

Herr Gott, dich loben alle wir

aus Kantate 130

3 F Horns & Organ

Timpani optional

Arr.: Klemens Schnorr

Johann Sebastian Bach

EMR 40308

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Herr Gott, dich loben alle wir

aus Kantate 130

Johann Sebastian Bach

Arr.: Klemens Schnorr

Vivace

1. F Horn

2. F Horn

3. F Horn

Timpani

Organ

4

7

Musical score for measures 7-9. The score is for a piano and voice. It features a treble and bass staff for the piano, and a single staff for the voice. The key signature is one sharp (F#). The piano part has a complex texture with many chords and moving lines. The voice part has a melodic line with some rests.

10

Musical score for measures 10-12. The score is for a piano and voice. It features a treble and bass staff for the piano, and a single staff for the voice. The key signature is one sharp (F#). The piano part continues with complex textures. The voice part has a melodic line with some rests.

13

Musical score for measures 13-15. The score is written for a piano and features a key signature of one sharp (F#). The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody is composed of eighth and quarter notes, while the left-hand accompaniment consists of a steady eighth-note pattern. The score is divided into three measures, each containing a system of two staves. The first measure shows the right hand playing a sequence of notes, while the left hand plays a continuous eighth-note accompaniment. The second measure continues this pattern, and the third measure shows the right hand playing a more complex figure with sixteenth notes, while the left hand continues its eighth-note accompaniment.

16

Musical score for measures 16-18. The score is written for a piano and features a key signature of one sharp (F#). The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody is composed of eighth and quarter notes, while the left-hand accompaniment consists of a steady eighth-note pattern. The score is divided into three measures, each containing a system of two staves. The first measure shows the right hand playing a sequence of notes, while the left hand plays a continuous eighth-note accompaniment. The second measure continues this pattern, and the third measure shows the right hand playing a more complex figure with sixteenth notes, while the left hand continues its eighth-note accompaniment.

19

Musical score for measures 19-21. The score is written for a piano and features a complex, rhythmic melody in the right hand and a more active bass line in the left hand. The key signature is one sharp (F#). The melody in the right hand consists of eighth and sixteenth notes, often beamed together. The bass line in the left hand features a mix of eighth and sixteenth notes, with some rests. The piano part includes a series of chords and arpeggiated figures in the right hand, while the left hand plays a steady, rhythmic accompaniment.

22

Musical score for measures 22-24. The score continues the piece, showing a more complex and rhythmic melody in the right hand and a more active bass line in the left hand. The key signature remains one sharp (F#). The melody in the right hand consists of eighth and sixteenth notes, often beamed together. The bass line in the left hand features a mix of eighth and sixteenth notes, with some rests. The piano part includes a series of chords and arpeggiated figures in the right hand, while the left hand plays a steady, rhythmic accompaniment.

25

Musical score for measures 25-27. The score is written for a piano and features a key signature of one sharp (F#). The piano part consists of a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment with eighth notes. The vocal part consists of three staves, each with a melody of eighth and sixteenth notes. The music is in 4/4 time and features a complex, syncopated rhythm.

28

Musical score for measures 28-30. The score is written for a piano and features a key signature of one sharp (F#). The piano part consists of a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment with eighth notes. The vocal part consists of three staves, each with a melody of eighth and sixteenth notes. The music is in 4/4 time and features a complex, syncopated rhythm.

31

Musical score for measures 31-33. The score is written for a piano and features a complex texture with multiple staves. The key signature is one sharp (F#). The piano part (measures 31-33) is characterized by dense, rapid sixteenth-note passages in both the right and left hands, often with slurs and ties. The upper staves (measures 31-33) feature a more melodic line with eighth and sixteenth notes, often with rests. The bottom staff (measures 31-33) provides a steady bass line with eighth and sixteenth notes.

34

Musical score for measures 34-36. The score continues the complex texture from the previous measures. The piano part (measures 34-36) maintains the dense, rapid sixteenth-note passages, with some slurs and ties. The upper staves (measures 34-36) continue the melodic line with eighth and sixteenth notes. The bottom staff (measures 34-36) provides a steady bass line with eighth and sixteenth notes. The key signature remains one sharp (F#).

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