

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

15

len... Lan - den!
— cre - a - tion!

This block contains the musical notation for measures 15 through 17. It features a vocal line at the top with lyrics, and piano accompaniment in two staves below. The piano part includes a forte (*f*) dynamic marking and a wavy hairpin-like symbol. The key signature has one sharp (F#).

18

Jauchzet, jauch - zet, jauch - zet, jauch
Praise ye, praise ye, praise ye, praise

This block contains the musical notation for measures 18 through 23. It features a vocal line at the top with lyrics, and piano accompaniment in two staves below. The piano part includes a piano (*p*) dynamic marking. The key signature has one sharp (F#).

- zet, jauch
ye, praise

L.H. L.H. *mf*

This block contains the musical notation for measures 24 through 26. It features a vocal line at the top with lyrics, and piano accompaniment in two staves below. The piano part includes markings for the left hand (*L.H.*) and a mezzo-forte (*mf*) dynamic marking. The key signature has one sharp (F#).

24

- zet Gott in al - len Lan - den,
ye - God throughout cre - a - tion,

This block contains the musical notation for measures 27 through 30. It features a vocal line at the top with lyrics, and piano accompaniment in two staves below. The piano part includes a forte (*f*) dynamic marking. The key signature has one sharp (F#).

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—

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, - - - Höchster, 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.

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

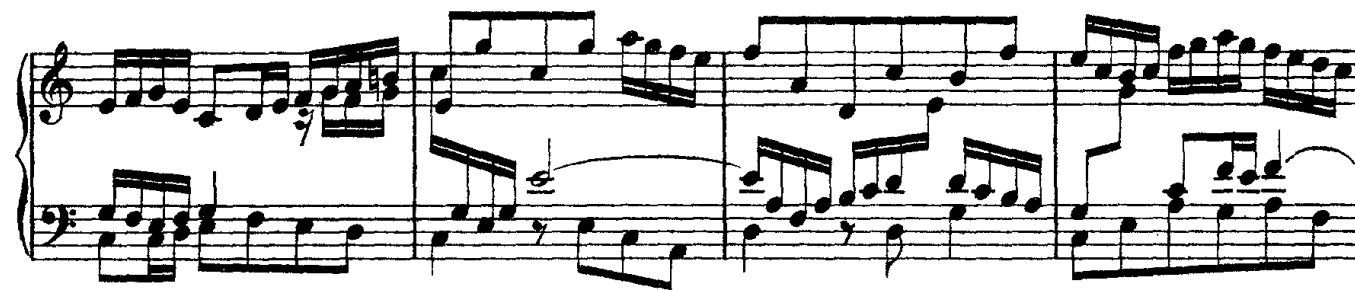
Eh - - - ren Gott
glo - - - ry ex -

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.



32

Der
As



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) at the beginning of measure 90. The key signature has one sharp (F#).

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) at the beginning of measure 95. The key signature has one sharp (F#).

This system contains measures 98 through 102. It features a piano accompaniment with a complex rhythmic pattern of sixteenth and thirty-second notes. The key signature has one sharp (F#).

This system contains measures 103 through 107. It features a piano accompaniment with a complex rhythmic pattern of sixteenth and thirty-second notes. The key signature has one sharp (F#).

53

This system contains measures 108 through 112. It features a piano accompaniment with a complex rhythmic pattern of sixteenth and thirty-second notes. The key signature has two flats (Bb, Eb).

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, rhythmic texture with many sixteenth and thirty-second notes. A box with the number '70' is placed above the vocal line at the beginning of the system.

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. The piano part has a steady eighth-note accompaniment in the right hand and a more active bass line. A dynamic marking 'p' is present at the start of 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. The piano part continues with a similar rhythmic pattern to the previous system. A box with the number '76' is placed above the vocal line at the beginning of the system.

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. The piano part features a more active and varied rhythmic accompaniment. A dynamic marking 'mf' is present at the start of the piano part.

84

Piano accompaniment for measures 81-84. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with occasional rests.

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

Vocal line and piano accompaniment for measures 81-84. The vocal line is a simple melody with lyrics. The piano accompaniment continues with a steady bass line and a more active right hand.

han - - - gen;
li - - - ance

Vocal line and piano accompaniment for measures 85-88. The vocal line continues with lyrics. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line. Dynamics include *p* and *mf*.

92

drauf
that

Piano accompaniment for measures 89-92. The right hand has a complex, rhythmic pattern of eighth and sixteenth notes. The left hand has a steady bass line. Dynamics include *p*.

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 music 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 long note, and then "al - le - lu -". The piano accompaniment consists of a treble and bass clef with various rhythmic patterns and chords.

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

The second system of music for Cantata 125. The vocal line continues with "ja," followed by a long note, and then "al - le - - - lu - ja, al - le - - - lu -". The piano accompaniment continues with similar rhythmic and harmonic patterns.

134

ja, al - le - lu - ja!

The first system of music for Cantata 134. The vocal line begins with the lyrics "ja, al - le - lu - ja!". The piano accompaniment features a treble and bass clef with various rhythmic patterns and chords.

The second system of music for Cantata 134. It features a piano accompaniment in the lower staff with various rhythmic patterns and chords.

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.

150

The second system continues the musical piece with similar notation to the first system, featuring intricate melodic and harmonic textures.

The third system shows a change in key signature to one flat (B-flat major or D minor). The melodic line in the upper staff becomes more fluid with longer note values, while the bass line continues with rhythmic accompaniment.

158

161

The fourth system introduces vocal parts. The upper staff shows a vocal line with the text "Al - le - lu - ja". The piano accompaniment continues below. The key signature remains one flat.

The fifth system continues the vocal and piano accompaniment. The vocal line includes the text "ja, al - le - lu - ja, al - le - lu - ja,". The piano accompaniment features a prominent sixteenth-note pattern in the right hand.

171

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

This system shows the vocal line and piano accompaniment for measure 171. The vocal line begins with the lyrics "al - le - lu - ja," followed by a rest and then "al - le -". The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand.

176

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

This system shows the vocal line and piano accompaniment for measure 176. The vocal line continues with the lyrics "- lu - ja, al - le - lu - ja,". The piano accompaniment continues with similar rhythmic patterns, including sixteenth-note runs and chords.

182

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

This system shows the vocal line and piano accompaniment for measure 182. The vocal line begins with the lyrics "al - le - lu - ja, al - le - lu -". The piano accompaniment features a more active bass line and complex chordal textures in the right hand.

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

cresc.

This system shows the continuation of the vocal line and piano accompaniment for measure 182. The vocal line continues with the lyrics "ja, al - le - lu - ja, al - le - lu -". The piano accompaniment includes a *cresc.* (crescendo) marking and continues with complex rhythmic and harmonic patterns.

190

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

f *mf* *f*

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, with dynamics *f*, *mf*, and *f* indicated.

195

al - le - lu - ja, _____

mf *p*

This system shows the first four measures of Cantata 195. The vocal line begins with 'al - le - lu - ja,' followed by a long rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamics *mf* and *p* indicated.

200

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

cresc.

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 of eighth and sixteenth notes, with a *cresc.* (crescendo) marking.

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

f L.H.

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 of eighth and sixteenth notes, with a dynamic *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