

Kommt, Christen, feiert dieses Fest

Graun WV Bv:IX:17

by Carl Heinrich Graun; arranged by C.P.E. Bach,
incorporating music by Georg Philipp Telemann

Tromba I–III

Timpani

Oboe I, II

Violino I concertato

Violino II concertato

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (Violoncello, Organo)

Kommt, Christen, feiert dieses Fest

1a. Accompagnement

Violino I

Violino II

Viola

Tenore

Continuo

Kommt, Chri-sten, fei - ert die - ses Fest, das uns der Herr er - le - ben lässt. Er -

4

he - bet Mund und Sai - ten, lässt Stimm und Hän - de fröh - lich strei - ten. Der Herr er - scheint und

7

wird, ein Mensch, ge - bo - ren, wir sind zum Him - mel aus - er - ko - ren.

74

9

Auf, auf, er - wei - set eu - ren Dank, auf, auf, zum fro - hen Lob - ge -

1b. Chor

12

Tromba I
in C

Tromba II
in C

Tromba III
in C

Timpani
in C, G

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Wir lo - ben mit Dan - ken und fröh - li - chen Sin - gen dich, Hei - land der

Wir lo - ben mit Dan - ken und fröh - li - chen Sin - gen dich, Hei - land der

tutti
sang! Wir lo - ben mit Dan - ken und fröh - li - chen Sin - gen dich, Hei - land der

Wir lo - ben mit Dan - ken und fröh - li - chen Sin - gen dich, Hei - land der

15

Er - den, dich, hei - lig - ster Gott.

Er - den, dich, hei - lig - ster Gott.

Er - den, dich, hei - lig - ster Gott.

Er - den, dich, hei - lig - ster Gott.

6 6 # 4 7 5

18

tr

6 6 #

6 5 7 #

6 5 7

22

6 7 6

25

This musical score consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and a single bass clef staff. The second system includes a grand staff and a single bass clef staff. The third system includes a grand staff and a single bass clef staff. The fourth system includes a grand staff and a single bass clef staff. The fifth system includes a grand staff and a single bass clef staff. The sixth system includes a grand staff and a single bass clef staff. The seventh system includes a grand staff and a single bass clef staff. The eighth system includes a grand staff and a single bass clef staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The grand staff parts are often played together, while the single bass clef staff parts provide a separate line of music.

28

Wir lo - ben mit Dan - ken und fröh - li - chen

Wir lo - ben mit Dan - ken und fröh - li - chen

Wir lo - ben mit Dan - ken und fröh - li - chen

Wir lo - - - - - ben, wir

31

Sin - gen, wir lo - ben mit Dan - ken und fröh - li - chen Sin - gen, mit Dan - ken und
 Sin - gen, wir lo - ben mit Dan - ken und fröh - li - chen Sin - gen, mit Dan - ken und
 Sin - gen, wir lo - ben mit Dan - ken und fröh - li - chen Sin - gen, mit Dan - ken und
 lo - - - - - ben mit Dan - ken und

7/3 6 7/3 5b 6 6/4 5/3 6/4 =

34

fröh - li - chen Sin - gen dich, Hei - land der Er - den, dich, hei - lig - ster Gott. Wir

fröh - li - chen Sin - gen dich, Hei - land der Er - den, dich, hei - lig - ster Gott. Wir

fröh - li - chen Sin - gen dich, Hei - land der Er - den, dich, hei - lig - ster Gott. Wir

fröh - li - chen Sin - gen dich, Hei - land der Er - den, dich, hei - lig - ster Gott. Wir

37

Three staves of musical notation, each containing a whole rest for the duration of the measure.

One staff of musical notation containing a whole rest for the duration of the measure.

Two staves of musical notation for vocal parts. The top staff has a treble clef and the bottom staff has an alto clef. Both contain vocal lines with lyrics.

Three staves of musical notation for piano accompaniment, including treble and bass clefs. The music features a steady eighth-note accompaniment.

One staff of musical notation with lyrics: lo - ben ___ mit Dan - ken ___ und fröh - li - chen Sin - gen,

One staff of musical notation with lyrics: lo - ben ___ mit Dan - ken ___ und fröh - li - chen Sin - gen,

One staff of musical notation with lyrics: lo - ben mit Dan - ken und fröh - li - chen Sin - gen,

One staff of musical notation with lyrics: lo - ben mit Dan - ken und fröh - li - chen Sin - gen,

One staff of musical notation with figured bass: 7 #, 6 4, 5 #, #, 6, [6] b #.

40

The first system consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. All staves have rests in the first and third measures. In the second measure, there is a melodic phrase consisting of a quarter note followed by a beamed eighth-note pair.

The second system consists of a single bass staff. It has rests in the first and third measures. In the second measure, there is a melodic phrase consisting of a quarter note followed by a beamed eighth-note pair.

The third system consists of two staves. The top staff has a vocal line with a melodic phrase starting with a quarter note and a sharp sign. The bottom staff has an accompaniment line with a similar melodic phrase.

The fourth system consists of a grand staff (treble and bass clefs). The top two staves have piano accompaniment with a melodic line and a bass line. The bottom staff has a bass line with a similar melodic phrase.

The fifth system consists of a single staff with a vocal line. The lyrics are: "wir lo - ben__ mit Dan - ken__ und".

The sixth system consists of a single staff with a vocal line. The lyrics are: "wir lo - ben__ mit Dan - ken__ und".

The seventh system consists of a single staff with a vocal line. The lyrics are: "wir lo - ben mit Dan - ken und".

The eighth system consists of a single staff with a vocal line. The lyrics are: "wir lo - ben mit Dan - ken und".

The ninth system consists of a single bass staff with figured bass. The figures are: 5/3, 7b/5/3, and 6/4.

43

fröh - li - chen Sin - gen, wir lo - - - ben, wir lo - ben__ mit

fröh - li - chen Sin - gen, wir lo - - - - - - - - - ben, wir lo - ben mit

fröh - li - - - - - chen Sin - gen, wir lo - ben, wir lo - - - - - ben, wir lo - ben__ mit

fröh - li - - - - - chen Sin - gen, wir lo - ben mit Dan - ken, wir lo - ben mit

$\frac{5}{3}$ $\frac{7}{3}$ $\frac{7}{3}$ $\frac{6}{3}$ $\frac{5}{3}$

46

Dan-ken und fröh - li - chen Sin - gen dich, dich,

Dan - ken und fröh - li - chen Sin - gen dich, dich,

Dan-ken und fröh - li - chen Sin - gen dich, dich,

Dan - ken und fröh - li - chen Sin - gen dich, dich,

6 7 7^b 7[#]

52

First system of musical notation, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a slur over the first two measures and a triplet in the third. The piano accompaniment consists of eighth and sixteenth notes.

Second system of musical notation, including vocal line and piano accompaniment. The vocal line continues the melodic phrase. The piano accompaniment continues with eighth and sixteenth notes.

Third system of musical notation, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a slur over the first two measures and a triplet in the third. The piano accompaniment consists of eighth and sixteenth notes.

Fourth system of musical notation, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a slur over the first two measures and a triplet in the third. The piano accompaniment consists of eighth and sixteenth notes.

Fifth system of musical notation, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a slur over the first two measures and a triplet in the third. The piano accompaniment consists of eighth and sixteenth notes.

Sixth system of musical notation, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a slur over the first two measures and a triplet in the third. The piano accompaniment consists of eighth and sixteenth notes.

Seventh system of musical notation, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a slur over the first two measures and a triplet in the third. The piano accompaniment consists of eighth and sixteenth notes.

Eighth system of musical notation, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a slur over the first two measures and a triplet in the third. The piano accompaniment consists of eighth and sixteenth notes.

Ninth system of musical notation, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a slur over the first two measures and a triplet in the third. The piano accompaniment consists of eighth and sixteenth notes.

Wir lo - ben mit Dan-ken und fröh - li - chen Sin-gen dich, Hei - land der__

Wir lo - ben mit Dan - ken und fröh - li - chen Sin - gen dich, Hei - land der

Wir lo - ben mit Dan-ken und fröh - li - chen Sin-gen dich, Hei - land der__

Wir lo - ben mit Dan - ken und fröh - li - chen Sin - gen dich, Hei - land der

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

55

Er - den, dich, hei - lig - ster Gott, dich, hei - lig - ster Gott.

Er - den, dich, hei - lig - ster Gott, dich, hei - lig - ster Gott.

Er - den, dich, hei - lig - ster Gott, dich, hei - lig - ster Gott.

Er - den, dich, hei - lig - ster Gott, dich, hei - lig - ster Gott.

58

7
4
2

6

61

The musical score for measures 61-63 is arranged in nine staves. The first three staves (flute, oboe, violin) feature a complex rhythmic pattern of eighth and sixteenth notes. The next three staves (violin, viola, cello) feature a similar pattern with trills (tr) in the final measure. The final staff (bass) features a pattern of eighth notes with fingerings 6, 6, 6, 4, 5. The score is divided into three measures by vertical bar lines.

64 Fine

Nimm die - se schlech - ten Ga - ben, wir op - fern, was wir

Nimm die - se schlech - ten Ga - ben, wir op - fern, was wir

Nimm die - se schlech - ten Ga - ben, wir op - fern, was wir

Nimm die - se schlech - ten Ga - ben, wir op - fern, was wir

6 # 6 4 5

Fine

67

ha - ben, nimm die - se schlech - ten Ga - ben, wir op - fern, was wir ha - ben, wir op - fern, was wir
 ha - ben, nimm die - se schlech - ten Ga - ben, wir op - fern, was wir ha - ben, wir op - fern, was wir
 ha - ben, nimm die - se schlech - ten Ga - ben, wir op - fern, was wir ha - ben, wir op - fern, was wir
 ha - ben, nimm die - se schlech - ten Ga - ben, wir op - fern, was wir ha - ben, wir op - fern, was wir

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

70

Musical score for three staves (treble, middle, and bass clefs). The top staff contains a melodic line with a trill-like figure and a slur. The middle and bottom staves contain rests.

A single bass clef staff containing a whole rest.

Musical score for two staves (treble and bass clefs). The treble staff has a trill (tr) and a melodic line. The bass staff has a corresponding accompaniment.

Musical score for three staves (treble, middle, and bass clefs). The treble staff has a trill (tr) and a melodic line. The middle and bass staves have accompaniment.

Musical score for a single treble clef staff. It features a trill (tr) and the lyrics "ha - ben." below the staff.

Musical score for a single treble clef staff. It features a trill (tr) and the lyrics "ha - ben." below the staff.

Musical score for a single treble clef staff. It features a trill (tr) and the lyrics "ha - ben." below the staff.

Musical score for a single bass clef staff. It features the lyrics "ha - ben." below the staff.

Musical score for a single bass clef staff. It includes fingerings: 6, 4, 5, and 6.

73

The first system of music consists of three staves. The top staff begins with a treble clef and contains a melodic line with eighth and sixteenth notes, including a sharp sign. The middle and bottom staves are mostly empty, with some notes appearing in the final measure of the system.

The second system consists of a single bass staff. It contains a few notes in the final measure of the system.

The third system consists of two staves. The top staff has a complex melodic line with many sixteenth notes and some accidentals. The bottom staff has a simpler line with eighth notes and some accidentals.

The fourth system consists of three staves. The top staff has a complex melodic line with many sixteenth notes and some accidentals. The middle and bottom staves have simpler lines with eighth notes and some accidentals.

The fifth system consists of four staves, all of which are empty.

The sixth system consists of a single bass staff. It contains a few notes in the first measure, including a sharp sign, and some notes in the final measure.

76

Kömmt ein - sten un - ser Geist zu dir, kömmt ein - sten

Kömmt ein - sten un - ser Geist zu dir, kömmt ein - sten

Kömmt ein - sten un - ser Geist zu dir, kömmt ein - sten

Kömmt ein - sten un - ser Geist zu dir, kömmt ein - sten

un - ser Geist zu dir, soll, Herr, dein Lob erst für und für, soll, Herr, dein Lob, dein

un - ser Geist zu dir, soll, Herr, dein Lob erst für und für, soll, Herr, dein

un - ser Geist zu dir, soll, Herr, dein Lob erst für und für, soll, Herr, dein

un - ser Geist zu dir, soll, Herr, dein Lob erst für und für, soll, Herr, dein Lob, dein

6 6 6 4 5 6 7 3

82

Lob erst für und für mit gro - ßer Pracht im hö - hern Ton er - klin - - gen, mit gro - ßer

Lob erst für und für mit gro - ßer Pracht im hö - hern Ton er - klin - - gen,

Lob erst für und für mit gro - ßer Pracht im hö - hern Ton er - klin - - gen,

Lob erst für und für mit gro - ßer Pracht im hö - hern Ton er - klin - - gen, mit gro - ßer

Pracht, mit gro-ßer Pracht im hö-heren Ton er - klin-gen, im hö - hern Ton er -
mit gro - ßer Pracht im hö - hern Ton er - klin-gen, im hö - hern Ton er -
mit gro - ßer Pracht im hö - hern Ton er - klin - - - gen, im hö - hern Ton er -
Pracht, mit gro - ßer Pracht im hö - hern Ton er - klin-gen, im hö - hern Ton er -

6 6 6 6 5 3 6 6

88

klin-gen.

klin - gen.

klin - gen.

klin - gen.

6/4 = 7/2 = 5/3 6 6 #

2. Accompagnement

Violino I

Violino II

Viola

Basso

Continuo

Ließ sich eh - mals ein Chor der En - gel hö - ren und woll - te

dort die Hir - ten leh - ren, was vor ein Wun - der sei ge - schehn; wie soll - te denn mein Mund sich

nicht itz-und zu dei - nem Lob er - he - ben? Ach ja! mir ar - men Men - schen nur zu - lie - be, dem sonst die

7
4
2

8
5
3

3

4
2

6

#

7^b
3

6

7
4

5
3

6
4

7
4
2

5
3

7^b
5

5
3

9

Schuld der Sün - den blie - be, Herr, ka-mest du in die - ses Jam - mer-le - ben, und

6b 4+ 6 6 6 [6] 6
2 2 5 4+ 5h 6

12

du, du lie-Best dich im Flei - sche sehn. O Tag, dem kei - ne Zei - ten

5 6 6

15

glei - chen, o Tag, dem al - le Freu - den - fe - ste wei - chen!

4+ 6 6
2 5h

3. Arie

Tromba I
in C

Violino I

Violino II

Viola

Basso

Continuo

7

14



tr

6 6 6 4 5 6 7 3 6 6 6

21



6 5 7 3 6

28



7 3 6 6 6 7 3 6 7 3 6

35

Froh - lo - cke nun, froh - lo - cke nun, be -

41

glück - te Her-de: dein Hirt er - scheint, emp - fan - ge ihn. Froh-

47

lo - - - - - cke nun, be -

53

glück - te Her - de: dein Hirt er - scheint, dein Hirt er - scheint, — emp -

6 6 7 # 6 6 6 6

59

fan - ge ihn.

6 4 5 # 7 # 6 6 # 6 #

65

6 5 # 7 #

71

tr
Froh - lo
p
6 5 7 6 6 # 6 5

77

tr
p
- - - cke nun, be - glück - te, be - glück - te Her - de: dein Hirt er -
6 6 # 6 6 6 7 3

82

scheint, emp - fan - ge ihn, dein Hirt er - scheint, emp - fan - ge
6 5

88

ihn. Froh - lo - - - cke, froh - lo - cke nun, be - glück - te

6 5 6 5 4 # 6 6 4 2 5 3

94

Her-de, froh - lo - cke nun, be - glück - - - te Her - de:

6

100

dein Hirt er - scheint, dein Hirt er - scheint, emp - fan - ge

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

106

Musical score for measures 106-111. The score includes vocal lines and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. The vocal line includes the lyrics "ihn, emp-fan - ge ihn." and a fermata over the final note. The piano accompaniment includes dynamic markings such as *f* and *f*.

112

Musical score for measures 112-117. The piano accompaniment continues with intricate rhythmic patterns. The vocal line is mostly silent, with a few notes and rests. The piano part includes dynamic markings such as *f* and *f*.

118

Musical score for measures 118-123. The piano accompaniment continues with intricate rhythmic patterns. The vocal line includes a trill (*tr*) and a fermata. The piano part includes dynamic markings such as *f* and *f*.

124

Musical score for measures 124-129. The system includes a vocal line and a piano accompaniment with three staves. The piano part includes a bass line with fingerings 6, 6, 6, 6, 6, 5.

130

Musical score for measures 130-135. The system includes a vocal line and a piano accompaniment with three staves. The piano part includes a bass line with fingerings 7, 3, 6, 7, 6, 6, 6.

136

Musical score for measures 136-141. The system includes a vocal line and a piano accompaniment with three staves. The piano part includes a bass line with fingerings 7, 6, 7, 6, 6, 6.

142 *Fine*

Fall ihm ent - zückt und froh zu Fü - ßen, er wird dir

Fine *p*

148

al - le Pein ver - sü - ßen, nun müs - sen al - le Schmer - zen

tr

154

fliehn.

f

160

Fall ihm ent-zückt, ent-zückt und froh zu Fü-ßen, er

165

wird dir alle Pein ver-sü-ßen, nun müs-sen alle Fein-de

171

fliehn, nun müs-sen alle Fein-de fliehn, alle, alle Fein-de fliehn.

D.C.

4. Accompagnement

Violino I

Violino II

Viola

Alto

Continuo

Ich stel - le dich mir vor, wie du zu je - ner fro - hen Zeit arm, e - lend und ver -

acht't in ei - ner Krip - pen lagst, nur mir zu - gut ver - liebt du je - nes En - gel - chor und ka - mest

aus der E - wig - keit und woll - test Straf und Tod der Sün - den vor mich, lieb - rei - ches Je - su -

6
5

6
4
2

7^b
5

4

6
4
2

6

5
3

6
4
2

6

6
4
2

6

4
2

6
5^b
3

7^b
3

10

lein, vor mich emp-fin - den. Dies muss ja wohl das Herz un - end - lich sehr er - freun.

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

5. Arie

Musical score for Violino I Concertato, Violino II Concertato, Violino I, Violino II, Viola, Tenore, and Continuo. The score is in 3/8 time with a key signature of one sharp (F#). The first system shows measures 1 through 7. The Violino I and II parts feature melodic lines with slurs and accents. The Viola part provides harmonic support. The Tenore part is silent. The Continuo part includes figured bass notation: 6, 6, 9/7, 8/6, 7/5, 9/4, 8/3, 5, 5/3, 7/3, 6/4, 5/3.

Musical score for Violino I, Violino II, Viola, and Continuo starting at measure 8. The score is in 3/8 time with a key signature of one sharp (F#). The Violino I and II parts feature melodic lines with slurs and accents, including trills (tr) and dynamic markings (f, p). The Viola part provides harmonic support. The Continuo part includes figured bass notation: 5/4, #.

16

Musical score for measures 16-23. The score is written for a grand piano with five staves. The first two staves are the right hand, and the last three are the left hand. The key signature is one sharp (F#). The music features intricate melodic lines with many slurs and ties. The left hand provides a steady accompaniment with eighth and sixteenth notes. There are rests in the lower staves for measures 16-23.

24

Musical score for measures 24-31. The score is written for a grand piano with five staves. The first two staves are the right hand, and the last three are the left hand. The key signature is one sharp (F#). The music continues with complex melodic patterns. Trills (tr) are indicated above several notes in measures 24, 25, 26, 27, 28, 29, and 30. Dynamic markings include piano (p) and forte (f). The left hand has some rests and specific fingering: 6 4 5 3 in measure 25 and 7 3 7 5 6 6 4 5 3 in measure 31.

33

Ich steh an dei - ner Krip-pen und küs - se dei - ne Lip-pen, hold - sel' - ger Je - su,

6 5 9 8 7 9 8 5 7 6 5 6 7 6 6 7

42

tau-send - mal.

6 5 6 5

51

tr

tr

p

p

p

Ich steh an dei - ner

7/3 7/# 6/# 6 2 6 7b

p

59

p

p

Krip-pen und küs - se dei - ne Lip - pen, hold - sel' - ger Je - su, tau - send - mal,

7/4 6 9/4 8/6 7/5 6/4 7 5 9/4 8/3 6 7/#

67

tau - send - mal. Ich steh an dei - ner Krip - pen und küs - se

75

dei - ne Lip - pen, hold - sel' ger - Je

81

su, tau - send - mal. Ich steh an

88

dei - ner Krip - pen und küs - se dei - ne Lip - pen, hold - sel' - ger Je - su, hold -

95

sel' - ger Je - su, tau - send - mal, hold - sel' - ger Je - su,

6 8 7 7 5 3 5 6 6 6 6 7

103

tau-send - mal, hold-sel' - ger Je - su, hold-sel' - ger Je - su, tau-send - mal.

6 7 3 7 6 6 6

111

9 7 8 6 7 5 9 4 8 3 5 5 3 7 5 6 4 5 3 5 4 #

119

127

p p f p f p f p

135

tr f tr f tr f tr p p p

Du

f Fine P

143

bist zu schön, dein An - ge - sich - te macht Sün - de, Furcht und Scham zu - nich - te, zeigt

7 6 6 6/4 5/3 5 9/4 8/3 5 7/5 6/4 5/3 5

151

mir den Weg zum Him - mels-saal.

6 6 6 4 #

158

Du bist zu schön, dein An - ge - sich - te macht

167

Sün - de, Furcht und Scham zu - nich - te, du bist zu schön, du bist zu

176

schön, dein An - ge - sicht-te macht Sün - de, Furcht und Gram zu - nich-te, zeigt

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

185

D.C.

uns den Weg zum Him - mels - saal, zeigt uns den Weg zum Him - mels - saal.

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

D.C.

6. Accompagnement

Violino I

Violino II

Viola

Tenore

Continuo

Be-zeig, o se - li - ge Ge - mei - ne, die Lust, die dich be - siegt, die dich in E - wig - keit ver -

6
5

6

6
4
2

6

4

gnügt, lass dei - ne Freu - de kund - bar sein, stimm itzt mit uns in die - se Wor - te ein!

#

6
5 \sharp

4
2

7. Choral*

Tromba I, II
in C

Tromba III
in C

Timpani
in C, G

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Die Zeit ist nun ganz freu - den - reich, zu lo - ben Got - tes
dass Chri - stus von dem Him - mel - reich, auf Er - den ist ge -

Die Zeit ist nun ganz freu - den - reich, zu lo - ben Got - tes
dass Chri - stus von dem Him - mel - reich, auf Er - den ist ge -

Die Zeit ist nun ganz freu - den - reich, zu lo - ben Got - tes
dass Chri - stus von dem Him - mel - reich, auf Er - den ist ge -

Die Zeit ist nun ganz freu - den - reich, zu lo - ben Got - tes
dass Chri - stus von dem Him - mel - reich, auf Er - den ist ge -

6 6 6 6 4 # 5 6

9

Na - men, es ist ein gro - ße Gü - tig - keit, die Gott vom Him - mel
kom - men;

Na - men, es ist ein gro - ße Gü - tig - keit, die Gott vom Him - mel
kom - men;

Na - men, es ist ein gro - ße Gü - tig - keit, die Gott vom Him - mel
kom - men;

Na - men, es ist ein gro - ße Gü - tig - keit, die Gott vom Him - mel
kom - men;

6 5 # 6 6 # 6 # 2 6 #

*On this chorale see commentary.

19

bei uns tät; ein Knecht ist er ge - wor - den, ohn al - le Sünd ist er uns

bei uns tät; ein Knecht ist er ge - wor - den, ohn al - le Sünd ist er uns

bei uns tät; ein Knecht ist er ge - wor - den, ohn al - le Sünd ist er uns

bei uns tät; ein Knecht ist er ge - wor - den, ohn al - le Sünd ist er uns

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

29

gleich, da - mit wir wür - den e - wig reich, trug un - srer Sün - den Bür - de.

gleich, da - mit wir wür - den e - wig reich, trug un - srer Sün - den Bür - de.

gleich, da - mit wir wür - den e - wig reich, trug un - srer Sün - den Bür - de.

gleich, da - mit wir wür - den e - wig reich, trug un - srer Sün - den Bür - de.

6 # 6 7 # 5 # 6 5 #