

# J.S. Bach - Church Cantatas BWV 130

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NBA I/30; BC A179a/b

St. Michael's Day: Sept. 29 (BWV 130, 19, 149, 50)

\*Revelation 12:7-12 (The archangel Michael battles with the dragon). The passage served as the basis for the afternoon sermon.

\*Matthew 18:1-11 (The kingdom of heaven belongs to children; their angels behold the face of God). The passage served as the basis for the morning sermon. See Petzoldt 1:285.

Librettist: Unknown

FP: 29 September 1724 (St. Thomas in the morning and

St. Nicholas at afternoon Verspers)

Note: St. Michael's Day coincided

with the beginning of one of the 3 annual trade fairs in Leipzig.

Festive Instrumentation:

Tromba I, II, III

Timpani

Flauto traverso

Ob I, II, III

Vln I, II

Vla

SATB

Continuo, Organo

Form (Rhyme: AABB)

Rit. (mm. 1-21) CM

Line 1 (21-25) CM

Rit. (25-28) CM

Line 2 (28-32) CM

Rit. (32-38) CM-Am

Line 3 (38-42) Am-CM

Rit. (42-49) CM-GM

Line 4 (49-56) CM

Rit. (56, 5-21) CM

Note: in his analysis, Petzoldt sees more overlap of ritornello and text portions at mm. 38-42 & 53-56. See *Bach Kommentar* 1:286.

Form: Chorus/fantasia - Recit (A) - Aria (B) - Recit (alto/tenor) - Aria (T) - Chorale. BWV 130 is the first of 4 cantatas Bach wrote for St. Michael's Day (September 29). The Epistle of the day recounts the story of the archangel Michael battling with the dragon, a vivid picture that evidently appealed to Bach. The work was part of Bach's so-called chorale cantata cycle. The text that forms the basis of the libretto was the 12-stanza chorale of 1561 (see note) "Herr Gott, dich loben alle wir" by Paul Eber (1511-1569), itself based on an 11-stanza Latin hymn. For a comparison of the 3 texts, see Petzoldt, "Bach Kommentar" 1:282-286. The tune, "Or sus, serviteurs du Seigneur (1551) by Loys Bourgeois (d. 1559) is known to English audiences as "Old Hundredth." The splendid opening chorus presents the chorale in the soprano, accompanied by counterpoint in the lower voices. The vocal blocks, separated by ritornellos, are embedded in a concerto-like texture in which the instruments play militantly triumphant gestures.

## J.S. Bach Cantata No. 130

### Herr Gott, dich loben alle wir

130/1. **Vivace.** (♩ = 76.)

(Chorale Verse 1) • Angels: Praise to God for angels around God's throne (130/1).

The ritornello is thematically independent, with trumpets dominating.

Protoevangelium (see note)

C major  
For the significance of C, see side note.

Trps play ascending triads, oboes play descending ones. Martin Petzoldt suggests this may symbolize the fight between angels and demons. See *Bach Kommentar* 3:286.

4 relatively independent "choirs" in a concertante texture: trumpets & timpani, oboes, strings, voices.

Regarding the image of angels as warriors, see side note.

C major

D7

G major

A snaking continuo line presumably symbolizes Satan, the dragon referenced in the day's Epistle and in the later cantata text.

G major

11. G major G7 C major C7

13. F major G7 C major

15. L. H.

17. C major

19. C major

21. Soprano. A Chorale Text Phrase 1.

Section A.

Alto. Herr Gott, dich

Tenore.

Basso. Herr Gott, dich

Herr Gott, dich lo

C major

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23.

lo - ben Al - le  
Herr Gott, dich lo - ben Al - le  
lo - ben Al - le  
- ben, Herr Gott, dich lo - ben Al - le

25.

wir  
wir  
wir  
wir

C major

27.

und  
und sol - len bil - lig  
und sol - len bil - lig  
und sol - len bil - lig

In contrast to the first phrase, the lower voices accompany the second chorale line with energetic homophonic material.

B

C major

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29.

sol - len bil - lig  
dan -  
dan - ken dir, und sol - len  
dan - ken dir, und sol - len

31.

dan - ken dir  
- ken, und sol - len bil - lig dan - ken dir  
bil - lig dan - ken dir  
bil - lig dan - ken, dan - ken dir

Continuo alone. Right hand is editorial realization.

33.

C major (D7) G major

35.

G major G7 C major

37. C Chorale Text Phrase 3.

The lower voices accompany the third chorale phrase with the same imitative counterpoint as for the first phrase, but with a different order of entries.

für  
für dein' Ge -

E major      A minor      A minor

38. G7 C major

dein'      Ge -      -      -      schöpf'      der  
schöpf',      für dein' Ge -  
für dein' Ge - schöpf',      für dein' Ge - schöpf'  
für dein' Ge - schöpf',      für dein' Ge -

41. C major

En -      gel      schon,  
schöpf'      der En - gel schon,  
der En -      -      -      gel schon,  
schöpf'      der En - gel schon,

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43.

D7 G major

45.

47.

G major

49. Chorale Text Phrase 4.

**D**

The lower voices accompany the fourth chorale phrase with a swirling counterpoint (similar to that in lines 1 & 3) that depicts the hovering angels referenced in the text. Now the alto and tenor move in tandem, while the bass follows in imitation. The final chorale note is extended while the counterpoint continues to swirl over a cadential progression. Compare the 16th-note swirls over a G pedal in the first movement of the St. John Passion ("Herr, unser Herrscher").

die um dich

die um dich schweb'n

die um dich schweb'n

die um dich schweb'n

**D**

G major C major

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51. NBA: um

schweb'n in dei nem in dei nem in dei nem in dei nem

53. C major

Thron. Thron, die um dich schweb'n Thron, die um dich schweb'n Thron, die um dich schweb'n

I IV I

55.

in dei nem Thron. in dei nem Thron. in dei nem Thron.

V I C major Dal Segno.

A brief alto recitative (whose text incorporates 3 lines of the hymn while paraphrasing ideas from stanzas 2 and 3), presents the angels' mission.

# Secco 130/2. **Recitativo.**

(Based on Chorale Verses 2-3)

•Angels' mission: to encircle Christ and his children (130/2).

"Hohe Weisheit: The reference to angels' wisdom suggests passages such as 2 Samuel 14:20: "wisdom like the wisdom of the angel of God."

Chromatic saturation in the vocal part in 9 mm.

Alto is often the voice of the believing soul or church. See Petzoldt, "Bach Kommentar" 1:176, 541, 2:917.

The image of angels as warriors who defend mortals suggests biblical passages such as Daniel 19:6: "[The angel's]... face [was] like the appearance of lightning, his eyes like flaming torches, his arms and legs like the gleam of burnished bronze, and the sound of his words like the noise of a multitude."

Also Psalm 91:11: "[The Lord] will give his angels charge of you to guard you in all your ways."

1. **Alto.** F B-flat C D G

Ihr hel - ler Glanz und ho - he Weis - heit zeigt, wie

Text painting: The lofty radiance & wisdom of the heavenly realm of angels is contrasted with God's condescension to mortals by the use of ascending and descending motion, respectively.

F major B-flat major (A7)

For the significance of F major, see side note.

3. C# E A

Gott sich zu uns Menschen neigt, der solche Helden, solche Waffen (für) vor uns ge -

Allusion to biblical passages such as Psalm 40:1: "I waited patiently for the Lord; he inclined to me (Luther 1545: er neigt sich zu mir) and heard my cry."

F major D minor (often associated with "poor, weak sinner" (see side note).

5. F# B G#

schaffen. Sie ru - hen ihm zu Eh - ren nicht; ihr ganzer Fleiss ist nur da - hin ge -

F major D7 G major E7

8. Chorale lines verbatim but no reference to the tune. D#

richt, dass sie, Herr Chri - ste, um dich sein und um dein ar - mes

Text painting: The angels' heavenly service to Christ in heaven and their service to mortals on earth is depicted with parallel writing in high and low range, respectively.

A minor B7 E minor D# dim.7

10.

Haufe - lein. Wie no - thig ist doch die - se Wacht bei Satans Grimm und Macht!

E minor E minor F# dim.7 D7 G major

With the bass aria, the conflict begins. The singer describes Satan, the ancient dragon, full of fury and evil intent. Meanwhile the orchestra, with trumpets and timpani in the foreground playing military fanfares, colorfully depict the ferocious battle. Such trumpet & timpani accompaniment for an aria is rare.

130/3. **Aria.** (Based on Chorale Verses 4–6)

• Dragon tirelessly seeks to devour God's children (130/3).

1. (Tempo giusto ♩ = 72.)

Form (Rhyme: AABCCB)  
Ritornello (mm. 1–11) CM  
A. Lines 1–3 (11–30) CM-GM  
Rit. (30–33) GM  
B. Lines 4–6 (33–44) GM-Am  
Rit. (45–55) CM  
A'. (55–74) CM  
Rit. (74–80) CM

Modified da capo form.  
The militant movement begins with a single timpani stroke and continuo.

Ritornello

Timpani play stile concitato (see side note).

C major

3.

Timpani

C major

Using C major for a depiction of the ancient dragan reflects Satan's jealousy of Christ (see notes below).

5.

7.

Timpani

Trp I is particularly virtuosic.

C major

9.

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

11. **Basso. Motto**

A Section.

Eric Chafe argues that that such an ascent-descent arpeggio theme often has an eschatological association. See Eric Chafe, *Analyzing Bach Cantatas* (New York: Oxford University Press, 2000), pp. 68, 253n.

The restless jealousy of Satan is encapsulated in the rolling 12/8 meter and the virtuosic trumpet lines (especially Trp I). This movement was later re-scored (presumably by Bach) in a pasticcio now numbered BWV 130.2. More in side note.

Der al - te Dra - che brennt vor Neid,  
The ancient dragon burns with jealousy.

Timpani

C major

The teaching that Lucifer was jealous of Christ, leading to his rebellion and downfall is based on passages such as Isaiah 14:12–15. See side note.

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13.

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

C7

15.

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

F major D7 G major G7

17.

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

C major A7 D minor G7

Text painting: Convoluted melisma with breaks for "das Häuflein trennet" ("divide the little band [of God's children]").

19.

Häuflein tren -

C major B minor A minor

Chromatic harmonic progression for "The ancient dragon burns with envy and devises ever to bring new harm."

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22.

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

*Stile concitato*

D7

D# dim.7

24.

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

C# dim.7

D minor

G7

Text painting: Convoluted melisma with breaks for "das Häuflein trennet" (divide the little band [of God's children].)

26.

Häuf - lein tren -

C major

28.

net, dass er das klei - ne Häuf - lein tren -

D7

G major

High notes in the bass range are used to express the danger Satan poses to the "little flock."

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30.

net.

Ritornello

G major

32.

B Section.

Er tilg - te gern, was Got - tes

G major G7

34.

ist, er tilg - te gern, was Got - tes ist, bald, bald

C major C7 F major

High notes in the bass range are used to express the danger Satan poses to the "little flock."

37.

braucht er List, bald, bald braucht er List, braucht er List, weil

E7 A major A7 D(7) G major E major

Stile concitato

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39. Text painting: Static note for "Ruhe" (rest)...

er nicht Rast noch Ru

A minor F major

41.

he kennet, nicht Rast noch Ru he kennet, weil er nicht

Stile concitato

E major A minor

Text painting: Chromaticism for "knows neither rest nor repose."

43.

Rast noch Ru he ken net.

Ritornello

G# dim.7 A minor A minor C major

46.

C major

49.

51.

C major

53.

C major

55. A' Section. Motto returns.

Der al - te Dra - che brennt vor Neid,

C major

Timpani

57.

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

C major

C7

59.

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

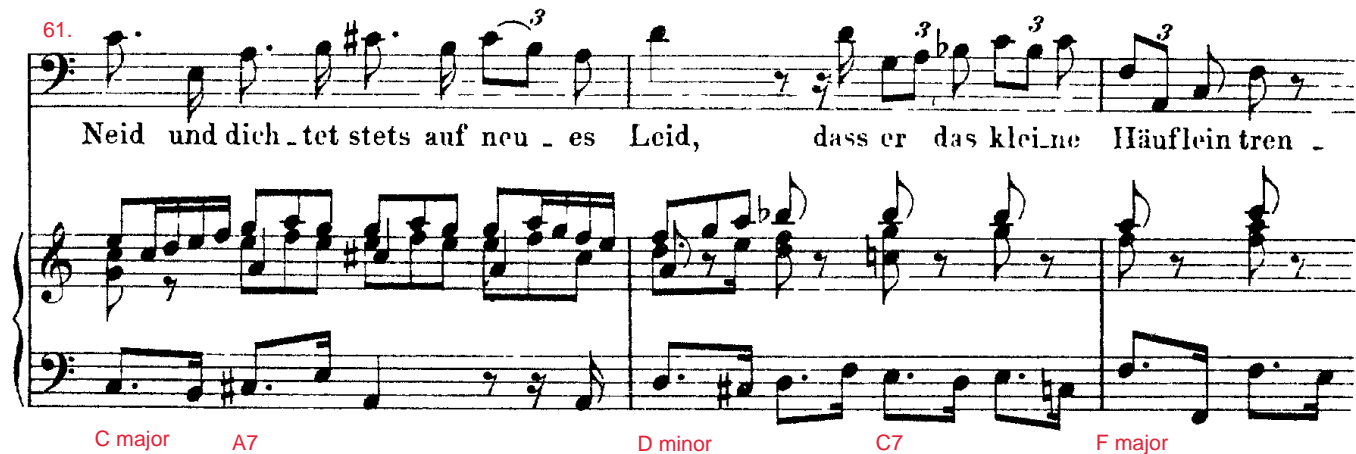
F major

D7

G major

G7

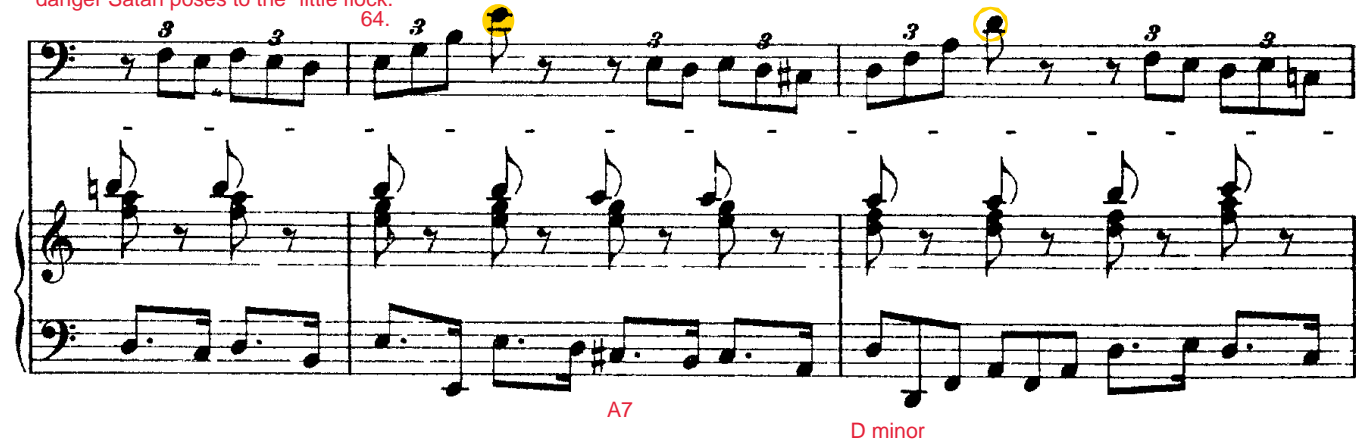
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61. 

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

C major A7 D minor C7 F major

Text painting: Convoluted melisma with breaks for "das Häuflein trennet" (divide the little band [of God's children], with high notes to express the danger Satan poses to the "little flock."

64. 

A7 D minor

66. 

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

G7 G# dim.7

Convolved vocal line for Satan's scheming.

Stile concitato is extended...

Text painting: Chromatic harmonies for "devises ever to bring new harm."

68. 

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

F# dim.7 D7 G major C7

Text painting: Convoluted melisma with breaks for "das Häuflein trennet" (divide the little band [of God's children]).

70.

Häuflein tren -

F major

72.

- net, dass er das klei - ne Häuf - lein tren -

Timpani

G7

C major

74.

net.

Ritornello

C major

76.

Timpani

79.

Stile concitato

C major

C major

An unusual accompaniment for soprano and tenor begins immediately and sing throughout in the manner of an intimate love duet, providing the utmost contrast to the preceding scene as they describe the loving care of the angel host.

130/4. **Recitativo.** (Based on Chorale Verses 7–9)  
 (♩ = 66.)  
 •Angels guard us like they did Daniel & his friends (130/4).

Chromatic saturation in the vocal parts in 4 mm; in the soprano in 9 mm; in the tenor, in 6 mm.

Alfred Dürr writes, "The contrast between [the] aria and the duet-recitative with strings that follows, no. 4, is as great as could be imagined. The calm and grace of this accompanato reflects the security felt by believers 'even now' owing to the protection of the angels." See "The Cantatas of J. S. Bach," translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 697.

**Soprano.** F# G A E D G#  
 Wohl, wohl, wohl a\_ber uns, dass Tag und Nacht —

**Tenore.** G D# E G# A B  
 Wohl, wohl, wohl, wohl a\_ber uns, dass  
 Well, well, well, well, however, for us that

The 3-fold statement of "wohl" (well, i.e., fortunately) counterbalances the 3-fold closing statement of "noch itzt" (even now).

"Halo of strings" for angels' comforting presence.

Despite the chromaticism, frequent parallel 3rds and 6ths provide sweetness.

E minor E7

The text alludes to 2 biblical accounts in the life of Daniel: Daniel thrown into the lions' den by King Darius (Daniel 6) and Daniel's friends thrown into the fiery furnace earlier by King Nebuchadnezzar (Daniel 3). Both accounts mention the presence of an angel. See Daniel 3:25: "I see four men loose, walking in the midst of the fire and they are not hurt; and the appearance of the fourth is like a son of the gods." Also Daniel 6:21–22: "O king, live for ever! My God sent his angel and shut the lions' mouths, and they have not hurt me." Bach's decision to set the text as a duet was probably prompted by these accounts of an attending angel. More in side note.

3. C A#  
 die Schar der Engel wacht, des Satans Anschlag zu zer\_stören. Ein

F D C A# C#  
 Tag und Nacht die Schar der En\_gel wacht, des Satans Anschlag zu zer\_stören. Ein  
 day and night the host of angels keeps watch Satan's plot/assault to destroy. A

A bass pedal tone, suggesting the stability of a life protected by angels, is interrupted by Satan's attack, leading to the cadence.

A minor A# dim.7 B minor F#7 B minor

6. E# C#  
 Da\_ni-el, so un\_ter Lö\_wen sitzt, er\_fährt, wie ihn die

F#  
 Da\_ni-el, so un\_ter Lö\_wen sitzt, er\_fährt, wie  
 Daniel, who among lions sits, experiences how

G# dim.7 E# dim.7 F# minor A major

Petzelt: Daniel's experience of "clarification" is depicted by the harmonic progression of F# minor to A major (see Bach Kommentar 3:291)

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8. D#

Hand des En - gels schützt. Wenn dort die Gluth in Babels O-fen keinen Schaden

ihn die Hand des En-gels schützt. Wenn dort die Gluth in Babels O-fen keinen Scha - den

him the hand of angels protects. When there the blaze in Babylon's furnace no harm

"Gluth" is colored with a diminished 7th chord.

D major D# dim.7...

11.

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 -

does, then believers let a song of thanks be heard, then appears in peril

Text painting: A consonant harmonic progression depicts the protection and thanksgiving of Daniel's three friends.

E minor G major G# dim.7 E7 A minor

Martin Petzold argues that the song of thanksgiving mentioned is forestalled here with a deceptive cadence, but ultimately presented in the closing chorale. See "Bach Kommentar" 3:291.

13. NBA: itzt. The 3-fold statement of "noch itzt" (even now) counterbalances the opening 3-fold statement of "wohl" (fortunately).

fahr noch jetzt der Engel Hil-fe dar.

fahr noch jetzt, noch jetzt der Engel Hil-fe dar.

even now, even now the angels' help.

F# dim.7 G(7) C major (D7) G major G major

An even lighter movement follows. Here the tenor is accompanied by a transverse flute in a courtly dance (a gavotte) that evokes visions of sparkling chandeliers, gleaming woodwork, high-bred manners, and elegant attire. The chamber-like quality is emphasized with a tacet marking in the organ part. The text is an invocation to the Lord of the cherubim—angels who will someday bear believers to the heavenly realms as they once did the prophet Elijah. See side note for biblical account.

Note: The transverse flute (used nowhere else in the cantata, including the final chorale) and the gavotte rhythm would have made this movement seem more modern to Bach's listeners than the rest of the cantata. The lighter style suits the description of a blessed death.

**Aria.** (Based on Chorale Verse 10) • Prayer: May angels protect us; take us up like Elijah (130/5).  
**(Allegro moderato)** ♩ = 120.

Flauto traverso 1.

Ritornello's beginning derived from voice's motto.

Figura corta (see side note).

G major

The organ part is marked *tacet*; it was perhaps played on a harpsichord. See *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition* (Stuttgart: Carus Verlag, 2017), vol. 12, p. 66 (Uwe Wolf, translated by David Kosviner).

Constant ascent figures in the flute and later in the voice represent the motion of the angels, as referenced in the text.

Flute parts of considerable technical challenge are prevalent in cantatas written from July to November 1724. Striking examples (in chronological order) include BWV 113/5, 99/3, 8/4, 130/5, and 26/2.

4.

Form (Rhyme: ABBACC)  
 Ritornello (mm. 1-16) GM  
 A. Lines 1-4 (17-50) GM-DM  
 Rit. (51-54) DM  
 B. Lines 5-6 (55-67) DM-Em  
 Rit. (68-71) Em  
 Lines 5-6 (72-88) Em-Bm  
 Rit. (89-91) GM  
 A'. (92-126) GM  
 Rit. (1-16) GM

Continuo plays beginning of motto.

G major

Martin Petzoldt suggests that Bach's setting (especially in the B section) depicts the "rolling capabilities" of the heavenly chariots as described in various biblical passages (see "Bach Kommentar" 3:291).

8.

G major

The flickering flute part may symbolize the flames of Elijah's chariot as referenced in the second part of the aria—flames that are not threatening like those of the fiery furnace experienced by Daniel's three friends.

11.

G major

14.

G major

16. **Tenore.**

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

G major

The motto (Devise) has a descending contour: it addresses God in what becomes a prayer to send the cherubim (down to earth) to aid believers.

20.

lass, o— Fürst der Che—ru—

G major G major

24.

bi—nen, o Fürst der Che—ru— bi—nen, lass, o— Fürst der Che—ru—

G major

28.

Word painting: Long rolling melismas for "Schar" (host [of angels]).

bi—nen, die—ser Hel—den ho—he Schar

G major

"Schar" (host [of angels]) and "immerdar" (evermore) are keywords that connect this movement theologically to the closing chorale. See Petzoldt 1:293.

32.

immerdar deine Glau—bi—gen be—die—nen, im—mer—

G major A major D major D major D major

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36.

dar, \_\_\_\_\_ lass, o Fürst der Cheru - bi - nen, die - ser

D major

40.

Hel-den ho - he Schar

D major

44.

\_\_\_\_\_ immerdar deine Gläu - bi - gen be - die -

D major

48.

- - nen, dei - ne Gläu - bi - gen be - die - nen;

*mf* Ritornello

D major

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52.

B Section

dass sie auf E - li - as'  
Elijah's heavenly ascent in a chariot of fire is described in 2 Kings 2:11-12 (see note above).

D major D major

56.

Wa - gen sie zu - dir gen Him - mel tra - gen, dass sie auf E - li - as'

B7 E minor E minor E minor

60.

Word painting: Long, ascending melisma for "tragen" (carry), i.e., carried up to heaven like Elijah in his chariot.

Wa - gen sie zu dir - gen Him - mel tra -

E minor (A7) B7 E minor

64.

- gen, sie zu dir gen Him - mel

C major B7 E minor

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67.

tra - gen,

Ritornello *m*

E minor

71.

dass sie\_ auf E - li - as' Wa - gen sie zu dir gen Him - mel

E minor

E minor

B minor

75.

tra -

B minor

B7

78.

- gen, dass sie auf E - li - as'

F#7

F#7

B minor

E7

E minor

C# dim.

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81.

Sequentially ascending line for "carrying up to heaven."

Wa - gen sie - zu - dir gen Him - mel tra -

(F#7) A# dim.7 B minor F#7 A(7) D major

84.

F#7 B minor A# dim.7

86.

gen, sie zu dir gen Himmel tra - gen.

Ritornello

A# dim.7 B minor B minor G major

90.

Lass, o Fürst der Che - ru -

G major

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94.

bi - nen,

*mf* Ritornello

G major

97.

lass, o— Fürst der Che - ru - bi - nen, o

*p*

G major G major

101.

Fürst der Che - ru - bi - nen, lass, o— Fürst der Che - ru - bi - nen, die - ser

G major

105.

Hel - den ho - he Schar

7

G major

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108.

im - mer - dar,

G major G7

111.

im - mer - dar, lass, o\_

C major E7 A minor D7

114.

Fürst der Che - ru - bi - nen, die - ser Hel -

G major

117.

- den - ho - he - Schar immer -

G major (A7) D major

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120.

dar dei - ne Gläu - bi - gen be - die -

D7 G major G major

123.

- nen, dei - ne Gläu - bi - gen be - die - nen.

G major G major G major

Da Capo.

The cantata ends with stanzas 11 and 12 of Paul Eber's hymn (but Bach apparently changed his mind about stanza 12; see side note). Although harmonized in relatively simple manner, the chorale is exalted with a resplendent accompaniment of high trumpets, timpani, oboes, strings, and continuo. Bach's choice of triple meter provides a celebratory lilt.

In the context of the reference earlier to Daniel's three friends in the fiery furnace (no. 4), these chorale stanzas represent their song of thanksgiving as recorded in the apocryphal additions to Daniel 3. See note for more. Musically and textually, the chorale setting is related to the opening movement, though the trumpets and timpani enter only on the second half of each chorale line—leading ceremonially to the cadences.

(Chorale verses 11–12) • Praising God with angels; prayer that they protect us (130/6).

## Choral. (Mel: „Herr Gott, dich loben Alle wir“)

Soprano. 1.

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 -

+Ob I, Vln I

+Ob II, Vln II

+Vla

For an Oboe III part added by Bach, see *Johann Sebastian Bach. The Sacred Vocal Music Complete Edition* (Stuttgart: Carus Verlag, 2017), vol. 12, p. 66ff.

Trps & Timp

C major C major C major

Rising strings of 8th notes in the continuo, continued by trumpets, depict the prayerful praise and petition referenced in the text.

5.

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

Trps & Timp

E7 A minor C major G major A minor G7 C major E7 A minor

The descending string of 8th notes in the continuo may suggest the angels' protection of the "little flock" referenced in the text's second stanza (but see note above about Bach's apparent decision to omit the second stanza).

11.

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.

NBA: preisen

Trps & Timp

C major C major C major C major