

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
 ted, all pro-claim His might 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—

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 through out 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, *tr*

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 -

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

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

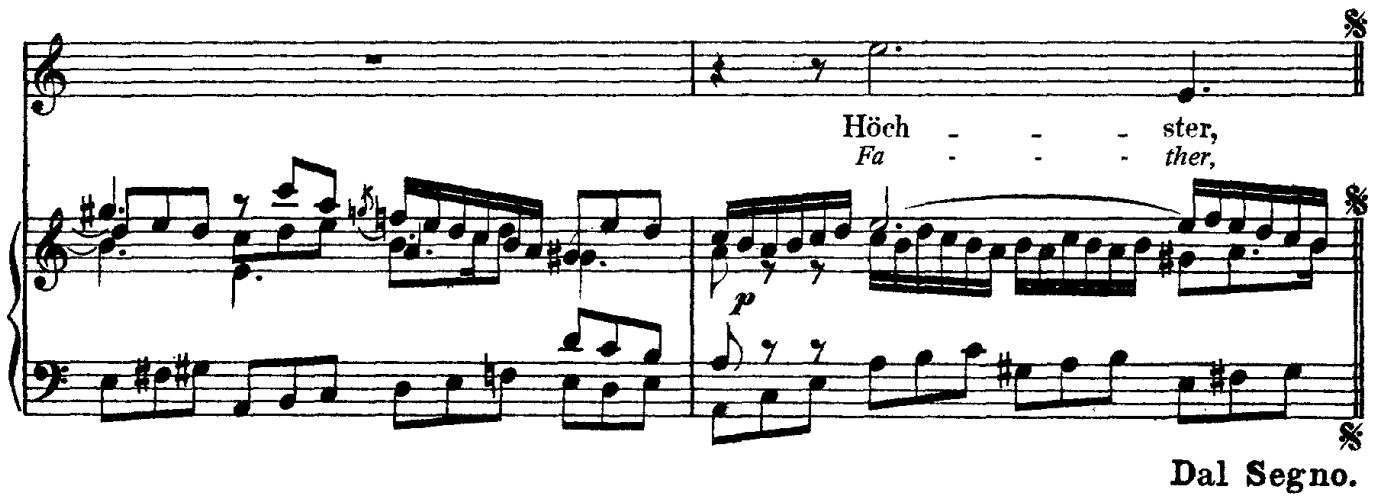
dei - - ne Kin - der, dass wir dei - ne Kin - der hei - ssen.
Thine own child - ren, that Thy child - ren Thou mayst call us.



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 syllabic, matching the lyrics. The piano accompaniment continues with a similar texture to the first system, with a dynamic marking of *p* (piano) at the beginning.

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 "Ehren". The piano accompaniment features a more active right hand with sixteenth-note patterns and a dynamic marking of *mf* (mezzo-forte).

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 continues with a similar texture, featuring a dynamic marking of *mf* and a trill in the right hand.

The first system of the musical score consists of two staves, treble and bass clef. The music is in a minor key and features a complex, rhythmic texture with many sixteenth and thirty-second notes. The bass line has a steady, rhythmic accompaniment.

The second system continues the musical texture from the first system. It features similar rhythmic complexity with many sixteenth and thirty-second notes in both staves.

32

The third system includes a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line has a few notes, and the piano accompaniment continues with its rhythmic pattern. The word "Der" is written above the vocal line, and "As" is written below it. The piano accompaniment includes a dynamic marking of *p* (piano).

Der
As

The fourth system includes a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line has several notes, and the piano accompaniment continues with its rhythmic pattern. The words "woll' in uns ver - meh - - - ren," are written above the vocal line, and "God to us has pro - - - mised" are written below it. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

woll' in uns ver - meh - - - ren,
God to us has pro - - - mised

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 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 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 and thirty-second notes.

This system contains measures 103 through 107. It features a piano accompaniment with a complex rhythmic pattern of sixteenth and thirty-second notes.

53

This system contains measures 108 through 112. It features a piano accompaniment with a complex rhythmic pattern of sixteenth and thirty-second notes.

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

70

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

76

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

Muth und Sinn
to ful - fill,

84

Piano accompaniment for measures 81-84. The music features a complex texture with sixteenth-note patterns in the right hand and a steady 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 91-94. The music features a complex texture with sixteenth-note patterns in the right hand and a steady 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 left 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 -

The first system of the musical score for Cantata 125. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "le - lu - ja," followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

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

The second system of the musical score for Cantata 125. The vocal line continues with the lyrics "ja, al - le - - - lu - ja, al - le - - - lu -". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

134

ja, al - le - lu - ja!

The first system of the musical score for Cantata 134. The vocal line begins with the lyrics "ja, al - le - lu - ja!". The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes in the right hand, and a bass line in the left hand.

The second system of the musical score for Cantata 134. The piano accompaniment continues with the same complex rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The first system of the musical score consists of two staves: a treble clef staff and a bass clef staff. It contains six measures of music. The melody in the treble staff is characterized by eighth-note patterns and rests. The bass staff provides a harmonic accompaniment with chords and moving lines.

150

The second system continues the musical piece with two staves. It contains six measures. The treble staff features a more active melodic line with frequent eighth-note runs. The bass staff continues with a steady accompaniment.

The third system consists of two staves with six measures. The treble staff shows a melodic line with some grace notes and slurs. The bass staff maintains the accompaniment.

158

161

The fourth system features a vocal line in the treble staff and a piano accompaniment in the bass staff. The vocal line begins with the lyrics "Al - le - lu -". The piano accompaniment consists of six measures.

Al - le - lu -

The fifth system continues the vocal and piano accompaniment. The vocal line in the treble staff has the lyrics "ja, al - - - le - lu - ja, al - le - lu - ja,". The piano accompaniment in the bass staff consists of six measures.

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

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 begins with the word 'ja,' followed by a long rest, then 'al - le - lu - ja,' with another long rest. The piano accompaniment 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 starts with 'al - le - lu - ja,' followed by a long rest. The piano accompaniment consists of rhythmic patterns. 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 begins with 'al - le - lu - ja,' followed by a long rest, then 'al - le - lu -'. The piano accompaniment features a rhythmic pattern. A 'cresc.' (crescendo) marking is present in the third measure.

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

f L.H.

Detailed description: This system shows measures 5-8 of Cantata 200. The vocal line continues with 'ja,' followed by a long rest, then 'al - le - lu - ja,' with another long rest. The piano accompaniment features a rhythmic pattern. Dynamics include forte (f) and the instruction 'L.H.' (Left Hand).

al - le - lu - ja,

tr

L.H.

217

al -

mf

cresc.

le - lu - ja,

dim.

al - le - lu - ja!

mf