

Am fünfzehnten Sonntage nach Trinitatis
und für alle Zeit:

„Laudet Gott in allen Landen“.

Cantate

für eine Sopranstimme.

N^o 51.

Dominica 15 post Trinitatis et in ogni Tempo.

„Jauchzet Gott in allen Landen.“

ARIA.

Tromba.

Violino I.

Violino II.

Viola.

Soprano.

Continuo.

piano

piano

piano

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

(6 6) 6 6 6 6

al - len Lan - den, in al - - - - - len Lan - den,

forte

7 6 6 7 7 6 6 7

jauchzet, jauch - - - - - zet,

piano

5 7 6 5 6 6 5 6 6

jauch-zet, jauch-

6 5 7 6

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

6 6 6 7 6

in al - len Lan -

7 6 5 6 5 9 3 6 5

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

6 6 7 7

forte den!

forte

6 6 4 4

7 4 6 4 7 6 6 7

First system of musical notation. It consists of five staves. The top four staves are for the piano accompaniment, and the bottom staff is for the vocal line. The vocal line begins with the lyrics "Was der Him - mel und die" and includes a trill (tr) and a piano (piano) marking. The piano accompaniment features intricate sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. It consists of five staves. The vocal line continues with the lyrics "Welt an Ge - schü - pfen in sich hält, müs - se des - sen Ruhm er - hö -". The piano accompaniment continues with similar patterns. There are two "piano" markings in the piano part. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. It consists of five staves. The vocal line continues with the lyrics "- hen, müs - se des - sen Ruhm er - hö -". The piano accompaniment continues with similar patterns. The system concludes with a double bar line and a repeat sign.

hen, er hö - hen,

forte

forte

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

piano

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

piano

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

6 7 7 7 6 5 6 # 6 #

stan - den, al -

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

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

6 4 3 6 6 4 5 6 6 5 6

Musical score for the first system, featuring five staves. The top four staves are for strings (Violino I, Violino II, Viola, and Violoncello/Contrabasso), and the bottom staff is the basso continuo with figured bass notation. The lyrics "zet!" and "Jauch" are written below the continuo staff. The piece concludes with the instruction *Dal Segno.*

RECITATIVO.

Musical score for the recitativo section, including staves for Violino I, Violino II, Viola, Soprano, and Continuo. The lyrics are: "Wir be - ten zu dem Tempel an, da Gottes Eh - re wohnt, da des - sen Treu', so täglich". The Continuo staff includes figured bass notation: 6 4 2, 7 4 2, (5 3), #, 6 7 4 #, 6.

Musical score for the second system, including staves for Violino I, Violino II, Viola, Soprano, and Continuo. The lyrics are: "neu, mit lauter Se - gen lohnet. Wir preisen, was Er an uns hat ge - than. Muss". The section concludes with the instruction *Andante.* The Continuo staff includes figured bass notation: 6 4 2, 7 5 4 3, #, #, 6 5, 6 2 6 6.

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. *piano* Höch - - - ster,

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, mache fer ner dei ne Gü te

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

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

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

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

7 6 7 6 6 6 7 7 7 7 7 7

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

6 6 5 7 7 7 7 7 7

wei sen, dass wir dei ne Kin der hei

8 7 6 5 6 6 6 5 6 7

- 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,

CHORAL.

Solo.

Violino I.

Violino II.

Soprano.

Continuo.

piano

Sei Lob und Preis mit Eh

forte

piano

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

li - gem Geist!

forte

6 6 6 7 6 7 6 6 7

6 6 6 7 6 6 6

der woll' in

6 6 6 6 4 3 7 7 7

uns ver - meh - ren, was

piano

6 6 7 6 6 7 6 6 6

er uns aus Gna - den ver - - heisst,

forte

piano

dass

wir ihm fest ver - - trau - - en,

gänzlich verlass'n auf ihn,

forte

von Herzen auf ihn

piano

bauen, dass uns'r Herz,

Muth — und Simm

forte

6 5 7 6 (b) 7 6 7 6

ihm fe — — stig — — lich an — — han — —

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

gen;

6 6 7 7 6 6 7 6 7 6 7 6

drauf sin — — gen wir zur Stund:

tr

6 6 6 6 7 6 7 6

A - - men! wir werd'ns er - - lan - - gen,

6 7 5 6 (♯) 7 5 5 9 6 9 4 5

glaub'n wir aus Her - - zens

6 6 5 6 7 6 5 8 7 7 6 5 6 7

Grund.

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

7 7 7 7 6 6 7 6 9 8 6 5

Tromba.

Violino I.

Violino II.

Viola.

Soprano.
Al-le-lu-ja, al-le-lu-ja, al-le-lu-ja,

Continuo.

Tutti.

Tutti.

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

ja, al-le-lu-ja!

6 5 9 6 7 4 4 6 6 5 6 4

4 6 7 4 6 7 6 6 4 3 4 6 5

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

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

5 5 6 5 6 9 8 5 6 4 3 5 3

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

6 6 6 6 6 6 6 6



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

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

This system contains the first three measures of the musical score. It features a vocal line with the lyrics "al - le - lu - ja, al - le - lu - ja, al - le - lu - ja," and a piano accompaniment with intricate sixteenth-note patterns in the right hand and a more rhythmic bass line. The key signature is one sharp (F#).



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

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

This system contains measures 4 through 6. The piano part continues with complex rhythmic figures. The vocal line has a short rest in measure 5 before resuming with "al - le - lu -".



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

7 7 7 # 9 6 # # 6 5

This system contains measures 7 through 9. The piano part features a prominent sixteenth-note accompaniment. The vocal line concludes with "ja, al - le - lu - ja, al - le - lu -".

First system of musical notation. It consists of five staves. The top staff is a vocal line with trills marked 'tr'. The second and third staves are piano accompaniment. The fourth staff contains the lyrics 'ja, al-le-lu-ja, al-le-lu-'. The bottom staff is a bass line with figured bass notation: 6 5, 6 7, 6 (2), 6 6, 5 5.

Second system of musical notation. It consists of five staves. The top staff continues the vocal line. The second and third staves are piano accompaniment. The fourth staff contains the lyrics 'ja, al-le-lu-'. The bottom staff is a bass line with figured bass notation: 6 5, 5 4, 6, 6 5, 6 4, 6, 7.

Third system of musical notation. It consists of five staves. The top staff continues the vocal line. The second and third staves are piano accompaniment. The fourth staff contains the lyrics 'ja, al-le-lu-ja!'. The bottom staff is a bass line with figured bass notation: 7 6, 6 5, 6 4, 6 3, 6 4, 6 6 4 3, 7 6, 6, (6), 6 7.