

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).

Introduction & updates at melvinunger.com.

NBA I/2; BC A10

Christmas Day (BWV 63, 91, 110, 248-I, 191)

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.)

No. 1. (Coro.)

(Maestoso $\text{♩} = 60$.)

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

Christmas Cantata with adapted French Overture.

No. 110

Unser Mund sei voll Lachens

(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.

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

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

Trps (& Timp) 1. French overture featuring instruments in concertante interplay (= entrance of the king). See full score.

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*, rev. and 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.

3. D major D7

6. B7 E minor D7 G major

9. A(7) D major E7

12. Trps tacet... A major

J.S. Bach - Church Cantatas BWV 110

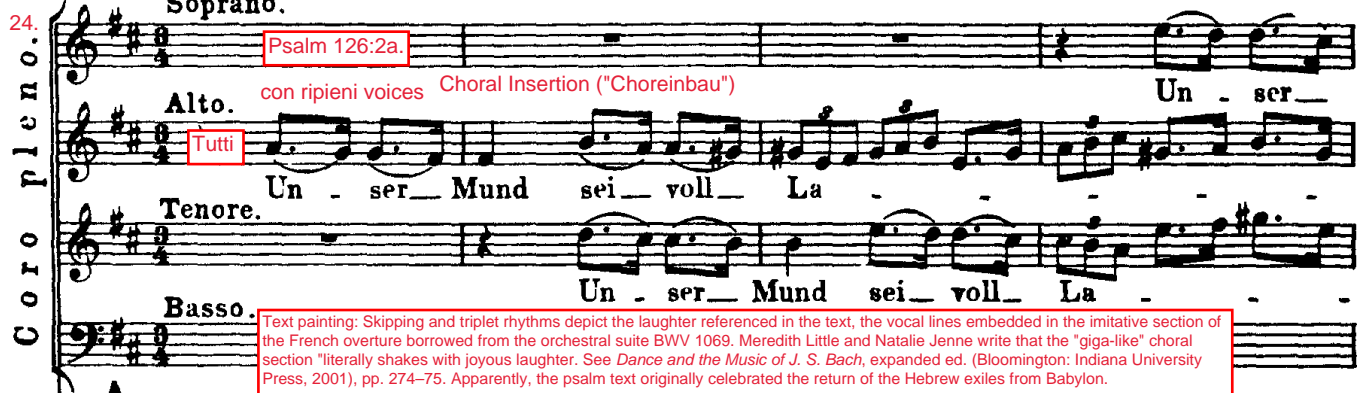
14. 

17. 

19. 

21. 

A (Poco mosso ♩ = 100.) Soprano.

24. 

Alto. con ripieni voices Choral Insertion ("Choreinbau")

Tutti

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.

For biblical background, see note.



A major

For word-for-word English translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

A major

28. Mund sei voll La

chens, un ser Mund sei voll La

Un ser Mund sei voll La

FI I & II

A7 D major D7 G major A7

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

D major E7 A7 D7

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

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

Trps punctuate the beats...

J.S. Bach - Church Cantatas BWV 110

40.

chens und uns-re Zun-ge voll

chens und uns-re Zun-ge voll

La chens und uns-re Zun-ge voll

G major A7 D major

44.

Rüh-mens.

Rüh-mens.

Rüh-mens.

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

Trumpets punctuate downbeats...

D major D major

B Senza Ripieni.
 48.

Psalm 126:3a

Solo

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-

Reduced (homophonic) texture: flutes (doubling), oboes, bassoon; no vocal bass or continuo (mm. 48-66). In BWV 1069, oboes and bassoon alone, no continuo.

Trps (& Timp) tacet...

Bassoon alone, no continuo (like the original, BWV 1069).

D major D7 G major E7 A major F#7 B minor

J.S. Bach - Church Cantatas BWV 110

52. 

56. 

60. 

Chords indicated in the score:

- A#dim.7
- F#7
- B7
- E major
- E7
- A7
- D major
- E7
- A minor
- A minor

64. **Tutti.** *con ripieni*

than, Gro - sses an uns, an uns ge - than! **Tutti**

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

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

C *Trumpets punctuate downbeats.*

B7 **E major** **A major** **A major**

+Continuo

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

Mund sei - voll - La

Mund sei - voll - La - chens, voll La

Trps (& Timp) tacet... 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**

J.S. Bach - Church Cantatas BWV 110

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

Trps 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

Instrumental groups alternate.

E7 A major A major

J.S. Bach - Church Cantatas BWV 110

Psalm 126:3a.

88.

Psalm 126:3a.

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

A major

A7

D major

92.

2.

Herr, der Herr hat Großes an uns getan, der Herr hat Großes an uns getan, der Herr hat —

Herr, der Herr hat Großes an uns getan, der Herr hat —

Herr, der Herr hat Großes an uns getan, denn der

denn der Herr, der Herr hat Großes an uns getan, denn der —

Flutes & Oboes

Trps punctuate beats.

Tutti

Trps tacet...

D7 G major

G major

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

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

E7 A major F#7 B minor

E7

A major

F#7

B minor

J.S. Bach - Church Cantatas BWV 110

E Psalm 126:2a.

99.

Un - ser Mund sei voll La -

than! Imitative texture, descending entries.

than! Un - ser Mund sei voll La -

than! Un - ser

E Trps tacet...

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

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

107.

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

Trp I Trps

Trps tacet...

Un - ser

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 - chens, voll
La - chens, voll

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

D major

119

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

Trps

Trps tacet...

G major

123. 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.

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

Strings... G 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

J.S. Bach - Church Cantatas BWV 110

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

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

Un - ser - Mund sei - voll - La -

than!

Ob III +Ob II

D major E7 A major

J.S. Bach - Church Cantatas BWV 110

151. Mund sei voll La

chens, un ser Mund sei voll La

Un ser Mund sei voll La

FII, II, Ob I, Vln I

A7 D major D7 G major A7

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

D major E7 A7 D7

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

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

Trps punctuate...

J.S. Bach - Church Cantatas BWV 110

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

(Tempo I.)

167.

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

Trps punctuate downbeats.

172.

E minor A7

J.S. Bach - Church Cantatas BWV 110

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

177. 
L.H. R.H. D major D major Trps tacet...

179. 
F#7 B minor A7 D major

182. 
D major

184. 
L.H.... L.H.... D minor

187. 
G major A7 D major D major Trps (see full score).

J.S. Bach - Church Cantatas BWV 110

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

Tenore.

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.

For biblical background, see note.

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

NBA: anitzt (each time)

B minor

B minor

A(7)

J.S. Bach - Church Cantatas

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 -**

mf *p*

D major F#7 B minor

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).

16. **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 himmel an, 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

33.

than!

FI II

FI I

F# minor

E7

A major

36.

Er wird Mensch und dies al.

He becomes human and this solely

F# minor

F# minor

F# minor

B7

D# dim.7

Figura corta followed by sigh responds to Incarnation reference.

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

Text painting: Descending lines 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

FI I

D(7)

G major

G# dim.7

A minor

A# dim.7

J.S. Bach - Church Cantatas BWV 110

43.

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

FI II FI I FI II FI I

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

FI I FI I FI I

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

FI I

mf

B minor B minor B minor

51.

FI II

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*, rev. & 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.

Strings

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

For biblical background see note.

This is the central (pivot) movement in the cantata's chiasmic 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*, rev. and trans. Richard Jones (Oxford: Oxford University Press, 2005), 99.

No. 4. Aria.

110/4. (Andante $\text{♩} = 72$.)

• Incarnation: Man lowly yet exalted in incarnation (110/4).

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

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 St. Matthew Passion).

F# minor

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

F# minor

F# minor

For biblical background, see note.

21.

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

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.

36.

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

Dissonance for "hell and Satan." 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.

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

A major F#7

55. 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 - -

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

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

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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

Text painting: While the oboe d'amore plays the theme associated with "What is man?...a worm," the singer interjects "But also a son and heir," the pauses serving rhetorically to emphasize the antithesis.

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.

Ob d'am = m. 14. Ob d'am = m. 15. Ob d'am = m. 16. Ob d'am = m. 17.

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

Dal Segno.

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

110/5. **Largo.** (♩ = 60.)

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.

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.

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, Eh
Canonic imitation leading to parallel 3rds.

Eh - - re,

For biblical background, see note.

A major

Parallel 3rds for sweetness... Long coloraturas for "Ehre" ("glory").

A major

Canonic imitation...

6.

re sei Gott

Eh

re sei

A major

8.

in der Hö

he,

Ehre sei Gott in der Hö

Gott in der Hö

he, in der Hö

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

cresc.

12. he, Eh - re, Eh
he, Eh - re, Eh

cresc.

14. re sei Gott in der
re sei Gott in der Hö

16. Hö he, in der Hö
he, Ehre sei Gott in der Hö

A major B major C# minor A major

E major E major

mf

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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 of F# minor sustained notes held over the bar line, then parallel melismas (as if supplicating), while the bass continues the pastoral figure.

Sequentially rising coloraturas 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 Frie - - - de auf
Er - - - den, und Frie - de, Frie - -

mf

C#7 F# minor F# minor

30. *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

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

mf *Ritornello*

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

35. *und* den Menschen ein
und den Menschen ein Wohl - ge -

E# dim. 7 *p*

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

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

G#7 C# minor F# minor B7

41.

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

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

E major G#7 C# minor F#7

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

43.

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

cresc.

B minor

E7

A major

45.

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

A major

47.

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

mf Ritornello

A major

A major

49.

A major

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. Trp plays "awake motive."

Ritornello

Oboes double strings at first.

D major

Tutti response

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

D major

Ob I

Trp

D major

F#7 B minor B7 E minor

8. Ob I

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

D major

A7

11.

D major

Heroic style:
Bass is often
the voice of
authority.

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

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

For biblical
background,
see note.

mf Tutti response.

D major

D major

D major

J.S. Bach - Church Cantatas BWV 110

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

D major D major D major

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

E major A major F# minor deceptive A major E7 A major A major

Ritornello

28.

A major A major

J.S. Bach - Church Cantatas BWV 110

Text painting: At the mention of "Saiten" ("strings"), the winds are drop out.

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.

Via senza Ob da caccia.

B minor

35.

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

Text painting: Sustained notes for "andachtsvoll" ("worshipful").

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

J.S. Bach - Church Cantatas BWV 110

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.

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

Trp tacet

E7 G# dim.7 F# major B minor

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 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.

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

D major

65.

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

F#7 B minor B7 E minor

67.

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

A7 D major

70.

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

D major

72.

sein, un-serm Gott ge-fäl-lig sein.

Trp

Obs & Str.

Ritornello

D major

D major

Dal Segno.

No. 7. Choral. (Mel.: 'Wir Christenleut'.)

110/7. **Tutti.** 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.

+Tromba I
Fl I, II
Ob I, Vln I

+Ob II
Vln II

+Ob da caccia
Via

+Fagotto
Continuo
Organo

For biblical
background,
see note.



Soprano. 1.

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

Moving bass line provides intensity.

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

6.

Grunde; denn Gott hat heut' gemacht solch' Freud, der wir ver-gessen soll'n zu keiner Stun-de.

Grunde; denn Gott hat heut' gemacht solch' Freud, der wir ver-gessen soll'n zu keiner Stun-de.

Grunde; denn Gott hat heut' gemacht solch' Freud, der wir ver-gessen soll'n zu keiner Stun-de.

Grunde; denn Gott hat heut' gemacht solch' Freud, der wir ver-gessen soll'n zu keiner Stun-de.

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