

J.S. Bach
Cantata No. 191
Gloria in excelsis Deo

(Coro)
(Allegro ♩ = 138)

Musical notation for measures 1-4. The score is in G major (one sharp) and 3/8 time. The upper staff (treble clef) features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The lower staff (bass clef) provides a steady accompaniment with quarter and eighth notes, including some rests.

Musical notation for measures 5-8. The upper staff continues with intricate rhythmic patterns, while the lower staff maintains a consistent accompaniment. Measure 5 is marked with a '5' at the beginning of the staff.

Musical notation for measures 9-12. The upper staff shows a continuation of the rhythmic complexity, with some notes beamed across bar lines. The lower staff accompaniment remains steady.

Musical notation for measures 13-16. The upper staff continues with its rhythmic patterns, and the lower staff accompaniment provides a solid foundation.

Musical notation for measures 17-20. The upper staff continues with its rhythmic patterns, and the lower staff accompaniment provides a solid foundation. Measure 20 is marked with a '20' at the beginning of the staff.

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

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,

51/

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

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

63

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,

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios.

69

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

The piano accompaniment continues with a similar rhythmic pattern, including a section marked with a 'C' time signature change. It features a mix of eighth and sixteenth notes, with some chords and arpeggios.

- 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

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 -

D

101 (Andante $\text{♩} = 69$)

o. Et in ter-ra pax, et in
o. Et in ter-ra pax, et in
o. Et in ter-ra pax, et in
o. Et in ter-ra pax, pax,-
D o. Et in ter-ra, in ter-ra pax, pax,——

D
(Andante)

p

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

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 -

The musical score for measures 109-111 consists of five vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "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 -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

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,

The musical score for measures 112-114 consists of five vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "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,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A *mf* dynamic marking is present in measure 113, and a *cresc.* marking is present in measure 114.

116

E
(Fuga)
(Tempo ordinario ♩ = 72)

120

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

E (Tempo ordinario)

p

124

vo-lunta-

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

p

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-

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 -

139

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,

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 vo-lun-ta - -

153

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

154II

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

157

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

160

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-
H
p

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

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a series of chords and arpeggiated figures, while the bass clef part provides a simple harmonic foundation with occasional melodic lines.

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
 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 -

The piano accompaniment continues with a treble and bass clef staff. The treble clef part has a more active role with arpeggiated chords and melodic fragments, while the bass clef part remains mostly harmonic.

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

174

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

Post orationem

(Duetto)

(Poco adagio $\text{♩} = 60$)

Measures 1-2 of the duet. The music is in G major and 3/4 time. The tempo is Poco adagio with a quarter note equal to 60 beats per minute. The dynamic is mezzo-forte (mf). The piece begins with a trill in the right hand.

Measures 3-4. Measure 3 features a trill in the right hand. The music continues with intricate melodic lines in both hands.

Measures 5-6. Measure 5 includes a fingering instruction '5 II' in the right hand. The texture remains dense with overlapping voices.

Measures 7-8. The music features a series of chords in the right hand and a more active bass line.

Measures 9-10. The right hand continues with complex rhythmic patterns, while the left hand provides harmonic support.

Measures 11-12. The final measures of this system show the continuation of the duet's intricate texture.

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

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,

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

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26

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

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,

31II

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

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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 -

37

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

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

40

san - cto, glo - ri - a,

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

43

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

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

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 - ri - a

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

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

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60

a.
a.

mf

tr

63

66

69

72

(Coro.)

(Allegro moderato ♩ = 88.)

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.

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.

lo - - - - -

lo - - - - -

lo - - - - -

lo - - - - -

lo - - - - -

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 - - - - -

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

The musical score for measures 13-15 consists of five vocal staves and a grand staff for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in a choir setting with Soprano, Alto, Tenor, and Bass lines. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

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 -

The musical score for measures 16-18 continues with five vocal staves and a grand staff for piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in a choir setting with Soprano, Alto, Tenor, and Bass lines. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

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 -

The musical score for measures 25-27 consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "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 -", and "rum, in sae - - - - - cu - la - sae - - - cu -".

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 -

The musical score for measures 28-30 consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "- - - - - 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 -", and "lo - - - - - rum, sae - cu - lo - - - - - rum, in sae - cu - la sae - cu -".

31

lo

lo

lo

lo

lo

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

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 -

The musical score for measures 37-39 consists of five vocal staves and a grand staff for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in a choir setting. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand.

40)

C

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

C

The musical score for measures 40-42 continues with the same vocal parts and piano accompaniment. A common time signature 'C' is indicated above the first vocal staff in measure 40. The piano accompaniment continues with its characteristic rhythmic pattern, providing a steady accompaniment for the vocalists.

44

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

47

sem - per et in sae -

50

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

53

Et nunc et sem-per et in sae-

-men, a-

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

56,

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

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 -

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 -

Detailed description: This system contains measures 82, 83, and 84. It features five vocal staves and a grand staff for piano accompaniment. The vocal parts are in G major and 3/4 time. The lyrics are: 'men, a - men, men, a - rum, a - men, a - men, in men, a - men, a - cula sae - cu - lo - rum, a - men, a -'.

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 -

Detailed description: This system contains measures 85, 86, 87, 88, and 89. It features five vocal staves and a grand staff for piano accompaniment. The vocal parts continue with the lyrics: '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 -'. The piano accompaniment includes a trill in the final measure (89).

68,

men;
men;
men;
men;
men;

74) **D**

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,

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 -

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 - - - -

83

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

The musical score for measures 83-85 consists of five vocal staves and a keyboard accompaniment. The vocal parts are in G major and feature a melodic line with a long note on 'rum' followed by a shorter note on 'saecu-'. The keyboard accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

86

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

The musical score for measures 86-90 consists of five vocal staves and a keyboard accompaniment. The vocal parts are in G major and feature a melodic line with a long note on 'men' followed by a shorter note on 'lo - rum'. The keyboard accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

90

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

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,

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,

The musical score for measures 96-98 features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of four staves, and the piano accompaniment consists of two staves. The lyrics are: "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,"

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

The musical score for measures 99-101 continues the vocal line and piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The vocal line consists of four staves, and the piano accompaniment consists of two staves. The lyrics are: "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"

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,

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

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

111

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

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120

Four vocal staves and a grand staff (piano accompaniment) for measures 120-123. The vocal parts are in G major and 3/4 time. The lyrics are: rum, in sae. rum, in sae.cula sae. rum, in sae. rum, in sae.

124

Four vocal staves and a grand staff (piano accompaniment) for measures 124-127. The vocal parts continue with the lyrics: cu.lo rum, a men, a men, in cula saecu.lo. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

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 - - -

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.