

J. S. Bach

Gott fährt auf mit Jauchzen

Cantata for the Feast of the Ascension

BWV 43

Conducting Score

Cantata No. 43, "Gott fähret auf mit Jauchzen"

1. [Chorus]

Adagio

Tromba 1

Tromba 2

Tromba 3

Timpani

Oboe 1, Violino 1

Oboe 2, Violino 2

Viola

Soprano

Alto

Tenore

Basso

Continuo

4
2

6

6

7

6

7

6

7

6

Alla breve

4

7 6 7 6 7 7 7 6 6 4 5 4

This musical score consists of two systems. The first system (measures 9-16) features a piano part in the upper staves and a string part in the lower staves. The piano part begins with a melodic line in the right hand, marked with a fermata over the first two notes, and a bass line in the left hand. The string part includes a rhythmic accompaniment in the first violin and first viola staves, and a bass line in the first bassoon and first cello staves. The second system (measures 17-24) continues the piano part with a more active melodic line and a bass line. The string part continues with rhythmic accompaniment in the first violin and first viola staves, and a bass line in the first bassoon and first cello staves. The score is written in a key signature of one sharp (F#) and a common time signature (C).

6 6

The musical score consists of several systems. The first system includes a grand staff (treble and bass clefs) with piano accompaniment. The second system continues the piano accompaniment. The third system introduces vocal lines (soprano, alto, and tenor) with the lyrics "Gott fäh - - ret". The fourth system continues the vocal lines. The fifth system shows the piano accompaniment for the vocal lines. The sixth system continues the piano accompaniment. The seventh system shows the piano accompaniment with figured bass notation below the staff.

Figured bass notation: 7 6 5 4 2 5 6 5 6 6 5 4 2 6 6 6 5

Piano introduction for measures 23-28. The score consists of three staves: two treble clefs and one bass clef. The music is in a 6/8 time signature and features a rhythmic pattern of eighth and sixteenth notes.

Piano accompaniment for measures 23-28. The score consists of three staves: two treble clefs and one bass clef. The music is in a 6/8 time signature and features a rhythmic pattern of eighth and sixteenth notes.

auf ____, Gott fäh - ret auf ____, mit Jauch - - - - - zen,

auf ____, Gott fäh - ret auf mit Jauch - - - - - zen,

auf ____, Gott fäh - ret auf mit Jauch - - - - - zen, Gott fäh - - -

- ret auf - - mit ____, Jauch - - - - - zen, und der Herr mit hel-ler Po-

6 5 6 5 4 2 7 6 4 2 6 6 5 6 4 2 6 5 #

The musical score consists of several staves. At the top, there are three staves for piano accompaniment (treble, middle, and bass clefs). Below these are two more piano accompaniment staves (treble and bass clefs). The vocal part is written on a single staff with a treble clef. The lyrics are in German and are placed below the vocal staff. At the bottom of the page, there are fingerings for the left hand, indicated by numbers 1-5 and 6, and some chord symbols like 6/4/3, 6/5, and 5/2.

Gott fäh-ret auf,
 Gott fäh - - -
 - ret auf mit Jauch - - - - - zen, und der Herr mit hel-ler Po-
 sau - - - - -

6 5 6 6 6/4/3 6 5 6/5 6 5/2 6

The musical score consists of several systems. The first system shows the piano accompaniment with grand staff notation (treble and bass clefs). The second system continues the piano accompaniment. The third system introduces the vocal line in a soprano clef, with the lyrics: "Gott - ret auf _____ mit _____ Jauch - - - - - zen, und der". The fourth system continues the vocal line with the lyrics: "sau - - - - -". The fifth system continues the vocal line with the lyrics: "ne, der Herr mit hel - ler Po - sau - - - - - ne, Gott fäh - ret". The sixth system shows the piano accompaniment with figured bass notation below the staff: 7/5, 5, 7#, 7, 6/5, #, 6.

43

fäh - - - - ret auf _____ mit Jauch - - - - - zen, und der
 Herr mit hel-ler Po - sau - - - - -
 auf mit Jauch - - - - - zen, Gott fäh-ret

5 4 # 6 6 7 5 # 6 4 6

The musical score consists of two systems of piano accompaniment and three systems of vocal lines. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The vocal lines are in a single treble clef. The lyrics are in German and describe the Ascension of Christ.

System 1 (Piano): Treble and bass clefs. Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a rhythmic accompaniment.

System 2 (Piano): Treble and bass clefs. Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a rhythmic accompaniment.

System 3 (Vocal): Treble clef. Lyrics: Herr mit hel-ler Po - sau - - - - -

System 4 (Vocal): Treble clef. Lyrics: - - - - - ne, Gott fäh-ret auf mit Jauch - - - - - zen,

System 5 (Vocal): Treble clef. Lyrics: - ne, Gott fäh-ret auf ____ mit Jauch - zen, Gott fäh-ret auf ____ mit Jauch - -

System 6 (Piano): Treble and bass clefs. Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a rhythmic accompaniment.

System 7 (Piano): Treble and bass clefs. Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a rhythmic accompaniment.

System 8 (Piano): Treble and bass clefs. Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a rhythmic accompaniment.

System 9 (Piano): Treble and bass clefs. Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a rhythmic accompaniment.

System 10 (Piano): Treble and bass clefs. Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a rhythmic accompaniment.

Herr mit hel-ler Po - sau - - - - -
 - - - - - ne, Gott fäh-ret auf mit Jauch - - - - - zen,
 - ne, Gott fäh-ret auf ____ mit Jauch - zen, Gott fäh-ret auf ____ mit Jauch - -
 auf mit Jauch - - - - -

6 8 6 4 5 6 7 6

57

ne, und der
 Gott fäh - - - ret auf _____ mit Jauch - - - - -
 - - - - - zen, Gott fäh - ret auf mit Jauch - zen, Gott
 - zen, Gott fäh-ret auf mit Jauch - - zen, mit Jauch - - - - -

6 6 9 6 5/4 # 5 6b 7 6 5 4/2 6 6 9 8

The musical score consists of several staves. At the top, there are three empty grand staff systems (treble and bass clefs) for piano accompaniment. Below these are the vocal parts. The lyrics are in German and are distributed across several vocal staves. The lyrics are: "Herr mit hel - ler Po - sau - - - - - zen, mit Jauch - - - - - fäh - - - - ret auf - - - - mit - - - - Jauch - - - - - zen, Gott fäh - - - -". At the bottom of the page, there are fingering numbers for the left hand: 5/4, #, 5, 6, 7/5, 6/#, 5, 4/2, 6, 5/4, 6, 7, 6.

6 7/5 6/4 2. # 6 # 6

76

ne, und der Herr mit hel-ler Po - sau - zen, und der Herr mit hel - ler Po - sau - hel - ler Po - sau - ne, Gott fäh-ret auf mit Jauch-zen, und der

6 5 6 4 5 3

The first system of the piano accompaniment consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of the piano accompaniment continues with the same instrumental texture as the first system, providing harmonic support for the vocal lines.

ne. Lob - sin - get, lob - sin - get Gott, lob - sin - get, lob - sin - get Gott; lob -

ne. Lob - sin - get, lob - sin - get Gott, lob - sin - get, lob - sin - get Gott; lob -

ne. Lob - sin - get, lob - sin - get Gott, lob - sin - get, lob - sin - get Gott; lob -

Herr mit hel - ler Po - sau - ne. Lob - sin - get, lob - sin - get Gott, lob - sin - get, lob - sin - get Gott; lob -

7 5 6 6 6 6 5 6 5 6 5b

2 3 3 5 4 3 3 5b

The bass line includes figured bass notation below the staff, indicating specific fingerings and accidentals for the left hand.

Piano introduction for measures 91-98. The score consists of three staves: two treble clefs and one bass clef. The music is in a common time signature and features a series of chords and melodic lines in the right hand, with a simple bass line in the left hand.

Piano accompaniment for measures 91-98. The score consists of three staves: two treble clefs and one bass clef. The music is in a common time signature and features a series of chords and melodic lines in the right hand, with a simple bass line in the left hand.

Vocal line 1 for measures 91-98. The score consists of one staff with a treble clef. The lyrics are: "sin - get, lob - sin - get un - serm Kö - ni - ge."

Vocal line 2 for measures 91-98. The score consists of one staff with a treble clef. The lyrics are: "sin - get, lob - sin - get un - serm Kö - ni - ge."

Vocal line 3 for measures 91-98. The score consists of one staff with a treble clef. The lyrics are: "sin - get, lob - sin - get un - serm Kö - ni - ge."

Vocal line 4 for measures 91-98. The score consists of one staff with a bass clef. The lyrics are: "sin - get, lob - sin - get un - serm Kö - ni - ge."

Basso continuo line for measures 91-98. The score consists of one staff with a bass clef. The notes are: 9/7, 8/6, -, 6/4, 5/3, b, 6/4, 5/3, 6, 6, 5.

99

Lob-sin-get, lob-sin-get Gott; lob-sin-get

Lob-sin-get, lob-sin-get Gott, lob-sin-get

Lob-sin-get, lob-sin-get Gott, lob-sin-get

6 6 # 7 5 6 6 5 # 4 6 4 6 9 6 7 5

The musical score consists of several systems. The top system shows a grand staff with three staves (treble, middle, and bass clefs) containing rests. The second system features a piano accompaniment with a treble and bass clef staff. The third system is a vocal line with a treble clef staff and German lyrics: "- get..., lob - sin - get un - serm Kö - - ni - ge, lob - sin - get Gott, lob - sin - - get Gott; lob -". The fourth system continues the vocal line: "Gott; lob - sin - get un - serm Kö - - - - ni - ge, lob - sin - get Gott, lob - sin - - get Gott; lob -". The fifth system shows the vocal line: "lob - - sin - - - - get, lob - - - sin - get Gott; lob - sin - get". The sixth system continues: "Gott; lob - sin - get un - serm Kö - ni - - ge, lob - sin - get, lob - sin - get,". The seventh system is a bass clef staff with figured bass notation: 6, 4/2, 6, 5, 6/5, #, 7, 6, 7, 9/7, 8/6, 7/5.

Piano accompaniment for the first system, including treble and bass staves.

Piano accompaniment for the second system, including treble and bass staves.

Bass line for the third system.

Vocal line for the third system.

sin - get un - serm Kö - - ni - ge, lob - sin - get, lob - sin - get, lob - sin - - - - -

Vocal line for the fourth system.

sin - get un - serm Kö - ni - ge, lob - sin - get, lob - sin - get, lob - sin - get un - serm Kö - ni -

Vocal line for the fifth system.

un - serm Kö - - - - ni - ge, lob - sin - get, lob - sin - get, lob - sin - get un - serm Kö - ni -

Bass line for the sixth system.

lob - - sin - - - - get, lob - - sin - get Gott; lob - sin - get un - serm Kö - - - - ni -

Bass line for the seventh system.

6 7 7 7 5 6 4 2 7 6 4 2 6 6 6 5 6 4 2 6 5

- get, lob - - sin-get Gott; lob-sin - get un-serm Kö - - ni - ge, lob - sin - -
 ge, lob - sin - get Gott; lob - sin-get un-serm Kö - ni - ge, lob - sin - -
 ge, lob-sin - - get ___ Gott; lob - sin-get un-serm Kö - ni - ge, lob - sin-get Gott; lob -
 ge, lob - sin - - - get Gott; lob - sin-get un-serm Kö - ni - ge, un - serm Kö - -

7 6 6 5 6 6 6 4
 2 2

- - - - - get, lob - sin - get, lob - sin - get un - serm Kö - ni - - ge.
 - - - - - get, lob - sin - get, lob - sin - get un - serm Kö - ni - - ge.
 sin - get un - serm Kö - ni - ge, lob - sin - get Gott; lob - sin - get un - serm Kö - ni - - ge.
 - - - - - ni - ge, lob - sin - get Gott; lob - sin - get un - serm Kö - ni - - ge.

5 5 7 4 2 5 5 9 7 8 6 6 4 5 3 6 5 6 4 5 3

2. Recitativo

Tenore




Es will der Höch-ste sich ein Siegs-ge-präng' be-rei-ten, da die Ge-fäng-nis-se er selbst ge-fan-gen

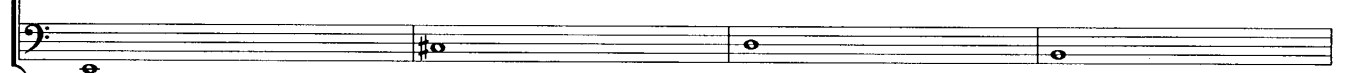
Continuo




⁴



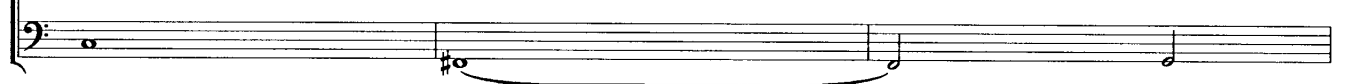
führt. Wer jachzt ihm zu? Wer ist's, der die Po-sau-ne rührt? Wer geh-et ihm zur Sei-te? Ist es nicht Got-tes



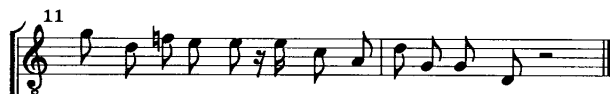
⁸



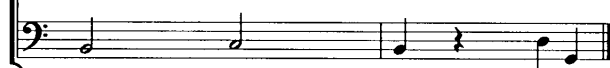
Heer, das sei-nes Na-mens Ehr', Heil, Preis, Reich, Kraft und Macht mit lau-ter Stim-me sin-get, und



¹¹



ihm nun e-wig-lich ein Hal-le-lu-ja brin-get?



3. Aria

Vivace

Violino 1, 2
all' unisono

Tenore

Continuo

6 6/4 6 6 6 6 6 6/5 6

6/5 6/4 4/2 6/5 6 6 5 6/4 6/4 2 6/5 6 -

Ja tau-send-mal Tau-send be - glei - ten den Wa - gen, dem Kö-nig der

6 6/5 6 6/5 6 6 6 4/2 6 6

Kön'-ge lob - sin - gend zu - sa - gen, ja tau - send - mal Tau - send be - glei - -

6 6 5 6 6 6

- ten den Wa-gen, dem Kö-nig der Kön'-ge lob-

6/5 6/5 6/5 5 6/5 6 5 6 6/4 3 6

43

sin - gend zu sa - gen, lob - sin - - - - - gend zu sa - gen: dass Er - - - de und

6 - 6 6 5 # 6 6 5 4 2 5

51

Him - - mel sich un - ter ihm schmiegt _____, und was er be - zwun - gen, nun gänz - lich er -

6 6 5 6 6 6 9 6 6 6 5 6 7 # 6 6 #

60

f liegt Ja

6 6 6 7 # 6 5 4 #

69

p tau-send-mal Tau - send be - glei-ten den Wa-gen, dem Kö-nig der Kön'-ge lob - sin - gend zu sa - gen: dass

6 5# 5 6 6 7 # - 4 2 6 6 #

77

f Er - de und Him-mel sich un - ter ihm schmiegt, und was er be - zwun - gen, nun gänz - lich er - liegt.

6 6 7 # 6 5 4 2 6 5 4 2 6 6 # 5 6 6

85

Ja tau-send-mal

94

Tau-send be - glei-ten den Wa-gen, dem Kö-nig der Kön'-ge lob - sin-gend zu sa - gen:

102

dass Er-de und Him-mel sich un - ter ihm schmiegt, und was er be - zwun - gen, nun

111

gänz - lich er - liegt.

120

4. Recitativo

Soprano




Und der Herr, nach - dem er mit ih - nen ge - re - det hat - te, ward er auf - ge - ho - ben gen


Continuo



⁴



Him - mel, und si - tzet zur rech - ten Hand Got - tes.



5. Aria

Andante (Ob. tr)

Oboe 1,
Violino 1

Oboe 2,
Violino 2

Viola

Soprano

Continuo

5 # 5 7 # 6 6 7 # 6

Mein Je - sus

6 4 5 6 6 5 2 6 6 5 6 7 # 6 6 4 # 5 # 6 #

hat nun-mehr das Hei - land - Werk voll - en - det, und nimmt die Wie - der - kehr zu dem, der ihn ge -

6 # 6 6 7 # #

11 *(Ob. tr)*

sen-det, und nimmt die Wie-der - kehr zu dem, der ihn ge-sen - det.

Fingerings: #, 6/4, 3, 6/5, 7/4, 7/#, 6/4, 2, 6, 6/4, 5/#, f, 6/5, #, 5, 6, #, 6, 6, 7, #

15

Mein Je - - sus hat nun-mehr das Hei - land - Werk voll - en - det, und nimmt die Wie-der -

Fingerings: p, 7/4, 5, 7/#, 5, 6/4, 6, 6, 6/4, 3

18

kehr zu dem, der ihn ge - sen - det, und nimmt die Wie - der - kehr zu dem, der ihn ge - sen -

Fingerings: 6/4, -, 5/3, 6, 6, 7, 6, 6, 5

21

f

f

f

det.

f

6 5 6 #6 6/5 6 5 6/5 7 6 6/4 5/3

25

p

(Ob. tr)

p

p

p

Er schliesst der Er - de_ Lauf _____, er schliesst der Er - de

p

6 #6/5 7 6 5 7 6 6 5 6 #6/5

28

p

(Ob. tr)

p

p

p

Lauf _____, ihr Him - - mel, öff - net euch, und nehmt ihn wie - der

p

6 6/4 2 6 # 6 6/5 6/5 6 6 # 6 6/5

31

auf _____, ihr Him-mel, öff - net euch____, und nehmt ihn wie-der auf, ihr Him - - mel,

34

(Ob. tr)

öff - net euch, und nehmt ihn wie-der auf!

38

6. Recitativo

Violino 1

Violino 2

Viola

Basso

Continuo

f *p*

Es kommt der Hel - den Held, des Sa - tans Fürst und

4

f *p* *f*

Schre - cken, der selbst den Tod ge - fällt, ge - tilgt der Sün - de Fle - cken, zer - streut

7

p *f*

der Fein - de Hauf. Ihr Kräf - tel eilt her-

10

p

bei, und holt den Sie - ger auf.

6
4
2

6
4
2

6
5

6
4

5
3

6
5^b

5

6
4^h
3^b

12

f

f

f

f

7. Aria

Vivace

Tromba

Solo

Basso

Continuo

Musical notation for the first system, measures 1-4. The Tromba part is marked 'Solo' and features a melodic line with a flat key signature. The Continuo part provides a rhythmic accompaniment with figured bass notation: 6, 6 4 b, 6, 6 4 3, 7, 7.

Musical notation for the second system, measures 5-8. The vocal line (Basso) enters with the lyrics: "Er ist's, er ist's, er ist's, der ganz al-". The Continuo part continues with figured bass notation: 7, 7, 7, 7, 7, 6 4 3, 6, 6 4 3, 6, 6 5 7.

Musical notation for the third system, measures 9-12. The vocal line continues with the lyrics: "lein, er ist's, der ganz al- lein die Kel- ter". The Continuo part continues with figured bass notation: 6 4 2, 6 4 2, 6, 6 4 b, 4b 3, 6, 6, 6 4 3, 4 3, 7, 7.

Musical notation for the fourth system, measures 13-16. The vocal line continues with the lyrics: "hat ge- tre- ten, er ist's, der ganz al-". The Continuo part continues with figured bass notation: 7, 7, 7, 7, 7, 7, 7, 5, 6 5, #, 6, 6.

Musical notation for the fifth system, measures 17-20. The vocal line concludes with the lyrics: "lein, ganz al- lein, der ganz al- lein die Kel- ter hat ge- tre-". The Continuo part continues with figured bass notation: 7, 7, 7, 7, 6, 6 4 3, 7, 6, 6 4 3.

20

ten, voll Schmer-zen, Qual und

7 # 6 6 4 3 7 6 6 4 3 6 5 7 # b 5b 7b 6b 5b 3

24

Pein, Ver-lor' - - - - - ne zu er-ret - ten durch ei-nen teu-ren

7b 6 6 6 5b 6 4 2 5b 7b 6 6 5 7 7 6 6 6 4 5 6 4 2 6 5 7 # 7 7

28

Kauf, Ver-lor'-ne zu er-ret-ten durch ei-nen teu-ren Kauf.

7 7 # 7 7 6 5 7 6 4 3 6 6 6 4 5 f 7 6 4 7 # 6 4

32

Ihr Thro - -

7 7 5 6 4 6 # 6 6 4 6 4 3 6 5 7 # 6 6 4 # p 5 4 2 5 6 6 6 5

36

- ne, ihr Thro - - - - - ne, mü-het euch und setzt ihm Krän-ze auf, ihr

6 # # 6 5 7 # 7 7 7

39

Thro-ne, mü-het euch und setzt ihm Krän - - ze auf _____, setzt _____ ihm Krän - ze

7 6^b 5 5 6 4 6 4 6 7 5 7 6 4 2 6 6 6 6 4 3 6 4 #

42

auf. Ihr Thro - ne, mü-het euch und setzt ihm Krän-ze

f *p*

f 7 7 7 # 7 7 7^b 7^b 6 6 9 6 7^b 6 5

46

auf _____, und setzt ihm Krän-ze_ auf, ihr Thro - - - - ne, mü - - - - het

9 6 6 5 6 6 7 6 5 6 4 6 6 4 3^b

49

euch und setzt _____ ihm Krän-ze, Krän - - - - ze auf, ihr Thro - - -

6 6 6 4 3 6 6 6 4 3 7 7 7

52

- - - - - ne, mü-het euch und setzt ihm Krän - -

7 7 7 7 7 7 6 5 6 5 7 7 6 5

55

- ze, setzt ihm Krän - ze auf.

6 6 7 6 5
5 4 3

f 6 6 4 6 6 4 3

59

7 7 7 7 7 7 6 6 6 5
3 3 3 3 3 3 3 4 3

8. Recitativo

Alto

Der Va - ter hat ihm ja ein e - wig Reich be - stim - met: nun ist die Stun - de

Continuo

4

nah, da er die Kro - ne nim - met, für tau - send Un - ge - mach. Ich ste - he hier am Weg und schau' _____

8

_____ ihm freu - dig nach!

9. Aria

Oboe 1

Oboe 2

Alto

Continuo

7 7 5 6 # 6 6 6 6 6 5

5

6 6 6 # 6 6 6 4 7 5 #

10

p

p

Ich se - - he schon im

7 # 7 # 4 6 5 7 # *p* 6

15

f

f

Geist, ich se - - he schon im Geist,

6 *f* 6 6 6 6 # 6 6 7 #

20

ich se - - he schon im Geist, ich se - - - he schon im

25

Geist, wie er zu Got-tes Rech - ten auf sei - ne Fein-de schmeisst, wie er zu Got-tes

29

Rech - ten auf sei-ne Fein-de schmeisst, ich se - - - he schon im

33

Geist, ich se - - - he schon im Geist, wie er zu Got-tes Rech - - -

38

- ten auf sei - ne Fein - de schmeisst _____, zu hel - fen sei - nen Knech -

7 # 4 5 6 7 8 5 6 6 4 #
2. 3 4 4 5 4 2. 3

43

ten aus Jam - - - - mer, Not und

f *p* *f* *p*

7 # 7 5 6 # 6 5b 7b 9b 8 7 # 6 5

48

Schmach _____, aus Jam - - -

pp

6 5b 5 6 5 b 6b 5b 6 5 b 6 b

53

- mer, Not und Schmach _____; zu hel - fen sei - nen

pp

6 7 6b 5 b 6b 5b 6 5 b 6b 5 9b 7 6 4 3

58

Knech - ten aus Jam - - mer, Not und Schmach. Ich

63

ste - - he hier am Weg und schau' ihm schn - - lich

68

nach, ich ste - - he hier am Weg und schau' ihm

73

schn - - - - - lich nach!

79

6 6 5 6 6 6 # 6 5 6 4 7 5

84

7 # 7 # 4 2 6 5 7

10. Recitativo

Soprano

Er will mir ne - ben sich die Wohn - ung zu - be - rei - ten, da - mit ich e -

Continuo

6 5 \sharp 6 4 3

⁴

- wig - lich ihm ste - he an der Sei - ten, be - freit__ von Weh__ und Ach__. Ich ste - he hier am

6/5 7 6/5 \flat 4 \flat 3 6 7 \flat 6 6/4 6/4 5/3 5 6

⁸

Weg, und ruf ihm dank - bar nach!

5 6/4/3 6/4 \sharp

11. Choral

Soprano,
Tromba 1, 2;
Oboe 1, 2;
Violino 1

Alto,
Tromba 3,
Violino 2

Tenore,
Viola

Basso

Continuo

nen schwe - ren Krieg er - wor - ben hast, recht prei - sen, und dir g'nug Ehr' er - wei - sen?
 wig fröh - lich bin? wann werd' ich vor dir ste - hen, dein An - ge - sicht zu se - hen?

nen schwe - ren Krieg er - wor - ben hast, recht prei - sen, und dir g'nug Ehr' er - wei - sen?
 wig fröh - lich bin? wann werd' ich vor dir ste - hen, dein An - ge - sicht zu se - hen?

nen schwe - ren Krieg er - wor - ben hast, recht prei - sen, und dir g'nug Ehr' er - wei - sen?
 wig fröh - lich bin? wann werd' ich vor dir ste - hen, dein An - ge - sicht zu se - hen?

nen schwe - ren Krieg er - wor - ben hast, recht prei - sen, und dir g'nug Ehr' er - wei - sen?
 wig fröh - lich bin? wann werd' ich vor dir ste - hen, dein An - ge - sicht zu se - hen?

6 6 4 3

