

Kantate Nr. 51

Score

am 15. Sonntage nach Trinitatis und für alle zeit
for the fifteenth Sunday after Trinity and for general use
pour le 15me dimanche après la Trinité et tous les temps

Allegro ♩ = 100

I - Aria



Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Trumpet in C

Violin I

Violin II

Viola

Double Bass

Soprano

Harpsichord

6 6

The musical score for page 2 of J.S. Bach's Cantata No. 51 (I) Aria includes the following parts and features:

- C Tpt.:** Treble clef, featuring a triplet of eighth notes and a trill.
- Vln. I:** Treble clef, featuring a triplet of eighth notes and a trill.
- Vln. II:** Treble clef, featuring a triplet of eighth notes and a trill.
- Vla.:** Bass clef, featuring a triplet of eighth notes.
- D.B.:** Bass clef, featuring a triplet of eighth notes.
- S:** Treble clef, with rests.
- Hpschd.:** Treble and Bass clefs, featuring a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

Figured bass notation at the bottom of the page:

6 6/5 6/4 7/3 6/4 6 6/5 7

J.S. Bach Kantate Nr. 51 (I)Aria

6

C Tpt.

Vln. I

Vln. II

Vla.

D.B.

S

Hpschd.

7 6 $\frac{9}{5}$ 5 $\frac{7}{2}$ 6

Detailed description: This is a page of a musical score for J.S. Bach's Cantata No. 51 (I) Aria, page 3. The score is arranged in a system with seven staves. From top to bottom, the staves are: C Tpt. (C Trumpet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), D.B. (Double Bass), S (Soprano), and Hpschd. (Harpsichord). The C Tpt. part features a long, sustained note with a wavy line above it, indicating a tremolo or vibrato. The Vln. I and Vln. II parts play a rhythmic pattern of eighth notes. The Vla. part plays a similar rhythmic pattern. The D.B. part plays a rhythmic pattern of eighth notes. The S part is mostly silent. The Hpschd. part is a figured bass, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. The figured bass notation includes the numbers 7, 6, $\frac{9}{5}$, 5, $\frac{7}{2}$, and 6. The number $\frac{9}{5}$ is written as a fraction with 9 over 5. The number $\frac{7}{2}$ is written as a fraction with 7 over 2. The number 6 is written as a plain number. The number 5 is written as a plain number. The number 7 is written as a plain number. The number 7 is written as a plain number. The number 6 is written as a plain number.

C Tpt.

Vln. I

Vln. II

Vla.

D.B.

S

Hpschd.

Jauch - - - - -

5 6 6 6 3

10

C Tpt.

10

Vln. I

Vln. II

Vla.

D.B.

10

S

- zet, jauch - - zet Gott in al - len Lan - den, jauch -

10

Hpschd.

6 6/4 6

12

C Tpt.

12

Vln. I

Vln. II

Vla.

D.B.

12

S

- - - - - zet Gott in al len Lan den, in al - - - -

12

Hpschd.

6 6/3 6/4 7 6/4 6/5 6/4 3

14

C Tpt.

14

Vln. I

Vln. II

Vla.

D.B.

14

S

- - len Lan - den! - -

14

Hpschd.

7
5

#

6

9
7

16

C Tpt.

Vln. I

Vln. II

Vla.

D.B.

S

Hpschd.

7/2 6/5 # 6

Detailed description: This page of the musical score for J.S. Bach's Cantata No. 51 (I) Aria, page 8, features six staves. The C Tpt. staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with eighth-note patterns and trills. The Vln. I and Vln. II staves also use treble clefs and contain similar eighth-note patterns. The Vla. and D.B. staves use bass clefs and provide a rhythmic accompaniment. The S (Soprano) staff is mostly empty, with a few notes. The Hpschd. (Harpsichord) part is written in a grand staff (treble and bass clefs) and includes figured bass notation at the bottom: #, 7/2, 6/5, #, 6, #. The music is divided into two measures by a bar line.

18

C Tpt.

18

Vln. I

Vln. II

Vla.

D.B.

18

S

Jauch-zet, jauch - - zet, Jauch - zet, jauch - - -

18

Hpschd.

6 6 6 6/4

C Tpt.

Vln. I

Vln. II

Vla.

D.B.

S

Hpschd.

20

20

20

20

20

20

7

6

Detailed description: This page of a musical score for J.S. Bach's Cantata No. 51 (I) Aria, page 10, features seven staves. The C Tpt. staff begins with a treble clef and a key signature of one flat, starting at measure 20 with a melodic line of eighth and sixteenth notes. The Vln. I staff also starts at measure 20 with a treble clef and a melodic line of eighth notes. The Vln. II and Vla. staves are mostly empty, with a few rests. The D.B. staff starts at measure 20 with a bass clef and a melodic line of eighth notes. The S staff starts at measure 20 with a treble clef and a melodic line of eighth notes, with a long slur over the first two measures. The Hpschd. staff starts at measure 20 with a grand staff (treble and bass clefs) and a chordal accompaniment. Fingerings 7 and 6 are indicated in the Hpschd. staff.

22

C Tpt.

22

Vln. I

Vln. II

Vla.

D.B.

22

S

zet, jauch - - - - - zet Gott is al - len Lan -

22

Hpschd.

6 6 6 7 6

C Tpt.

Vln. I

Vln. II

Vla.

D.B.

S

den, in al-len-Lan - - - - -

Hpschd.

7^b 6 6/5 6/5 5

27

C Tpt.

27

Vln. I

Vln. II

Vla.

D.B.

27

S

den, jauch - - - - zet Gott in

Hpschd.

9 3 6 6 5 6 6

29

C Tpt.

29

Vln. I

Vln. II

Vla.

D.B.

6 7 7

S

al - - - - - len - Lan - den, in al - len Lan -

29

Hpschd.

6 7 7

31

C Tpt.

31

Vln. I

Vln. II

Vla.

D.B.

31

S

den!

31

Hpschd.

6 6 6 5 6 4

C Tpt.

Vln. I

Vln. II

Vla.

D.B.

S

Hpschd.

34

34

34

34

34

34

7 6 6 6

4

5

7

5

6 6 9

7

tr

tr

tr

7

6

6

6

5

7

5

6

6

9

7

C Tpt.

Vln. I

Vln. II

Vla.

D.B.

S

Hpschd.

37

37

37

37

37

37

37

7
5
2

6

6

6

6

The musical score is arranged in a system of seven staves. The top staff is for C Tpt. (C Trumpet), followed by Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), D.B. (Double Bass), S (Soprano), and Hpschd. (Harpsichord). The score begins at measure 37. The C Tpt. part features a melodic line with a trill (tr) in the final measure. The string parts (Vln. I, Vln. II, Vla., D.B.) play a rhythmic pattern of eighth notes. The Soprano part (S) is mostly silent, with a few notes in the final measure. The Harpsichord part (Hpschd.) provides a harmonic accompaniment with chords and a bass line. The bass line includes fingerings: 7, 5, 2, 6, 6, 6, 6.

39

C Tpt. *Fine*

39

Vln. I *Fine*

Vln. II *Fine*

Vla. *Fine*

D.B. *Fine*

39 *tr*

S *Fine*
Was der Him - mel und die Welt an Ge - schöp - fen in sich

39 *Fine*

Hpschd.

6 6 6 7 # 6 6/5 7/5

41

C Tpt.

41

Vln. I

Vln. II

Vla.

D.B.

41

S

hält, müs - se des - sen Ruhm er - hö - - - - -

41

Hpschd.

6 4# 7 4 2 # 5 4 # 6

43

C Tpt.

43

Vln. I

Vln. II

Vla.

D.B.

43

S

hen, müs - se

43

Hpschd.

6 6/5 # 6/4

45

C Tpt.

45

Vln. I

Vln. II

Vla.

D.B.

45

S

des - sen Ruhm er - hö - - - - hen, er - hö - hen,

45

Hpschd.

7 # 6 4 6 6 5 6 5 #

47

C Tpt.

47

Vln. I

Vln. II

Vla.

D.B.

47

S

47

Hpschd.

6

6

9

#

7

5

2

5

49

C Tpt.

49

Vln. I

Vln. II

Vla.

D.B.

49

S

und wir_ wol - len un - serm

49

Hpschd.

5 # 6 \ 6 # 5 5 7 7

51

C Tpt.

Vln. I

Vln. II

Vla.

D.B.

S

Gott gleich - falls jetz ein Op - fer — brin - gen, — daß er uns in Kreuz — und —

Hpschd.

4# 7 6 6 # 5 6 α 6

2 4 5 5

53

C Tpt.

53

Vln. I

Vln. II

Vla.

D.B.

53

S

Not, in Kreuz und Not, in Kreuz und

53

Hpschd.

6 5 9 6

55

C Tpt.

55

Vln. I

Vln. II

Vla.

D.B.

55

S

Not al - le - zeit hat bei - ge -

55

Hpschd.

6 5 7 # 7 7 7 6 5 5 #

57

C Tpt.

57

Vln. I

Vln. II

Vla.

D.B.

57

S

stan - den, — al - le - zeit hat bei - be - stan - - - -

57

Hpschd.

6 # 6 6 # 6 2

59

C Tpt.

59

Vln. I

Vln. II

Vla.

D.B.

59

S

den, al

59

Hpschd.

6 5 6 5 8 7 6 4 6 3 7

61

C Tpt.

61

Vln. I

Vln. II

Vla.

D.B.

61

S

le - zeit hat bei - ge - stan - den. Jauch - zet

61

Hpschd.

6 8 7 6[#]/₂ 6 6 6 5 6

63

C Tpt.

63

Vln. I

Vln. II

Vla.

D.B.

S

Gott in al - les Lan - den, jauch - - - -

Hpschd.

6 6 6/2 6 6

65

C Tpt. *D.S. al Fine*

65

Vln. I *D.S. al Fine*

Vln. II *D.S. al Fine*

Vla. *D.S. al Fine*

D.B. *D.S. al Fine*

65

S *D.S. al Fine*
- - - - - **zet!** **Jauch** - - - - -

65

Hpschd. *D.S. al Fine*

6 6 6/4 6

II - Recitativo

{BWV 51}

for Soprano, Strings & Continuo

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Score

Adagio ♩ = 62

Violin I

Violin II

Viola

Double Bass

Soprano

Harpisichord

Wir be - ten zu dem Tem-pel an, da Got-tes Eh - re woh-net, da des-sen Treu, so täg-lich

6 4 7 4 2 5 3 6 7 # 6

Andante ♩ = 65

Vln. I

Vln. II

Vla.

D.B.

S

Hpschd.

neu, mit lauter Se - gen loh-net. Wir preisen, was er an uns hat ge - tan. Muß gleich - dur schwa - che

6 3 7 5 4 3 6 5 5 # 6 6 9 8 6

Bach (BWV 51) II - Recitativo

2

10

Vln. I

Vln. II

Vla.

D.B.

S

Mund der schwa - che Mund von sei - nen - Wun - dern lal -

Hpschd.

9 8 6_b 6 7 5 6 # 6

13

Vln. I

Vln. II

Vla.

D.B.

S

len, so kann ein schlech - tes Lob ihm den - noch wohl - ge - fal - len. Muß gleich - mein -

Hpschd.

5 5 5 7 7 6 5 3 6

Bach (BWV 51) II - Recitativo

17

Vln. I

Vln. II

Vla.

D.B.

S

Hpschd.

schwa - cher - - - - - cher Mund von sei - nen - - - - - Wun - dern - - - - -

6 5^b 6 6 7 9 6

20

Vln. I

Vln. II

Vla.

D.B.

S

Hpschd.

len, so kann ein - - - - - schlech - tes - - - - - Lob ihm - - - - - den - noch wohl - ge -

6 9 6 # 6^b 6 # 6 4

Bach (BWV 51) II - Recitativo

4

23

Vln. I

Vln. II

Vla.

D.B.

S

- fal - len.

Hpschd.

6 6 5 4 3

Detailed description: This page of a musical score contains measures 23, 24, and 25 of the second movement of J.S. Bach's BWV 51. The score is arranged for a chamber ensemble consisting of Violin I, Violin II, Viola, Double Bass, Soprano, and Harpsichord. Measure 23 begins with a soprano vocal line that is silent, with the lyrics '- fal - len.' written below. The instrumental parts feature a complex rhythmic and melodic texture. The Harpsichord part includes figured bass notation (6, 6, 5, 4, 3) under the bass staff in measure 25. The page is numbered '4' at the top left.

Score

III - Aria

(BWV 51)

for Soprano & Continuo

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Larghetto ♩ = 60

Soprano

Harpisichord

S

Höch - - - ster,

Höch - ster, ma - che dei - ne

Hpschd.

S

Gü - te fer - ner al - le Mor - gen neu,

al - - - le Mor -

Hpschd.

S

- - - gen neu,

al - - - le Mor - - - gen

Hpschd.

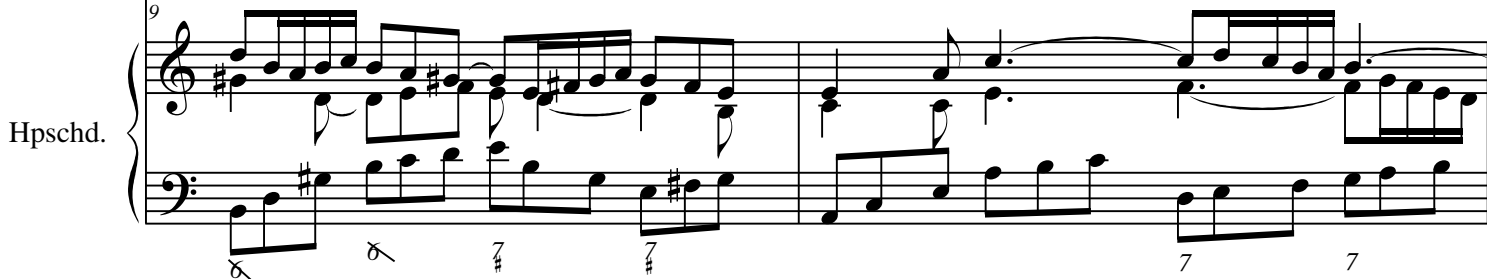
J. S. Bach (BWV 51)III - Aria

2

S
9
neu, _____ Höch - - - - ster, ma-che dei - ne



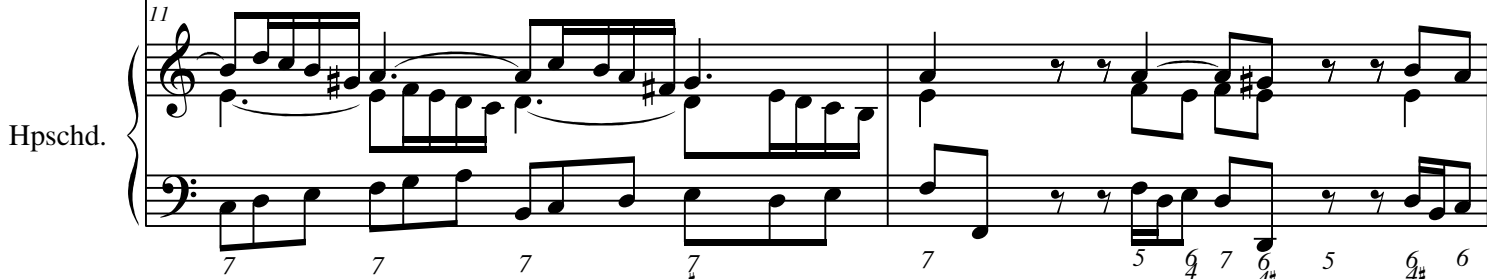
Hpschd.
9
7 7 7 7 7 7



S
11
Gü - te _____ fer - ner al - le Mor-gen neu, ma - che fer-ner _____ dei - nen Gü-te _____



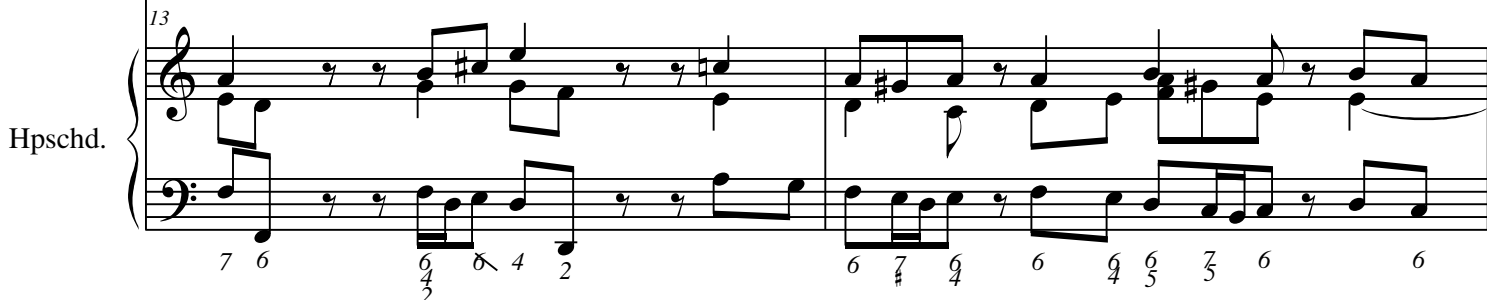
Hpschd.
11
7 7 7 7 5 9 7 6# 5 9# 6



S
13
_____ al - le Mor-gen, _____ Höch-ster, ma-che _____ del - ne Gü-te _____ fer - ner al - le _____ Mor



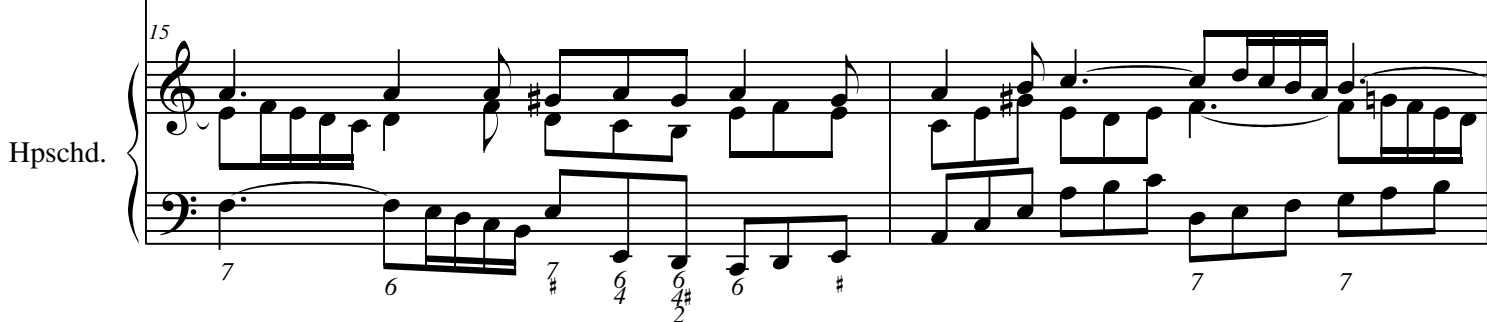
Hpschd.
13
7 6 6 4 2 6 7 6 6 4 5 3 6 6



S
15



Hpschd.
15
7 6 7 6 6# 6 # 7 7



J. S. Bach (BWV 51)III - Aria

17

S

Fine So — soll für — die Va-ter -

Hpschd.

Fine

7 7 7 7 6 5

19

S

treu auch — ein dank - ba - res — Ge - mü - te durch ein from - mes Le - ben

Hpschd.

7 7 7 7 7 7

21

S

wei - sen, daß wir — dei - ne Kin - der hei - - - - -

Hpschd.

8 7 6 5 6 6 6 5 # 6 7

23

S

Ben, daß — wir dei - ne Kin - der

Hpschd.

5# 7 7 7 # 6 6 6 7 6 5 4 5

25
S
hei - Ben; so soll für die Va-ter

Hpschd.

7 7 7 5 7 6 6 5

27
S
treu auch ein dank-ba - res Ge - mü - te durch ein from - mes Le - ben

Hpschd.

7 7 4 7 7 7

29
S
wei - sen, daß wir dei - ne Kin - der bei - - - - -

Hpschd.

6 6 6 6 5# 5 6 7 5

31
S
- - - - - ssen, dass wir dei - ne Kin - der hei - Ben, dei - - - - - ne

Hpschd.

7 5 6 6 5 6 5 6 5# 7 7 7

S *tr*
Kin - der, dei - - - ne Kin - der, daß_ wir dei - ne Kin - der

Hpschd.

4 6 6 6 7 4 6 6 6 6 5

S
hei - ßen.

Hpschd.

7 7 7 6 5

S
Höch - - - - - ster, *D.S. al Fine*

Hpschd. *D.S. al Fine*

6 #

IV - Choral

Score

for Soprano, Strings & Continuo
{BWV 51}

Johann Sebastian Bach (1685-1750)
Arr. Michel Rondeau

Moderato ♩ = 90

Trumpet in C

Violin I

Violin II

Viola

Soprano

Harpsichord

Double Bass

The score is written for seven instruments. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is Moderato with a metronome marking of ♩ = 90. The Trumpet in C, Violin II, and Viola parts are mostly silent, indicated by whole rests. The Violin I part has a melodic line starting in the second measure. The Soprano part is also silent. The Harpsichord and Double Bass parts provide harmonic support, with the Double Bass line featuring fingerings 6, 5, 7, and 6.

J. S. Bach (BWV 51) IV- V Choral

4

C Tpt.

Vln. I

Vln. II

Vla.

S

Hpschd.

D.B.

6

6

7

Detailed description: This page of the musical score contains measures 2 through 5. The C Tpt. part has whole rests. Vln. I plays a melodic line with a slur over measures 2-3 and a fermata over measure 4. Vln. II plays a rhythmic accompaniment. Vla. has whole rests. S has whole rests. Hpschd. and D.B. play a figured bass line with figures 6, 6, and 7. The Hpschd. part includes a treble clef and a bass clef. The D.B. part includes a bass clef.

7

C Tpt.

7

Vln. I

Vln. II

Vla.

7

S

7

Hpschd.

7

D.B.

7

5^b #

6

6

7

6

5

Detailed description: This is a page of a musical score for J.S. Bach's BWV 51, IV-V Choral, page 3. The score is arranged in a system with seven staves. From top to bottom, the staves are: C Tpt. (C Trumpet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), S (Soprano), Hpschd. (Harpsichord), and D.B. (Double Bass). The C Tpt., Vla., and S parts are mostly silent, indicated by rests. The Vln. I and Vln. II parts have melodic lines with various ornaments and phrasing. The Hpschd. part is a figured bass, with the right hand playing chords and the left hand playing a bass line. The figured bass notation includes figures such as 7, 5^b, #, 6, 6, 7, 6, and 5. The D.B. part follows the figured bass line. The score is written in a standard musical notation with treble and bass clefs.

10

C Tpt.

10

Vln. I

Vln. II

Vla.

10

S

Sei Lob und

10

Hpschd.

9 6 $\frac{6}{5}$ 7

10

D.B.

Detailed description: This is a page of a musical score for J.S. Bach's BWV 51, IV-V Choral. The page is numbered '4' at the top left. The title 'J. S. Bach (BWV 51) IV- V Choral' is centered at the top. The score is arranged in a system with seven staves. From top to bottom, the staves are: C Tpt. (C Trumpet), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), S (Soprano), Hpschd. (Harpsichord), and D.B. (Double Bass). The vocal line (S) has the lyrics 'Sei Lob und' written below it. The harpsichord part includes figured bass notation: '9 6 6/5' under the first measure and '7' under the fourth measure. The number '10' appears at the beginning of each staff, likely indicating a measure number. The music is in a common time signature and features various rhythmic patterns and melodic lines across the instruments.

13

C Tpt.

Vln. I

Vln. II

Vla.

S

Preis mit Eh - - - - ren

Hpschd.

D.B.

6 5 7 6 5 6 5

16

C Tpt.

16

Vln. I

Vln. II

Vla.

16

S

Gott Va - - - ter,

16

Hpschd.

7 6 6 # 6 5

16

D.B.

19

C Tpt.

19

Vln. I

Vln. II

Vla.

19

S

Sohn, hei - li - gem Geist!

19

Hpschd.

19

D.B.

6/4 6/5 6 6 6/5 6

22

C Tpt.

22

Vln. I

Vln. II

Vla.

22

S

22

Hpschd.

22

D.B.

7^b 6 7^b 6 5 7^b 6^b 6

Detailed description: This page of the musical score for J.S. Bach's BWV 51, IV-V Choral, contains measures 22 through 25. The score is arranged in a system with seven staves. The top staff is for the C Trumpet (C Tpt.), which is silent in these measures. The first violin (Vln. I) and second violin (Vln. II) parts are active, with Vln. I playing a melodic line and Vln. II providing harmonic support. The viola (Vla.) part is also silent. The soprano (S) part is silent. The harpsichord (Hpschd.) and double bass (D.B.) parts are active, with the Hpschd. part featuring a complex texture of chords and moving lines. The D.B. part provides a steady bass line. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The page number '8' is in the top left, and the title 'J. S. Bach (BWV 51) IV- V Choral' is centered at the top. The measure number '22' is written above the first staff of each system. The Hpschd. part includes fingerings: 7^b, 6, 7^b, 6, 5, 7^b, 6^b, 6.

26

C Tpt.

26

Vln. I

Vln. II

Vla.

26

S

26

Hpschd.

26

D.B.

6 6 6 5 7 6 5

Detailed description: This page of a musical score for J.S. Bach's BWV 51, IV-V Choral, page 9, contains seven staves. The staves are labeled on the left as C Tpt., Vln. I, Vln. II, Vla., S, Hpschd., and D.B. Each staff begins with the number 26. The C Tpt., Vla., and S staves contain whole rests. The Vln. I and Vln. II staves contain melodic lines with various note values and rests. The Hpschd. (Harpsichord) part is written in two staves (treble and bass clefs) and includes figured bass notation (6, 6, 6, 5, 7, 6, 5) under the bass line. The D.B. (Double Bass) part is written in a single bass clef staff and contains a melodic line.

33

C Tpt.

Vln. I

Vln. II

Vla.

S

der woll' in uns ver -

Hpschd.

D.B.

The image shows a page of a musical score for J.S. Bach's BWV 51, IV-V Choral, page 11. The score is arranged in a system with seven staves. From top to bottom, the staves are: C Trumpet (C Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Soprano (S), Harpsichord (Hpschd.), and Double Bass (D.B.). The Soprano part has lyrics: "der woll' in uns ver -". The Harpsichord and Double Bass parts include figured bass notation. The page number "11" is in the top right corner. The measure number "33" is written above the first staff.

36

C Tpt.

Vln. I

Vln. II

Vla.

S

meh - - - ren, was

Hpschd.

D.B.

The musical score is arranged in a system with seven staves. From top to bottom: C Trumpet (C Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Soprano (S), Harpsichord (Hpschd.), and Double Bass (D.B.). The Soprano part includes the lyrics 'meh - - - ren, was'. The Harpsichord and Double Bass parts feature figured bass notation with figures such as 6/5, 6 6/5, 7, 5, 6/5, and 6/5. The score begins at measure 36. The C Trumpet, Viola, and Soprano parts have rests in the first measure. The Violin I and II parts have a 7-measure rest in the first measure. The Harpsichord and Double Bass parts begin with a 6/5 figure. The Soprano part has a trill (tr) over the first note. The key signature has one sharp (F#) and the time signature is 3/4.

40

C Tpt.

40

Vln. I

Vln. II

Vla.

40

S

er uns aus Gna - den ver - - -

40

Hpschd.

40

D.B.

6 5 4 5 6 6 5

43

C Tpt.

Vln. I

Vln. II

Vla.

S

heißt,

Hpschd.

D.B.

43

43

43

43

43

43

6 6/5 6 7# 6 6 7#

46

C Tpt.

46

Vln. I

Vln. II

Vla.

46

S

46

Hpschd.

46

D.B.

6/4 5/3 4/2 6/5 7/4 6 6

Detailed description: This page of a musical score for J.S. Bach's BWV 51, IV-V Choral, page 15, features seven staves. The C Tpt. staff is mostly silent with rests. Vln. I and Vln. II play active parts with eighth and sixteenth notes. Vla. is silent. S is silent. Hpschd. and D.B. play a similar line with figured bass notation: 6/4, 5/3, 4/2, 6/5, 7/4, 6, 6. The music is in 3/4 time and G major.

49

C Tpt.

49

Vln. I

Vln. II

Vla.

49

S

49

Hpschd.

49

D.B.

7# 6 6^b 5 6^b/₂ 6₅ 7 7#

Detailed description: This page of a musical score for J.S. Bach's BWV 51, IV-V Choral, page 16, shows measures 49-51. The score is arranged in a system with seven staves. The top staff is for C Tpt. (Cornet), which is mostly silent with rests. The second staff is for Vln. I (Violin I), the third for Vln. II (Violin II), and the fourth for Vla. (Viola), all of which are also mostly silent. The fifth staff is for S (Soprano), which is silent. The sixth staff is for Hpschd. (Harpsichord), and the seventh for D.B. (Double Bass). The Hpschd. and D.B. parts are highly active, featuring complex rhythmic patterns and chromatic lines. The Hpschd. part includes a variety of chords and intervals, while the D.B. part features a prominent bass line with many accidentals and a large slur over measures 50-51. Fingerings are indicated by numbers 6, 6^b, 5, 6^b/₂, 6₅, 7, and 7# below the D.B. staff. The key signature is one sharp (F#), and the time signature is 3/4.

52

C Tpt.

52

Vln. I

Vln. II

Vla.

52

S

daß

52

Hpschd.

b 6 7^b 6 6 5

52

D.B.

55

C Tpt.

Vln. I

Vln. II

Vla.

S

wir ihm fest ver - trau - - - -

Hpschd.

D.B.

Figured Bass notation for Hpschd. and D.B.:

6 6 6 6 6 6 9 3 6 3

6 4 2 6 4 2 5 6 6 9 3 6 3

58

C Tpt.

58

Vln. I

Vln. II

Vla.

58

S

en, gänz -

58

Hpschd.

6/5 6 b 6 7 6 3

58

D.B.

61

C Tpt.

Vln. I

Vln. II

Vla.

S

lich ver - lass'n auf ihn,

Hpschd.

D.B.

64

C Tpt.

64

Vln. I

Vln. II

Vla.

64

S

64

Hpschd.

64

D.B.

6 6 6 7 7 6 7

#

#

70

C Tpt.

70

Vln. I

Vln. II

Vla.

70

S

von Her - - - zen

70

Hpschd.

9 6 6 # 6 5

70

D.B.

73

C Tpt.

Vln. I

Vln. II

Vla.

S

73 auf ihn bau - - - en,

Hpschd.

6 5 6 7^b 6 6 7

D.B.

76

C Tpt.

76

Vln. I

Vln. II

Vla.

76

S

daß uns'r Herz,

76

Hpschd.

9 8 7^b 5 5

76

D.B.

79

C Tpt.

Vln. I

Vln. II

Vla.

S

Muth und Sinn

Hpschd.

D.B.

Detailed description of the musical score: The page shows measures 79-81. The C Trumpet part is mostly rests. Violin I and II have active melodic lines. The Viola part is mostly rests. The Soprano part has a long note in measure 79, followed by rests in 80 and 81, with lyrics 'Muth und Sinn' under the first two notes. The Harpsichord and Double Bass parts provide harmonic support with figured bass notation: 6 5 4 #, 6 b, 7, 6 #, 7 #.

82

C Tpt.

82

Vln. I

Vln. II

Vla.

82

S

82

Hpschd.

82

D.B.

α

7

6

5

7

85

C Tpt.

Vln. I

Vln. II

Vla.

S

ihm fo - - - stig - lich an -

Hpschd.

6 5 6 7 4

D.B.

88

C Tpt.

Vln. I

Vln. II

Vla.

S

han - - - - - gen;

Hpschd.

D.B.

6 5_b 7_b 7_b 6 6 7 7_b 4 3 6 7_#

91

C Tpt.

Vln. I

Vln. II

Vla.

S

Hpschd.

D.B.

drauf

α 7 6 7 # 6 5

94

C Tpt.

Vln. I

Vln. II

Vla.

S

sin - - - gen wir — zur *tr* Stund':

Hpschd.

D.B.

97

C Tpt.

Vln. I

Vln. II

Vla.

S

A - men! wir

Hpschd.

D.B.

7 7 6 7 3

100

C Tpt.

100

Vln. I

Vln. II

Vla.

100

S

werd'n's er - lan - - - gen,

tr

100

Hpschd.

6/5 6 7 5 5/2 9 6 9 4 5

100

D.B.

103

C Tpt.

Vln. I

Vln. II

Vla.

S

glaub'n wir aus

Hpschd.

D.B.

Detailed description of the musical score: The score is for page 34 of J.S. Bach's BWV 51, IV-V Choral. It features seven staves. The C Trumpet part (C Tpt.) has rests. The Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines with various ornaments and slurs. The Viola (Vla.) part has rests. The Soprano (S) part has the lyrics 'glaub'n wir aus'. The Harpsichord (Hpschd.) and Double Bass (D.B.) parts are figured bass, with the D.B. part including figured bass notation such as 6, 6b, 5, 6, 7, and 3.

106

C Tpt.

Her - - - - - zens Grund.

106

Vln. I

Vln. II

Vla.

106

S

Her - - - - - zens Grund.

106

Hpschd.

6 5 8 7 7 6 5 6 5 7 6 6 7

106

D.B.

Detailed description: This page of a musical score for J.S. Bach's BWV 51, IV-V Choral, page 35, features seven staves. The top staff is for C Tpt., showing a melodic line starting at measure 106 with a trill (tr) on the final note. The vocal line (S) mirrors this melody with the lyrics 'Her - - - - - zens Grund.' The string parts include Vln. I and Vln. II with rhythmic patterns, Vla. with rests, and D.B. with a bass line. The harpsichord part (Hpschd.) is split into two staves, with the right hand playing chords and the left hand playing a bass line with fingerings: 6 5, 8 7, 7 6 5, 6 5 7, 6 6 7. The score is in G major and 3/4 time.

109

C Tpt.

Vln. I

Vln. II

Vla.

S

Hpschd.

D.B.

113

C Tpt.

Vln. I

Vln. II

Vla.

S

Hpschd.

D.B.

7 7 7 3_b 7 6

Detailed description: This page of a musical score for J.S. Bach's BWV 51, IV-V Choral, page 37, features seven staves. The C Tpt. staff has rests. Vln. I and Vln. II play melodic lines with various accidentals and slurs. Vla. has rests. S has rests. Hpschd. and D.B. provide harmonic support with chords and moving lines, including fingerings like 7, 3_b, and 6. The number 113 is written above the first measure of each staff.

116

C Tpt.

Al - le - lu - ja, al - - le - lu

116

Vln. I

116

Vln. II

Vla.

116

S

Al - le - lu - ja, al - - le - lu -

116

Hpschd.

6 7 6 5 9 8 6 5 5 6 5 6 9 3 6

116

D.B.

121

C Tpt.

121

Vln. I

Vln. II

Vla.

121

S

ja, al - le - lu - ja,

121

Hpschd.

6 2, 6, 6, 6 5, 9 6 5 #, 6 5 #

121

D.B.

126

C Tpt.

126

Vln. I

Vln. II

Vla.

126

S

al - le - lu - ja, al - le - lu - ja, -

126

Hpschd.

6 6 5 6 5 6 5 6 9 8 6

126

D.B.

131

C Tpt.

131

Vln. I

Vln. II

Vla.

131

S

al - le - lu - ja, al - le - lu - ja!

131

Hpschd.

9 8 6 4 3 5 6 6 4 2 6

131

D.B.

136

C Tpt.

Vln. I

Vln. II

Vla.

S

Hpschd.

D.B.

The musical score for page 42 of J.S. Bach's BWV 51, IV-V Choral, features seven staves. The C Tpt. staff is mostly silent with rests. The Vln. I and Vln. II staves play active melodic lines. The Vla. staff provides a steady accompaniment. The S (Soprano) staff is silent. The Hpschd. (Harpsichord) part is written in two staves with figured bass notation: 6 5, 6 #, 6/2, 6, 6 5. The D.B. (Double Bass) part also provides accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

141

C Tpt.

141

Vln. I

Vln. II

Vla.

141

S

141

Hpschd.

9 6 # 4# 2 6 6 5 6 #

141

D.B.

Detailed description: This page of a musical score for J.S. Bach's BWV 51, IV-V Choral, page 43, contains seven staves. The staves are labeled on the left as C Tpt., Vln. I, Vln. II, Vla., S, Hpschd., and D.B. Each staff begins with the measure number 141. The C Tpt. and S staves are mostly empty, with only a few notes. The Vln. I, Vln. II, Vla., Hpschd., and D.B. staves contain complex musical notation, including eighth and sixteenth notes, rests, and accidentals. The Hpschd. staff includes figured bass notation below the notes: 9 6 #, 4# 2, 6, 6 5, 6 #.

146

C Tpt.

Vln. I

Vln. II

Vla.

S

Hpschd.

D.B.

151

C Tpt.

151

Vln. I

Vln. II

Vla.

151

S

151

Hpschd.

151

D.B.

6/4 6/5

6/4 6/5b

5/4 3

Detailed description: This page of a musical score for J.S. Bach's BWV 51, IV-V Choral, page 45, features seven staves. The C Tpt. staff is mostly silent with rests. Vln. I and Vln. II play intricate sixteenth-note patterns. Vla. has sparse accompaniment. S is silent. Hpschd. provides harmonic support with chords and moving lines. D.B. plays a rhythmic accompaniment with fingerings 6/4, 6/5, 6/4, 6/5b, 5/4, and 3. The number 151 is repeated at the start of each staff.

156

C Tpt.

Vln. I

Vln. II

Vla.

S

Hpschd.

D.B.

7 6 4 6 6/4 2

6/5 6/5 6 6 6/5 4/2 6/5 6/5

161

C Tpt.

161

Vln. I

Vln. II

Vla.

161

S

Al - le - lu - ja, al - - - le - lu - ja,

161

Hpschd.

161

D.B.

5 4 6/4 2 6 6/4 6 6 6 5b 3 6/4 2

166

C Tpt.

166

Vln. I

Vln. II

Vla.

166

S

al - le - lu - ja, al - le - lu - ja,

166

Hpschd.

6 x 5 6 5 5 6 5 5

166

D.B.

171

C Tpt.

171

Vln. I

Vln. II

Vla.

171

S

al - le - - - lu - ja, al - le - lu -

171

Hpschd.

9 8 5 6 4 # 6 #

171

D.B.

176

C Tpt.

176

Vln. I

Vln. II

Vla.

176

S

ja, al - le - lu - ja,

176

Hpschd.

6

6/2

6

176

D.B.

181

C Tpt.

181

Vln. I

Vln. II

Vla.

181

S

al - le - lu - ja, al - le - lu - ja,

181

Hpschd.

6
2

7 # 7 # 6 6 5

181

D.B.

186

C Tpt.

186

Vln. I

Vln. II

Vla.

186

S

al - le - lu - ja,

186

Hpschd.

186

D.B.

5 6 5 6 3 # 6 4# 2

191

C Tpt.

191

Vln. I

Vln. II

Vla.

191

S

al - le - lu - ja,

191

Hpschd.

191

D.B.

6 5

6 4# 2

195

C Tpt.

195

Vln. I

Vln. II

Vla.

195

S

al - le - lu ja,

195

Hpschd.

195

D.B.

7 x 7

200

C Tpt.

200

Vln. I

Vln. II

Vla.

200

S

al - le - lu - ja, al - le - lu - ja, al - le - lu -

200

Hpschd.

200

D.B.

9 6 # # 6 6

6 5

205

C Tpt.

205

Vln. I

Vln. II

Vla.

205

S

ja,

Hpschd.

205

D.B.

6 7

6

6

210

C Tpt.

210

Vln. I

Vln. II

Vla.

210

S

al - le - lu - ja,

210

Hpschd.

210

D.B.

5 5 6 5 5 6 4 6 6 5

215

C Tpt.

215

Vln. I

Vln. II

Vla.

215

S

al - le - lu - ja,

215

Hpschd.

6/4 6/4 7/4 7/4 6/4

215

D.B.

220

C Tpt.

220

Vln. I

Vln. II

Vla.

220

S

al-le-lu - ja!

220

Hpschd.

220

D.B.

6/3, 6/4, 6/4, 6, 6/3b, 7 6, 6, 6, 6 7

Detailed description: This page of a musical score for J.S. Bach's BWV 51, IV-V Choral, page 59, features seven staves. The top staff is for C Tpt. (Cornet Trumpet), followed by Vln. I (Violin I), Vln. II (Violin II), and Vla. (Viola). The fifth staff is for the Soprano (S) voice, with the lyrics 'al-le-lu - ja!' written below it. The sixth staff is for the Harpsichord (Hpschd.), and the bottom staff is for the Double Bass (D.B.). The score begins at measure 220. The Soprano part has a long melisma over the words 'al-le-lu - ja!'. The Harpsichord part has figured bass notation below it: 6/3, 6/4, 6/4, 6, 6/3b, 7 6, 6, 6, 6 7. The D.B. part has figured bass notation below it: 6/3, 6/4, 6/4, 6, 6/3b, 7 6, 6, 6, 6 7.