

J.S. Bach
Cantata No. 51
Jauchzet Gott in allen Landen

Aria.
(Allegro ♩ = 80.)

Pianoforte.

Soprano.

9

Jauch - - - - - zet, jauch - - - - - zet Gott in
Praise - - - - - ye, praise - - - - - ye God through-

al - len Lan.den, jauch - - - - - zet Gott in al - len Lan.den, in al -
out - cre - a - tion. praise - - - - - ye God throughout cre - a - tion, throughout

in al-len Lan - - - - -
throughout cre - a

den, jauch - - - - - zet Gott in al - - - - - len Landen, in al - len Lan - - - - -
tion, praise - - - - - ye God through-out - - - - - cre - a - - - - - tion, throughout cre-a

31

den!
tion!

38

Was der Him-mel und die Welt an Geschöp-fen in sich hält, müs-se
 Earth and heav-en, far-and near, His om-ni-po-tence re-vere, all pro-

42

des-sen Ruhm er-hö
 claim His might ex-al

hen, müs-se des-sen Ruhm er-hö - - - hen, er-hö -
 ted, all pro-claim His might ex-al - - - ted, ex-al - -

47

hen,
 ted,

50

und wir wol-len un-serm Gott gleichfalls
like-wise we must all-give heed, to— His

jetzt ein Op-fer brin-gen, dass er uns in Kreuz und Noth, in Kreuz— und
wor-ship well ap- ply us, thank Him that in time— of— need, in time— of—

jetzt ein Op-fer brin-gen, dass er uns in Kreuz und Noth, in Kreuz— und
wor-ship well ap- ply us, thank Him that in time— of— need, in time— of—

56

Noth, in Kreuz und Noth— al - le -
need, in time of need— ev - er—

zeit hat bei - ge - stan - den, al le - zeit hat bei - ge - stan -
He is stand - ing - by us, - ev - er - He is stand - ing - by

den, al -
us, ev

le - zeit hat bei - ge - stan - den. Jauch - zet
er - He is stand - ing by us. Praise - ye

63

Gott in - al - len Lan - den, jauch
God throughout cre - a - tion, praise

zet!
ye!

Jauch
Praise

Dal Segno.

Recitativo.
 (Larghetto ♩ = 48.)
 Soprano.

Wir be - ten zu dem Tem - pel an, da Got - tes Eh - re wohnt,
 We wor - ship in the House of God, with steadfast faith im - bued,

da des - sen Treu', so täg - lich neu, mit lau - ter Se - gen lohnet. Wir
 which, ev' - ry day, He doth re - pay - by grace a - gain - re - newed. So

Andante. (♩ = 72.)

prei - sen, was er an uns hat ge - than. Muss gleich der schwa - che Mund, der schwa - che
 praise the Lord for all that He has done. Al - though my - brok - en voice, my brok - en

Mund von sei - nen Wundern lä - - - - - len, so
 voice for won - der halts and stut - - - - - ters, yet

kann ein schlechtes Lob ihm — den — noch wohl — ge — fal — len. Muss gleich mein
God de - lights to hear the — praise it fee - bly - ut - ters. Al - though my —

schwa - cher Mund, mein schwa - - cher Mund von sei - nen Wundern lal - - -
brok - en - voice, my brok - - en voice for won - der halts and stut - - -

- - - - - len, so kann ein — schlechtes —
- - - - - ters, yet God de - lights to —

Lob ihm den — noch wohl — ge — fal — len.
hear the — praise it fee - bly ut - ters.

Aria.
(Andante ♩ = 56.)

mf

Soprano.

Höch - - - ster,
Fa - - - ther,

Höch.ster, ma - che dei - ne
Fa - ther, give us still - Thy

p

Gü - te fer - ner al - le Mor - gen neu,
fa - vor, give - it ev' - ry morn - ing - new,

al - - - le Mor -
ev' - - - ry morn -

- - - - gen neu,
- - - - ing new,

al - - - le Mor - - - gen
ev' - - - ry morn - - - ing

cresc.

neu, Höch ster, ma che dei ne
new, Fa ther, give us still Thy

dim. *p*

Gü te fer ner al le Morgen neu, ma che fer ner dei ne Gü te
fa vor give it ev' ry morn ing new, Fa ther, give us still Thy fa vor

tr

al le Mor gen, Höch ster, ma che dei ne Gü te fer ner al le Mor
ev' ry morn ing, Fa ther, give us still Thy fa vor, give it ev' ry morn

tr

16

gen neu, fer ner al le Mor gen neu!
ing new, give it ev' ry morn ing new!

mf

So_ soll für die Va - ter -
And_ as Thou art good and

p

treu' auch ein dank - ba - res - Ge - mü - the durch ein from - mes Le - ben
true, let - us thank Thee, nev - er wa - ver, keep - the faith what - e'er - be -

wei - sen, dass wir - dei - ne Kin - der hei -
falls us, that Thy child - ren Thou mayst call

ssen, dass wir dei - ne Kin - der
us, that - Thy child - ren Thou mayst

25

hei - ssen; sa soll - für - die Va - ter -
call us; and as - Thou - art good and -

mf *p*

treu' auch ein dankba - res - Ge - mü - the durch ein from - mes Le - ben
true, let us thank Thee, - nev - er wa - ver, keep - the faith what - 'er - be -

p

tr
wei - sen, dass wir dei - ne Kin - der hei -
fall us, that Thy child - ren Thou - mayst call

- - ssen, dass wir dei - ne Kin - der hei - ssen, dei - - ne Kin - der,
us, that Thy child - ren Thou mayst call us, Thine - own child - ren,

tr

34

dei - - ne Kin - der, dass wir dei - ne Kin - der hei - ssen.
Thine own child - ren, that Thy child - ren Thou mayst call us.

mf

Höch - - - ster,
Fa - - - ther,

p

Dal Segno.

Choral. (Mel: „Nun lob' mein Seel' den Herren“.)
(Moderato ♩=80.)

mf

10

Piano accompaniment for measures 10-12. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady bass line with eighth and sixteenth notes.

Soprano.

Sei Lob und Preis mit
With hon - or, praise and

Soprano vocal line and piano accompaniment for measures 10-12. The vocal line is simple and follows the lyrics. The piano accompaniment continues with a similar texture to the first system, with a dynamic marking of *p* (piano).

16

Eh - - - ren Gott
glo - - - ry ex -

Soprano vocal line and piano accompaniment for measures 16-18. The vocal line has a trill on the word "ren". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and includes a trill in the right hand.

21

Va - - ter, Sohn, hei - li - gem Geist!
alt the bless - ed Tri - ni - ty!

Soprano vocal line and piano accompaniment for measures 21-23. The vocal line includes a trill on the word "Geist!". The piano accompaniment features a dynamic marking of *mf* and includes a trill in the right hand.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a rhythmic accompaniment with chords and moving lines.

The second system continues the musical development from the first system, maintaining the intricate texture of the upper staff and the supporting bass line.

32

The third system begins with a vocal entry on a single staff, with the lyrics "Der As" written below. This is followed by a piano accompaniment. A dynamic marking of *p* (piano) is present. The system concludes with a fermata over a final chord.

The fourth system features a vocal line with the lyrics "woll' in uns ver - meh - - - ren, / God to us has pro - - - mised". The piano accompaniment continues with a dynamic marking of *mf* (mezzo-forte). The system ends with a fermata.

88

was er uns aus Gna-
so in His mer cy

p

This system contains measures 88 through 92. It features a vocal line with German lyrics and a piano accompaniment. The piano part includes a dynamic marking of *p* (piano) and a fermata over the final measure.

43

den ver heisst,
will it be.

mf

This system contains measures 93 through 97. It features a vocal line with German lyrics and a piano accompaniment. The piano part includes a dynamic marking of *mf* (mezzo-forte).

This system contains measures 98 through 102. It features a piano accompaniment with a complex rhythmic pattern of sixteenth notes in the right hand and a steady bass line in the left hand.

This system contains measures 103 through 107. It features a piano accompaniment with a complex rhythmic pattern of sixteenth notes in the right hand and a steady bass line in the left hand.

53

This system contains measures 108 through 112. It features a piano accompaniment with a complex rhythmic pattern of sixteenth notes in the right hand and a steady bass line in the left hand.

dass wir ihm fest ver - -
Se - cure in Him a - -

p

59

trau - - en, gänz -
bid - - ing, sub -

p

63

lich ver - lass'n auf ihn,
mis - sive to His will;

tr
mf

Musical score for measures 70-75. The system consists of a vocal line and a piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. A box containing the number '70' is positioned above the vocal line.

von Her - zen auf ihn bau -
ob - ed - ient to His guid -

Musical score for measures 76-81. The system includes a vocal line with the lyrics above and a piano accompaniment below. The piano part continues with intricate sixteenth-note figures. A dynamic marking 'p' is present in the piano part.

en, dass uns'r Herz,
ing, His pur - pose

Musical score for measures 82-87. The system includes a vocal line with the lyrics above and a piano accompaniment below. The piano part features a melodic line in the right hand and a supporting bass line. A box containing the number '76' is positioned above the vocal line.

Muth und Sinn
to ful - fill,

Musical score for measures 88-93. The system includes a vocal line with the lyrics above and a piano accompaniment below. The piano part features a melodic line in the right hand and a supporting bass line. A dynamic marking 'mf' is present in the piano part.

84

Piano accompaniment for measures 81-84. The music features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. A box containing the number '84' is positioned above the right-hand staff.

ihm fe - - - stig - - lich an - -
with all the firm re - -

p

Vocal line and piano accompaniment for measures 81-84. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. A dynamic marking 'p' is present in the left hand.

han - - - gen;
li - - - ance

mf

Vocal line and piano accompaniment for measures 85-88. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. A dynamic marking 'mf' is present in the left hand.

92

drauf
that

p

Piano accompaniment for measures 89-92. The music features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. A box containing the number '92' is positioned above the right-hand staff. A dynamic marking 'p' is present in the right hand.

97

sin - - gen wir zur Stund:
faith in Him im parts,

A - men! wir werd'n's er -
A - men, we join in

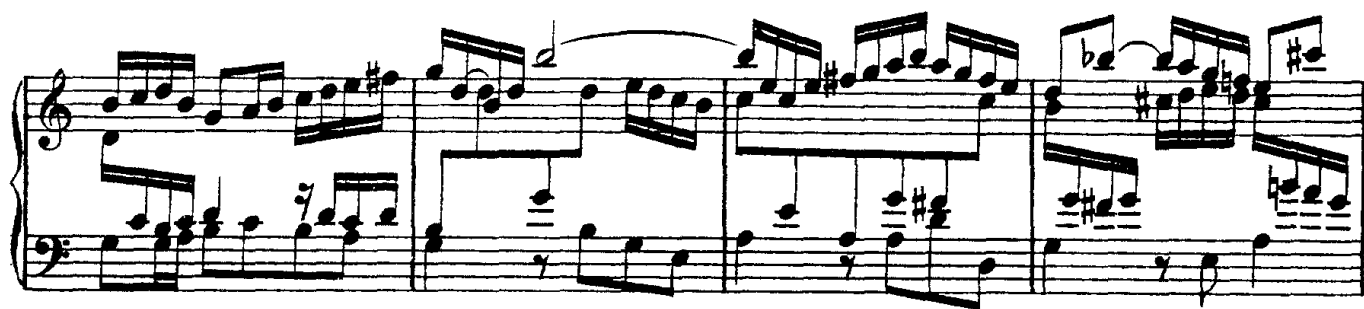
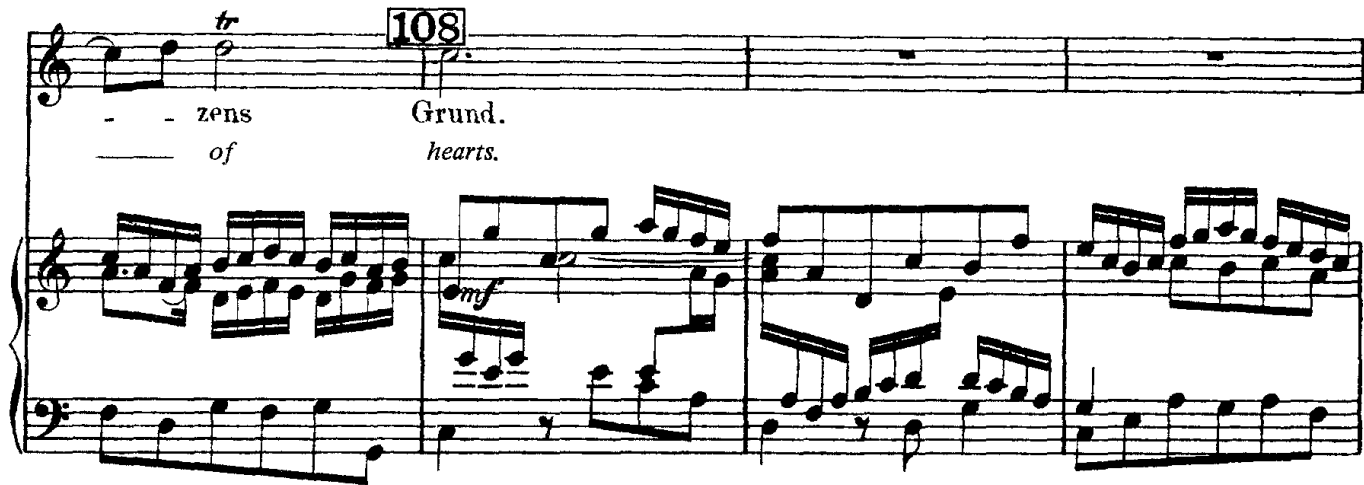
103

lan - - - gen,
sing - - - ing

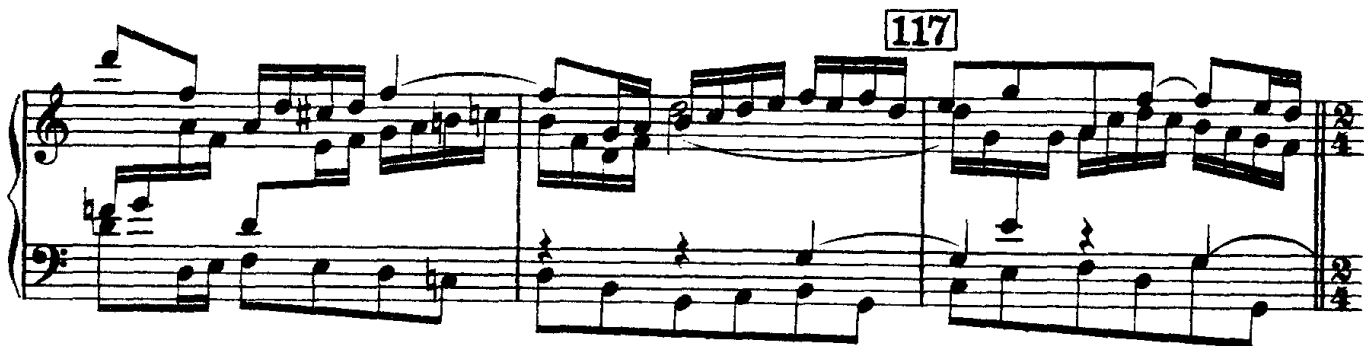
glaubn wir aus Her -
from out our heart

108

tr
- - zens Grund.
- - of hearts.



117



(Allegro ♩ = 88.)

122

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



125

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

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

134

ja, al - le - lu - ja!

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

150

The second system continues the musical texture. The upper staff features a dense pattern of sixteenth notes, while the lower staff has a more rhythmic accompaniment with some rests. The key signature remains one sharp.

The third system shows a change in the upper staff's melodic line, with some notes beamed together. The lower staff continues with a steady accompaniment. The key signature changes to two flats (Bb).

158

161

The fourth system introduces vocal lines. The upper staff has a vocal line with the text "Al - le - lu -". The lower staff continues with the instrumental accompaniment. The key signature is two flats.

The fifth system continues the vocal and instrumental parts. The vocal line in the upper staff has the text "ja, al - - - le - lu - ja, al - le - lu - ja,". The lower staff provides the accompaniment. The key signature is two flats.

171

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

176

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

182

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

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

cresc.

190

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

f *mf* *f*

Detailed description: This system shows the first four measures of Cantata 190. The vocal line (top staff) begins with the word 'ja,' followed by a long horizontal line, then 'al - le - lu - ja,' followed by another long horizontal line. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth and sixteenth notes. Dynamics include forte (f), mezzo-forte (mf), and forte (f).

195

al - le - lu - ja, _____

mf *p*

Detailed description: This system shows the first four measures of Cantata 195. The vocal line (top staff) begins with 'al - le - lu - ja,' followed by a long horizontal line. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth and sixteenth notes. Dynamics include mezzo-forte (mf) and piano (p).

200

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

cresc.

Detailed description: This system shows the first four measures of Cantata 200. The vocal line (top staff) begins with 'al - le - lu - ja,' followed by a long horizontal line, then 'al - le - lu -'. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth and sixteenth notes. A 'cresc.' (crescendo) marking is present in the second measure.

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

f L.H.

Detailed description: This system shows measures 5-8 of Cantata 200. The vocal line (top staff) begins with 'ja,' followed by a long horizontal line, then 'al - le - lu - ja,' followed by another long horizontal line. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth and sixteenth notes. Dynamics include forte (f) and a 'L.H.' (Lento) marking.

al - le - lu - ja,

tr

L.H.

217

al -

mf

cresc.

le - lu - ja,

dim.

al - le - lu - ja!

mf