

J.S. Bach
Cantata No. 130

Herr Gott, dich loben alle wir

(Coro.)

Vivace. (♩ = 76.)

The image displays a musical score for the chorale of Cantata No. 130 by J.S. Bach. The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a keyboard instrument (likely harpsichord or organ). The music is in common time (C) and features a lively tempo of Vivace, with a quarter note equal to 76 beats per minute. The key signature is one sharp (F#), indicating the key of D major. The score is organized into five systems, each with two staves. The first system shows the vocal parts and the keyboard accompaniment. The second system continues the vocal parts and keyboard accompaniment. The third system shows the vocal parts and keyboard accompaniment. The fourth system shows the vocal parts and keyboard accompaniment. The fifth system shows the vocal parts and keyboard accompaniment. The score is written in a clear, legible font, with standard musical notation including notes, rests, and bar lines.

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The piano accompaniment consists of five systems of grand staff notation. Each system has a treble and bass clef. The music features a complex texture with frequent sixteenth-note patterns in the right hand and a more rhythmic bass line. The key signature has one flat (B-flat), and the time signature is 3/4. The fifth system includes the marking "L. H." in the right hand.

(C O R O.)

Soprano. **A**

Alto. Herr Gott, dich

Tenore.

Basso. Herr Gott, dich

Herr Gott, dich lo -

The choral section features four vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a fermata and a dynamic marking of **A**. The lyrics are "Herr Gott, dich" for the Alto and "Herr Gott, dich" for the Bass. The Tenor part has a melodic line. The piano accompaniment continues below the vocal staves, with a trill (tr.) and a dynamic marking of **A** in the right hand.

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lo - ben Al - le
Herr Gott, dich lo - ben Al - le
lo - ben Al - le
ben, Herr Gott, dich lo - ben Al - le

wir
wir
wir
wir

und
und sol - len bil - lig
und sol - len bil - lig
und sol - len bil - lig

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sol - len bil - lig
dan - ken dir, und sol - len
dan - ken dir, und sol - len

dan - ken dir
- - ken, und sol - len bil - lig dan - ken dir
bil - lig dan - - - ken dir
bil - lig dan - - - ken, dan - ken dir

C

für
für dein' Ge -

dein' Ge - - - schöpf' der
schöpf; für dein' Ge -
für dein' Ge - schöpf; für dein' Ge - schöpf'
für dein' Ge - schöpf; für dein' Ge -

En - gel schon,
schöpf' der En - gel schon,
der En - gel schon,
schöpf' der En - gel schon,

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The first system of the piano accompaniment features a treble clef with a series of chords and a bass clef with a steady eighth-note accompaniment. The key signature has one sharp (F#).

The second system continues the piano accompaniment with similar chordal textures in the treble and eighth-note accompaniment in the bass. The key signature remains one sharp.

The third system of the piano accompaniment shows the continuation of the musical texture, with chords in the treble and accompaniment in the bass. The key signature is one sharp.

D

die um dich

die um dich schweb'n

die um dich schweb'n

die um dich schweb'n

The fourth system includes a vocal line with lyrics and piano accompaniment. The vocal line starts with a whole note 'die' and a half note 'um' followed by a half note 'dich'. The piano accompaniment continues with chords and eighth-note accompaniment. The key signature is one sharp.

D

The fifth system shows the piano accompaniment continuing with chords and eighth-note accompaniment. The key signature is one sharp.

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schweb'n in dei - nem
in dei - nem
in dei - nem
in dei - nem

Thron.
Thron, die um dich schweb'n
Thron, die um dich schweb'n
Thron, die um dich schweb'n

in dei - nem Thron.
in dei - nem Thron.
in dei - nem Thron.

Dal Segno.

Recitativo.

Alto.

Ihr hel - ler Glanz und ho - he Weis - heit zeigt, wie

Gott sich zu uns Menschen neigt, der solche Helden, solche Waffen (für) vor uns ge -

schaffen. Sie ru - hen ihm zu Eh - ren nicht; ihr ganzer Fleiss ist nur da hin ge -

richt, dass sie, Herr Chri - ste, um dich seïn und um dein ar - mes

Haufe - lein. Wie no - thig ist doch die - se Wacht bei Satans Grimm und Macht!

Aria.

(Tempo giusto ♩ = 72.)

The piano accompaniment for the Aria consists of six systems of two staves each (treble and bass clef). The music is in G major and 3/4 time. It features a variety of textures, including arpeggiated chords, sixteenth-note runs, and triplet figures. Dynamics markings include *f* (forte) and *p* (piano). The piece concludes with a final cadence in the bass line.

Basso.

Der al - te Dra - che brennt vor Neid,

The Basso part includes a vocal line and piano accompaniment. The vocal line is written in bass clef and begins with the lyrics "Der alte Dra - che brennt vor Neid,". The piano accompaniment is in G major and 3/4 time, featuring arpeggiated chords and sixteenth-note patterns. Dynamics markings include *p* (piano). The vocal line concludes with a final cadence.

der al - te Dra - che brennt vor Neid und dich - tet stets auf neu - es

Leid, und dich - tet stets auf neu - es Leid, der al - te Dra - che brennt vor

Neid und dich - tet stets auf neu - es Leid, dass er - das klei - ne

Häuflein tren -

- net, der al - te Dra - che brennt vor Neid und dich - tet stets auf neu - es

Leid, und dich - tet stets auf neu - es Leid, dass er das klei - ne

Häuf - lein tren -

- net, dass er - das klei - ne Häuf - lein tren -

net.

Er tilg - te gern, was Got - tes

ist, er tilg - te gern, was Got - tes ist, bald, bald

braucht er List, bald, bald braucht er List, bald braucht er List, weil

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er nicht Rast noch Ru

he kennet, nicht Rast noch Ru he kennet, weil er nicht

Rast noch Ru he ken net.

Der al - te Dra - che brennt vor Neid,

der al - te Dra - che brennt vor Neid und dich - tet stets auf neu - es

Leid, und dich - tet stets auf neu - es Leid, der al - te Dra - che brennt vor

Neid und dich - tet stets auf neu - es Leid, dass er das klei - ne Häuflein tren -

- net, der al - te Dra - che brennt vor Neid und dich - tet stets auf neu - es

Leid, und dich - tet stets auf neu - es Leid, dass er das klei - ne

Leid, und dich - tet stets auf neu - es Leid, dass er das klei - ne

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Häuflein tren -

- net, dass er das klei - ne Häuf - lein tren -

not.

Recitativo.

(♩ = 66.)

Soprano.

Wohl, wohl, wohl a_ber uns, dass Tag und Nacht — .

Tenore.

Wohl, wohl, wohl, wohl a_ber uns, dass

The first system of the recitativo includes vocal lines for Soprano and Tenor, and a piano accompaniment. The Soprano part begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a series of eighth and sixteenth notes. The Tenor part follows a similar rhythmic pattern. The piano accompaniment consists of a simple harmonic accompaniment with a bass line of quarter notes and a treble line of chords.

die Schar der Engel wacht, des Satans Anschlag zu zer_stören. Ein

Tag und Nacht die Schar der En_gel wacht, des Satans Anschlag zu zer_stören. Ein

The second system continues the recitativo with vocal lines and piano accompaniment. The vocal lines are more active, featuring many sixteenth and thirty-second notes. The piano accompaniment provides a steady harmonic support with a bass line of quarter notes and a treble line of chords.

Da - ni - el, so un - ter Lö - wen sitzt, er - fährt, wie ihn die

Da - ni - el, so un - ter Lö - wen sitzt, er - fährt, wie

The third system concludes the recitativo with vocal lines and piano accompaniment. The vocal lines continue with the same rhythmic patterns. The piano accompaniment features a more complex texture with sixteenth notes in the bass line and chords in the treble line.

Hand des En-gels schützt. Wenn dort die Gluth in Babels Ofen keinen Schaden
ihn die Hand des En-gels schützt. Wenn dort die Gluth in Babels Ofen keinen Scha-den

thut, so las-sen Gläu-bi-ge ein Dank- lied hö-ren, so stellt sich in Ge-
thut, so las-sen Gläu-bi-ge ein Dank- lied hö-ren, so stellt sich in Ge-

fahr noch jetzt der Engel Hil-fe dar.
fahr noch jetzt, noch jetzt der Engel Hil-fe dar.

Aria.

(Allegro moderato ♩ = 120.)

The first system of the Aria consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a mezzo-forte (mf) dynamic. The right hand plays a series of eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the Aria. It features a treble and bass clef. The right hand has a melodic line with some slurs, and the left hand continues with a rhythmic accompaniment. The dynamics remain consistent with the first system.

The third system of the Aria shows the continuation of the melodic and accompanimental lines. The right hand has some grace notes and the left hand maintains the eighth-note accompaniment.

The fourth system of the Aria continues the musical development. The right hand has a more active melodic line, and the left hand accompaniment remains consistent.

The fifth system of the Aria concludes the instrumental part. The right hand has a final melodic flourish, and the left hand accompaniment ends with a sustained chord.

Tenore.

Lass, o Fürst der Che - ru - bi - nen,

The Tenor part begins with the lyrics "Lass, o Fürst der Cherubinen,". The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The piano accompaniment features a rhythmic pattern of eighth notes, with a mezzo-forte (mf) dynamic marking.

lass, o— Fürst der Che - ru -

bi - nen, o Fürst der Che - ru - bi - nen, lass, o— Fürst der Che - ru -

bi - nen, die - ser Hel - den ho - he Schar

immerdar deine Glau - bi - gen be - die - nen, im - mer -

dar, lass, o Fürst der Che - ru - bi - nen, die - ser

Hel - den ho - he Schar

immerdar deine Gläu - bi - gen be - die -

- - nen, dei - ne Gläu - bi - gen be - die - nen;

mf

dass sie auf E - li - as'

Wa - gen sie zu - dir gen Him - mel tra - gen, dass sie - auf E - li - as'

Wa - gen sie zu dir - gen Him - mel tra -

- gen, sie zu dir gen Him - mel

tra - gen,

mf

dass sie_ auf E - li - as' Wa - gen sie zu dir gen Him - mel

p

tra -

- gen, dass sie auf E - li - - as'

p

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Wa - gen sie_ zu_ dir gen Him_mel tra -

- gen, sie zu dir gen Himmel tra - gen.

Lass, o Fürst der Che_ru -

Lass, o Fürst der Che_ru -

bi - nen,

mf

lass, o - Fürst der Che - ru - bi - nen, o

p

Fürst der Che - ru - bi - nen, lass, o - Fürst der Che - ru - bi - nen, die - ser

p

Hel - den ho - he Schar

p

im - - - mer - dar,

im - - - mer - dar, lass, o...

Fürst der Che - ru - - bi - nen, die - ser Hel -

- - - - - den - ho - he - Schar immer.

dar dei - ne - Gläu - bi - gen be - die -

- - - - - nen, dei - ne - Gläu - bi - gen be - die - nen.

Da Capo.

Choral. (Mel: „Herr Gott, dich loben Alle wir“)

Soprano.
1. Da - rum wir bil - - - lig lo - - ben dich und

Alto.
2. Und bit - - ten - dich: - wollst al - - le - zeit die -

Tenore.
1. Da - rum wir bil - - - lig lo - - ben dich und

Basso.
2. Und bit - - ten dich: - wollst al - - le - zeit die -

dan - ken dir, Gott, e - - wig - lich, wie auch der lie - ben
 sel - ben hei - ssen sein - - be - reit, zu - schüt - zen dei - ne

dan - ken dir, Gott, e - - wig - lich, wie auch der lie - ben
 sel - ben hei - ssen sein - - be - reit, zu schüt - zen dei - ne

En - gel Schar dich prei - set heut' und im - mer - - dar.
 klei - ne Herd', so hält - - dein gött - lich's Wort in - - Werth.

En - - gel Schar dich prei - set heut' und im - mer - - dar.
 klei - ne Herd', so hält - - dein gött - lich's Wort in Werth.