

BACH

B Ä R E N R E I T E R U R T E X T

Magnificat in D-Dur

Magnificat in D major

BWV 243

Partitur / Score



Bärenreiter

J. S. BACH

Magnificat in D-Dur

Magnificat in D major

BWV 243

Herausgegeben von / Edited by
Alfred Dürr

Urtext der Neuen Bach-Ausgabe
Urtext of the New Bach Edition

Partitur / Score



Bärenreiter Kassel · Basel · London · New York · Prag

BA 5103

BESETZUNG / ENSEMBLE

Soli: Soprano I, II, Alto, Tenore, Basso

Coro: Soprano I, II, Alto, Tenore, Basso

Flauto traverso I, II, Oboe I, II (Oboe d'amore I, II);

Violino I, II, Viola;

Tromba I, II, III; Timpani;

Continuo (Violoncello, Violone, Fagotto, Organo)

Aufführungsdauer / Duration: ca. 30 min.

Urtextausgabe aus: *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke*, herausgegeben vom Johann-Sebastian-Bach-Institut Göttingen und vom Bach-Archiv Leipzig, Serie II, Band 3: *Magnificat* (BA 5003). Neben dieser Dirigierpartitur sind die Orchesterstimmen (BA 5103) und der Klavierauszug (BA 5103a) erschienen.

Urtext edition taken from: *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke*, issued by the *Johann-Sebastian-Bach-Institut* Göttingen and the *Bach-Archiv* Leipzig, Series II, Volume 3: *Magnificat* (BA 5003). In addition to this full score, the orchestral parts (BA 5103) and the vocal score (BA 5103a) are available.

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VORWORT

Das Magnificat, eines der drei „Cantica“ des Neuen Testaments, war zu Bachs Zeiten in der lutherischen Liturgie – wie schon in der alten Kirche und wie auch heute noch – ein fester Bestandteil des Vesperegottesdienstes. In Leipzig wurde es in den Sonnabend- und Sonntagvespern in deutscher Sprache im 9. Psalmton gesungen, und zwar im vierstimmigen Satz aus dem Cantional Johann Hermann Scheins von 1627, wie ihn noch Gottfried Vopelius in seinem Gesangbuch von 1682 überliefert. An den drei hohen Festtagen dagegen wurde es auf lateinisch im Figuralstil gesungen. Für diesen Zweck hat sich Bach nicht nur eine Anzahl fremder Kompositionen abgeschrieben, auch seine eigenen Magnificat-Vertonungen sind durchweg als für diesen Zweck entstanden zu denken. Der von J. F. Agricola und C. Ph. E. Bach verfasste Nekrolog lässt vermuten, dass ursprünglich noch mehr Kompositionen Bachs dieser Art vorhanden waren; er nennt ausdrücklich „Viele Oratorien, Messen, Magnificat ...“. Erhalten ist jedoch nur ein einziges Werk in zwei verschiedenen Fassungen; denn das sogenannte „Kleine Magnificat“, das etwa hundert Jahre lang in der Bach-Literatur als verschollen aufgeführt wurde, hat sich nach seiner Wiederfindung als unecht erwiesen.

Die liturgische Stellung des Magnificat hat sich auf die Komposition Bachs in verschiedener Hinsicht günstig ausgewirkt. Einmal liegt ihm ein Bibeltext (Luk. 1, 46–55) zugrunde, der sich in vorteilhafter Weise von den ephemeren Kantatendichtungen der Barockzeit unterscheidet. Zudem verlangt die Einordnung in den Vesperegottesdienst eine gedrängte Kürze, die zu künstlerischer Konzentration zwingt. Die erste Fassung dieses Werkes steht in Es-Dur und ist für die Christvesper 1723 entstanden. Außer dem liturgischen Magnificat-Text mit der im christlichen Psalmengesang üblichen abschließenden Doxologie enthält sie vier weihnachtliche Einlagesätze, die sich durch ihre Stellung am Schluss der Partitur (mit Verweisungen an den Stellen, an denen sie zu musizieren sind) als zuletzt komponiert ausweisen. Diese Einlagen deuten auf den alten Brauch hin, die Weihnachtsgeschichte in der Christvesper szenisch darzustellen, ihr Inhalt ist die Verkündigung an die Hirten („Vom Himmel hoch“, „Freut euch und jubiliert“), der Lobgesang der Engel („Gloria in excelsis“) und das Wiegenlied an der Krippe („Virga Jesse floruit“).

Ob freilich eine derartige szenische Aufführung im Jahr 1723 tatsächlich noch stattgefunden hat, ist uns nicht belegt.

Die Umarbeitung in die heute allein bekannte D-Dur-Fassung mag von Bach um 1728/1731 vorgenommen worden sein. Offenbar war sie nicht für Weihnachten bestimmt, denn die Einlagesätze fehlen ihr. Die Instrumentation hat durch die Hinzunahme von zwei Flöten eine noch reichere Prachtentfaltung erhalten, einzelne Satzfehler sind ausgemerzt, die Melodik ist geglättet, die Harmonik logischer gestaltet und die Rhythmisierung einzelner Partien gestrafft. Die Transposition nach D-Dur geschah wohl den Trompeten zuliebe – Es-Trompeten standen Bach offenbar normalerweise nicht zur Verfügung.

Aufschlussreiche Einblicke in Bachs Schaffensweise vermittelt ein ins einzelne gehender Vergleich der beiden Fassungen, wie er im Kritischen Bericht zur Neuen Bach-Ausgabe (Serie II, Band 3) vorgenommen wurde. Er lehrt, dass die zweite Fassung keineswegs in jeder Hinsicht nur eine weiterentwickelte Verbesserung der ersten darstellt, sondern dass jede einzelne Fassung aus der für Bach gegebenen Situation heraus geschrieben wurde und nur so verstanden werden kann. Mancher charakteristische und reizvolle Zug der Es-Dur-Fassung musste bei der Umarbeitung notwendigerweise fallen; hierzu gehören nicht nur die Einlagesätze, sondern auch die zartere Blockflöteninstrumentation des „Esorientes“ und ganz besonders die eigenartige Besetzung des „Suscepit Israel“ mit drei hohen Singstimmen, eingerahmt von einer Cantus-firmus-Trompete und einem „Bass“ von Violinen und Violen. Auch die gewagtere Harmonik der frühen Fassung mag manchem reizvoller erscheinen als ihre maßvolle Ausgeglichenheit in der Umarbeitung. Möge daher in Zukunft nicht allein die reife Spätfassung, sondern auch die geniale Erstfassung des Werks Beachtung finden!

Diese Dirigierpartitur folgt in ihrem Text dem Band 3 aus der Serie II der Neuen Bach-Ausgabe. Im Anhang bietet sie darüber hinaus die Einlagesätze der Es-Dur-Fassung, einen Halbton abwärts transponiert, so dass sie bei einer Aufführung um die Weihnachtszeit mitmusiziert werden können. Dabei erscheint im Einlagesatz D *Virga Jesse floruit* ab Takt 30b anstelle des verschollenen Schlusses eine Ergänzung des Herausgebers.

DIE ERGÄNZUNG DES VIRGA JESSE FLORUIT

Vorlagen für die Ergänzung des *Virga Jesse floruit* waren:

a) Das Autograph des Magnificats Es-Dur im Besitz der Deutschen Staatsbibliothek Berlin (Sign.: Mus. ms. autogr. Bach P 38).

b) Das Autograph des Duets *Ehre sei Gott in der Höhe* aus der Kantate *Unser Mund sei voll Lachens* (ebenda, P 153).

c) Die Veröffentlichung der Duette *Virga Jesse* und *Ehre sei Gott in der Höhe* (aus Kantate 110) in der *Neuen Bach-Ausgabe*, Serie II, Band 3 bzw. Serie I, Band 2.

Ein Vergleich des nur bis Takt 30, erste Hälfte (in der vorliegenden Ausgabe durch *) gekennzeichneten erhaltenen Duets *Virga Jesse* und des Kantatenduetts *Ehre sei Gott in der Höhe* ergibt folgendes:

Das Kantatenduetts stellt eine spätere Umarbeitung des *Virga Jesse* dar. Textlich wie musikalisch ist es dreiteilig:

- I Ehre sei Gott
in der Höhe
- II und Frieden
auf Erden
- III und den Menschen
ein Wohlgefallen

Dem entsprach offensichtlich auch ein Dreiteilung des Urbildes:

- I Virga Jesse floruit
Emanuel noster apparuit
- II Induit carnem hominis
fit puer delectabilis
- III Alleluja

Während die Melodik der Oberstimmen im Kantatenduetts dem neuen Text entsprechende Veränderungen erfuhr, ist der Continuo bis auf unwesentliche Änderungen und 6 1/2 eingeschobene Takte (T. 18, 23–24, 26–27a, 34–35) beibehalten worden. Daraus ergaben sich folgende Richtlinien für die Ergänzung:

1. Der Continuo des Kantatenduetts wurde beibehalten (lediglich im Schlussritornell wurde die genaue Form des Einleitungsritornells wiederhergestellt.)

2. Die Takte 30–33 bilden eine dreigliedrige Sequenz mit abschließender Kadenz. Das Sequenzmodell lässt

sich aus dem erhaltenen Teil des T. 30, ergänzt durch T. 37 des Kantatenduetts, gewinnen und fortführen.

3. Die Takte 35ff. bringen dieselbe Sequenz mit Stimmtausch in Dominantversetzung. Die Abänderungen in der Sopranmelodie des Kantatenduetts entspringen dem (infolge Transposition des Kantatensatzes nach A-Dur) hier veränderten Stimmumfang des Soprans und stammen vermutlich nicht aus der Urfassung (Sopran würde zu tief liegen). Das Sequenzmodell aus T. 30 wurde daher beibehalten mit einer kleinen (aus T. 36 des Kantatenduetts entnommenen) Änderung zur Vermeidung von Akzentparallelen im letzten Achtel der Takte 35, 36, 37 (vgl. jedoch *Virga Jesse*, T. 8, 5. und 6. Achtel Sopr.-Cont., desgl. T. 25!).

4. Lediglich in T. 38 wurde im Sopran eine Konjektur notwendig, um die Stimmführung des Soprans seinem Stimmumfang anzugleichen. Auch das Kantatenaugraph weist hier Korrekturen auf, an denen sich die ursprüngliche Lesart nicht erkennen lässt. Die restlichen Takte (39b–41) entsprechen genau dem Kantatenduetts.

Auf diese Weise lässt sich eine Ergänzung schaffen, die in fast sämtlichen Noten auf Bachsche Vorbilder zurückzuführen ist.

Alfred Dürr

ZUR EDITION

Mit Ausnahme der Werktitel sind sämtliche Zusätze des Herausgebers innerhalb des Notenbandes gekennzeichnet, und zwar Buchstaben durch Kursivdruck, sonstige Zeichen durch kleinen bzw. schwächeren Stich. Daher wurden alle aus der Quelle entnommenen Buchstaben, auch dynamische Zeichen wie *f*, *p* usw. in geradem Druck wiedergegeben. Die Akzidenzien sind nach den heute geltenden Regeln gesetzt. Zusatzakzidenzien, die vom Herausgeber nach eigenem Ermessen gesetzt wurden (die also nicht durch die Umschreibung nach den heute gebräuchlichen Regeln notwendig werden), stehen über der Note; lediglich in der Generalbassstimme stehen sie in Klammern vor der Note, um Verwechslungen mit der Bezifferung zu vermeiden.

PREFACE

The magnificat, one of the three "Cantica" of the New Testament, was an integral part of evensong in the Lutheran liturgy of Bach's time, as it had been in the old church and as it is to this day. In Leipzig it was sung during the saturday- and sunday-services of evensong in the 9th psalm tone and on German words. For this purpose the four part-setting from the Cantional of Johann Hermann Schein (1627) was used, as transmitted by Gottfried Vopelius in his Hymn book of 1682. On the three major festival days however it was sung in polyphonic style on Latin words. For that purpose Bach not only copied out some compositions by others; his own settings of the magnificat too were written for it. Bach's obituary, compiled by J. F. Agricola and C. Ph. E. Bach, suggests that originally there have existed more compositions of that kind among his works; for it expressly mentions "many oratorios, masses, magnificat ...". Only one work, however, has been preserved and in two different versions, for the so called "Little Magnificat" – described for about a century in books on Bach as being lost – has been declared spurious after its rediscovery.

The liturgical position of the magnificat has had a favourable influence on Bach's composition in more than one respect. Firstly, it is based on a scriptural text (Luke I, 46–55) which differs to its advantage from the ephemeral cantata-texts of the Baroque era. Furthermore, its integration in the service of evensong calls for a terseness conducive to artistic concentration. The first version of this work is in E-flat major and was written for the Christmas-evensong of 1723. It contains – apart from the liturgical text of the magnificat, wound up by the doxology, as commonly practised in the rendering of christian psalms – four special insertions for Christmas, which, by their position at the very end of the full score, appear to have been composed last. The score contains special indications allotting them their place in the performance. These inserted numbers point back to an old custom according to which the Christmas story was performed dramatically during the service of evensong at Christmas. They include: the annunciation to the shepherds (*Vom Himmel hoch, Freut euch und jubiliert*), the Song of Praise by the angels (*Gloria in excelsis*) and the cradlesong at the manger (*Virga Jesse floruit*). However, no practical scenic performance of this kind has been recorded for 1723.

The revision resulting in the version in D major,

which alone is known today, may have been carried out by Bach about 1728/1731. It was evidently not conceived for a performance at Christmas for the inserted movements are missing. The orchestration received added brilliance through two additional flutes; occasional blemishes in the part-writing have been amended; the melodic flux runs more smoothly, the harmonies have become more logical and the rhythmic structure of some sections more concise. The transposition into D major has been carried out presumably for the sake of the trumpets. Trumpets in E-flat were evidently not normally at Bach's disposition.

A detailed collation of both versions – undertaken in the Critical Commentary to the New Bach Edition (Series II, Volume 3) – gives a revealing insight into Bach's creative procedure. It discloses that the second version by no means represents only a further improvement upon the earlier one but that each version was conceived by Bach in the spirit of the respective practical situation, a clear appreciation of which is essential for their fair appraisal. Some characteristic and attractive features of the version in E-flat had to be eliminated in the revision; among them are not only the inserted pieces but also the softer quality of the recorders in *Esurientes* and specially the unusual setting of *Suscepit Israel* with three high-pitched vocal parts, flanked by the cantus firmus of a trumpet and by the "basso", played by Violins and Violas. Also the bolder harmonies of the earlier version may seem more pleasing than their better balanced reappearance in the revision. Let us hope that in future not only the mature late version of the Magnificat will find due recognition but also its inspired first draft.

The text of this full score follows Volume 3 from Series II of the New Bach Edition. Additionally, the appendix contains the insertion movements of the E-flat major version transposed a semitone down so that they can be included in any performance over the Christmas festivities. From bar 30b of the insertion movement D *Virga Jesse floruit* there is an editor's addition in place of the lost ending.

THE COMPLETION OF VIRGA JESSE FLORUIT

For the completion of *Virga Jesse floruit* we have consulted the following sources:

a) The autograph manuscript of the *Magnificat* in E-flat major, preserved in the *Deutsche Staatsbibliothek*, Berlin (Mus. ms. autogr. Bach P 38).

b) The autograph manuscript of the duet *Ehre sei Gott in der Höhe* from the cantata *Unser Mund sei voll Lachens* (*ibid.*, P 153).

c) The published versions of the duets *Virga Jesse* and *Ehre sei Gott in der Höhe* (from the cantata BWV 110) in the New Bach Edition, Series 2, Vol. 3, and Series 1, Vol. 2, respectively.

The duet *Virga Jesse* survives only up to the first half of bar 30 (marked with an asterisk *) in our edition. A comparison of this fragment and the cantata duet *Ehre sei Gott in der Höhe* yields the following findings:

The cantata duet represents a later reworking of *Virga Jesse*. It falls into three sections both textually and musically:

- I Ehre sei Gott
in der Höhe
- II und Frieden
auf Erden
- III und den Menschen
ein Wohlgefallen

This evidently corresponded to a tripartite division in the original model:

- I Virga Jesse floruit
Emanuel noster apparuit
- II Induit carnem hominis
fit puer delectabilis
- III Alleluja

Whereas the melody of the upper parts in the cantata duet was altered to accommodate the new text, the continuo part was left intact apart from negligible changes and six-and-a-half interpolated bars (mm. 18, 23–24, 26–27a, 34–35). Accordingly, our completion was undertaken in accordance with the following guidelines:

1. We retained the continuo part from the cantata duet, merely reinstating the opening ritornello in its exact form as the final ritornello.

2. Bars 30 to 33 form a three-unit sequence ending in a cadence. We obtained and developed the se-

quence pattern from the surviving part of bar 30, together with bar 37 of the cantata duet.

3. Bars 35ff. present the same sequence transposed to the dominant and with parts inverted. The changes made to the soprano melody of the cantata duet were necessitated by the altered range of the soprano following the transposition of the cantata movement to A major; they were probably not found in the original, where the soprano would be too low. We therefore retained the sequence pattern from bar 30, merely introducing a slight alteration (from bar 36 of the cantata duet) to avoid parallel accents in the final eighth-notes of bars 35, 36 and 37; however, see the fifth and sixth eighth-notes in bar 8 (and bar 25) of the soprano and continuo parts in *Virga Jesse*.

4. Only in bar 38 were we forced to make conjectural changes to the soprano part to suit its vocal range. The cantata autograph likewise reveals corrections in this passage, but the original reading cannot be deciphered. The remaining bars (39b–41) are identical to those in the cantata duet.

In this way, virtually every note of our completion derives from Bach's own music.

Alfred Dürr

(Translated by H. F. Redlich, Jeremy Noble
and J. Bradford Robinson)

EDITORIAL NOTE

In the score, apart from the title of the work, all editorial additions are indicated as such: letters by italics, slurs by broken lines, and other signs by smaller or narrower engraving. All alphabetical markings taken from the source (f, p, etc.) therefore appear in normal type. Accidentals have been placed in accordance with modern rules. Further accidentals supplied by the editor at his discretion (i. e. those not rendered necessary by the application of modern rules) appear above the note; only in the basso continuo parts they are put into brackets and printed before the note, in order to exclude any confusion with the figured Bass.

*tempo 3/4 e la espressione de júbilo
y la alegría de la grande fiesta*

Magnificat

BWV 243

1. Magnificat

Tromba I 1)

Tromba II 1)

Tromba III 1)

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 Violoncelli
e Fagotti)

1) D-Trompeten, die hier in Klangnotation wiedergegeben sind.

5

Fl

Ob

VI

10

Musical score system 1, measures 10-14. It features a treble clef staff with a complex rhythmic pattern of sixteenth notes, a second treble clef staff with a trill (tr.) in measure 12, and a bass clef staff with a simple accompaniment. The key signature has two sharps (F# and C#).

Musical score system 2, measures 15-19. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues with various rhythmic patterns and melodic lines.

Musical score system 3, measures 20-24. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues with various rhythmic patterns and melodic lines.

Musical score system 4, measures 25-29. It consists of five staves, all of which are empty, indicating a section of the score that has been removed or is a placeholder.

Musical score system 5, measures 30-34. It features a single bass clef staff with a simple accompaniment. The key signature has two sharps (F# and C#).

15

This page contains a handwritten musical score for a string quartet and woodwinds. The score is organized into systems. The first system consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass) with a measure number '15' above the first staff. The second system is marked with a 'P' (Piano) dynamic and includes staves for Flute (Fl), Oboe (Ob), and Violin I (VI). The third system is marked with a 'VI' (Violin I) dynamic and includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The bottom section of the page shows five empty staves, followed by a single staff of Cello/Double Bass at the very bottom. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings.

20

mf

↑ II *Keprize*

26

This page contains a musical score for measures 26 through 31. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a voice part. The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth-note runs and triplets. The voice part enters in measure 30 with the syllable "Ma".

Violin I (Vn I): Measures 26-31. Starts with a half note G4, followed by quarter notes A4, B4, C5, and a triplet of D5, E5, F5. Measure 27 continues with quarter notes G5, A5, B5, C6. Measure 28 has a quarter note D6, quarter rest, quarter note E6, quarter note F6. Measure 29 has a quarter note G6, quarter note A6, quarter note B6, quarter note C7. Measure 30 has a quarter note D7, quarter note E7, quarter note F7, quarter note G7. Measure 31 has a quarter note A7, quarter note B7, quarter note C8, quarter note D8.

Violin II (Vn II): Measures 26-31. Similar to Vn I but with lower octaves. Measure 26 starts with a half note F#4, followed by quarter notes G4, A4, B4, C5. Measure 27 continues with quarter notes D5, E5, F5, G5. Measure 28 has a quarter note A5, quarter rest, quarter note B5, quarter note C6. Measure 29 has a quarter note D6, quarter note E6, quarter note F6, quarter note G6. Measure 30 has a quarter note A6, quarter note B6, quarter note C7, quarter note D7. Measure 31 has a quarter note E7, quarter note F7, quarter note G7, quarter note A7.

Viola (Va): Measures 26-31. Measure 26 starts with a half note G3, followed by quarter notes A3, B3, C4. Measure 27 continues with quarter notes D4, E4, F4, G4. Measure 28 has a quarter note A4, quarter rest, quarter note B4, quarter note C5. Measure 29 has a quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 30 has a quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 31 has a quarter note E6, quarter note F6, quarter note G6, quarter note A6.

Violoncello (Vcl): Measures 26-31. Measure 26 starts with a half note G2, followed by quarter notes A2, B2, C3. Measure 27 continues with quarter notes D3, E3, F3, G3. Measure 28 has a quarter note A3, quarter rest, quarter note B3, quarter note C4. Measure 29 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4. Measure 30 has a quarter note A4, quarter note B4, quarter note C5, quarter note D5. Measure 31 has a quarter note E5, quarter note F5, quarter note G5, quarter note A5.

Voice: Measures 26-31. Measures 26-29 are silent. Measure 30 has the syllable "Ma" under a quarter note G4. Measure 31 has a quarter note rest.

gni - fi-cat, ma - gni - fi-cat, ma - gni - fi-cat, ma -

gni - fi-cat, ma - gni - fi-cat, ma - gni - fi-cat, ma -

Ma - gni - fi-cat, ma - gni - fi-cat, ma - gni - fi-cat, ma -

Ma - gni - fi-cat, ma - gni - fi-cat, ma - gni - fi-cat, ma -

Ma - gni - fi-cat, ma - gni - fi-cat, ma - gni - fi-cat, ma -

37

re

og

ut

Epitochio cadencia

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

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

gni - fi-cat, ma - gni - fi-cat, ma - gni - fi-cat, ma - - - gni - fi-cat, ma - -

gni - fi-cat, ma - gni - fi-cat, ma - gni - fi-cat, ma - - - gni - fi-cat, ma - -

3

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

41

me-a, a - ni-ma me-a, a - ni-ma me-a Do - - - mi - num;

a - ni-ma, a - - ni-ma me-a, a - ni-ma me-a, a - - ni-ma me-a Do - mi - num;

gni - fi-cat a - ni-ma me-a, a - ni-ma me-a, a - - ni-ma me-a Do - mi - num; ma - - -

gni - fi-cat a - ni-ma me-a, ma-gni - fi-cat a - - ni-ma me-a Do - - mi - num; ma - - -

me-a, a - ni-ma me-a, a - ni-ma me-a, a - - ni - ma me - a Do-mi - num;

66

p.

p.

p.

fl

ob

vi

Musical score for the first system, measures 1-4. It includes a vocal line and three piano accompaniment staves (flute, oboe, violin).

Musical score for the second system, measures 5-8. It includes a vocal line and three piano accompaniment staves (flute, oboe, violin).

Musical score for the third system, measures 9-12. It includes a vocal line and three piano accompaniment staves (flute, oboe, violin).

Musical score for the fourth system, measures 13-16. It includes a vocal line and three piano accompaniment staves (flute, oboe, violin).

gni - fi-cat, ma - - -

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

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

ma - gni - fi-cat, ma - gni - fi-cat, ma - gni - fi-cat, ma - - -

ma - gni - fi - cat, ma - - - gni-fi-cat a - ni-ma

fl

f
6 m

v

ob

vi

70

gni - fi-cat, ma - - gni - fi-cat a - ni-ma me-a, ma-gni - fi-cat a - ni-ma me-a Do - mi -
 - - - - ni-ma me-a, a - ni-ma me-a, a - ni-ma me-a Do - - - - mi -
 cat, ma - - gni-fi-cat a - ni-ma, a - - ni-ma me-a, a - - ni-ma me-a, a - - ni-ma me-a Do - mi -
 8 gni - fi-cat, ma - - gni - fi-cat a - ni-ma me-a, a - ni-ma me-a, a - - ni-ma me-a Do - mi -
 me-a, a - ni-ma me-a, a - ni-ma me-a, a - ni-ma me-a, a - ni-ma me - a Do-mi -

5 w v r IV v T

75

Musical score for the first system, measures 75-79. It consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with the same key signature. The music features a mix of quarter notes, eighth notes, and rests.

R

Musical score for the second system, measures 80-84. It consists of two staves in treble clef with a key signature of one sharp. The music is characterized by dense sixteenth-note passages and eighth-note patterns.

OS

Musical score for the third system, measures 85-89. It consists of two staves in treble clef with a key signature of one sharp. The music continues with complex rhythmic patterns, including sixteenth-note runs.

Vt

Musical score for the fourth system, measures 90-94. It consists of three staves: two in treble clef and one in bass clef, all with a key signature of one sharp. The music features a variety of rhythmic textures, including sixteenth-note passages and eighth-note patterns. A handwritten annotation "ultra" is present above the second staff.

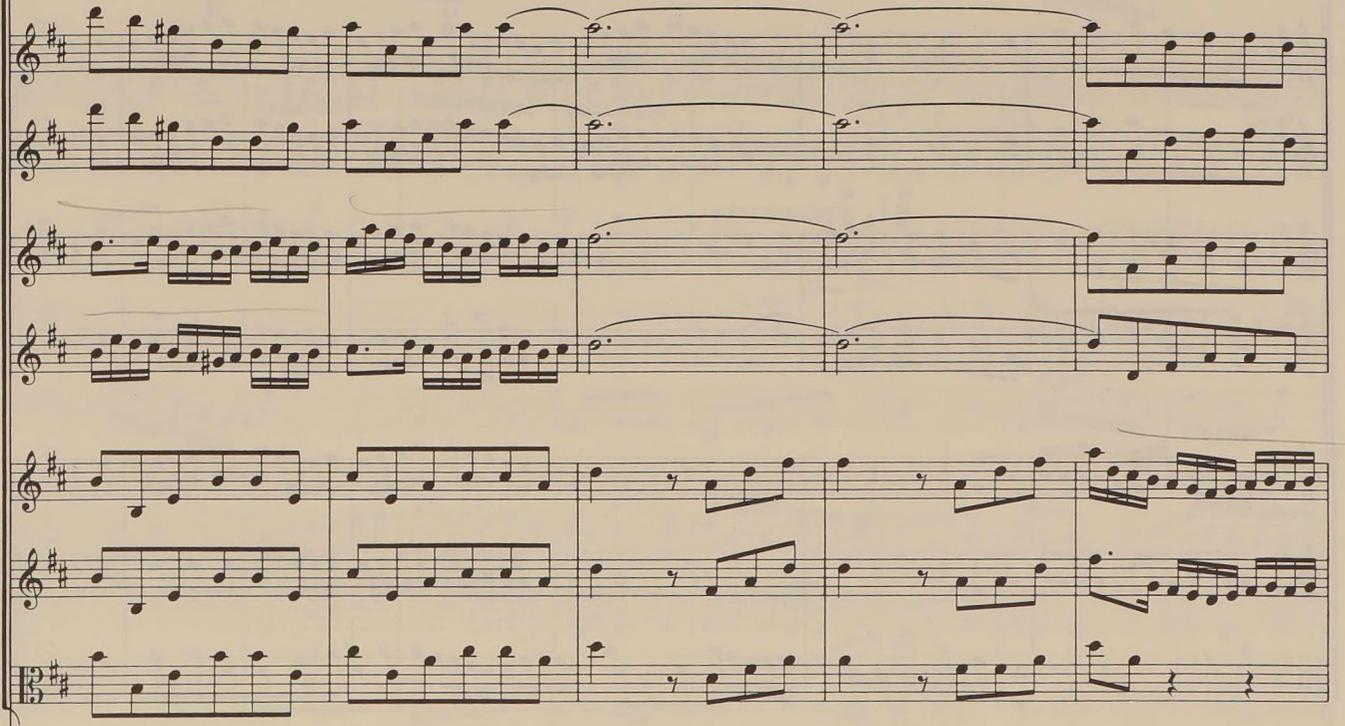
Musical score for the fifth system, measures 95-99. It consists of five staves, all with a key signature of one sharp. Each staff begins with the word "num." and contains mostly rests, indicating a section of numerical notation or a placeholder for numbers.

Musical score for the sixth system, measures 100-104. It consists of a single staff in bass clef with a key signature of one sharp. The music features a complex rhythmic pattern with sixteenth and eighth notes.

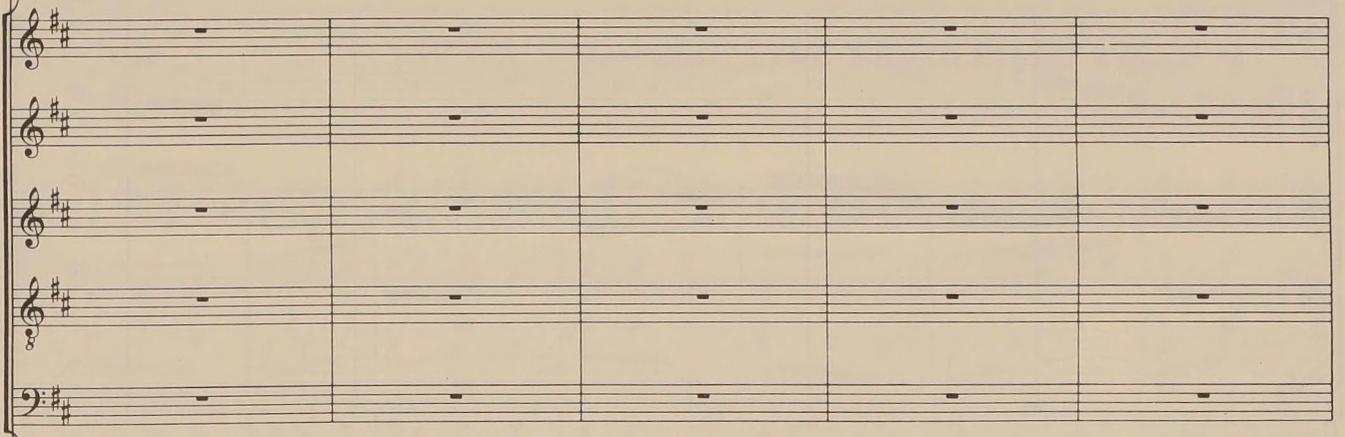
80



Musical score system 1, measures 80-84. It features five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two sharps (F# and C#). The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps. The music includes a piano (p) dynamic marking, a trill (tr) marking, and various rhythmic patterns including sixteenth and thirty-second notes.



Musical score system 2, measures 85-89. It features five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two sharps (F# and C#). The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps. The music includes a piano (p) dynamic marking, a trill (tr) marking, and various rhythmic patterns including sixteenth and thirty-second notes.



Musical score system 3, measures 90-94. It features five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two sharps (F# and C#). The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps. The music includes a piano (p) dynamic marking and various rhythmic patterns including sixteenth and thirty-second notes.



Musical score system 4, measures 95-99. It features five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has two sharps (F# and C#). The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a bass clef and a key signature of two sharps. The fifth staff has a bass clef and a key signature of two sharps. The music includes a piano (p) dynamic marking and various rhythmic patterns including sixteenth and thirty-second notes.

f
forte

85

TR

OB

VI

Dijo María a Isabel, mujer del sacerdote Zecharías,

MI ALMA ENGRANDECE AL SEÑOR



2. Et exultavit spiritus meus *carácter íntimo*

Violino I
Violino II
Viola
Soprano II
Continuo

8

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

16

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

24

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

31

- vit spi - ri - tus me - us in De -

38

- o sa - lu - ta - - - - ri, sa - lu - ta -

H moll

45

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

f

53

et ex - sul - ta - vit

dolce

61

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

68

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

76

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

84

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“ (Seite 61-62)

3. Quia respexit humilitatem

delicadeza, ternura del canto, (humildad de la sierva)

Adagio

Oboe d'amore I solo

Soprano I

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, hu - mi - li - ta - tem an - cil - lae su - ae:
 ec - ce, ec - ce,
 ec - ce, ec - ce, ec - ce e - nim ex hoc be - a - tam, ec - ce e - nim ex hoc be -
 a - tam, be - a - - - tam me di - cent, be - a - - - tam, be - a - - - tam me di -

1) Wird die Obligatstimme von einer gewöhnlichen Oboe gespielt, so ist die Partie von hier an bis Takt 22, 6. Note - analog der Es-dur-Fassung - zu oktavierem.

Handwritten signature

4. Omnes generationes

Flauto traverso I

Flauto traverso II

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

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

Soprano II
O - - - - mnes, o-mnes, o-mnes ge - ne-ra-ti - o - - - - nes, o-mnes,

Alto
Tutti un poco O-mnes, o-mnes ge-ne - ra-ti - o - nes, o-mnes, o-mnes ge-ne-ra-ti - o - nes,

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

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

Continuo

Hau sensación de plenitud, agitación, poder (omnes) → todas generas

Handwritten musical score for the first system, featuring five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 4/4. The music consists of complex rhythmic patterns, including sixteenth and thirty-second notes, with various rests and phrasing slurs. A handwritten number '5' is placed above the first staff.

Handwritten musical score for the second system, featuring five staves with Latin lyrics. The lyrics are:
 - nes, o - mnes, o-mnes ge - ne - ra - ti - o - nes, o - mnes, o-mnes
 o - mnes, o-mnes ge - ne - ra - ti - o - nes, o-mnes ge - ne - ra - ti -
 o-mnes, o-mnes ge - ne - ra - ti - o - nes, o-mnes ge - ne - ra - ti - o -
 - nes, o - mnes, o-mnes ge - ne - ra - ti - o -
 o - nes, o - mnes, o-mnes ge - ne - ra - ti - o -

The score includes various musical markings such as 'T' (Tutti), 'II', 'A', and 'B' above the staves. The notation continues with complex rhythmic patterns and phrasing slurs, consistent with the first system.

13

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

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

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

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

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

17

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

21

Musical score for the first system, consisting of seven staves. The top six staves are in treble clef, and the bottom staff is in bass clef. The music features a rhythmic accompaniment with various note values and rests.

Musical score for the second system, including vocal lines with lyrics and a bass line. The lyrics are:
 nes, o-mnes, o-mnes ge-ne-ra-ti-o - - - - -
 nes, o-mnes, o-mnes ge-ne-ra-ti-o - - - - -
 nes, o-mnes, o-mnes ge-ne-ra-ti-o - - - - -
 nes, o-mnes, o-mnes ge-ne-ra-ti-o - - - - -
 nes, o-mnes, o-mnes ge-ne-ra-ti-o - - - - -
 nes, o-mnes, o-mnes ge-ne-ra-ti-o - - - - -

Beda 1

6. Et misericordia

Flauto traverso I
Violino I

Flauto traverso II
Violino II

Viola

Alto

Tenore

Continuo

Violino col sordino
f (ma dolce)

Violino col sordino
f (ma dolce)
col sordino

f (ma dolce)

f (ma dolce)

4

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

como un andar precando, como rodras de la mano con tener

8

Flauto II

Violino II

es;

es;

et mi-se-ri-

et mi-se-ri-

12

p

p

Flauto II

Violino II

p

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 - ti-bus

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

16

f

e - um, ti-men - - ti-bus e - um;

e - um, ti-men - ti-bus e - um;

D moll

20

Flauto I

Flauto II

Violino I

Violino II

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-

DESPLIEGO EL PODER DE SU BRAZO Y DISPERSO A LOS QUE SE ENRIPIEN CON LOS PENSAMIENTOS DE SU CORAÇÓN

7. Fecit potentiam

adventado
presuado
obstin

Tromba I

Tromba II

Tromba III

Timpani

El poder y la fuerza de su brazo divino contra los
orgullos

Flauto traverso I

Flauto traverso II

Oboe I

Oboe II

Violino I

Violino II

Viola

senza sordino

senza sordino

senza sordino

Soprano I

Fe - cit po - ten - ti-am, fe - cit po-ten - ti-am,

Soprano II

Fe - cit po - ten - ti-am, fe - cit po-ten - ti-am,

Alto

Fe - cit po - ten - ti-am, fe - cit po-ten - ti-am,

Tenore

Fe-cit — po - ten -

Basso

Fe - cit po - ten - ti-am, fe - cit po-ten - ti-am,

Continuo
(Organo e Violoncelli
e Violone e Fagotti)

6w →

4

Four staves of musical notation, all containing rests. The key signature is one sharp (F#) and the time signature is 4/4.

Four staves of musical notation. The top two staves have a melodic line with eighth notes and quarter notes. The bottom two staves have a supporting melodic line with eighth notes and quarter notes.

Four staves of musical notation. The top two staves have a melodic line with eighth notes and quarter notes. The bottom two staves have a supporting melodic line with eighth notes and quarter notes.

Five staves of musical notation. The top four staves are vocal lines with lyrics. The bottom staff is a keyboard accompaniment line. The lyrics are: "fe-cit po-ten - ti-am, fe - cit po-ten - ti-am, fe-cit po-ten - ti-am, fe - cit po-ten - ti-am, fe-cit_ po-ten - ti-am in brac - chi-o su-o, po-ten - ti-am, fe - cit po-ten - ti-am in brac - chi-o su-".

A single bass staff of musical notation with a keyboard accompaniment line, featuring eighth and sixteenth notes.

8

fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,

fe - cit po - ten - ti - am in brac - chi - o su - o, po - ten - ti - am, fe - cit po - ten - ti - am in brac - chi - o su -

o, di - sper - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di - sper - sit, disper - sit,

fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,

12

fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,

- - ti - am in brac - chi - o su - o, po - ten - ti - am, fe - cit po - ten - ti - am in brac - chi - o su -

o, di - sper - - - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di - sper - - - sit, di - sper - sit,

di - sper - - - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di - sper - sit, di - sper - sit, di -

fe - cit - - - po - ten - - -

16

fe-cit po-ten-ti-am, fe-cit po-ten-ti-am, di-sper-sit, di-sper-sit,
 o, di-sper-sit, fe-cit po-ten-ti-am, fe-cit po-ten-ti-am, di-sper-sit, di-sper-sit,
 di-sper-sit, fe-cit po-ten-ti-am, fe-cit po-ten-ti-am, di-sper-sit, di-sper-sit,
 sper-sit, di-sper-sit, fe-cit po-ten-ti-am, fe-cit po-ten-ti-am, di-sper-sit, di-sper-sit,
 -ti-am in brac-chi-o su-o, fe-cit po-ten-ti-am, fe-cit po-ten-ti-am in brac-chi-o su-

20

- ti-am in brac - chi-o su-o —, po-ten - ti-am, fe-cit po-ten - ti-am in brac - chi-o su - -
 di - sper - - - sit, fe-cit po-ten - ti-am, fe-cit po-ten - ti-am, di - sper-sit, di-sper-sit, di -
 sper-sit, di - sper - - - sit, fe-cit po-ten - ti-am, fe-cit po-ten - ti-am, di - sper - - - sit, di-sper-sit,
 di-sper-sit, di-sper-sit, fe - cit po-ten - ti-am, fe-cit po-ten - ti-am, di - sper-sit, di-sper-sit, di -
 o, di - sper - - - sit, fe-cit po-ten - ti-am, fe-cit po-ten - ti-am, di-sper-sit, di - sper-sit,

24

Musical score for measures 24-27. The score consists of multiple staves for piano accompaniment and a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes. The vocal line begins in measure 25 with the lyrics "o, di-sper - - sit, di - sper- - sit, di - sper-sit, di-sper-sit".

Musical score for measures 28-31. This section continues the vocal and piano accompaniment. The lyrics for the vocal lines are: "o, di-sper - - sit, di - sper- - sit, di - sper-sit, di-sper-sit" (top line); "sper-sit, di-sper - - sit, di - sper - - sit, di-sper-sit, di-sper-sit" (second line); "di - sper - - sit, di-sper-sit, di-sper-sit, di-" (third line); "sper-sit, di-sper-sit, di - sper - - sit, di-sper - sit, di - sper-sit," (fourth line); "di-sper-sit, di-sper-sit, di - sper - - sit, di-sper-sit, di-sper-sit" (fifth line). The piano accompaniment continues with intricate rhythmic patterns.

disper-so

adagio

The musical score is arranged in systems. The top system consists of four staves (Soprano, Alto, Tenor, Bass) with a large bracket spanning across them. Below this are several systems of vocal parts with Latin lyrics. The lyrics are:
 su-per-bos men-te cor-dis su - i, men-te cor-dis su - - - i.
 su-per-bos men-te cor-dis su - i, men-te cor-dis su - - - i.
 sper-sit su-per-bos men-te cor-dis su - i, men-te cor-dis su - - - i.
 di-sper-sit su-per-bos men-te cor-dis su - i, men-te cor-dis su - - - i.
 su-per-bos men-te cor-dis su - i, men-te cor-dis su - - - i.
 Handwritten annotations include "20 barbis" in the first vocal system, a circled "T" in the second system, and a circled note in the third system. A large bracket is drawn over the top four staves of the first system.

Werden bei Aufführungen während der Weihnachtszeit die vier Einlagesätze aus der Es-dur-Fassung des „Magnificat“ mitmusiziert, so folgt hier der Einlagesatz C „Gloria in excelsis Deo“ (Seite 65-66).

DERRIBO A LOS POTENTALES DE SUS TRONOS Y ENSALZO A LOS HUMILDES

8. Deposuit potentes

Violini I/II
in unisono

Tenore solo

Continuo



Fis moll

6

11

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

17

po - - - - su-it po - ten - - - - tes de se - - - - de et

23

ex - al - ta - - - - vit hu - mi - les;

29

Ausf.:

de-

35

po - - - - su-it, de-po - - - - su-it po-ten - - - - tes de

41

se - - - - de et ex-al - ta - - - -

46

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

51

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

57

62

Handwritten notes and a checkmark in the bottom right corner of the page.

A LOS HAMBRIENTOS LOS LLENO DE BIENOS,
Y A LOS RICOS LOS DESPIDIO VACIOS

9. Esurientes implevit bonis

Flauto traverso I

Flauto traverso II

Alto

Continuo

pizzicato

5

Edu

E - su - ri - en - tes im -

9

ple - - vit bo - nis, e - su - ri - en - tes im - ple - - vit bo - nis et di - vi - tes di - mi - sit, et

13

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

17

nes;

e - su - ri - en - tes im -

22

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

26

- nis, im - ple -

(meno (amplo))

30

- vit bo-nis et di-vi-tes di - mi-sit, et di-vi-tes di - mi-sit, di - mi - - sit

34

in - a-nes, di-mi-sit in - a - nes, di-mi-sit in-a - nes.

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“ (Seite 67-69).

tercello

SEGUN LO QUE HABIA PROMETIDO A NUESTROS PADRES,
A ABRAHAM Y A SU DESCENDENCIA PARA SIEMPRE

11. Sicut locutus est

Soprano I

Soprano II

Alto

Tenore

Basso

Continuo

Si - cut lo - cu - tus, lo - cu - tus est ad Pa - tres no - - stros, A - bra -

Si - cut lo -

Handwritten notes:
 A circled 'D' with an arrow pointing to the Bass line.
 An arrow pointing to the word 'Credo'.

Handwritten notes:
 'gestoltz' written below the Bass line.

6

Si - cut lo - cu - tus, lo - cu - tus est ad Pa - tres

cu - tus, lo - cu - tus est ad Pa - tres no - - stros, A - bra - ham et se - mi - ni e - - ius in

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

Handwritten notes:
 'AC' written above the Soprano II line.
 'CM' written above the Bass line.

12

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

no - - stros, A - bra - ham et se - mi - ni e - - ius in sae - cu - la, in sae - - cu - -

sae - cu - la, si - cut lo - cu - tus est in sae - cu - la, si - cut lo - cu - tus

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

Handwritten notes:
 'R' written above the Soprano I line.
 'CM' written above the Bass line.

Handwritten note:
 'dijentes de Abraham'

19

I (B) *CM*

Si - cut lo - cu - tus, lo - cu - tus est ad Pa - tres no - - stros, A - bra -
 e - - ius in sae - cu - la, A - bra - ham et se - mi - ni e - - ius in sae - cu - la, si - cut lo -
 la, in sae - - - cu - la, *A* (S) si - cut lo -
 est ad Pa - tres no - - stros, si - cut lo - cu - tus est in sae - cu - la,
 in sae - cu - la,

26

ham et se - mi - ni e - - ius in sae - cu - la, si - cut lo - cu - tus est in
 cu - tus, lo - cu - tus est ad Pa - tres no - stros in sae - - cu - - la, ad Pa - tres
 cu - tus, lo - cu - tus est ad Pa - tres no - - stros, A - bra - ham et se - mi - ni e - - ius in
 si - cut lo - cu - tus, lo - cu - tus est ad Pa - tres

32

sae - cu - la, si - cut lo - - cu - tus est in sae - cu - la, A - bra -
 no - - stros, si - cut lo - cu - - tus est ad Pa - tres no - - stros, A - bra -
 sae - cu - la, si - cut lo - cu - tus est in sae - cu - la, A - bra -
 no - - stros, A - bra - ham et se - mi - ni e - - ius in sae - cu - la, A - bra -
 si - cut lo - cu - tus, lo - cu - tus est ad Pa - tres no - - stros, A - bra -

38

ham et se-mi-ni e-ius, A-bra-ham et se-mi-ni e-ius in sae - - - - -
 ham, A-bra-ham et se-mi-ni e-ius, A-bra-ham et se-mi-ni e-ius in sae - -
 ham, A-bra-ham et se-mi-ni e-ius, A-bra-ham et se-mi-ni e- - ius in
 ham, A-bra-ham et se-mi-ni e-ius, A-bra-ham et se-mi-ni e- - ius in
 ham, A-bra-ham et se-mi-ni e-ius, A-bra-ham et se-mi-ni e-ius, se-mi-ni

43

- - - - - cu - - - - la, in
 - - - - - cu - - - - la, in sae - - - - -
 sae - - - - - cu - - - - la, A-bra-ham et se-mi-ni e- - - ius in
 sae - - - - - cu - - - - la, in sae -
 e-ius, se-mi-ni e-ius in se-cu - - - - la, si-cut lo-cu-tus, lo-cu-tus est ad Pa-tres

48

sae - - - - - cu - - - - la, A-bra-ham et se-mi-ni e- - - ius in sae - - - - - cu - - - - - la.
 - - - - - cu - - - - la, A-bra-ham et se-mi-ni e- - - ius in sae - - - - - cu - - - - - la.
 sae - - - - - cu - - - - la, A-bra-ham et se-mi-ni e- - - ius in sae - - - - - cu - - - - - la.
 - - - - - cu - - - - la, A-bra-ham et se-mi-ni e- - - ius in sae - - - - - cu - - - - - la.
 no - - - - - stros, A-bra-ham et se - - - - - mi-ni e- - - - ius in sae - cu - la.

12. Gloria Patri

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

Continuo
(Organo e Violoncelli
e Violone e Fagotti)

The musical score is written in G major (one sharp) and common time (C). It features a variety of instruments and vocal parts. The vocal parts (Soprano I, Soprano II, Alto, Tenore, Basso) have lyrics: "Glo-ri-a, glo-". The Continuo part is marked "tasto solo". Handwritten annotations include "3" (triplets), "tr" (trills), "A" (accents), and "V" (vibrato or breath marks).

V
Vibrato

11

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

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

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

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

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

tasto solo

accomp.

Handwritten signature

Handwritten signature

Handwritten signature

23

Si-cut e - rat in prin-ci - pi-o, si-cut e - rat in prin-

Si-cut e - rat in prin-ci - pi-o, si-cut e - rat in prin-

ci - pi-o, si-cut e - rat in prin-ci - pi-o, in— prin-

ci - pi-o, si-cut e - rat in prin - ci - pi-o, in prin-

Si-cut e - rat in prin - ci - pi-o, si-cut e - rat in prin-ci - pi-o, in— prin-

en el principio, ahora y siempre por siglos de los siglos. Amen

28

ci - pi - o, in prin-ci - pi - o et nunc, nunc et sem-per et in sae - cu - la,

ci - pi - o, in prin-ci - pi - o et nunc, nunc et sem-per et in sae - cu - la,

ci - pi - o, in prin-ci - pi - o et nunc, nunc et sem-per et in sae - cu - la,

ci - pi - o, in prin-ci - pi - o et nunc, nunc et sem-per et in sae - cu - la,

ci - pi - o, in prin-ci - pi - o et nunc, nunc et sem-per et in sae - cu - la,

6au 5au

33

et in sae-cu-la sae-cu - lo - - - - -

et in sae-cu-la sae-cu - lo - - - - -

et in sae-cu-la sae-cu - lo - - - - -

et in sae-cu-la sae-cu - lo - - - - -

et in sae-cu-la sae-cu - lo - - - - -

38

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

ANHANG / APPENDIX

Die vier Einlagesätze aus der Es-Dur-Fassung des Magnificat
The four inserted movements from the E-flat major version of the Magnificat
(BWV 243a)

- A. Vom Himmel hoch
- B. Freut euch und jubiliert
- C. Gloria in excelsis Deo
- D. Virga Jesse floruit

Einlagesatz A. Vom Himmel hoch

Soprano I/II
Alto
Tenore
Basso (Continuo ad lib.)

Vom Him - - - mel
Vom Himmel hoch da komm ich her, da komm ich
Vom Himmel hoch da komm ich her, da komm ich her, vom Him-mel hoch
Vom Him-mel hoch da komm ich

4

hoch da komm ich her,
her, vom Him-mel hoch da komm ich her, vom Him-mel hoch da komm ich her, ich bring euch
her, vom Him-mel hoch her, vom Him-mel hoch da komm ich her, ich bring euch gu - te
her, vom Him-mel hoch da komm ich her, da komm ich her,

7

ich bring euch gu - te
gu - te neu - e Mär, ich bring euch gu - te neu - e Mär, euch gu - te neu - e
neu - e Mär, ich bring euch gu - te neu - e Mär, ich bring euch gu - te neu - e
ich bring euch gu - te neu - e Mär, ich bring euch gu - te neu - e Mär, ich bring euch

11

neu - - - e Mär,
Mär, ich bring euch gu - te neu - e Mär, der gu - ten Mär bring ich so viel, so
Mär, ich bring euch gu - te neu - e Mär, der gu - ten Mär bring ich
gu - te neu - e, neu - e Mär, der gu - ten

14

der gu - ten

viel, der gu-ten Mär bring ich so viel, bring ich so viel, so viel, der gu-ten Mär bring ich so

so viel, so viel, bring ich so viel, bring ich so viel, so viel, der gu-ten

Mär - bring ich - so viel, der gu-ten Mär bring ich so viel, so viel, bring ich so

17

Mär bring ich so viel, so viel, bring ich so viel, so viel, bring ich so viel, so viel, bring ich so

viel, bring ich so viel, so viel, bring ich so viel, so viel, bring ich so viel, so viel, bring ich so

Mär bring ich so viel, so viel, bring ich so viel, so viel, bring ich so viel, bring ich so

viel, der gu-ten Mär bring ich so viel, der gu-ten Mär bring ich so viel, der gu-ten Mär bring ich so

20

da - - -

viel, da - von ich singn und sa - gen will, ich singn und sa - gen will,

viel, da - von ich singn und sa - gen will, da - von ich

viel, da - von ich singn und sa - gen will, und sa - gen

23

von ich singn und sa -

da - von ich singn und sa - gen will, da - von ich singn,

singn und sa - gen will, da - von ich singn und sa - gen

will, da - von ich singn und sa - gen will, da - von ich singn und sa -

26

gen will, da - von ich singn und sa - gen will.

will, da - von ich singn und sa - gen will.

will, da - von ich singn und sa - gen will.

- gen will, da - von ich singn und sa - gen will.

24

das her-ze - lie - be - Je - - su -
 das her-ze - lie - be - Je - - su -
 das her-ze - lie - be - Je - - su - lein,
 das her-ze - lie - be - Je - - su - lein,

30

lein, das soll eu - er Freud_ und Won - ne sein, eu - er
 lein, das soll eu - er Freud_ und
 lein, das soll eu - er Freud_ und Won - ne sein, eu - er
 lein, das soll eu - er Freud_ und Won - ne sein, eu - er Freud_ und Won - ne sein, eu - er

38

Freud und Won - ne sein, das soll eu - er Freud und Won - ne sein, eu - er
 Won - - ne sein, das soll eu - er Freud und Won - ne sein, eu - er
 sein, Freud und Won - ne sein, das soll eu - er Freud_ und Won - ne sein,
 eu - er_ Freud_ und Won - ne sein, das soll eu - er Freud_ und Won - ne sein,

45

Freud_ und Won - ne sein, das soll eu - er_ Freud und Won - ne sein.
 Freud_ und Won - ne sein, das soll eu - er_ Freud und Won - ne sein.
 eu - er_ Freud und Won - ne sein, das soll eu - er_ Freud und Won - ne sein.
 eu - er_ Freud und Won - ne sein, das soll eu - er_ Freud_ und Won - ne sein.

Einlagesatz D. „Virga Jesse floruit“

Soprano I

Basso

Continuo

5

Vir - ga Jes - se flo -

Vir - ga Jes - se flo -

8

- ru - it, E - ma - nu - el no - ster ap -

- ru - it, E - ma - nu - el no - ster ap -

10

pa -

12

- ru - it, Vir - ga Jes - se flo -

- ru - it, Vir - ga Jes - se flo -

14

- ru-it, E - ma - nu - el no - stro ap - pa - ru -

16

- ru-it, E - ma - nu - el no - stro ap - pa - ru -

18

it, in - du-it car-nem

22

in - du - it car-nem ho - mi - nis, fit pu - er de - le - cta -
ho-mi - nis, fit pu - er de - le - cta -

24

26

- bi-lis, fit pu - er de - le - cta - bi-lis. - bi-lis.
- bi-lis, fit pu - er de - le - cta - bi-lis.

29

Al - le - lu - ja, al - le - lu - ja,

Al - le - lu - ja, al - le - lu - ja, al -

32

al - le - lu - ja, al - le - lu - ja;

le - lu - ja, al - le - lu - ja, al - le - lu - ja;

35

al - le - lu - ja, al - le - lu - ja, al - le - lu -

al - le - lu - ja, al - le - lu - ja, al - le -

38

ja, al - le - lu - ja, al - le - lu -

- lu - ja, al - le - lu - ja, al - le - lu -

40

ja, al - le - lu - ja.

ja, al - le - lu - ja.

42

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