

J.S. Bach
Cantata No. 130
Herr Gott, dich loben alle wir

(Coro.)
Vivace. (♩ = 76.)

The image displays a musical score for the Coro (Chorus) of J.S. Bach's Cantata No. 130, "Herr Gott, dich loben alle wir". The score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and a keyboard instrument (likely harpsichord or organ). The tempo is marked "Vivace" with a quarter note equal to 76 beats per minute. The music is in common time (C) and begins with a key signature of one sharp (F#). 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 notes and rests clearly visible. The overall style is that of a standard musical score for a choir and keyboard.

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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 more rhythmic, often eighth-note patterns in the left hand. 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 Soprano and Alto, and "Herr Gott, dich" for the Tenor and Bass. The piano accompaniment continues below the vocal staves, featuring a trill in the right hand and a fermata in the left hand at the end of the system.

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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

B B

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sol - len bil - lig
dan -
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

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 a 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 se'n und um dein ar - mes

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

Aria.

(Tempo giusto ♩ = 72.)

Piano accompaniment for the Aria in G major, BWV 130. The score consists of six systems of grand staff notation. The first system includes a treble clef, a common time signature, and a dynamic marking of 'f'. The second system includes dynamic markings of 'p' and 'f'. The third system includes a '7' marking. The fourth system includes a '7' marking. The fifth system includes a '7' marking. The sixth system includes a '7' marking. The music features a variety of textures, including arpeggiated chords, sixteenth-note runs, and triplet figures.

Basso.

Der al - te Dra - che brennt vor Neid,

Basso vocal line and piano accompaniment for the Aria in G major, BWV 130. The score consists of two systems of grand staff notation. The first system includes a bass clef and a common time signature. The second system includes a dynamic marking of 'p'. The music features a variety of textures, including arpeggiated chords, sixteenth-note runs, and triplet figures.

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.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a long, flowing phrase. The lower staff is in bass clef and provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the musical score with two staves. The treble staff shows a continuation of the melodic line, while the bass staff maintains the accompaniment. The music is written in a single system across two staves.

The third system introduces a vocal line in the upper staff, which begins with the lyrics "Der al - te Dra - che brennt vor Neid,". The lower staves continue the instrumental accompaniment. The vocal line features a triplet of notes.

The fourth system continues the vocal line with the lyrics "der al - te Dra - che brennt vor Neid und dich - tet stets auf neu - es". The instrumental accompaniment is consistent with the previous systems. The vocal line includes a triplet and a flat sign.

The fifth system concludes the vocal line with the lyrics "Leid, und dich - tet stets auf neu - es Leid, der al - te Dra - che brennt vor". The instrumental accompaniment continues to support the vocal melody. The system ends with a final cadence.

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

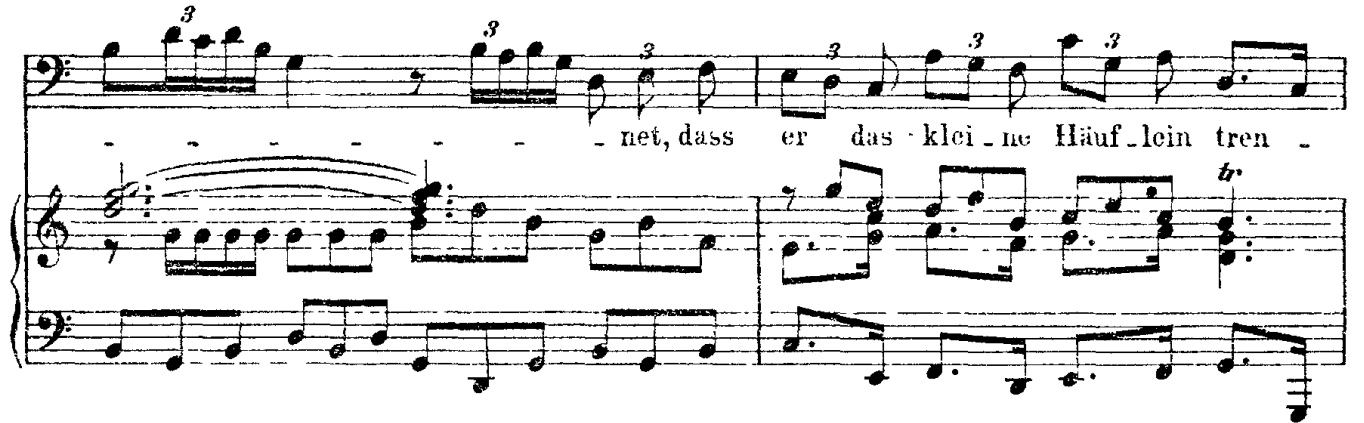
Leid, und dich - tet stets auf neu - es Leid, dass er das klei - ne

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

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First system of the musical score. It features a vocal line with lyrics "Häuflein tren -" and a piano accompaniment. The vocal line includes several triplet markings (3) over eighth notes. The piano accompaniment consists of a treble and bass clef with a steady eighth-note accompaniment.



Second system of the musical score. The vocal line continues with lyrics "- net, dass er das klei - ne Häuf - lein tren -". It features more triplet markings (3) and a trill (tr) in the vocal line. The piano accompaniment continues with a treble and bass clef.



Third system of the musical score. The vocal line is silent, with the word "not." written above the staff. The piano accompaniment features a treble clef with a complex, flowing eighth-note pattern and a bass clef with a steady accompaniment.



Fourth system of the musical score. This system shows the piano accompaniment in detail, with a treble clef featuring a complex eighth-note pattern and a bass clef with a steady accompaniment.



Fifth system of the musical score. This system shows the piano accompaniment in detail, with a treble clef featuring a complex eighth-note pattern and a bass clef with a steady accompaniment, ending with a fermata.

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 features a Soprano and Tenor vocal line and a piano accompaniment. The Soprano part begins with a half note 'Wohl', followed by a quarter rest, a quarter note 'wohl', another quarter rest, and then a series of eighth notes: 'wohl a_ber uns, dass Tag und Nacht'. The Tenor part follows a similar pattern, starting with a half note 'Wohl', a quarter rest, a quarter note 'wohl', a quarter rest, and then eighth notes: 'wohl a_ber uns, dass'. The piano accompaniment consists of a simple harmonic support 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. The Soprano part has a half note rest, followed by eighth notes: 'die Schar der Engel wacht, des Satans Anschlag zu zer_stören. Ein'. The Tenor part has a half note rest, followed by eighth notes: 'Tag und Nacht die Schar der En_gel wacht, des Satans Anschlag zu zer_stören. Ein'. The piano accompaniment changes to a new key signature with two sharps (D major) and features a more active treble line with sixteenth notes and 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 continues the recitativo. The Soprano part has a half note rest, followed by eighth notes: 'Da - ni - el, so un - ter Lö - wen sitzt, er - fährt, wie ihn die'. The Tenor part has a half note rest, followed by eighth notes: 'Da - ni - el, so un - ter Lö - wen sitzt, er - fährt, wie'. The piano accompaniment continues with the same key signature and features a treble line with sixteenth notes and chords.

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 $\text{♩} = 120$.)

The first system of the Aria is written for a single instrument, likely a harpsichord or spinet. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is 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. The right hand features a melodic line with some slurs and grace notes. The left hand maintains a consistent eighth-note accompaniment. The dynamics remain mezzo-forte.

The third system of the Aria shows the continuation of the eighth-note accompaniment in the left hand and the melodic development in the right hand. The texture is consistent with the previous systems.

The fourth system of the Aria continues the piece. The right hand has a more active melodic line with some sixteenth-note passages. The left hand accompaniment remains steady.

The fifth system of the Aria concludes the instrumental part. The right hand has a final melodic flourish. The left hand accompaniment ends with a few final notes.

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 written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a steady eighth-note accompaniment in the left hand and a more active melodic line in the right hand, often mirroring the vocal line. The dynamics are mezzo-forte.

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 Cheru - 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'

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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.