

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

Klavierauszug · **XL** · Vocal score
Paul Horn



Carus 33.215/04

Magnificat

BR-CPEB E 4 · Wq 215

Carl Philipp Emanuel Bach

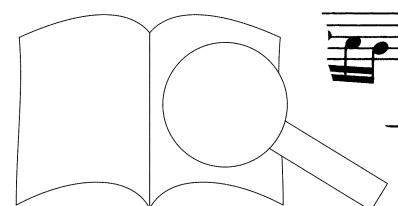
1714–1788

1. Tutti: Magnificat

Allegro

Klavierauszug: Paul Horn (1922–2016)

Flauti
Oboi
Corni
Archi
ad lib:
3 Trombe
Timpani +)



+) ad instrumente sind im Klavierauszug nicht berücksichtigt.

Aufführungsdauer/Duration: ca. 50 min.

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Urtext
edited by
Günter Graulich

30

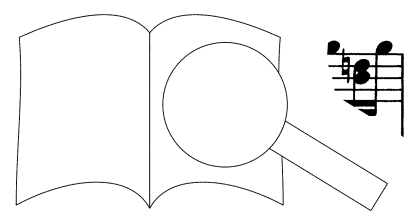
me - a Do - mi - num,
 - - a Do - mi - num,
 me - a Do - mi - num,
 Do - - mi - num,

33

ma - gni - fi - ca - ni - ma
 ma - gni - ni - ma
 ma - gni a - ni - ma
 ma - a - ni - ma

36

me - a et ex - sul - ta - vit
 me - num, et ex - sul -
 - ni - num,
 - mi - num,



39

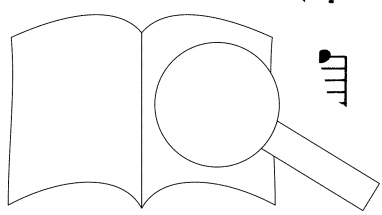
spi - ri - tus me - us in De - o sa - lu -
 ta - vit spi - ri - tus me - us in De - o sa -
 et ex - sul - ta - vit spi - ri - tus me - us in De - o sa - lu -
 et ex - sul - ta - vit spi - ri - tus me - us in De - o sa - lu -

42

ta - ri me - o, et ex - sul - ta
 lu - ta - ri me - o, et vit
 ta - ri me - o, et spi - ri - tus
 ta - ri me - o, et ex spi - ri - tus

45

me - us - ta - ri me - o, sa - lu -
 spi - ri - o sa - lu - ta - ri me - o, sa - lu -
 m - o sa - lu - ta - ri me - o, sa - lu -
 De - o sa - lu - ta - ri me



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ta - ri me - o.

ta - ri me - o.

ta - ri me - o.

ta - ri me - o.

Ma - gni - fi - ca

Ma - gni - ni - ma

Ma - gni a - ni - ma

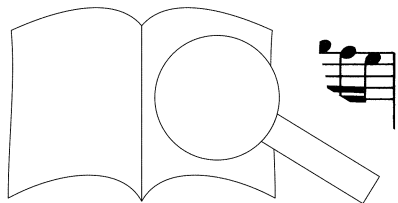
Ma - a - ni - ma

me - a ma - gni - fi -

me num, ma - gni - fi -

mi - num, ma gni - fi -

mi - num,



57

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

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

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

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

60

Do - mi - num, et

mi - num, sul -

Do - mi - num, ex - sul -

me - a Do - mi - num, ex - sul -

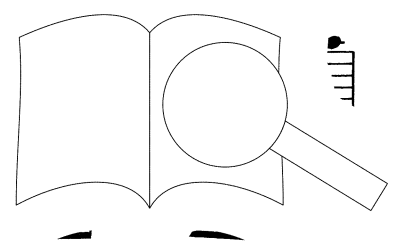
63

ta - vit ri - tus me - us

ta - vi' - ri - tus me - us

ta spi - ri - tus me - us

spi - ri - tus me



66

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

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

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

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

69

o, in De - o, in De - o

o, in De - o, in De

o, in De - o,

o, in De - o,

o, in De - o,

72

in

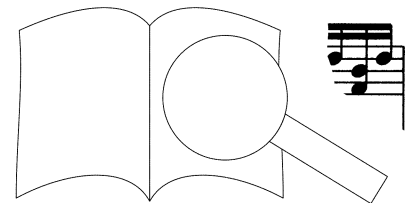
De -

in De - o sa - lu -

o sa - lu -

in De - o sa - lu -

in De - lu -



75

ta - ri me - o,
 ta - ri me - o,
 ta - ri me - o,
 ta - ri me - o,

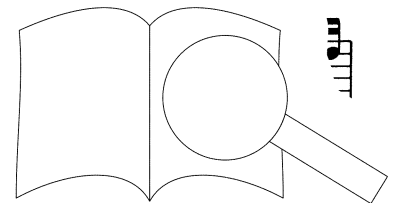
78

et ex - sul - ta - vit
 et ex - sul - ta - vit tu
 et ex - sul - ta - vit spi - ri - tus, spi - ritus, et ex - sul - ta - vit

81

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

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84

De - o, in De - o me - o, in De - - -
 De - o, in De - o me - o, in De - - - - o
 De - o, in De - o me - o, in De - - -
 De - o, in De - o me - o, in

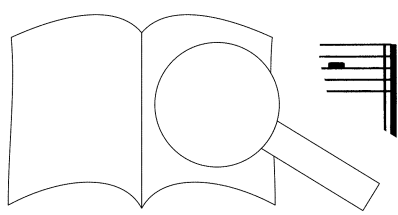
88

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

91

o.

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2. Aria: Quia respexit (Soprano)

Andante

Archi

p

5

pp

9

f *p*

13

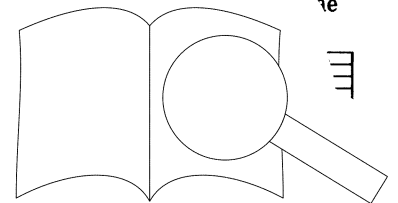
qui - a re - spe - xit hu - mi - li -

f *p*

17

lae - su - ae, hu - mi -

p



20

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

23

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

27

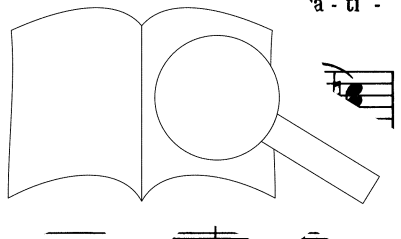
tam me di - cent o - mnes ge - n

31

nes, ec - ce, hoc, ex hoc be - a - tam, be - a - tam me

35

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



39

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

43

Qui - a

47

spe - xit hu - mi - li - ta - tem an - cil - i hu -

50

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

53

Qui - a re - spe

56

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

59

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

62

hu - mi - li - ta - tei se, an - cil - lae

65

su - ae. Ec - ce e - nim ex hoc be - a -

69

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72

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

75

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

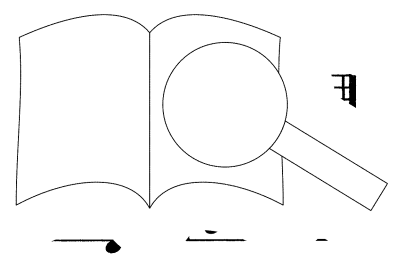
78

a - tam me di-cent o ge -

82

ne - ra - ti - o

85



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3. Aria: Quia fecit mihi magna (Tenore)

Allegro assai

Archi, ad lib.: Cor

5

9

13

17

21



24

Qui - a fe -



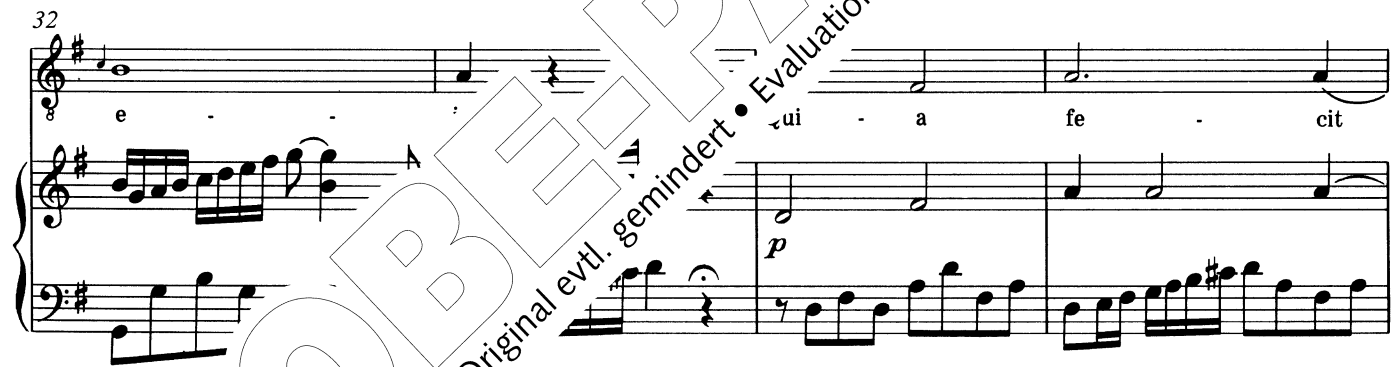
28

mi - hi ma - gna, qui pot - ens no - men



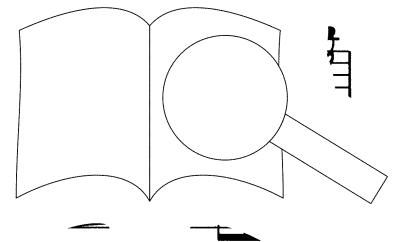
32

e - qui - a fe - cit



36

ma - gna, qui pot - ens



40

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

44

ctum

48

no - - men e - ius. Qui - a fe cit mi - hi

53

ma gna, qui pot - ens

57

et san - ctum no

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60

ius, qui pot - ens est, et san - ctum

mf

63

no - men e - ius.

67

71

74

Qui - a f

p

78

mi - hi ma - gna, qui pot - ens est, et

82

san - ctum no - men e - ius, qui pot - ens qui pot - ens est, et

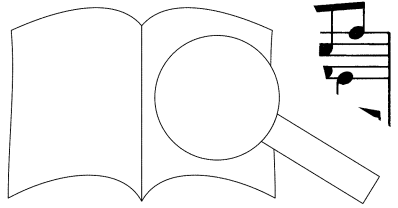
86

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

90

94

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98

no - men e - ius, qui pot - ens est, et san - ctum no - men

102

e - ius. Qui - a fe - cit m'

107

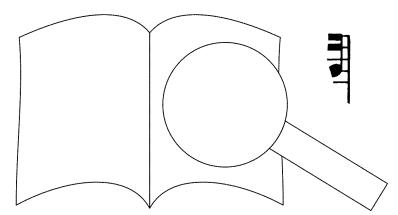
ma - gna, - ens

111

est, ctum no - men e -

114

ens est, - tum



117

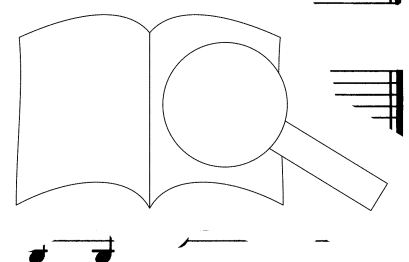
no - men e - ius.

121

125

128

131



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4. Et misericordia eius

Andantino

Et mi - se - ri - cor - di - a e - ius
Et mi - se - ri - cor - di - a e - ius
Et mi - se - ri - cor - di - a e - ius
Et mi - se - ri - cor - di - a e - ius a pro -

Fl, Ob, Archi

6
in pro - ge - ni - es, in pro - ge - ni - es
in pro - ge - ni - es, in pro - ge - ni - es
in pro - ge - ni - es, in pro - ge - ni - es
ge - ni - e, a pro - ge - ni - ti - es - men -

11
e - um. Et mi - se - ri - bus e - um. Et mi -
ti - bus e - um. Et mi -
- ti - bus e - um.

Solo
Solo

Fl
p VI

16

cor - dia e - ius a pro - ge - nie in pro - ge - ni -
 se - ri - cor - dia e - ius a pro - ge - nie in pro - ge - ni -

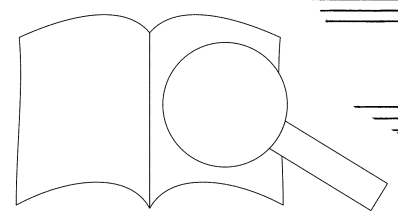
Ob(cf.)

21

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

26

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31

ti - bus e - - um.

ti - bus e - - um.

36

Tutti

Et Tu

cor -

se - ri - cor -

mi - se - ri -

41

di - a e

di -

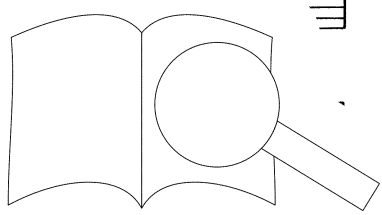
se - nie in pro - ge - ni - es ti - men - ti - bus

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

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

e - ius a pro - ge - nie in pro - ge

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

ge - ni - e in pro - ge - ni - es ti - men - ti
 ge - nie in pro - ge - ni - es ti - men - ti et mi -
 cor - di - a e - ius ti - men - ti
 cor - di - a e - ius ti - men - ti e - um,
 Fl
 p VI

Solo
 et n. e - ius, et mi - se - ri -
 se - di - a e - ius, et mi - se -

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63

cor - - - - - di - a

- ri - cor - - - - - di - a

68

e - ius a pro - ge - ni - e in pro - ge

e - ius a pro - ge - ni - e in

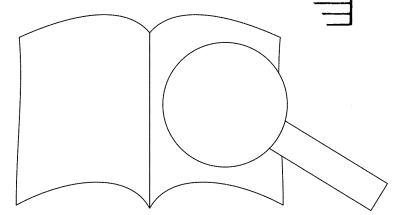
73

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

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

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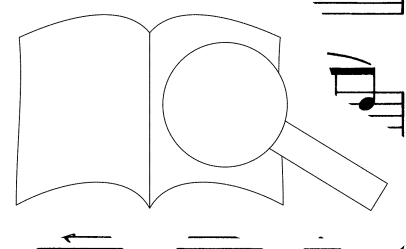
um.
um.

Fl

Tutti
Et mi - se - ri - cor - di - a e
Tutti
Et mi - se - ri - cor -
Et mi - se - ri - cr ti - a - ius, mi -
Et mi - se - c - ius, mi - se - ri -

Tutti

ri
dia e - ius, et mi -
e - ius, et mi - se
di - a e - ius,
di - a e - ius,



95

se - ri - cor - di - a e - ius a pro - ge -

ri - cor - di - a e - ius a pro

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

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

100

ni - e in pro - ge - ri -

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

a pro - ge - ni - e in pro - ge - ni - ti -

a pro - ge - ni - ge - ni -

105

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

e - um, in pro - ge - ni - es,

e - um, in pro - ge - ni - es,

e - um, a pro - ge - ni - e,

110

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

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

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

ge - ni - e ti - men - ti - bus e

115

um, in pro - ge - ni - es, in pro - en

um, in pro - ge - ni - es, in

um, in pro - ge - ni - es, pro nen

um, a pro - ge - ni - e, a re ti - men - ti - bus

121

um.

um.

ti - buse um.

um.

5. Aria: Fecit potentiam (Basso)

Allegro

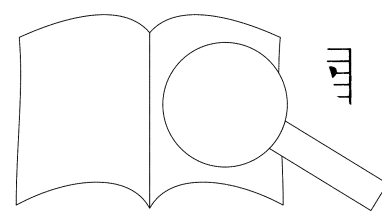
Archi, ad lib.: 3 Tr, Timp

5

9

14

19



24

Fe - cit pot - en - ti - am,

28

fe - cit pot - en - ti - am, fe - cit pot - en - ti - am in

32

bra - chio su - o, pot - en - ti - am in

36

bra - chio su - dis - per - sit su - per - bos, su -

41

dis - per - sit, dis - per - sit in - te

45

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

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

50

dis - per - sit su - per - bos, dis - per -

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

55

cor - dis

60

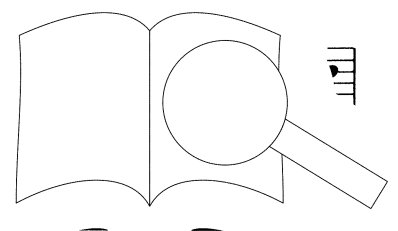
su - i, dis su - per - bos, su - per - bos men - te

sf *sf*

65

dis - su - i,

f



69

73

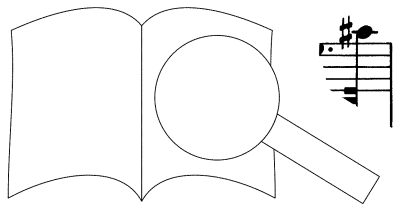
77

81

en - ti - am, fe en - ti - am, fe - cit pot -

85

in bra - chio su - o, pot



89

fe - cit in bra - chio su - o, pot - en - ti - am

93

fe - cit in bra - chio su - o, pot - en -

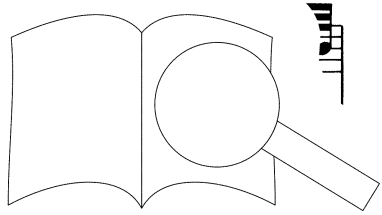
98

ti - am

103

- ti - am, pot - en - ti - am in bra - chi -

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108

dis - per - sit su - per - bos, dis - per - sit, dis - per - sit, dis -

113

per - sit su

118

cor - dis su - i. dis -

123

dis - per - sit su - per - bos, dis -

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128

per - sit su - per - bos

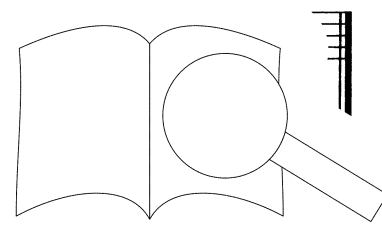
133

men - te cor - dis - su - i, dis - per - sit su - per

138

per - bos men - te cor -

143



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

Allegretto

Archi
Corni.
(ad lib.)

14 Tenore

18

De-

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

po - - - su - it pot - en - tes de - se -

les,

ex - al - ta - - - vi - - - mi - les,

de - po -

- su - it pot - en - tes de - se - de, et ex - al -

en - tes de - se - de,

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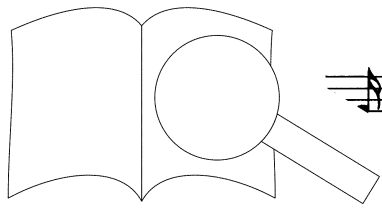
ta - vit hu - mi - les, et ex - al -
 et ex - al - ta - vit, et ex - al - ta - vit,

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

ta -
 - vit, ex - al

- vit hu - mi - les.
 vit hu - mi - les.

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po - De - po - en - tes de su - it pot -

de - po - su - it pot - de - po

67

en - tes de se - de, pot - en - tes de se - de, de -
 - su - it de se - de, pot - en - tes de se - de, de -

71

po - su - it, et ex -
 po - su - it,

74

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

78

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

- vit hu - mi - les,
 ta - - - - vit hu - mi - les, hu - mi -

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

vit hu - mi - les.
 hu - mi - les.

101

E - su - ri - en - tes im - ple - vit bo - nis et di - vi -

106

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

110

en - tes im - ple - vit bo - vi - tes di - mi - sit in -

114

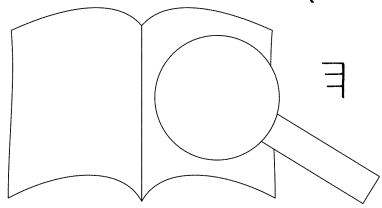
sit in - a - nes,
E - su

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

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

tes di - mi - sit in - a - nes, in - ri - en -
 a - nes, di - mi - e - su - ri - en -

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



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134

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

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

138

142

en - tes im - ple

E - su - ri -

146

e - su - ri -

- tes im - ple - vit - bo - nis,

en - - - - tes im - ple - vit - bo - nis et di - vi - tes -
 et di - vi -

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

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

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

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7. Aria: Suscepit Israel

Andante

Archi con sordini, Fl all' ottava

sempre piano

Measures 1-5 of the piano accompaniment. The music is in 3/4 time with a key signature of one flat (B-flat). It features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble with various ornaments and slurs.

Measures 6-10 of the piano accompaniment. The melodic line in the treble continues with intricate patterns, while the bass line provides a consistent harmonic foundation.

Measures 11-14 of the piano accompaniment. The texture remains consistent with the previous measures, showing the interplay between the treble and bass staves.

Measures 15-18 of the piano accompaniment. The final measure of this system includes a small inset showing a detail of the treble staff.

19 Alto

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

p

Measures 19-22 of the score, featuring the vocal line for the Alto and the piano accompaniment. The lyrics are: "Su - sce - pit I el pu - e - rum su - um,". The piano part is marked *p* and continues with its characteristic accompaniment.

23

da - tus mi - se - ri - cor - di - a

Measures 23-26 of the score, continuing the vocal line and piano accompaniment. The lyrics are: "da - tus mi - se - ri - cor - di - a". The piano part continues with its accompaniment.

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

re - cor - da - tus, re - cor - da - tus mi - se -

- ri - cor - di - ae, mi

- diae su - ae.

- tus est ad pa - tres no -

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51

se - mi - ni e - ius in sae - cu - la. Su - sce - pit I - sra - el

56

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

61

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

66

sic - ut lo - cu - ti - tres no - stros, A - bra - ham

71

- ni e - ius, A - bra - ham et sae -

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76

81

86

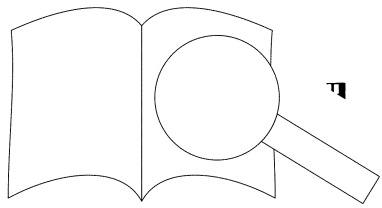
la, sic - ut lo - cu - tus est ad pa - tres in -

91

97

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8. Tutti: Gloria Patri

Allegro

Allegro

Tutti

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4

Glo - tri et Fi - - li -

Glo Pa - tri et Fi - - li -

ri - a Pa - tri et Fi - - li -

ri - a Pa - tri et

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7

o et Spi - ri - tui San - cto, Glo -

o et Spi - ri - tui San - cto,

o et Spi - ri - tui San - cto,

o et Spi - ri - tui San - cto, Glo -

10

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

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

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

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

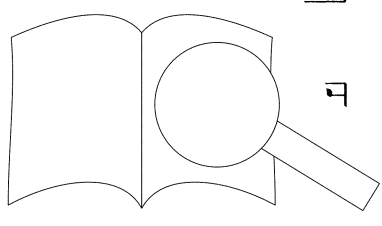
13

a!

a!

a!

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25

Fi - lio, Glo - ria Spi - ri - tu - i San -

Fi - lio, Glo - ria Spi - ri - tu - i

Fi - lio, Glo - ria Spi - ri - tu - i

Fi - lio, Glo - ria Spi - ri - tu - i

28

cto, Pa

San cto,

San cto,

San cto, tri,

31

Fi - lio, to! Glo -

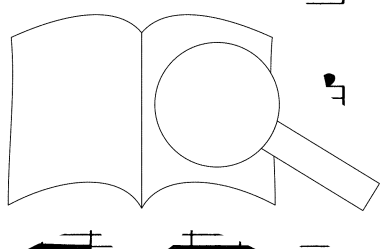
Fi - san - cto! Glo -

- tui San - cto! Glo -

Spi - ri - tui San - cto!

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34

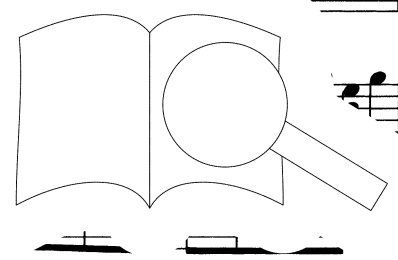
ria,
ria,
ria,
ria,
Glo - - - - - ria,

37

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

40

Fi - lio, Spi - ri - tui San - cto, Glo -
Fi - lio, Spi - ri - tui San - cto, Glo -
ri - tui San - cto, Glo -
Spi - ri - tui San - cto, Glo -



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43

ria,
ria,
ria,
Glo - ria,

46

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

49 **Largo**

Glo - ri Fi - li - o et Spi - ri - tui San - cto.
et Fi - li - o et Spi - ri - tui San - cto.
et Fi - li - o et Spi - ri - tui San - cto.
Pa - tri et Fi - li - o et Spi - ri -

9. Tutti: Sicut erat in principio

Alla breve moderato

3

Sic - ut e - rat in prin - ci - pi - o et nunc et

Alla breve moderato

Tutti

e - rat in prin - ci - pi - o et sem - per et in sae - cu - lo - rum

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

16

ci - pi - o et nunc et sem - per et in - sae -

sae - cu - la sae - cu - lo - rum. A - men.

A - men.

- rum. A - men, a

21

- cu - la sae - cu - lo -

Sic - ut e -

Et in sae - cu - la sae - cu -

- men. Et in sae - cu - la sae -

- rum. A

26

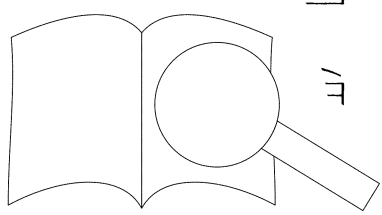
rum. A

ci et nunc et sem - per et

ut e - rat in prin - ci - pi -

- rum. A

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31

nunc et sem - per et nunc et sem - per, et sem -
o et nunc et sem - per et in sae - cu - la, et nunc et
men, et nunc et sem - per et in sae - cu - la sae - cu -

37

men.
per, et in sae - cu - la sae - rum.
sem - per et in sae - cu - lorum. men, et in
lo - rum. A - men. Sic - prin - ci - pi -

43

A - n
et nunc et sem - per, et nunc et
n

48

o et nunc et sem-per

cu - la sae - cu - lo rum. A -

cu - la sae - cu - lo rum. A - men,

sae - cu - la sae - cu -

53

et in sae - cu - la. Sic - ut e - in .an -

men, Sic - ut e - rat in prin -

a - men,

lo - rum. A -

58

ci et nunc et sem - per et in sae - cu -

nc et sem - per et in sae - cu - la

nc et sem - per et in sae - cu - la sae - cu -

men, et nunc et sem - per et

Amen

la sae - cu - lo - rum. A - men.

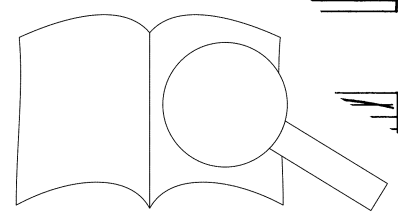
sae - cu - lo - rum. A -

lo - rum, A - rum.

- cu - lo - rum. A - men,

men, A -

A -



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76

men, a -

men, a -

A -

80

A

men, a -

men,

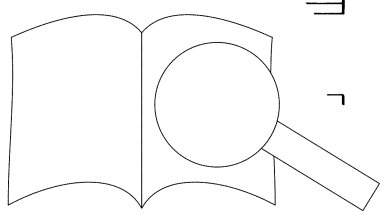
84

nen, a - men,

men, a - men,

men, a - men,

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a - men,
a - men,
a -

men,
a - men,
- men,

a - men,
men,
a - men,
l,

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a -

a - men, a -

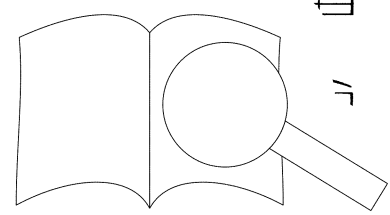
men, a

a

men, a

me

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112

men,
men, a men,
men, a
- men, a - men,

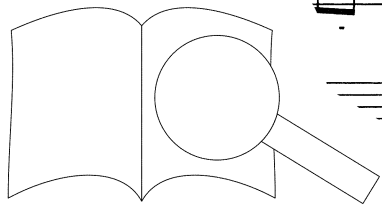
116

a
a
a
a
men,
men,
men,
men,

120

a
a
a
a
men,
men,
men,
men,

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139

a - men, a - men, a -

men,

men, a -

143

men, a - n. a -

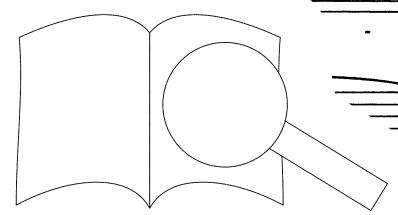
a - men, a -

men,

147

a - men, a -

men, a -



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151

men, a men, a

men, a

men, a

155

men, a

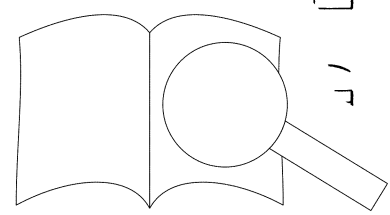
men, a

men, a

159

a men, men, a men, a

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163

- men,

This system contains measures 163 to 166. It features a vocal line with a melodic line and a piano accompaniment. The vocal line has a slur over measures 163-164 and another slur over measures 165-166. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

167

a - men, a -
men, a -
men,

This system contains measures 167 to 170. The vocal line has a slur over measures 167-168 and another slur over measures 169-170. The piano accompaniment continues with the same rhythmic patterns as in the previous system.

171

a -
a -

This system contains measures 171 to 174. The vocal line has a slur over measures 171-172 and another slur over measures 173-174. The piano accompaniment continues with the same rhythmic patterns.

men, a - men, a -

men, a - men, a - men, a -

men, a - men, a - - - men, a -

men, a - - - - - men, a -

- - - men,

- - - men, a -

men, a - men,

men,

a - - -

189

men, a - men, a -

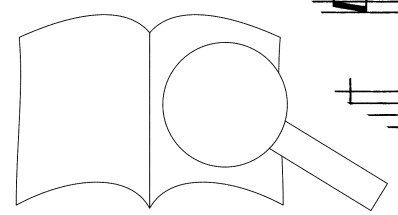
193

men, a - men, a -

197

a - men, a - men, a -

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202

men, men,

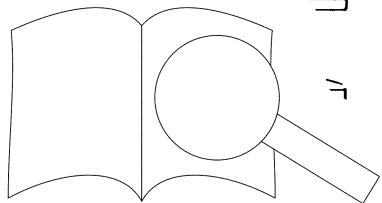
207

a - men, a - men, a - men, a -

212

men, a - men, a - men, a - men, a - men, a - m

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230

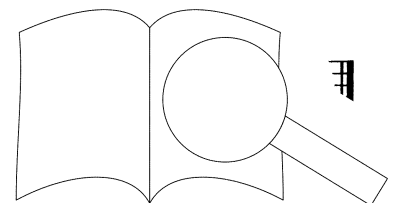
-men, a - - men,
-men, a - - men,
a - - men, a - - men,
a -

235

a - - men, a - - men.
a - - men, a - - men, a -
a - - men, a -
a - - men, a -
a - - men, a -
a -

241

- men, a - - men.
- men, a - - men.
- men, a - - men.
- men, a - - men.



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Anhang:

4a. Et misericordia eius (Variante zu

Adagio

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

Cor, Archi

6

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

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

e-ius a pro-ge-ni-e in pro-ge-ni-es

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

12

ti-bus

ti-men-ti-bus.

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

ti-men-ti-um.

um.

17

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

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

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

Et mi-se-ri-cor-

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23

p e - - - ius, *mf* e - - - ius, e -

p ti - men - ti - bus e - um, *mf* ti - men - ti - bus e - um,

p ti - men - ti - bus e - um, *mf* ti - men - ti - bus e - um,

p cor - di - a, *mf* mi - se - ri - cor - di - a, *mf* mi - se - ri - cor - di - a,

28

f ius, *ff* e - - - - -

f ti - men - ti - bus e - *ff* - - - - - um, *f* - ni - e

f ti - men - ti - bus e - *ff* - - - - - um, *f* - ni - e

f mi - se - ri - cor - di - a e - ius, *f* - - - - - ni - e

33

f in pro - gr - - - - - ti - bus e - um, *f* a pro -

f in - - - - - men - - - - - ti - bus e - um, *f* a pro - ge -

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

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

38

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

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

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

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

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

44

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

ti - bus e - um, e - um.

bus e - um, e - um.

um, e - um.

um, e - um.

f *f* *f* *f* *f* *p*

50

f *p* *f* *f*

Inhalt

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Nachwort

Das *Magnificat* von 1749 ist – von verschollenen Frankfurter Werken und einer jüngst erst entdeckten Leipziger Solokantate abgesehen – das früheste Vokalwerk von Carl Philipp Emanuel Bach, „Potsdam, d. 25. Aug. 1749“ datiert Bach selbst sein Autograph. Zugleich ist es ein Werk, das er selbst 1786 noch aufführte, obwohl zwischen diesen 37 Jahren ein allgemeiner musikalischer Stilwandel stattfand, zu dem der Komponist selbst Entscheidendes beigetragen hatte. Das *Magnificat* soll als vorgezogene, gewissermaßen inoffizielle Bewerbungskomposition um das Amt des Thomaskantors „an einem Marienfeste ... noch zu den Lebzeiten des nunmehr so seligen Herrn Vaters“ in Leipzig aufgeführt worden sein.

1768, gleich zu Amtsantritt als Hamburger Kantor und Musikdirektor, verwendete Bach einzelne Sätze aus dem *Magnificat* noch einmal für andere Kompositionen, z. T. in neuer Textierung: So erklangen Nr. 1 in der Kantate *Meine Seele erhebt den Herren*, Nr. 2 und Nr. 7 in der Pfingstmusik von 1769, *Herr, lehre uns tun* (H 817), Nr. 3 in der Einführungsmusik für Pastor Häseler (H 821d) und Nr. 6 in der Einführungsmusik für Pastor Palm (H 821a), beide ebenfalls von 1769. Nr. 4 fand Aufnahme in die *Matthäuspension* desselben Jahres (Wq 2: 798) und in die *Passions-Cantate* (Wq 233/H 776); Nr. 9 diente schließlich 1772 den Schlusschor der Weihrauch *Ehre sei Gott* (H 811). Besonders die große Fuge wurde dann noch mehrfach für andere Werke

In Bachs Berliner Zeit war das Werk vielfach aufgeführt worden, jedenfalls lassen sich in den Berliner Partituren Änderungen nachweisen, zudem sind in der Handschrift Überlieferungen überliefert, die eine weitläufige Verbreitung bezeugen. Erst für 1779 ist die erste dokumentierte Aufführung nachgewiesen. Sie war eine Revision der 1749er Fassung, welche die festliche Klangwirkung durch die Ergänzung von Sätzen 1, 5, 8 und 9 sowie durch die Zugabe von zwei zusätzlichen Hornstimmen und Pauken verstärkte. Dies geschah nur in der Fassung der Nr. 4 „Et misericordia eius“, die 1749 hatte Bach mit neuem Text aufgeführten *Passions-Cantate* vorgenommen. Die Änderungen Bachs betreffen

Der vorliegende Auszug basiert auf der Fassung von 1749, die das „Et misericordias eius“ in der Ausgabe von 1749; die Hamburger Fassung des Anhangs. Der Notentext wurde an die 2012er Edition in *Carl Philipp Emanuel Bach: The Complete Works* (Bd. V/1) angeglichen.

Leipzig, April 2013

Christine Blanken

Postscript

Apart from the lost Frankfurt compositions and a solo cantata from Leipzig that was only recently rediscovered, the *Magnificat* of 1749 is Carl Philipp Emanuel Bach's earliest vocal work. He himself dated the work "Potsdam, d. 25. Aug. 1749." At the same time, it is a work that he performed as late as 1786, even though the interval saw a major change in style, to which he contributed significantly. The *Magnificat* has been performed in Leipzig for the first time for an early, unofficial appointment of the Thomaskantor "on a Feast of Our Lord" in 1779, the year of his now deceased father."

Soon after his appointment as music director in Hamburg in 1768, Bach used parts from the *Magnificat* again for other compositions, using different texts. No. 1 occurred in the cantata *Meine Seele erhebt den Herren*, Nos. 2 and 7 in the Pentecost music of 1769, *Herr, lehre uns tun* (H 817), No. 3 in the inaugural music for Pastor Häseler (H 821d) and No. 6 in the inaugural music for Pastor Palm (H 821a), both also date from 1769. No. 4 was included in the *Matthew Passion* of the same year (Wq 224/798) and in the *Passion Cantata* (Wq 233/H 776); No. 9 served as the final chorus of the Christmas music *Ehre sei Gott* (H 811) in 1772. The great fugue "Sicut erat," in particular, was used repeatedly for other works.

The present work was probably also performed while Bach lived in Berlin; in any case, several amendments can be shown to have been made during that time and many Berlin copies have survived, indicating a wide dissemination of this work. The first documented performance of the *Magnificat* in Hamburg took place in 1779. For that occasion, Bach undertook further revisions, heightening the festive brilliance of the composition. Three trumpets and timpani were added to movements 1, 5, 8, and 9, and two additional horn parts to movements 3 and 6, without substantially altering the composition. Only No. 4, "Et misericordia eius," was composed anew: with new text, Bach had incorporated the original composition of 1749 into the *Passion Cantata*, which was frequently performed in Hamburg. He made minor alterations with respect to voice leading.

The present piano reduction includes the extended version of the Hamburg version. The musical text is based on the edition by Carl Philipp Emanuel Bach, published in 2012.

Leipzig, April 2013

Translation: David Kosov

