

Vocal solo part

Carl Philipp Emanuel

BACH

MAGNIFICAT

1. Magnificat

Allegro

Carl Philipp Emanuel BACH
(1714-1788)

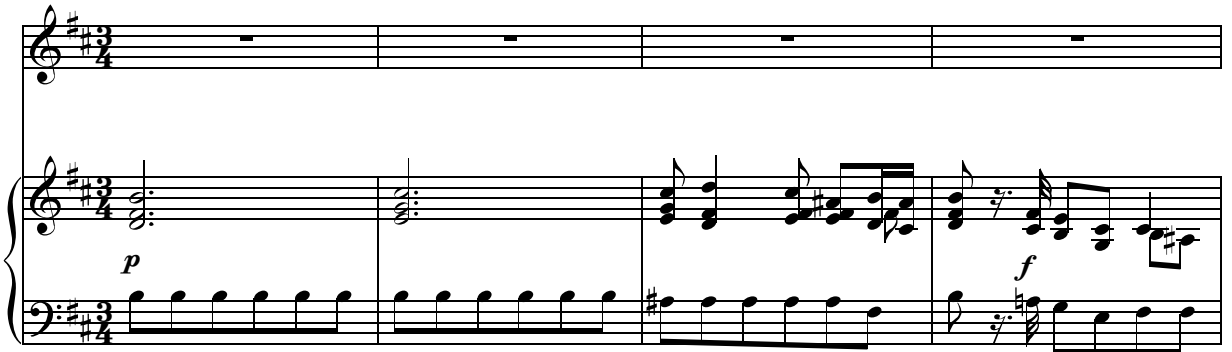
TACET



2. Quia respexit

Andante

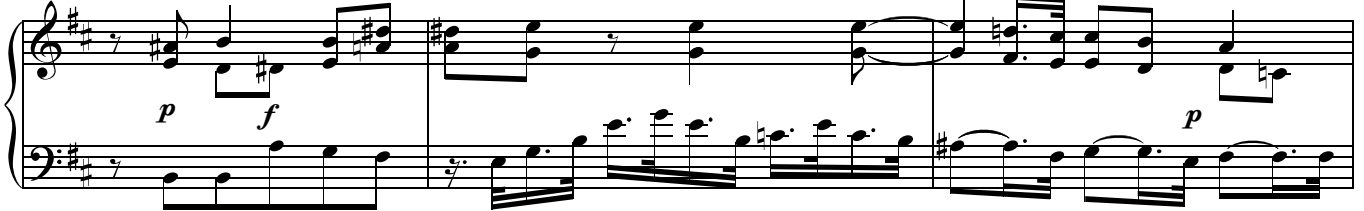
Soprano



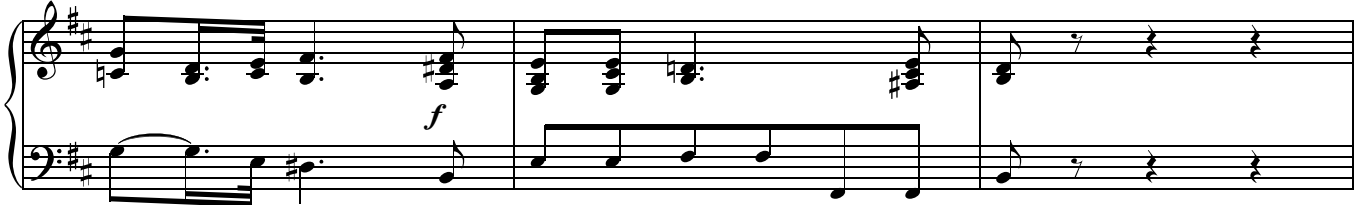
5



9



12



4

S. Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae

p

18

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

f *p*

21

S. - mi - li - ta - tem an - cil - lae su - ae. Ec - ce,

pp *f* *p* *f*

24

S. ec - ce, ec - ce e - nim ex hoc be - a - - - tam me

f *p* *f* *p*

C.Ph.E.Bach. Magnificat
Vocal solo part

28

S. *tr*
di - cent om - nes ge - ne - ra - - - ti - o - -

31

S. nes, ec - ce, ec - ce e - nim ex hoc, ex hoc be -

34

S. - a - tam be - a - tam me di - cent om - - nes ge - ne - ra - ti -

37

S. *tr* - o - nes, om - - nes ge - ne - ra - ti - o - nes, om - nes, om - nes, *tr*

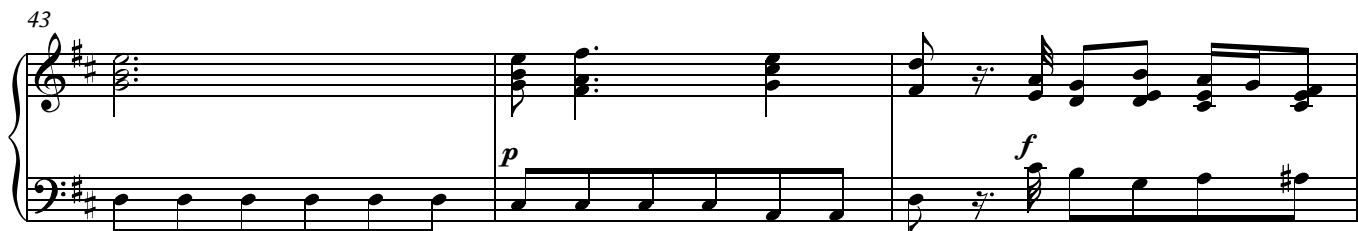
40

S. *tr* 5

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

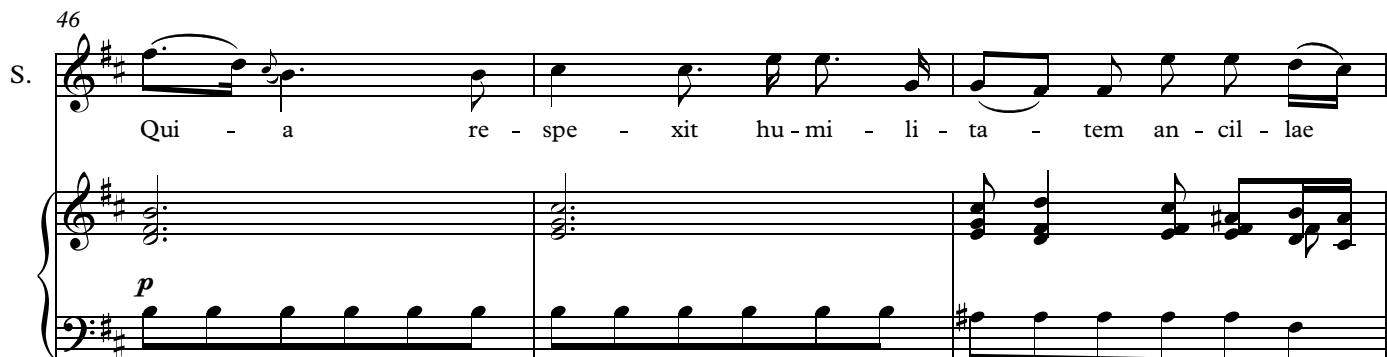


43



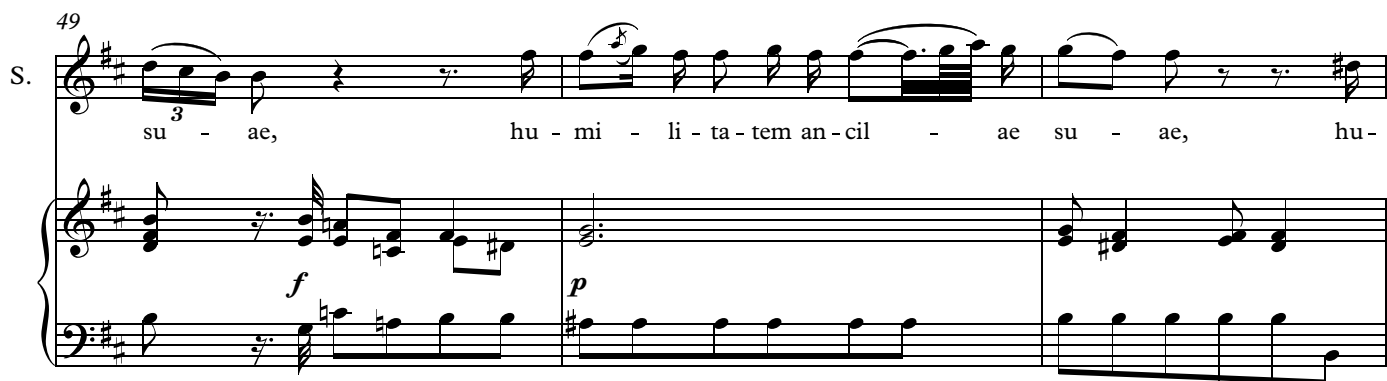
46

S. Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae




49

S. *3* su - ae, hu - mi - li - ta - tem an - cil - lae su - ae, hu -



52

S. - mi - li - ta - tem an - cil - lae su - ae. Qui - a re -



55

S. spe - xit hu - mi - - - li - ta - tem, hu -

58

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

61

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

64

S. su - ae, an - cil - lae su - ae. Ec - ce,

6


67

S.  *p*

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

Detailed description: This system covers measures 67 to 69. The vocal line (S.) begins with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with a long slur over measures 68 and 69. The piano accompaniment (p) is in a grand staff with treble and bass clefs, starting with a piano (*p*) dynamic. The bass line provides a steady accompaniment.

70

S.  *p*

- - - - - tam, be-

Detailed description: This system covers measures 70 to 72. The vocal line continues with a melodic line and a long slur. The piano accompaniment continues with a piano (*p*) dynamic, featuring block chords in the right hand and a moving bass line.


73

S.  *mf* *p*

- a - tam me di - cent om - nes ge - - ne -

Detailed description: This system covers measures 73 to 75. The vocal line has a melodic line with slurs. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic in measure 73 and changes to piano (*p*) in measure 74. The bass line continues with a steady accompaniment.

76

S.  *p*

- ra - ti - o - - nes, ex hoc be - a - - - - -

Detailed description: This system covers measures 76 to 78. The vocal line includes a trill (*tr*) over the word 'o' in measure 76. The piano accompaniment starts with a piano (*p*) dynamic in measure 77. The bass line continues with a steady accompaniment.

79

S.

- tam me di - cent om - nes, om - mes ge -

mf

82

S.

- ne - ra - ti - o - nes.

p

85

f

3. Quia fecit

Allegro assai

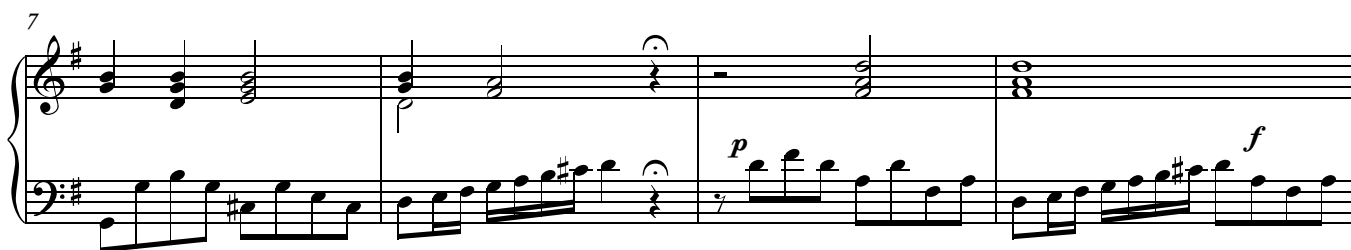
Tenor



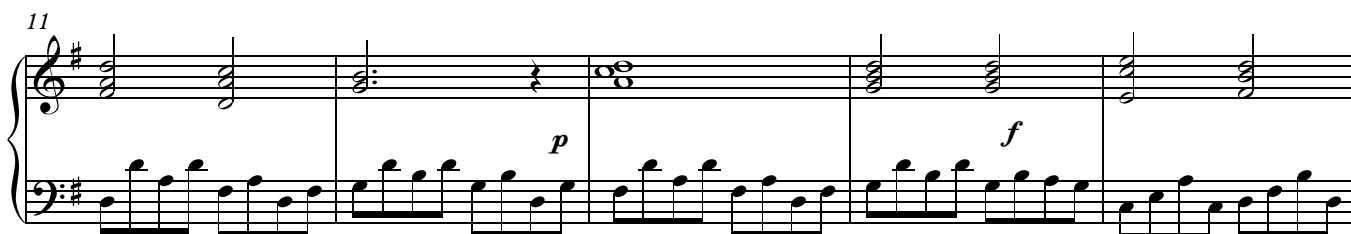
4



7

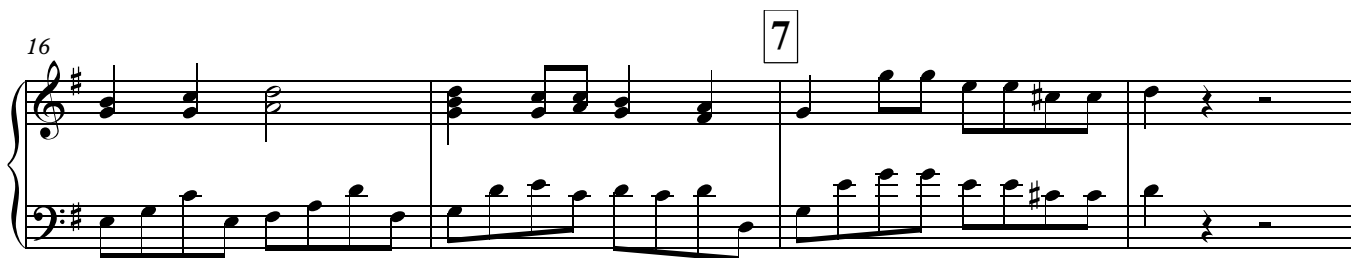


11

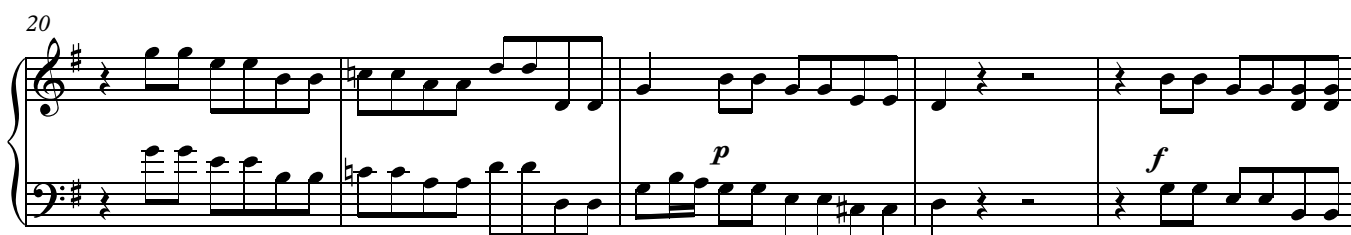


16

7



20



25 8

T. *p*
Qui - a fe - - - cit mi - hi

29
T. ma - gna, qui po - tens est, et san - ctum no - men e - - - jus,

34
T. Qui - a fe - - - cit mi - hi ma - gna, qui

38
T. po - tens est, et san - ctum no - men e - jus et san - - 3 3

43

T.

46

T.

-ctum no - men

49

9

T.

e - jus, Qui - a - fe -

52

T.

- cit mi - hi ma -

55

T. *3*
- gna qui po - tens est et san - ctum

59

T.
no - men e - jus, qui po - tens est, et san - ctum no - men e -

10

T.
jus.

68

73

11

T.

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

80

T.

po - tens est et san - ctum no - men e - jus, qui

84

T.

po - tens, qui po - tensest, et san - ctum no - men e - jus, et

88

T.

san

92

T.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

96

T.

3 3 tr tr

ctum no - men e - jus, qui

f *p*

100

T.

po - tens est et san - ctum no - men e - - - jus.

f

12

T.

3 3 3

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

p

109

T. *8* *3*
- gna, qui po - tens est, et san - ctum

113

T. *8*
no - men e - jus, qui - po - tens est, et san - ctum no - men e -

13

T. *8*
jus.

123

128

4. Et misericordia ejus

Andantino

TACET



5. Fecit potentiam

Allegro

Basso solo



5

10

16

20

f

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

p *f*

18

Bar. Musical notation for measures 18-29. Bass clef, treble clef, and piano accompaniment. Lyrics: Fe - cit po - ten - ti - am, fe - cit po - ten - ti - am, *p*

30

Bar. Musical notation for measures 30-34. Bass clef, treble clef, and piano accompaniment. Trills and dynamics. Lyrics: fe - cit po - ten - ti - am in bra - chio su - o po - ten - ti - am, po - *f p f p*

35

Bar. Musical notation for measures 35-39. Bass clef, treble clef, and piano accompaniment. Trills and dynamics. Lyrics: -ten - ti - am in bra - ch - o su - o: dis - per - sit su - *f p*

19

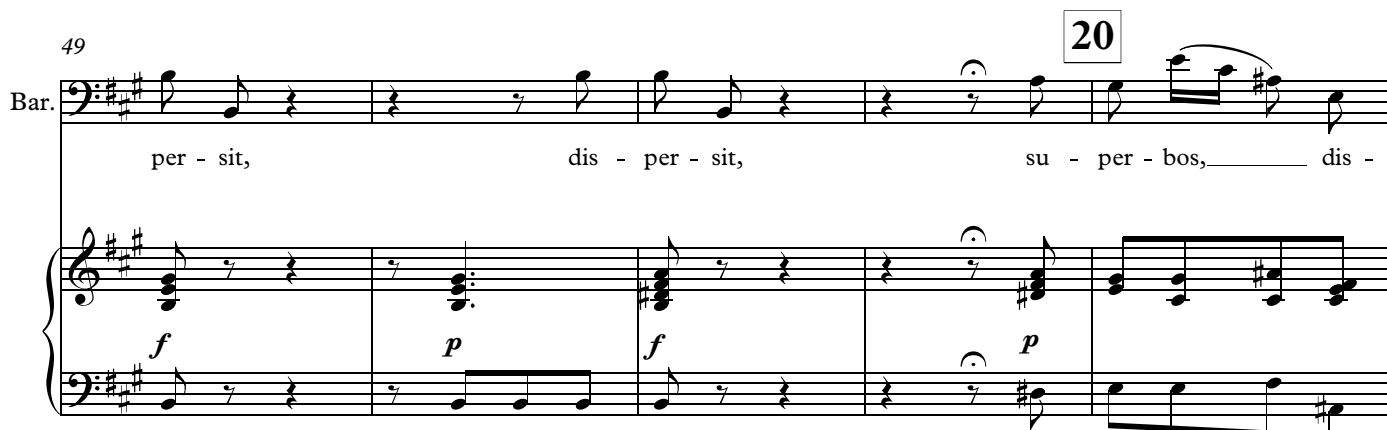
Bar. Musical notation for measures 40-44. Bass clef, treble clef, and piano accompaniment. Dynamics. Lyrics: -per - bos, su - per - bos dis - per - sit, dis - per - sit su - per - bos men - te *f p f p*

45

Bar. 

cor - dis su - i, dis -

49

Bar. 

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

54

Bar. 

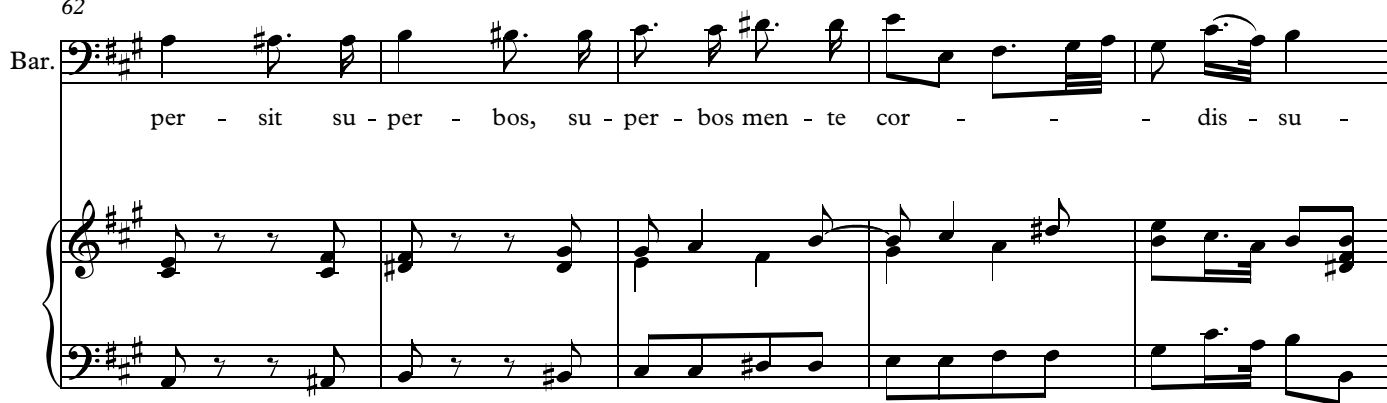
per - - - - -

58

Bar. 

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

62

Bar.  *per - sit su - per - bos, su - per - bos men - te cor - - dis - su -*

21

Bar.  *-i.*
f

72



78

Bar.  *Fe - cit po - ten - ti - am, fe - cit po - ten - ti - am,*
p

84

Bar. 


fe - cit po - ten - ti - am, in bra - - chio su - o po -

88

Bar. 

ten - ti-am fe - cit in bra-chio su - o, po - ten - ti-am

93

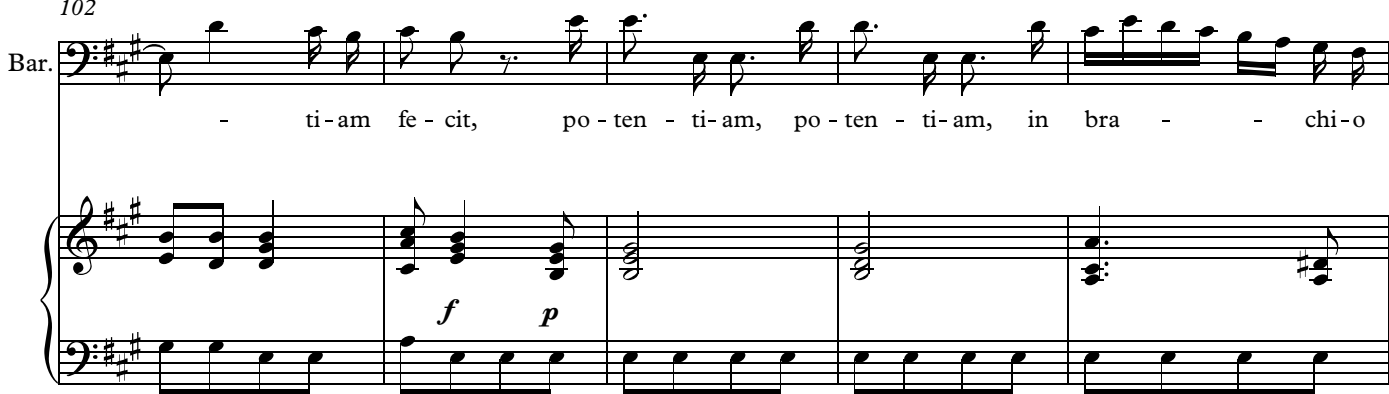
Bar. 

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

98

Bar. 

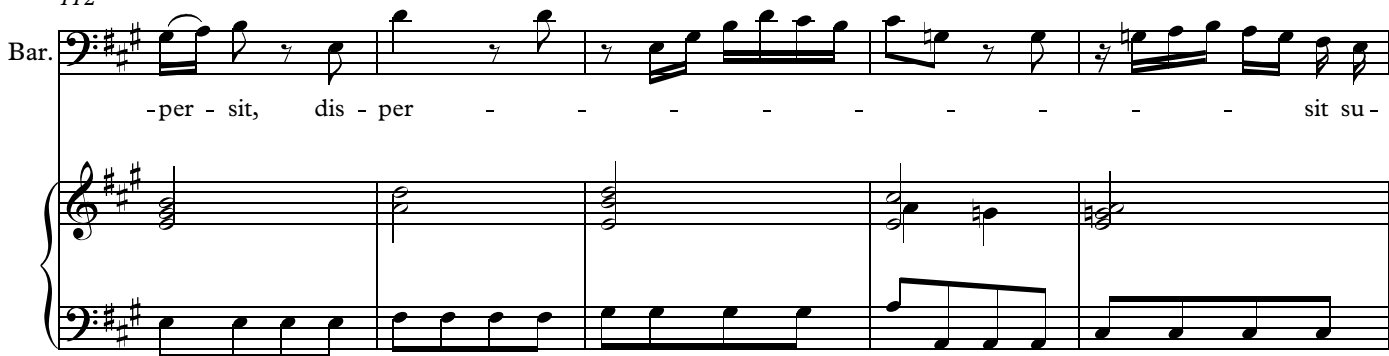
102

Bar. 


23

Bar. 

112

Bar. 

117

Bar. 

122

24

Bar. dis - per-sit, dis - per-sit, su per-bos dis -

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

128

Bar. -per - - - - - - - - - - - - - - - -

132

Bar. - sit su - per - bos men - te cor - dis su - - - i, dis -

f *p*

136

Bar. per - sit su - per - bos, su - per - bos men - te cor - - - dis su -

141

Bar.

-i.

f

6. Deposuit potentes

Allegretto

Alto

Tenor

f

7

13

22

T.

De - po - su - it po -

p

18

T. *tr* ten - tes de se - de, et ex - al ³ - ta - - - vit hu ³ - mi - *tr*

De - po

23

A. De - po ³ - - - ³

T. ³ les, et ex - al - ta - vit, ex - al - ta ³ - vit hu - mi - les.

27

A. *tr* - su - it po - ten - tes de se - de, et ex - al - ta ³ - ³ -

31

A. *tr* - - vit hu - - mi - les, de - po - ³ *tr*

T. ³ de - po - ³ - - su - it po -

35

A. 
su - it po - ten - tes de - se - de et ex - al -

T. 
ten - tes de - se - de,



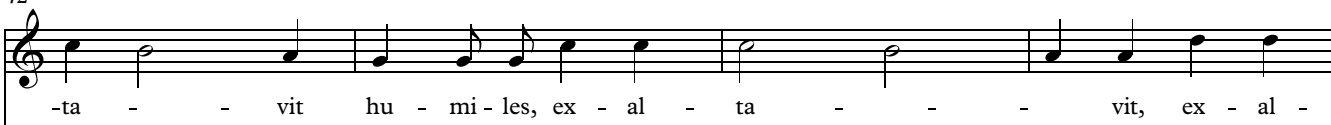
23

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

T. 
et ex - al - ta - vit, et ex - al - ta - vit,



42

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

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



46

A. -ta - - - - -

T. - vit, ex - al - ta - - - - - vit

50

A. 24 *tr* vit hu - mi - les.

T. *tr* hu - - - mi - les.

54

58

A. De - po ³ - - - su - it po - ³

T. De - po ³ - ³ -

63

A. *tr*
ten - tes de se - de de - po - - - su - it po -

T. *tr*
- su - it po - ten - tes, de - po - - -

f *p*

67

A. *tr*
-ten - tes de se - de, po - ten - tes de -

T. *tr*
- su - it po - ten - tes, po - ten - tes de

f *p*

70

A. **25**
-se - de, de - po - - - su - it, et

T. **25**
se - de, de - po - - - su - it,

f *p*

73

A. ex - al - - - 3 - 3 - - - vit hu - 3 mi -

T. et ex - al - - - 3 - 3 - - - vit

77

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

T. hu - 3 mi - les, et ex - al - ta - vit,

81

A. -ta - - - - - vit hu - mi - les, *tr*

T. et ex - al - ta - - - - - vit hu - mi - les, *tr*

85

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

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

p

26

A. les.

T. les.

f

96

p

27

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

106

A. 
E - su - ri -

T. 
-tes di - mi - sit in - a - nes, di - mi - sit in - a ³ - - - nes.



110

A. 
-en - tes im - ple - vit bo - nis et di - vi - tes di - mi - sit in -

T. 



114

A. 
- a - nes, di - mi - sit in - a ³ - - nes,

T. 
E - su - ri ³ - en - tes im - ple -



118

A. E - su - ri - en - tes im - ple - - - vit

T. - - vit bo - nis,

122

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

T. es di - vi - tes di - mi - sit in - a - nes, et di - vi - tes di - mi - sit in -

126

A. -tes di - mi - sit in - a - nes, in - a - nes, e - su - ri - en - - - tes im - ple -

T. -a - nes, di - mi - nes, in - a - nes, e - su - ri - en - - - tes im -

131

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

T. -ple - vit bo - nis et di - vi - tes di - mi - sit in - a - nes, in -

135

A. -nes di - mi - sit. *tr*

T. -a - nes di - mi - sit. *tr*

f

139

A. E - su - ri - en

T.

p

143

A. *tes im - ple - vit bo - nis,*

T. *E - su - ri - en - - -*

f *p*

147

A. *E - su - ri - en - - -*

T. *tes im - ple - vit bo - nis,*

f *p*

151

A. *tes im - ple - vit bo - nis, et di - vi - tes di - mi - sit in -*

T. *et di - vi - tes*

f

155

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

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

158

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

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

29

162

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

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

166

Piano accompaniment for measures 166-171. The music is in G minor, 3/4 time, and consists of chords and moving lines in both the treble and bass staves.

7. Suscepit Israel

Andante

Alto

Musical score for the 'Suscepit Israel' section, measures 1-5. It features an Alto vocal line and a piano accompaniment. The tempo is marked 'Andante'. The piano part includes the instruction 'f con sord.' (forte with mutes).

6

Piano accompaniment for measures 6-11. The music continues with chords and moving lines in both the treble and bass staves.

12

Piano accompaniment for measures 12-17. The music continues with chords and moving lines in both the treble and bass staves.

30

A.

Musical score for the vocal entry 'Suscepit Israel'. It includes a vocal line with lyrics and a piano accompaniment. The piano part includes the instruction 'p' (piano).

Su - sce - pit Is - ra - el pu - e - rum su - - um

23

A.

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

27

A.

su - sce - pit Is - ra - el pu - e - rum su - um re - cor -

32

A.

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

37

A.

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

tr

31

A.

ae. Si - cut lo -

f *p*

47

A.

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

52

A.

e - jus - in sac - cu - la. Su - sce - pit Is - ra - el pu - e - rum

57

A.

su - um re - cor - - da ³ - tus, re - cor - - da ³ - tus, re -

62

A. 
cor - - da - tus mi - se - ri - cor - di - ae su - ae,

66

A. 
si - cut lo - cu - tus est ad Pa - - - tres no - stros

32

A. 
A - bra-ham et se - mi - ni e - jus, A - bra-ham et se - mi - ni

75

A. 
e - jus in sae - - - - -

80

A.

- - - - -

85

A.

tr *tr*

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

33

A.

-la.

97

102

8. Gloria

Allegro molto **TACET**



A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The staff is mostly empty, with a double bar line at the end. The tempo marking 'Allegro molto' is positioned above the staff on the left, and the instruction 'TACET' is positioned above the staff on the right.

9. Sicut erat

Moderato, alla breve **TACET**



A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The staff is mostly empty, with a double bar line at the end. The tempo marking 'Moderato, alla breve' is positioned above the staff on the left, and the instruction 'TACET' is positioned above the staff on the right.