

# Kantate Nr. 51

*am 15. Sonntage nach Trinitatis und für alle zeit*

**Harpsichord** *for the fifteenth Sunday after Trinity and for general use*

*pour le 15me dimanche après la Trinité et tous les temps*

## I - Aria

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Allegro ♩ = 100



Soprano

Harpsichord

S

Hpschd.

S

Hpschd.

S 8

Jauch - - - - -

Hpschd.

5 6/5 6/4 6 3

S 10

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

Hpschd.

6 6/4 6

S 12

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

Hpschd.

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

S 14

len Lan - den! - - - - -

Hpschd.

7/5 # 6 9/7

16

S

Hpschd.

# 7 6 # 6 #

2 5

Detailed description: This system covers measures 16 and 17. The Soprano part (S) has a whole rest in both measures. The Harpsichord part (Hpschd.) features a complex rhythmic pattern with eighth and sixteenth notes. Measure 16 has a treble clef with a key signature of one sharp (F#) and a 7/2 time signature. The bass clef has a 6/5 time signature. Measure 17 has a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The bass clef has a 6/4 time signature. There are various accidentals and dynamics markings throughout.

18

S

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

Hpschd.

6 6 6 6

Detailed description: This system covers measures 18 and 19. The Soprano part (S) has lyrics: "Jauch - zet, jauch - - - zet, Jauch - zet, jauch - - - -". The Harpsichord part (Hpschd.) continues with rhythmic accompaniment. Measure 18 has a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The bass clef has a 6/4 time signature. Measure 19 has a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The bass clef has a 6/4 time signature.

20

S

Hpschd.

7 6

Detailed description: This system covers measures 20 and 21. The Soprano part (S) has a long melodic line with eighth notes. The Harpsichord part (Hpschd.) has a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The bass clef has a 7/4 time signature in measure 20 and a 6/4 time signature in measure 21.

22

S

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

Hpschd.

6 6 6 7 6

*sf*

Detailed description: This system covers measures 22 and 23. The Soprano part (S) has lyrics: "- zet, jauch - - - - - zet - - - Gott - is - al - len - Lan -". The Harpsichord part (Hpschd.) continues with rhythmic accompaniment. Measure 22 has a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The bass clef has a 6/4 time signature. Measure 23 has a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The bass clef has a 7/4 time signature. There is a dynamic marking *sf* in measure 23.

S  
24  
den, in al - len Lan - - - - -

Hpschd.

S  
27  
den, jauch - - - - - zet Gott in

Hpschd.

S  
29  
al - - - - - len Lan - den, in al - len Lan -

Hpschd.

S  
31  
den!

Hpschd.

34

S

Hpschd.

7 6 6 6 7 6 6 9 7

4 5 5

37

S

Hpschd.

7 6 6

5 2

39

S

Hpschd.

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

6 6 6 7 # 6 # 5 5

41

S

Hpschd.

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

# 6 7 # 6 4 # 6 #

2 4# 4 5

S  
43  
hen, müs - se

Hpschd.

S  
45  
des - sen Ruhm er - hö - hen, er - hö - hen,

Hpschd.

S  
47

Hpschd.

S  
49  
und wir wol - len un - serm

Hpschd.

51

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

Hpschd.

4# 7 6 6 # 5 6 6 6

53

S  
Not, in Kreuz — und — Not, in Kreuz und

Hpschd.

6 6 9 6 6 6

55

S  
Not — al - le - zeit hat bei - ge -

Hpschd.

6 7 7 7 6 5 5 #

57

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

Hpschd.

6 # 6 6 6 2

S  
den, al

Hpschd.

6 5 5 8 7 6 4 6 3 7

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

Hpschd.

8 7 6 6 4 5 6

S  
Gott in al - les Lan - den, jauch

Hpschd.

5 6 6 5 6

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

Hpschd. *D.S. al Fine*

6 6 6 5



# II - Recitativo

{BWV 51}

## Harpsichord

for Soprano, Strings & Continuo

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Adagio ♩ = 62

Soprano

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

Harpsichord

Soprano

neu, mit lau - ter Se - gen loh - net. Wir prei - sen, was er an uns hat ge - tan. Muß gleich dur schwa - che

Hpschd.

Soprano

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

Hpschd.

Soprano

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

Hpschd.

Bach (BWV 51) II - Recitativo Soprano

S  
17  
schwa - cher - - - - - Mund, mein schwa - - - - - cher Mund von sei - nen - - - - - Wun - dern - - - - - fal -

Hpschd.

6<sub>5</sub> 5<sub>b</sub> 6 6 6 7 9 6

S  
20  
len, so kann ein - - - - - schlech - tes - - - - - Lob ihm - - - - - den - noch wohl - - - - - ge -

Hpschd.

# 6 9 6 # 6<sub>b</sub> 6 # 6 4 #

S  
23  
- fal - len.

Hpschd.

6 6 6 6 5

# Harpsichord

## III - Aria

(BWV 51)

for Soprano & Continuo

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Larghetto  $\text{♩} = 60$

Soprano

Harpsichord

Hpschd.

Hpschd.

Hpschd.

Musical notation for the first system, measures 1-6. The Soprano part is a whole rest. The Harpsichord part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Fingering numbers 7 and 7 are indicated below the bass line.

Musical notation for the second system, measures 7-12. The Soprano part begins with the lyrics "Höch - - - ster, Höch - ster, ma - che dei - ne". The Harpsichord part continues with similar textures. A section symbol (§) is placed above the Harpsichord staff at measure 10. Fingering numbers 6 and # are indicated below the bass line.

Musical notation for the third system, measures 13-22. The Soprano part continues with the lyrics "Gü - te fer - ner al - le Mor - gen neu, al - - - le Mor -". The Harpsichord part features more intricate textures. Fingering numbers 7, 7, 7, 6, 6, 6, #, #, 6, 9, 6, 8 are indicated below the bass line.

Musical notation for the fourth system, measures 23-30. The Soprano part continues with the lyrics "gen neu, al - - - le Mor - - - gen". The Harpsichord part continues with its characteristic textures. Fingering numbers 9, 8, 7, 7, 9, 8, 9, 8 are indicated below the bass line.

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

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



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

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

Hpschd.  
25

7 7 7 5 7 6 6 5

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

Hpschd.  
27

# 7 7 4 7 7 7

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

Hpschd.  
29

# 6 6 6 6 5# 5 6 7 5

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

Hpschd.  
31

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

S <sup>33</sup> *tr*  
Kin - der, dei - - - ne Kin - der, daß wir dei - ne Kin - der

Hpschd.  
4 6 6̣ 6̣♭ 7♭ 4♭ 6 6̣ 6̣ 6 6̣ 5

S <sup>35</sup>  
hei - ßen.

Hpschd.  
7 7 7# 6̣ 5#

S <sup>37</sup>  
Höch - - - - - ster, *D.S. al Fine*

Hpschd.  
6 # *D.S. al Fine*

# IV - Choral

*for Soprano, Strings & Continuo*

{BWV 51}

## Harpsichord

Johann Sebastian Bach (1685-1750)

Arr. Michel Rondeau

Moderato ♩ = 90

Trumpet in C

Violin I

Violin II

Soprano

Harpsichord

C Tpt.

Vln. I

Vln. II

S

Hpschd.



C Tpt.

Vln. I

Vln. II

S

Hpschd.

7

7b #

7

7b #

6 6 7 6

C Tpt.

Vln. I

Vln. II

S

Hpschd.

Sei Lob und

10

10

10

9 6 5 7

13

C Tpt.

Vln. I

Vln. II

S

Preis mit Eh - - - - ren

Hpschd.

6/5 7 6/5 6 6/5

16

C Tpt.

Vln. I

Vln. II

S

Gott Va - - - - ter,

Hpschd.

7 6/5 6/5 # 6 5

19

C Tpt.

Vln. I

Vln. II

S

Sohn, hei - li - gem Geist!

Hpschd.

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

22

C Tpt.

Vln. I

Vln. II

S

Hpschd.

7<sup>b</sup> 6<sup>b</sup> 7<sup>b</sup> 6 6/5 7<sup>b</sup> 6<sup>b</sup> 6

26

C Tpt.

Vln. I

Vln. II

S

Hpschd.

30

C Tpt.

Vln. I

Vln. II

S

Hpschd.

33

C Tpt.

Vln. I

Vln. II

S

der woll' in uns ver -

Hpschd.

36

C Tpt.

Vln. I

Vln. II

S

meh - - - ren, was

Hpschd.

40

C Tpt.

Vln. I

Vln. II

S

er uns aus Gna - den ver - - -

Hpschd.

# 6 5 4 5 6 6 5

43

C Tpt.

Vln. I

Vln. II

S

heißt,

Hpschd.

6 5 6 7 6 7

46

C Tpt.

Vln. I

Vln. II

S

Hpschd.

6 4 5 3 4 2 6 5 7 # 6 6

49

C Tpt.

Vln. I

Vln. II

S

Hpschd.

# 7# 6 6b 5 6b 2 6 5 7 #

52

C Tpt.

Vln. I

Vln. II

S

Hpschd.

daß

b 6 7<sup>b</sup> 6 6/5

55

C Tpt.

Vln. I

Vln. II

S

Hpschd.

wir ihm fest ver - trau - - - -

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



58

C Tpt.

Vln. I

Vln. II

S

en, gänz -

Hpschd.

6/5 6 b 6 7 6 3

61

C Tpt.

Vln. I

Vln. II

S

lich ver - lass'n auf ihn,

Hpschd.

7 6 4/2 6 7 6 6 6

64

C Tpt.

Vln. I

Vln. II

S

Hpschd.

This system of music covers measures 64, 65, and 66. The C Tpt. part is silent. Vln. I and Vln. II play melodic lines with various ornaments and slurs. The Soprano (S) part is silent. The Harpsichord (Hpschd.) part consists of two staves with chords and moving lines, including figured bass notation: #, 6, #, 6, 6, 7, 7, x, 7.

67

C Tpt.

Vln. I

Vln. II

S

Hpschd.

This system of music covers measures 67, 68, and 69. The C Tpt. part is silent. Vln. I and Vln. II continue their melodic lines. The Soprano (S) part is silent. The Harpsichord (Hpschd.) part includes figured bass notation: #, 5b, #, 6, x, 7, 6.

70

C Tpt.

Vln. I

Vln. II

S

Hpschd.

von Her - - - zen

9 6 6 # 6 5

73

C Tpt.

Vln. I

Vln. II

S

Hpschd.

auf ihn bau - - - - en,

6 5 6 7<sub>b</sub> 6 6 7

76

C Tpt.

Vln. I

Vln. II

S

Hpschd.

daß uns'r Herz,

9 8 7<sup>b</sup> 5 5

79

C Tpt.

Vln. I

Vln. II

S

Hpschd.

Muth und Sinn

6 5 # 6 b 7 6 7 #

82

C Tpt.

Vln. I

Vln. II

S

Hpschd.

85

C Tpt.

Vln. I

Vln. II

S

Hpschd.

ihm fo - - - stig - lich an -

88

C Tpt.

Vln. I

Vln. II

S

han - - - - - gen;

Hpschd.

6 5<sub>b</sub> 7<sub>b</sub> 7<sub>b</sub> 6 6 7 7<sub>b</sub> 43 α 7<sub>#</sub>

91

C Tpt.

Vln. I

Vln. II

S

drauf

Hpschd.

α 7<sub>#</sub> 7 6 7 # 6 5

94

C Tpt.

Vln. I

Vln. II

S

sin - - - gen wir — zur *tr* Stund':

Hpschd.

6/5 7 6 6 5 #

97

C Tpt.

Vln. I

Vln. II

S

A - - - men! wir

Hpschd.

7 7 7 6 7 3

100

C Tpt.

Vln. I

Vln. II

S

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

Hpschd.

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

103

C Tpt.

Vln. I

Vln. II

S

glaub'n wir aus

Hpschd.

6 5b 6 6/4 5 7



106

C Tpt.

Vln. I

Vln. II

S

Hpschd.

Her - - - - - zens Grund.

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

109

C Tpt.

Vln. I

Vln. II

S

Hpschd.

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

113

C Tpt.

Vln. I

Vln. II

S

Hpschd.

7 7 7# 5<sup>b</sup> 7# 6

V - Allegro Vivo ♩ = 100

116

C Tpt.

Vln. I

Vln. II

S

Hpschd.

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

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

6 7 5 9 8 5 5 6/2 5/2 6 9 3 5

C Tpt. <sup>121</sup>

Vln. I <sup>121</sup>

Vln. II <sup>121</sup>

S <sup>121</sup>  
ja, al - le - lu - ja,

Hpschd. <sup>121</sup>

6 2 6 6 5 9 6 6 # 6 7 #

C Tpt. <sup>126</sup>

Vln. I <sup>126</sup>

Vln. II <sup>126</sup>

S <sup>126</sup>  
al - le - lu - ja, al - le - lu - ja,

Hpschd. <sup>126</sup>

6 6 5 6 5 6 5 6 9 8 6

131

C Tpt.

Vln. I

Vln. II

S

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

Hpschd.

9 8 6/5 4 3 5 6/5 6/2 6

136

C Tpt.

Vln. I

Vln. II

S

Hpschd.

6 5 6 # 6/2 6 6 5

141

C Tpt.

Vln. I

Vln. II

S

Hpschd.

9 6 # 4# 2 x 6 6 5 6 #

146

C Tpt.

Vln. I

Vln. II

S

Hpschd.

x 6 7 x 6 7

151

C Tpt.

Vln. I

Vln. II

S

Hpschd.

6/4 3

6/5

6/4 3<sub>b</sub>

6/5<sub>b</sub>

5/4

3

156

C Tpt.

Vln. I

Vln. II

S

Hpschd.

7

6

4

6

6/4 2

6/5

6/5

6

6

6/5

4/2

6/5

6/5

161

C Tpt.

Vln. I

Vln. II

S

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

Hpschd.

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

166

C Tpt.

Vln. I

Vln. II

S

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

Hpschd.

6 6 5 6 5 5 6 5 6 5 6

171

C Tpt.

Vln. I

Vln. II

S

Hpschd.

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

9 8 5 6 5 4 # 5 #

176

C Tpt.

Vln. I

Vln. II

S

Hpschd.

ja, al - le - lu - ja,

6 6 4 2 6



181

C Tpt.

Vln. I

Vln. II

S

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

Hpschd.

6  
2

7 # 7 # 6 5 6 5

186

C Tpt.

Vln. I

Vln. II

S

al - le - lu - ja,

Hpschd.

5 6 5 6 3 # 6 4# 2

191

C Tpt.

Vln. I

Vln. II

S

al - le - lu - ja,

Hpschd.

6  
5  
6  
4#  
2

195

C Tpt.

Vln. I

Vln. II

S

al - le - lu ja,

Hpschd.

6  
5

200

C Tpt.

Vln. I

Vln. II

S

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

Hpschd.

6

205

C Tpt.

Vln. I

Vln. II

S

ja,

Hpschd.

6 7 # 6 # # 6 #

210

C Tpt.

Vln. I

Vln. II

S

al - le - lu - ja,

Hpschd.

215

C Tpt.

Vln. I

Vln. II

S

al - le - lu - ja,

Hpschd.

220

C Tpt.

Vln. I

Vln. II

S

al-le-lu - ja!

Hpschd.

$\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$  6  $\frac{6}{3b}$  7 6 6 6 6 7