

= Magnificat ( Bach ) =

Johann Sebastian Bach 's Magnificat is a musical setting of the biblical canticle Magnificat . It is scored for five vocal parts ( two sopranos , alto , tenor and bass ) , and a Baroque orchestra including trumpets and timpani . It is the first major liturgical composition on a Latin text by Bach .

In 1723 , after taking up his post as Thomaskantor in Leipzig , Bach set the text of the Magnificat in a twelve movement composition in the key of E @-@ flat major . For a performance at Christmas he inserted four hymns ( laudes ) related to that feast . This version , including the Christmas interpolations , was given the number BWV 243a in the catalogue of Bach 's works .

For the feast of Visitation of 1733 , Bach produced a new version of his Latin Magnificat , without the Christmas hymns : instrumentation of some movements was altered or expanded , and the key changed from E @-@ flat major to D major , for performance reasons of the trumpet parts . This version of Bach 's Magnificat is known as BWV 243 .

After publication of both versions in the 19th century , the second became the standard for performance . It is one of Bach 's most popular vocal works .

= = History = =

In Leipzig , the Magnificat was regularly part of Sunday services , sung in German on ordinary Sundays but more elaborately and in Latin on the high holidays ( Christmas , Easter and Pentecost ) and on the three Marian feasts Annunciation , Visitation and Purification .

= = = Bach 's tenure as Thomaskantor in Leipzig = = =

All of Bach 's liturgical compositions in Latin were composed during his tenure as Thomaskantor in Leipzig , from 1723 until his death in 1750 . Compared to Lutheran practice elsewhere , an uncharacteristic amount of Latin was used in church services in Leipzig . An early account of Bach showing interest in liturgical practices in Leipzig dates from 1714 , when he noted down the order of the service on the first Sunday in Advent during a visit to the town . At the time Johann Kuhnau was the Cantor in Leipzig . When Kuhnau died in 1722 , one of the candidates applying for the post of Thomaskantor was Christoph Graupner , a former pupil of Kuhnau , who reused a Magnificat he had composed for Christmas 1722 as an audition piece in January 1723 , three weeks before Bach presented his audition cantatas *Jesus nahm zu sich die Zwölfe* , BWV 22 and *Du wahrer Gott und Davids Sohn* , BWV 23 . Bach assumed the position of Thomaskantor on 30 May 1723 , the first Sunday after Trinity , performing an ambitious cantata in 14 movements , *Die Elenden sollen essen* , BWV 75 , followed by a comparable cantata , *Die Himmel erzählen die Ehre Gottes* , BWV 76 the next Sunday .

= = = Traditional setting of the German Magnificat = = =

The traditional setting of Luther 's German translation of the Magnificat ( " *Meine Seele erhebt den Herren* " ) is a German variant of the *tonus peregrinus* , a rather exceptional psalm tone in Gregorian chant . The *tonus peregrinus* ( or ninth tone ) is associated with the ninth mode or Aeolian mode . For the traditional setting of Luther 's German Magnificat that is the minor mode for which the last note of the melodic formula is the tonic , a fifth below its opening note .

The *tonus peregrinus* variant that is associated with Luther 's German Magnificat appears in compositions by , among others , Johann Schein , Heinrich Schütz , Johann Pachelbel and Dietrich Buxtehude . Bach uses the melodic formula as an instrumental *cantus firmus* in movement 10 ( *Suscepit Israel* ) of his Latin Magnificat . He uses it again in his " German Magnificat " , i.e. the cantata *Meine Seel erhebt den Herren* BWV 10 composed for Visitation of 1724 , in the chorale harmonisations BWV 323 and 324 , and in the fourth Schübler Chorale BWV 648 . Also in BWV 733 , *Fuga sopra il Magnificat* , the melodic formula is used as a theme : this chorale prelude may however be the work of Bach pupil Johann Ludwig Krebs .

= = = Extended settings of the Magnificat = = =

Being a quintessential part of vespers , evensong or matins , the Magnificat was , already for over a century before Bach 's composition , the liturgical text that was most often set to music apart from the Mass ordinary . In Protestantism there was no Latin text more often set to music than the Magnificat . Also settings of the German text of the Magnificat were current from the early 17th century , without one form suppressing the other .

Extended settings of the Magnificat , also indicated as settings in a concertato sectional construction , that is in several movements with chorus , orchestra and vocal soloists , and a non @-@ linear treatment of the text ( parts of the text repeated multiple times by the singers ) , go back to the old Italian school of music . Such an example can be found in Claudio Monteverdi 's Magnificat a 7 voci , one of two alternative Magnificat settings included in his *Vespro della Beata Vergine* . In a Lutheran tradition there is for example Schütz ' Latin Magnificat , BWV 468 . Magnificat composers like Johann Levini , Antonio Lotti and Francesco Durante are cited as possible inspirations for Bach . Around Bach 's time there are also examples by Heinichen and by Vivaldi .

In many of these settings a single verse of the Magnificat can be sung by one or more soloists alternating with choral singing , as Bach does in his treatment of the third Magnificat verse : the soprano sings the first words of the verse , while the chorus concludes it . This particular split of the third verse , leaving only the last two words ( omnes generationes ) to the chorus , had been practised before by Ruggiero Fedeli , and in a Magnificat in G minor from 1720 which Bach probably knew ( that Magnificat in G minor used to be attributed to Tomaso Albinoni ) . Also Graupner 's 1722 Magnificat had this split .

Another characteristic of Bach 's Magnificat is that it is set for a five @-@ part chorus . Extending a standard SATB choir with more voice parts was however no novelty for Magnificat compositions : for example Johann Pachelbel , the teacher of Johann Sebastian 's eldest brother , had composed half a dozen Magnificats for SSATB choir , and one for soli , SSATB double choir and orchestra . Kuhnau 's Magnificat setting also used a SSATB choir . Bach had already composed for a SSATB choir in Weimar ( *Der Himmel lacht ! Die Erde jubilieret* , BWV 31 , an Easter cantata from 1715 ) . He did the same in the year his Magnificat premiered , in his funeral motet *Jesu , meine Freude* . Ten years later , around the time when the D major version of the Magnificat originated , he composed for the same extended chorus in his Mass for the Dresden court . Other extended choral settings by Bach include his Sanctus for six vocal parts ( SSSATB ) for Christmas 1724 , and compositions for double choir like the St Matthew Passion ( 1727 ) and the secular cantata *Preise dein Glücke , gesegnetes Sachsen* , BWV 215 ( 1734 ) . Such compositions with an extended choir are however outside Bach 's usual routine for liturgical music .

Bach was not the first to include mixed German / Latin Christmas interpolations in a Magnificat sung in Latin : Hieronymus Praetorius published a Magnificat with such interpolations in 1622 . Samuel Scheidt 's *Geistliche Konzerte III* ( 1635 ) contained three Magnificats with interpolations , the first of these ( SSWV 299 for SSATTB and basso continuo ) with the first stanza of " Vom Himmel hoch da komm ich her " as first interpolation .

= = = The Visitation version ( s ) = = =

In the Gospel of Luke the words of the Magnificat are spoken by Mary when she visits her cousin Elizabeth , both being pregnant , Mary with Jesus and Elisabeth with John the Baptist . In Christianity , the feast commemorating that visit is called Visitation . It is a chosen opportunity to give more than ordinary attention to the Magnificat canticle in liturgy , while the feast celebrates the event tied to its origin . In Bach 's time the feast day of Visitation fell on 2 July . The D major version of Bach 's Magnificat ( BWV 243 ) was first performed on 2 July 1733 , as part of the church service in the St. Thomas Church ( Thomaskirche ) in Leipzig . That year , Visitation fell on a Sunday ( fourth Sunday after Trinity ) and ended the period of mourning the death of the elector Augustus the

Strong .

In 2003 Bach scholar Andreas Glöckner argued that the very first version of Bach 's Magnificat , that is the E ? major version before the four Christmas interpolations were added to the autograph , was first performed on 2 July 1723 . That would have been exactly ten years before the transposed version , and composed for the same Marian feast . Bach had taken up his post as Thomaskantor in Leipzig on 30 May , the first Sunday after Trinity in 1723 . Visitation was the first feast day of his tenure , which called for exceptionally festive music .

= = = The Christmas interpolations = = =

Before Glöckner 's 2003 article on the origin of the Magnificat , and for some authors still after that , it was generally assumed that Bach had composed his Magnificat in the quiet time of Advent 1723 for a first performance at the Christmas vespers . For that performance Bach composed four laudes , songs of praise partly in German , partly in Latin to be inserted at certain points in the E @-@ flat major version of the Magnificat . The E @-@ flat major version of the Magnificat including these interpolations is known as BWV 243a .

The text of these laudes had been used in Leipzig in a Christmas cantata by Bach 's predecessor Kuhnau . Possibly those settings in C major of the same four texts as the laudes Bach had included in his Christmas Magnificat were not a self @-@ contained cantata , but laudes Kuhnau had composed for insertion in his C major Magnificat when it was to be performed at Christmas . These laudes illustrate what the Gospels describe as the circumstances around Christ 's birth , and were embedded in an old tradition named *Kindleinwiegen* ( rocking of the cradle ) .

As these laudes were to be performed with a very limited accompaniment of instruments , they were supposedly performed from the small loft in the high choir of the Thomaskirche , opposite to the large organ loft where the other movements of the Magnificat were performed . The autograph of the E @-@ flat major version of the Magnificat ( BWV 243a ) suggests that Bach intended to perform the first version of his Magnificat also without the laudes , depending on circumstances , for example on other feasts than Christmas .

= = = Other Magnificats by Bach ? = = =

Bach 's *Nekrolog* , the 1754 obituary written by Johann Friedrich Agricola and the composer 's son Carl Philipp Emanuel , mentions that he would have composed several Magnificats . Apart from the extant copies of BWV 243 / 243a , of the German Magnificat BWV 10 and of the chorale harmonisation BWV 324 , a Magnificat for soprano solo was considered lost in the 19th century . The score of that so @-@ called " little " Magnificat ( *Kleine Magnificat* ) being retrieved in the 20th century , and listed as BWV Anh . 21 , its authenticity was doubted . In 1982 Melchior Hoffmann was indicated as the composer of this German Magnificat *Meine Seel erhebt den Herren* . A similar cantata on a German paraphrase of the Magnificat , *Meine Seele rühmt und preist* , BWV 189 for tenor solo and composed for Visitation , has also been attributed to Hoffmann .

Another German libretto paraphrasing the Magnificat , published by Picander in his 1728 ? 29 cantata cycle for performance on 2 July 1728 , may have been set by Bach . Similarly , a *Meine Seele erhebet den Herrn* cantata by an unknown librettist for Visitation 1725 . Further , Bach copied Latin Magnificats by other composers :

in the early 1740s Bach copied Antonio Caldara 's Magnificat in C major , arranging its *Suscepit Israel* movement ( BWV 1082 ) .

BWV Anh . 30 is a Magnificat in C major for SSAATTBB choir and orchestra , copied by Bach around 1742 . The manuscript score indicates no composer , but according to a 2012 study it is a 17th @-@ century work , composed by Pietro Torri before his 25th birthday . An earlier attribution of the work had been to Antonio Lotti .

= = Structure and movements = =

Bach 's Magnificat consists of eleven movements for the text of Luke 1 : 46 ? 55 , concluded by a twelfth doxology movement . Each verse of the canticle is assigned to one movement , except verse 48 ( the third verse of the Magnificat ) which begins with a soprano solo in the third movement and is concluded by the chorus in the fourth movement . The traditional division of the Magnificat , as used by composers since the late Middle Ages , was in 12 verses : it differs from Bach 's 12 movements in that Luke 's verse 48 is one verse in the traditional division , while the doxology is divided into two verses .

There is however no numbering of movements in Bach 's autographs , nor is there a caesura between the third and the fourth movement : the 25th measure of the Quia respexit ( where the soprano soloist sings her last note ) is the first measure of the Omnes generationes movement . The four Christmas interpolations are placed after the second , the fifth , the seventh and the ninth movement on the Magnificat text . These four laudes movements are usually indicated by the letters A to D , with these text sources :

A : Hymn by Martin Luther

B : Verse attributed to Sethus Calvisius

C : Luke 2 : 14

D : Fragment of a Christmas hymn

Performance time of the Magnificat lies typically between 25 and 30 minutes , with an additional five minutes for the Christmas interpolations . The duration of the version without Christmas hymns is comparable with that of an average Bach cantata . However , there are many differences : the Magnificat contains about twice as many movements as an average cantata , keeping it short by avoiding da capos in the arias , and altogether no recitatives . Also the text is in Latin ( not the usual language for a Bach cantata ) , the architecture of the movements is fairly complex , as opposed to the fairly simple structure of an average cantata , and the choral writing is in five parts , " outside the normal routine of Bach 's sacred vocal works " .

= = = Scoring and key signature = = =

The movements 1 ( Magnificat ) , 7 ( Fecit potentiam ) and 12 ( Gloria patri ) are the cornerstones of the composition : they are in the tonic key ( E ? major for BWV 243a , D major for BWV 243 ) , and are the only movements that feature a five @-@ part chorus as well as a tutti orchestra . The chorus also sings in movement 4 ( Omnes generationes ) , accompanied by an orchestra without trumpets and timpani . Each of these four choral movements are , in the version without the Christmas hymns , followed by two movements for a vocal soloist , the second one often with richer scoring . In the movements for vocal soloists the instrumentation is as usual in Bach 's cantata 's : the soloists are accompanied by an obbligato instrument , only strings and / or continuo . Movement A ( Vom Himmel hoch ) is the only a cappella movement .

As natural trumpets were usually tuned in D in Saxony , this is given as a reason why Bach transposed the initial E @-@ flat major version to D major .

= = = = Voices = = = =

Bach set the Magnificat for SSATB five @-@ part choir . Five vocal soloists are required : two sopranos ( sl , sll ) , alto ( a ) , tenor ( t ) and bass ( b ) . In movement 10 ( Suscepit Israel ) both sopranos sing together with the alto .

= = = = Orchestra = = = =

The Baroque orchestra for BWV 243a consists of " due violini , due oboe , tre trombi , tamburi , basson , viola e basso continuo " , i.e. two violins ( VI ) , two oboes ( Ob ) , three trumpets ( Tr , tonic ) , timpani ( Ti , tonic and dominant ) , bassoon , viola ( Va ) and basso continuo ( Bc ) . Two recorders ( flauto dolce , Fl ) are required for aria No. 9 Esurientes , but are not part of the tutti .

For the 1733 version , Bach used a somewhat more extended orchestra : the recorders are

replaced by traversos ( Fl ) and they get separate parts in all four choral movements . In movements three and four the oboes are replaced by oboes d 'amore ( Oa ) . In the 10th movement ( Suscepit Israel ) the oboes replace the trumpet for the obbligato instrumental part .

The continuo part is played by organ , bassoon , cello and violone in most movements . In the 1723 version movement 10 ( Suscepit Israel ) has a bassett ( Ba ) part played exclusively by violins and viola in unisono . In the 1733 version this continuo line is given to a continuo that includes cello , but not bassoon and violone .

= = = Symmetrical structure = = =

Bach 's Magnificat is built symmetrically around the 7th movement ( Fecit potentiam ) : Between the first and the 7th movement there are four verses of the Magnificat , between the 7th and the last there are also four . First , seventh and last movement are in the tonic key , with full orchestra and choir . The second and 11th movement are in the same major key , the third and the 10th movement are in the relative minor key . The movement preceding , and the one following , the central 7th movement are also in a minor key . The fifth and the ninth are in a major key , different from the tonic . The Christmas additions are separated by two Magnificat verses , the first addition being after the second verse . The Christmas hymns are always in the same key as the preceding movement . By verse , this is what the harmonic structure looks like :

Verse 1 and 2 ( movements 1 and 2 , followed by movement A in the Christmas version ) : tonic key ( major )

Verse 3 : starts in relative minor key ( movement 3 ) , moving to another minor key ( movement 4 )

Verse 4 ( movement 5 , followed by movement B in the Christmas version ) : major key different from tonic

Verse 5 ( movement 6 ) : minor key

Verse 6 ( movement 7 , followed by movement C in the Christmas version ) : tonic key

Verse 7 ( movement 8 ) : minor key

Verse 8 ( movement 9 , followed by movement D in the Christmas version ) : major key different from tonic

Verse 9 ( movement 10 ) : relative minor key

Verse 10 and doxology ( movements 11 and 12 ) : tonic key

Regarding voices and orchestration the four Magnificat verses between the first and the seventh movement , and those between the seventh and the last , have a less symmetrical build @-@ up : here the idea is rather that after a tutti movement there are two or three arias building up to the next choral movement :

movements two and three , both for solo soprano , build up to the Omnes generationes choral movement No. 4

movements five ( solo ) and six ( duet ) , build up to the 7th tutti movement

movements eight and nine ( both solo movements ) , followed by an aria for vocal trio , build up to the final two choral movements

The last aria in each of these sets of arias is first a solo , then a duet , then a terzet ( trio ) . When inserting the Christmas hymns , building up to the seventh movement alternates arias with choral movements , while in the second half of the composition the choral movements at the outer ends are separated by a set of four arias : solo ? solo ? duet ? trio . In such sixteen @-@ movement performance there is however another symmetry : the third section ( movement A ) , and the third counting down from the last ( movement 10 ) both use a Lutheran chorale melody as cantus firmus : soprano voices in the first case ( " Vom Himmel hoch , da komm ich her " ) , instrumental in the second ( " Meine Seele erhebt den Herren " ) . The symmetry of the Christmas version can be pictured as follows :

Two movements ( 1 , 2 ) in tonic key ? " cantus firmus " movement ( A )

Verse in minor key ( mvt . 3 , 4 ) ? two movements in the same major key ( 5 , B )

Verse in minor key ( mvt . 6 ) ? two movements in tonic key ( 7 , C )

Verse in minor key ( mvt . 8 ) ? two movements in the same major key ( 9 , D )

Two movements in tonic key ( 11 , 12 ) ? " cantus firmus " movement ( 10 )

This is also 5 times two verses of the Magnificat followed by a movement with a text that comes from elsewhere , the only bible quote of these other texts ( movement C , also a doxology like the last movement ) being coupled with the central 7th movement .

The structure of Bach 's Magnificat has been compared with that of Kuhnau 's , which he probably knew , and with that of Johann Philipp Krieger 's Magnificat of 1685 , which Kuhnau probably knew . Kuhnau 's Magnificat , his largest extant vocal work , has a similar orchestration as the first version of Bach 's Magnificat ( differences : Kuhnau 's has a second viola , Bach 's has two recorders in one movement ) , and it has the same " expandability " with settings of the same laudes for a Christmas performance . Kuhnau 's Magnificat has standard SATB soloists , but like Bach 's , a SSATB choir . All three Magnificats set verses 1 , 6 , 10 and 12 of the Magnificat text for chorus . Kuhnau 's has five choral movements , like Bach 's , but his second is verse 4 ( instead of 3b for Bach ) , and his last is only verse 12 , where for Bach that final chorus sets both verse 11 and 12 . In all three Magnificats the other verses are set for soloists , as a single voice or combined into duets and trios .

= = = The twelve movements of the Magnificat canticle = = =

= = = 1 . Magnificat = = =

Magnificat anima mea Dominum ( " My spirit gives great praise to the Lord , " Luke 1 : 46 ) is the text used for the opening chorus . The movement consists of 6 blocks of 15 measures , totalling 90 bars of music , exactly half of them with choral singing :

Measure 1 ? 30 : the orchestra presents itself with what looks like a ritornello , but is in fact rather a concerto tutti . The movement has the form of an Italian aria , modelled after the concerto style Bach had developed in Köthen : in that style the material is presented in an instrumental tutti. Measure 1 @-@ 15 : the motive played by oboe I in the first measure sets the jubilant tone of the tutti . It is the first of two main motives .

Measure 16 @-@ 30 : in measure 16 , almost imperceptible in the whirling movement of other instruments , violin I presents a new motive : it is the second main motive . The last measures before the entrance of the choir that motive is repeated by multiple instruments .

First motive ( as sung by sopranos I in measure 31 ) :

Second motive ( as sung by the tenors in measure 35 ) :

Measure 31 ? 75 : accompanied by the continuo , the chorus enters as a concerto soloist , imitating the opening material. Measure 31 ? 45 : The sopranos enter first , with the first main motive , and from measure 32 alto and tenor imitate the same . The basses enter from measure 33 while the full orchestra plays a short intervention for two measures . In measures 35 @-@ 36 the chorus sings the second main motive from the opening tutti . After that the orchestra dominates again , with the chorus following or giving contrasting melodies . From the end of measure 37 voices one after another start singing " anima mea " , until in the last three measures of this block all singers take the text Dominum ( the Lord ) once , all of them with the last syllable of that word on the first beat of the 45th measure , after which the orchestra , apart from the continuo , is silent till the beginning of measure 47 : the singers bridge the central barline between measures 45 and 46 with the first main motive sung by altos , sopranos I and sopranos II consecutively .

Measure 46 @-@ 60 : after the sopranos recapitulate the start of the movement with their voices , and a brief intervention by the orchestra in measures 47 @-@ 48 , the second main motive is sung again , first by the highest voices in measure 49 , followed by the lower voices in measure 50 . In this block the chorus takes a leading role , limited groups of instruments accompanying with short ideas taken from the opening tutti , until in the last two measures all instruments join , ending with the second main motive played by trumpet I in measure 60 . In this second of three blocks for the singers , the only text they sing is a repetition of the word " magnificat " .

Measure 61 ? 75 : in the first measure of this block the altos sing the first main motive while all

instruments halt for at least a few beats . The singers keep the leading role , while groups of instruments play additional motives . Later the orchestral writing thickens , returning from the subdominant to the tonic . The text remains magnificat for most of this block , the conclusion " anima mea " ( my soul ) is heard by the alto for the first time , in measure 67 , embedded in the other voices ' Magnificat . All parts sing " Dominum " once again , soprano II beginning with a long note continued by a melisma in measure 73 , the others in 74 .

Measure 76 ? 90 : after 45 measures of choral singing follow fifteen measures of instrumental postlude , with material condensed from the opening tutti .

===== 2 . Et exultavit =====

Et exultavit spiritus meus is an aria sung by soprano II , accompanied by the strings . The aria continues the feelings of joy from the first movement , but in a less extrovert way . In the Christmas 1723 version , this movement is followed by the first interpolation , the hymn " Vom Himmel hoch da komm ich her " .

===== 3 . Quia respexit =====

Quia respexit humilitatem ( Because he has looked upon the humility ) is an aria sung by soprano I with an obbligato oboe ( oboe d 'amore in the D major version ) . It is the only movement for which Bach marked the tempo at the beginning : Adagio ( only D major version ) . Steinberg notes that voice and instrument first share the material in a " contemplative duet " , but on ecce enim ex hoc beatam ( from henceforth shall call me blessed ) the voice changes to a " simpler , more declamatory style " . Spitta notes : " Scarcely ever has the idea of virgin purity , simplicity , and humble happiness found more perfect expression than in this German picture of the Madonna , translated , as it were , into musical language . "

===== 4 . Omnes generationes =====

The continuation of the verse and completion of the sentence , Omnes generationes ( all generations ) , is given to the chorus . The setting has been likened to a turba chorus as used by Bach in his Passions . Some commentators see an atmosphere close to aggression , others rather an evocation of multitude . The sound in the E @-@ flat major version is somewhat harsher than in the D major version , for example the bass line in measure three , and in measure 24 where the first version has a dissonant dominant ninth which was changed to a less dissonant harmony in the later version .

===== 5 . Quia fecit =====

Quia fecit mihi magna ( Because he did great things for me ) is an aria sung by the bass , accompanied only by the continuo . The motif , again beginning with repeated notes , is introduced by four measures of the continuo , then repeated by the voice .

===== 6 . Et misericordia =====

Et misericordia ( And mercy ) , a duet for alto and tenor , begins with an undulating movement in 12 / 8 time , played by violins and violas . In the D major version these strings play con sordino , flutes doubling the violins .

===== 7 . Fecit potentiam =====

Fecit potentiam ( He shows strength ) shares key and scoring with the first movement . The tenor is the first voice to enter , followed by alto , SII , bass and SI , leading to two calls without melismas

near the middle of the movement . Dispersit appears in various voices , but then isolated , in a sequence from the highest voice to the lowest . The conclusion , mente cordis sui , is marked Adagio and illustrates the text in long chords , with accents by the trumpets .

===== 8 . Deposuit =====

Deposuit potentes ( He hath put down the mighty ) is an aria for tenor , accompanied by continuo and unisono violins , presenting material in a 14 measure ritornello . The second thought of the verse , beginning with et exaltavit humiles ( and exalted the humble ) , is sung without introduction . After a shorter ritornello , the tenor sings the complete text again , the first part in a slightly modified version , but the exaltation considerably expanded after which the ritornello in full length is repeated at the end .

===== 9 . Esurientes =====

Esurientes ( The hungry ) is sung by the alto , accompanied by two flutes . The ritornello of eight measures introduces a motif moving up , on a continuo of steady quarter note , for four measures , later sung on Esurientes implevit bonis ( He hath filled the hungry with good things ) , while downward lines and a continuo moving in eighth notes later go with et divites dimisit ( and the rich he hath sent away ) . In Latin , the last word is inanes ( empty @-@ handed ) .

===== 10 . Suscepit Israel =====

Suscepit Israel ( He hath holpen his servant Israel ) is scored for an unusual combination of the three highest voices and two oboes in unison ( a single trumpet in the E @-@ flat major version ) . The wind instrument ( s ) cite the tonus peregrinus as a cantus firmus , on a continuo line that most of the time only changes every measure , moving one step down or up . The voices imitate each other , in gentle movement . Almost the only leaps in the whole measure occur on the word recordatus , with a downward quart on each syllable .

===== 11 . Sicut locutus est =====

Sicut locutus est ( As he spake [ to our fathers , to Abraham , and to his seed for ever ] ) , the last line of the Magnificat has a theme in four distinct measures : the first repeated notes , the second flowing eighth notes , the third quarter notes in leaps , the fourth half notes leaping up a sixth . When the theme is developed the first time , four voices enter from bottom to top . In the second development , soprano I begins , followed by alto , tenor and bass . The movements ends with a more homophonic section in which the bass has the theme once more , while soprano I sings long suspended notes in a descending scale covering almost an octave .

===== 12 . Gloria patri =====

The work is concluded by the doxology , Gloria Patri ( Glory to the father ) , performed by the complete ensemble . The first part of the text ends in a long cadenza . After changing the time signature from common time to triple metre , the second part of the text , Sicut erat in principio ( as it was in the beginning ) , repeats material from the beginning of the work .

===== The hymns added in the Christmas 1723 version =====

The first time the Christmas hymns of the E @-@ flat major version of Bach 's Magnificat were printed was in the same volume as the D major version of the Magnificat , in the 1862 Bach Gesellschaft XI / 1 publication , which presented the hymns in an annex . In that publication the hymns were however not transposed to fit in the D major setting of the Magnificat . More recently



publishers offer such transposed ( and completed ) versions of the hymns , so that they can be performed as part of the D major version of the Magnificat , for instance Novello in 2000 ( Neil Jenkins ) and Bärenreiter in 2014 .

=== A. Vom Himmel hoch ===

The text is the first stanza of " Vom Himmel hoch da komm ich her , " a hymn by Martin Luther paraphrasing the annunciation to and adoration of the shepherds from Luke 2 : 8 ? 18 . Bach sets this first laudes a cappella in four parts , and , like the two preceding movements , in the tonic key . The form is a chorale fantasia , with all sopranos singing the 1539 chorale melody attributed to Luther as a cantus firmus , while the lower voices make the counterpoint by imitating sections of the melody line in diminished time . Where the Latin of the preceding movements may have been largely incomprehensible for the congregation in Bach 's time , here is a first movement that was not only recognizable for the words , but also for the melody : the Vom Himmel hoch chorale would have been sung by the congregation the preceding evening during the Christmas Eve service .

Quarter of a century later Bach returned to the chorale melody of " Vom Himmel hoch da komm ' ich her " , writing a set of five canonic variations on that theme ( BWV 769 ) , one of a few compositions printed during the composer 's lifetime . Bach also included three settings of the chorale melody in his Christmas Oratorio . BWV 606 ( in the Orgelbüchlein ) , 700 , 701 , 738 and 738a are chorale preludes based on the " Vom Himmel hoch " theme .

=== B. Freut euch und jubiliert ===

The text of this movement is " Freut euch und jubiliert , Zu Bethlehem gefunden wird Das herzeliebe Jesulein , Das soll euer Freud und Wonne sein " ( Rejoice with pious mind , To Bethlehem go now and find The fair and holy new @-@ born Boy , Who is your comfort peace , and joy ) , a verse by Sethus Calvisius .

For SSAT , B @-@ flat major , .

=== C. Gloria in excelsis ===

The text , " Gloria in excelsis Deo et in terra pax hominibus bona voluntas " , is a variant of the opening verse of the Gloria . The better known version from the Vulgate , ending on " ... bonae voluntatis , " is an incorrect rendering of the original Greek version of Luke 2 : 14 , there said by angels in the Christmas night . The Vulgate version translates as " Glory to God in the highest , and on earth peace to people of good will , " while the end of the Greek version is rendered more correctly as " Peace on earth , and good will towards men , " as it was understood by Luther ( " Friede auf Erden und den Menschen ein Wohlgefallen " ) . Lutheran theologians thus rejected the Vulgate version ( they would have the verse end on " ... bonae voluntas " in Latin ) , while composers were attached to the classic formula for its melodious rhythm . This Magnificat interpolation is the only place where Bach uses a version of the Gloria text that differs from the Vulgate , more or less catching the spirit of the theologian @-@ approved version .

For SSATB and violins , E @-@ flat major , . Text : .

=== D. Virga Jesse floruit ===

The text is " Virga Jesse floruit , Emanuel noster apparuit , Induit carnem Hominis , Fit puer delectabilis . Alleluja . " ( The stem of Jesse hath flourished , Our Emanuel hath appeared , And hath put on human flesh , And become a lovely child , Alleluja ! ) and is a fragment of a longer Christmas hymn that was printed in Gottfried Vopelius ' Neu Leipziger Gesangbuch .

For S B , F major , 12 / 8 .

== Reception history ==

After the composer's death the autographs of both the E  $\flat$ - $\flat$  major and the D major version of the Magnificat were owned by his son Carl Philipp Emanuel . Publication followed in the 19th century , including the Christmas hymns of the E  $\flat$ - $\flat$  major version , and a variety of vocal and instrumental scores adapted to contemporary performance practice for the D major version . By the end of that century " The Magnificat in D ( was ) considered one of the grandest illustrations of Bach's genius . " Generally it was also the D major version without the Christmas hymns that was chosen for performance .

A new critical edition of both BWV 243 and 243a was published in 1955 as Series 2 , Volume 3 of the New Bach Edition . Although the D major version remained the standard for live performance and studio recordings , half a century later also the E  $\flat$ - $\flat$  major version had been published in new editions adapted to performance , it had been recorded several times , and its composition history had been further unravelled .

=== 18th century ===

In 1749 , a year before his father's death , Carl Philipp Emanuel Bach's Magnificat in D major had been performed in Leipzig , like his father's an extended setting . When Johann Sebastian had died , Carl Philipp Emanuel owned the autograph of both versions of his father's Magnificat , and staged the composition in Hamburg in 1786 .

Laudes A and B ( transposed to fit in a D major composition ) were combined with a movement of a cantata by Graun ( probably Carl Heinrich Graun ) to form a Christmas motet , Kündlich groß ist das gottselige Geheimnis , BWV Anh . 161 .

=== 19th century ===

The score of the E  $\flat$ - $\flat$  major version of Bach's Magnificat was first published by Simrock in 1811 , edited by Georg Pölchau , however with printing errors , and without the Christmas hymns . It was the first composition of Bach for vocal soloists , chorus and orchestra that was printed in orchestral score , but at the time this publication had little success in sales . When in 1822 young Felix Mendelssohn composed a Magnificat in D major he showed that he knew Bach's version .

The D major version of Bach's Magnificat didn't appear in print before the Bach  $\flat$ - $\flat$  revival that followed Mendelssohn's 1829 performance of the St Matthew Passion . In the 1840s a piano reduction by Robert Franz of Bach's D major version of the Magnificat appeared . In 1862 the orchestral and vocal score was published in Volume 11 / 1 of the Bach  $\flat$ - $\flat$  Gesellschaft edition . The same edition printed the Christmas interpolations for the first time . A year later Robert Franz complained the composition had still received too little attention from music critics and so remained virtually unknown to the general public . A year later he published the D major version of the Magnificat with an orchestral score in line with 19th century performance practice , for example expanding the " organ and continuo " single stave with annotated bass from the autograph and the Bach  $\flat$ - $\flat$  edition into several separate staves for organ , bassoon and celli .

Novello printed an Octavo edition of the D major Magnificat in 1874 , using a translation to English which John Troutbeck based on the text in The Book of Common Prayer . In 1880 , when Bach's autographs of the composition were already kept in the Royal Library ( later State Library ) of Berlin , Philipp Spitta devoted many pages to the Magnificat in his Bach  $\flat$ - $\flat$  biography , considering it recognized as one of the greatest achievements of the composer's genius . Bach's Magnificat was performed several times in the last quarter of the 19th century , for instance in Germany and the Netherlands .

=== 20th century ===

In 1924 Arnold Schering edited the full orchestral score of the D major version of Bach's Magnificat for publication by Ernst Eulenburg and Edition Peters . Performances of the Magnificat by , among

others , Serge Koussevitzky and the Boston Symphony Orchestra were recorded in the 1940s and appeared on 78 rpm records . LP recordings of the early 1950s included live performances of the Magnificat directed by Otto Klemperer and by Herbert von Karajan , the last one with Elisabeth Schwarzkopf as soprano .

The Neue Bach Ausgabe published Bach 's Magnificat ( both BWV 243a and BWV 243 ) in 1955 , edited by Alfred Dürr . This Urtext score was reused in several ensuing publications by Bärenreiter , among which several with an English translation . More recordings of the Magnificat became available , for instance directed by Kurt Redel , Leonard Bernstein , Karl Richter and Karl Ristenpart . The second half of the 1960s saw the first recordings of the Christmas version of the Magnificat BWV 243a including the laudes , and new recordings of the D major version by von Karajan , Karl Münchinger and Daniel Barenboim .

The earliest LP @-@ releases that contained the Christmas laudes of BWV 243a inserted them , transposed , in the D major version BWV 243 of the Magnificat . In this form Helmuth Rilling 's recording with the Bach @-@ Collegium Stuttgart and the Figuralchor der Gedächtniskirche Stuttgart appeared in 1967 with a performance time of 40 : 06 . Wolfgang Gönnerwein 's Bach : Magnificat in D ( Including Christmas Interpolations ) , with the Deutsche Bachsolisten and the Süddeutscher Madrigalchor appeared in the 1970s .

Bruno Maderna recorded BWV 243a , with the choir and orchestra of the Südwestdeutscher Rundfunk , and Hedy Graf , Hildegard Laurich , Adalbert Kraus and Michael Schopper as vocal soloists , in 1971 . Its CD @-@ release as volume 8 of the Maderna Edition by Arkadia was in 1991 . The first recording on period instruments of Bach 's Magnificat , with the four choral Christmas interpolations ( BWV 243a ) , was released by Simon Preston and the Academy of Ancient Music in 1978 ( L 'Oiseau Lyre / Decca ) , coupled with Vivaldi 's Gloria . Nicolaus Harnoncourt 's first recording of the D major version followed in 1984 . Also Helmuth Rilling and John Eliot Gardiner had by then recorded the D major version of the Magnificat .

20th century Magnificat composers often refer to Bach 's composition in their new setting : Vaughan @-@ Williams ( 1932 ) and Rutter ( 1990 ) include hymns and songs outside the liturgical text in their extended settings , like Bach 's Christmas version ; Penderecki 's extended setting ( 1973 ? 74 ) makes musical associations to Bach 's D major setting ; Pärt uses a SSATB choir in his a cappella setting ( 1989 ) .

Before the end of the century CD recordings of the D major version of Bach 's Magnificat by Sigiswald Kuijken , Robert Shaw , Andrew Parrott , Philippe Herreweghe , Neville Marriner , Peter Schreier , Harry Christophers , Ton Koopman , and by the Bach Collegium Japan had been released . Philip Pickett 's 1995 recording of the E @-@ flat major version appeared on L 'Oiseau Lyre . Other CD releases with BWV 243a that became available before the end of the century include a recording by Rilling and the Gächinger Kantorei , one with the Regensburger Domspatzen , and one with Rolf Schweizer , the Motettenchor Pforzheim and L 'arpa festante playing on period instruments .

Novello published both the E @-@ flat major and the D major version of the Magnificat in a single publication in 2000 , edited by Neil Jenkins . This edition also offered a transposed version of the Christmas 1723 laudes so that they could be fitted in performances of the D major version of the Magnificat . The last measures of the Virga Jesse , missing from the autograph score , were in this edition completed on the base of a similar composition by Bach .

== 21st century ==

Philippe Herreweghe 's 2002 recording of BWV 243a with Collegium Vocale Gent was released by Harmonia Mundi in 2003 . In 2003 Ton Koopman recorded the Christmas version of Bach 's Magnificat with Amsterdam Baroque in the St. Thomas church in Leipzig . A DVD of the recording , which included a performance of Kuhnau 's Magnificat with his four Christmas interpolations , and of Bach 's German Magnificat BWV 10 , was released in 2004 . Thomas Hengelbrock 's recording of BWV 243a , with the Balthasar @-@ Neumann @-@ Chor and Ensemble , was released by Deutsche Harmonia Mundi in 2008 . In 2009 Philippe Pierlot performed the D major version of the

Magnificat with the Ricercar Consort , with five vocal soloists without choir .

Facsimiles of Bach 's autographs of both versions of the Magnificat became available on @-@ line . Bärenreiter published a critical edition of all score versions , based on Dürr 's 1955 edition , again in 2014 / 15 . The " synthetic " D major version , that is the D major version of the Magnificat with the Christmas laudes transposed to fit in that version , now published both by Novello and Bärenreiter , found performers and audiences .

That the composition ranges among Bach 's most popular vocal works is illustrated by its regular appearance in classical music polls like Klara 's Top 75 / Top 100 .