Carl Philipp Emanuel

BACH

Magnificat

BR-CPEB E 4 · Wq 215

für Soli (SATB), Chor (SATB)
2 Flöten, 2 Oboen, 2 Hörner
2 Violinen, Viola und Basso continuo
ad libitum: 3 Trompeten und Pauken

for soli (SATB), choir (SATB)
2 flutes, 2 oboes, 2 horns
2 violins, viola and basso continuo
ad libitum: 3 trumpets and timpani

herausgegeben von / edited by
Günter Graulich

Stuttgarter Bach-Ausgaben · Urtext
Carl Philipp Emanuel Bach · Ausgewählte Werke · Selected Works

Partitur / Full score

Carus 33.215/01

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Vorwort zur rev. 2. Auflage

Das *Magnificat* BR-CEPB E 4/Wq 215, das erste umfangreichere geistliche Werk Carl Philipp Emanuel Bachs, ist laut eigenhändiger Datierung des Autographs im August 1749 in Potsdam entstanden, seine erste Aufführung erlebte das „prächtige und vortreffliche Magnificat" des Bach-Sohnes aber in Leipzig „an einem Marienfeste […] noch zu den Lebzeiten des nunmehro seligen Herrn Vaters";[1] infrage käme eines der auch in Leipzig begangenen Marienfeste Mariae Reinigung (2.2.) oder Mariae Verkündigung (25.3.) 1750. Vom Kompositionsdatum her läge allerdings Michaelis (29.9.) 1749 näher – vielleicht irrt der deutlich später aufgeschriebene Bericht hier.[2] Es wird vermutet, dass Johann Sebastian Bach seinem zweitältesten Sohn die Gelegenheit gab, sich mit der Aufführung eines repräsentativen Vokalwerks den Leipzigern als potentiellen Nachfolger im Thomaskantorat zu empfehlen.[3] Tatsächlich hatte Carl Philipp Emanuel sich sowohl 1750 nach dem Tod des Vaters als auch 1755 nach dem Tod Gottlob Harrers – erfolglos – um das Thomaskantorat bemüht.

Das *Magnificat* wurde dann für C. P. E. Bach eine Art Repertoirestück, dass er immer wieder verwendete (und dafür auch überarbeitete) bis hin zur legendären Hamburger Aufführung 1786 in einem Konzert gemeinsam mit der vermutlich ersten Aufführung des „Credo" aus der *Messe in h-Moll* BWV 232 des Vaters.
In seinen ersten Jahren als Hamburger Kantor und Musikdirektor verwendete C. P. E. Bach einzelne Sätze aus dem *Magnificat* in anderen geistlichen Werken weiter, so Satz 1 in der Kantate *Meine Seele erhebt den Herren* BR-CPEB F^p 36, Satz 2 und 7 in der Pfingstmusik von 1769 *Herr, lehre uns tun* BR-CPEB F^p 13, Satz 3 in der Einführungsmusik für Pastor Häseler BR-CPEB F^p 45 und Satz 6 in der Einführungsmusik für Pastor Palm BR-CPEB F^p 42, beide ebenfalls von 1769. Satz 4, das „Et misericordia eius", fand Aufnahme in Bachs *Matthäuspassion* für 1769 BR-CPEB D^p 4.1/Wq 224 und in die *Passions-Cantate* BR-CPEB D^s 2/Wq 233; Satz 9 bildet schließlich 1772 den Schlusschor der Weihnachtsmusik *Ehre sei Gott* BR-CPEB F^u 2 und wurde später noch in anderem Zusammenhang weiter verwendet (BR-CPEB F^s 12 und F^u 34).
Während die meisten dieser Kompositionen nur eine oder wenige Aufführungen erlebten, wurde Bachs *Passions-Cantate* schnell zu einem viel gespielten Werk, dass auch in Hamburg nahezu jährlich erklang. Dies dürfte Bach dazu bewogen haben, für eine Wiederaufführung des *Magnificat* 1779 die ursprüngliche, nun als Eingangschor der *Passions-Cantate* bekannte Fassung von Satz 4 gegen eine Neukomposition auszutauschen. Ebenfalls für diese Aufführung erweiterte Bach ferner das Instrumentarium um drei Trompeten und Pauken und fügte neue Stimmen für Hörner zu Satz 3 und 6 hinzu.

Die vorliegende Ausgabe folgt jener Hamburger Fassung von 1779, gibt aber im Hauptteil zu Satz 4 die ambitionierte und musikalisch reizvollere Fassung von 1749 wieder. Wenn man genau der Fassung von 1779 folgen möchte, ist Satz 4a in der Version des Anhangs zu musizieren. Lässt man hingegen die Trompeten und Pauken sowie in Satz 3 und 6 auch die Hörner weg, erhält man das Klangbild von 1749, auch wenn sich die Fassungen noch in weiteren Details voneinander unterscheiden.[4]

Stuttgart, im März 2014 Uwe Wolf

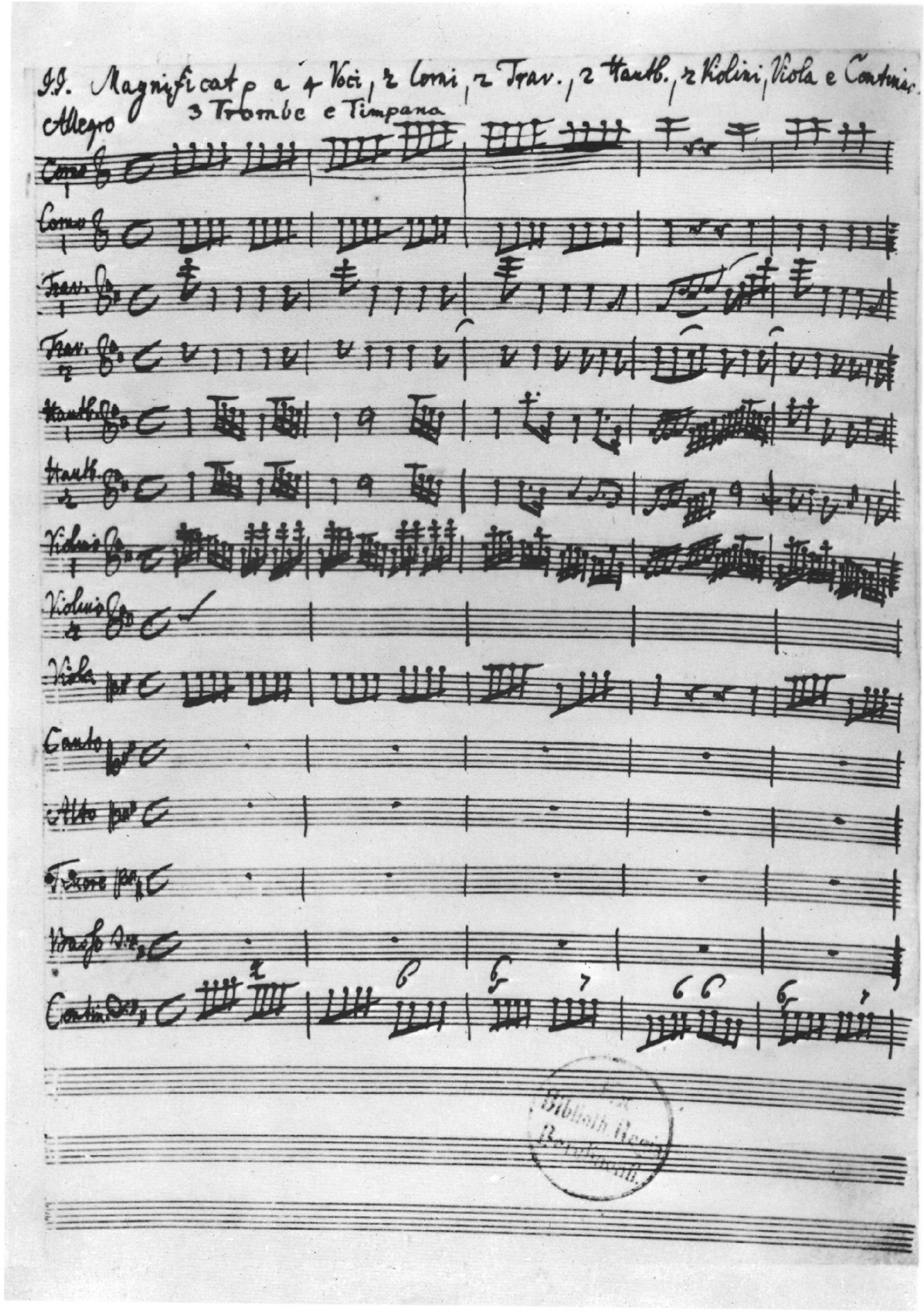
[1] Bericht des ehemaligen Thomaners Johann Friedrich Sonnenkalb von 1759, wiedergegeben in Werner Neumann und Hans-Joachim Schulze, *Dokumente zum Nachwirken Johann Sebastian Bachs 1750–1800* (Bach-Dokumente 3), Kassel 1972, Nr. 703.
[2] Theoretisch käme auch Marie Heimsuchung am 2.7.1750 noch in Betracht.
[3] Wilhelm Friedemann führte in demselben Zusammenhang wahrscheinlich am 1. Advent 1749 die Kantate *Lasset uns ablegen die Werke der Finsternis* BR-WFB F 1/Fk 80 in der Leipziger Thomaskirche auf.
[4] Vor allem in den Singstimmen gibt es in Satz 2 und im abschließenden Amen einige, jedoch nicht sehr tiefgreifende Unterschiede; beide Fassungen liegen getrennt in einer 2012 erschienenen wissenschaftlich-kritischen Edition vor, die auch für die Revision dieses Bandes herangezogen wurde (*Carl Philipp Emanuel Bach: The Complete Works*, Bd. V/1.1–2, hrsg. von Christine Blanken).

Foreword to the 2nd, revised edition

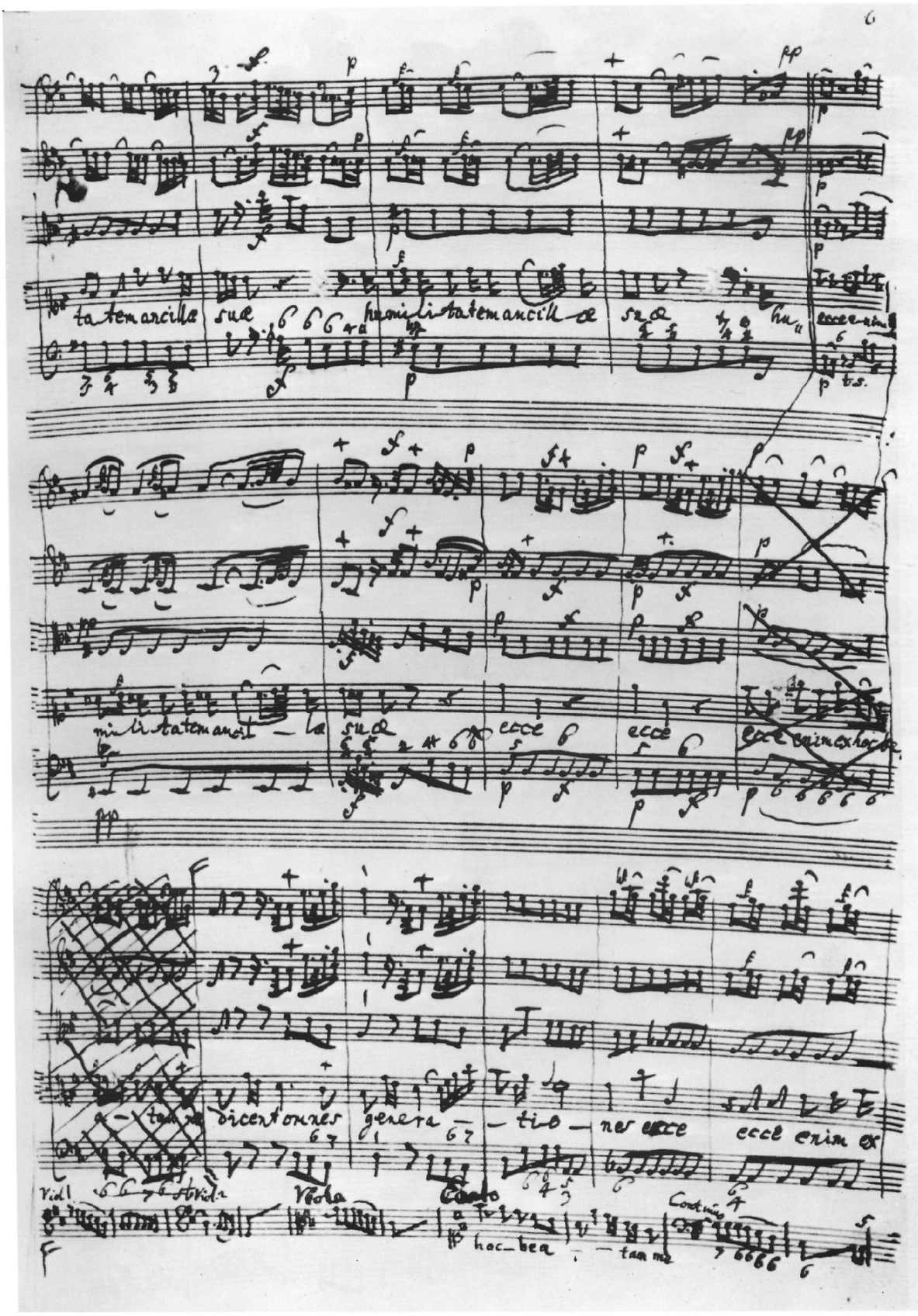
The *Magnificat* BR-CEPB E 4/Wq 215, the first large-scale sacred work by Carl Philipp Emanuel Bach, was composed in Potsdam in August 1749, according to the date recorded on the autograph in the composer's own hand. This "splendid and excellent Magnificat" by this son of Bach was, however, first performed in Leipzig "on the occasion of a Marian feast […] while the now deceased father was still alive."[1] The feasts that come into question would be either the Feast of the Purification of the Virgin (2 February) or the Feast of the Annunciation (25 March) 1750, both of which were also celebrated in Leipzig. With respect to the date of composition, however, Michaelmas (29 September) 1749 would be closer – perhaps the report, written significantly later, is in error here.[2] It is surmised that Johann Sebastian Bach gave his second-oldest son the opportunity to recommend himself to the people of Leipzig as potential successor for the post of Thomaskantor by means of a substantial vocal composition.[3] Indeed, Carl Philipp Emanuel applied for the Thomaskantor post twice: once after the death of his father in 1750, and again after the death of Gottlob Harrer in 1755; he was unsuccessful in both cases.
For C. P. E. Bach, the *Magnificat* became a kind of repertoire piece, used repeatedly (and frequently also revised for these occasions) until the legendary 1786 performance in Hamburg, in a concert which probably also included the first performance of the "Credo" from his father's *B minor Mass* (BWV 232).
During his early years as Kantor and director of music in Hamburg, C. P. E. Bach reused individual movements from the *Magnificat* in other sacred works; for example, movement 1 in the cantata *Meine Seele erhebt den Herren* BR-CPEB F^p 36, movements 2 and 7 in the Pentecost music in 1769, *Herr, lehre uns tun* BR-CPEB F^p 13, movement 3 in the music for the inauguration of Pastor Häseler BR-CPEB F^p 45, and movement 6 in the music for the inauguration of Pastor Palm BR-CPEB F^p 42, the latter two also dating from 1769. Movement 4, the "Et misericordia eius", was included in Bach's *St. Matthew Passion* of 1769 BR-CPEB D^p 4.1/Wq 224, as well as in the *Passions-Cantate* BR-CPEB D^s 2/Wq 233; movement 9 was used as the final chorus of the Christmas music *Ehre sei Gott* BR-CPEB F^u 2, as well as being reused later in a different context (BR-CPEB F^s 12 und F^u 34).
Whereas most of these compositions were performed only once or a few times, the Passion Cantata soon became a work that was frequently played, being performed in Hamburg almost every year. This may have convinced Bach to replace the original version of movement 4 – now known as the opening chorus of the Passion Cantata – with a new composition for a revival performance of the *Magnificat* in 1779. For this performance, Bach also expanded the orchestration by three trumpets and timpani, as well as adding horn parts to movements 3 and 6.
The present edition follows the Hamburg version of 1779; the principal section of movement 4, however, is taken from the more elaborate and charming version of 1749. In order to perform the exact version of 1779, the version of movement 4a as printed in the appendix should be used. If, however, trumpets and timpani are omitted, as well as the horns in movement 6, the acoustic image of the 1749 version will be achieved, even though there are some further divergences between the two versions.[4]

Stuttgart, March 2014 Uwe Wolf
Translation: David Kosviner

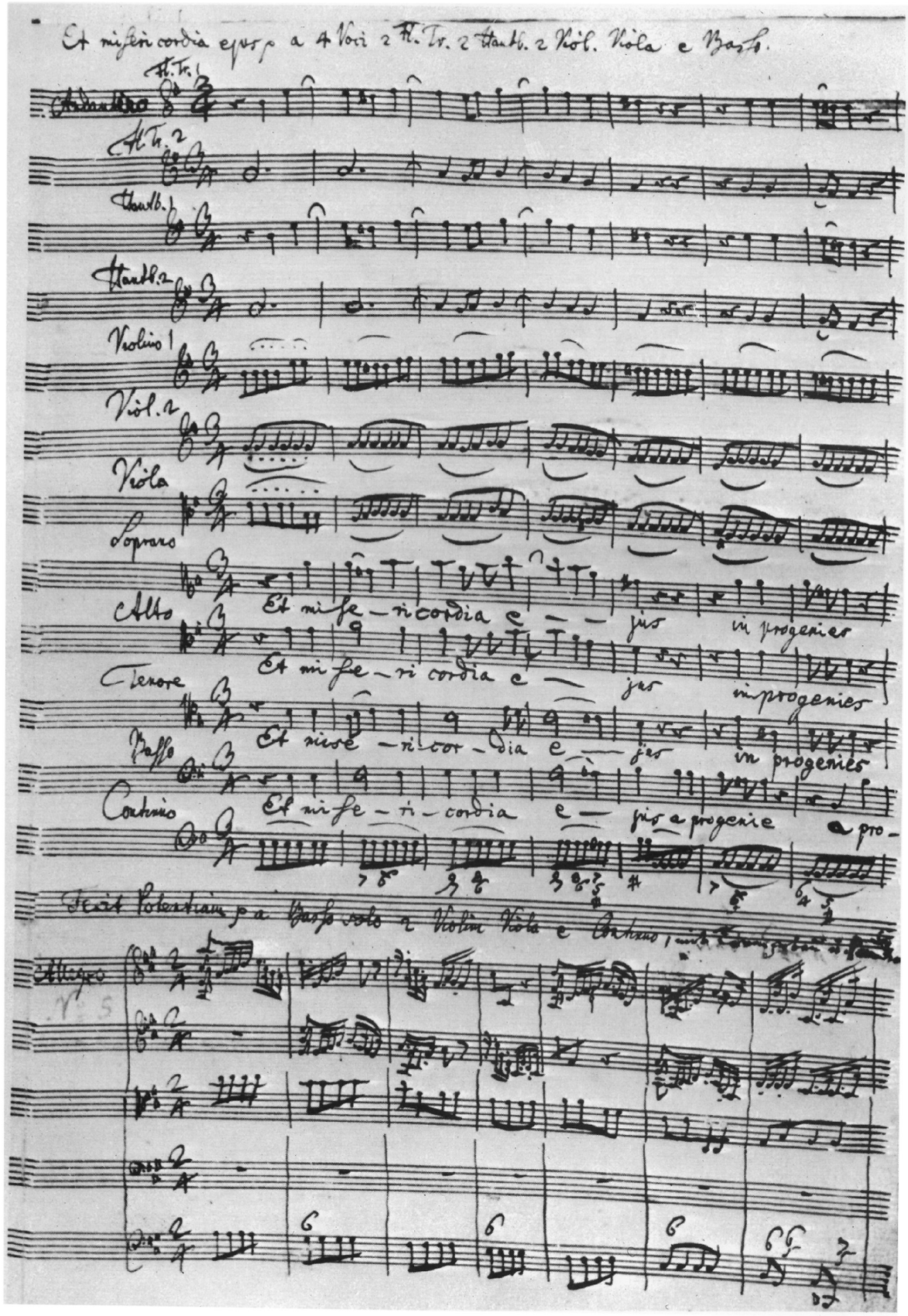
[1] Report by the erstwhile scholar of St. Thomas's Johann Friedrich Sonnenkalb dated 1759, printed in Werner Neumann and Hans-Joachim Schulze, *Dokumente zum Nachwirken Johann Sebastian Bachs 1750–1800* (Bach-Dokumente 3), Kassel, 1972, no. 703.
[2] Theoretically, the Feast of the Visitation of Mary on 2 July 1750 is also a possibility.
[3] In the same context, Wilhelm Friedemann probably performed the cantata *Lasset uns ablegen die Werke der Finsternis* BR-WFB F 1/Fk 80 on the First Sunday in Advent 1749 in St. Thomas's Church, Leipzig.
[4] Particularly the vocal parts of movement 2 and of the closing Amen display several divergences which are, however, not very profound. Both versions are available in a musicological, critical edition of 2012 which was also utilized for the revision of the present volume (*Carl Philipp Emanuel Bach: The Complete Works*, vol. V/1.1–2, ed. Christine Blanken).



Erste Notenseite der autographen Partitur / *First page of music in the autograph score*
Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. Musikabteilung mit Mendelssohn-Archiv.
Signatur: *Mus. ms. Bach P 341*

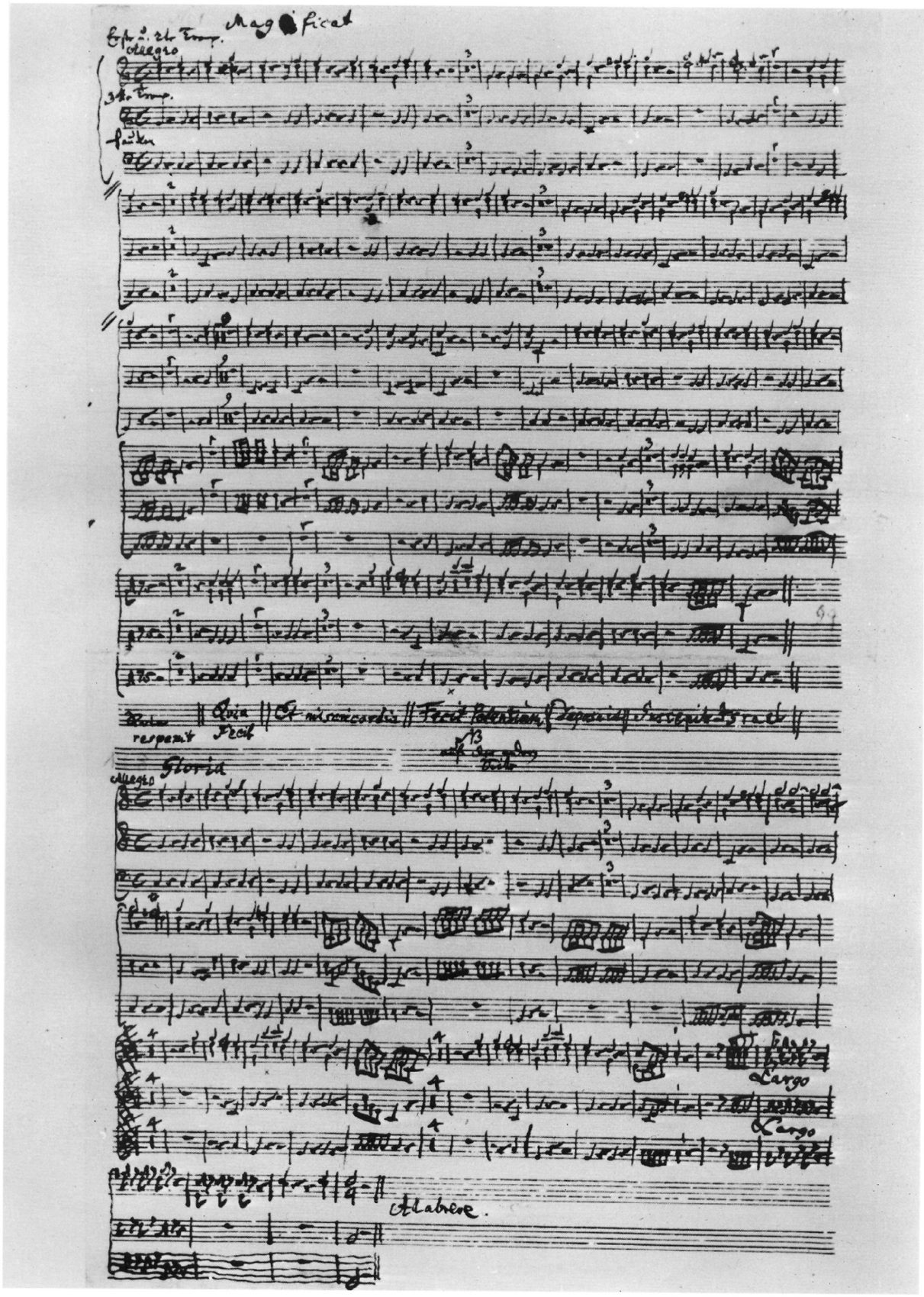


Autographe Partitur, Satz 2, „Quia respexit", T. 17–32 mit autographen Revisionen
Autograph score, 2nd movement, "Quia respexit," with autograph revisions



Beginn der Sätze 4 und 5 in der autographen Partitur. Bach notierte diese Sätze untereinander, um so das Papier besser auszunutzen.

The beginning of movements 4 and 5 in the autograph score. Bach notated these movements one below the other in order to make better use of the available space on the page.



Erste Seite des autographen Particells der für die Aufführung 1779 ergänzten Trompeten und Paukenstimmen
The first page of the short score for the 1779 performance, with added trumpets and timpani
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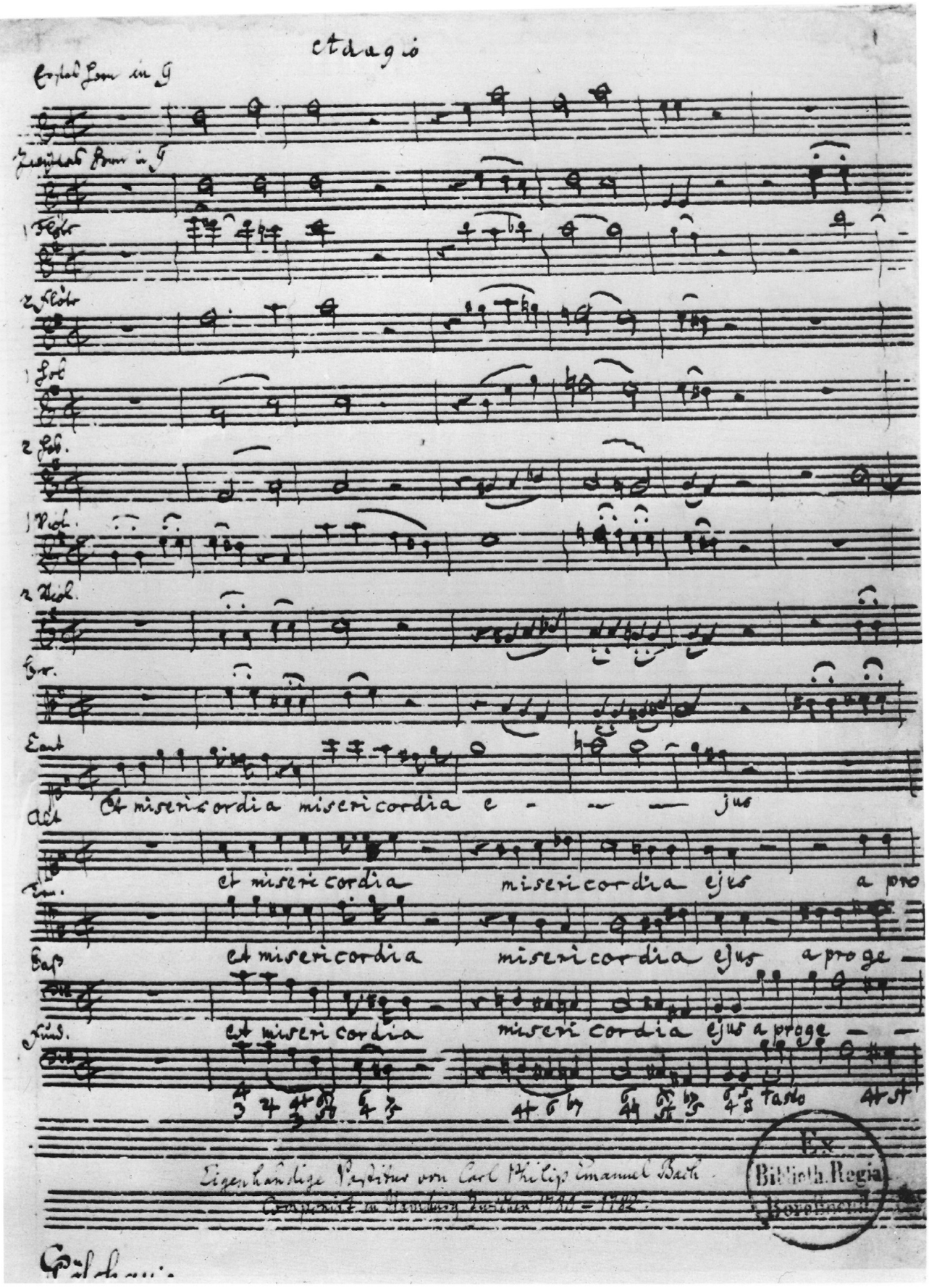
Signatur: *Mus. ms. Bach St 191 III*



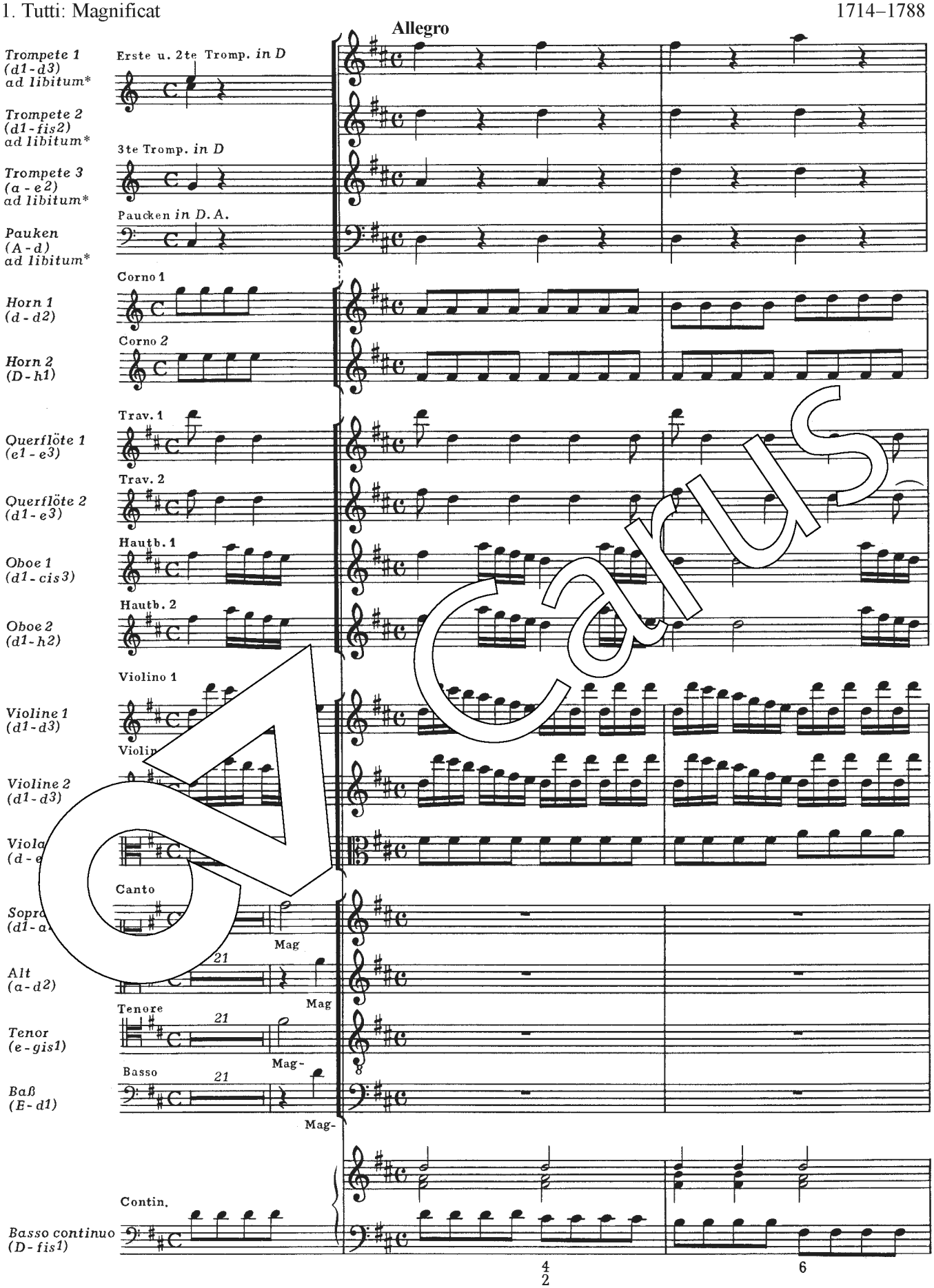
Autographe Partitur des für 1779 neu geschriebenen Satzes 4a
The autograph score for the newly-composed movement 4a from 1779
Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Signatur: *Mus. ms. Bach P 343*

Magnificat

BR-CPEB E 4 · Wq 215

Carl Philipp Emanuel Bach
1714–1788

1. Tutti: Magnificat



* Zur Mitwirkung der Trompeten und Pauken siehe Vorwort / *Concerning the participation of the trumpets and timpani see the foreword*

Aufführungsdauer / Duration : ca. 50 min.

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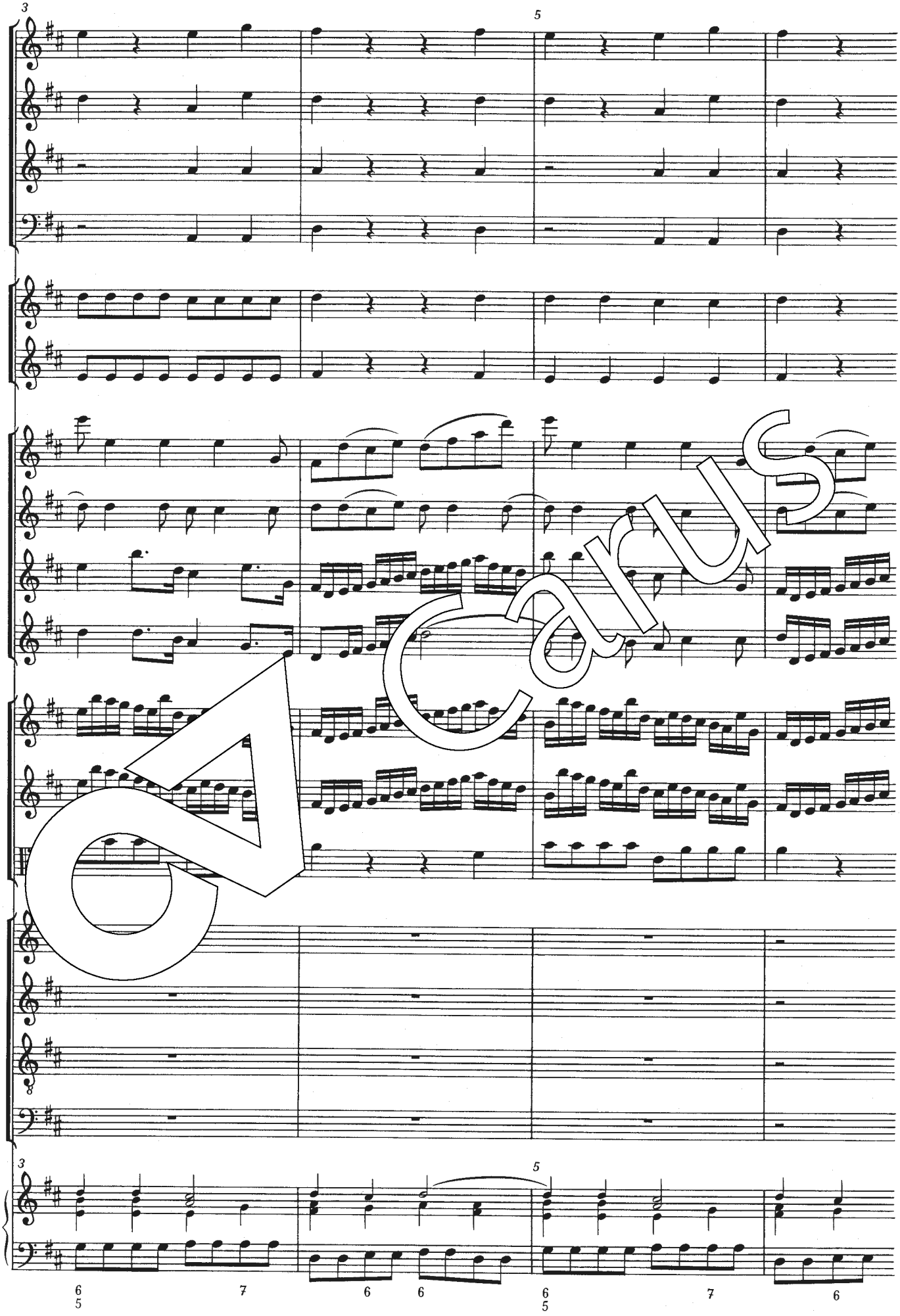
edited by Günter Graulich
Basso continuo realization:
Paul Horn (1922–2016)



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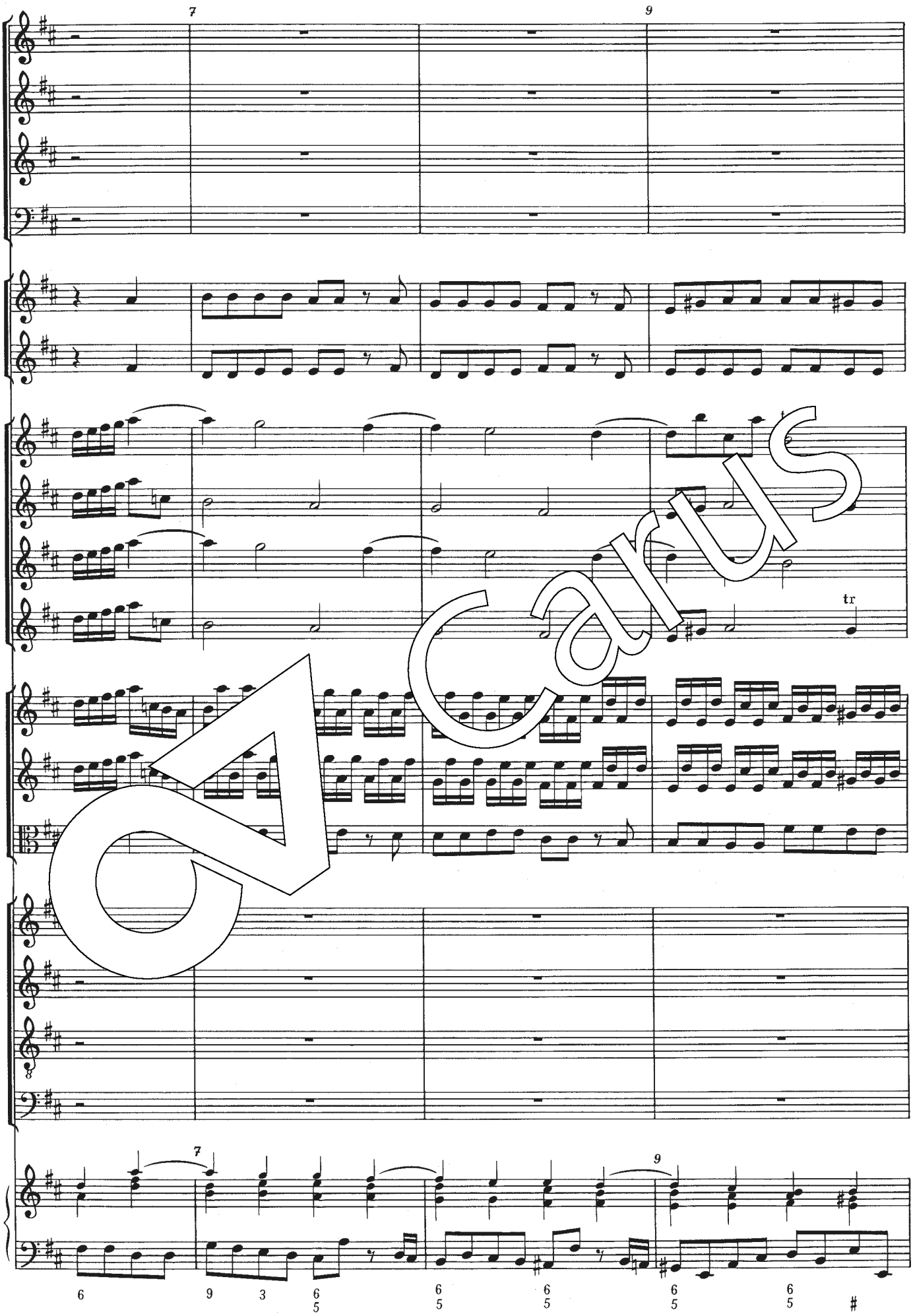

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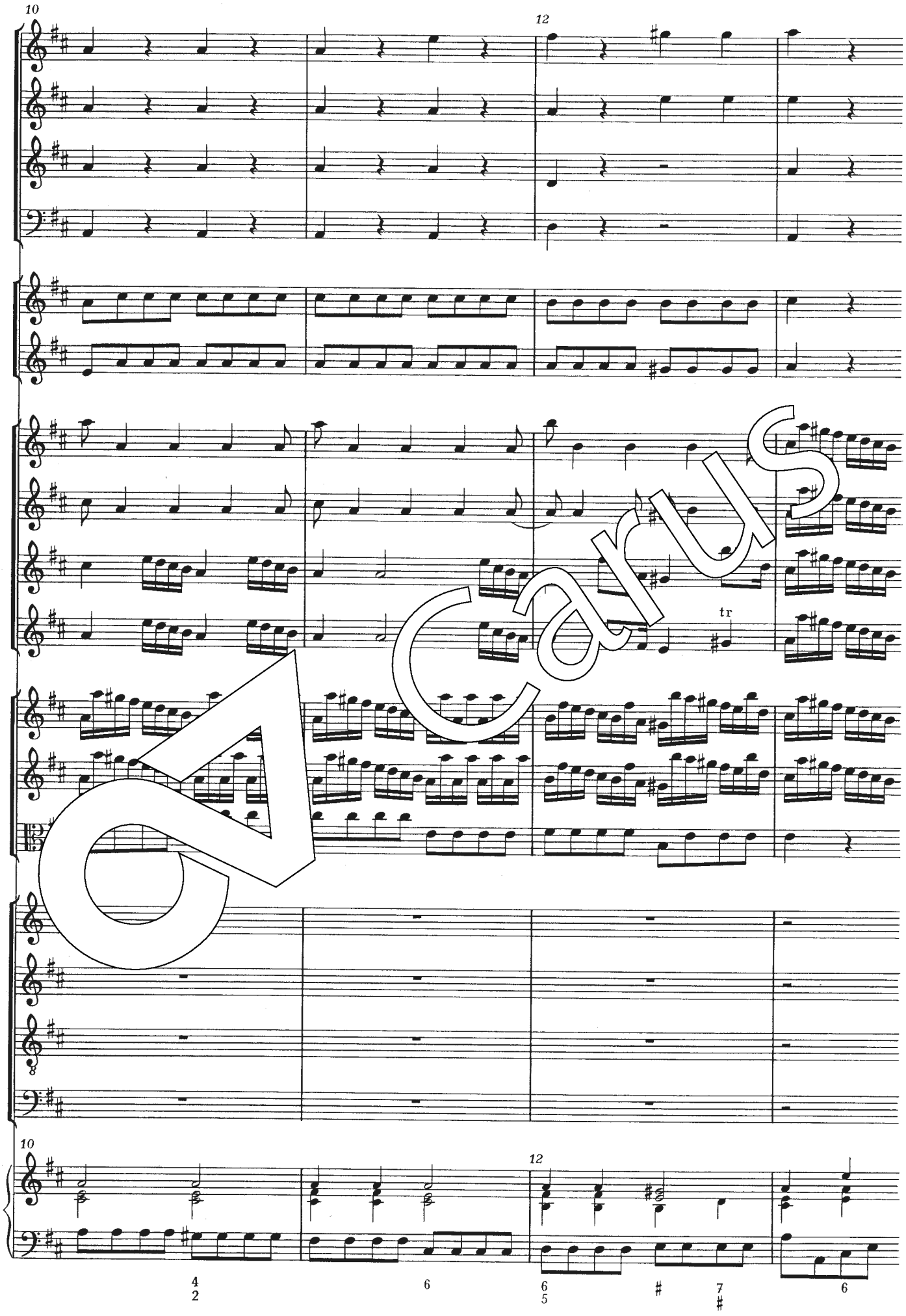

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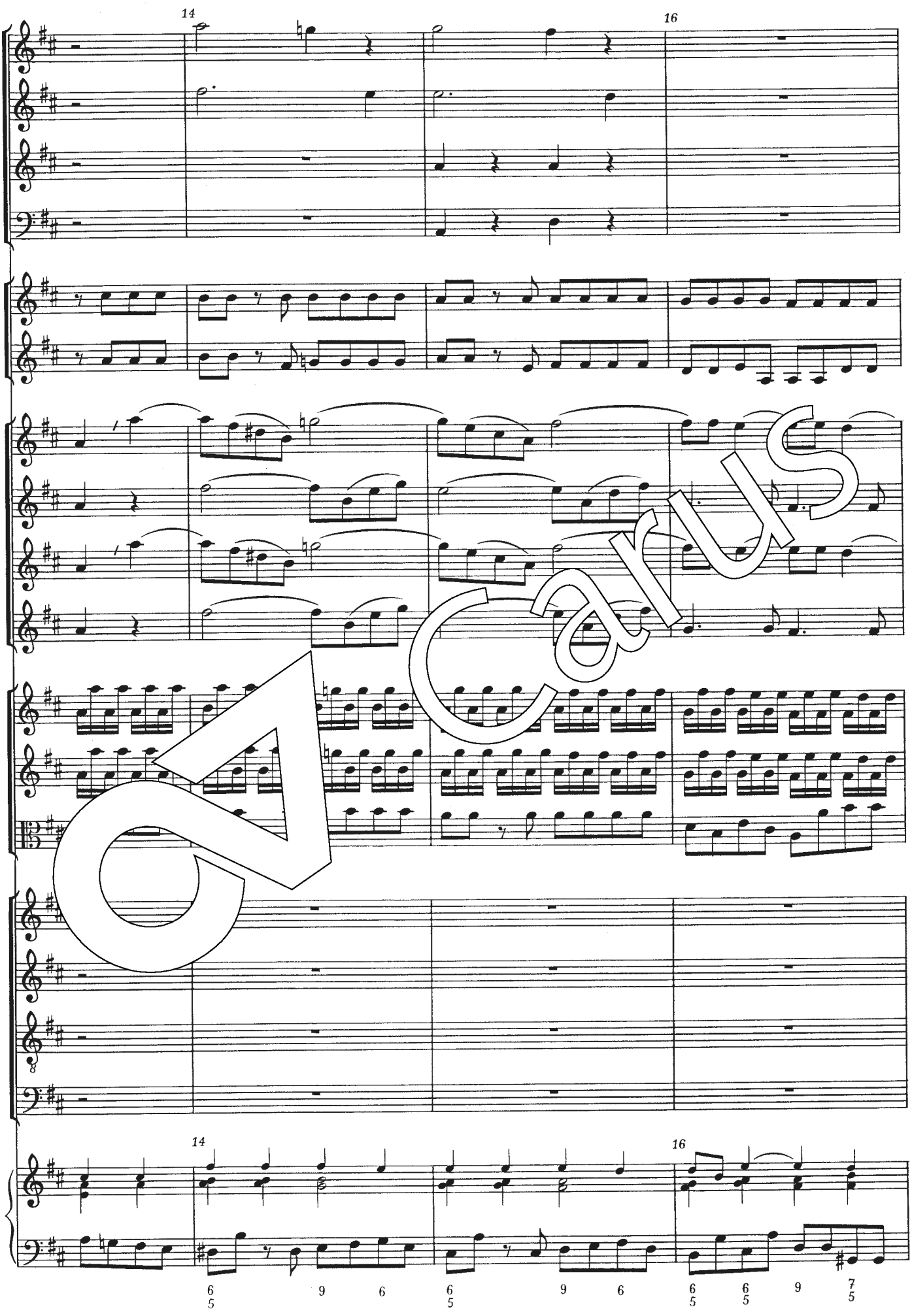

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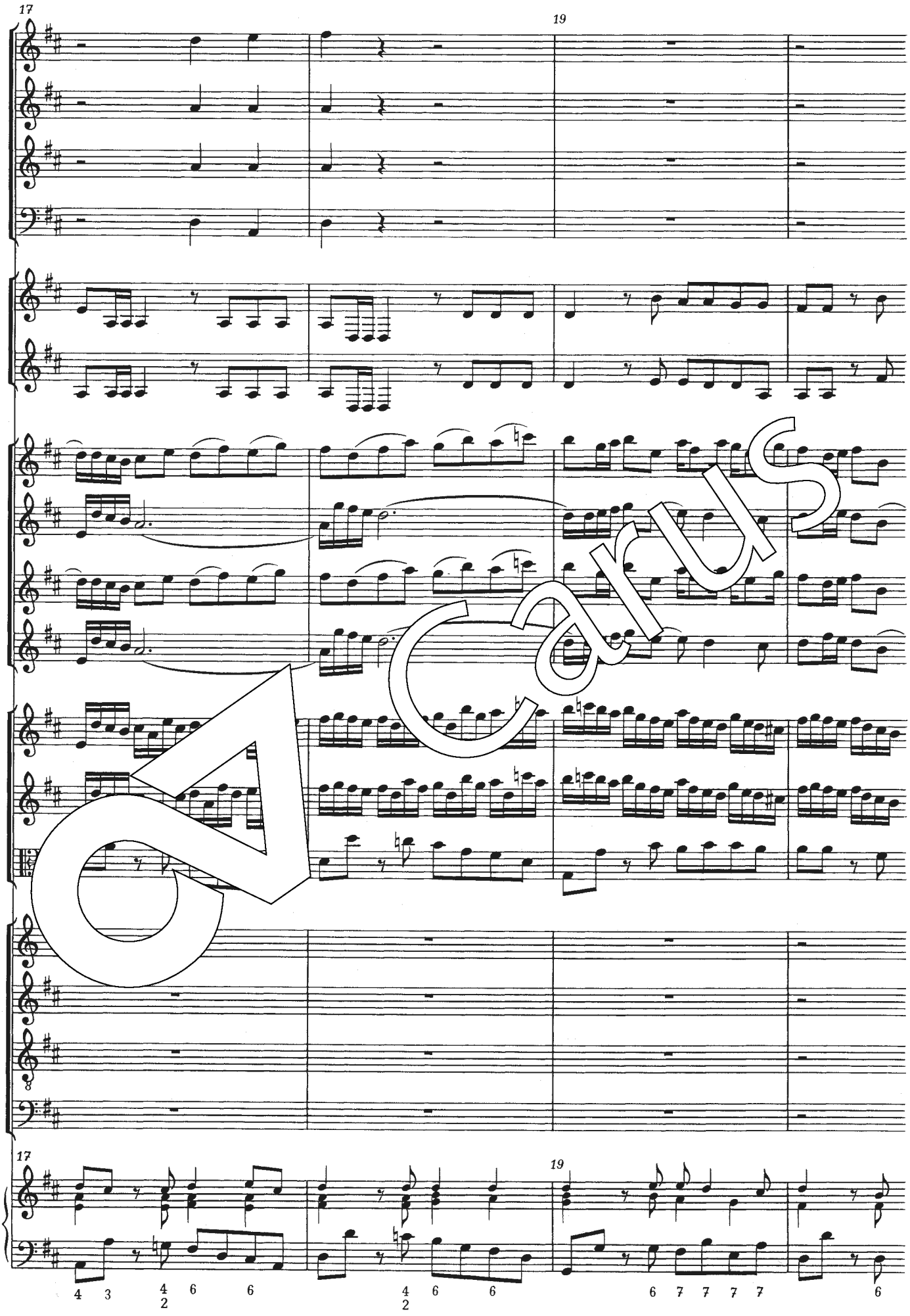

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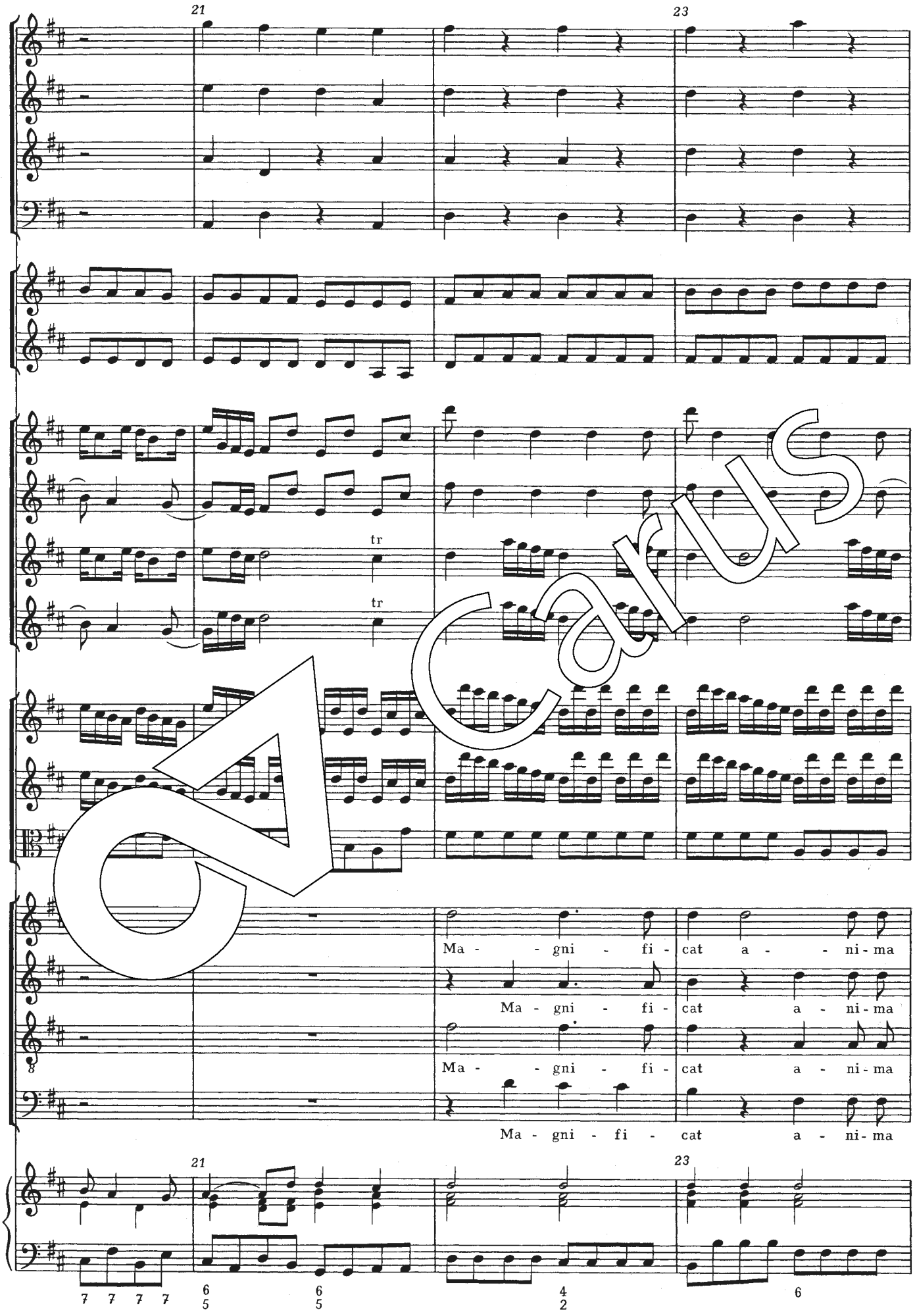
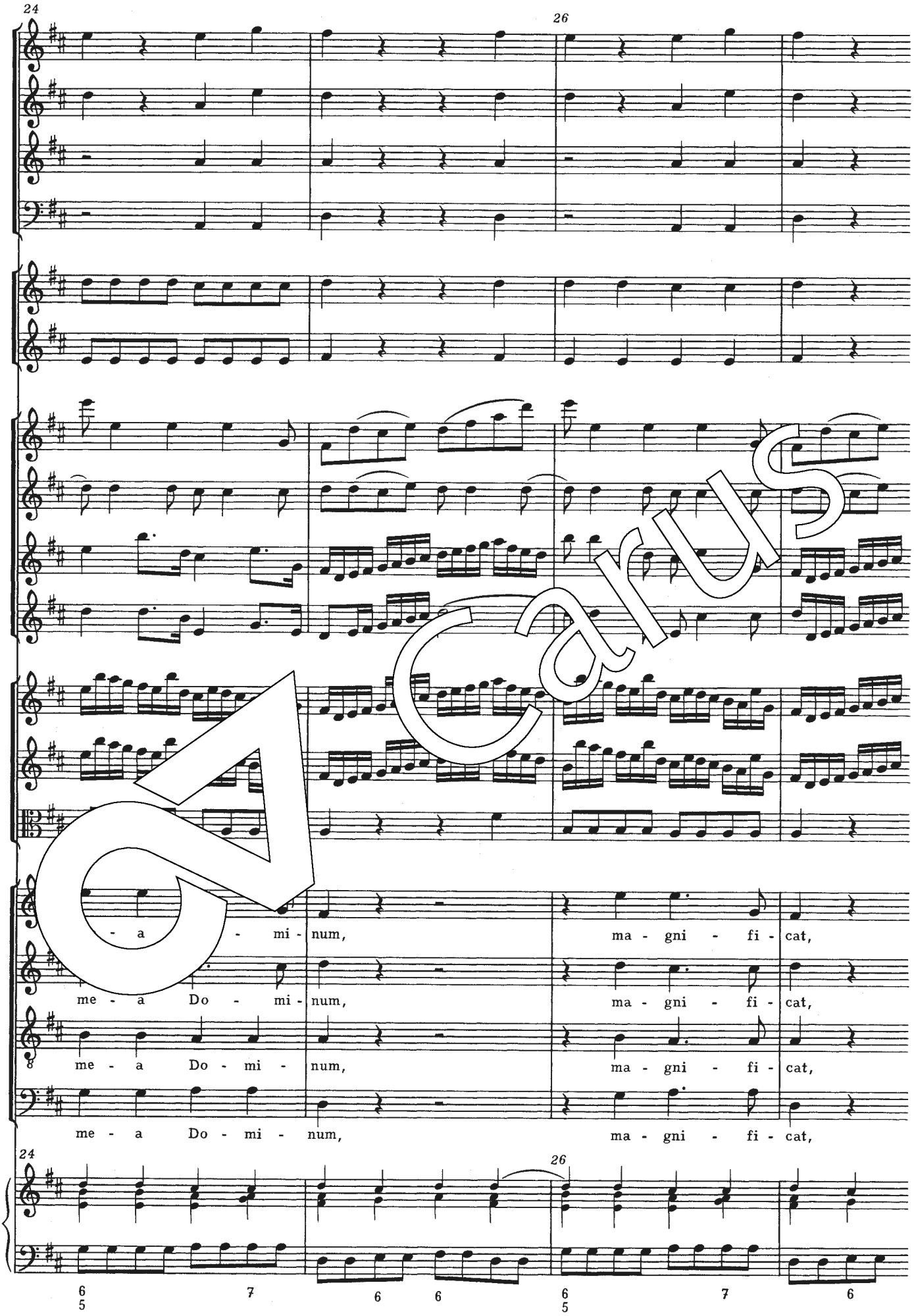
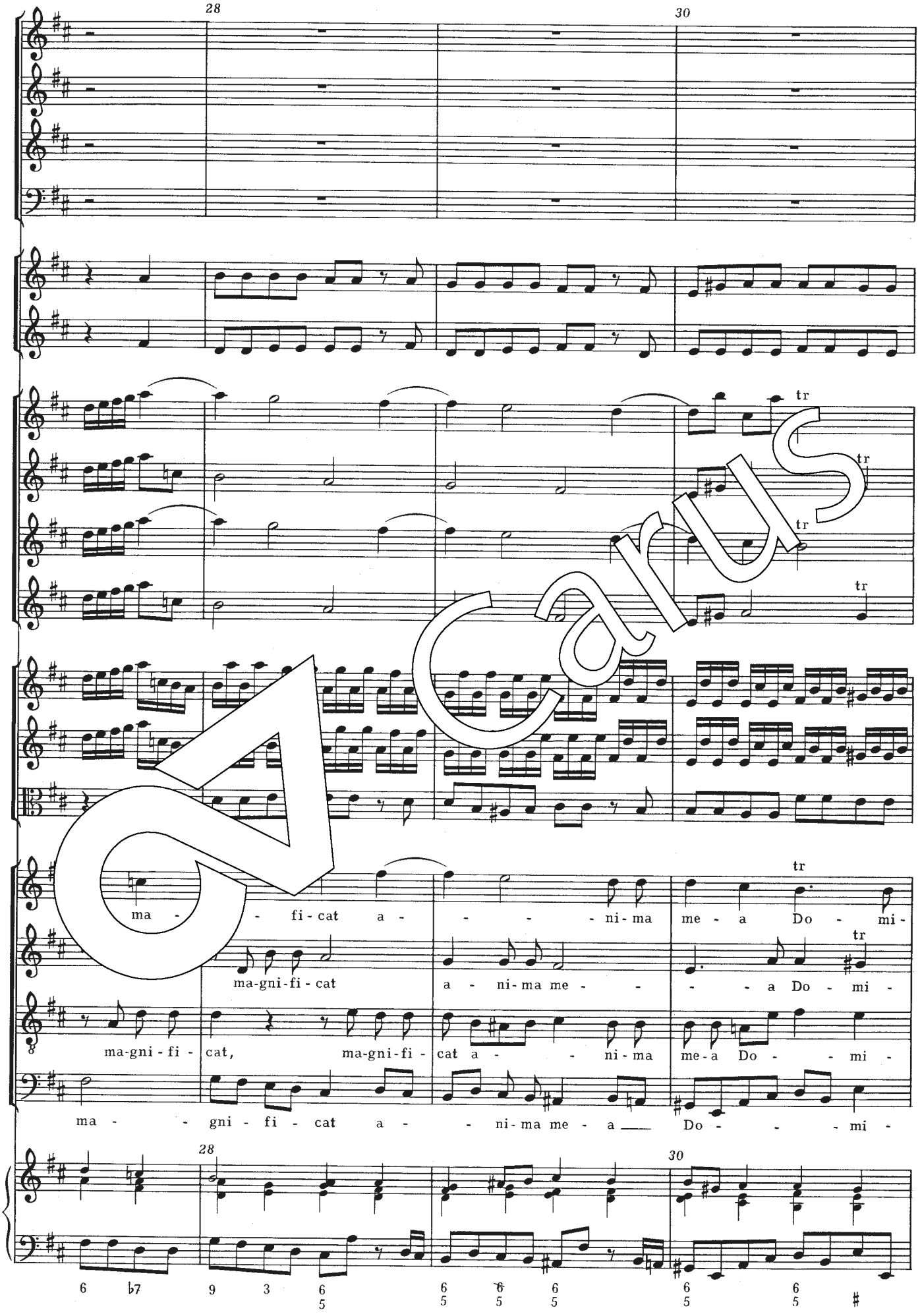

21
23
tr
tr
Ma - gni - fi - cat a - ni - ma
Ma - gni - fi - cat a - ni - ma
Ma - gni - fi - cat a - ni - ma
Ma - gni - fi - cat a - ni - ma
21
23
7 7 7 7
6 5
6 5
4 2
6

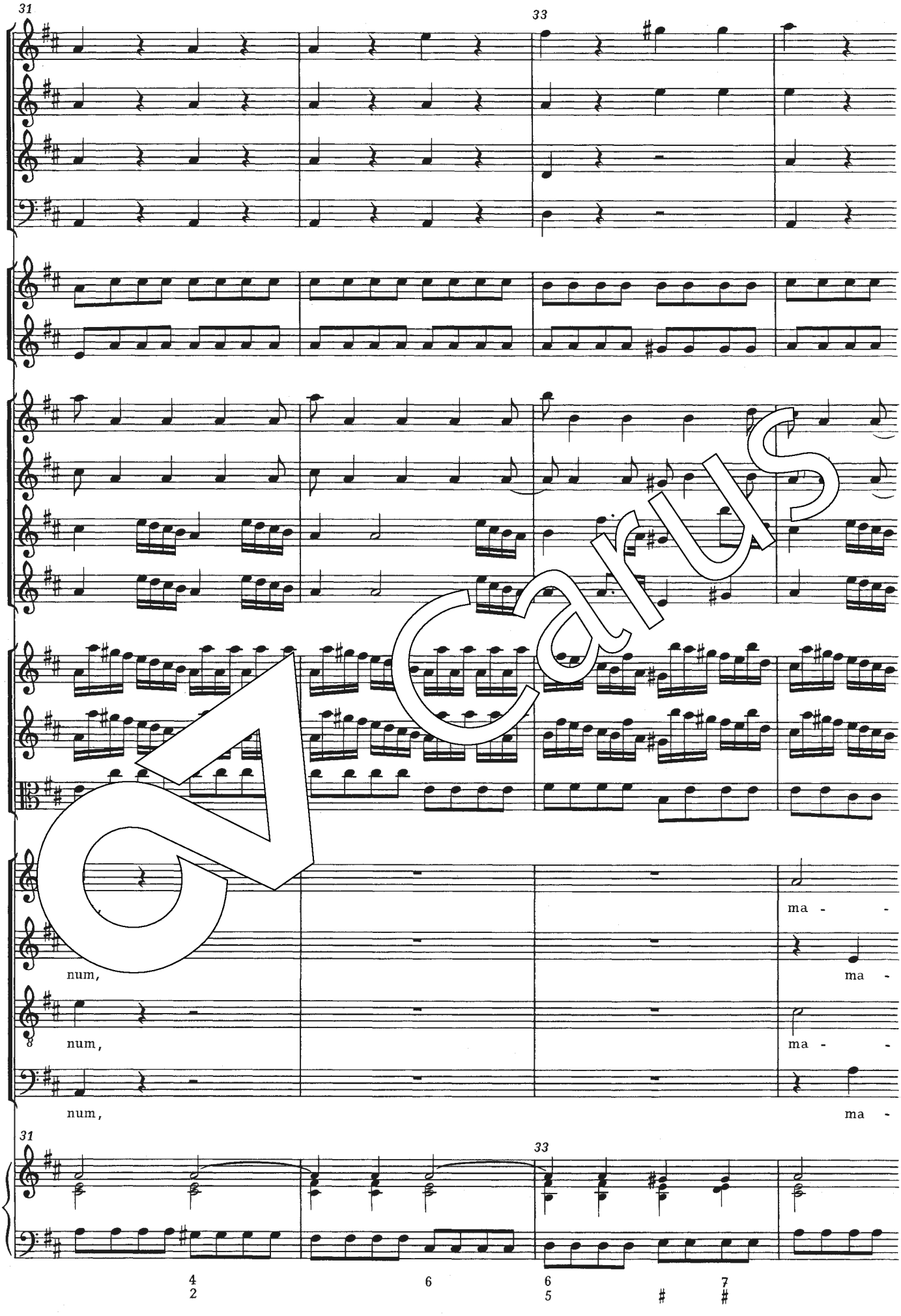
Carus


24
26
- a - mi - num, ma - gni - fi - cat,
me - a Do - mi - num, ma - gni - fi - cat,
me - a Do - mi - num, ma - gni - fi - cat,
me - a Do - mi - num, ma - gni - fi - cat,
24
26
6 7 6 6 6 7 6
5 5

Carus


28
30
tr
ma - fi-cat a - - - ni-ma me - a Do - mi-
ma-gni-fi-cat a - ni-ma me - - - - a Do - mi -
ma-gni-fi - cat, ma-gni-fi - cat a - - ni-ma me-a Do - - mi -
ma - - gni - fi - cat a - - ni-ma me - a Do - - - mi -
28
30
6 ♭7 9 3 6 6 6 6 6 6 6 6 #
5 5 5 5 5 5

Carus



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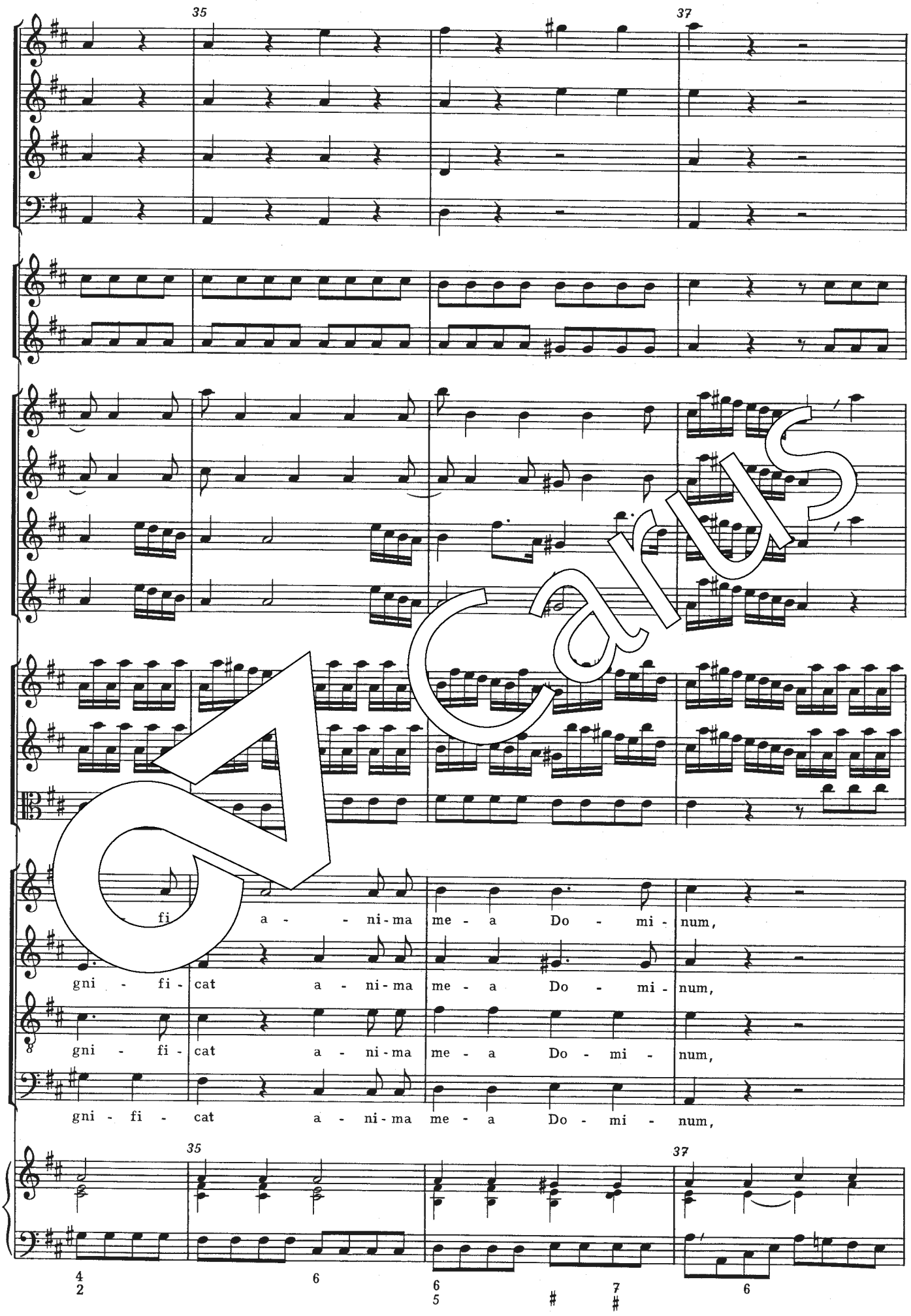
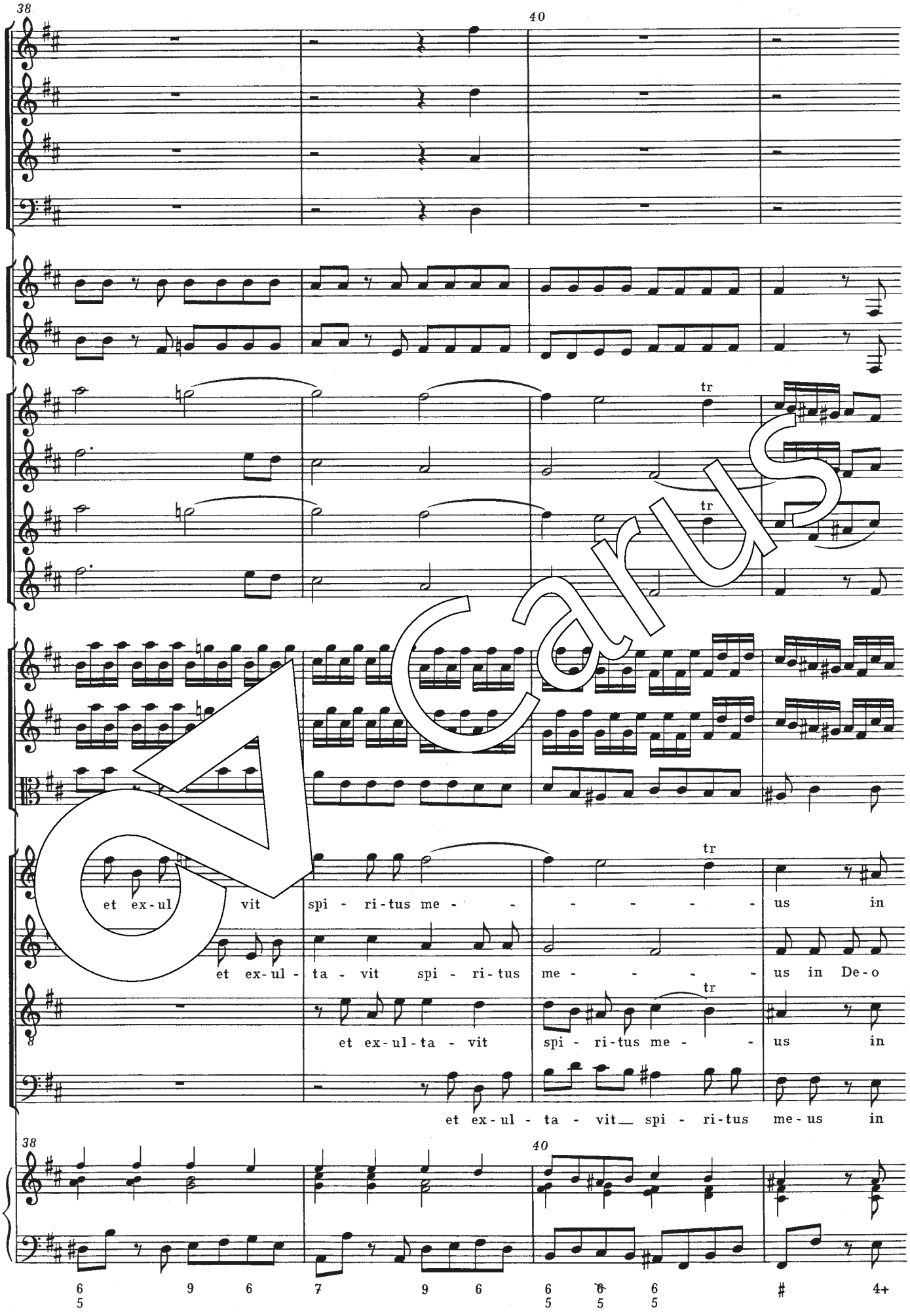
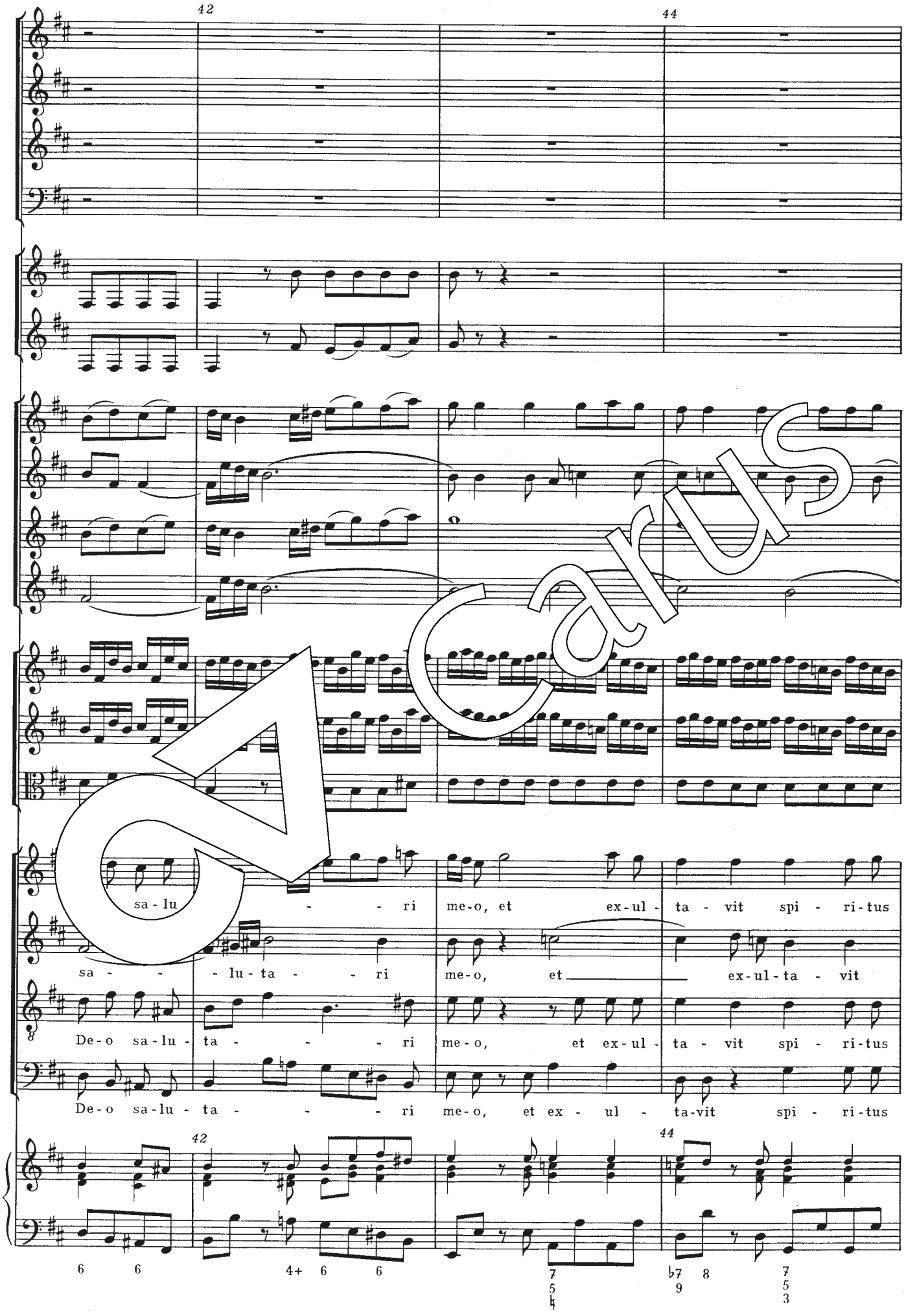

35
37
fi a - ni-ma me - a Do - mi - num,
gni - fi - cat a - ni-ma me - a Do - mi - num,
gni - fi - cat a - ni-ma me - a Do - mi - num,
gni - fi - cat a - ni-ma me - a Do - mi - num,
35
37

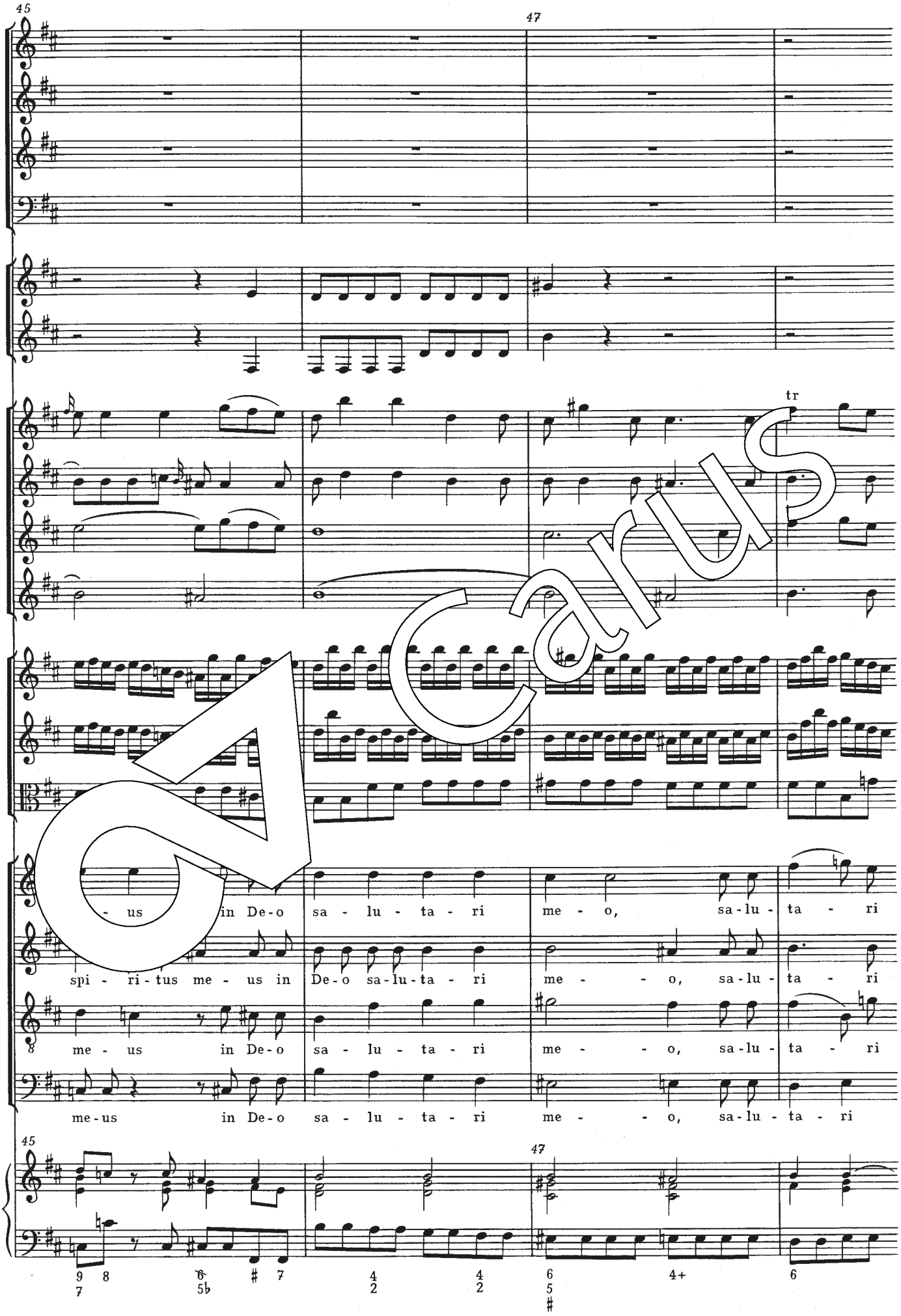
Carus


38
40
tr
et ex-ul vit spi - ri-tus me - - - - - - us in
et ex-ul - ta - vit spi - ri-tus me - - - - us in De-o
et ex-ul-ta - vit spi - ri-tus me - - us in
et ex-ul - ta - vit spi - ri-tus me-us in
38
40
6 9 6 7 9 6 6 6 6 # 4+
5 5 5

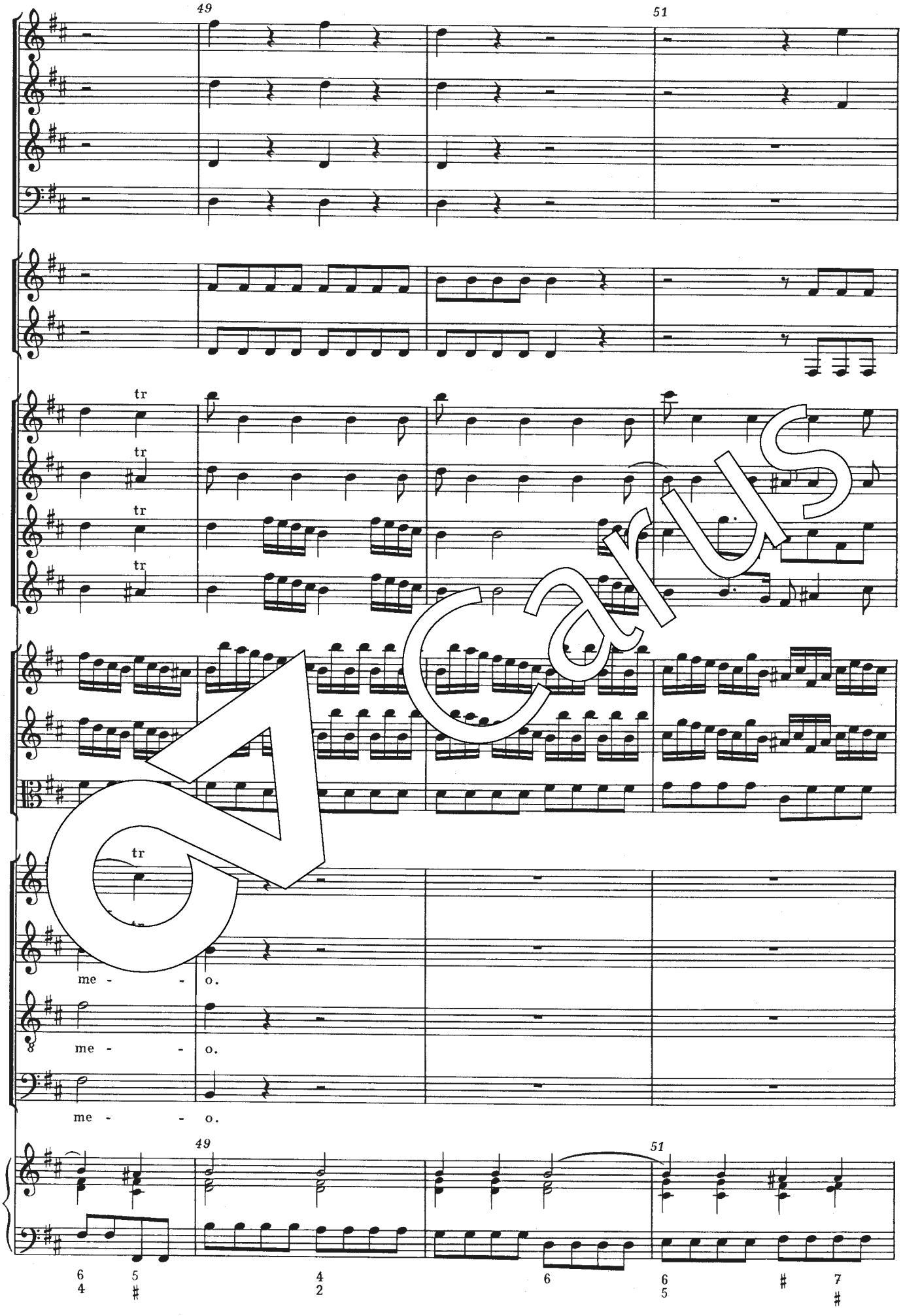
Carus


42
44
sa - lu - - - ri me-o, et ex-ul - ta - vit spi - ri-tus
sa - - - lu-ta - - - ri me-o, et ex-ul-ta - vit
De-o sa-lu - ta - - - - ri me-o, et ex-ul - ta - vit spi - ri-tus
De-o sa-lu - ta - - - - ri me-o, et ex - ul - ta-vit spi - ri-tus
42
44
6 6 4+ 6 6 7 5 4 ♭7 9 8 7 5 3

Carus


45
47
tr
- us in De-o sa - lu - ta - ri me - o, sa-lu - ta - ri
spi - ri-tus me - us in De-o sa-lu-ta - ri me - - o, sa-lu - ta - ri
me - us in De-o sa - lu - ta - ri me - - o, sa-lu - ta - ri
me-us in De-o sa - lu - ta - ri me - - o, sa-lu - ta - ri
45
47

Carus



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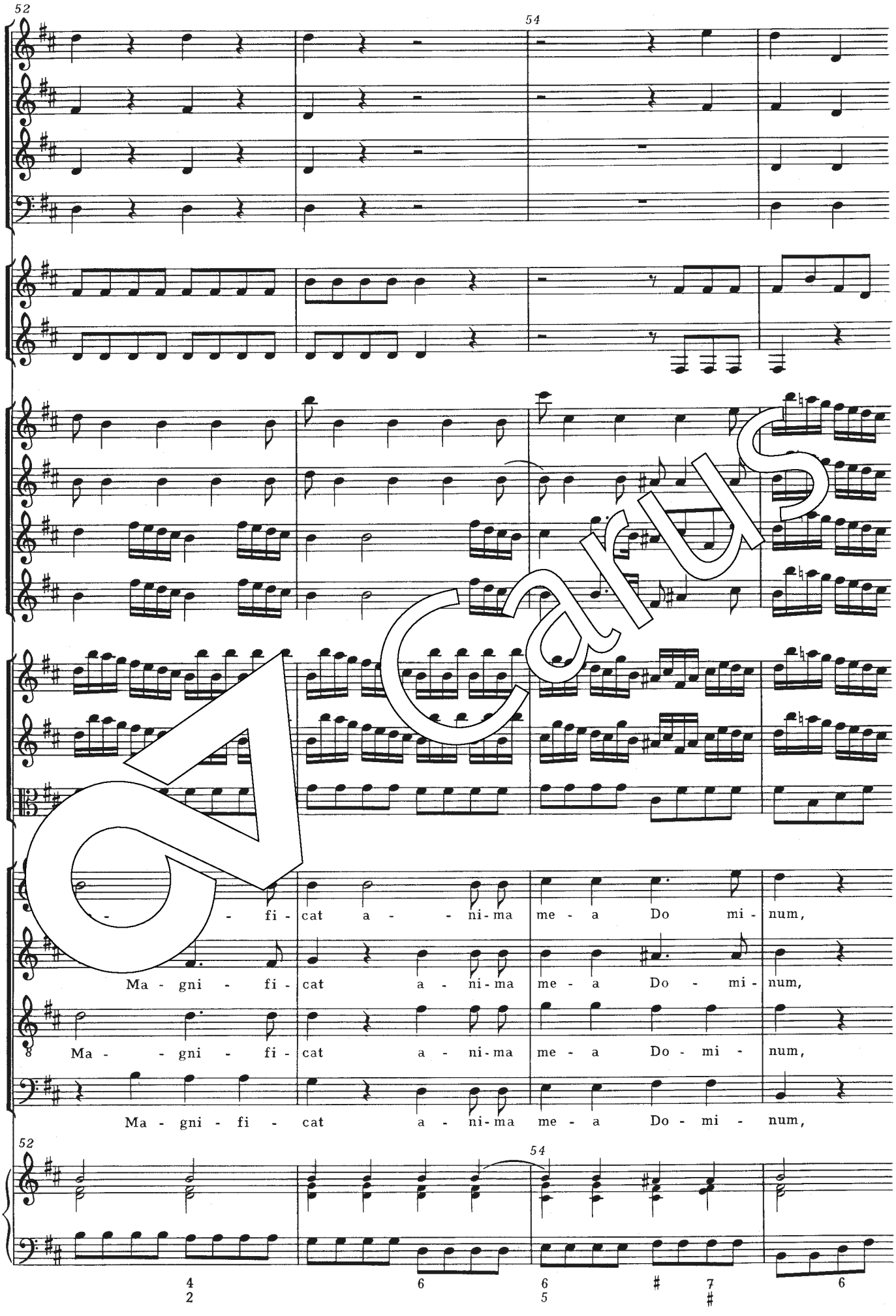
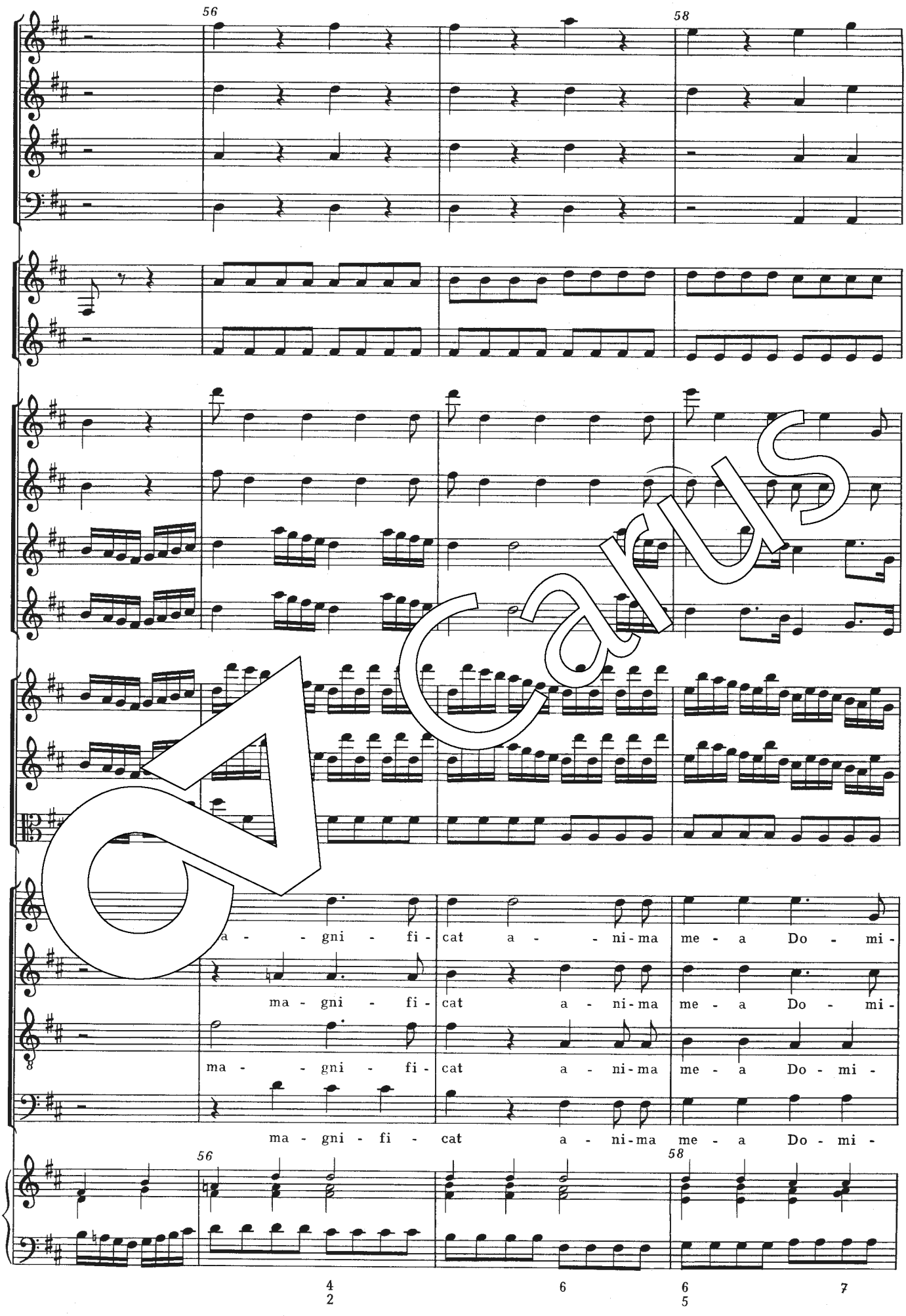
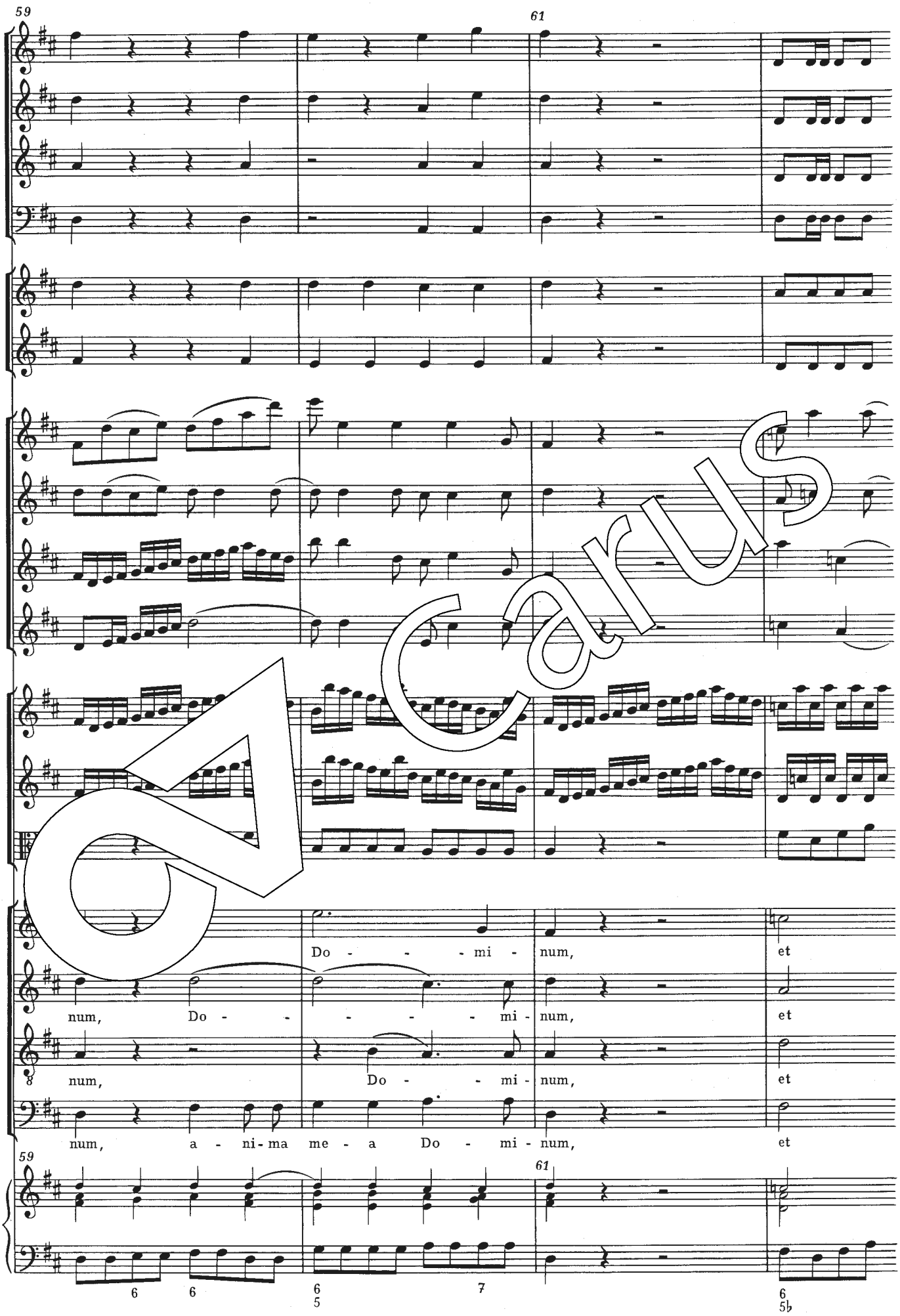

52
54
- - fi - cat a - - ni - ma me - a Do mi - num,
Ma - gni - fi - cat a - ni - ma me - a Do - mi - num,
8 Ma - - gni - fi - cat a - ni - ma me - a Do - mi - num,
Ma - gni - fi - cat a - ni - ma me - a Do - mi - num,
52
54
4 2
6
6 5
7
6

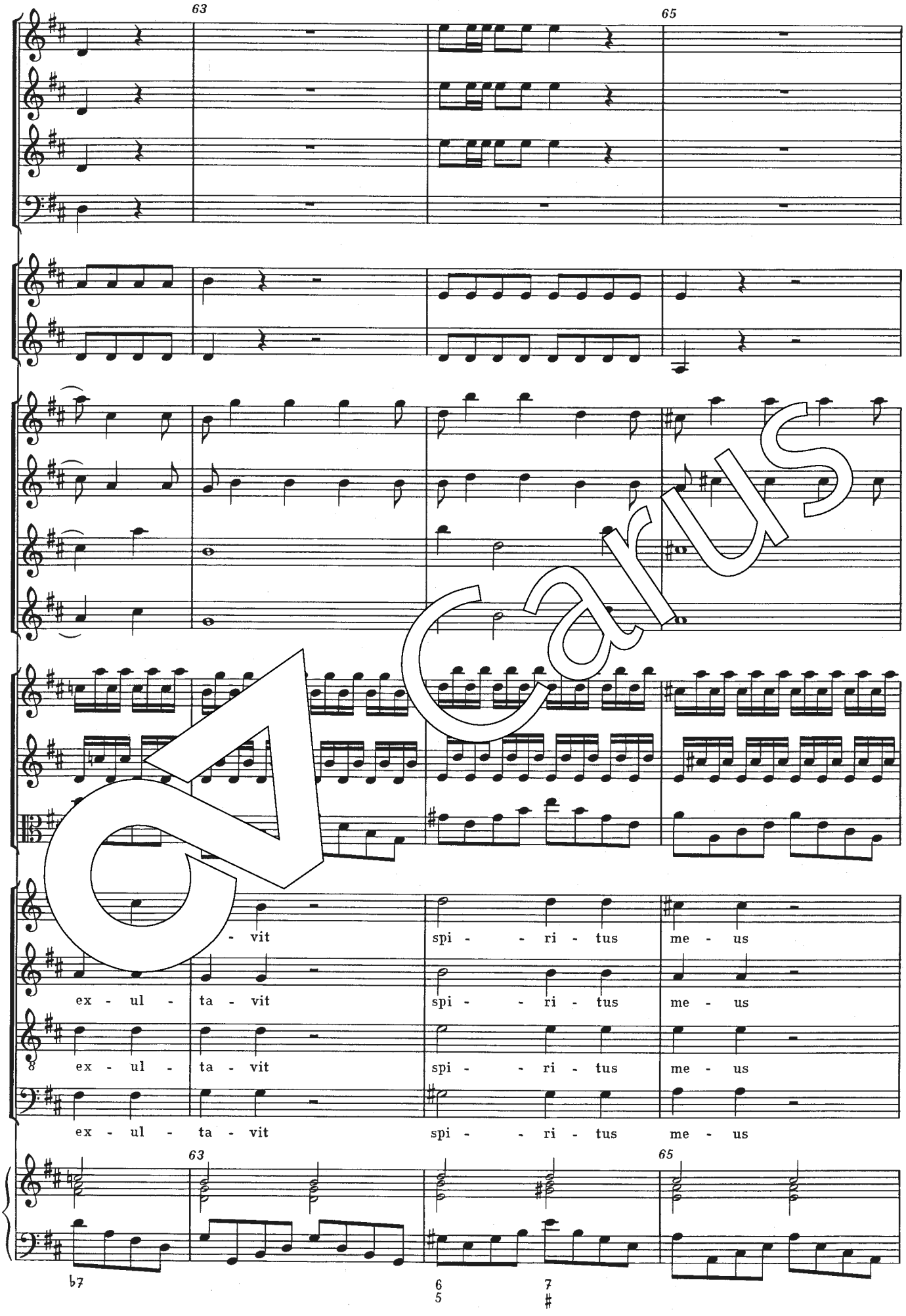
Carus


56
58
a - - gni - fi - cat a - - ni-ma me - a Do - mi-
ma - gni - fi - cat a - ni-ma me - a Do - mi-
ma - - gni - fi - cat a - ni-ma me - a Do - mi -
ma - gni - fi - cat a - ni-ma me - a Do - mi -
56
58
4 2
6
6 5
7

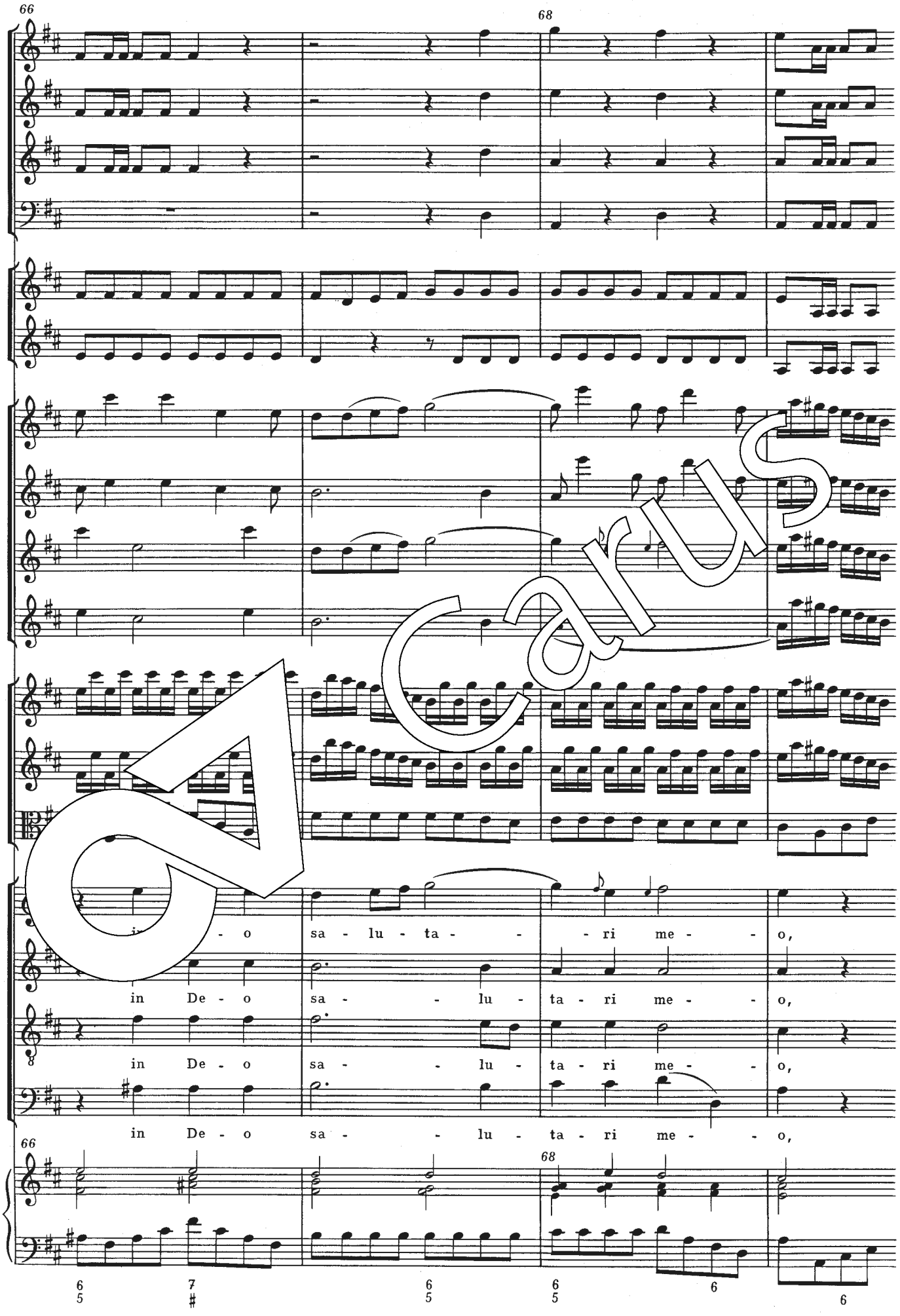
Carus


59
61
Do - - - - mi - num, et
num, Do - - - - - - mi - num, et
num, Do - - mi - num, et
num, a - ni - ma me - a Do - mi - num, et
59
61
6 6 6 7 6
5 5♭

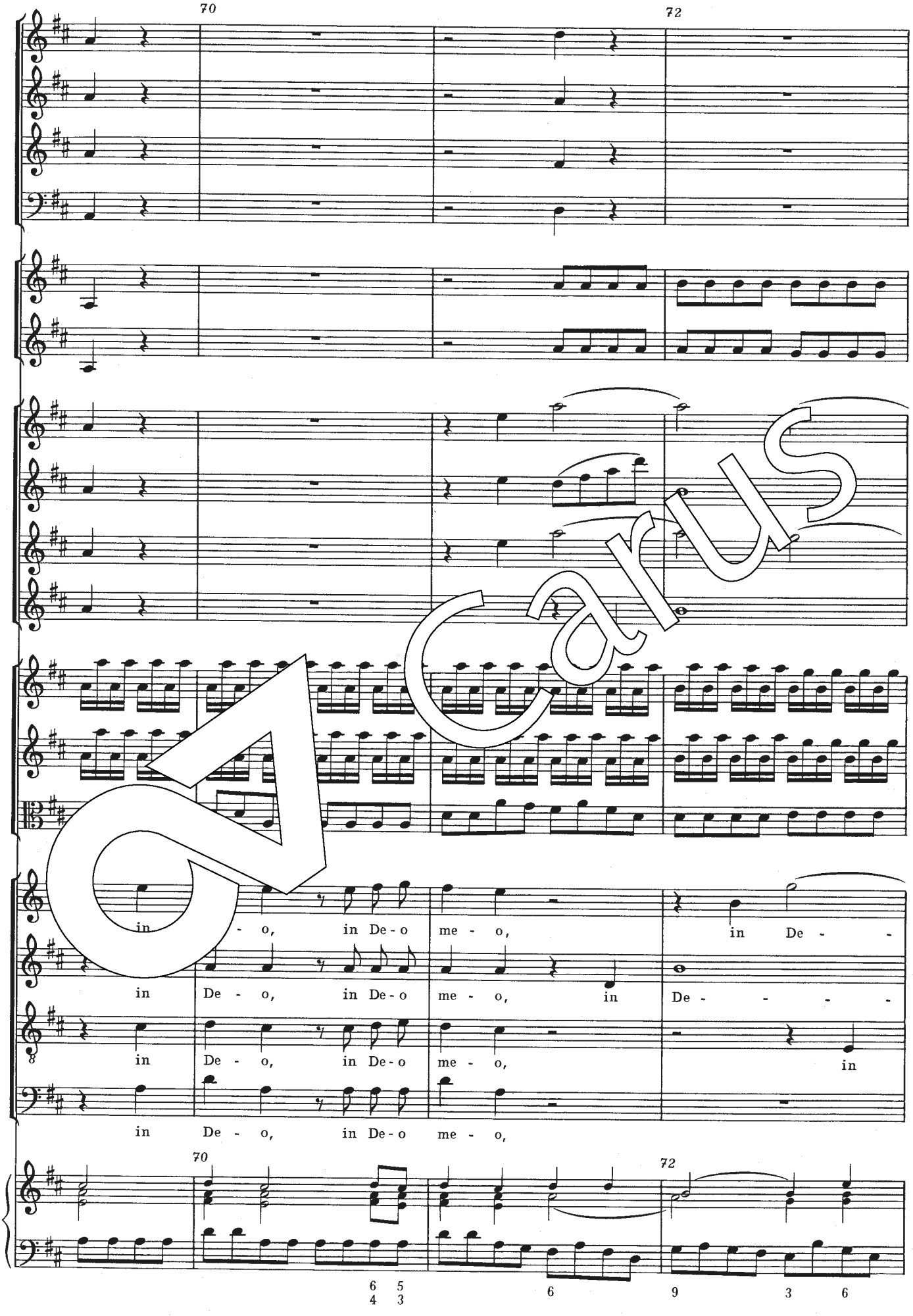
Carus


63
65
- vit
spi - - ri - tus
me - us
ex - ul - ta - vit
spi - - ri - tus
me - us
8
ex - ul - ta - vit
spi - - ri - tus
me - us
ex - ul - ta - vit
spi - - ri - tus
me - us
63
65
♭7
6
5
7
♯

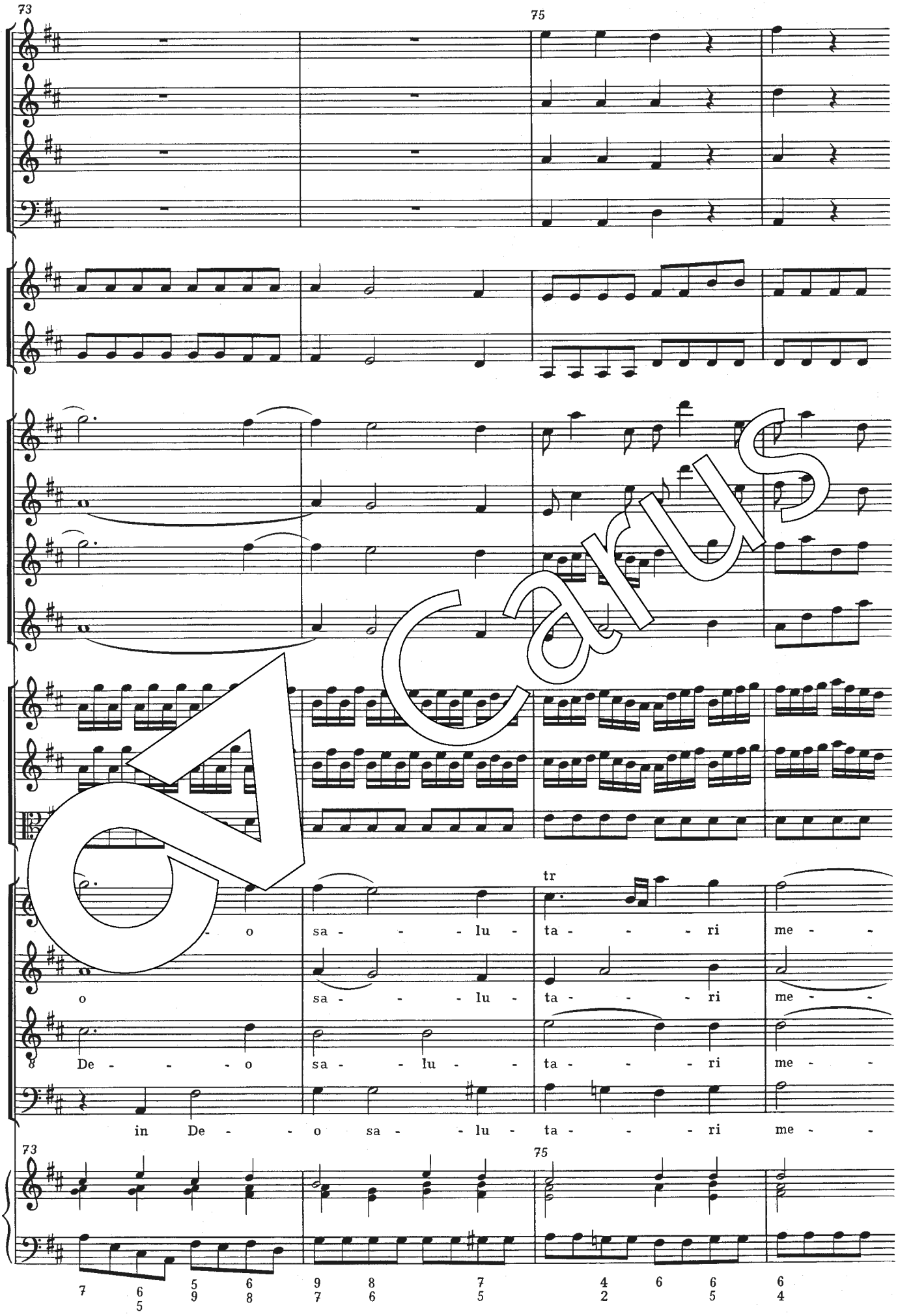
Carus


66
68
in De - o sa - lu - ta - - - ri me - - o,
in De - o sa - - - lu - ta - ri me - - o,
in De - o sa - - - lu - ta - ri me - - o,
66
68

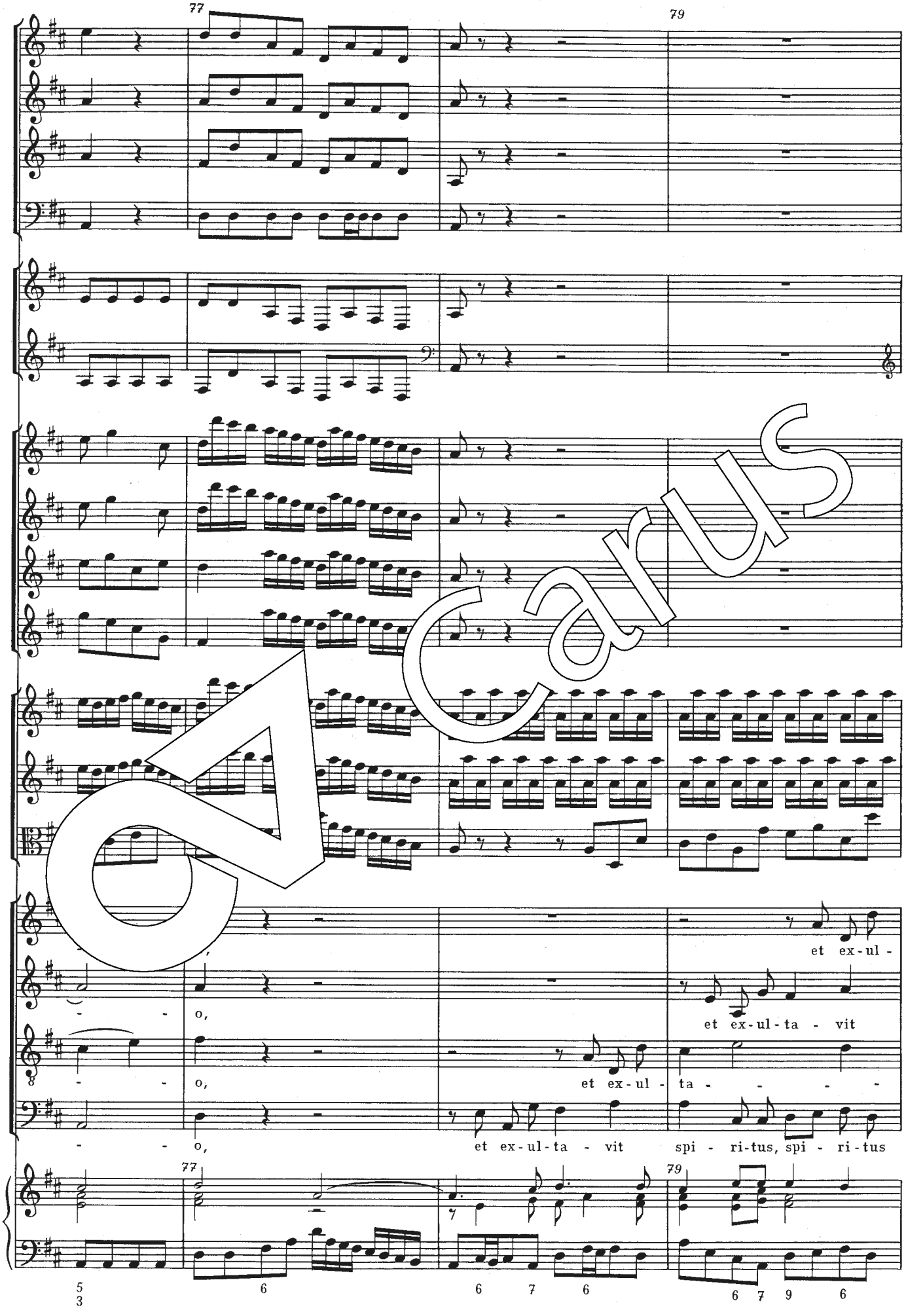
Carus


70
72
in De - o, in De - o me - o, in De -
in De - o, in De - o me - o, in De - - - -
in De - o, in De - o me - o, in
in De - o, in De - o me - o,
70
72
6 5
4 3
6
9
3
6

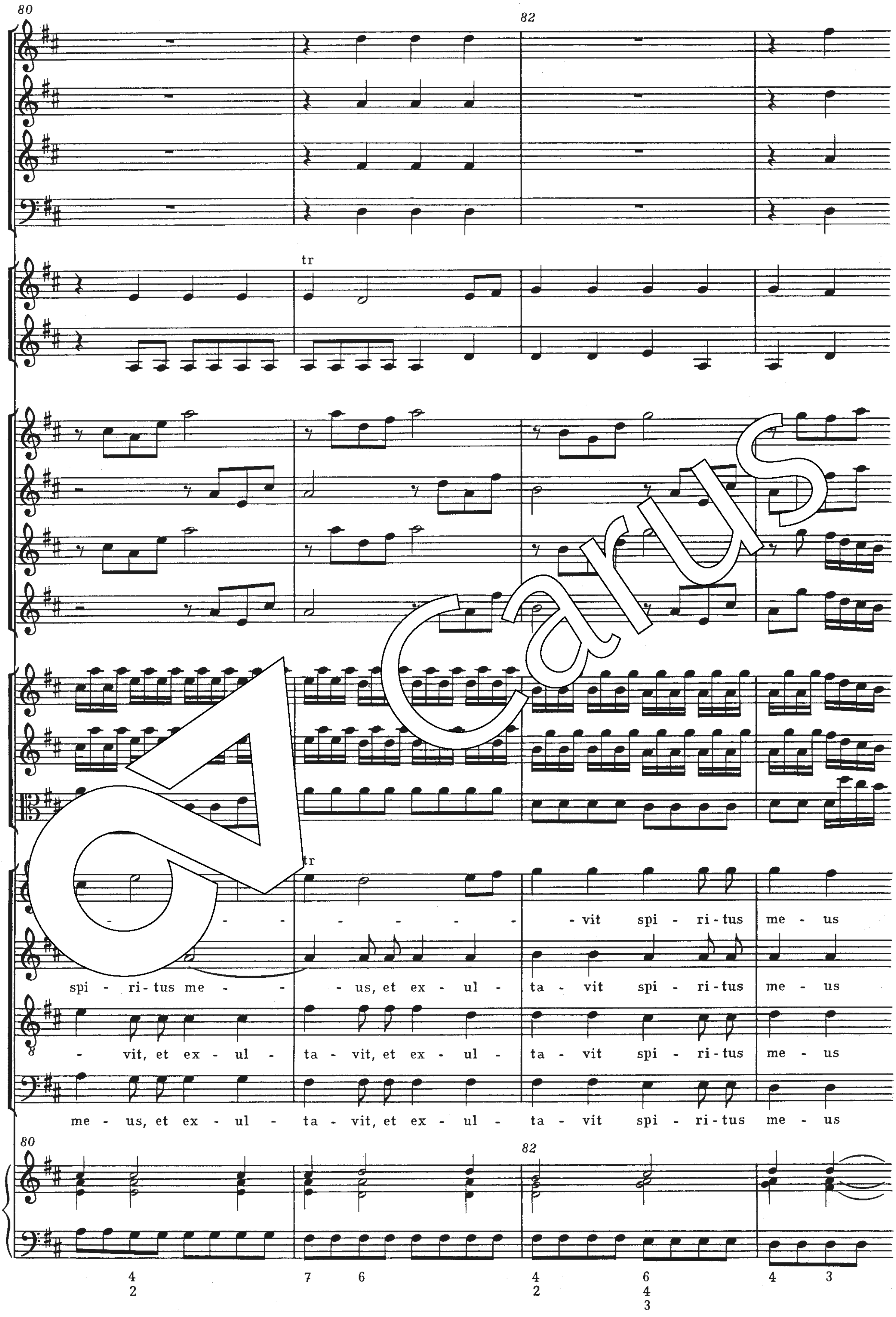
Carus


73
75
tr
- o sa - - - lu - ta - - - ri me - -
o sa - - - lu - ta - - - ri me - -
De - - - o sa - - lu - - ta - - - ri me - -
in De - - o sa - - lu - ta - - - ri me - -
73
75

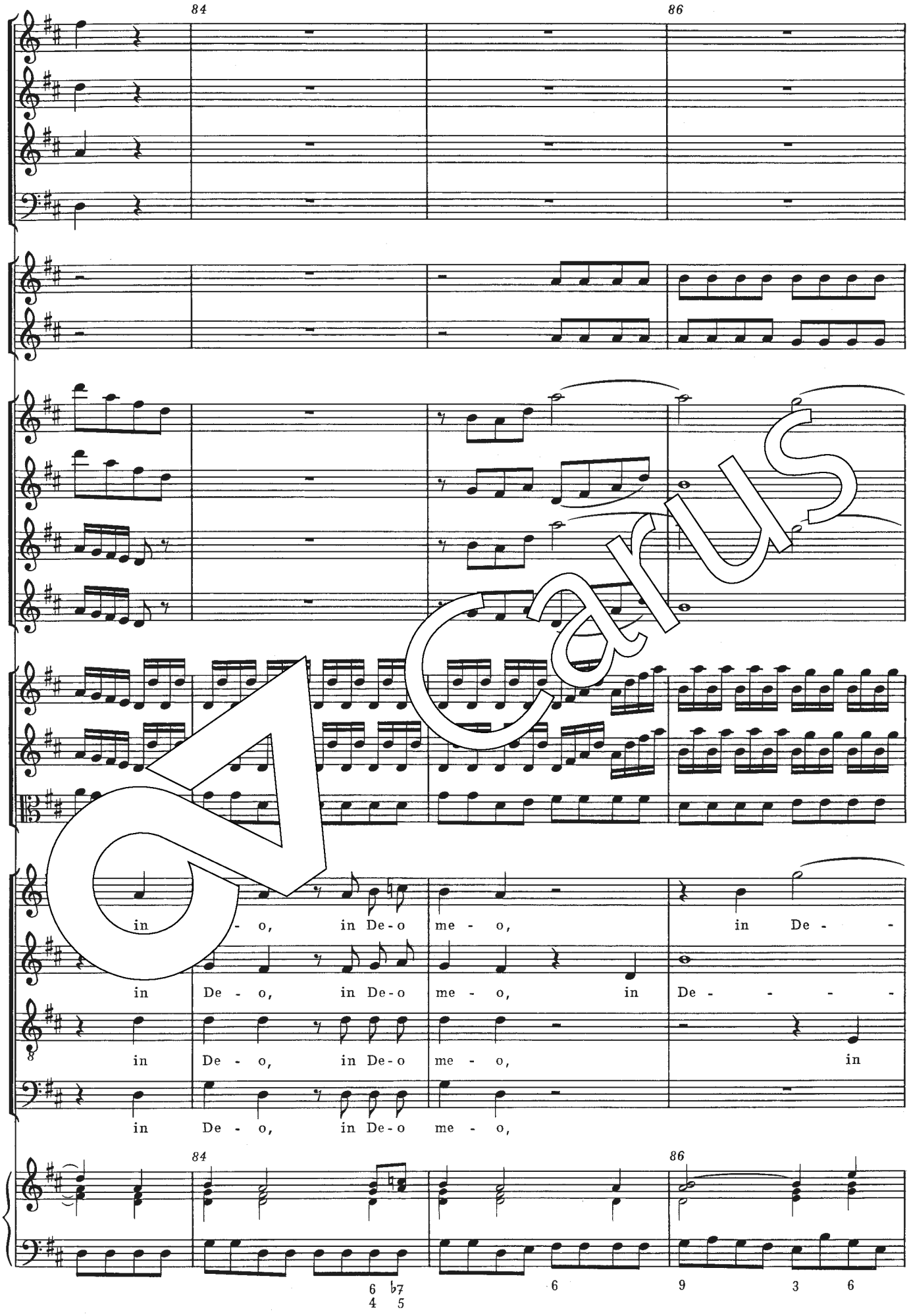
Carus


77
79
o,
o,
o,
et ex-ul -
et ex-ul-ta - vit
et ex-ul - ta - - - -
et ex-ul-ta - vit spi - ri-tus, spi - ri-tus
77
79
5
3
6
6 7 6
6 7 9 6

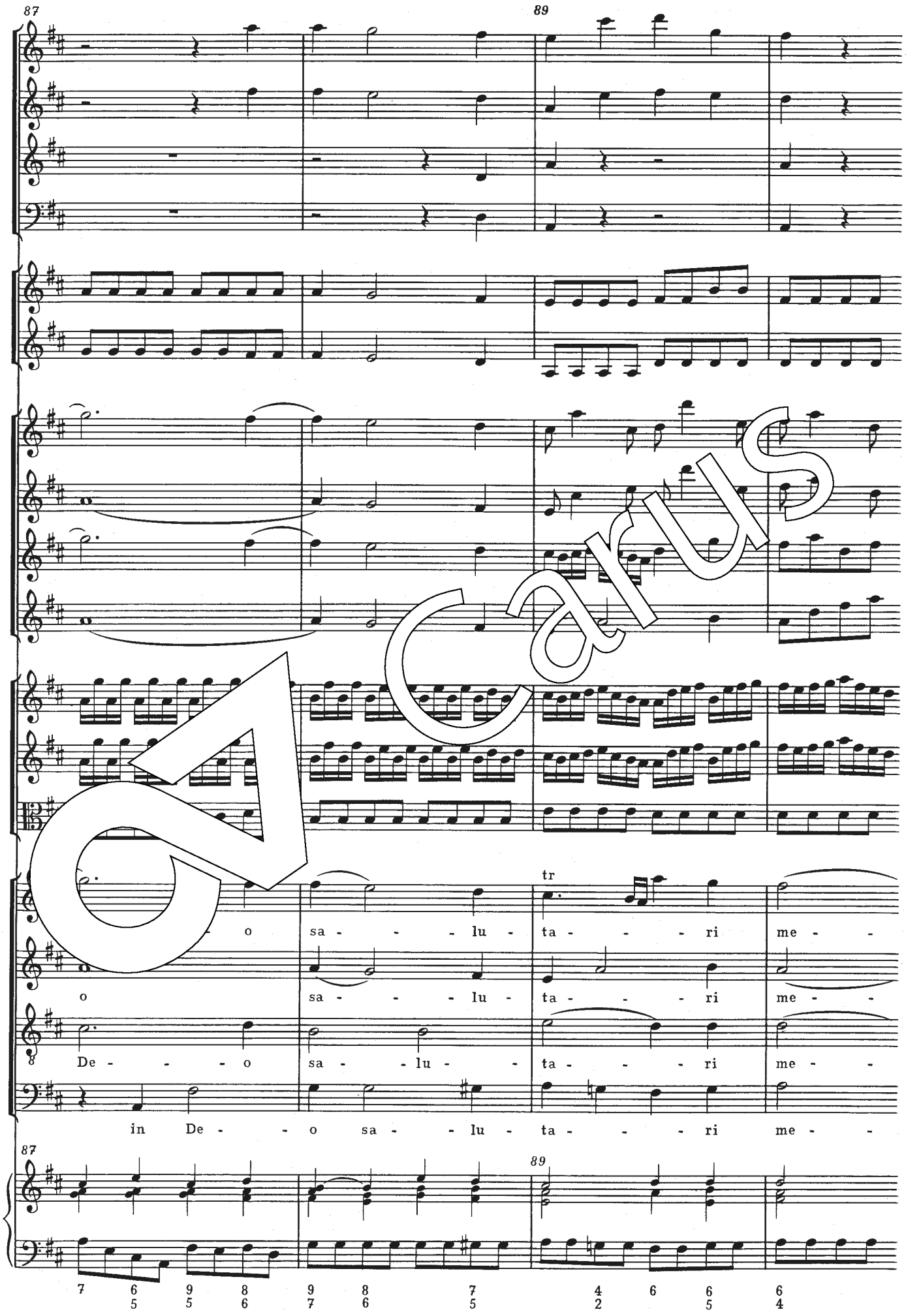
Carus


80
82
tr
tr
- - - - - - - - - vit spi - ri - tus me - us
spi - ri - tus me - - - us, et ex - ul - ta - vit spi - ri - tus me - us
- vit, et ex - ul - ta - vit, et ex - ul - ta - vit spi - ri - tus me - us
me - us, et ex - ul - ta - vit, et ex - ul - ta - vit spi - ri - tus me - us
80
82
4 2 7 6 4 2 6 4 3 4 3

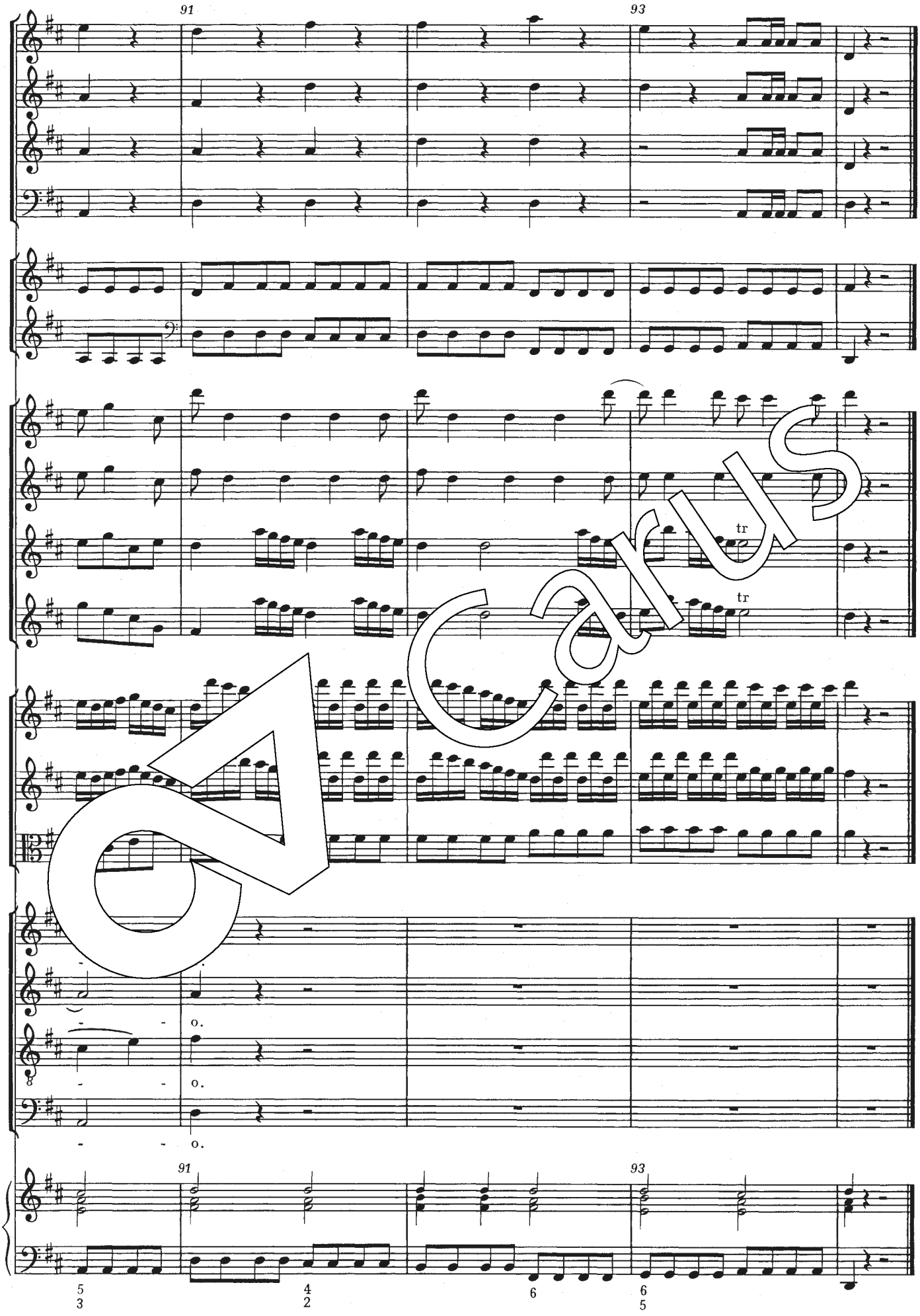
Carus


84
86
in - o, in De-o me - o, in De -
in De - o, in De-o me - o, in De - - - -
in De - o, in De-o me - o, in
in De - o, in De-o me - o,
84
86
6 ♭7
4 5
6
9
3
6

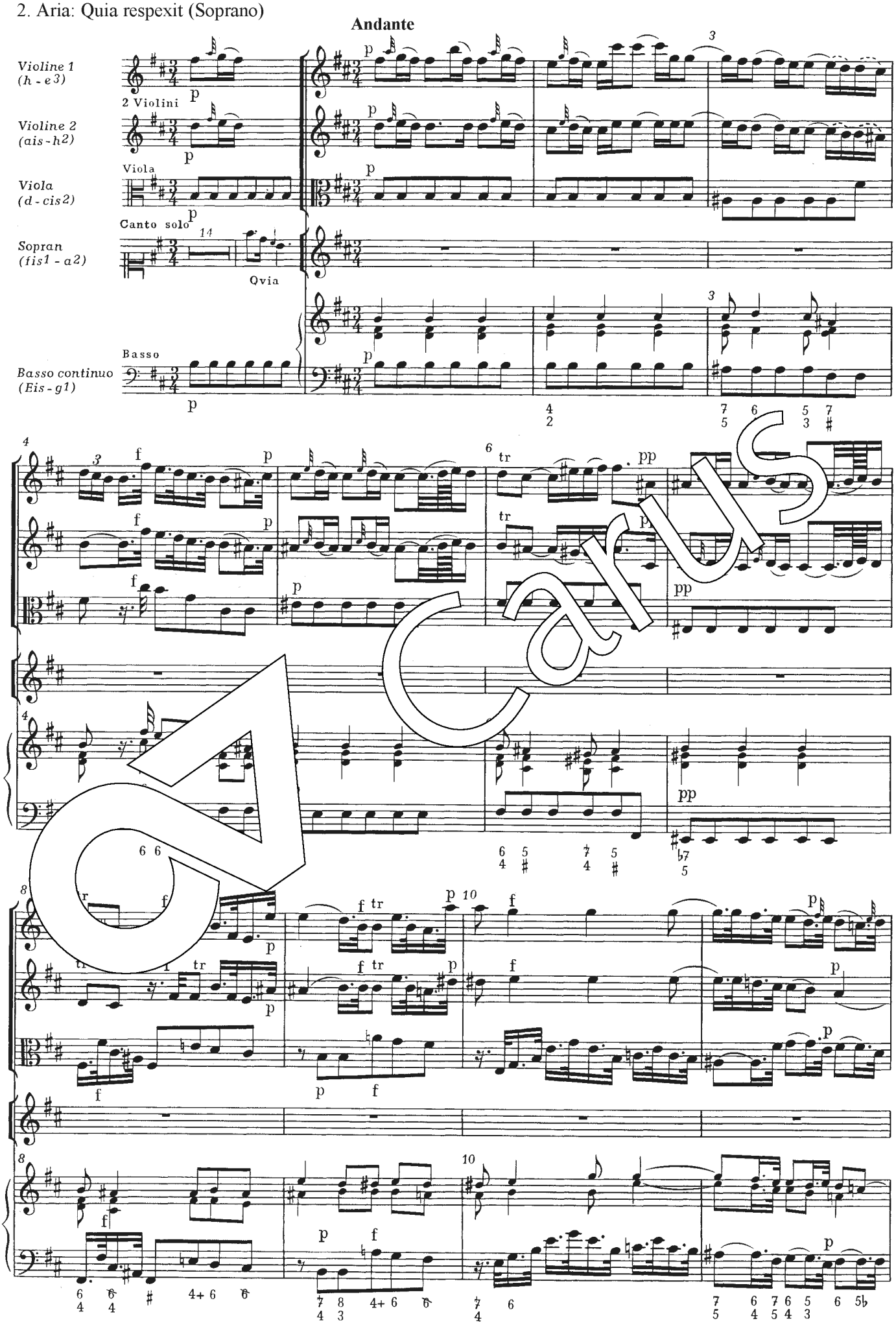
Carus


87
89
tr
o sa - - - lu - ta - - - ri me - -
o sa - - - lu - ta - - - ri me - -
De - - - o sa - - lu - - ta - - - ri me - -
in De - - o sa - - lu - ta - - - ri me - -
87
89
7 6 9 8 9 8 7 4 6 6 6
5 5 6 7 6 5 2 5 4

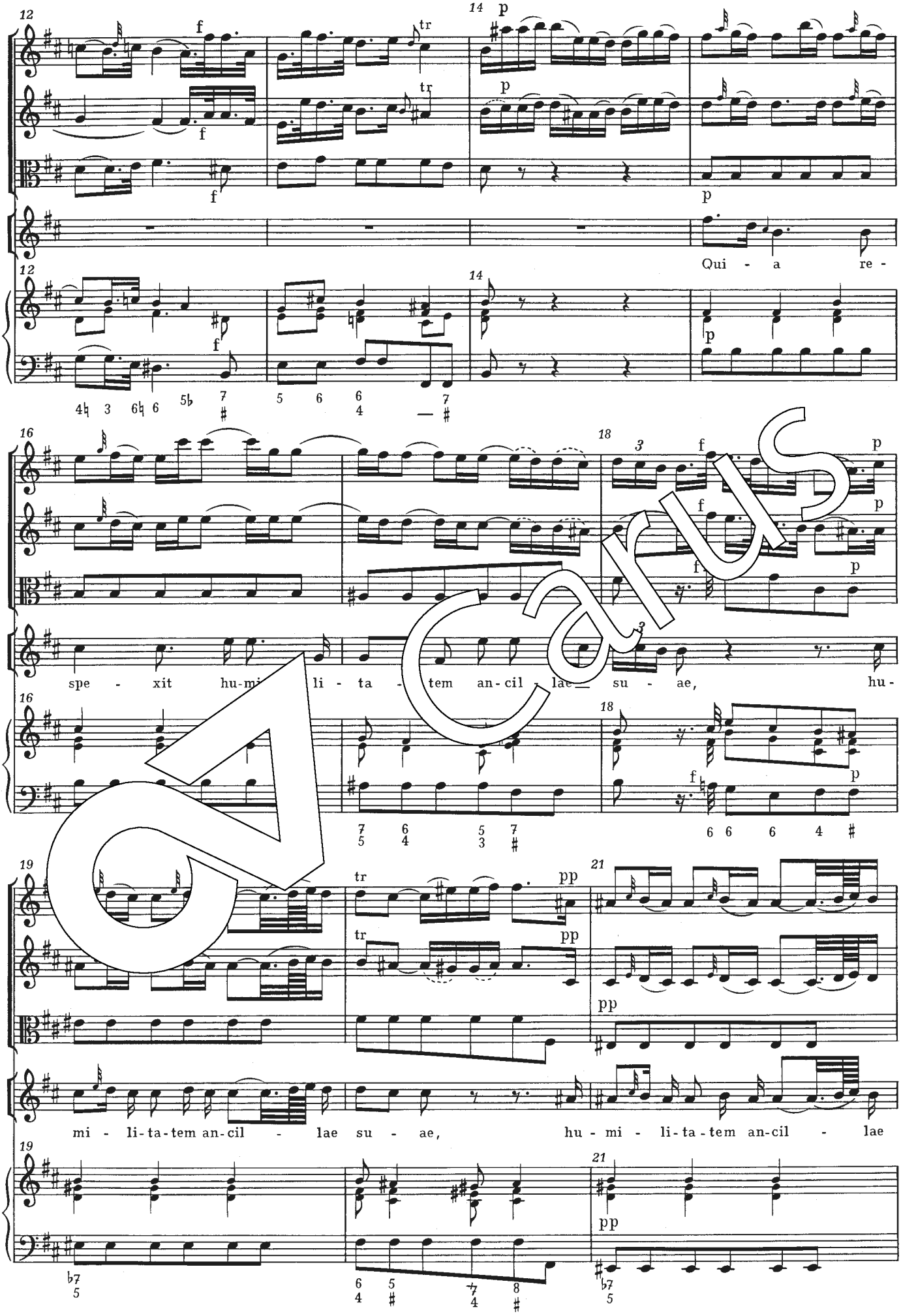
Carus



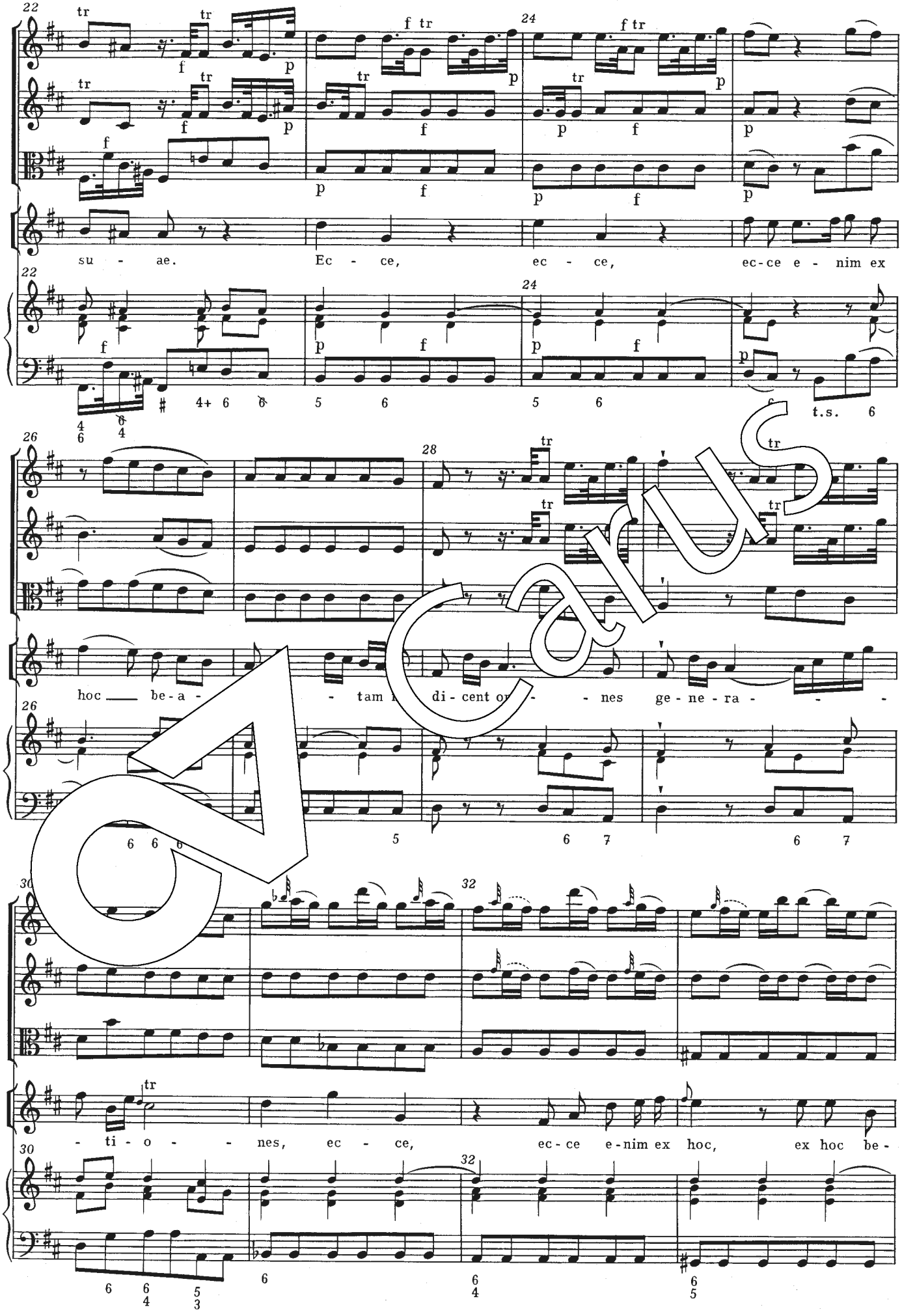
Carus


Andante
Violine 1
(h - e3)
2 Violini
Violine 2
(ais - h2)
Viola
Viola
(d - cis2)
Canto solo
Sopran
(fis1 - a2)
Qvia
Basso
Basso continuo
(Eis - g1)

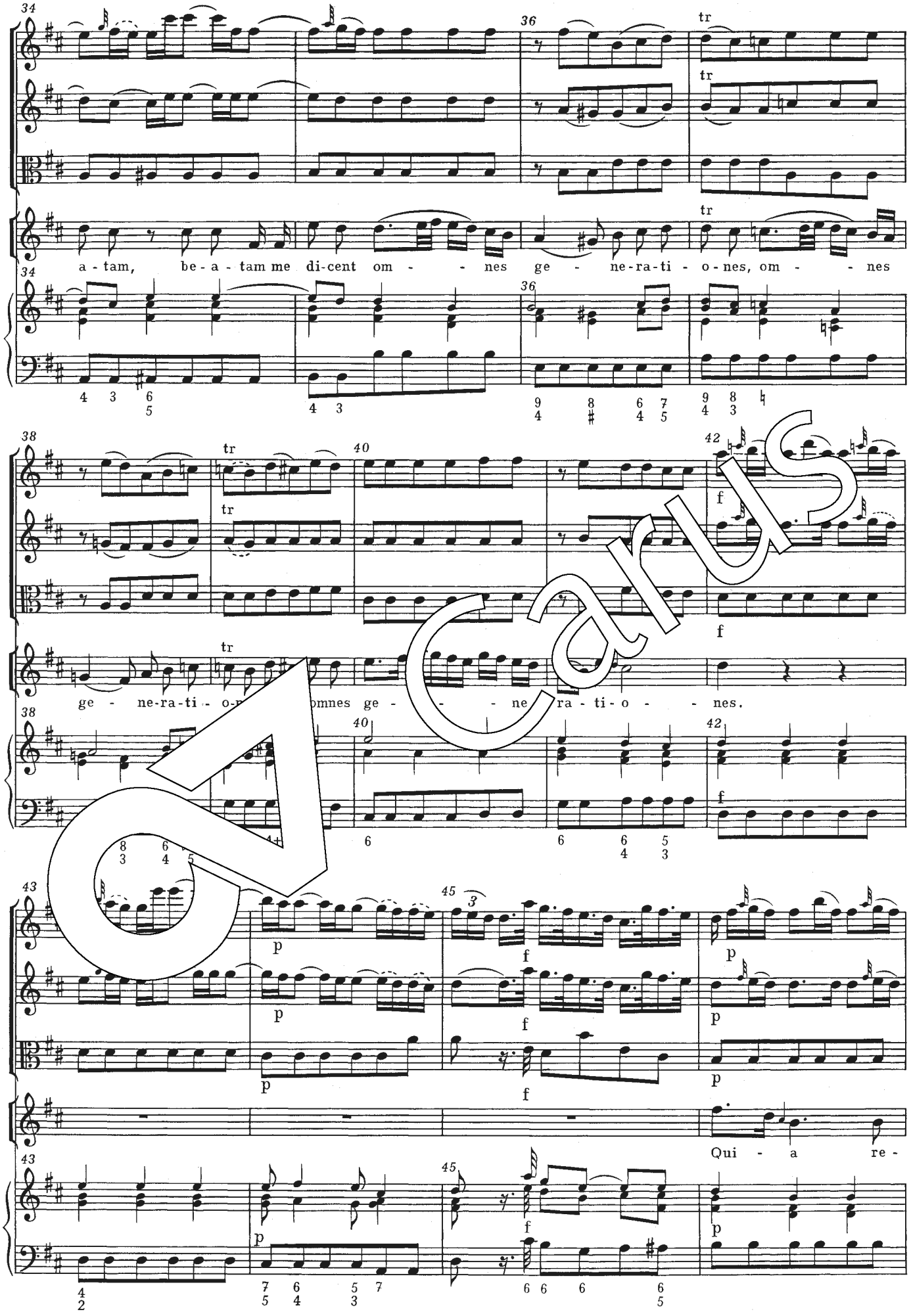
Carus


Qui - a re -
spe - xit hu-mi li - ta - tem an-cil lae su - ae, hu -
mi - li-ta-tem an-cil - lae su - ae, hu - mi - li-ta-tem an-cil - lae

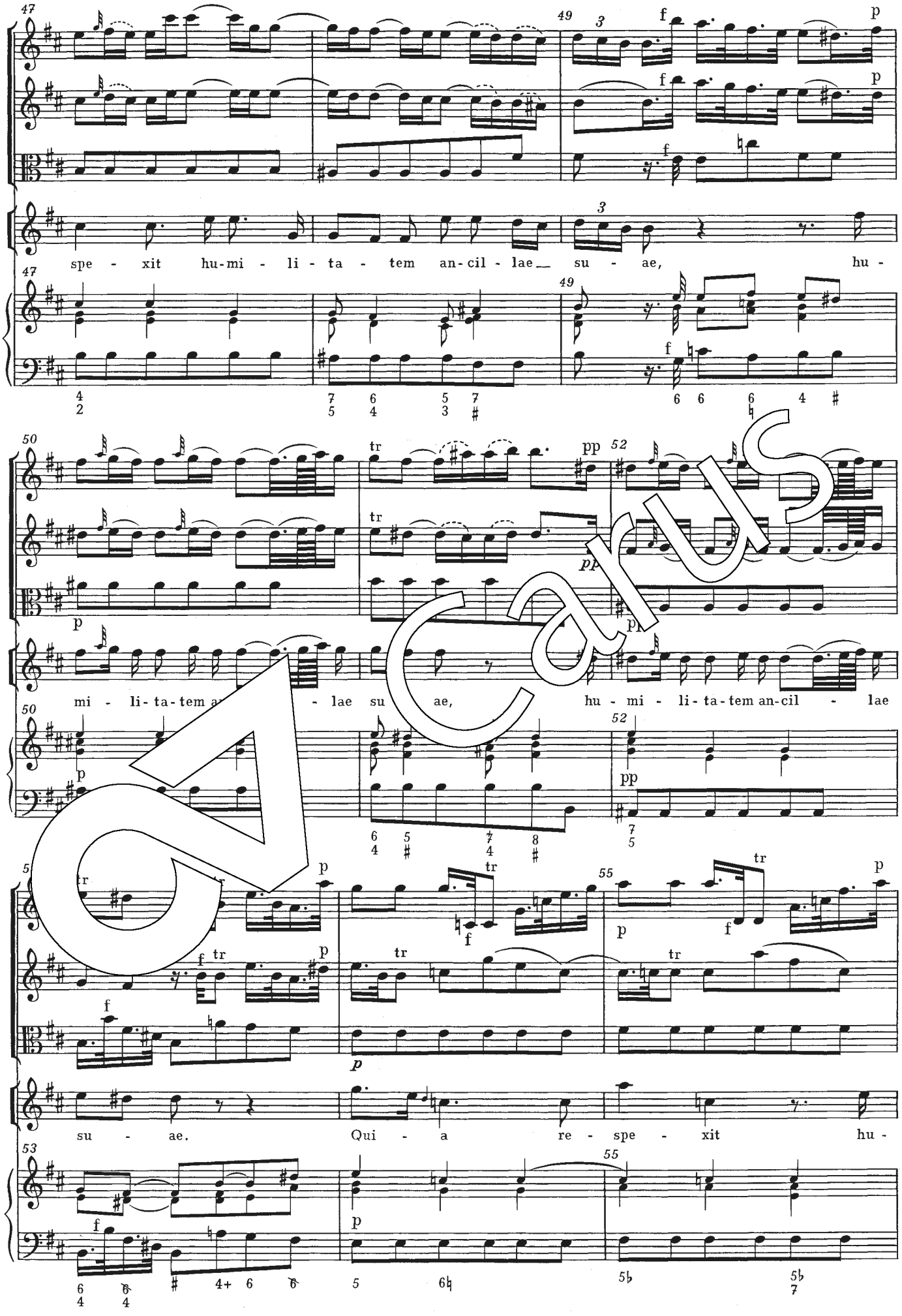
Carus


su - ae. Ec - ce, ec - ce, ec-ce e - nim ex
t.s.
hoc be-a - tam di-cent or - nes ge-ne-ra -
- ti - o - nes, ec - ce, ec-ce e-nim ex hoc, ex hoc be-

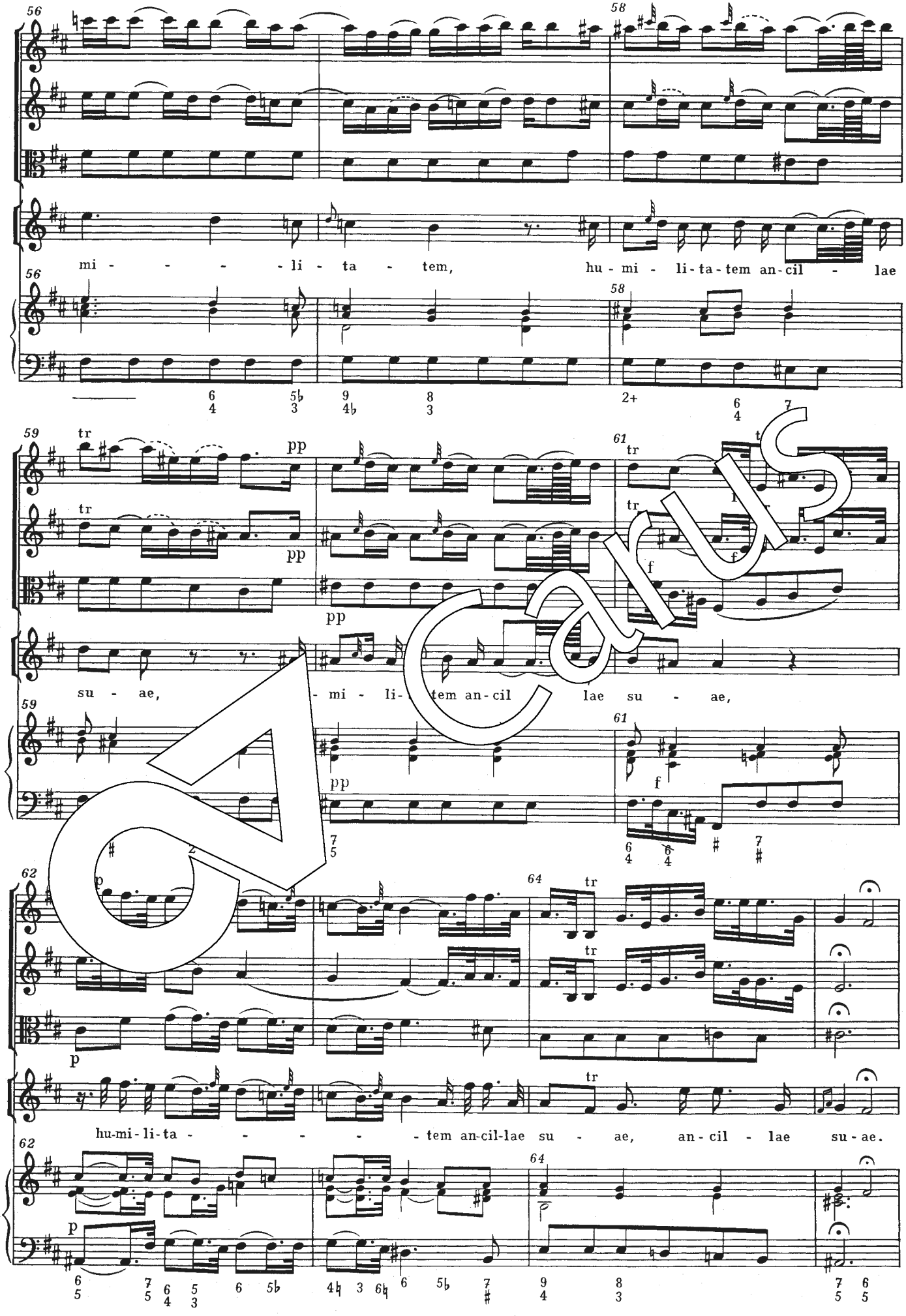
Carus


a - tam, be - a - tam me di-cent om - - - nes ge - ne-ra-ti - o-nes, om - - - nes
ge - ne-ra-ti - o- omnes ge - - - ne ra - ti-o - - - nes.
Qui - a re -

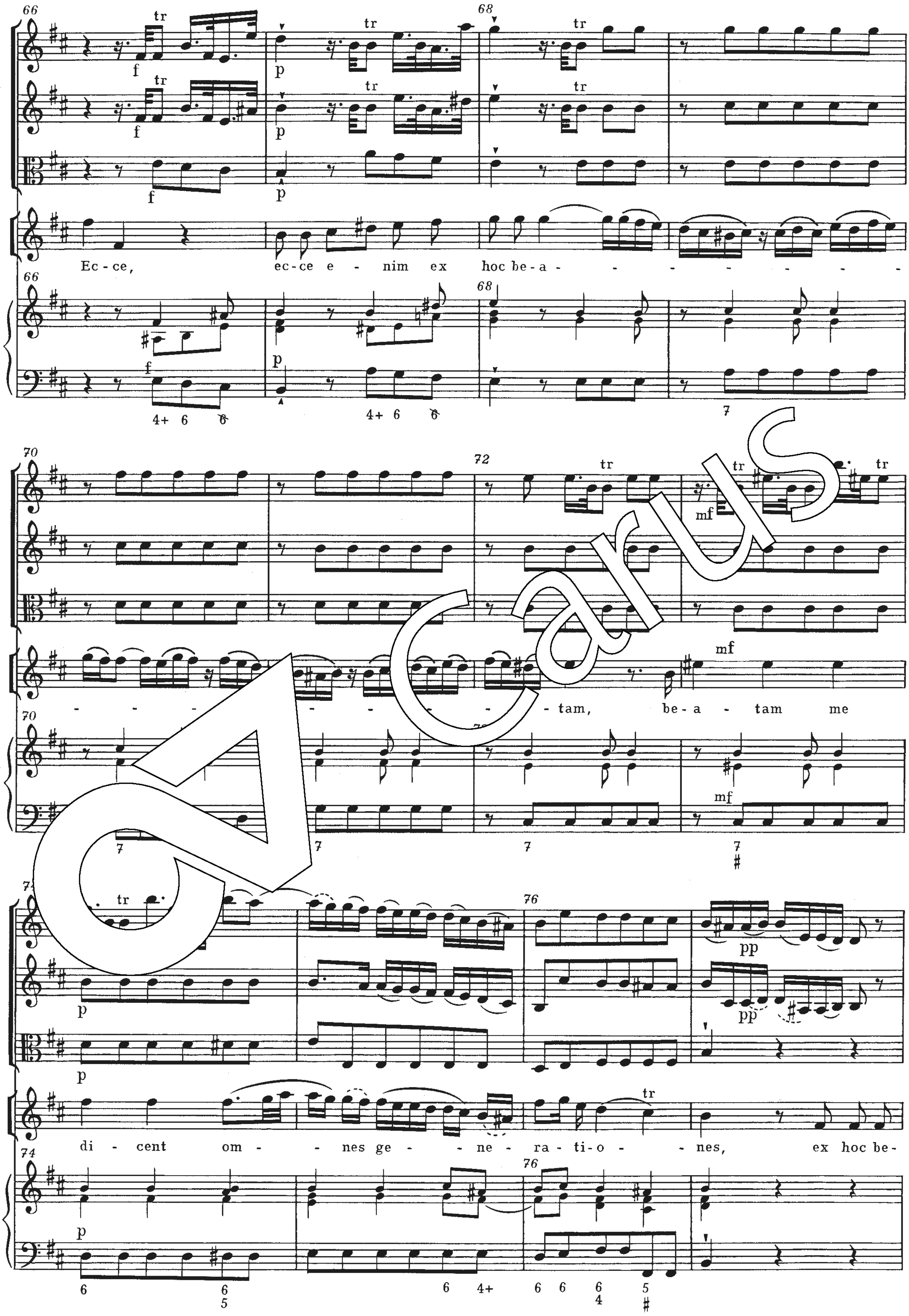
Carus

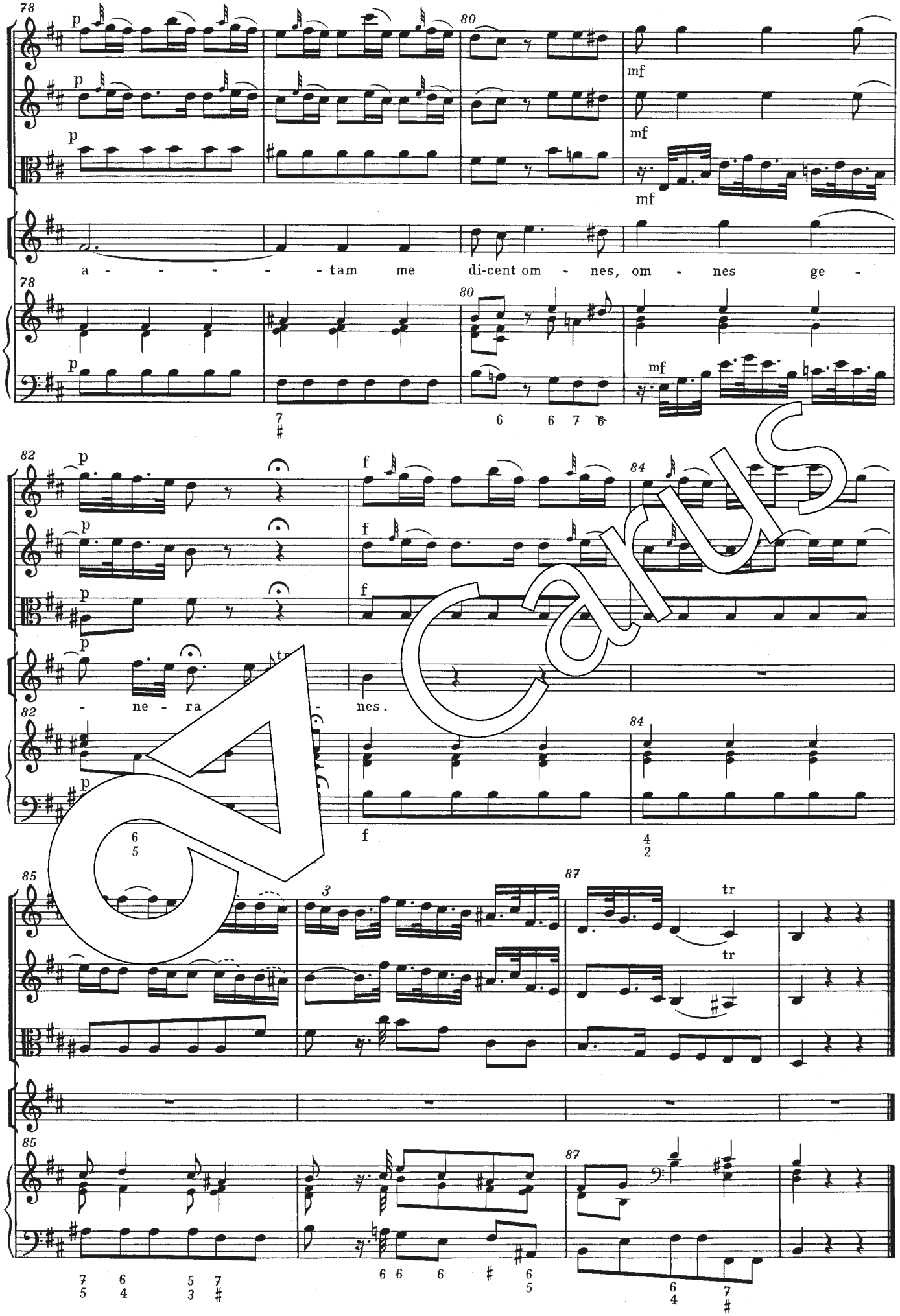

spe - xit hu-mi - li - ta - tem an-cil - lae su - ae, hu -
mi - li-ta-tem an-cil - lae su ae, hu - mi - li - ta-tem an-cil - lae
su - ae. Qui - a re - spe - xit hu -

Carus

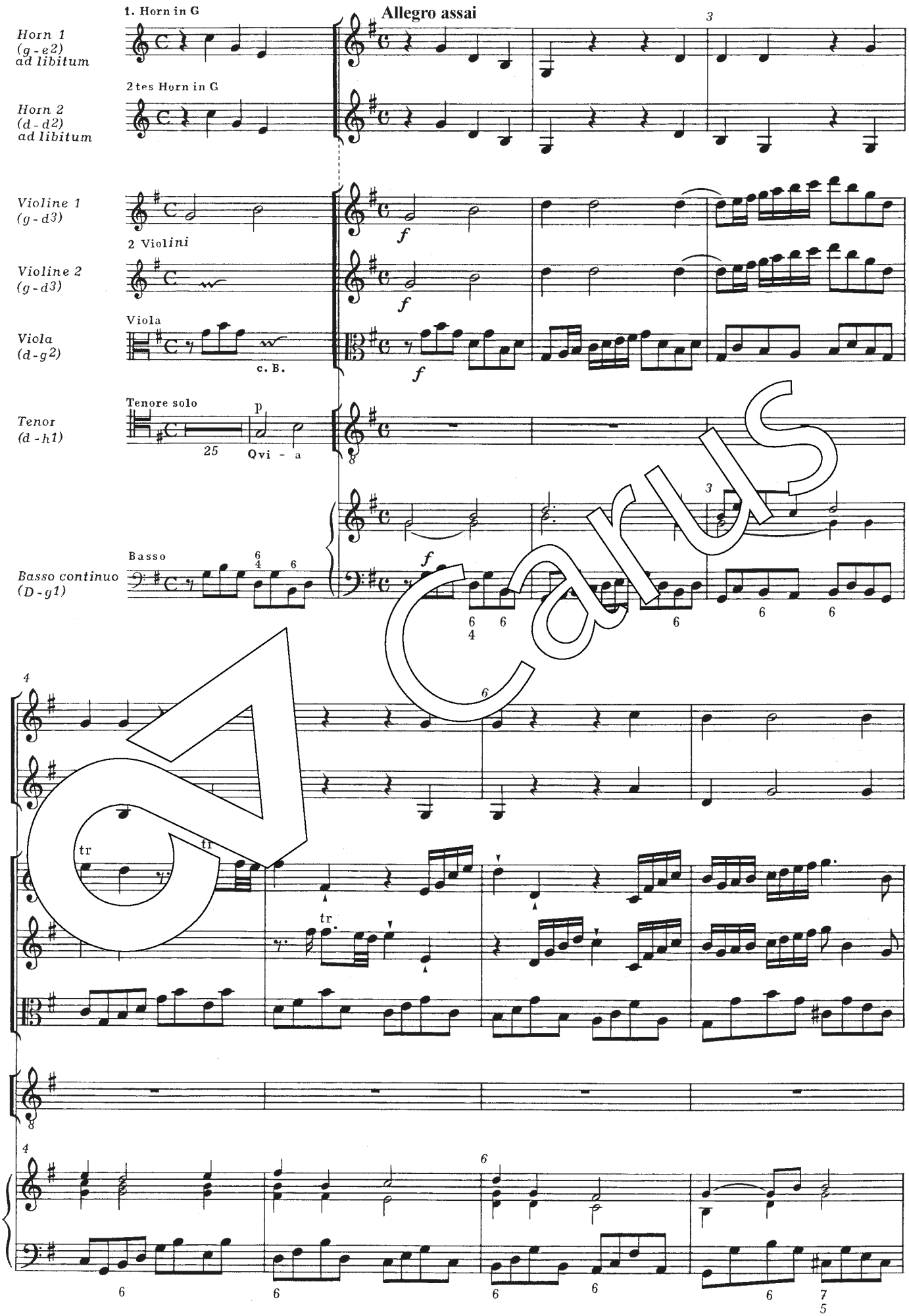

56
58
mi - - - - - li - ta - tem, hu - mi - li - ta - tem an - cil - lae
59
61
su - ae, - mi - li- tem an - cil lae su - ae,
62
64
hu-mi-li-ta - - - - - tem an-cil-lae su - ae, an - cil - lae su - ae.
pp
f
p
tr

Carus

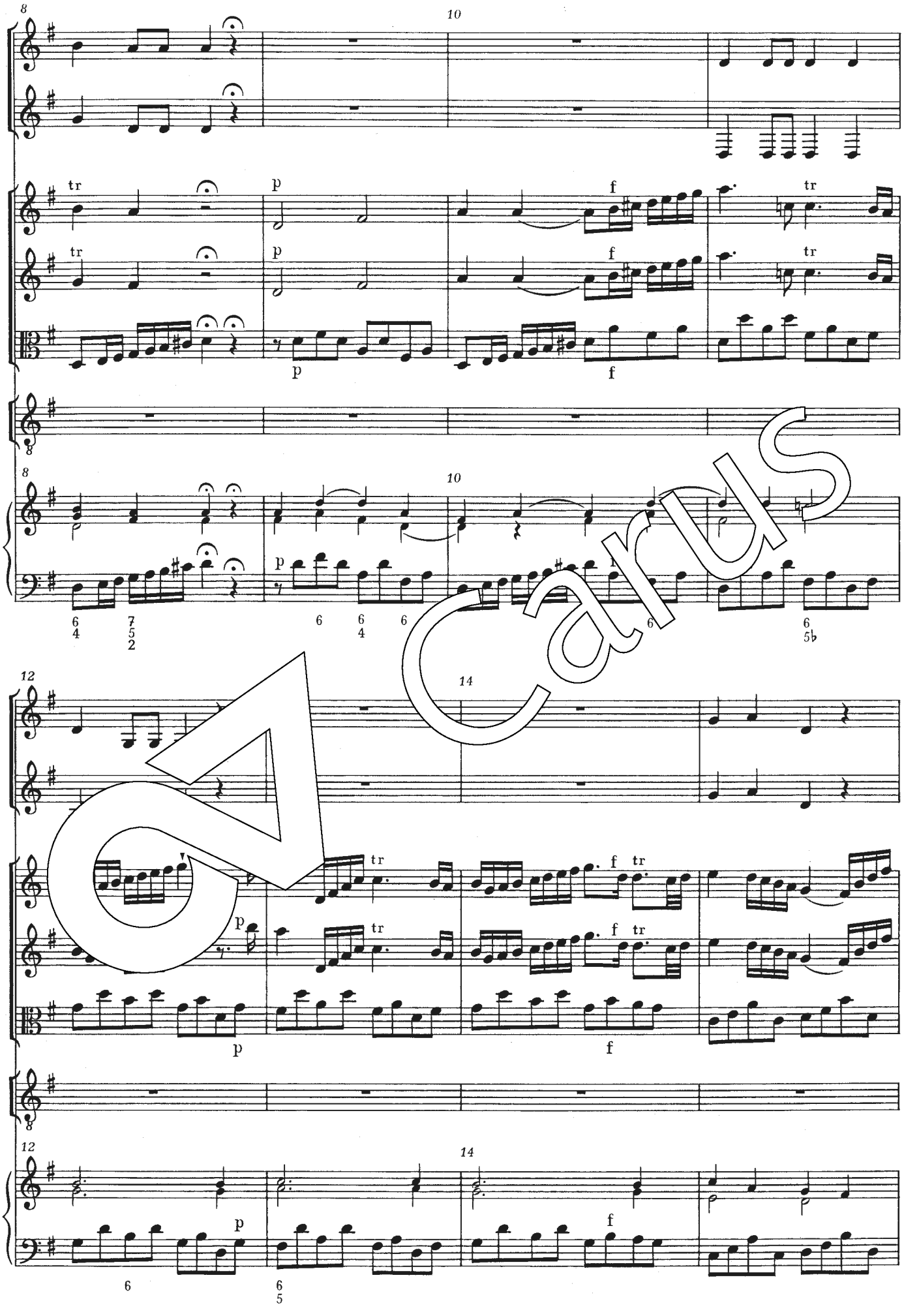

Ec - ce, ec - ce e - nim ex hoc be - a -
- tam, be - a - tam me
di - cent om - nes ge - ne - ra - ti - o - nes, ex hoc be -



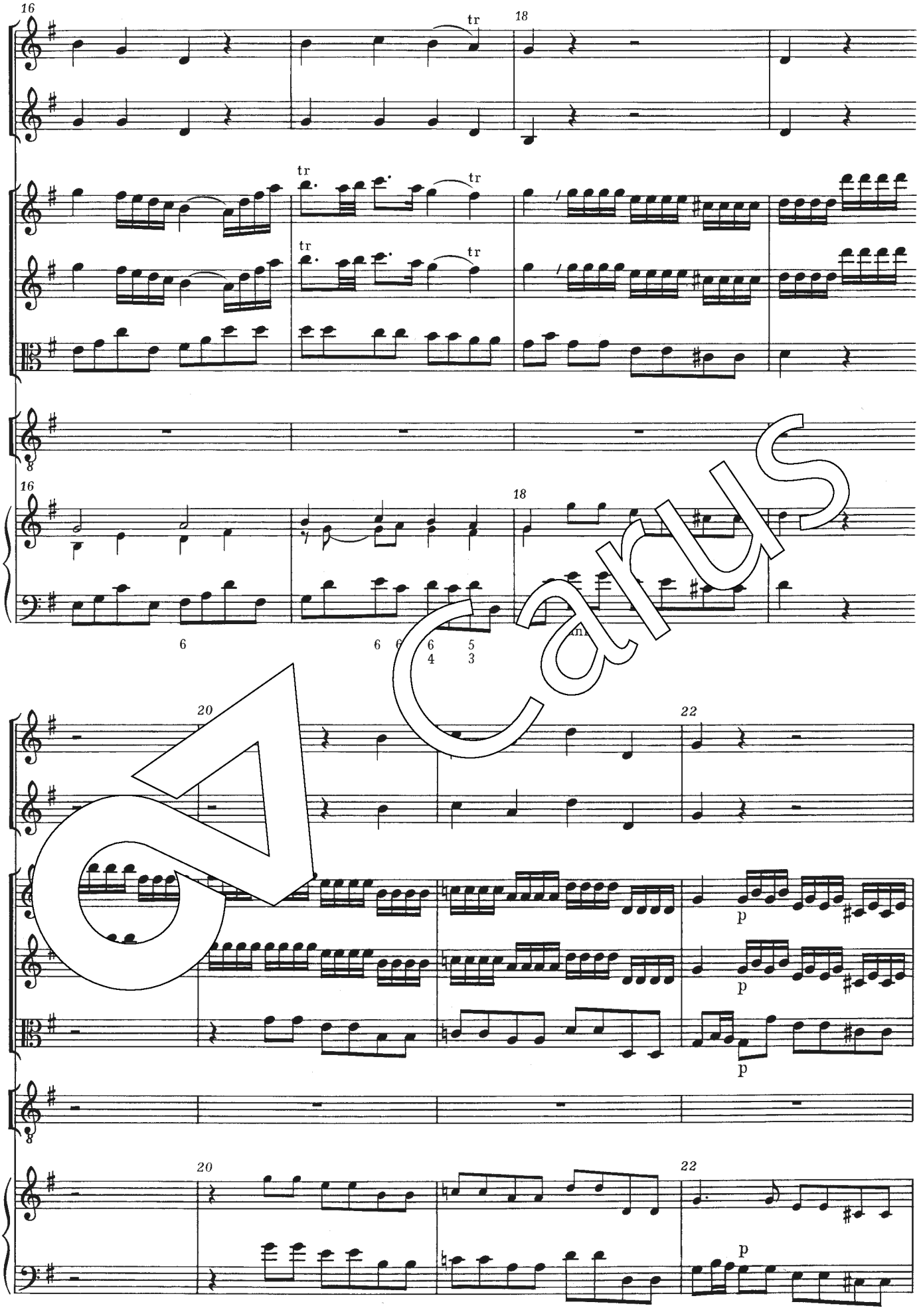
Carus


1. Horn in G
Allegro assai
Horn 1
(g - e2)
ad libitum
2tes Horn in G
Horn 2
(d - d2)
ad libitum
Violine 1
(g - d3)
2 Violini
Violine 2
(g - d3)
Viola
Viola
(d - g2)
c. B.
Tenore solo
Tenor
(d - h1)
25
Qvi - a
Basso
Basso continuo
(D - g1)
tr

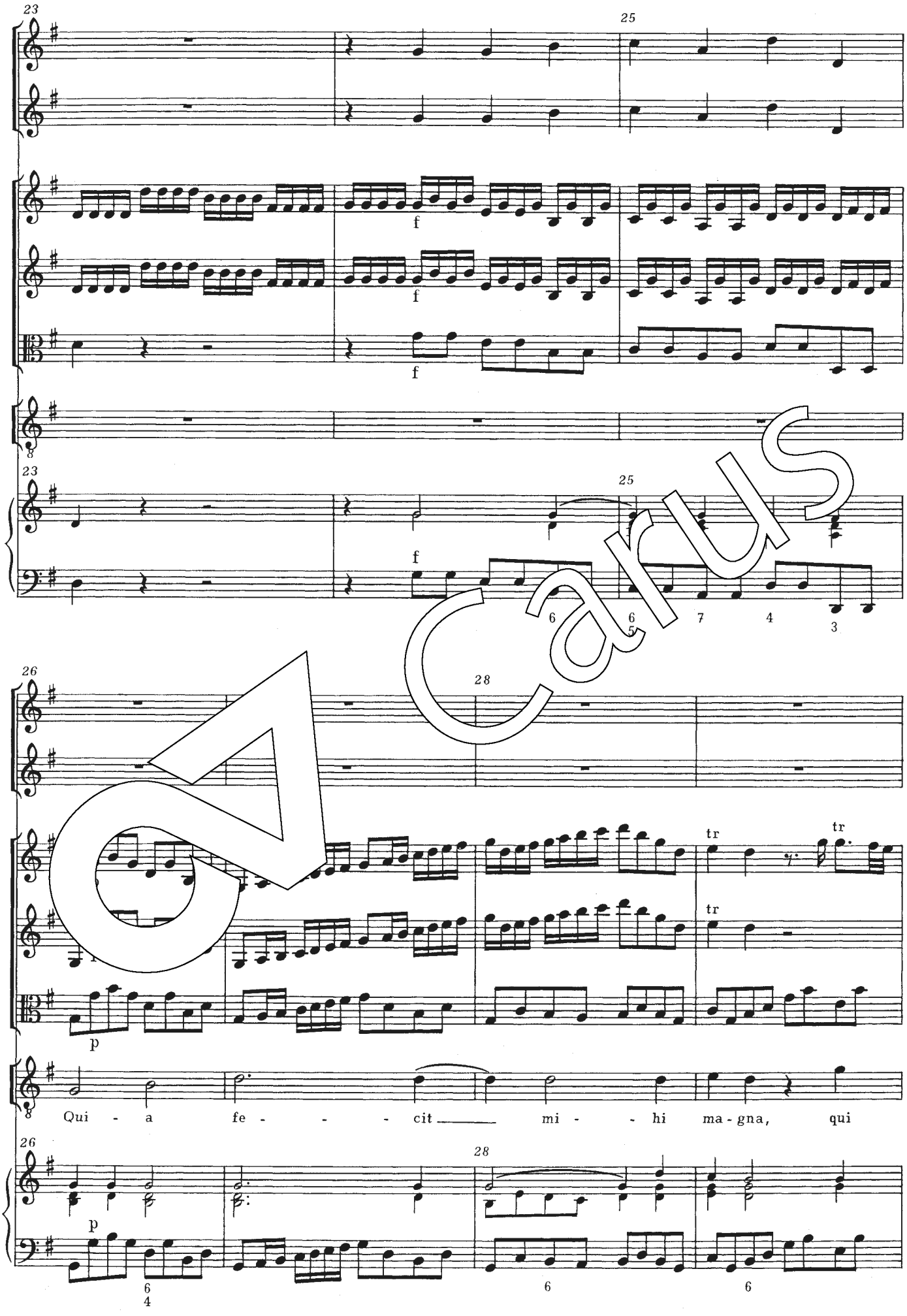
Carus



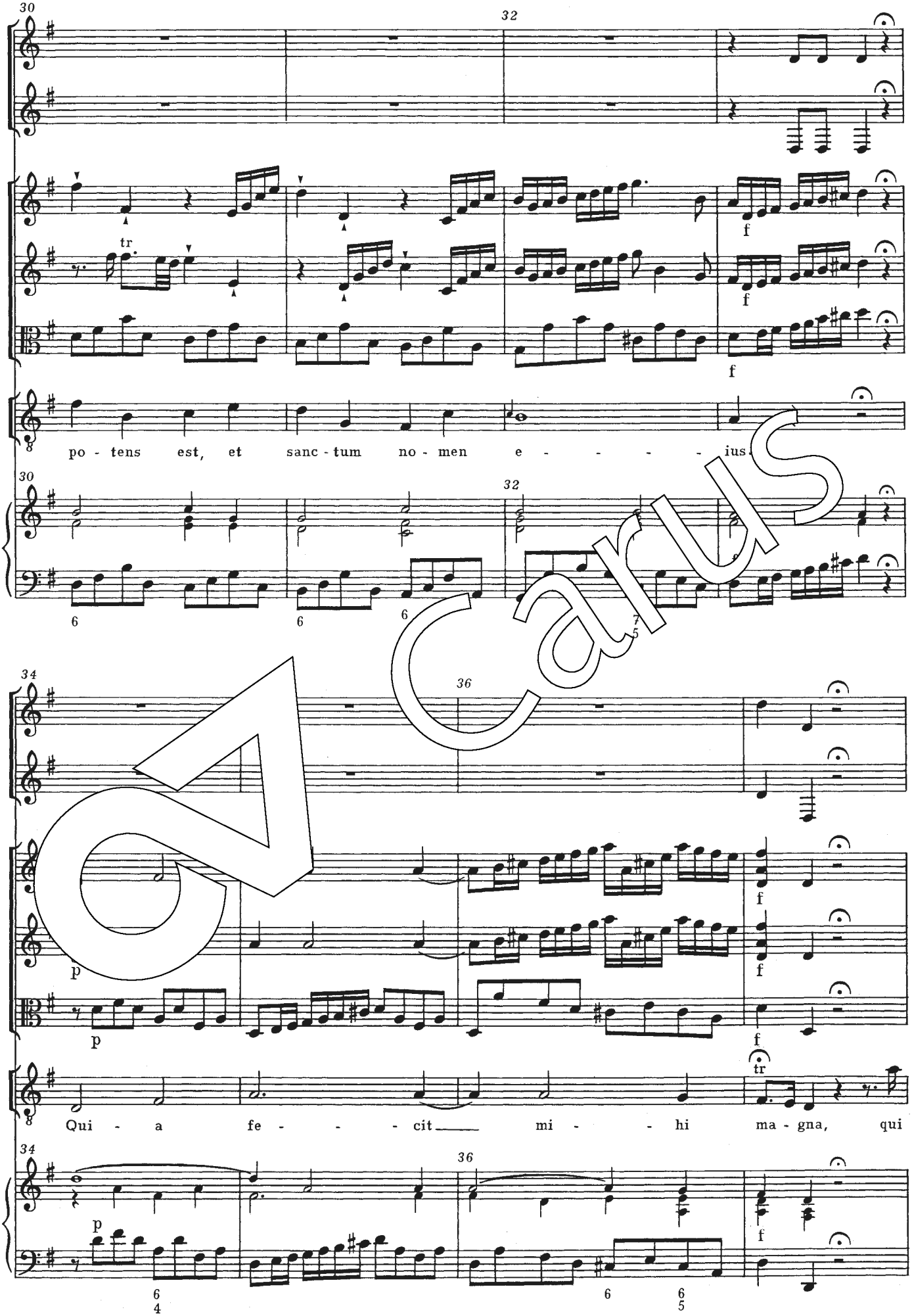
Carus



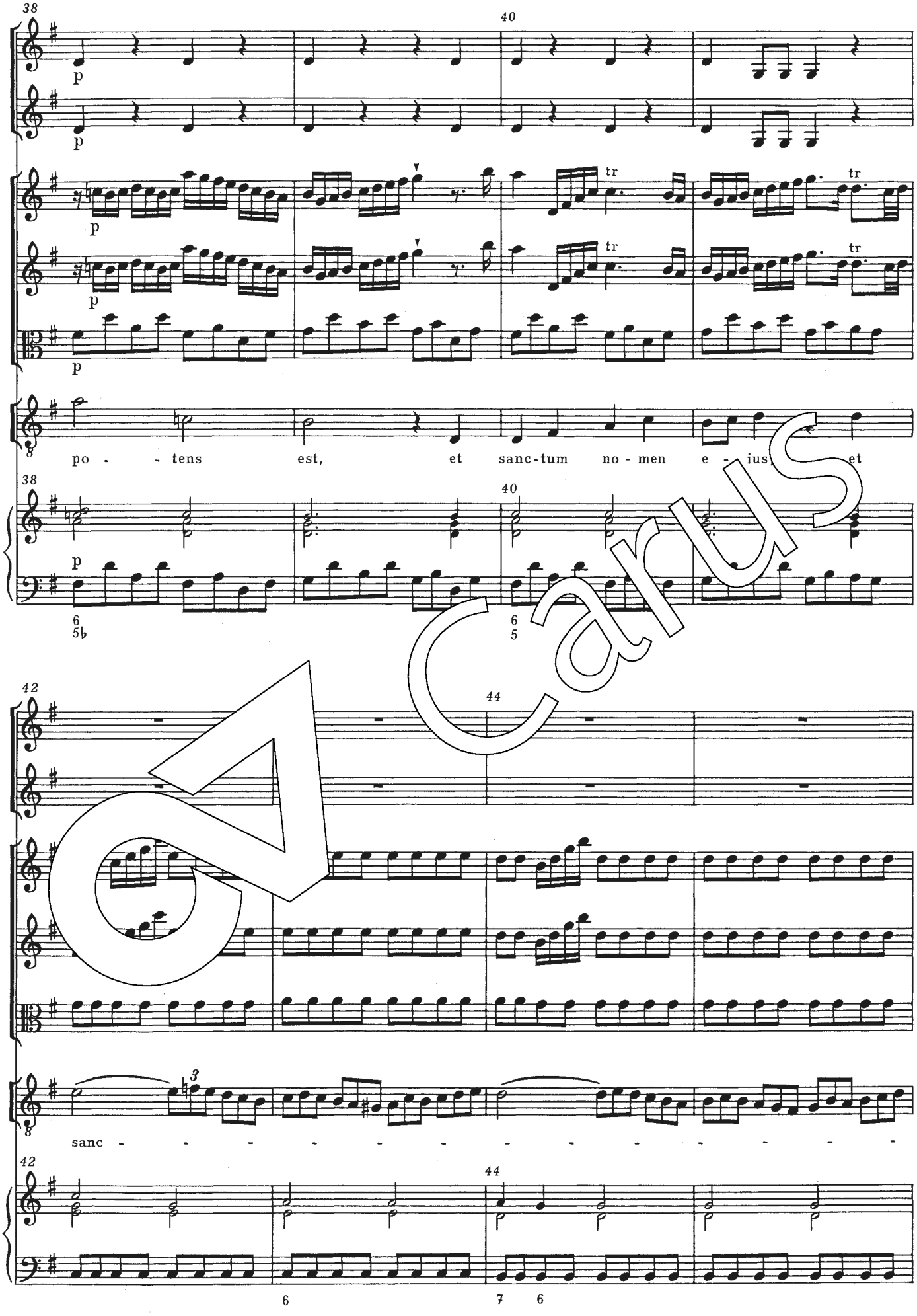
Carus


23
25
f
f
f
8
23
25
f
6
6
5
7
4
3
26
28
tr
tr
tr
p
Qui - a fe - - - cit mi - - hi ma - gna, qui
26
28
p
6
4
6
6

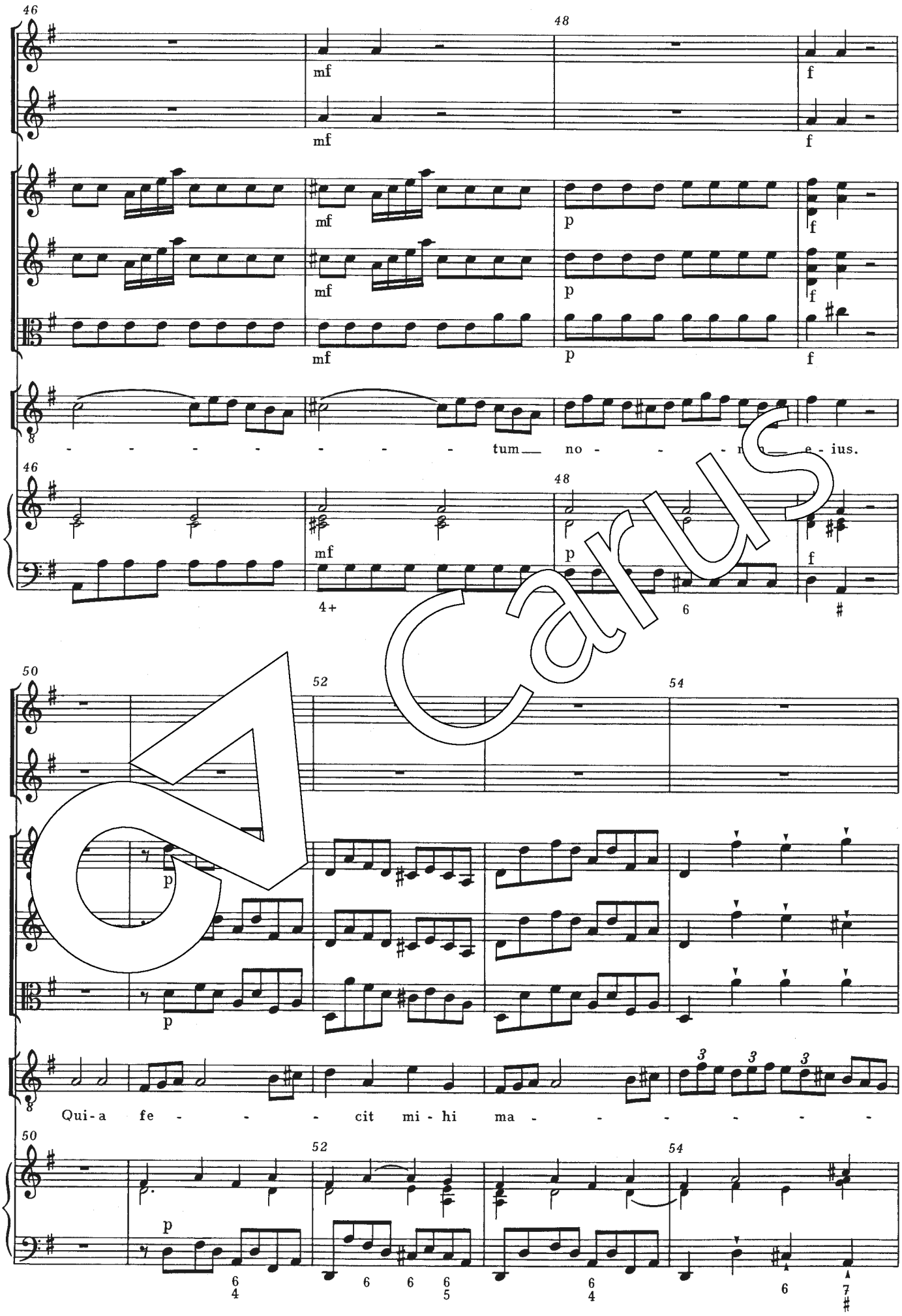
Carus


30
32
tr
f
po - tens est, et sanc - tum no - men e - - - - - ius.
34
36
p
Qui - a fe - - - - cit mi - - hi ma - gna, qui

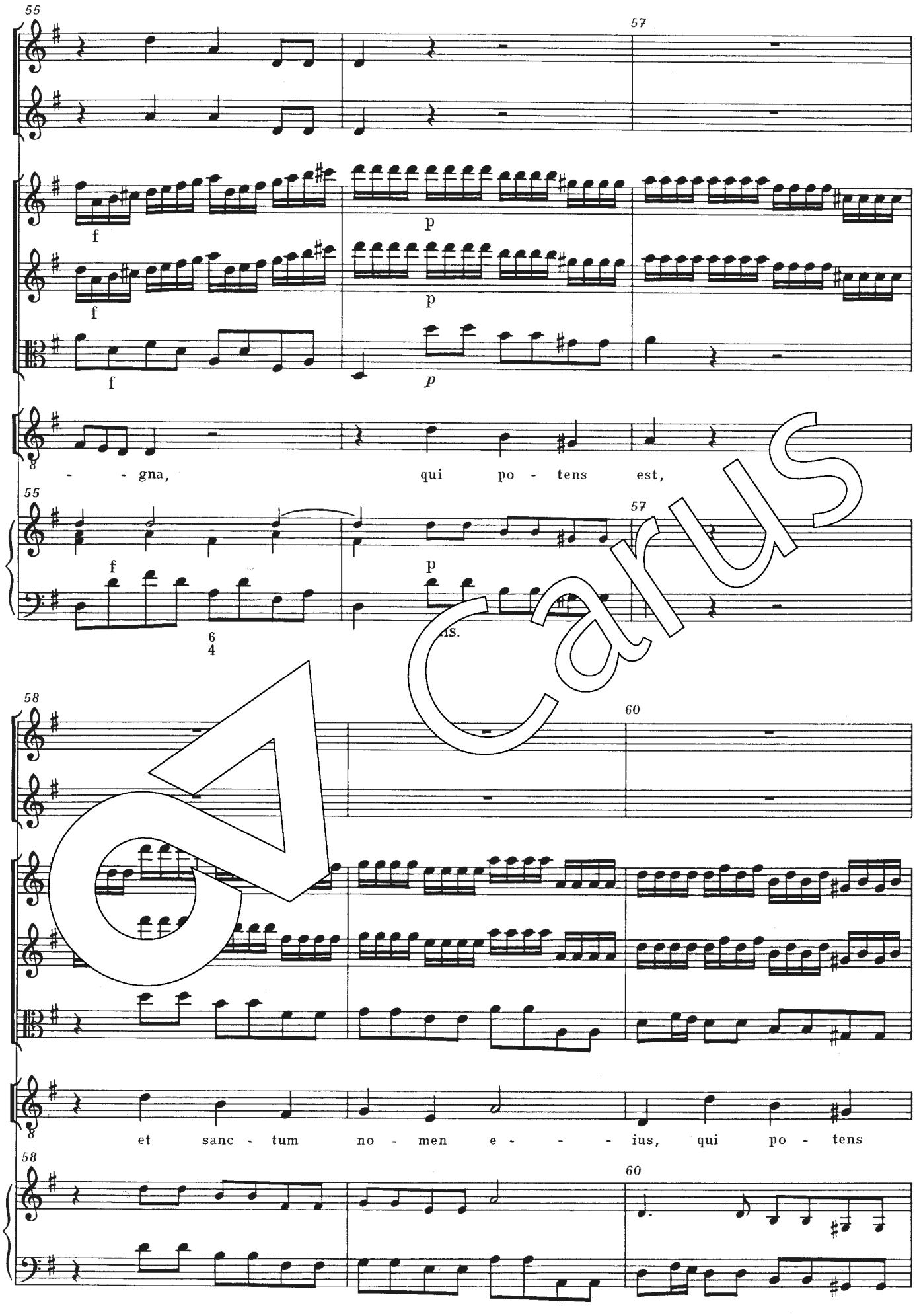
Carus



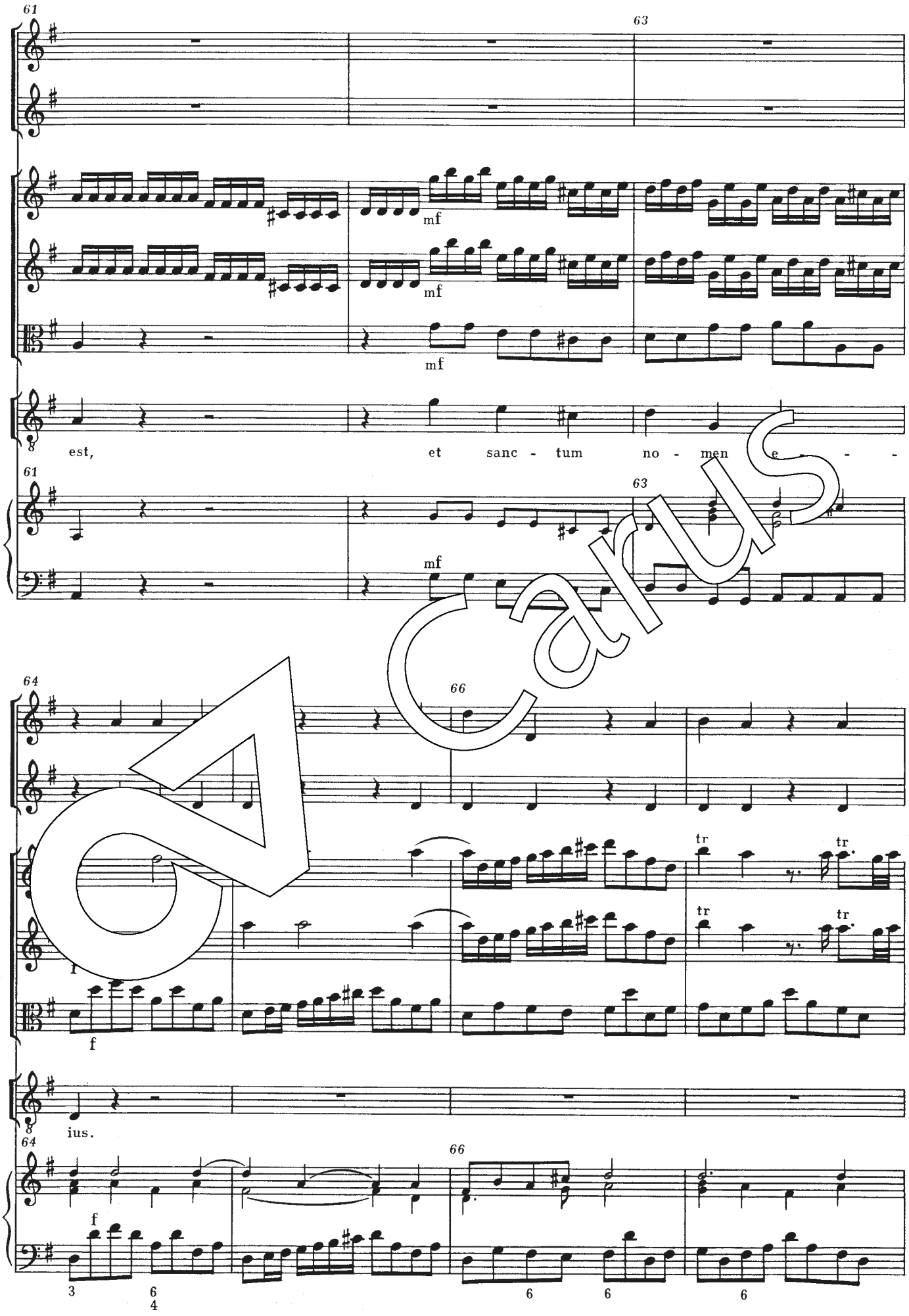
Carus



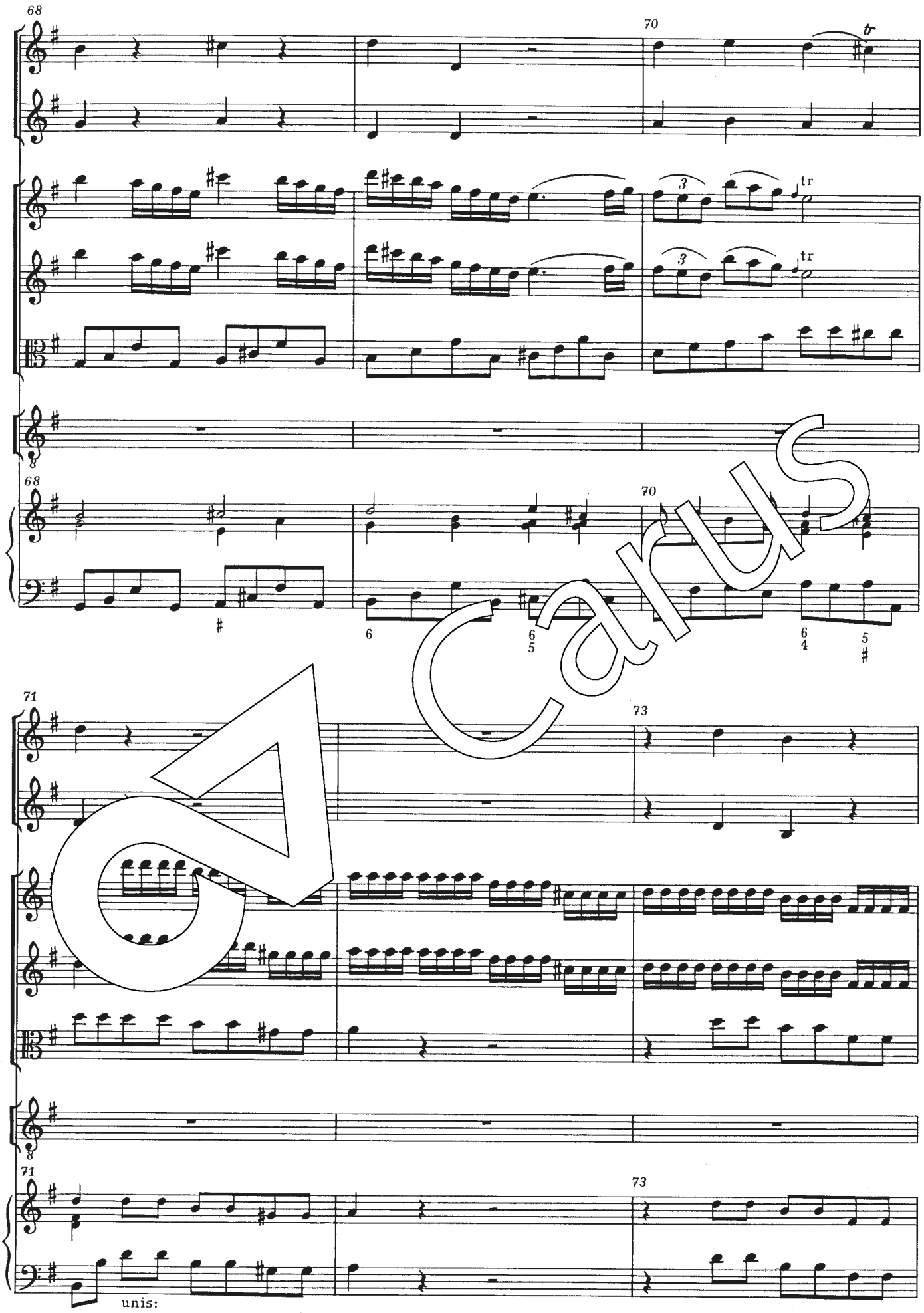
Carus


55
57
f
p
f
p
f
p
8
- - gna, qui po - tens est,
55
57
f
p
6
4
ıs.
58
60
8
et sanc - tum no - men e - - - - ius, qui po - tens
58
60

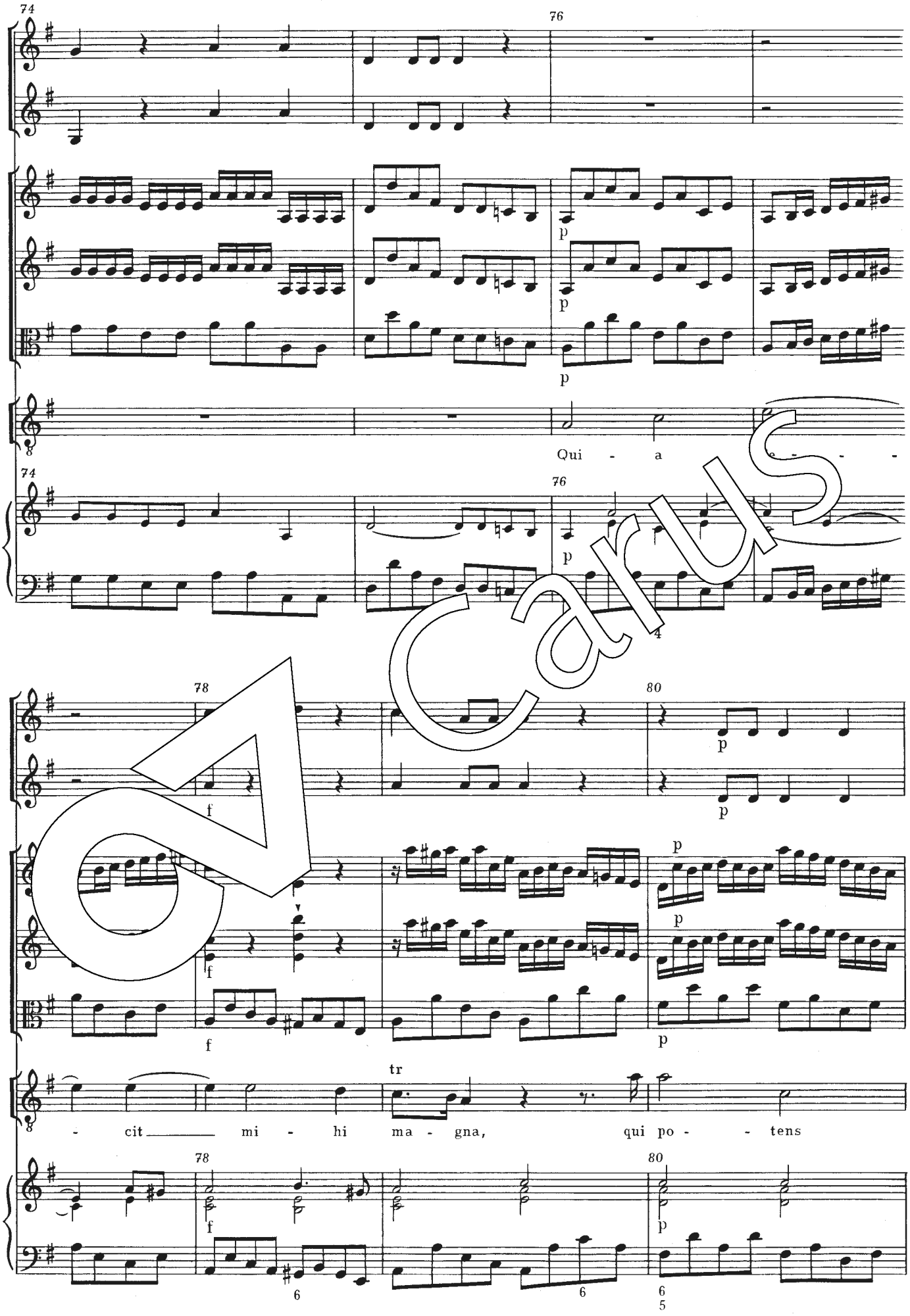
Carus


61
63
mf
mf
mf
est,
et sanc - tum no - men e - - -
61
63
mf
64
66
tr
tr
tr
tr
f
f
ius.
64
66
f
3
6
4
6
6
6

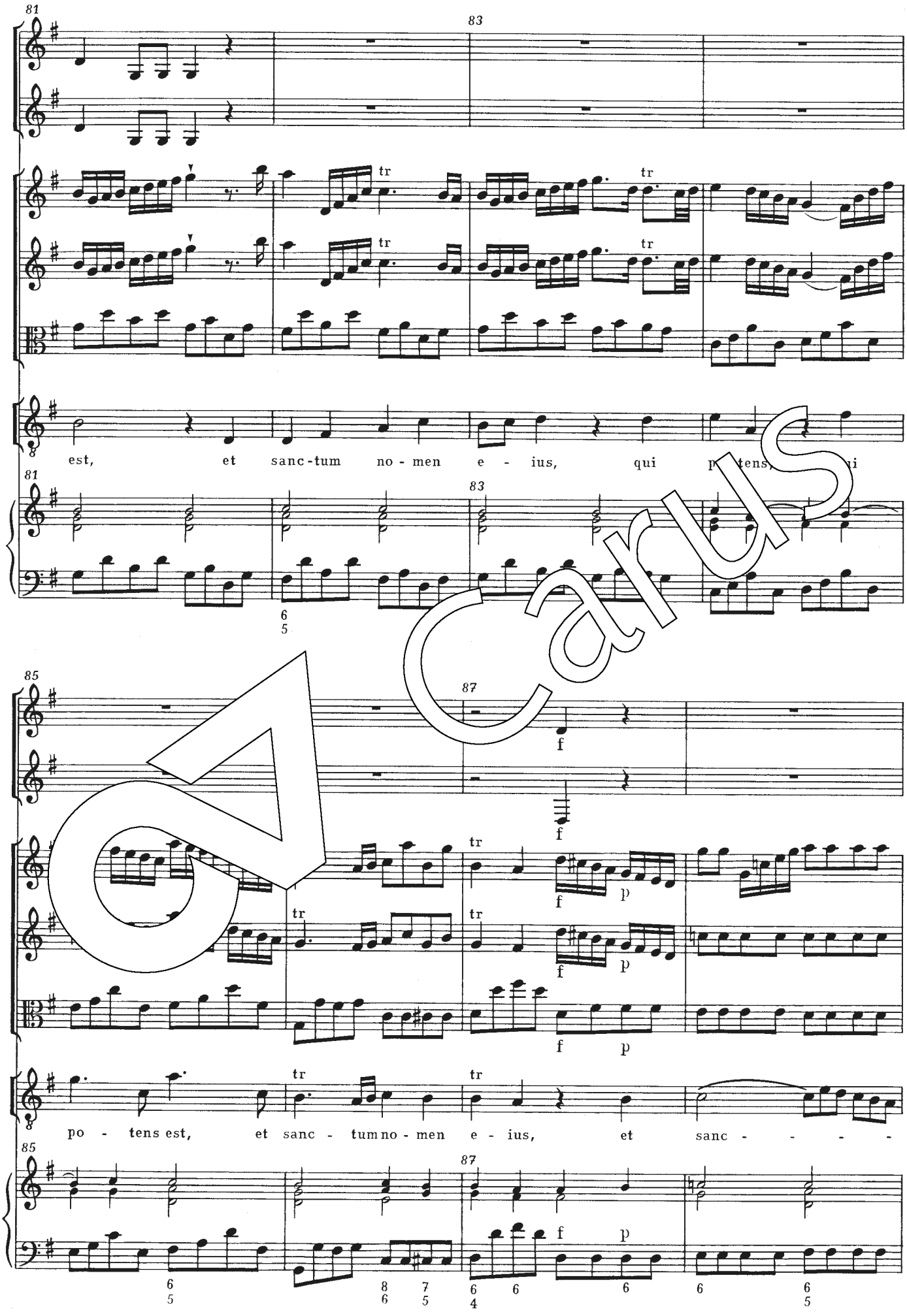
Carus



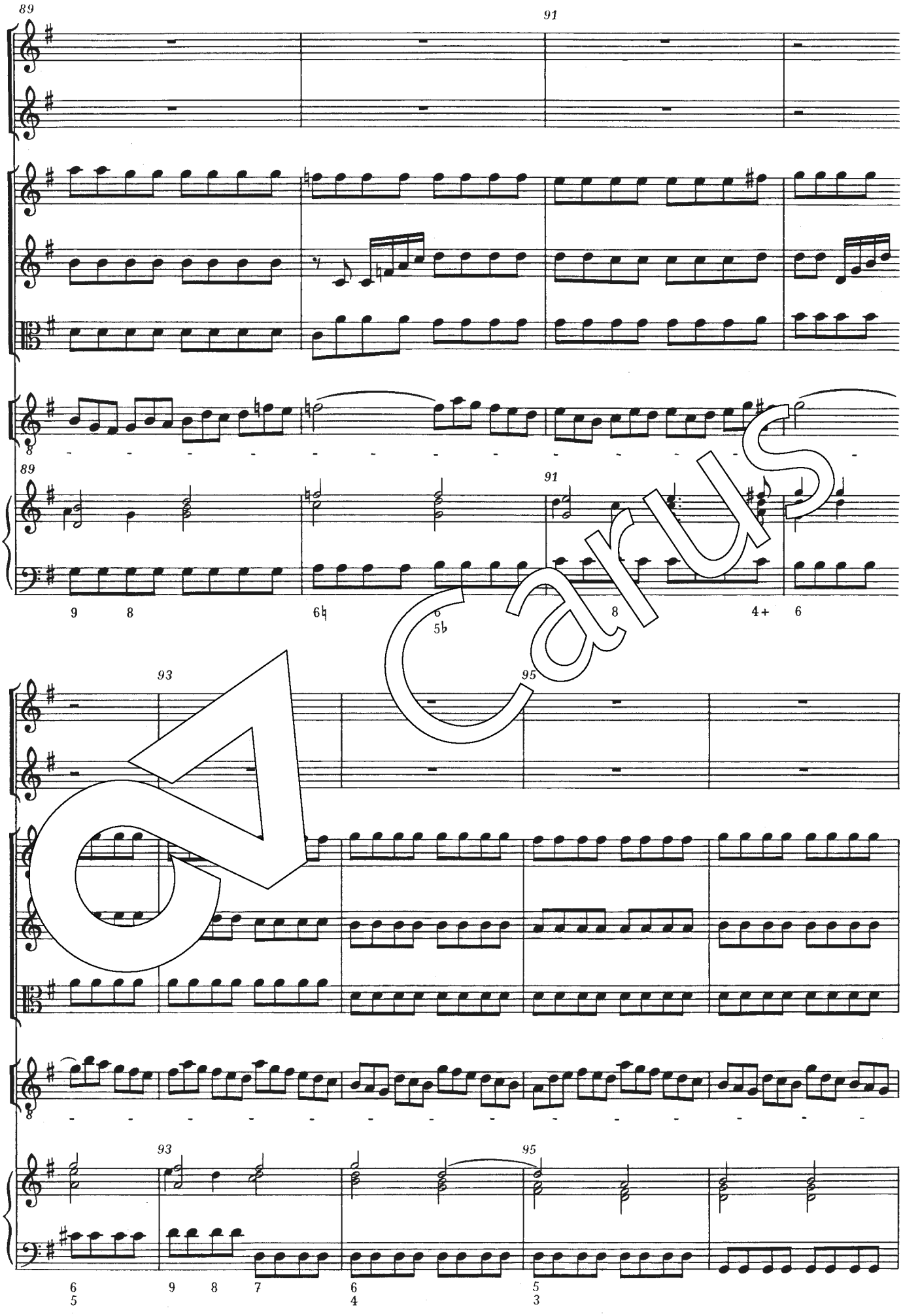
Carus



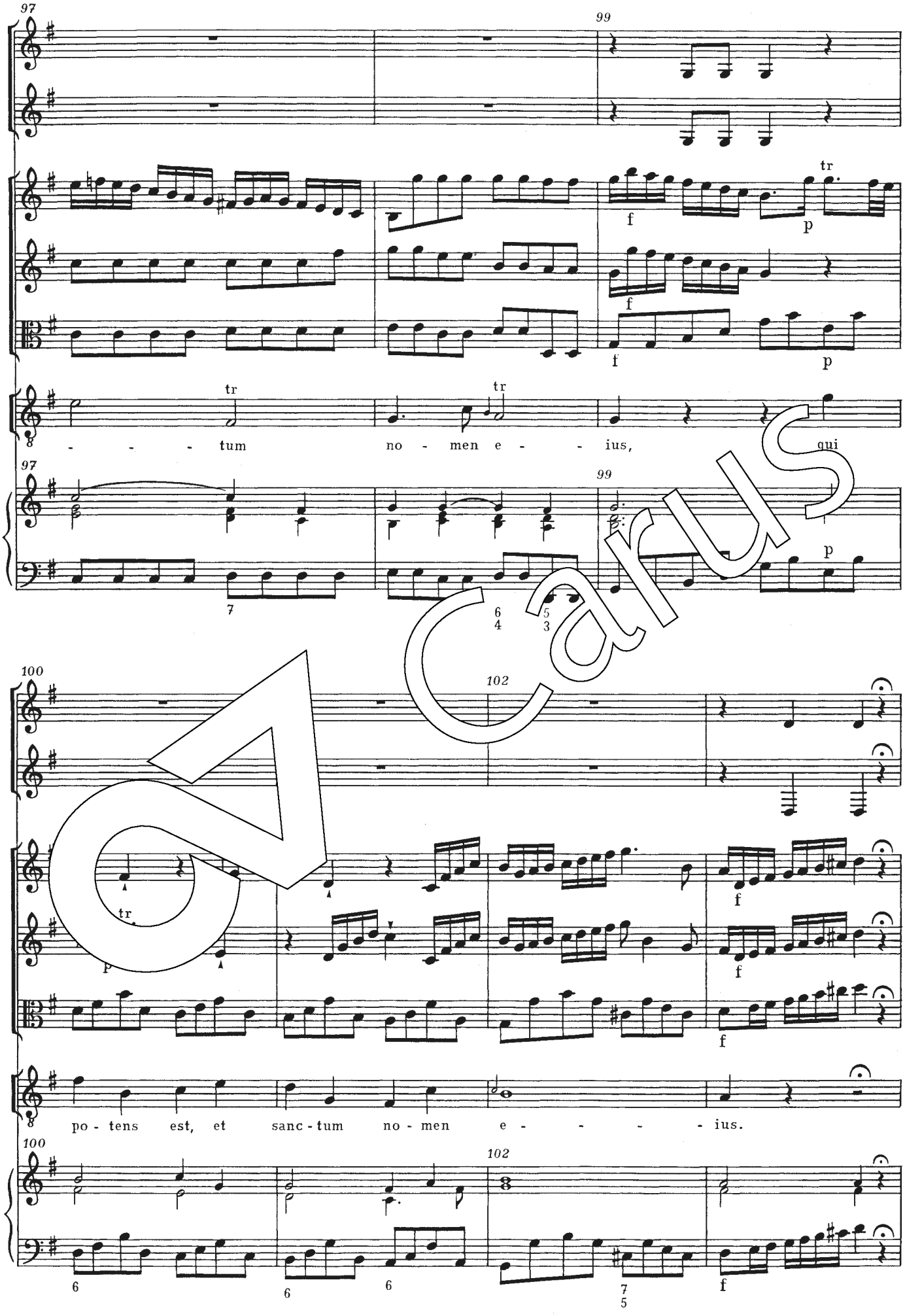
Carus


81
83
tr
est, et sanc-tum no - men e - ius, qui p tens, i
85
87
f
p
po - tens est, et sanc - tum no - men e - ius, et sanc - - - -

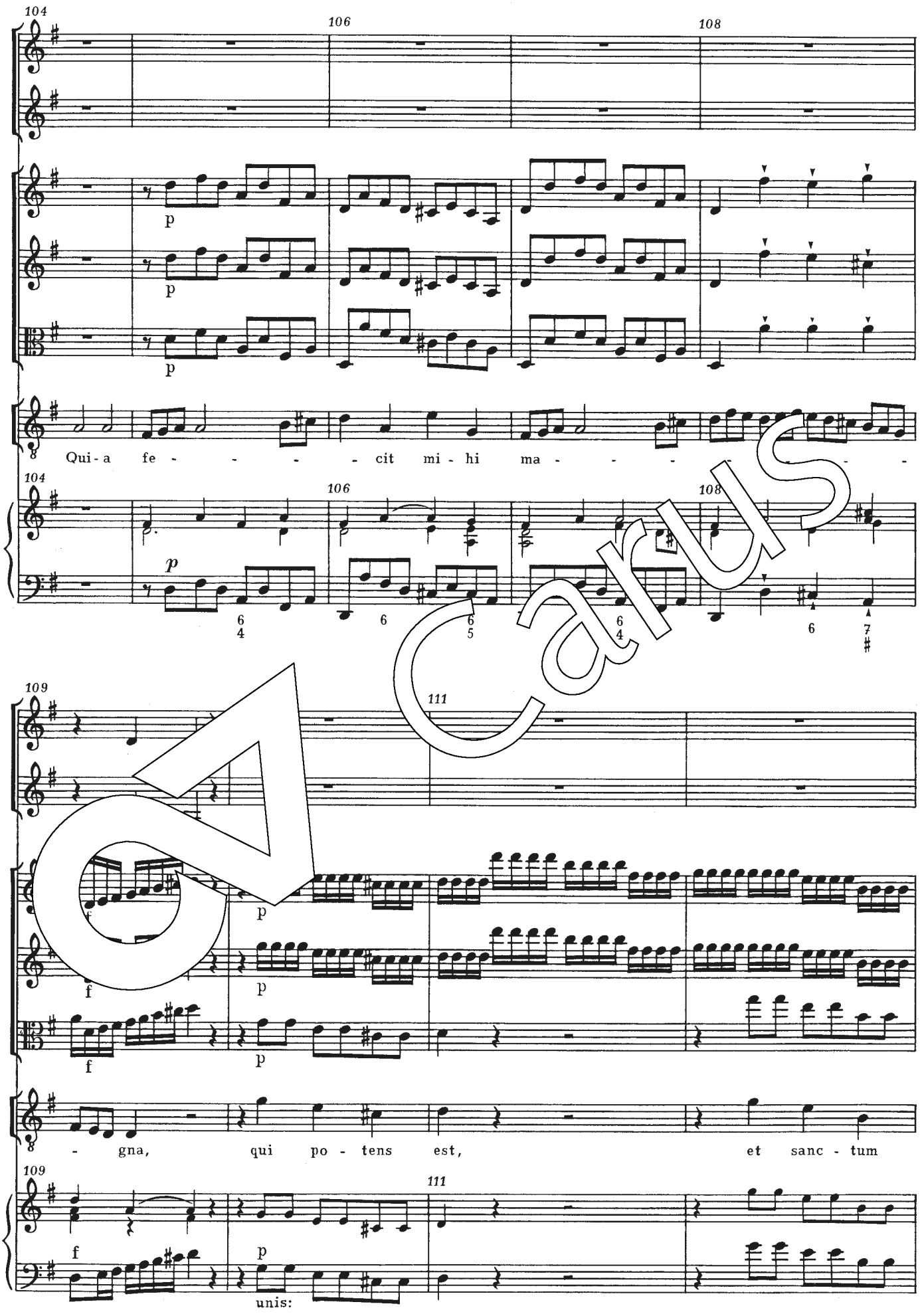
Carus



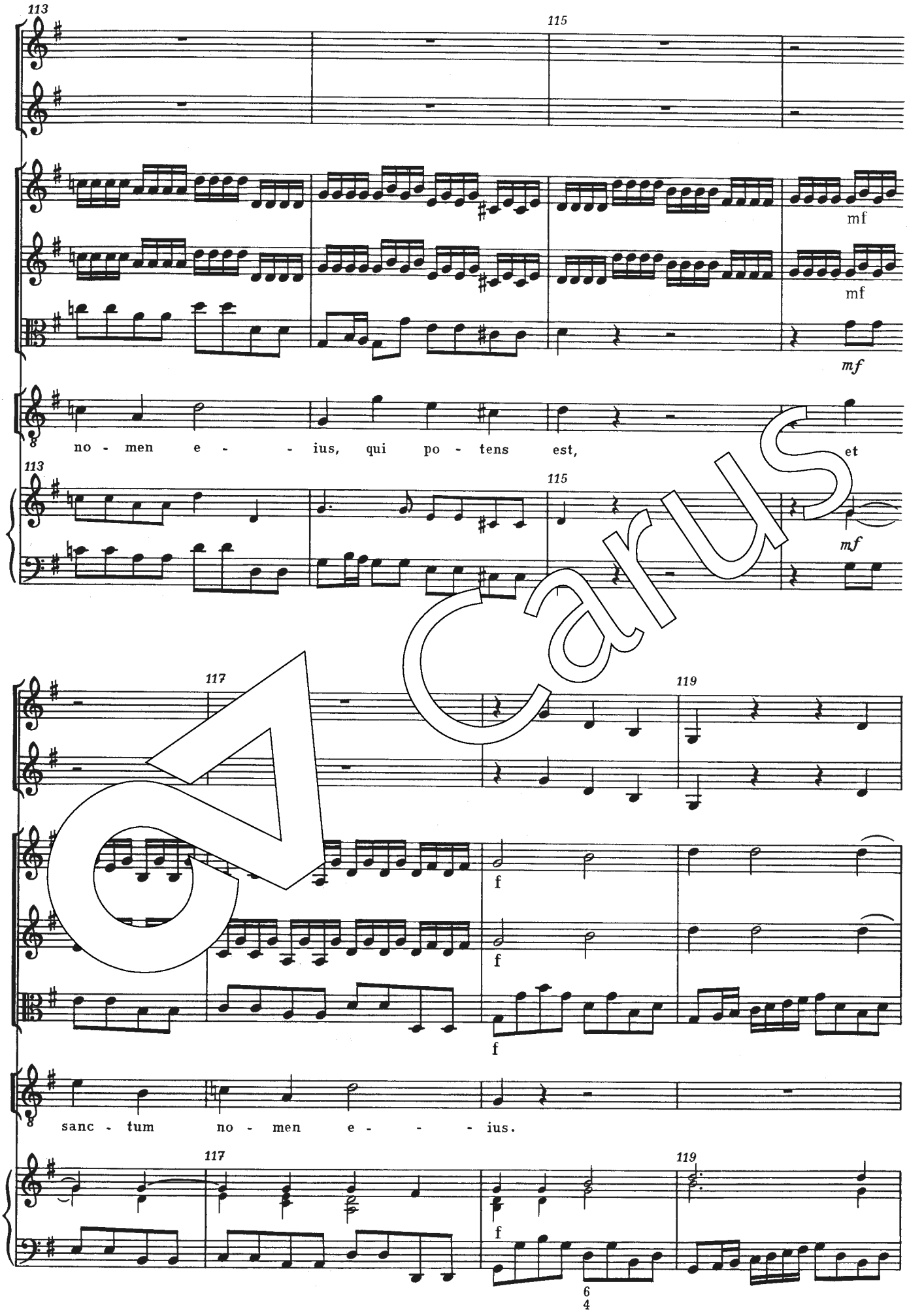
Carus


97
99
tr
f
p
tum no - men e - - ius, qui
100
102
po - tens est, et sanc - tum no - men e - - - - ius.

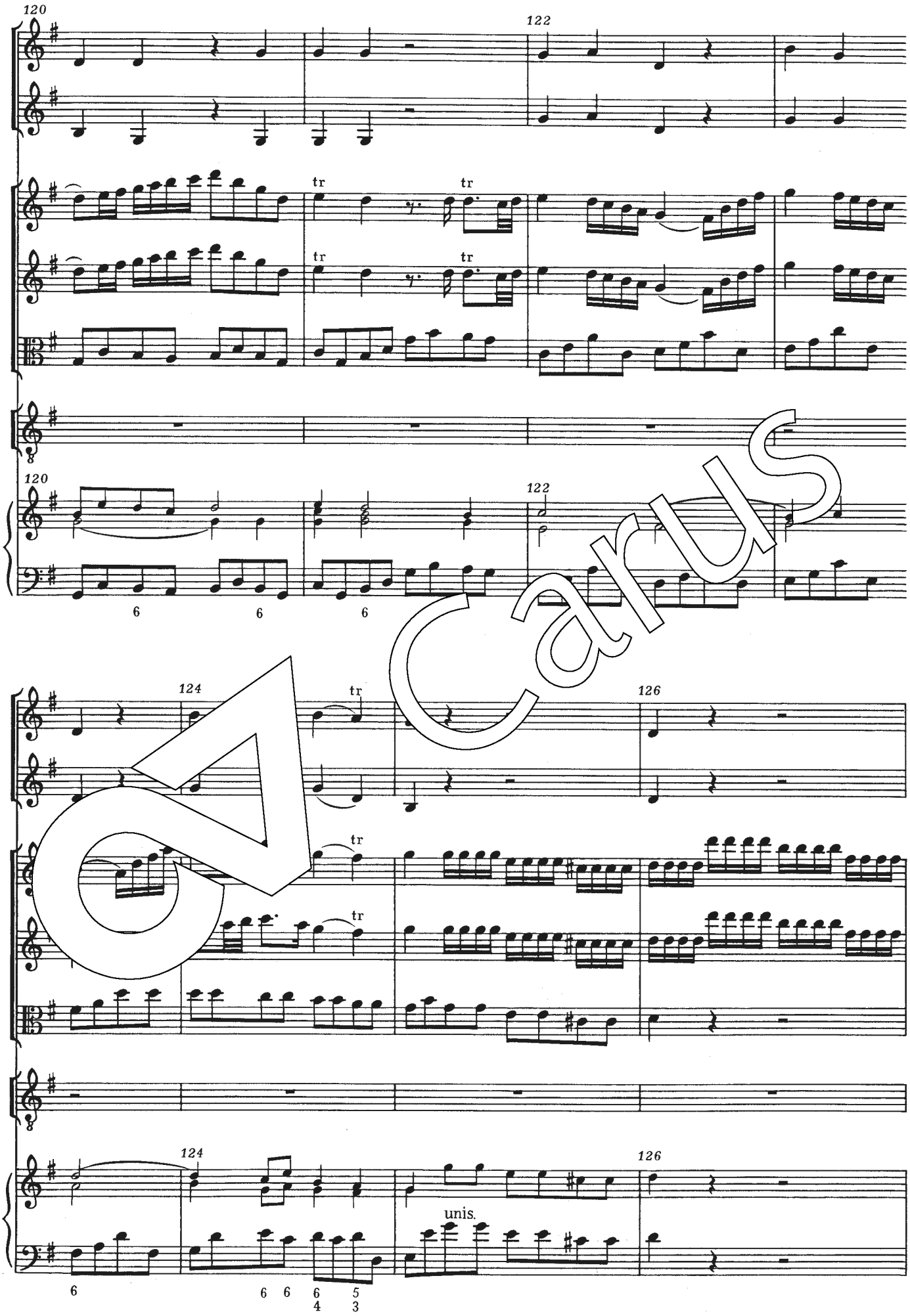
Carus


104
106
108
p
Qui-a fe - - - - cit mi-hi ma - - - - - - -
109
111
f
- gna, qui po - tens est, et sanc - tum
unis:

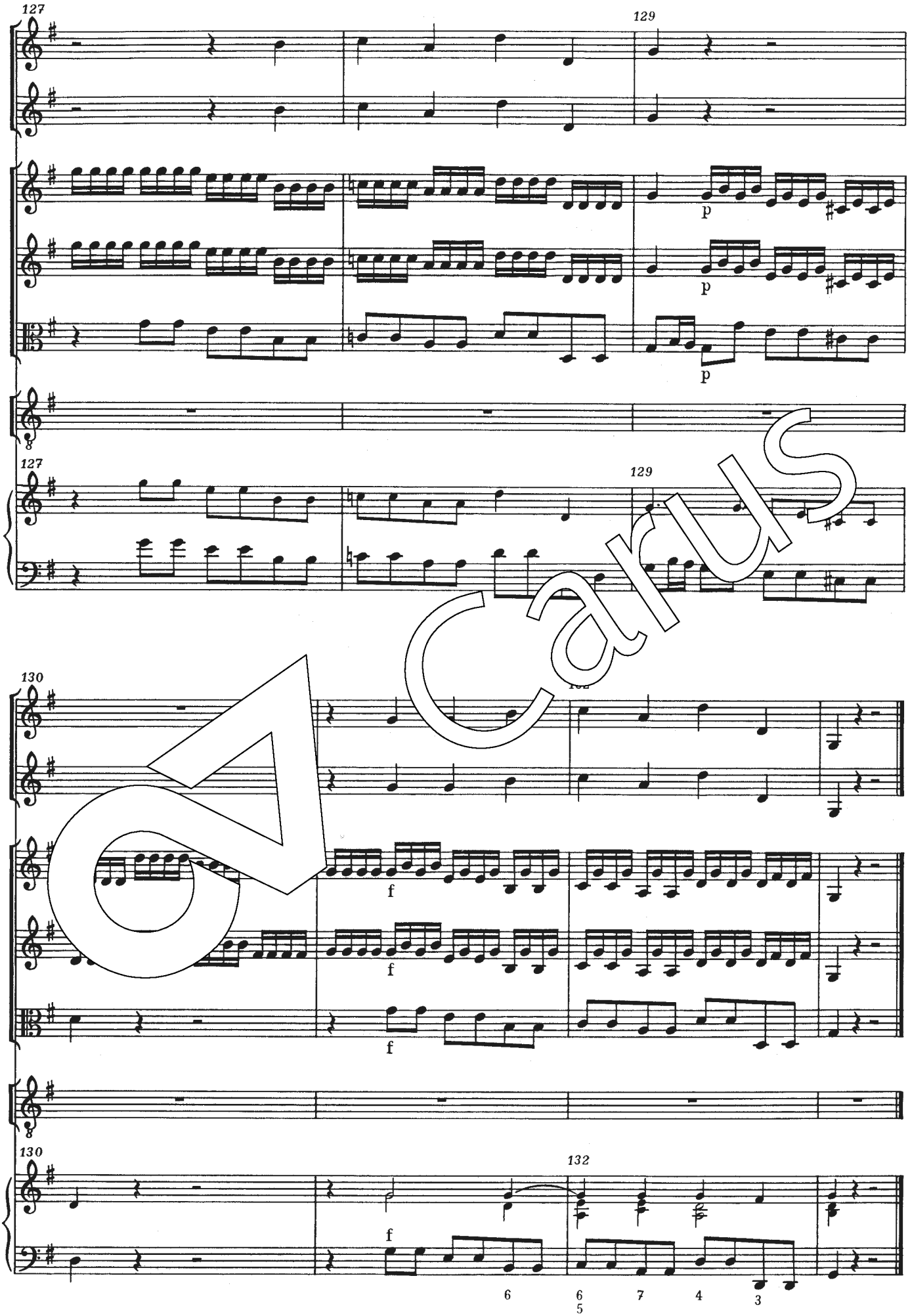
Carus


113
115
mf
mf
mf
no - men e - - ius, qui po - tens est, et
113
115
mf
117
119
f
f
f
sanc - tum no - men e - - ius.
117
119
f
6
4

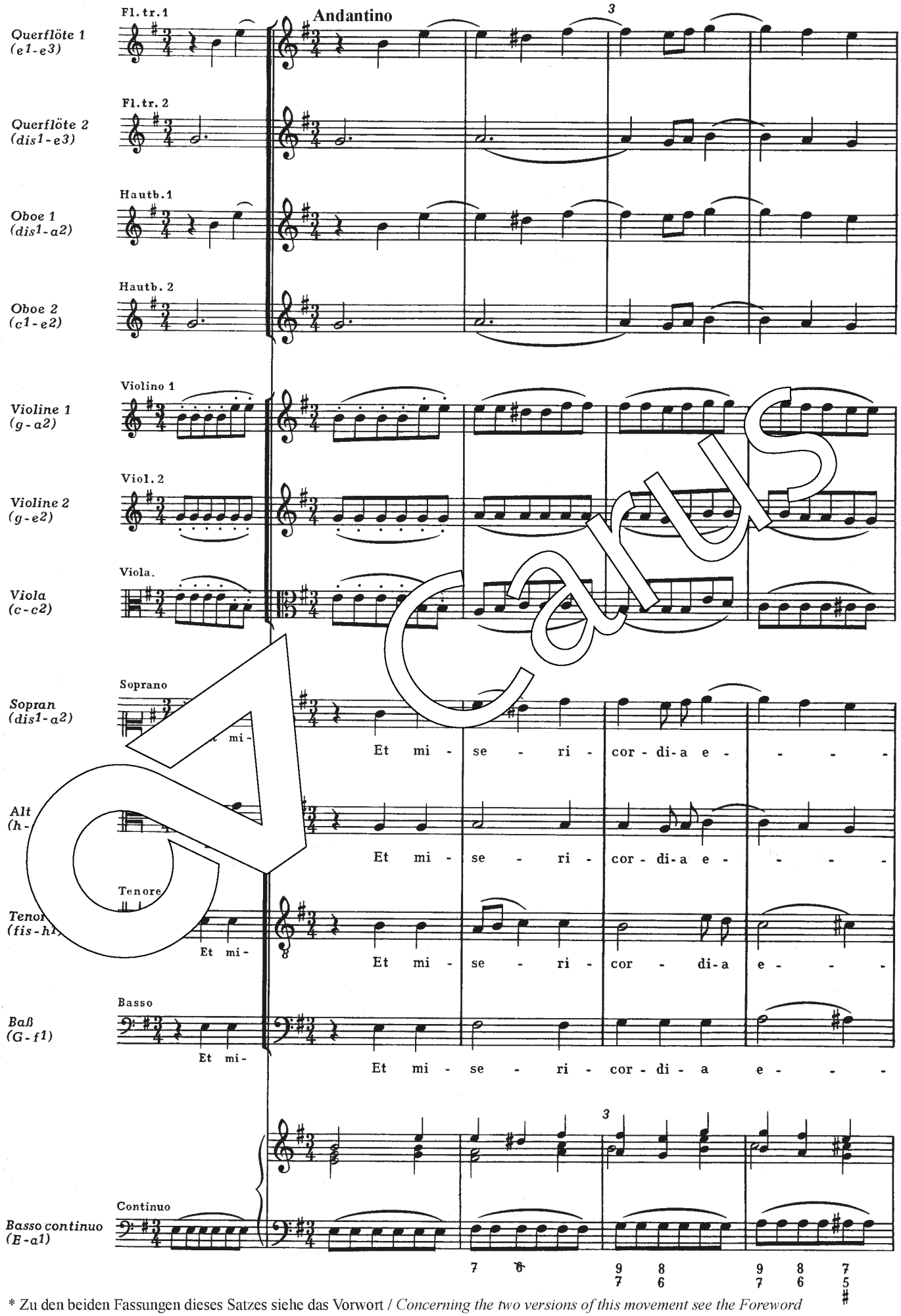
Carus


120
122
tr
tr
tr
tr
120
122
6
6
6
124
126
tr
tr
tr
124
126
unis.
6
6
6
6
4
5
3

Carus

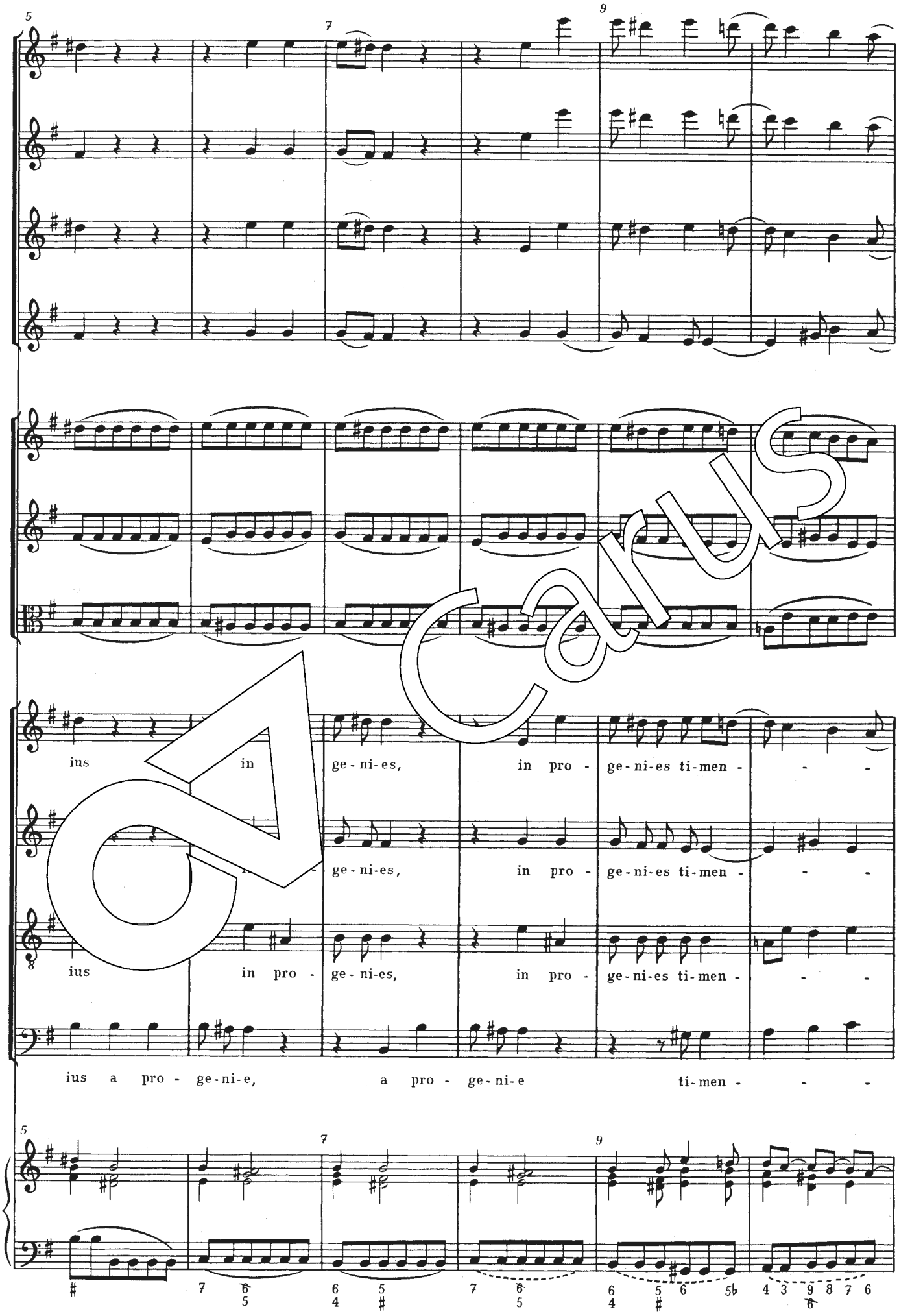


Carus

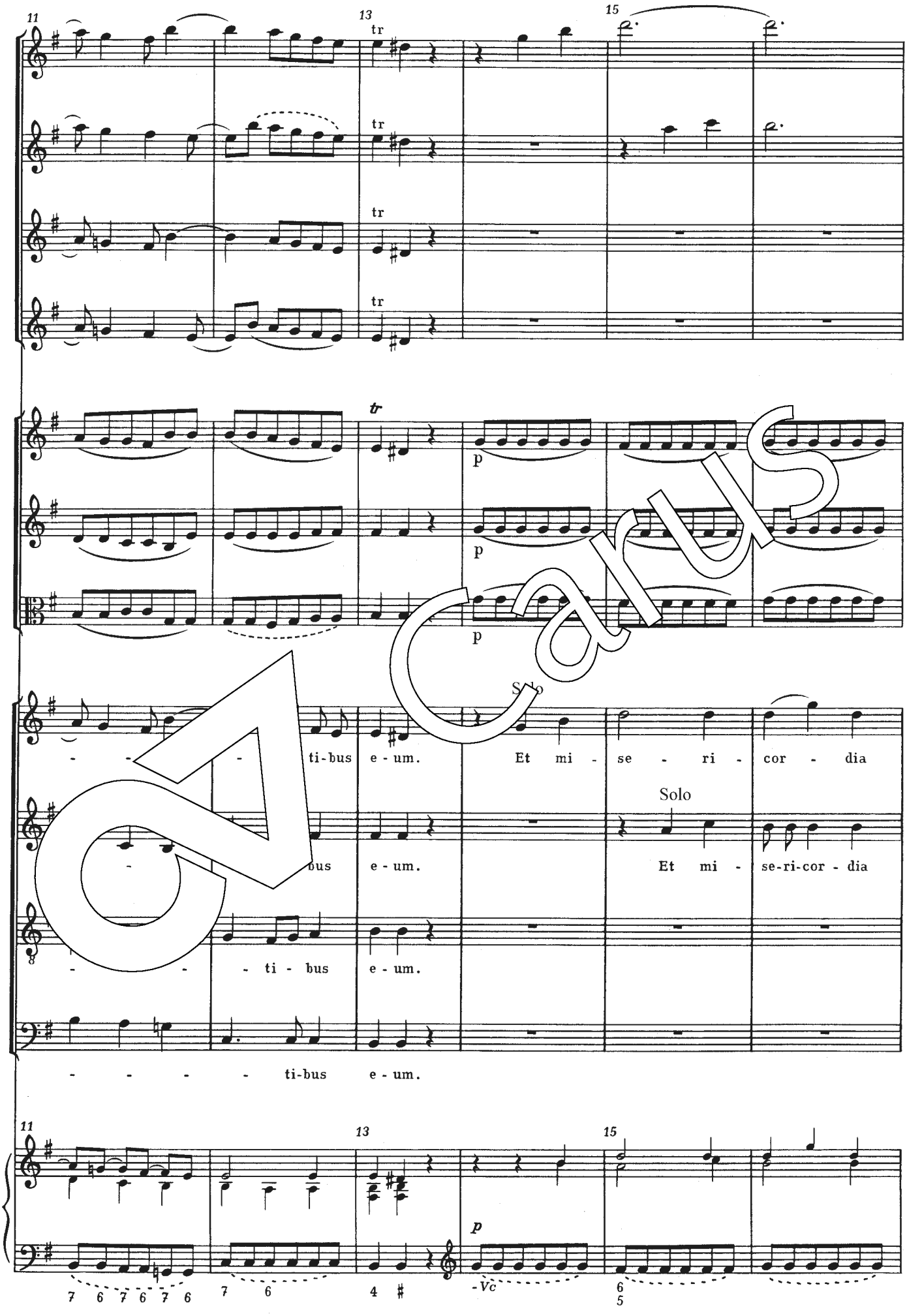


Carus

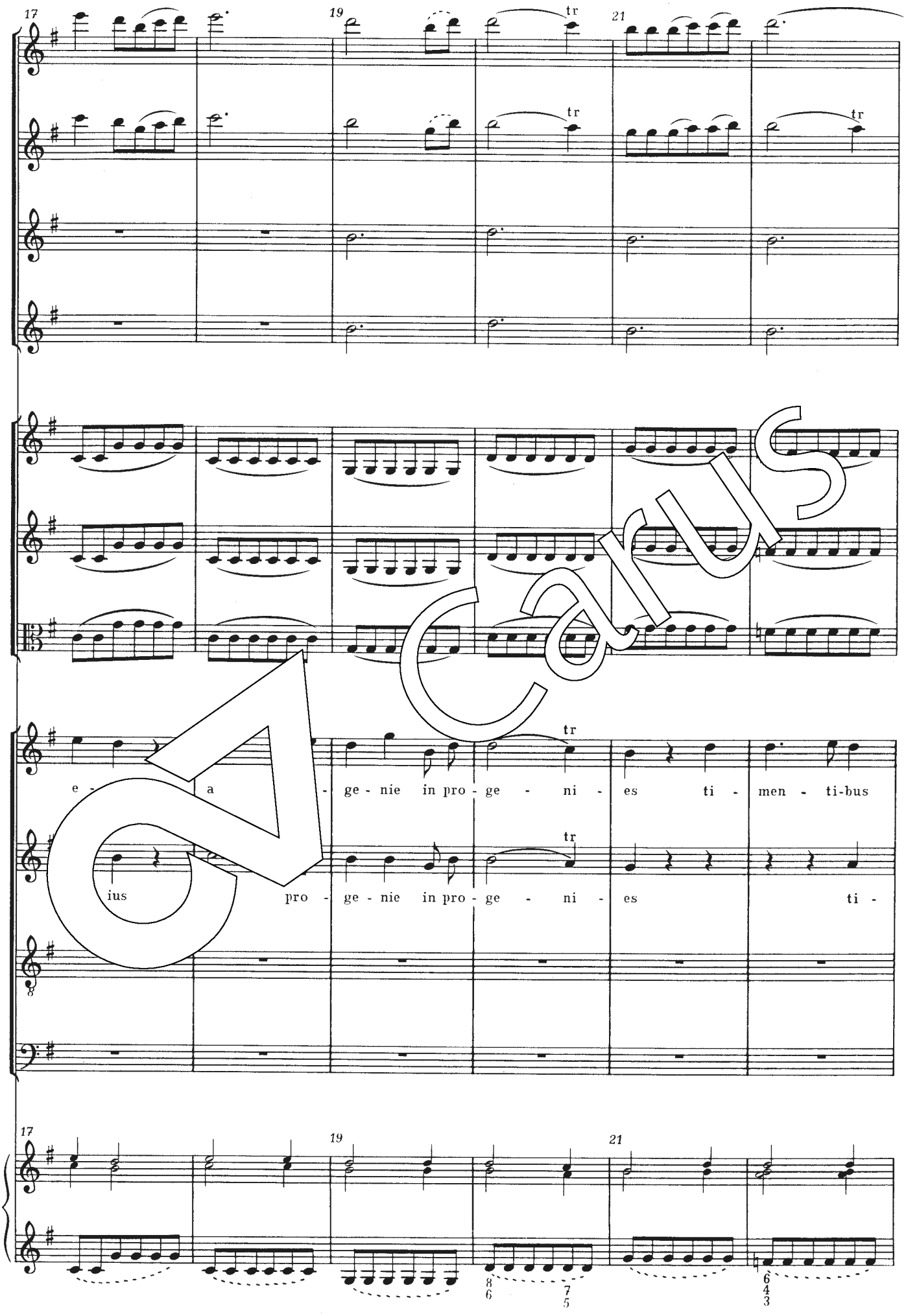
* Zu den beiden Fassungen dieses Satzes siehe das Vorwort / *Concerning the two versions of this movement see the Foreword*


ius in ge-ni-es, in pro - ge-ni-es ti-men - - -
ge-ni-es, in pro - ge-ni-es ti-men - - -
ius in pro - ge-ni-es, in pro - ge-ni-es ti-men - - -
ius a pro - ge-ni-e, a pro - ge-ni-e ti-men - - -

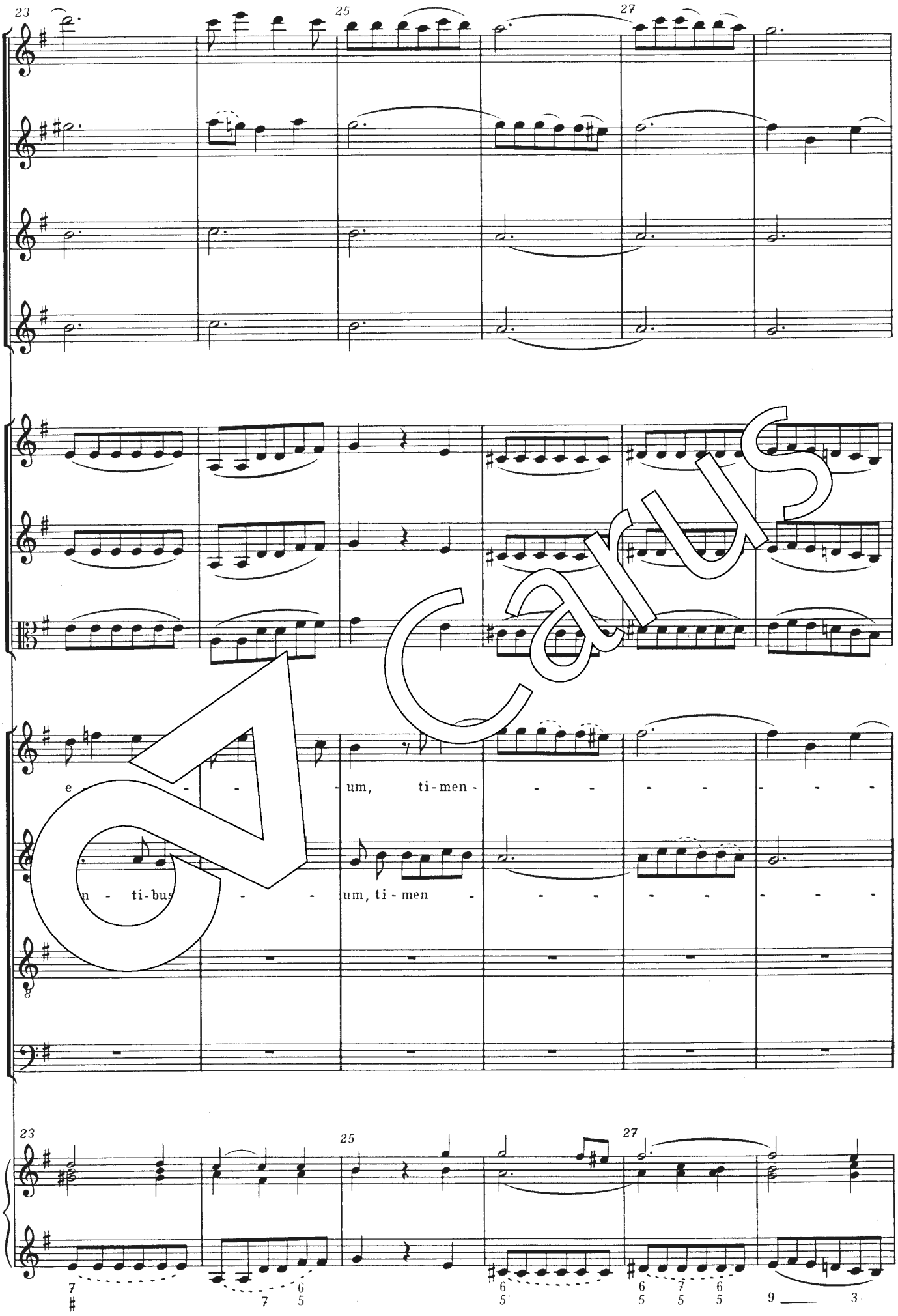
Carus


11
13
15
tr
p
Solo
- - - ti-bus e - um. Et mi - se - ri - cor - dia
- bus e - um. Et mi - se-ri-cor - dia
- - - ti - bus e - um.
- - - - - ti-bus e - um.
-Vc

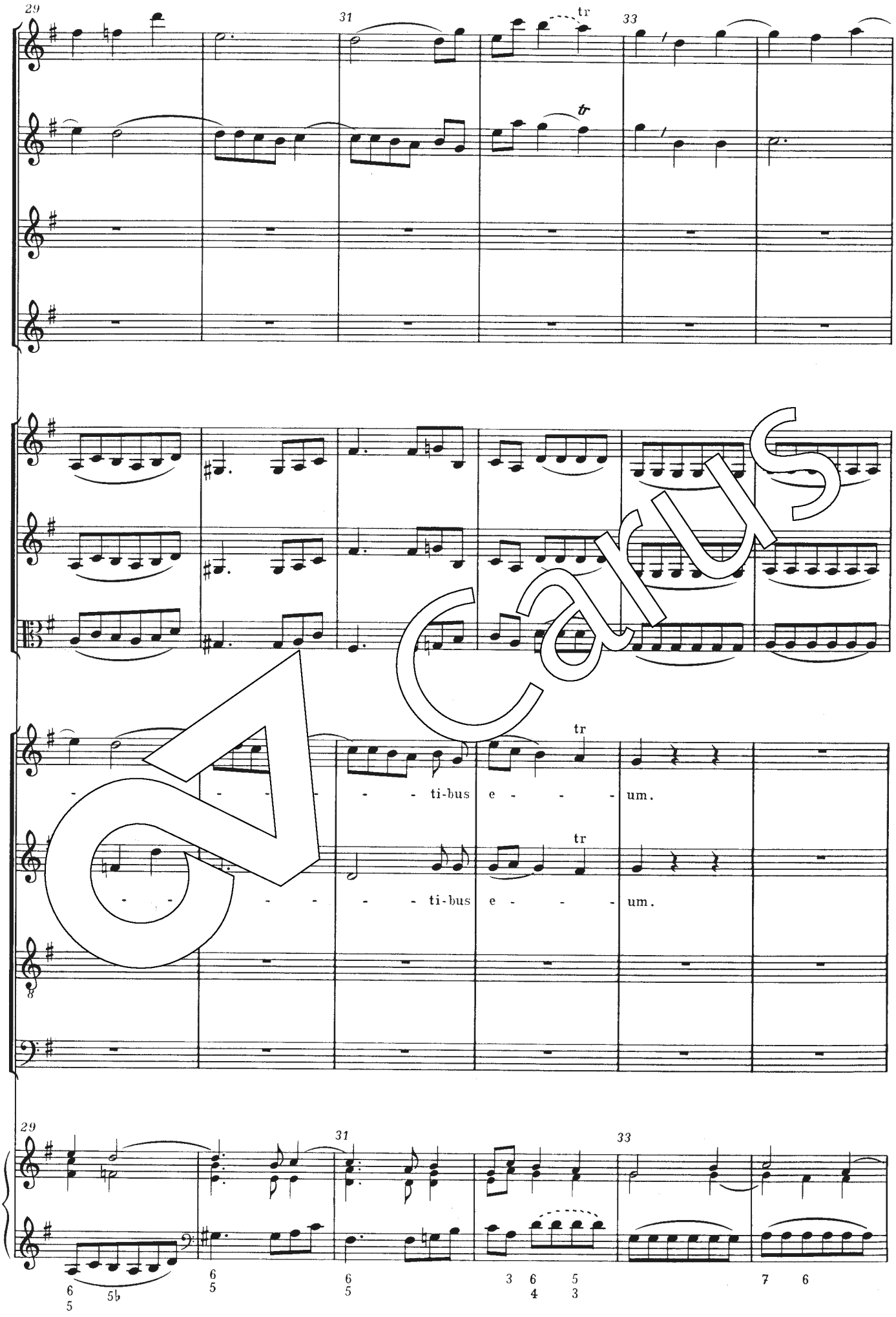
Carus


17
19
21
tr
e - a - ge - nie in pro - ge - ni - es ti - men - ti-bus
ius pro - ge - nie in pro - ge - ni - es ti -

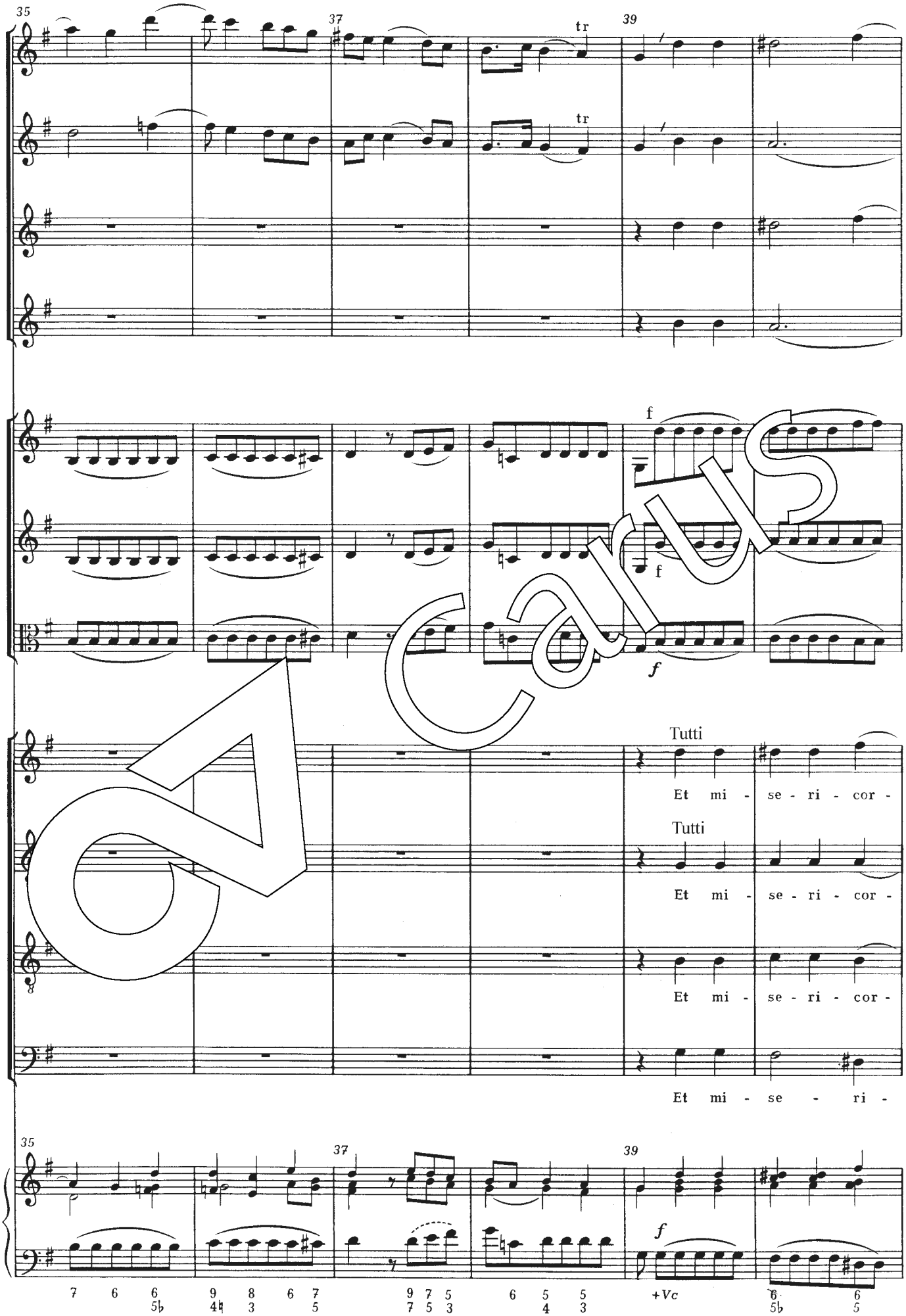
Carus



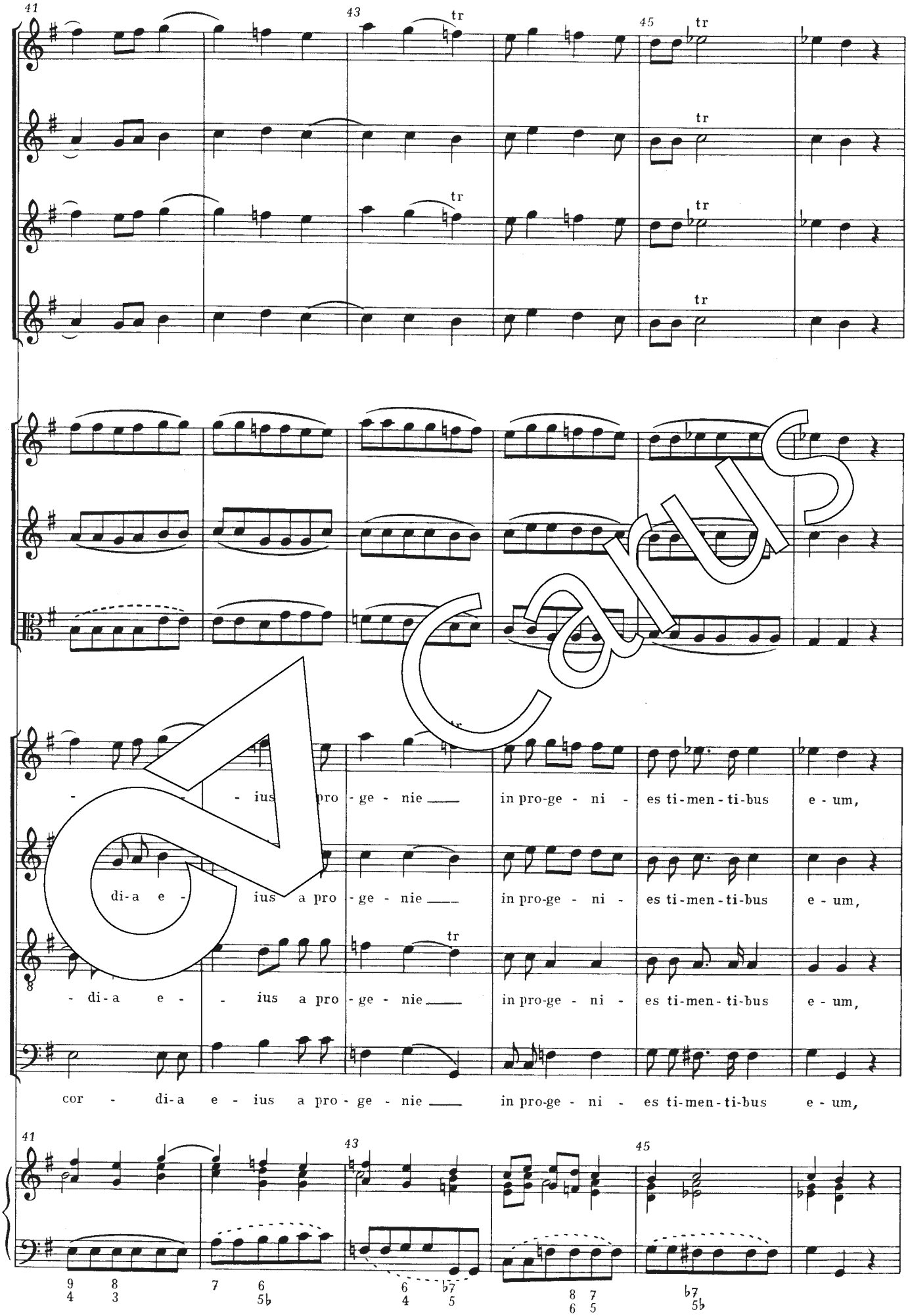
Carus



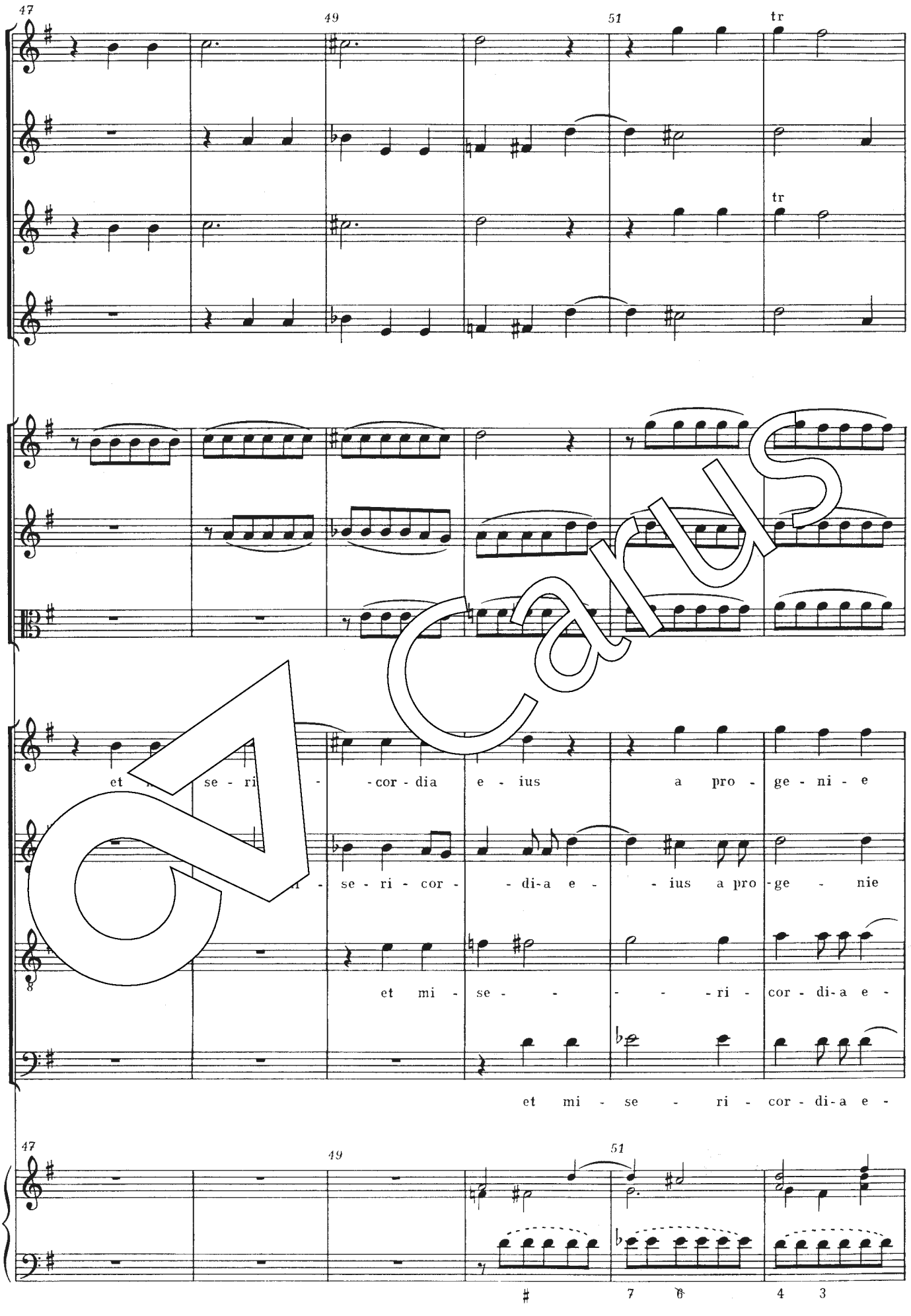
Carus


35
37
39
tr
tr
f
f
f
Tutti
Et mi - se - ri - cor -
Tutti
Et mi - se - ri - cor -
Et mi - se - ri - cor -
Et mi - se - ri -
35
37
39
f
+Vc

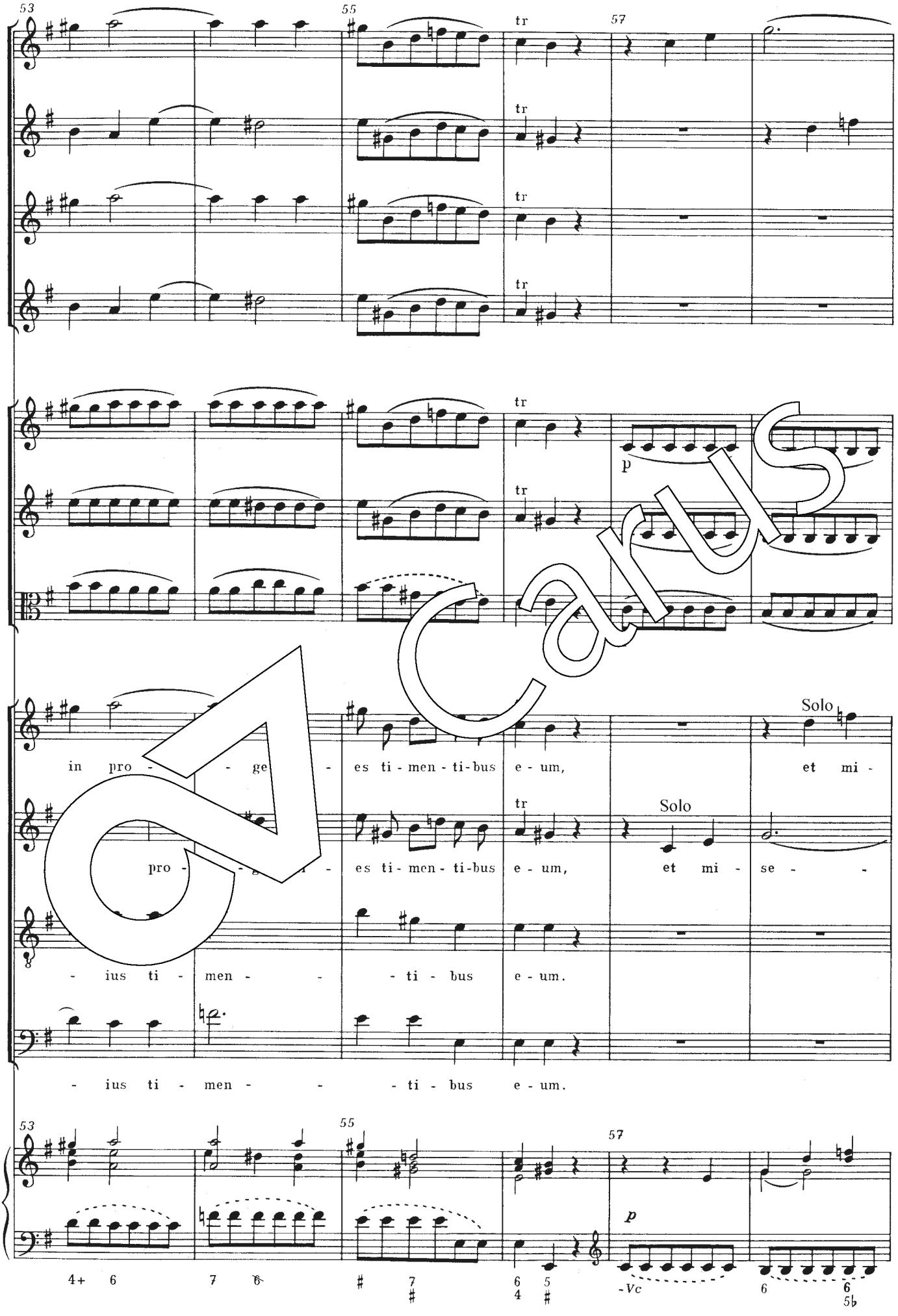
Carus


41
43
45
tr
- ius pro - ge - nie in pro-ge - ni - es ti-men-ti-bus e - um,
di-a e - ius a pro - ge - nie in pro-ge - ni - es ti-men-ti-bus e - um,
- di-a e - ius a pro - ge - nie in pro-ge - ni - es ti-men-ti-bus e - um,
cor - di-a e - ius a pro - ge - nie in pro-ge - ni - es ti-men-ti-bus e - um,
9 8 / 4 3
7 6 / 5♭
6 ♭7 / 4 5
8 7 / 6 5
♭7 / 5♭

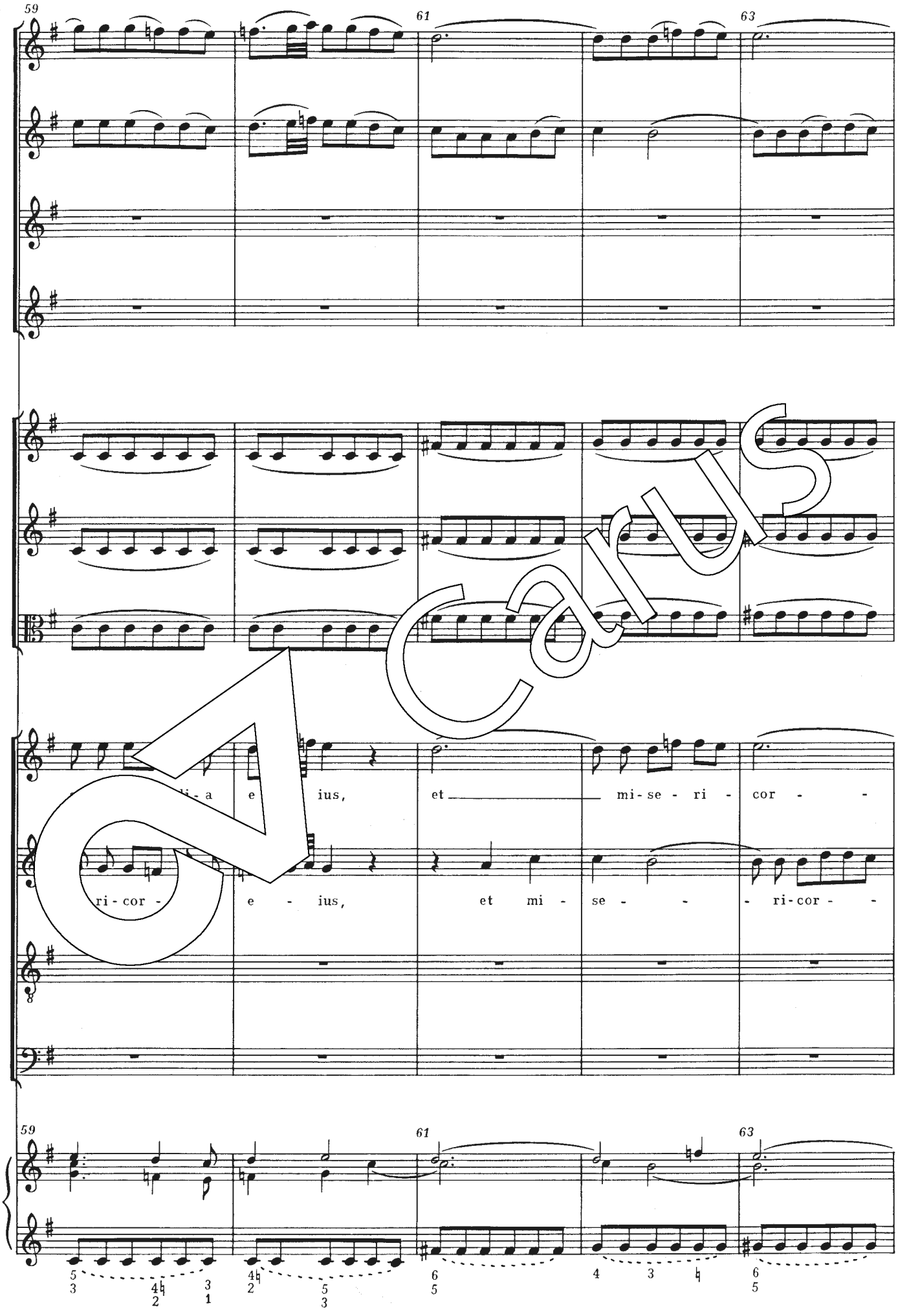
Carus


47
49
51
tr
tr
et se - ri - cor - dia e - ius a pro - ge - ni - e
se - ri - cor - di-a e - ius a pro - ge - nie
et mi - se - ri - cor - di-a e -
et mi - se - ri - cor - di-a e -
47
49
51
7 6 4 3

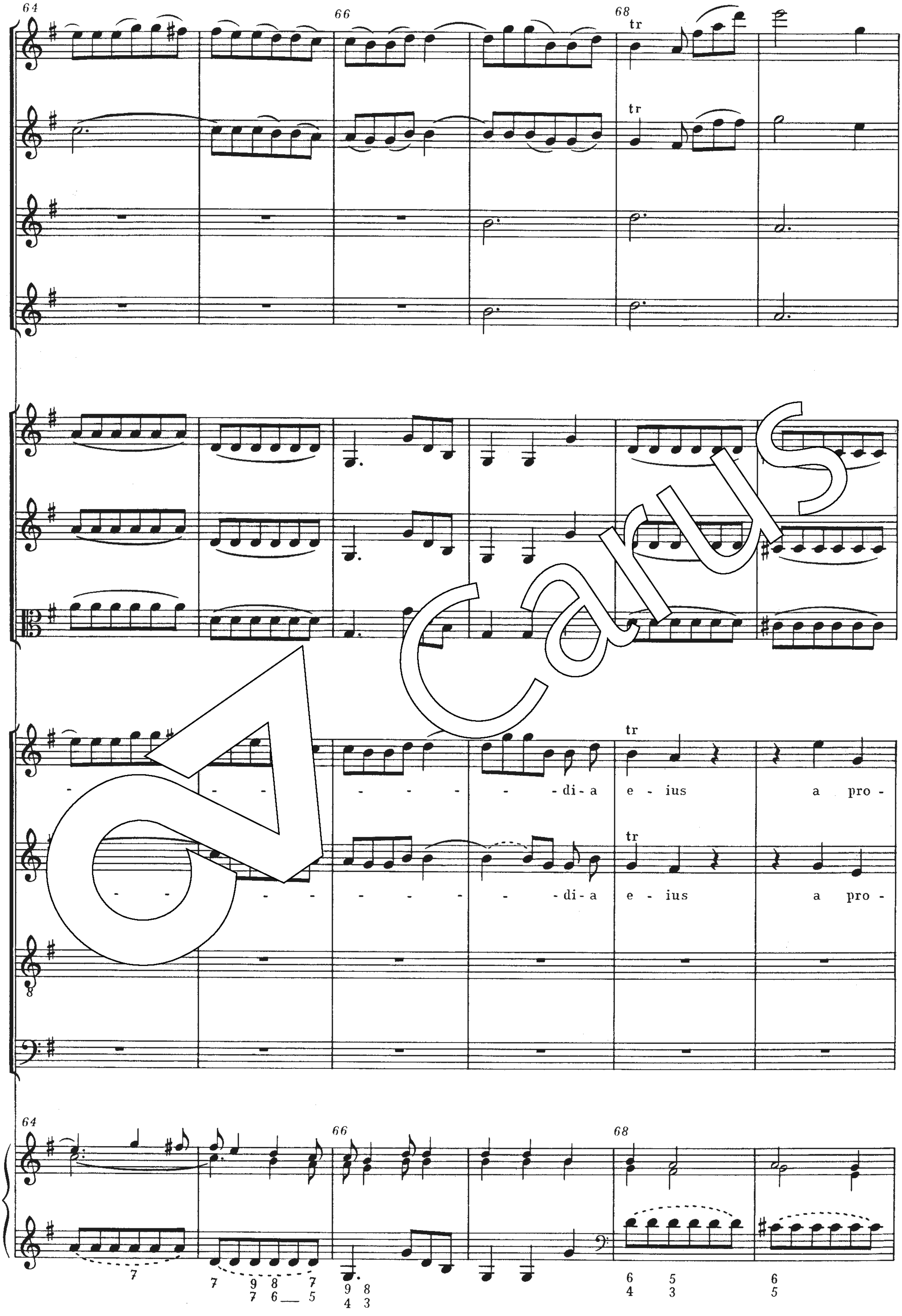
Carus

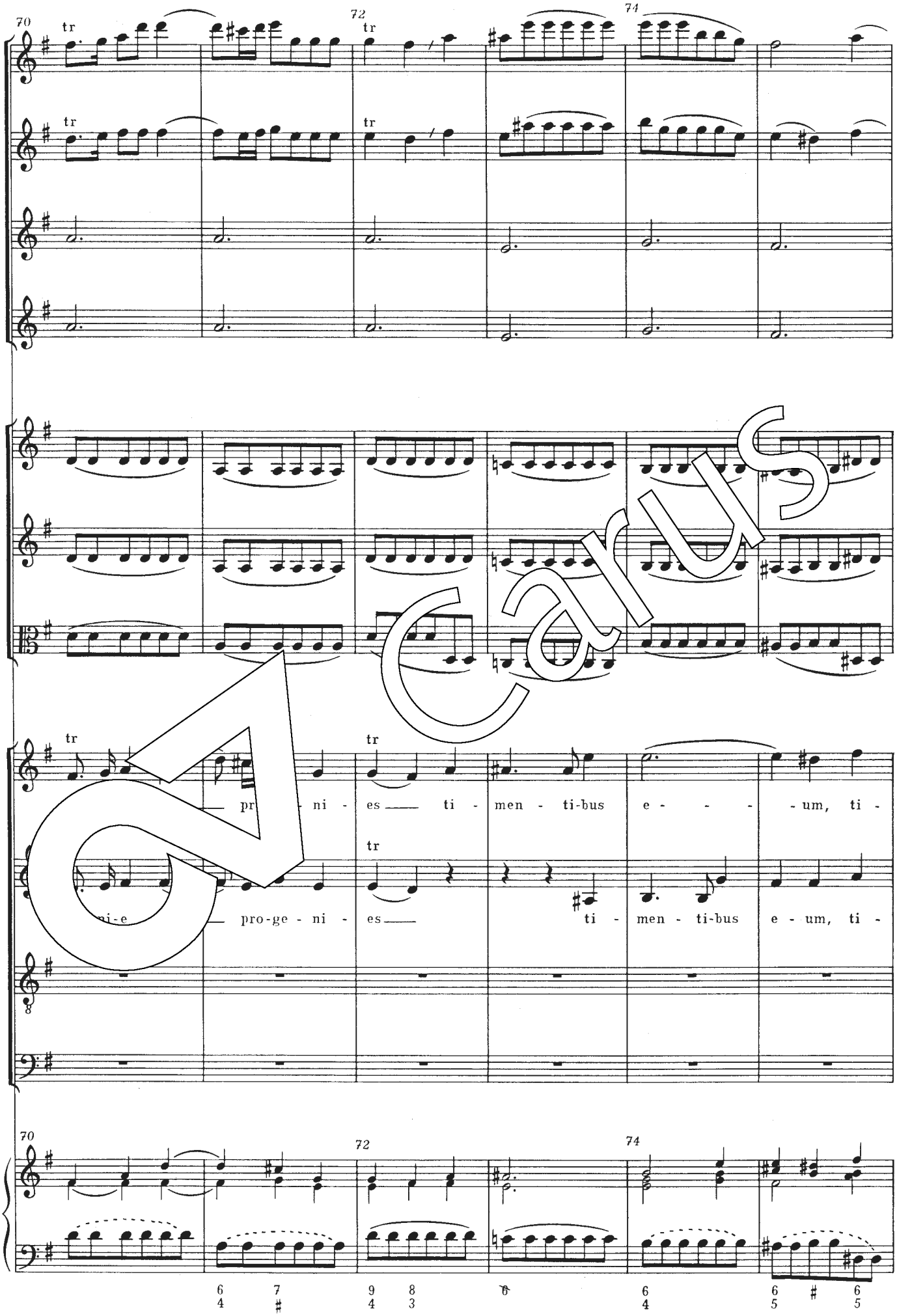

53
55
57
tr
p
Solo
in pro - - ge - es ti - men - ti - bus e - um, et mi -
pro - - ge - es ti - men - ti - bus e - um, et mi - se - -
- ius ti - men - - - ti - bus e - um.
- ius ti - men - - - ti - bus e - um.
-Vc

Carus

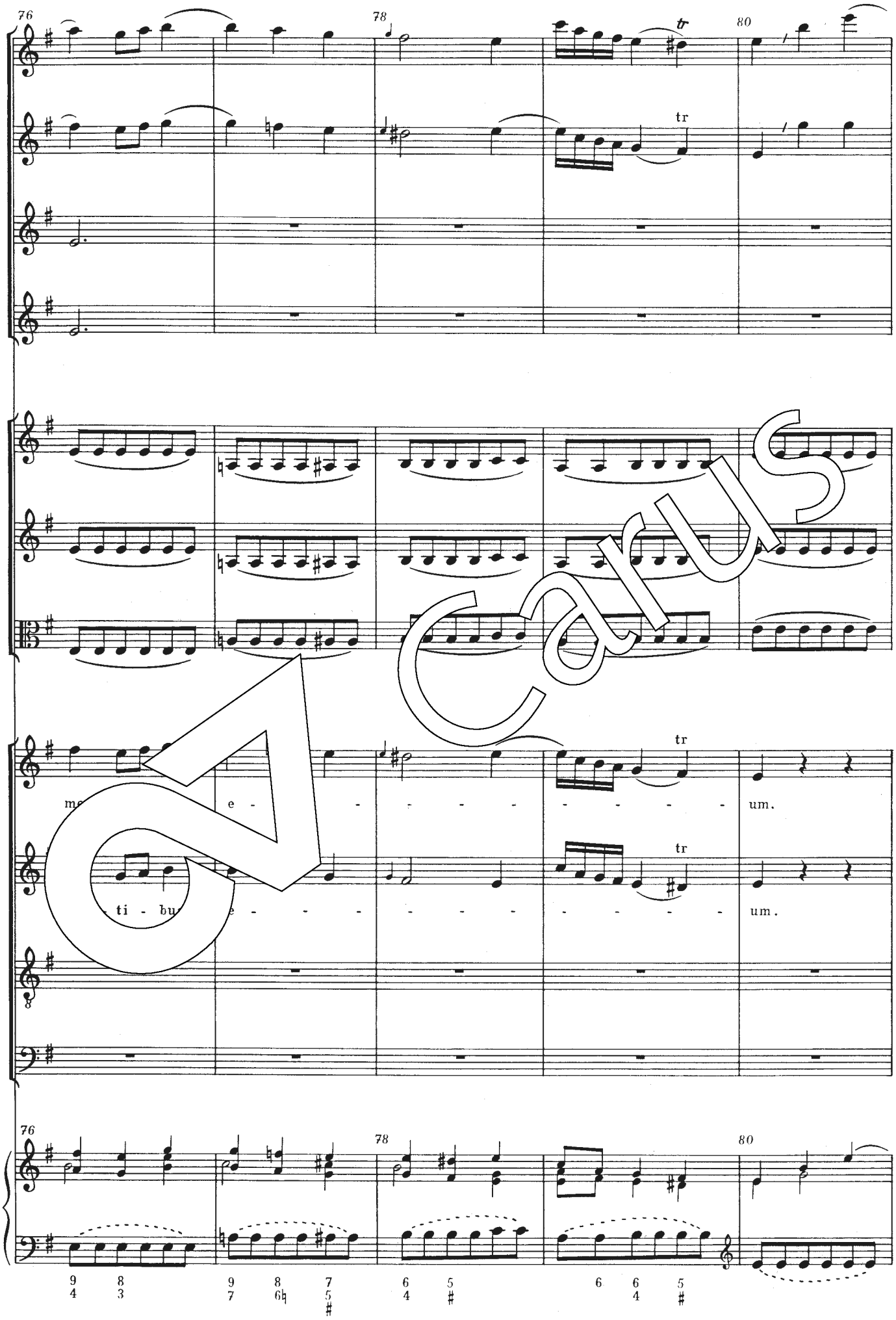

59
61
63
ri-a e ius, et mi-se-ri-cor-
ri-cor- e - ius, et mi - se - - ri-cor -
59
61
63

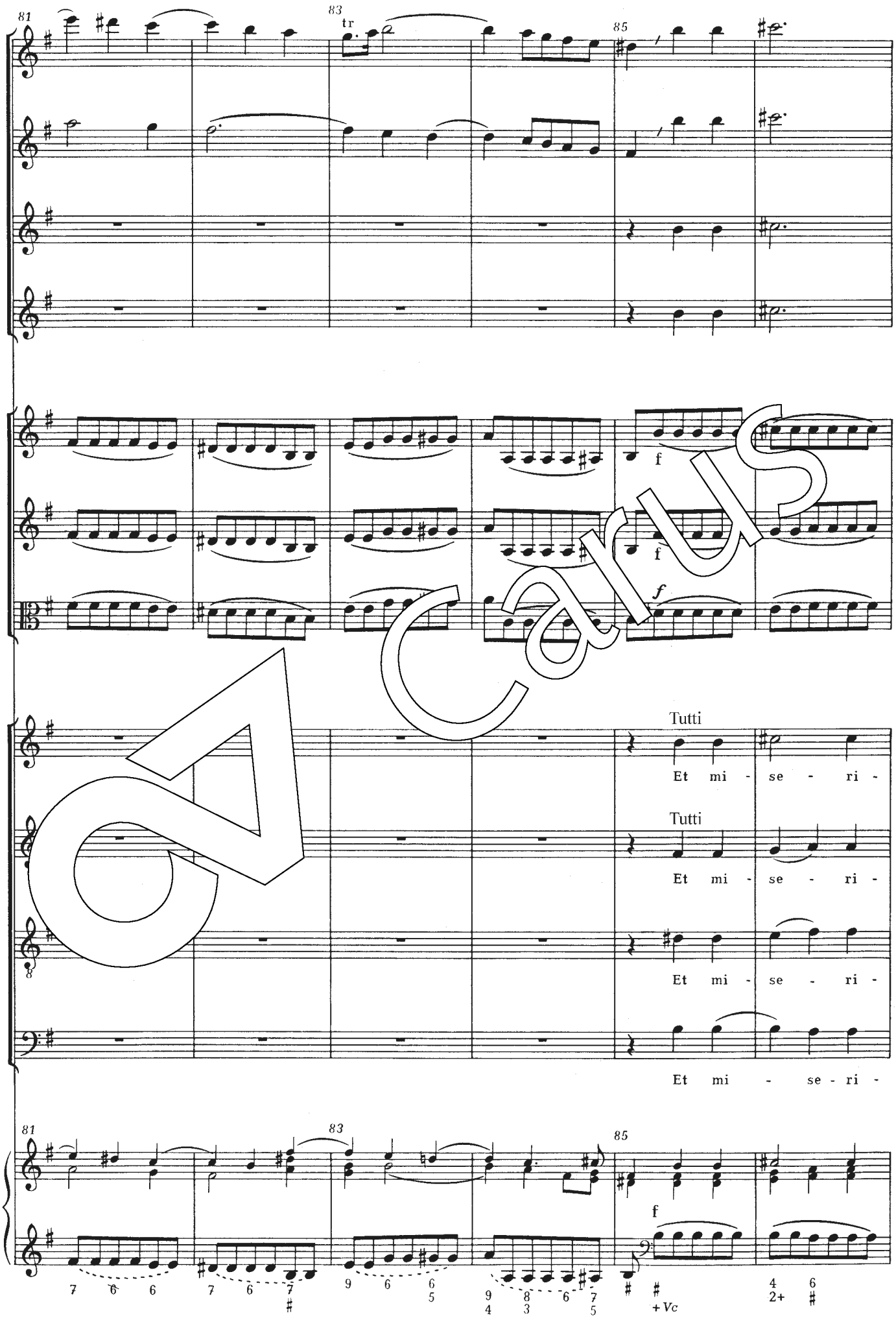
Carus


64
66
68
tr
- - - - - - - di- a e - ius a pro -
- - - - - - - di- a e - ius a pro -
Carus

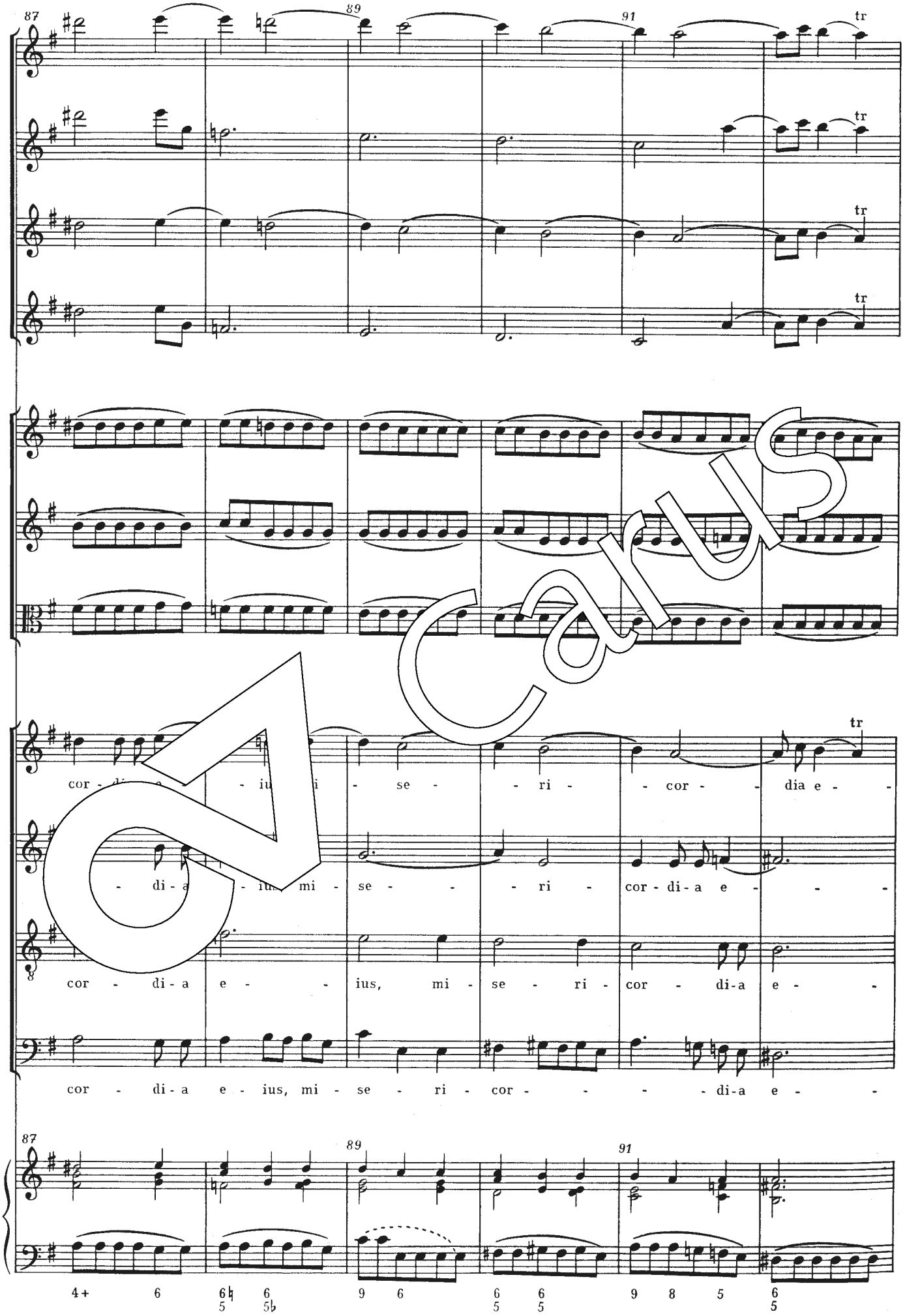

70
72
74
tr
pr - ni - es ti - men - ti-bus e - - - - um, ti -
pro-ge - ni - es ti - men - ti-bus e - um, ti -

Carus

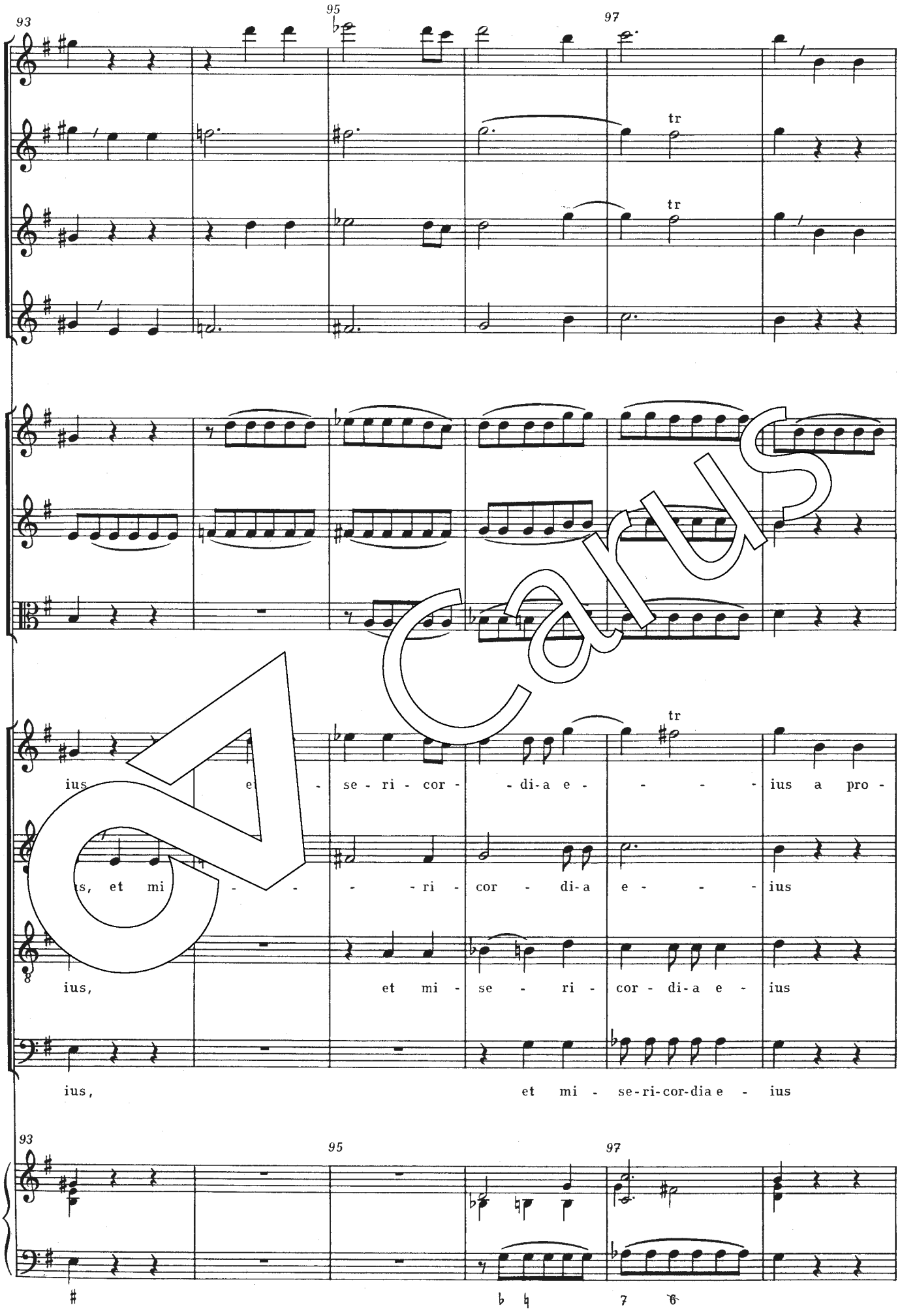

76
78
80
tr
e - - - - - - - - - - um.
ti - bu e - - - - - - - - - - um.
Carus


81
83
tr
85
f
f
f
Tutti
Et mi - se - ri -
Tutti
Et mi - se - ri -
Et mi - se - ri -
Et mi - se - ri -
81
83
85
f
+ Vc

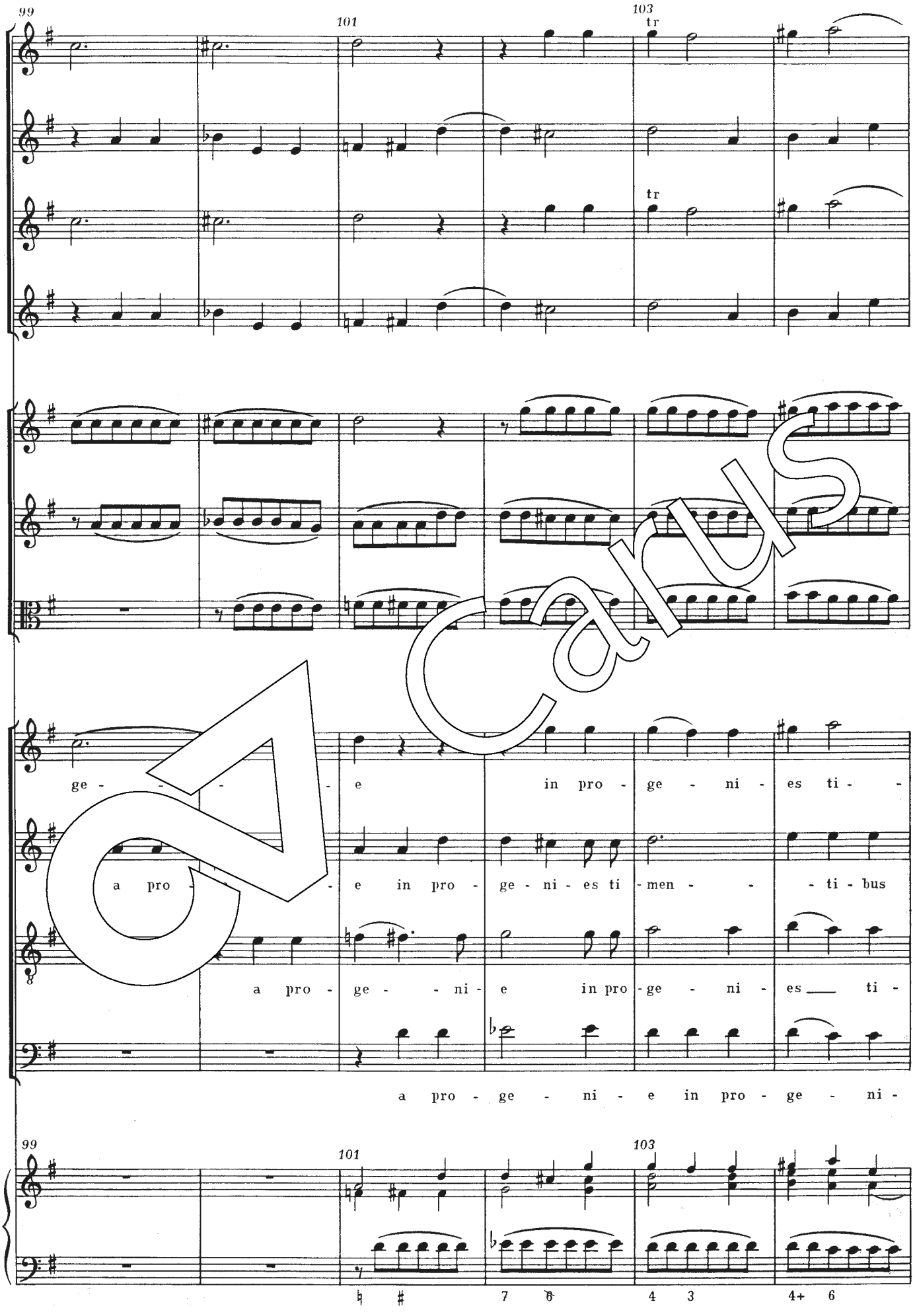
Carus


87
89
91
tr
cor - di - a e - ius mi - se - ri - cor - dia e -
- di - a - ius mi - se - ri - cor - di - a e -
cor - di - a e - ius, mi - se - ri - cor - di - a e -
cor - di - a e - ius, mi - se - ri - cor - di - a e -
4+ 6 6♮ 6 9 6 6 6 9 8 5 6
5 5♭ 5 5 5

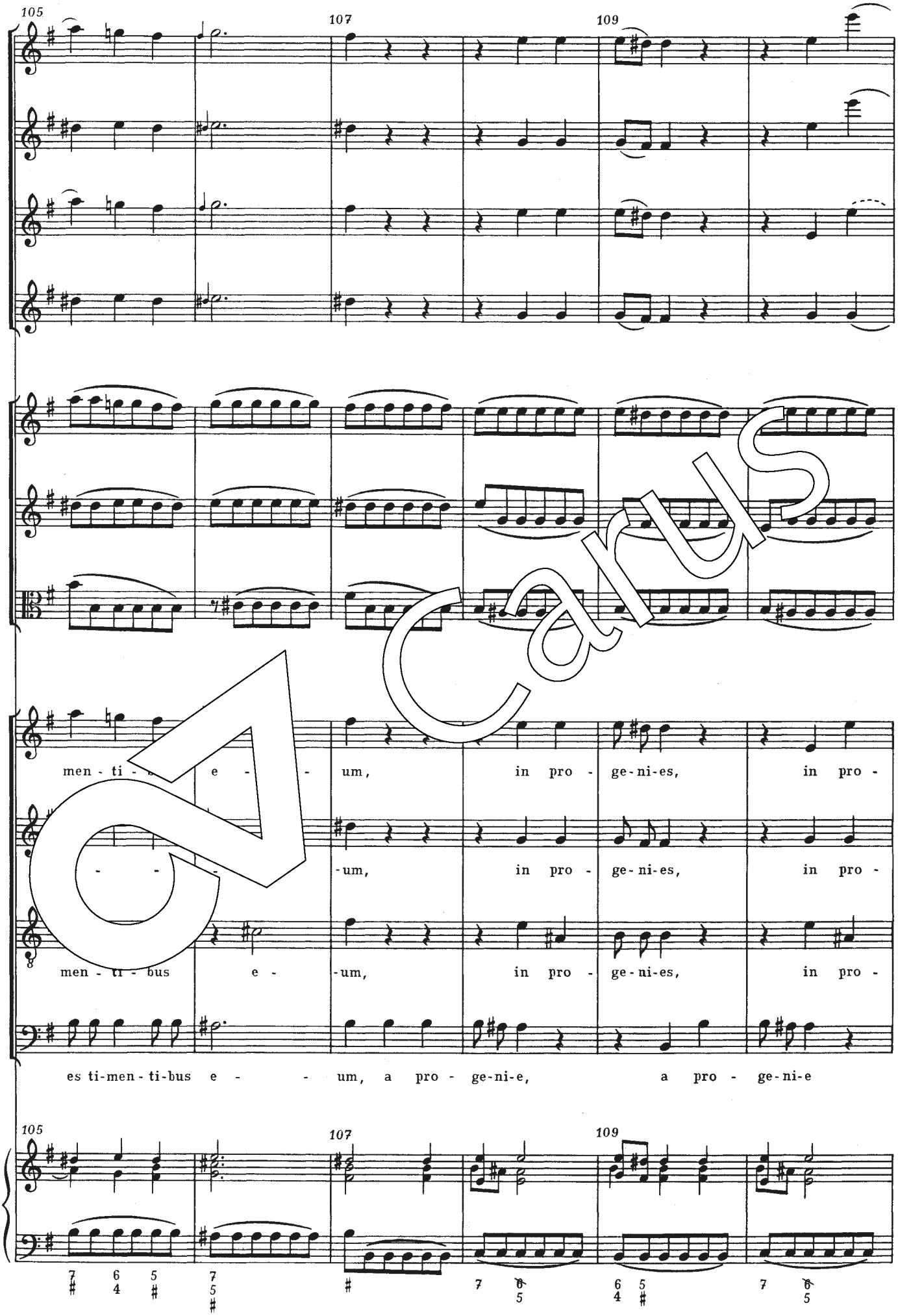
Carus


93
95
97
tr
tr
tr
ius e - se - ri - cor - - di-a e - - - - ius a pro -
s, et mi - - - - - ri - cor - di-a e - - - ius
ius, et mi - se - ri - cor - di-a e - ius
ius, et mi - se-ri-cor-dia e - ius
93
95
97

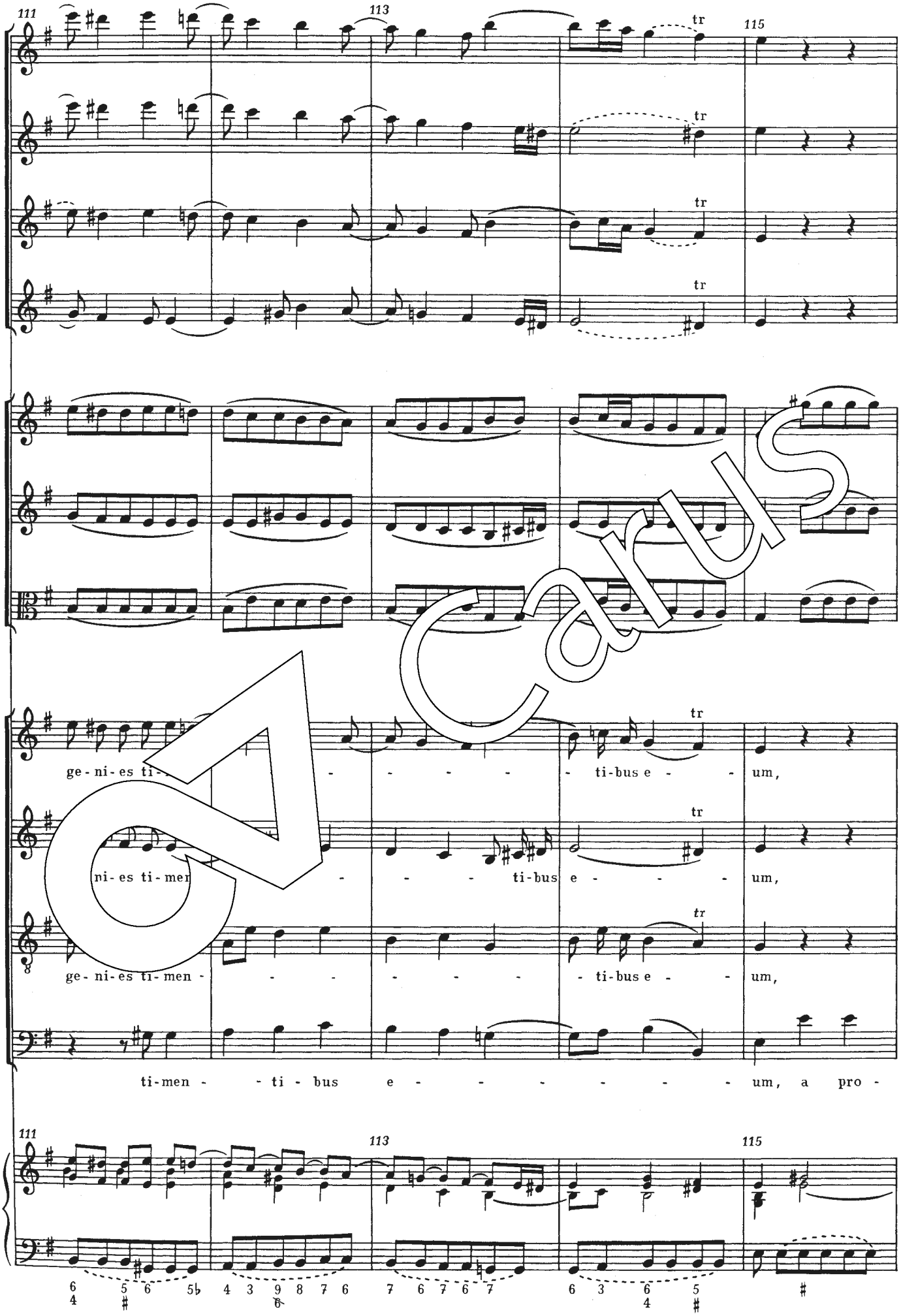
Carus


99
101
103
tr
tr
ge - - - - - e in pro - ge - ni - es ti -
a pro - - - e in pro - ge - ni - es ti - men - - - ti - bus
a pro - ge - - ni - e in pro - ge - ni - es ti -
a pro - ge - ni - e in pro - ge - ni -
99
101
103
7
4 3
4+ 6

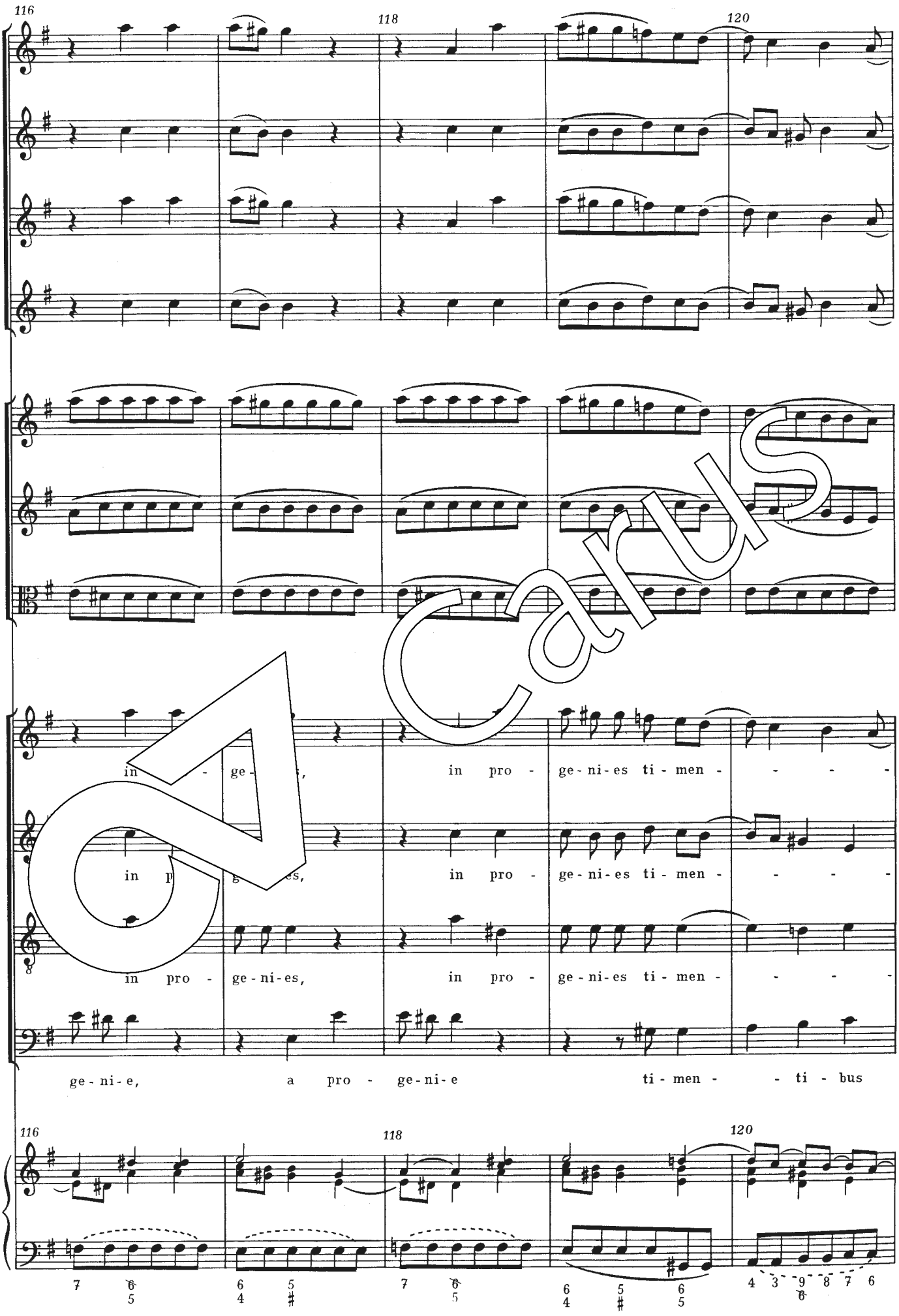
Carus


105
107
109
men - ti - e - um, in pro - ge-ni-es, in pro -
-um, in pro - ge-ni-es, in pro -
men - ti - bus e - -um, in pro - ge-ni-es, in pro -
es ti-men - ti-bus e - - um, a pro - ge-ni-e, a pro - ge-ni-e
105
107
109

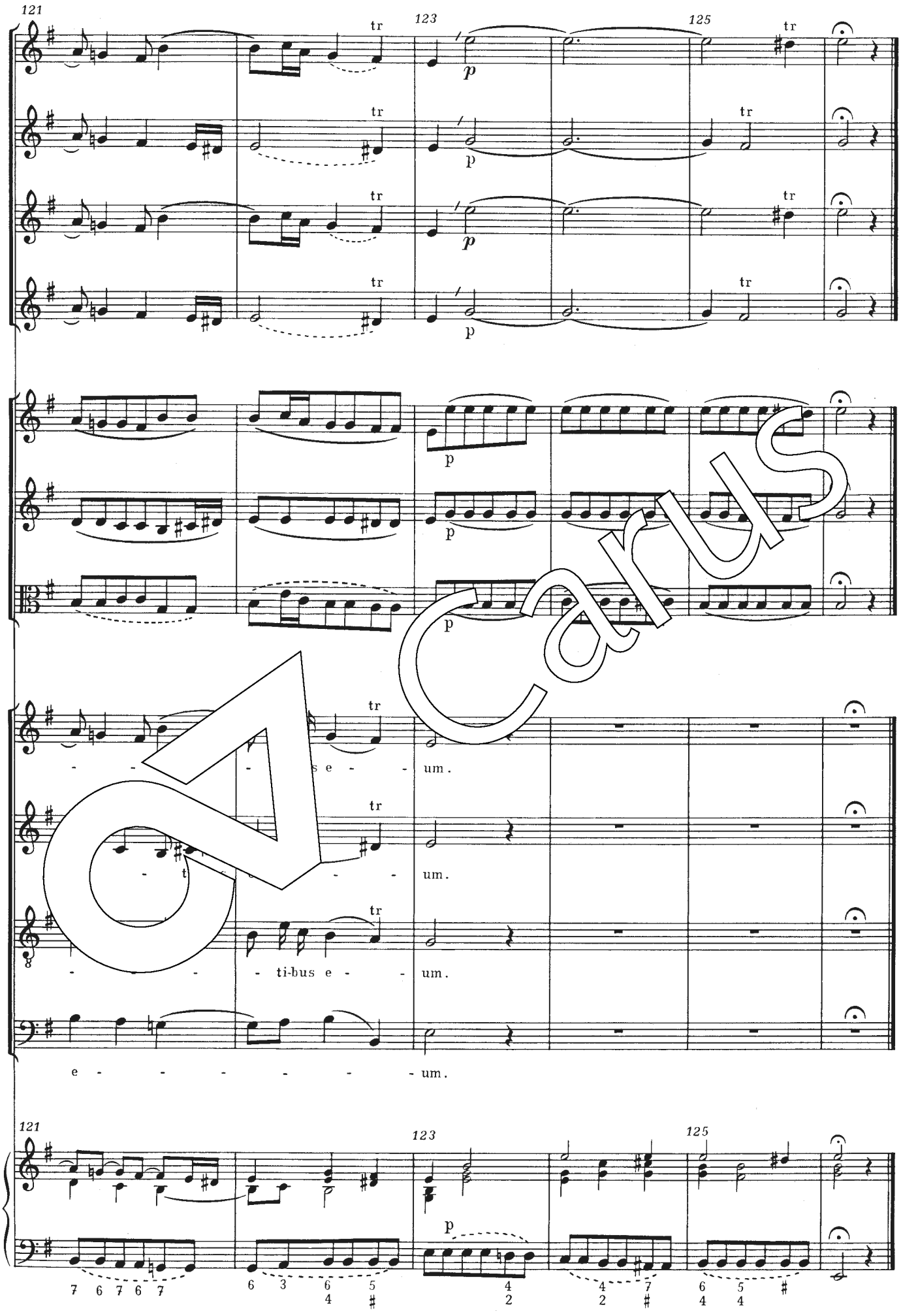
Carus


111
113
115
tr
ge-ni-es ti- - - - - - ti-bus e - - um,
ni-es ti-men - - - ti-bus e - - - um,
ge-ni-es ti-men - - - - - - - ti-bus e - - um,
ti-men - - ti - bus e - - - - - - - um, a pro -

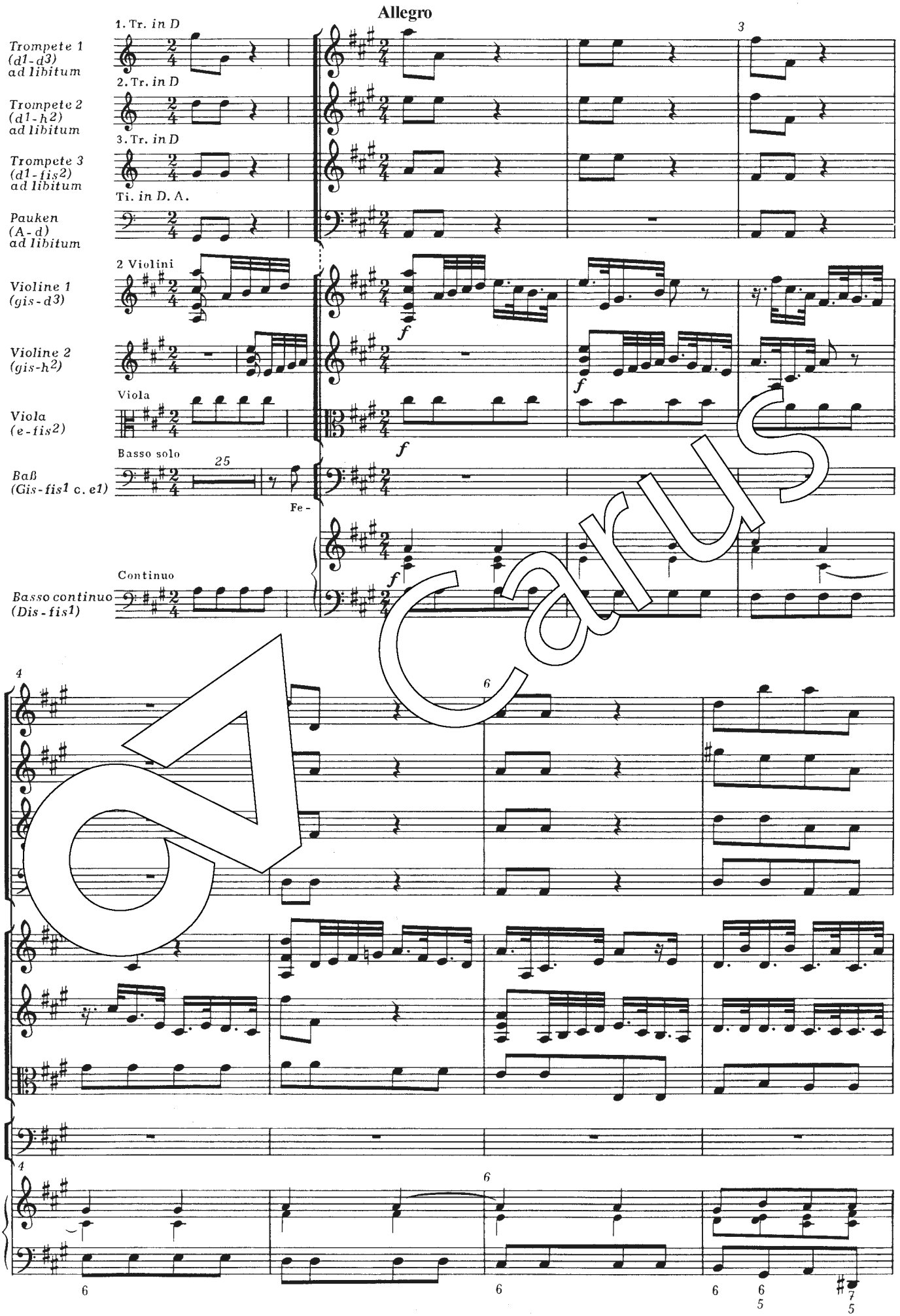
Carus


116
118
120
in - ge- , in pro - ge-ni-es ti-men - - - -
in p es, in pro - ge-ni-es ti-men - - - -
in pro - ge-ni-es, in pro - ge-ni-es ti-men - - - -
ge-ni-e, a pro - ge-ni-e ti-men - - ti - bus
116
118
120

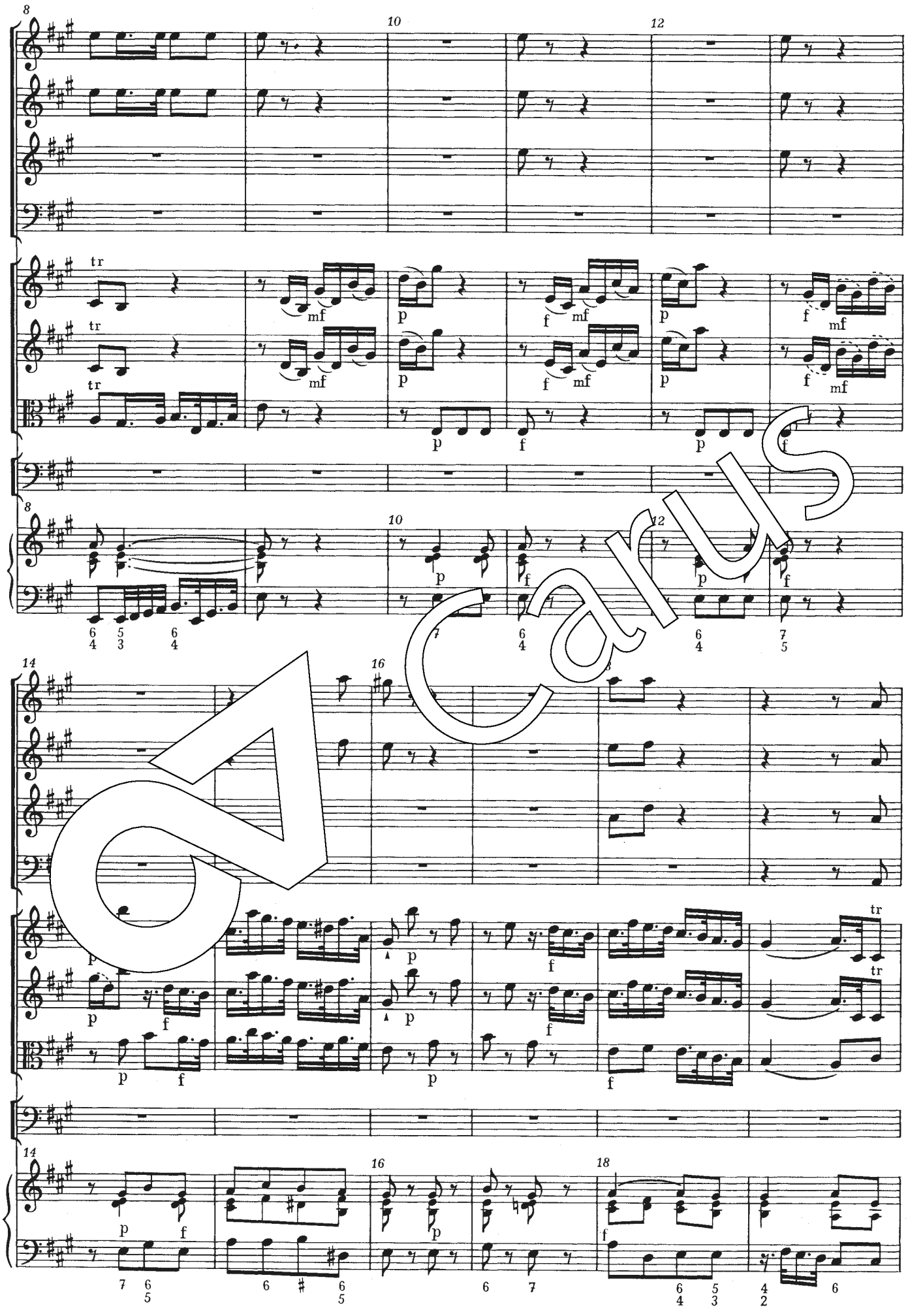
Carus

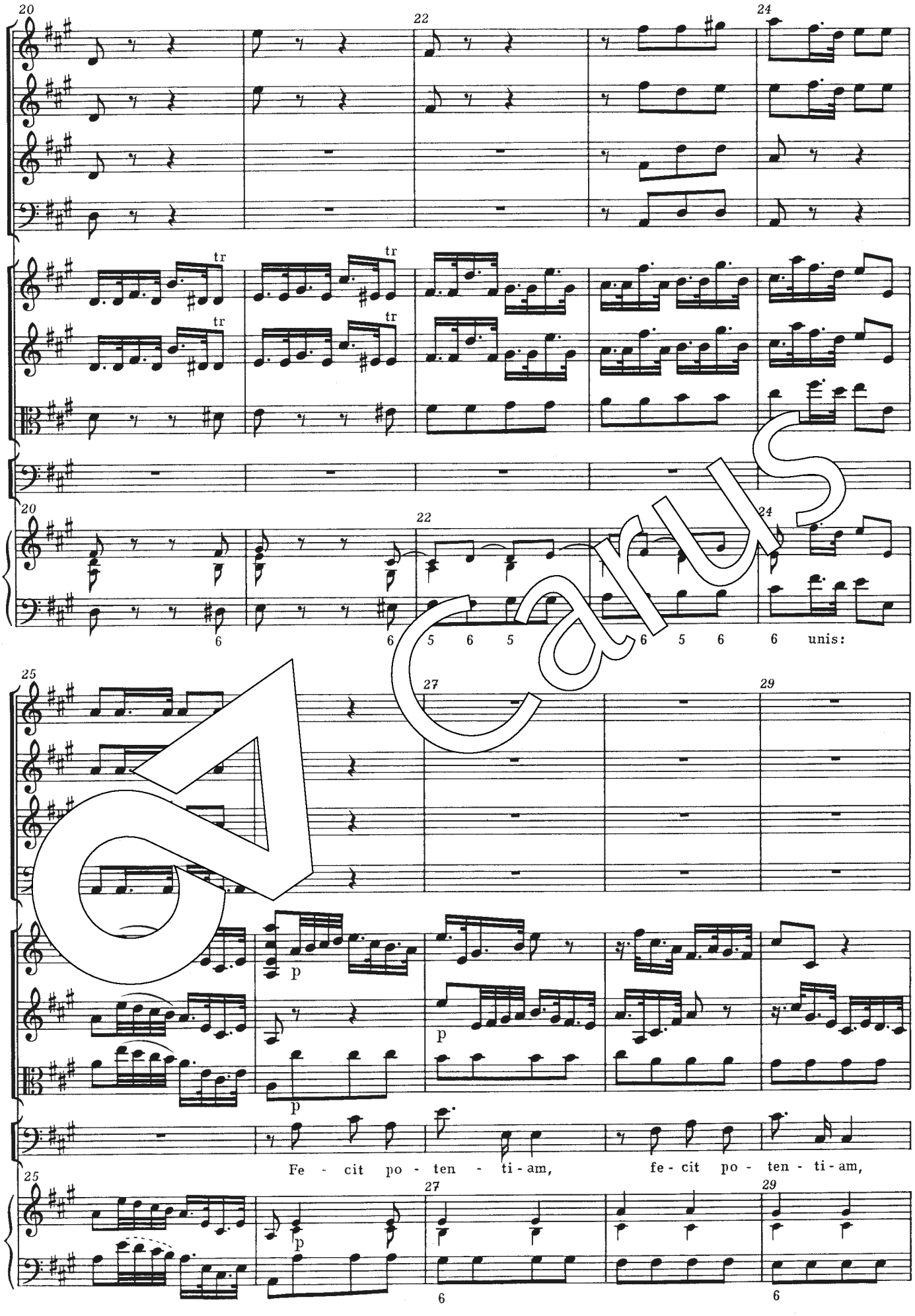

121
123
125
tr
p
- - - - s e - - - um.
- t - - - - um.
- - - - ti-bus e - - - um.
e - - - - - - - - um.
7 6 7 6 7
6 3 6 5
4 4 ♯
4 2
4 7
2 ♯
6 5
4 4 ♯

Carus

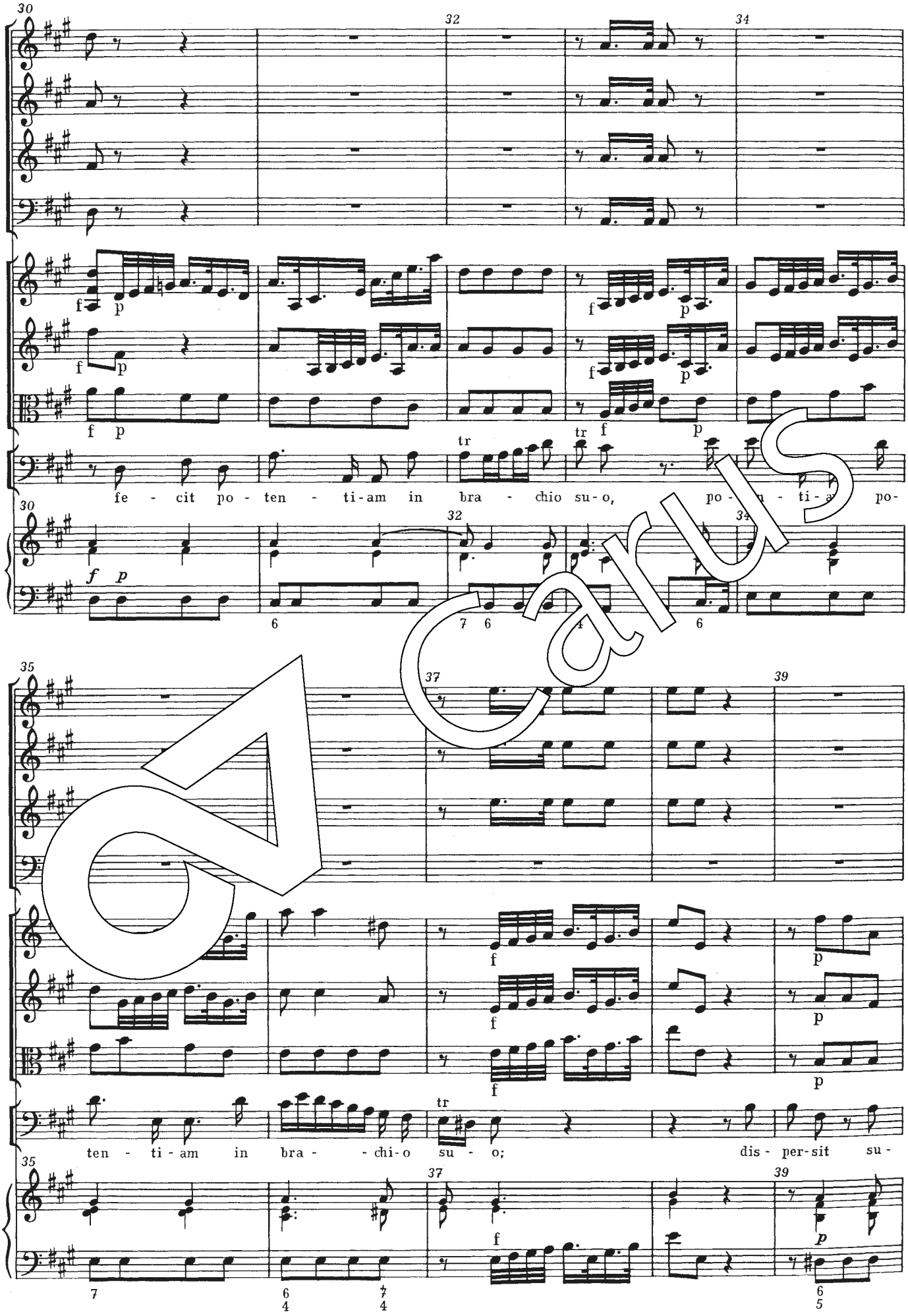

Allegro
1. Tr. in D
Trompete 1 (d1-d3) ad libitum
2. Tr. in D
Trompete 2 (d1-h2) ad libitum
3. Tr. in D
Trompete 3 (d1-fis2) ad libitum
Ti. in D. A.
Pauken (A-d) ad libitum
2 Violini
Violine 1 (gis-d3)
Violine 2 (gis-h2)
Viola
Viola (e-fis2)
Basso solo
Baß (Gis-fis1 c. e1)
Fe-
Continuo
Basso continuo (Dis-fis1)
25
3
4
6
5
7

Carus

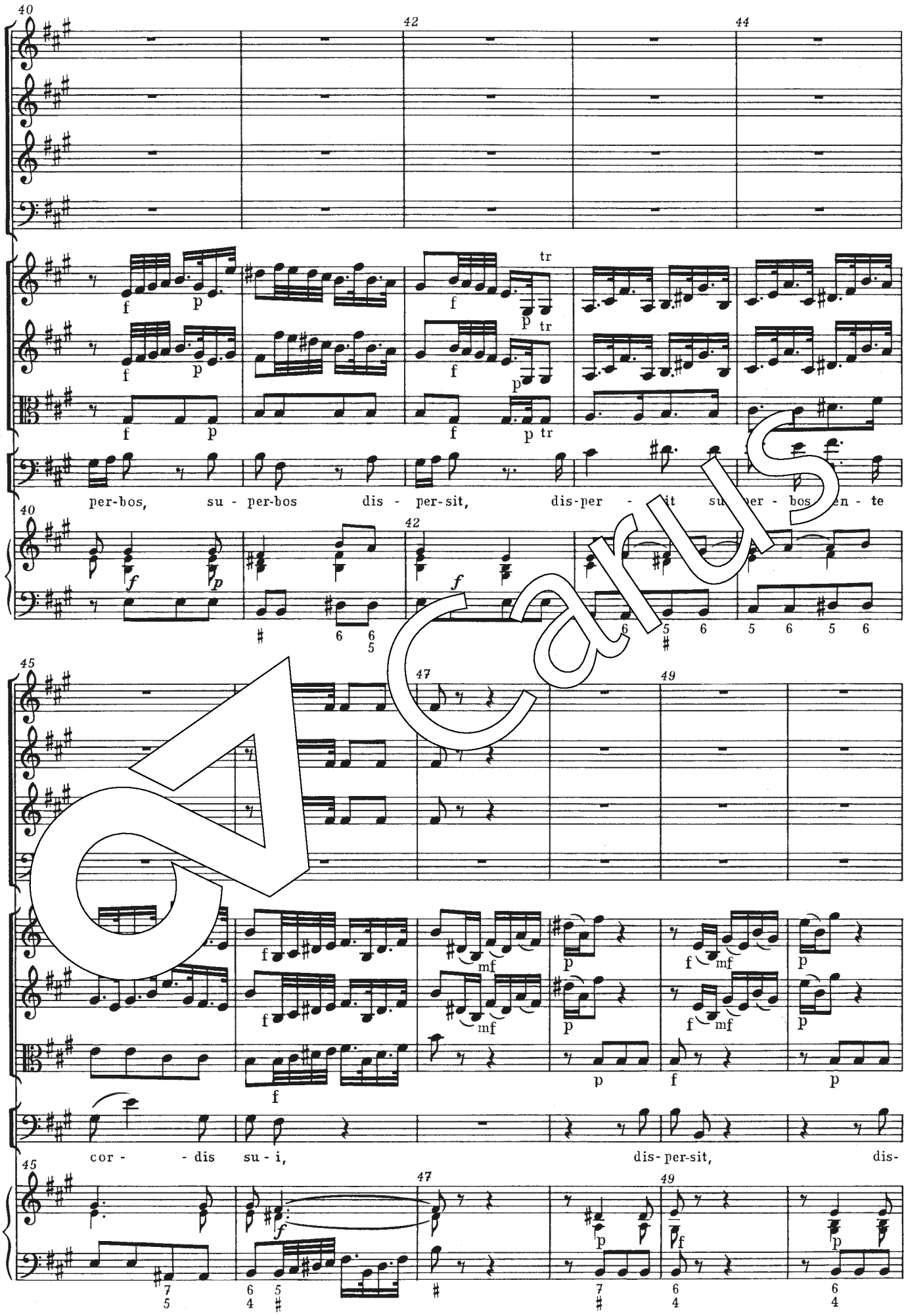

8
10
12
tr
mf
p
f
14
16
18
Carus


20
22
24
tr
tr
tr
tr
6
6
5 6 5
6 5 6 6 unis:
25
27
29
p
p
p
Fe - cit po - ten - ti - am,
fe - cit po - ten - ti - am,
6
6

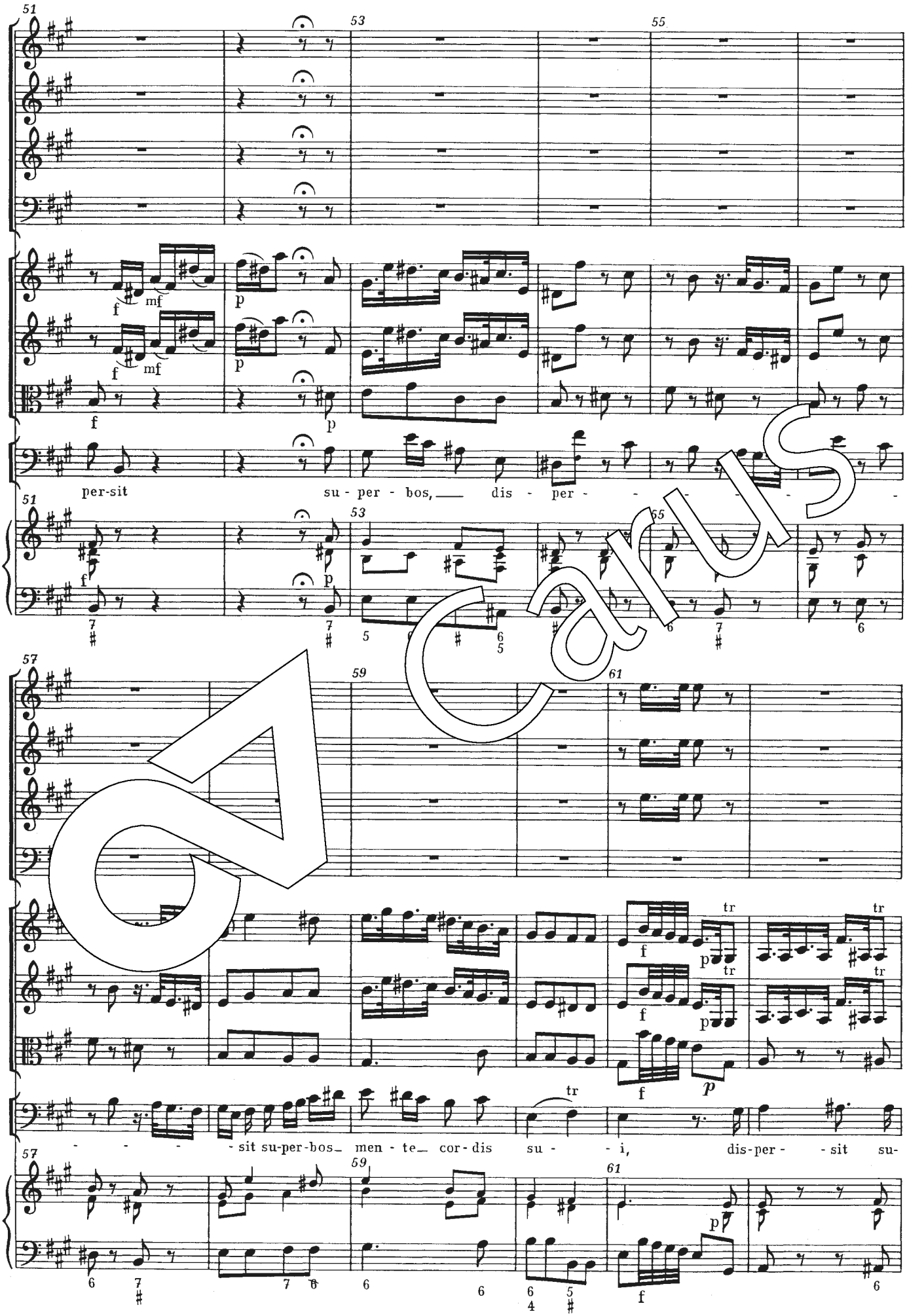
Carus


30
32
34
fe - cit po - ten - ti-am in bra - chio su-o, po - n - ti-a po-
35
37
39
ten - ti - am in bra - - chi-o su - o; dis - per-sit su-

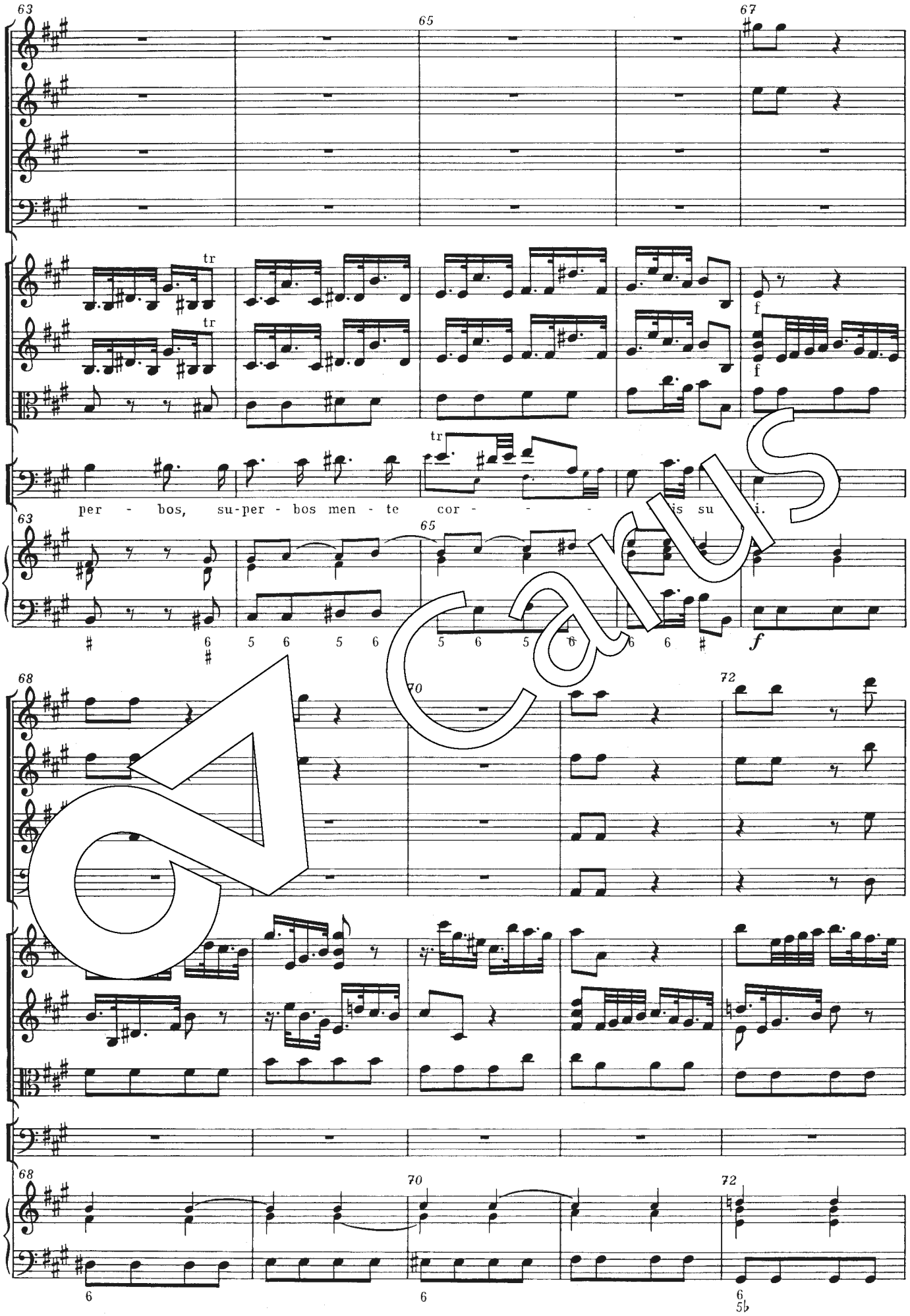
Carus


40
42
44
per-bos, su - per-bos dis - per-sit, dis-per - sit su per - bos en - te
45
47
49
cor - - dis su - i, dis-per-sit, dis-

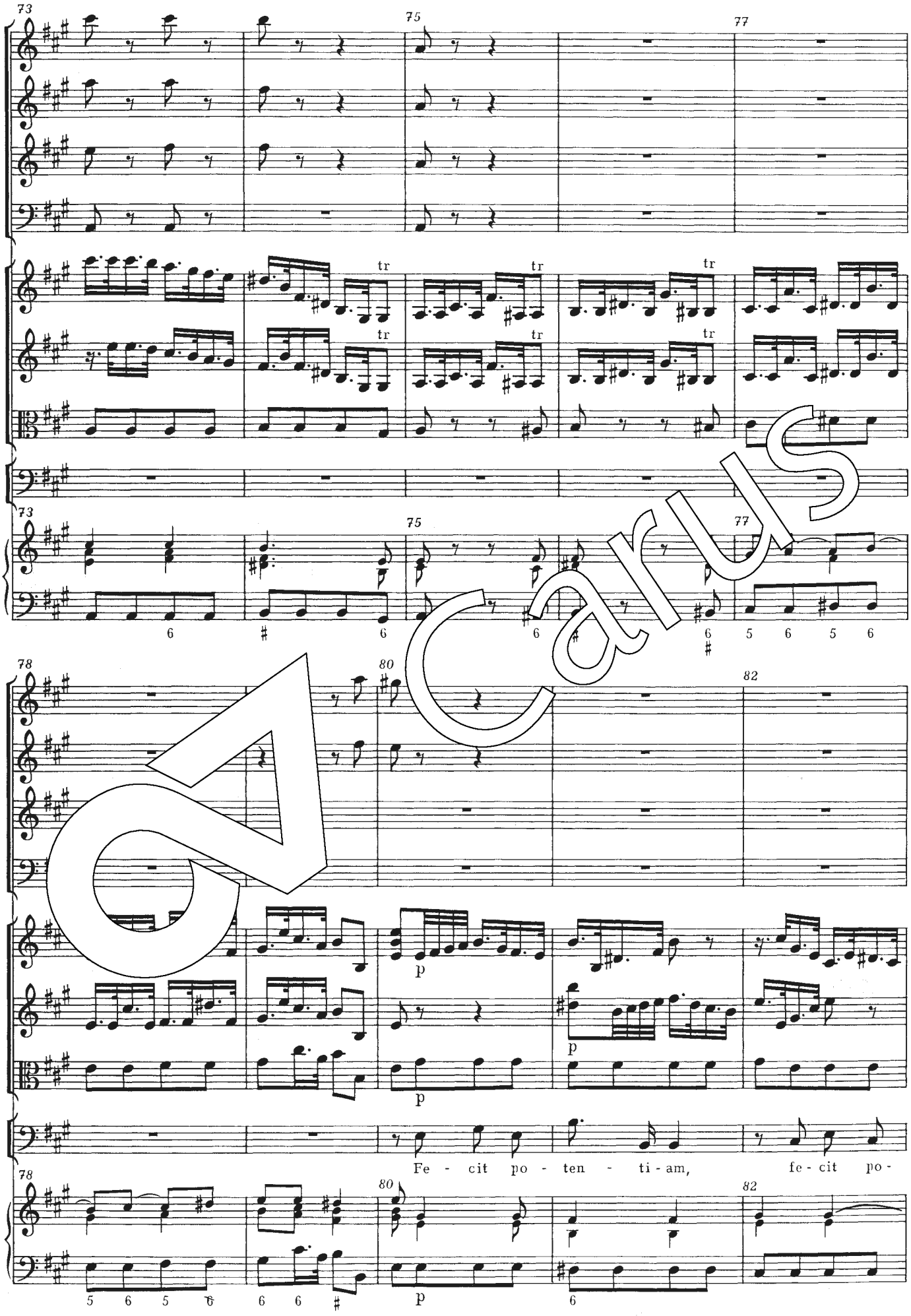
Carus


51
53
55
f
mf
p
per-sit su - per - bos, dis - per -
57
59
61
tr
- - - - sit su-per-bos men - te cor-dis su - i, dis-per - sit su-

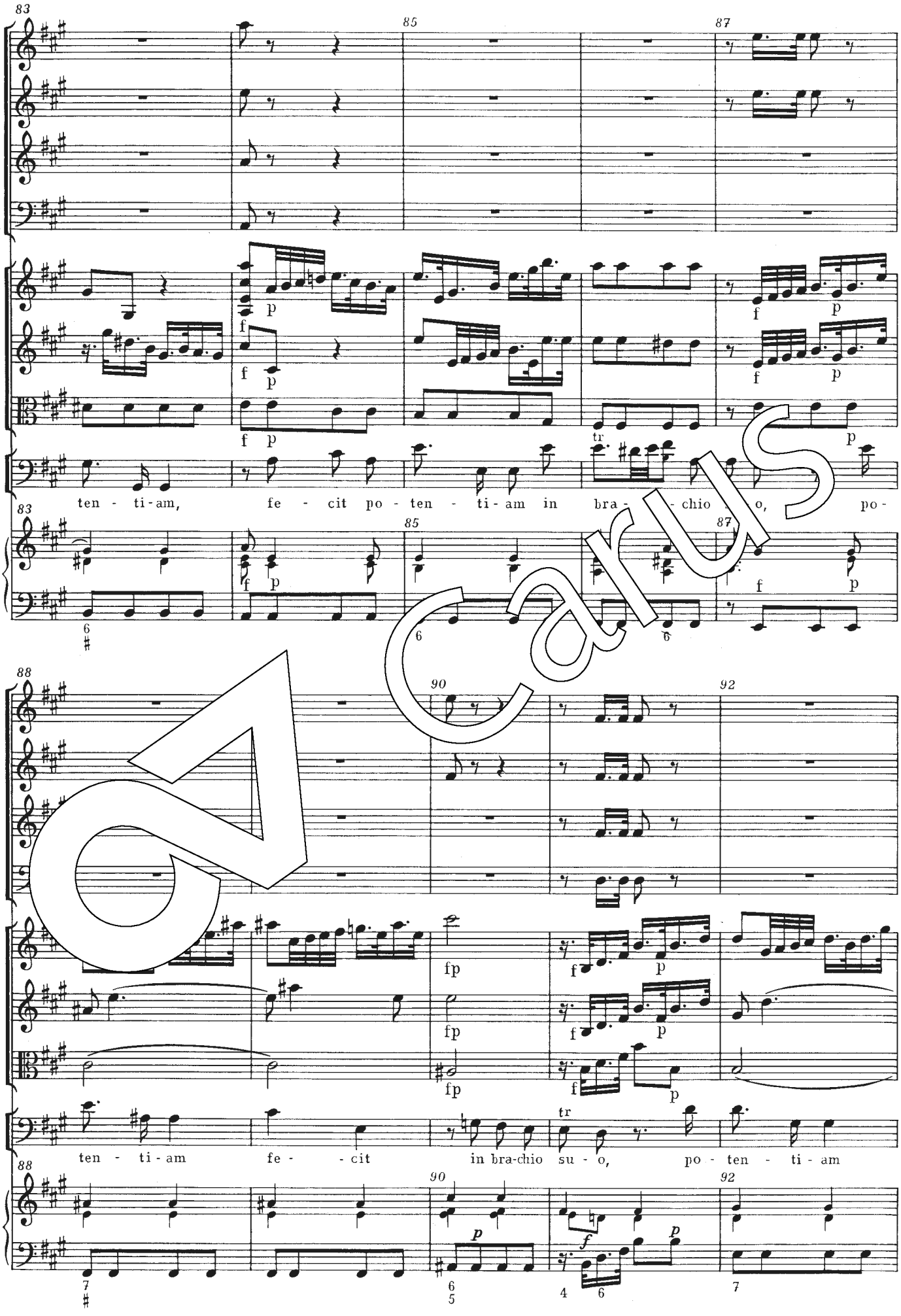
Carus


63
65
67
tr
tr
f
f
tr
per - bos, su-per - bos men - te cor - - - is su i.
63
65
f
68
70
72
68
70
72

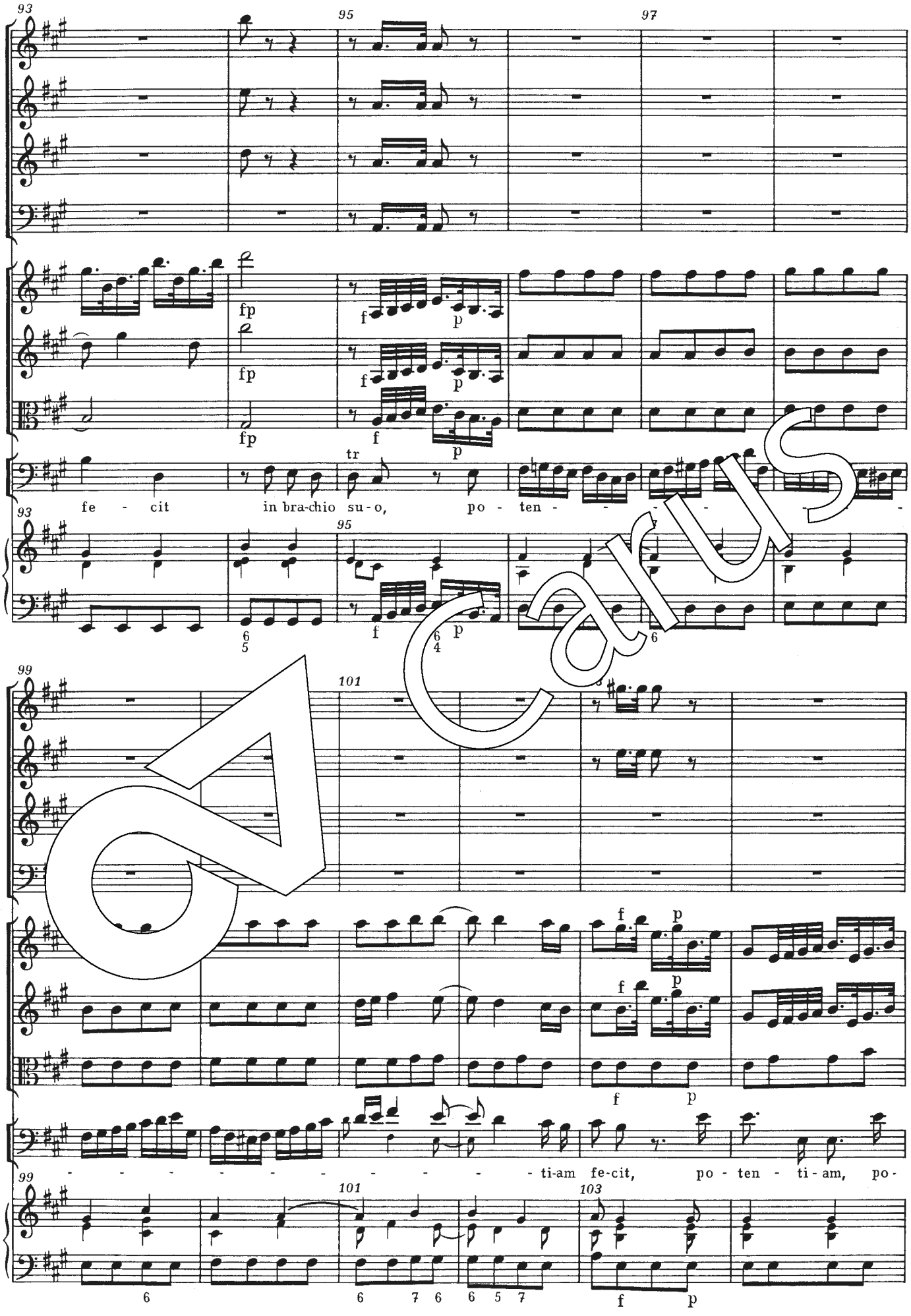
Carus



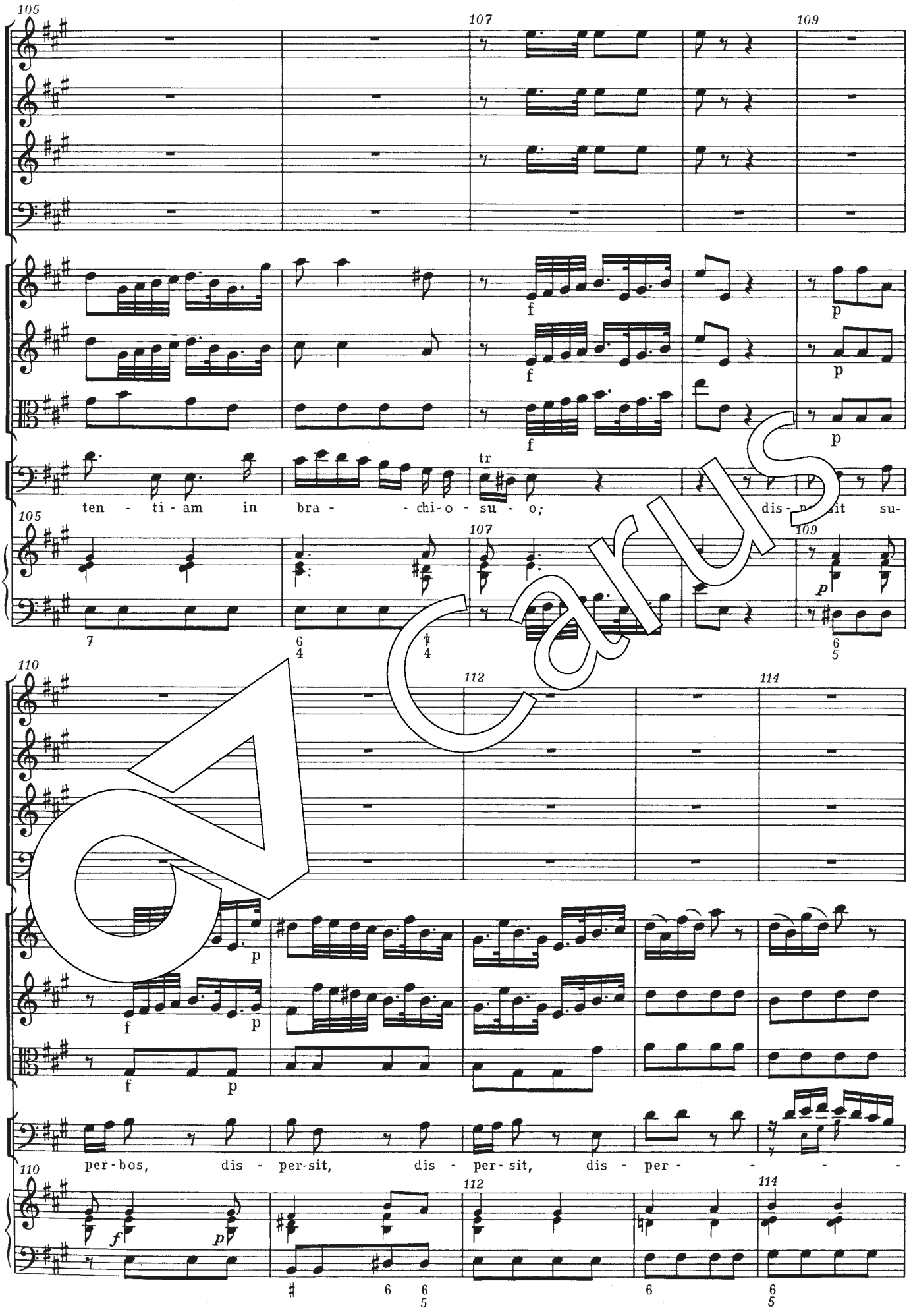
Carus


83
85
87
ten - ti-am, fe - cit po - ten - ti-am in bra - - chio su - o, po-
88
90
92
ten - ti-am fe - - cit in bra-chio su - o, po - ten - ti-am

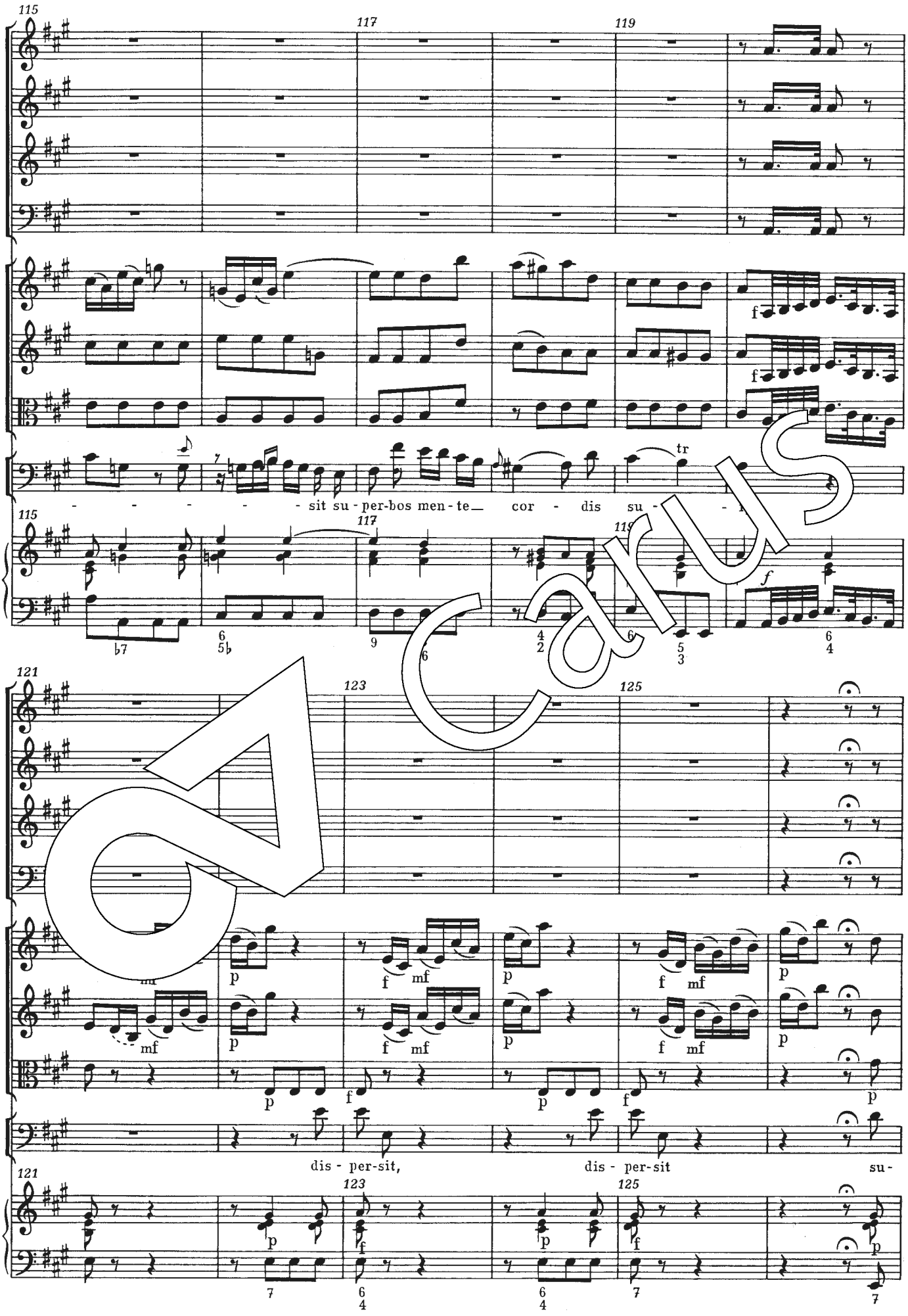
Carus


93
95
97
fp
fp
fp
f
p
tr
fe - cit in bra-chio su-o, po - ten - - - - - -
99
101
103
f
p
- - - - - - - - - - - - ti-am fe-cit, po - ten - ti - am, po-

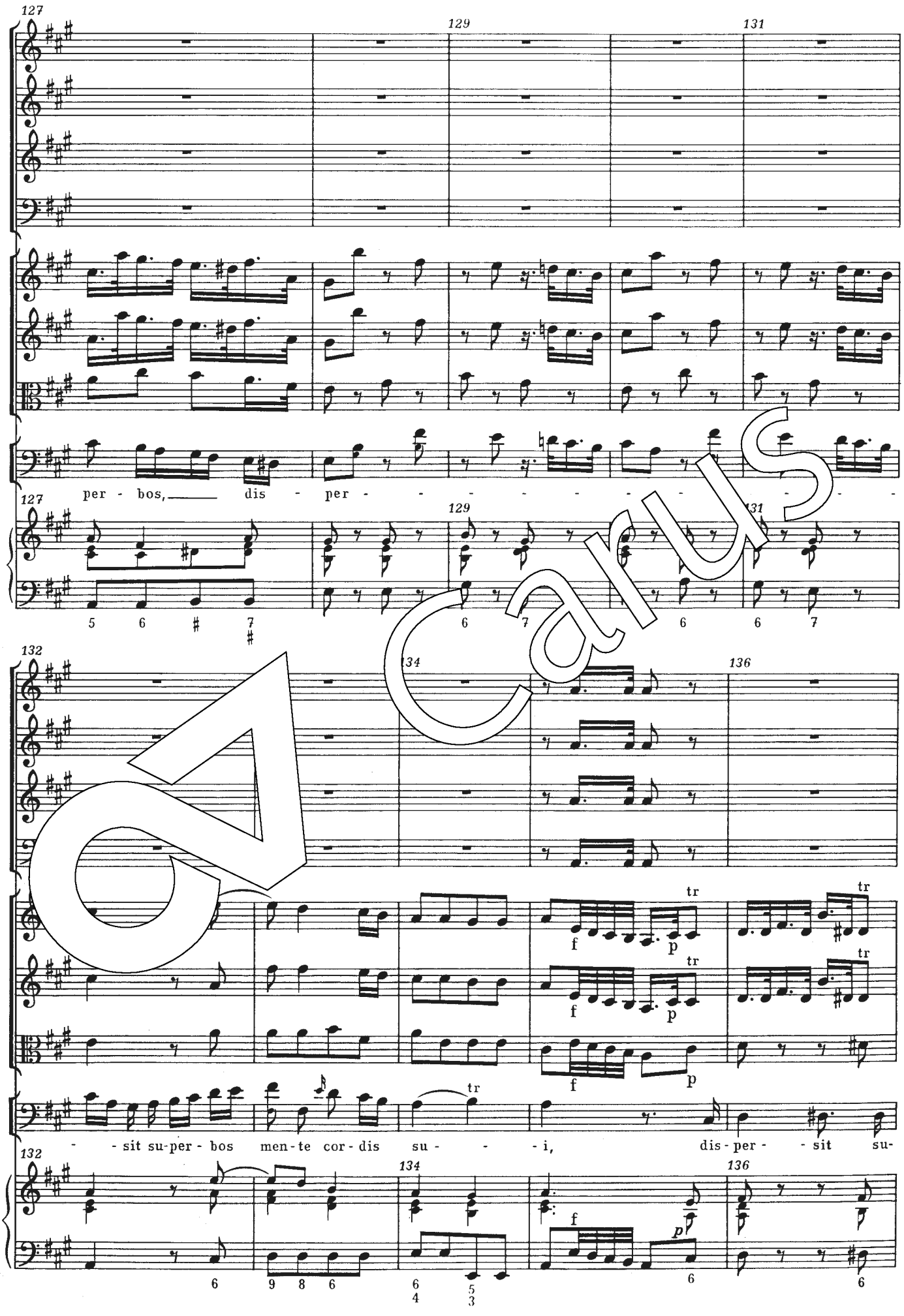
Carus


105
107
109
ten - ti - am in bra - - chi - o - su - o; dis - per - sit su-
110
112
114
per - bos, dis - per - sit, dis - per - sit, dis - per - - - -

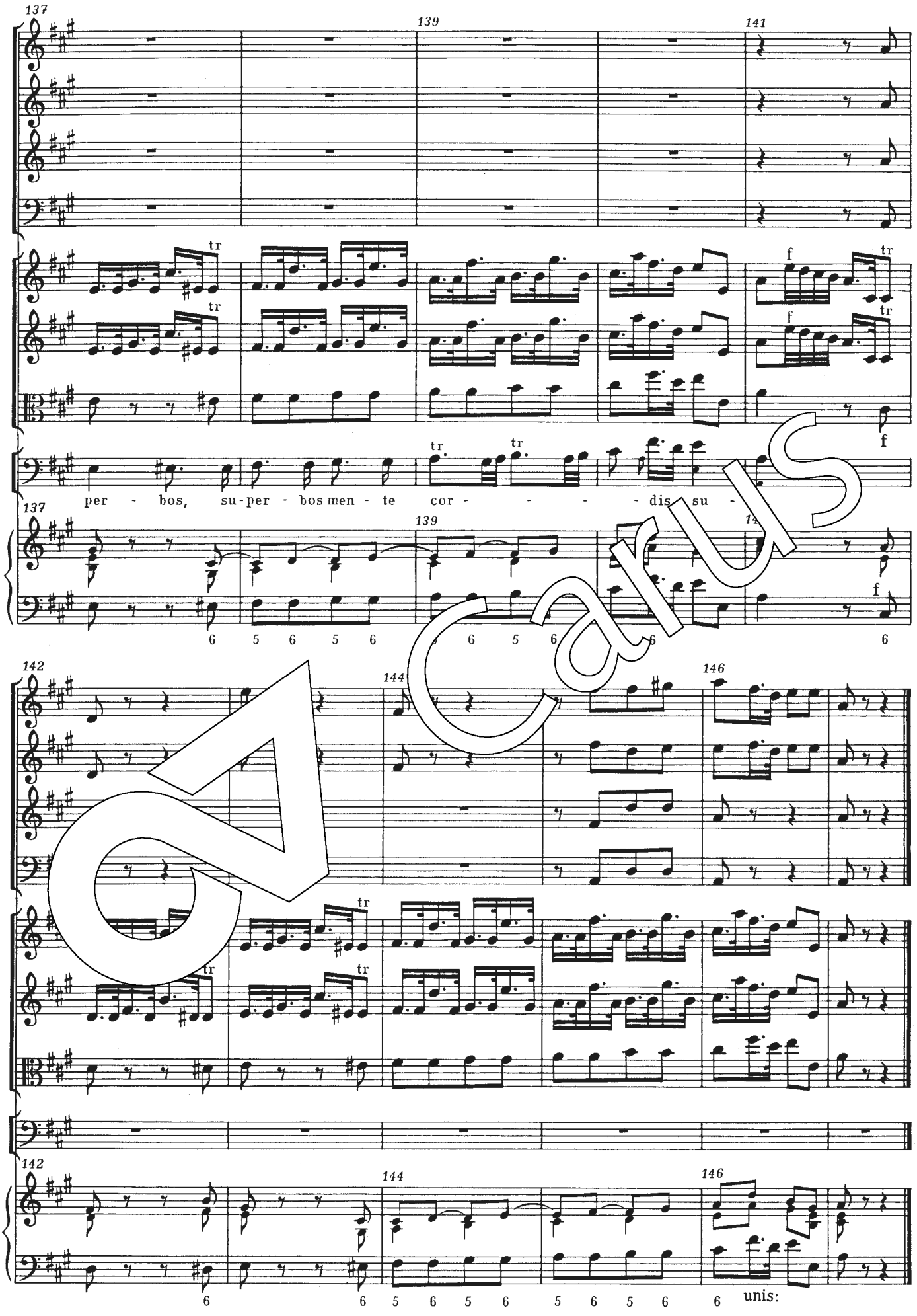
Carus


115
117
119
sit su - per-bos men - te_ cor - dis su -
121
123
125
dis - per-sit, dis - per-sit su-

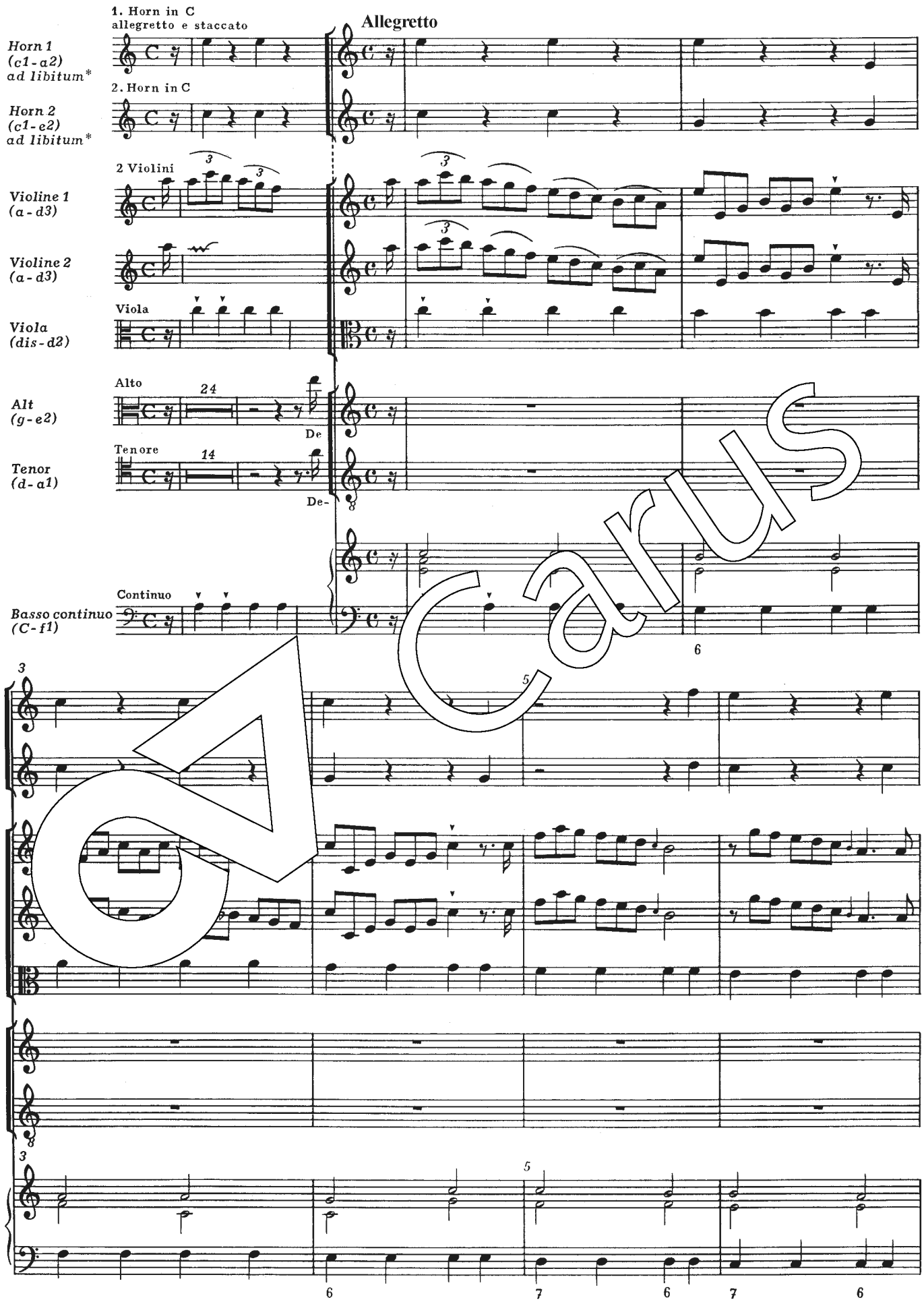
Carus


127
129
131
per - bos, dis - per -
132
134
136
- sit su-per - bos men-te cor-dis su - i, dis-per - sit su-

Carus

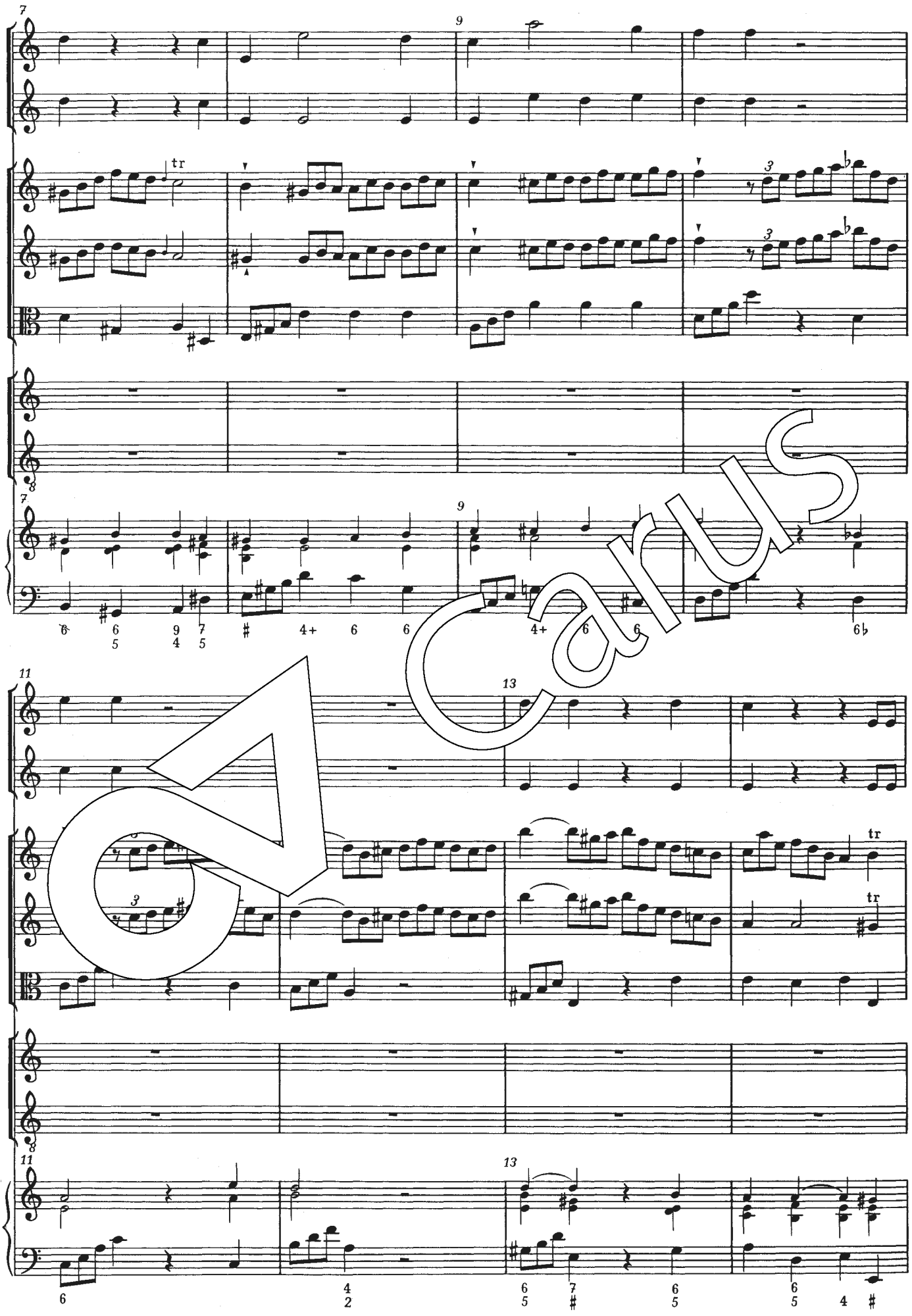


Carus

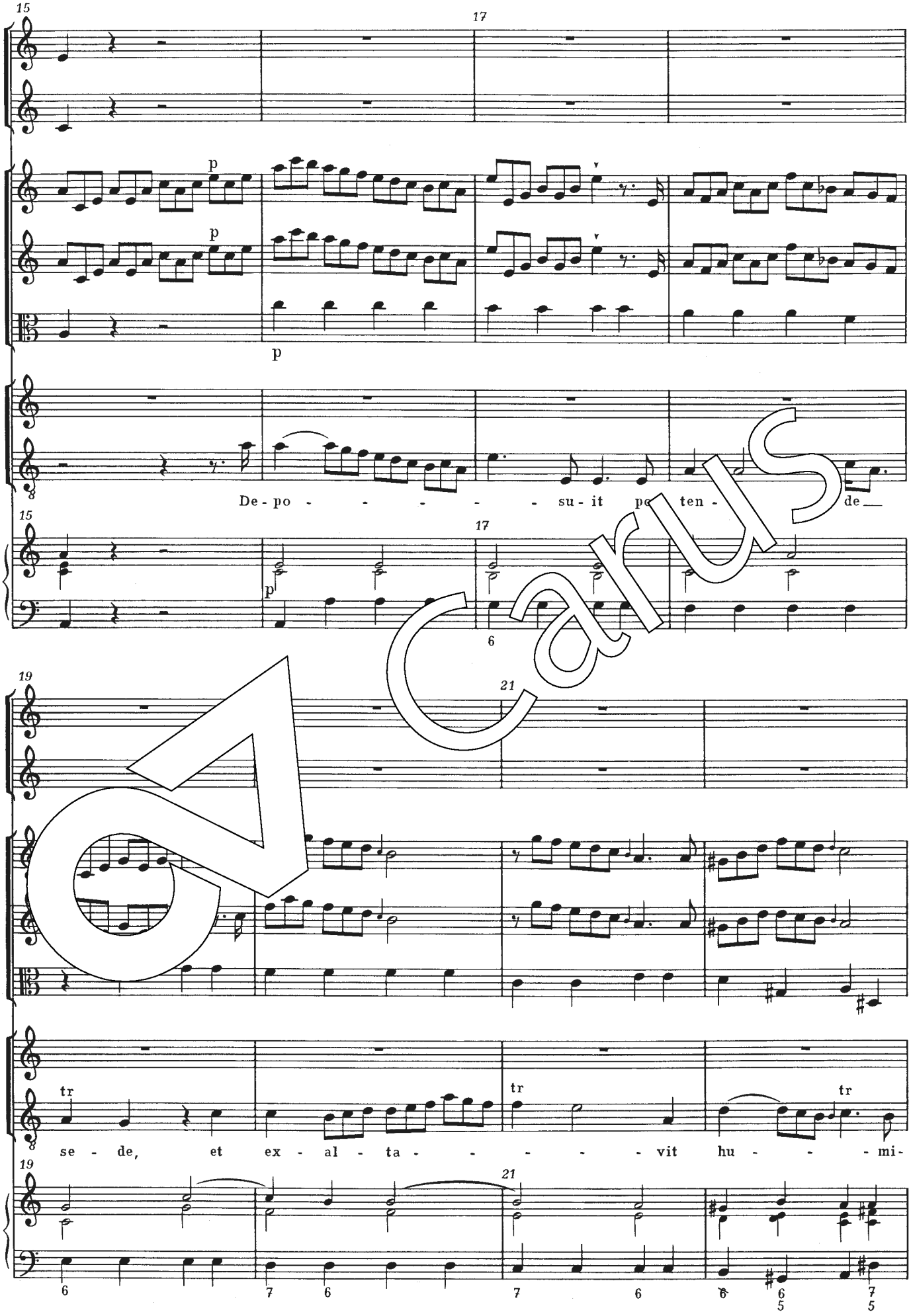


Carus

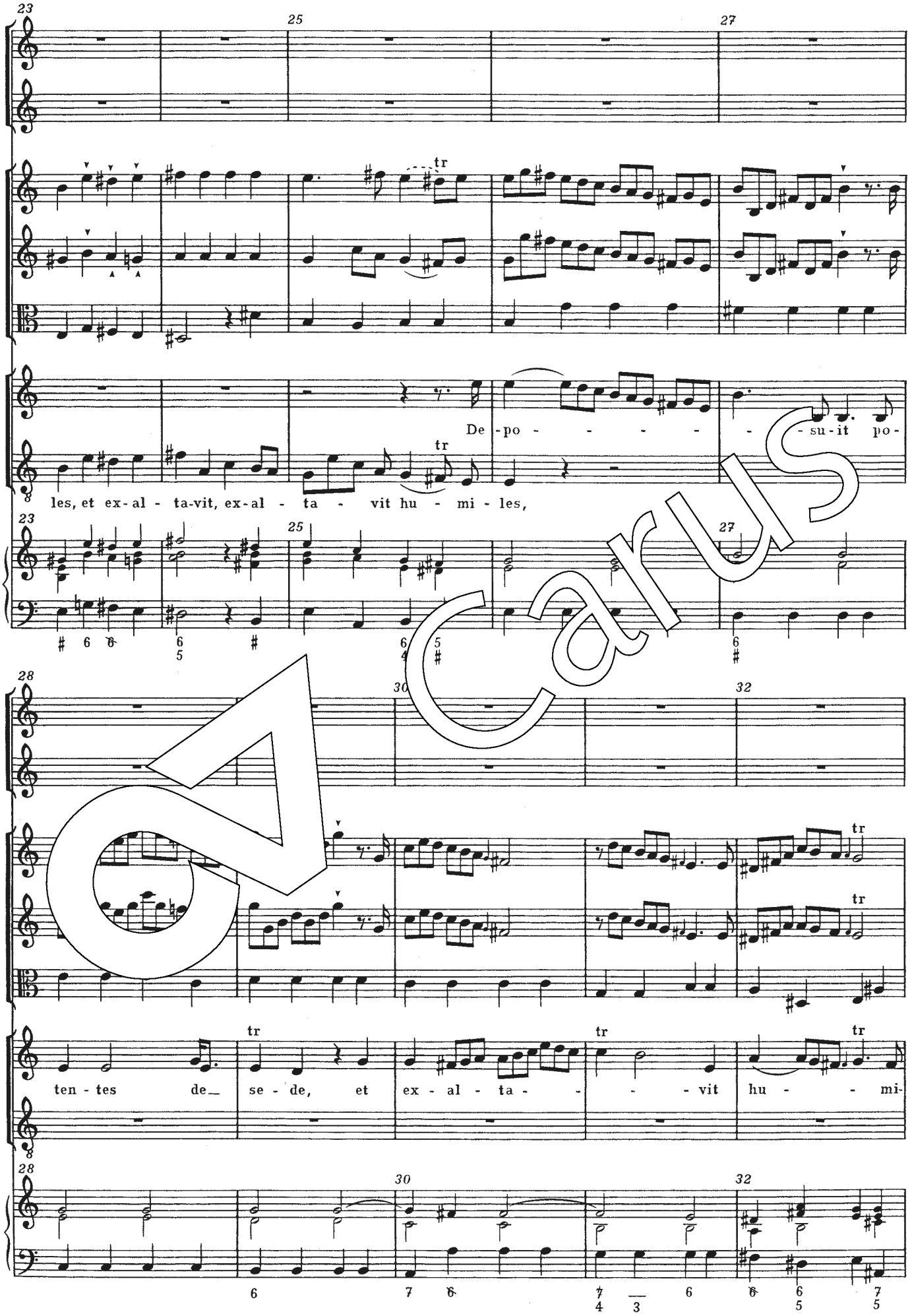
* Zur Mitwirkung der Hörner und zur Oktavlage siehe das Vorwort /
Concerning the participation of the horns and the octave range see the Foreword



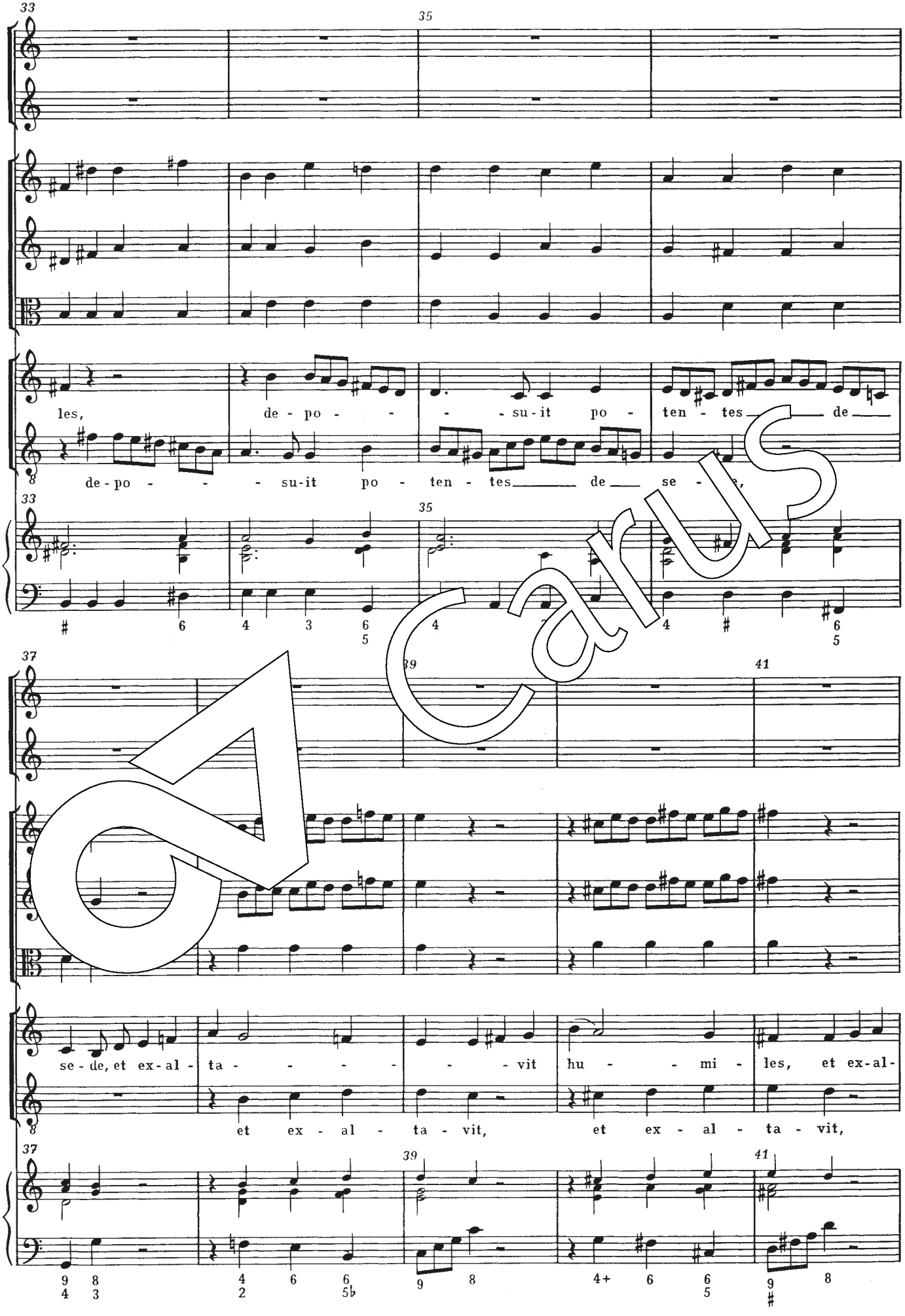
Carus


15
17
p
p
p
De - po - - - - - - su - it po ten - de
15
17
p
6
19
21
tr
tr
tr
se - de, et ex - al - ta - - - - - - vit hu - - - mi -
19
21
6
7
6
7
6
6
6
5
7
5

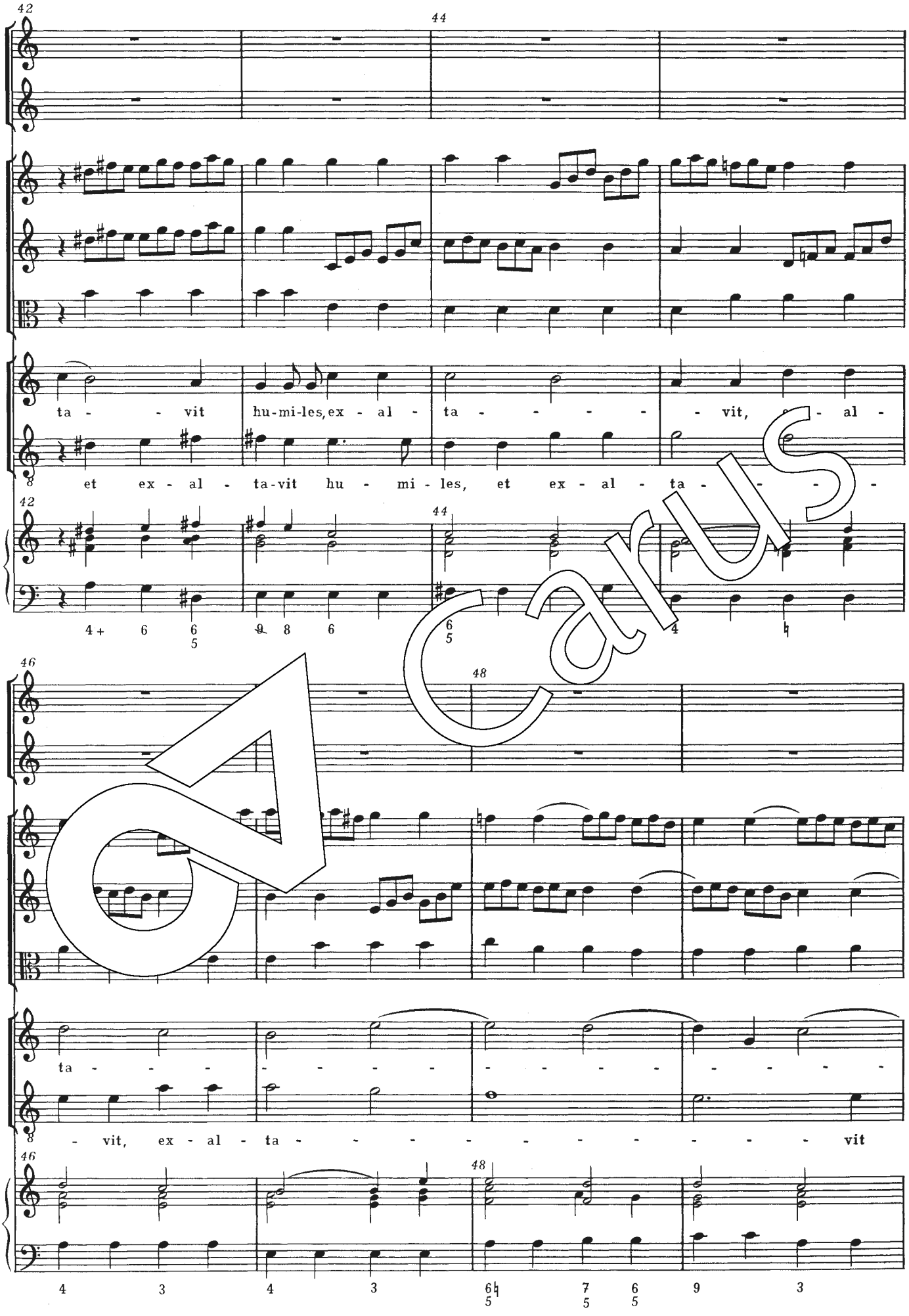
Carus


23
25
27
tr
De - po - - - - - - su - it po -
les, et ex - al - ta - vit, ex - al - ta - vit hu - mi - les,
28
30
32
ten - tes de_ se - de, et ex - al - ta - - - vit hu - - mi -

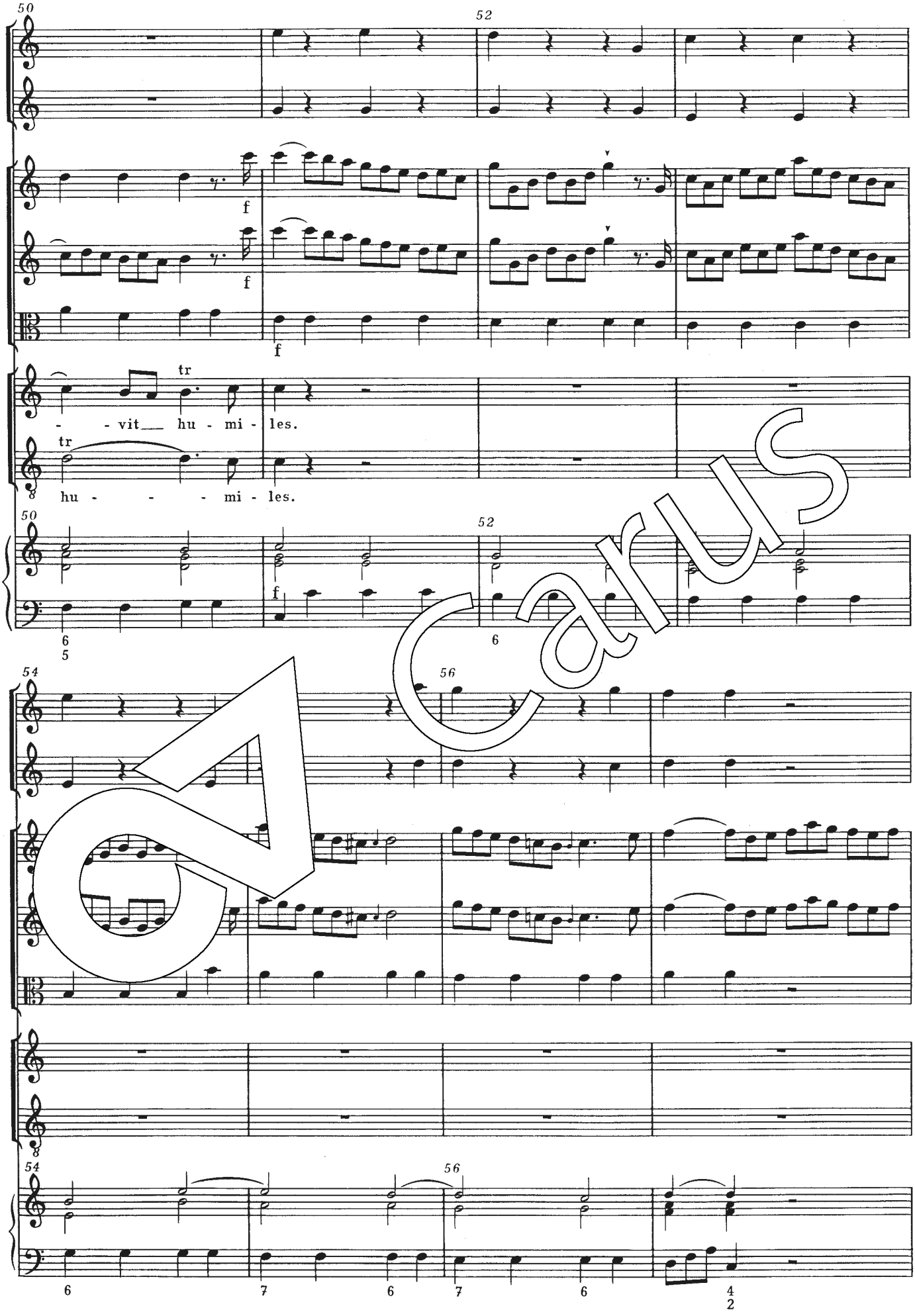
Carus


33
35
les, de - po - - - - su - it po - ten - tes de
de - po - - - su - it po - ten - tes de se -
37
39
41
se - de, et ex - al - ta - - - - - vit hu - - mi - les, et ex - al -
et ex - al - ta - vit, et ex - al - ta - vit,

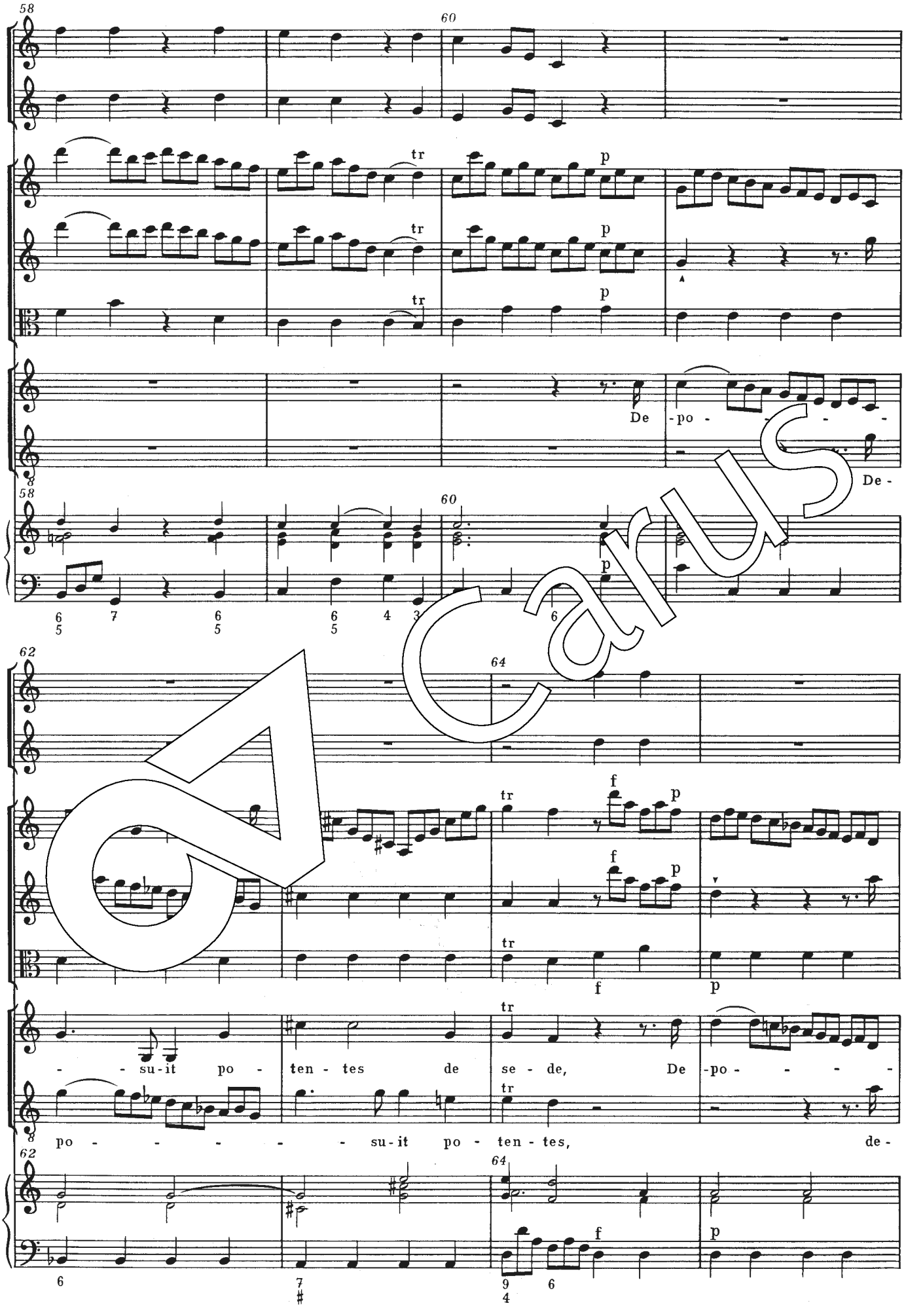
Carus


42
44
ta - - vit hu-mi-les, ex - al - ta - - - - - vit, - al -
et ex - al - ta-vit hu - mi - les, et ex - al - ta - - - -
46
48
ta - - - - - - - - - - - - - - - - - -
- vit, ex - al - ta - - - - - - - - - - - vit

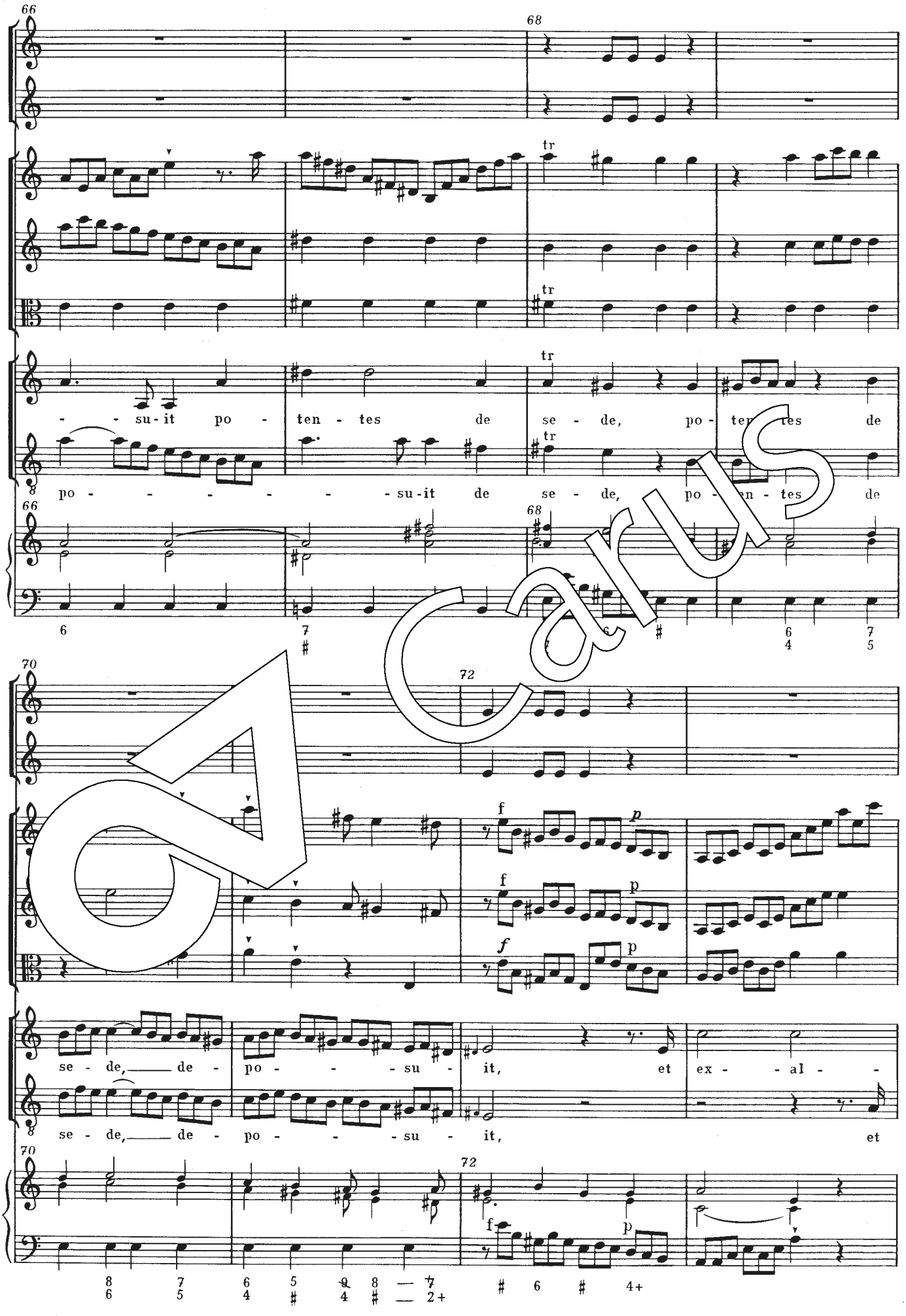
Carus


50
52
f
f
f
tr
- - vit hu - mi - les.
tr
hu - - - - mi - les.
50
52
f
6
5
6
54
56
54
56
6
7
6
7
6
4
2

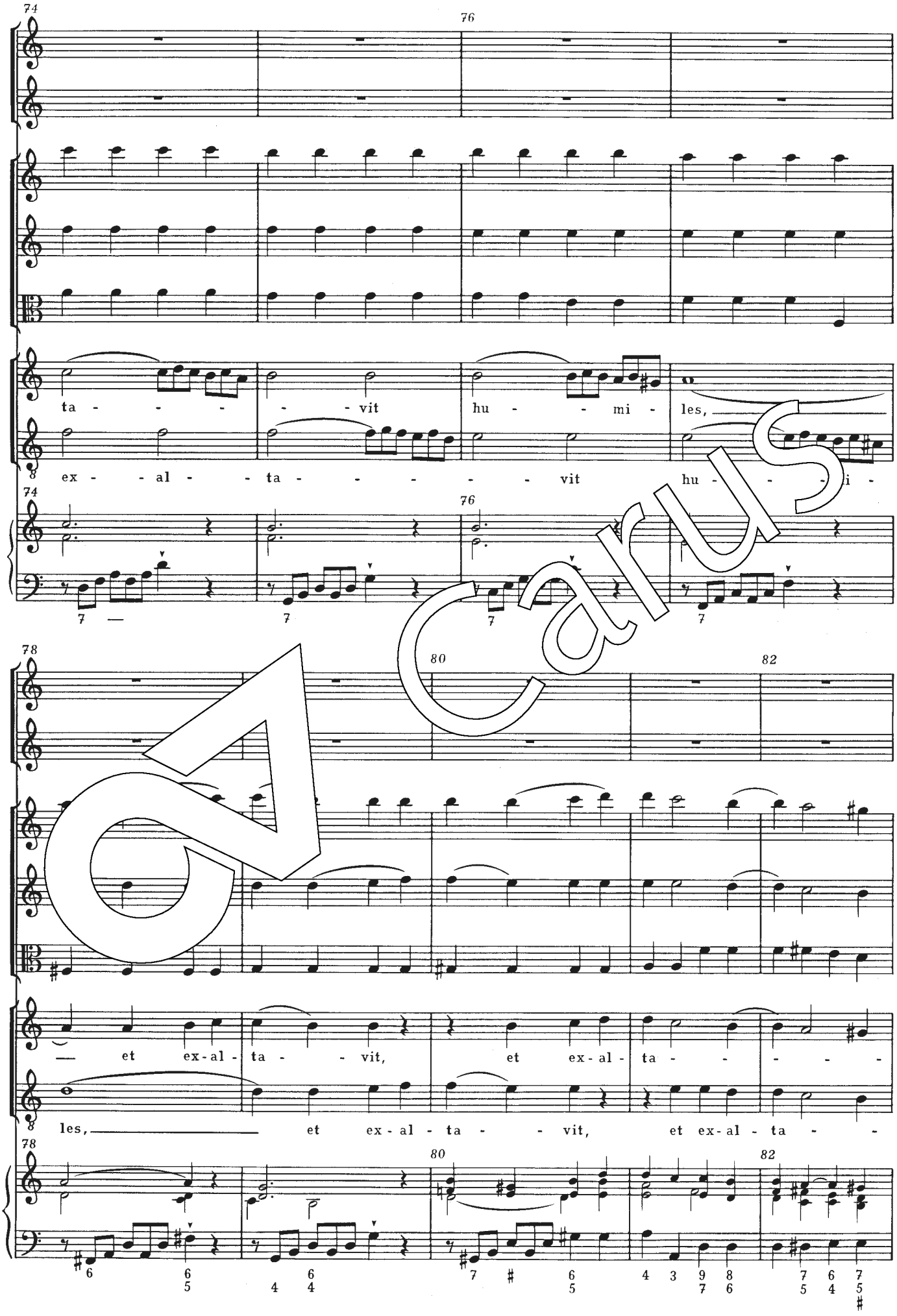
Carus


58
60
tr
p
De -po - - - -
De -
62
64
f
- - su-it po - ten - tes de se - de, De -po - - - -
po - - - - - su-it po - ten - tes, de -

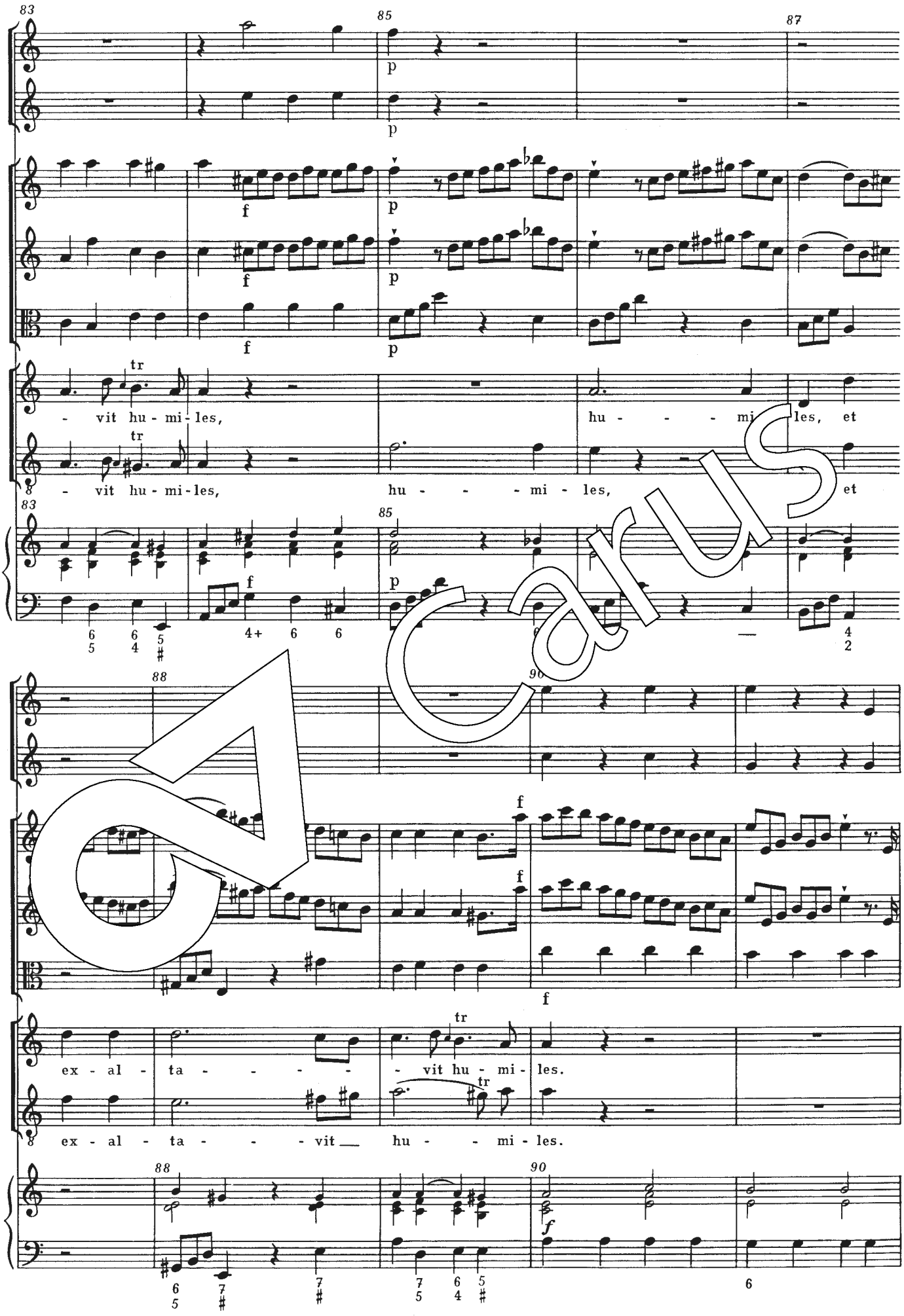
Carus


66
68
tr
- - su - it po - ten - tes de se - de, po - ten - tes de
po - - - - - - - su - it de se - de, po - ten - tes de
70
72
f
p
se - de, de - po - - - - su - it, et ex - - al - -
se - de, de - po - - - - su - it, et

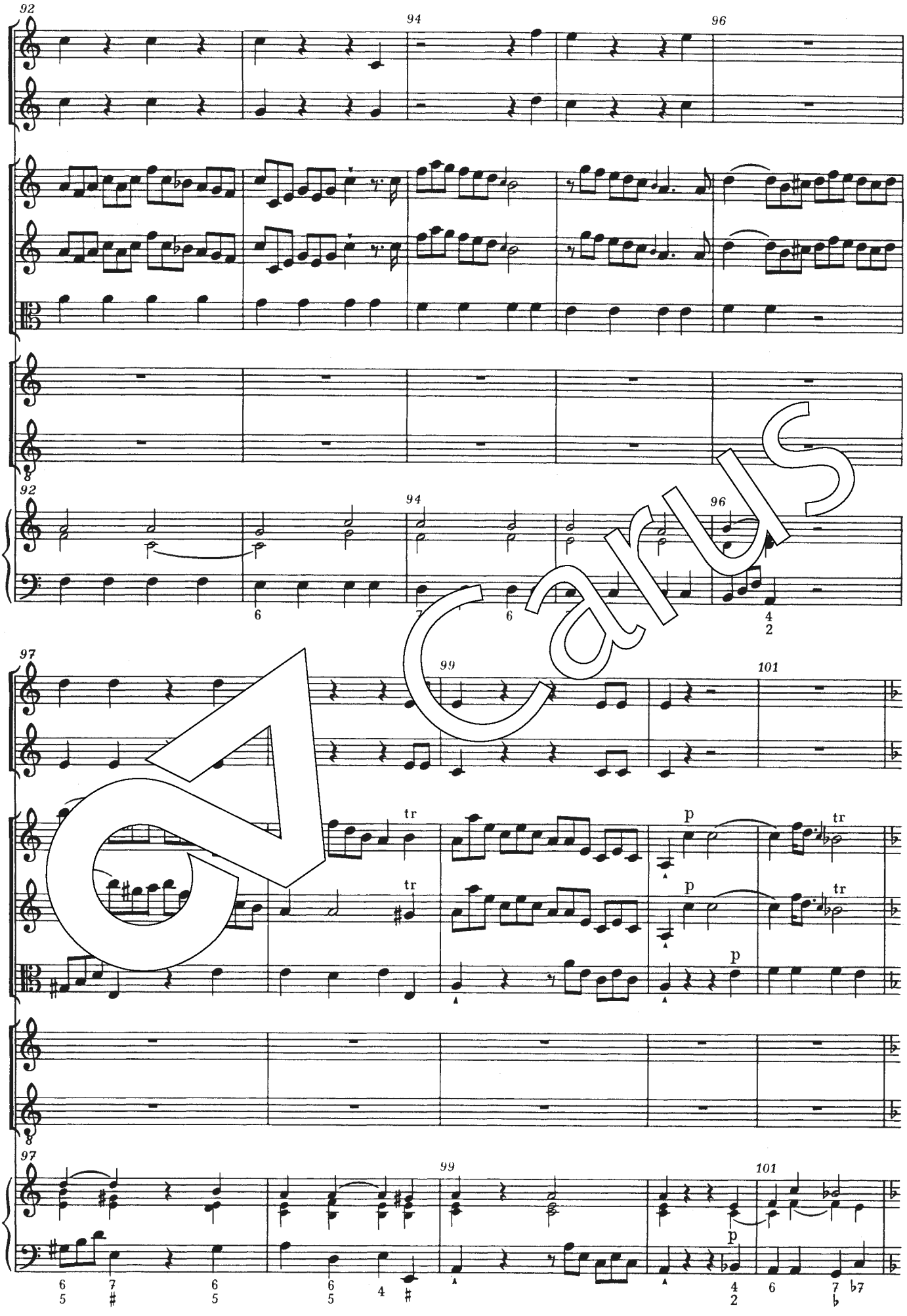
Carus


74
76
ta - - - - - vit hu - - mi - les,
ex - - al - - ta - - - - - vit hu - - - i -
78
80
82
— et ex-al - ta - - vit, et ex-al - ta - - - - -
les, — et ex - al - ta - - vit, et ex-al - ta - -

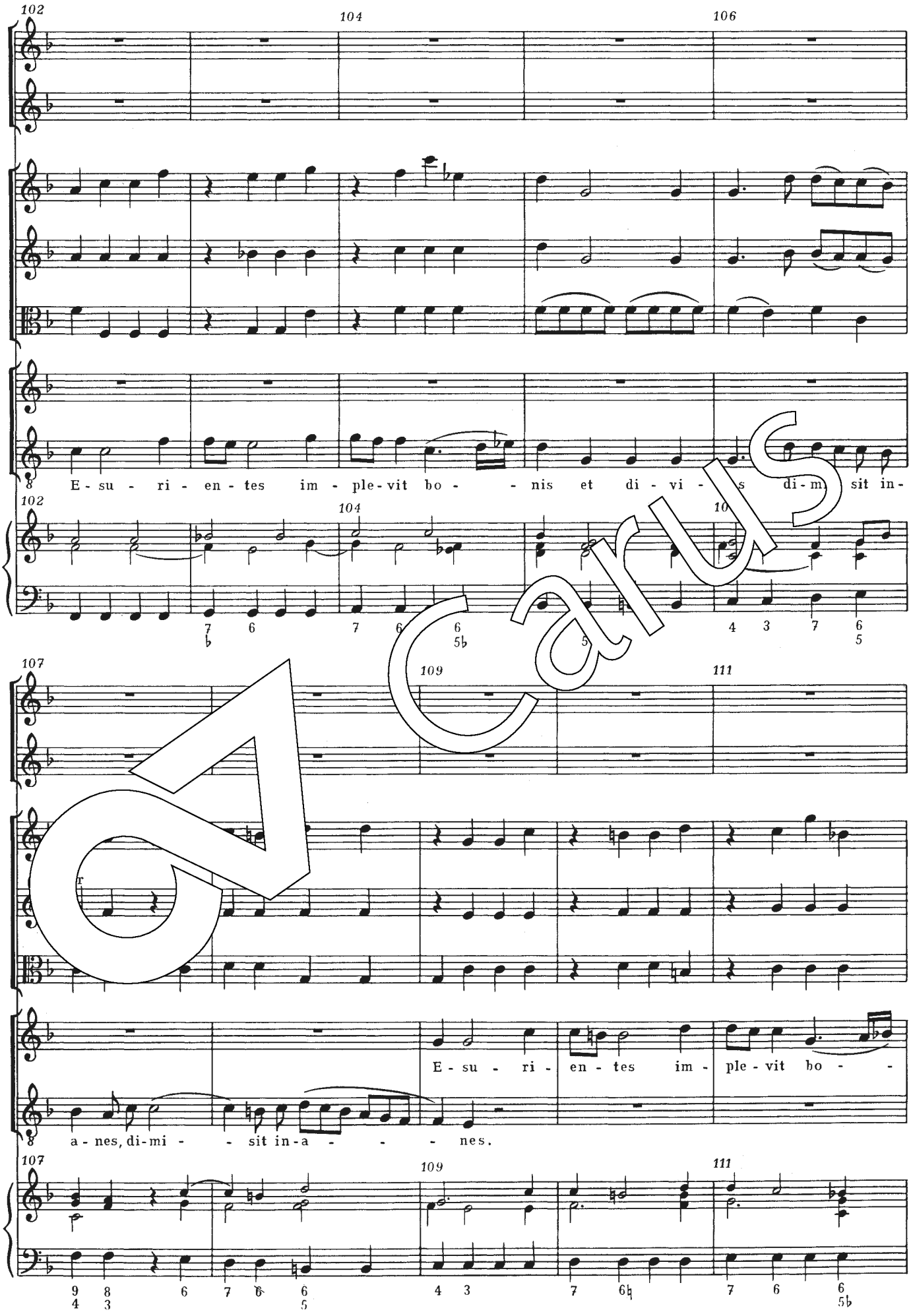
Carus


83
85
87
p
f
tr
- vit hu - mi - les,
hu - - - - mi - les, et
88
90
ex - al - ta - - - - - vit hu - mi - les.
ex - al - ta - - - - vit hu - - mi - les.

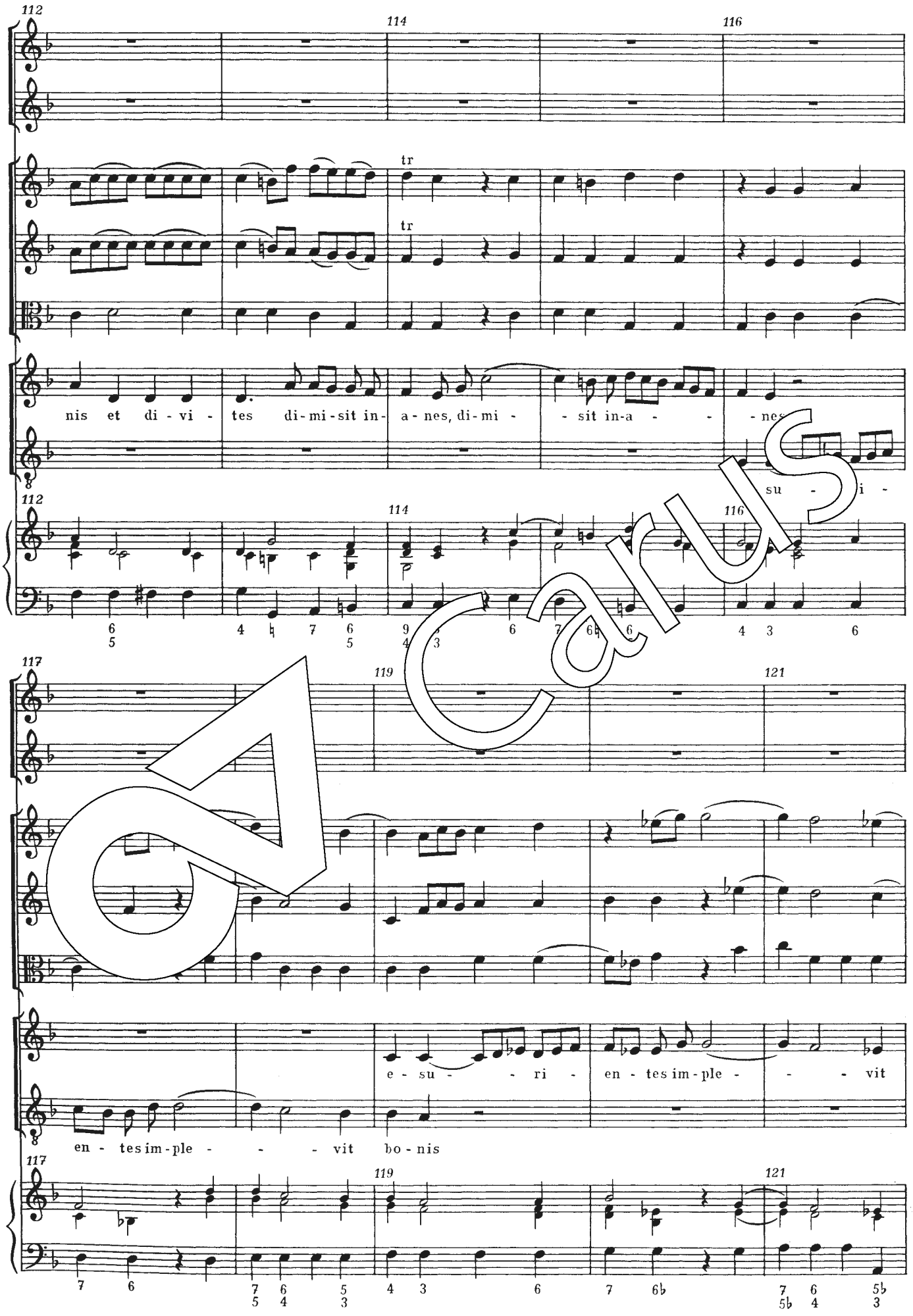
Carus



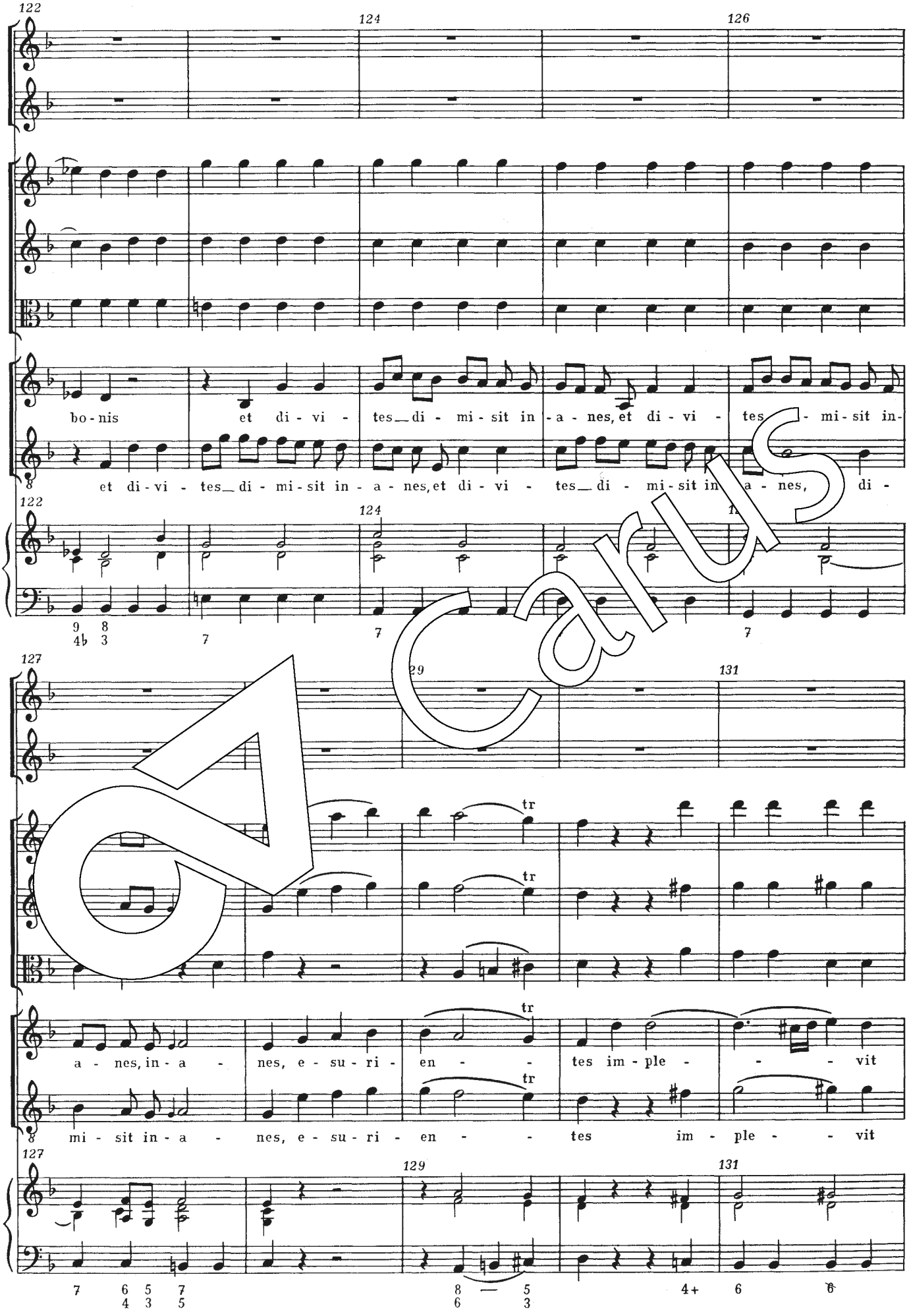
Carus


102
104
106
E - su - ri - en - tes im - ple - vit bo - - nis et di - vi - s di - m. sit in -
102
104
10
107
109
111
E - su - ri - en - tes im - ple - vit bo - -
a - nes, di - mi - - sit in - a - - - - nes.
107
109
111

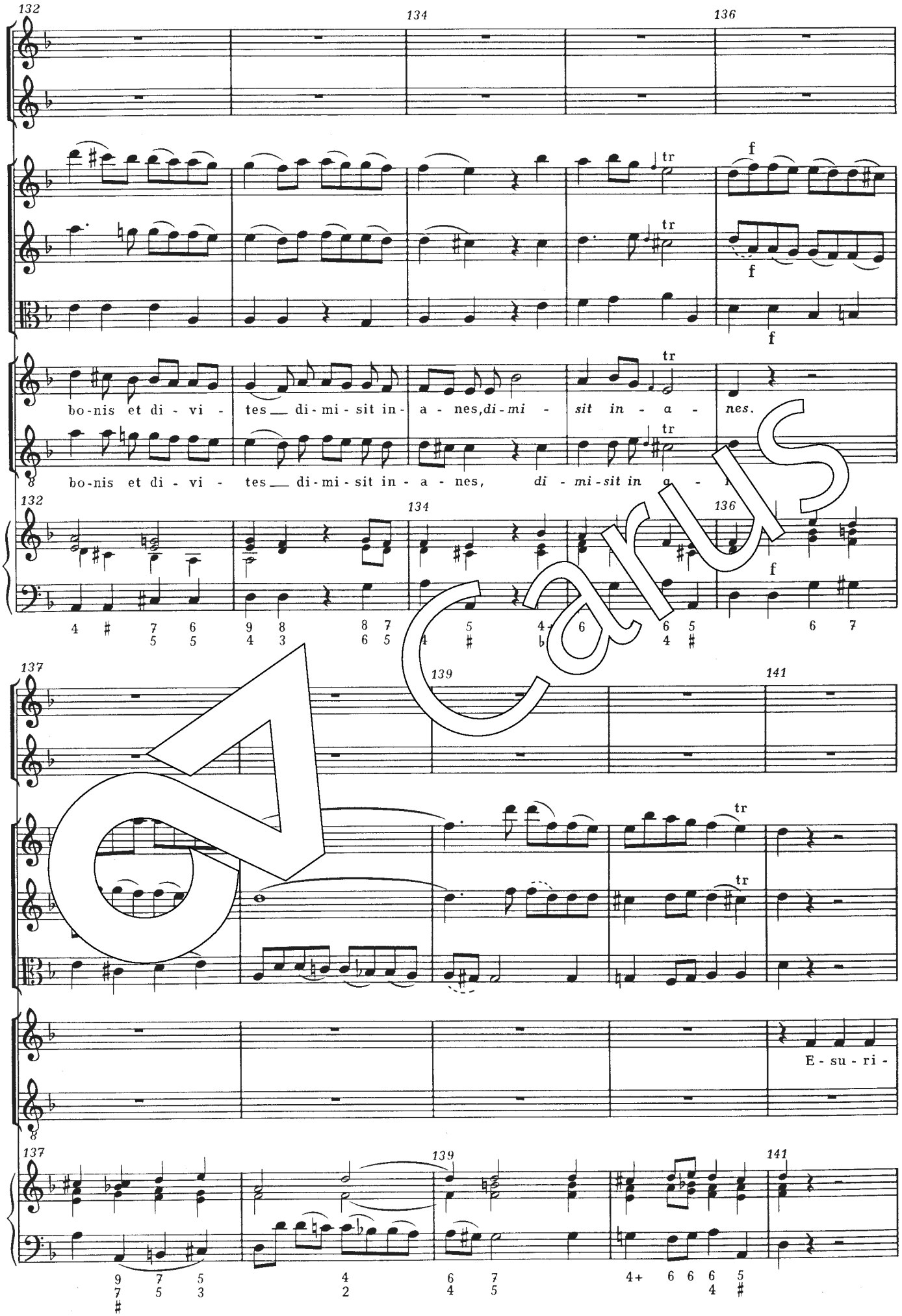
Carus


112
114
116
tr
tr
nis et di - vi - tes di-mi-sit in- a - nes, di-mi - - sit in-a - - - nes
su - i -
117
119
121
e - su - - ri - en - tes im-ple - - - vit
en - tes im-ple - - - vit bo - nis

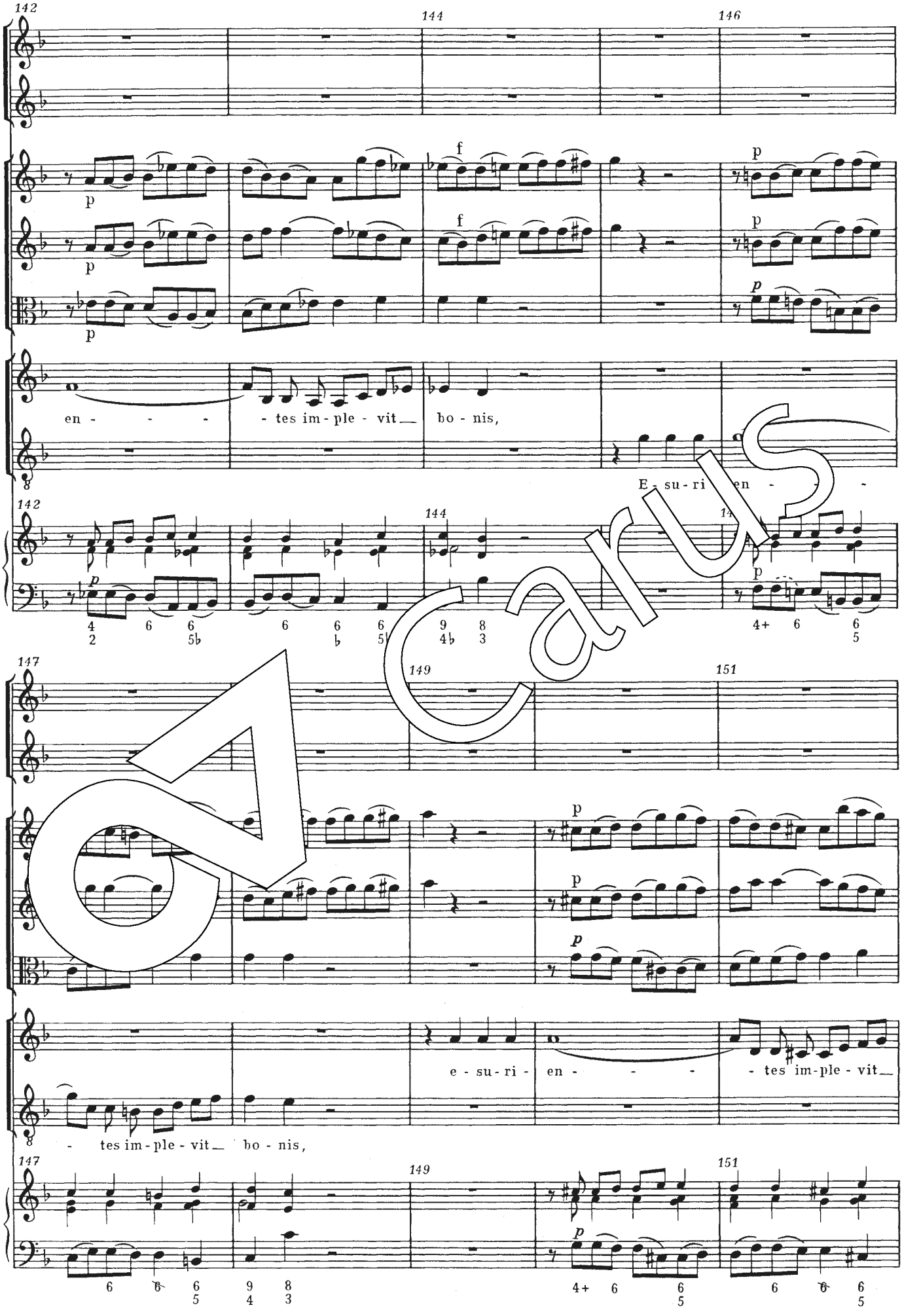
Carus


122
124
126
bo-nis et di-vi- tes di-mi-sit in-a-nes, et di-vi- tes mi-sit in-
et di-vi- tes di-mi-sit in-a-nes, et di-vi- tes di-mi-sit in-a-nes, di-
122
124
127
129
131
tr
a-nes, in-a- nes, e-su-ri-en- tes im-ple- vit
mi-sit in-a- nes, e-su-ri-en- tes im-ple- vit
127
129
131

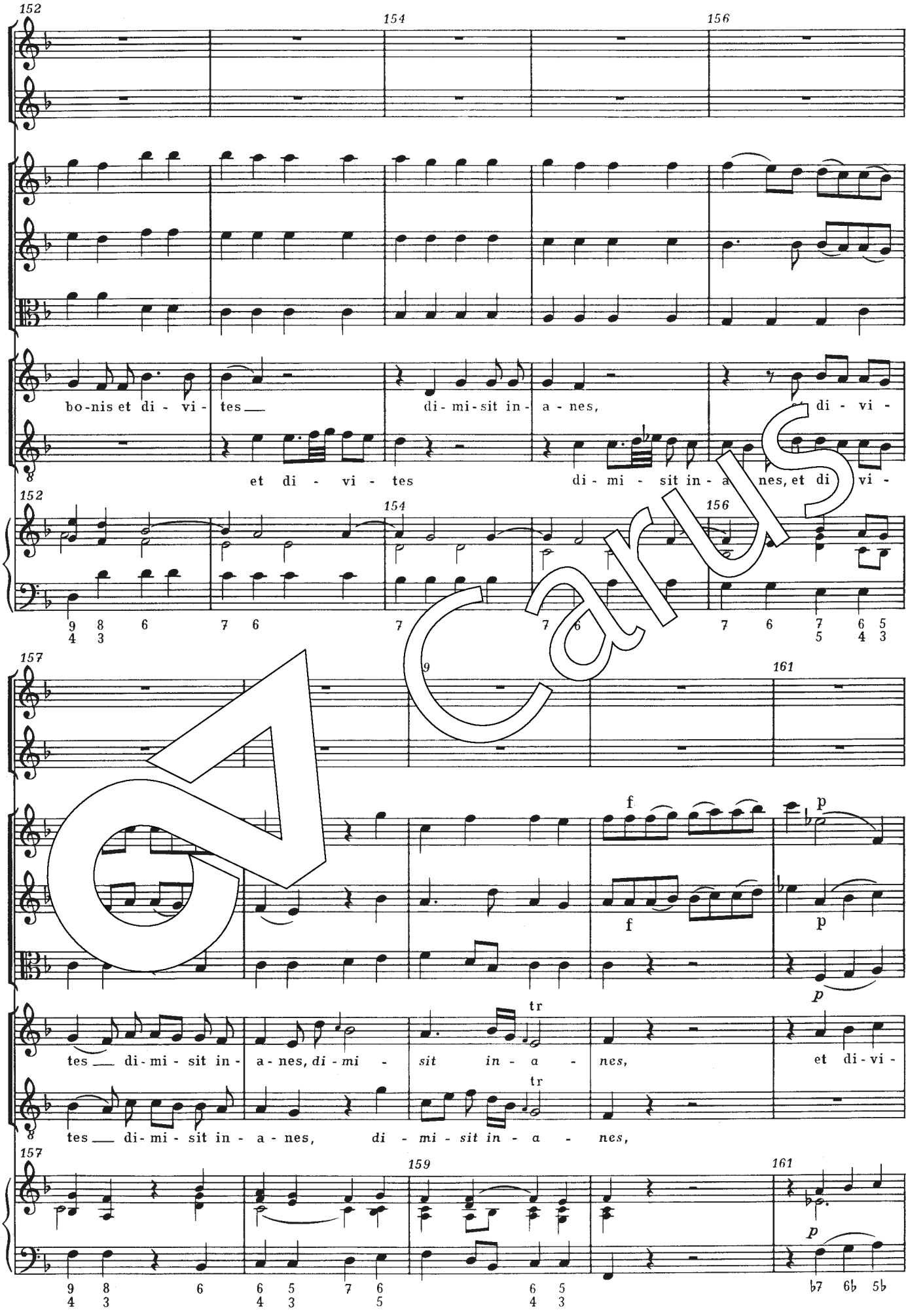
Carus


132
134
136
tr
f
bo-nis et di - vi - tes di-mi-sit in - a - nes, di-mi - sit in - a - nes.
bo-nis et di - vi - tes di-mi-sit in - a - nes, di - mi-sit in
137
139
141
E - su - ri -

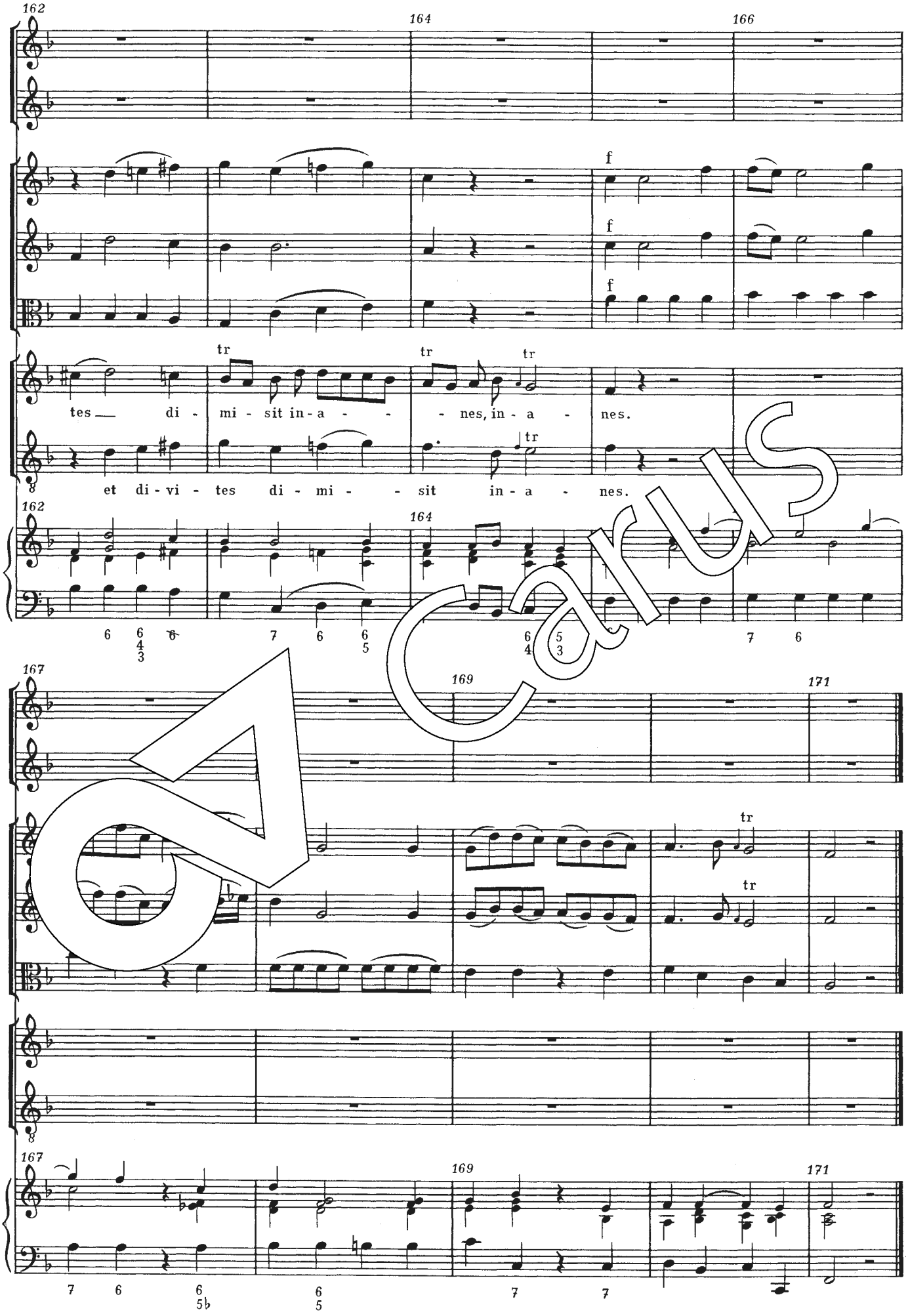
Carus


142
144
146
p
f
en - - - - tes im - ple - vit bo - nis,
E - su - ri en - - -
147
149
151
e - su - ri - en - - - tes im - ple - vit
- tes im - ple - vit bo - nis,

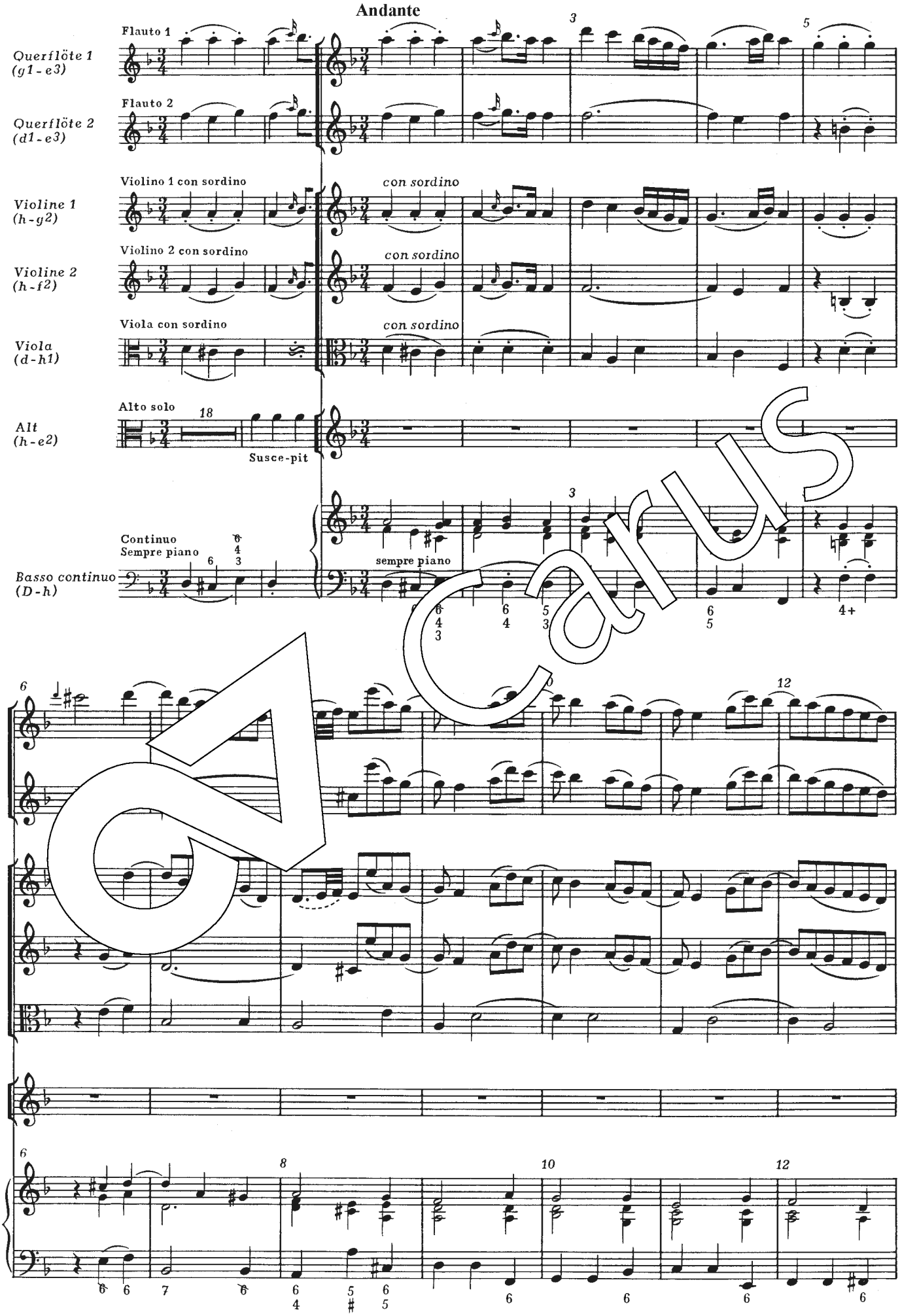
Carus


152
154
156
bo-nis et di - vi - tes
di - mi - sit in - a - nes,
di - vi -
et di - vi - tes
di - mi - sit in - a - nes, et di vi -
157
159
161
tes di - mi - sit in - a - nes, di - mi - sit in - a - nes,
et di - vi -
tes di - mi - sit in - a - nes, di - mi - sit in - a - nes,
f
p
tr

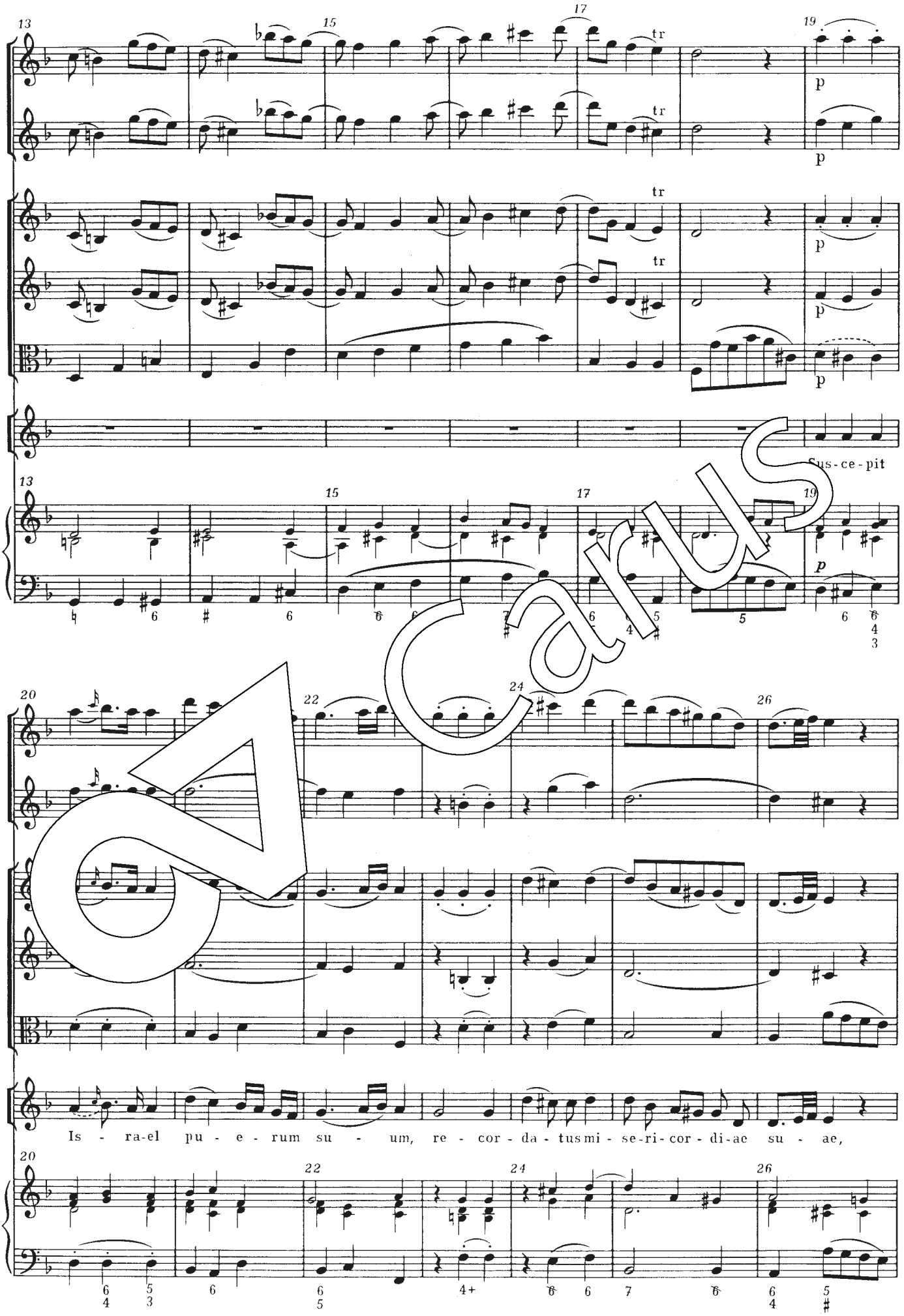
Carus


162
164
166
f
f
f
tr
tr
tr
tes di - mi - sit in - a - nes, in - a - nes.
et di - vi - tes di - mi - sit in - a - nes.
tr
tr
167
169
171
tr
tr

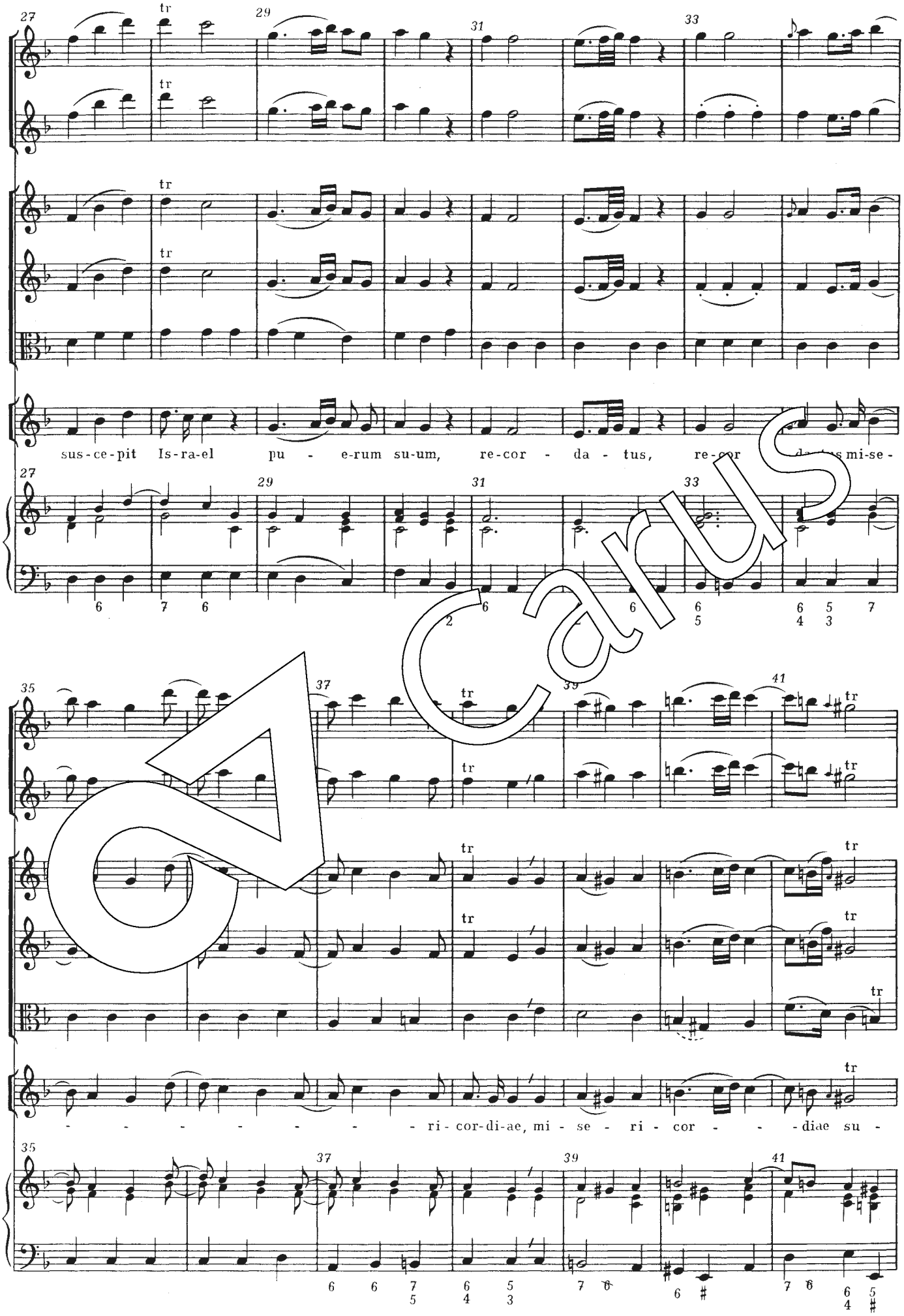
Carus


Andante
Querflöte 1 (g1 - e3)
Querflöte 2 (d1 - e3)
Violine 1 (h - g2)
Violine 2 (h - f2)
Viola (d - h1)
Alt (h - e2)
Basso continuo (D - h)
Flauto 1
Flauto 2
Violino 1 con sordino
Violino 2 con sordino
Viola con sordino
Alto solo
Susce-pit
con sordino
Continuo
Sempre piano
sempre piano

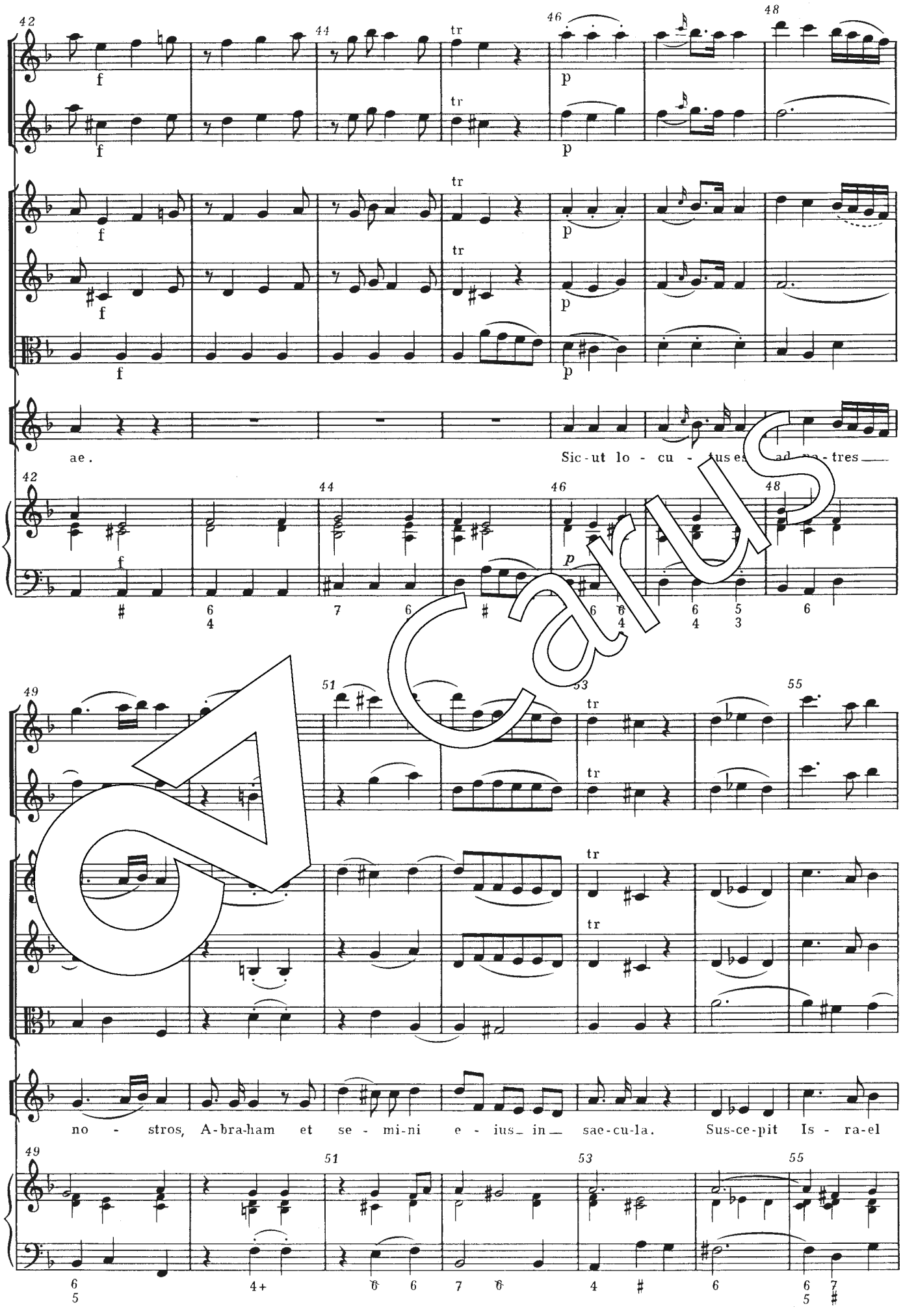
Carus


Sus-ce-pit
Is - ra-el pu - e - rum su - um, re - cor - da - tus mi - se-ri-cor - di-ae su - ae,

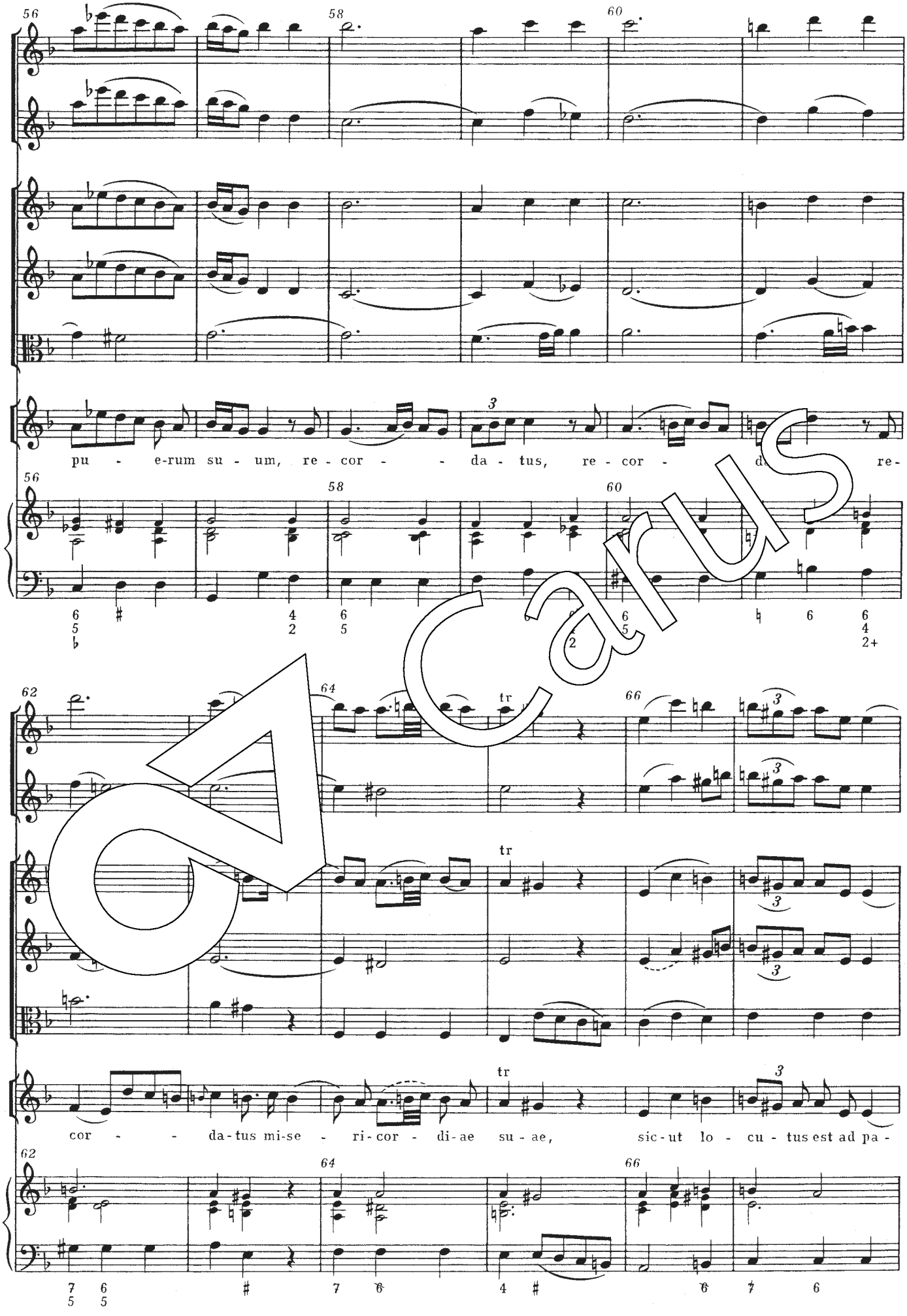
Carus


sus-ce-pit Is-ra-el pu - e-rum su-um, re-cor - da - tus, re-cor - da-tus mi-se-
- - - - - - - - ri-cor-di-ae, mi - se - ri - cor - - - diae su -

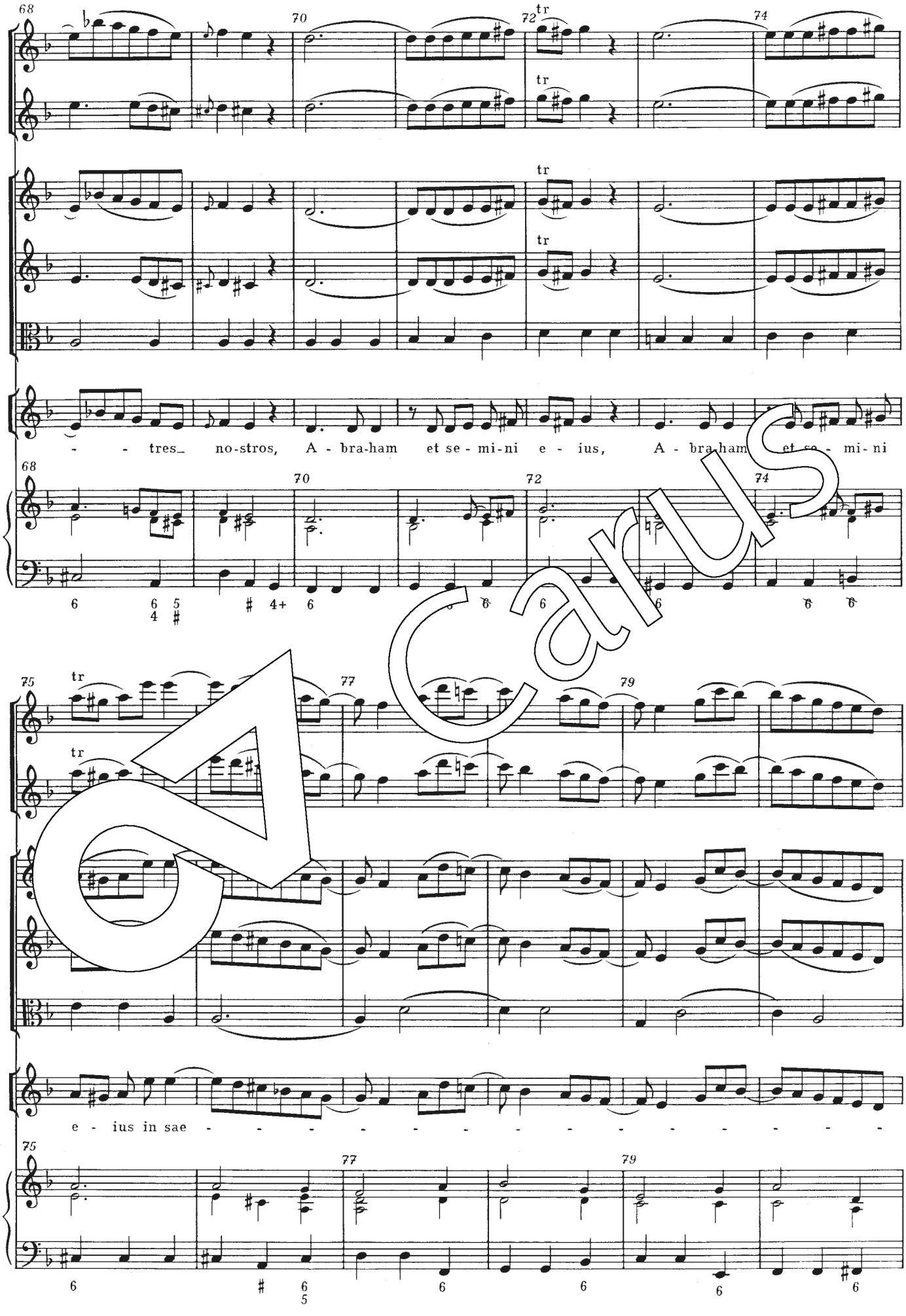
Carus


ae.
Sic - ut lo - cu - tus es ad pa - tres
no - stros, A - bra - ham et se - mi - ni e - ius in sae - cu - la. Sus - ce - pit Is - ra - el

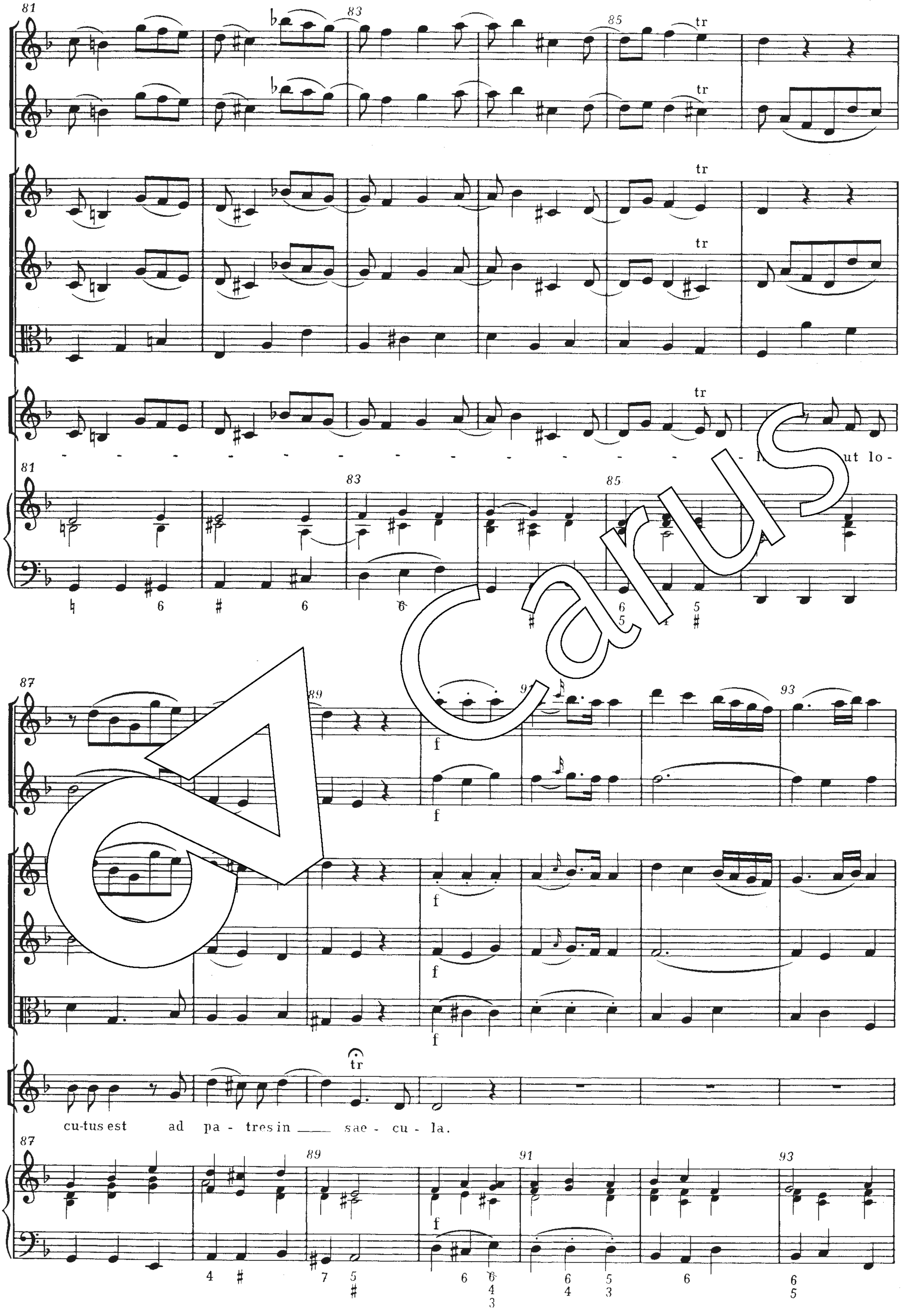
Carus


56
58
60
pu - e-rum su - um, re - cor - - da - tus, re - cor - da re-
62
64
66
cor - - da-tus mi-se - ri-cor - di-ae su - ae, sic-ut lo - cu - tus est ad pa -

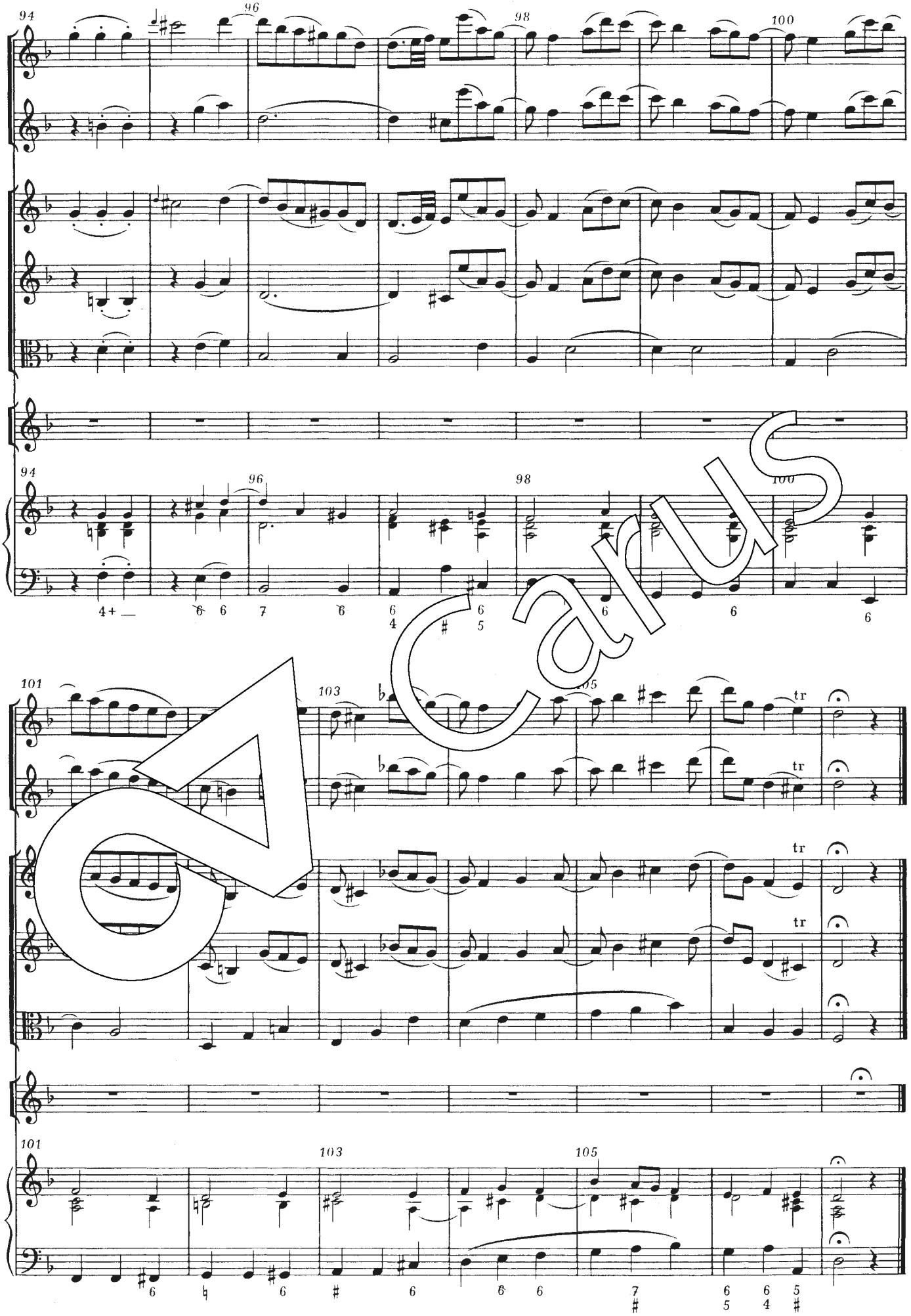
Carus


68
70
72
tr
74
tr
tr
tr
- - tres_ no-stros, A - bra-ham et se - mi-ni e - ius, A - bra-ham et se - mi-ni
68
70
72
74
6 6 5 4 # 4+ 6 6 6 6 6
75
tr
77
79
tr
e - ius in sae - - - - - - - - - - - - - - -
75
77
79
6 # 6 5 6 6 6 6

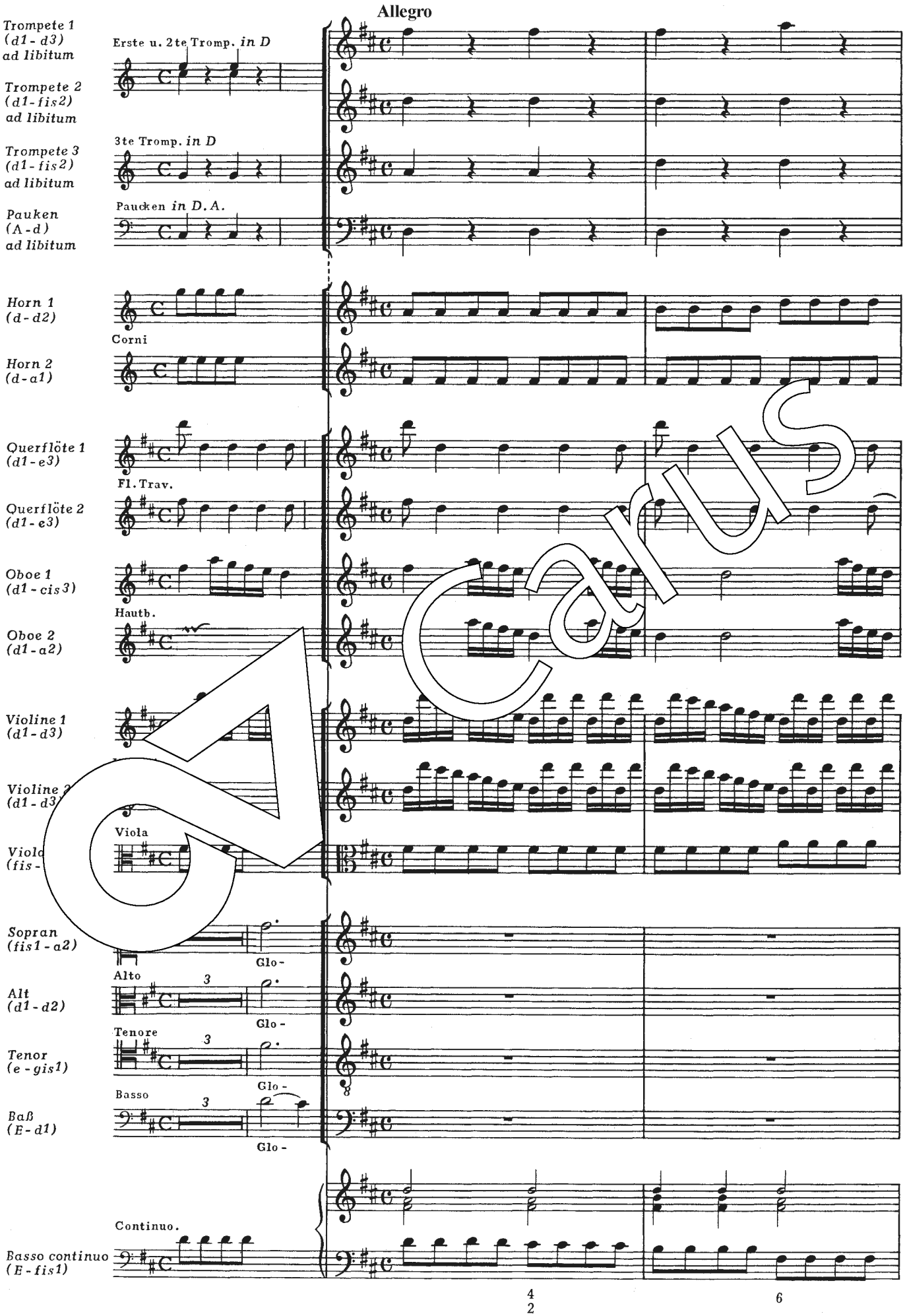
Carus



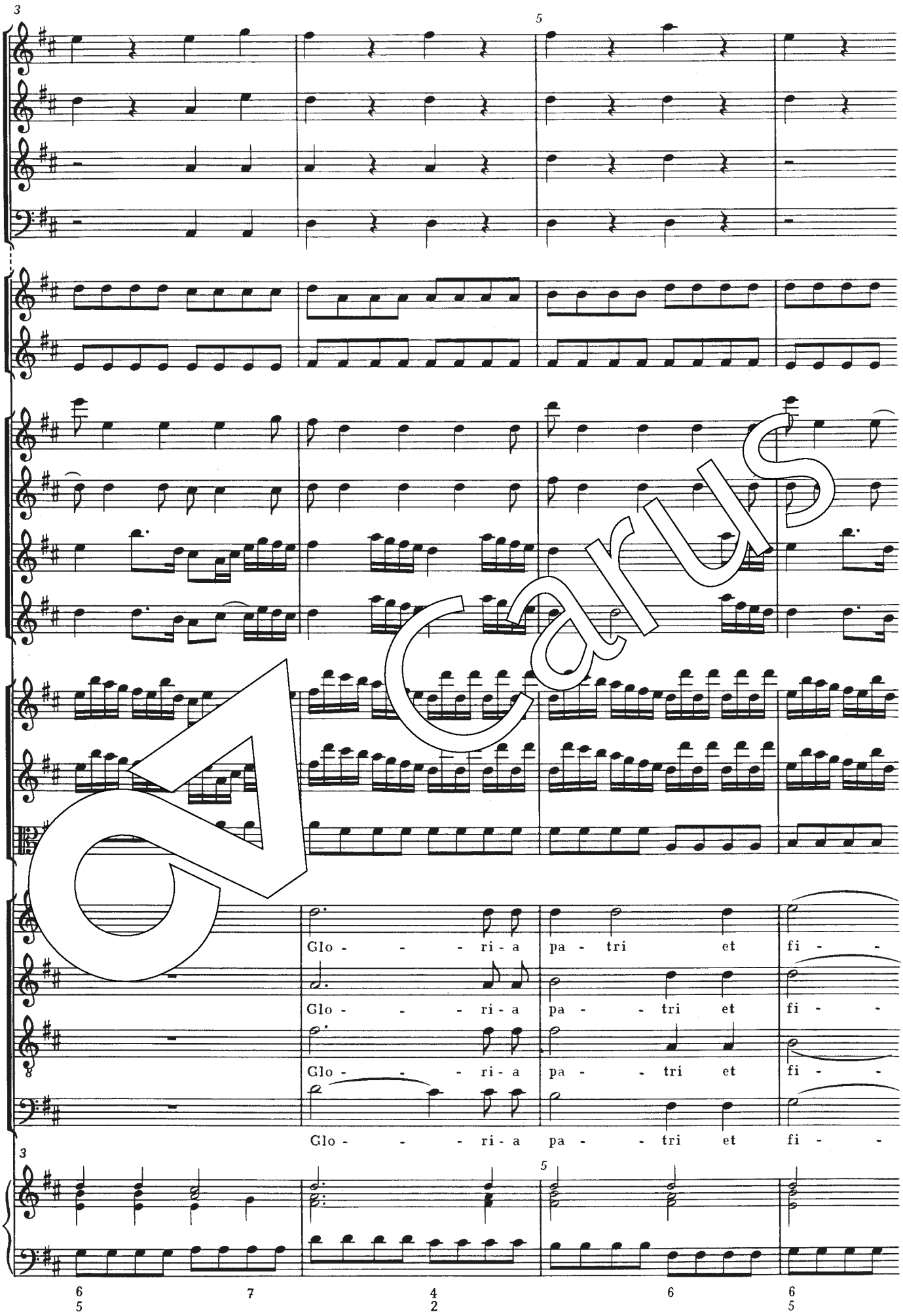
Carus



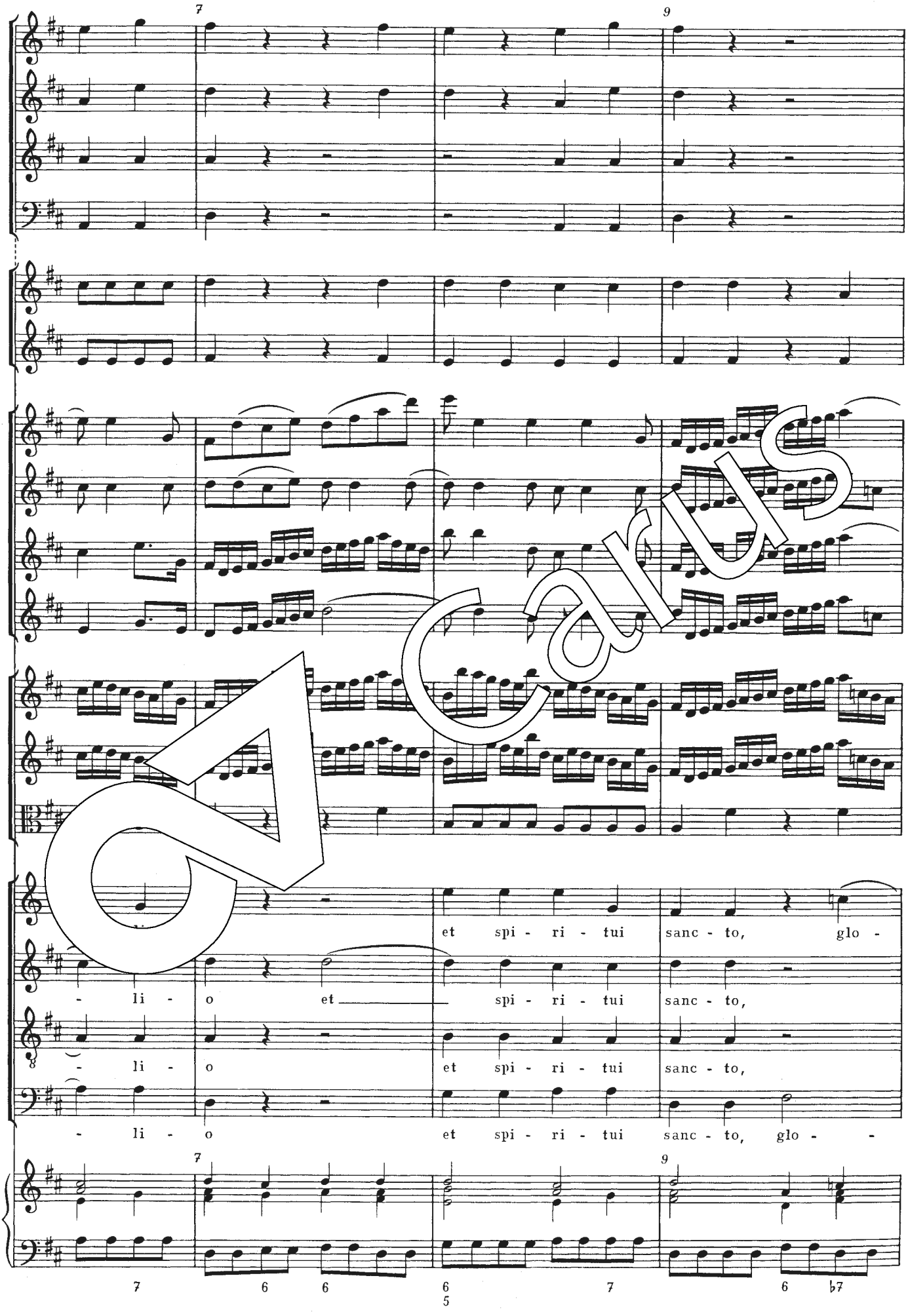
Carus


Allegro
Trompete 1 (d1 - d3) ad libitum
Erste u. 2te Tromp. in D
Trompete 2 (d1 - fis2) ad libitum
3te Tromp. in D
Trompete 3 (d1 - fis2) ad libitum
Pauken (A - d) ad libitum
Paucken in D. A.
Horn 1 (d - d2)
Corni
Horn 2 (d - a1)
Querflöte 1 (d1 - e3)
Fl. Trav.
Querflöte 2 (d1 - e3)
Oboe 1 (d1 - cis3)
Hautb.
Oboe 2 (d1 - a2)
Violine 1 (d1 - d3)
Violine 2 (d1 - d3)
Viola
Viol (fis -
Sopran (fis1 - a2)
Glo -
Alto
Alt (d1 - d2)
Glo -
Tenore
Tenor (e - gis1)
Glo -
Basso
Baß (E - d1)
Glo -
Continuo.
Basso continuo (E - fis1)
4/2
6

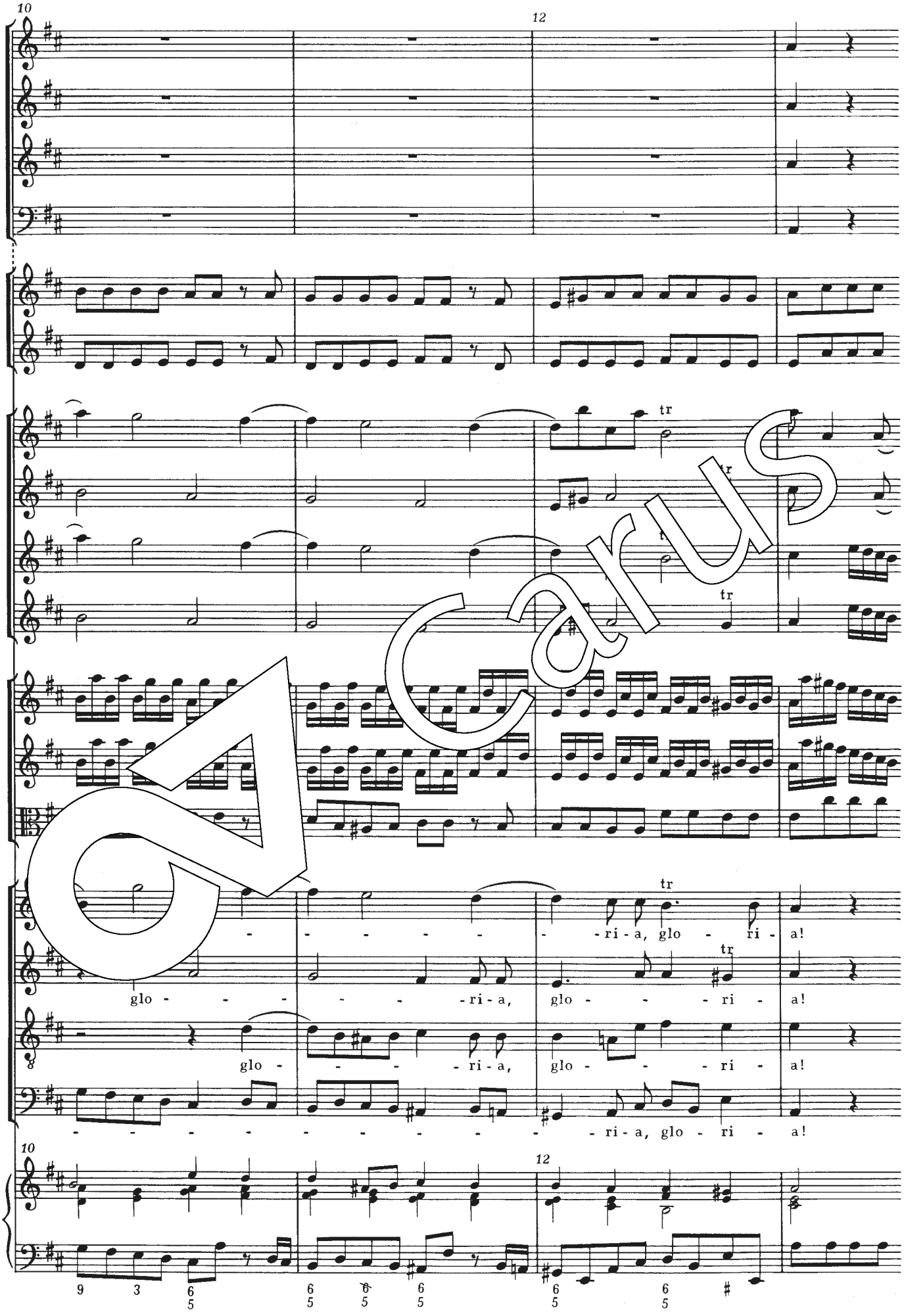
Carus


Glo - - - ri - a pa - tri et fi - -
Glo - - - ri - a pa - - tri et fi - -
Glo - - - ri - a pa - - tri et fi - -
Glo - - - ri - a pa - - tri et fi - -

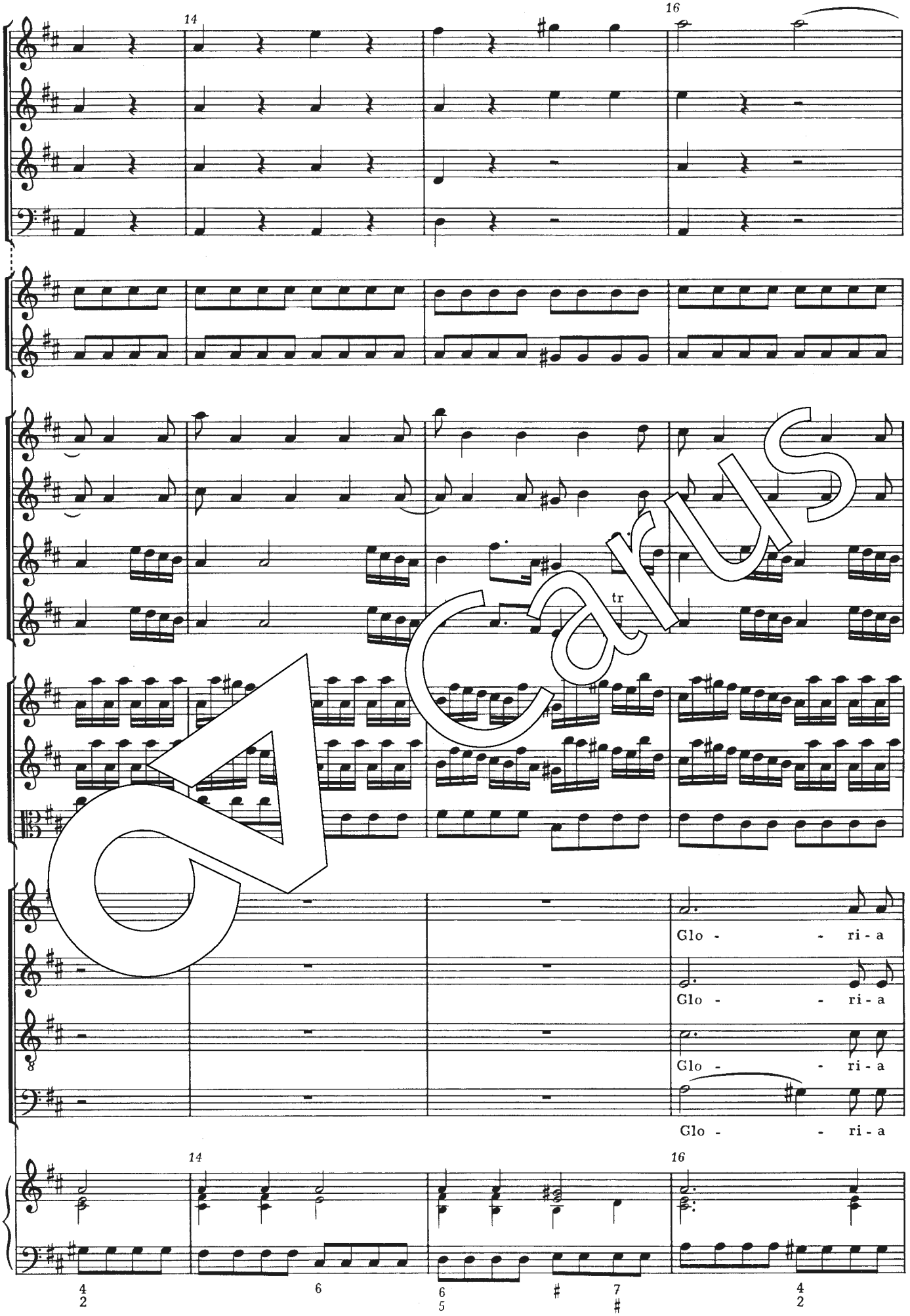
Carus


7
9
et spi - ri - tui sanc - to, glo -
- li - o et spi - ri - tui sanc - to,
- li - o et spi - ri - tui sanc - to,
- li - o et spi - ri - tui sanc - to, glo -
7
9
7 6 6 6 7 6 ♭7
5

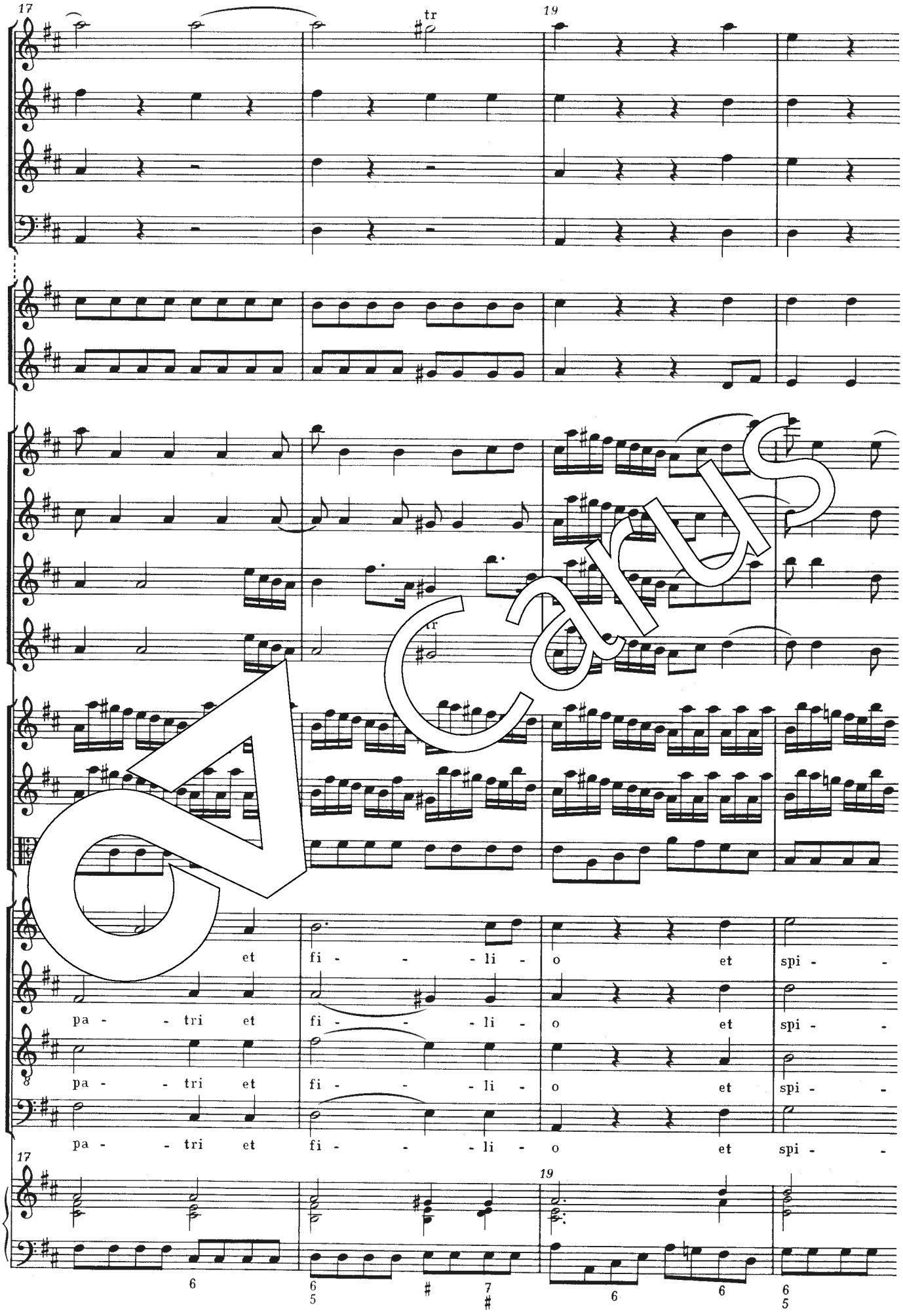
Carus



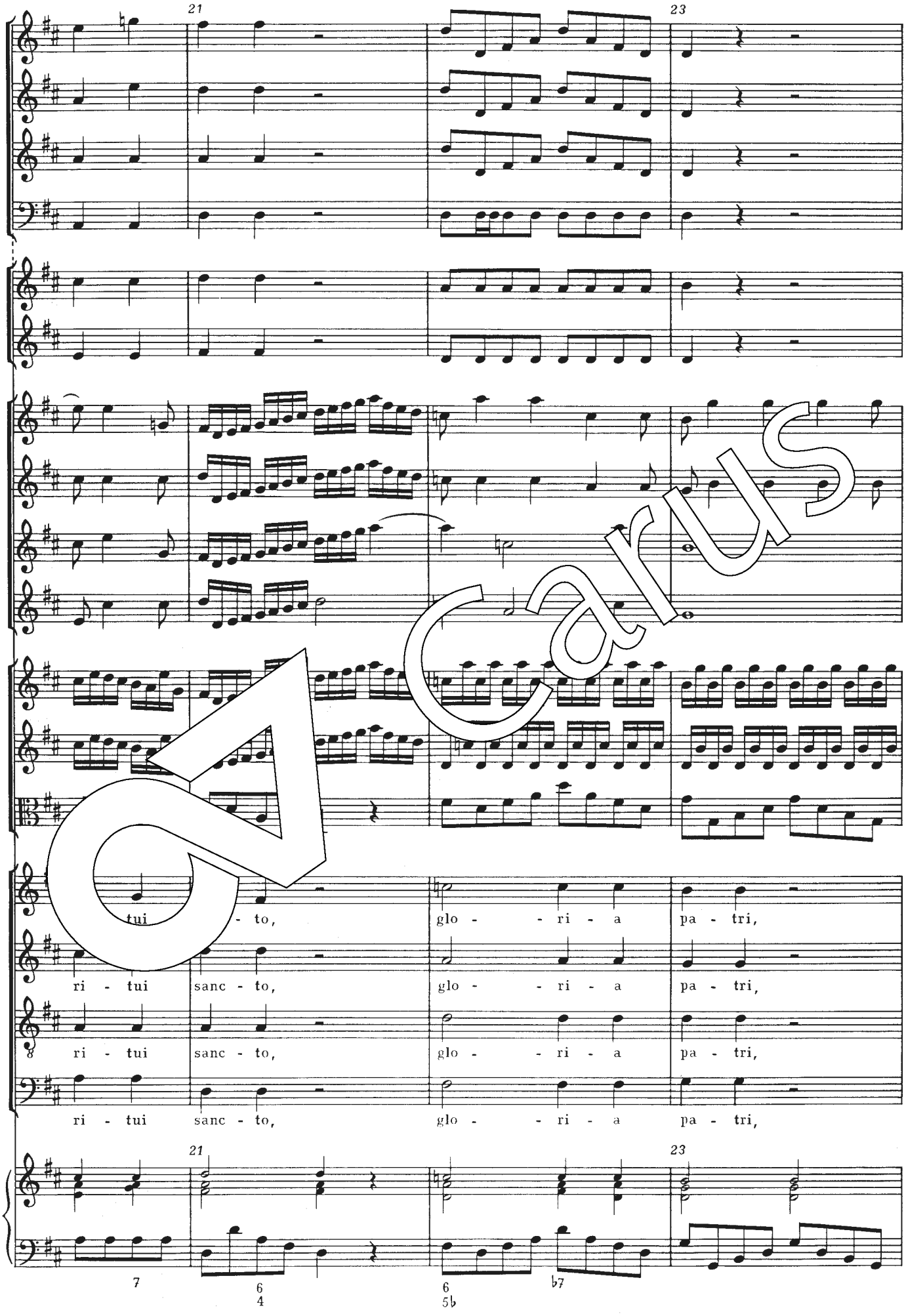
Carus



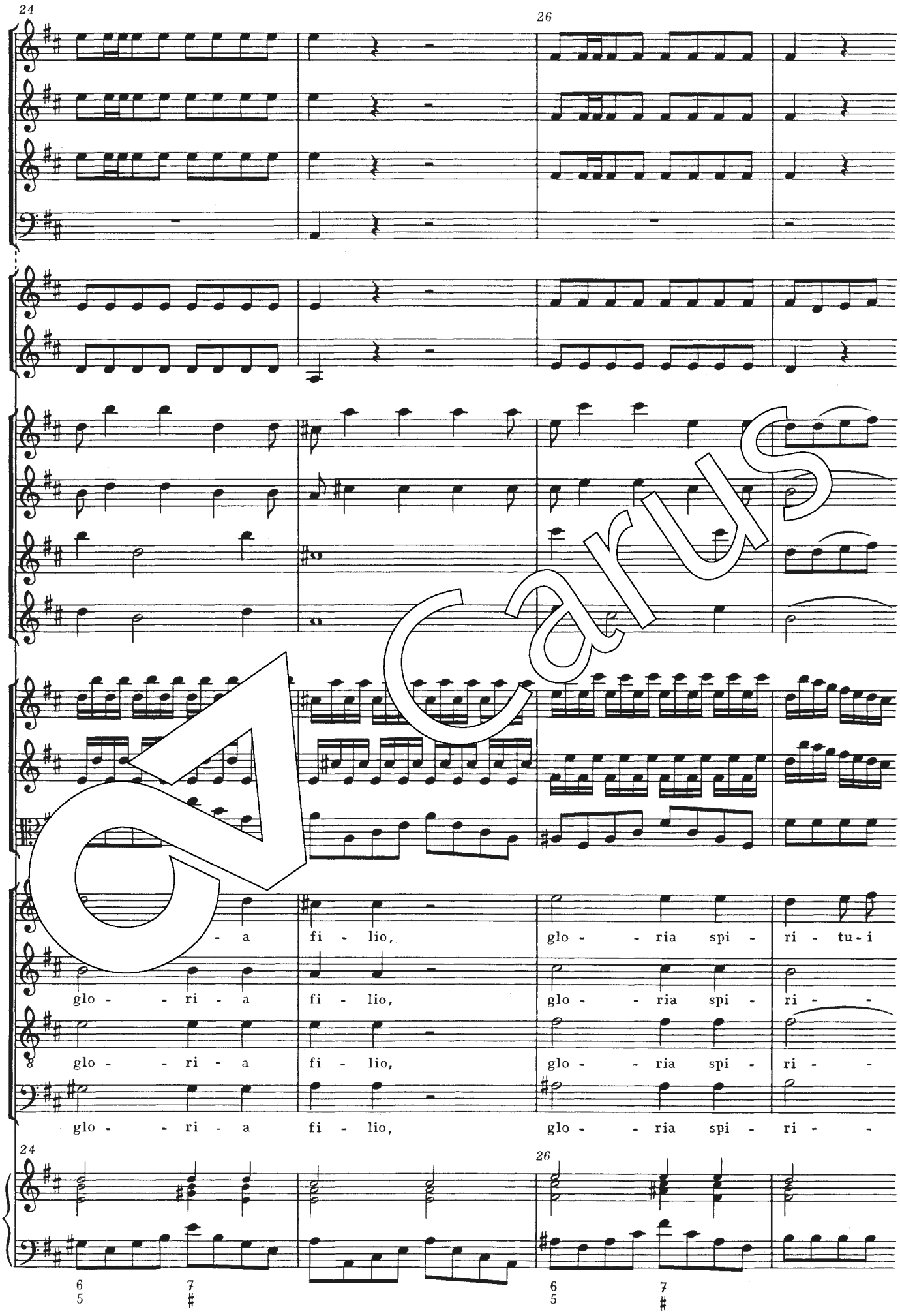
Carus


17
tr
19
et fi - - - li - o et spi - -
pa - - tri et fi - - - li - o et spi - -
pa - - tri et fi - - - li - o et spi - -
pa - - tri et fi - - - li - o et spi - -
17
19
6
6 7
5 #
6
6
6
5

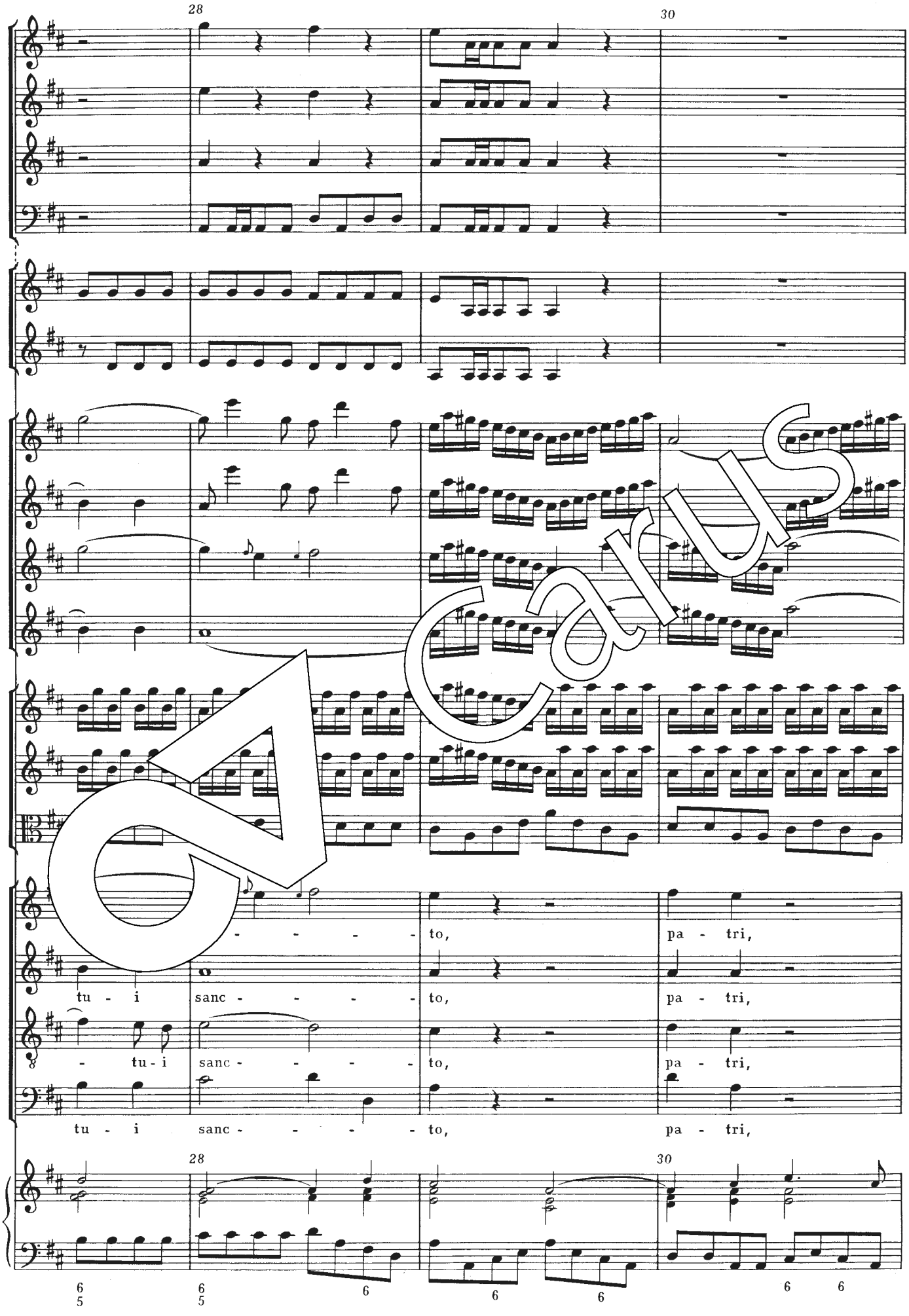
Carus


21
23
tui - to, glo - ri - a pa - tri,
ri - tui sanc - to, glo - ri - a pa - tri,
ri - tui sanc - to, glo - ri - a pa - tri,
ri - tui sanc - to, glo - ri - a pa - tri,
21
23
7
6 4
6 5♭
♭7

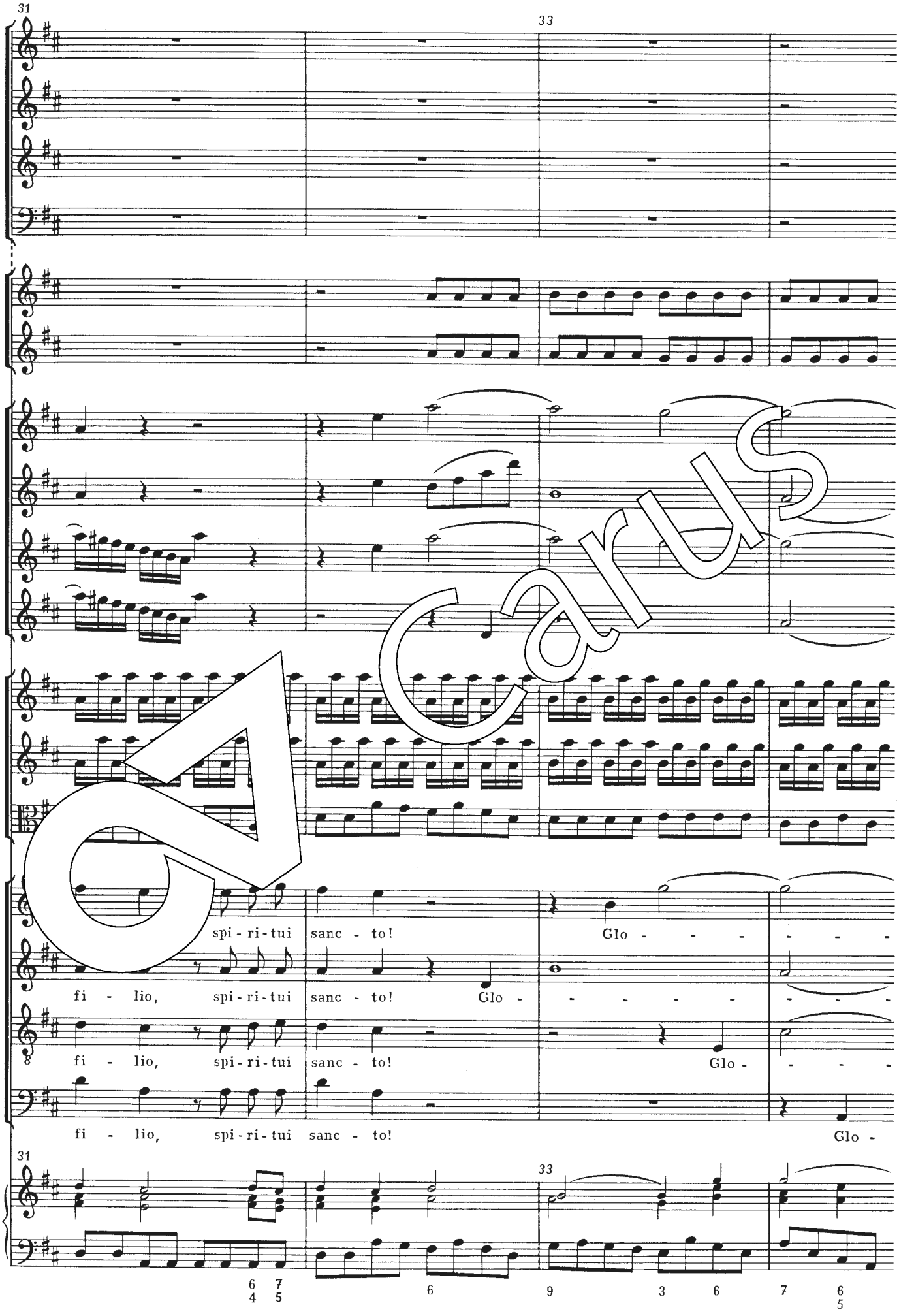
Carus


24
26
- a fi - lio, glo - - ria spi - ri - tu - i
glo - - ri - a fi - lio, glo - - ria spi - ri - -
8 glo - - ri - a fi - lio, glo - - ria spi - ri - -
glo - - ri - a fi - lio, glo - - ria spi - ri - -
24
26
6 5
7 ♯
6 5
7 ♯

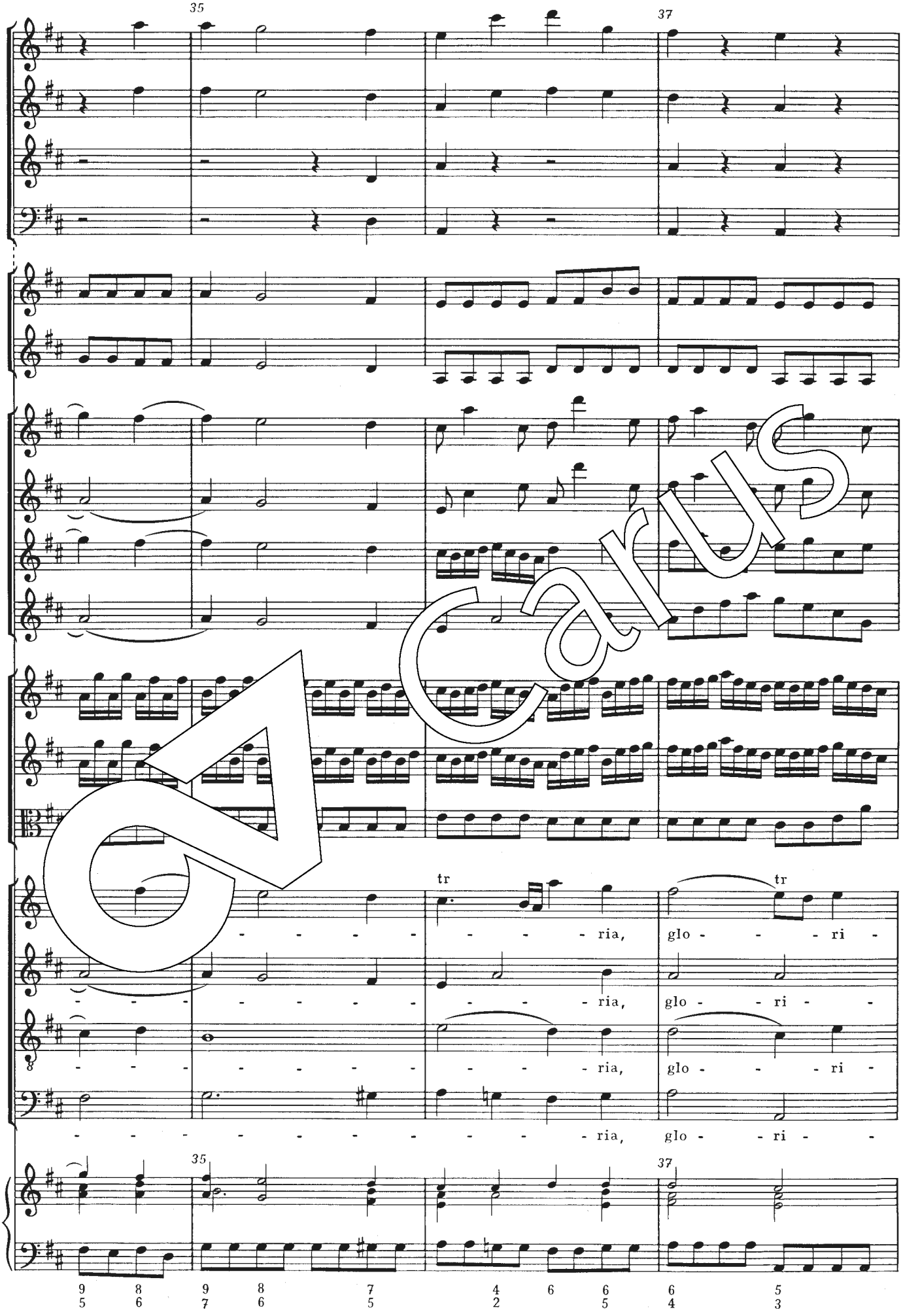
Carus


28
30
- - - - - to, pa - tri,
tu - i sanc - - - - - to, pa - tri,
tu - i sanc - - - - - to, pa - tri,
tu - i sanc - - - - - to, pa - tri,
28
30
6 6 6 6 6 6 6 6
5 5

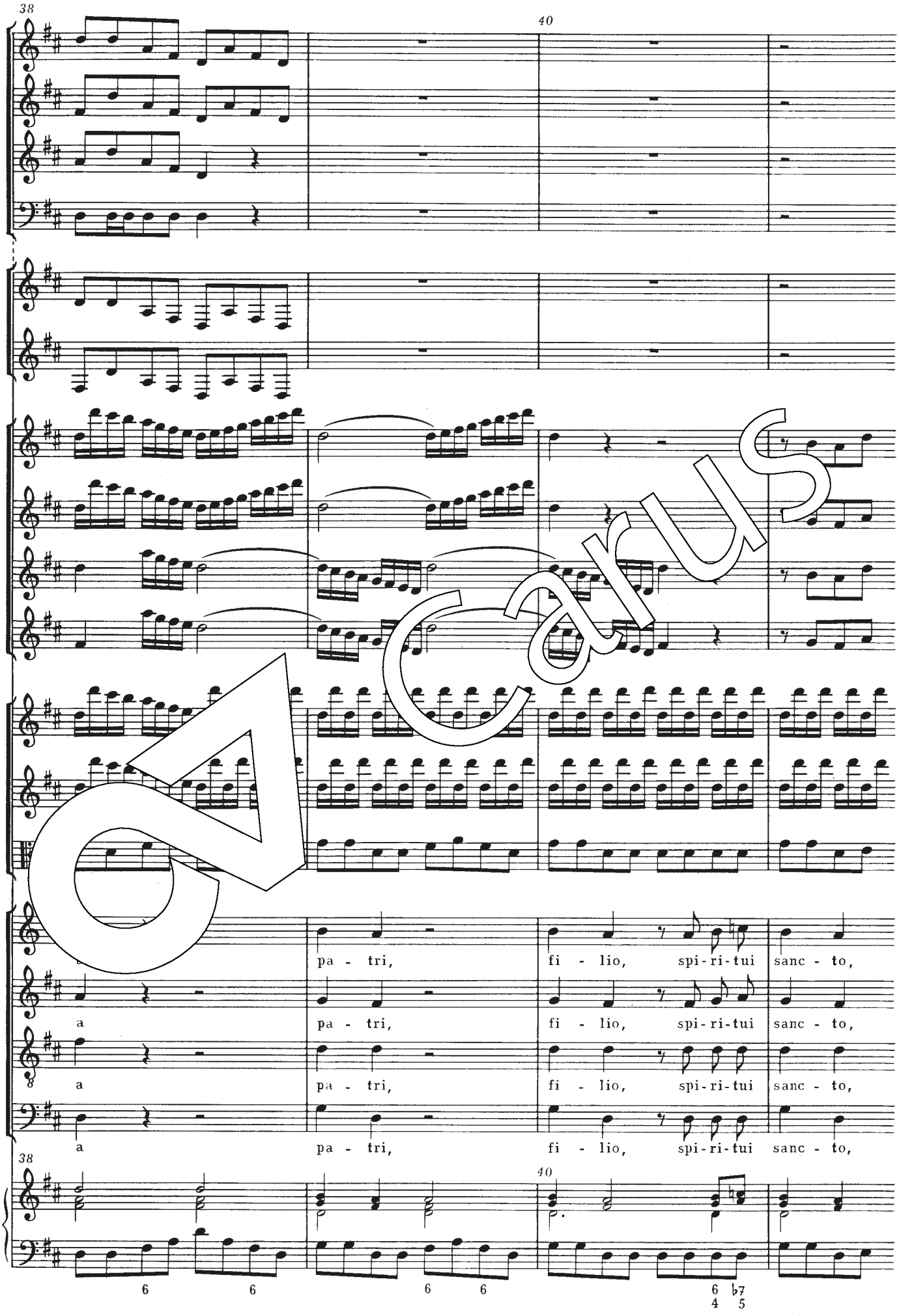
Carus


31
33
spi - ri - tui sanc - to! Glo - - - - - - - -
fi - lio, spi - ri - tui sanc - to! Glo - - - - - - - - -
fi - lio, spi - ri - tui sanc - to! Glo - - - -
fi - lio, spi - ri - tui sanc - to! Glo -
31
33
6 7 4 5
6
9
3
6
7
6 5

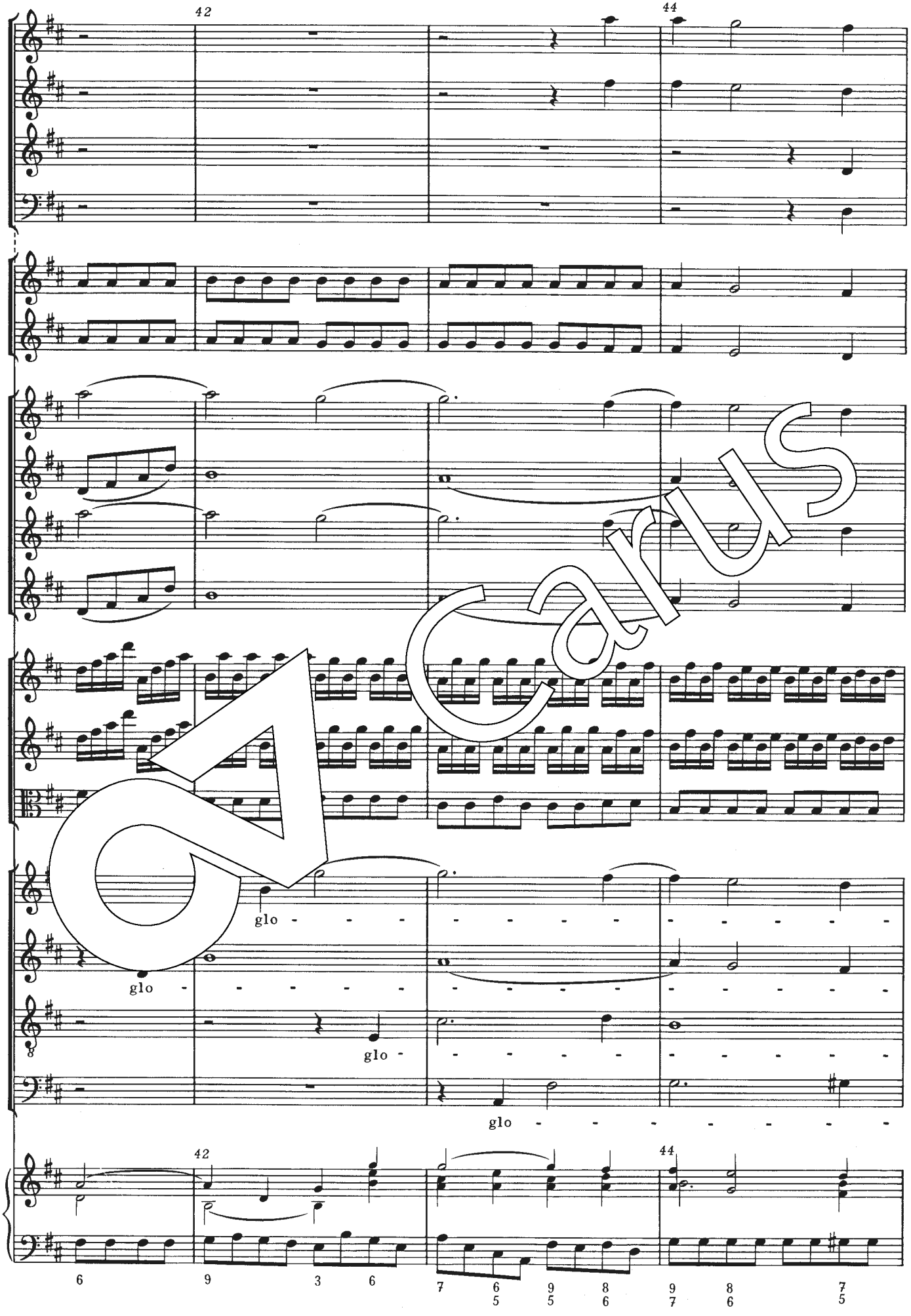
Carus


35
37
tr
tr
- - - - - - - - - ria, glo - - - - ri -
- - - - - - - - - ria, glo - - - ri - -
- - - - - - - - - ria, glo - - - ri -
- - - - - - - - - ria, glo - - - ri - -
35
37
9 8 9 8 7 4 6 6 6 5
5 6 7 6 5 2 5 4 3

Carus


38
40
pa - tri, fi - lio, spi-ri-tui sanc - to,
a pa - tri, fi - lio, spi-ri-tui sanc - to,
a pa - tri, fi - lio, spi-ri-tui sanc - to,
a pa - tri, fi - lio, spi-ri-tui sanc - to,
38
40
6 6 6 6 6 6 7
4 5

Carus



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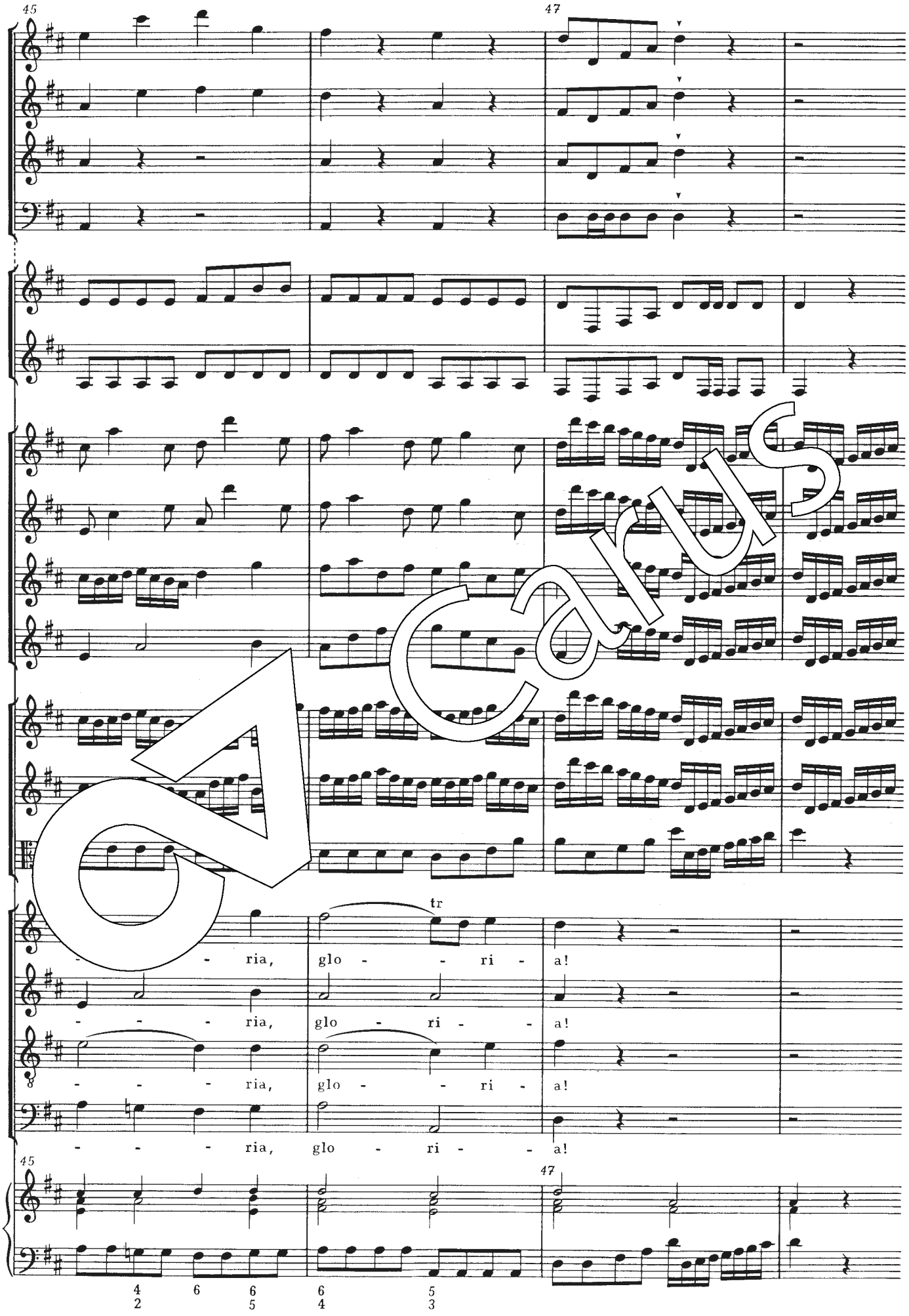
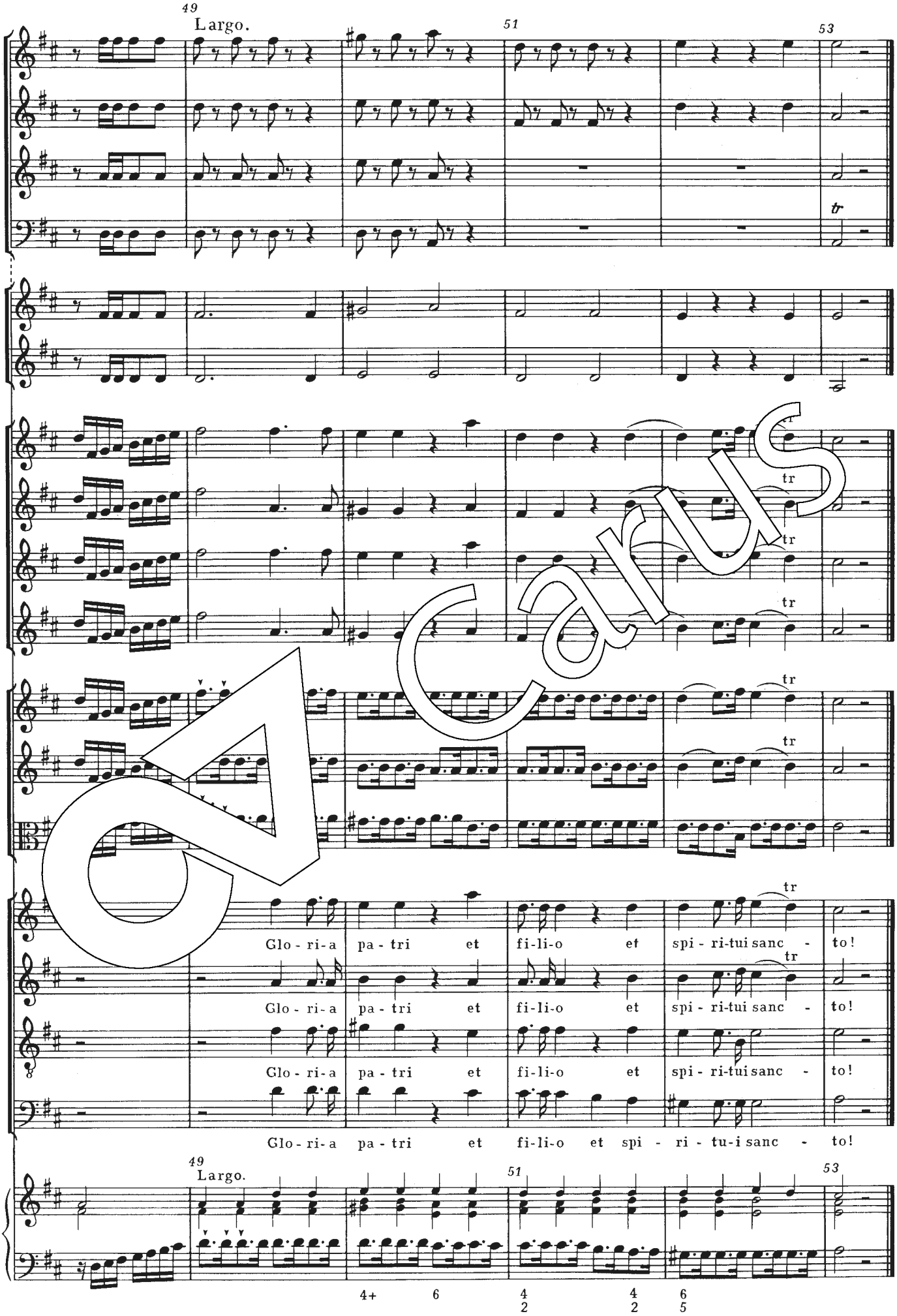
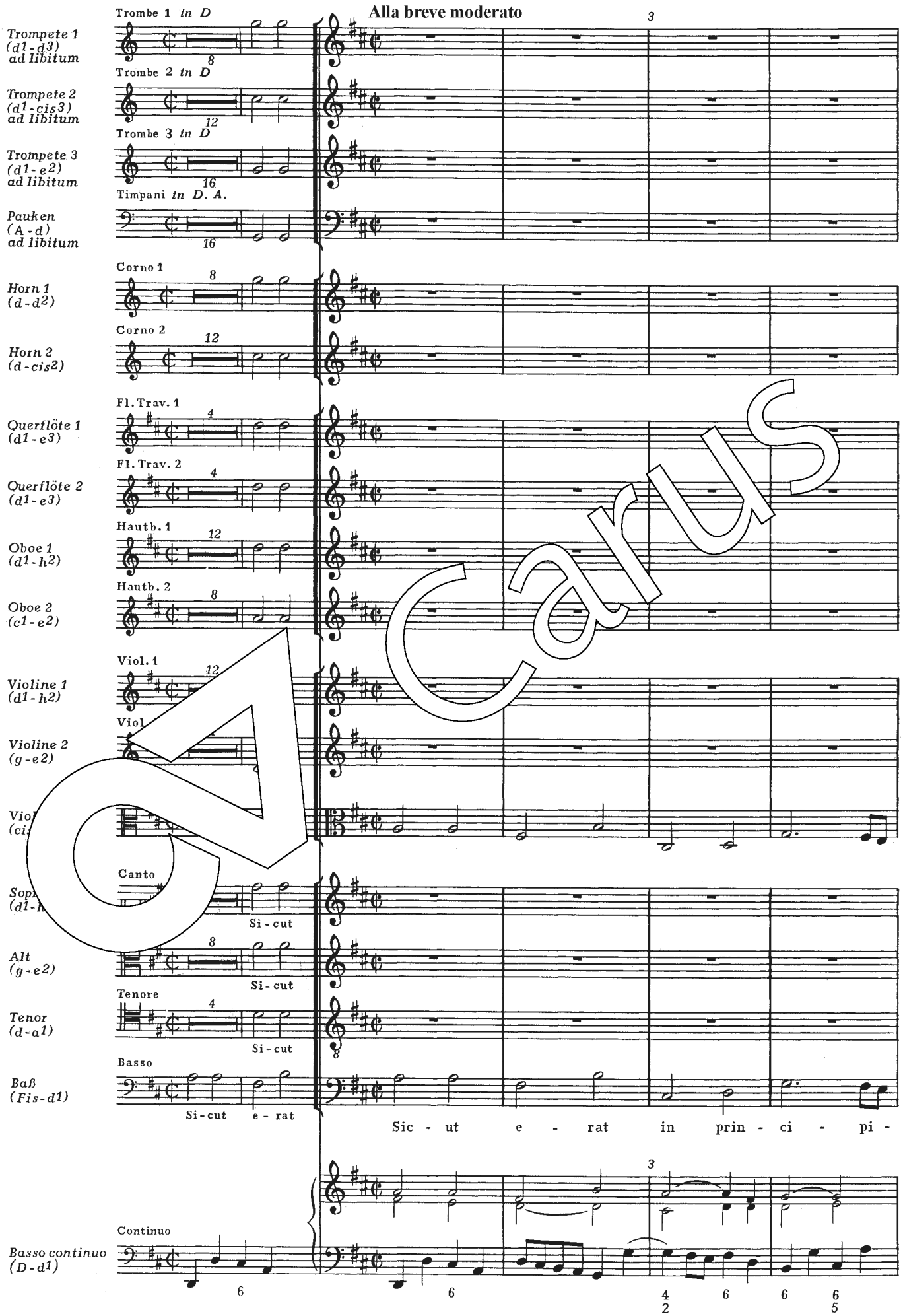

45
47
tr
- - - ria, glo - - ri - a!
- - - - ria, glo - ri - - a!
- - - ria, glo - - ri - a!
- - - ria, glo - ri - - a!
45
47
4 6 6 6 5
2 5 4 3

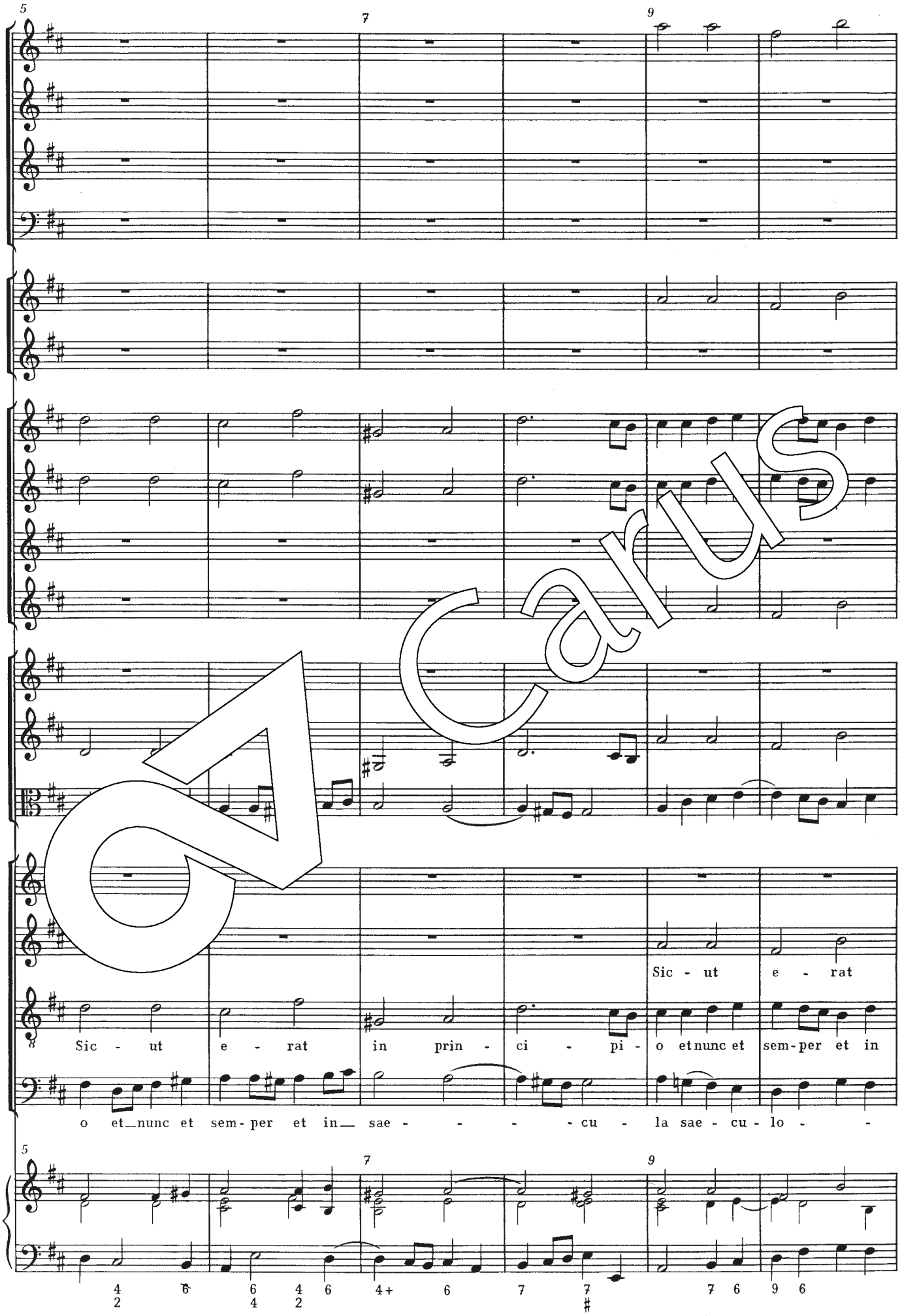
Carus


49
Largo.
51
53
tr
Glo - ri - a pa - tri et fi - li - o et spi - ri - tui sanc - to!
Glo - ri - a pa - tri et fi - li - o et spi - ri - tui sanc - to!
Glo - ri - a pa - tri et fi - li - o et spi - ri - tui sanc - to!
Glo - ri - a pa - tri et fi - li - o et spi - ri - tu - i sanc - to!
49
Largo.
51
53
4+ 6 4/2 4/2 6/5

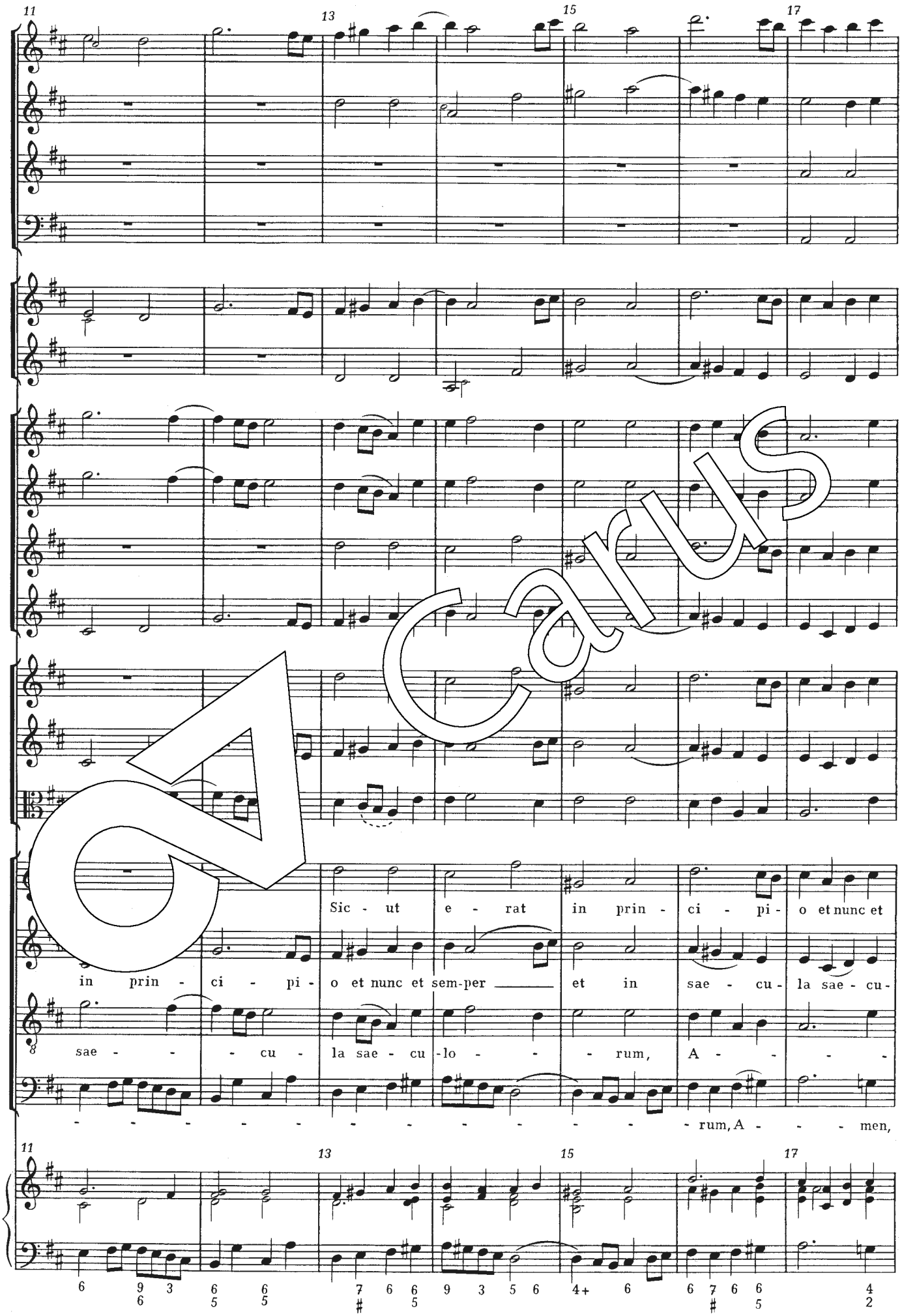
Carus


Alla breve moderato
Trombe 1 in D
Trompete 1 (d1-d3) ad libitum
Trombe 2 in D
Trompete 2 (d1-cis3) ad libitum
Trombe 3 in D
Trompete 3 (d1-e2) ad libitum
Timpani in D. A.
Pauken (A-d) ad libitum
Corno 1
Horn 1 (d-d2)
Corno 2
Horn 2 (d-cis2)
Fl. Trav. 1
Querflöte 1 (d1-e3)
Fl. Trav. 2
Querflöte 2 (d1-e3)
Hautb. 1
Oboe 1 (d1-h2)
Hautb. 2
Oboe 2 (c1-e2)
Viol. 1
Violine 1 (d1-h2)
Viol
Violine 2 (g-e2)
Canto
Alt (g-e2)
Tenore
Tenor (d-a1)
Basso
Baß (Fis-d1)
Si - cut
Si - cut
Si - cut
Si - cut e - rat
Sic - ut e - rat in prin - ci - pi -
Continuo
Basso continuo (D-d1)

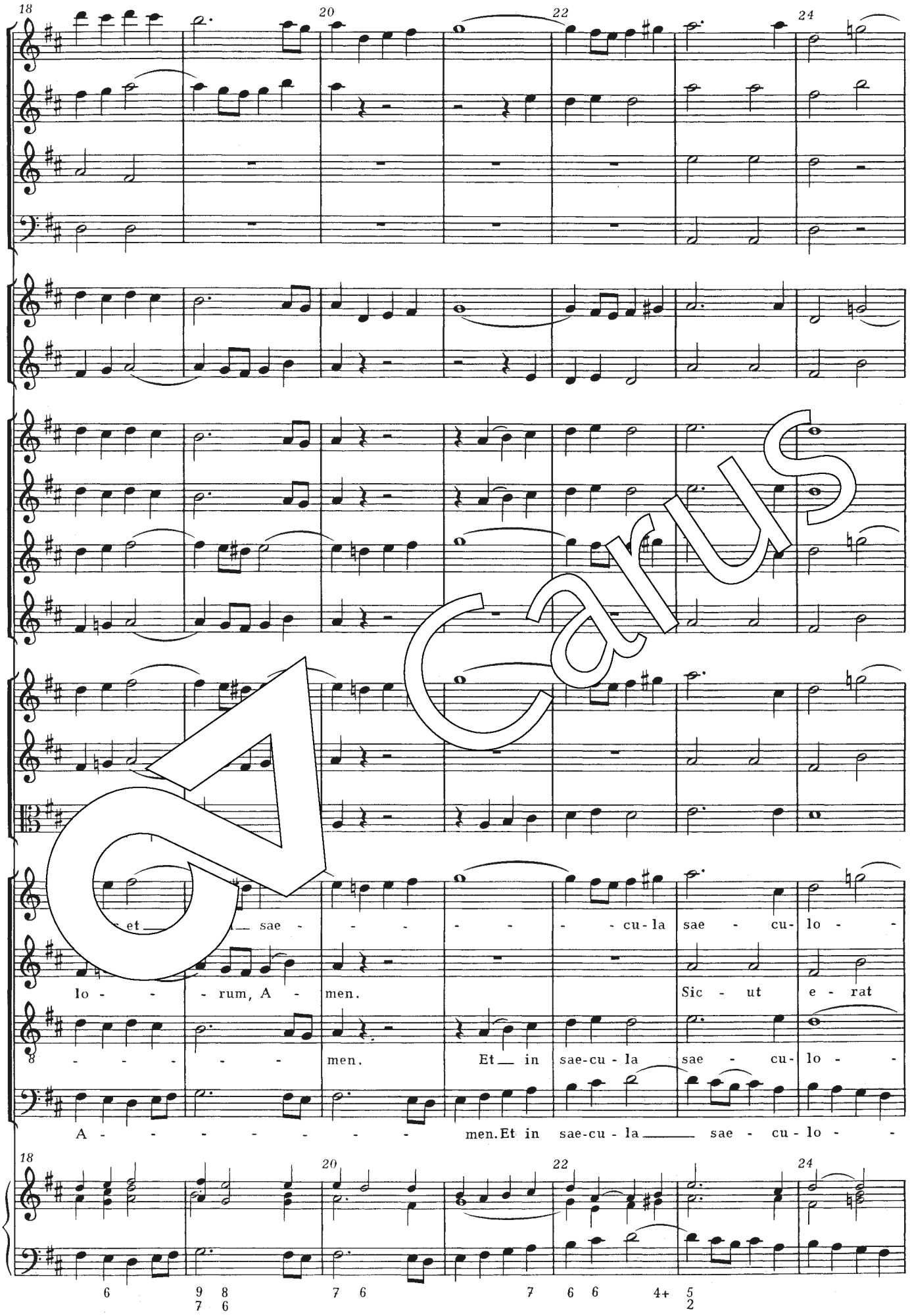
CARUS


Sic - ut e - rat in prin - ci - pi - o et nunc et sem - per et in
o et nunc et sem - per et in sae - - - - cu - la sae - cu - lo - -
Sic - ut e - rat

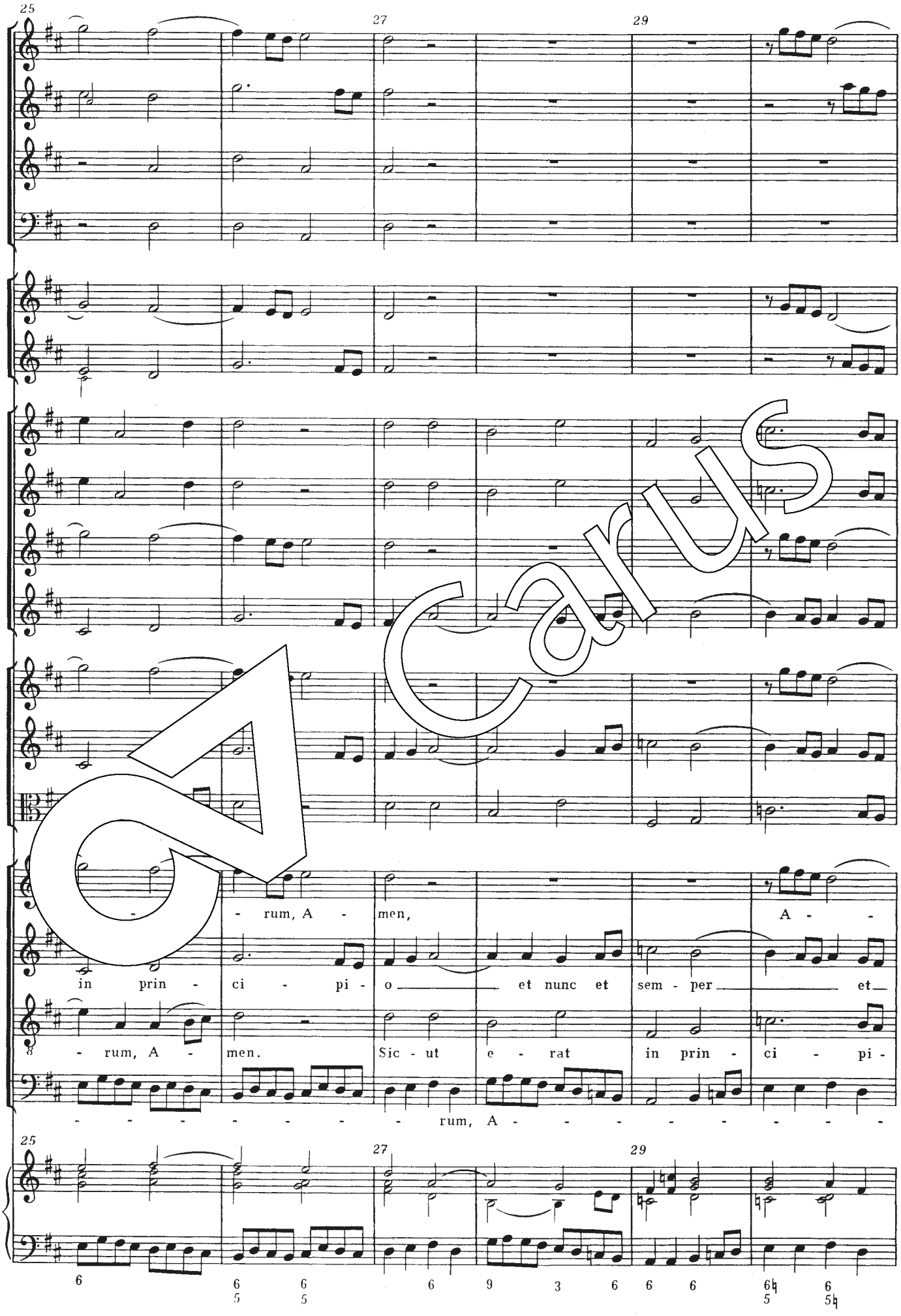
Carus


11
13
15
17
Sic - ut e - rat in prin - ci - pi - o et nunc et
in prin - ci - pi - o et nunc et sem-per et in sae - cu - la sae - cu -
sae - - cu - la sae - cu - lo - - rum, A - - -
- - - - - - - - - - - - - rum, A - - - men,
11
13
15
17

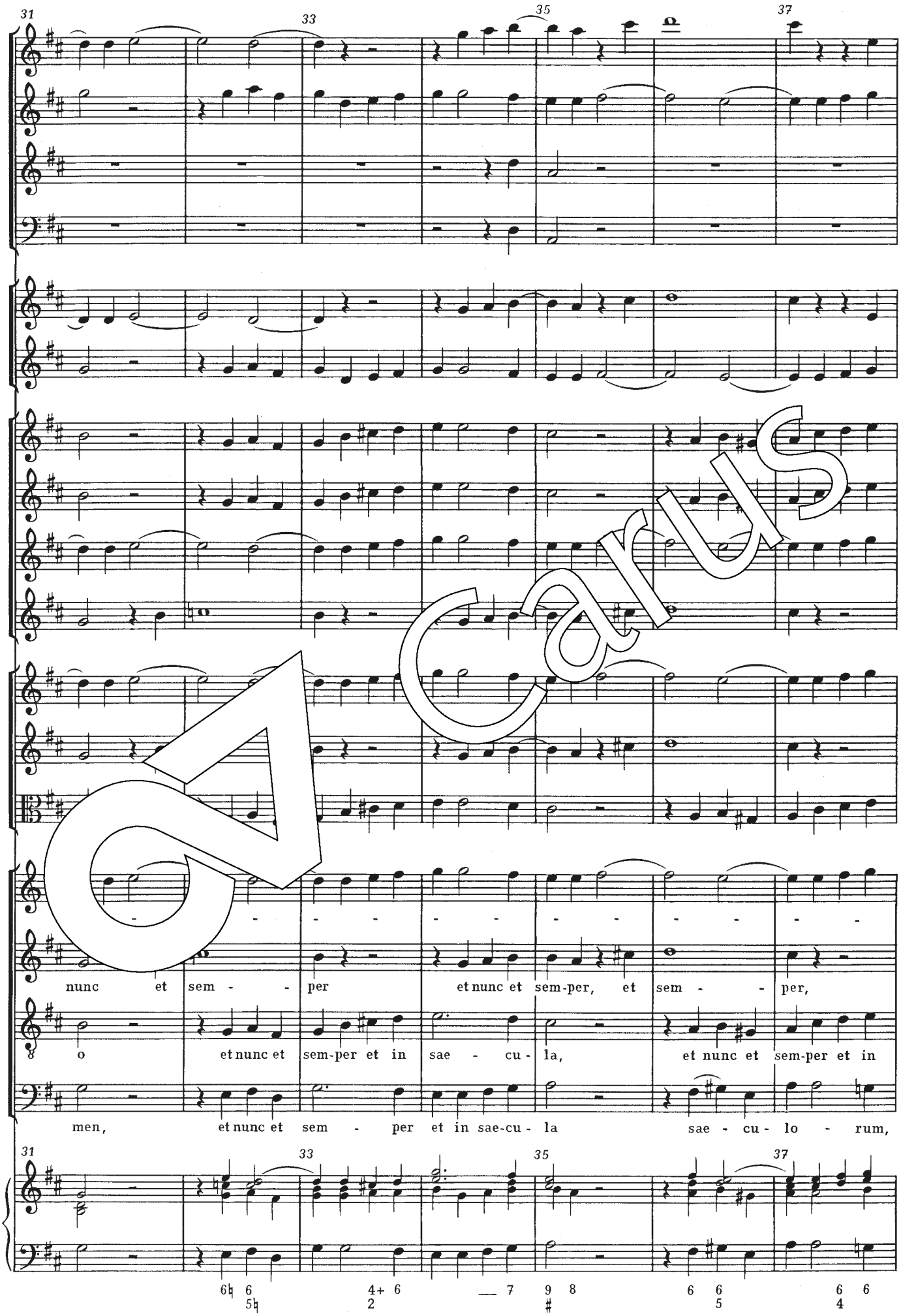
Carus


18
20
22
24
et
sae - - - - - - cu - la sae - cu - lo - -
lo - - - rum, A - men.
Sic - ut e - rat
men.
Et in sae-cu - la sae - cu - lo - -
A - - - - - - - - men. Et in sae-cu - la sae - cu - lo - -
18
20
22
24
6
9 8
7 6
7 6
7 6 6
4+ 5
2

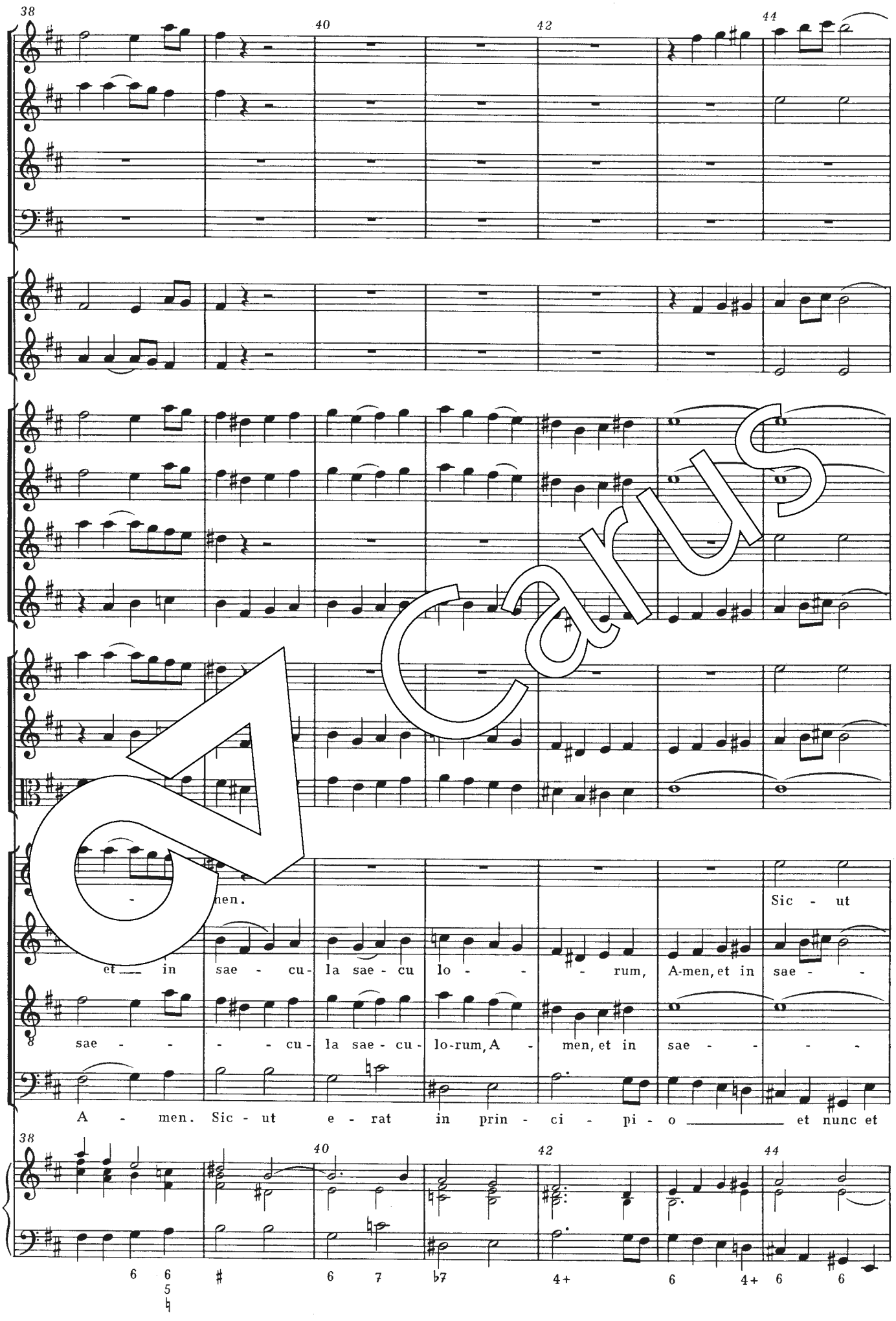
Carus


25
27
29
- rum, A - men, A - -
in prin - ci - pi - o et nunc et sem - per et
- rum, A - men. Sic - ut e - rat in prin - ci - pi -
- - - - - - - - rum, A - - - - - - - -
25
27
29

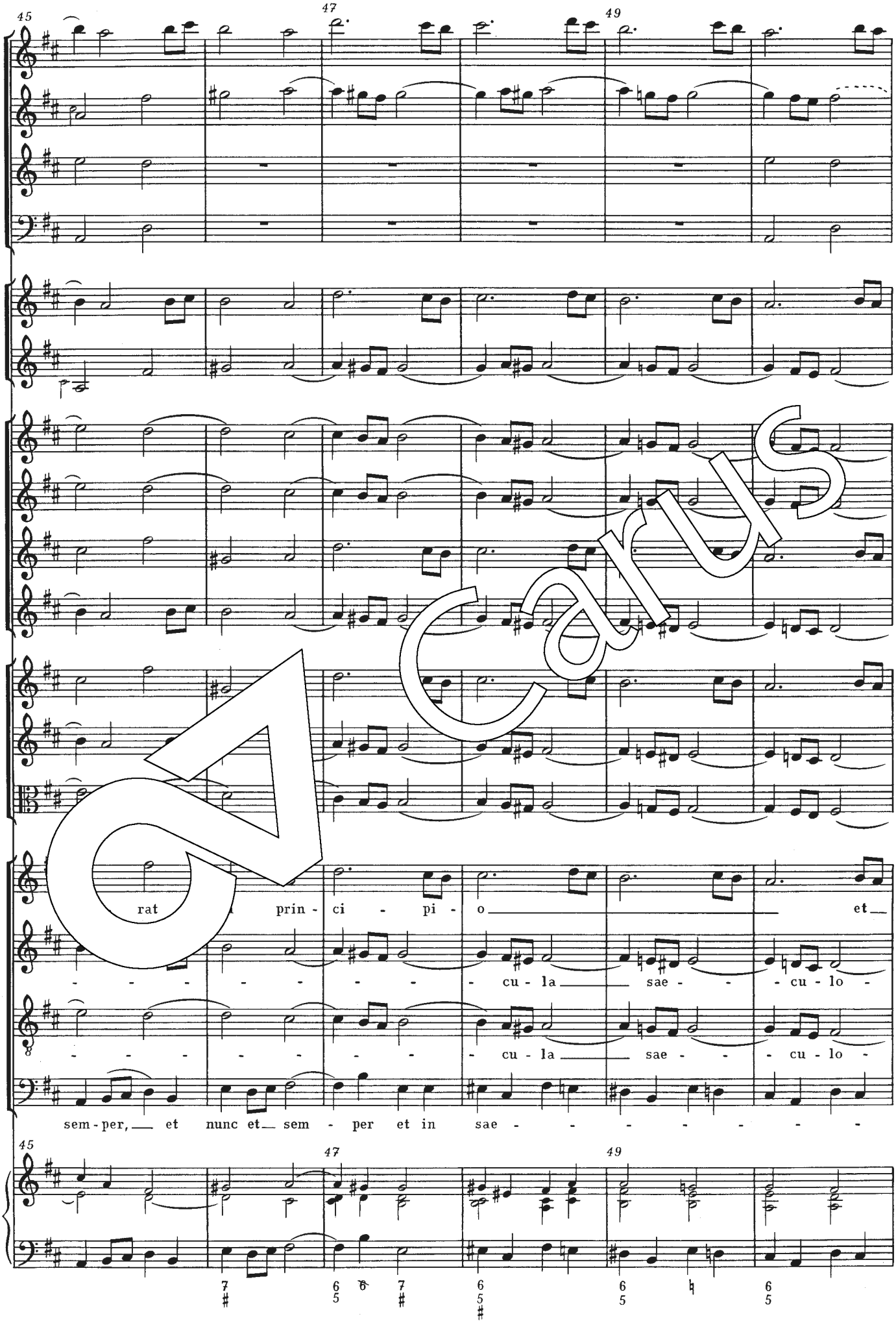
Carus


31
33
35
37
nunc et sem - per et nunc et sem-per, et sem - per,
o et nunc et sem-per et in sae - cu - la, et nunc et sem-per et in
men, et nunc et sem - per et in sae-cu - la sae - cu - lo - rum,
31
33
35
37

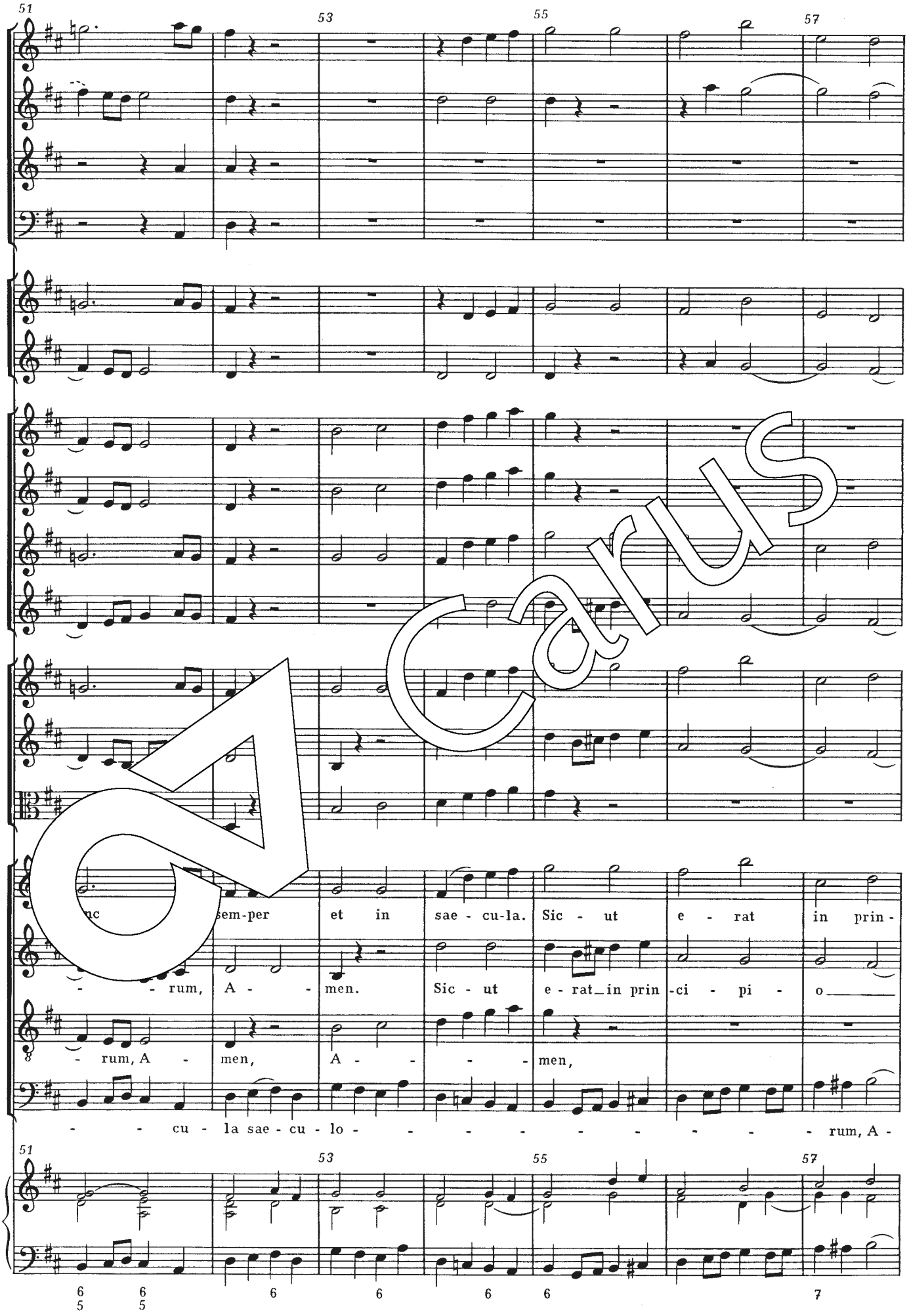
Carus


38
40
42
44
-
nen.
Sic - ut
et in sae - cu- la sae - cu lo - - - rum, A-men, et in sae - -
8 sae - - - - cu- la sae - cu- lo-rum, A - men, et in sae - - - -
A - men. Sic - ut e - rat in prin - ci - pi - o et nunc et
38
40
42
44
6 6 # 6 7 ♭7 4+ 6 4+ 6 6
5
♮

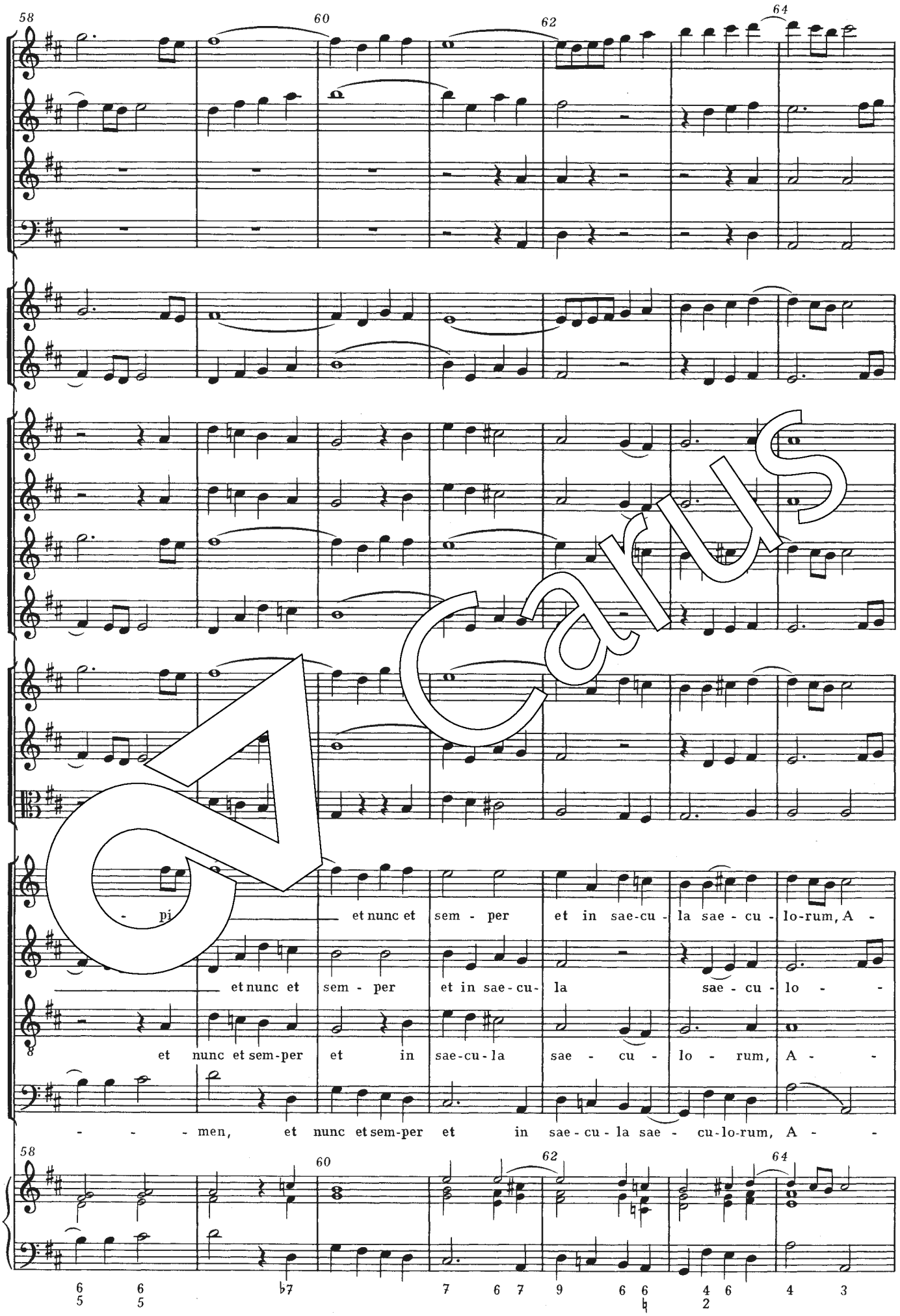
Carus


45
47
49
rat prin - ci - pi - o et
- - - - - - - - cu - la sae - - cu - lo -
- - - - - - - - cu - la sae - - cu - lo -
sem - per, et nunc et sem - per et in sae - - - - - - -
45
47
49

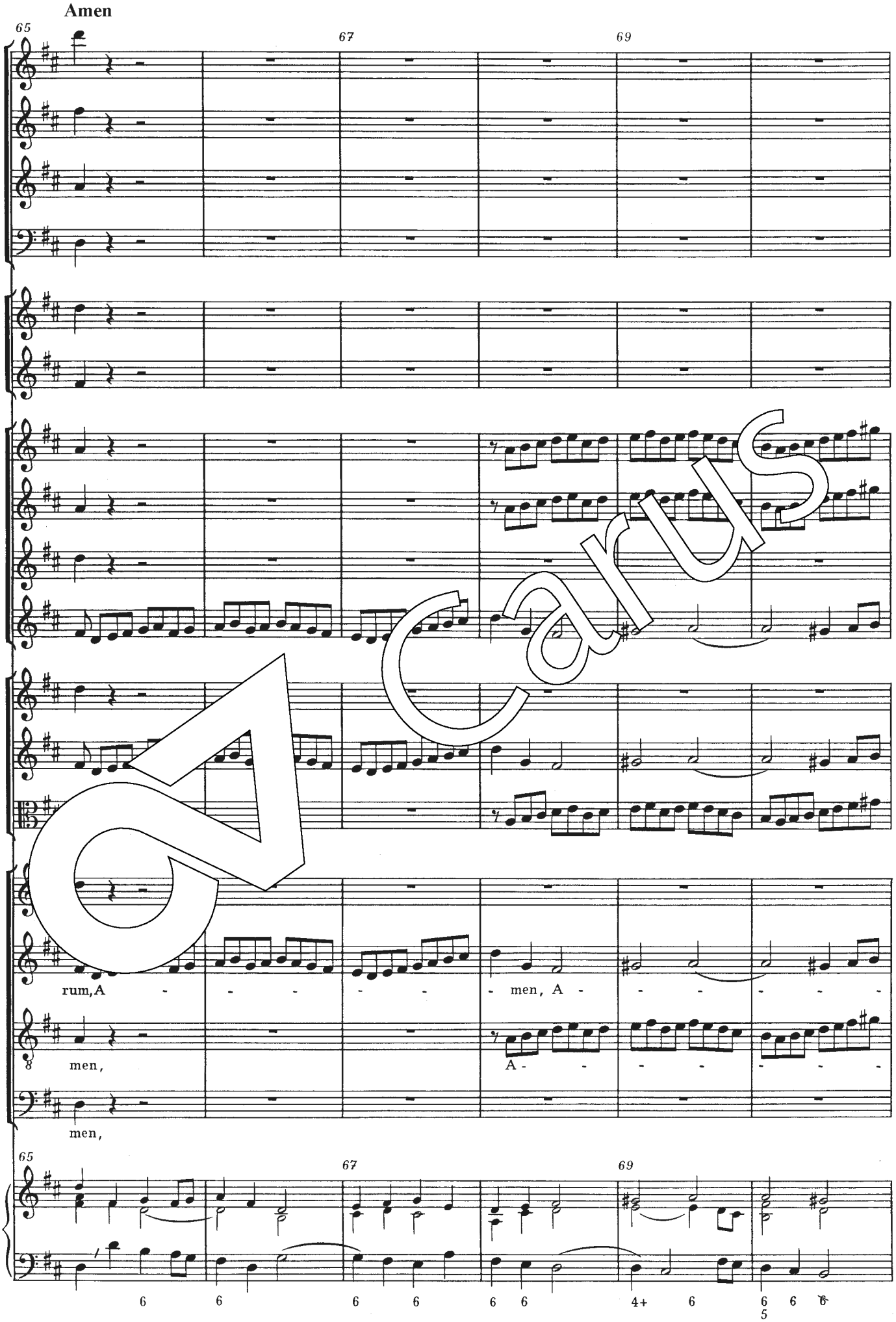
Carus


51
53
55
57
nc sem-per et in sae - cu-la. Sic - ut e - rat in prin -
- - - rum, A - - men. Sic - ut e - rat_in prin -ci - pi - o
8 - rum, A - men, A - - - - men,
- - - cu - la sae - cu - lo - - - - - - - - - - - rum, A -
51
53
55
57
6 6 6 6 6 6 7
5 5

Carus


58
60
62
64
- pi
et nunc et sem - per et in sae-cu - la sae - cu - lo-rum, A -
et nunc et sem - per et in sae-cu- la sae - cu - lo - -
et nunc et sem-per et in sae-cu-la sae - cu - lo - rum, A - -
- - - men, et nunc et sem-per et in sae-cu-la sae - cu-lo-rum, A - -
58
60
62
64
6 6 ♭7 7 6 7 9 6 6 4 6 4 3
5 5 ♮ 2

Carus



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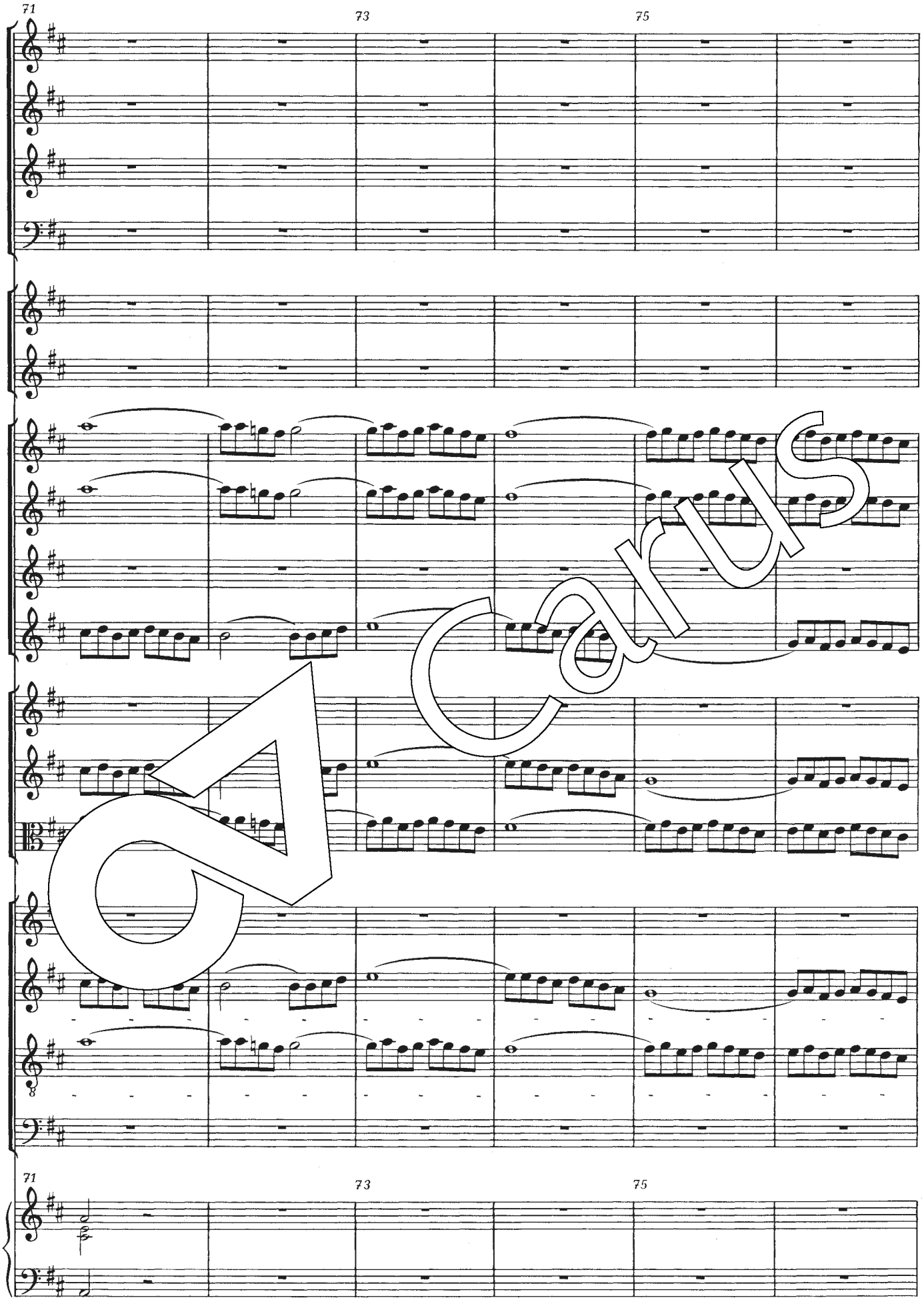

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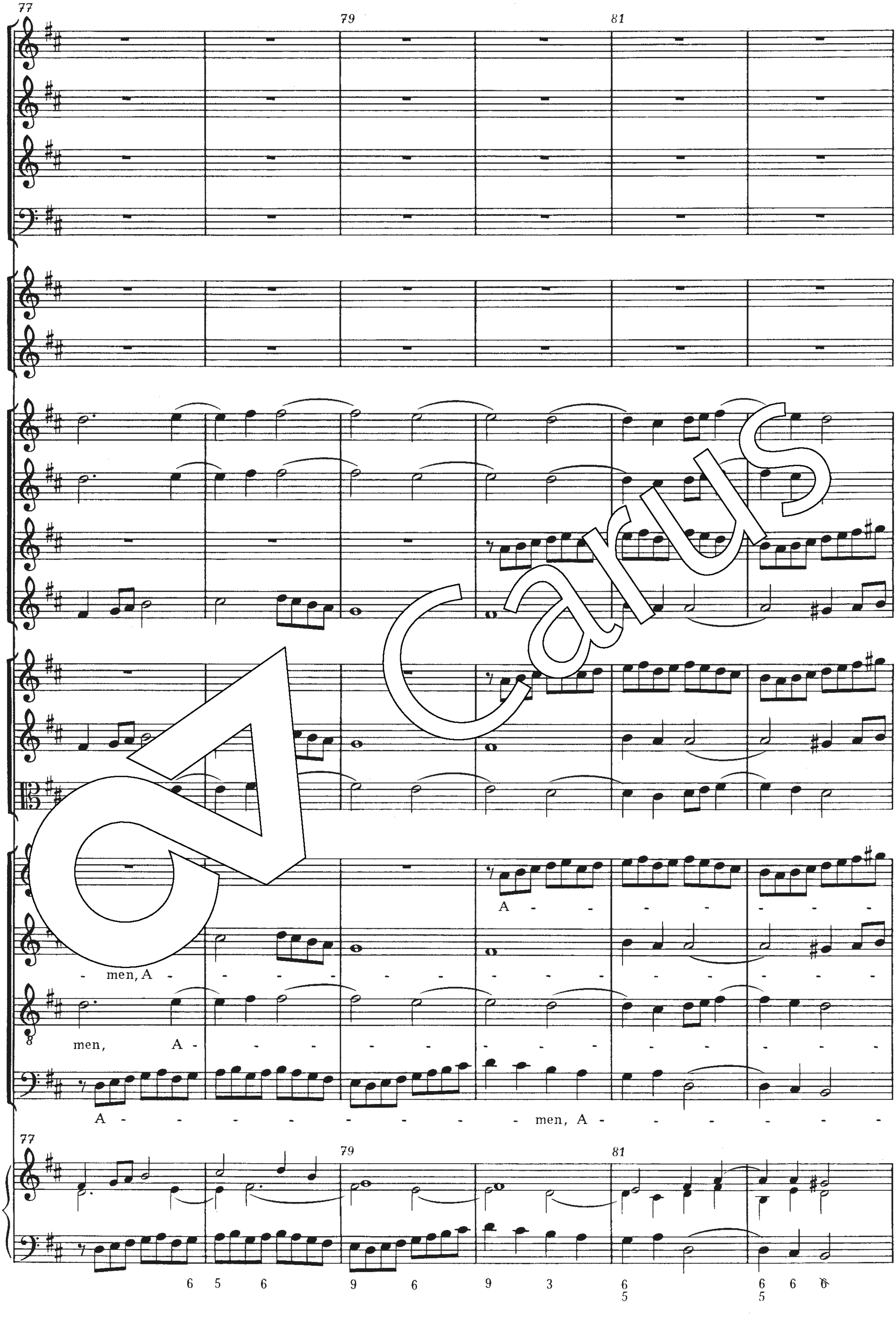
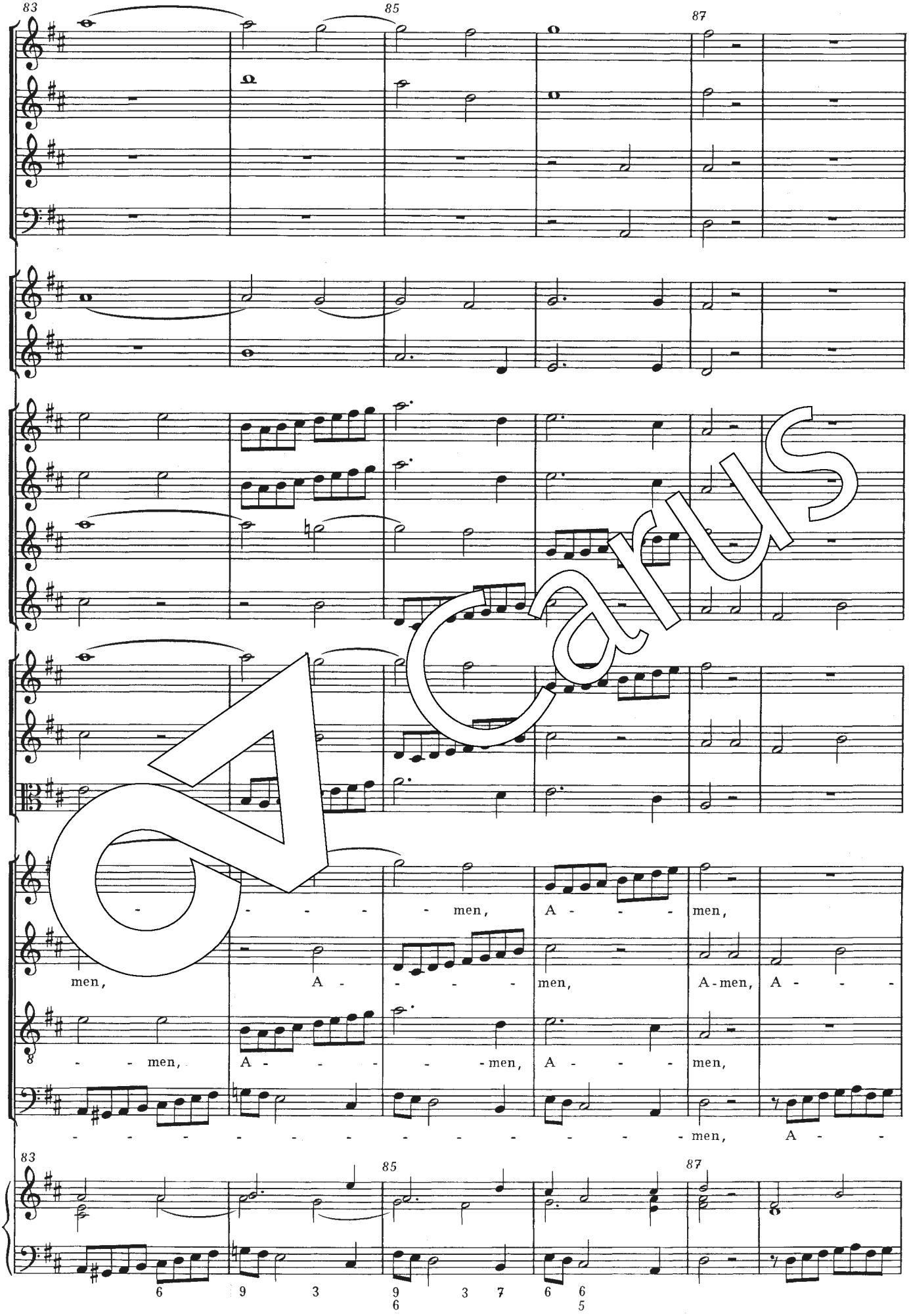
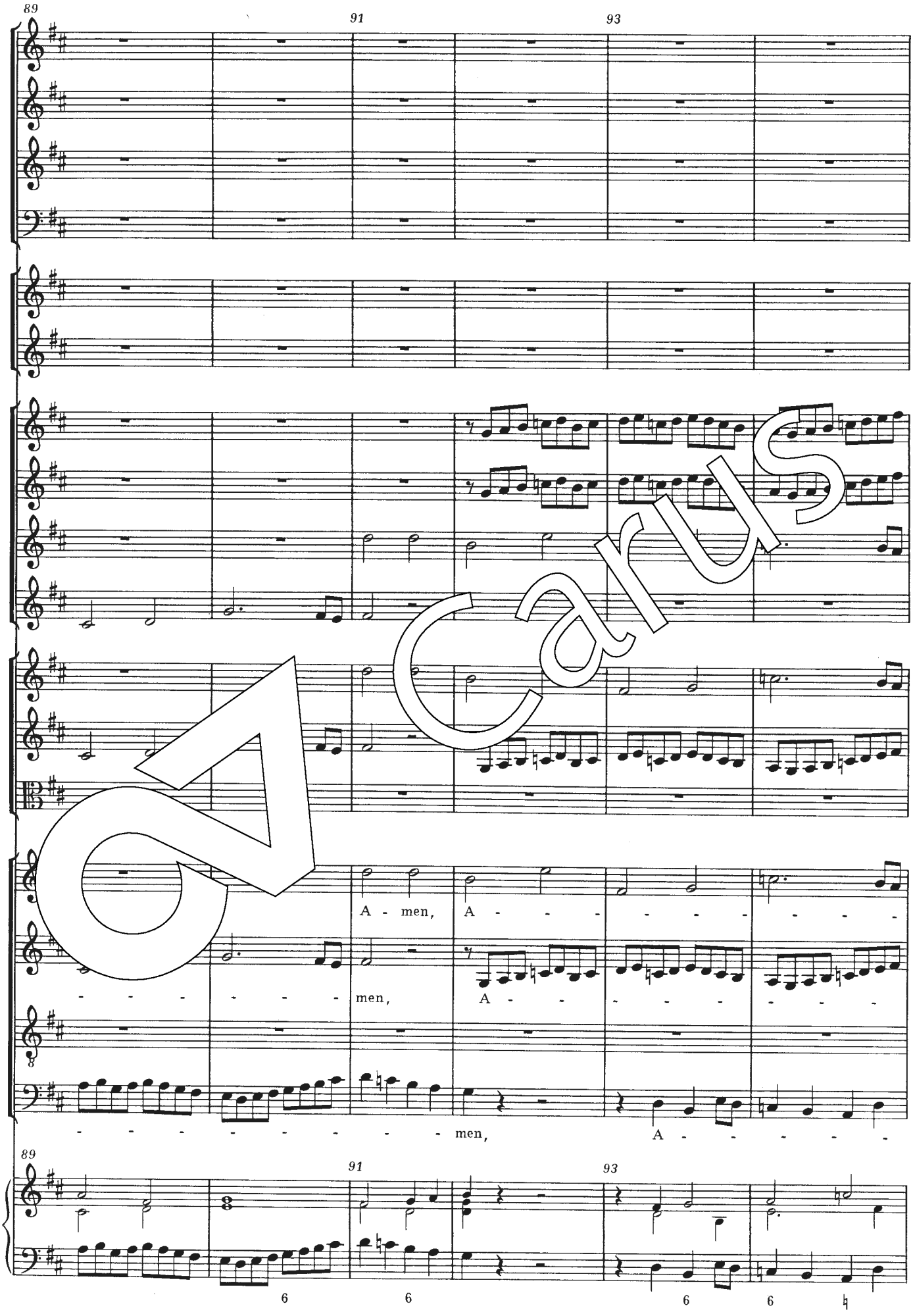

77
79
81
A -
men, A -
men, A -
A - men, A -
Carus


83
85
87
men, A - - - men, A - - - men,
men, A - - - men, A-men, A - - -
- - men, A - - - - men, A - - - men,
- - - - - - - - - - men, A -
83
85
87

Carus



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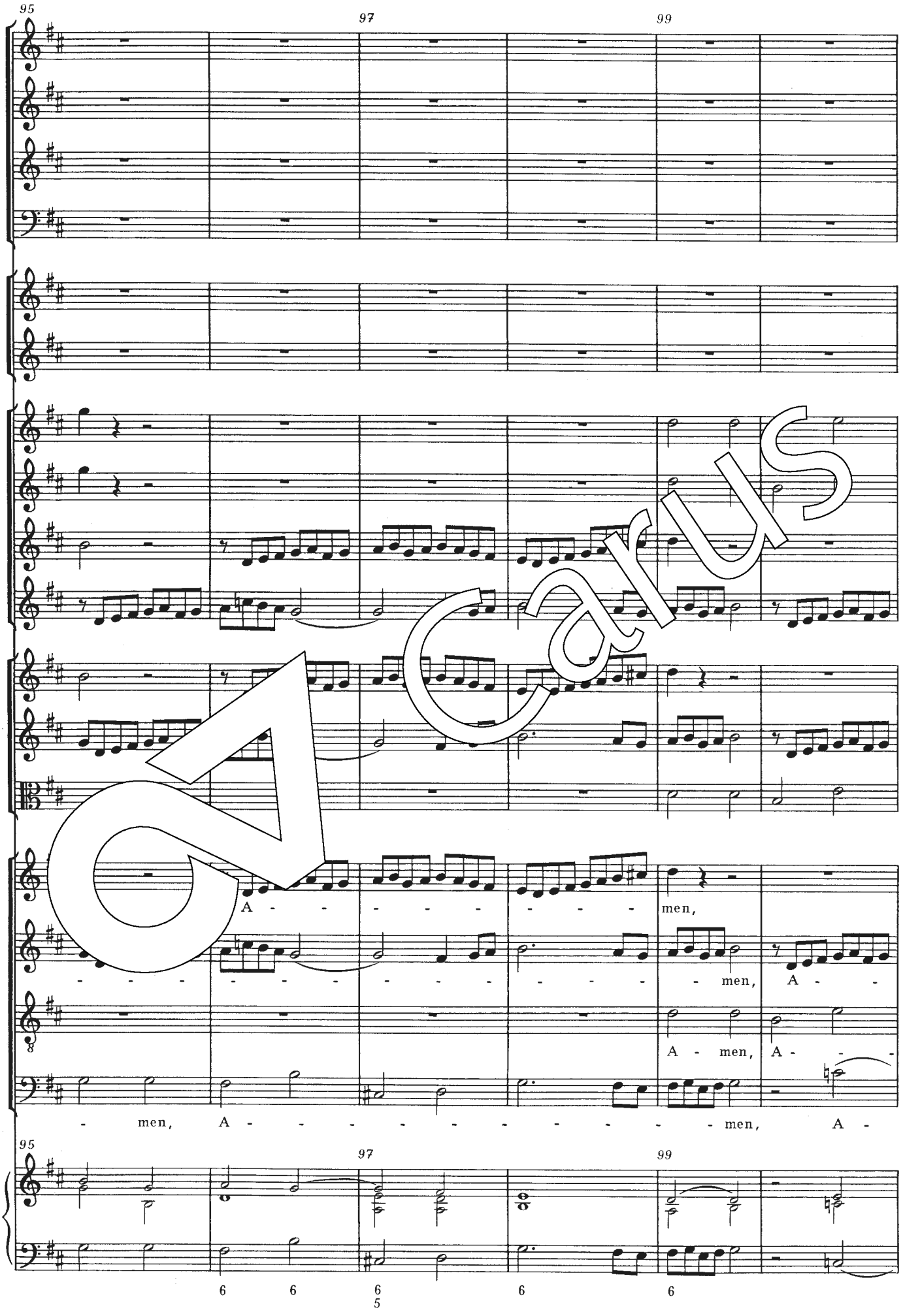

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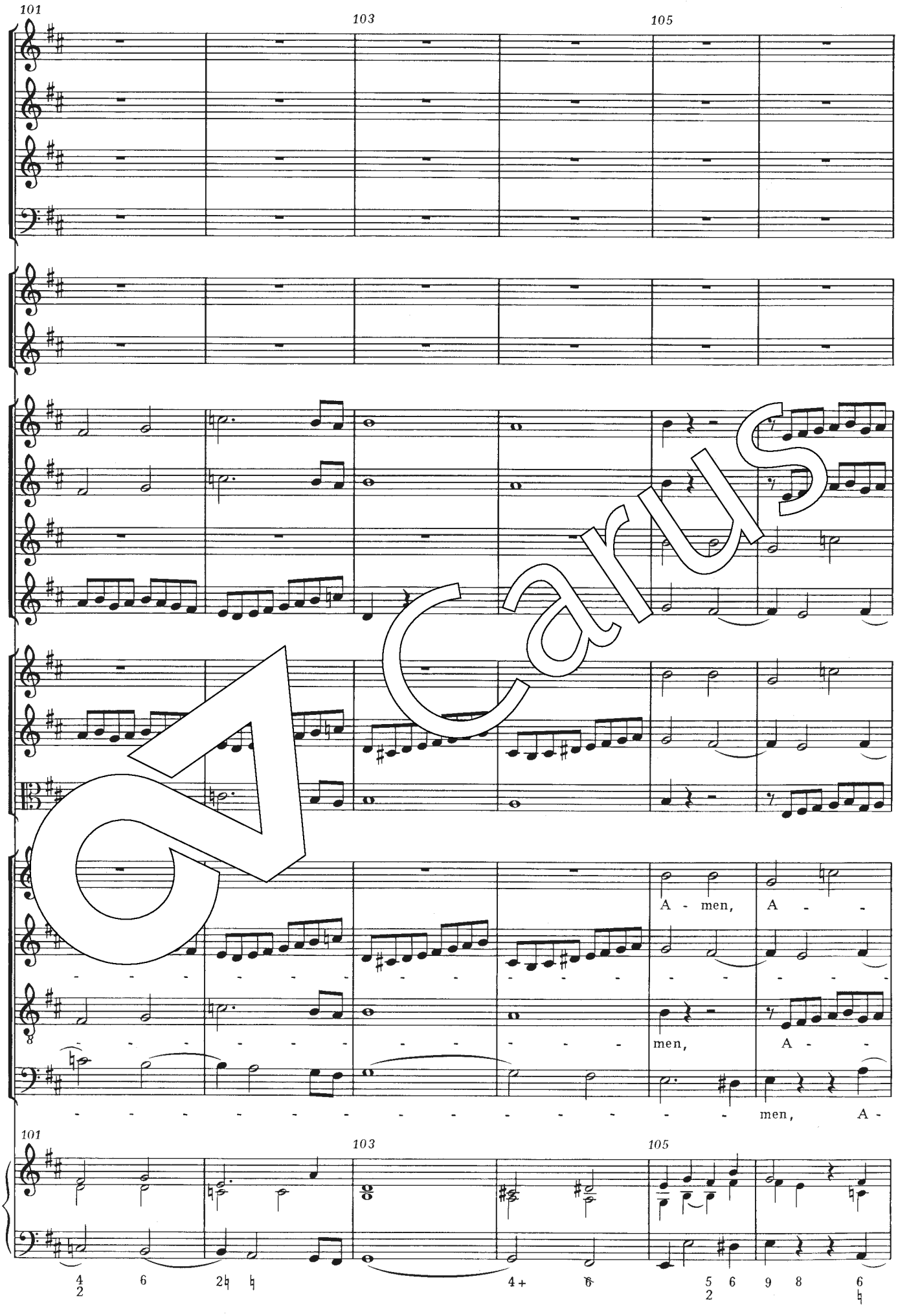

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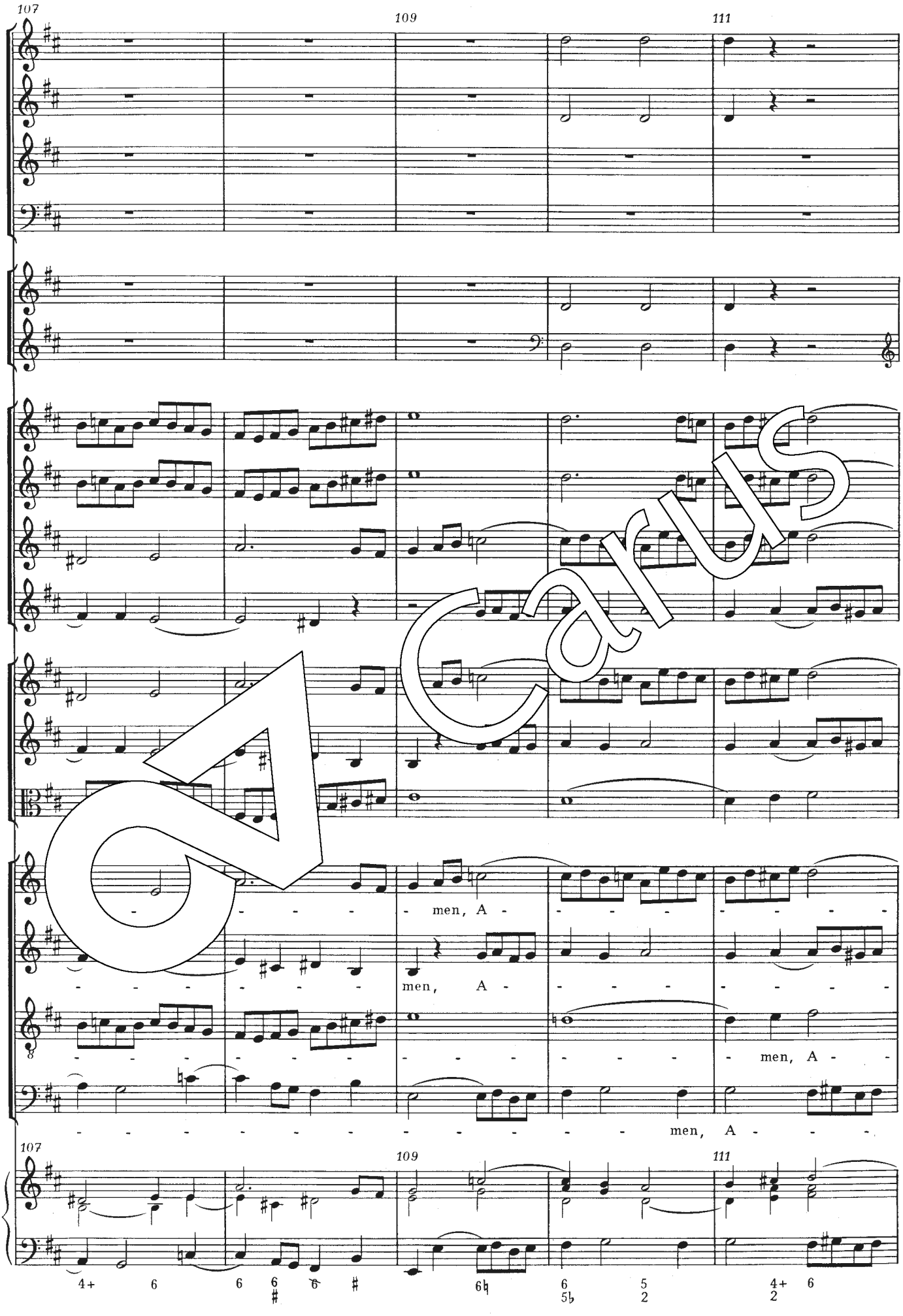

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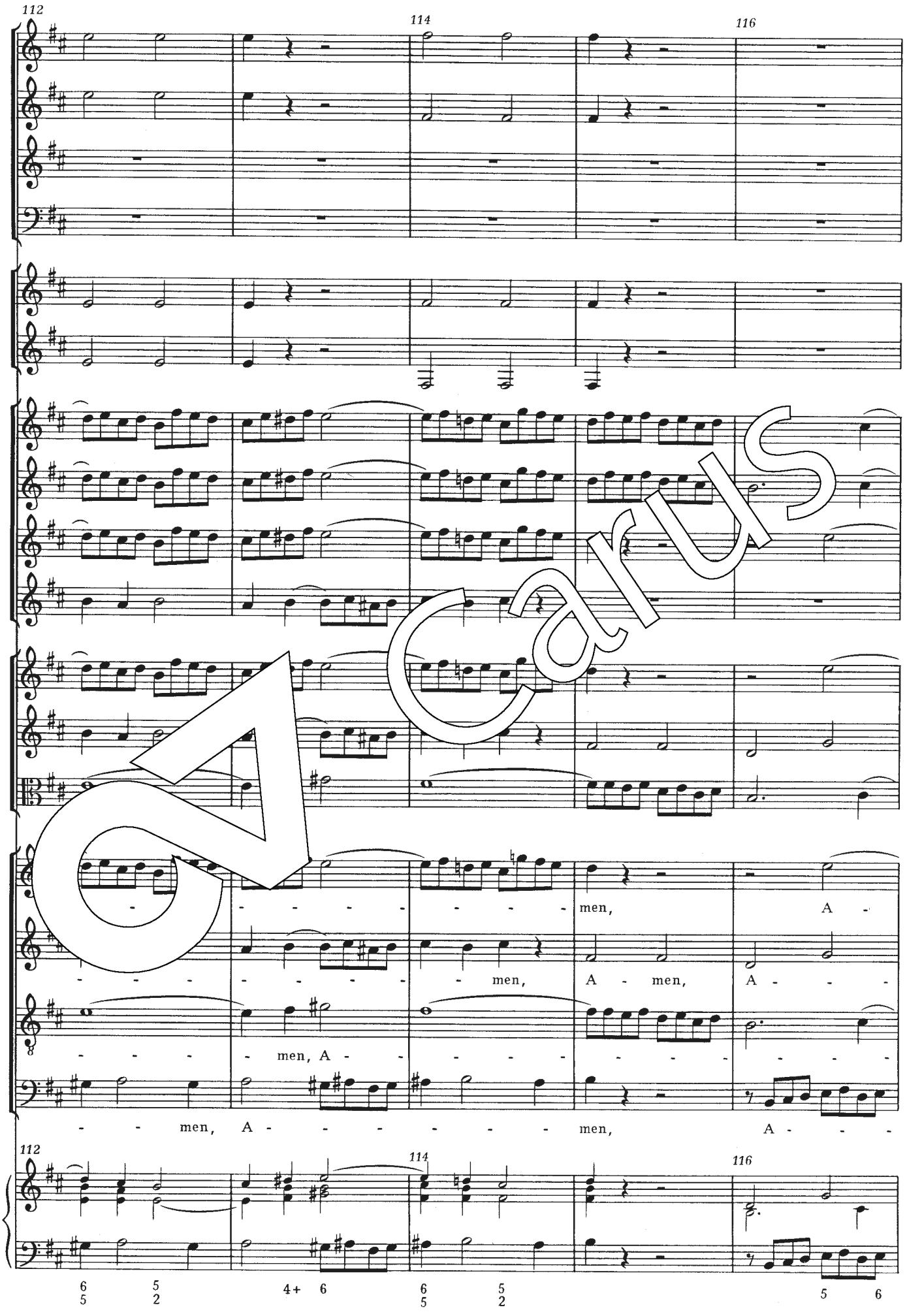
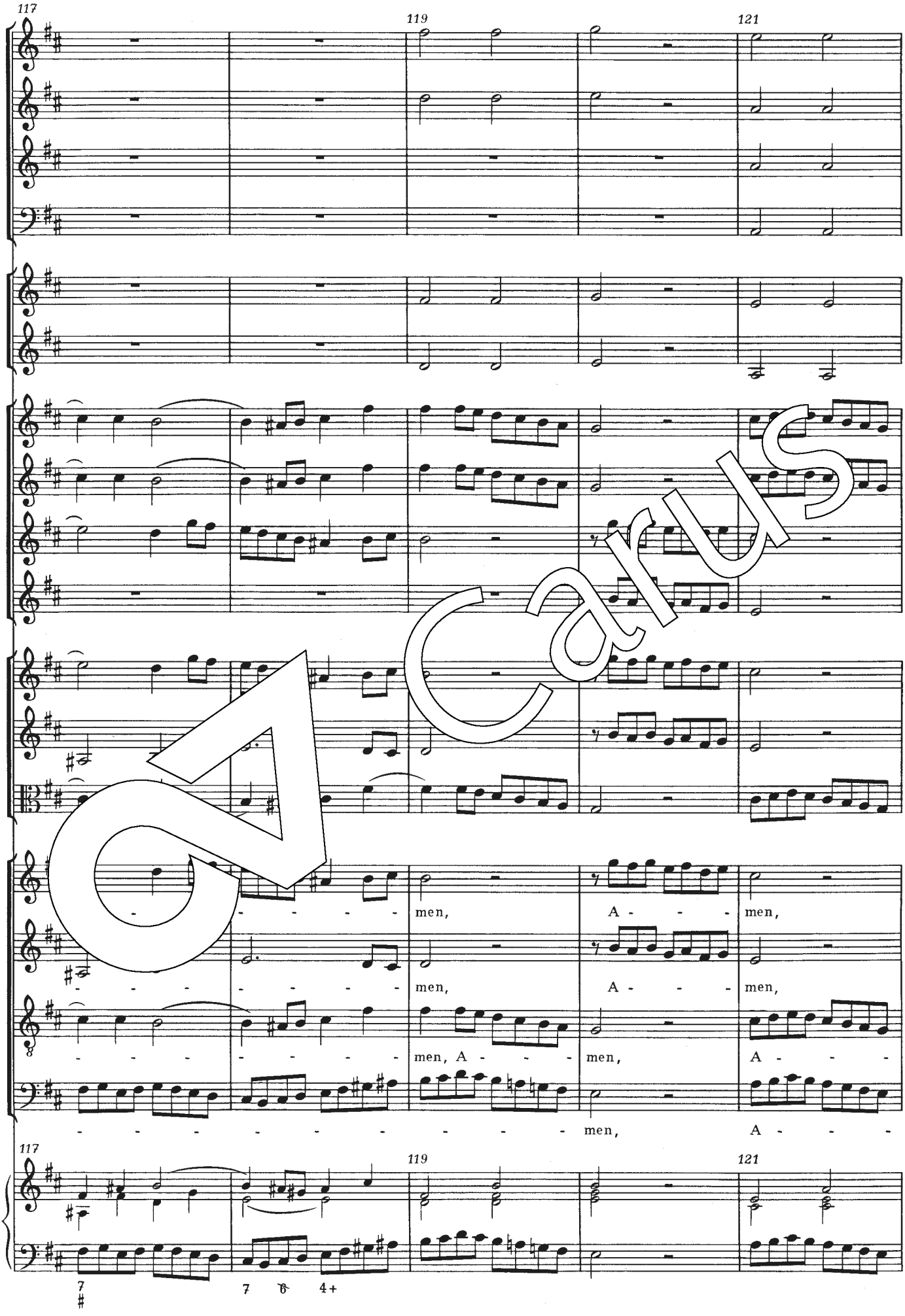

112
114
116
men,
A -
men,
A - men,
A -
men, A -
men,
A -
men,
A -
112
114
116
6 5
5 2
4+ 6
6 5
5 2
5 6

Carus



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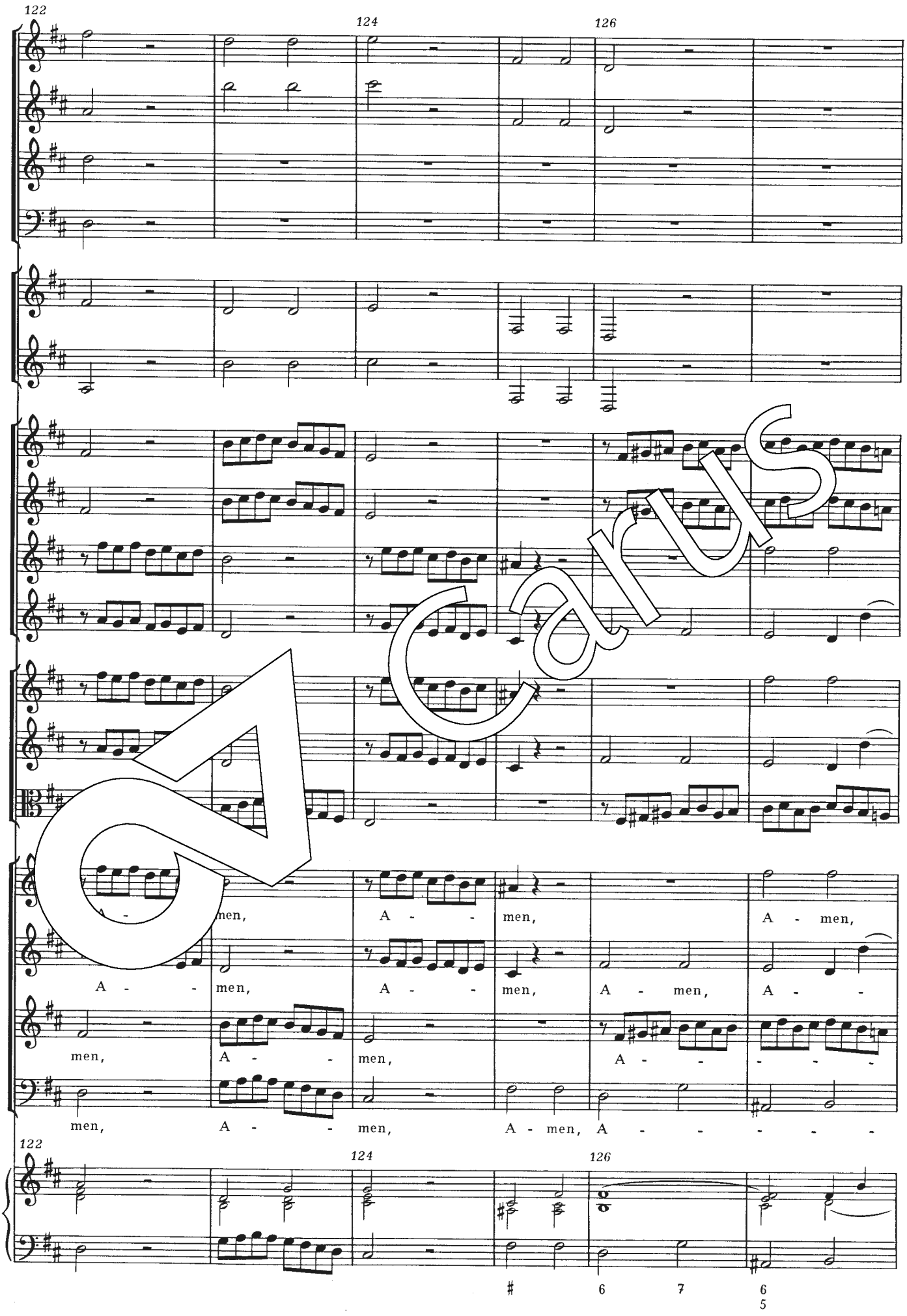
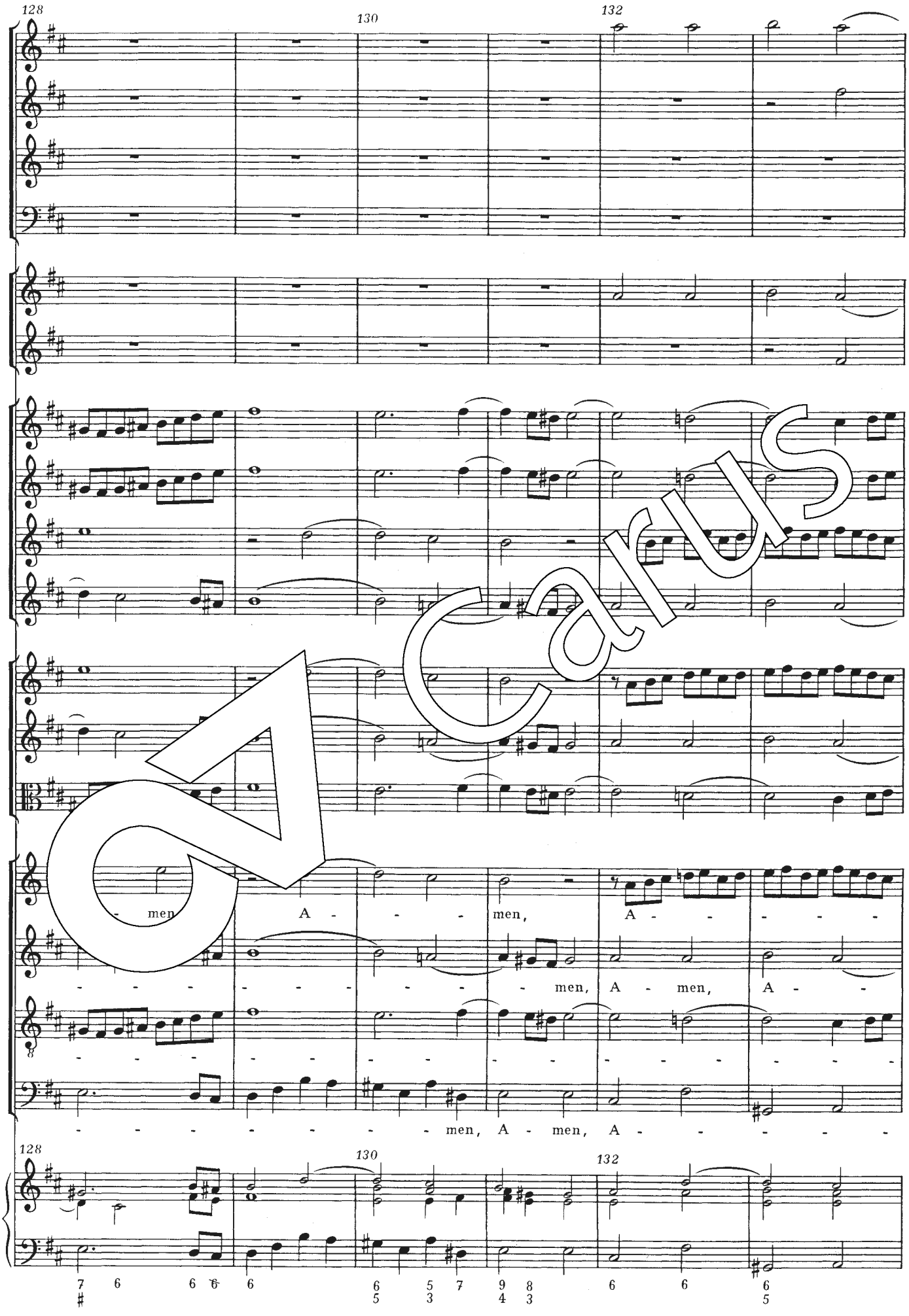

122
124
126
men, A - men, A - men, A - men,
A - men, A - men, A - men, A - men, A -
men, A - men, A - men,
men, A - men, A - men, A - men, A -
122
124
126
6 7 6 5

Carus



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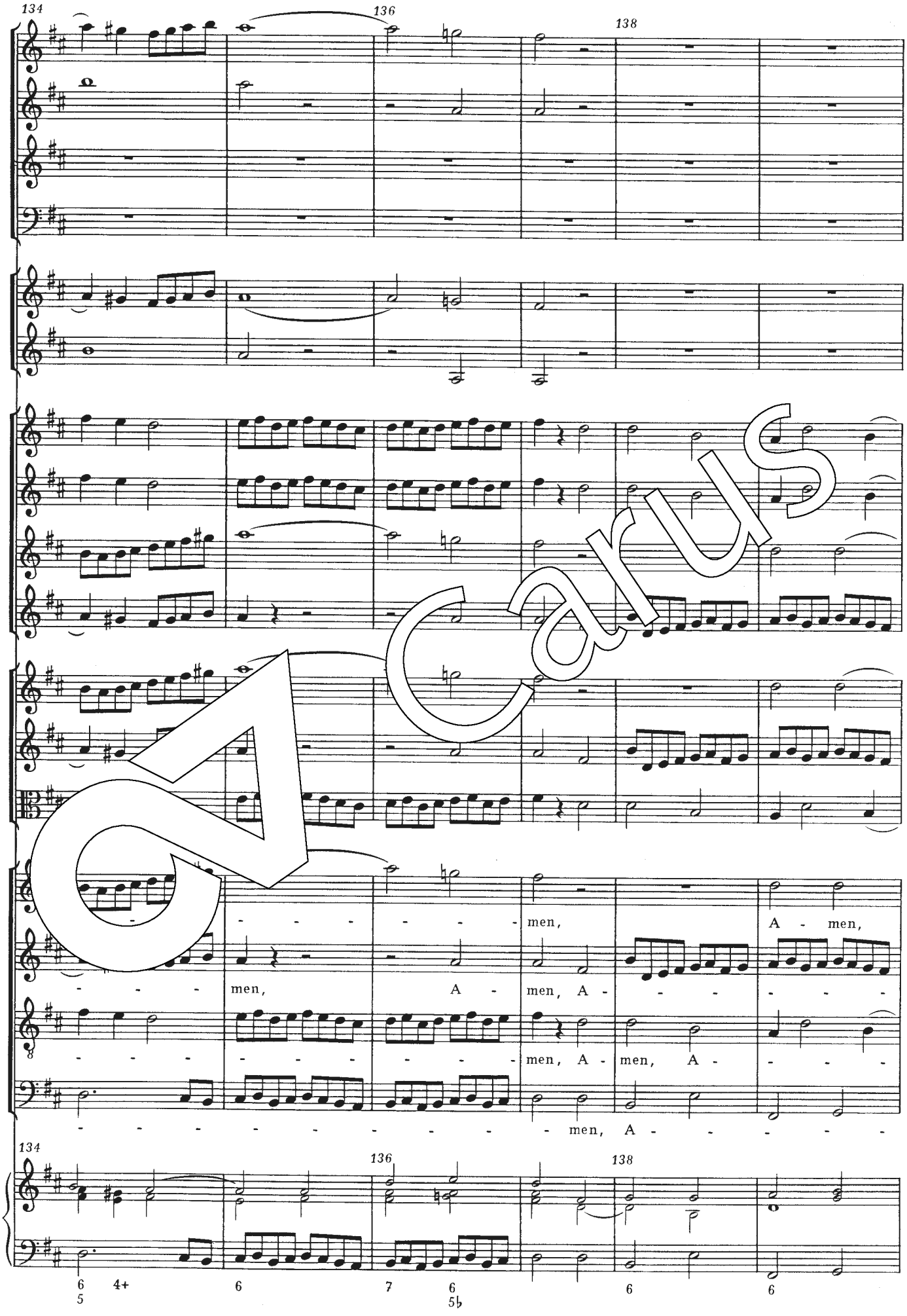
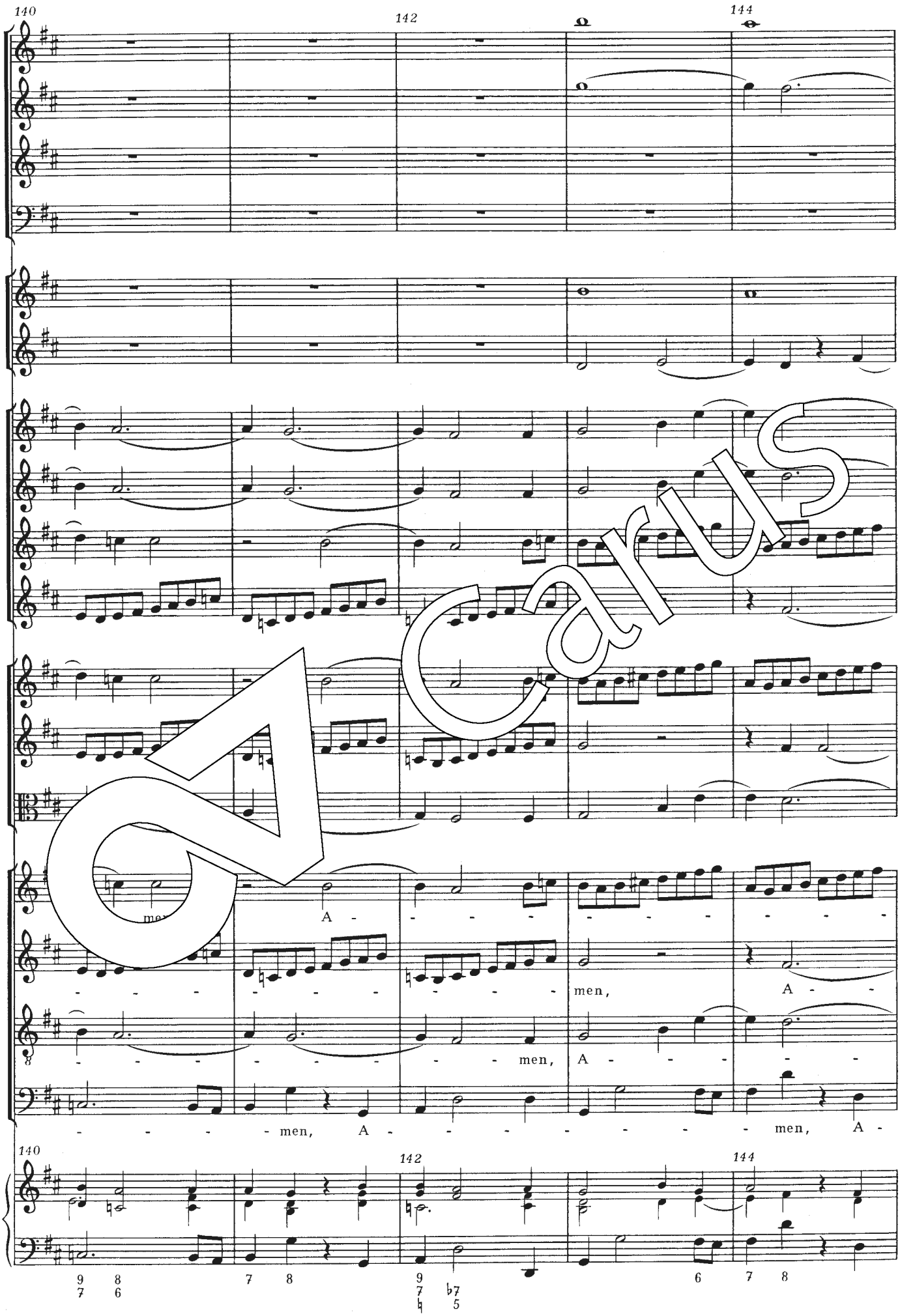

134
136
138
men,
A - men,
men,
A - men, A -
men, A - men, A -
- - - - - men, A -
134
136
138
6 4+
5
6
7 6
5♭
6
6

Carus



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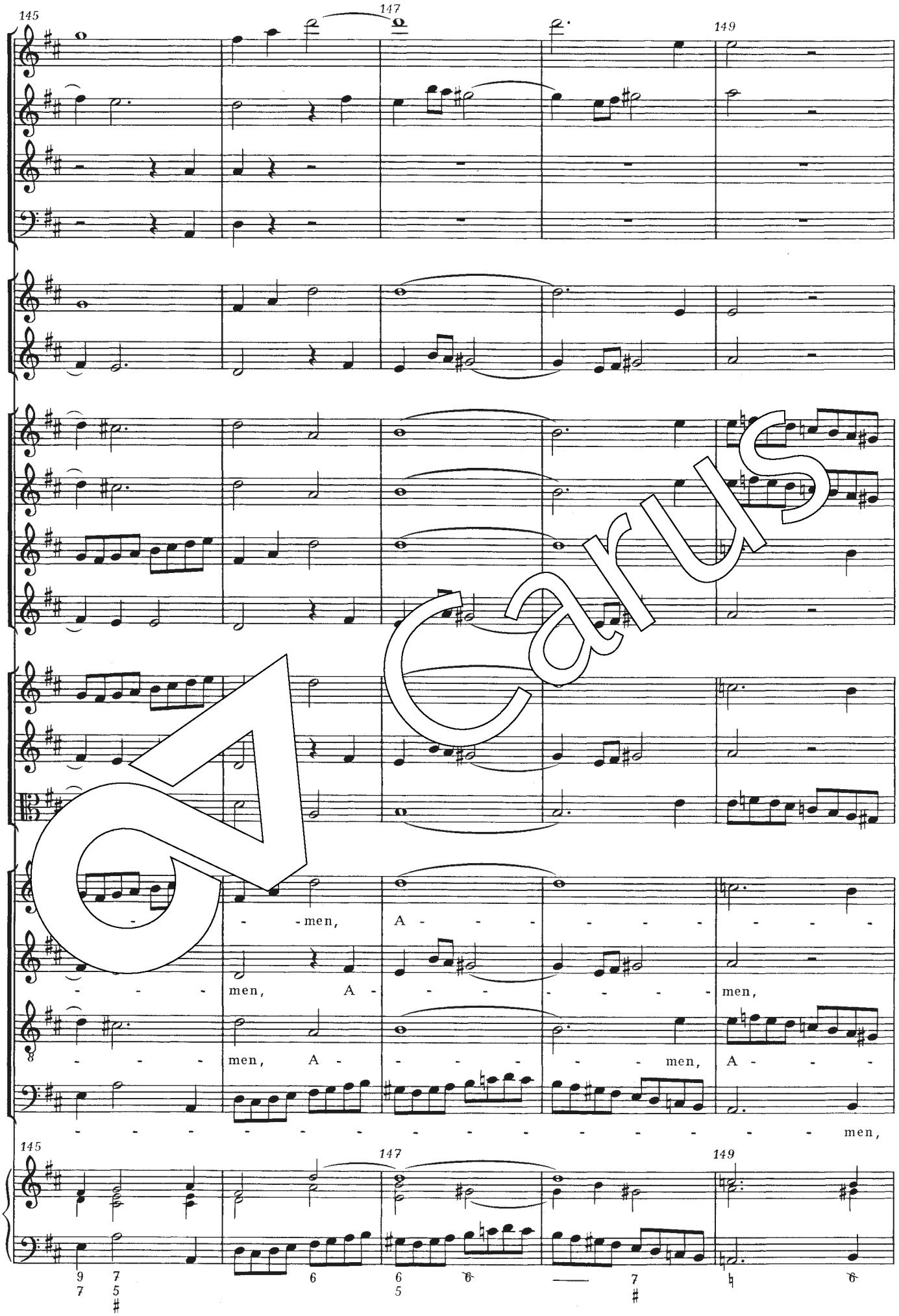

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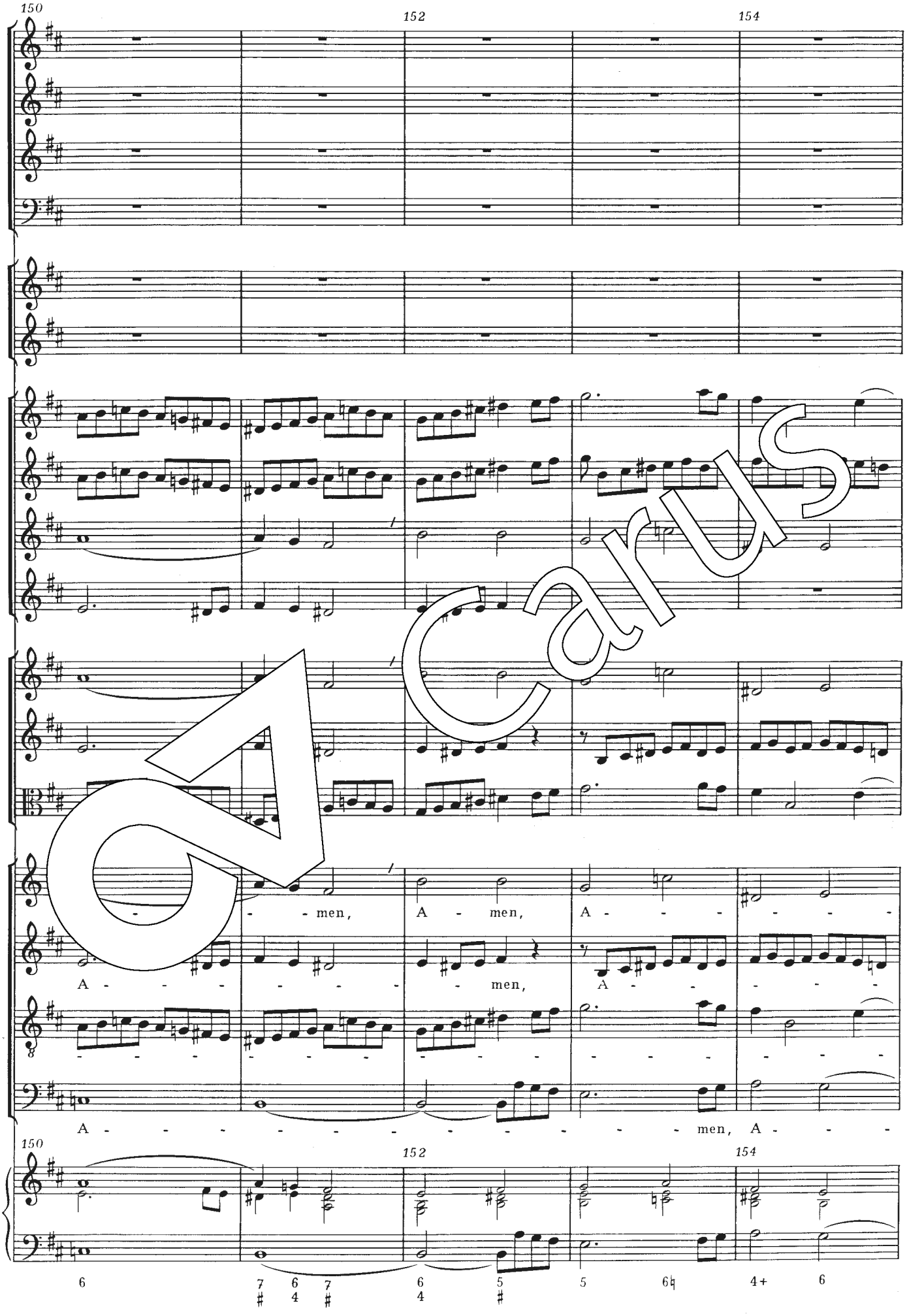

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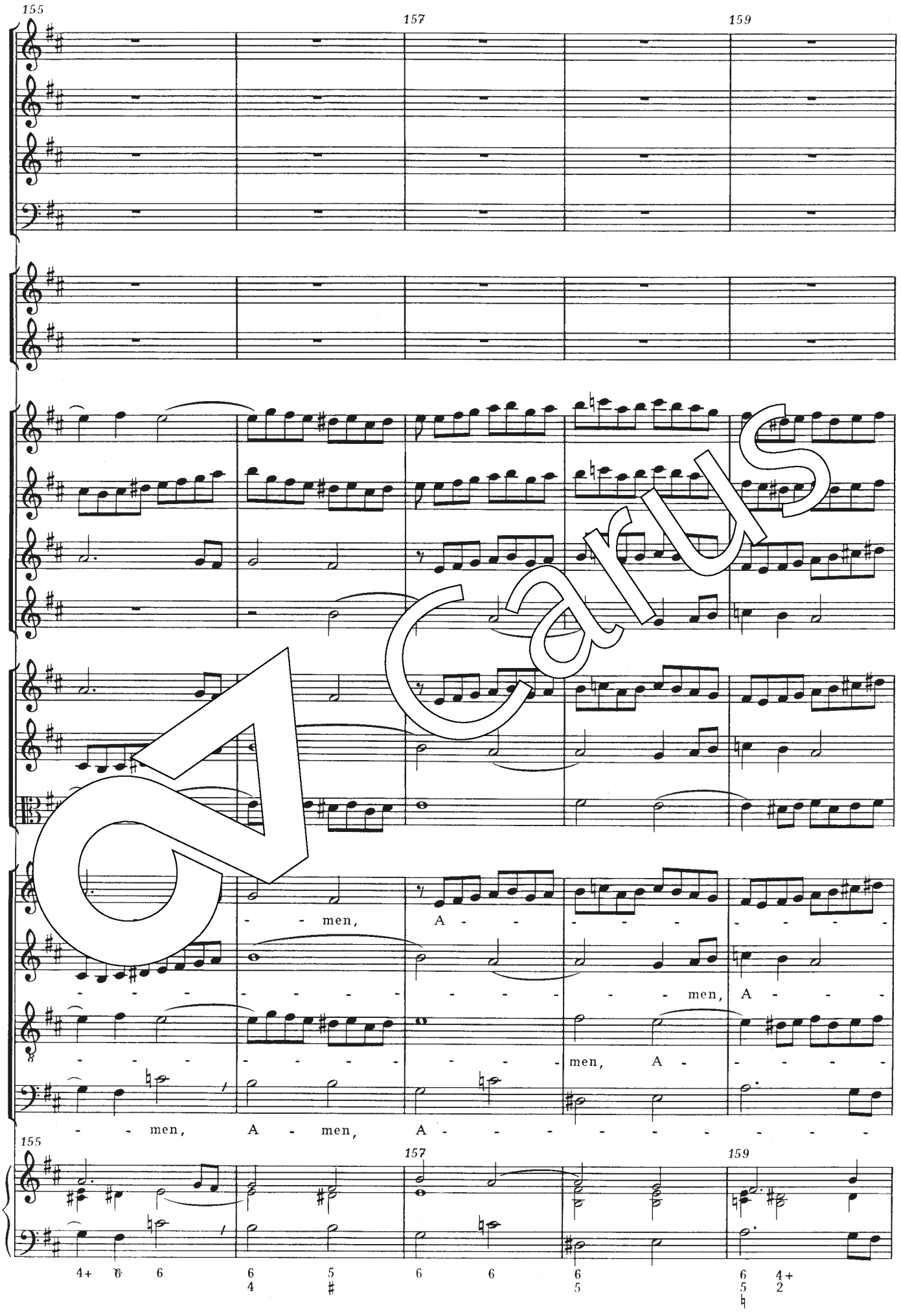

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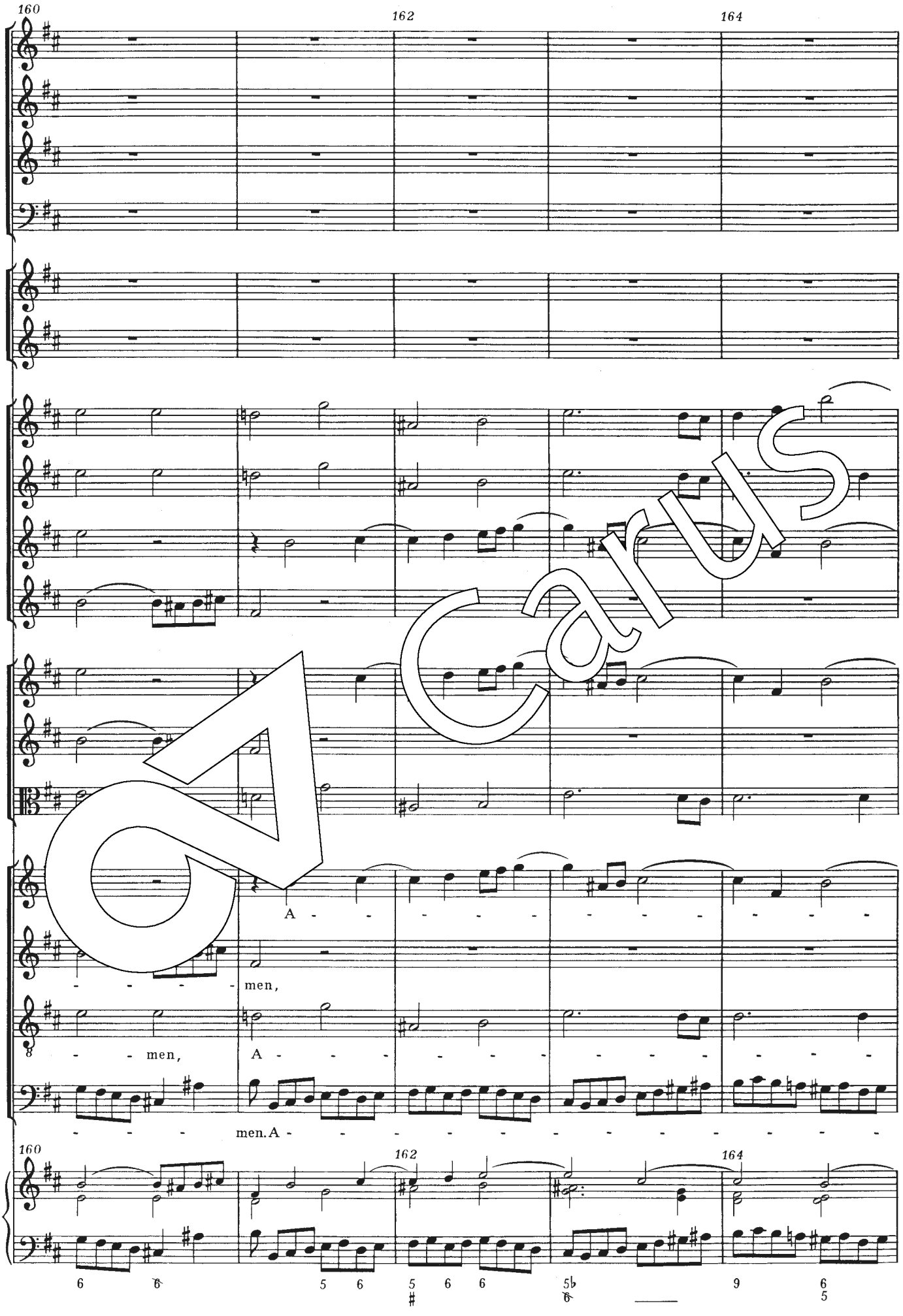

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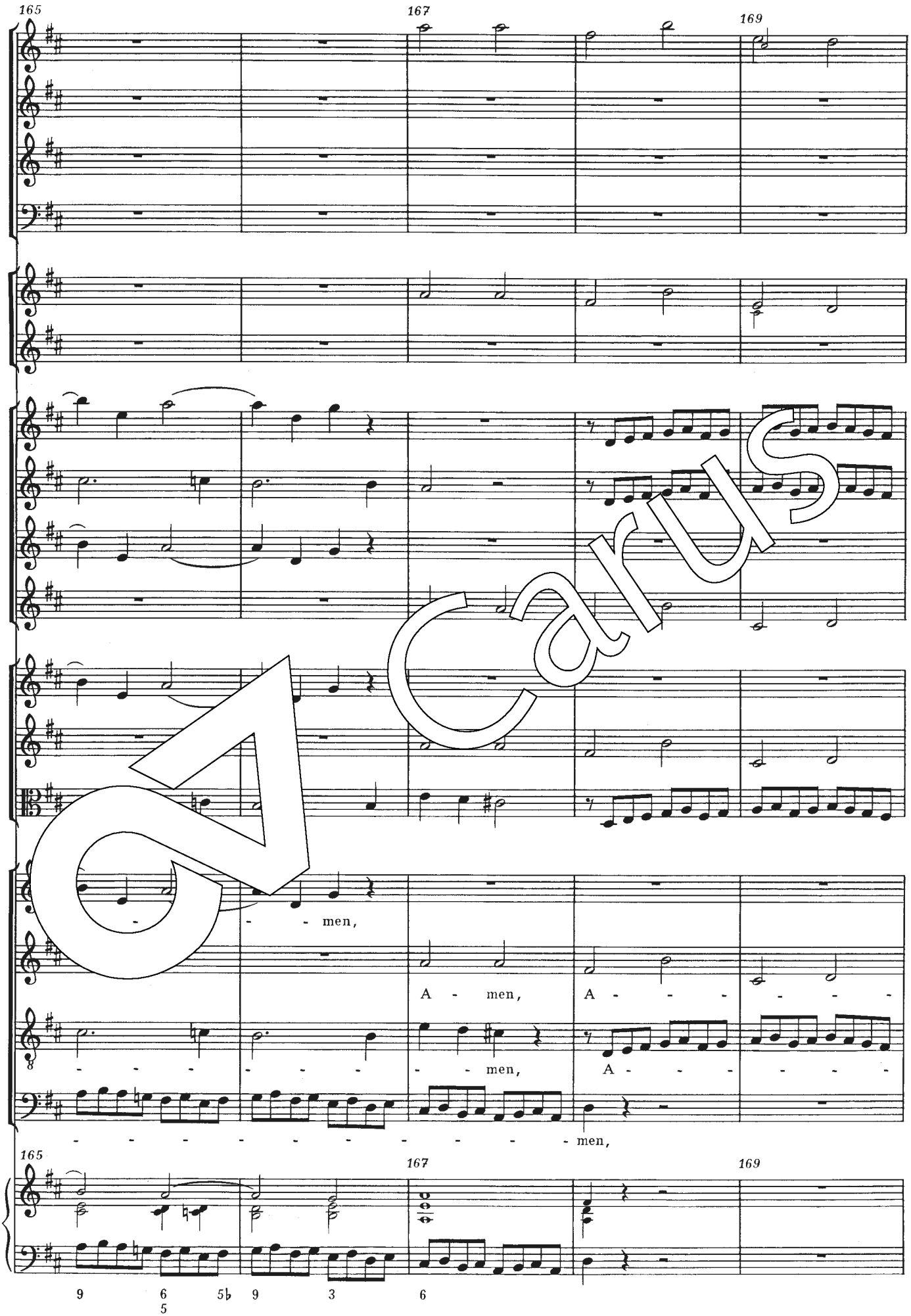
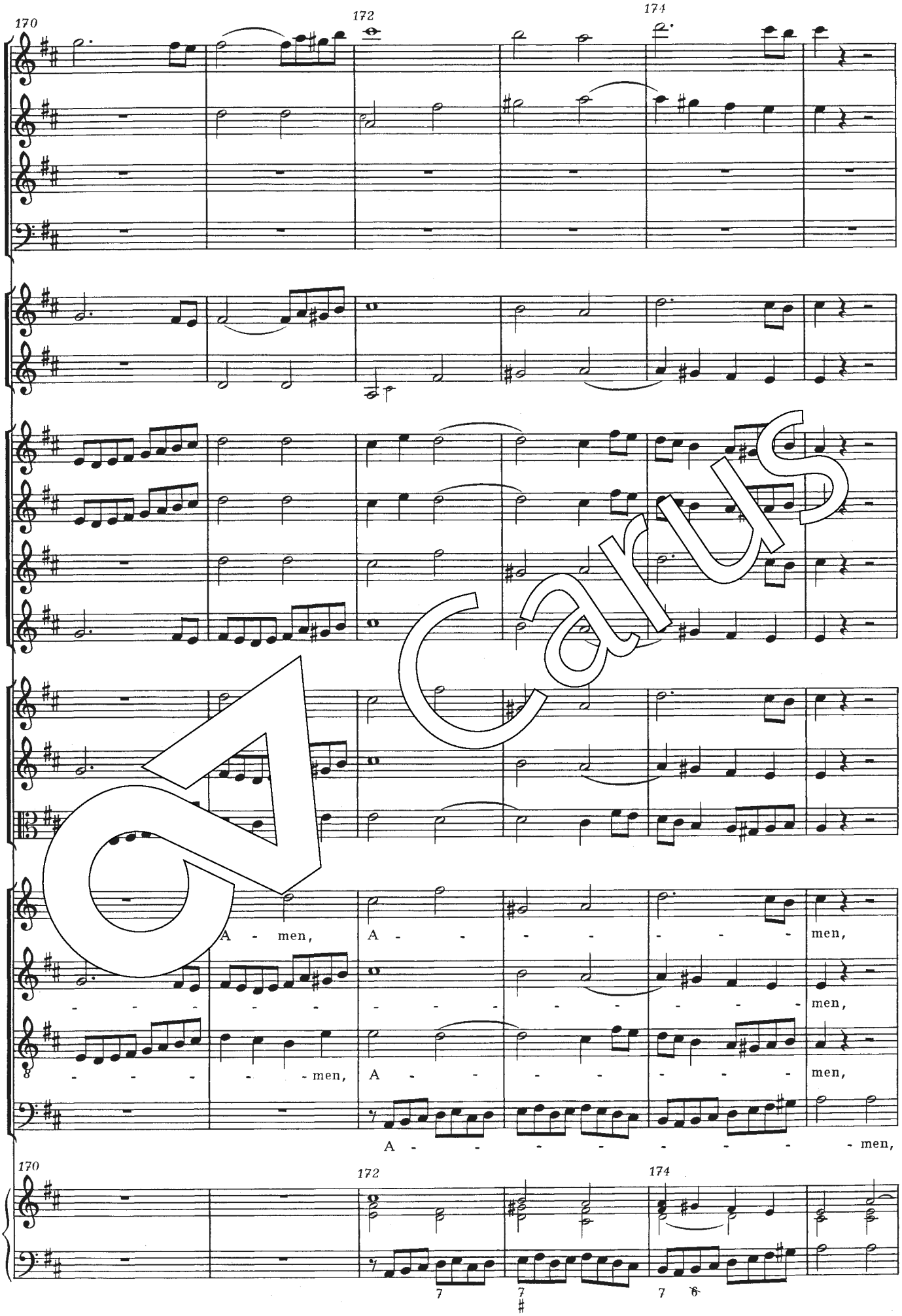


Carus



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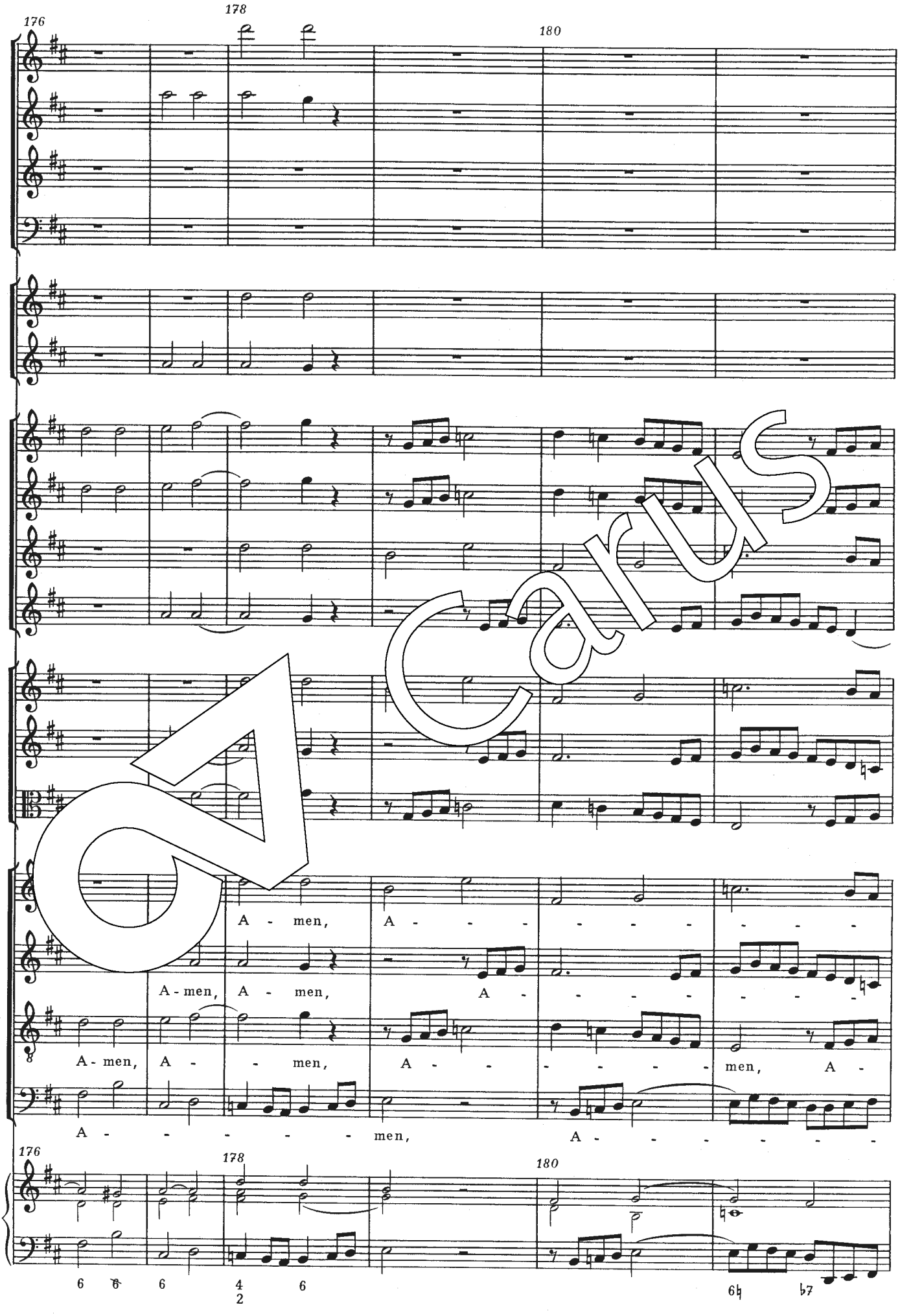
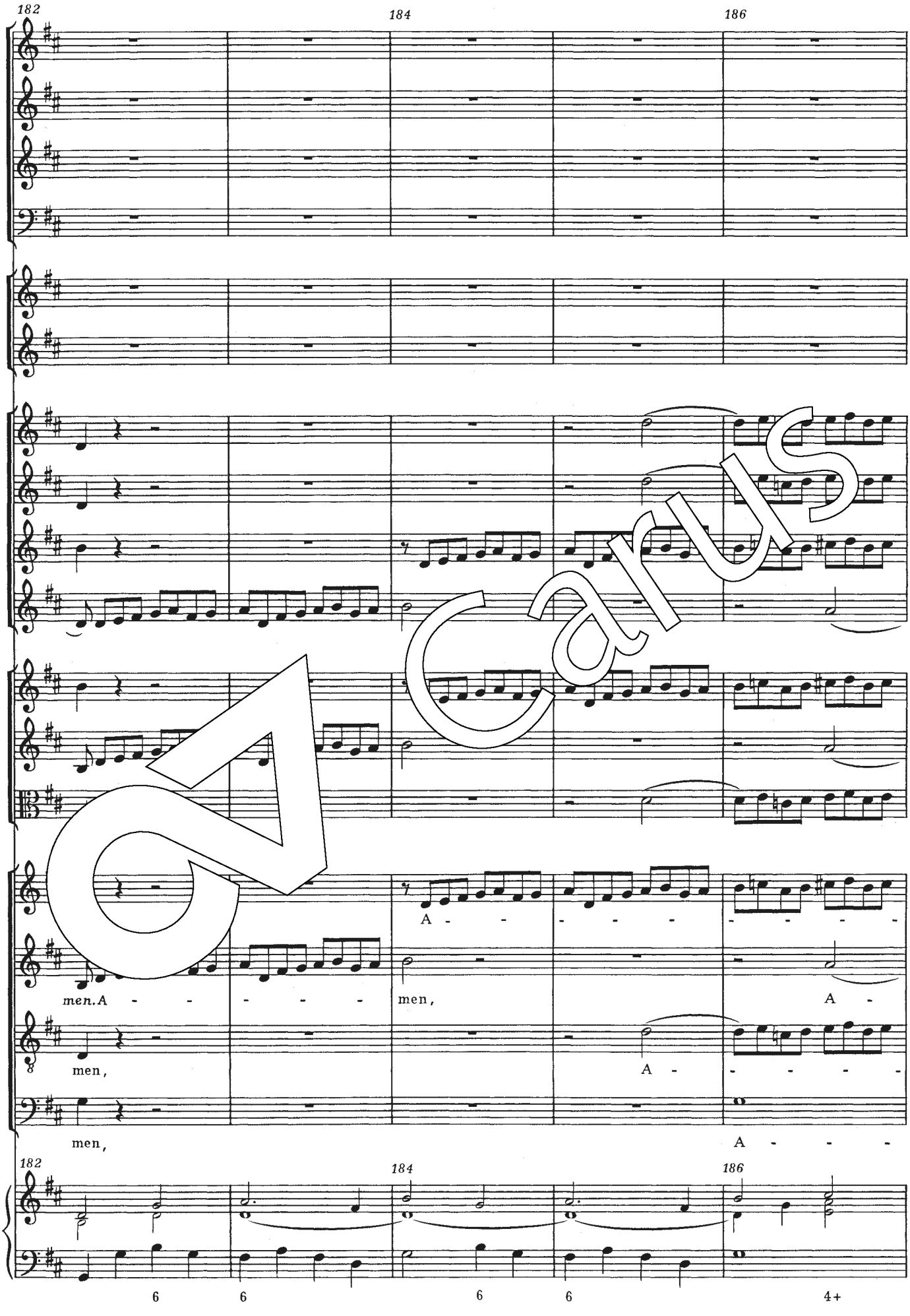


Carus



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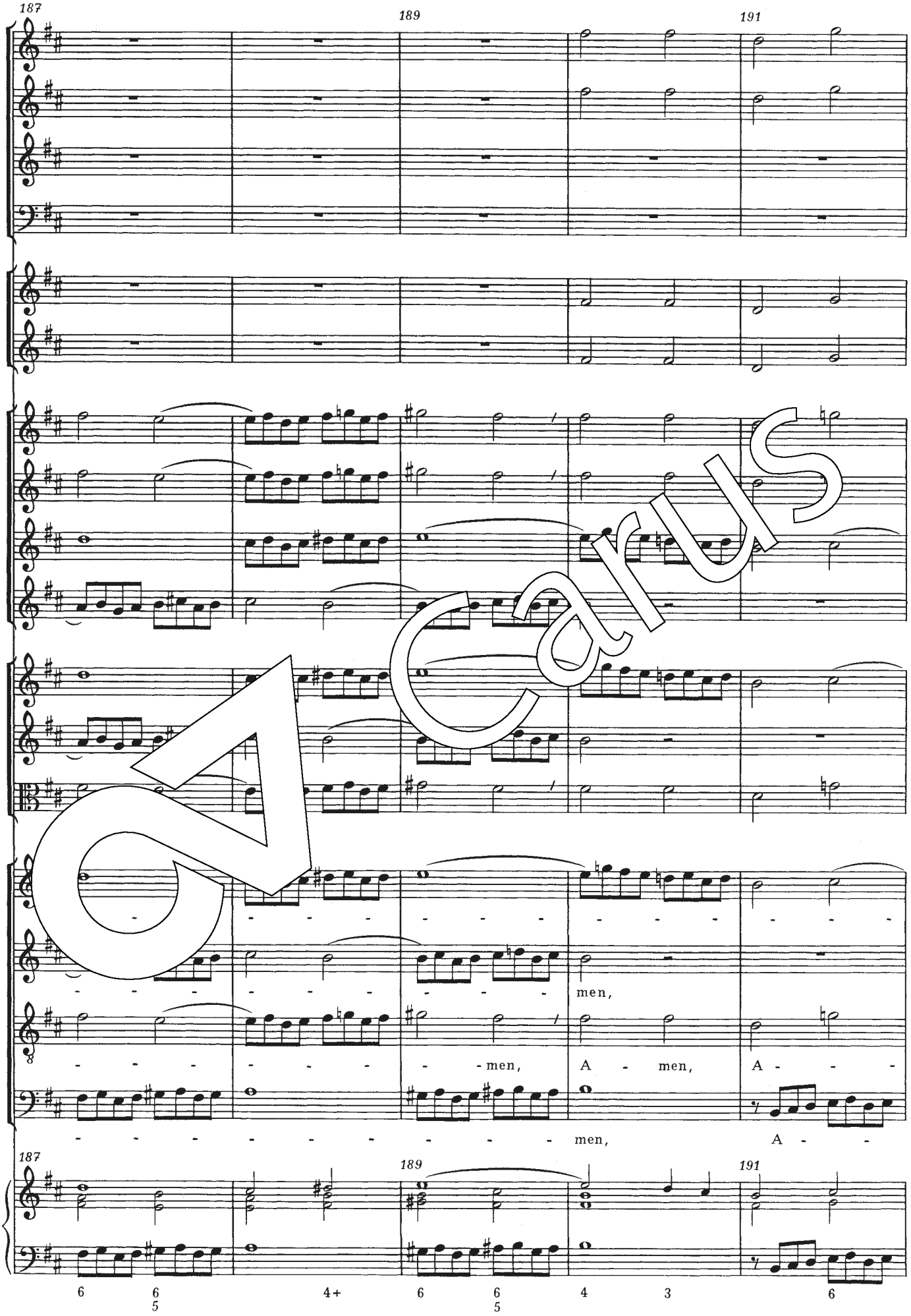

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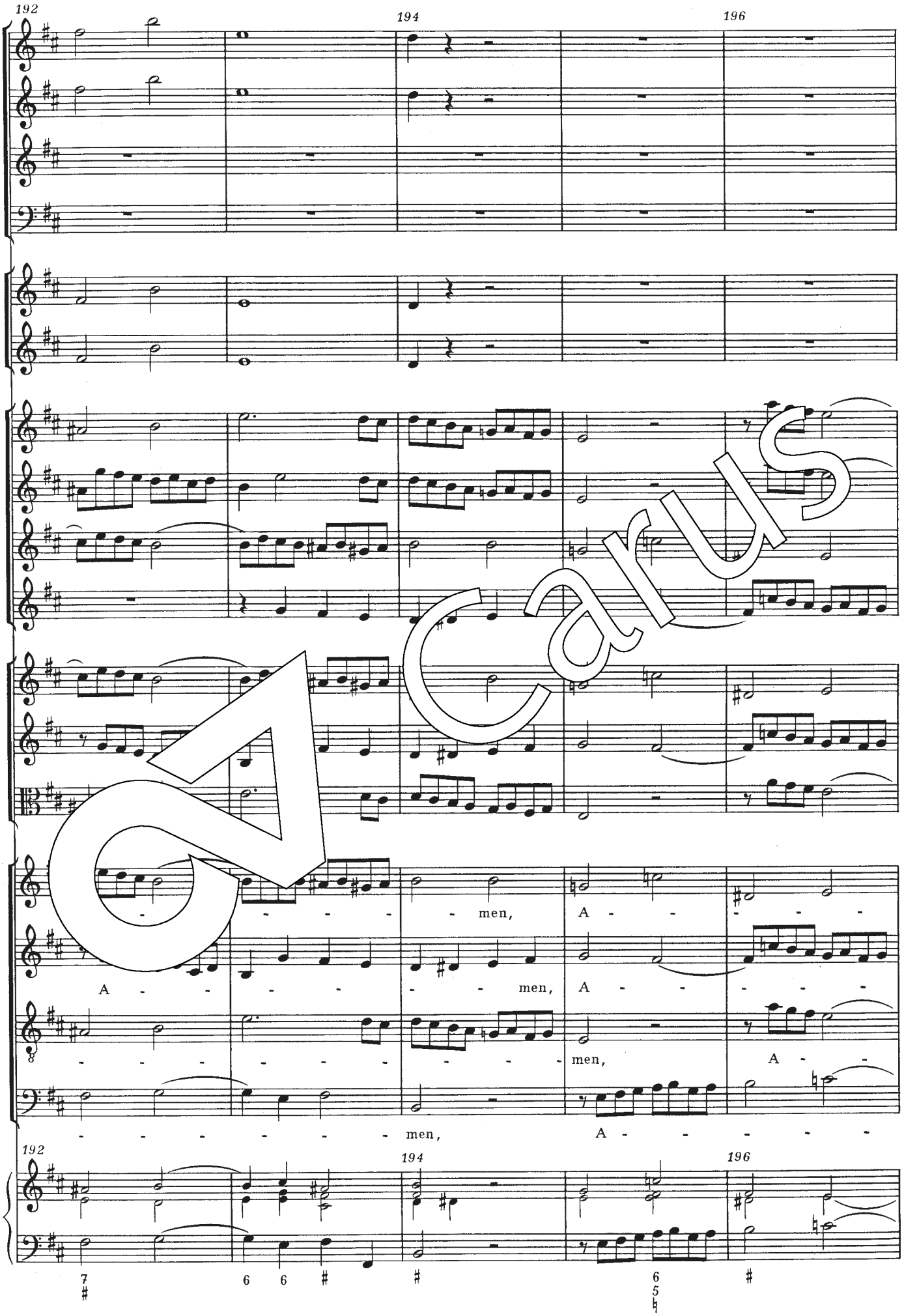

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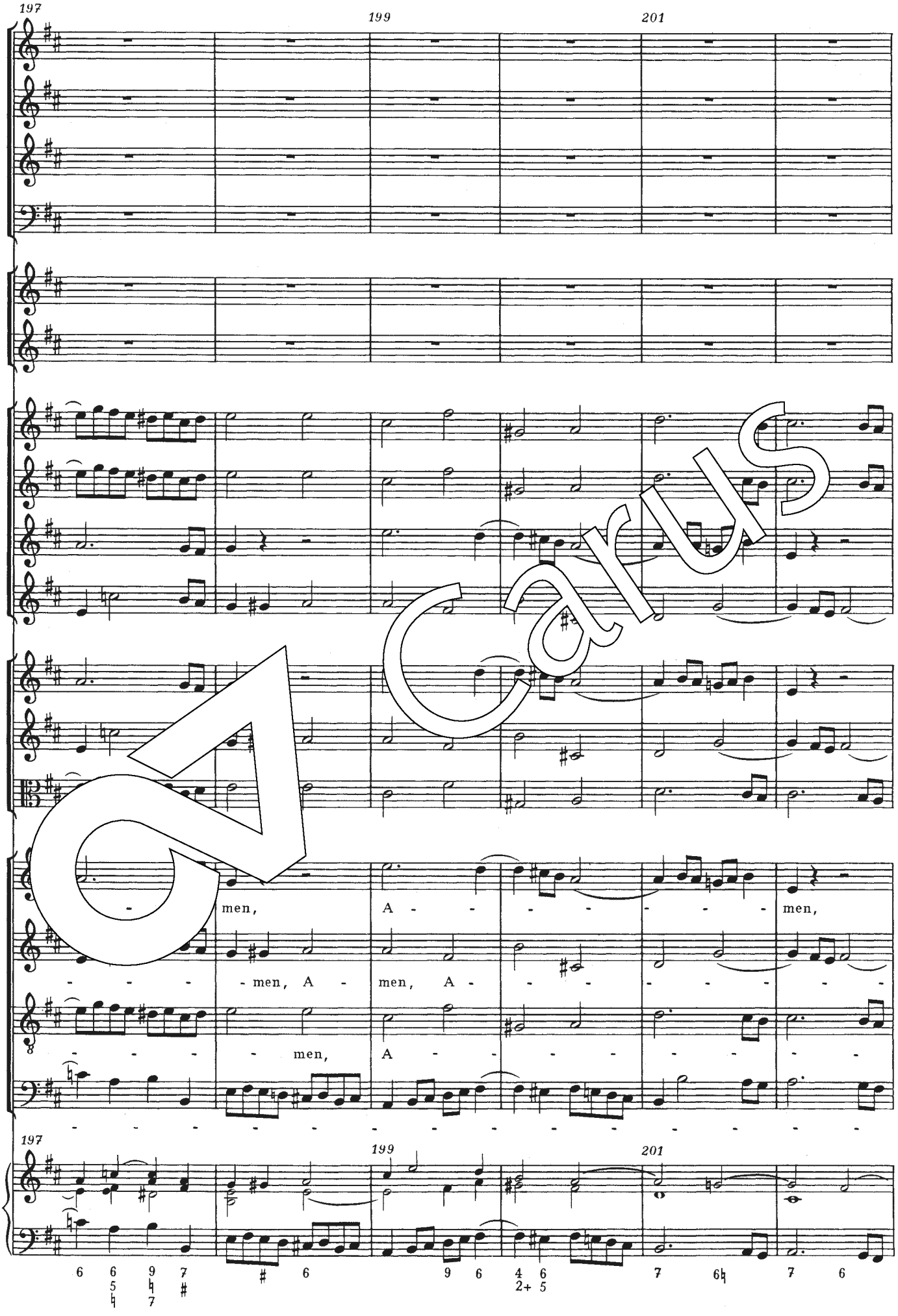

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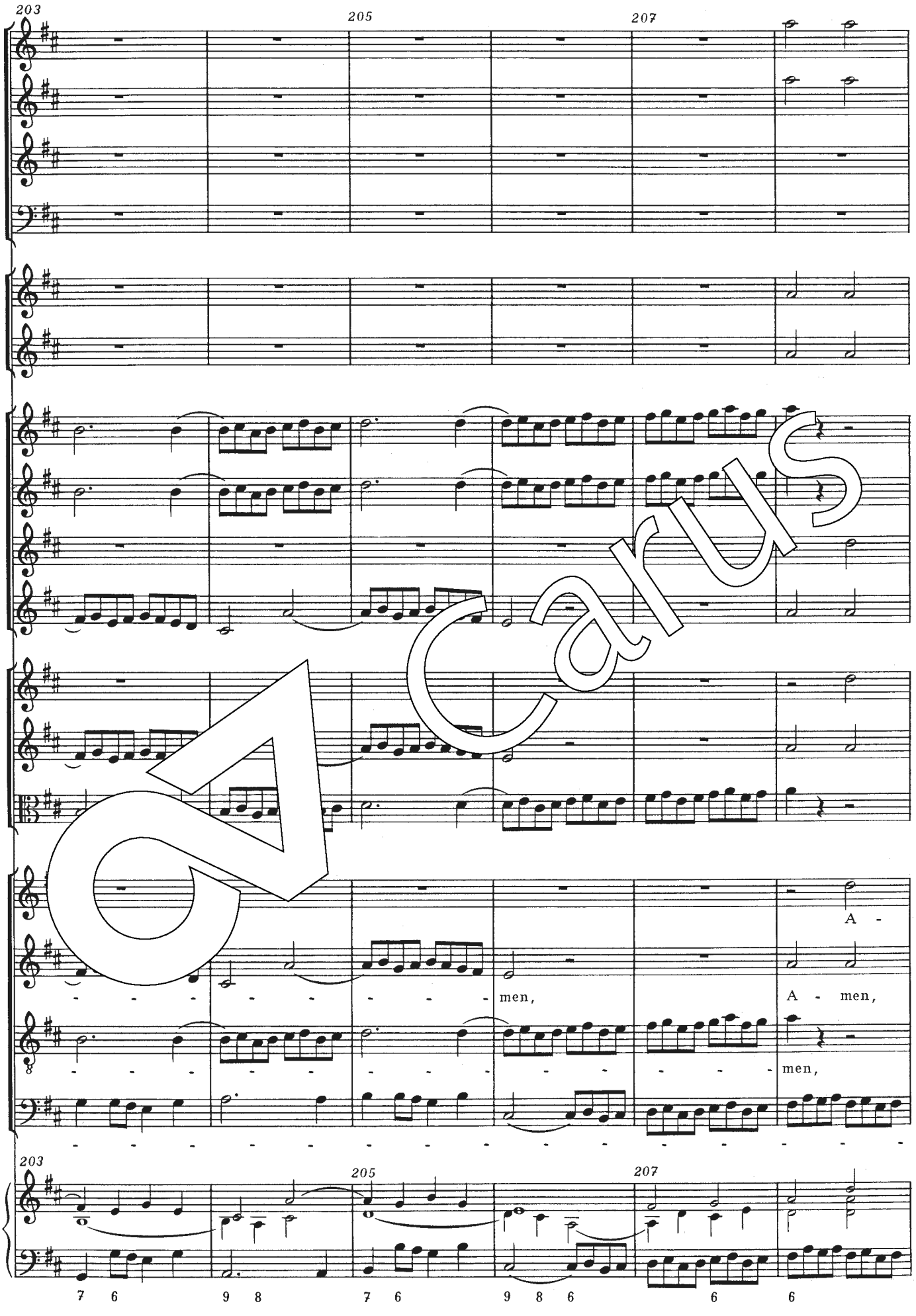

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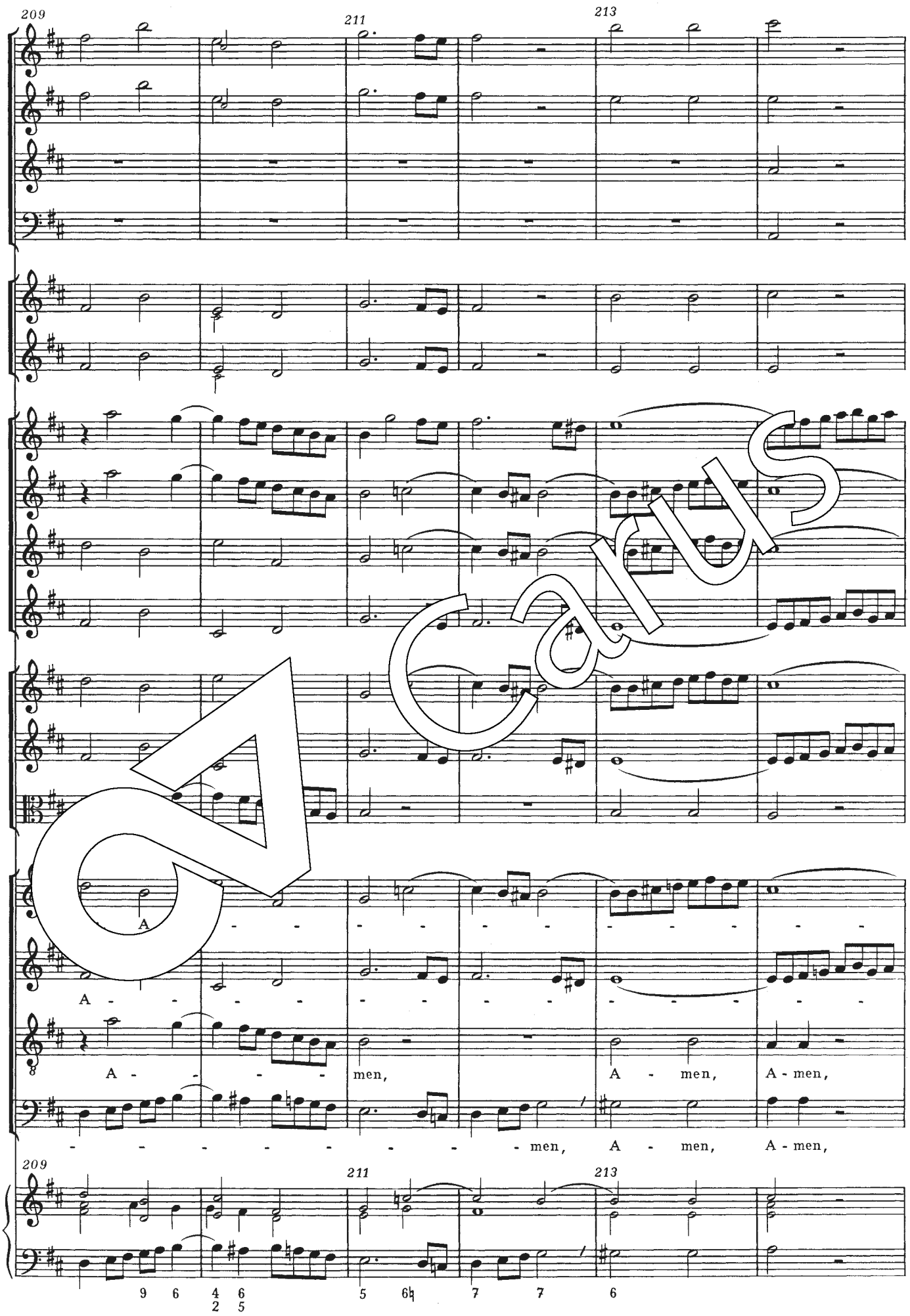
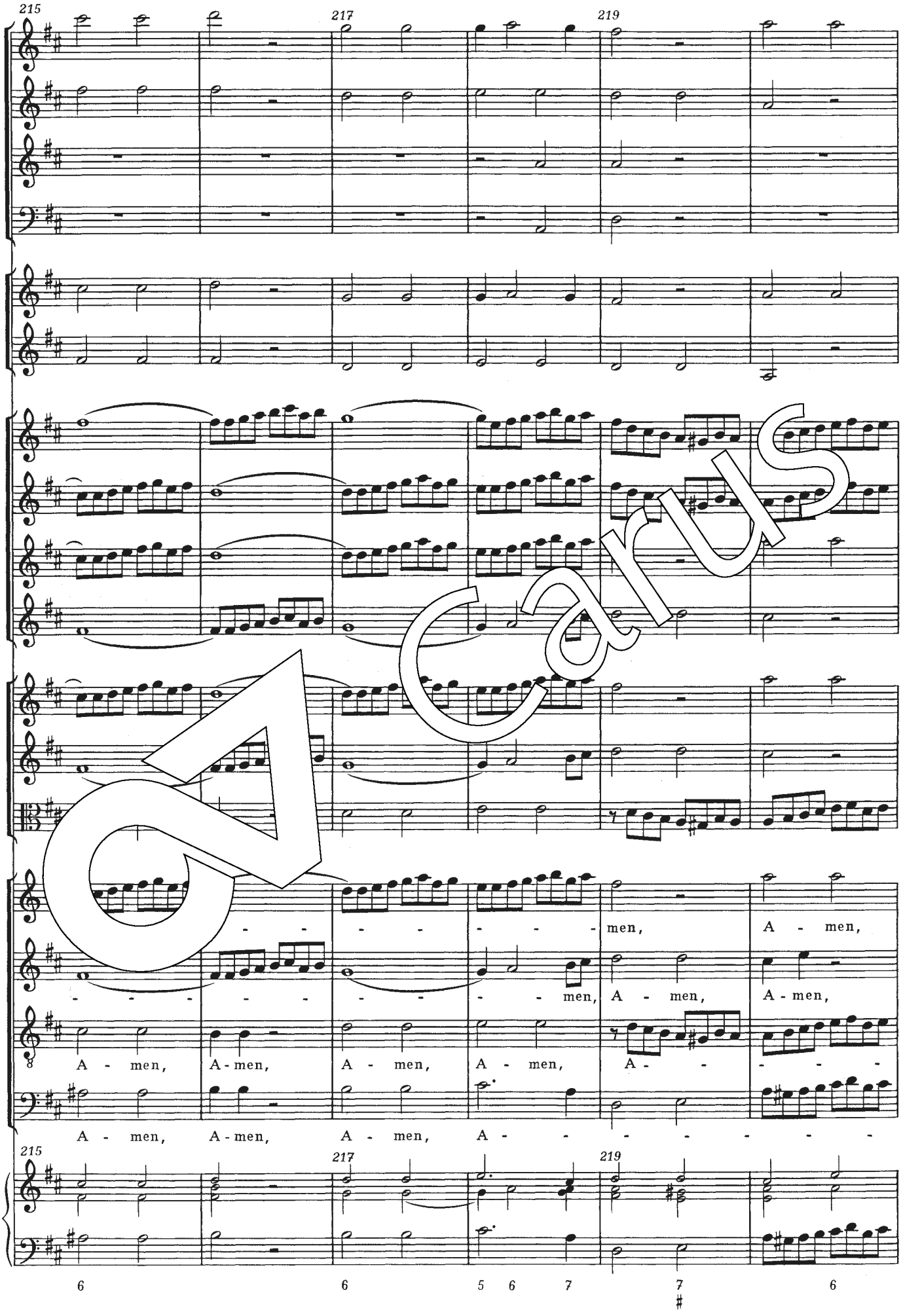
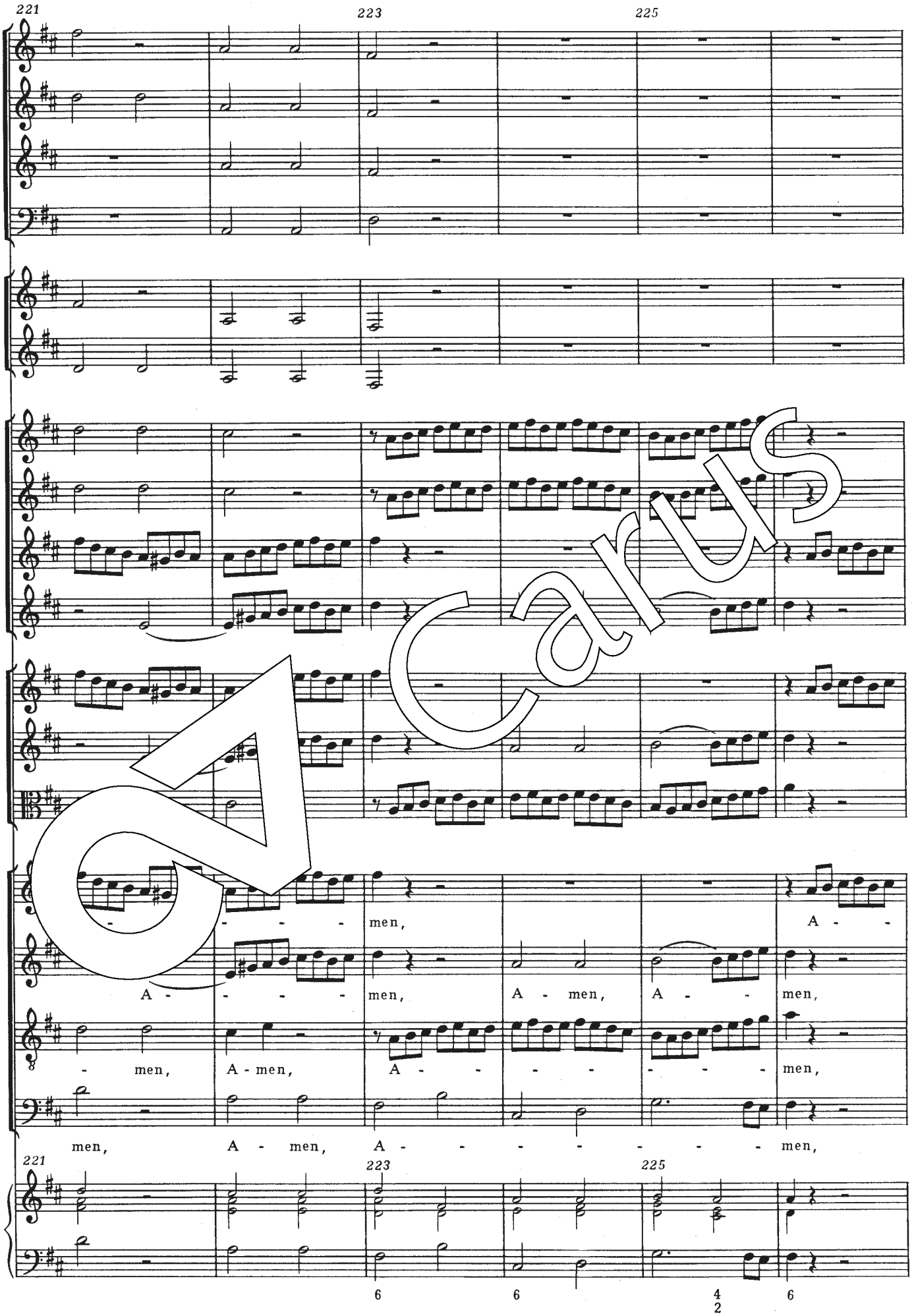

209
211
213
A
A - - - - - - - - - - - - - - - -
A - - - - - - - - - - - - - - - -
A - - - - - men, A - men, A - men,
- - - - - - - - - - - men, A - men, A - men,
209
211
213
9 6 4 6 5 6♮ 7 7 6
2 5

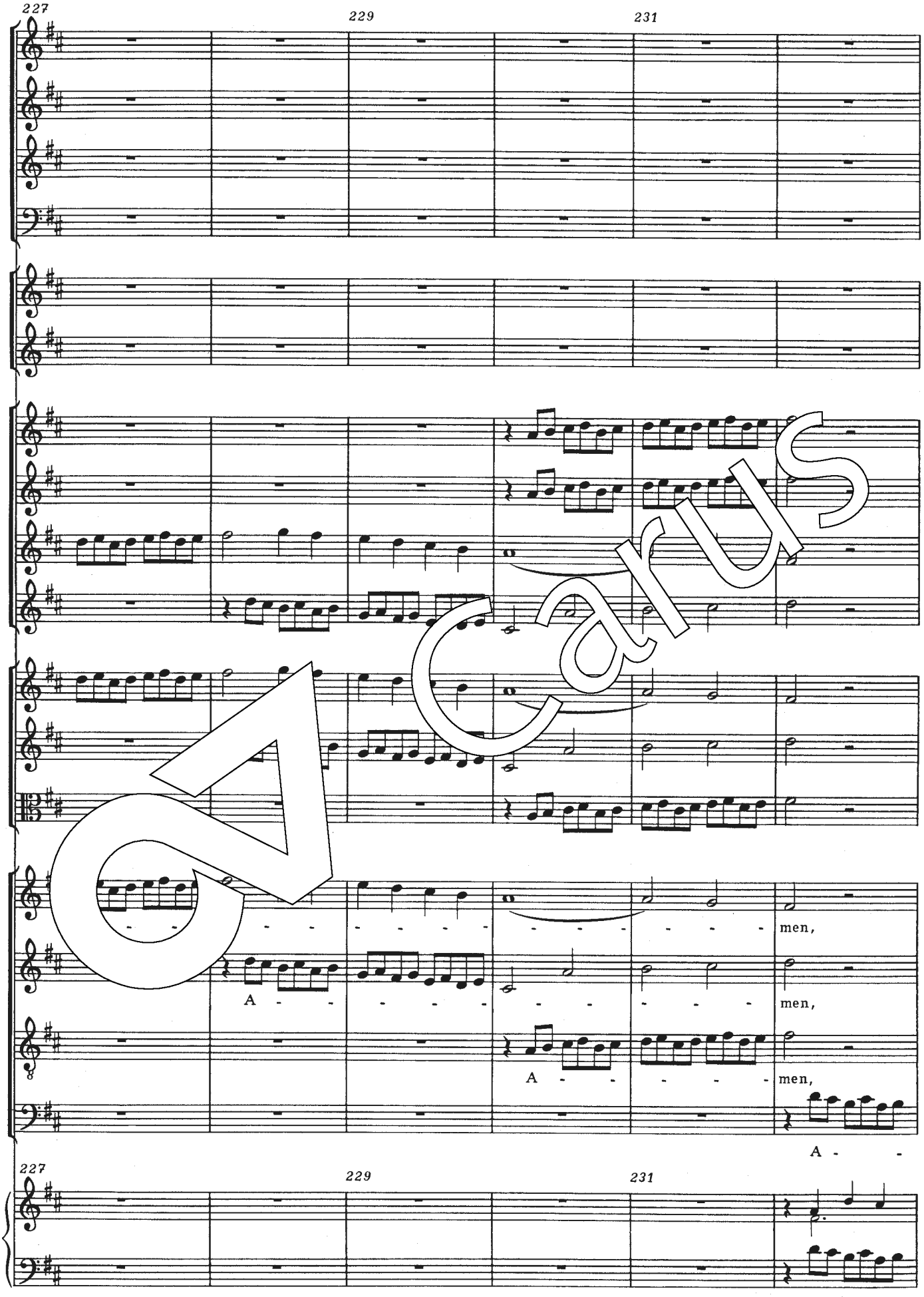
Carus


215
217
219
men, A - men,
- - men, A - men, A - men,
A - men, A - men, A - men, A - men, A - - - -
A - men, A - men, A - men, A - - - - - - -
215
217
219
6 6 5 6 7 7 6

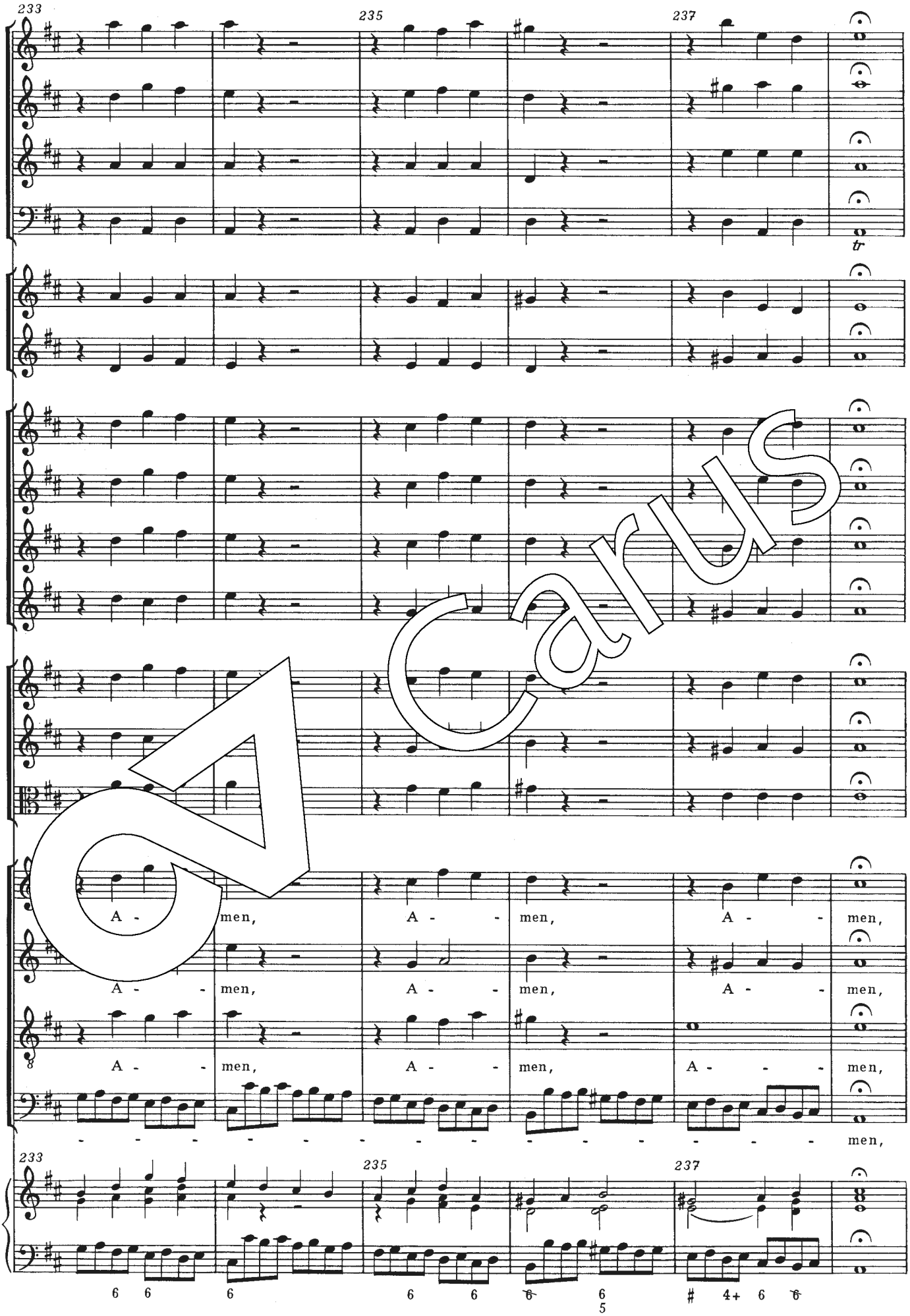
Carus


221
223
225
men,
A -
A - men,
A - men,
A - men,
men,
A - men,
A - men,
men,
men,
A - men,
A - men,
221
223
225
6
6
4
2
6

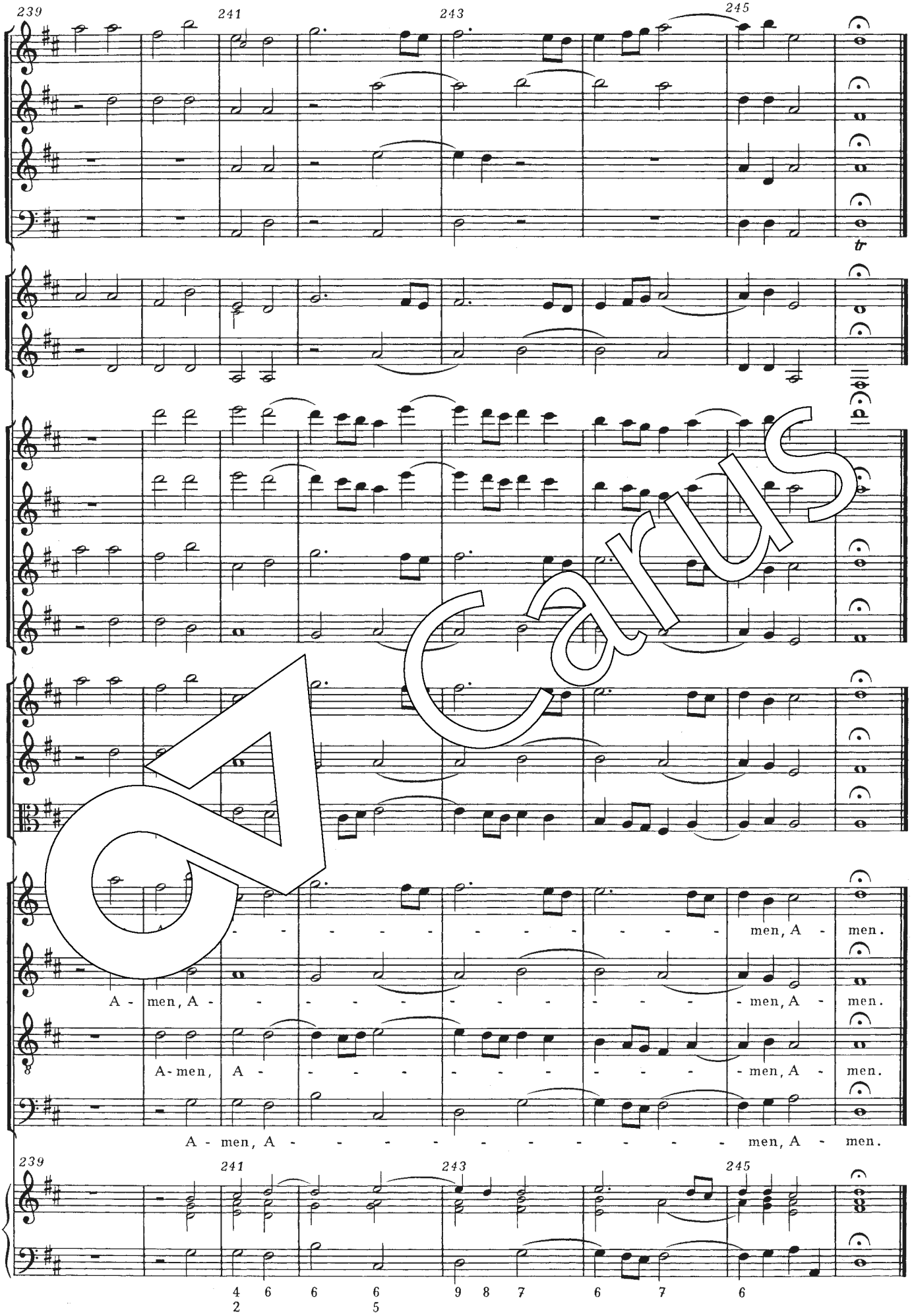
Carus



Carus

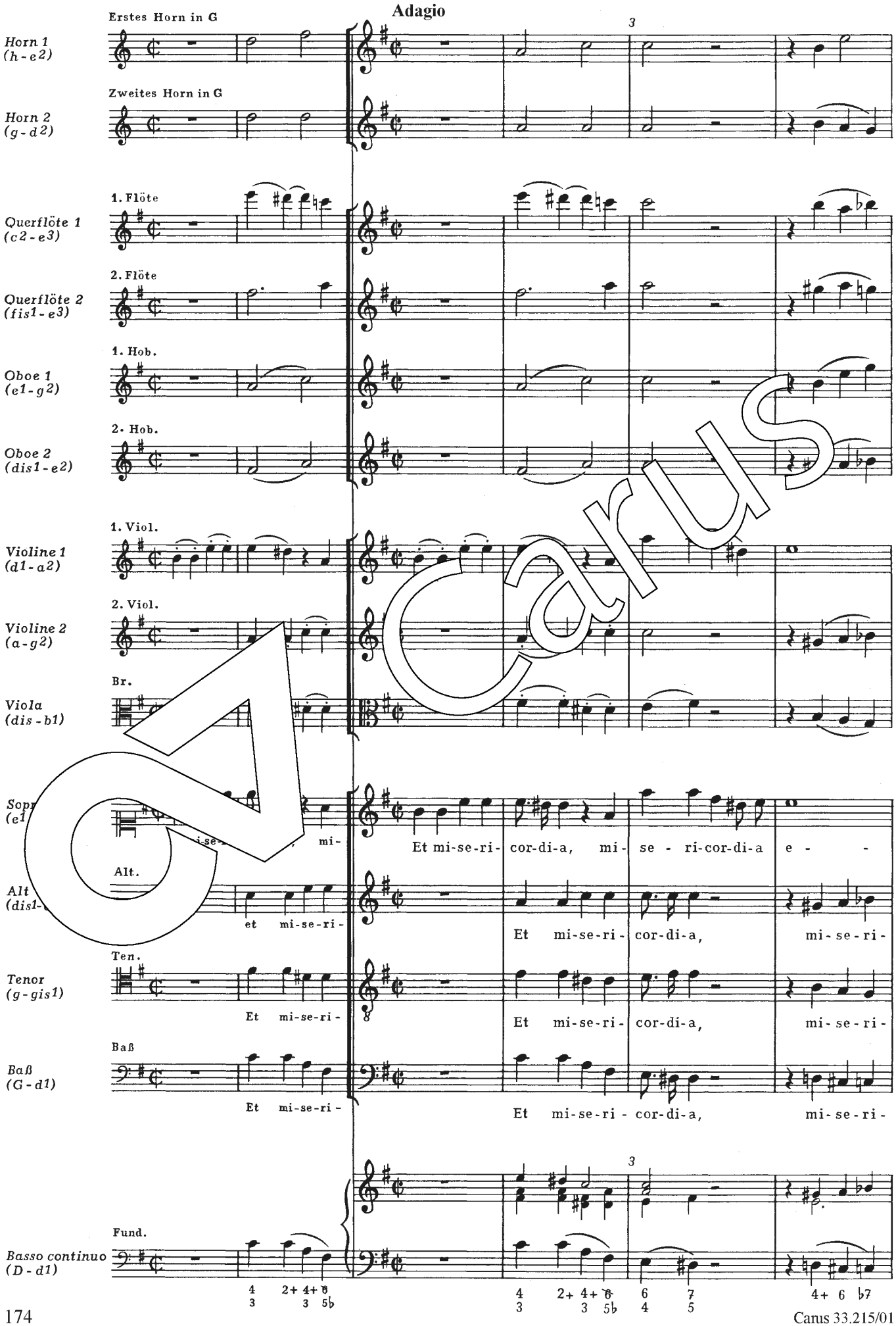

233
235
237
tr
A - men, A - men, A - men,
A - men, A - men, A - men,
A - men, A - men, A - men,
men,
233
235
237
6 6 6 6 6 6 6 # 4+ 6 6
5

Carus


239
241
243
245
tr
men, A - men.
A - men, A - men, A - men.
A - men, A - men.
A - men, A - men.
239
241
243
245
4 6 6 6 9 8 7 6 7 6
2 5

Carus

4a. Tutti: Et misericordia eius (Variante zu Nr. 4)



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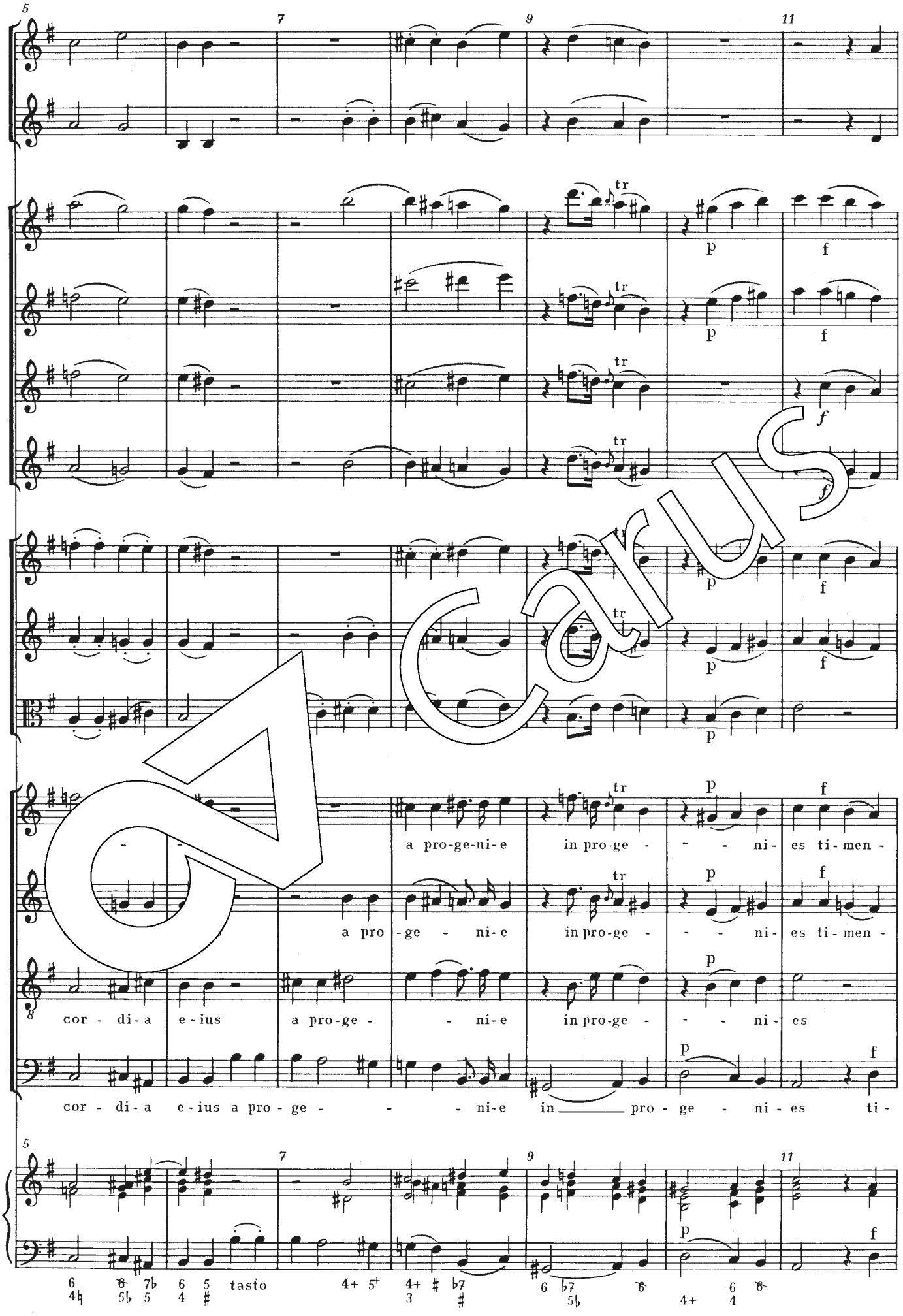
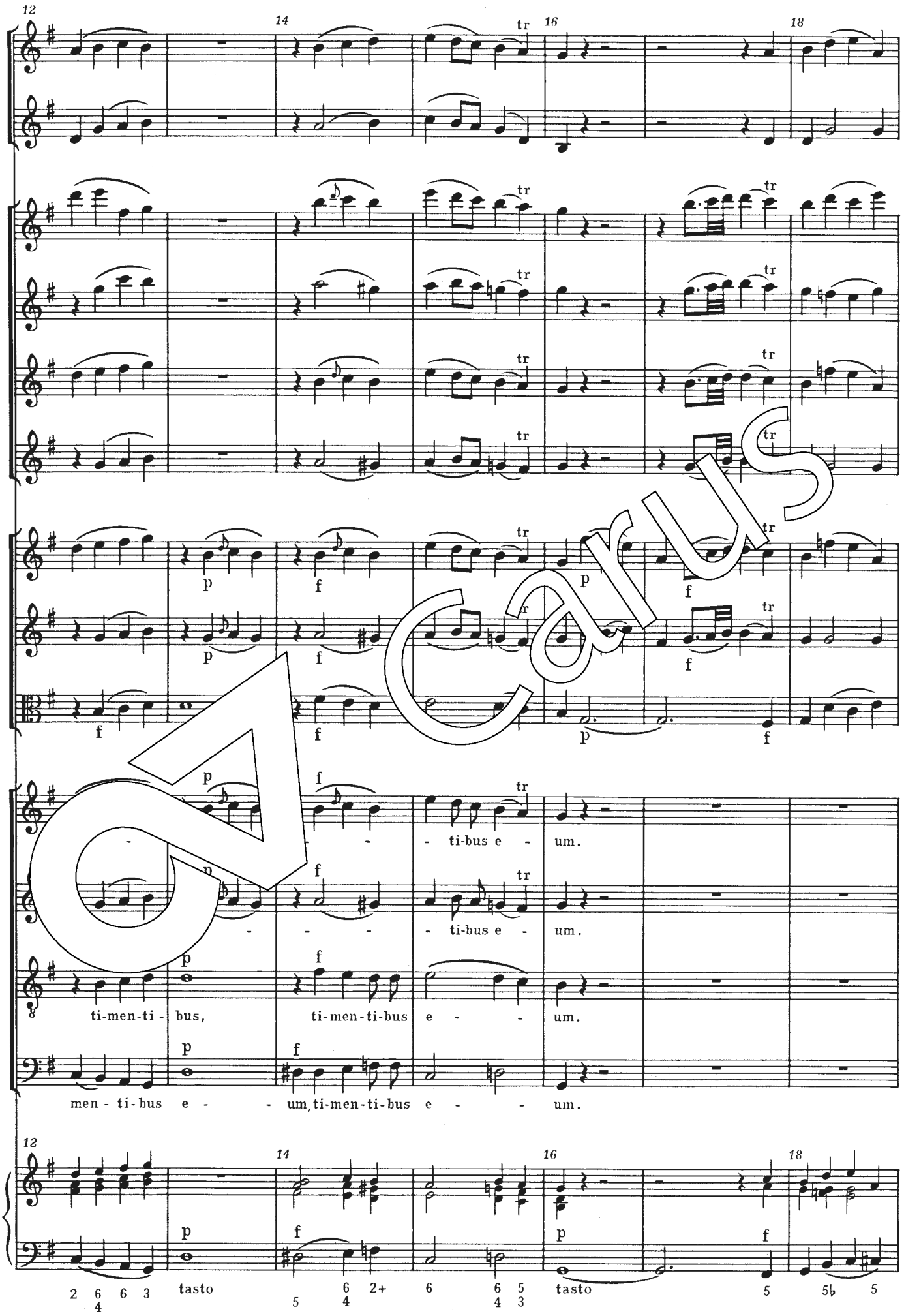
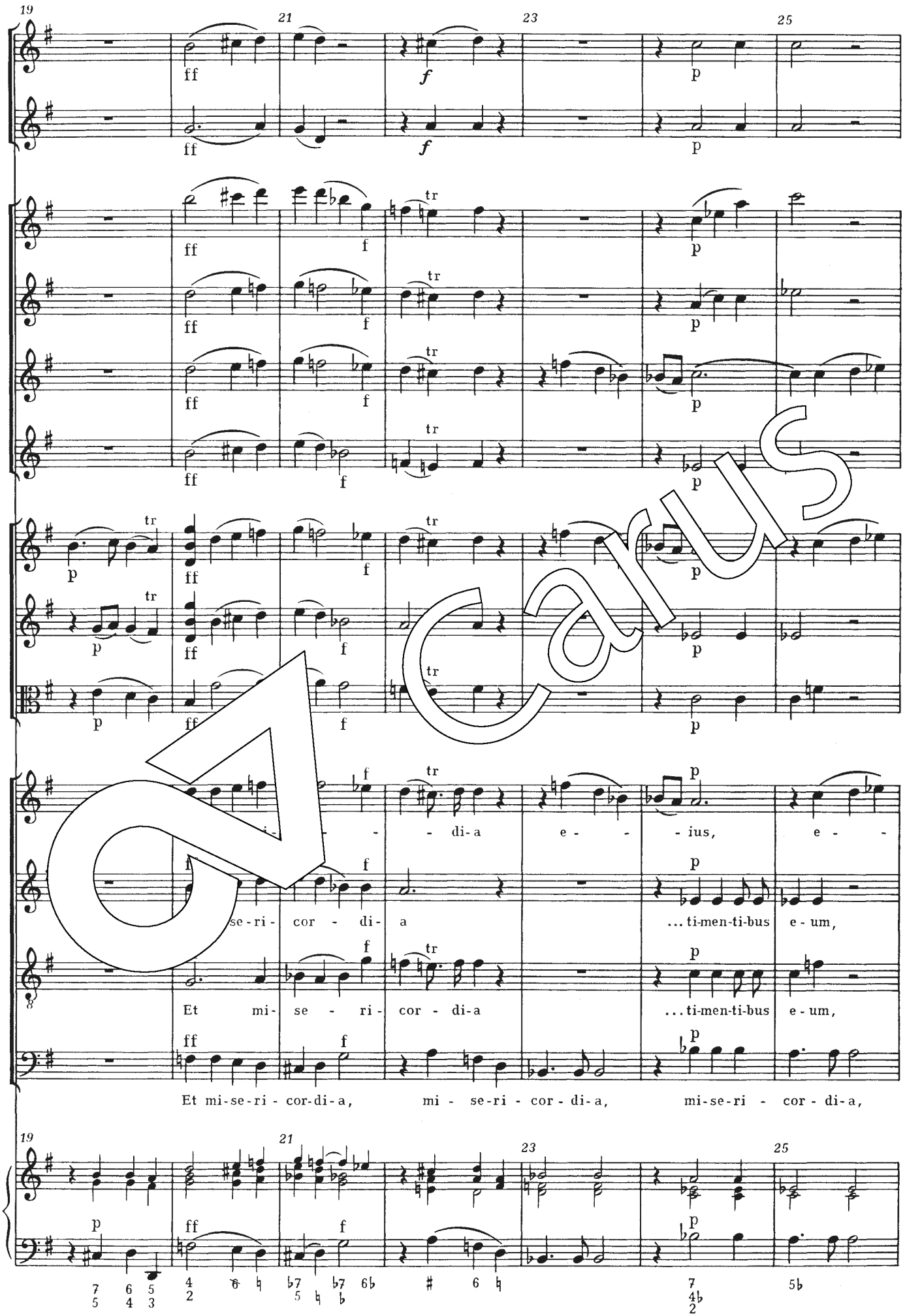

5
7
9
11
tr
p
f
a pro-ge-ni-e in pro-ge - - - ni- es ti-men -
a pro - ge - ni-e in pro-ge - - - ni- es ti-men -
cor - di-a e-ius a pro-ge - - ni-e in pro-ge - - - ni- es
cor - di-a e-ius a pro - ge - - - ni-e in pro - ge - ni - es ti -
tasto

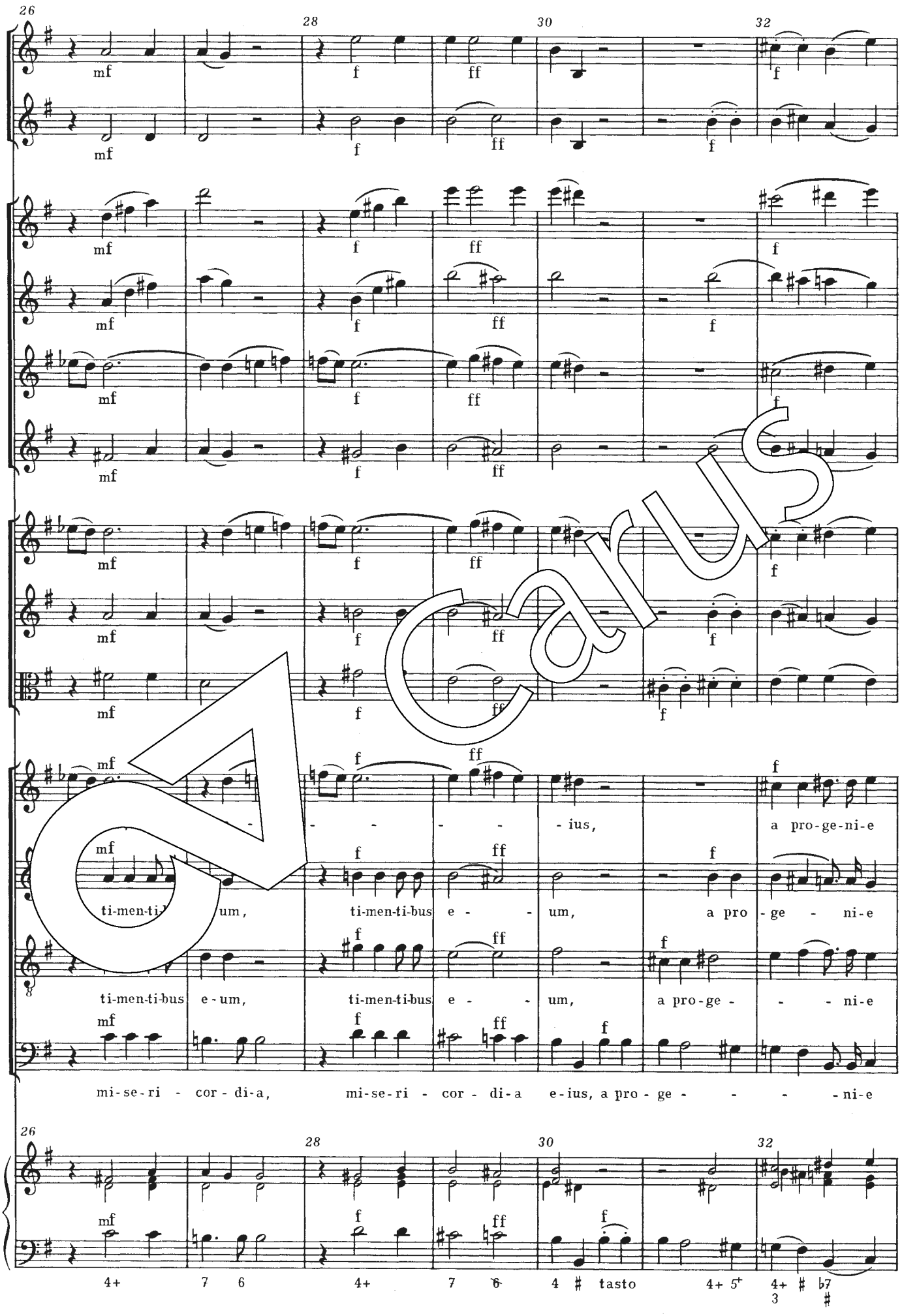
Carus


12
14
16
18
tr
p
f
- ti-bus e - um.
- - - ti-bus e - um.
ti-men-ti - bus, ti-men-ti-bus e - - um.
men - ti-bus e - - um, ti-men-ti-bus e - - um.
tasto
tasto

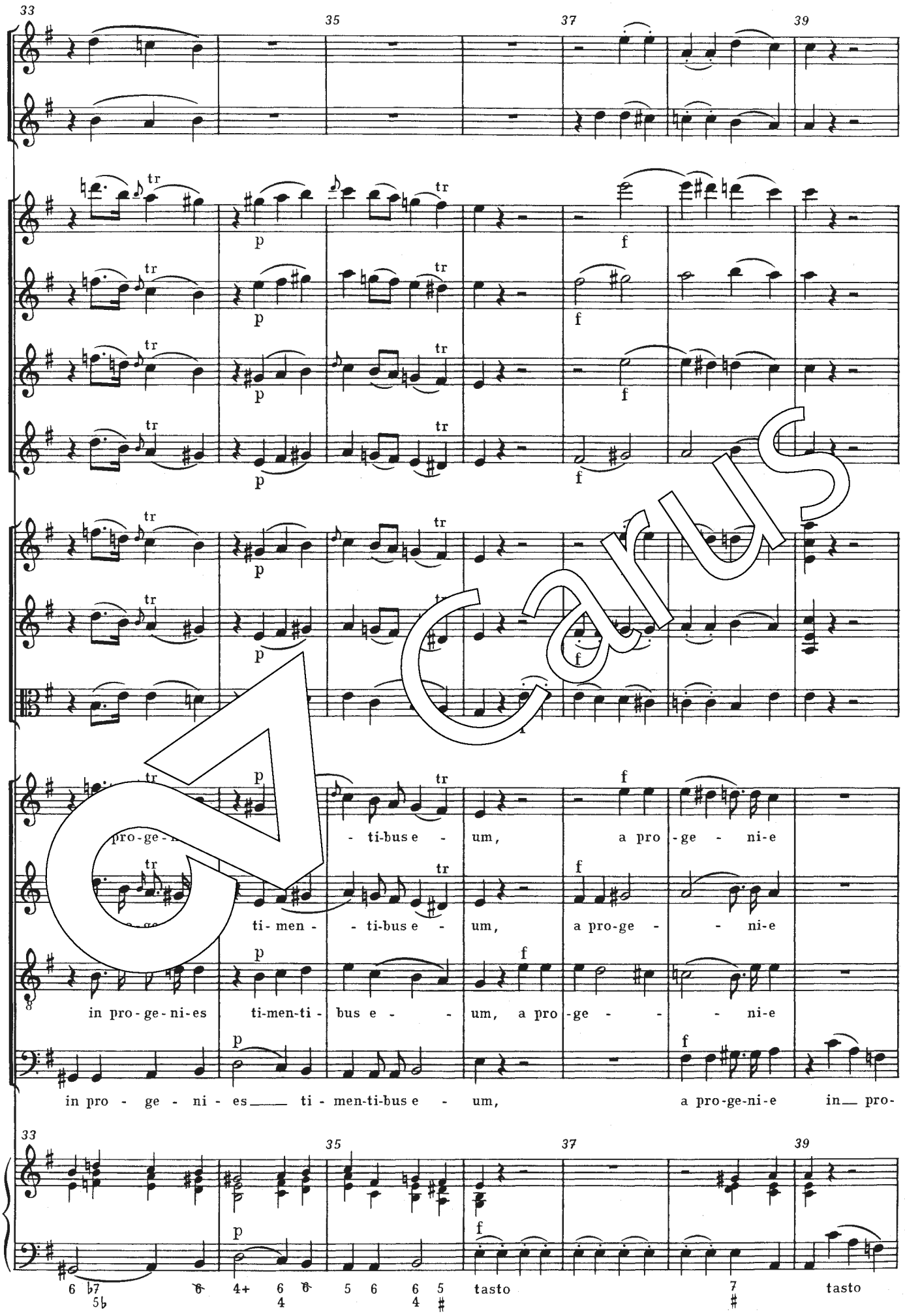
Carus


19
21
23
25
ff
f
p
tr
se-ri- cor - di- a
...ti-men-ti-bus e - um,
Et mi- se - ri- cor - di-a
...ti-men-ti-bus e - um,
Et mi-se-ri - cor-di-a, mi - se-ri - cor - di-a, mi-se-ri - cor - di-a,

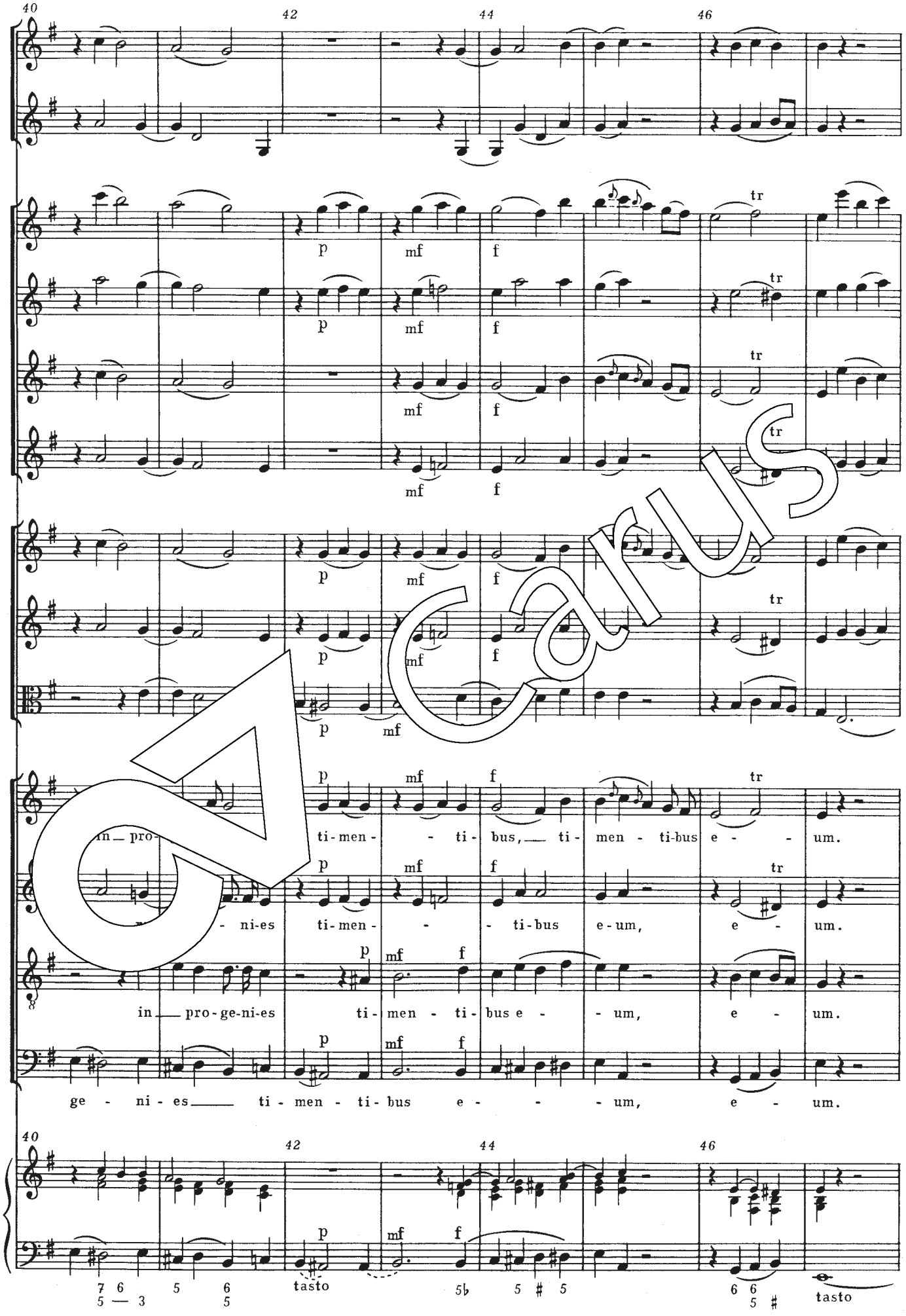
Carus


26
28
30
32
mf
f
ff
ius,
a pro-ge-ni-e
ti-men-ti-bus e - um,
ti-men-ti-bus e - - um,
a pro - ge - ni-e
ti-men-ti-bus e-um,
ti-men-ti-bus e - - um,
a pro-ge - - - ni-e
mi-se-ri - cor-di-a,
mi-se-ri - cor - di-a e-ius, a pro - ge - - - - ni-e
4+
7 6
4+
7 6
4 # tasto
4+ 5+
4+ # b7
3 #

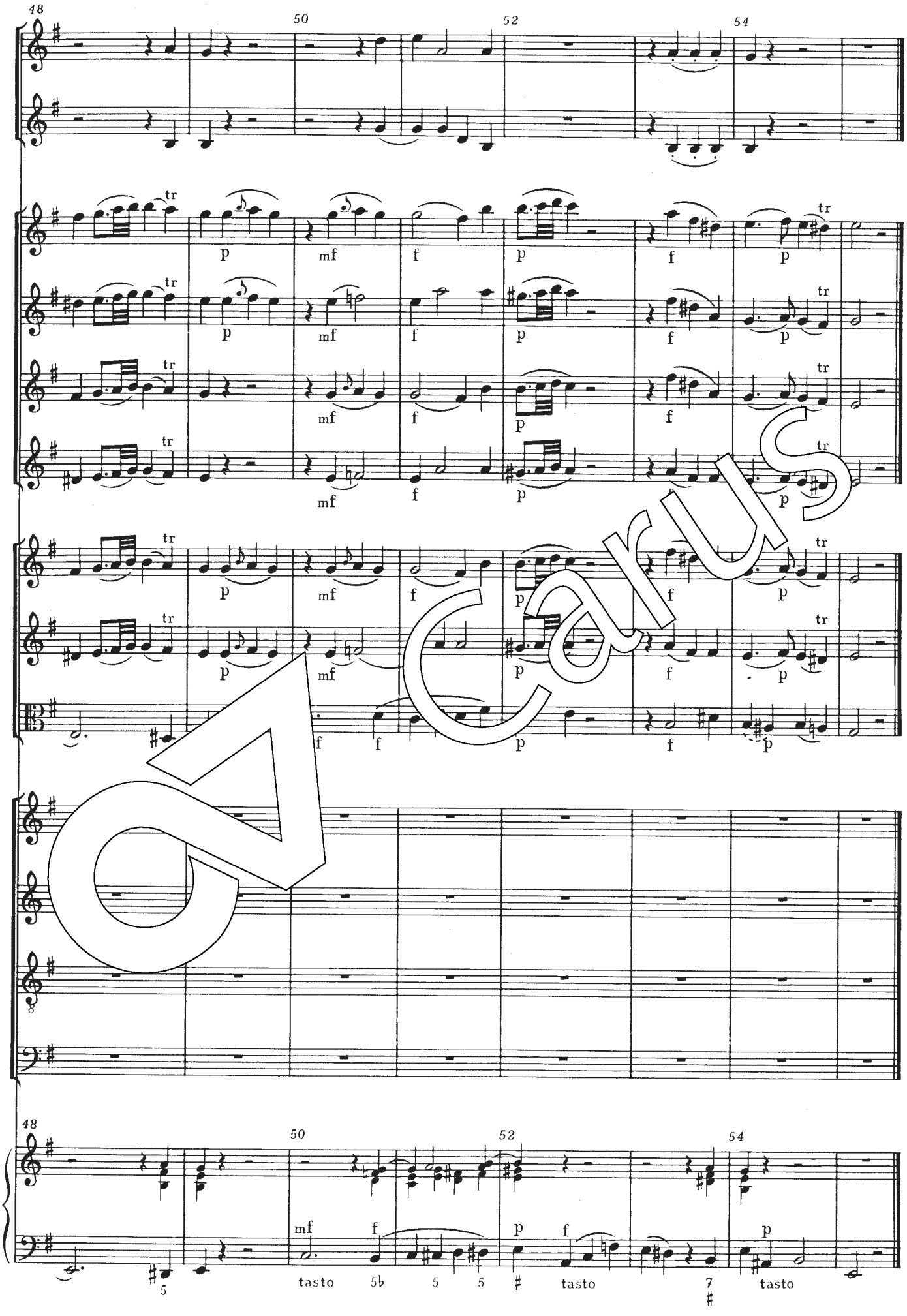
Carus


33
35
37
39
tr
p
f
pro-ge-
ti-bus e - um, a pro - ge - ni-e
ti- men - ti-bus e - um, a pro-ge - - ni-e
in pro-ge-ni-es ti-men-ti - bus e - - um, a pro -ge - - - ni-e
in pro - ge - ni - es ti - men-ti-bus e - um, a pro-ge-ni-e in pro-
6 b7 4+ 6 5 6 6 5 tasto 7 tasto
5b 4 4 #
#

Carus


40
42
44
46
p
mf
f
tr
in pro-
ti-men - ti-bus, ti-men - ti-bus e - um.
- ni-es ti-men - - ti-bus e-um, e - um.
in pro-ge-ni-es ti-men - ti-bus e - - um, e - um.
ge - ni-es ti-men - ti-bus e - - um, e - um.
tasto
tasto

Carus


48
50
52
54
tr
p
mf
f
tasto
Carus

Carus

Kritischer Bericht

I. Die Quellen

A1. Autographe Partitur von 1749 (aus der Sammlung Pölchau). Signatur: *Mus. ms. Bach P 341*.
Das von C. Ph. E. Bach geschriebene Titelblatt trägt folgende Aufschrift: *Magnificat, | a 4 Voci | 2 Corni | 2 Fl. Trav. | 2 Hautb. | 2 Violini | Viola | e | Continuo | da me | C. P. E. Bach.*
Nachträgliche Ergänzung von Bach: *3 Trombe e Timp.*, geschrieben 1779.
Umfang: Titelblatt und Noten 98 Seiten, Bogenzählung 1–25. Format: 34 x 22,5 cm.
Auf der letzten Notenseite steht folgende Nachschrift von Bachs Hand: *Fine SDGl. | Potsdam. | d. 25. Aug. | 1749.* Dies ist vermutlich das Datum, an dem die Partitur-Niederschrift abgeschlossen wurde.
Über den einzelnen Sätzen des Werkes hat Bach die folgenden Angaben zur Besetzung gemacht:
Satz 1: *a 4 Voci, 2 Corni, 2 Trav., 2 Hautb., 2 Violini, Viola e Continuo.* Zusatz 1779: *3 Trombe e Timpano.*
Satz 2: *Canto solo 2 Violini Viola e Basso.*
Satz 3: *a Tenore solo 2 Viol. Viola e Basso.* Zusatz 1779: *mit G Hörnern.*
Satz 4: *a 4 Voci 2 Fl. Tr. 2 Hautb. 2 Viol. Viola e Basso.*
Satz 5: *a Basso solo 2 Violini Viola e Continuo.* Zusatz 1779: *mit Trompeten u. Pauken.*
Satz 6: *Duetto a Alto. e Tenore, 2 Violini, Viola e Continuo.* Zusatz 1779: *mit C Hörnern.*
Satz 7: *a 2 Fl. Tr., 2 Violini e Viola | con sordini, Alto solo e Continuo.*
Satz 8 und Nr. 9 (bei Nr. 8 vermerkt): *Tutti.* Zusatz 1779: *mit Trompeten u. Paucken.*
Beilage: 1 Bogen Textdruck mit dem Titel *MAGNIFICAT. | Hamburg 1779. | Apud Joann. Phil. Christ. Reuss.* Der Textbogen wa[r] offenbar für die Besucher der Hamburger Auff[ührung] des Werke[s] im Jahre 1779 bestimmt, für die Bach di[e] [Ergä]nzung erweitert[e] und Satz 4 austauschte.

A2. Autographe Partitur zu Nr[. 1] [(Sammlung] Pölchau). Signatur: *Mus. ms. Bach P [341/1]*. Ohne Titelblatt, Satzüb[ersicht] [und] Verfas[serangabe]. Umfang: 8 Seiten. Format[: 34 x] 25,5 cm. Pölchau verme[rkte] [auf dem] unteren Rand d[er] [ersten] Partiturseite *Componirt [in] [Berlin] 1780–17[81]*. Sachlich wurde der Satz [nach] Bachs Ha[ndschrift] [vor] der Aufführung neu ko[piert].

B. Har[ds]chriftliche Stimmen [aus] der [Sammlung] Pölchau). Unter der Sig[natur] *Mus. ms. Bach St [340/]191 I, [340/]191 II* und *191 III* sind Stimme[n] verschiedener [Hände] [aus] ungen aus der 2. Hälfte des 18. und [aus der] [1.] Hälfte des 19. Jahrhunderts zusammengefasst, darunter 29 [Stimmen] Emanuels eigenem Gebrauch, teilweise ge[schrieben] selbst, von Berliner und Leipziger Kopisten (für die [Aufführung] 1749/50) sowie von Bachs Hamburger Hauptkopisten Johann Heinrich Michel (für die Aufführung 1779). Von diesen Stimmen wurden für die vorliegende Ausgabe herangezogen:
a) Autographe Stimmen:
In *St 191 II:* Hornstimmen der Sätze 3 und 6.
In *St 191 III:* Trompeten- und Paukenstimmen der Sätze 1, 5 und 8, Particell, auf 3 Systemen zusammengefasst.

b) Stimmen von fremder Hand:
In *St 191 II:* Stimmen für Trompete 1–3 und Pauken. Diese von Bachs Kopist Johann Heinrich Michel geschriebenen Stimmen beruhen in den Sätzen 1, 5 und 8 auf Bachs Particell (s. o.), in Satz 9 hingegen auf dem Chor „Herr, es ist dir keiner gleich" aus der Weihnachtsmusik *Ehre sei Gott in der Höhe* BR-CPEB F[u] 2/7, der auf Satz 9 des *Magnificat* beruht und für den Bach bereits 1772 Stimmen für Trompeten und Pauken ergänzt hatte.
Die verbleibenden, auf Bachs eigenen Gebrauch zurückgehenden Originalstimmen (verteilt auf alle Fakszikel von St 191) wurden ferner herangezogen, um fragliche Stellen zu klären.[1]

In *St 191 II* sind zwei übereinstimmende Stimmen mit der Aufschrift *Bassono* überliefert. Diese waren nicht in Bachs eigenem Gebrauch, sondern stammen aus einem Stimmensatz des Berliner Musikers und Freundes Carl Philipp Emanuel Bachs Johann Friedrich Hering (um 1770). Sie liefern uns einen Hinweis auf die mögliche Mitwirkung des Fagotts.[2] Die Bassono-Stimmen gehen in allen Sätzen mit dem Bc, pausieren jedoch an den Piano-Stellen und in den Soloabschnitten.

Weitere Abschriften:
Von Bachs *Magnificat* existieren zahlreiche Abschriften, von denen die früheren vor allem hilfreich sind, um die verschiedenen Korrekturschichten zu trennen. Sie können aber zur Gewinnung des Notentextes der letzten, im Autograph verwirklichten Fassung nichts entscheidendes beitragen. Die Handschriften sind komplett verzeichnet im entsprechenden Band des Bach-Repertoriums.[3]

Erstdruck (1829):

Der Titel lautet:
MAGNIFICAT | a 4 Voci, | 3 Trombe e Timpani, 2 Corni, Flauti, | 2 Oboi, 2 Violini, Viola e Continuo | di | CARLO FILIPPO EMANUELE BACH | Maestro di capella de S.A.R.M. la Principessa Amalia di Prussia, Badessa di | Quedlinburgo, Direttore [...] sica della Republica di Hamburgo. | Duopo [...]tura autografa dell' autore. | Prezzo 14 Fr[s]. | (3 Thlr. 22 Sgr.) | [...]na presso N. Simrock. | Proprietà dell' editore. | 27.

Diese Ausgabe enthält alle [...]zungsergänzungen und auch den Satz 4a. Sie hat sich in einer [...]e von Exemplaren erhalten. Von besonderem Inte[resse] ist das [...]ener Exemplar aus der Samm[lung] Raphael Georg K[itt]ewette[r]s Musiksammlung der österreichischen Natio[nal]albibli[othek] (Signa[tur] *S.A. 67.B.38*). Hier gibt ein handschriftlicher Zu[sa]tz d[es] Herausgebers auf dem Titelblatt Aufschluss über den H[er]ausgeber und das Druckjahr:

„Zum Druck beför[dert] von Georg Poelchau in Berlin 1829, | in dessen Arch[iv] der musicalischen Kunst sich auch die Originalhandsch[rift] vom Jahre 1749, befindet"

Auf dem Vorsatzblatt steht (ebenfalls von Pölchau geschrieben):

„Karl Philipp Emanuel Bach,
Sebastians Sohn,
wurde in Weimar gebohren,
Zu der Freude der Einwohner:
denn sie wussten
das in diesem Geschlecht
die Gabe der Musik erblich sey:
Wie die gute Vorbedeutung eintraf,
höret ihr überall,
und leset es auch
an seiner Urne in Hamburg
wo er starb."

II. Zur Edition

Die vorliegende Neuausgabe stützt sich im wesentlichen auf Bachs eigenschriftliche Partituren und Stimmen. Nur gelegentlich wurden die Abschriften von fremder Hand und Pölchaus Ausgabe zur Klärung problematischer Lesarten befragt. Innerhalb des hand-

[1] Einen vollständigen Überblick über die insgesamt 126 Stimmen der Faszikel von Quelle **B** bietet die Edition innerhalb der Gesamtausgabe (siehe Vorwort).
[2] Die Fagott-Stimme des zur Ausgabe gehörenden Stimmenmaterials richtet sich nach dieser Stimme.
[3] *Carl Philipp Emanuel Bach, Thematisch-systematisches Verzeichnis der musikalischen Werke*, Teil 2: *Vokalwerke*, bearbeitet von Wolfram Enßlin und Uwe Wolf unter Mitarbeit von Christine Blanken, Stuttgart 2014 (Bach-Repertorium, Band III.2), S. 374ff. Zur genauen Einordnung und Bedeutung der einzelnen Quellen siehe auch die Kritischen Berichte der beiden Gesamtausgaben-Bände (siehe Vorwort).

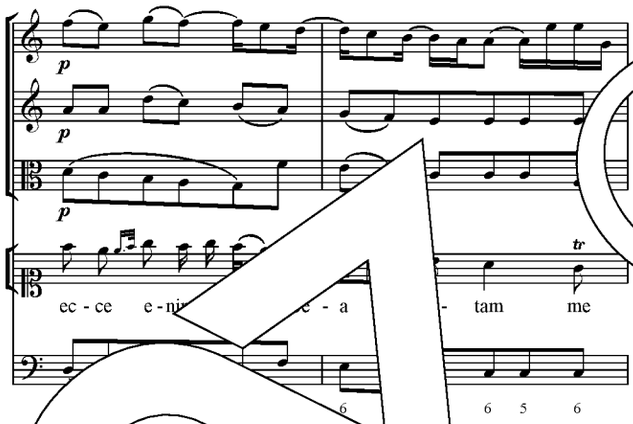
Carus

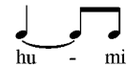
schriftlichen Stimmenbestandes sind die Autographen von besonderer Bedeutung. Sie enthalten die nachträglich von Bach hinzugefügten Trompeten, Pauken und Hörner. Ihre Mitwirkung ist in der autographen Partitur durch eine nachträgliche Ergänzung der Besetzungsangaben von Bachs eigener Hand vermerkt. Aus den Stimmen wurden zudem einige Korrekturen Bachs übernommen.

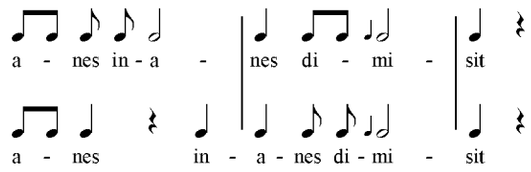
III. Einzelanmerkungen

Abkürzungen: A = Alt, B = Bass, Bc = Basso continuo, Fl = Querflöte, Hn = Horn, Pk = Pauken, S = Sopran, Sti = Stimme(n), T = Tenor, Trp = Trompete, Va = Viola, Vl = Violine.

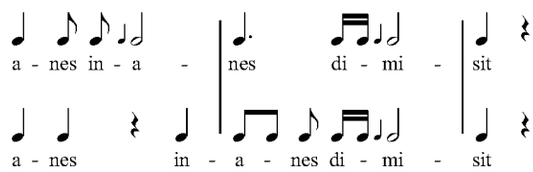
Nr.	Takt.Note	Stimme	Lesart der Quelle
1			*J.J.* dem Werktitel vorangestellt, Horn 2 versehentlich „Horn I" genannt
	78.1	Hn 2	kein Schlüsselwechsel
	78.2	T	*e*
	91ff.	Hn 2	kein Schlüsselwechsel
2	18.1–3	S	ohne 3 (Triolenkennzeichnung vom Herausgeber ergänzt)
	18.6	Va, Bc	*p* erst auf 19.1
	25–27	alle Sti	autographe Änderung teils im Anschluss an die 1. Akkolade, teils auf der untersten, freien Notenlinie. Ursprüngliche Lesart:

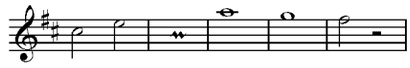
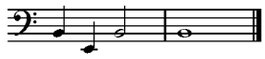


	.1	S	Viertelnote notiert
	3.1	Va,	
3		Hn	Die „Corni in G" sind transponiert notiert; trotzdem ist im ganzen Satz ein Kreuz vorgezeichnet.
4	14–3	Bc	im Sopranschlüssel notiert
	33f.	S, A	„Solo" nur in den Stimmen
	39	S, A	„Tutti" nur in den Stimmen
	57f.	S, A	„Solo" nur in den Stimmen
	57–74	Bc	im Sopranschlüssel notiert
	61.1	Va	*fis*
	61.3–4	Fl 2	mit Bogen
	64.4	Bc	Ziffer 7 über 3. Note
	75–79	Bc	im Altschlüssel notiert
	80–85.1	Bc	im Sopranschlüssel notiert
	85	S, A	„Tutti" nur in den Stimmen
	106	A	ohne Vorhalt
5		B	Die kleingestochenen Noten geben eine von Bach selbst stammende Alternativfassung an.
	97.1	Bc	Ziffer 6 über 3. Note
6	25.5–7	T	 hu - mi
	134—136	A, T	Textunterlegung:



158—161	A, T	Textunterlegung :



168	Va	ein Bogen über 3 Noten
7	6.1	Fl 1	Achtel-Vorhalt
	25.2	Bc	Ziffer 6 zu wenig
	25.2–6	Fl 1,Vl 1	nur ein Bogen
	69	A	ohne Vorhalt
9		Blechbläser	im Fugenthema sind außer den Naturtönen (Lesart der Quelle) Kleinstiche die thematischen Töne gegeben
33		B	wie Bc, von Bach in den Stimmen in Lesart der Edition geändert
34			wie Va, von Bach in den Stimmen in Lesart der Edition geändert
37		B	wie Bc, von Bach in den Stimmen in Lesart der Edition geändert
		B	wie Bc, von Bach in den Stimmen in Lesart der Edition geändert
38.3		Trp 1	Viertel *fis*¹
64–65.1		A	Textverteilung: lo - rum a -
68–79.2		Fl 1, Fl 2	durch Pausen gesperrt
83.1		Fl 1	*cis*²
83–87.1		Fl 2:	
87.1		Trp 2	*fis*²
87/88–167/168			Kürzungsvermerk in einigen Stimmensätzen von *St 191*
110–111		Hn 2	kein Schlüsselwechsel
161.1–2		Bc	ohne Text, Melisma auf *A - -*
162.3		Bc	Ziffer 6 unter der 4. Note
168–170		Fl 1, Fl 2	durch Pausen gesperrt
182.1–2		A	ohne Text, Melisma auf *A - -*
245–246		Pk:	 = Partie der Trp 3
246		Trp 1–3 und Pk	ohne Fermate
		Fl 2	*fis*²
Nachschrift:			*Fine SDGl.* | *Potsdam.* | *d. 25. Aug.* | *1749.*
4a	2.3–4	Vl 2	ohne Punkte
	17	Vl 1, Vl 2	Bogen beginnt bei der 1. Note
	48.2–4	Holzbläser, Vl 1, Vl 2	Bogen beginnt bei der 1. Note

Carus