

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 grand piano and is organized into five systems, each consisting of a grand staff with a treble and bass clef. The tempo is marked "Vivace" with a quarter note equal to 76 beats per minute. The key signature is one sharp (F#), and the time signature is common time (C). The music features a complex texture with rapid sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings like "f" (forte). The first system begins with a treble clef and a common time signature. The second system continues the piece. The third system introduces a key signature change to one sharp (F#) and a time signature change to 3/4. The fourth and fifth systems continue the piece in 3/4 time, with a key signature change to two sharps (F# and C#) in the fifth system. The score concludes with a final cadence in the fifth system.

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The piano accompaniment consists of five systems of two staves each (treble and bass clef). The music is in G major and 3/4 time. The first system features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. The second system continues with similar textures. The third system shows a more active bass line with frequent sixteenth-note runs. The fourth system includes a section labeled 'L. H.' in the bass clef staff, indicating a change in the left hand's texture. The fifth system concludes with a final cadence.

**(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 on a whole note 'A'. The Alto part sings 'Herr Gott, dich'. The Tenor part has a rest. The Bass part sings 'Herr Gott, dich'. The piano accompaniment below the vocal staves provides harmonic support, including a trill in the right hand and a melodic line in the left hand. The system concludes with the vocalists singing 'Herr Gott, dich lo -'.

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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 more complex chordal textures in the treble and a consistent eighth-note pattern in the bass.

The third system of the piano accompaniment shows further development of the harmonic and rhythmic material.

**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 key signature changes to D major, indicated by the 'D' above the staff. The lyrics are: "die um dich", "die um dich schweb'n", "die um dich schweb'n", and "die um dich schweb'n".

**D**

The fifth system shows the piano accompaniment continuing under the vocal line. The key signature remains D major.

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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.)

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 complex melodic line with many sixteenth notes and some slurs. The lower staff is in bass clef and contains a simpler accompaniment with eighth and sixteenth notes.

The second system continues the musical score with two staves. The upper staff features a dense texture of sixteenth notes, while the lower staff provides a steady accompaniment.

The third system introduces a vocal line in the upper staff, with the lyrics "Der al - te Dra - che brennt vor Neid,". The lower staves continue the instrumental accompaniment. A piano (*p*) dynamic marking is present in the lower left.

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 includes triplets and a key signature change to one flat.

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 with various rhythmic patterns.

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

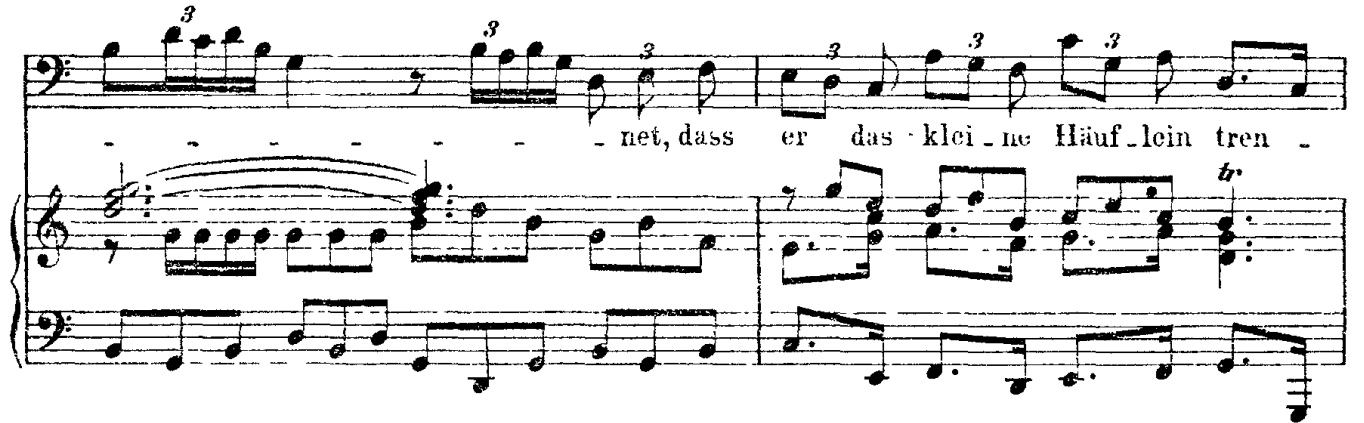
- net, der al - te Dra - che brennt vor Neid und dich - tet stets auf neu - es

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

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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 fermata over the final note. The piano accompaniment continues with a similar eighth-note pattern.



Third system of the musical score. The vocal line is silent, indicated by a "not." marking. The piano accompaniment features a more complex texture with sixteenth-note runs in the treble clef and a steady eighth-note accompaniment in the bass clef.



Fourth system of the musical score. The piano accompaniment continues with sixteenth-note runs in the treble clef and a steady eighth-note accompaniment in the bass clef.



Fifth system of the musical score. The piano accompaniment concludes with a final cadence, featuring a fermata over the final chord in the treble clef.



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 rest followed by the lyrics 'Wohl, wohl, wohl a\_ber uns, dass Tag und Nacht — .'. The Tenor part begins with a half rest followed by 'Wohl, wohl, wohl, wohl a\_ber uns, dass'. The piano accompaniment consists of a simple harmonic accompaniment in C major, 4/4 time.

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 rest followed by 'die Schar der Engel wacht, des Satans Anschlag zu zer\_stören. Ein'. The Tenor part has a half rest followed by 'Tag und Nacht die Schar der En\_gel wacht, des Satans Anschlag zu zer\_stören. Ein'. The piano accompaniment continues with a simple harmonic accompaniment in C major, 4/4 time.

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 rest followed by 'Da\_ni-el, so un\_ter Lö\_wen sitzt, er\_fährt, wie ihn die'. The Tenor part has a half rest followed by 'Da\_ni-el, so un\_ter Lö\_wen sitzt, er\_fährt, wie'. The piano accompaniment continues with a simple harmonic accompaniment in C major, 4/4 time.

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 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 melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines.

The second system continues the musical piece. It features similar melodic and harmonic textures as the first system, with the right hand carrying the primary melody and the left hand supporting it with harmonic accompaniment.

The third system of the Aria shows the continuation of the melodic and harmonic development. The right hand's melody remains the focus, with intricate rhythmic patterns, while the left hand maintains a steady accompaniment.

The fourth system continues the Aria. The melodic line in the right hand is highly active, featuring many sixteenth and thirty-second notes, while the left hand provides a consistent harmonic foundation.

The fifth system of the Aria concludes the instrumental section. The melodic and harmonic patterns continue, leading to the end of the piece.

**Tenore.**

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

The Tenor vocal part begins with the lyrics "Lass, o Fürst der Cherubinen,". The vocal line is written in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef, providing harmonic support for the vocal melody. The dynamic marking is mezzo-forte (mf).

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.