4 time. The treble staff includes trills (*tr*) in the first measure. The piano accompaniment continues with a steady eighth-note pattern in the bass.

The fourth system of the musical score, continuing the piano accompaniment in the *Alla breve* tempo. The treble staff features a melodic line with some chromaticism, while the bass staff provides a consistent accompaniment.

The fifth system of the musical score, concluding the piano accompaniment for this section. It features similar rhythmic and harmonic elements to the previous systems.

J.S. Bach - Church Cantatas BWV 43

(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 fähret
God go-eth

Gott
God

mit Jauchzen und der
with shout ing, and the

auf,
up,

fähret auf mit Jauch
go-eth up with shout

Herr mit heller Po-sau
Lord with sound of a trum

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

A

Gott fäh - ret auf mit - zen und der Herr mit hel - ler Po - sau - ing, and the Lord with sound of a - ne, Gott fähret auf mit Jauch - pet, God go - eth up with shout

shout - zen und der Herr mit hel - ler Po - ing, and the Lord with sound of a - ne, Gott - pet, God - zer, ing, Gott fähret auf mit God go - eth up with

sau -
 trum -

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

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

Jauch -
 shout -

- zen,
 - ing,

Gott fähret auf _____
 God go - eth up _____

Jauch - zen, Gott fähret
 shout - ing, God go - eth

- zen, Gott fähret 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 with lyrics in German and English. The second staff is another vocal line with lyrics. The third staff is a bass line. The bottom two staves are a grand staff for piano accompaniment, showing the right and left hands.

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 with lyrics in German and English. The second staff is another vocal line with lyrics. The third staff is a bass line. The bottom two staves are a grand staff for piano accompaniment, showing the right and left hands.

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 rhythmic pattern of eighth and sixteenth notes, with a fermata over the first measure. The left hand provides a steady bass line with some chordal textures. A piano (*p*) dynamic marking is present in the second measure.

The second system of the piano accompaniment also consists of six measures. It continues the rhythmic and harmonic patterns established in the first system. The piano (*p*) dynamic marking is maintained throughout.

Tenore.

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

The second part of the tenor's entry includes a vocal line and piano accompaniment. The vocal line continues 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 continues with the same rhythmic pattern.

ja tausendmal Tau-send be - glei -
a thousand-ten - thousand 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

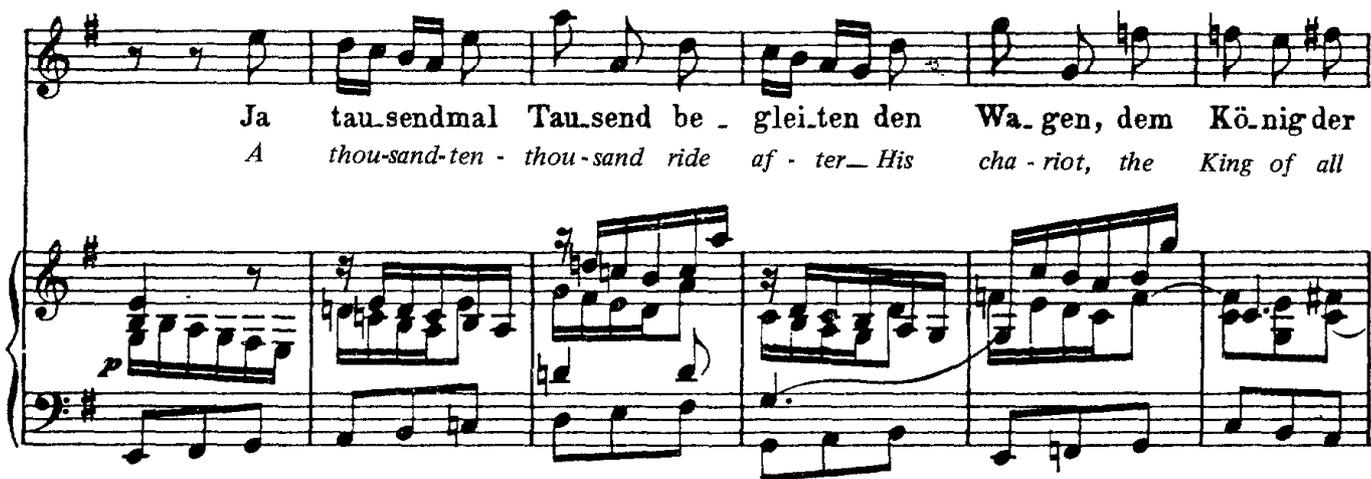
schmiegt, _____ und, was er be - zwungen, nun gänzlich er - liegt. _____
 sway, _____ for all He - has - van - quished, and all Him o - bey. _____

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

The first system of the recitativo features a soprano line with a simple, declamatory melody. The piano accompaniment consists of a few chords in the right hand and a single note in the left hand, providing a sparse harmonic support.

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.

The second system continues the recitativo with a similar declamatory style. The piano accompaniment remains simple, with some chordal textures in the right hand and a steady bass line in the left hand.

Aria.

Andante. (♩ = 72.)

mf

The first system of the aria piano accompaniment shows a more complex texture. The right hand features a flowing sixteenth-note melody, while the left hand provides a steady accompaniment with chords and moving lines.

The second system of the aria piano accompaniment continues the intricate texture. The right hand's melody is highly decorative, with many slurs and ornaments, while the left hand maintains a consistent rhythmic and harmonic foundation.

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 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 treble clef and a common time signature. The tempo is marked 'Vivace' with a quarter note equal to 80 beats per minute. The music starts with a forte dynamic. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment.

The second system of the Aria continues the melodic and rhythmic patterns established in the first system. The right hand features a series of eighth-note runs, and the left hand maintains a steady accompaniment.

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 is written for a bass voice. The lyrics are: "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 music is in a common time signature and features a melodic line with some rests. The keyboard accompaniment is in the lower staff, starting with a piano dynamic.

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 consists of a piano introduction. It features a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a rhythmic accompaniment of eighth notes. The key signature has one sharp (F#) and the time signature is 3/4.



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

The second system includes a vocal line in the bass clef and piano accompaniment in both treble and bass clefs. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern. A piano dynamic marking 'p' is present.



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 third system continues the vocal and piano parts. The vocal line has a rest before the lyrics. The piano accompaniment features a more active eighth-note melody in the treble clef.



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 fourth system concludes the page. The vocal line has a rest before the lyrics. The piano accompaniment continues with its characteristic rhythmic patterns.

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

f

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

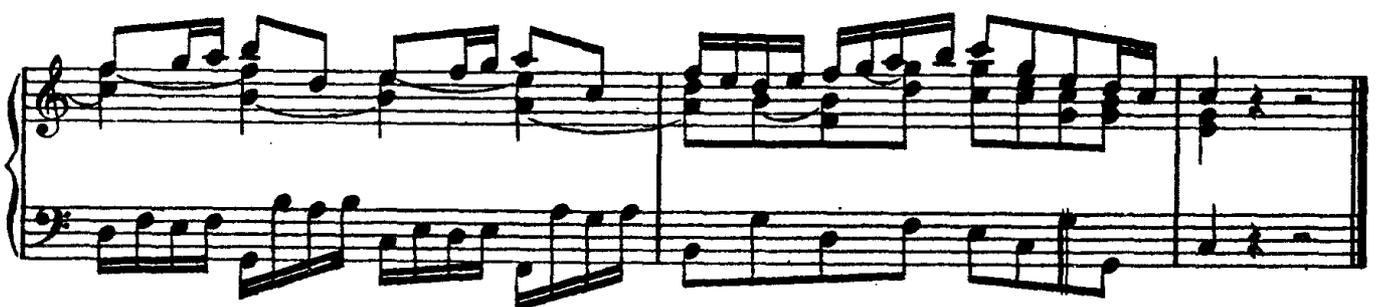
setzt ihm Kränze_ auf, ihr Thro - - - ne, mü - - - het
God's great judg - ment hall, so crown - - - Him Lord - - - of

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



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



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 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 various rhythmic values.

Alto.

This system includes the vocal line for the Alto and the piano accompaniment. The Alto part is written on a single staff with lyrics in German and English. The piano accompaniment is on two staves below, starting with a piano (*p*) dynamic marking. 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".

Geist,
bright, -

mf

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

p

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

f

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

p

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.



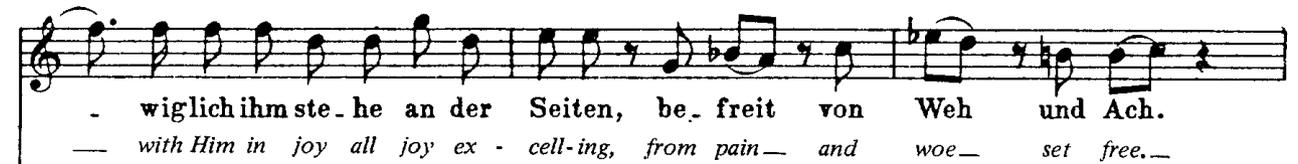


Recitativo.

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.

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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 -

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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

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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.

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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?

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