

Herr Gott, dich loben alle wir

aus Kantate 130

B $\flat$ Trumpet, F Horn, Trombone & Organ
Timpani optional

Arr.: Klemens Schnorr

Johann Sebastian Bach

EMR 40310

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Herr Gott, dich loben alle wir

aus Kantate 130

Johann Sebastian Bach

Arr.: Klemens Schnorr

Vivace

1. B $\flat$ Trumpet

2. F Horn

3. Trombone

Timpani

Organ

4

7

Musical score for measures 7-9. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a piano accompaniment with a complex, rhythmic pattern in the right hand and a simpler, more melodic line in the left hand. The piano part consists of a series of chords and eighth notes, while the vocal part is a simple melody with some rests.

10

Musical score for measures 10-12. The score continues in 3/4 time with the same key signature. The piano accompaniment remains complex and rhythmic, with the right hand playing a series of chords and eighth notes, and the left hand playing a simpler, more melodic line. The vocal part continues with a simple melody and some rests.

13

Musical score for measures 13-15. The score is written for a piano and features a complex texture with multiple staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4. The music includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part is particularly dense, with many beamed notes and rests.

16

Musical score for measures 16-18. The score continues the piece, maintaining the same key signature and time signature. The piano part remains dense and complex, with many beamed notes and rests. The music includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

19

Musical score for measures 19-21. The score is written for a piano with two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and syncopation. The grand staff part includes a dense texture of chords and arpeggios.

22

Musical score for measures 22-24. The score is written for a piano with two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and syncopation. The grand staff part includes a dense texture of chords and arpeggios.

25

Musical score for measures 25-27. The score is written for a piano and features a complex texture with multiple staves. The key signature is three flats (B-flat, E-flat, A-flat). The melody is primarily in the right hand, with a prominent eighth-note pattern. The left hand provides a steady accompaniment with eighth notes. The piano part includes a dense, rhythmic accompaniment with many beamed eighth notes and chords.

28

Musical score for measures 28-30. The score continues the piece, maintaining the same key signature and tempo. The melody in the right hand becomes more active, featuring a series of eighth notes. The left hand continues with a steady eighth-note accompaniment. The piano part remains dense and rhythmic, with many beamed eighth notes and chords. The overall texture is complex and layered.

31

Musical score for measures 31-33. The score is written for a piano and voice. The piano part consists of two staves (treble and bass clef) and the voice part consists of two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part features a complex, fast-moving melody in the right hand and a more rhythmic, steady accompaniment in the left hand. The voice part has a melodic line in the treble staff and a bass line in the bass staff.

34

Musical score for measures 34-36. The score continues from the previous system. The piano part features a complex, fast-moving melody in the right hand and a more rhythmic, steady accompaniment in the left hand. The voice part has a melodic line in the treble staff and a bass line in the bass staff.

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