

Johann Sebastian
BACH

Unser Mund sei voll Lachens

Let our heart be rejoicing

BWV 110

Kantate zum 1. Weihnachtstag
für Soli (SATB), Chor (SATB)
2 Flöten, 3 Oboen (auch Oboe d'amore, Oboe da caccia)
Fagott, 3 Trompeten, Pauken
2 Violinen, Viola und Basso continuo
herausgegeben von Reinhold Kubik

Cantata for Christmas Day
for soli (SATB), choir (SATB)
2 flutes, 3 oboes (also oboe d'amore, oboe da caccia)
bassoon, 3 trumpets, timpani
2 violins, viola and basso continuo
edited by Reinhold Kubik
English version by Vernon and Jutta Wicker

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



Carus 31.110

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
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Chorpartitur (Carus 31.110/05),
komplettes Orchestermaterial (Carus 31.110/19).

The following performance material is available:
full score (Carus 31.110), study score (Carus 31.110/07),
vocal score (Carus 31.110/03),
choral score (Carus 31.110/05),
complete orchestral material (Carus 31.110/19).

Vorwort

Die Kantate *Unser Mund sei voll Lachens* BWV 110 komponierte Bach für den 1. Weihnachtstag 1725. Das Werk gehört zum dritten Leipziger Kantatenjahrgang, der anders als die beiden vorangegangenen Zyklen weder zeitlich (wie Jahrgang I) noch formal (wie Jahrgang II, der „Chorkantatenjahrgang“) in sich geschlossen ist, sondern – in der Gestalt, wie er im Nachlass Carl Philipp Emanuel Bachs überliefert wurde – Werke aus den Jahren 1723 bis 1728 beinhaltet.¹

Der Text der Kantate ist Georg Christian Lehms' Jahrgang *Gottgefälliges Kirchen-Opffer* (1711) entnommen, der zwei verschiedene Zyklen enthält: einen kompletten Jahrgang für Vormittagsgottesdienste, dessen Texte sich aus Bibelworten, Arien und zum Teil Chorälen zusammensetzt, und einen für Nachmittagsgottesdienste, der überwiegend madrigalische Dichtung (Arien und Rezitative) enthält. Während Bach insgesamt neun Texte aus dem Nachmittagsjahrgang in Musik setzte, ist *Unser Mund sei voll Lachens* die einzige erhaltene Bach'sche Vertonung des Vormittagsjahrganges.²

Lehms fügt insgesamt drei Bibelworte in den Kantatentext ein: zwei alttestamentarische, die Freude und Gotteslob ausdrücken (Ps 126,2–3, Satz 1 und Jeremia 10,6, Satz 3) und einen Ausschnitt aus der Lesung für den 1. Weihnachtstag „Ehre sei Gott in der Höhe und Friede auf Erden und den Menschen ein Wohlgefallen“ (Lk 2,14, Satz 5). Jedem Bibelzitat folgt ein Arientext, der die Menschwerdung (Satz 2) und damit Erniedrigung Gottes (Satz 4) und das Erwachen großer Freude (Satz 6) thematisiert. Die Kantate endet mit einem Choral, der zu nochmaligem Gotteslob aufruft.

Der Einleitungssatz mit dem namensgebenden Bibelzitat ist ein feierlicher Chorsatz und eine Bearbeitung des 1. Satzes der Orchestersuite BWV 1069. Die Instrumentierung geht dem festlichen Anlass entsprechend weit über die Standardbesetzung Streicher und Basso continuo hinaus und weist zusätzlich einen sechsstimmigen Holzbläserchor (2 Flöten, 3 Oboen und Fagott), Pauken und 3 Trompeten auf. Die ursprüngliche Form der Französischen Ouvertüre wandelt Bach ab, indem er die langsame Instrumentaleinleitung an den Anfang und den Schluss und den schnellen, fugierten Teil mit den neu hinzukomponierten Chorabschnitten in die Mitte stellt. Darin wechseln sich ein Tuttichor, in dem das Lachen in den instrumentalen Triolenketten schon vorgeformt ist, und Solisten ab.

Der großen Freude des ersten Satzes folgt in der Arie „Ihr Gedanken und ihr Sinnen“ ruhige Nachdenklichkeit: Der Tenor sinnt über die Menschwerdung Gottes nach und erkennt, dass Menschen des „Himmels Kinder“ sind. Dem introvertierten Charakter des Satzes wird Bach durch die Besetzung mit zwei obligaten Traversflöten gerecht, die

zusammen mit dem Basso continuo einen zarten Klang erzeugen.

Die mit „Recitativo“ überschriebene Vertonung des zweiten Bibelzitates ist ein kleines Arioso für Bass, in dem die kurzen aufwärtsstrebenden Motive in den Streichern als Verweis auf Gott gedeutet werden können.

In der Arie „Ach Herr, was ist ein Menschenkind“ besingt der Alt im ersten Teil die Niedrigkeit des Menschen in melancholischen Melodiebögen, die zu Beginn von der Oboe d'amore in verzierter Form exponiert werden. Im zweiten Teil hellt sich die Stimmung bei den Worten „Doch auch dein Sohn, den Seel und Geist aus Liebe seinen Erben heißt“ durch neue Motive in Durtonalität auf, bevor der Satz mit einer kurzen Wiederholung der Instrumentaleinleitung endet.

Bei Satz 5, einem continuobegleiteten Duett für Sopran und Tenor, griff Bach wie im ersten Satz auf eine ältere Komposition zurück; für den 1. Weihnachtstag 1723 hatte Bach sein *Magnificat* BWV 243 bearbeitet und um vier weihnachtliche Sätze erweitert. Von diesen verwendet Bach das „Virga Jesse floruit“ als Parodievorlage. Die ausgedehnten Melismen bilden in der Vorlage das „Erblihen“ (floruit) und in „Ehre sei Gott in der Höhe“ das Jubilieren ab.

Die Bass-Arie „Wacht auf, ihr Adern und ihr Glieder, und singt dergleichen Freudenlieder“ greift mit der Besetzung Streicher, Basso continuo, Oboen und Solo-Trompete den Klang des ersten Satzes auf. Signalhafte Dreiklangsbrechungen in den Instrumenten und in der Gesangsstimme und virtuose Sechzehntelpassagen in Trompete und Violine I charakterisieren den Satz.

Die Kantate endet mit der schlichten vierstimmigen Vertonung der fünften Strophe „Alleluja! Gelobt sei Gott“ aus Kaspar Fürgers (ca. 1521 – ca. 1592) Choral „Wir Christenleut“.

Die Kantate ist in autographischer Partitur und in einem vollständigen originalen Stimmensatz überliefert. In einer kritischen Edition wurde die Kantate zuerst 1876 von Wilhelm Rust im Rahmen der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 23). Innerhalb der Neuen Bach-Ausgabe wurde sie 1957 von Alfred Dürr ediert (NBA I/2).

Heidelberg, Juni 2017

Karin Wollschläger

¹ Alfred Dürr, *Johann Sebastian Bach. Die Kantaten*, Kassel etc. 92005, S. 58f.

² Ebenda, S. 32f.

Foreword

Bach composed the cantata *Unser Mund sei voll Lachens* (Let our heart be rejoicing) BWV 110 for Christmas Day 1725. The work is part of the third Leipzig annual cycle of cantatas which, unlike the two previous cycles, is neither self-contained in terms of time (like annual cycle I) nor in terms of form (like annual cycle II, the “annual cycle of chorale cantatas”); rather – in the configuration in which it survived in Carl Philipp Emanuel Bach’s estate – it contains works from 1723 to 1728.¹

The text of the cantata is taken from Georg Christian Lehms’s church-year cycle *Gottgefälliges Kirchen-Opffer* (1711) which contains two different cycles: one complete cycle for morning services with texts consisting of biblical quotations, arias and chorales, and a cycle for afternoon services consisting predominantly of madrigal poetry (arias and recitatives). Bach set altogether nine texts from the afternoon cycle to music; *Unser Mund sei voll Lachens*, on the other hand, is the only Bach setting of a text from the morning cycle.²

Lehms inserted altogether three biblical quotations into the cantata text, two from the Old Testament expressing joy and praise of God (Ps. 126:2–3, movement 1 and Jeremiah 10:6, movement 3) and an excerpt from the gospel reading for Christmas Day “Ehre sei Gott in der Höhe und Friede auf Erden und den Menschen ein Wohlgefallen” (Glory to God in the highest, and on earth peace, good will toward men) (Luke 2:14, movement 5). Each biblical quotation is followed by an aria text dealing with the incarnation (movement 2) and thus abasement of God (movement 4) followed by the command to praise God (movement 6). The cantata closes with a chorale which once again calls for praise of God.

The opening movement with its eponymous biblical quotation is a solemn choral movement which consists of an arrangement of the first movement of the *Orchestral Suite* BWV 1069. In accordance with the festive occasion, the instrumentation far exceeds the standard orchestration of strings and basso continuo; in addition, it boasts a six-part woodwind choir (2 flutes, 3 oboes and bassoon) as well as timpani and 3 trumpets. Bach modifies the original form of the French overture by placing the slow instrumental introduction both at the beginning and the end, thus framing the fast fugal section containing the newly composed choral segments in which the tutti choir – its laughter already anticipated in the instrumental triplet chains – alternates with solo singers.

The great joy expressed in the first movement is followed by quiet reflection in the aria “Ihr Gedanken und ihr Sinnen” (All my thoughts and all my senses). The tenor reflects on the incarnation of God and concludes that humans are “Himmels Kinder” (children of heaven). Bach

realizes the introvert character of this movement by scoring it for two transverse flutes which, together with the basso continuo, create a delicate sound.

The setting of the second biblical quotation, entitled “Recitativo,” is a small arioso for bass voice in which the brief ascending motives in the strings can be interpreted as an allusion to God.

In the first part of the aria “Ach Herr, was ist ein Menschenkind” (O Lord, what is a child of man), the contralto sings of man’s ignobleness in melancholy melodic arches which are first introduced in embellished form by the oboe d’amore. In the second section – on the words “Doch auch dein Sohn, den Seel und Geist aus Liebe seinen Erben heißt” (but yet your child, whom soul and mind now name as heir in love divine) – the mood is brightened by new motivic material in a major tonality. The movement closes with a short repetition of the instrumental introduction.

As with movement 1, Bach fell back on a previous composition for movement 5, a duet for soprano and tenor accompanied by basso continuo. For Christmas Day 1723, Bach had reworked his *Magnificat* BWV 243, expanding it by four Christmas-related movements. Of these, Bach used the “Virga Jesse floruit” as a parody model. The extended melismas express the “blossoming” (floruit) in the original and the jubilation in “Ehre sei Gott in der Höhe” (Glory to God in the highest).

In its sonority, the bass aria “Wacht auf, ihr Adern und ihr Glieder, und singt dergleichen Freudenlieder” (Awake, my heart with all my senses and sing with joy those songs of senses) with its instrumentation of strings, basso continuo, oboes and solo trumpet is related to the first movement. The movement is characterized by fanfare-like arpeggios in both voice and instruments as well as by virtuoso sixteenth passages in trumpet and violin I.

The work closes with an unadorned four-part setting of the fifth verse “Alleluja! Gelobt sei Gott” (Alleluia! Praise be to God) from the chorale “Wir Christenleut” by Kaspar Füger (ca. 1521 – ca. 1592).

The cantata is extant in an autograph score and a complete set of original parts. The first critical edition of the cantata was presented in 1876 by Wilhelm Rust as part of the Bach-Gesellschaft’s complete edition (BG 23). In 1957, Alfred Dürr edited the cantata within the framework of the *Neue Bach-Ausgabe* (NBA I/2).

Heidelberg, June 2017
Translation: David Kosviner

Karin Wollschläger

¹ Cf. Alfred Dürr, *Johann Sebastian Bach. Die Kantaten*, Kassel etc., 92005, pp. 56ff.

² *Ibid.*, pp. 32f.

Unser Mund sei voll Lachens

Let our heart be rejoicing

BWV 110

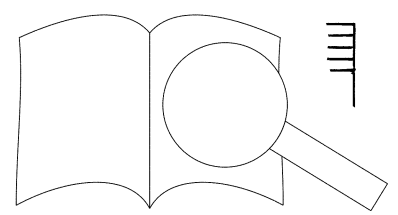
1. Coro

Johann Sebastian Bach

1685–1750

The score is arranged in a standard orchestral format. The woodwinds (Flutes, Oboes, Bassoon) and strings (Violins, Viola) have active parts, while the brass (Trumpets) and percussion (Timpani) play rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by whole rests.

.inu



Aufführungsdauer / Duration: ca. 27 min.

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Jrtc.

edited by Reinhold Kubik

Generalbassbearbeitung: Paul Horn

English version by Vernon and Jutta Wicker

Musical notation for the first system, measures 1-4. It consists of four staves: two treble clefs and two bass clefs. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Musical notation for the second system, measures 5-8. It consists of four staves. Measures 5 and 6 show a dense texture with many sixteenth notes in the upper staves, while the lower staves have fewer notes.

Musical notation for the third system, measures 9-12. It consists of four staves. Measures 9 and 10 continue the dense sixteenth-note texture in the upper staves.

Musical notation for the fourth system, measures 13-16. It consists of four staves. Measures 13 and 14 show a transition with fewer notes in the upper staves.

Musical notation for the fifth system, measures 17-20. It consists of four staves. Measures 17 and 18 show a continuation of the melodic lines.

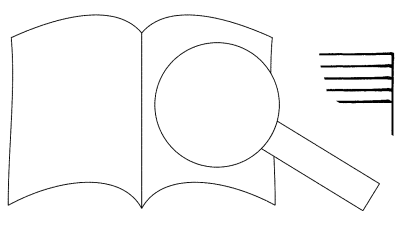
Musical notation for the sixth system, measures 21-24. It consists of four staves. Measures 21 and 22 show a continuation of the melodic lines.

Musical notation for the seventh system, measures 25-28. It consists of four staves. Measures 25 and 26 show a continuation of the melodic lines.

Musical notation for the eighth system, measures 29-32. It consists of four staves. Measures 29 and 30 show a continuation of the melodic lines.

Musical notation for the ninth system, measures 33-36. It consists of four staves. Measures 33 and 34 show a continuation of the melodic lines.

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5
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9



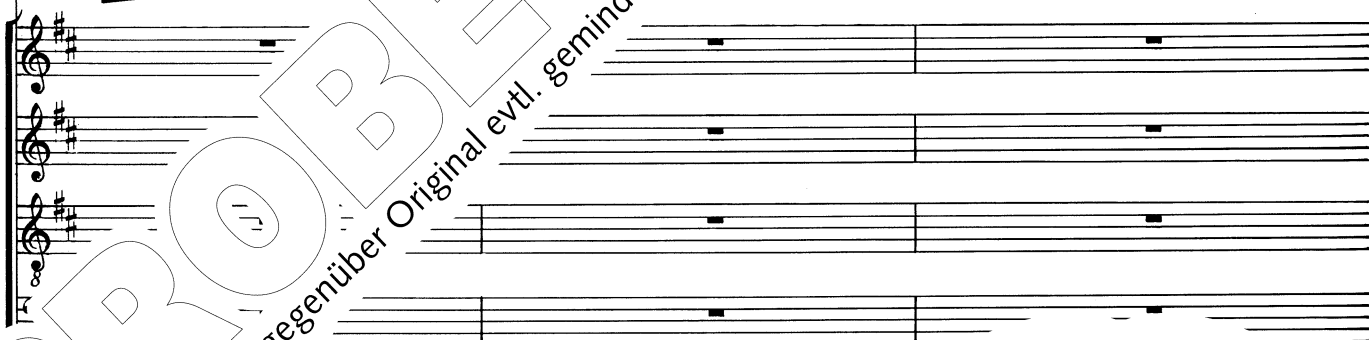
Musical score system 1, measures 1-3. It consists of four staves: three treble clefs and one bass clef. The music features eighth and sixteenth notes with beams, and rests.



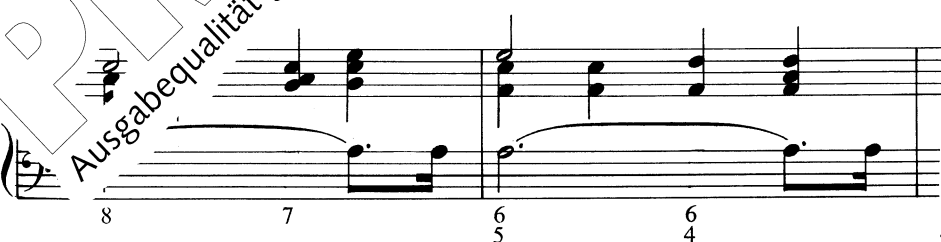
Musical score system 2, measures 4-6. It consists of four staves. The music continues with eighth and sixteenth notes, some with slurs and ties.



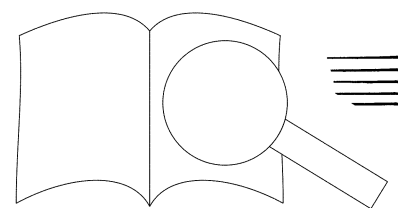
Musical score system 3, measures 7-9. It consists of four staves. The music continues with eighth and sixteenth notes, some with slurs and ties.



Musical score system 4, measures 10-12. It consists of four staves. The music continues with eighth and sixteenth notes, some with slurs and ties.

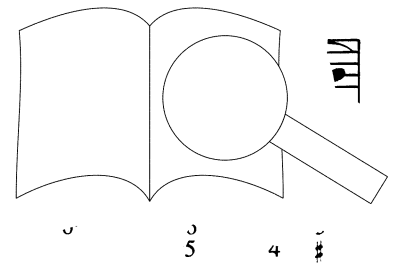


Musical score system 5, measures 13-15. It consists of four staves. The music continues with eighth and sixteenth notes, some with slurs and ties.



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6 4 2 6 5 7 # 5 6 5 7



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The first system of the score consists of four staves (two treble clefs and two bass clefs) containing only rests, indicating that the instruments are silent for this section.

The second system features melodic lines in the upper staves. The top two staves (treble clefs) have a melodic line with eighth and sixteenth notes, while the bottom two staves (bass clefs) provide a harmonic accompaniment.

The third system continues the melodic and harmonic development. It includes a variety of note values and rests, with some notes beamed together. The watermark 'PROBEPARTITUR' is visible across this system.

The fourth system shows more complex rhythmic patterns, including some syncopation and rests. The watermark 'PROBEPARTITUR' continues across this system.

The fifth system features a mix of melodic and harmonic parts. The watermark 'PROBEPARTITUR' is still present.

The sixth system has some staves containing rests, while others continue with melodic or harmonic lines. The watermark 'PROBEPARTITUR' is visible.

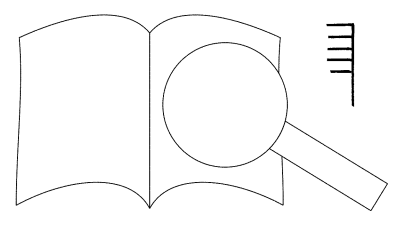
The seventh system is mostly composed of rests across all staves, indicating a period of silence for the instruments.

The eighth system includes a large graphic of an open book on the right side, which is part of the page's design. The watermark 'PROBEPARTITUR' is also present.

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5 6 6 6 5 6 6 6 #

7 #



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Musical score system 1, measures 83-84. Includes a large watermark 'PROBEPARTITUR'.

Musical score system 2, measures 85-86. Includes a large watermark 'PROBEPARTITUR'.

Musical score system 3, measures 87-88. Includes a large watermark 'PROBEPARTITUR'.

Musical score system 4, measures 89-90. Includes a large watermark 'PROBEPARTITUR'.

Musical score system 5, measures 91-92. Includes a large watermark 'PROBEPARTITUR'.

Musical score system 6, measures 93-94. Includes a large watermark 'PROBEPARTITUR'.

Musical score system 7, measures 95-96. Includes a large watermark 'PROBEPARTITUR'.

Musical score system 8, measures 97-98. Includes a large watermark 'PROBEPARTITUR'.

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Fingering diagram: 5, 4, 3, 4, 5, 7, 8, 5, 6

Fingering diagram: 4, 3, 4, 5, 6, 5, 6

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con ripieni*

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*Tutti

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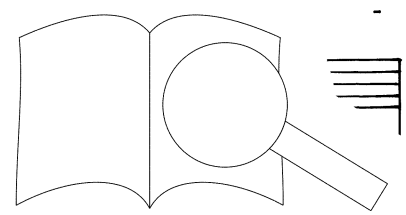
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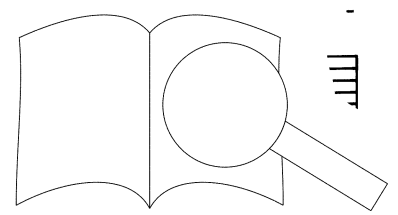
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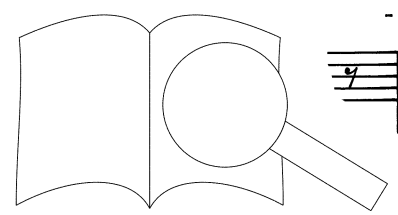
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Mund sei voll La -
our heart be re - joic -

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Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, including vocal lines and piano accompaniment.

Musical notation for the third system, including vocal lines and piano accompaniment.

Musical notation for the fourth system, including vocal lines and piano accompaniment.

Musical notation for the fifth system, including vocal lines and piano accompaniment.

Musical notation for the sixth system, including vocal lines and piano accompaniment.

Musical notation for the seventh system, including vocal lines and piano accompaniment.

Musical notation for the eighth system, including vocal lines and piano accompaniment.

Musical notation for the ninth system, including vocal lines and piano accompaniment.

Musical notation for the tenth system, including vocal lines and piano accompaniment.

Musical notation for the eleventh system, including vocal lines and piano accompaniment.

Musical notation for the twelfth system, including vocal lines and piano accompaniment.

Musical notation for the thirteenth system, including vocal lines and piano accompaniment.

Musical notation for the fourteenth system, including vocal lines and piano accompaniment.

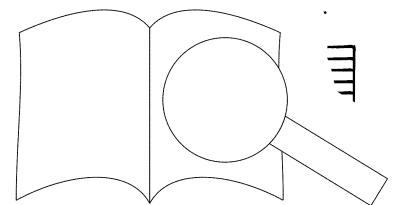
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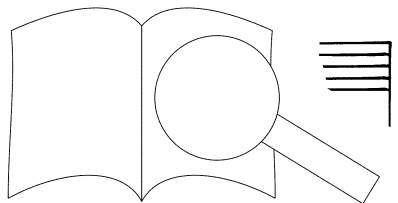
4
2

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Zun - ge voll Rüh - mens. / .th our tongue speak his prais - es.

6 5 9 7 6 3

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*senza ripieni**

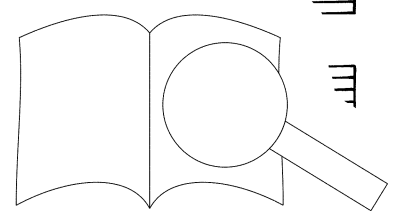
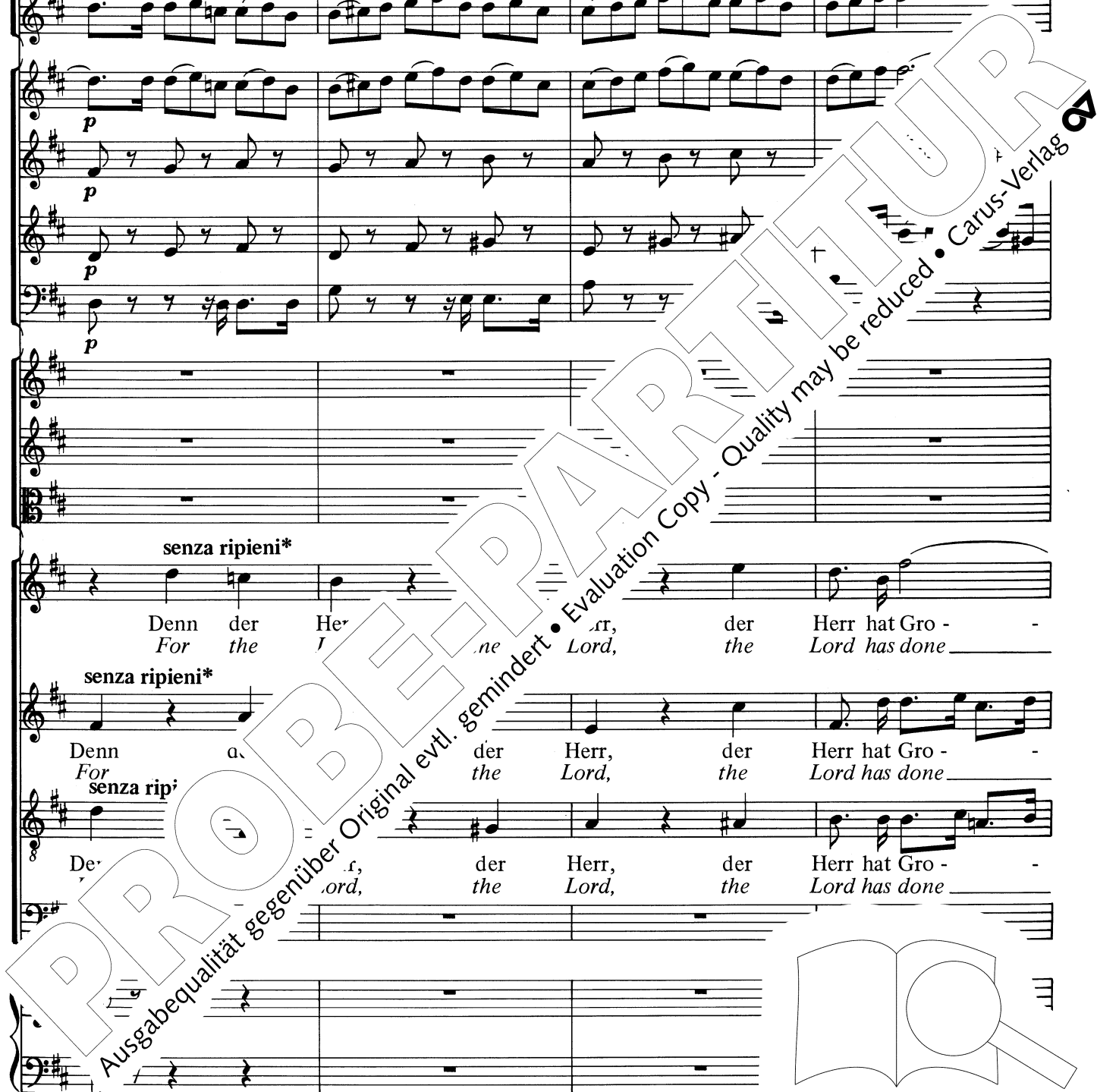
Denn der Her, der Herr hat Gro -
 For the I ne Lord, the Lord has done

*senza ripieni**

Denn a, der Herr, der Herr hat Gro -
 For senza ripi' the Lord, the Lord has done

De, der Herr, der Herr hat Gro -
 ord, the Lord, the Lord has done

*Soli

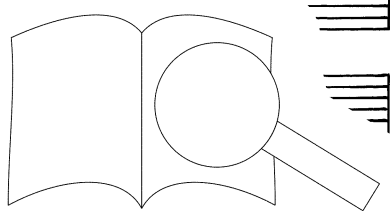


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 great things un - to us, great things

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Gro - ßes an uns,
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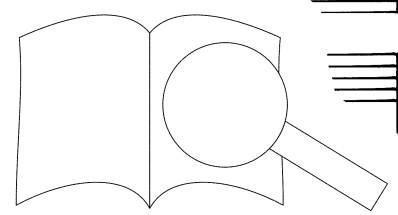
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tan, der He - ßes an uns ge -
us, the ne great things un - to

uns, - ßes an uns ge - tan, an uns ge -
us, one great things un - to us, great things to

der Herr, der Herr hat Gro - ßes an uns ge -
the Lord, the Lord has done great things un - to

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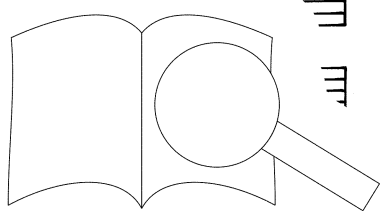


tan, denn
us, for

der Herr hat Gro-ßes an uns ge -
us, the Lord has done great things un - to

der Herr hat Gro-ßes an uns ge -
tr the Lord has done great things un - to

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tan, us, Gro - great
 - les things an to uns, us, an great things to
 - les things an to uns, us, an great things to
 Gro - les, things, Gro - les an uns ge - things to

tan. us. **con ripieni**

Un - ser Mund sei voll
Let our heart be re -

tan. us. **con ripieni**

Un - ser La -
Let our heart be re -

tan. us. **con ripieni**

sei voll La - chens, voll
be re - joic - ing, re -

tan. us. **con ripieni**

sei voll La - chens, voll
be re - joic - ing, re -

tan. us. **con ripieni**

sei voll La - chens, voll
be re - joic - ing, re -

tan. us. **con ripieni**

sei voll La - chens, voll
be re - joic - ing, re -

tan. us. **con ripieni**

sei voll La - chens, voll
be re - joic - ing, re -

tan. us. **con ripieni**

sei voll La - chens, voll
be re - joic - ing, re -

tan. us. **con ripieni**

sei voll La - chens, voll
be re - joic - ing, re -

tan. us. **con ripieni**

sei voll La - chens, voll
be re - joic - ing, re -

tan. us. **con ripieni**

sei voll La - chens, voll
be re - joic - ing, re -

tan. us. **con ripieni**

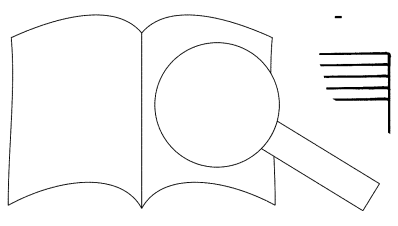
sei voll La - chens, voll
be re - joic - ing, re -

Cb./Org.

5 0 6

6 6 6 6 6 4 4 6 6 4

2 2 2 2 2 2 2



La - joic - chens, sei voll -
 - ing, be - re -
 - chens, un - ser Mund sei voll
 - ing, let our heart be re -
 La - joic - chens, voll La -
 - ing, re - joic -
 re - La - chens, un - ser voll -
 - joic - - ing, let

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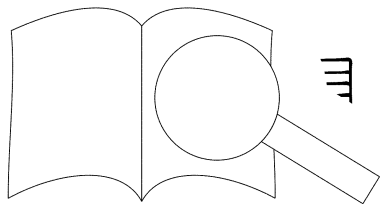
La - joic - - - - - chens, un - ser - - - - - Mund sei - - - - - voll -
 - ing, let - - - - - our - - - - - heart be - - - - - re -

La - joic - - - - - chens, un - ser - - - - -
 - ing, let - - - - - our - - - - -

- chens, un - ser - - - - -
 - ing, let - - - - - ou

6 5 # 6 5# 9 8 6 # # ' #

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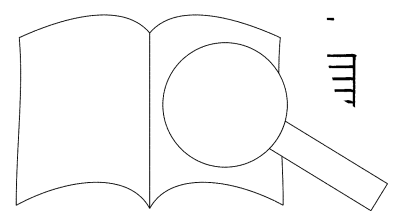


La -
joic -

Mund sei
heart be -

Art sei voll La -
be re - joic -

5 5 6 7 8 6 6 7 6
4 2 5 #



c 4 #

- chens und uns-re Zun ge
- ing and with our ton er

- chens und uns
- ing and w

- ch
- i

- ge voll Rüh -
- speak his prais -

- prais -

- Rüh -
- prais -

- Rüh -
- prais -

- chens und uns-re
- ing and wit

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*mens.
es.*

*mens.
es.*

*mens.
es.*

Denn der Herr,
For the Lord,

der Herr,
the Lord,

Denn der Herr,
For the Lord,

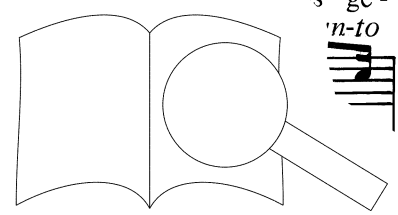
der Herr hat Gro - ßes an uns ge -
the Lord has done great things un-to

der Herr hat Gro - ßes an uns ge -
the Lord has done great things un-to

der Herr hat Gro - ßes an uns ge -
the Lord has done great things un-to

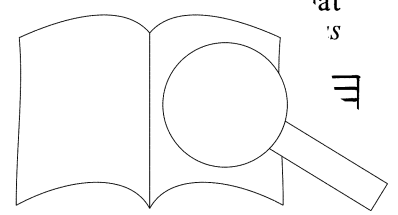
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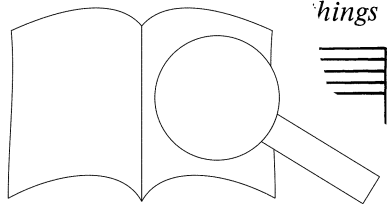


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tan, denn der Herr
 us, for the the Lord hat
 tan, denn der Herr
 us, for the the Lord hat
 tan, Herr, der Herr hat
 us, Lord, the Lord Lord has
 denn der Her hat
 for the Lc s



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an uns ge-tan, Un - ser
 great things to us, us. Let our

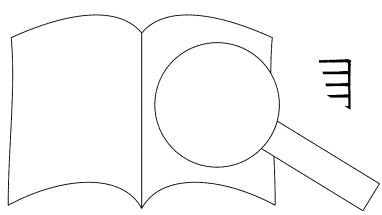
tan, der Herr Gro - ßes an uns ge - tan.
 us, the Lord done great things un - to us.

uns un - t. Gro - ßes an uns ge - tan.
 done great things un - to us.

der Herr hat Gro - ßes an uns ge - tan
 Lord has done great things un - to

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Mund sei voll I -
heart be re -

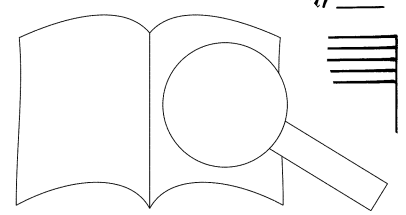
Un -
Let

voll La -
re joic -

Un - ser Mund sei voll
Let our heart be re -

Un - ser

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7 6 # 6 # 3#

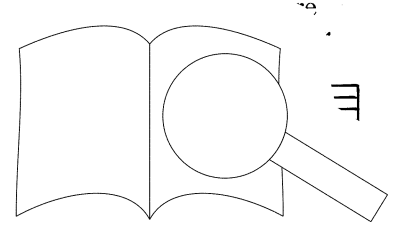
La - joic Zun - ge voll Rüh -
 joic tongue speak prais -

und uns - re Zun - ge voll
 and with our tongue speak his

- chens und uns - re
 - ing and with our

oll - La -
 re - joic -

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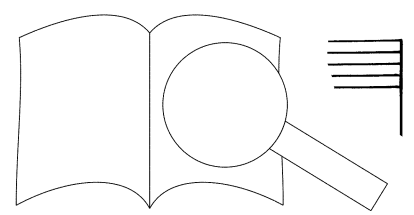
Zun - ge voll Rüh - me Denn,
 tongue — speak his prais es For,

Rüh - prais - un - ser — Mund sei — voll —
 let — our — heart be — re - -

- mens, un - ser — Mund sei — voll —
 - es, let — our — heart be — re - -

is Rüh - mens,
 is prais - es,

6 6 5 4 #



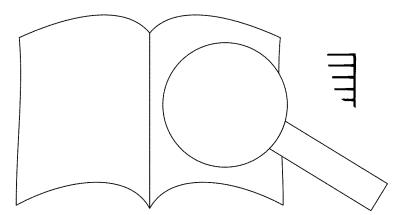
denn der Herr, _____ . Gro - - - - les an uns ge -
 for the Lord, _____ . as done _____ great things un - to

La -
 joic -

La -
 joic

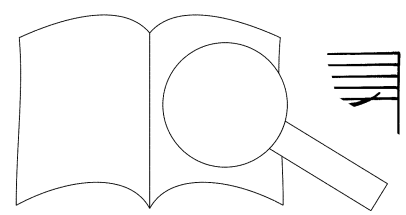
r Mund sei voll La
 our heart be re - joi

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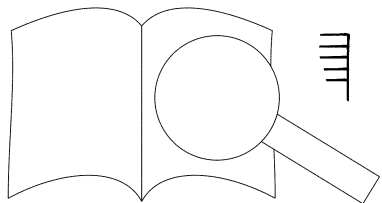


tan, der Hr hat Gro ßes an
us, the the has done great things
cher in, ge speak voll his Rüh -
prais -
our tongue speak voll his Rüh -
prais -

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uns ge tan. ser Mund sei voll
 un - to 's. our heart be re -
 mens, un - ser
 es, let our
 ,
 Rüh - mens,
 prais - es,
 - chens,
 ing,



La - joic -
 Mund heart sei
 un - ser Mund sei voll
 let - our heart be re -
 un - ser

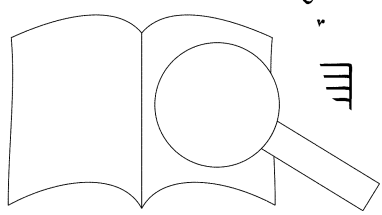
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La - joic - a. re - voll - La - joic -

und uns - re *tr* Zun - ge voll Rüh -
and with our tongue speak his prais -

- chens und uns - re
- ing and with our

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Zun - ge voll Rüh - mens.
 tongue speak his prais -

Rüh -
 prais -

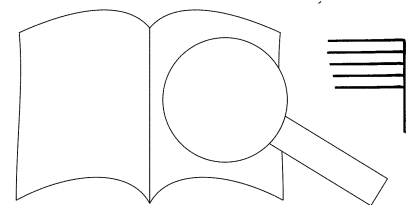
ser - Mund sei voll La - chens.
 our heart be re - joic - ing.

un - ser Mund sei voll La - chens.
 let our heart be re - joic - ing.

senza ripieni

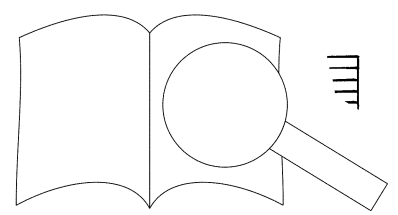
h - mens.
 prais - es.

der



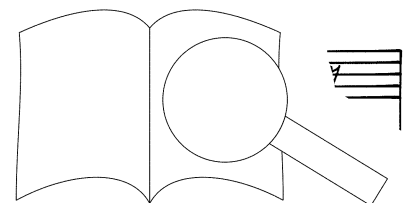
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Herr, Lord, der the Herr, Lord der Herr hat has

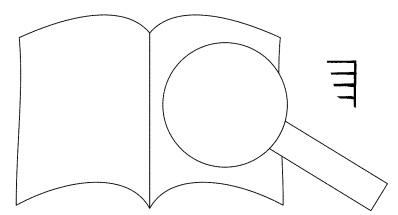


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ans ge - tan, der Herr hat Gro - ßes an uns ge -
 igs un - to us, the Lord has d- ßes an uns ge -
 m - to



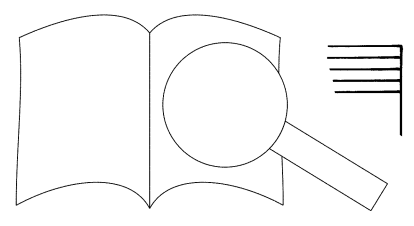
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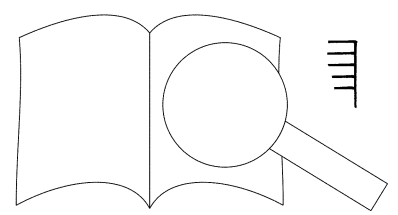
hat Gro - ßes an uns ge - tan, an
 'd has done great things un - to us,

uns ge - tan, der Herr hat Gro - ßes an uns ge -
 at things to us, the Lord has done things un - to



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tan, Gro - ßes, Gro - ßes, denn der
 us, great things, great things, f ^{+h₂}



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.ro - - - les an uns ge - tan.
 done - - - great things un - to us.

Un - ser
 Let - ter our

Mund sei be - re - joic -

Un - ser Let - our

Mund sei voll La -
heart be re - joic -

Mund sei voll
heart be re

ser Mund sei voll La
our heart be re joic

con ripieni

Un ser Mund sei voll
Let our heart be

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- chens, un - ser - Mund sei
 - ing, let - our - heart be
 - chens, sei voll
 - ing, be re
 - chens, ing, be re - voll - La -
 - joic -
 - chens, ing, be re - voll - La -
 - joic -
 Mund sei voll - La -
 heart be re - joic -

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chens,
ing,

chens, un -
ing, let

chens,
ing,

Mund sei voll La -
our heart be re - joic -

Mund sei voll La -
our heart be re - joic -

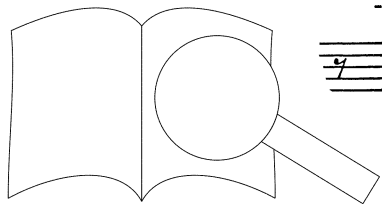
and sei voll La -
near be re - joic -

un - ser Mund sei voll
let our heart be re -

Mund sei voll La -
our heart be re - joic -

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First system of musical notation, featuring vocal lines and piano accompaniment.

Second system of musical notation, featuring vocal lines and piano accompaniment.

Third system of musical notation, featuring vocal lines and piano accompaniment.

Fourth system of musical notation, featuring vocal lines and piano accompaniment.

Fifth system of musical notation, featuring vocal lines and piano accompaniment.

Sixth system of musical notation, featuring vocal lines and piano accompaniment.

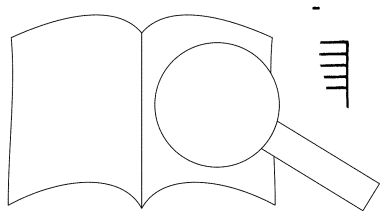
La -
joic -

- chens und uns-re Zun - ge voll
- ing and with our tongue speak his

- chens und uns-re Zun - ge voll
- ing and with our tongue speak his

- chens und uns-re Zun - ge voll
- ing and with our tongue speak his

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Rüh -
prais -

- mens.
- es.

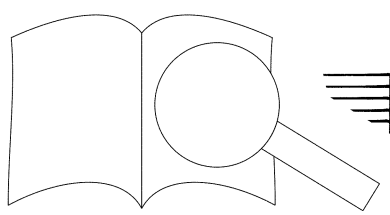
Rüh -
prais -

- mens.
- es.

Rüh

- mens.
- es.

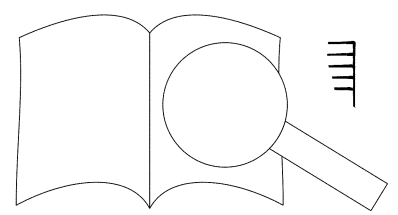
and uns - re Zun - ge voll Rüh - mens
and with our tongue speak his prais - es.

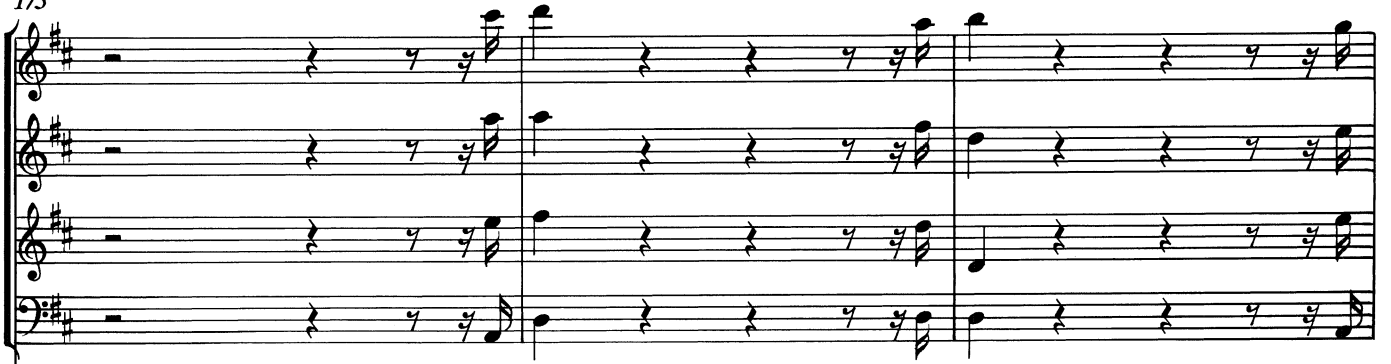


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Musical score system 1, consisting of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes.



Musical score system 2, consisting of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes.



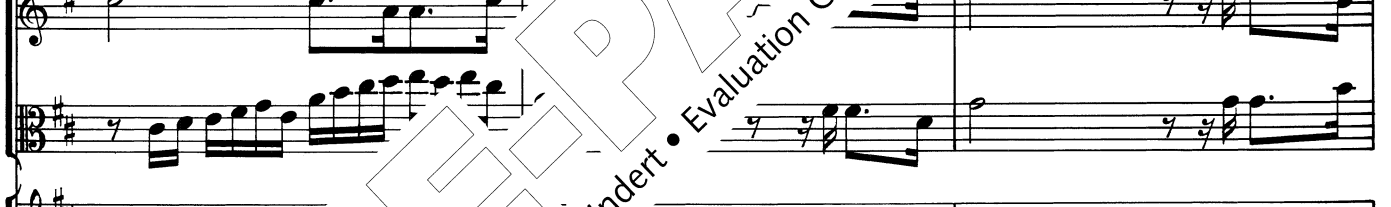
Musical score system 3, consisting of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes.



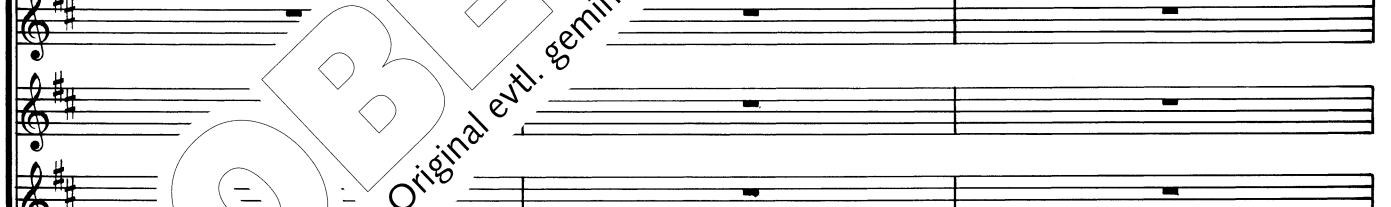
Musical score system 4, consisting of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes.



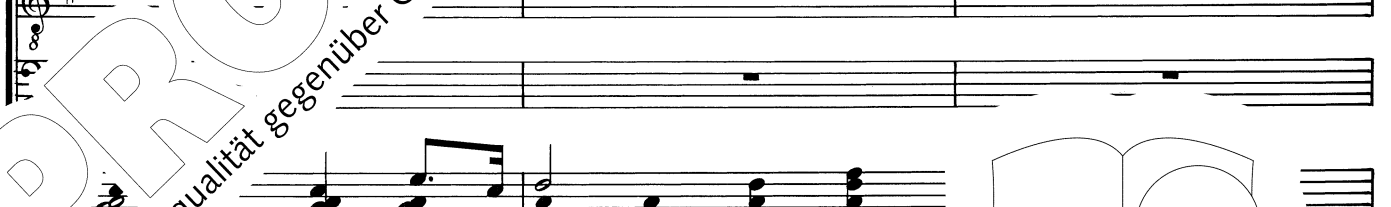
Musical score system 5, consisting of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes.



Musical score system 6, consisting of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes.



Musical score system 7, consisting of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes.

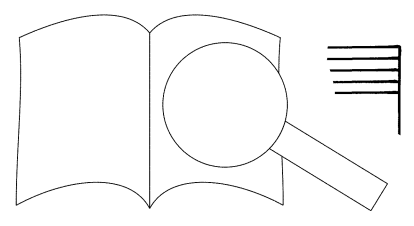


Musical score system 8, consisting of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes.



Musical score system 9, consisting of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes.

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System 1: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music consists of rhythmic patterns with eighth and sixteenth notes.



System 2: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music features more complex rhythmic patterns, including sixteenth-note runs.



System 3: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with rhythmic patterns and some melodic lines.



System 4: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various rhythmic figures and rests.



System 5: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music features melodic lines and rhythmic accompaniment.



System 6: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes some melodic phrases and rests.



System 7: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of rests and some melodic fragments.

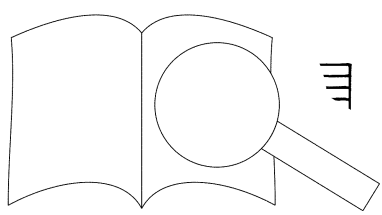


System 8: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes some melodic lines and rests.



System 9: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes some melodic lines and rests.

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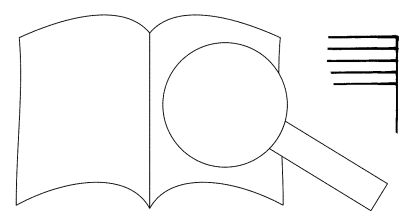
The first system of the score consists of four staves, all of which contain whole rests, indicating that the instruments are silent at the beginning of this section.

The second system contains active musical notation. The top two staves feature melodic lines with eighth and sixteenth notes, often beamed together. The bottom two staves provide accompaniment with similar rhythmic patterns. The music is in a major key with one sharp (F#).

The third system continues the musical themes established in the second system. It features similar melodic and accompanimental parts across the four staves.

The fourth system consists of four staves, all of which contain whole rests, indicating a period of silence for the instruments.

The fifth system shows the final active musical phrases of the piece, with melodic lines in the upper staves and accompaniment in the lower staves.



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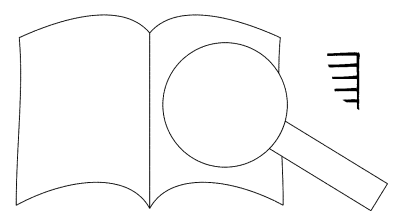
A system of four musical staves, all containing whole rests. The staves are arranged in a grand staff format with two treble clefs and two bass clefs.

A system of six musical staves with active notation. The top two staves feature melodic lines with eighth-note patterns and slurs. The bottom four staves provide harmonic accompaniment with various rhythmic values and accidentals.

A system of six musical staves with active notation, continuing the musical piece from the previous system. It includes melodic lines and accompaniment.

A system of four musical staves, all containing whole rests.

A system of two musical staves with active notation, showing the final part of the piece on this page.



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The image displays a musical score for piano, consisting of multiple systems of staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 7/8 time signature. The score features various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. A large, diagonal watermark reading "PROBEPARTITUR" is overlaid across the center of the page. Below this watermark, the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag" is printed. In the bottom right corner, there is a stylized logo of an open book with a magnifying glass over it.

2. Aria

Flauto traverso I

Flauto traverso II

Tenore

Fagotto
Basso continuo

Fagotto *sempre p*

3

6

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9

Ihr Ge-dan-ken und ihr
All my thoughts and all... my

12

8
Sin - nen, schwin-get euch an - itzt von
sens - es be - u - nit - ed in God's

14

ihr Ge-dan -
all my thoughts

17

nen, ihr Ge - dan - ken und ihr Sin -
 es, all my thoughts and all my sens -

20

nen, schwin - get euch an - itzt von h
 es be - u - nit - ed in God's
 schleu - nig him - mel -
 heav - en all as

22

akt,
 hold, be - denkt, und be - denkt,
 be - hold, and be - hold w



denkt was Gott ge-tan; ihr Ge-dan-ken und ihr Sin-nen, schwin-get
 hold what God has done, all my thoughts and all my sens-es be u-

euch an-itzt von hin-nen, stei-get h. one und be-
 nit-ed in God's prais-es, raise to- " one and be-

be-denkt, was Gott ge-tan, stei-mel-
 be-hold what God has done, raise-is

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30

an one und bedenkt, was Gott ge - tan, be - denkt, be - denkt,
and be-hold what God has done, be - hold, be - hold,

32

und bedenkt, was Gott ge - tan!
and behold what God has done!

35

al- z-

Musical notation for the first system, measures 38-40. It consists of a vocal line and a piano accompaniment.

lein, daß wir Himmels Kinder sein; er wird Mensch, und dies al - lein,
 lone, so that we can be his own; God a man, a man a - lone,

Musical notation for the second system, measures 41-43. It consists of a vocal line and a piano accompaniment.

er wird Mensch, und dies al - lein, Him - mels Kin - der
 God be - came a man a - lone, at we can be his

Musical notation for the third system, measures 44-46. It consists of a vocal line and a piano accompaniment.

— wird Mensch, und dies al - lein, daß der
 — so — be - came a man a - lone, so is

Musical notation for the fourth system, measures 47-50. It consists of a vocal line and a piano accompaniment. A large watermark 'PROBEPARTITUR' is overlaid on the page.

45

sein, er wird Mensch, und dies al - lein, daß wir Him - mels Kin - der
 own; God be - came a man a - lone, so that we can be his

47

sein, daß wir Him - mels Kin - der sein
 own, so that we can be his own, wir,
 we,

49

,Himmels Kinder sein.
 an, we can be his own.

52

55

58

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3. Recitativo

Violino I

Violino II

Viola

Basso

Dir, Herr, ist nie - mand gleich. Du bist gr
 There is no one like you, you, O

Fagotto
 Basso continuo

3

und kannst mit der Tat be - wei - sen.
 you show by your works your greatness.

5 6 6
 4

4. Aria

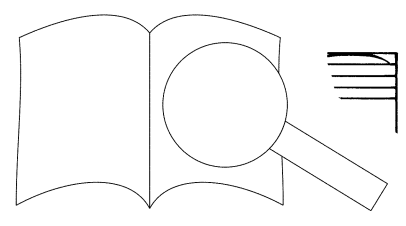
Oboe d'amore

Alto

Fagotto
Basso continuo

6

9



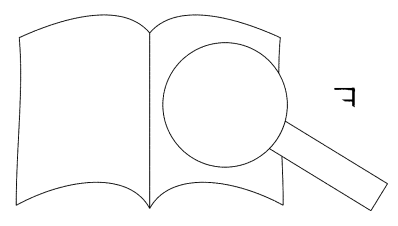
13

17

Ach Herr, was ist ein Men-schen-kind
 O Lord, what is a child of m^r

schmerzlich
 seek his sal-

21



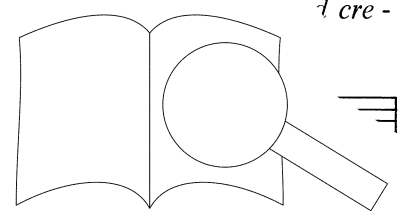
p

Ach Herr, was ist ein Menschenkind, daß du sein Heil so schmerzlich
O Lord, what is a child of man, that you with pain seek his sal-

su - chest, ach Herr, was ist ein che. daß du sein
va - tion, O Lord, what is of that you with

lich su - chest? Ein Wurm du ver -
sal - va - tion? A v 1 cre -

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35

flu - chest, wenn Höll und Sa - tan um ihn sind, ein
 a - tion, if he lets Sa - tan rule and plan, a

38

Wurm den du ver - flu-chest, wenn H... - tan um_ ihn
 worm, a cursed cre - a - tion, if ... - tan rule_ and

41

46

49

doch auch dein Sohn, den Seel und Geist sei - nen Er - ben
but yet your child, whom soul and mir as heir in love di -

53

p

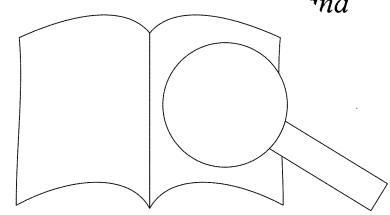
dein Sohn, den Seel und Geist aus ___ Lie Er - ben
at your child, whom soul and mind now ___ di -

heißt, aus Lie - - - - - be sei - nen Er - ben
vine, now name _____ as heir in love di -

heißt, — doch auch dein Sohn, doch auch dein
vine, — but yet your child, but yet your

doch auch dein Sohn, Seel und
but yet your ch... nd

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66

Geist aus Lie - - be sei - nen Er - ben heißt, doch auch sein Sohn,
 mind now name as heir in love di - vine, but yet your child,

69

den Seel_und Geist aus Lie - - .en Er - ben heißt.
 whom soul and mind now name or in love di - vine.

73

78

Musical score for measures 78-81. The top staff has a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with eighth-note triplets and quarter notes. The middle staff is empty. The bottom staff has a grand staff (treble and bass clefs) and contains a piano accompaniment with chords and eighth-note patterns.

82

Musical score for measures 82-84. The top staff continues the melodic line with eighth-note triplets. The middle staff is empty. The bottom staff continues the piano accompaniment with chords and eighth-note patterns.

85

Musical score for measures 85-87. The top staff continues the melodic line with eighth-note triplets. The middle staff is empty. The bottom staff continues the piano accompaniment with chords and eighth-note patterns.

5. Duetto

Soprano

Tenore

Fagotto
Basso continuo

4

Eh - re, Eh -
Glo - ry, glo -

Eh - Eh -
Glo - Glo -

7

sei Gott in der Hö - he,
to God in the high - est,

- re sei Gott in der Hö -
- ry to God in the high -

9

Eh-re sei Gott in der Hö - he, Eh - re sei
 glo-ry to God in the high - est, glo - ry to

- he, in der Hö - he, Eh -
 - est, in the high - est, glo -

11

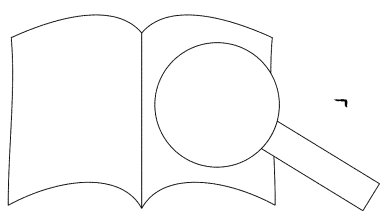
Gott in der Hö -
 God in the high -

- re sei Gott in der Hö - Eh - re,
 - ry to God in the high - ,, glo - ry,

13

Eh -
 glo -

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- re sei Gott in der Hö - he, in der
 - ry to God in the high - est, in the

- re sei Gott in der Hö - he, Eh-re sei
 - ry to God in the high - est, glo-ry to

Hö - he,
 high - er

Gott in der Hö - he, Gott,
 God in the high - est, God,

Eh -
 glo -

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21

- re sei Gott _____ in der Hö - he
 - ry to God _____ in the high - est

- re sei Gott in der Hö - he
 - ry to God in the high - est

24

und Frie - de, _____ Frie - de
 and peace be, _____ peace _____

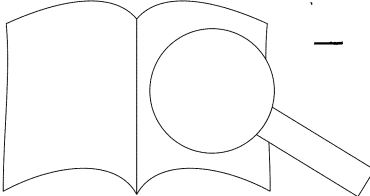
und Frie - de, _____ Fr
 and peace be, _____ p _____ Frie -
 be, _____ peace _____

27

_____ - den, und Frie - de auf
 here, and peace be on

_____ de auf Er -
 ce be on earth _____

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Er - den, und Frie - de auf Er - - den, und Frie - - de auf
 earth _____ here, and peace _____ be on earth _____ here, and peace _____ be on

- de auf Er - - - den, und Frie - - - de auf Er - - - den, und Frie - -
 - be on earth _____ here, and peace _____ be on earth _____ here, and peace _____

Er - den, und Friede auf Er - den
 earth _____ here, and peace be on earth _____ here

- de auf Er - - - den, auf Er - den
 - be on earth _____ here, on earth here

und den Men-schen ein
 and good-will un - to

und der
 and ge

ge -
 he

37

Wohl - ge - fal - len, und den Menschen ein Wohl - ge - fal - len, und den Menschen ein
 all - the peo - ple, and goodwill un - to all - the peo - ple, and goodwill un - to

fal -
 peo -

39

Wohl - ge - fal - len, ein Wohlge - fal - len, und den
 all - the people, to all the peo - ple, and good

- len, ein Wohlge - fal - len,
 - ple, to all the peo - ple,

42

Menschen e
 will un -

- len, ein Wohl - ge - fal -
 - ple, to all - the peo -

in Wohl - ge - fal - len, und den Menschen ei
 - to all - the peo - ple, and goodwill un - t

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- len, ein Wohl - ge - fal - len, ein
 - ple, to all the peo - ple, to

ein Wohl - ge - fal - len, den Menschen ein Wohl -
 to all the peo - ple, goodwill un - to all

Wohl - ge - fal - len, und den Menschen ein Wohl - ge - fal -
 all the peo - ple, and goodwill un - to all the peo -

- ge - fal - len, und den Menschen ein Wohl - ge - fal -
 the peo - ple, and goodwill un - to all the peo -

len!
 ple!

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6. Aria

Tromba I

Oboe I
Violino I

Oboe II
Violino II

Oboe da caccia
Viola

Basso

Fagotto
Basso continuo

4

7

Musical score for measures 7-9. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 7/8. The music features a complex rhythmic pattern with many eighth and sixteenth notes. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

10

Musical score for measures 10-12. The score continues with the same four-staff arrangement. The music maintains the complex rhythmic pattern. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. At the end of the page, there is a graphic of an open book with a magnifying glass over it.

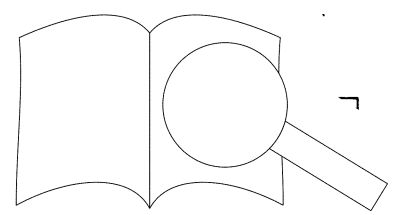
13

Wacht auf, wacht auf, _____ wacht auf, wacht auf, _____ wacht auf, ihr
A-wake, a-wake, _____ a-wake, a-wake, _____ a-wake, my

16

ir A - dern und ihr Glie - der, und singt de
my heart with all my sens - es, and sing w

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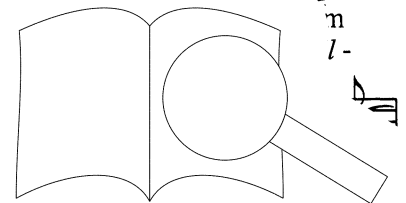


18

lie - der, der-glei-chen Freuden - lie - der, und singt _____ der-gleich!
glad-ness, with joy those songs of glad-ness, and sing _____ with joy

21

_____ den - lie - der, der-gleichen Freuden -
of glad - ness, with joy those songs of



Musical score for measures 24-26. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Gott ge - fäl - lig sein, un - serm Gott ge - fäl - -
pleas - ing to our God, are well - pleas - ing to".

Gott ge - fäl - lig sein, un - serm Gott ge - fäl - -
pleas - ing to our God, are well - pleas - ing to

Musical score for measures 27-30. It includes a vocal line and piano accompaniment. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

Musical score for measures 31-34. It includes a vocal line and piano accompaniment. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

Musical score for measures 35-38. It includes a vocal line and piano accompaniment. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page. A magnifying glass icon is present in the bottom right corner of the score area.

senza Oboe

Und ihr, ihr andachtsvolle
 And you, you strings devo

senza Oboe

da caccia

Sai - ten, sollt ihm
 sound-ing, shall with

ein solches Lob be -
 your mu-sic praise be

llen
 utly

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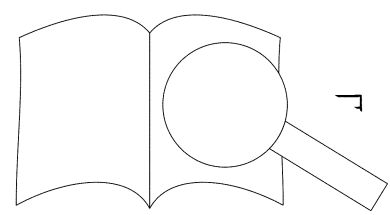
36

Sai-ten, ihr an - - - dachts - vol - len Sai-ten, ihr
 sound-ing, you strings de - vout - ly sound-ing, yo

len Sai-ten, sollt ihm ein sol
 vout - ly sound-ing, shall with your mu

39

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42

rei - - - - ten, da - bei sich Herz und Geist,
 giv - - - - ing, that heart and mind with joy, —

45

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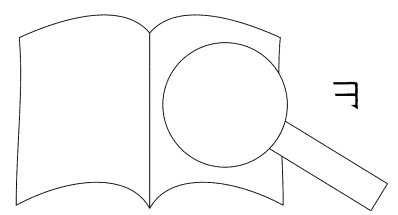
48

ihr andachtsvol - len Sai - ten, - sollt ihm ein Lob be - rei - ten, - d
 you strings de - vout - ly sound - ing - with mu - sic praise be giv - ing, -

51

und Geist er - freun, dabei sich Herz und
 with joy bring laud, that heart and mind with

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con Oboe

con Oboe

con Oboe da caccia

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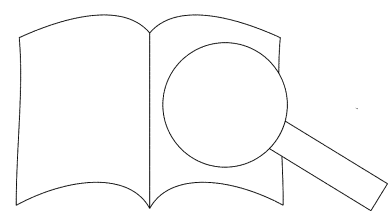
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60

Wacht auf, wacht auf, _____ wacht auf, wacht auf, _____ wacht auf, ihr
A-wake, a-wake, _____ a-wake, a-wake, _____ a-wake, r

63

...ar A - dern und ihr Glie - der, und singt d
my heart with all my sens - es, and sing w.



lie - der, der-glei-chen Freuden - lie - der, und singt _____ der-gleiche
 glad-ness, with joy those songs of glad-ness, and sing _____ with joy ti.

- den - lie - der, der-gleichen Freuden - lie - der, _____
 of - glad - ness, with joy those songs of _____

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71

Musical score for measures 71-73. It features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 7/8. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Gott ge - fäl - lig sein, un - serm Gott ge - fäl -
pleas - ing to our God, are well - pleas - ing to

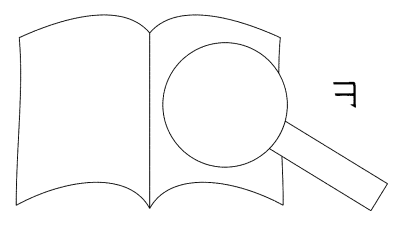
Musical score for measures 74-76. It features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 7/8. The piano part continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

74

Musical score for measures 77-79. It features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 7/8. The piano part continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical score for measures 80-82. It features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 7/8. The piano part continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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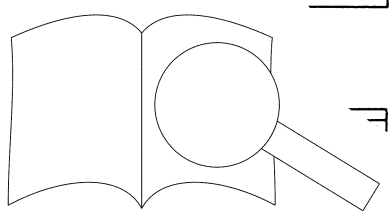


77

80

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83

7. Choral

Soprano
Tromba I
Flauto traverso I, II
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Oboe da caccia
Viola

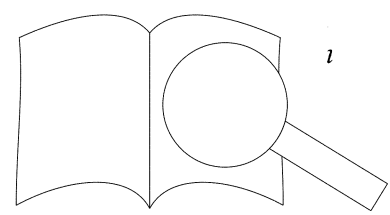
Basso

Fagotto
Basso conuuo

Al - le - lu - ja! Ge - lobt sei Gott, sin -
Al - le - lu - ia! Praise be to God, which

Al - le - lu - ja! Ge - lobt sei Gott, sin -
Al - le - lu - ia! Praise be to God, which

Al - le - lu - ja! Al - le - lu - ja!
Al - le - lu - ia! Al - le - lu - ia! Pr



4

gen wir all aus un - sers Her - zens Grun - de. Denn Gott hat heut ge -
 we all sing with joy - ful heart and fer - vor! For God to - day has

gen wir all aus un - sers Her - zens Grun - de. Denn Gott hat heut ge -
 we all sing with joy - ful heart and fer - vor! For God to - day has

8

gen wir all aus un - sers Her - zens Grun - de. Denn Gott hat heut ge -
 we all sing with joy - ful heart and fer - vor! For God to - day has

gen wir all aus un - sers Her - zens Grun - de. Denn Gott
 we all sing with joy - ful heart and fer - vor! For God

8

macht solch Freud, die wir In zu kei - ner Stun - de.
 giv'n us joy, that we sr. get now and for - ev - er.

macht solch Freud - sen solln zu kei - ner Stun - de.
 giv'n us joy ot for - get now and for - ev - er.

8

macht ver - ges - sen solln zu kei - ner Stun - de.
 giv'n we shall not for - get now and for - ev - er.

, die wir ver - ges - sen solln zu de.
 that we shall not for - get now

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