

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 Marienfest[e] [...] noch zu den Lebzeiten des nunmehr seligen Herrn Vaters“;¹ infrage käme eines der auch in Leipzig begangenen Marienfest[e] *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 Leipziguern 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 Fp 36, Satz 2 und 7 in der Pfingstmusik von 1769 *Herr, lehre uns tun* BR-CPEB Fp 13, Satz 3 in der Einführungsmusik für Pastor Häsele BR-CPEB Fp 45 und Satz 6 in der Einführungsmusik für Pastor Palm BR-CPEB Fp 42, beide ebenfalls von 1769. Satz 4, das „Et misericordia eius“, fand Aufnahme in Bachs *Matthäuspassion* für 1769 BR-CPEB Dp 4.1/Wq 224 und in die *Passions-Cantate* BR-CPEB Ds 2/Wq 233; Satz 9 bildet schließlich 1772 den Schlusschor der Weihnachtsmusik *Ehre sei Gott* BR-CPEB Fu 2 und wurde später noch in anderem Zusammenhang weiter verwendet (BR-CPEB Fs 12 und Fu 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 Eingangsschor 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

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 Harter 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 Fp 36, movements 2 and 7 in the Pentecost music in 1769, *Herr, lehre uns tun* BR-CPEB Fp 13, movement 3 in the music for the inauguration of Pastor Häsele BR-CPEB Fp 45, and movement 6 in the music for the inauguration of Pastor Palm BR-CPEB Fp 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 Dp 4.1/Wq 224, as well as in the *Passions-Cantate* BR-CPEB Ds 2/Wq 233; movement 9 was used as the final chorus of the Christmas music *Ehre sei Gott* BR-CPEB Fu 2, as well as being reused later in a different context (BR-CPEB Fs 12 and Fu 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

Translation: David Kosviner

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).

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).

J.S. Magnificat p a 4 Voci, 2 Corni, 2 Trav., 2 Hautb., 2 Violini, Viola e Contraba.
Allegro 3 Trombe e Timpana

Corni
 Trav.
 Hautb.
 Violini
 Viola
 Canto
 Alto
 Tenore
 Basso
 Contraba.

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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

This image shows a page of handwritten musical notation, likely a score for a vocal and instrumental ensemble. The score is organized into three systems, each with four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *pp*, *f*). There are numerous handwritten annotations and corrections throughout the piece, including crossed-out sections and additional markings. The lyrics are written below the vocal staves.

The lyrics visible in the image are:

ta tem ancilla sue humilitatem ancilla sue hu
 militatem ancilla sue ecce
 dicent omnes genera - tio - nes ecce ecce erim ex
 hoc bea - ta me

The score includes performance instructions such as *Viol.*, *Vcllo*, *Conto*, and *Codina*. The page number '6' is visible in the top right corner.

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

Et misericordia eius pro a 4 voci 2 Fl. Tr. 2 Hautb. 2 Viol. Viola e Bass.

Fl. Tr. 1
Fl. Tr. 2
Hautb. 1
Hautb. 2
Violino 1
Viol. 2
Viola
Cello
Soprano
Alto
Tenore
Basso
Contralto

Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies
Et mi-se-ri-cordia e - - - - - jus in proge-nies

Te-sti-po-ten-tiam pro a Bass solo e Violin Viola e Contralto, with Continuo

Allegro

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.

Ep. 2. 24. Temp. *Magnificat*
Allegro
 3te. Temp.
 f. u. l. u.

Quia et misericordia // Fecit potentiam // Deposuit superbia // et respexit de caelis //

Gloria
Allegro
 Largo
 Largo
 Ottobere.

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
 Staatsbibliothek zu Berlin – Preussischer Kulturbesitz. Musikabteilung mit Mendelssohn-Archiv.
 Signatur: Mus. ms. Bach St 191 III

Magnificat

BR-CPEB E 4 · Wq 215

Carl Philipp Emanuel Bach

1714–1788

I. Tutti: Magnificat

Allegro

Instrumentation:
Trompete 1 (d1-d3) ad libitum*
Trompete 2 (d1-fis2) ad libitum*
Trompete 3 (a-e2) ad libitum*
Pauken (A-d) ad libitum*
Corno 1
Horn 1 (d-d2)
Horn 2 (D-h1)
Trav. 1
Querflöte 2 (d1-e3)
Hautb. 1
Hautb. 2
Violine 1 (d1-d3)
Violine 2 (d1-d3)
Viola (d-e)
Canto
Sopra (d1-a)
Alt (a-d2)
Tenore (e-gis1)
Basso (E-d1)
Basso continuo (D-fis1)

Vocal Parts:
Soprano: Mag
Alto: Mag
Tenor: Mag
Bass: Mag

Tempo and Meter:
Allegro, 4/2

* 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)

This image shows a page of musical notation for guitar and piano. The score is written in G major (one sharp) and 3/4 time. It consists of two systems of staves. The first system has four staves for guitar (treble and bass clefs) and two for piano (treble and bass clefs). The second system has four staves for guitar and two for piano. A large, stylized watermark reading 'Canis' is overlaid across the center of the page. The number '3' is written above the first measure of the first system, and the number '5' is written above the fifth measure of the first system. At the bottom of the page, there are fingerings for the guitar part: '6 5' under the first measure, '7' under the second, '6 6' under the third, '6 5' under the fourth, '7' under the fifth, and '6' under the sixth. The piano part features chords and arpeggiated figures.

Musical score system 1, measures 7-9. Treble clef, key signature of two sharps (F# and C#). Measure numbers 7 and 9 are indicated above the staff.

Musical score system 2, measures 7-9. Treble clef, key signature of two sharps. Contains melodic lines for two voices.

Musical score system 3, measures 7-9. Treble clef, key signature of two sharps. Contains melodic lines for two voices. A large watermark "CARUS" is overlaid on this system. A trill (tr) is marked above a note in measure 9.

Musical score system 4, measures 7-9. Treble clef, key signature of two sharps. Contains melodic lines for two voices. A large watermark "CARUS" is overlaid on this system.

Musical score system 5, measures 7-9. Treble clef, key signature of two sharps. Contains melodic lines for two voices.

Musical score system 6, measures 7-9. Treble clef, key signature of two sharps. Contains figured bass notation. Measure numbers 7 and 9 are indicated above the staff. Fingerings are indicated by numbers 6, 9, 3, 6, 5, 6, 5, 6, 5, 6, 5, #.

4
2

6

6
5

#

7
#

6

14 16

14 16

6/5 9 6 6/5 9 6 6/5 6/5 9 7/5

Musical score for measures 17-19, top system. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#). The music features a steady rhythmic pattern of quarter notes and rests.

Musical score for measures 17-19, second system. It consists of two treble clef staves. The music features a rhythmic pattern of eighth notes and quarter notes, with some slurs and accents.

Musical score for measures 17-19, third system. It consists of two treble clef staves. The music features a rhythmic pattern of eighth notes and quarter notes, with some slurs and accents.

Musical score for measures 17-19, fourth system. It consists of two treble clef staves. The music features a rhythmic pattern of eighth notes and quarter notes, with some slurs and accents.

Musical score for measures 17-19, fifth system. It consists of two treble clef staves. The music features a rhythmic pattern of eighth notes and quarter notes, with some slurs and accents.

Musical score for measures 17-19, bottom system. It consists of two staves: a treble clef and a bass clef. The music features a rhythmic pattern of eighth notes and quarter notes, with some slurs and accents. Below the staves are guitar fingering numbers: 4 3, 4/2 6 6, 4/2 6 6, 6 7 7 7 7, and 6.

Carus

21 23

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

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

6 5 7 6 6 6 5 7 6

Magnificatus

Musical score for measures 31-33, top system. It consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music features a steady rhythmic pattern of quarter notes and rests.

Musical score for measures 31-33, second system. It consists of two treble clef staves. The music features a steady rhythmic pattern of eighth notes.

Musical score for measures 31-33, third system. It consists of three staves: two treble clefs and one bass clef. The music features a steady rhythmic pattern of eighth notes.

Musical score for measures 31-33, fourth system. It consists of three staves: two treble clefs and one bass clef. The music features a steady rhythmic pattern of eighth notes.

Musical score for measures 31-33, fifth system. It consists of five staves: three treble clefs and two bass clefs. The music features a steady rhythmic pattern of quarter notes. The lyrics 'num,' and 'ma -' are written below the staves.

Musical score for measures 31-33, bottom system. It consists of two staves: one treble clef and one bass clef. The music features a steady rhythmic pattern of quarter notes. The lyrics 'num,' and 'ma -' are written below the staves. Measure numbers 31, 33, and 35 are indicated below the staves.

Carus

35 37

First system of musical notation, including vocal staves and piano accompaniment. The system is numbered 35 and 37.

Second system of musical notation, including piano accompaniment.

Third system of musical notation, including vocal staves and piano accompaniment.

Fourth system of musical notation, including piano accompaniment.

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,

Fifth system of musical notation, including vocal staves and piano accompaniment. The lyrics are: 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

Sixth system of musical notation, including piano accompaniment. The system is numbered 35 and 37.

4 2 6 6 5 # 7 # 6

et ex-ul - ta - vit spi - ri - tus me - us in De - o

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

6 5 9 6 7 9 6 6 5 5 6 5 # 4+

Musical notation for measures 45-47, top system. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The notes are mostly rests, indicating a silent passage.

Musical notation for measures 45-47, second system. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music begins with a rest in measure 45, followed by a melodic line in measure 46 and a chordal accompaniment in measure 47.

Musical notation for measures 45-47, third system. It consists of three staves. The top staff has a treble clef and the bottom two staves have a bass clef. The music features a vocal line with a trill (tr) in measure 47 and a piano accompaniment.

Musical notation for measures 45-47, fourth system. It consists of four staves. The top two staves have a treble clef and the bottom two staves have a bass clef. The music is characterized by a dense, rhythmic piano accompaniment.

Musical notation for measures 45-47, fifth system. It consists of five staves. The top staff has a treble clef and the bottom four staves have a bass clef. The system includes lyrics for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "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".

Musical notation for measures 45-47, sixth system. It consists of two staves (treble and bass clefs) with figured bass notation below. The figures are: 9 8 7, 7 5b # 7, 4 2, 4 2, 6 5 #, 4+, 6.

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 7

2 5

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

6 6 6 5 7 6 5b

Musical score for measures 63-65, top system. It consists of four staves: three treble clefs and one bass clef. The key signature has two sharps (F# and C#). Measure 63 shows a whole note chord in the bass and a half note in the treble. Measures 64 and 65 feature a rhythmic pattern of eighth notes in the treble and a whole note in the bass.

Musical score for measures 63-65, second system. It consists of two treble clef staves. Measure 63 shows a half note in the upper staff and a quarter note in the lower staff. Measures 64 and 65 feature a rhythmic pattern of eighth notes in both staves.

Musical score for measures 63-65, third system. It consists of four staves: two treble clefs and two bass clefs. The lyrics 'ex - ul - ta - vit spi - ri - tus me - us' are written below the staves. The music is a vocal line with a melodic contour that rises and then falls.

Musical score for measures 63-65, fourth system. It consists of four staves: two treble clefs and two bass clefs. The music features a complex rhythmic pattern with many sixteenth notes in the upper staves and a simpler bass line.

Musical score for measures 63-65, fifth system. It consists of four staves: two treble clefs and two bass clefs. The lyrics 'ex - ul - ta - vit spi - ri - tus me - us' are repeated. The music is a vocal line with a melodic contour that rises and then falls.

Musical score for measures 63-65, sixth system. It consists of two staves: a grand staff (treble and bass clefs). Measure 63 is marked with a '67' below the staff. Measures 64 and 65 are marked with '6' and '7 #' below the staff. The music is a piano accompaniment with a rhythmic pattern of eighth notes.

Carus

6
5

7
#

6
5

6
5

6

6

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

7 6 5 6 9 8 7 4 6 6 6

5 9 8 5 2 5 4

77 79

et ex-ul -
o, et ex-ul - ta - vit
o, et ex-ul - ta -
o, et ex-ul - ta - vit spi - ri - tus, spi - ri - tus

5
3

6

6 7 6

79

6 7 9 6

- 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

4
2

7 6

4
2

6
4
3

4 3

Musical notation for the first system, measures 84-86, featuring four staves with treble and bass clefs.

Musical notation for the second system, measures 84-86, featuring two staves with treble clefs.

Musical notation for the third system, measures 84-86, featuring four staves with treble clefs.

Musical notation for the fourth system, measures 84-86, featuring two staves with treble and bass clefs.

Musical notation for the fifth system, measures 84-86, featuring four staves with lyrics: "in De-o, in De-o me-o, in De-o".

Musical notation for the sixth system, measures 84-86, featuring two staves with figured bass notation: 6 4 5, 6, 9, 3, 6.

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 -

7 6 9 8 9 8 7 4 6 6 6

5 5 6 7 6 5 2 5 4

91 93

5 4 6 6
3 2 5

2. Aria: Quia respexit (Soprano)

Andante

Violine 1 (h - e 3)
2 Violini p
Violine 2 (ais - h2)
Viola p
Viola (d - cis2)
Canto solo p
Sopran (fis1 - a2)
Basso continuo (Eis - g1) p

14

Qvia

3

4 2 7 6 5 7
5 3 #

This system contains the first four measures of the piece. It features five staves: Violine 1, 2 Violini, Violine 2, Viola, and Canto solo. The Soprano part begins with a rest for 14 measures. The Basso continuo part starts with a rest for 4 measures. The music is in G major and 3/4 time, marked Andante. Dynamics include piano (p) and piano-piano (pp). A triplet of eighth notes is marked with a '3' above it.

4 3 f p 6 tr pp

6 6

6 5 7 5
4 # 4 # b7 5

8 r f p 10 f p

10

6 6 4+6 6 7 8 4+6 6 7 6 5 6 5b
4 4 # 4 3 4 5 4 3

This system contains measures 5 through 10. It features five staves: Violine 1, 2 Violini, Violine 2, Viola, and Canto solo. The Soprano part begins in measure 5. The Basso continuo part continues. The music is in G major and 3/4 time, marked Andante. Dynamics include forte (f), piano (p), and piano-piano (pp). Trills (tr) are present in measures 6 and 10. A large watermark 'CARUS' is overlaid on the score.

12 *f* *tr* 14 *p*

12 *f* *tr* *p* Qui - a re -

16 4 \sharp 3 6 \flat 6 5 \flat 7 \sharp 5 6 6 4 - 7 \sharp

16 *f* *tr* 18 3 *f* *p*

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

16 7 6 5 7 6 6 6 4 \sharp

19 *tr* *pp* 21 *pp*

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

19 *pp* 21 *pp*

$\flat 7$ 5 6 5 7 \sharp 8 \sharp $\flat 7$ 5

22 *tr* *f* *tr* *p* *f tr* 24 *f tr*

22 su - ae. Ec - ce, ec - ce, ec - ce e - nim ex

22 *f* *p* *f* *p* *f* *p* 24 *p* *f* *p* *f* *p*

4 6 4 # 4+ 6 6 5 6 5 6 t.s. 6

26 *tr* 28 *tr* *tr* *tr*

26 hoc - be - a - - tam di - cent or - - nes ge - ne - ra -

26 6 6 6 5 6 7 6 7

30 32

30 - ti - o - - nes, ec - ce, ec - ce e - nim ex hoc, ex hoc be -

30 *tr* 32

6 6 4 5 3 6 6 4 5 6 5

34 a - tam, be - a - tam me di - cent om - - nes ge - ne - ra - ti - o - nes, om - - nes

38 ge - ne - ra - ti - o - nes omnes ge - - ne - ra - ti - o - - nes.

43 Qui - a re -

Measures: 34, 36, 38, 40, 42, 43, 45

Trills: tr

Dynamic markings: p, f

Fingerings: 4 3 6 5, 4 3, 9 8 6 7 4 3, 8 6 4 5, 8 6 4 5, 6 6 6 6, 7 6 5 7, 6 6 6 6

47 49 3 *f* *p*

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

47 49

4
2

7 6 5 7
5 4 3 #

6 6 6 4 #

50 tr *pp* 52

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

50 52

p *pp*

6 5 7 8
4 # 4 #

7 5

53 55

su - ae. Qui - a re - spe - xit hu -

53 55

f *p* *f* *p*

6 6 4
4 4 # 4+ 6 6

5 6b 5b 7

56 mi - - - li - ta - tem, hu - mi - li - ta - tem an - cil - lae

59 su - ae, mi - li - tem an - cil lae su - ae,

62 hu - mi - li - ta - - - - tem an - cil - lae su - ae, an - cil - lae su - ae.

64

6 4 5 \flat 3 9 4 \flat 8 3 2+ 6 4 7

7 5 6 4 6 4 # 7

6 5 7 6 5 6 5 \flat 4 \flat 3 6 \flat 6 5 \flat 7 9 8 7 6 5

66 *f* *tr* *p* *tr* *f* *tr* *p* *tr* *f* *tr* *p* *tr*

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

66 68

f *p*

4+ 6 8 4+ 6 8 7

70 *mf* *tr* *mf* *tr* *mf* *tr* *mf*

- tam, be - a - tam me

70 72

mf *mf*

7 7 7 7

74 *p* *tr* *p* *pp* *pp* *tr* *p* *pp*

di - cent om - nes ge - ne - ra - ti - o - nes, ex hoc be -

74 76

p *pp*

6 6 6 4+ 6 6 6 5 6 4 5

78 *p* *mf*

78 a - - - - - tam me di-cent om - nes, om - nes ge -

82 *p* *f*

82 ne - ra nes .

85 *tr*

85 *tr*

3. Aria: Quia fecit mihi magna (Tenore)

1. Horn in G **Allegro assai** 3

Horn 1 (g-e2) *ad libitum*

Horn 2 (d-d2) *ad libitum*

2 Violini *f*

Violine 1 (g-d3)

Violine 2 (g-d3)

Viola (d-g2) *c. B.* *f*

Tenore solo *p*

Tenor (d-h1) 25 *Qvi - a*

Basso continuo (D-g1) *f*

4

tr

6 6 6 6 6 7

5

8 10

tr p f tr

p f

8 10

6/4 7/5/2 6 6/4 6 6 6/5b

12 14

tr p tr f tr

p f

12 14

6 6/5

16 18

tr

tr

tr

tr

16 18

6 6 6 6 5 3

4 3

20 22

p

p

p

20 22

p

23 25

23 25

26 28

26 28

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

6 4 6 6 7 4 3

6 4 6

po - tens est, et sanc - tum no - men e - - - ius

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

38 40

p

p

p

p

p

po - - tens est, et sanc-tum no - men e - ius et

38 40

6 5b

6 5

42 44

42 44

sanc -

6 7 6

46 48

mf f

mf p f

mf p f

8 - - - - - tum - no - - - - - e - ius.

46 48

mf p f

4+ 6 #

50 52 54

p

p

8 Qui - a fe - - - - - cit mi - hi ma - - - - -

50 52 54

p

6 4 6 6 6 5 6 4 6 7 #

55 57

f *p*

f *p*

f *p*

55 57

6/4

58 60

et sanc - tum no - men e - - - ius, qui po - tens

58 60

61 63

est, et sanc - tum no - men e - -

61 63

mf

64 66

ius.

64 66

f

tr

3 6 6 6

4

68 70

68 70

6 6 5 6 4 5 #

71 73

71 73

unis:

74 76

Qui - a

74 76

78 80

f p

f p

f p

tr

- cit - mi - hi ma - gna, qui po - - tens

78 80

f p

6 6 6 5

81 83

est, et sanc-tum no-men e-ius, qui po-tens, qui

81 83

6 5

85 87

f

tr

f p

f p

f p

tr

tr

po-tens est, et sanc-tum no-men e-ius, et sanc-

85 87

6 5 8 7 6 6 6 6 6 5

Musical score for measures 89-91. The score includes vocal lines (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

9 8 6 5b 8 4+ 6

Musical score for measures 93-95. The score includes vocal lines and piano accompaniment. The key signature is one sharp (F#). The piano part continues with eighth-note accompaniment and chords.

Musical score for measures 93-95, focusing on the piano accompaniment. The left hand plays eighth-note patterns, while the right hand plays chords. The key signature is one sharp (F#).

6 5 9 8 7 6 4 5 3

97 99

tr f p

tr f p

tr 8 - - - tum no - men e - - ius, qui

97 99

7 6 4 5 3

100 102

tr f f f

100 102

6 6 6 7 5 f

po - tens est, et sanc - tum no - men e - - - ius.

104 106 108

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

104 106 108

6 4 6 6 5 6 4 6 7 #

109 111

gna, qui po - tens est, et sanc - tum

109 111

unis:

113 115

no - men e - - ius, qui po - tens est, et

mf

mf

mf

mf

117 119

sanc - tum no - men e - - - ius.

f

f

f

f

6
4

120 122

tr tr

tr tr

6 6 6

124 126

tr tr

tr

124 126

6 6 6 5 4 3

unis.

The image shows a page of musical notation for Carus 33.215/01, measures 120 through 126. The score is written in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line includes trills (tr) and rests. The piano accompaniment features sixths (6) and a unison section (unis.). A large, stylized 'Carus' watermark is overlaid on the page.

127 129

127 129

130

130 132

f p

6 6 7 4 3
5

4. Tutti: Et misericordia eius*

Fl. tr. 1
Querflöte 1 (e1-e3)

Fl. tr. 2
Querflöte 2 (dis1-e3)

Hautb. 1
Oboe 1 (dis1-a2)

Hautb. 2
Oboe 2 (c1-e2)

Violino 1
Violine 1 (g-a2)

Viol. 2
Violine 2 (g-e2)

Viola.
Viola (c-c2)

Soprano
Sopran (dis1-a2)

Alt (h-)
Tenore

Tenor (fis-h1)

Basso
Baß (G-f1)

Continuo
Basso continuo (E-f1)

Andantino

mi - Et mi - se - ri - cor - di - a e - . . .

Et mi - se - ri - cor - di - a e - . . .

Et mi - se - ri - cor - di - a e - . . .

Et mi - se - ri - cor - di - a e - . . .

Et mi - se - ri - cor - di - a e - . . .

7 6 9 8 9 8 7
7 6 7 6 5

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

5 7 9

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 - - -

5 7 9

7 6 5 6 4 5 # 7 6 5 6 4 5 # 6 5b 4 3 9 8 7 6

11 13 15

ti - bus e - um. Et mi - se - ri - cor - dia

Solo

bus e - um. Et mi - se - ri - cor - dia

8

- ti - bus e - um.

11 13 15

7 6 7 6 7 6 7 6 4 # -Vc 6 5

17 19 21

tr tr tr

e - a - ge - nie in pro - ge - ni - es ti - men - ti - bus

ius pro - ge - nie in pro - ge - ni - es ti -

tr tr

17 19 21

8/6 7/5 6/4/3

23 25 27

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

23 25 27

29 31 33

tr

- - ti-bus e - - - um.

tr

- - ti-bus e - - - um.

29 31 33

35 37 tr 39

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

7 6 6 9 8 6 7 9 7 5 6 5 5 6 6
5b 4# 3 5 7 5 3 4 3 5b 5

41 43 tr 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,

8 - di - a e - ius a pro - ge - nie — in pro - ge - ni - es ti - men - ti - bus e - um,

tr

cor - di - a e - ius a pro - ge - nie — in pro - ge - ni - es ti - men - ti - bus e - um,

41 43 45

9 8 7 6 6 8 7 6 7 5b

4 3 5b 4 5 6 5

47 49 51 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 -

47 49 51

7 6 4 3

53 55 tr 57

in pro - ge - es ti - men - ti - bus e - um, et mi -
 pro - es ti - men - ti - bus e - um, et mi - se -
 - ius ti - men - - ti - bus e - um.
 - ius ti - men - - ti - bus e - um.

Solo Solo

4+ 6 7 6 # 7 6 5 # -Vc 6 6 5b

59

61

63

ri - cor - e - ius, et mi - se - ri - cor -

59

61

63

64 66 68 tr

tr

- di - a e - ius a pro -

- di - a e - ius a pro -

8

64 66 68

7 7 9 8 7 9 8 6 5 4 3 6 5 6

4 3 5

70 tr 72 tr 74

tr pr ni - es — ti - men - ti - bus e - - - - um, ti -

tr ni - e — pro - ge - ni - es — ti - men - ti - bus e - um, ti -

70 72 74

6 7 9 8 6 6 # 6

4 4 4 3 4 5 5

76 78 80

me e - - - - - um.
ti - bu - - - - - um.

76 78 80

9 8 9 8 7 6 5 6 6 5
4 3 7 6b 5# 4 # 4 #

81 83 85

Tutti

Et mi - se - ri -

Tutti

Et mi - se - ri -

Et mi - se - ri -

Et mi - se - ri -

81 83 85

4 6 #
+ Vc

87 89 91 tr

cor - di - a e - ius, mi - se - ri - cor - di - a e -

- di - a e - 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 -

87 89 91

93 95 97

ius, et mi - se - ri - cor - di - a e - ius a pro -
 ius, et mi - se - ri - cor - di - a e - ius
 ius, et mi - se - ri - cor - di - a e - ius
 ius, et mi - se - ri - cor - di - a e - ius

93 95 97

b b 7 6

99 101 103 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

4 # 7 8 4 3 4+ 6

105 107 109

men - ti - bus 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

7 # 6 5 7 7 # 6 5 7 6 5 7 6 5

111 113 115

ge - ni - es ti - - - ti - bus e - - - um,

ni - es ti - mer - - - ti - bus e - - - um,

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

ti - men - - ti - bus e - - - um, a pro -

111 113 115

6 5 6 5b 4 3 9 8 7 6 7 6 7 6 7 6 3 6 4 5 # #

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

5. Aria: Fecit potentiam (Basso)

Allegro

1. Tr. in D
Trompette 1 (d1-d3) ad libitum

2. Tr. in D
Trompette 2 (d1-h2) ad libitum

3. Tr. in D
Trompette 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 (e-fis2)

Basso solo
Baß (Gis-fis1 c. e1)

Continuo
Basso continuo (Dis-fis1)

25 f

3

4 6

Musical score for Carus 33.215/01, measures 8-18. The score is written for a piano and includes a large watermark reading "CARUS".

The score is divided into two systems, each with four staves. The first system (measures 8-12) features a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system (measures 14-18) features a grand staff with a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4.

Measures 8-12: The first system contains measures 8, 10, and 12. The treble clef staff has a melodic line with trills (tr) and dynamic markings (mf, p, f). The bass clef staff has a bass line with dynamic markings (p, f).

Measures 14-18: The second system contains measures 14, 16, and 18. The grand staff has a treble clef staff with a melodic line and a bass clef staff with a bass line. The treble clef staff has dynamic markings (p, f) and trills (tr). The bass clef staff has dynamic markings (p, f). Fingerings are indicated by numbers 1-5 below the notes.

20 22 24

Musical score for measures 20-24, first system. It features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). Measure numbers 20, 22, and 24 are indicated above the staff.

Musical score for measures 20-24, second system. The vocal line includes trills marked 'tr'. The piano accompaniment continues. Measure numbers 20, 22, and 24 are indicated above the staff.

20 22 24

Musical score for measures 20-24, third system. It shows the piano accompaniment for measures 20-24. Measure numbers 20, 22, and 24 are indicated above the staff.

25 27 29

Musical score for measures 25-29, first system. It features a vocal line and piano accompaniment. Measure numbers 25, 27, and 29 are indicated above the staff.

25 27 29

Musical score for measures 25-29, second system. The vocal line includes the lyrics: "Fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,". The piano accompaniment includes dynamic markings 'p'. Measure numbers 25, 27, and 29 are indicated above the staff.

25 27 29

Musical score for measures 25-29, third system. It shows the piano accompaniment for measures 25-29. Measure numbers 25, 27, and 29 are indicated above the staff.

30 32 34

30 fe - cit po - ten - ti - am in 32 bra - chio su - o, 34 po - ti - a po -

6 7 6 1 6

35 37 39

35 ten - ti - am in 37 bra - - chi - o su - o; 39 dis - per - sit su -

7 6 7 6 5

40 42 44

40 per-bos, su - per-bos dis - per-sit, dis-per - sit su - per - bos en - te

45 47 49

45 cor - - dis su - i, dis - per-sit, dis-

51 53 55

51 per-sit 53 su - pen - bos, — dis - per - 55

57 59 61

57 - sit su - pen - bos - men - te - cor - dis su - - i, dis - per - - sit su - 59 61

Musical score for measures 63-67, top system. It consists of five staves. The first two staves are treble clef, and the last two are bass clef. The key signature has two sharps (F# and C#). The music is mostly rests in this system.

Musical score for measures 63-67, middle system. It consists of three staves. The first two are treble clef and the third is bass clef. The music features a melodic line with trills (tr) and a bass line. Dynamics include *f* (forte).

Musical score for measures 63-67, bottom system. It includes a vocal line with lyrics: "per - bos, su - per - bos men - te cor - is su i." and a piano accompaniment. The piano part includes fingerings: #, 6, #, 5, 6, 5, 6, 5, 6, 5, 6, 6, #, f. Measure numbers 63, 65, and 67 are indicated.

Musical score for measures 68-72, top system. It consists of five staves. The first two are treble clef and the last two are bass clef. The key signature has two sharps. Measure numbers 68, 70, and 72 are indicated.

Musical score for measures 68-72, middle system. It consists of three staves. The first two are treble clef and the third is bass clef. The music features a melodic line with trills (tr) and a bass line.

Musical score for measures 68-72, bottom system. It consists of two staves (treble and bass clef). The music features a melodic line with trills (tr) and a bass line. Fingerings 6, 6, and 6, 5b are indicated. Measure numbers 68, 70, and 72 are indicated.

73 75 77

73 75 77

78 80 82

78 80 82

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

Musical score for measures 83-87, top system. It features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line has rests in measures 83, 85, and 87. The piano accompaniment consists of rhythmic patterns in the right hand and bass lines in the left hand.

Musical score for measures 83-87, middle system. It includes piano accompaniment and a vocal line with lyrics. The lyrics are: "ten - ti - am, fe - cit po - ten - ti - am in bra - chio o, po -". Dynamics include *f* and *p*. A trill (*tr*) is marked above the vocal line in measure 87.

Musical score for measures 83-87, bottom system. It includes piano accompaniment and a vocal line with lyrics. The lyrics are: "ten - ti - am, fe - cit po - ten - ti - am in bra - chio o, po -". Dynamics include *f* and *p*. A trill (*tr*) is marked above the vocal line in measure 87. Fingerings 6 and 7 are indicated below the piano accompaniment.

Musical score for measures 88-92, top system. It features a vocal line and piano accompaniment. The key signature has three sharps. The vocal line has rests in measures 88, 90, and 92. The piano accompaniment consists of rhythmic patterns in the right hand and bass lines in the left hand.

Musical score for measures 88-92, middle system. It includes piano accompaniment and a vocal line with lyrics. The lyrics are: "ten - ti - am fe - - cit in bra - chio su - o, po - ten - ti - am". Dynamics include *fp*, *f*, and *p*. A trill (*tr*) is marked above the vocal line in measure 92.

Musical score for measures 88-92, bottom system. It includes piano accompaniment and a vocal line with lyrics. The lyrics are: "ten - ti - am fe - - cit in bra - chio su - o, po - ten - ti - am". Dynamics include *p*, *f*, and *p*. A trill (*tr*) is marked above the vocal line in measure 92. Fingerings 7, 6, 5, 4, 6, and 7 are indicated below the piano accompaniment.

93 95 97

Musical score for measures 93-97. The system includes vocal staves and piano accompaniment. The key signature is two sharps (F# and C#). The tempo is marked with a quarter note. The piano part features dynamic markings of *fp* (fortissimo piano) and *f* (forte).

93 fe - cit in bra - chio su - o, po - ten -

95

Musical score for measures 93-95. The system includes vocal staves and piano accompaniment. The lyrics are: "fe - cit in bra - chio su - o, po - ten -". The piano part features dynamic markings of *fp*, *f*, and *p*. A trill (*tr*) is indicated above a note in measure 95. The piano part includes fingering numbers 5, 6, 4, and 6.

99 101

Musical score for measures 99-101. The system includes vocal staves and piano accompaniment. The piano part features dynamic markings of *f* and *p*.

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

101 103

Musical score for measures 99-103. The system includes vocal staves and piano accompaniment. The lyrics are: "- ti - am fe - cit, po - ten - ti - am, po -". The piano part features dynamic markings of *f* and *p*. The piano part includes fingering numbers 6, 6, 7, 6, 6, 5, 7, and 6.

105 ten - ti - am in bra - - chi - o - su - o; dis - per - sit su -

107

109

110 per - bos, dis - per - sit, dis - per - sit, dis - per -

112

114

Musical score for measures 115-119, top system. It features a vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The vocal line has rests for measures 115-118 and begins in measure 119. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical score for measures 115-119, middle system. The vocal line continues with lyrics: "sit su-per-bos men-te cor-dis su-". The piano accompaniment features a more active bass line and dynamic markings such as *f* and *tr* (trill).

Musical score for measures 115-119, bottom system. This system contains the vocal line and piano accompaniment for measures 115-119. The vocal line ends with "su-". The piano accompaniment includes chord symbols: *b7*, *6 5b*, *9*, *6*, *4 2*, *6*, *5 3*, and *6 4*.

Musical score for measures 121-125, top system. The vocal line has rests for measures 121-124 and begins in measure 125. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical score for measures 121-125, middle system. The vocal line continues with lyrics: "dis-per-sit, dis-per-sit su-". The piano accompaniment features a rhythmic pattern with dynamic markings: *mf*, *p*, *f*, *mf*, *p*, *f*, *mf*, *p*.

Musical score for measures 121-125, bottom system. This system contains the vocal line and piano accompaniment for measures 121-125. The vocal line ends with "su-". The piano accompaniment includes chord symbols: *7*, *6 4*, *6 4*, *7*, and *7*.

Musical score for measures 127-131. The top system consists of five staves (three vocal staves and two piano staves) with rests, indicating that the instruments and voices are silent during these measures.

Musical score for measures 127-131, showing the piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand.

Musical score for measures 127-131, showing the vocal line with lyrics. The lyrics are: "per - bos, dis - per -". The notes are placed above the lyrics. Measure numbers 127, 129, and 131 are indicated above the staff. Below the piano part, there are fingering numbers: 5, 6, #, #, 6, 7, 6, 6, 7.

Musical score for measures 132-136. The top system consists of five staves with rests, indicating that the instruments and voices are silent during these measures.

Musical score for measures 132-136, showing the piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand. Dynamics markings 'f' and 'p' are present.

Musical score for measures 132-136, showing the vocal line with lyrics. The lyrics are: "- sit su - per - bos men - te cor - dis su - i, dis - per - sit su -". The notes are placed above the lyrics. Measure numbers 132, 134, and 136 are indicated above the staff. Below the piano part, there are fingering numbers: 6, 9, 8, 6, 6, 4, 5, 3, 6, 6.

Musical score for measures 137-141, top system. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The music is mostly rests in this system.

Musical score for measures 137-141, second system. It consists of four staves. Measures 137-141 contain melodic lines with trills (tr) and a forte (f) dynamic marking.

Musical score for measures 137-141, third system. It consists of four staves. The vocal line includes the lyrics: "per - bos, su - per - bos men - te cor - - - dis su -". Fingerings 6, 5, 6, 5, 6 are indicated below the vocal line. Trills (tr) and forte (f) markings are present.

Musical score for measures 142-146, top system. It consists of four staves. Measures 142-146 contain melodic lines. Measure 142 has a large watermark 'CARUS' overlaid.

Musical score for measures 142-146, second system. It consists of four staves. Measures 142-146 contain melodic lines with trills (tr) and forte (f) markings.

Musical score for measures 142-146, third system. It consists of four staves. The vocal line includes the lyrics: "unis:". Fingerings 6, 6, 5, 6, 5, 6, 5, 6, 5, 6 are indicated below the vocal line.

6. Duetto: Deposuit potentes de sede (Alto e Tenore)

1. Horn in C
allegretto e staccato

2. Horn in C

2 Violini

Violine 1 (a-d3)

Violine 2 (a-d3)

Viola (dis-d2)

Alto (g-e2) 24

Tenore (d-a1) 14

Continuo (C-f1)

Allegretto

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

This image shows a page of musical notation for guitar, featuring a large, stylized watermark that reads "CARUS" diagonally across the center. The score is organized into systems, with measures 7 through 13 visible. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part consists of six staves: two for the upper register (treble clef) and four for the lower register (bass clef). The lower register staves contain a mix of rhythmic patterns and melodic lines, including triplets and trills. The upper register staves contain chords and melodic fragments. A large, stylized watermark "CARUS" is superimposed over the middle of the page, with the letters "C", "A", and "R" being particularly large and prominent. The watermark is white with a black outline. The page number "91" is located in the bottom right corner.

7 9

tr

3

7 9

6 5 9 7 # 4+ 6 6 4+ 6 6 6b

11 13

tr

tr

3

11 13

6 4 2 6 7 6 6 5 4 #

Musical notation for measures 15-17, top system. It consists of two staves, likely for a vocal line and a piano accompaniment. The notes are mostly rests, indicating a silent period for the vocal line.

Musical notation for measures 15-17, middle system. It consists of two staves. The upper staff contains a melodic line with a piano (*p*) dynamic marking and a fermata over the final note. The lower staff contains a bass line with a piano (*p*) dynamic marking.

Musical notation for measures 15-17, bottom system. It consists of two staves. The upper staff contains a vocal line with the lyrics "De - po - - - - - su - it po - ten - de -". The lower staff contains a piano accompaniment with a piano (*p*) dynamic marking.

Carus

Musical notation for measures 19-21, top system. It consists of two staves. The upper staff contains a vocal line with a large, stylized watermark "Carus" overlaid. The lower staff contains a piano accompaniment.

Musical notation for measures 19-21, bottom system. It consists of two staves. The upper staff contains a vocal line with the lyrics "se - de, et ex - al - ta - - - - - vit hu - - - - - mi -" and trills (*tr*) over the notes "de", "vit", and "mi". The lower staff contains a piano accompaniment with figured bass notation: 6, 7, 6, 7, 6, 6, #6, 7, 5.

23 25 27

les, et ex-al - ta-vit, ex-al - ta - vit hu - mi - les, De - po - - - - - su - it po -

23 25 27

ten - tes de - se - de, et ex - al - ta - - - - vit hu - - mi -

28 30 32

6 7 6 7 4 3 6 6 6 7 5

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

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

6 4 3 6 5 4 # 6 5

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

et ex - al - ta - vit, et ex - al - ta - vit,

9 8 4 4 6 6 9 8 4+ 6 6 9 8

4 3 2 5b #

ta - - vit hu-mi-les, ex - al - ta - - vit, - al -
 8 et ex - al - ta-vit hu - mi - les, et ex - al - ta - -
 42 44
 4+ 6 6/5 9 8 6 6/5 4



ta - - vit, ex - al - ta - - vit
 8 - vit, ex - al - ta - - vit
 46 48
 4 3 4 3 6/5 7/5 6/5 9 3

50 52

- vit hu - mi - les.

8 hu - - mi - les.

50 52

6 5

54 56

6 7 6 7 6 4 2

58 60

tr p

tr p

tr p

De - po - De -

58 60

6 7 6 5 6 4 3 6

5 5 5 3 6

62 64

tr f p

tr f p

tr f p

tr f p

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

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

62 64

6 7 # 9 6 4

66 68

tr

tr

tr

66 68

6 7 # 6 7 5

70 72

f p

f p

f p

se - de, de - po - - su - it, et ex - - al - -

se - de, de - po - - su - it, et

70 72

f p

8 6 7 5 6 4 # 4 # 8 - 7 # 6 # 4+

6 5 4 # 4 # 2+

6 5 4 # 4 # 2+

6 # 4+

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

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

Carus

83
85
87

p
p
f
f
f
p
p
f
p

tr
- vit hu - mi - les, hu - - - mi les, et
tr
- vit hu - mi - les, hu - - - mi - les, et

6 6 5 4+ 6 6 4 2

5 4 #

88
90

f
f
f
f

tr
ex - al - ta - - - vit hu - mi - les.
tr
ex - al - ta - - - vit hu - - mi - les.

6 7 7 7 6 5 6

5 # # # 4 #

Musical score for Carus 33.215/01, measures 92-101. The score is arranged in systems. The first system (measures 92-96) features vocal lines and piano accompaniment. The second system (measures 97-101) includes vocal lines with trills (tr) and piano (p) markings, and piano accompaniment. A large, stylized 'Carus' watermark is overlaid on the score. Measure numbers 92, 94, 96, 97, 99, and 101 are indicated. The piano part includes fingering numbers (6, 7, 4, 5) and dynamic markings (p). The score concludes with a final chord in measure 101.

E - su - ri - en - tes im - ple - vit bo - nis et di - vi - s di - mi - sit in -

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

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

112 114 116

tr tr

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

8 su - i -

112 114 116

6 5 4 4 7 6 5 9 4 3 6 7 6 6 4 3 6

117 119 121

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

en - tes im - ple - vit bo - nis

117 119 121

7 6 7 6 5 4 3 6 7 6b 7 6 4 5b 3

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

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

9 8 7 7 7

4b 3

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

7 6 5 7 8 5 4+ 6 6

4 3 5 6 3

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 a - nes.

Measures 132, 134, and 136 are marked. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *f* and *tr*.

4 # 7 6 9 8 8 7 5 4 6 6 5 6 7
5 5 4 3 6 5 4 # b 4 # 4 #

Piano accompaniment for measures 132, 134, and 136. Includes fingering numbers and accidentals.

E - su - ri -

Measures 137, 139, and 141 are marked. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *tr*.

9 7 5 4 6 7 4+ 6 6 6 5
5 3 2 4 5 4 6 4

Piano accompaniment for measures 137, 139, and 141. Includes fingering numbers and accidentals.

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

4 2 6 6 5b 6 6 b 5 9 4b 8 3 4+ 6 6 5

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

6 6 5 9 8 4 3 4+ 6 6 5 6 6 5

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 -

152 154 156

9 8 6 7 6 7 7 6 7 6 7 6 5 4 3

4 3

157 161

f p

f p

p

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,

tr tr

157 159 161

9 8 6 6 5 7 6 6 5

4 3 4 3 7 5 4 3

b7 6b 5b

162

164

166

Musical score for measures 162-166, upper staves. The score consists of two systems of three staves each. The first system (measures 162-164) shows vocal lines with lyrics and piano accompaniment. The second system (measures 165-166) continues the vocal lines with a forte (f) dynamic marking.

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

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

Musical score for measures 162-166, lower staves. This system shows the piano accompaniment for measures 162-166. Fingerings are indicated by numbers 1-5 below the notes. Measure numbers 162, 164, and 166 are marked above the staff.

6 6 6
4 3

7 6 6
5

6 5
4 3

7 6

167

169

171

Musical score for measures 167-171, upper staves. The score consists of two systems of three staves each. The first system (measures 167-169) shows vocal lines with lyrics and piano accompaniment. The second system (measures 170-171) continues the vocal lines with trills (tr) and piano accompaniment.

Musical score for measures 167-171, lower staves. This system shows the piano accompaniment for measures 167-171. Measure numbers 167, 169, and 171 are marked above the staff.

7 6 6
5b

6 5

7 7

7

7. Aria: Suscepit Israel (Alto)

Andante

Flauto 1
Querflöte 1 (g1-e3)

Flauto 2
Querflöte 2 (d1-e3)

Violino 1 con sordino
(h-g2)

Violino 2 con sordino
(h-f2)

Viola con sordino
(d-h1)

Alto solo
(h-e2)

Continuo
Sempre piano
(D-h)

Suscepit

6 4 3

6 4 3

6 5 3

6 5

4+

6 12

6 8 10 12

6 6 7 6 4 5 6 6 6 6 6

13 15 17 19

13 15 17 19

Sus - ce - pit

20 22 24 26

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

20 22 24 26

27 29 31 33

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

27 29 31 33

35 37 39 41

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

35 37 39 41

42 44 tr 46 48

f f tr p p

ae. Sic-ut lo-cu-tus es ad pa-tres

42 44 46 48

f p

49 51 53 55

tr tr tr

no-stros, A-bra-ham et se-mi-ni e-ius in-sae-cu-la. Sus-ce-pit Is-ra-el

49 51 53 55

6 5 4+ 6 6 7 6 4 # 6 6 5 #

56 58 60

56 58 60

pu - e-rum su - um, re - cor - da - tus, re - cor - da - tus re -

6 5 # 4 6 6 6 4 2+
2 5 2

62 64 66

62 64 66

cor - da - tus mi - se - ri - cor - di - ae su - ae, sic - ut lo - cu - tus est ad pa -

7 6 7 4 6 7 6
5 5 # 6 # 6

68 70 72 tr 74

68 70 72 74

- tres_ no-stros, A - bra-ham et se - mi-ni e - ius, A - bra-ham et se - mi-ni

75 tr 77 79

75 77 79

e - ius in sae - - - - -

81 83 85 tr

81 83 85 tr

ut lo-

87 89 91 93

f

tr

cu-tus est ad pa - tres in sae - cu - la.

87 89 91 93

f

94 96 98 100

Musical score for measures 94-100, first system. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 94, 96, 98, and 100 are indicated above the vocal staff. The piano accompaniment includes various rhythmic patterns and chords.

94 96 98 100

Musical score for measures 94-100, second system. This system shows the piano accompaniment with guitar chords indicated below the bass staff. The chords are: 4+ (measure 94), 6 6 (measure 95), 7 (measure 96), 6 (measure 97), 6 4 (measure 98), 6 # 5 (measure 99), 6 (measure 100), and 6 (measure 101). A large watermark 'Carus' is overlaid on this system.

101 103 105

Musical score for measures 101-105, first system. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Measure numbers 101, 103, and 105 are indicated above the vocal staff. The piano accompaniment includes trills (tr) in measures 103 and 105. A large watermark 'Carus' is overlaid on this system.

101 103 105

Musical score for measures 101-105, second system. This system shows the piano accompaniment with guitar chords indicated below the bass staff. The chords are: 6 (measure 101), 6 # (measure 102), 6 (measure 103), 6 # (measure 104), 6 6 (measure 105), 7 # (measure 106), 6 5 (measure 107), 6 4 # (measure 108), and # (measure 109). A large watermark 'Carus' is overlaid on this system.

8. Tutti: Gloria patri

Allegro

Trompete 1
(d1 - d3)
ad libitum
Erste u. 2te Tromp. in D

Trompete 2
(d1 - fis2)
ad libitum

Trompete 3
(d1 - fis2)
ad libitum
3te Tromp. in D

Pauken
(A - d)
ad libitum
Pauken 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
(fis -)

Sopran
(fis1 - a2)
Glo -

Alt
(d1 - d2)
3
Glo -

Tenor
(e - gis1)
3
Glo -

Baß
(E - d1)
3
Glo -

Basso continuo
(E - fis1)
Continuo.

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 - -

6 7 4 6 6
5 5 2 5 5

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 6 6 6 5 7 6 b7

Musical notation for measures 10-12, top system. It consists of four staves (treble and bass clefs) with a key signature of two sharps (F# and C#). The notes are mostly rests, indicating a silent passage for these instruments.

Musical notation for measures 10-12, second system. It consists of two staves (treble and bass clefs) with a key signature of two sharps. The music features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for measures 10-12, third system. It consists of three staves (treble and bass clefs) with a key signature of two sharps. The music features a melodic line with a trill (tr) in the final measure of the system.

Musical notation for measures 10-12, fourth system. It consists of three staves (treble and bass clefs) with a key signature of two sharps. The music features a complex rhythmic pattern with many sixteenth notes.

Musical notation for measures 10-12, fifth system. It consists of four staves (treble and bass clefs) with a key signature of two sharps. This system contains vocal lines with lyrics: "glo - ri - a, glo - ri - a!" and "glo - ri - a, glo - ri - a!". Trills (tr) are indicated above certain notes.

Musical notation for measures 10-12, bottom system. It consists of two staves (treble and bass clefs) with a key signature of two sharps. This system contains figured bass notation with numbers: 9, 3, 5, 6, 5, 6, 5, 6, 5, 6, 5, #.

14 16

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

14 16

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 5 # 7 6 6 6 5

21 23

Carus

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 6 6
 4 4 5b b7

6 5 7 #

6 5 7 #

tu - i sanc - - - to, pa - tri,
 tu - i sanc - - - to, pa - tri,
 tu - i sanc - - - to, pa - tri,
 tu - i sanc - - - to, pa - tri,

6 5 6 5 6 6 6

Carus

35 37

Carus

ria, glo - ri -
 ria, glo - ri -
 ria, glo - ri -
 ria, glo - ri -

35 37

9 5 8 6 9 7 8 6 7 5 4 2 6 5 6 4 5 3

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,

6 6 6 6 6 b7
4 5

42 44

Carus

glo - - - - -

glo - - - - -

glo - - - - -

glo - - - - -

42 44

6 9 3 6 7 6 9 8 9 8 7 5

5 5 6 7 6 5

Detailed description: This is a musical score for a piece titled 'Carus'. The score is written in G major (one sharp) and 4/4 time. It consists of vocal parts and a piano accompaniment. The vocal parts include a soprano line, an alto line, and a tenor/bass line. The piano part is shown in grand staff notation. The score is divided into two systems. The first system covers measures 42 to 44. The second system also covers measures 42 to 44. The word 'Carus' is written in large, stylized letters across the middle of the score. The word 'glo' is written below the vocal lines in several places, indicating the lyrics. The piano part features a rhythmic pattern of eighth and sixteenth notes. The score ends with a final cadence in measure 44.

45 47

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

49

Largo.

51

53

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 4 6
2 2 5

9. Tutti: Sicut erat in principio

Alla breve moderato 3

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
Soprano (d1-h2)

Alt
Alt (g-e2)

Tenore
Tenore (d-a1)

Basso
Basso (fis-d1)

Continuo
Basso continuo (D-d1)

Si - cut e - rat Sic - ut e - rat in prin - ci - pi -

6 6 4/2 6 6 6 5

Canus

5 7 9

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 - -

4 2 6 4 2 6 4+ 6 7 7 # 7 6 9 6

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

6 9 3 6 6 7 6 6 9 3 5 6 4+ 6 6 7 6 6 4
 6 5 5 # 5 5 6 # 5

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 -

6 9 8 / 7 6 7 6 6 4+ 5 / 2

- 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 - - - -

6 6 6 6 9 3 6 6 6 6h 6 5h

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,

6h 6 4+ 6 7 9 8 6 6 6 6
 5h 2 # 5 4

Musical score system 1, measures 38-44. Treble and bass staves with notes and rests.

Musical score system 2, measures 38-44. Treble and bass staves with notes and rests.

Musical score system 3, measures 38-44. Treble and bass staves with notes and rests.

Musical score system 4, measures 38-44. Treble and bass staves with notes and rests.

Musical score system 5, measures 38-44. Treble and bass staves with lyrics and notes.

et in sae - cu - la sae - cu lo - rum, A - men, et in sae - -
 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

Musical score system 6, measures 38-44. Piano accompaniment with chords and notes.

6 6 # 6 7 b7 4+ 6 4+ 6 6

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 - cu - lo

7 # 6 5 6 7 # 6 5 6 5

51 53 55 57

- rum, A - men. Sic - ut e - rat in prin -
 - rum, A - men, A - men,
 - cu - la sae - cu - lo - - - - - rum, A -

51 53 55 57

6 5 6 6 6 6 7

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 -

6 6 6 7 7 6 7 9 6 6 4 6 4 3
 5 5 b7 h 2

Amen

65

67

69

rum, A - - - - - men, A - - - - -

men, A - - - - -

men,

65

67

69

6 6 6 6 6 6 4+ 6 6 6 5

71 73 75

71 73 75

71 73 75

Carus

Musical staves for measures 77-81, mostly empty with some rests.

Musical staves for measures 77-81, mostly empty with some rests.

Musical staves for measures 77-81 with vocal lines and piano accompaniment.

Musical staves for measures 77-81 with vocal lines and piano accompaniment.

Musical staves for measures 77-81 with vocal lines and piano accompaniment.

Musical staves for measures 77-81 with vocal lines and piano accompaniment.

6 5 6 9 6 9 3 6 5 6 6 6

SA CARUS

Musical notation for measures 101-105, top system. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#). Measures 101 and 102 are mostly rests. Measures 103-105 contain musical notation, including a melodic line in the upper staves and a bass line in the lower staves.

Musical notation for measures 101-105, second system. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#). Measures 101 and 102 are mostly rests. Measures 103-105 contain musical notation, including a melodic line in the upper staves and a bass line in the lower staves.

Musical notation for measures 101-105, third system. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#). Measures 101-102 contain musical notation. Measures 103-105 contain musical notation, including a melodic line in the upper staves and a bass line in the lower staves.

Musical notation for measures 101-105, fourth system. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#). Measures 101-102 contain musical notation. Measures 103-105 contain musical notation, including a melodic line in the upper staves and a bass line in the lower staves.

Musical notation for measures 101-105, fifth system. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#). Measures 101-102 contain musical notation. Measures 103-105 contain musical notation, including a melodic line in the upper staves and a bass line in the lower staves. The lyrics "A - men, A -" are written below the notes in measures 104 and 105.

Musical notation for measures 101-105, sixth system. It consists of two staves (treble and bass clefs) with a key signature of one sharp (F#). Measures 101-105 contain musical notation. The lyrics "men, A -" are written below the notes in measures 104 and 105. Below the staves, there are numerical figures: 4/2, 6, 24, 4, 4+, 6, 5/2, 6, 9, 8, 6/4.

First system of musical notation, measures 107-111. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. Measures 107 and 108 show rests for all parts. Measures 109 and 110 show vocal entries with notes and rests, and piano accompaniment. Measure 111 shows vocal notes and piano accompaniment.

Second system of musical notation, measures 107-111. It consists of four staves: two vocal staves and two piano accompaniment staves. Measures 107 and 108 show rests. Measures 109 and 110 show vocal entries and piano accompaniment. Measure 111 shows vocal notes and piano accompaniment.

Third system of musical notation, measures 107-111. It consists of four staves: two vocal staves and two piano accompaniment staves. Measures 107 and 108 show vocal entries with eighth-note patterns and piano accompaniment. Measures 109 and 110 show vocal entries and piano accompaniment. Measure 111 shows vocal notes and piano accompaniment.

Fourth system of musical notation, measures 107-111. It consists of four staves: two vocal staves and two piano accompaniment staves. Measures 107 and 108 show vocal entries and piano accompaniment. Measures 109 and 110 show vocal entries and piano accompaniment. Measure 111 shows vocal notes and piano accompaniment.

Fifth system of musical notation, measures 107-111. It consists of four staves: two vocal staves and two piano accompaniment staves. Measures 107 and 108 show vocal entries and piano accompaniment. Measures 109 and 110 show vocal entries and piano accompaniment. Measure 111 shows vocal notes and piano accompaniment.

Sixth system of musical notation, measures 107-111. It consists of two staves: a vocal staff and a piano accompaniment staff. Measures 107 and 108 show vocal notes and piano accompaniment. Measures 109 and 110 show vocal notes and piano accompaniment. Measure 111 shows vocal notes and piano accompaniment.

Carus

men, A -
men, A -
men, A -
men, A -

117 119 121

men, A - - - men,
men, A - - - men,
men, A - - - men, A - - -
men, A - - -

117 119 121

7 # 7 6 4+

The image shows a musical score for a piece titled "Carus". It consists of two systems of staves. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system includes two vocal staves and a piano accompaniment. The score is in the key of D major (two sharps) and 4/4 time. The lyrics are "men, A - - - men,". The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. There are measure numbers 117, 119, and 121 indicated at the top and bottom of the page. A large, stylized watermark "CARUS" is overlaid on the score.

First system of musical notation, measures 122-126. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have rests in measures 122-124 and begin in measure 125.

Second system of musical notation, measures 122-126. It features four staves: two vocal staves and two piano accompaniment staves. The piano accompaniment continues with chords and some melodic lines.

Third system of musical notation, measures 122-126. It features four staves: two vocal staves and two piano accompaniment staves. The piano accompaniment features a rhythmic pattern of eighth notes.

Fourth system of musical notation, measures 122-126. It features four staves: two vocal staves and two piano accompaniment staves. The piano accompaniment continues with eighth-note patterns.

Fifth system of musical notation, measures 122-126. It features four staves: two vocal staves and two piano accompaniment staves. The vocal parts enter with the lyrics "A - - men," in measure 125.

Sixth system of musical notation, measures 122-126. It features four staves: two vocal staves and two piano accompaniment staves. The piano accompaniment includes a sequence of chords with figured bass notation: #, 6, 7, 6, 5.



First system of musical notation, measures 128-132. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. Measures 128-130 are mostly rests for the vocalists. Measures 131-132 show vocal entries with quarter notes.

Second system of musical notation, measures 128-132. Similar to the first system, it shows vocal staves and piano accompaniment. Measures 131-132 continue the vocal entries.

Third system of musical notation, measures 128-132. This system shows more active piano accompaniment and vocal lines. A large, stylized watermark 'CARUS' is overlaid across the middle of this system.

Fourth system of musical notation, measures 128-132. Continuation of the musical score with vocal and piano parts. The watermark 'CARUS' is still visible.

Fifth system of musical notation, measures 128-132. This system contains the vocal lyrics: "men A - - - men, A - - - - - men, A - men, A - - - - - men, A - men, A - - - - -". The piano accompaniment continues with chords and moving lines.

Sixth system of musical notation, measures 128-132. This system shows the piano accompaniment and a figured bass line below it. The figured bass includes numbers like 7, 6, 6, 6, 6, 5, 3, 7, 9, 8, 6, 6, 6, 5, and a sharp sign (#).

Musical score system 1, measures 140-144. Treble and bass staves. Measures 140-142 contain rests. Measure 143 has a melodic line in the treble staff. Measure 144 has a melodic line in the treble staff.

Musical score system 2, measures 140-144. Treble and bass staves. Measures 140-142 contain rests. Measure 143 has a melodic line in the treble staff. Measure 144 has a melodic line in the treble staff.

Musical score system 3, measures 140-144. Treble and bass staves. Measures 140-144 contain melodic lines. A large watermark 'CARUS' is overlaid across the system.

Musical score system 4, measures 140-144. Treble and bass staves. Measures 140-144 contain melodic lines. A large watermark 'CARUS' is overlaid across the system.

Musical score system 5, measures 140-144. Treble and bass staves. Measures 140-144 contain melodic lines and lyrics: "men, A - - - men, A - - - men, A - - - men, A - - -".

Musical score system 6, measures 140-144. Piano accompaniment. Measures 140-144 contain chords and bass lines. Chord symbols: 9 7, 8 6, 7 8, 9 7, b7 5, 6 7 8.

Musical score for measures 155-157, measures 1-3 of a system. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The notes are mostly rests, indicating a silent or sustained section.

Musical score for measures 155-157, measures 4-6 of a system. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The notes are mostly rests.

Musical score for measures 155-157, measures 7-9 of a system. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The vocal line (top staff) begins with a melodic phrase. A large watermark 'CARUS' is overlaid on the score.

Musical score for measures 155-157, measures 10-12 of a system. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The vocal line continues with a melodic phrase. A large watermark 'CARUS' is overlaid on the score.

Musical score for measures 155-157, measures 13-15 of a system. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The vocal line includes the lyrics: "men, A - - - - - men, A - - - - -". A large watermark 'CARUS' is overlaid on the score.

Musical score for measures 155-157, measures 16-18 of a system. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The vocal line includes the lyrics: "men, A - - - - - men, A - - - - -". A large watermark 'CARUS' is overlaid on the score.

Musical notation for measures 160-161, including vocal staves and piano accompaniment.

Musical notation for measures 162-163, including vocal staves and piano accompaniment.

Musical notation for measures 164-165, including vocal staves and piano accompaniment.

Musical notation for measures 166-167, including vocal staves and piano accompaniment.

Musical notation for measures 168-169, including vocal staves and piano accompaniment.

Musical notation for measures 170-171, including vocal staves and piano accompaniment.

Carus

A -
men,
men,
A -
men. A -

6 6 5 6 5 6 6 5b 9 6 5

170 172 174

A - men, A - - - - - men, men, men, - - - - - men, A - - - - - men, - - - - - men,

7 7# 7 6

Musical notation for measures 182-183, including vocal staves and piano accompaniment.

Musical notation for measures 184-185, including vocal staves and piano accompaniment.

Musical notation for measures 186-187, including vocal staves and piano accompaniment.

Musical notation for measures 188-189, including vocal staves and piano accompaniment.

Musical notation for measures 190-191, including vocal staves and piano accompaniment.

Musical notation for measures 192-193, including vocal staves and piano accompaniment.

Carus

Carus

men. A

men,

A

men,

A

men,

A

6

6

6

6

4+

First system of musical notation, measures 187-191. Treble and bass clefs, key signature of one sharp (F#). Measures 187-188 are mostly rests. Measures 189-191 show a vocal line with quarter notes and eighth notes.

Second system of musical notation, measures 187-191. Treble and bass clefs, key signature of one sharp (F#). Measures 187-188 are mostly rests. Measures 189-191 show a vocal line with quarter notes and eighth notes.

Third system of musical notation, measures 187-191. Treble and bass clefs, key signature of one sharp (F#). Measures 187-188 show vocal lines with eighth-note patterns. Measures 189-191 show vocal lines with quarter notes and eighth notes.

Fourth system of musical notation, measures 187-191. Treble and bass clefs, key signature of one sharp (F#). Measures 187-188 show vocal lines with eighth-note patterns. Measures 189-191 show vocal lines with quarter notes and eighth notes.

Fifth system of musical notation, measures 187-191. Treble and bass clefs, key signature of one sharp (F#). Measures 187-188 show vocal lines with eighth-note patterns. Measures 189-191 show vocal lines with quarter notes and eighth notes.

Sixth system of musical notation, measures 187-191. Treble and bass clefs, key signature of one sharp (F#). Measures 187-188 show vocal lines with eighth-note patterns. Measures 189-191 show vocal lines with quarter notes and eighth notes.

Seventh system of musical notation, measures 187-191. Treble and bass clefs, key signature of one sharp (F#). Measures 187-188 show piano accompaniment with chords. Measures 189-191 show piano accompaniment with chords and eighth-note patterns.

Carus

men,

- men,

A - men,

A -

men,

A -

First system of musical notation, measures 192-196. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have rests in measures 192-194, with notes starting in measure 195.

Second system of musical notation, measures 192-196. It consists of four staves: two vocal staves and two piano accompaniment staves. The vocal parts have rests in measures 192-194, with notes starting in measure 195.

Third system of musical notation, measures 192-196. It consists of four staves: two vocal staves and two piano accompaniment staves. The vocal parts have rests in measures 192-194, with notes starting in measure 195.

Fourth system of musical notation, measures 192-196. It consists of four staves: two vocal staves and two piano accompaniment staves. The vocal parts have rests in measures 192-194, with notes starting in measure 195.

Fifth system of musical notation, measures 192-196. It consists of four staves: two vocal staves and two piano accompaniment staves. The vocal parts have rests in measures 192-194, with notes starting in measure 195. The lyrics are: "men, A - - - men, A - - - men, A - - -".

Sixth system of musical notation, measures 192-196. It consists of two staves: a right-hand piano accompaniment staff and a left-hand piano accompaniment staff. The right-hand staff has figured bass notation: 7 #, 6 6 #, #, #, 6 5 #, #. The left-hand staff has rests in measures 192-194, with notes starting in measure 195.

Musical notation for measures 197-201, top system. It consists of four staves (two treble and two bass clefs) with a key signature of one sharp (F#) and a common time signature. The notes are mostly rests, indicating a silent passage.

Musical notation for measures 197-201, second system. It consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. The notes are mostly rests.

Musical notation for measures 197-201, third system. It consists of four staves (two treble and two bass clefs) with a key signature of one sharp (F#) and a common time signature. This system contains the beginning of the vocal melody. A large, stylized watermark 'CARUS' is overlaid across the middle of the page.

Musical notation for measures 197-201, fourth system. It consists of four staves (two treble and two bass clefs) with a key signature of one sharp (F#) and a common time signature. This system contains the vocal melody with lyrics. A large, stylized watermark 'CARUS' is overlaid across the middle of the page.

men, A - - - men, - - - men,
 - - - - men, A - men, A - - -
 - - - - men, A - - -

Musical notation for measures 197-201, fifth system. It consists of two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. This system contains the piano accompaniment. Measure numbers 197, 199, and 201 are indicated above the staves.

6 6 9 7 # 6 9 6 4 6 7 6b 7 6
 5 b 7

Musical score system 1, measures 203-207. The system consists of four staves (two treble and two bass). All staves contain whole rests for the first four measures. In the fifth measure, the top two staves have whole notes, and the bottom two staves have whole notes.

Musical score system 2, measures 203-207. The system consists of two staves (treble and bass). Both staves contain whole rests for the first four measures. In the fifth measure, both staves have whole notes.

Musical score system 3, measures 203-207. The system consists of four staves. Measures 203-204 show active notation in the top two staves. Measures 205-207 show active notation in the bottom two staves.

Musical score system 4, measures 203-207. The system consists of four staves. Measures 203-204 show active notation in the top two staves. Measures 205-207 show active notation in the bottom two staves.

Musical score system 5, measures 203-207. The system consists of four staves. The top two staves have lyrics: "A - men, A - men," in measure 207. The bottom two staves have lyrics: "men, men," in measure 207. The notation includes active notes and rests.

Musical score system 6, measures 203-207. The system consists of two staves (treble and bass). The bottom staff includes fingerings: 7, 6, 9, 8, 7, 6, 9, 8, 6, 6, 6.

First system of musical notation, measures 227-231. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#). The notes are mostly rests, indicating a silent passage.

Second system of musical notation, measures 227-231. It consists of two staves (treble and bass clefs) with a key signature of one sharp (F#). The notes are mostly rests.

Third system of musical notation, measures 227-231. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#). The notes are mostly rests, with some activity in the lower staves.

Fourth system of musical notation, measures 227-231. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#). The notes are mostly rests, with some activity in the lower staves.

Fifth system of musical notation, measures 227-231. It consists of four staves (treble and bass clefs) with a key signature of one sharp (F#). The notes are mostly rests, with some activity in the lower staves.

SA CARUS

A - - - - - men,
 A - - - - - men,
 A - - - - - men,
 A - - - - -

Sixth system of musical notation, measures 227-231. It consists of two staves (treble and bass clefs) with a key signature of one sharp (F#). The notes are mostly rests, with some activity in the lower staff.

239 241 243 245

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

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 -

6 6 7b 6 5 4# 4+ 5+ 4+ # b7 6 b7 6 4+ 6 6
 4b 5b 5 4 # 3 # 5b 6 4

tasto

12 14 16 18

tr

p f p f

f f p f

p f

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

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

12 14 16 18

2 6 6 3 4 4 3 *tasto* 5 6 2+ 6 6 5 4 3 *tasto* 5 5 \flat 5

40 42 44 46

p *mf* *f* *tr*
p *mf* *f* *tr*
mf *f* *tr*
mf *f* *tr*
p *mf* *f* *tr*
p *mf* *f* *tr*
p *mf* *f* *tr*
p *mf* *f* *tr*
p *mf* *f* *tr*
p *mf* *f* *tr*

in - pro - ge - ni - es 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.

40 42 44 46

p *mf* *f* *tr*
p *mf* *f* *tr*

7 6 5 6
 5 - 3 5
tasto
 5b 5 # 5
 6 6 5 # *tasto*

QZ

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, 1 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 SDG. | 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 6 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. Pauken.*

Beilage: 1 Bogen Textdruck mit dem Titel *MAGNIFICAT. | Hamburg 1779. | Apud Joann. Phil. Christ. Reuss.* Der Textbogen war offenbar für die Besucher der Hamburger Aufführung des Werkes im Jahre 1779 bestimmt, für die Bach die Besetzung erweiterte und Satz 4 austauschte.

A2. Autographe Partitur zu Nr. 9 (aus der Sammlung Pölchau).

Signatur: *Mus. ms. Bach P 342*.

Ohne Titelblatt, Satzüberkopf des Verfassers abgelesen.
Umfang: 8 Seiten. Format: 34 x 22,5 cm.

Pölchau vermerkt auf dem unteren Rand der Partiturseite: *Componirt von Bach 1780–1781*. Sächlich wurde der Satz nach Bachs Hand für die Aufführung neu kopiert.

B. Handschriftliche Stimmen (aus der Sammlung Pölchau). Unter

der Signatur *Mus. ms. Bach St 191 I, II und 191 III* sind Stimmen verschiedener Fassungen aus der 2. Hälfte des 18. und der ersten Hälfte des 19. Jahrhunderts zusammengefasst, darunter 29 Stimmen von Bachs eigenem Gebrauch, teilweise gesammelt 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 eigenem Gebrauch zurückgehenden Originalstimmen (verteilt auf alle Faszikel 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 | Hautb., | 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, | Direttorica della Republica di Hamburgo. | Duopo Partitura autografa dell' autore. | Prezzo 14 Fr. | (3 Thlr. 22 Sgr.) | Londra presso Simrock. | Proprietà dell' editore 27

Diese Ausgabe enthält alle Besetzungsergänzungen, wie auch den Satz 4a. Sie hat sich in einer Kopie von Exemplar erhalten. Von besonderem Interesse ist das Exemplar aus der Sammlung Raphael Georg Kewette, Musiksammlung der österreichischen Nationalbibliothek, Signatur S.A. 67.B.38). Hier gibt ein handschriftlicher Zusatz des Herausgebers auf dem Titelblatt Aufschluss über den Herausgeber und das Druckjahr:

„Zum Druck befördert von Georg Poelchau in Berlin 1829, | in dessen Archiv der musicalischen Kunst sich auch die Originalhandschriften 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 Pölchaws 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).

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	78.1	Hn 2	J.J. dem Werktitel vorangestellt, Horn 2 versehentlich „Horn I“ genannt
	78.2	T	kein Schlüsselwechsel
	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:

ec - ce e - ni ... e - a ... tam me

3	11.1	S	das Viertelnote notiert
	18.1	Va, Bc	
4	14–33	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	<i>fis</i>
	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 kleinstochenen Noten geben eine von Bach selbst stammende Alternativfassung an.
	97.1	Bc	Ziffer 6 über 3. Note

6	25.5–7	T	
	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 weit
	25.2–6	Fl 1, Vl 1	nur ein Bogen
9	69	A	ohne Vorhalt
		Blechbläser	im Fugentext sind außer den Naturtönen (Lesart der Quelle) kleine 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 <i>fis</i> ?	
64–65.1	A	Textverteilung: 	
68–79.2	Fl 1, Fl 2	durch Pausen gesperrt	
83.1	Fl 1	<i>cis</i> ²	
83–87.1	Fl 2:		
87.1	Trp 2	<i>fis</i> ?	
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:		
246	Trp 1–3 und Pk	= Partie der Trp 3 ohne Fermate	
	Fl 2	<i>fis</i> ?	
	Nachschrift:	<i>Fine SDGI. Potsdam. d. 25. Aug. 1749.</i>	
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