

The autograph score bears the inscription, "J.J. Festo Nativit: Xsti. Gloria in excelsis Deo." This has been widely interpreted as meaning Christmas Day, though it more likely refers to the 3-day Christmas Festival generally (see Markus Rathey, "Zur Entstehungsgeschichte von Bachs Universitätsmusik "Gloria in excelsis Deo" BWV 191" in *Bach-Jahrbuch* 2013:319-328. Rathey argues that the heading for the second movement, "Post Orationem," does not mean "after the sermon," as other scholars have suggested, but "after an academic speech." Since an invitation to the speech for 25 December 1742 at the University Church uniquely contains a scholarly interpretation of Luke 2:14 ("Glory to God in the highest"). Rathey concludes that Bach's work was performed there on that day at 12:00 noon. For a summary of earlier research, see Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 106, citing Gregory Butler, "J. S. Bachs Gloria in excelsis Deo BWV 191: Musik für ein Leipziger Dankfest," *Bach-Jahrbuch*, 1992, 65-71. See note for more.

Introduction & updates at melvinunger.com.

NBA I/2; BC E16

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

*Titus 2:11-14 (The grace of God has appeared)

or: *Isaiah 9:2-7 (The people who walked in darkness have seen a great light; unto us a child is born)

*Luke 2:1-14 (The birth of Christ, announcement to the shepherds, the praise of the angels)

Libretto: Luke 2:14 (from the "Ordinarium missae" rather than the Vulgate) plus the

shorter doxology ("Gloria patri"). In the

liturgy, canticles, including "Gloria in

excelsis" were concluded with the

"Gloria patri," as Old Testament

psalms were.

FP: probably 25 December 1742

(see note above).

Instrumentation:

Tromba I, II, III

Timpani

Flauto traverso I, II

Oboe I, II

Vln I, II

Vla

S I, II, A, T, B

Continuo

Cantata No. 191

Gloria in excelsis Deo

Form of No. 1

Concerted sinfonia introducing fugue subject (mm. 1-25)

Gloria...: fugal/homophonic (25-100)

Et in terra pax: chordal motto, then imitative (101-120)

Et in terra pax: fugue with homophonic sections (121-176)

(Coro) (From the 1733 Missa, no. 4, "Gloria") • Luke 2:14 (191/1).

(Allegro ♩ = 128)

This concerto-style movement was adopted virtually without change from the "Gloria" of the 1733 B minor *Missa* (see note). Trumpets (with timpani) and quick triple meter are associated with the jubilant heavenly choir.

J.S. Bach - Church Cantatas BWV 191

25 **A** Soprano I
Soprano II
Alto
Tenore
Basso

(C O R O)

Glo-ri-a in ex -
Glo-ri-a in ex -
Glo - ri - a in ex - cel -
Glo - ri - a in ex -
Glo-ri-a in ex -

A
mf

D major D major

31/

cel-sis, in ex-cel-sis De-o,
cel-sis, in ex-cel-sis De-o,
- sis De-o,
cel - sis De-o,
cel-sis, in ex-cel-sis De-o,

2 F#7 B minor

38

B

glo - ri - a in - ex

glo -

B

mf

7

E7

A major

45

cel - sis De - o, ex - cel - - -

- ri - a in - ex - cel - - - sis De - o, in ex - cel - - -

glo - ri - a in - ex - cel.sis, in ex - cel.sis De - o,

glo - ri - a in - ex - cel.sis, in ex - cel.sis De - o,

glo - ri - a in ex - cel.sis, in ex - cel.sis De - o. in ex -

Trps & Timp tacet...

A major

3

J.S. Bach - Church Cantatas BWV 191

63

hemiola

in ex - cel - sis De - o,
 in ex - cel - sis De - o,
 - - - sis De - o,
 in - ex - cel - sis De - o,
 in ex - cel - sis De - o,

+Trps & Timp...

A major

69

C

glo - -
 glo - - - ri - a in ex -
 glo - - - ri - a in ex - cel - sis De - o,
 glo - - - ri - a

Trps & Timp tacet...

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

76

- - - - - ri - a, glo - ri - a, glo - ri -
 glo - - - ri - a, glo - ri - a, glo - ri -
 cel - sis, glo - - - ri - a, glo - - - ri -
 in excel - sis De - o, glo - ri - a, glo - ri -
 in ex - cel - sis De o, glo - ri - a, glo - ri -

Trp I Trp II Trp III
 D major D major

83

a in ex - cel - - -
 a in ex - cel - - -
 a in ex - cel - - -
 a in ex - cel - sis,
 a in ex - cel - sis De - - -

mf

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89.

sis, in ex-cel-sis, in ex-cel-sis
sis, in ex-cel-sis,
sis,
in ex-cel-sis, glo-ri-a
o, in ex-cel-sis De-o, glo-ri-a

E minor A7 D major

95.

De-o, glo-ri-a in ex-cel-sis De-o, glo-ri-a, glo-ri-a in ex-cel-sis De-o, in-ex-cel-sis De-o, in-ex-cel-sis De-o, in-ex-cel-sis De-o, glo-ri-a in ex-cel-sis De-o

hemiola

109

ter - ra - pax, in - ter - ra - pax, pax ho - . .
 ter - ra - pax, in - ter - ra - pax, et in ter - ra
 pax, et in - ter - ra pax, et in ter - ra pax ho - mi - ni -
 pax, et in ter - ra - pax, et in
 et in - ter - - - ra - pax ho - mi - ni -

B minor B7 E minor E7

112

minibus bo - nae vo - lun - ta - - - tis,
 pax hominibus bonae vo - lun - ta - - - tis,
 bus bo - nae vo - lun - ta - - - tis,
 terra pax homi - nibus bonae vo - lun - ta - - - tis,
 bus bo - nae vo - lun - ta - - - tis,

Strings FI II/Ob II FI I/Ob I
 mf cresc.

A minor E minor B major E minor E7 (B7) E minor

116

E major F#7

B minor

E
(Fuga) Earlier theme becomes fugue subject.
(Tempo ordinario) ♩ = 72

120

et in terra pax ho-mi-ni-bus bonae volun-tatis, bo-nae

E (Tempo ordinario)

B minor D(7) G major D major

124

vo-lun-tatis

Long coloratura on "voluntatis" accompanies the next entry of the fugue subject.

et in terra pax ho-mi-ni-bus bonae vo-lun-tatis

127

tis, ho-mi-ni-bus bo . . . nae vo-lun-ta . . . tis, in ter - ra -
 tis, bo - nae vo - . . lun - ta . . .
 et in - ter - ra - pax ho-mi-ni-bus bonae vo-lun-.

D(7) G major

130

pax ho-mi-nibus bo . . nae volun-ta-tis, pax, pax, pax, pax, in
 . . . tis, ho - mi-ni - bus bo . . nae vo-lun - ta . . . tis, in
 ta . . . tis, bo - nae vo - . . lun-ta . . .
 et in - ter - ra - pax ho-mi-ni .

A7 D major D major

J.S. Bach - Church Cantatas BWV 191

146

tis, bo - nae vo - lun - ta - - - - -

tis, bo - nae vo - lun - ta - tis,

sis, bonae volun - ta - tis, et in - ter - ra - pax homi - nibus bonae volun -

tis, bonae volun - ta - tis,

tis, bo - nae vo - lun - ta - tis,

Trps & Timp tacet...

D major E7 A(7) D major

149

- - - tis, ho - mi - ni - bus bo - nae vo - lun - ta - - - - - tis, in

ta - - - tis, bo - nae vo - lun - ta - - - - -

et in - ter - ra - pax ho - mi - ni -

E7 A major A7 D(7) G major

J.S. Bach - Church Cantatas BWV 191

157

- nibus, pax ho-mi-nibus bonae vo-lun-ta-
 et in-ter-ra-pax ho-mi-ni-bus bonae vo-lun-ta-
 vo-lun-ta-tis, pax, pax, pax, pax ho-minibus bonae volun-ta-
 vo-lun-ta-tis, pax, pax, pax, pax ho-mi-ni-bus bonae volun-ta-
 vo-lun-ta-

+ Trps & Timp

A7 D7 G major A7 D major

160

H Homophonic episode.

tis, bo-nae vo-lun-
 tis, bo-nae vo-lun-
 tis, bo-nae volun-ta-
 tis, bo-nae volun-ta-
 tis, bo-nae volun-ta-

Trps & Timp tacet...
Fl I/Ob I
Fl II/Ob II

D major E7 A major B7 E minor

Fl II/Ob II
Vln II
Vla

163

tatis, pax ho-mi-ni-bus bonae vo-lun-ta-tis, et in-ter-ra-

tatis, pax ho-mi-nibus bonae vo-lun-ta-tis, et in-ter-ra-

tis, pax, pax ho-mi-nibus bonae vo-lun-ta-tis, in terra

tis, pax ho-mi-nibus bonae vo-lun-ta-tis, et in-ter-ra

tis, pax, pax, et in-ter-ra

Fl/Ob I Vln I Trp I Trp II, III, Timp Strings

E7 A7 D major

167

pax, et in-ter-ra-pax, et in-ter-ra-pax pax

pax, et in-ter-ra-pax, et in-ter-ra-pax ho-

pax, in terra pax, in terra pax, et in-

pax, et in-ter-ra pax, et in-ter-ra-pax, et in-

pax, et in-ter-ra pax, et in-ter-ra pax, in-ter-ra

Trps Strings Fl I/Ob I Fl II/Ob II Trps Strings Trps & Timp tacet...

E major A major F#(7) B minor

This music of this movement was taken from the "Domine Deus," of the 1733 B minor *Missa* and shortened slightly (the minor-key ending is omitted). See note for more.

BWV 191 Post orationero

Martin Petzoldt writes, "If further proof were needed that BWV 191 is a standard piece of proper liturgical music, it could be found in the heading above movements 2 and 3, which indicates that they are to be performed *Post Orationem*; this reference is usually synonymous with a performance *sub communiōne*, i.e., during the distribution of the Eucharist. A performance *Post Orationem* in the Vespers service had no place where this could have happened. Nor was there any celebration of the Eucharist in the Vespers service." See *Bach-Kommentar* 2:135, translated from the German original.



Fl I & II unison
Upper strings con sordino
Continuo pizzicato

(Duetto)
191/2. (Poco adagio ♩ = 60)

1. Flutes unison Strings muted

mf

G major

(From the 1733 B minor *Missa*, "Domine Deus")
• Shorter Doxology ("Gloria Patri"), Part A (191/2).

Martin Petzoldt argues that dividing the "Gloria Patri" into two parts (movements), with the first part sung "soloistically" accords with the liturgical practice of having the first part of the doxology sung by a cantor, the second part sung as a congregational response. See *Bach-Kommentar* 2:136.

3. Flutes unison *tr*

G major A7 D major

5 II

G major

8

D major Extended dominant...

11

D major

14. Flutes

D major D major D7

17 **Soprano**
Glo - ri - a Pa - tri, glo - - - -

Tenore
Glo - ri - a Pa - - - - tri, glo - - - -

p **Vln I** **Flutes**

G major

20
- - - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto,
- - - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto,

Flutes
Vln I

G7 C major (D7) G major

23
glo - ri - a Pa - - - -
glo - ri - a

Vln I

G major G major

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26

tri, glo - ri - a
Pa - tri, glo - ri - a

Flutes

Vin II/Vla

G major G7 C major G major

29

Patri et Fi-li-o et Spi-ri-tu-i san-cto, glo-ri-a Pa -
Patri et Fi-li-o et Spi-ri-tu-i san-cto,

Flutes

Strings

(D7) G major A7 D major

31II

tri et Fi-li-o, glo -
glo-ri-a Pa - tri et Fi-li-o, glo -

Vin I

D major D7

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34

- ri - a, glo - ri - a Pa - tri et

- ri - a, glo - ri - a Pa - tri et Fi - li - o, glo -

Vln I, II

Flutes

G major G major G major

37

Fi - li - o, glo - ri - a et Spi - ri - tu - i

- ri - a et Spi - ri - tu - i

Flutes

Vln I

G7 C major C major D7

40

san - cto, glo - ri - a,

san - cto, glo - ri - a, glo -

Flutes

Stings

G major G major

43

glo - ri - a Pa - tri, glo - ri - a
ri - a Pa - tri, glo - ri - a

G major

45II

Fi - li - o et Spi - ri - tu - i san - cto, glo - ri - a Pa - tri
Fi - li - o et Spi - ri - tu - i san - cto, glo - ri - a Pa - tri

Flutes
Strings
G major

48

et Fi - li - o, - glo - ri - a et Spi - ri - tu - i san - cto,
et Fi - li - o, - glo - ri - a et Spi - ri - tu - i san - cto, glo -

G major

51

glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i

- ri - a Pa - tri, glo - ri - a Fi - li - o et Spi - ri - tu - i

Flutes

Extended dominant...

54

sancto, glo - ri - a Pa - tri, glo - ri - a Fi - li - o,

sancto, glo - ri - a Pa - tri, glo - ri - a Fi - li - o,

57

glo - ri - a et Spi - ri - tu - i san - cto, Spi - ri - tu - i san - cto glo - ri - a

glo - ri - a et Spi - ri - tu - i san - cto, Spi - ri - tu - i san - cto glo - ri - a

G major

G major

J.S. Bach - Church Cantatas BWV 191

60

a.

Flutes a.

Flutes

Strings

Flutes

mf

G major G major G major

63

Strings

Extended dominant...

66

G major

69

Flutes

Extended dominant...

72

G major

D7

G major

G major

This music of this movement was taken from the "Cum Sancto Spiritu" of the 1733 B minor *Missa* and lengthened slightly (see note).

(Coro.)

191/3. **(Allegro moderato ♩ = 88.)**

(From the 1733 B minor *Missa*, "Cum Sancto Spiritu") • Shorter Doxology ("Gloria Patri"), Part B (191/3).



Citing Walter Blankenburg, Martin Petzoldt outlines the form as comprising of two fugues framed by three polyphonic, concerto-style blocks, perceived as A, A', and A". See Bach-Kommentar 2:136.

A (1-41) DM-AM
 B (fugue 1: 41-68) AM-Bm
 A' (68-87) Bm-F#m
 B' (fugue 2, overlap: 86-117) Bm-DM
 A" (118-134) DM

1. **Soprano I.**
 Sic-ut e-rat in prin-ci-pi-o et in sae-cu-la sae-cu-

Soprano II.
 Et nunc et sem-per,

Alto.
 Sic-ut e-rat in prin-ci-pi-o et in sae-cu-la sae-cu-

Tenore.
 Et nunc et sem-per,

Basso.
 Sic-ut e-rat in prin-ci-pi-o et in sae-cu-la sae-cu-

Flutes
 This bar added to original model.

Trps & Timp

D major

lo-rum, et nunc et sem-per, et in sae-cu-la sae-cu-

sic-ut e-rat in prin-ci-pi-o et in sae-cu-la sae-cu-

lo-rum, et nunc et sem-per, et in sae-cu-la sae-cu-

sic-ut e-rat in prin-ci-pi-o et in sae-cu-la sae-cu-

lo-rum, et in sae-cu-la sae-cu-

Trps & Timp

This bar added to original model.

= m. 3 of original.

= m. 4 of original.

A major

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lo - - - - -
lo - - - - -
lo - - - - -
lo - - - - -
lo - - - - -
lo - - - - -
= m. 5. = m. 6. = m. 7.
D major

rum, sic ut e - rat in prin - ci - pi - o
- - - - - rum, et nunc et sem - - - - -
rum, saecu - lo - rum, sic ut e - rat in prin - ci - pi - o
rum, saecu - lo - rum, sic ut e - rat in prin - ci - pi - o
- - - - - rum, et nunc et sem - - - - -
= m. 8. This bar added to the original. = m. 9.
E7 A major

13

et in sae - cu - la sae - cu - lo - rum,
 per, sic - ut e - rat in prin - ci - pi - o
 et in sae - cu - la sae - cu - lo - rum et nunc et sem -
 et in sae - cu - la sae - cu - lo - rum, et nunc et sem -
 per, sic - ut e - rat in prin - ci - pi - o

= m. 10.
 cf. m. 11.
 Trps This bar added to the original.

A major

16

et in sae - cu - la sae - cu - lo -
 et in sae - cu - la sae - cu - lo -
 per et in sae - cu - la sae - cu - lo -
 per et in sae - cu - la sae - cu - lo -
 et in sae - cu - la sae - cu - lo -
 Trps & Timp tacet...

= m. 12. = m. 13. = m. 14.

A major F# minor

J.S. Bach - Church Cantatas BWV 191

25

rum, in sae - - - - - cu la sae - - - - -
 rum, in sae - - - - - cu la sae - - - - -
 rum, in sae - - - - - cu la sae - cu -
 - in sae - - - - - cu - la sae - - - - - cu -
 rum, in sae - - - - - cu - la sae - - - - - cu -

= m. 21. = m. 22. = m. 23.

D major E7 F# minor

28

- - - - - cu - lo - - - - - rum, in sae - cu - la sae - cu -
 - - - - - cu - lo - - - - - rum, in sae - cu - la sae - cu -
 lo - - - - - rum, sae - cu - lo - - - - - rum, in sae - cu - la sae - cu -
 lo - rum, sae - cu - lo - - - - - rum, in sae - cu - la sae - cu -
 lo - - - - - rum, sae - cu - lo - - - - - rum, in sae - cu - la sae - cu -

= m. 24. = m. 25. = m. 26.

E7 A major A7

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31

lo

lo

lo

lo

lo

+Trps & Timp = m. 27. = m. 28. = m. 29.

D# dim.7 A minor D# dim.7

34

rum, in sae . . . cu . la sae . cu . lo

rum, in sae cu . la sae

rum, in sae cu . la sae . cu

rum, in sae . . . cu . la sae . cu . lo

rum, in sae cu . la

= m. 30. = m. 31. = m. 32.

E7 A major A7

37)

rum, sae - cu -
cu - lo - rum, sae - cu -
lo - rum, sae - cu - lo - rum, sae - cu -
rum, sae - cu - lo - rum, sae - cu -
sae - cu - lo - rum, et in sae - cu - la sae -

= m. 33. = m. 34. = m. 35.

F# minor E7 A major

40)

lo - rum, a - men.
lo - rum, a - men. "Amen" also in original.
lo - rum, a - men. Fugue 1.
lo - rum, a - men. Et munc et sem - per et in sae -
cu - lo - rum, a - men.

= m. 36. = m. 37. = m. 38. = m. 39.

A major A major F# minor

A leaping subject (derived from the material of the opening) is accompanied by an animated but more linear countersubject. To create a sense of forward motion Bach writes the first fugal exposition for lightly accompanied voices (continuo alone in the original), then reinforces the vocal parts with instrumental doublings in the second one. To further energize the second exposition, Bach creates "false" entries in stretto (the entries overlapping one another), leaving the listener guessing which of the statements will be completed. The feverish activity climaxes in the final seven measures when the sixteenth-note motion of the first sopranos (doubled by the first violins, first oboe, and both flutes) passes to the first trumpet, whose sound radiates above the entire texture.

"Amen" also in original.

Fugue 1.

Trumpets & timpani tacet. Here flutes, oboes, and strings added to the original. (The original has only continuo accompaniment in its measures 37-63.)

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44

Et nunc et
- cu - la sae - cu - lo - rum, a - men, a -

= m. 40. = m. 41. = m. 42.

G major A(7) D major

Detailed description: This system contains measures 40, 41, and 42. It features five staves: three vocal staves (Soprano, Alto, Tenor/Bass) and two piano staves. The vocal lines are mostly rests, with the Tenor/Bass line starting in measure 42. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature is G major (one sharp).

47

sem - per et in sae -

= m. 43. = m. 44. = m. 45.

D major

Detailed description: This system contains measures 43, 44, and 45. It features five staves: three vocal staves and two piano staves. The vocal lines are active, with the Soprano and Alto lines having a melodic line and the Tenor/Bass line having a rhythmic accompaniment. The piano accompaniment continues with chords and a bass line. The key signature is G major (one sharp).

50

"Amen" also in original.

cu-la sae-cu-lo-rum, a-men, a-

= m. 46. = m. 47. = m. 48.

E7 A major

53

Et nunc et sem-per et in sae-

-men, a-

-men, et nunc et sem-per et in sae-

Stretto

= m. 49. = m. 50. = m. 51.

A major F# minor B minor

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56,

cu - la sae - cu - lo - rum, a - men, a -
Et nunc et sem -
men,
cu - la saecu - lo - rum,
Et nunc et

= m. 52.

= m. 53.

= m. 54.

G major

A7

D major

59

per et in sae - cula sae - cu - lo - rum, a -
et nunc et sem - per et in sae - cula sae - cu - lo -
a -
sem - per et in sae -

= m. 55.

= m. 56.

= m. 57.

D major

"Amen" also in original.

82

- men, a - - men,
 - men, a - - - - - men, a - -
 - - - - - rum, a - - men, a - men, in
 - - - - - men, a - men, a - - - - -
 - cula sae - cu - lo - rum, a - men, a - - - - -

= m. 58. = m. 59. = m. 60.

D7 G major F#7 B minor

85

a - - - - - men, a - -
 - - - - - men, a - -
 sae - - - cula sae - cu - lo - - - - - rum, a -
 - - - - - men, a - men, in sae - cula sae - cu - lo - - - - - rum, a -
 - - - - - men, a - - - - -

= m. 61. = m. 62. = m. 63.

E7 F#7 B minor

J.S. Bach - Church Cantatas BWV 191

68,

men;
men;
men;
men;
men; = m. 64a.

This bar added to the original. = cf. m. 65

Trps

B minor B minor

= cf. m. 66. This bar added to the original. Trps = cf. m. 67.

74 **D** "Amen" also in original.

a - - - - men, et nunc, et nunc et semper,
a - - - - men, et nunc, et nunc et semper,
a - - - - men, et nunc, et nunc et semper,
a - - - - men, et nunc, et nunc et semper,
a - - - - men, et nunc, et nunc et semper, = m. 70,
= m. 68. = m. 69, +Trps & Timp

D

B minor E major A major

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"Amen" also in original.

77

a - - - men, et in sae - cu - la sae - cu -

a - - - men, et in sae - cu - la sae - cu -

a - - - men, et in sae - cu - la sae - cu -

a - - - men, et in sae - cu - la sae - cu -

a - - - men, et in sae - cu - la sae - cu -

= m. 71. = m. 72. = m. 73.

Trps & Timp tacet...

F# minor B7 C#7

80

lo - rum, in sae - - - cu - la sae - cu - lo - - -

lo - rum, in sae - - - cu - la sae - cu - lo - - -

lo - rum, in sae - - - cu - la sae - cu - lo - - -

lo - rum, in sae - cula sae - - - cu - lo - - -

lo - rum, in sae - cula sae - - - cu - lo - - -

= m. 74. = m. 75. = m. 76.

F# minor B# dim.7

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83

- rum,
 - rum, saecu-
 - rum, saecu-
 - rum, saecu-
 - rum, saecu-

= m. 77, = m. 78, = m. 79.

F# minor B# dim.7 C#7

86

et nunc et sem - per et in sae -
 lo - rum, a - men, a - . men, Fugue 2.
 lo - rum, a - men, a - . men, "Amen" not in original.
 lo - rum, a - men, a - . men,
 lo - rum, a - men, a - . men,

= m. 80. = m. 81. = m. 82. = m. 83.

F# minor F# minor E major

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90

"Amen" also in original.

cu . la sae . cu . lo . rum, a - men, a - - - -

et nunc et sem - per

Stretto et nunc et sem - - - per et in

et nunc et sem -

= m. 84. = m. 85. et nunc et . sem - per = m. 86.

F#7 B minor

93

et in sae . - - - - cula sae . cu . lo . - - - -

sae - - - - cula sae . cu . lo . rum,

per,

et in sae . - - - - cula sae . cu . lo . - - - - rum, a - men,

= m. 87. = m. 88. = m. 89.

B minor B7 E major

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96

men, et nunc et sem - per et in sae -
 rum, et nunc et sem - per et in sae - - - cula sae - cu -
 a - men, a - - -
 et nunc et sem - - per et in sae - - -
 a - men, et nunc et sem - per,

Stretto

= m. 90.

= m. 91.

= m. 92.

E7

A major

99

cula sae - cu - lo - rum, a - - men, et nunc et sem -
 lo - - - - - rum, a - men, et nunc et
 - - - - - men,
 - - - - - cula sae - cu - lo - rum, a - men, a -
 et

Stretto

= m. 93.

= m. 94.

= m. 95.

A major

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102,

per et in sae - - - cula sae - cu - lo - - -
 sem - - per et in sae - - - - -
 et nunc et sem - per et in sae - - - cula sae - cu - lo - rum,

nunc et sem - per,
= m. 96.

= m. 97.

= m. 98.

D major

105,

- - - rum, a - men, nunc et sem - - - per et in sae - -
 - cula sae - cu - lo - rum, a - men, a - - - -
 a - - men, a - - - - men, et nunc et sem -
 - - - - men, a - - - -
 et nunc et sem - - per et in

= m. 99.

= m. 100.

= m. 101.

A7

D major

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108

cula sae - cu - lo - rum, a -
 - per et in sae - cula sae - cu - lo - rum, a - men.
 - men, a - men,
 sae - cula sae - cu - lo - rum,

= m. 102.

= m. 103.

= m. 104.

D major

D7

G major

D7

111

"Amen" also in original.

men, in sae - cula sae - cu - lo - rum, a - men, in sae -
 men, in sae -
 a - men, a -
 a - men, a - men, a -
 a - men, et nunc et sem - per et in sae - cula sae - cu - lo - rum,

= m. 105.

= m. 106.

= m. 107.

G major

E minor

A major

D major

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120

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: rum, in sae. rum, in sae.cula sae. rum, in sae. rum, in sae.

Piano accompaniment for measures 120-123. Chord labels: D minor, G# dim.7, A7, D major, D7. Measure numbers: = m. 114., = m. 115., = m. 116., = m. 117.

"Amen" also in original.

124

Four vocal staves with lyrics: cu. lo. rum, a. men, a. men, in cula saecu. lo.

Piano accompaniment for measures 124-127. Chord labels: G major, A7, B minor, A7. Measure numbers: = m. 118., = m. 119., = m. 120., = m. 121. Trps & Timp tacet...

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128

- cula sae - - - cu - lo - - - rum, a - - -
 sae - cula sae - - - cu - lo - - - rum, a - - -
 - cula sae - cu - lo - rum, a - - - men, a - - - men,
 - rum, in sae - - - cu - la - - - sae - cu - lo -

- cu - la, sae - cu - lo - - - = m. 122. = m. 123. = m. 124.

D major

131

- - - - - men, in sae - cula sae - cu - lo - rum, a - - - men.
 - - - - - men, a - - - men, in sae - cula sae - cu - lo - rum, a - - - men.
 a - - - - - men, in sae - cula sae - cu - lo - rum, a - - - men.
 - rum, sae - cu - lo - rum, a - - - men, in sae - cula sae - cu - lo - rum, a - - - men.
 - - - - - rum, in sae - cula sae - cu - lo - rum, a - - - men.

= m. 125. = m. 126. = m. 127. = m. 128.

A7

46 D major

D major