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Johann Sebastian Bach's Werke

Joh. Seb. Bach's Magnificat D dur und vier Sanctus C dur, D dur, D moll, G dur - Anhang

Bach, Johann Sebastian

Leipzig, [1862]

Partitur

[urn:nbn:de:bsz:31-313333](https://nbn-resolving.org/urn:nbn:de:bsz:31-313333)

MAGNIFICAT.

Tromba I.
 Tromba II.
 Tromba III.
 Timpani.
 Flauto traverso I.
 Flauto traverso II.
 Oboe I.
 Oboe II.
 Violino I.
 Violino II.
 Viola.
 Soprano I.
 Soprano II.
 Alto.
 Tenore.
 Basso.
 Organo e Continuo.

2
 3
 6
 6

B.W. XI. (1)

4

B.W. XI. (6)

A handwritten musical score on aged paper, featuring 15 staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The score is divided into two systems. The first system (staves 1-5) includes a vocal line with a trill (tr.) and a piano accompaniment. The second system (staves 6-15) includes a piano accompaniment and a bass line. The notation is dense, with many sixteenth and thirty-second notes, suggesting a fast tempo. The paper shows signs of age, including yellowing and foxing.

B. W. XI. (1)

This page contains a handwritten musical score for a piano piece. The score is written on 15 staves. The first four staves are grouped together with a brace on the left, indicating a single melodic line. The next four staves are also grouped with a brace, representing a second melodic line. The remaining seven staves are individual, likely for the piano accompaniment. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and accidentals. The handwriting is in dark ink on aged paper.

B.W. XI. (1)

Handwritten musical score for a multi-staff instrument, likely a harpsichord or spinet. The score is written on 15 staves. The top four staves are grouped by a brace on the left. The next four staves are also grouped by a brace. The bottom seven staves are individual. The music is in G major (one sharp) and 3/4 time. The first three measures show a simple harmonic progression in the upper staves, while the lower staves play a more active melody. The final two measures show a more complex texture with rapid sixteenth-note passages in the upper staves and a more active bass line. The notation includes various note values, rests, and bar lines.

B.W. XI. (1)

The image shows a page of handwritten musical notation, numbered 8 in the top left corner. The notation is arranged in two systems of staves. The first system consists of five staves, and the second system consists of five staves. The notation includes various musical symbols such as notes, rests, and accidentals. The staves are connected by a large brace on the left side. The handwriting is in black ink on aged, slightly yellowed paper. The notation is complex, with many notes and rests, suggesting a piece of music with a high level of technical difficulty.

B. W. XI. (1)

B. W. XI. (4)

ma - gni - fiat, ma - gnifi - eat a - nima me - a, a -

ma - gni - fiat a - nima me - a, ma - gni - fi -

ma - gni - fiat, ma - gni - fiat, ma - gni - fi - eat, ma - gni - fiat, ma -

ma - gni - fiat, ma - gni - fiat, ma - gni - fi - eat, ma - gni - fiat, ma -

ma - gni - fiat, ma - gnifi - eat a - nima

B.W. XI. (1)

- nima me_a, a - nima me_a, a - nima me_a Do - mi
 eat, ma - gni - fiat a - nima, a - nima me_a, a - nima me_a, a - nima me_a Do - mi
 gni - fiat, ma - gni - fiat a - nima me_a, a - nima me_a, a - nima me_a Do - mi
 gni - fiat, ma - gni - fiat a - nima me_a, ma gni - fiat a - ni - ma me_a Do - mi
 me_a, a - nima me_a, a - nima me_a, a - nima me_a, a - ni - ma me_a Do - mi

B.W. XI. (4)

B. W. XI. (4)

gni - fiat, ma - gni - fiat, ma - gni - fiat, ma -

gni - fiat, ma - gni - fiat, ma - gni - fiat, ma -

ma - gni - fiat, ma -

ma - gni - fiat,

ma - gni - fiat,

B. W. XI. (1)

[illegible]

H. W. XI. (r)

[illegible]

H. W. XL (4)

ma - gni - fiat, ma - gni - fiat, ma - gni - fiat, ma - gni - fiat, ma -

ma - gni - fiat, ma - gni - fiat, ma - gni - fiat, a - ni - ma me - a, a -

gni - fiat, ma - gni - fiat a - ni - ma me - a, ma - gni - fi -

gni - fiat, ma - gni - fiat, ma - gni - fiat, ma - gni - fiat, ma -

gni - fiat, ma - gni - fi - eat, ma - gnificat a - ni - ma

gni - fiat, ma - - - gni - fiat a - - nima me_a, ma.gni - fi - eat a - - ni - ma me_a Do - - mi -

- nima me_a, a - - nima me_a, a - nima me_a Do - - mi -

eat, ma - - gni - fiat a - nima, a - - nima me_a, a - - nima me_a, a - - nima me_a Do - mi -

gni - fiat, ma - - - gni - fiat a - nima me_a, a - nima me_a, a - - nima me_a Do - - mi -

me_a, a - - nima me_a, a - nima me_a, a - nima me_a, a - ni - ma me - - a Do - mi -

B. W. XI. (C)

Handwritten musical score for a piano piece, page 18. The score is written on 15 staves. The first four staves are for the right hand, and the last four are for the left hand. The middle staves are for the left hand, with some staves marked 'num.' (numeral). The music is in G major (one sharp) and 4/4 time. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and legible.

B. W. XI. (1)

Handwritten musical score for piano and orchestra, page 19. The score is written on 15 staves. The top four staves are for the piano (treble and bass clefs). The next four staves are for the first violin (treble clef). The next four staves are for the second violin (treble clef). The next four staves are for the viola (treble clef). The bottom staff is for the cello and double bass (bass clef). The music is in 2/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and trills. The score is written in ink on aged paper.

B. W. XI. (1)

Handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is written on 14 staves. The first four staves are grouped by a brace on the left. The next four staves are also grouped by a brace. The last six staves are individual. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and complex rhythmic patterns including sixteenth and thirty-second notes. The paper is aged and shows some staining.

B. W. XI. (1)

Violino I.

Violino II.

Viola.

Soprano II.

Organo e Continuo.

piano

Et ex-ul - ta - vit spi - ri - tus

(piano)

forte

piano

piano

piano

me - us, et ex-ul - ta - vit spi - ri - tus

(forte)

(piano)

B.W. XI. (1)



me-us, et ex-ul-ta-vit spi-ri-tus me-us, et ex-ul-ta-



-vit spi-ri-tus me-us in De-o sa-lu-ta-



-ri, sa-lu-ta-ri

B. W. XI. (1)



me - o, in De - o salu - ta - - - ri me - o.

forte

forte

(forte)

(forte)



Et ex - ul - ta - - vil spi - ri - tus me - us in

(piano)



De - - o sa - lu - ta - - - ri, sa - lu - ta - - - ri me

(piano)

tr

B. W. XI. (1)

(piano)

(piano)

(piano)

o, in De - - o sa - - lu - ta - ri, in De - o sa - - lu - ta -

forte

(forte)

(forte)

- - ri me - - o, in De - o sa - lu - ta - ri me - - o.

(forte)

(piano)

(piano)

(piano)

(piano)

B. W. XI. (4)

Adagio.
Solo.

Oboe d'amore I.

Soprano I.

Organo e
Continuo.

Qui - a re - spe - - xit

hu - mi - li - ta - - tem, hu - mi - li - ta - - tem an - cil - lae su - - ae,

qui - - a re - spe - - xit hu - mi - li - ta - - tem,

B. W. XI. (1)



hu - mi - li - ta - tem an - cil - lae su - ae:



ee - ee, ee - ee,



ee - ee, ee - ee, ee - ee e - nim ex hoe be - a - tam, ecce e - nim ex hoe be -



a - tam, be - a - - - - tam me di - cent, be - a - - - - tam, be - a - - - - - tam me di -

B. W. XL (1)

Flauto traverso I.

Flauto traverso II.

Oboe d'amore I.

Oboe d'amore II.

Violino I.

Violino II.

Viola.

Soprano I.
cent o-mnes, omnes ge-ne-ra-ti-o-

Soprano II.
o-mnes, omnes, omnes ge-ne-ra-ti-o-

Alto.
omnes, omnes ge-ne-ra-ti-o-nes, omnes, omnes ge-ne-ra-ti-

Tenore.
o-mnes ge-ne-ra-ti-o-nes, omnes, omnes

Basso.
omnes, omnes ge-ne-ra-ti-o-nes,

Organo e Continuo.

The musical score is written for a large ensemble. The woodwinds (flutes and oboes) and strings (violins, viola, and organ/continuo) provide a complex harmonic and rhythmic background. The vocal parts (Soprano I, Soprano II, Alto, Tenore, Basso) enter with the Latin text 'cent omnes, omnes, omnes ge-ne-ra-ti-o-nes'. The lyrics are distributed across the vocal staves, with some parts overlapping. The organ and continuo provide a steady bass line.

B. W. XI. (1)

[illegible]

B. W. XI. (1)

o - nes, o - mnes, o - mnes ge - ne - ra - ti - o

nes, o - mnes ge - ne - ra - ti - o

nes, o - mnes ge - ne - ra - ti - o

o - mnes, o - mnes ge - ne - ra - ti - o

ge - ne - ra - ti - o

B. W. XI. (1)

nes, omnes, omnes ge-ne-ra-ti-o - - - nes,

nes, o-mnes, o-mnes ge-ne-ra-ti-o - - -

nes, o-mnes, o-mnes

nes, o-mnes, o-mnes ge-ne-ra-ti-o - - -

nes, omnes, omnes ge-ne-ra-ti-o - - - nes, o-mnes, o-mnes ge-ne-ra-ti-o - - -

B. W. XI: (1)

o-mnes, o-mnes ge-ne-ra-ti-o nes, o-mnes ge-ne-ra-ti-o nes, o-mnes ge-ne-ra-ti-o nes, o-mnes ge-ne-ra-ti-o nes, o-mnes ge-ne-ra-ti-o nes, o-mnes ge-ne-ra-ti-o nes, o-mnes ge-ne-ra-ti-o nes, o-mnes ge-ne-ra-ti-o nes, o-mnes ge-ne-ra-ti-o nes, o-mnes ge-ne-ra-ti-o nes, o-mnes ge-ne-ra-ti-o nes

B. W. XI. (1)

[illegible]

H. W. XI. (1)

[illegible]

B. W. XL. (1)

omnes, o - mnes ge - ne - ra - ti - o - nes, o - mnes, o - mnes

o - mnes ge - ne - ra - ti - o - nes, o - mnes, o - mnes

ge - ne - ra - ti - o - nes, o - mnes, o - mnes

ra - ti - o - nes, o - mnes, o - mnes

o - nes, o - mnes, o - mnes ge - ne - ra - ti - o - nes,

B. W. XI. (1)

ge - ne - ra - ti - o - nes, o - mnes, o - mnes ge - ne - ra - ti - o - nes.

ge - ne - ra - ti - o - nes, o - mnes ge - ne - ra - ti - o - nes.

ge - ne - ra - ti - o - nes, o - mnes ge - ne - ra - ti - o - nes.

ge - ne - ra - ti - o - nes, o - mnes ge - ne - ra - ti - o - nes.

o - mnes, o - mnes ge - ne - ra - ti - o - nes.

B. W. XI. (1)

Basso.

Organo e
Continuo.

Solo.

Qui a fe_cit mi_hi magna, qui a fe_cit mi_hi

magna, qui po_tens, qui po_tens est;

qui a fe_cit mi_hi ma_gua, qui po_tens est, et sanctum no_men

e_jus, et sanctum nomen, et sanctum nomen e_jus, sanctum nomen e_jus, sanctum

no_men e_jus, et sanctum no_men e_jus, qui a fe_cit mi_hi

ma_gua, qui po_tens est, et sanctum no_men, sanctum no_men e_jus.

B. W. XI. (1)

Flauto traverso I.
Violino I.

Flauto traverso II.
Violino II.

Viola.

Alto.

Tenore.

Organo e
Continuo.

Violino Leon sordino.

Violino II con sordino.

Viola con sordino.

37

Et mise-ri cor-di-a, mi-se-ri cor-di-a a pro-ge-ni-e in pro-ge-ni-

Et mise-ri cor-di-a, mi-se-ri cor-di-a a pro-ge-ni-e in pro-ge-ni-es, in pro-ge-ni-

es, et mise-ri.

es, et mise-ri.

B. W. XI. (4)

piano
(*piano*)
(*piano*)

cor-di-a, mi-se-ri cor-di-a a pro-ge-ni-e in pro-ge-ni-es in pro-ge-ni-es ti-men-tibus
cor-di-a, mi-se-ri cor-di-a a pro-ge-ni-e in pro-ge-ni-es ti-men-tibus

e-um, ti-men-tibus e-um,
e-um, ti-men-tibus e-um,

et mi-se-ri cor-di-a, mi-se-ri cor-di-a a pro-ge-ni-e in pro-ge-ni-es in pro-ge-ni-
et mi-se-ri cor-di-a, mi-se-ri cor-di-a a pro-ge-ni-e in pro-ge-ni-



es ti-men - tibus e - um, ti-men - - - tibus e - um, ti-men - - ti-

es ti-men - - - tibus e - um, ti-men - tibus e - um, ti-men - - ti-



bus, ti-men - - - ti-bus, ti-men.tibus e - - um, ti-men - - - tibus e -

bus, ti-men - - - ti-bus, ti-men.tibus e - - um, ti-men - - - tibus e -



forte

(forte)

(forte)

um.

um.

(forte)

B. W. XL (1)

TUTTI.

Tromba I.
 Tromba II.
 Tromba III.
 Timpani.
 Flauto traverso I.
 Flauto traverso II.
 Oboe I.
 Oboe II.
 Violino I.
 Violino II.
 Viola.
 Soprano I.
 Soprano II.
 Alto.
 Tenore.
 Basso.
 Organo e Continuo.

Fe_cit po_ten - tiam, fe_cit po_ten - tiam,
 Fe_cit po_ten - tiam, fe_cit po_ten - tiam,
 Fe_cit po_ten - tiam, fe_cit po_ten - tiam,
 Fe_cit po_ten - tiam, fe_cit po_ten - tiam,
 Fe_cit po_ten - tiam, fe_cit po_ten - tiam,

fe_cit po_ten - tiam, fe_cit po_ten - tiam,
 fe_cit po_ten - tiam, fe_cit po_ten - tiam,
 fe_cit po_ten - tiam,
 - ti - am in bra - - ehio su_o, po_ten - tiam, fe_cit po_ten - tiam in bra - - ehio su - -
 fe_cit po_ten - tiam, fe_cit po_ten - tiam,

B. W. XI. (1)

fe - cit po - ten - tiam, fe - cit po - ten - tiam,
 fe - cit po - ten - tiam, in bra - chi - o su -
 o, di - sper - sit, fe - cit po - ten - tiam, fe - cit po - ten - tiam, di - sper - sit, dispersit,
 fe - cit po - ten - tiam, fe - cit po - ten - tiam,

B. W. XI. (1)

[illegible]

B. W. XI. (1)

ti-am in bra-chio su-o, po-ten-tiam, fe-eit po-ten-tiam in bra-chio su-o

di-sper-sit, fecit po-ten-tiam, fe-eit po-ten-tiam, di-sper-sit, di-sper-sit, di-

spersit, di-sper-sit, fecit po-ten-tiam, fe-eit po-ten-tiam, di-sper-sit, dispersit,

di-sper-sit, di-sper-sit, fe-eit po-ten-tiam, fe-eit po-ten-tiam, di-sper-sit, di-sper-sit, di-

o, di-sper-sit, fecit po-ten-tiam, fe-eit po-ten-tiam, di-sper-sit, di-sper-sit,

B. W. XI. (1)

o, di - sper - - - sit, di - sper - - sit, di - spersit, di - spersit

spersit, di - sper - - - sit, di - sper - - - sit, dispersit, di - spersit

di - sper - - - sit, dispersit, di - spersit, di -

spersit, di - spersit, di - sper - - - sit, disper - - sit, di - spersit,

di - spersit, di - spersit, di - sper - - - sit, dispersit, di - spersit

R. W. XI. (1)

Adagio.

47

superbos men - te cor - dis su - - - i, men - te cor - dis su - - - i.

superbos men - te cor - dis su - - - i, men - te cor - dis su - - - i.

spersit superbos men - te cor - dis su - - - i, men - te cor - dis su - - - i.

di - persit superbos men - te cor - dis su - - - i, men - te cor - dis su - - - i.

superbos men - te cor - dis su - - - i, men - te cor - dis su - - - i.

B. W. XI. (1)

Violini
all'unisono.

Tenore.

Organo e
Continuo.

Solo.
De

po - su - it, de po - su - it po -

ten - tes de se - de, et

B.W. XI. (1)



ex - al - ta - - - - - vit hu - mi -



les,



de - po - - - - - su - il, de - po -



- - - su - il po - ten - - - - - tes de se -



- - - de, et ex - al - ta -

B.W. XL. (1)

vit, et ex - al - ta - vit hu - mi - les,

et ex - al - ta - vit hu - mi - les.

B. W. XI. (1)

Flauto traverso I.

Flauto traverso II.

Alto.

Organo e
Continuo.

pizzicato

E - su - ri - en - tes im - ple - - - vit ho - nis, e - su - ri - en - tes im - ple - - vit ho - nis, et

di - vi - tes di - mi - sit, et di - vi - tes di - mi - sit, di - mi - sit in - a - nes, et

R. W. XI. (O)



di - vi - tes di - mi - sit in a - nes, di - mi - sit in a - nes;



e - su - ri - en - tes im -



ple - vit bo - nis, e - su - ri - en - tes im - ple - vit bo -



nis, im - ple -

vit bo-nis, et di-vi-tes di-mi-sit, et di-vi-tes di-
 mi-sit, di-mi-sit in-a-nes, di-mi-sit in-a-nes, di-mi-sit in-a-
 nes.

B.W. XI. (1)

Soprano II.

Alto.

**Organo e
Violoncelli**
senza Violone e Bassoni.

Oboe I. II.
all' unisono.

Soprano I.

Soprano II.

Alto.

Organo e
Violoncelli
senza Violone e Bassoni.

I - - srael, su - see - pit I - - srael, su - see - pit I - - srael, su - see - pit
 su - - um, su - see - pit I - - srael, su - see - pit I - - srael,
 su - see - pit I - - srael, su - see - pit I - sra - el pu - e - rum su - um, su -

I - sra - el pu - e - rum su - um, su - see - pit, suscepit I - sra - el pu - e - rum su -
 su - see - pit I - sra - el, su - scepit I - sra - el pu - e - rum su -
 see - pit I - srael, su - see - pit I - sra - el pu - e - rum su -

B. W. XI. (1)



um, re - cor - da - tus mi - se - ri - cor -

um, re - cor - da - tus mi - se - ri - cor - di -

um, re - cor - da - tus mi - se - ri - cor -



di - ae su - ae, re - cor - da - tus mi - se - ri - cor -

ae, re - cor - da - tus mi - se - ri - cor - di - ae, mi - se - ri -

di - ae, re - cor - da - tus mi - se - ri - cor - di -



di - ae su - ae, mi - se - ri - cor - di - ae su - ae.

cor - di - ae su - ae.

ae, mi - se - ri - cor - di - ae, mi - se - ri - cor - di - ae su - ae.

B. W. XI. (1)

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Organo e Continuo.

Si - cut lo - eu - - - tus est ad pa - tres no - - - stros, A - bra -

Si - cut lo - eu - - - tus est ad pa - tres

eu - - - tus est ad pa - tres no - - - stros, A - bra - ham et se - mini e - - - jus in

ham et se - mini e - - - jus in se - eu - la, si - cut lo - eu - tus est in

Si - cut lo - eu - - - tus est ad pa - tres no - - - stros, A - bra -

no - - - stros, A - bra - ham et se - mini e - - - jus in se - eu - la, in

se - eu - la, si - cut lo - eu - tus est in se - eu - la, si -

se - eu - la, si - cut lo - eu - tus est ad pa - tres no - - - stros, si - cut lo -

B. W. XI. (1)



Si - cut lo - eu - tus est ad pa - tres
 ham et se - mini e - jus in se - eu - la, A - bra ham et se - mini e - jus in
 se - eu - la, in se - eu - la,
 cut lo - eu - tus est ad pa - tres no - stros, si cut lo - eu - tus est in
 eu - tus est in se - eu - la,



no - stros, A - bra ham et se - mini e - jus in se - eu - la, si cut lo -
 se - eu - la, si cut lo - eu - tus est ad pa - tres no - stros in
 si cut lo - eu - tus est ad pa - tres no - stros, A - bra -
 se - eu - la, si cut lo -



eu - tus est in se - eu - la, si cut lo - eu - tus est in
 se - eu - la, ad pa - tres no - stros, si cut lo - eu - tus est ad pa - tres
 ham et se - mini e - jus in se - eu - la, si cut lo - eu - tus est in
 eu - tus est ad pa - tres no - stros, A - bra ham et se - mi - ni e - jus in
 si cut lo - eu - tus est ad pa - tres

B. W. XI. (1)



se - eu - la, A - bra - ham et se - mini e - jus, A - bra - ham et se - mini e - jus in se -

no - stros, A - bra - ham, A - bra - ham et se - mini e - jus, A - bra - ham et se - mini

se - eu - la, A - bra - ham, A - bra - ham et se - mini e - jus, A - bra - ham et se - mini

se - eu - la, A - bra - ham, A - bra - ham et se - mini e - jus, A - bra - ham et se - mini

no - stros, A - bra - ham, A - bra - ham et se - mini e - jus, A - bra - ham et se - mini



eu - la, in

e - jus in se - eu - la, in se -

e - jus in se - eu - la, A - bra - ham et se - mini e - jus in

e - jus in se - eu - la, in se -

e - jus, se - mini e - jus, se - mini e - jus in se - eu - la, si - cut lo - cu - tus est ad pa - tres



se - eu - la, A - bra - ham et se - mini e - jus in se - eu - la.

eu - la, A - bra - ham et se - mini e - jus in se - eu - la.

se - eu - la, A - bra - ham et se - mini e - jus in se - eu - la.

eu - la, A - bra - ham et se - mini e - jus in se - eu - la.

no - stros, A - bra - ham et se - mini e - jus in se - eu - la.

B. W. XI. (4)

Tromba I.
 Tromba II.
 Tromba III.
 Timpani.
 Flauto traverso I.
 Flauto traverso II.
 Oboe I.
 Oboe II.
 Violino I.
 Violino II.
 Viola.
 Soprano I.
 Soprano II.
 Alto.
 Tenore.
 Basso.
 Organo e Continuo.

Musical score for the first system of the opera. The score includes parts for Tromba I, II, and III; Timpani; Flauto traverso I and II; Oboe I and II; Violino I and II; Viola; Soprano I and II; Alto; Tenore; Basso; and Organo e Continuo. The vocal parts (Soprano I, Soprano II, Alto, Tenore, Basso) are singing the lyrics "Glo-ri-a, glo-ria, glo-ria" with various musical ornaments like trills and triplets. The instrumental parts are mostly rests, indicating they are silent in this section. The tempo is marked "Tasto solo" and the key signature is B-flat major.

Tasto solo
 B.W. XL (1)

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

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

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

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

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

(Tasto solo)

($\frac{6}{5}$ $\frac{5}{2}$)

B.W. XI. (1)

glo - ri - a et Spi - ri - tu.i

glo - ri - a et Spi - ri - tu.i

glo - ri - a et Spi - ri - tu.i

glo - ri - a et Spi - ri - tu.i

glo - ri - a et Spi - ri - tu.i

(Tasto solo)

(accomp.)

B.W. XI. (1)

[illegible]

R. W. XL. (1)

ei - pio, in princi - pi - o, et nunc, nunc et semper et in se - eula,

ei - pio, in princi - pi - o, et nunc, nunc et semper et in se - eula,

ei - pio, in princi - pi - o, et nunc, nunc et semper et in se - eula,

ei - pio, in princi - pi - o, et nunc, nunc et semper et in se - eula,

ei - pio, in princi - pi - o, et nunc, nunc et semper et in se - eula,

ei - pio, in princi - pi - o, et nunc, nunc et semper et in se - eula,

ei - pio, in princi - pi - o, et nunc, nunc et semper et in se - eula,

B. W. XI. (1)

A musical score for BWV XI (C) in G major, BWV 999. The score is for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of a right hand with a flowing sixteenth-note pattern and a left hand with a steady eighth-note bass line. The vocal parts enter in the second measure with the text "et in se-cu-la se-cu-lo". The Soprano and Alto parts have trills on the first measure. The Tenor and Bass parts have a more melodic line. The score is written in G major (one sharp) and common time (C).

et in se-cu-la se-cu-lo

et in se-cu-la se-cu-lo

et in se-cu-la se-cu-lo

et in se-cu-la se-cu-lo

et in se-cu-la se-cu-lo

et in se-cu-la se-cu-lo

B.W. XI. (C)

rum, A - men.
rum, A - men.
rum, A - men.
rum, A - men.
rum, A - men.
rum, A - men.

B.W. XL(1)