

Herr Gott, dich loben alle wir

aus Kantate 130

3 Violas & Organ
Timpani optional

Arr.: Klemens Schnorr

Johann Sebastian Bach

EMR 40314

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Herr Gott, dich loben alle wir

aus Kantate 130

Johann Sebastian Bach

Arr.: Klemens Schnorr

Vivace

1. Viola

2. Viola

3. Viola

Timpani

Organ

4

7

Musical score for measures 7-9. The score is written for three voices (Soprano, Alto, Tenor) and piano. The key signature is one sharp (F#). The piano part features a complex texture with many beamed sixteenth notes in the right hand and a more active bass line. The vocal parts have a melodic line with some rests.

10

Musical score for measures 10-12. The score continues with the same instrumentation. The piano part continues with its complex texture. The vocal parts have a melodic line with some rests.

13

Musical score for measures 13-15. The score is written for a piano with three staves in the upper system and three staves in the lower system. The key signature is one sharp (F#). The upper system consists of three staves, all in treble clef. The lower system consists of three staves, all in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes chords and arpeggiated figures.

16

Musical score for measures 16-18. The score continues from the previous system, maintaining the same key signature and instrumentation. The piano part features more complex arpeggiated figures and chords. The vocal part continues with melodic lines and rests.

Musical score for measures 19-21. The score is written for a grand staff (treble and bass clefs) and a three-staff system (three treble clefs). The key signature is one sharp (F#). The time signature is 4/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and a fermata in measure 21. The three-staff system consists of three treble clefs, with the bottom staff having a bass clef in measure 21.

Musical score for measures 22-24. The score is written for a grand staff (treble and bass clefs) and a three-staff system (three treble clefs). The key signature is one sharp (F#). The time signature is 4/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and a fermata in measure 24. The three-staff system consists of three treble clefs, with the bottom staff having a bass clef in measure 24.

25

Musical score for measures 25-27. The score is written for a piano with three staves in the upper system (treble, alto, and bass clefs) and three staves in the lower system (bass, grand staff, and bass clef). The key signature is one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes, including triplets and slurs. The upper staves have a more melodic feel, while the lower staves are more rhythmic and dense.

28

Musical score for measures 28-30. The score continues from the previous system. It features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The texture is dense, with many notes beamed together. The key signature remains one sharp (F#). The music is written for a piano with three staves in the upper system and three staves in the lower system.

31

Musical score for measures 31-33. The score is written for a grand piano (GP) and a double bass (DB). The key signature is one sharp (F#). The GP part features a complex texture with multiple voices, including a prominent melodic line in the right hand and a dense, rhythmic accompaniment in the left hand. The DB part provides a steady, rhythmic foundation with eighth notes.

34

Musical score for measures 34-36. The score continues the piece, maintaining the same key signature and instrumentation. The GP part shows a continuation of the complex texture, with the right hand playing a series of chords and the left hand providing a rhythmic accompaniment. The DB part continues with its steady, rhythmic pattern.

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