

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

36

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

Bach — Magnificat

Continuo (Violoncello, Violone, Fagotto)

40

44

50

55

60

64

68

72

77

83

87

2

Continuo (Violoncello, Violone, Fagotto)

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

Et exultavit spiritus meus in Deo salutari meo.

Musical score for Continuo (Violoncello, Violone, Fagotto) for the second movement of the Magnificat. The score consists of ten staves of music in bass clef, 3/8 time, and D major. It begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together in groups, with some rests. Measure numbers 10, 20, 24, 37, 46, 55, 65, 73, and 83 are indicated at the start of their respective staves.

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

Musical score for Continuo (Violoncello, Violone, Fagotto) for the third movement of the Magnificat. The score consists of two staves of music in bass clef, 6/8 time, and D major. It begins with a mezzo-forte (*mf*) dynamic. The music is slower and features a mix of eighth and sixteenth notes, often beamed together in groups, with some rests. Measure numbers 6 and 7 are indicated at the start of their respective staves.

Musical notation for the Continuo part, measures 10-22. The score is written in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Measure numbers 10, 14, 19, and 22 are indicated at the start of their respective lines.

4. Omnes generationes

Omnes generationes.

♩ «Th.

Musical notation for the Continuo part, measures 1-4. The score is written in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Measure numbers 1, 4, 7, 10, 13, 17, 20, and 25 are indicated at the start of their respective lines. Lyrics are provided below the notes: O-mnes, o-mnes ge-ne-ra-ti-o - - - [- - nes]

Musical notation for the Continuo part, measures 5-8. The score is written in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Measure numbers 5, 8, 11, 14, 17, 20, and 23 are indicated at the start of their respective lines.

Musical notation for the Continuo part, measures 9-12. The score is written in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Measure numbers 9, 12, 15, 18, 21, 24, and 27 are indicated at the start of their respective lines.

Musical notation for the Continuo part, measures 13-16. The score is written in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Measure numbers 13, 16, 19, 22, 25, 28, and 31 are indicated at the start of their respective lines. Lyrics are provided below the notes: [o-mnes], o-mnes ge-ne-ra-ti-o - - - [nes]

Musical notation for the Continuo part, measures 17-20. The score is written in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Measure numbers 17, 20, 23, 26, 29, and 32 are indicated at the start of their respective lines.

Musical notation for the Continuo part, measures 21-24. The score is written in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Measure numbers 21, 24, 27, 30, 33, and 36 are indicated at the start of their respective lines.

Musical notation for the Continuo part, measures 25-28. The score is written in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Measure numbers 25, 28, 31, 34, 37, and 40 are indicated at the start of their respective lines.

Musical notation for the Continuo part, measures 29-32. The score is written in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Measure numbers 29, 32, 35, 38, 41, 44, and 47 are indicated at the start of their respective lines. Lyrics are provided below the notes: o-mnes, o-mnes ge-ne-ra-ti-o - - - nes.

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]

5
Basso
Qui - a fe - cit mi - hi ma - gna,

9
qui - a fe - cit mi - hi ma - gna qui po -

12
- tens, qui po - tens est; qui - a fe - cit mi - hi ma -

16
- gna qui po - - tens est, et san - ctum no - men e - ius, et san -

19
- ctum no - men, et san - ctum no - men e - ius, san - - ctum no - men e - ius, san - ctum

22
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)

5

9

13

17

21

25

29

32

7. Fecit potentiam

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

1

4

7

10

13

16

19

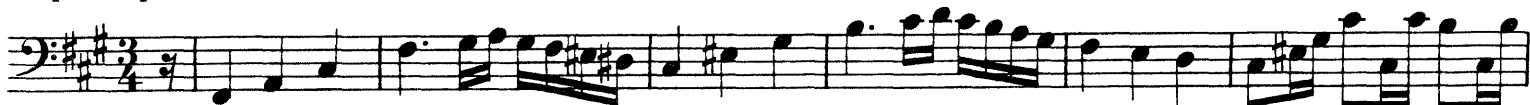
22

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

10

15

20

25

30

35

39

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.

loco

senza Violone

10

18

28

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.

5

Basso

Alto

Sopr. I

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

10

Sopr. II

Basso

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

15

Sopr. I

Basso

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

23

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

29

34

39

45

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 two sharps (D major) and a common time signature. It consists of eight staves of music. The first staff includes a vocal line for Tenor (Ten.) and the lyrics: "Vom Him-mel hoch da komm ich her, da komm ich". The music is a simple, rhythmic accompaniment for the vocal line, featuring eighth and sixteenth notes. The piece concludes with a final double bar line.

Einlagesatz B. Freut euch und jubiliert

7

13

19

25

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 - lun - tas,

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

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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