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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.

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 $\text{d} = 138$)

191/1. 1. Trp I

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.

191/1. 1. Trp I

D major

Trp III

D major

B7

E minor

A7

D major

hemiola

J.S. Bach - Church Cantatas BWV 191

25 A Soprano I

Soprano II

Alto

Tenore

Basso

Glo . . . ri . a in ex . cel . . .

Glo . . . ri . a in ex .

Glo . . . ri . a in ex .

Glo . . . ri . a in ex .

A

D major

D major

31,

celsis, in ex . cel sis De o,

celsis, in ex . cel sis De o,

- - - sis De o,

cel - - sis De o,

celsis, in ex . cel sis De o,

F#7

B minor

J.S. Bach - Church Cantatas BWV 191

38

B

glo - ri - a in ex -

glo -

B

E7

A major

45

cel - sis De - o, in 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

J.S. Bach - Church Cantatas BWV 191

57

gloria, gloria
in excelsis Deo, gloria
gloria in excelsis Deo, in excelsis
gloria in excelsis Deo, in excelsis
gloria in excelsis Deo, glo-ri-a
glo-ri-a in excelsis Deo, glo-ri-a

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...

C

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

J.S. Bach - Church Cantatas BWV 191

76

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

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 . -

J.S. Bach - Church Cantatas BWV 191

89.

sis, in ex - cel - sis, in ex - cel - sis

sis, in ex - cel - sis,- sis,-

sis,

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

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

De - o, glo - ri - a

E minor A7 D major

95

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

hemiola

J.S. Bach - Church Cantatas BWV 191

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

(Andante $\text{d} = 69$) Sighing duples suggest pathos—a yearning for peace.

o. Et in ter-ra pax,

o. Et in ter-ra, in ter-ra pax,

D (Andante) Trps & Timp tacet...

Strings Fl I & II/Ob I & II

A slower tempo, quadruple meter, without trumpets and timpani are associated with earthly peace.

D major D7 G major G pedal... Text painting: Pedal tones for "pax" ("peace").

105

ter-ra-pax, pax ho . mi . . . nibus, et in _

ter-ra-pax, pax ho . mi-nibus, et in _

ter-ra-pax, in ter-ra pax ho . mi-nibus, et in _ ter-ra-pax,

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

et in ter-ra-pax,

Fl I/Ob I
Fl II/Ob II

B7 E minor

J.S. Bach - Church Cantatas BWV 191

109

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

B minor B7 E minor E7

112

minibus bo . nae volun . ta . . tis,
pax hominibus bonae volun . ta . . tis,
bus bo . nae volun . ta . . tis,
terra pax homi . nibus bonae volun . 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

J.S. Bach - Church Cantatas BWV 191

116

E major F#7 B minor

E
(Fuga) Earlier theme becomes fugue subject.

(Tempo ordinario $\text{d} = 72$)

120

et in ter ra pax ho mi ni bus bonae volun ta tis, bo nae

E (Tempo ordinario)

B minor D(7) G major D major

124

vo lunta

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

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

J.S. Bach - Church Cantatas BWV 191

127

tis, ho.mi.nibus 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 volun . ta . . tis, in
ta . . tis, bo . nae vo . . lunta . . et _____ in ter . ra . . pax ho.mi.ni . .

A7 D major D major

J.S. Bach - Church Cantatas BWV 191

133

te - ra pax, pax ho - mi - nibus bonae vo - et in - ter - ra - ter - ra - pax ho - minibus bo - nae volun - ta - tis, - - - - tis, ho - minibus 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 volun . ta - tis, bo - nae voluntatis,
pax ho . mi . nibus bo . nae volunta - tis, bo . nae voluntatis,
- tis, bo - nae voluntatis,
- tis, bo - nae voluntatis,

F

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

J.S. Bach - Church Cantatas BWV 191

139 Homophonic episode.

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

Fl I/Ob I/Vln I

Fl I/Ob I/Vln I

C#7 F# minor B7 E(7) A7

143

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

Trp III

Tim D(7)

G major

A7

D major

J.S. Bach - Church Cantatas BWV 191

146

tis, bo-nae volun-ta-tis,

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

tis, bonae volun-ta-tis,

tis, bo-nae volun-ta-tis,

G

Trps & Timp tacet...

D major

E7

A(7)

D major

149

tis, ho . mi . ni . bus bō . . nae vo.lun . ta . . . tis, in
ta . . tis, bo . . nae vo . . lunta . . .
et____in____ter . . ra . . pax ho.mi.ni .

J.S. Bach - Church Cantatas BWV 191

153

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 bonae volun . ta . . . tis, bo . . . nae . . .

G7 C major D7 G major G major

J.S. Bach - Church Cantatas BWV 191

157

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 . lonta . - - - - -

+ 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 E major B7 E minor

J.S. Bach - Church Cantatas BWV 191

163

tatis, pax ho . mi . nibus bona e volun ta . tis, et in _ ter . ra .

tatis, pax ho . mi . nibus bona e volun ta . tis, et in _ ter . ra .

tis, pax, pax ho . mi . nibus bona e volun ta . tis, in terra

tis, pax ho . mi . nibus bona e volun ta . tis, et in terra

tis, pax, 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, et in _ ter . ra . pax, et in _ ter . ra . pax ho .

pax, in terra pax, in terra pax, et in _ in _

pax, et in ter . ra pax, et in ter . ra pax, et in _ 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

Trps & Timp tacet...

E major A major F#(7) B minor

J.S. Bach - Church Cantatas BWV 191

171

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

E7 A major A7

Trps & Timp

174

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

in - ter - ra - pax ho.mini - bus bonae volun.tis.

ta - tis.

pax, pax,pax ho - mi - nibus bonae volun.tis.

pax,in ter.ra pax ho - mi.nibus bonae volun.tis.

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.

BWV 191

Post orationem

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 original.

Duetto

191/2. (Poco adagio $\text{♩} = 60$)



Fl I & II unison
Upper strings con sordino
Continuo pizzicato

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.

Flutes unison (1. unison) $\text{♩} = 60$
Strings muted
(From the 1733 B minor Missa, "Domine Deus")
• Shorter Doxology ("Gloria Patri"), Part A (191/2).

G major

Flutes unison
G major
A7
D major

D major
Extended dominant...

Flutes
D major
D major
D7

J.S. Bach - Church Cantatas BWV 191

Soprano

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

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

p

G major

Flutes

Vln I

20 *- - - - ri - a Patri et Fili - o et Spi - ri - tui san - cto,*

G7 **C major** **(D7)** **G major**

Flutes

Vln I

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

glo - ri - a

Vln I

G major

J.S. Bach - Church Cantatas BWV 191

26

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

Flutes
Vln II/Vla

G major G7 C major G major

29

Patri et Fili o et Spi ri - tu i san - cto, glori a Pa -
Patri et Fili o et Spi ri - tu i san - cto,

Flutes
Strings

(D7) G major A7 D major

31^{II}

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

Vln I

D major D7

J.S. Bach - Church Cantatas BWV 191

34

gloria Patri et
Fili-o, glo...

Vln I, II
Flutes

G major G major G major

37

Fili-o, glo... gloria et Spi... ri... tu...

Flutes
Vln I

G7 C major C major D7

40

san... sancto, glo... gloria...

Flutes
Stings

G major G major

J.S. Bach - Church Cantatas BWV 191

43

glo - ria Pa - . . tri, glo - . . ria
ri.a Pa - . . tri, glo - . . ria

G major

45II

Fili o et Spi - ri - tu i san - cto, glo - ria Pa - tri
Fili o et Spi - ri - tu i san - cto, glo - ria Pa - tri

Flutes

Strings

G major G major

48

et Filio, — gloria et — Spiritu sancto,
et Filio, — gloria et Spiritu sancto, glo - .

G major

J.S. Bach - Church Cantatas BWV 191

51

glo - ri-a Pa-tri et Fili-o
et Spi-ri - tu-i

Flutes

Extended dominant...

Extended dominant...

54

sancto, glo - ria Patri, glo - ria Fili-o,
sancto, glo - ria Patri, glo - ria Fili-o,

57

glo. . ri.a et Spi. ri.tu.i san . cto, Spir.i.tu.i san . cto glo . . ri.

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

J.S. Bach - Church Cantatas BWV 191

60

a.

Flutes a. Strings Flutes *tr*

mf

G major G major G major

63

Strings

Extended dominant...

66

G major

Flutes

69

Extended dominant...

72

G major D7 G major G major

Bach omits the minor-key ending of the
"Domine Deus" in the 1733 Missa (mm. 75–95).

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).

Soprano I.

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

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Flutes

Trps & Timp

D major

D major

This bar added to original model.

lo_rum, **et nunc et semper, et in saecula saecula**

sic ut erat in principio **et in saecula saecula**

lo_rum, **et nunc et semper, et in saecula saecula**

sic ut erat in principio **et in saecula saecula**

lo_rum, **et in saecula saecula**

Trps & Timp

This bar added to original model.

= m. 3 of original.

= m. 4 of original.

A major

A7

J.S. Bach - Church Cantatas BWV 191

7

lo.

lo.

lo.

lo.

D major

= m. 5, = m. 6. = m. 7.

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

= m. 8. This bar added to the original. = m. 9.

E7 A major

J.S. Bach - Church Cantatas BWV 191

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.cula sae.cu.lo.

et in sae.cula sae.cu.lo.

per et in sae.cula sae.cu.lo.

per et in sae.cula sae.cu.lo.

et in sae.cula sae.cu.lo.

Trps & Timp tacet...

= m. 12.

= m. 13.

= m. 14.

A major

E[#] minor

J.S. Bach - Church Cantatas BWV 191

19

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

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

B C#7 F# minor A7

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. Trp I = m. 25. = m. 26.

E7 A major A7

J.S. Bach - Church Cantatas BWV 191

31

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 sae . cu .
= m. 30. = m. 31. = m. 32.
E7 A major A7

J.S. Bach - Church Cantatas BWV 191

40

C

lo - rum, a - men.

lo - rum, a - men. "Amen" also in original.

lo - rum, a - men. Fugue 1.

Et nunc et sem - per et in sae -

- cu.lo.rum, a - men.

= m. 36. **C** = 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 vocal parts with instrumental doublings in the second. 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 sixteen-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.

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.

J.S. Bach - Church Cantatas BWV 191

44

Et nunc et
cula sae.cu.lo.rum, a - men,
a -

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

G major
A(7)
D major

47

sem - per et in sae -

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

D major

J.S. Bach - Church Cantatas BWV 191

50

"Amen" also in original.

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

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

E7 A major

53

Et nunc et semper et in sae -

men, a . . . men, et nunc et semper et in sae . . .

Stretto

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

A major F# minor B minor

J.S. Bach - Church Cantatas BWV 191

56

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

Et nunc et sem . men,

cu . la sae . cu . lo . rum, Et nunc et.

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

G major A7 D major

Stretto

59

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

et nunc et sem . . . per et in sae . cula sae . cu . lo .

sem . . . per et in sae . . .

= m. 55. = m. 56. = m. 57.

D major

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"Amen" also in original.

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 D minor

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68,

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

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

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. 70,
+Trps & Timp

D

= m. 68.
= m. 69.

B minor

E major

A major

J.S. Bach - Church Cantatas BWV 191

"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 .

= m. 71.

= m. 72.

= m. 73.

Trps & Timp tacet...

F# minor B7 C#7

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 . cu.la sae.cu . lo .

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

= m. 74.

= m. 75.

= m. 76.

F# minor B# dim.7

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83

rum,
rum,
rum,
rum,
saecu.
= m. 77.
= m. 78.
= m. 79.

F# minor
B# dim.7
C#7

86

E
et nunc et semper 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. 81.
= m. 80. = m. 82. = m. 83.
E major

F# minor
F# minor

J.S. Bach - Church Cantatas BWV 191

"Amen" also in original.

90

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 . - - -
cula sae . cu . lo . rum,
sae . - - - cula sae . cu . lo . rum,
per,
= m. 87. = m. 88. cula sae . cu . lo . rum, a . men, = m. 89.
B minor 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,
= m. 90. = m. 91, = m. 92.

E7 A major

99

Stretto
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

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

= m. 99. = m. 100. = m. 101.

A7 D major

J.S. Bach - Church Cantatas BWV 191

108.

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

J.S. Bach - Church Cantatas BWV 191

114.

"Amen" also in original

Amen also in original

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

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

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

men, a - men, a - men, a - men, a - men,

a - men, a - men, a - men, a - men,

= m. 108. = m. 109. = m. 110.

B7 E minor E7 A major A7

117

四

117

F

men, in sae.cula sae.cu.lo.

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

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

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120

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

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 . . . = m. 123.
 +Trps & Timp = m. 122. = 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 . oula sae . cu . lo . rum, a . men.
 - rum, saecu . lo . rum, a . men, in sae . cula sae . cu . lo . rum, a . men.
 - rum, 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