

J.S. Bach - Church Cantatas BWV 51

Form (all S): Aria - Recit - Aria - Chorale - Alleluja (Similar to Italian solo cantatas)

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NBA I/22; BC A134

15. S. after Trinity; "et In ogni Tempo" (and at any time) (BWV 138, 99, 51)

*Galatians 5:25-6:10 (Exhortation to walk in the Spirit)

*Matthew 6:24-34 (Sermon on the Mount: Exhortation not to be anxious but to seek the kingdom of God)

Librettist: Unknown

FP?: 17 September 1730 (St. Nicholas). It may have originated earlier: see side note for more more recent conclusions summarized in Dürr/Jones, "The Cantatas of J. S. Bach."

J.S. Bach

Cantata No. 51 Jauchzet Gott in allen Landen

Aria. •Praise God all ye lands, for his help in trouble! (51/1).

51/1. (Allegro ♩ = 80.)

In the opening movement fanfare figures and flamboyant flourishes establish a heroic tone.

BWV 51, is one of Bach's few solo cantatas. Scored for a soprano, obbligato trumpet, and strings, it is "unique among Bach's cantatas, and [has] few if any direct parallels in the German cantata repertory as a whole" (Simon Heighes in "J. S. Bach. Oxford Composer Companions," ed. Malcolm Boyd, p. 245). The solo writing is highly virtuosic and for this reason, scholars have conjectured that it may have been written with a professional singer rather than a choirboy in mind. Although it was written for the 15th Sunday after Trinity, Bach subtitled it "et In ogni Tempo" (and for any occasion), thus revealing its suitability for any Sunday in the liturgical church year. See side note regarding the various styles in the cantata.



Section A

Pianoforte.

Ritornello: Trp & Strings

= "Rejoice theme"

C major

The frequent interjections of the "jauchzet/rejoice" theme (triadic C major tutti, starting in unison—like Vivaldi) give the movement thematic unity. See side note for more on the significance of triadic C major.

Form of 51/1:
A Section
Ritornello (mm. 1-8).
CM
Line 1 (9-31). CM-
GM-CM
Rit. (31-39). CM

B Section
Lines 2-8 (39-62).
CM-Am (with short
rit.)-Em
Line 1 for transition
(62-67). Em-CM

A Section
Line 1 (68-89=10-31).
CM-GM-CM
Rit. (89-97=31-39).
CM

Instrumentation:
Tromba
Vln I, II
Vla
Soprano
Continuo



3.

6.

Trp holds G for 10 beats.

C major

8. Soprano.

9

Jauch
Praise

zet, jauch - zet Gott in
ye, praise - ye God through-

Trp & String Tutti

C major

11.

al - len Landen.
out - cre - a - tion.

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

cresc.

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14. 15

len Lan den!
cre - a - tion!

Vln I

Vln I holds high D for 10 beats... (trill is editorial).

G major G major G major

17. 18 Long melisma for "jauchzet" (shout with joy).

The musical score is written for three parts: Soprano, Alto, and Bass. The Soprano part has the lyrics: "Jauchzet, jauchzet, Praise ye, praise ye". The Alto and Bass parts have the lyrics: "Praise ye, praise ye". The music is in G major and 2/4 time. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score is divided into four measures. The first measure is in G major. The second measure is in D minor. The third measure is in A minor. The fourth measure is in C major. The music features a long melisma for the word "jauchzet" (shout with joy) in the Soprano part.

Jauchzet, jauchzet, Praise ye, praise ye

Praise ye, praise ye

G major D minor A minor C major

20.

zet, jauch
ye, praise

L.H.

L.H.

mf

C major

23. 24

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

Trp & String Tutti

C major C major C major

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25.

in al - len Lan
throughout cre - a

p

C7 F major D minor G7 C major C major

28.

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

Trp & String Tutti

A minor C major

High C reappears in the final movement.

31

den!
tion!

Ritornello: Trp & String Tutti

C major

34.

C major

36.

Trp (10 beats)

38

C major

39.

Lines 2-4

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-

Continuo alone...

C major E(7) A minor

NBA: müssen

42

Text painting: Melisma with syncopations to upper E for "exalt."

des-sen Ruhm er-hö
 claim His might ex-al

Trp & String Tutti

A minor A minor

44.

hen, müs-se des-sen Ruhm er-hö hen, er-hö
 ted, all pro-claim His might ex-al ted, ex-al

A minor

47

hen,
 ted,

Ritornello (radically shortened)

A minor A minor

49. 50

Lines 5-8 und wir wol-len un-serm Gott gleichfalls
like-wise we must all-give heed, to His

Continuo alone...

A minor G7 C major D7 G major

52.

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

NBA: itzt Vln I

G major A7 B7 E minor E7 G# dim.7

54. 56

Noth, in Kreuz und Noth, al-le-
need, in time of need ev-er

Chromaticism and word repetition to depict "Kreuz und Noth." It is combined with the "rejoicing" motive in a minor key to depict the text: an exhortation to offer the sacrifice of praise even in experiencing cross and privation.

String Tutti = rejoicing theme.

A minor D# dim.7 B7

57.

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

Word painting: Held note for "stood by (us)."

E minor E minor

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59. Word painting: Long melisma for "all (times)."

den, al -
us, ev -

Vln I Vln II & Vla tacet

E minor

Line 1 repeats for transition to a repeat of Section A.

61.

le - zeit hat bei - ge - stan - den. Jauch - zet
er - He is stand - ing by us. Praise - ye

Continuo alone...

E minor

63

Long melisma for "jauchzet" (shout for joy).

Gott in al - len Lan - den, jauch
God throughout cre - a - tion, praise

N6 (D7) G major G7 C major

66.

zet! ye! Jauch Praise

Trp & String Tutti

C major

Dal Segno.

The following recitativo begins in simple declamatory accompaniment. It adopts an increasingly lyrical and florid vocal solo style at "Even though our weak mouth....", as if the singer is gaining confidence and skill.

Recitativo.

50/2. (Larghetto $\text{♩} = 48$.)

1. Soprano.

Bach divides the 8 lines of the poem according to its rhyme scheme of ABCCBA-DD: the first 6 lines are set as an accompanied recitative, the last 2 lines are set as an extended arioso in two sections (the text stated twice).

The first 6 lines describe the place of and reason for worship; the last 2 lines depict the actual act of weak, stammering human praise.

Lines 1-6: rhyme scheme ABCCBA. **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,

Pulsing, low strings with high soprano for reverent contemplation of God's dwelling.

Strings

p Static pulsing, similar to a Vivaldi slow movement...

A minor

Text painting: Leap to F# and modulation G major to distant key to depict "Gottes Ehre" (God's glory).

D7

4.

Possible allusion to Lam. 3:22-23: "[The Lord's] mercies...are new every morning..." (See also next movement.)

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

G major

C major

B major

Andante. ($\text{♩} = 72$.)

Lines 7-8: rhyme scheme DD (stated 2x).

Chromatic (flatted) inflection to color the word "weak."

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

Continuo alone for "weak praise."

B7

E minor

E minor

A minor

D7

G major

C7

11.

Text painting: Unsteady/syncopated melisma for "lallen" (stammer or babble).

Mund von sei - nen Wundern la - - - - - len, so
voice for won - der halts and stut - - - - - ters, yet

F major

E(7)

A minor

The trope that God has ordained praise from the mouths of babes is based on Psalm 8:2, which Jesus quoted in response to those who objected to bystanders' praise at his triumphal entry into Jerusalem: "Have you never read, 'Out of the mouth of babes and sucklings thou hast brought perfect praise'?" (Matthew 21: 16).

14.

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-

A minor G7 C major C major

17.

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- - - -

A7 D minor A minor

Unsteady melisma for "lallen" (stammer)

20.

- - - - - len, so kann ein schlechtes
ters, yet God de-lights to-

A minor A minor

For significance of D minor, see side note.

Chromatic (flatted) inflection to color the words
"schlechtes Lob" (poorly-rendered praise).

22.

Lob ihm den noch wohl ge-fal-len.
hear the praise it fee-bly ut-ters.

A minor A minor A minor

The sudden animation of the continuo is perhaps prompted by the hopeful closing text.

In the second aria, the singer makes allusion to Lamentation 3:22–23 (see below). The most striking musical feature is the quasi-ostinato “walking bass,” a biplanar descending sequence, whose regular oscillation suggests inevitable continuation, presumably depicting the textual idea of God’s favor, which continues unfailingly day after day. Bach divides the poem’s lines (rhyme scheme of ABABCC), into 2 + 4, employing da capo form so that the first two lines get the primary emphasis.

Da capo **Aria.**

51/3. (Andante $\text{♩} = 56$.) • Prayer: Bless us anew each & we will live godly (51/3).

A Section

1.

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9.

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

dim. *p*

E7 A minor A minor D minor G7

11.

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

Figura corta. See more at the closing "alleluia." (51/5).

C major E7 F major G# dim.7 A minor G# dim.7 A minor

13.

— 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 -

G7 A7 D minor E7 A minor

16

15.

- - gen neu, fer - - ner al - le Mor - gen neu!
- - ing new, give - - - it ev' - ry morn - ing new!

mf

E7 A minor A minor G7

17. B Section

So_ soll **für** die Va_ ter -
 And_ as **NBA: vor** Thou art good and

19.
 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 -

21.
 wei_ sen, dass wir_ dei_ ne Kin - der hei -
 falls us, that Thy child - ren Thou mayst call

Allusion to biblical passages such as 1 John 3:1: "See what love the Father has given us, that we should be called children of God; and so we are...."
 The melismas on "heissen" (called) suggests a joyful response to this statement.

23.
 ssen, dass wir dei_ ne Kin - der
 us, that_ Thy child - ren Thou mayst

C major E7 A minor G7 C major G7
 C major
 C major D7 G major G major G7 C major (D7)
 B minor E minor A minor D7 G major

25

hei - ssen;
call us;

The descending sequence of the ostinato bass, whose regular oscillation suggests inevitable continuation of God's faithfulness, is intensified with chromatic inflection (raised scale degrees).

so soll — für — die Va - ter -
and as — Thou — art good and —

NBA: vor

mf

p

G major

E minor

B7

E minor

27.

treu' auch
true, let

ein dankba - res — Ge - mü - the durch ein from - mes Le - ben
us thank Thee, — nev - er wa - ver, keep — the faith what - 'er — be -

p

E minor

D7

G major

E minor

E minor

29.

wei - sen, dass wir dei - ne Kin - der hei -
fall us, that — Thy child - ren Thou — mayst call

E minor

E minor

A minor

D7

31.

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

dei - - ne Kin - der,
Thine — own child - ren,

G major

B7

E minor

E minor

D minor

G7

C major

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 Descending sequence with raised scale degrees (see mm. 25–26).

C7 F major G7 C major C major A minor

36.

Höch - - - ster,
Fa - - - ther,

p

E7 A minor A minor

Dal Segno.

As in the case of most cantatas, BWV 51 ends with a chorale. It is sung by the soloist alone (rather than by a four-part vocal ensemble as is most usually the case), accompanied by a busy string accompaniment (in fugal trio texture), which also serves as a ritornello, separating the individual phrases of the hymn.

Choral. (Mel: „Nun lob', mein Seel', den Herren.“) Soprano (See also 29–8, 167–5.)
51/4. (Moderato $\text{♩} = 80$.) 5th (final) stanza of the hymn. • Prayer of praise and dedication to Trinity (51/4).

Vin I Solo 1.

mf

C major C major

4.

Vin II Solo

D7 G major G major A major

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8. 10

D minor G7 C major

Stollen 1 of the chorale's bar form.

11. **Soprano.** Chorale Line 1.

Sei Lob und Preis mit
With hon or, praise and
Vlns alternate.

C major D7 G major A7 B7 E minor C major

14. 16 Chorale Line 2.

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

C major C major D major A minor E major

18. 21

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

Vlns alternate.

A minor G7 C major C major

22.

Vln II

C7 F major F major

26.

Vln I

C major C major

30.

32

Chorale Line 3.

Stollen 2 of the chorale's bar form
The music repeats but with violin parts exchanged and some octave displacements.

Vlns alternate.

C major C7 F major G major C major

34.

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

Vln II

D7 G major A7 B7 E minor C major C major

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Abgesang of the chorale's bar form.
Chorale Line 4.

38

was er uns aus Gnade
so in His mer cy

p

Vlns alternate.

C major D major A minor E major A minor G7

43

42.

den ver heisst,
will it be.

mf

C major C major A major

45.

D minor E(7)

48.

A minor A7 D minor

51.

D minor C7 F major

53

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Chorale Line 5.

54.

dass wir ihm fest ver -
Se - cure in Him a -

p

F major C major (A minor) E(7)

Chorale Line 6.

57.

trau - - - en, gänz -
bid - - - ing, sub -

59

A7 D minor C major

61.

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

63

tr *mf* Vln I

D7 G major G major A major

65.

D major A7 D major E major

68. 70

A minor G major

71. Chorale Line 7.

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

Vlns alternate.

G major G7 C major C7

75. 76 Chorale Line 8.

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

F major F major

79.

Muth und Sinn
to ful - fill,

Vln I

A major D minor

82. 84

D minor E(7) A minor

Chorale Line 9.

Vln II

85.

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

Vlins alternate.

p

A minor A minor D minor B-flat major

88.

han - - - gen;
li - - - ance

mf

C7 F major G minor A7

91. 92 Chorale Line 10.

drauf
that

p

D minor E7 A minor B major E major A minor A minor

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94. 97

sin - - gen wir zur Stund:
 faith in Him im parts,

Vln II

D7 G major G major

98. Chorale Line 11.

A - - men! wir werd'n's er -
 men, we join in

Vlns alternate.

G major G major A7 B7 E minor C major

101. 103

lan - - - - gen,
 sing - - - - ing

Vln I

C major D7 G major G7 C major C7

104. Chorale Line 12.

glaubb wir aus Her - - -
 from out our heart

NBA Preferred reading: "zu aller Stund" (at every hour).

A7 deceptive D minor G7 C major D7 E7 deceptive A minor

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107. 108

- - zens Grund.
— of hearts.

G(7) C major C major

111.

Vln II

G major G major A(7)

115. 117

D minor G7 C major

The high trumpet and tutti strings return for the closing "alleluia," which is technically demanding not only for its long arabesques of sixteenth notes but also for the range of its vocal part, which reaches to high C, as it did briefly in the opening movement. In several ways, the movement is reminiscent of the opening movement: 2/4 meter here, common meter in 51/1, key of C major, instrumentation of trumpet with strings. The movement is a fugal, with the subject featuring the figura corta.

(51/5.) 118. (Allegro ♩ = 88.) 122

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

C major C major D7 G major

The figura corta was defined as an ornament by W.C. Printz 1689 and by Johann Gottfried Walther in his lexicon of 1732. "Figura corta consists of three fast notes, one of which by itself is as long as the other ones." (Johann Walther, Lexikon, 1732. p. 244, translated). It could be long-short-short or short-short-long. Albert Schweitzer interpreted it as a "joy motive." See Albert Schweitzer, J. S. Bach, trans. Ernest Newman (Boston: Bruce Humphries Pub., 1962), vol. 2, pp. 65-66.

123. 125

le - lu - ja, al - le - lu

G major (G7)

128.

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

A minor deceptive C major

Vln I

133. 134

ja, al - le - lu - ja!

C major C major D7 G major

Vln II

138.

G major D minor D minor D minor D7 E7

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143.

A minor

148.

D minor D7 G major G7 C major

153.

C7 F major F major D7

158

161

Trp

Al - le - lu -

G7 C major C major C major C7 F major

163.

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

F major F major G major A7 D minor G7 A minor deceptive D7

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168. Extended jubilus... 171

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

Trp in thirds with singer. Vln I

E minor deceptive G7 C major D7 G major

173. 176

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

G major G major G major G7

178. 182

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

Trp

C major C major C7 A7 deceptive D minor

183.

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

Vln I cresc.

D minor D major A minor

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188. 190

ja, al - le - lu - ja,

A minor A minor A7 D minor

193. 195 Extended jubilus...

al - le - lu - ja,

D7 G minor C7

198. 200

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

F major E7 A minor A(7)

203.

ja, al - le - lu - ja,

Trp

L.H.

D minor G7 C major D major

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208.

Extended jubilus...

al - le - lu - ja,

L.H.

G major E major A minor G7 C major

213.

217

al -

mf *cresc.* *f*

D7 G major G7...

218.

Most dramatic extended jubilus...

le - lu - ja,

dim.

C major

222.

al - le - lu - ja!

mf

C7 F major C major C major C major