

Johann Sebastian Bach

Magnificat in D Major

BWV 243

Continuo

1. Magnificat

(Violoncello, Violone, Fagotto)

Magnificat anima mea Dominum.

5

9

14

18 2

24

28

31 [1)

36

1) [] = Beginn und Ende der Singstimme [n]. Das Zeichen wird schematisch und ohne Berücksichtigung der musikalischen Sinngliederung gesetzt.



Continuo (Violoncello, Violone, Fagotto)

2. Et exultavit spiritus meus <Soprano II-Solo>

Et exultavit spiritus meus in Deo salutari meo.

Werden bei Aufführungen während der Weihnachtszeit die vier Einlagesätze aus der Es-dur-Fassung des „Magnificat“ mitmusiziert, so folgt hier der Einlagesatz A „Vom Himmel hoch“ (s. Seite 13).

3. Quia respexit humilitatem <Soprano I-Solo>

Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent

Adagio

10
14
19
22

Continuo part, measures 10-22. The music is in G major and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several fermatas and dynamic markings throughout the passage.

4. Omnes generationes

Omnes generationes.

♩ «Th.

1
4

O-mnes, o-mnes ge-ne-ra-ti-o - - - [- - nes]

Continuo part, measures 1-4. The music is in G major and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several fermatas and dynamic markings throughout the passage.

5
7

Continuo part, measures 5-7. The music is in G major and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several fermatas and dynamic markings throughout the passage.

10
13

«Th.
[o-mnes], o-mnes ge-ne-ra-ti-o - - - [nes]

Continuo part, measures 10-13. The music is in G major and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several fermatas and dynamic markings throughout the passage.

14
17

Continuo part, measures 14-17. The music is in G major and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several fermatas and dynamic markings throughout the passage.

18
20

Continuo part, measures 18-20. The music is in G major and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several fermatas and dynamic markings throughout the passage.

21
24

Continuo part, measures 21-24. The music is in G major and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several fermatas and dynamic markings throughout the passage.

25
28

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

Continuo part, measures 25-28. The music is in G major and 3/4 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several fermatas and dynamic markings throughout the passage.

Continuo (Violoncello, Violone, Fagotto)

5. Quia fecit mihi magna <Basso-Solo>

Quia fecit mihi magna qui potens est, et sanctum nomen eius.

Qui - a fe - cit mi - hi mag[na]

Qui - a fe - cit mi - hi ma - gna,

qui - a fe - cit mi - hi ma - gna qui po -

- tens, qui po - tens est; qui - a fe - cit mi - hi ma -

- gna qui po - - - tens est, et san - ctum no - men e - ius, et san -

- ctum no - men, et san - ctum no - men e - ius, san - - ctum no - men e - ius, san - ctum

no - men e - ius, et san - - ctum no - men e - ius; qui - a fe - cit mi - hi

26

ma - gna qui po - tens est, et san - ctum no - men. san - ctum no - men e -

30

ius.

Werden bei Aufführungen während der Weihnachtszeit die vier Einlagesätze aus der Es-dur-Fassung des „Magnificat“ mitmusiziert, so folgt hier der Einlagesatz B „Freut euch und jubiliert“ (s. Seite 14).

6. Et misericordia < Alto - Solo e Tenore - Solo >

Et misericordia a progenie in progenies timentibus eum.

f (ma dolce)

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32

7. Fecit potentiam

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

1

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25

28 *adagio*

8. Deposuit potentes < Tenore - Solo >

Deposuit potentes de sede et exaltavit humiles.



9. Esurientes implevit bonis < Alto - Solo >

Esurientes implevit bonis et divites dimisit inanes.

pizzicato

5

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35

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loco

Werden bei Aufführungen während der Weihnachtszeit die vier Einlagesätze aus der Es-dur-Fassung des „Magnificat“ mitmusiziert, so folgt hier der Einlagesatz D „Virga Jesse floruit“ (s. Seite 15).

10. Suscepit Israel < Soprano I, II ed Alto >

Suscepit Israel puerum suum recordatus misericordiae suae.

39

loco

senza Violone

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11. Sicut locutus est

Sicut locutus est ad Patres nostros, Abraham et semini eius in saecula.

«Th.

Si - cut lo - cu - tus, lo - cu - tus est ad Pa - tres no - stros, A - bra - ham et se - mi - ni

7

e - - ius in sae - cu - la, [in] sae - cu - la, si -

14

cut lo - cu - [tus] est [in] sae - cu -

21

la, [in] sae - cu - la, 1

30

«Th.

si - cut lo - cu - tus, lo - cu - tus est ad Pa - tres no - -

37 »

stros, A - bra - ham, A - bra - ham et se - mi - ni e - ius, A - bra - ham et se - mi - ni

42

«Th.

e - ius, se - mi - ni e - ius, se - mi - ni e - ius in sae - cu - la, si - cut lo - cu - tus, lo - cu - tus

47 »

est ad Pa - tres no - stros, A - bra - ham et se - mi - ni e - - ius in sae - [cu] - la.

12. Gloria Patri

Gloria Patri, gloria Filio, gloria et Spiritui sancto! Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.

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Basso Alto Sopr. I

Glo - ri - a, glo - - - glo - - - glo - - -

5
6
7
8

Sopr. II Basso

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

9
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12

Sopr. I Basso

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

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- ri - a et Spi - ri - tu - i san - - - cto!

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Anhang

Die vier Einlagesätze aus der Es-dur-Fassung des „Magnificat“ zur Aufführung innerhalb der D-dur-Fassung während der Weihnachtszeit (einen Halbton herabtransponiert).

Einlagesatz A. Vom Himmel hoch (*Continuo-Mitwirkung ad lib.*)

The musical score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music. The first staff includes a vocal line for Tenor (Ten.) with the lyrics: "Vom Him-mel hoch da komm ich her, da komm ich". The lyrics are underlined. The music is in a simple, homophonic style with a steady eighth-note accompaniment. The piece concludes with a final whole note chord.

8 Ten.
Vom Him-mel hoch da komm ich her, da komm ich

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Einlagesatz B. Freut euch und jubiliert

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38 Ten.

8 eu - er Freud und das soll eu - er Freud und Won - ne sein.

45

Einlagesatz C. Gloria in excelsis Deo

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

5 [glo - ri - a in ex -] cel - sis De - o! Et in ter - ra pax, [in ter] - ra

10 pax ho - mi - [ni] - bus, bo - na, bo - na vo - lun - tas, bo - na, bo - na vo - lun - tas, bo - na, bo - na vo -

14 lun - tas, bo - na, bo - na vo - lun - tas, bo - na, bo - na vo - lun - tas, bo - na, bo - na vo -

17 lun - tas, bo - na, bo - na vo - lun - tas, bo - na, bo - na vo - lun - tas, bo - na, bo - na vo - lun - tas.

Einlagesatz D. „Virga Jesse floruit“

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