

J.S. Bach - Church Cantatas BWV 51

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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."

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

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 "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.

J.S. Bach

Cantata No. 51

Jauchzet Gott in allen Landen

Aria.

51/1. (Allegro ♩=80.)

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J.S. Bach - Church Cantatas BWV 51

14.

15

len Lan den!
cre a tion!

Vln I

G major G major G major

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

17.

18

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

G major D minor A minor C major

20.

z et, jauch
ye, praise

L.H. L.H. mf

C major

23.

24

z et Gott in al len Lan den,
ye God throughout cre a tion,

Trp & String Tutti

C major C major

J.S. Bach - Church Cantatas BWV 51

25.

in al len Lan
throughout cre - a

C7 F major D minor G7 C major C major

28.

High C reappears in the final movement.

den, jauch - - zet Gott in al Melisma for "alle."
tion, praise ye God through-out

len Landen,in al len Lan
cre - a - tion, throughout cre-a

Trp & String Tutti

A minor C major

31

den!
tion!

Ritornello: Trp & String Tutti

C major

34.

36.

Trp (10 beats)

38

C major

39.

Was der Himmel und die Welt
Earth and heav-en, far and near,
an Geschöpfen in sich hält, müsse
His om-ni-po-tence re vere, all pro -
NBA: müssen

Continuo alone...

C major E(7) A minor

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

Trp & String Tutti

A minor

47

hen, ted,

Ritornello (radically shortened)

A minor A minor

Allusion to biblical passages such as Psalm 56:12: "My vows to thee I must perform, O God; I will render thank offerings to thee"; Hebrews 13:15: "Let us continually offer up a sacrifice of praise to God, that is, the fruit of lips that acknowledge his name."

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,
wor ship well ap - ply us, thank Him that in time of need,

NBA: itzt Vln I

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

54.

56

Noth, in Kreuz und Noth.
need, in time of need al le -
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.

D# dim.7 B7

A minor

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

J.S. Bach - Church Cantatas BWV 51

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

E minor

66.

zett!
ye!

Jauch
Praise

Trp & String Tutti

C major

Dal Segno.

The following recitative begins in simple declamatory style with pulsing 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.

• Praising God in his temple for his daily blessings (51/2). Allusion to such biblical passages as Psalm 26:8: "O Lord, I love the habitation of thy house, and the place where thy glory dwells (Luther 1545: da deine Ehre wohnet)" and Psalm 138:2. I bowed down toward thy holy temple and give thanks to thy name for thy steadfast love and thy faithfulness (Luther 1545: Güte und Treue)...."

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.

4.

Lines 1–6:
rhyme scheme ABCCBA.
Wir be - ten zu dem Tempel an, da Got tes Eh re wohnet,
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 ♩ 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

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

7.

da des - sen Treu', so täg - lich neu, mit lau - ter Se - gen lohnet. Wir So
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 (flattened) inflection to color the word "weak."

preisen, was er an uns hat ge - than.
praise the Lord for all that He has done.

Muss gleich der schw - che Mund, derschw - che
Al - though my brok - en voice, my brok - en

B7

E minor

E minor

A minor

D7

G major

C7

Continuo alone for "weak praise."

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).

20.

A minor

A minor

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

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

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

A minor

The sudden animation of the continuo is perhaps

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

Continuo alone (related to the absence of continuo at "weak praise" in the preceding recitative).

Quasi-ostinato bass (sequentially descending fifths) gives the movement great unity.

The text of the first 2 lines alludes to Lamentations 3:22–23: “The steadfast love of the Lord never ceases, his mercies never come to an end; they are new every morning; great is thy faithfulness,” rephrased here as a prayer and expressed with an incessant walking bass, whose sequential, scalar contour reinforces the idea.

Soprano.

Höch - - - ster,
Fa - - - ther,

Word painting: Descending octave for "Most High."

A minor

G7

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

For alternate text for another occasion, see NBA full score.

C major E major F major (G7) G# dim.7 C major A minor

A minor

7.

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

cresc.

G7 C major

J.S. Bach - Church Cantatas BWV 51

9.

neu,
new,

Höch
Fa

ster, ma.che_ dei_ne
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 deine Gü - te
 fa - vor give it ev' - ry morn-ing new, Fa - ther, give us still Thy fa - vor

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

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

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

13.

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!

J.S. Bach - Church Cantatas BWV 51

B Section

17.

So__ soll **für** die Va - ter -
And__ as **Thou** art good and
NBA: vor

C major E7 A minor G7 C major G7

19.

treu' auch ein dankbares Gemüthe durch ein frommes Leben
true, let us thank Thee, never waiver, keep the faith what-e'er be-

C major

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.

C major D7 G major G major G7 C major (D7)

23.

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

B minor E minor A minor D7 G major

J.S. Bach - Church Cantatas BWV 51

25.

hei - ssen; 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).
call us; and as _____ Thou art good and _____

sa soll für die Va - ter
NBA: vor

G major E minor B7 E minor

27.

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 -

E minor D7 G major E minor E minor

29. *tr.*

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

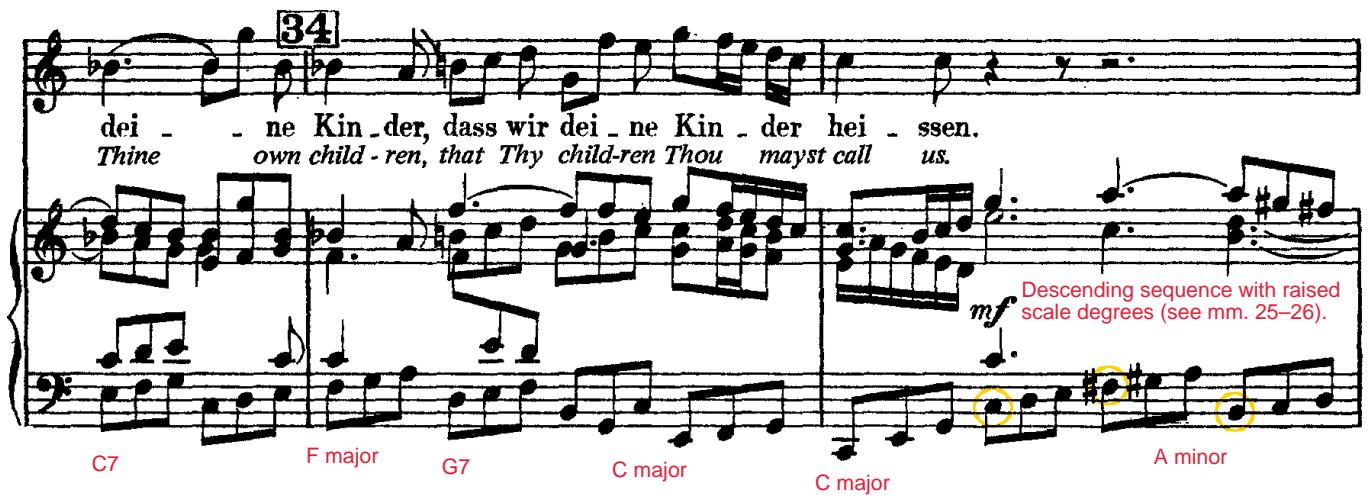
E minor E minor A minor D7

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.

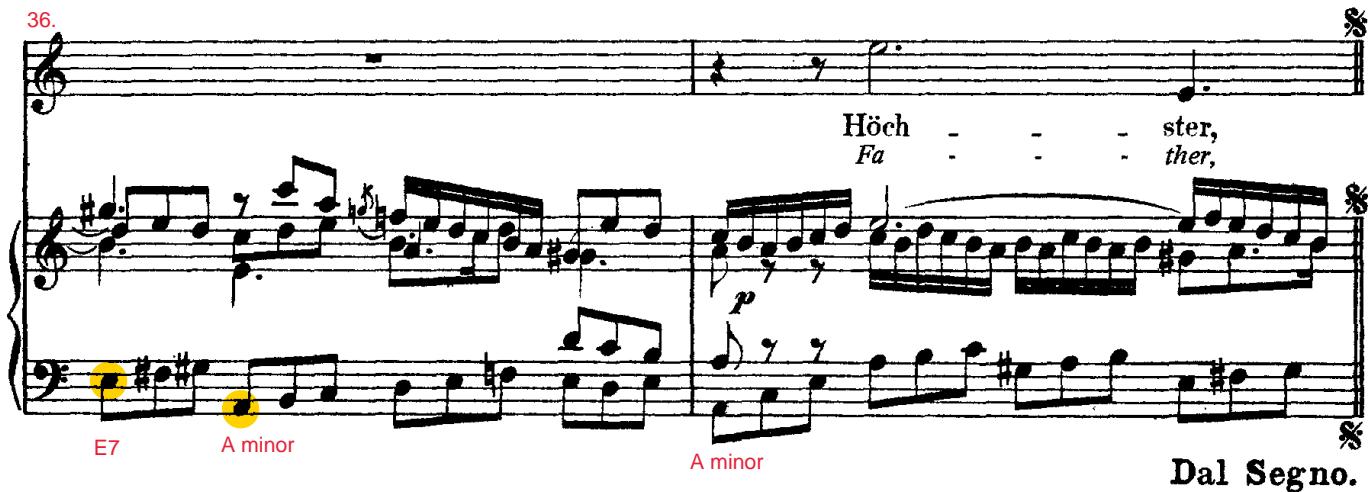


dei - ne Kin - der, dass wir dei - ne Kin - der hei - ssen.
Thine own child - ren, that Thy child-ren Thou mayst call us.

C7 F major G7 C major C major A minor

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

36.



Höch - - - ster,
Fa - - - ther,

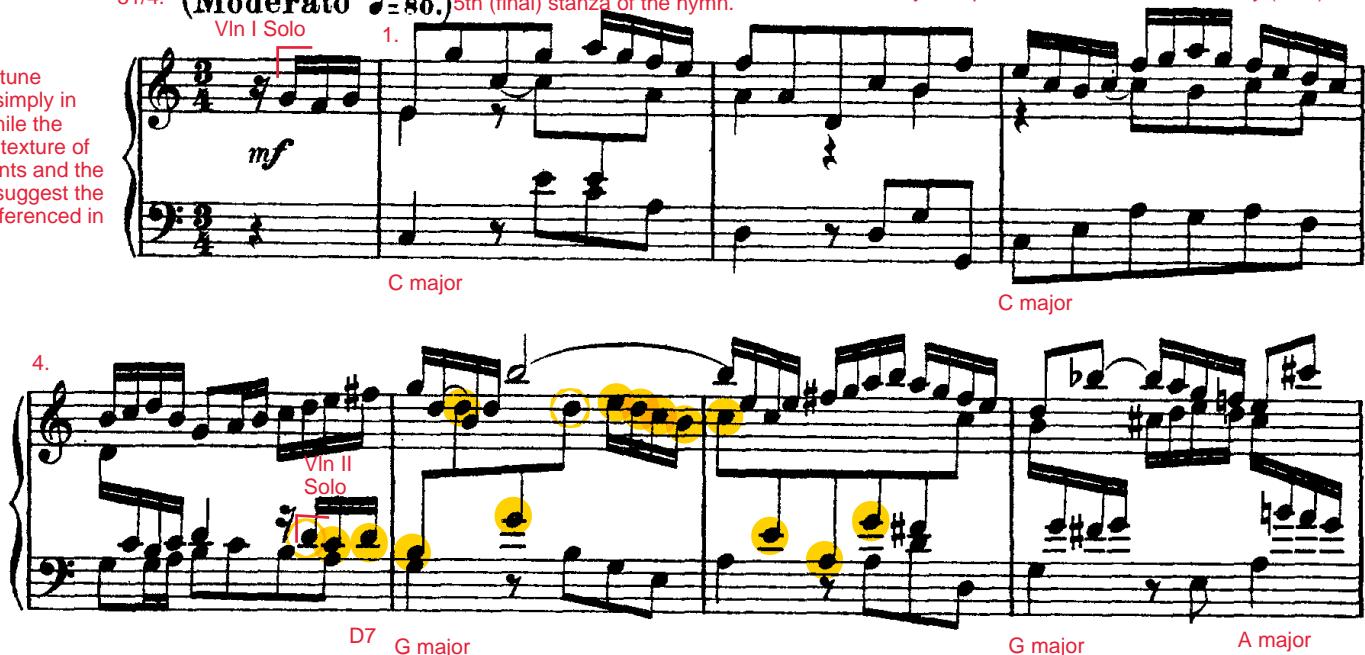
E7 A minor A minor

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 $\text{d} = 80$) 5th (final) stanza of the hymn. • Prayer of praise and dedication to Trinity (51/4).

The chorale tune is rendered simply in the voice, while the imitative trio texture of the instruments and the triple meter suggest the Trinity, as referenced in the text.



Vln I Solo 1.

mf

C major C major

4.

Vln II Solo

D7 G major G major A major

J.S. Bach - Church Cantatas BWV 51

8.

D minor
Stollen 1 of the chorale's bar form.
G7
C major

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
glo - - - ry
Gott ex -
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

J.S. Bach - Church Cantatas BWV 51

22.

Vln II

F major

C7

F major

F major

26.

Vln I

C major

C major

30.

32

Chorale Line 3.

C major

C7

F major

G major

C major

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

Vlns alternate.

34.

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

D7 G major A7 B7 E minor C major C major

Vln II

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38

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

was so er uns aus Gna ey
Vlns alternate.
C major D major A minor E major 43 A minor G7

42.

den ver heisst,
will it be.
C major C major A major

45.

D minor E(7) A minor

48.

A minor A7 D minor

51.

D minor C7 F major

53

J.S. Bach - Church Cantatas BWV 51

Chorale Line 5.

54.

dass wir ihm fest ver -
Se cure in Him firmly

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

57. 59 Chorale Line 6.

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

A7 D minor C major

61. 63

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

Vln I

D7 G major G major A major

65.

D major A7 D major E major

J.S. Bach - Church Cantatas BWV 51

71. Chorale Line 7.

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

Vlns alternate.

G major G7 C major C7

75. **76** Chorale Line 8.

en,
ing,

dass uns'r - Herz,
His pur - pose

F major

F major

79.

Muth _____ und Sinn
to _____ ful - fill,

Vln I

A major D minor

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82.

D minor E(7) A minor
Chorale Line 9.

84.

Vln II

85.

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

Vlns alternate.

A minor A minor D minor B-flat major

88.

han - - - gen;
li

C7 F major G minor A7

91.

92

Chorale Line 10.

draf
that

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,

D7 G major G major

98. Chorale Line 11.

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

G major G major A7 B7 E minor C major

101.

103

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

C major D7 G major G7 C major C7

104. Chorale Line 12.

glaubn 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.

zens
of
Grund.
hearts.

108.

G(7) C major C major

111.

Vln II

G major G major A(7)

115.

D minor G7 C major

117.

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 $\text{♩} = 88$)

Alleluja, al- le lu ja, al-

Bach's contemporary, Johann Scheibe, criticized Bach for expecting singers to "be able to sing with their throats ... whatever he can play on the clavier." "Der critischer Musikus" (Leipzig, 1745), May 14, 1737, entry, p. 62; quoted in Elinore Barber, "J. S. Bach and the critics," "Bach" 2 (July 1971), p. 5.

Trp

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.

Frequent examples of "Jubilus": A melisma traditionally attached to the final syllable of "alleluia." See especially the increasingly longer examples in mm. 169, 196, 205, 211, and 219.

123. **125**

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

G major (G7)

128.

A minor deceptive C major Vln I

133. **134**

ja, al - le - lu - ja!

C major

Vln II

C major D7 G major

G major D minor D minor D minor D7 E7

J.S. Bach - Church Cantatas BWV 51

143.

A minor A minor A7

150

148.

D minor D7 G major G7 C major

153.

C7 F major F major D7

158

Trp

161

Al - le - lu -

G7 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

J.S. Bach - Church Cantatas BWV 51

168. Extended jubilus... **171**

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,

Trp

C major

C major

C7

A7
deceptive

D minor

183.

ja, al - le - lu - ja,

D minor

D major

A minor

188.

190

ja,

al - le - lu - ja,

f

mf

A minor A minor A7 D minor

193. **195** Extended jubilus...

al - le - lu - ja,

D7 G minor C7

203.

ja, _____ al _ le _ lu - ja,

Trp

L.H.

D minor G7 C major D major

J.S. Bach - Church Cantatas BWV 51

208.

Extended jubilus...

al - le - lu - ja,

L.H.

G major E major A minor G7 C major

213.

217

al -

mf cresc.

D7 G7...
G major

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