

So spielt so langsam im Anfang des Triangels
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407(3)

BACH

CANTATA NO. 51 JAUCHZET GOTT IN ALLEN LANDEN

EDWIN F. KALMUS

PUBLISHER OF MUSIC
NEW YORK, N. Y.

A 2507

Am fünfzehnten Sonntage nach Trinitatis
und für alle Zeit.

„Jauchzet Gott in allen Landen“.

Cantate

für eine Sopranstimme.

No. 51.

EDWIN F. KALMUS

PUBLISHER OF MUSIC
NEW YORK, N. Y.

Dominica 15 post Trinitatis et in ogni Tempo.

„Jauchzet Gott in allen Landen.“

ARIA.

Tromba.

Violino I.

Violino II.

Viola.

Soprano.

Continuo.

piano

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

piano

(⁶ ₂) 6 6 6

al — — len Lan — den, in al — — — — — len Lan — den,

forte

7 4 5 3 3 # 7 6 7

jauchzet, jauch — — — zet,

piano

7 6 # 6 6 6 6

jauch-zet, jauch-

6 6 7 6

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a separate bass line. The lyrics are 'jauch-zet, jauch-'. Fingerings are indicated by numbers 6, 6, 7, and 6 below the bass line.

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

6 6 6 7 6

Detailed description: This system contains measures 4 through 6. The lyrics continue: '- - zet, jauch - - - - - zet Gott in al - len Lan - - den,'. Fingerings are indicated by numbers 6, 6, 6, 7, and 6 below the bass line.

in al - len Lan - - - - -

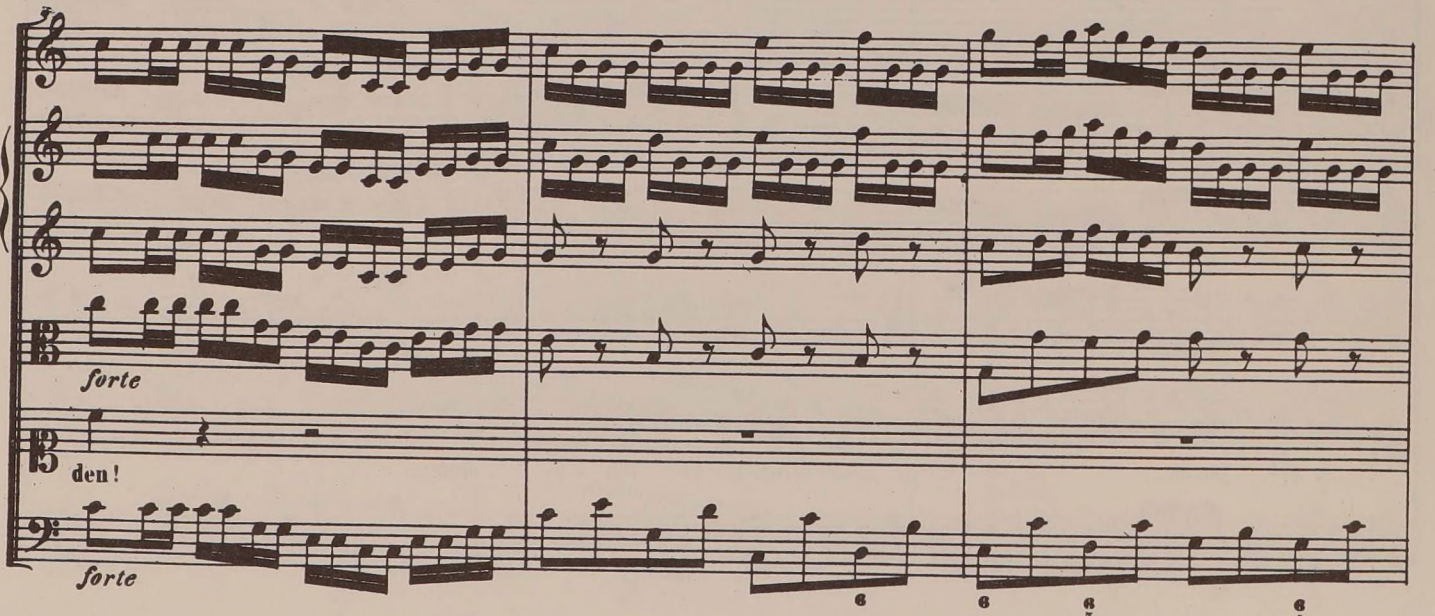
7 6 8 6 5 9 8 6 6

Detailed description: This system contains measures 7 through 10. The lyrics are 'in al - len Lan - - - - -'. Fingerings are indicated by numbers 7, 6, 8, 6, 5, 9, 8, 6, and 6 below the bass line.



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

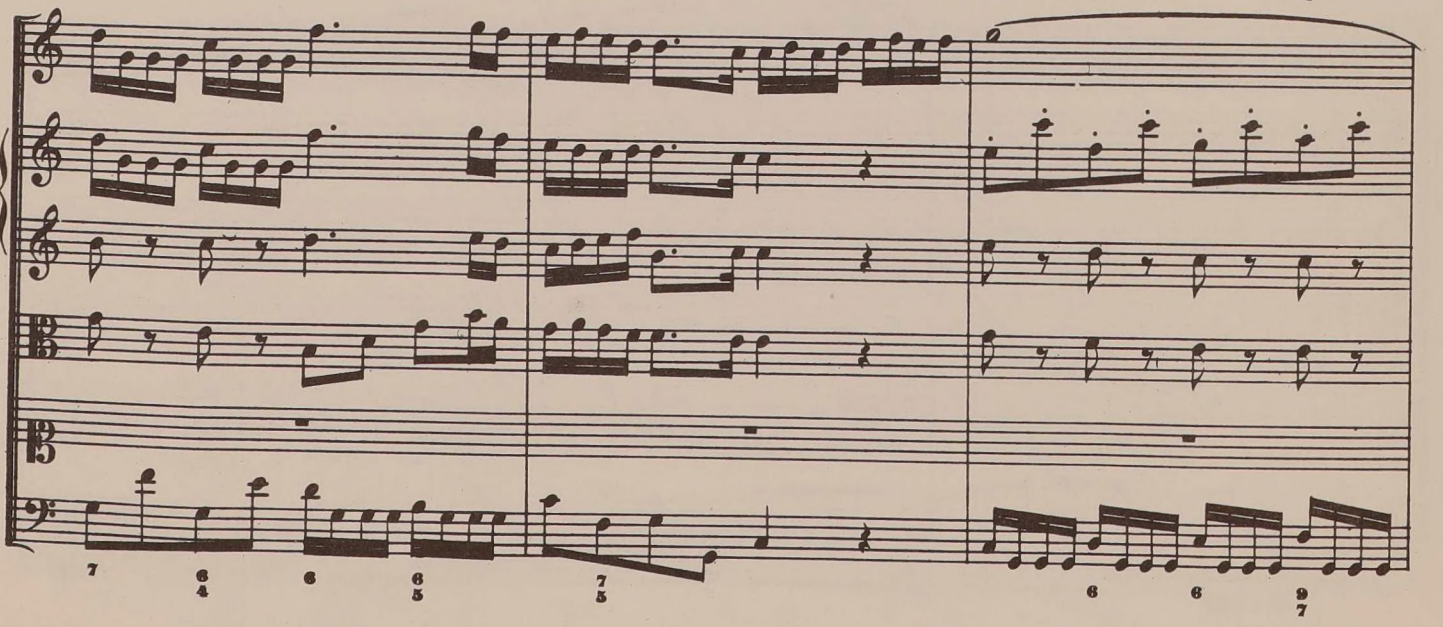
6 6 7 7



forte
den!

forte

6 6 6 4



7 6 6 6 7 6 6 9 7

This system contains the first six measures of the piece. It features a piano accompaniment with a treble and bass clef. The vocal line enters in the fifth measure with a trill (tr) and the lyrics "Was der Him - mel und die". The piano part includes a *piano* marking. Fingering numbers are provided below the piano part: 7 5 2, 6, 6, 6, 6, 7.

This system contains measures 7 through 12. It includes two vocal staves and a piano accompaniment. The lyrics "Welt an Ge - schö - pfen in sich hält, müs - se des - sen Ruhm er - hö -" are written under the vocal staves. The piano part includes a *piano* marking. Fingering numbers are provided below the piano part: 6 6 5, 7 5, 6 4 2, 7 4 2, 6 5, 4, 6, 7.

This system contains measures 13 through 18. It continues the vocal and piano parts. The lyrics "- hen, müs - se des - sen Ruhm er - hö -" are written under the vocal staves. The piano part includes a *piano* marking. Fingering numbers are provided below the piano part: 6, 6, 6, 6, 6, 7, 6, 6, 6, 5.

hen, er hö - hen,

forte

forte

5 # 6 9 7 # 7 5 2 6 5

und wir wol-len unserm Gott gleichfalls jetzt ein O - pfer

piano

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

brin-gen, dass er uns in Kreuz und Noth, in Kreuz und Noth, in Kreuz und

5 6 6 9 6 6 5 9 6 6 5 9 6 6 6

piano

Noth al - le - zeit hat bei - ge - stan - den, al - le - zeit hat bei - ge -

6 5 7 7 7 6 5 5 # 6 #

stan - den, al -

6 6 6 4 6 5 6 7 6 4 6 7

- le - zeit hat bei - ge - stan - den. Jauch - zet Gott in al - len Lan - den, jauch -

6 7 6 4 6 6 5 6 6 5 6

6 6 6 6 6 6
4 4 4 4 4 4
2 2 2 2 2 2

zet!
Jauch

Dal Segno.

RECITATIVO.

Violino I.

Violino II.

Viola.

Soprano.
Wir be-ten zu dem Tempel an, da Gottes Eh-re wohnt, da des-sen Treu', so täglich

Continuo.

6 7 6 7 # 6
4 4 4 4 4
2 2 2 2 2

tacet.

tacet.

tacet.

Andante.

neu, mit lauter Se-gen lohnet. Wir preisen, was Er an uns hat ge-than. Muss

6 7 5 6 6 6
4 4 4 4 4
2 2 2 2 2

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

- len, so kann ein schlechtes Lob ihm - - - dennoch wohl - ge - fal - len.

Muss gleich mein schwa - - - cher Mund, mein schwa - - - cher Mund von

sei - nen Wundern lal - - - - - len, so kann ein schlechtes

Lob ihm den - noch wohl - - ge - fal - len.

ARIA.

Soprano. Continuo.

Höch - - - - - ster,

piano

Höchster, ma - che dei - ne Gü - te fer - ner al - le Mor - gen neu, al - - - - le Mor -

gen neu, al - - - le Mor - - - gen neu, Höch

9 8 7 7 9 (8) 9 8 6 # 6 7 7

- - - ster, ma che dei ne Gü - te fer - ner al - le Morgen neu, ma che fer - ner - - - dei ne Gü - te

7 7 7 7 7 7 7 5 6 7 6 5 6 6

4 4 4 2

al - le Mor - gen, Höch - ster, ma - che dei - ne Gü - te fer - ner al - le Mor -

7 6 6 6 4 3 6 7 6 6 6 6 7 6 6 6

4 4 4 5 4 2

- - - gen neu, fer - - - ner al - le Mor - gen neu. *forte*

7 6 7 6 6 6 # 7 7 7 7 7 7

4 4 2

So soll für die Va - ter - - treu' auch ein dank - ba - res Ge - mü - the durch ein from - mes Le - ben

piano

6 6 7 7 7 7 7 7

5

wei - - sen, dass wir - - - dei - - ne Kin - der hei - - -

3 7 6 5 6 6 6 5 6 # 6 7

4 4 4 #

- ssen, dass wir dei - ne Kinder hei - ssen; *forte*

so soll für die Va - ter - - - treu' auch ein dank - ba - - - res Ge -
 (*piano*)

mü - - the durch ein from - mes Le - - ben wei - - sen, dass wir dei - ne Kin - - der

hei - - ssen, dass wir dei - ne Kin - der

hei - ssen, dei - - - ne Kin - der, dei - - - ne Kin - der, dass wir dei - ne Kin - der

hei - ssen. Höch - - - - ster,

Dal Segno.

CHORAL.

Solo.

Violino I.

Violino II.

Soprano.

Continuo.

piano

Sei Lob und Preis mit Eh - - -

piano

forte

piano

ren Gott Va - - - ter, Sohn, hei - -

forte

li - gem Geist!

6 6 5 6 7 6 7 6 5 7

6 5 6 6 5 7 6 5

der woll' in

6 6 6 5 4 3 7 7 7

piano

uns ver - - meh - - - ren, was

6 5 7 6 5 7 5 6 5

er uns aus Gna - den ver - - heisst,

forte

6 5 2 6 4 6 5 6 6 6 5 6 6 5 7

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

piano

dass

6 6 5 4 2 6 5 7 7 # b 6 7 6 6 5

wir ihm fest ver - - trau - - en,

6 6 6 4 2 6 4 2 5 6 6 9 3 6 3 6 5 6 b 6

gänzlich verlass'n auf ihn,

forte

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

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

von Herzen auf ihn

piano

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

bauen, dass uns'r Herz,

6 7 6 6 7 9 8 7 5 5

Mult und Sinn

forte

6 5 7 6 (b) 7 6 7 6

ihm fe - - - stig - - lich an - - han - - -

6 5 7 6 5 6 5 7 6 5 7 6 7 7

gen;

6 6 7 7 4 3 6 7 6 7 6 7

drauf sin - - - gen wir zur Stund'

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

System 1: Vocal line with lyrics "A - - men! wir werd'ns er - - lan - - - - gen,". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Fingerings are indicated by numbers 1-5 below the notes.

System 2: Vocal line with lyrics "glaub'n wir aus Her - - - - - zens". The piano accompaniment continues with similar rhythmic complexity. A trill (tr) is marked above a note in the vocal line.

System 3: Piano accompaniment system. The left hand has a steady eighth-note bass line. The right hand has a more active melodic line. The word "Grund." is written in the left hand.

System 4: Final system of the page, continuing the piano accompaniment. It features a double bar line and a 2/4 time signature change at the end.

Tromba.
Violino I.
Violino II.
Viola.
Soprano.
Continuo.

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

5 6 4 2, 5 2, 6 5, 9 8 6 5, 6 4 2, 6 6, 6 5, 9 6 6 5 #

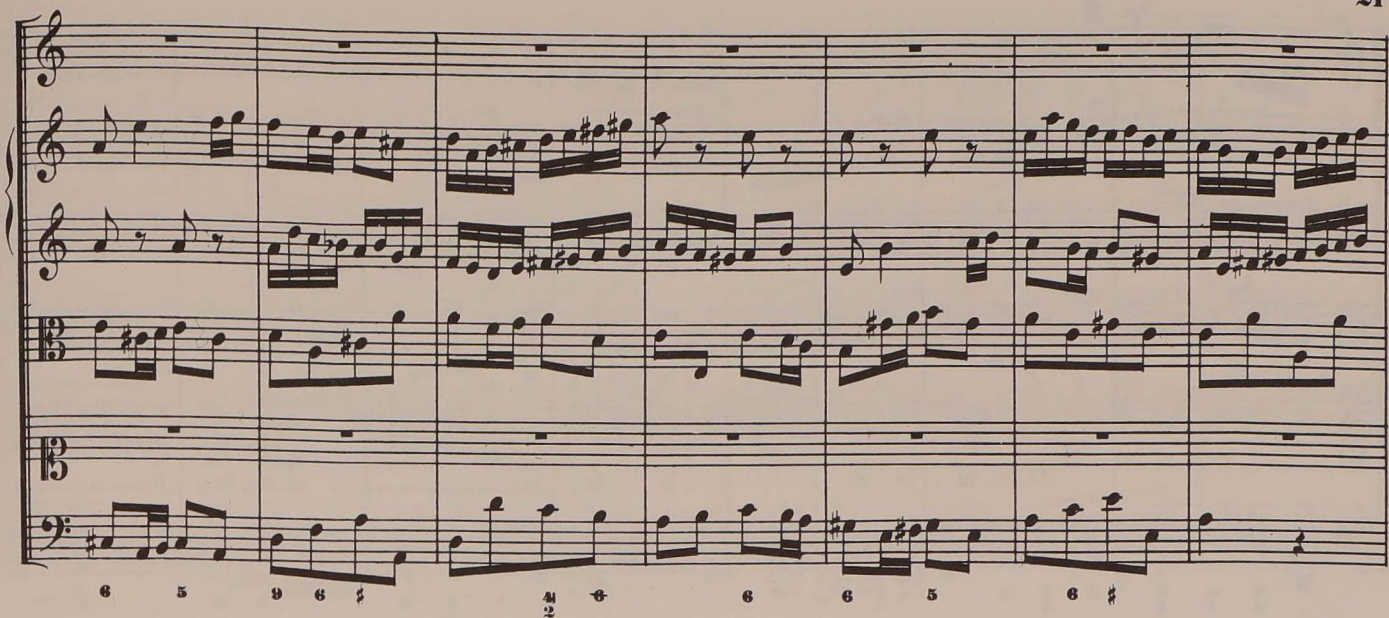
Tutti.
Tutti.

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

6 7 #, 6 6 5, 5 6, 5 6 5, 6 5, 9 4 6 5, 9 4 6 5, 4 3

ja, al-le-lu-ja!

5 6 5, 6 4 2, 6, 6 5, 6 #, 6 4 2, 6



System 1: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. Fingering numbers are provided below the bottom staff.

Fingering: 6 5 9 6 # 4 2 6 6 5 6 #



System 2: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. This system features a prominent sixteenth-note pattern in the upper staves. Fingering numbers are provided below the bottom staff.

Fingering: # 6 7 # 6 7 # 6 6 4 5 6 6 5



System 3: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music continues with complex melodic and rhythmic patterns. Fingering numbers are provided below the bottom staff.

Fingering: 5 4 3 7 6 4 6 6 4 2 6 5 6 5 6 6 6 5 4 2 6 5 6 5

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

5 6 6 6 6 6 3 6 6 6 5

2 4 4 4 4 4 2 2 2 2 2

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

5 5 6 5 6 9 8 5 6 4 # 6 5 #

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

6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

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

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

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

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

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

b 7 7 # 9 6 # # 6 5

First system of musical notation. It consists of five staves: a vocal line with a treble clef and a trill (tr) above it, and four piano accompaniment staves (treble and bass clefs). The lyrics "ja, al-le-lu-ja, al-le-lu-" are written below the vocal line. Fingerings are indicated by numbers 5, 6, 7, # 6 (4), # 6 #, and 5 5.

Second system of musical notation. It consists of five staves: a vocal line with a treble clef and a trill (tr) above it, and four piano accompaniment staves. The lyrics "ja, al-le-lu-" are written below the vocal line. Fingerings are indicated by numbers 5, 5 4, 6, 6 5, 6 4, 6, and 7 #.

Third system of musical notation. It consists of five staves: a vocal line with a treble clef and a trill (tr) above it, and four piano accompaniment staves. The lyrics "ja, al-le-lu-ja!" are written below the vocal line. Fingerings are indicated by numbers 7, 6 5, 6 4 3, # 4 2, 6 4, 6, 6 4, 7 6, 6, (6), and 6 7).

