

J.S. Bach
Cantata No. 110
Unser Mund sei voll Lachens

No 1. (Coro.)
(Maestoso $\text{♩} = 60.$)

The image displays the musical score for the first movement, 'No. 1. (Coro.)', from J.S. Bach's Cantata No. 110. The score is written for a grand piano and is set in the key of D major (two sharps) and 3/4 time. The tempo is marked 'Maestoso' with a metronome marking of quarter note = 60. The score consists of five systems of music, each with a treble and bass staff. The first system begins with a treble clef and a key signature of two sharps. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the melodic and harmonic development. The third system shows a more complex texture with multiple voices in the treble staff. The fourth system features a prominent bass line with a steady eighth-note accompaniment. The fifth system concludes the piece with a final cadence in D major.

The piano accompaniment consists of four systems of grand staff notation. Each system has a treble and bass clef. The music is in G major and 3/4 time. The first system shows a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line. The second system continues this texture, with some rests in the bass line. The third system features a more active bass line with many sixteenth notes. The fourth system concludes the section with a final cadence in the right hand and a sustained bass line.

A (Poco mosso $\text{♩} = 100.$)
Soprano.

Coro pieno.

Un - ser -
Un - ser - Mund sei - voll - La
Un - ser - Mund sei - voll - La

The vocal staves are for Soprano, Alto, Tenore, and Basso. The Soprano part has a long note on 'Un - ser'. The Alto, Tenore, and Basso parts have a similar melody. The lyrics are 'Un - ser - Mund sei - voll - La'. The music is in G major and 3/4 time.

A

mf

The piano accompaniment for the second part is in G major and 3/4 time. It features a treble and bass clef. The right hand has a melody with many sixteenth notes and some triplets. The bass line is more rhythmic, with some triplets. The music is marked *mf* (mezzo-forte).

Mund sei voll La
chens, un ser Mund sei voll La
Un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La

The image shows a page of musical notation for J.S. Bach's Church Cantata BWV 110. It features a vocal line with lyrics and a keyboard accompaniment. The lyrics are: "Mund sei voll La chens, un ser Mund sei voll La Un ser Mund sei voll La chens, un ser Mund sei voll La chens, sei voll La chens, un ser Mund sei voll La chens, un ser Mund sei voll La chens, un ser Mund sei voll La chens, un ser Mund sei voll La chens, un ser Mund sei voll La chens, un ser Mund sei voll La chens, un ser Mund sei voll La chens, un ser Mund sei voll La". The score is written in G major and 4/4 time. The vocal line is in the soprano register, and the keyboard accompaniment is in the right and left hands. The page is numbered 3 at the bottom.

chens und uns-re Zun-ge voll
chens und uns-re Zun-ge voll
La chens und uns-re Zun-ge voll

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "chens und uns-re Zun-ge voll". The piano part features a rhythmic pattern of eighth and sixteenth notes.

Rüh-mens.
Rüh-mens.
Rüh-mens.
chens und uns-re Zun-ge voll Rüh-mens.

The second system continues with the vocal staves and piano accompaniment. The lyrics are: "Rüh-mens." and "chens und uns-re Zun-ge voll Rüh-mens." The piano part continues with its rhythmic accompaniment.

B Senza Ripieni.
Denn der Herr, der Herr, der Herr hat Gro-
Denn der Herr, der Herr, der Herr hat Gro-
Denn der Herr, der Herr, der Herr hat Gro-

The third system begins with a section marked "B Senza Ripieni." The vocal staves and piano accompaniment are present. The lyrics are: "Denn der Herr, der Herr, der Herr hat Gro-".

B

The fourth system shows the piano accompaniment for the section marked "B". It features a complex rhythmic pattern with many sixteenth and thirty-second notes.

sses an uns ge - than, an uns ge -
sses an uns ge - than, der Herr hat
sses an uns ge - than, Gro - sses an uns,

than, der Herr hat Gro - sses an uns ge - than, der Herr hat Gro - sses -
Gro - sses an uns ge - than, an uns! Der Herr hat Gro - sses an uns ge -
Gro - sses an uns! Denn der Herr, der Herr hat

an uns ge - than, denn der Herr hat - Grosses an uns ge -
than, an uns ge - than, denn der Herr hat - Grosses an uns ge -
Gro - sses an uns ge - than, denn der Herr hat Grosses an uns ge -

C Tutti.

than, Gro - sses - an - uns, - an uns ge - than!
than, Gro - sses - an - uns, an uns ge - than! Un - ser -
than, Gro - sses! Gro - sses an uns ge - than! Un - ser -

C

Un - ser - Mund sei - voll - La -
Mund sei - voll - La
Mund sei - voll - La - chens, voll La
Un - ser - Mund sei - voll -

chens, sei - voll - La -
chens, un - ser - Mund sei voll La
chens, voll La
La - chens, un - ser - Mund sei - voll - La -

chens, un - ser - Mund sei voll - La

chens, un - ser - Mund sei voll

chens, un - ser -

chens, un - ser - Mund sei voll La

chens und uns - re

La chens und uns - re

Mund sei voll La chens und uns - re

Zun - ge voll Rüh - mens. **D**

Zun - ge voll Rüh - mens.

Zun - ge voll Rüh - mens.

chens und uns - re Zun - ge voll Rüh - mens. Denn der **D**

Denn der Herr, der Herr hat Gro - sses an uns ge.than, denn der
Denn der Herr, der Herr hat Gro - sses an uns ge.than, denn der
Denn der Herr, der Herr hat Gro - sses an uns ge.than, denn der
Herr, der Herr hat Gro - sses an uns ge.than,

Herr, der Herr hat Gro - sses an uns ge.than, der Herr hat Gro -
Herr, der Herr hat Gro - sses an uns ge.than, der Herr hat
Herr, der Herr hat Gro - sses an uns ge.than, denn der
denn der Herr, der Herr hat Gro - sses an uns ge.than, denn der
denn der Herr, der Herr hat Gro - sses an uns ge.than, denn der

sses an uns, an uns ge.than, an uns ge.than!
Gro - sses an uns ge.than, der Herr hat Gro - sses an uns ge.
Herr hat Gro - sses an uns gethan, der Herr hat Gro - sses an uns ge.
Herr hat Gro - sses an uns gethan, der Herr hat Gro - sses an uns ge.

E
Un - ser - Mund sei - voll - La -
than! Un - ser - Mund sei - voll - La -
than! Un - ser -
than! **E**

L. H.

chens und uns - re
chens und uns - re Zun - ge - voll -
Mund sei - voll - La - chens und uns - re Zun - ge voll Rüh -
Un - ser - Mund sei - voll - La - chens und uns - re

Zun - ge voll Rüh - mens. Denn, denn der Herr,
Rüh - mens, un - ser - Mund sei - voll - La -
mens, un - ser - Mund sei - voll - La -
Zun - ge voll Rüh - mens. Un - ser -

der Herr hat Gro - sses an uns ge - than, der Herr hat
chens und uns - re Zun - ge voll
chens und uns - re Zun - ge voll
Mund sei - voll - La - chens, voll La

Gro - sses an - uns - ge - than! Un - ser - Mund sei - voll -
Rüh - mens, un - ser -
Rüh - mens,
chens, **F**

La
Mund sei - voll - La -
un - ser - Mund sei voll La - chens und uns - re
un - ser - Mund sei - voll -

chens und uns_re Zun - ge voll Rüh - mens.
chens und uns_re Zun - ge voll Rüh - mens. Un - ser
Zun - ge voll Rüh - mens. Un - ser
La - chens und uns_re Zun - ge voll Rüh - mens.

Mund sei voll La - chens!
Mund sei voll La - chens!
(Senza Ripieni.)
Denn der Herr, der Herr, der

Basso.
Herr, der Herr hat Gro - sses an uns ge - than, der Herr hat Gro - sses an uns ge -

than, der Herr hat Gro - sses an uns ge - than, an uns, an uns ge -

than, der Herr hat Gro - sses an uns ge - than, an uns ge - than, Gro - sses!

Gro - sses! Denn der Herr hat Gro - sses an uns ge -

H Tutti.
Un - ser - Mund sei - voll - La -
Un - ser - Mund sei - voll - La -
than!

H

J.S. Bach - Church Cantatas BWV 110

Mund sei voll La
chens, un ser Mund sei voll La
Un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La
chens, un ser Mund sei voll La

chens und uns - re Zun - ge voll
chens und uns - re Zun - ge voll
La chens und uns - re Zun - ge voll

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are 'chens und uns - re Zun - ge voll' repeated three times. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

(Tempo I.)
Rüh mens.
Rüh mens.
Rüh mens.
chens und uns - re Zun - ge voll Rüh - mens.

The second system begins with a tempo change to '(Tempo I.)'. It features four vocal staves and a piano accompaniment. The lyrics are 'Rüh mens.' repeated three times, followed by 'chens und uns - re Zun - ge voll Rüh - mens.'. The piano accompaniment continues with a similar rhythmic pattern.

L.H.:

This system shows the piano accompaniment for the third system. It includes the instruction 'L.H.:' (Left Hand) above the bass staff. The music continues with the same rhythmic and harmonic structure as the previous systems.

This system shows the piano accompaniment for the fourth system. It continues the musical material from the previous systems, maintaining the same tempo and key signature.

The first system of musical notation for J.S. Bach's Church Cantata BWV 110. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex texture with many sixteenth and thirty-second notes, often beamed together in groups. The right hand (RH) plays a melodic line with frequent grace notes, while the left hand (LH) provides a rhythmic accompaniment with chords and moving lines.

The second system of musical notation. It continues the piece with similar complexity. The right hand (RH) has a melodic line with grace notes, and the left hand (LH) has a more active, rhythmic part. The labels "L.H." and "R.H." are placed below the respective staves to indicate the hands. The music is in a major key with one sharp (F#).

The third system of musical notation. The texture remains dense with many sixteenth and thirty-second notes. The right hand (RH) continues its melodic line with grace notes, and the left hand (LH) provides a rhythmic accompaniment. The music is in a major key with one sharp (F#).

The fourth system of musical notation. The right hand (RH) has a melodic line with grace notes, and the left hand (LH) has a more active, rhythmic part. The music is in a major key with one sharp (F#).

The fifth system of musical notation. The right hand (RH) has a melodic line with grace notes, and the left hand (LH) has a more active, rhythmic part. The labels "L.H.:::" and "L.H.:::" are placed below the respective staves. The music is in a major key with one sharp (F#).

The sixth system of musical notation. The right hand (RH) has a melodic line with grace notes, and the left hand (LH) has a more active, rhythmic part. The music is in a major key with one sharp (F#).

Nº2. Aria.

(Allegro moderato $\text{♩} = 84$.)

The first system of the piano accompaniment, marked *mf*. It features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The right hand plays a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with occasional rests.

The second system of the piano accompaniment, continuing the intricate texture established in the first system.

The third system of the piano accompaniment, showing further development of the musical themes.

The fourth system of the piano accompaniment, maintaining the complex rhythmic and harmonic structure.

The fifth system of the piano accompaniment, leading towards the end of the instrumental section.

Tenore.

Ihr — Ge — dan — ken und — ihr Sin — nen, schwinget euch an — jetzt von

The vocal line for the Tenor, with lyrics: "Ihr — Ge — dan — ken und — ihr Sin — nen, schwinget euch an — jetzt von". The vocal melody is written in a treble clef with a key signature of two sharps. Below it is the piano accompaniment, which continues the instrumental texture from the previous systems.

hin - nen! Ihr - Ge -

dan - ken und ihr Sin -

- nen, ihr Ge - dan - ken und ihr Sin - nen, schwinget

euch an - jetzt von hin - nen, stei - get schleunig himmel - an und bedenkt, bedenkt,

und bedenkt, was Gott ge - than, be - denkt, was Gott gethan; ihr Ge - danken und ihr

Sinnen, schwinget euch an - jetzt von hin - nen, stei - get schleunig himmeln, und be -

denkt, be - denkt, was Gott ge - than, stei - get schleunig himmel - an und be -

denkt, was Gott ge - than, be - denkt, bedenkt, und bedenkt, was Gott - ge -

than!

Er wird Mensch und dies al .

lein, dass wir Got . tes Kin . der sein; er wird Mensch und dies al .

lein, er wird Mensch und dies al . lein, dass wir Got . tes Kinder

sein, er wird Mensch und dies al - lein, dass wir Got - tes Kin - der sein, er wird

Mensch und dies al - lein, dass wir Got - tes Kin - der sein, dass wir Got - tes Kin - der

sein, wir, wir, dass wir Gottes, Got - tes Kin - der sein

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps). The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several slurs and dynamic markings throughout the system.

The second system of the musical score continues the piece. It maintains the same key signature and complex rhythmic patterns as the first system. The notation includes various note values, rests, and articulation marks.

The third system of the musical score concludes the piece. It features similar complex rhythmic textures and melodic lines as the previous systems, ending with a final cadence.

Nº 3. Recitativo. (Jeremia, Cap. 10, V. 6.)
(Maestoso ♩ = 56.)

Basso.

The recitativo section begins with a bass clef staff containing the vocal line. The lyrics are: "Dir, Herr, ist Nie-mand gleich! Du bist gross, und dein". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a steady, rhythmic accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the piano part.

The recitativo section continues with the bass clef staff containing the vocal line. The lyrics are: "Na - me_ ist gross, und kannst's mit der That be.wei.sen.". Below the vocal line is the piano accompaniment, which continues with the same rhythmic and harmonic patterns as the previous system.

No. 4. Aria.
(Andante $\text{♩} = 72$.)

The first four systems of the piano accompaniment for the Aria. Each system consists of a grand staff with a treble and bass clef. The music is in G major and 3/4 time. The first system begins with a *mf* dynamic marking. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' over the notes).

Alto.

The vocal line and piano accompaniment for the first system of the vocal entry. The vocal line is written on a single staff with a treble clef. The piano accompaniment is on a grand staff. The lyrics are: "Ach Herr! was ist ein Menschenkind, dass du sein Heil so schmerzlich".

The vocal line and piano accompaniment for the second system of the vocal entry. The vocal line continues with the lyrics: "su - chest?". The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

Ach Herr! was ist ein Menschenkind, dass du sein Heil so schmerzlich

suchest, ach Herr! was ist ein Menschenkind, dass du sein Heil so schmerzlich

suchest? Ein Wurm, den du verfluchest, wenn

Höll' und Satan um ihn sind, ein Wurm, den du ver-

flu - chest, wenn Höll' und Sa - - - tan um ihn sind.

Doch auch dein Sohn, den Seel' und

Geist aus Lie - - be sei - nen Er - ben heisst, doch auch dein Sohn, den Seel' und

Geist aus Lie - - be sei - nen Er - ben heisst, aus Lie - -

- be seinen Er-ben heisst, doch auch dein Sohn, doch auch dein

Sohn, doch auch dein Sohn, den Seel' und

Geist aus Lie - be sei - nen Er - ben heisst, doch auch dein Sohn,

den Seel'und Geist aus Lie - be sei-nen Er-ben heisst.

Dal Segno.

Nº 5. Duetto. (Evangelium Lucae, Cap. 2, V. 14.)

Largo. (♩ = 60.)

mf

Soprano.

Eh - re, Eh -

Tenore.

Eh - - re,

p

- - - re sei Gott - - -

Eh - - - re sei

mf

- in der Hö - - - he, Eh-re sei Gott in der Hö -

Gott - - - in der Hö - - - he, in - der Hö - - -

p

he, Eh - re sei Gott in der Hö

he, Eh - re sei Gott in der Hö

cresc.

he, Eh - re, Eh

he, Eh - re, Eh

cresc.

re sei Gott in der

re sei Gott in der Hö

mf

Hö he, in der Hö

he, Ehre sei Gott in der Hö

he, Eh
he, Eh-re sei Gott,

re sei Gott in der Hö
Eh re sei

he, und
Gott in der Hö he, und

Frie-de, Frie-de, Frie-de, Frie-de auf
Frie-de, Frie-de, Frie-de, Frie-de auf

Er - den, und Frie - de auf

Er - den, und Frie - de, Frie -

mf

Er - den, und Frie - de auf Er - den, und Frie - de auf

- de auf Er - den, und Frie - de auf Er - den, und Frie -

p

Er - den, und Frie - de auf Er - den,

- de auf Er - den, auf Er - den,

tr *mf*

und den Menschen ein

und den Menschen ein Wohl - ge -

p

Wohl-ge-fal-len, und den Menschen ein Wohl-ge-fal-len, und den Menschen ein
fal - - - - -

Wohl-ge-fal-len, ein Wohl-ge-fal-len,
- - - - - len, ein Wohl-ge-fal-len,
tr
mf

und den Menschen ein Wohl-ge-fal - - -
und den Menschen ein Wohl-ge-fal-len,
p

- len, ein Wohl - ge - fal - len, ein Wohl - ge - fal -
und den Menschen ein Wohl - ge - fal - len, ein Wohl - ge - fal -
cresc.

len, ein Wohlge - fal - len, und den Menschen ein
len, den Men - schen ein Wohl - ge - fal - len, und den Menschen ein

Wohl - ge - fal - len, ein Wohl - ge - fal - len!
Wohl - ge - fal - len, ein Wohl - ge - fal - len!
mf

Nº 6. Aria.

(Allegro moderato ♩ = 84.)

The piano accompaniment for the first five systems of the Aria. It features a treble and bass clef with a key signature of two sharps (D major). The music is in 3/4 time and consists of a complex, rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings like *f* and *mf*.

Basso.

Wacht auf, wacht auf! — wacht auf, wacht auf! — wacht auf, ihr Adern und ihr

The vocal line and piano accompaniment for the Basso part. The vocal line is written in a bass clef and contains the lyrics: "Wacht auf, wacht auf! — wacht auf, wacht auf! — wacht auf, ihr Adern und ihr". The piano accompaniment is written in a treble and bass clef and features a complex, rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings like *mf*.

Glieder, ihr A - dern und ihr Glieder, und singt der - gleichen Freuden - lie - der, der -

glei - chen Freu - den - lie - der, und singt der - gleichen Freu -

den - lie - der, dergleichen Freuden - lie - der, die un - serm

Gott ge - fäl - lig sein, unserm Gott ge - fäl - lig sein.

Und ihr, ihr andachts.vol.len

Sai - ten, ihr andachts.vol.len Sai - ten, sollt ihm ein solches Lob be -

rei - ten, ihr andachts.vol.len Sai - ten, ihr an - - - dachts -

vol - len - Sai - ten, ihr an - - - dachts - vol - len -

Sai - ten, sollt ihm ein - sol - ches - Lob be - rei -

- - - - ten, da - bei sich Herz und Geist, Herz und Geist er -

freu'n,

ihr andachts - vol - len Sai - ten, - sollt ihm ein Lob be -

rei - ten, da - bei sich Herz und Geist er -

The first system of the score consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line has lyrics: "rei - ten, da - bei sich Herz und Geist er -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

freun, da - bei sich Herz und Geist erfreun.

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "freun, da - bei sich Herz und Geist erfreun.". The piano accompaniment continues with similar rhythmic patterns.

The third system shows the piano accompaniment for the third system, featuring intricate sixteenth-note patterns in both the treble and bass staves.

The fourth system shows the piano accompaniment for the fourth system, continuing the complex sixteenth-note textures.

Wacht auf, wacht auf! wacht auf, wacht auf! wacht auf, ihr Adern und ihr

The fifth system features a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line has lyrics: "Wacht auf, wacht auf! wacht auf, wacht auf! wacht auf, ihr Adern und ihr". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the bass staff.

Glie - der, ihr A - dern und ihr Glie - der, und singt der - glei - chen Freu - den -

lie - der, der - glei - chen Freu - den - lie - der, und singt

- derglei - chen Freu - den - lie - der, der -

gleichen Freu - den - lie - der, die un - serm Gott ge - fäl - - lig

sein, un_serm Gott ge_fäl - - - lig sein.

Dal Segno.

Nº 7. Choral. (Mel.: „Wir Christenleut“.)

Tutti.
Soprano.
Al - le - lu - ja! Al - le - lu - ja! ge - lobt sei Gott! singen wir all' aus un_sers Herzens

Alto.
Al - le - lu - ja! Al - le - lu - ja! ge - lobt sei Gott! singen wir all' aus un_sers Herzens

Tenore.
Al - le - lu - ja! Al - le - lu - ja! ge - lobt sei Gott! singen wir all' aus un_sers Herzens

Basso.
Al - le - lu - ja! Al - le - lu - ja! ge - lobt sei Gott! singen wir all' aus un_sers Herzens

Grun_de; denn Gott hat heut' ge_macht solch' Freud', der wir ver_gessen solln zu keiner Stun_de

Grunde; denn Gott hat heut' ge_macht solch' Freud', der wir ver_gessen solln zu keiner Stun_de.

Grunde; denn Gott hat heut' ge_macht solch' Freud', der wir ver_gessen solln zu kei_ner Stun_de.

Grun_de; denn Gott hat heut' ge_macht solch' Freud', der wir ver_ges.se : solln zu keiner Stun_de.