

J.S. Bach  
Cantata No. 130

Herr Gott, dich loben alle wir

(Coro.)

Vivace. (♩ = 76.)

The image displays the 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 style, with notes and rests clearly visible. The vocal parts are written in a four-part setting, and the keyboard accompaniment provides a rhythmic and harmonic foundation for the voices.

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The piano accompaniment consists of five systems of grand staff notation. The right hand (treble clef) features a complex, rhythmic pattern of eighth and sixteenth notes, often with triplets. The left hand (bass clef) provides a steady accompaniment with eighth notes and rests. The music is in a minor key, indicated by a flat sign in the first system.

**(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 with lyrics "Herr Gott, dich lo -". The piano accompaniment continues with a similar rhythmic pattern to the first section, including a trill (tr.) and a dynamic marking of **A**.

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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 -  
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 textures in both staves, maintaining the eighth-note bass line and chordal treble part.

The third system of the piano accompaniment shows the continuation of the musical texture, with the bass line providing a rhythmic foundation for the harmonic structure.

**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 is in a soprano or alto register, and the piano accompaniment continues with the established texture. The key signature remains one sharp.

**D**

The fifth system shows the final part of the piano accompaniment on this page, concluding with a final cadence in the key of 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.)

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. The first system includes a forte (f) dynamic marking and features a treble staff with a melodic line containing triplets and a bass staff with a steady accompaniment. The second system includes piano (p) and forte (f) dynamic markings. The third system continues the melodic and accompanimental patterns. The fourth system features a treble staff with a melodic line that includes a long slur over several measures. The fifth system continues the melodic and accompanimental patterns. The sixth system concludes the piano accompaniment with a final cadence.

**Basso.**

Der al - te Dra - che brennt vor Neid,

The Basso vocal line and piano accompaniment for the Aria consist of two systems of two staves each (treble and bass clef). The first system shows the vocal line in the bass clef with the lyrics "Der al - te Dra - che brennt vor Neid," and the piano accompaniment in the treble and bass clefs. The second system continues the vocal line and piano accompaniment, featuring a treble staff with a melodic line that includes a long slur over several measures.

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 has 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 features some triplet markings in the bass line.

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 -

-

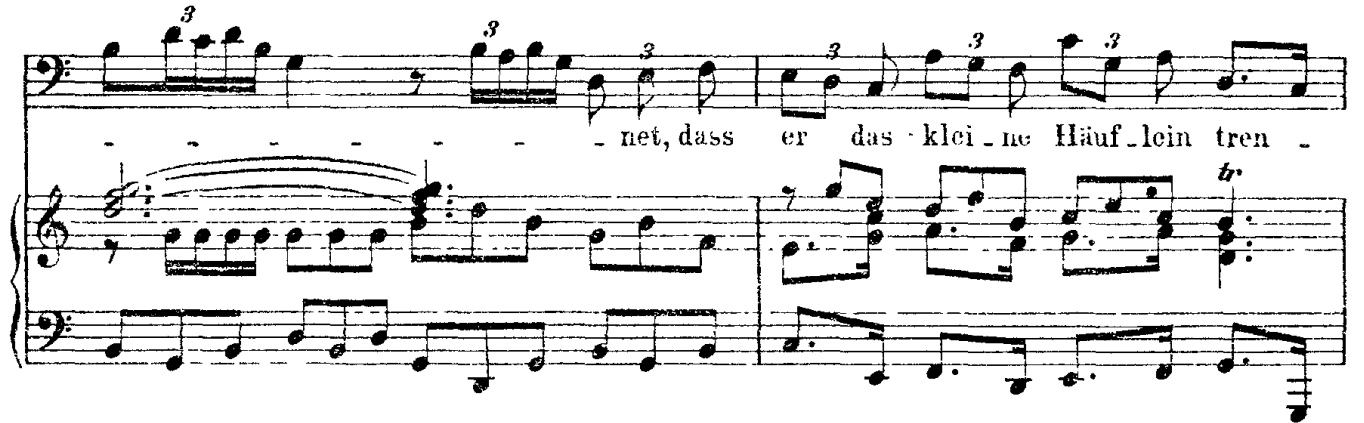
- net, der al - te Dra - che brennt vor Neid und dich - tet stets auf neu - es

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 various rhythmic patterns.



Second system of the musical score. The vocal line continues with lyrics "- net, dass er das klei - ne Häuf - lein tren -". It includes more triplet markings and a fermata over the final note. The piano accompaniment continues with similar rhythmic patterns.



Third system of the musical score. The vocal line is silent, with the word "not." written above the staff. The piano accompaniment features a dense texture of sixteenth notes in the treble clef and a steady bass line in the bass clef.



Fourth system of the musical score. The piano accompaniment continues with a complex texture of sixteenth notes and rests, maintaining the rhythmic intensity from the previous system.



Fifth system of the musical score. The piano accompaniment concludes with a series of chords and a final cadence. The bass clef line ends 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 recitative 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, with a tempo of 66 beats per minute.

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 recitative. 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 the same harmonic accompaniment.

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 recitative. 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 the same harmonic accompaniment.

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 single notes.

The second system continues the musical piece. It features a treble clef on top and a bass clef on the bottom. The right hand has a melodic line with some slurs, and the left hand continues with a steady accompaniment. The dynamics and tempo remain consistent with the first system.

The third system of the Aria shows further development of the melodic and harmonic material. The right hand's melody is more active with frequent sixteenth-note patterns. The left hand maintains a consistent rhythmic pattern. The overall texture is clear and balanced.

The fourth system continues the Aria. The melodic line in the right hand remains the focus, with intricate phrasing. The accompaniment in the left hand provides a solid foundation. The piece maintains its moderate tempo and dynamic level.

The fifth system is the final system of the instrumental Aria. It concludes with a clear cadence. The melodic line in the right hand reaches its final notes, and the accompaniment in the left hand provides a satisfying resolution.

**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 in a treble clef. The piano accompaniment is in a bass clef. The music is in the same key signature and time signature as the Aria. The vocal line is melodic and expressive, while the piano accompaniment provides a rich harmonic support. The dynamic marking *mf* is present in the piano part.

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.