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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).



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*, revised and 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.

Cantata No. 191

Gloria in excelsis Deo

Last changed: 23 December 2025.

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 $\text{♩} = 128$)

Instrumentation:
Tromba I, II, III
Timpani
Flauto traverso I,
II
Oboe I, II
Vln I, II
Vla
S I, II, A, T, B
Continuo

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.

D major

Latin Christmas Cantata. The music originated in the 1733 *Missa* and was used again in the B-minor Mass.

D major

B7

E minor

A7

D major

hemiola

J.S. Bach - Church Cantatas BWV 191

25 **A** Soprano I

Soprano II

Alto

Glo - ri - a in ex -

Tenore

Glo - ri - a in ex - cel -

Basso

Glo - ri - a in ex -

(C O R O)

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,

A

F#7

B minor

38. **B**

glo - ri - a in ex

glo -

B

mf

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

[illegible]

57

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

A major

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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...

C

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

76

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

Trp I Trp II Trp III

D major D major

83

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

mf

J.S. Bach - Church Cantatas BWV 191

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

From the 1733 Missa "Gloria," no. 5: "Et in terra pax."

Sighing duples suggest pathos—a yearning for peace.

D major

D7

G major
G pedal...

Text painting: Pedal tones for "pax" ("peace").

B7

E minor

109

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,
terrapax homi nibus bonae vo lun ta - tis,
bus bo - nae vo - lun ta - - tis,

Strings

Fl II/Ob II

Fl I/Ob I

mf

cresc.

A minor E minor
B major

E minor

E7

(B7)

E minor

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 ter-ra pax ho-mi-ni-bus bonae volun-tatis, bo-nae

124

E (Tempo ordinario)
p

B minor D(7) G major D major

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

128

et in ter-ra pax ho-mi-ni-bus bonae volun-ta

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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 - - lunta - - - - -

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

A7 D major D major

133

te - - ra pax, _____ pax ho - mi - - nibus bonae vo - -

et _____ in - ter - ra -

ter - ra - pax - ho - mi - nibus bo - nae volun - ta - - - - tis,

- - - - - tis, ho - mi - nibus bo - - - - nae volun - ta - - -

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

E7 A(7) D major B7 E minor

136

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

pax ho - mi - ni - bus bonae vo - lun - ta - - - tis, bo - nae voluntatis,

pax ho - mi - nibus bo - nae vo - lun - ta - tis, bo - nae volun - ta - tis,

- - - - - tis, bo - nae volun - ta - tis,

- - - - - tis, bo - nae volun - ta - tis,

A minor E minor B7 E minor F#7 B minor

et_____ in_____ ter_ ra pax,

et in ter-ra pax,

et_____ in_ ter - ra pax,

et in ter-ra pax,

et in ter - - ra pax.

et in ter - - ra pax,

et in ter - - ra pax,

et in ter - - ra pax,

et in ter - - ra pax,

et in ter - - ra pax,

Trp I
Trp II

tr ~

FI I/Ob I/VIn I

FI I/Ob I/VIn I

C#7

F# minor

B7

E(7)

A7

143/

et in terra pax hominibus bonae voluntatis.

et in ter . . . ra_pax ho-mi-ni-bus bo-nae vo . . . lun-ta .

et in ter - - - ra pax ho - mi-ni-bus bo-nae vo-lun-ta -

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

et in ter . . . ra pax ho . mi . ni . bus vo . lun . ta . . .

Trp I

Time $D(7)$

G major

A7

D major

146

tis, bo - nae vo - lun - ta - tis, et in - ter - ra - pax homi - nibus bonae volun -

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

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

tis, bo - nae vo - lun - 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

152

ter - ra pax ho - mi - nibus bo - nae vo - lun - ta - tis, pax,

tis, ho - mi - nibus bo - nae vo - lun -

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

et in

D major D major D7 G major

154II

pax, pax, pax, in ter - ra pax ho - mi -

ta - tis, in ter - ra pax ho - mi - nibus bo - nae

tis, bo - nae

ter - ra pax ho - mi - nibus bo - nae vo - lun - ta - tis, bo - nae

G7 C major D7 G major G major

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157

tr.

nibus, pax ho-mi-nibus bonae volunta-

et in-ter-ra pax ho-mi-ni-bus bonae volun-ta-

vo-lunta-tis, pax, pax, pax, pax ho-minibus bonae volunta-

vo-lunta-tis, pax, pax, pax, pax ho-mi-ni-bus bonae volunta-

vo-lunta-

+ 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

H

Fl II/Ob II
Vln II
Vla

D major E7 A major B7 E minor

p

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163

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

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

tis, pax, pax ho-mi-nibus bonae volun-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 I/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

Trps & Timp tacet...

E major A major F#(7) B minor

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171

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

Trps & Timp

E7 A major A7

174

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

Trps & Timp

D7 G major G major A7 D major D major D major

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.



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 communione*, 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.

Post orationem

(Duetto)

191/2. (Poco adagio $\text{♩} = 60$)

Fl I & II unison
Upper strings
con sordino
Continuo pizzicato

1. Flutes unison

Flutes lead...

Strings muted

(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.

G major

Flutes unison

3

G major A7 D major

5 II

D major Extended dominant...

8

D major Extended dominant...

11

D major Extended dominant...

14

Flutes D major D7

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

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

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

G major

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

31

tri et Fi-li-o, glo -

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

Vin I

D major D7

J.S. Bach - Church Cantatas BWV 191

34

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

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

Vin 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

Vin 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

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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

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

Strings

Flutes

mf

G major

G major

G major

63

Strings

Extended dominant...

Extended dominant...

66

G major

G major

G major

69

Flutes

Extended dominant...

Extended dominant...

72

G major

D7

G major

G major



(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.

Ob II

Trps & Timp

D major

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-

Flutes...

+Ob I, Str

Trps & Timp

This bar added to original model.

= m. 3 of original.

= m. 4 of original.

A major

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7

lo - - - - -

lo - - - - -

lo - - - - -

lo - - - - -

lo - - - - -

= m. 5,

= m. 6.

= m. 7.

D major

10

A

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 -

A

Obs

= m. 8.

This bar added to the original.

= m. 9. Fls

E7

A major

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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, *Concertante exchanges...* sic - ut e - rat in prin - ci - pi - o

cf. m. 11.

Trps

This bar added to the original.

= m. 10,

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

19

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

rum,

rum,

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

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

= m. 15. = m. 16. = m. 17.

A major B7 E major

22

B

in sae . . cula sae . cu . lo

in sae . . . cula sae . cu . lo

in sae . . . cula sae . cu . lo

in sae . . . cula sae . cu . lo . rum, —

lo rum, in sae . cula sae . cu . lo

B

Concertante exchanges...

C#7 F# minor A7

= m. 18. = m. 19. = m. 20.

J.S. Bach - Church Cantatas BWV 191

25

rum, in sae - - - - - cula sae - - - - -

rum, in sae - - - - - cula sae - - - - -

rum, in sae - - - - - cula 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

J.S. Bach - Church Cantatas BWV 191

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.

Trps

E7 A major A7

37/

rum, sae - cu -
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.

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 -

This system contains measures 40, 41, and 42. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are 'Et nunc et' above measure 42, and '- cu - la sae - cu - lo - rum, a - men, a -' below measures 40-42. The word 'amen' is highlighted in an orange box in the original image.

= m. 40.

= m. 41.

= m. 42.

G major A(7) D major

This system shows the piano accompaniment for measures 40-42. The left hand plays a steady eighth-note pattern, while the right hand features chords and moving lines. The key signature is D major, indicated by two sharps (F# and C#).

47

sem - per et in sae -

This system contains measures 43, 44, and 45. It features four vocal staves and a grand piano accompaniment. The lyrics are 'sem - per et in sae -' below measure 43. The piano part continues with a similar texture to the previous system.

= m. 43.

= m. 44.

= m. 45.

D major

This system shows the piano accompaniment for measures 43-45. The texture remains consistent with the previous systems, featuring a rhythmic left hand and a more melodic right hand.

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-

Stretto

-men, a-

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

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

A major F# minor B minor

56

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

Et nunc et sem -

men,

cu-la sae-cu-lo-rum, *Stretto*

Et nunc et

= m. 52. = m. 53. = m. 54.

G major A7 D major

59

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

et nunc et sem - per et in sae-cu-la 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

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68,

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

This bar added to the original.

= cf. m. 65

Trps

B minor

71

= 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. 68.

= m. 69,

= m. 70, +Trps & Timp

B minor

E major

A major

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77

"Amen" also in original.

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 - - -

Trps tacet = m. 74. = m. 75. = m. 76.

F# minor B# dim.7

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83

- rum, saecu -

- 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

90

"Amen" also in original.

cula 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

96

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

Stretto

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,

= 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 -

= m. 93.

= m. 94.

= m. 95.

et

A major

J.S. Bach - Church Cantatas BWV 191

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,

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 42

A7

D major

108

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

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

= m. 105. = m. 106. = m. 107.

G major E minor A major D major

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114.

BWV 191
"Amen" also in original.

[illegible]

117. **F**

- men, in sae_cula sae_cu - lo - - -

a - men, in sae_cula sae_cu - lo - - -

a - men, in sae_cula sae_cu - lo - - -

a - men, in sae_cula sae_cu - lo - - -

a - men, in sae_cula sae_cu - lo - - -

Trps & Timp punctuating... = m. 111. **F** = m. 112. = m. 113.

D major D7 G# dim.7

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120

rum, in sae.
rum, in sae.cula sae.
rum, in sae.
rum, in sae.
rum, in sae.

= m. 114. = m. 115. = m. 116. = m. 117.

D minor G# dim.7 A7 D major D7

Trps, Timp tacet

124

"Amen" also in original.

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

Trps & Timp tacet... = m. 118. = m. 119. = m. 120. = m. 121.

G major A7 B minor A7

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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 - - - - - - - - -

+Trps & Timp = 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 D major D major