

J.S. Bach
Cantata No. 126
Erhalt uns, Herr, bei deinem Wort

1.(Coro)

The first system of musical notation for the chorale, consisting of a grand staff with a treble and bass clef. It begins with a treble clef and a common time signature. The music features a complex texture with multiple voices and a bass line, including various rhythmic values and accidentals.

The second system of musical notation, starting at measure 3. It continues the complex texture of the first system, with intricate melodic lines in the upper voices and a steady bass line.

The third system of musical notation, starting at measure 5. This system introduces more complex rhythmic patterns and melodic ornamentation in the upper voices.

The fourth system of musical notation, starting at measure 7. It features a dense texture with many sixteenth notes and slurs, creating a rich harmonic and melodic fabric.

The fifth system of musical notation, starting at measure 9. It concludes the chorale with a final cadence, featuring sustained chords in the upper voices and a moving bass line.

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12 / A Soprano

Alto Er - - - halt uns.

Tenore Er - halt, er - halt' uns.

Basso Er - halt, er halt' uns.

A Er - halt, er - halt' uns.

Herr. bei - - - dei - - - nem

Herr, er - halt' uns, Herr, bei dei - - - nem

Herr, er - halt' uns, Herr, bei dei - - - nem

Herr, er - halt' uns, Herr, bei dei - - - nem

Wort.

Wort. er - halt' uns.

Wort, er - halt' uns.

Wort, er - halt' uns.

19

Herr, bei de_i_nem Wort, und steur' des Papsts und Tür_ken Mord.

Herr, bei de_i_nem Wort, und steur' des Papsts und Tür_ken Mord.

Herr bei de_i_nem Wort und steur' des Papsts und Tür_ken Mord. und steur' des

21

und steur' des Papsts und Mord. und steur' des Papsts

und steur' des Papsts

Papsts und Tür_ken Mord. und steur' des Papsts

24

Tür_ken Mord, und steur' des Papsts.

und Tür_ken Mord, und steur' des Papsts.

und Tür_ken Mord, und steur' des Papsts.

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26

und steur' des Papsts und Türken Mord,
und steur' des Papsts und Türken Mord,
und Türken Mord.

28

30

32

die Je - - - sum
die Je - sum Chri - stum, dei - nen
die Je - sum Chri - stum, dei - nen
die Je - sum Chri - stum, dei - nen Sohn,

34

Chri - stum, dei - nen Sohn, die Je - sum
Sohn, Je - sum Christum, dei - nen Sohn, die Je - sum
Sohn, Je - sum Christum, die Je - sum Christum, dei - nen Sohn, die Je - sum
die Je - sum Christum, dei - nen Sohn, die Je - sum Christum,

36 II

Christum, dei - nen Sohn, dei - nen Sohn,
8 Christum, dei - nen Sohn, dei - nen Sohn,
dei - nen - Sohn, dei - nen Sohn,

39

41 II

44 **D**

stür - zen wol - len

stür - zen wol - len von sei -

stür -

D

46 **D**

von sei - nem Thron. -

zen wol - len von sei - nem Thron. von sei - nem

- nem Thron, von sei - nem Thron, von sei - nem Thron, - von sei - nem

zen wol - len von sei - nem Thron, - die

49 **D**

Thron, die Je - sum Christum, dei - nen Sohn, stürzen wol - len von sei - nem

Thron, die Je - sum Christum, dei - nen Sohn, stürzen wol - len von sei - nem

Je - sum Christum, dei - nen Sohn, stür - zen wol - len von sei - nem

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51

Thron.

Thron.

Thron.

54

56

58

60

2. Aria

The first system of the piano accompaniment, consisting of a grand staff with treble and bass clefs. It features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. The key signature is one sharp (F#) and the time signature is common time (C).

The second system of the piano accompaniment, continuing the intricate sixteenth-note patterns in the right hand and the rhythmic bass line in the left hand.

5 II

Tenore

8

Sen.de_ dei_ ne Macht von

The third system of the score, featuring a vocal line for Tenore (Tenor) and piano accompaniment. The vocal line begins at measure 5 and includes the lyrics "Sen.de_ dei_ ne Macht von". The piano accompaniment continues with its characteristic sixteenth-note texture. Performance markings include a trill (tr) and a piano (p) dynamic.

8

o_ ben, Herr der Her. ren, starker Gott,

The fourth system of the score, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "o_ ben, Herr der Her. ren, starker Gott,". The piano accompaniment continues with its characteristic sixteenth-note texture.

10 II

The fifth system of the piano accompaniment, concluding the piece with the same complex sixteenth-note texture in the right hand and rhythmic bass line in the left hand.

13
8 sen.de-dei-ne Macht von o-ben. Herr der Her-ren, starker Gott, Herr der



15 II
8 Her-ren. sen.de dei-ne Macht von o-ben, Herr der Her-ren, star-ker



18
Gott. Herr der Her-ren, star-ker Gott,



20 II
Herr der Her-ren, star-ker Gott,



23

sen-dei-neMacht von o-ben, Herr der Her-renstarker Gott, sen-de-

25 II

dei-neMacht von o-ben, Herr, der Her-renstarker Gott!

28

30 II

33

Dei-ne Kir-che zu er-freu-

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85
8

en und der Feinde bit_tern

This system contains measures 85 and 86. The vocal line (treble clef) features a melodic line with lyrics. The piano accompaniment (grand staff) consists of a right-hand part with chords and a left-hand part with a steady bass line.

87
8

Spott, und der Fein_de bit_tern Spott au_genblicklich zu zer.

This system contains measures 87 and 88. The vocal line continues with lyrics. The piano accompaniment features more complex chordal textures in the right hand.

39
8

streu -

This system contains measures 39 and 40. The vocal line has a melodic line with lyrics. The piano accompaniment has a right-hand part with chords and a left-hand part with a steady bass line.

40 II
8

This system contains measures 40 and 41. The vocal line has a melodic line. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line.

42 *tr* en.

44 sen-de-dei-ne Macht von o-ben, Herr der

46 *ff* Her-ren, starker Gott, Herr der Her-ren. sen-de dei-ne Macht von

49 o-ben, Herr der Her-ren, star-ker Gott. Herr der

51 II

8 Her-ren, star-ker Gott, Herr der Her-ren, star-ker

This system contains measures 51, 52, and 53. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a busy treble clef line with many sixteenth notes and a bass clef line with chords and moving lines.

54

Gott, sen-de dei-ne Macht von o-ben,

This system contains measures 54 and 55. The vocal line continues with the lyrics. The piano accompaniment maintains its intricate texture.

56 II

dei-ne Macht von o-ben, Herr der Her-ren, starker Gott!

This system contains measures 56, 57, and 58. The vocal line concludes with the final phrase. The piano accompaniment continues with complex rhythmic patterns.

59

This system contains measures 59 and 60. It is primarily piano accompaniment, showing the continuation of the complex keyboard texture.

61 II

This system contains measures 61 and 62. The piano accompaniment continues, ending with a trill (tr) in the right hand.

3. Recitativo

Alto

Der Menschen Gunst und Macht wird we - nig nüt - zen, wenn

3

Adagio

Tenore

du nicht willst das arme Häuflein schützen, Gott heil' - ger Geist, du Trö - - ster -
Gott heil' - ger Geist. du Trö - - ster

6

Recit.

wert.
wert. du weisst, dass die verfolgte Gottesstadt den ärgsten Feind nur in sich selber hat durch die Ge.

9

Adagio

Recit.

Gib dein'm Volk ei - nerlei Sinn auf Erd', dass wir an
fährlichkeit der falschen Brüder. Gib dein'm Volk ei - nerlei Sinn auf Erd'!

4. Aria

Musical score for the first system of the 4. Aria, measures 1-4. The score is in 3/8 time and features a complex, rhythmic piano accompaniment with frequent sixteenth-note patterns in both hands. The vocal line is not yet present in this system.

Musical score for the second system of the 4. Aria, measures 5-8. The piano accompaniment continues with its intricate rhythmic texture. The vocal line remains silent.

Basso

Musical score for the third system of the 4. Aria, measures 9-13. This system introduces the vocal line for the Bass. The lyrics are: "Stür_ze zu Bo - den, stür_ze zu Bo - den,". The piano accompaniment continues.

Musical score for the fourth system of the 4. Aria, measures 14-18. The piano accompaniment continues with its characteristic rhythmic complexity.

Musical score for the fifth system of the 4. Aria, measures 19-23. The vocal line resumes with the lyrics: "stür_ze zu Bo - den". The piano accompaniment continues.

Musical score for the sixth system of the 4. Aria, measures 24-28. The piano accompaniment continues with its intricate rhythmic texture.

Musical score for the seventh system of the 4. Aria, measures 29-33. The vocal line resumes with the lyrics: "schwülstige Stol_ze, stür_ze zu Bo - den, stür_ze zu". The piano accompaniment continues.

Musical score for the eighth system of the 4. Aria, measures 34-38. The piano accompaniment concludes with its characteristic rhythmic texture.

12

Adagio

Christi Leibe Glieder, im Glauben eins, im Leben einig sein. Steh' bei uns

Steh' bei uns

14 II

Recit.

in der letzten Noth,

in der letzten Noth! Es bricht als dann der letzte Feind herein und will den

Adagio

17

Trost von unsern Herzen trennen; doch lass dich da als unsern Helfer kennen. g'leit'

g'leit'

19 II

uns ins Leben aus dem Tod!

uns ins Leben aus dem Tod, g'leit uns ins Leben aus dem Tod!

24

Bo - den, stür - ze zu Bo - den schwül - stige Stol - ze.

29

stür - ze zu Bo - den schwül - stige Stol - ze!

33

Ma - che zu nich - te, ma - che zu nich - te, ma - che zu nich - te,

39

was sie er - dacht, was. was sie er - dacht!

44

Stür - ze zu Boden.

p

This system contains measures 44 through 48. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics 'Stür - ze zu Boden.' are written under the vocal line. A piano dynamic marking (*p*) is present in the piano part.

49

stür - ze zu Bo - den schwül - stige Stol - ze. stür - ze zu

This system contains measures 49 through 53. The lyrics 'stür - ze zu Bo - den schwül - stige Stol - ze. stür - ze zu' are written under the vocal line.

54

Bo - den, stür - ze zu Bo - den. stür - ze zu Bo - den

This system contains measures 54 through 58. The lyrics 'Bo - den, stür - ze zu Bo - den. stür - ze zu Bo - den' are written under the vocal line.

59

schwül - stige Stol - ze, stür - ze zu Bo - den schwül - stige

This system contains measures 59 through 63. The lyrics 'schwül - stige Stol - ze, stür - ze zu Bo - den schwül - stige' are written under the vocal line.

64

Stol - - ze! Ma - che zu nich - te, was sie er - dacht, was,

69

was sie er - dacht, ma - che zu nich - te, was, was sie er - dacht!

75

80

Lass sie den Ab - grund

85

plötz - lich ver - schlin - gen, lass sie den Ab - - grund

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89

plötz_lich verschlin - gen, lass sie den Ab - - grund

Musical score for measures 89-92. The system includes a vocal line and a piano accompaniment. The vocal line is in bass clef with lyrics: "plötz_lich verschlin - gen, lass sie den Ab - - grund". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

93

plötz - lich ver - schlin - gen plötz - lich ver -

Musical score for measures 93-96. The system includes a vocal line and a piano accompaniment. The vocal line is in bass clef with lyrics: "plötz - lich ver - schlin - gen plötz - lich ver -". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

97

schlin - - gen, ver - - schlin -

Musical score for measures 97-100. The system includes a vocal line and a piano accompaniment. The vocal line is in bass clef with lyrics: "schlin - - gen, ver - - schlin -". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

101

tr
gen!

Musical score for measures 101-105. The system includes a vocal line and a piano accompaniment. The vocal line is in bass clef with lyrics: "tr gen!". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

106

Musical score for measures 106-110. The system includes a piano accompaniment with a right-hand treble clef and a left-hand bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

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111

Weh-re dem To - ben, weh-re dem To -

117

123

129

134

139

nim. mer. ihr Ver. la. gen nim. mer ge. lin. gen!

da capo

5. Recitativo
Tenore

So wird dein Wort und Wahrheit of. fen. bar und stel. let sich im

höchsten Glanze dar, dass du ^(für) vor deiner Kirche wachst, dass du des heiligen Wortes

Lehren zum Se. gen fruchtbar machst; und willst du dich als Helfer zu uns

kehren, so wird uns dann in Frieden des Segens Ü. berfluss be. schieden.

6. Choral

Soprano

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu un - sern Zei - ten; es

Alto

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu un - sern Zei - ten; es

Tenore

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu un - sern Zei - ten; es

Basso

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu un - sern Zei - ten; es

ist ja doch kein And' - rer nicht, der für uns könn - te - strei - - ten, denn

ist ja doch kein And' - rer nicht, der für uns könn - te - strei - - ten, denn

ist ja doch kein And' - rer nicht, der für uns könn - te - strei - - ten, denn

ist ja doch kein And' - rer nicht, der für uns könn - te - strei - - ten, denn

du, un - ser Gott, al - lei - ne. Gieb unserm Fürstnund al - ler Ob - rig - keit Fried'

du, un - ser Gott, al - lei - ne. Gieb unserm Fürstnund al - ler Ob - rig - keit Fried'

du, un - ser Gott, al - lei - ne. Gieb unserm Fürstnund al - ler Ob - rig - keit Fried'

du, un - ser Gott, al - lei - ne. Gieb unserm Fürstnund al - ler Ob - rig - keit Fried'

14

und gut Re - gi - ment, dass wir un - ter ih - nen ein ge - ruhig und stil - les
und gut Re - gi - ment, dass wir un - ter ih - nen ein ge - ruhig und stil - les
und gut Re - gi - ment, dass wir un - ter ih - nen ein ge - ruhig und stil - les
und gut Re - gi - ment, dass wir un - ter ih - nen ein ge - ruhig und stil - les

19

Le - ben füh - ren mö - gen in al - ler Gott - se - lig - keit
Le - ben füh - ren mö - gen in al - ler Gott - se - lig - keit
Le - ben füh - ren mö - gen in al - ler Gott - se - lig - keit
Le - ben füh - ren mö - gen in al - ler Gott - se - lig - keit

23

und Ehr - bar - keit. A - men.
und Ehr - bar - keit. A - men.
und Ehr - bar - keit. A - men.
und Ehr - bar - keit. A - men.