

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

Klavierauszug

Vocal Score



Bärenreiter

J. S. BACH

Magnificat in D-Dur

Magnificat in D major

BWV 243

Klavierauszug
nach dem Urtext der Neuen Bach-Ausgabe von
Vocal Score
based on the Urtext of the New Bach Edition by

Eduard Müller



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BESETZUNG / ENSEMBLE

Soli: Soprano I, II, Alto, Tenore, Basso
Coro: Soprano I, II, Alto, Tenore, Basso
Flauto traverso I, II, Oboe I, II (auch / also Oboe d' amore I, II);
Tromba I, II, III; Timpani;
Violino I, II, Viola;
Continuo (Fagotto, Violoncello, Violone, Organo)

Aufführungsdauer / Duration: ca. 30 min.

VORWORT

Der Text des *Magnificat*,¹ der Lobgesang der Maria, entstammt dem ersten Kapitel des Lukas-Evangeliums, Vers 46–55. Sein liturgischer Ort im christlichen Gottesdienst ist von alters her die Vesper, zu der das *Magnificat* auch im lutherischen Leipzig der Bachzeit normalerweise im 9. Psalmton gesungen wurde, abgeschlossen durch einen Lobpreis der göttlichen Dreieinigkeit. An hohen Festtagen jedoch erklang es im Figuralstil, also mehrstimmig unter Mitwirkung von Instrumenten.

Nur eine einzige Komposition dieser Art aus J. S. Bachs Feder ist uns erhalten; sie aber ist durch ihren Einfallsreichtum, durch die prägnante Kürze ihrer Sätze – Dakapo-Arien fehlen ihr ganz – eine selbst bei Bach nicht alltägliche Meisterleistung.

Entstanden ist das Werk sehr wahrscheinlich zu Weihnachten 1723, und zwar in einer von der vorliegenden abweichenden Fassung in Es-Dur.² Etwa acht Jahre später, vielleicht im Frühjahr 1732, hat Bach die Komposition in die hier gebotene Fassung umgearbeitet. Aus der ursprünglichen Tonart Es-Dur wurde D-Dur (vielleicht mit Rücksicht auf die zur Verfügung stehenden Trompeten), die ursprünglich nur aus Oboen und Fagott bestehende Holzbläsergruppe – nur im *Esurientes* hatten die Oboisten ihre Instrumente mit Blockflöten vertauscht – wurde durch Hinzunahme von Querflöten bereichert, die Harmonik wurde an verschiedenen Stellen geglättet, die

Rhythmik gestrafft. Außerdem waren einige Änderungen in der Instrumentierung und mehrere Oktavverlegungen durch den Wechsel der Tonart notwendig geworden. Die auffallendste Änderung war jedoch der Wegfall von vier weihnachtlichen Einlagesätzen, die in der ersten Fassung den biblischen Text unterbrochen hatten; vermutlich wollte Bach das Werk nach der Umarbeitung nicht mehr für Weihnachten, sondern (zumindest auch) für die anderen hohen Feste des Kirchenjahres verwenden.

Der vorliegende Klavierauszug folgt in seinen Lesarten der Veröffentlichung der *Neuen Bach-Ausgabe*, Serie II, Band 3. Der Notentext der Singstimme wurde getreu übernommen; auf eine zusätzliche Bearbeitung wurde bewusst verzichtet. Um die Möglichkeit zu bieten, die vier Einlagesätze der Urfassung bei weihnachtlichen Aufführungen mitzumuszizieren, wurden diese im Anhang mitgeteilt, und zwar entsprechend der Tonart der Bachschen Umarbeitung um einen Halbton hinabtransponiert. Ihre Einordnung ist an den entsprechenden Stellen des Werkes durch Verweisung gekennzeichnet. Der fragmentarisch erhaltene Einlagesatz D, *Virga Jesse floruit*, ist unter Heranziehung des Duettts *Ehre sei Gott in der Höhe* aus Kantate 110 ergänzt worden. Einen ausführlichen Bericht über das Verfahren bei der Ergänzung enthält das Vorwort zur Partitur des *Magnificat*.

Alfred Dürr

1 Für ein intensives Studium des J. S. Bachschen *Magnificats* sei auf den Kritischen Bericht II/3 der *Neuen Bach-Ausgabe* verwiesen.

2 Vgl. *Neue Bach-Ausgabe* II/3, S. 3–64 bzw. die Studienpartitur TP 58.

PREFACE

The text of the *Magnificat*,¹ Mary's song of praise, is taken from the first chapter of the Gospel according to St. Luke, verses 46–55. Its traditional place in the liturgy is within the service of Vespers, as was the case in Lutheran Leipzig in Bach's day (when it was normally sung to the ninth psalmtone), and closing with the doxology. On the high feast-days however it was performed in the *figural* style, that is, polyphonically and accompanied by instruments.

Only one of J. S. Bach's works of this kind has survived; it is however, thanks to the richness of its inspiration and the pregnant brevity of its movements (there are no da capo arias), a masterpiece even by Bach's standards.

The work was probably written for Christmas 1723; unlike our version it was originally in the key of E-flat major.² Some eight years later, perhaps early in 1732, Bach revised the composition in the form in which it is here presented. E-flat major became D major (perhaps out of consideration for the trumpets available), the woodwind group which originally consisted only of oboes and a bassoon (apart from the *Esurientes*, where the oboists took up recorders) was enriched by the addition of transverse flutes, the harmony was smoothed out in various passages, the rhythms made more taut. In addition some changes in the instrumental writing and a number of octave

transpositions were made necessary by the change of key. The most striking difference however was the omission of the four Christmas inserts which in the original version interrupted the sequence of the biblical text – Bach presumably wanted to make the work suitable not (or not only) for Christmas but for the other great feasts of the church year.

The present vocal score follows in its readings the published text of the *New Bach Edition*, series II, volume 3. The vocal parts have been taken over unaltered (an additional revision of them was deliberately avoided). The four inserted movements from the original version have been included in an appendix, transposed down by a semitone to accord with the altered key, so that it is possible to include them in a performance of the revised version during the Christmas season. Cues to indicate their place have been included in the vocal score. The fragmentary insert D, *Virga Jesse floruit*, has been completed by collation with the duet *Ehre sei Gott in der Höhe* from cantata 110. A detailed account of the principles followed in completing this movement may be found in the preface to the full score of the *Magnificat*.

Alfred Dürr

(translated by Peter Branscombe)

1 The student requiring a detailed study of the *Magnificat* is referred to the Critical Commentary II/3 of the *New Bach Edition*.

2 Cf. *New Bach Edition* II/3, pp. 3–64, or the study score TP 58.

Magnificat D-dur

BWV 243

1. Magnificat

Johann Sebastian Bach

Tromba I, II, III
Timpani
Fl. I, II
Ob. I, II
Viol. I, II, Va.
Continuo

First system of the score, measures 1-2. The upper staff (Tromba I, II, III) features a rhythmic pattern of eighth notes in a 3/4 time signature. The lower staff (Timpani) has a simple bass line.

Second system of the score, measures 3-4. The upper staff (Fl. I, II) has a melodic line with eighth notes. The lower staff (Ob. I, II) has a bass line with eighth notes.

Third system of the score, measures 5-6. The upper staff (Viol. I, II, Va.) has a melodic line with eighth notes. The lower staff (Continuo) has a bass line with eighth notes.

Fourth system of the score, measures 7-8. The upper staff (Viol. I, II, Va.) has a melodic line with eighth notes. The lower staff (Continuo) has a bass line with eighth notes.

Fifth system of the score, measures 9-12. The upper staff (Viol. I, II, Va.) has a melodic line with eighth notes. The lower staff (Continuo) has a bass line with eighth notes.

Fl. I, II Viol. I, II
Ob. I, II Va.

15

This system contains measures 15, 16, and 17. The top staff is for Flute I and Violin I, and the bottom staff is for Flute II and Violin II. The music is in a key with two sharps (D major) and a 2/4 time signature. Measure 15 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 16 continues this pattern with some rests. Measure 17 shows a change in the upper staff's texture, with more sustained notes.

Trb. I, II, III
Timp.

18

This system contains measures 18, 19, and 20. The top staff is for Trumpets I, II, and III, and the bottom staff is for Timpani. The music is in a key with two sharps (D major) and a 2/4 time signature. Measure 18 features a rhythmic pattern with eighth and sixteenth notes. Measure 19 continues this pattern with some rests. Measure 20 shows a change in the upper staff's texture, with more sustained notes.

21

This system contains measures 21, 22, and 23. The top staff is for Flute I and Violin I, and the bottom staff is for Flute II and Violin II. The music is in a key with two sharps (D major) and a 2/4 time signature. Measure 21 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 22 continues this pattern with some rests. Measure 23 shows a change in the upper staff's texture, with more sustained notes.

24

This system contains measures 24, 25, and 26. The top staff is for Flute I and Violin I, and the bottom staff is for Flute II and Violin II. The music is in a key with two sharps (D major) and a 2/4 time signature. Measure 24 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 25 continues this pattern with some rests. Measure 26 shows a change in the upper staff's texture, with more sustained notes.

27

This system contains measures 27, 28, and 29. The top staff is for Flute I and Violin I, and the bottom staff is for Flute II and Violin II. The music is in a key with two sharps (D major) and a 2/4 time signature. Measure 27 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 28 continues this pattern with some rests. Measure 29 shows a change in the upper staff's texture, with more sustained notes.

29

This system contains measures 30, 31, and 32. The top staff is for Flute I and Violin I, and the bottom staff is for Flute II and Violin II. The music is in a key with two sharps (D major) and a 2/4 time signature. Measure 30 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 31 continues this pattern with some rests. Measure 32 shows a change in the upper staff's texture, with more sustained notes.

Soprano I
Ma - gni - fi - cat, ma - gni - fi - cat,

Soprano II
Ma - gni - fi - cat, ma - gni - fi - cat,

Alto
Ma - gni - fi - cat,

Tenore
Ma - gni - fi - cat,

Basso
Ma - gni - fi - cat,

31

1)

Tutti

ma - gni - fi - cat, ma -

ma - gni - fi - cat, ma -

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

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

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

34

¹ Der vom Bearbeiter ausgesetzte Basso continuo ist im Kleindruck wiedergegeben. — The editor's realization of the basso continuo is printed in small type.

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

Tutti

37

me - a, a - ni - ma
 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 a - ni - ma me - a, a - ni - ma

39

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

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

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

Tutti

46

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,

Fl. I, II, Ob. I, II
Viol. I, II
Va.

49

ma - gni - fi - cat, ma -

ma - gni - fi - cat, ma -

ma -

52

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

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

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

ma - gni - fi - cat, ma -

ma -

55

Trb. I, II, III
Timp.

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

70

cat a - ni - ma me - a Do - mi - num.
 me - a Do - mi - num.
 me - a, a - ni-ma me - a Do - mi - num.
 me - a, a - ni-ma me - a Do - mi - num.
 me - a, a - ni - ma me - a Do - mi - num.

73

Ob. I, II

Trb. I, II, III
Timp.

76

Musical score for measures 76-78. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. The upper staff contains chords and melodic lines, while the lower staff provides a bass line with eighth notes and rests.

79

Musical score for measures 79-81. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The music continues with eighth and sixteenth notes, and rests. The upper staff contains chords and melodic lines, while the lower staff provides a bass line with eighth notes and rests.

82

Musical score for measures 82-84. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The music continues with eighth and sixteenth notes, and rests. The upper staff contains chords and melodic lines, while the lower staff provides a bass line with eighth notes and rests.

85

Musical score for measures 85-87. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The music continues with eighth and sixteenth notes, and rests. The upper staff contains chords and melodic lines, while the lower staff provides a bass line with eighth notes and rests.

88

Musical score for measures 88-90. The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The music concludes with a final chord and a whole note rest in both staves.

2. Et exsultavit spiritus meus

Viol. I, II
Va.
Continuo

Musical score for Violins I and II, Viola, and Continuo, measures 1-6. The key signature is one sharp (F#) and the time signature is 3/8. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for Violins I and II, Viola, and Continuo, measures 7-12. The music continues with the same rhythmic pattern, showing some dynamic variation.

Soprano II <Solo>

Et ex - sul - ta - vit

spi - ri - tus me - us.

Viol. I, II, Va.

Viol. I

*p**f*

13

Musical score for Soprano II (Solo) and Violin I, measures 13-17. The Soprano II part has lyrics: "Et ex - sul - ta - vit spi - ri - tus me - us." The Violin I part starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

et ex - sul - ta - vit

18

Musical score for Violins I and II, Viola, and Continuo, measures 18-22. The music features a piano (*p*) dynamic.

spi - ri - tus me - us,

et ex - sul - ta - vit

spi - ri - tus

23

Musical score for Violins I and II, Viola, and Continuo, measures 23-27. The music continues with the same rhythmic pattern.

me - us, et ex - sul - ta -

28

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

33

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

38

Viol. I, II, Va.

Viol. I

- - ri me - o, in

43

Viol. I

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

Viol. I, II
Va.

48

53

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

58

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

Viol. I

63

68

ri me - o, in De - o

Viol. I, II, Va.

73

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

78

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

Viol. I, II
Va.

f

83

88

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 69). — If for performance during the Christmas season the four inserted movements from the E flat major version are included, insert A, “Vom Himmel hoch” (see p. 69), should follow at this point.

3. Quia respexit humilitatem

Adagio

Soprano I (Solo)

Oboe d'amore I-Solo
Continuo

Measures 1-2 of the musical score. The Soprano I part is a whole rest. The Oboe d'amore I-Solo Continuo part features a complex rhythmic pattern with eighth and sixteenth notes, including grace notes.

Measures 3-4 of the musical score. The Oboe d'amore I-Solo Continuo part continues with its intricate rhythmic accompaniment.

Measures 5-6 of the musical score. The Soprano I part begins with the lyrics "Qui - a re - spe - xit". The Oboe d'amore I-Solo Continuo part continues with its accompaniment. A small "Ob." marking is present above the Oboe staff in measure 6.

Measures 7-8 of the musical score. The Soprano I part continues with the lyrics "hu - mi - li - ta - tem, hu - mi - li - ta - tem an -". The Oboe d'amore I-Solo Continuo part continues with its accompaniment.

9

cil - lae su - ae,

11

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

13

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

15

17

ec - ce, ec - ce,

Ob.

19

ec - ce, ec - ce,

ec-ce e - nim ex hoc be -

21

a - tam, ec-ce e - nim ex hoc be - a - tam, be - a -

23

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

tr

4. Omnes generationes

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

Soprano II
O - - - mnes, o - mnes, o - mnes

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

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

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

Fl I, II
Ob I, II
Viol. I, II
Va.
Continuo

o - - - nes,

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

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

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

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

3

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

6

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

8

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

nes, o - mnes, o - mnes

nes,

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

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

10

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

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

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

o - nes, o - mnes, o - mnes

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

12

5. Quia fecit mihi magna

Continuo

The Continuo part consists of two staves in G major (one sharp) and common time. The right hand starts with a whole rest in measure 1, followed by a series of eighth and sixteenth notes in measures 2 and 3. The left hand plays a steady eighth-note accompaniment throughout.

Basso (Solo)

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

The Basso (Solo) part is on a single bass staff. It begins with a whole rest in measure 4, then enters with eighth notes in measure 5 and a quarter note in measure 6. The keyboard accompaniment (treble and bass staves) continues with a complex rhythmic pattern of eighth and sixteenth notes.

qui-a fe-cit mi-hi

The Basso (Solo) part continues with eighth notes in measure 7 and a quarter note in measure 8. The keyboard accompaniment features a prominent sixteenth-note figure in the right hand.

ma-gna, qui po-

The Basso (Solo) part continues with eighth notes in measure 10 and a quarter note in measure 11. The keyboard accompaniment maintains its rhythmic accompaniment.

12

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

15

ma - - - - gna qui po- - - - tens

17

est, et sanctum no- men — e- ius, et san - - - ctum no- men, et

20

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;

22

qui - a fe - cit mi - hi ma - gna qui po - tens est, et san -

25

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

28

31

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 73). — If for performance during the Christmas season the four inserted movements from the E flat major version are included, insert B, “Freut euch und jubiliert” (see p. 73), should follow at this point.

6. Et misericordia

Alto
(Solo)

Tenore
(Solo)

Fl. I, II
Viol. I, II.
col sordino
Va.
Continuo

Et mi-se - ri - cor - di - a _____, mi - se - ri -

Et mi-se - ri - cor - di - a _____, mi - se - ri -

3

cor - di - a _____ a pro - ge - ni - e in _____ pro - ge - ni - es;

cor - di - a _____ a pro - ge - ni - e in pro - ge - ni - es, in pro - ge - ni - es;

Fl. I, II, Viol. I, II
Va.

6

et mi-se-ri-

et mi-se-ri-

9

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

cor-di-a, mi-se-ri-cor-di-a a pro-ge-

12 *p*

in pro-ge-ni-es, in pro-ge-ni-es ti-men-ti-bus e-um,

-ni-e in pro-ge-ni-es ti-men-ti-bus e-um,

14 Fl. I, II; Viol. I, II, Va.

17

ti - men - - ti - bus e - um

ti - men - ti - bus e - um
Fl. I, II
Viol. I, II, Va.

19

et mi - se - ri -
et mi - se - ri -

21

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

23

in pro-ge-ni-es, in pro-ge-ni-es ti-men-ti-bus
- ni-e in pro-ge-ni-es ti-men-ti-bus

25

e-um, ti-men-ti-bus
e-um, ti-men-ti-bus
Fl. I, II
Viol. I, II, Va.

27

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

29

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

- ti - bus ti - men - ti - bus e - um ti -

31

- ti - bus e - um.

men - ti - bus e - um.

f

Fl. I, II
Viol. I, II, Va.

33

7. Fecit potentiam

Soprano I
Soprano II
Alto
Tenore
Basso

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

Fl. I, II
Ob. I, II
Viol. I, II, Va.

Tromba I, II, III
Timp.
Fl. I, II
Ob. I, II
Viol. I, II
Va.
Continuo

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,
Fl. I, II
Ob. I, II
Viol. I, II
Va.

3

fe - cit po - ten - ti - am,

fe - cit po - ten - ti - am,

- ti - am in brac - chi - o

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

fe - cit po - ten - ti - am,

6

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

fe - cit — po - ten - - - - -

su - o —, po - ten - ti - am, fe - cit po - ten - ti - am

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

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

9

Fl. I, II
Ob. I, II
Viol. I, II
Va.

ti - am in brac - - - chi-o
 in brac - - - chi-o su - - o, di - sper - - -
 sper - - - sit, di-sper - sit, di - sper - - -

11

fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,
 su - o — , po - ten - ti - am, fe - cit po - ten - ti - am
 - sit, fe - cit po ten - ti - am, fe - cit po - ten - ti - am, di -
 - sit, fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, di -
 fe - cit — po - ten -

Tromba I, II, III
 Fl. I, II, Viol. I, II, Va.
 Ob. I, II
 Timp.

13

in brac - - - chi - o su - - - o, di - sper -
 sper - - - - sit, di - sper - sit, di - sper -
 sper - sit, di - sper - sit, di - sper - sit, di - sper -
 - ti - am in brac - - - chi - o

15

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

17

Tutti

- ti - am in brac - - - chi-o
 sper - - - sit, di - sper - sit, di - sper -
 sper - sit, di - sper - sit, di - sper - sit, di - sper - - -
 di - sper - sit, di - sper - sit, di - sper - sit, di - sper - sit,
 in brac - - - chi-o su - - - o, di - sper - - -

19

su - o —, po - ten - ti-am, fe - cit po - ten - ti-am
 - sit, fe - cit po - ten - ti-am, fe - cit po - ten - ti-am, di -
 - sit, fe - cit po - ten - ti-am, fe - cit po - ten - ti-am, di -
 fe - cit po - ten - ti-am, fe - cit po - ten - ti-am, di -
 - sit, fe - cit po - ten - ti-am, fe - cit po - ten - ti-am,

21

Tutti

in brac - - - chi - o su - - - o, di - sper - - -
sper - sit, di - sper - sit, di - sper - sit, di - sper -
sper - - - - sit, di - sper - sit, di - sper -
sper - sit, di - sper - sit, di - sper - sit, di - sper - sit, di -
di - sper - sit, di - sper - sit, di - sper - sit, di - sper - sit,
23

- sit, di - sper - - - sit, di - sper - sit,
- sit, di - sper - - - sit, di - sper - sit,
- sit, di - sper - sit, di -
sper - - - - sit, di - sper - - - sit, di -
di - sper - - - - sit, di - sper - sit,
25

Adagio

27

di - sper - sit su - per - bos men - te

di - sper - sit su - per - bos men - te

sper - sit, di - sper - sit su - per - bos men - te

sper - sit, di - sper - sit su - per - bos men - te

di - sper - sit, su - per - bos men - te

Adagio
Fl. I, II, Ob. I, II,
Viol. I, II, Va.

30

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

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

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

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

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

Trb. I, II, III, Timp.

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“ (s. Seite 77). — If for performance during the Christmas season the four inserted movements from the E flat major version are included, insert C, “Gloria in excelsis Deo” (see p. 77), should follow at this point.

8. Deposuit potentes

Viol. I, II
in unisono
Continuo

4

7

10

Tenore (Solo)

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

Viol. I, II

14

17

po - - - - - su-it po - ten - - - - -

20

- tes de se - - - - - de et

23

ex - al - ta - - - - -

26

- vit hu - mi - les;
Viol. I, II

29

32

35

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

Viol. I, II

38

- - - su - it po - ten - - - - -

8

- tes de se - - - - de et

Viol.

40

8

ex - al - ta - - - - -

43

8

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

46

8

, et ex - al - ta - -

49

52

- vit hu - mi - les.
Viol.

55

58

61

64

9. Esurientes implevit bonis

Fl. I, II

Fl. I, II
Continuo

Musical score for Flutes I and II and Continuo, measures 1-3. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The flute part features a complex, rhythmic melody with trills and slurs. The continuo part provides a steady bass line with eighth notes.

Musical score for Flutes I and II and Continuo, measures 4-6. The flute part continues with intricate patterns and trills. The continuo part maintains the rhythmic foundation.

Musical score for Alto (Solo) and Flutes I and II, measures 7-9. The Alto part (Solo) enters with the lyrics "E - su - ri - en - tes im - ple - vit bo - nis,". The flute part continues with its complex texture.

Musical score for Flutes I and II and Continuo, measures 10-12. The lyrics "e - su - ri - en - tes im - ple - vit bo - nis et di - vi - tes di - mi - sit et" are shown. The flute parts are labeled Fl. I, II and Fl. I, II. The continuo part continues with its rhythmic accompaniment.

13

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

15

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

17

nes;
Fl. I, II
Fl. I, II

20

e - su - ri - en - tes im - ple - - vit bonis
Fl. I, II

23

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

25

- nis im - ple - - - -

28

Fl. I, II *tr* Fl. I, II *tr*

30

- vit bo - nis et di - vi - tes di -

Fl. I Fl. II

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.

Fl. I, II

32

34

37

39

41

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 81). — If for performance during the Christmas season the four inserted movements from the E flat major version are included, insert D, “Virga Jesse floruit” (see p. 81), should follow at this point.

10. Suscepit Israel¹⁾

Soprano I

Soprano II

Alto

Ob. I, II
in unisono
Continuo

Su - sce - pit I - sra-el pu - e - rum su - um,

Su - sce - pit I - sra-el

Su - sce - pit I - sra-el pu - e - rum

su - sce - pit I - sra-el, su - sce - pit I - sra-el, su - sce - pit

pu - e - rum su - um, su - sce - pit I - sra-el, su - sce - pit I - sra-el,

su - um, su - sce - pit I - sra-el, su - sce - pit I - sra - el

I - sra-el, su - sce - pit I - sra - el pu - e - rum su - um, su - sce - pit,

su - sce - pit I - sra-el, su - sce - pit I - sra - el, su - sce - pit I -

pu - e - rum su - um, su - sce - pit I - sra-el, su - sce - pit

5

10

¹⁾ Ob die Wiedergabe dieses Satzes chorisch oder solistisch erfolgen soll, geht aus den Quellen nicht hervor. Der Herausgeber empfiehlt eine solistische Besetzung. — It is not clear from the sources whether this movement is to be performed chorally or by soloists. The editor recommends the use of soloists.

15

su-sce-pit I - sra-el pu - e - rum su - um re - cor - da-tus mi -
 - sra - el pu - e - rum su - um re - cor -
 I - sra - el pu - e - rum su - um re - cor - da-tus mi - se - ri -

Ob.

21

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

26

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

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

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

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 - cu - tus, lo - cu - tus

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

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

6

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

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

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

in sae - cu - la, si - cut lo - cu - tus est ad Pa - tres

11

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

16

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

21

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

26

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

31

36

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

41

e - ius in sae - - - - -
 ham et se - mi - ni e - ius in sae - - - - - cu -
 ham et se - mi - ni e - - - ius in sae - - - - - cu -
 ham et se - mi - ni e - - - ius in sae - - - - - cu -
 ham et se - mi - ni e - ius, se - mi - ni e - ius, se - mi - ni e - ius in sae - cu -

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

45

ham et se - mi - ni e - ius in sae - cu - la. ham et se - mi - ni e - ius in sae - cu - la. ham et se - mi - ni e - ius in sae - cu - la. ham et se - mi - ni e - ius in sae - cu - la. ham et se - mi - ni e - ius in sae - cu - la.

50

12. Gloria Patri

Soprano I
Soprano II
Alto
Tenore
Basso

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

Fl. I, II, Ob. I, II, Viol. I, II, Va.

Tromba I, II, III
Timp.
Fl. I, II
Ob. I, II
Viol. I, II, Va.
Continuo

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

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

8

glo - ri - a et Spi -
glo - ri - a et Spi -
glo - ri - a et Spi -
glo - ri - a et Spi -
glo - ri - a et Spi -

12

Tromb. I, II, III
Timp.

ri - tu - i san - - - - - cto!
ri - tu - i san - - - - - cto!
ri - tu - i san - - - - - cto!
ri - tu - i san - - - - - cto!
ri - tu - i san - - - - - cto!

16

Si-cut e - rat in prin-
Si-cut e - rat in prin-

20

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

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

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

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

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

Fl. I, II

Ob. I, II

29

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 - - - - -

Viol. I, II

Fl. I, II

33

lo

This block contains the vocal line for measures 33, 34, and 35. It consists of five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The vocal line is written in a single voice part, with lyrics 'lo' appearing below the first staff.

36 Timp. Tromb. I, II, III

This block contains the percussion and brass accompaniment for measures 36, 37, and 38. It consists of two staves: a treble clef and a bass clef. The key signature is one sharp (F#). The percussion part includes timpani and three trombones, with the label 'Timp. Tromb. I, II, III' written above the treble staff.

- rum. A - men.

This block contains the vocal line for measures 39, 40, and 41. It consists of five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The vocal line is written in a single voice part, with lyrics '- rum. A - men.' appearing below the staves.

39

This block contains the percussion and brass accompaniment for measures 39, 40, and 41. It consists of two staves: a treble clef and a bass clef. The key signature is one sharp (F#). The percussion part includes timpani and three trombones, with the number '39' written to the left of the treble staff.

ANHANG · APPENDIX

Die vier Einlagesätze aus der Es-dur-Fassung des Magnificat
The four inserts 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

zur Aufführung innerhalb der D-dur Fassung während der Weihnachtszeit
(einen Halbton herabtransponiert)
transposed down a semitone for performance within the D major version
during the Christmas season

Einlagesatz / Insert A. Vom Himmel hoch

Soprano III

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 Himmel hoch

Vom Himmel hoch da komm ich

Continuo

ad lib.

hoch da komm ich her,

her, vom Himmel hoch da komm ich her, vom Himmel hoch da komm ich her, ich bring euch

—, vom Himmel hoch —, vom Himmel hoch da komm ich her, ich bring euch gu - te

her, vom Himmel hoch da komm ich her, da komm ich her,

4

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

7

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

10

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

13

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

25

will
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.

27

Einlagesatz / Insert B. Freut euch und jubiliert

Soprano I
Freut euch und ju - bi - liert, freut euch und ju - bi -

Soprano II
Freut euch und ju - bi - liert, freut — euch und ju - bi -

Alto
Freut euch und ju - bi - liert, freut euch und ju - bi - liert,

Tenore
Freut — euch, freut — euch,

Continuo

liert, freut euch und ju - bi - liert, freut — euch und ju - bi -

liert, freut euch und ju - bi - liert, freut euch und ju - bi - liert,

freut — euch, freut — euch,

freut euch und ju - bi - liert, freut euch und ju - bi -

5

fun - - den wird
 fun - - den wird
 hem ge-fun - den wird das her - ze - lie - be - Je - - su -
 hem ge-fun - den wird das her - ze - lie - be - Je - - su -

22

das her - ze - lie - be - Je - - su - lein,
 das her - ze - lie - be - Je - - su - lein,
 lein, das her - ze - lie - be - Je - su - lein, das soll
 lein, das her - ze - lie - be - Je - su - lein, das soll eu - er

27

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

32

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

38

Won - ne sein, eu - er Freud und Won - ne
 Won - ne sein, eu - er Freud und Won - ne
 Won - ne sein, eu - er Freud und Won - ne
 - und Won - ne sein, eu - er Freud und Won - ne

43

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

47

Einlagesatz / Insert C. Gloria in excelsis Deo

Soprano I
Soprano II
Alto
Tenore
Basso

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

Viol. I obligato
u. Continuo
(Ob. I, II, Viol. II
Va. gehen mit
den Singstimmen)

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

3

cel - sis De - o! Et in ter - ra pax, et in ter - ra

cel - sis De - o! Et in ter - ra pax, in ter - ra

cel - sis De - o! Et in ter - ra pax, in ter - ra

cel - sis De - o! Et in ter - ra pax, in ter - ra

cel - sis De - o! Et in ter - ra pax

pax, in ter - ra pax ho - mi - ni - bus, bo - na, bo - na vo -

pax, in ter - ra pax ho - mi - ni - bus, bo - na, bo - na vo -

pax, in ter - ra pax ho - mi - ni - bus, bo - na, bo - na vo -

pax, in ter - ra pax ho - mi - ni - bus, bo - na, bo - na vo -

—, in ter - ra 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, bo - na, bo - na vo - lun - tas, bo - na, bo - na vo -

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

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

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

12

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

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

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

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

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

14

Einlagesatz / Insert D. Virga Jesse floruit¹⁾

Continuo

Vir - ga Jes - se flo - - - - -

Basso (Solo)

Vir - ga Jes - se flo - - - - -

ru-it, E -

ru-it,

¹⁾ Die Continuo-Aussetzung dieses Satzes ist der Einzelausgabe des „Virga Jesse floruit“ in BA 6472, herausgegeben von Alfred Dürr, entnommen. – The continuo realization of this movement is taken from the separate edition of “Virga Jesse floruit” in BA 6472, edited by Alfred Dürr.

ma-nu-el no-ster ap - pa - - - - -

E - ma-nu-el no-ster ap - pa - - - - -

9

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

11

Vir - ga Jes-se flo - - - - -

13

15

ru-it, E-ma-nu-el
 ru-it, E-ma-nu-el noster ap-

17

no-ster ap-pa - - - ru-it,
 pa - - - ru-it,

19

in - du - it car - nem ho - mi - nis, fit

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

21

pu - er de - le - cta - - - - -

cta - - - - -

23

- - - - - bi - lis, fit

- - - - - bi - lis,

25

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

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

27

Al - le - - - lu - ja _____,

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

29

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

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

31

- le - lu - ja;

ja, al - le - lu - ja;

33

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

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

35

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

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

37

37
; al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

38
, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

39
lu - ja, al - le - lu - ja.

40
lu - ja, al - le - lu - ja.

41

42

Neben der vorliegenden Ausgabe sind die Dirigierpartitur (BA 5103),
eine Studienpartitur (TP 2) und das Aufführungsmaterial (BA 5103) erhältlich.

In addition to the present vocal score, the full score (BA 5103),
a study score (TP 2) and the orchestral parts (BA 5103) are also available.

Ergänzende Ausgabe zu: *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke*,
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Band 3: *Magnificat* (BA 5003), herausgegeben von Alfred Dürr.

Supplementary edition based on: *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke*,
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BA 5103a

Bach, Magnificat in D Dur / in D major

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