

J.S. Bach
Cantata No. 137

Lobe den Herren, den mächtigen König der Ehren

Vers 1. Coro.

(Allegro moderato $\text{♩} = 92$.)

The image displays a musical score for the first chorus of J.S. Bach's Cantata No. 137. The score is written for a grand piano, consisting of five systems of two staves each (treble and bass clef). The music is in 3/4 time and G major. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro moderato' with a quarter note equal to 92 beats per minute. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) throughout the piece. The notation includes various accidentals (sharps, naturals, and flats) and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a final cadence in the bass clef.

A (NB. Der Cantus firmus: „Lobe den Herren“ im Sopran.)
Soprano.

Alto.
 Lo - - - be, lo - - - be den Herren, den mächtigen Kö-nig der
 Praise the, praise the Al-migh-ty, our King and our Rul-er ex-

Tenore.
 Lo - - - be,
 Praise the,

Basso.

Eh - - - ren, lo - - - be, lo - - -
 alt - - - ed, praise the, praise

lo - - - be den Herren, den mächtigen Kö-nig der Eh - - -
 praise the Al-migh-ty, our King and our Rul-er ex-alt - - -

Lo - - - be, lo - - - be den
 Praise ye, praise ye Al-

Lo - be den Her - ren, den mäch - ti - gen
 Praise ye Al - migh - ty God, King and our
 - be, lo - be den Her - ren, den mächti - gen Kö - nig, den mäch -
 the, praise the Al - migh - ty, our King and our Rul - er, our King
 ren, lo - be den Her - ren, den mächti - gen Kö - nig, den mäch -
 ed, praise the Al - migh - ty, our King and our Rul - er, our King
 Herren, den mächtigen König der Eh - ren, lo - be den Her - ren, den mäch -
 migh - ty God, King and our Rul - er ex - alt - ed, praise ye Al - migh - ty God, King

Kö - nig der Eh - ren,
 Rul - er ex - alt - ed,
 - ti - gen Kö - nig der Eh - ren,
 and our Rul - er ex - alt - ed,
 - ti - gen Kö - nig der Eh - ren,
 and our Rul - er ex - alt - ed,
 - ti - gen Kö - nig der Eh - ren,
 and our Rul - er ex - alt - ed,

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The first system of the piano accompaniment features a complex texture. The right hand plays a series of sixteenth-note patterns, often in pairs, with frequent accidentals (sharps and naturals). The left hand provides a steady accompaniment with a mix of eighth and sixteenth notes, including some rests.

The second system continues the intricate piano accompaniment. The right hand maintains its rhythmic complexity with sixteenth-note runs. The left hand's accompaniment becomes more active, with more frequent sixteenth-note passages.

The third system shows a continuation of the piano accompaniment. The right hand's sixteenth-note patterns are interspersed with chords. The left hand features a prominent seven-measure rest in the first measure, followed by active sixteenth-note accompaniment.

The fourth system of the piano accompaniment features a dense texture of sixteenth notes in both hands. The right hand has a melodic line with many accidentals, while the left hand provides a rhythmic foundation with sixteenth-note accompaniment.

B

mei - - - ne ge - lie - - be-te Seele, das ist mein Be-geh - -
it _____ is a good - - - ly thing, prais-es to sing to the High - -

mei - - - ne ge-
it _____ is a

The vocal line is written in a single staff with a treble clef. It begins with a whole rest, followed by a melodic line with many accidentals. The lyrics are written below the notes, with hyphens indicating syllables that span across measures.

B

mf

The fifth system of the piano accompaniment begins with a dynamic marking of *mf* (mezzo-forte). The right hand continues with sixteenth-note patterns, and the left hand provides a steady accompaniment with a mix of eighth and sixteenth notes.

- - - ren, mei - ne See - le, mei - ne See -
 - - - est, to - the High - est, to the High -
 lie - - - be - te Seele, das ist mein Be - geh - - -
 good - - - ly thing, praises to sing to the High - - -
 mei - - - ne ge - lie - - - be - te
 it - - - is a good - - - ly thing,

mei - - ne ge - - lie - - be - te
 it is a good - - ly thing,
 - - le, mei - ne See - - le, das ist mein Be -
 - - est, to - the High - - est, to sing to the
 ren, ge - lie - be - te Seele, das ist mein Be -
 est, to - sing to the High - est, to sing to the
 See - le, das ist mein Be - geh - - - ren, mei - ne ge - lie - be - te
 prais - es to sing to the High - - - est, prais - es to sing to the

See - le, das ist mein Be - geh - - -
prais - - es to sing to the High - - -

gehren, das ist mein Be - geh - - - ren, das ist mein Begeh - - -
High - est, to sing to the High - - - est, to sing to the High - - -

gehren, das ist mein Be - geh - - - ren, das ist mein Begeh - - -
High - est, to sing to the High - - - est, to sing to the High - - -

See . le, das ist mein Be - geh - - - ren, mein Be - geh - - -
High - est, to sing to the High - - - est, to the High - - -

The first system of the musical score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

ren.
est.

ren.
est.

ren.
est.

ren.
est.

The second system of the musical score continues the vocal parts and piano accompaniment. Each of the four vocal staves begins with the lyrics "ren. est." followed by a series of rests. The piano accompaniment continues with its rhythmic pattern, providing harmonic support for the vocal lines.

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are currently silent, indicated by whole rests. The piano accompaniment is active, featuring a rhythmic pattern of eighth and sixteenth notes in both the right and left hands. The key signature has one sharp (F#), and the time signature is common time (C).

The second system of the musical score includes vocal entries and piano accompaniment. It begins with a common time signature (C). The vocal parts enter with the lyrics: "Kom - met zu Hauf, / Strike strong the strings,". The piano accompaniment continues with its rhythmic pattern. The system concludes with a repeat sign.

Kom - met zu Hauf,
Strike strong the strings,

Kom - met zu Hauf,
Strike strong the strings,

Kom - met zu Hauf,
Strike strong the strings,

Kom - met zu Hauf,
Strike strong the strings,

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Psal - ter und Har - fen, wacht auf!
Psal - ter and harp to His praise,

Psal - ter und Har - fen, wacht auf!
Psal - ter and harp to His praise,

Psal - ter und Har - fen, wacht auf!
Psal - ter and harp to His praise,

Psal - ter und Har - fen, wacht auf!
Psal - ter and harp to His praise,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff (piano accompaniment). The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the piano accompaniment from the first system, showing the intricate texture of the keyboard part with multiple voices in both hands.

The third system continues the piano accompaniment, maintaining the complex polyphonic texture.

The fourth system continues the piano accompaniment, showing the continuation of the rhythmic and harmonic patterns.

The fifth system continues the piano accompaniment, leading towards the end of the page.

D

las - set die
mu - sic and

las - set die Mu - sicam hö - ren, lasset die Mu - sicam
mu - sic and songs of Thanks-giv - ing, mu - sic and songs of Thanks-

D

Mu - sicam hö - ren, las - set die Mu - sicam hö - ren,
songs of Thanks-giv - ing, mu - sic and songs of Thanks-giv -

hö - ren, las - set die Mu - sicam hö - ren, die Mu - sicam
giv - ing, mu - sic and songs of Thanks-giv - ing, and songs of Thanks-

las - set die Mu - sicam hö - ren,
mu - sic and songs of Thanks-giv -

las - set die Mu - sicam hö - ren!
mu - sic and songs of Thanks - giv - ing.

ren, las - set die Mu - sicam hö - ren!
ing, mu - sic and songs of Thanks - giv - ing.

hören, lasset die Mu - sicam hö - ren, die Musicam hö - ren!
giv - ing, mu - sic and songs of Thanks - giv - ing, and songs of Thanks - giv - ing.

ren, las - set die Mu - sicam hö - ren!
ing, mu - sic and songs of Thanks - giv - ing.

Dal Segno. §

Vers 2. Aria.

(Andante con moto $\text{♩} = 66.$)

mf

First system of piano accompaniment. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment. The right hand continues the melodic development, and the left hand includes a section labeled "L. H." (Left Hand) with specific chordal textures.

Alto.

Vocal line for the Alto voice part. The lyrics are: "Lo - be den Her - ren, der Praise ye the Lord, who so". The music is in 3/4 time and includes a piano (*p*) dynamic marking.

Third system of piano accompaniment. The right hand features a melodic line with eighth-note patterns, and the left hand provides a harmonic accompaniment with chords and moving lines.

Vocal line for the Alto voice part. The lyrics are: "Al - les so herr - lich re - gie - ret, might i - ly rules all cre - a - tion,". The music includes a trill (*tr*) and a mezzo-forte (*mf*) dynamic marking.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a flowing sixteenth-note melody in the right hand and a more rhythmic accompaniment in the left hand.

Piano accompaniment for the second system, continuing the previous system. It includes a dynamic marking of *p* (piano) and the instruction "L.H." (Left Hand) in the bass staff.

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics: "der dich auf A - de - lers" and "on ea - gle's pin - ions He". The piano accompaniment features a dynamic marking of *p* and includes a fermata over the vocal line.

Vocal line and piano accompaniment for the fourth system. The vocal line includes the lyrics: "Fit - ti - gen si - cher ge -" and "leads us for our pre ser". The piano accompaniment includes a dynamic marking of *p* and features a fermata over the vocal line.

Vocal line and piano accompaniment for the fifth system. The vocal line includes the lyrics: "füh - ret," and "va - tion.". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a trill (*tr*) in the vocal line.

The first system of the piano accompaniment consists of two staves. The right hand plays a series of eighth-note chords and single notes, while the left hand provides a steady bass line with eighth notes and some rests.

The second system continues the piano accompaniment. The right hand features a trill (tr) in the final measure. The left hand maintains its rhythmic pattern.

The third system shows the piano accompaniment continuing. The right hand has a melodic line with some grace notes, and the left hand continues with eighth-note accompaniment.

The fourth system of the piano accompaniment. The right hand has a more active melodic line, and the left hand continues with eighth-note accompaniment.

The fifth system includes the vocal entry. The vocal line (treble clef) enters with the lyrics "der dich er" and "Our Cham pion". The piano accompaniment continues below. A piano (*p*) dynamic marking is present in the right hand.

The sixth system shows the vocal line continuing with the lyrics "hält," and "He,". The piano accompaniment continues below. A "L.H." marking is present in the right hand.

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wie es dir sel ber ge
ev - er He harks to our

fällt;
plea;

mf

mf

mf

tr

hast du nicht die - ses ver -
praise Him in deep ad - o -

spü -
ra -

Vers 3. Duetto.

(Moderato ♩ = 88.)

Dal Segno.

mf

Soprano.

Basso.

Lo . be den Her - ren, der künstlich und fein — dich be -
Praise the Al - might - y who fair in His im - - age — did -

Lo . be den Her - ren, der künstlich und fein dich be - rei - tet,
Praise the Al - might - y who fair in — His — im - age did make — us,

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rei - tet, lo - be den Herrn, lo - be den
 make us, praise ye the Lord, praise ye the

lo - be den Herrn, lo - be den Herrn, lo
 praise ye the Lord, praise ye the Lord, praise

Herrn, lo - be den Herrn, lo - be den Herrn, der künst - lich und fein
 Lord, praise ye the Lord, praise ye the Lord, who fair in His im -

- be den Herrn, der künstlich und
 ye - the - Lord, who fair - in His

- dich be - rei - tet,
 - age did make us,

fein dich be - rei - tet,
 im - age did make us,

mf

tr

der dir Ge - sundheit ver - lie - hen, dich freundlich ge -
 who gave us health, He our - friend who will nev - er for -

der dir Ge - sund - heit ver - liehen, dich freund -
 who gave us health, He our - friend who will nev -

p

lei - - tet, dich freundlich ge - lei - - -
 sake us, will nev - er for - sake

- lich ge - lei - - tet, dich freundlich ge - lei - - -
 - er - for - sake us, will nev - er for - sake

- - - - - tet, dich
 us, - nev -

- - - - - tet, freund -
 us, nev -

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freund - lich ge - lei - - - - - tet;
 er - will - for - sake - - - - - tr us;

- lich ge - lei - - - - - tet;
 - er for - sake - - - - - us;

mf

in wie - viel
 to our - dire -

in wie - viel Noth,
 to our - dire - need,

p

Noth, _____ in wie - viel Noth _____
 need, _____ to our - dire - need _____

_____ in wie - viel Noth _____
 _____ to our - dire - need _____

hat nicht der gnä - di - ge Gott ü - ber dir Flü - gel ge -
 gra - cious God ev - er gives - heed, un - der His wings will He

hat nicht der gnä - di - ge Gott ü - ber dir
 gra - cious God ev - er gives - heed, un - der His

brei - tet, der gnä - di - ge Gott über dir Flü - gel ge -
 take us, God ev - er gives heed, un - der His wings will He

Flü - gel ge - brei - tet, der gnä - di - ge Gott
 wings will He take us, God ev - er gives heed,

brei - tet, über
 take us, un - der

über dir Flü - gel ge - brei - tet, über dir
 un - der His wings will He take us, un - der His

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dir - Flü - gel - ge - brei - tet;
His - wings will He take us;

Flü - gel ge - brei - tet;
wings will He take us;

mf

in wie - viel Noth, wie - viel
to our - dire - need, our dire

in wie - viel Noth,
to our - dire - need,

Noth, wie - viel Noth, wie - viel Noth
need, our dire need, our dire need

in wie - viel Noth, wie - viel
to our - dire - need, our dire

hat nicht der gnä - di - ge
 gra - cious God ev - er gives

Noth, wie - viel Noth — hat nicht der gnä - di - ge Gott ü - ber
 need, our dire need — gra - cious God ev - er gives heed, un - der —

Gott ü - ber dir — Flü - gel ge - brei - tet, der gü - ti - ge
 heed, un - der His — wings - will He take — us, He ev - er gives

dir Flü - gel ge - brei - tet, der gü - ti - ge Gott —
 His wings will He take — us, He ev - er gives heed, —

Gott — dir Flügel gebrei -
 heed, — to - Him will He take —

— dir Flügel gebrei -
 — to - Him will He take —

- tet, ü-ber dir Flü - gel ge-brei - tet!
 us, un-der His wings will He take us.

- tet, ü-ber dir Flü - gel ge - brei - tet!
 us, un-der His wings will He take us.

tr *mf*

Vers 4. Aria.

Dal Segno.

(Tempo giusto ♩ = 72.)

mf

Tenore.

Lo - be, lo - be den
 Praise - ye, praise ye the

p

Her - ren,
 Lord God, lo - be den -
 praise ye the

Her - ren, der dei - nen Stand sicht -
Lord God, who hath so man - i -

- - bar - ge - seg -
- - fest - ly - blessed Choral.

- - - - net, der dei - nen Stand sicht - bar
us, who hath so man - i - fest

- ge - seg -
- ly - blessed - - - net,
us, *mf*

der aus dem Him - mel, der aus dem
 who from His Heav - en, who from His

Him - mel, aus dem Him - mel mit Strö -
 Heav - en, - from His - Heav - en with show -

- men der Lie - be - ge - reg -
 - ers of love has pos - sessed

- net, mit -
 us, with -

Strö - men der Lie - bo ge - reg - net;
show - ers of love hath re - freshed us;

den - ke d'ran, was der All -
pon - der thus how Might - y

mäch - ti - ge karn, den - ke d'ran, den -
God aid - eth us, pon - der thus, pon -

- ke, den - ke d'ran, den - ke, den -
- der, pon - der thus, pon - der, pon -

- ke dran, was der All - mäch -
- der thus, how Might - y God

- ti - ge, was der All - mäch - ti - ge kann,
- aid - eth, how Might - y God aid - eth us,

der think dir how His Lie - be has pos - sesssed

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing a melodic line with eighth and sixteenth notes. The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs) showing a rhythmic pattern of eighth and sixteenth notes.

The second system continues the musical score with three staves. The vocal line and piano accompaniment maintain the same rhythmic and melodic patterns as the first system.

The third system includes lyrics for the vocal line. The piano accompaniment continues with its rhythmic pattern. The lyrics are: "net, der dir mit us, think how His".

The fourth system includes lyrics for the vocal line. The piano accompaniment continues with its rhythmic pattern. The lyrics are: "Lie - be, mit love - has, His Lie - be be - geg - net. love has pos - sessed us." The system concludes with a dynamic marking of *mf* and a double bar line.

Dal Segno.

Vers 5. Choral. (Mel.: „Lobe den Herren“.)

Soprano.



Lo - be den Her - ren, was in mir ist, lo - be den Na - - men!
 Al - les, was O - dem hat, lo - be mit A - bra - ham's Sa - - men!
Praise ye Al - might - y God, rev - er - ent bow ye be - fore Him!
All breath - ing crea - tures for grace and for mer - cy im - plore Him!

Alto.



Lo - be den Her - ren, was in mir ist, lo - be den Na - - men!
 Al - les, was O - dem hat, lo - be mit A - bra - ham's Sa - - men!
Praise ye Al - might - y God, rev - er - ent bow ye be - fore Him!
All breath - ing crea - tures for grace and for mer - cy im - plore Him!

Tenore.




Lo - be den Her - ren, was in mir ist, lo - be den Na - - men!
 Al - les, was O - dem hat, lo - be mit A - bra - ham's Sa - - men!
Praise ye Al - might - y God, rev - er - ent bow ye be - fore Him!
All breath - ing crea - tures for grace and for mer - cy im - plore Him!

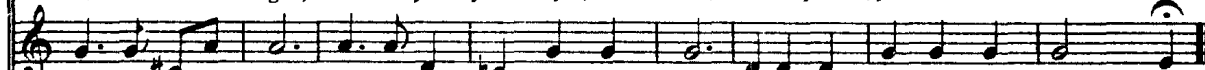
Basso.




Lo - be den Her - ren, was in mir ist, lo - be den Na - - men!
 Al - les, was O - dem hat, lo - be mit A - bra - ham's Sa - - men!
Praise ye Al - might - y God, rev - er - ent bow ye be - fore Him!
All breath - ing crea - tures for grace and for mer - cy im - plore Him!

Er ist dein Licht, Seele, ver - giss es ja nicht; Lobende, schliesse mit A - men!
 He is the Light, come all ye faith - ful, u - nite, wor - ship Him, praise and a - dore Him!



Er ist dein Licht, Seele, ver - giss es ja nicht; Lobende, schliesse mit A - men!
 He is the Light, come all ye faith - ful, u - nite, wor - ship Him, praise and a - dore Him!



Er ist dein Licht, Seele, ver - giss es ja nicht; Lobende, schliesse mit A - men!
 He is the Light, come all ye faith - ful, u - nite, wor - ship Him, praise and a - dore Him!



Er ist dein Licht, Seele, ver - giss es ja nicht; Lobende, schliesse mit A - men!
 He is the Light, come all ye faith - ful, u - nite, wor - ship Him, praise and a - dore Him!

