

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

**Aria.**  
 (Allegro  $\text{♩} = 80.$ )

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

15

- len Lan - den!  
 — cre - a - tion!

18

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

- - - - - zet, jauch  
 ye, praise -

24

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

in al - len Lan  
throughout cre - a

*p*

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!

7

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 gleich-falls  
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 alle-  
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 througout cre - a - tion, praise

zet!  
ye!

Jauch  
Praise

Dal Segno.



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.)

**Soprano.**

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

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

- - - - gen neu, al - - - le Mor - - - gen  
- - - - ing new, ev' - - - ry morn - - - ing

*cresc.*

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

*dim.* *p*

Gü - te fer - ner al - le Mor - gen 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

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 -

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,

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.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment starts with a bass clef and a key signature of one flat. The tempo and dynamics are indicated as *mf* (mezzo-forte). The system concludes with a double bar line and a fermata over the final note.

Höch - - - ster,  
 Fa - - - ther,

The second system continues the vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo and dynamics are indicated as *p* (piano). The system concludes with a double bar line and a fermata over the final note.

Dal Segno.

**Choral.** (Mel.: „Nun lob, mein Seel, den Herren“)  
 (Moderato  $\text{♩} = 80$ .)

The Choral section begins with a piano accompaniment on two staves. The tempo and dynamics are indicated as *mf* (mezzo-forte). The music is in a 3/4 time signature and a key signature of one flat. The system concludes with a double bar line and a fermata over the final note.

The Choral section continues with a piano accompaniment on two staves. The tempo and dynamics are indicated as *mf* (mezzo-forte). The music is in a 3/4 time signature and a key signature of one flat. The system concludes with a double bar line and a fermata over the final note.

10

Soprano.

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

16

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

21

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

The first system of piano accompaniment features a treble and bass clef. The treble clef part is characterized by a continuous eighth-note pattern, while the bass clef part provides a steady accompaniment with a mix of eighth and sixteenth notes.

The second system continues the piano accompaniment. The treble clef part maintains its eighth-note texture, and the bass clef part continues with a similar accompaniment pattern.

32

The third system includes a vocal line and piano accompaniment. The vocal line is mostly silent, with the words "Der" and "As" appearing at the end of the system. The piano accompaniment continues with a treble and bass clef, featuring a melodic line in the treble and a supporting line in the bass.

Der  
As

The fourth system features a vocal line with lyrics and piano accompaniment. The vocal line includes the lyrics "woll' in uns ver - meh - - ren," and "God to us has pro - - - mised". The piano accompaniment continues with a treble and bass clef, featuring a melodic line in the treble and a supporting line in the bass.

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

38

was er in uns aus Gna -  
so in His mer cy

*p*

Detailed description: This system contains measures 38 through 42. It features a vocal line with lyrics and a piano accompaniment. The piano part has a dynamic marking of *p* (piano) and includes various rhythmic patterns and accidentals.

43

den ver heisst,  
will it be.

*mf*

Detailed description: This system contains measures 43 through 47. It features a vocal line with lyrics and a piano accompaniment. The piano part has a dynamic marking of *mf* (mezzo-forte) and includes various rhythmic patterns and accidentals.

Detailed description: This system contains measures 48 through 52. It features a piano accompaniment with various rhythmic patterns and accidentals.

Detailed description: This system contains measures 53 through 57. It features a piano accompaniment with various rhythmic patterns and accidentals.

53

Detailed description: This system contains measures 58 through 62. It features a piano accompaniment with various rhythmic patterns and accidentals.



dass wir ihm fest ver  
 Se - cure in Him a

59

trau - en, gänz  
 bid - ing, sub

63

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

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

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

*p*

han - - - - - gen;  
li - - - - - ance

*mf*

92

drauf that

*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

glaub'n wir aus Her - - -  
 from out our heart

108

*tr*

- - zens Grund.  
— of hearts.

Musical score for measures 108-116. The top staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. A dynamic marking of *mf* is present in the piano part.

117

Musical score for measures 117-121. The top staff is a vocal line. The bottom two staves are a piano accompaniment. The piano part continues with similar rhythmic patterns. The key signature changes to one flat (B-flat) in measure 121.

(Allegro ♩ = ss.)

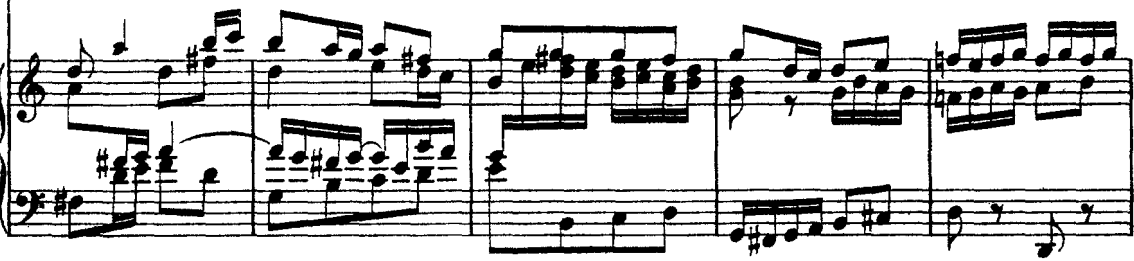
122

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

Musical score for measures 122-126. The top staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. A dynamic marking of *mf* is present in the piano part.

125

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

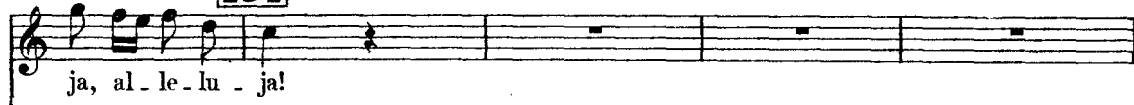


ja, al - le - lu - ja, al - le - lu -



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 melodic line with eighth and sixteenth notes, including some accidentals. 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. It features similar notation to the first system, with a treble staff for the melody and a bass staff for the accompaniment. The key signature and time signature remain consistent.

The third system shows more complex rhythmic patterns in both the treble and bass staves. The treble staff has more frequent sixteenth-note passages, while the bass staff continues with a steady accompaniment.

158

161

The fourth system introduces vocal lines. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The lyrics are: "Al - le - lu -".

Al - le - lu -

The fifth system continues the vocal and piano parts. The vocal line has lyrics: "ja, al - - - le - lu - ja, al - le - lu - ja,". The piano accompaniment continues with intricate patterns in both staves.

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

171

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

This system contains measures 171 through 175. The vocal line begins with the lyrics 'al - le - lu - ja, al - le -'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand.

176

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

This system contains measures 176 through 181. 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 contains measures 182 through 186. The vocal line begins with the lyrics 'al - le - lu - ja, al - le - lu -'. The piano accompaniment features a more active bass line with eighth-note patterns.

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

*cresc.*

This system contains measures 187 through 191. The vocal line continues with the lyrics 'ja, al - le - lu - ja, al - le - lu -'. The piano accompaniment includes a *cresc.* (crescendo) marking. The texture remains dense with sixteenth-note figures.



190

ja, \_\_\_\_\_ al - le - lu - ja, \_\_\_\_\_

*f* *mf* *f*

Detailed description: This system contains measures 190 through 194. The vocal line begins with the word 'ja,' followed by a long rest, then 'al - le - lu - ja,' followed by another long rest. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include forte (f), mezzo-forte (mf), and forte (f).

195

al - le - lu - ja, \_\_\_\_\_

*mf* *p*

Detailed description: This system contains measures 195 through 199. The vocal line continues with 'al - le - lu - ja,' followed by a long rest. The piano accompaniment continues with similar rhythmic complexity. Dynamics include mezzo-forte (mf) and piano (p).

200

al - le - lu - ja, \_\_\_\_\_ al - le - lu -

*cresc.*

Detailed description: This system contains measures 200 through 204. The vocal line continues with 'al - le - lu - ja,' followed by a long rest, then 'al - le - lu -'. The piano accompaniment features a 'cresc.' (crescendo) marking. Dynamics include piano (p) and crescendo.

ja, \_\_\_\_\_ al - le - lu - ja, \_\_\_\_\_

*f* L.H.

Detailed description: This system contains measures 205 through 209. The vocal line continues with 'ja,' followed by a long rest, then 'al - le - lu - ja,' followed by a long rest. The piano accompaniment features a forte (f) dynamic and a section labeled 'L.H.' (Left Hand) in the bass clef. Dynamics include piano (p), forte (f), and piano (p).

al - le - lu - ja,

*tr*

L.H.

217

al - -

*mf*

*cresc.*

le - lu - ja,

*dim.*

al - le - lu - ja!

*mf*