

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.

This musical score is for the Continuo part of J.S. Bach's Magnificat. It consists of ten staves of music, each beginning with a measure number. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. A fermata is present at the end of the final staff (measure 87). A '2' above a note in measure 77 indicates a second ending.

40

44

50

55

60

64

68

72

77

83

87

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

Musical notation for the Continuo part, measures 10-22. The notation is 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. There are several fermatas and dynamic markings throughout the passage.

4. Omnes generationes

Omnes generationes.

♩ «Th.

♩ «Th.

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

4

7

10 «Th.

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

13

17

20

25 «Th.

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

Musical notation for the Continuo part with vocal line, measures 1-25. The notation is 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. There are several fermatas and dynamic markings throughout the passage. The vocal line is written in a similar style, with lyrics in Latin below the notes.

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.

Detailed description: This block contains two systems of musical notation for the Continuo part. The first system starts at measure 26 and ends at measure 30. The second system starts at measure 30 and ends at measure 34. The music is written in a single bass clef on a five-line staff. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but is 12/8. The lyrics are printed below the notes.

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

Detailed description: This block contains nine systems of musical notation for the Continuo part, covering measures 1 through 32. The music is written in a single bass clef on a five-line staff. The key signature has two sharps (F# and C#). The time signature is 12/8. The first system starts with the dynamic marking *f (ma dolce)*. The measures are numbered at the beginning of each system: 1, 5, 9, 13, 17, 21, 25, 29, and 32. The music consists of a single melodic line with various rhythmic patterns and articulations.

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.

7

13

19

25

32

39

47

53

60

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
e - - ius in sae - cu - la, [in] sae - cu - la, si -
cut lo - cu - [tus] est [in] sae - cu -
la, [in] sae - cu - la, 1
«Th. »
si - cut lo - cu - tus, lo - cu - tus est ad Pa - tres no - -
stros, A - bra - ham, A - bra - ham et se - mi - ni e - ius, A - bra - ham et se - mi - ni
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.

Basso Alto Sopr. I

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

5

Sopr. II Basso

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

10

Sopr. I Basso

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

15

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

23

29

34

39

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.) with the lyrics: "Vom Him-mel hoch da komm ich her, da komm ich". The lyrics are underlined. The music is a single melodic line for the Continuo instrument, featuring various rhythmic patterns and ornaments. Measure numbers 4, 8, 12, 16, 19, 23, and 26 are indicated at the beginning of their respective staves.

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 -

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“

5

9

13

17

21

25

29

33

36

39

42