

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 complex texture with many beamed sixteenth and thirty-second notes, creating a dense and rhythmic accompaniment. The bass line is particularly active, often moving in parallel motion with the treble line. The overall character is grand and majestic, fitting the 'Maestoso' tempo marking.

The first system of the piano accompaniment consists of four staves. The top two staves are the right and left hands, and the bottom two staves are the right and left hands. The music is in G major and 3/4 time. It features a complex texture with many sixteenth and thirty-second notes, often beamed together. The bass line includes some triplet figures and rests.

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

Coro pieno.

The vocal section consists of four staves for Soprano, Alto, Tenore, and Basso. The lyrics are: "Un - ser - Mund sei - voll - La". The Soprano part begins with "Un - ser". The Alto part begins with "Un - ser - Mund". The Tenore and Basso parts begin with "Un - ser - Mund". The music is in G major and 3/4 time, with a tempo of "Poco mosso" (♩ = 100).

The second system of the piano accompaniment consists of two staves for the right and left hands. It continues the complex texture from the first system, featuring many sixteenth and thirty-second notes. The bass line includes some triplet figures and rests. The music is in G major and 3/4 time.

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

7 7 7 7 7 7

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 grand staff for 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 same four vocal staves and piano accompaniment. The lyrics are: "Rüh-mens." and "chens und uns-re Zun-ge voll Rüh-mens." The piano accompaniment continues with a similar rhythmic pattern.

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." It features the same four vocal staves and piano accompaniment. The lyrics are: "Denn der Herr, der Herr, der Herr hat Gro-". The piano accompaniment is more active, with a prominent eighth-note pattern.

B

The fourth system continues the piano accompaniment from the previous system, marked with a "B". It features the grand staff with treble and bass clefs.

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

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 - than, 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,

The image shows a page of a musical score for J.S. Bach's Church Cantata BWV 110. It consists of four systems of music. Each system includes vocal staves and a keyboard accompaniment (L.H. and R.H.). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are in German and describe the state of the mouth and tongue in praise of God.

System 1: The vocal parts begin with the lyrics "Un - ser - Mund sei - voll - La - than!". The keyboard accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A large letter "E" is placed above the first measure of the vocal staves.

System 2: The lyrics continue: "chens und uns - re - chens und uns - re Zun - ge - voll -". The vocal parts have a melodic line with some grace notes. The keyboard accompaniment continues with similar rhythmic patterns. A large letter "E" is placed above the first measure of the vocal staves.

System 3: The lyrics are: "Mund sei - voll - La - chens und uns - re Zun - ge voll Rüh -". The vocal parts show a more complex melodic line. The keyboard accompaniment features a more active bass line. A large letter "E" is placed above the first measure of the vocal staves.

System 4: The lyrics conclude with: "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 -". The vocal parts have a final melodic phrase. The keyboard accompaniment concludes with a final cadence. A large letter "E" is placed above the first measure of the vocal staves.

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

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

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 key signature and time signature.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, rhythmic pattern. The piece is in 3/4 time.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with intricate rhythmic patterns. The label "L.H." is placed below the first measure of the upper staff, and "R.H." is placed below the first measure of the lower staff, indicating the left and right hands.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with intricate rhythmic patterns.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with intricate rhythmic patterns.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with intricate rhythmic patterns. The label "L.H.:::" is placed below the first measure of the upper staff, and "L.H.:::" is placed below the first measure of the lower staff, indicating the left hand.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with intricate rhythmic patterns. The system concludes with a double bar line and a fermata over the final notes.

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 bass clef part provides a steady accompaniment with eighth and sixteenth notes. The treble part has a more active melody with sixteenth-note runs.

The second system of the piano accompaniment, continuing the melodic and harmonic development from the first system.

The third system of the piano accompaniment, showing further melodic ornamentation and harmonic support.

The fourth system of the piano accompaniment, maintaining the rhythmic and melodic patterns.

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 part, with the lyrics "Ihr — Ge — dan — ken und — ihr Sin — nen, schwinget euch an — jetzt von". The piano accompaniment continues below the vocal line, providing harmonic support.

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

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a half note 'sein,' followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.



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

This system continues the vocal melody and piano accompaniment. The vocal line has a similar melodic contour to the first system. The piano accompaniment maintains its rhythmic drive with eighth notes.



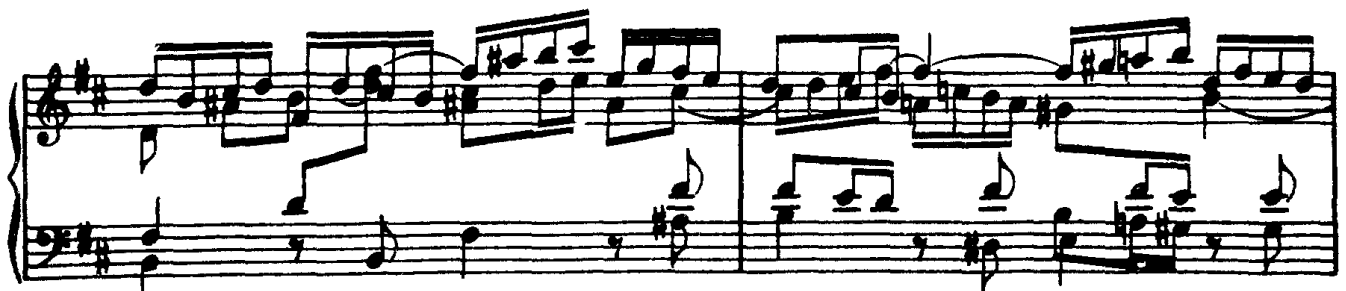
sein, wir, wir, dass wir Gottes, Got - tes Kin - der sein

mf

This system concludes the vocal line with the words 'sein, wir, wir, dass wir Gottes, Got - tes Kin - der sein'. The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and continues with its characteristic eighth-note pattern.



This system shows the continuation of the piano accompaniment, consisting of two staves of music. The right hand plays a steady eighth-note accompaniment, while the left hand provides harmonic support with a mix of eighth and sixteenth notes.



This system shows the final part of the piano accompaniment on this page, continuing the rhythmic and harmonic patterns established in the previous systems.

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 staves are in the key of D major (two sharps) and 3/4 time. The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several slurs and phrasing marks throughout the system.

The second system of the musical score continues the piece. It maintains the same key signature and time signature as the first system. The notation is dense, with frequent sixteenth-note patterns in both hands. The bass line provides a steady accompaniment to the more active treble line.

The third system of the musical score concludes the piece. It features similar rhythmic and melodic patterns to the previous systems. The final measure of the system ends with a fermata over a whole note in the bass line.

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 rhythmic pattern of eighth and sixteenth notes. The dynamic marking *mf* is present at the beginning of the piano part.

The second system of the recitativo section continues the vocal line and piano accompaniment. The lyrics are: "Na - me_ ist gross, und kannst's mit der That be.wei.sen.". The piano part continues with its characteristic rhythmic accompaniment. The system concludes with a fermata over the final note of the vocal line.

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

The piano accompaniment consists of four systems of two staves each. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Andante' with a quarter note equal to 72 beats. The first system includes a dynamic marking of *mf* and a fermata over the first measure. The subsequent systems feature intricate sixteenth-note patterns in the right hand and a steady bass line in the left hand.

Alto.

A single staff of music for the Alto voice. The melody begins with a half rest, followed by a series of eighth and quarter notes. The lyrics are: "Ach Herr! was ist ein Menschenkind, dass du sein Heil so schmerzlich".

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

The piano accompaniment for the vocal line, consisting of two staves. It begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The tempo is marked 'Andante'. The accompaniment features a steady bass line and a right hand with sixteenth-note patterns. A dynamic marking of *mf* is present in the first system.

su - chest?

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 Friede 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
f

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. The first system includes a forte (f) dynamic marking. The accompaniment consists of a complex, rhythmic pattern in the right hand, often with sixteenth-note runs, and a more rhythmic bass line in the left hand. The piece is marked with a tempo of Allegro moderato and a quarter note equal to 84 beats per minute.

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 in the same key signature and time signature as the first part. It includes a mezzo-forte (mf) dynamic marking. The piano part continues with the same rhythmic complexity as the first system.

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 -

freun, da bei sich Herz und Geist erfreun.

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

mf

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.