

J.S. Bach - Church Cantatas

Form (*Italics* = biblical text): Chorus - Aria (T) - Recit (B) - Aria (A) - Duet (S/T) - Aria (B) - Chorale.
Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text).

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NBA I/2; BC A10
Christmas Day (BWV 63, 91, 110, 248-I, 191)
*Titus 2:11-14 (The grace of God has appeared)
or: *Isaiah 9:2-7 (The people who walked in darkness have seen a great light; unto us a child is born)
*Luke 2:1-14 (The birth of Christ, announcement to the shepherds, the praise of the angels)
Librettist: Georg Christian Lehms. This cantata is adapted from some pre-existing movements.
FP: 25 December 1725
(3rd annual Leipzig cycle:
St. Nicholas in the morning & St. Thomas at afternoon Vespers.)

J.S. Bach Cantata No. 110

- 1. Chorus
- 2. Aria (T)
- 3. Recit (B)
- 4. Aria (A)
- 5. Duet (S/T)
- 6. Aria (B)
- 7. Chorale

Unser Mund sei voll Lachens

The librettist did not specify movement types; the assignments were chosen by Bach.

(Music from BWV 1069). •Laughter for great things God has done: Psalm 126:2a, 3a (110/1). Utilizing the French overture from the orchestral suite BWV 1069, Bach added trumpets and embedded a choral parts in the fast imitative section. For addition comments and studies on the trumpet parts, see note above.

Nº 1. (Coro.)

110/1. (**Maestoso** $\text{♩} = 60$.)

Bach's decision to use pre-existing music may be related to his discouragement at the time (see note).

Festive Instrumentation:
Tromba I, II, III
Timpani
Flauto traverso I, II
Oboe I, also Oboe d'amore
Oboe II
Oboe III, also Oboe da caccia
Fagotto
Vln I, II
Vla
S (also S in ripieno)
A (also A in ripieno)
T (also T in ripieno)
B (also B in ripieno)
Continuo, Organo,
Fagotto

French overture featuring instruments in concertante interplay (= entrance of the king).

D major (D pedal)

In a later performance of the cantata, Bach strengthened the movement's concerto character by augmenting the chorus with ripieno parts. See Alfred Dürr, *The Cantatas of J. S. Bach*, trans. Richard Jones (Oxford: Oxford University Press, 2005), p. 99, and Petzoldt, *Bach Kommentar* 2:109. The two psalm verses occur simultaneously in mm. 108-117.

D major D7

B7 E minor D7 G major

A(7) D major E7

A major A major

See full score.

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14.
 C#7 F# minor D major (A major) E7 A major

17.
 A major

19.
 G# dim.7 A minor D7 G major

21.
 A7 D major E7 A major Trps

A (Poco mosso ♩ = 100.)
Soprano.

24.
 Psalm 126:2a Choral Insertion ("Choreinbau")
 Alto. con ripieni Tutti Un - ser -
 Tenore. Un - ser - Mund sei - voll - La
 Basso. Un - ser - Mund sei - voll - La

Text painting: Skipping and triplet rhythms depict the laughter referenced in the text, the vocal lines embedded in the imitative section of the French overture borrowed from the orchestral suite BWV 1069. Meredith Little and Natalie Jenne write that the "giga-like" choral section "literally shakes with joyous laughter. See *Dance and the Music of J. S. Bach*, expanded ed. (Bloomington: Indiana University Press, 2001), pp. 274-75. Apparently, the psalm text originally celebrated the return of the Hebrew exiles from Babylon.

A
 mf A major

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28. *Mund sei voll La*
chens, un ser Mund sei voll La
Un ser Mund sei voll La

32. *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

36. *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

Trps punctuate the beats...

A7 D major D7 G major A7
 D major E7 A7 D7
 G major B7 E minor E7 A major A7 D major D7

40.

44.

48. **B Senza Ripieni.**
 Psalm 126:3a

52. *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,

A#dim.7 F#7 B7 E major E7

56. *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

A7 D major E7

60. *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 -

A minor A minor

64. **Tutti.**
 than, Gro - sses - an - uns, - an uns ge - than! **con ripieni**
 than, Gro - sses - an - uns, an uns ge - than! **Tutti** Un - ser
 than, Gro - sses! Gro - sses an uns ge - than! Un - ser

B7

E major

A major

A major

Trumpets punctuate downbeats.

+Continuo

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

A major

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

A major

B7

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

E7 A7 D major B7 E major E7

80. chens und uns - re
 La chens und uns - re
 Mund sei voll La chens und uns - re

Trips punctuate beats

A major A7 D major E7 A major

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

Bass leads, as the voice of authority.
 Strings

E7 A major A major

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Psalm 126:3a.

88. 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,

Flutes & Oboes Trps Trps Tutti (Trp punctuate)

A major A7 D major

92. 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

Flutes & Oboes Trps punctate beats. Tutti

D7 G major G major

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

E7 A major F#7 B minor

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E Psalm 126:2a.

99.

Un - ser - Mund sei - voll - La -
 than! Imitative texture, descending entries. Un - ser - Mund sei - voll - La -
 than! Un - ser -
 than!

E
 Trps
 L. H.

B minor

103.

- 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

B minor D# dim.7 E minor F#7

107.

Psalm 126:2a & 3a (The 2 psalm verses occur in overlapping manner.)

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 -

Trp I Trps

B minor B minor B minor B7

111

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

E minor

115

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

Psalm 126:2a.
 Imitative texture, descending entries.
 Trps
 Timp

F
 D7
 G major

E minor

119

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

Trps

G major

123.

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

G D7 G major G major

127.

Mund sei voll La - chens! Solo
 Mund sei voll La - chens! Psalm 126:3a. Reduced texture: Vocal bass with strings. Bass is often the voice of authority, such as the minister. The original, BWV 1060, has strings alone (mm. 129-146).
 (Senza Ripieni.) Bass leads, as the voice of authority.
 Denn der Herr, der Herr, der

G G major G7 C major A7 D major B7

Basso.

131.

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

E minor E7

135

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

A major A7 D7 G major G minor

139

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

C# dim.7 G# dim.7 A7 B-flat major 7

143

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

D minor E7 A major A7 D major

147. **H** Tutti. Psalm 126:2a.

con ripieni Un - ser -

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

Un - ser - Mund sei - voll - La -

than!

H

D major E7 A major

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151. *Mund sei voll La*
chens, un ser Mund sei voll La
Un ser Mund sei voll La

155. *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

159. *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

Trps punctuate...

A7 D major D7 G major A7
D major E7 A7 D7
G major B7 E minor E7 A major A7 D major D7

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163.

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

La

G major A7 D major E7

167.

(Tempo I.)

Rüh mens.
Rüh mens.
Rüh mens.

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

A7 D major D major

170.

L.H.!!!

D# dim.7 B7

172.

E minor A7

Trps punctuate downbeats.

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174. D major D7 G major D# dim.7 E minor A7

177. L.H. R.H. D major D major

179. F#7 B minor A7 D major

182. D major

184. L.H...: L.H...: D minor Trps (see full score).

187. G major A7 D major D major

No. 2. Aria.

• Incarnation: Praise God for coming down from heaven (110/2).

110/2. (**Allegro moderato** ♩ = 84.)

+Fagotto (marked "piano sempre")

Ritornello (related to vocal part).

B minor For Johann Mattheson's comments on B minor, see note.

F# minor

C#(7)

F# minor

B major

B7

E major

E7

A major

C#7

F# minor

F# minor

Continuo adopts the "flitting" 16ths...

F# minor

F#7

11.

F# minor

Text painting: The tenor sings an upwardly flitting motive to depict the text's injunction for thoughts and senses to soar aloft. This motive is expanded & played in alternation by the flutes.

B minor

B minor

A(7)

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

NBA: anitz (each time)

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

13. **hin - nen!** *FI I answers the tenor's call to soar aloft.* **Ihr - Ge -**

D major F#7 B minor

16. Note: "Gedanken" ("thoughts") is set as a 16th-note coloratura, while "Sinnen" ("senses") is set as a sustained note (the latter perhaps suggesting thoughtful contemplation).

dan - - - ken und ihr Sin -

B minor F# minor C#(7) F# minor

18. **- nen, ihr Ge - dan - ken und ihr Sin - - - nen, schwinget**

F# minor A major E(7) A major

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

A7 B7 E minor A7 D major D7 G major A7 D major

23.

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

D major D major

Text painting: Ascending scale for "climb swiftly heavenward."

26.

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

D major F#7 B minor E7

28.

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

A major C# major F# minor E7 C#7

hemiola

31. Text painting: Repeated exchange of "bedenkt" ("consider") figure.

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

F# minor F# minor

Continuo adopts the "flitting" 16ths...

33.

than!

FI II

FI I

F# minor

E7

A major

36.

Er wird Mensch und dies al.

He becomes human and this solely

Figura corta followed by sigh responds to Incarnation reference.

F# minor

F# minor

F# minor

B7

D# dim.7

38.

NBA: Himmels Kinder (each time).

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

that we (heaven's) children might-be for "he becomes human."

Flutes repeat the figure "dies allein" ("this solely").

FI II

E minor

E minor

41.

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

FI II

D(7)

G major

G# dim.7

A minor

A# dim.7

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43.

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

Diminished & minor chords for reference to God becoming man.

B(7) E minor D# dim.7 B7 E minor A7 D major F#7

46.

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

D# dim.7 E minor A# dim.7 B minor

48. Rhetorical repetition of "wir" ("we") leading to high G to express amazement.

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

B minor B minor B minor

51.

B minor B minor

53.

B minor B minor B7 E major E7

55.

A major A7 D major F#7 B minor

57.

B minor B minor

59.

B minor B minor

No. 3. Recitativo. (Jeremia, Cap. 10, V. 6.)

110/3. (Maestoso ♩ = 56.) •God's greatness is beyond all else: Jeremiah 10:6 (110/3).

Bass is often the voice of authority. Here he sings the prayer of the prophet Jeremiah. Alfred Dürr calls the short recitative a "jewel" and notes the "expressive upward-pointing gestures in the strings against the pregnant declamation of the bass voice." See *The Cantatas of J. S. Bach*, trans. Richard Jones (Oxford: Oxford University Press, 2005), 99.

1. **Basso.**

Dir, Herr, ist Nie-mand gleich! Du bist gross, und dein

Text painting: God's immutable and almighty character reflected in repeated ascending motive.

mf

F# minor E major

The prophet's 3-fold tribute to God corresponds to the angels' 3-fold acclamation in no. 5 (the counterpart to no. 3 in the cantata's symmetrical structure). See Petzoldt, *Bach Kommentar* 2:110.

3.

Na - me_ ist gross, und kannst's mit der That be.wei.sen.

A major A major

This is the central (pivot) movement in the cantata's chaotic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the contrast is between humanity's lowly position ("a worm"), which is exalted in the Incarnation to the status of heir.

Alfred Dürr writes, "[The movement] is again bipartite: here this form is determined by the antithesis prescribed in the text between mankind cursed and mankind redeemed." See *The Cantatas of J. S. Bach*, trans. Richard Jones (Oxford: Oxford University Press, 2005), 99.

No. 4. Aria. • Incarnation: Man lowly yet exalted in incarnation (110/4).
 110/4. (Andante $\text{♩} = 72$)

Alto is often the voice of faith. See Martin Petzoldt, *Bach Kommentar* 2:110. The lamenting quality of this movement may reflect Bach's discouragement at the end of 1725 (see note at no. 1).

1. Ob d'amore

Ritornello

The triplets create an interconnection with the 9/8 section of no. 1.

While the lamenting quality of

6.

F# minor

In contrast to no.1, the triplets here are in a "lurching" rhythm—perhaps pointing to the purpose of the Incarnation, the crucifixion (compare the aria "Erbarme dich" in the St. Matthew Passion).

A# dim.7 F# major B minor E7 A major

Tortured obbligato related to the reference to "worm" later.

10.

E# dim.7 F# minor

13.

D major (deceptive) B# dim.7 C#7 (F# minor)

16. **Alto.**
 The Question (= Devise)
 Ach Herr! was ist ein Menschenkind, dass du sein Heil so schmerzlich

21.

F# minor

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

su - chest?

F# minor E# dim.7 F# minor

25.

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

F# minor F# minor

29.

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

F# minor A# dim.7 B minor E7

33.

The reference to mankind as a "worm" alludes to biblical passages such as Psalm 22:6, Job 25:5-6, and Isaiah 41:14. See note.

suchest? Ein Wurm, den du verfluchest, wenn

The Answer Text painting: Tritone for "a worm."

A major (B# dim.7) B# dim.7 G#7

36.

Text painting: "Chromaticism and large leaps for "A worm, whom thou dost curse when hell and Satan are about him," with twisting, tortured obblgato line.

Dissonance for "hell and Satan."

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

Cross relation

Fx dim.7 C# minor A major deceptive Fx dim.7

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39.

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

Ritornello *mf*

G# major C# minor C# minor

42.

C# minor C# minor

47.

Doch auch dein Sohn, den Seel' und

B# dim.7 C# minor C# minor E7

51.

Word painting: "Liebe" (love) is stressed with sustained notes that extend over the barline.

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

Canon

A major F#7

55.

A major

Text painting: Brief canon for the reference to the Son in the manger making humanity into sons of God.

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

Ob d'am plays ritornello = m. 2. Ob d'am = m. 3

B minor E# dim.7 C#7 (F# minor) F# minor E7

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Pauses serve to emphasize the singer's interjections, which are embedded in the ritornello theme.

59.

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

Ob d'am = m. 4. Ob d'am & Bc = m. 5. Ob d'am = m. 6. Ob d'am & Bc = m. 7.

C#7 F# minor F# minor F#7 F#7 B minor

63.

Sohn, doch auch dein Sohn, den Seel' und

Ob d'am = m. 8. Ob d'am = m. 9. Ob d'am = m. 10.

E7 A major

66.

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

Ob d'am = m. 11. Ob d'am = m. 12. Ob d'am = m. 13.

E# dim.7 F# minor D major deceptive

69.

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

B# dim.7 C#7 F# minor F# minor

Dal Segno.

The text is the German "Gloria in excelsis"—the angels' announcement of Jesus' birth to the Bethlehem shepherds. Bach substantially reworked the music from his "Virga Jesse floruit" (the 4th interpolated movement in the 1723 version of his Magnificat). The pastoral associations in both works are represented by the siciliano rhythm.

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

Largo. (♩ = 60.) (Music from BWV 243a (the interpolated "Virga Jesse floruit" in the 1723 version of Bach's Magnificat, there in E-flat major) •Gloria to God in the highest: Luke 2:14 (110/5).

1. **Ritornello** *mf*

A major Continuo alone; right hand is editorial realization.

Text painting: Continuously rising continuo figures suggest the praise referenced in the text.



4. **Soprano.**

Tenore.

Martin Petzoldt argues that despite the disparity in length between movements 3 and 5 (5 mm. vs. 51 mm.), Bach stresses that they are counterparts in a symmetrical structure with a similar 3-fold division. See Petzoldt, *Bach Kommentar* 2:112.

Eh - re, Eh
Canonic imitation leading to parallel 3rds.

Compare Bach's more grandiose setting of this text that begins Part V of the Christmas Oratorio.

The long melismas express the jubilation of the text. In the original, they expressed "floruit" (the "blossoming" of the Rod of Jesse).

Eh - - re,

A major

6.

Parallel 3rds for sweetness... Long coloraturas for "Ehre" ("glory"). A major Canonic imitation...

re sei Gott

Eh

re sei

A major

8.

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

Gott in der Hö

he, in der Hö

A major

10.

he, Eh-re sei Gott in der Hö

he, Eh-re sei Gott in der Hö

cresc.

12.

A major B major C# minor A major

he, Eh-re, Eh

he, Eh-re, Eh

cresc.

14.

E major E major

re sei Gott in der

re sei Gott in der Hö

mf

16.

Hö he, in der Hö

he, Ehre sei Gott in der Hö

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18.

he, Eh
he, Eh_re sei Gott,

20. E major

E major

re sei Gott in der Hö
Eh re sei

22.

he, und
Gott in der Hö he, und

Ritornello
mf *p*

E major

E major

E7

25.

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

A major

C#7

Text painting: "Peace on earth" is set as a descending passage of parallel 3rds with intermittent pauses on F# minor sustained notes held over the bar line, then parallel melismas (as if supplicating), while the bass continues the pastoral figure.

Sequentially rising coloratura in parallel 3rds for "earth" followed by a sequentially descending figure with intermittent pauses on sustained notes held over to the following beat, treated imitatively, for "peace on earth."

28. Er den, und Friede auf Er den, und Friede, Friede

C#7 F# minor F# minor

30. Er den, und Friede auf Er den, und Friede auf Er den, und Friede

E major C# minor

32. Er den, und Friede auf Er den, de auf Er den, auf Er den,

A major C#7 F# minor D major E major C# minor D major B minor

35. und den Menschen ein Wohlgefallen

C# minor F# m7 B minor E7 A major DM7 (E7) F# minor C#7 F# minor

After an imitative beginning of 3 notes, the alto proceeds with a long coloratura on "Wohlgefallen" ("good will"), while the soprano accompanies in slower notes.

37.

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

fal - - - - -

B7 E major

39.

Wohl-ge-fal-len, ein Wohl-ge-fal-len,

- - - - - len, ein Wohl-ge-fal-len,

tr

mf

G#7 C# minor F# minor B7

41.

The above pattern is reversed: After an imitative beginning of 3 notes, the soprano proceeds with a long coloratura on "Wohlfallen" ("good will"), while the alto accompanies in slower notes.

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

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

p

E major G#7 C# minor F#7

Modified
ca capo form

No. 6. Aria. •Praise to God: Humans exhorted to musical praise (110/6).

110/6. (Allegro moderato ♩ = 84.)

While Alfred Dürr suggests similarities to the opening chorus on account of the full orchestration (with trumpet), Martin Petzoldt notes the similarities to no. 2 on account of the text's exhortation to praise. See Dürr, 99; Petzoldt 2:112.

1. *Ritornello* Trp plays "awake motive."
Woodwinds double strings at first.

D major Tutti response

Trp and Ob alternate with "Freudenlieder" motive (m. 20).

3.

D major

6. Ob I Trp

D major F#7 B minor B7 E minor

8. Ob I Trp plays figura corta (see full score and note).

Ob I Trp plays figura corta (see full score and note).
D major A7



11.

D major

13. Basso. Fanfare opening for the wake up call "Wacht auf!"

Heroic style: Bass is often the voice of authority.

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

mf Tutti response.
D major D major

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16.

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

D major

D major

D major

Word painting: Melisma for "Freudenlieder."

19.

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

F#7 B minor

B7 E minor

21.

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

Trp tacet

A7

D major

D major

E major

24.

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

Trp

Ritornello

E major A major

F# minor deceptive

A major E7

A major

A major

28.

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

A major

A major

30.

Und ihr, ihr andachts_vol-len

Trp and oboes tacet.

A# dim.7 F#(7)

33.

Sai - ten, ihr andachts_vol-len Sai - ten, sollt ihm ein solches Lob be -

Vln I senza Ob I.
Strings play material from the ritornello.

Vln II senza Ob II.

Vla senza Ob da caccia.

B minor B minor

35.

rei - ten, ihr andachts_vol-len Sai-ten, ihr an - - - dachts -

B minor B7 E minor E minor E7

38.

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

A major A7 D major D major D7 G major

40.

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

Vln I Trp

Vln I: "Freudenlieder" coloratura; Trp: sustained note to emphasize repeated exhortation; Vln II: figura corta (see full score).

G major B major E minor F#7 A# dim.7 B minor B minor

43.

Trp tacet

Figura corta (see note).

45.

fren'h, Word painting: Long melisma with florid line in Vln I for "erfreun" ("rejoice").

B minor E7 A major D major (E7)

48.

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

C#7 F# minor F# minor

50.

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

F# minor

52.

freu'n, da bei sich Herz und Geist erfreu'n.

Modified da capo: Bach chooses to set the aria in da capo form, even though it was not specified by the librettist.

Trp Oboes

Ritornello

F# minor F# minor D major

55.

D major

58.

D major

60.

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

mf

D major

63.

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

64. lie - der, der - glei - chen Freu - den - lie - der, und singt _____

D major

This system contains measures 63 and 64. The vocal line is in the bass clef with a key signature of one sharp (F#). The piano accompaniment consists of a treble and bass clef. The lyrics are: "63. Glie - der, ihr A - dern und ihr Glie - der, und singt der - glei - chen Freu - den -" and "64. lie - der, der - glei - chen Freu - den - lie - der, und singt _____". The key signature is D major.

65.

65. lie - der, der - glei - chen Freu - den - lie - der, und singt _____

66. — derglei - chen Freu - den - lie - der, der -

F#7 B minor B7 E minor

This system contains measures 65 and 66. The vocal line continues from the previous system. The piano accompaniment continues. The lyrics are: "65. lie - der, der - glei - chen Freu - den - lie - der, und singt _____" and "66. — derglei - chen Freu - den - lie - der, der -". Chord markings F#7, B minor, B7, and E minor are present below the piano part.

67.

67. — derglei - chen Freu - den - lie - der, der -

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

A7 D major

This system contains measures 67 and 68. The vocal line continues. The piano accompaniment continues. The lyrics are: "67. — derglei - chen Freu - den - lie - der, der -" and "68. gleichen Freu - den - lie - der, die un - serm Gott ge - fäl - lig". Chord markings A7 and D major are present below the piano part.

70.

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

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

D major

This system contains measures 69 and 70. The vocal line continues. The piano accompaniment continues. The lyrics are: "69. gleichen Freu - den - lie - der, die un - serm Gott ge - fäl - lig" and "70. gleichen Freu - den - lie - der, die un - serm Gott ge - fäl - lig". The key signature is D major.

72.

sein, un_serm Gott ge_fäl - - - lig sein.

Ritornello

D major D major Dal Segno.

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

•Alleluia: Corporate praise to God for this day. This is the last stanza of five in the 1592 chorale by Kaspar Füger (1521–1592). It serves as an answer to the previous movement's call for songs of joy and as a catechismal response to the cantata as a whole.

110/7.

Tutti. Soprano. 1.

+Tromba I
Flauto traverso I, II
Ob I, Vln I

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

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

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

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

Moving bass line provides intensity.

B minor B minor D major F# major B minor A7 D major (F#7) B minor

+Ob II
Vln II

Ob da caccia
Via

+Fagotto
Continuo
Organo

6.

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

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

Grun_de; 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_sen solln zu keiner Stun_de.

B minor F# major E major E7 A7 D major E major F#7 B minor F#7 B major