J.S. Bach
(1685-1750)

Magnificat
BWV 243

- Magnificat anima mea p. 7
- Et exultavit p. 16
- Quia respexit p. 21
  omnes generationes p. 24
- Quia fecit mihi magna p. 28
- Et misericordia *(4 mains / 4 hands)* p. 30
- Fecit potentiam *(3 mains / 3 hands)* p. 36
- Deposuit potentes p. 41
- Esurientes p. 46
- Suscepit Israel *(2 ou 3 mains / 2 or 3 hands)* p. 50
- Sicut locutus est p. 53
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Annexe / Appendix :
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- Esurientes *(4')* p. 66

Transcription pour orgue

réalisée par Emmanuel Legrand (2018)

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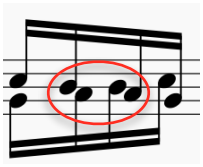
Réalisé avec / Created with
Musescore (http://musescore.org)

Avant-propos

La transcription est réalisée à partir de l'édition Eulenburg-Peters de 1925 et du manuscrit de Bach conservé à la Staatsbibliothek de Berlin, disponibles sur le site imslp.org. Il faut noter qu'Eulenburg-Peters est assez fidèle (nuances, liaisons, etc.) pour une édition du début du XXe siècle. Contrairement aux oeuvres originales pour orgue, Bach laisse un nombre important d'indications de ce type dans le manuscrit: peut-être tout simplement parce que l'oeuvre est destinée à être jouée par d'autres instrumentistes là où, jouant sa propre musique à l'orgue, il n'avait pas besoin de préciser ses intentions musicales. Néanmoins il n'est pas toujours possible de déterminer de manière certaine les notes de départ et d'arrivée de certaines liaisons: en cas de doute, l'organiste est invité à se faire sa propre idée en vérifiant lui-même sur le manuscrit.

Croisement de voix

Dans la musique de Bach, il est fréquent que des voix se croisent. J'ai choisi, dans ce cas, de privilégier en principe la continuité des voix: il arrive de ce fait que des notes écrites sur la deuxième portée du manuel soient plus hautes que certaines notes de la première portée, même si elles sont jouées sur le même clavier.
Les croisements de mouvements conjoints, l'un ascendant et l'autre descendant, engendrent souvent deux intervalles de seconde consécutifs sur les mêmes notes; à l'orgue on peut préférer les interpréter un peu différemment, par exemple:



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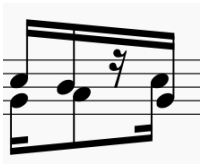

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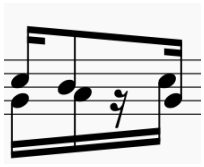
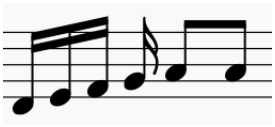
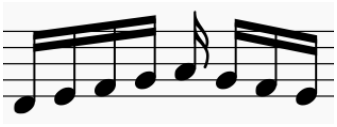
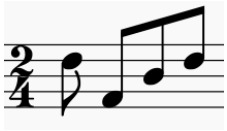


Ligatures particulières

Quand une ligature s'arrête à un endroit inhabituel, tel que par exemple :







cela traduit :

- dans les parties d'origine instrumentale, la manière dont Bach l'a écrite dans le manuscrit
- dans les parties d'origine vocale, la présence d'une virgule dans le texte chanté (ex.: « Magnificat , Magnificat » ou encore « mihi magna , qui potens » etc.)

Grands intervalles

Aux mains, l'intervalle le plus grand rencontré dans cette transcription est l'intervalle de 10e, notamment dans le Esurientes. Les organistes qui ont des mains trop petites adaptent à leur convenance les passages en question, par exemple en décalant d'une octave l'une des deux notes.

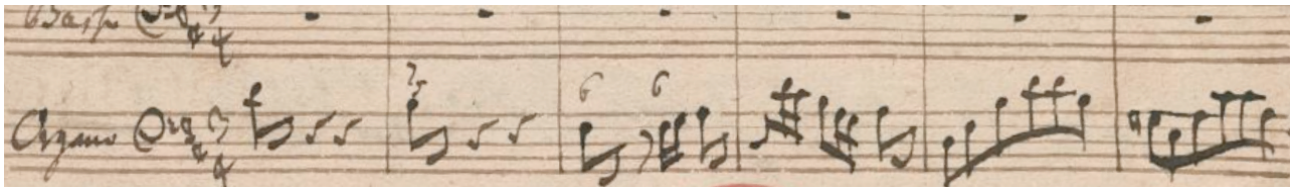
Difficulté technique

Les mouvements sont de difficulté très variable. Pour deux d'entre eux notamment, le choeur d'entrée Magnificat et plus encore le Omnes generationes, j'ai laissé beaucoup de notes pour garder visible le mouvement des différentes voix entre elles: on peut simplifier l'exécution en laissant tomber certaines d'entre elles.

Réalisation du continuo ?

Dans les chorals Schübler, Bach ne propose pas de chiffrage ou de réalisation du continuo d'origine. Il en est de même dans cette transcription. Néanmoins la question peut se poser, en particulier dans les endroits peu chargés en notes (par exemple dans le Quia fecit mihi magna), d'ajouter une réalisation de la basse.

D'une manière générale, Bach donne peu d'indications pour le continuo. Dans l'ensemble du manuscrit du Magnificat, on ne trouve un chiffrage que pour les trois premières mesures du premier mouvement, c'est à dire pendant guère plus de 5 secondes de musique d'une oeuvre d'1/2 heure. La partie de continuo étant explicitement confiée à l'orgue, Bach semble dire à l'organiste: « et maintenant, débrouille-toi ».



Mouvements à 3 ou 4 mains

Comme pour le Gloria et le Credo de la transcription de la Messe en Si (voir imslp.org), certains mouvements du Magnificat sont proposés à 3 ou 4 mains, une version à deux mains se révélant trop simplificatrice ou trop difficile à jouer. L'organiste de droite joue alors la ou les portées bleues.

Dans certains cas, le choix est laissé :

- Et misericordia: une partition spécifique à 2 mains est proposée en annexe; elle impose cependant quelques changements dans les voix (par ex. la voix de ténor mes. 26-28), et ne permet pas de jouer la partie de ténor sur un clavier différent de celle d'alto, ou la partie de violon alto sur un clavier différent de celle des violons 1 et 2;
- Suscepit Israel: les trois portées manuelles peuvent être jouées par un seul organiste; mais jouer à 3 mains permet de faire sonner la voix de hautbois sur un autre clavier que les parties vocales et, si l'on veut également, de jouer la partie d'alto sur un autre clavier que celle des sopranos 1 et 2, ce qui rend plus claire la séparation des voix.

Dans le Et misericordia à 4 mains, les deux organistes se partagent le pédalier : les petites notes désignent alors les notes jouées par l'autre organiste. Cela permet aussi aux organistes qui voudraient changer la répartition des notes de le faire facilement.

Annexes

En annexe on trouvera :

- la version à deux mains du Et misericordia, comme indiqué plus haut
- une version en 4' du Esurientes, pour les orgues qui ne disposent pas du Fa# aigu au manuel, ou qui ont de jolis jeux de 4'

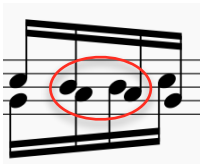
Foreword

The transcription is based on the Eulenburg-Peters 1925 edition and on Bach's manuscript from the Staatsbibliothek Berlin, which are available on imslp.org site. Eulenburg-Peters is quite reliable (dynamics, slurs, etc.) as an edition from the beginning of the XXth century. Contrarily to most of his organ works, Bach leaves in the manuscript a lot of such indications: maybe just because the work is meant to be played by other instrumentalists whereas, playing himself his own music, he didn't need to specify his musical intentions. However it's not alway possible to be absolutely sure of the starting or ending note of some hand-written slurs: in case of doubt, the organist is invited to make his own mind by checking himself on the manuscript.

Voice crossing

In Bach's music, voices frequently cross each other. In such cases the voice continuity has been kept as much as possible, leading for instance to cases were notes of the second manual staff are higher than some of the first staff, even when played on the same manual.

Crossing of conjunct motions, one ascending and the other descending, often generate two consecutive 2nd intervals on the same notes; on the organ one may prefer to interpret them slightly differently, for instance: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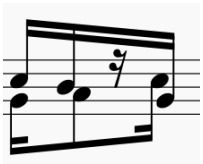
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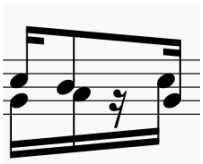
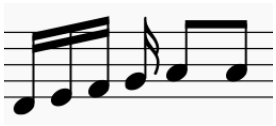
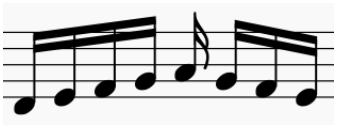
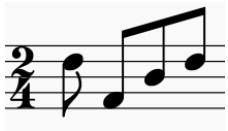


Unusual beams

When a beam stops at an unusual place, such as :

this reflects :

- in original instrumental parts, the way Bach wrote it in the manuscript
- in original vocal parts, the presence of a comma in the sung text
  (« Magnificat , Magnificat », « mihi magna , qui potens » etc.)

Large intervals

In the transcription the largest interval to be played by the same hand is the 10th, especially in the Esurientes. Organists with smaller hands are free to adapt the corresponding passages, for example by shifting one octave one of the notes.

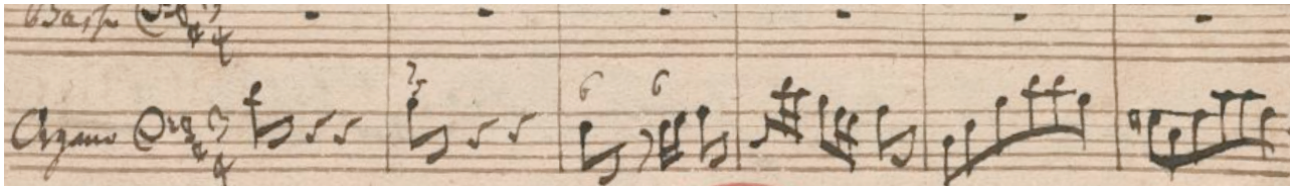
Technical difficulty

The movements are of unequal difficulty. Especially in two of them, the initial Magnificat choir and the Omnes Generationes, many notes have been put in the score in order to keep the voice movements visible: some of them may be skipped when performing.

Continuo Realization ?

In the Schübler Chorales, Bach writes neither the numbering nor a realization of the original continuo. It is the same in the score here. However the question is open, especially in places where there aren't too many notes (Quia fecit mihi magna e.g.), to add a realization.

Generally speaking, Bach gives few continuo indications. In the whole Magnificat manuscript, the continuo figures can be found only for the first three bars of the first movement, i.e. for little more than 5 seconds of music of a work of 1/2 hour. The continuo part being explicitly left to the organ, Bach seems to say to the organist: « and now, get by ».



3- or 4-hand movements

As for the transcription of the Gloria and Credo of the Mass in B minor (see imslp.org), some movements of the Magnificat are proposed for 3 or 4 hands, a two-hand version appearing either too simplifying or unplayable. The right organist is meant to play the blue staves.

In some cases the choice is left :

- Et misericordia: a specific 2-hand version is proposed in the appendix; however it imposes some changes in the voices (see the tenor voice bar 26-28 e.g.), and doesn't allow to play the tenor part on a manual different from that of the alto part, nor the viola part on a manual different from that of the violins 1 and 2;
- Suscepit Israel: the three manual staves can be played by a single organist; playing with three hands can make the oboe part sound on a different manual than the vocal parts, and also allows to play the alto part on another manual than the sopranos 1 and 2, which makes the separation of the voices clearer.

In the 4-hand version of Et misericordia, both organists share the pedalboard : the small notes then indicate the notes played by the other organist. It also allows organists who would like to change the distribution of notes to do so easily.

Appendix

In the appendix can be found :

- the 2-hand version of Et misericordia, as mentioned above
- a 4' version of Esurientes, for organs that do not have manuals up to the f#^{3}, or who have nice 4' stops.

Texte / text

Magnificat anima mea Dominum
Mon âme exalte le Seigneur
My soul proclaims the greatness of the Lord

Et exultavit spiritus meus in Deo salutari meo
Exulte mon esprit en Dieu, mon Sauveur
My spirit rejoices in God my Savior

Quia respexit humilitatem ancillae suae, ecce enim ex hoc beatam me dicent **omnes generationes**
Il s'est penché sur son humble servante, désormais, tous les âges me diront bienheureuse
For he has looked with favor on his humble servant, from this day all generations will call me blessed

Quia fecit mihi magna, qui potens est, et sanctum nomen ejus
Le Puissant fit pour moi des merveilles, Saint est son nom
The Almighty has done great things for me, and holy is his Name

Et misericordia a progenie in progenies timentibus eum
Sa miséricorde s'étend d'âge en âge sur ceux qui le craignent
He has mercy on those who fear Him in every generation

Fecit potentiam in brachio suo, dispersit superbos, mente cordis sui
Déployant la force de son bras, il disperse les superbes
He has shown the strength of his arm, he has scattered the proud in their conceit

Deposuit potentes de sede, et exaltavit humiles
Il renverse les puissants de leurs trônes, il élève les humbles
He has cast down the mighty from their thrones, and has lifted up the humble

Esurientes implevit bonis, et divites dimisit inanes
Il comble de biens les affamés, renvoie les riches les mains vides
He has filled the hungry with good things, and the rich he has sent away empty

Suscepit Israel puerum suum, recordatus misericordiae suae
Il relève Israël, son serviteur, il se souvient de son amour
He has come to the help of his servant Israel for he has remembered his promise of mercy

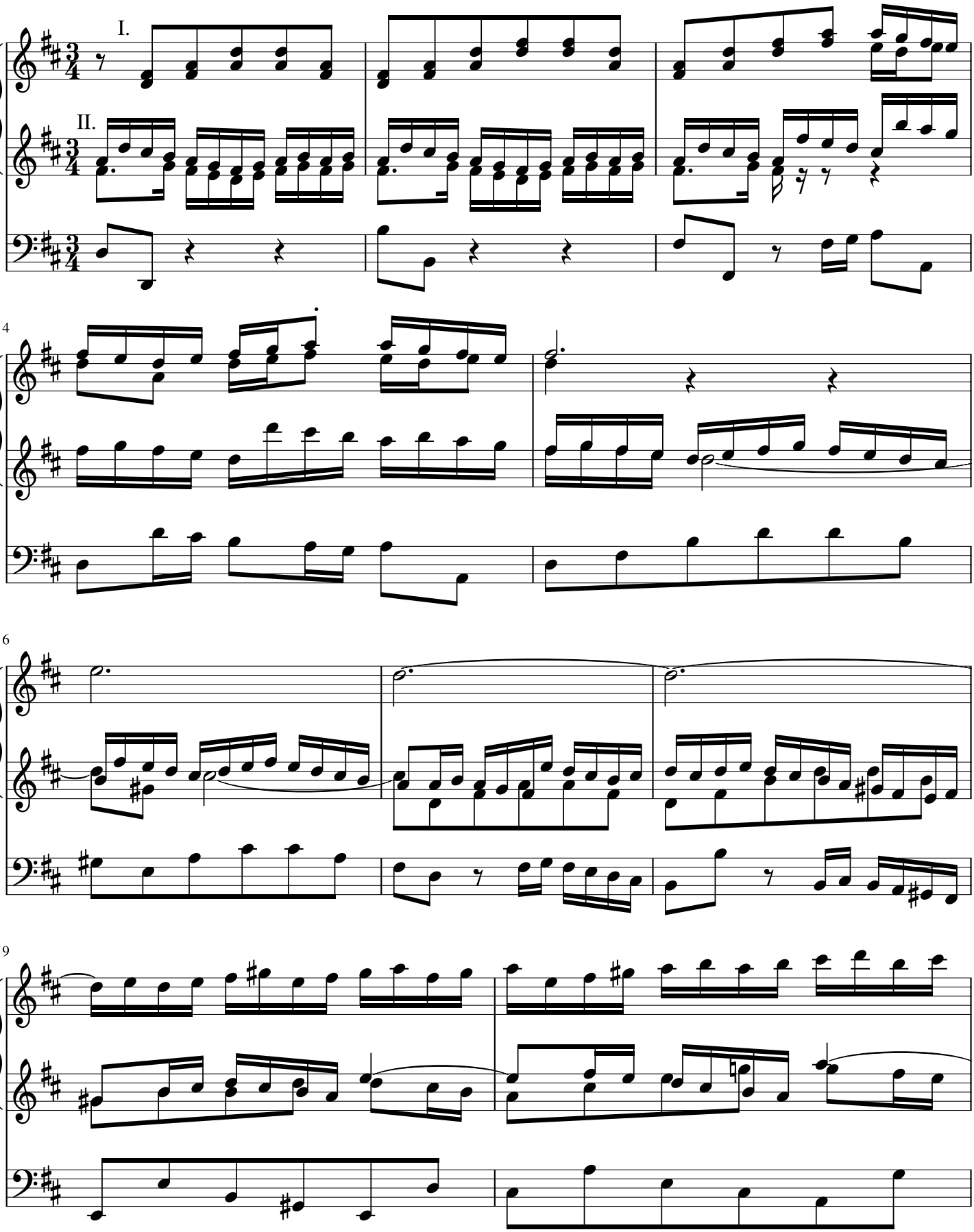
Sicut locutus est ad patres nostros, Abraham et semini ejus in secula*
De la promesse faite à nos pères, en faveur d'Abraham et de sa descendance, à jamais
The promise he made to our fathers, to Abraham and his children for ever

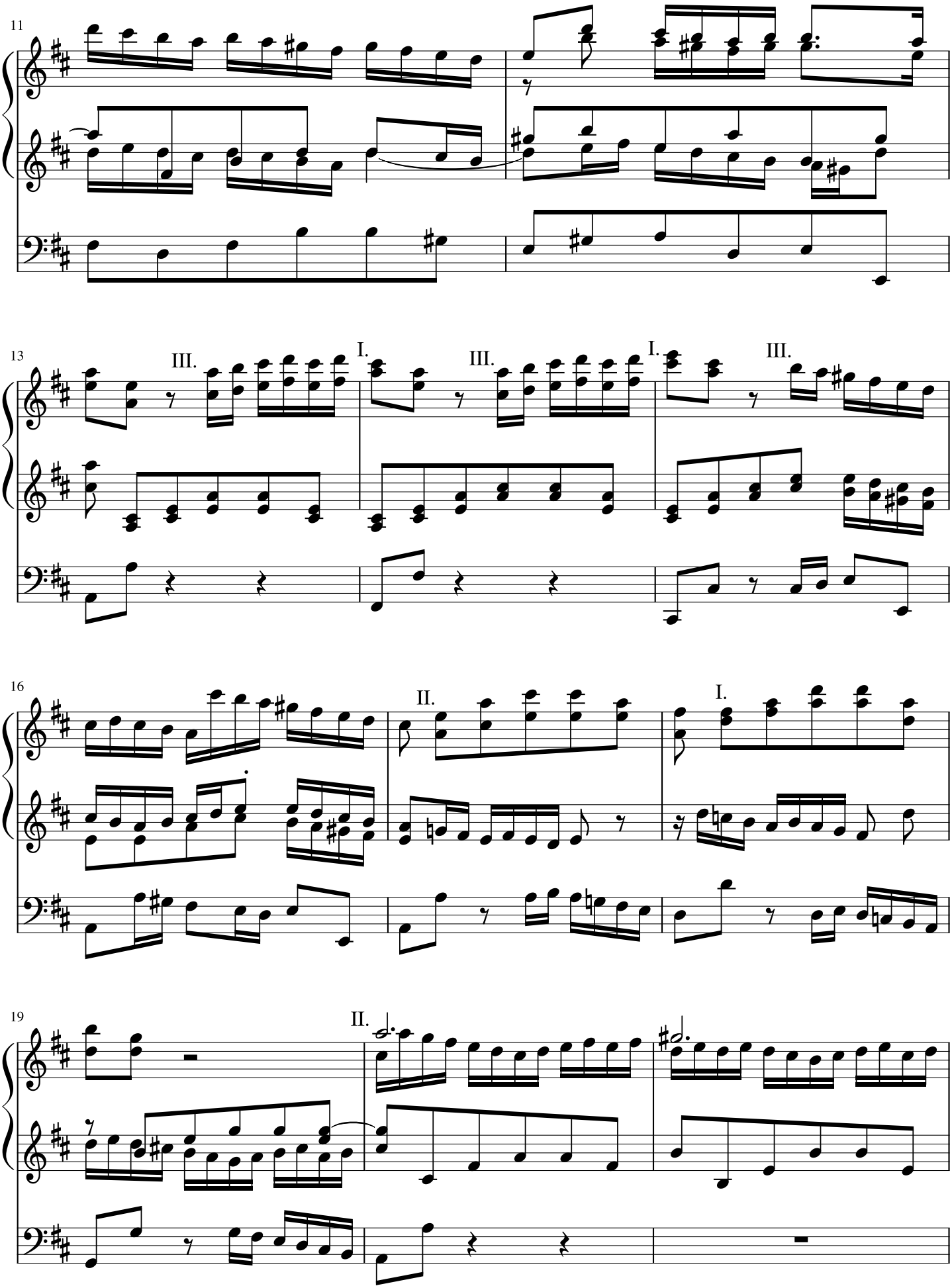
Gloria Patri, gloria Filio, gloria et Spiritui sancto, sicut era in principio, et nunc et semper, in secula* seculorum*, Amen
Gloire au Père, et au Fils, et au Saint-Esprit, comme il était au commencement, maintenant et toujours, pour les siècles des siècles, Amen
Glory to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, is now, and will be for ever, Amen

Traductions en français et en anglais tirées de Wikipedia
French and English translations taken from Wikipedia

*: au lieu de / instead of « sæcula » et/and « sæculorum »

Magnificat anima mea

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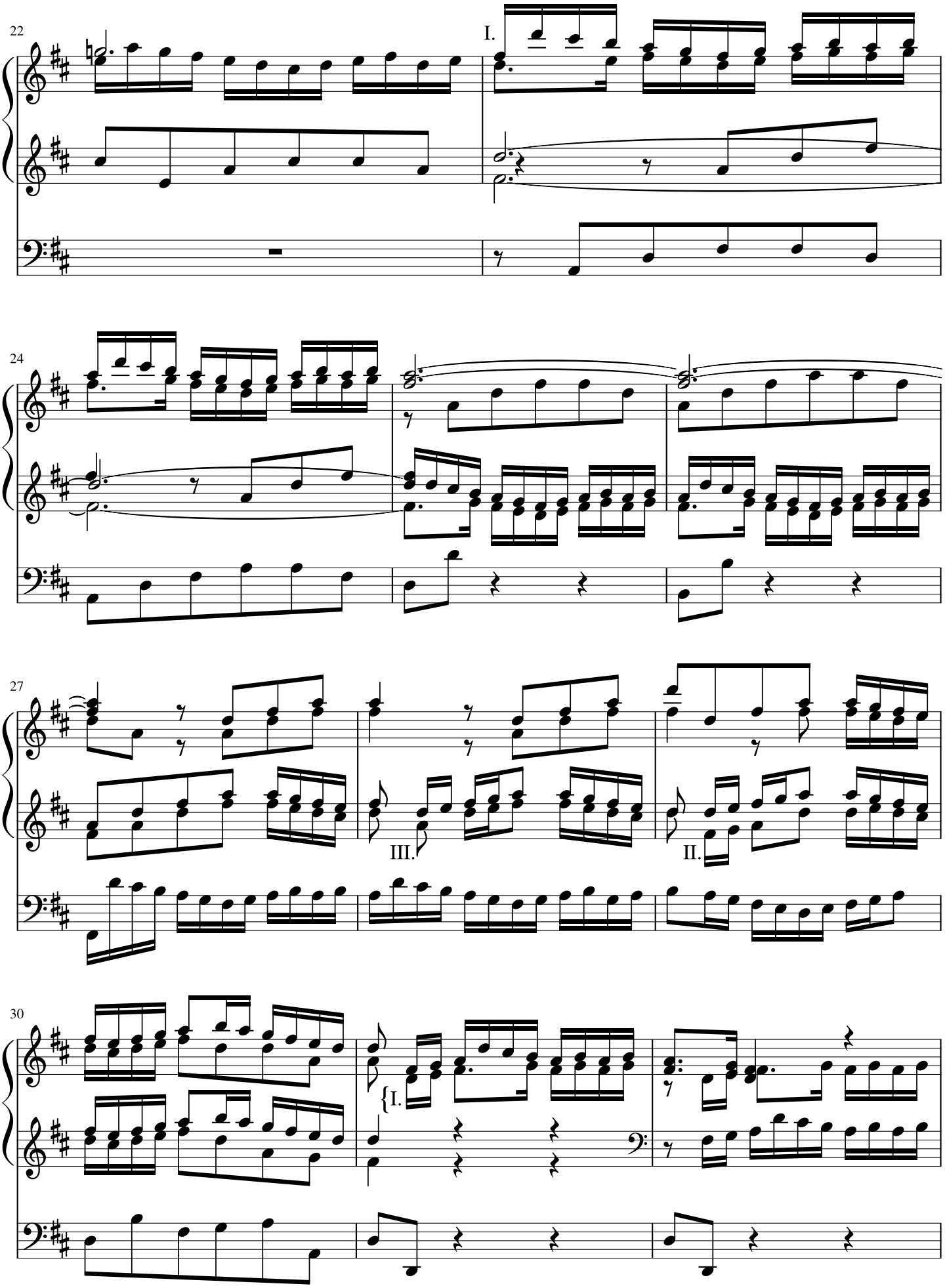
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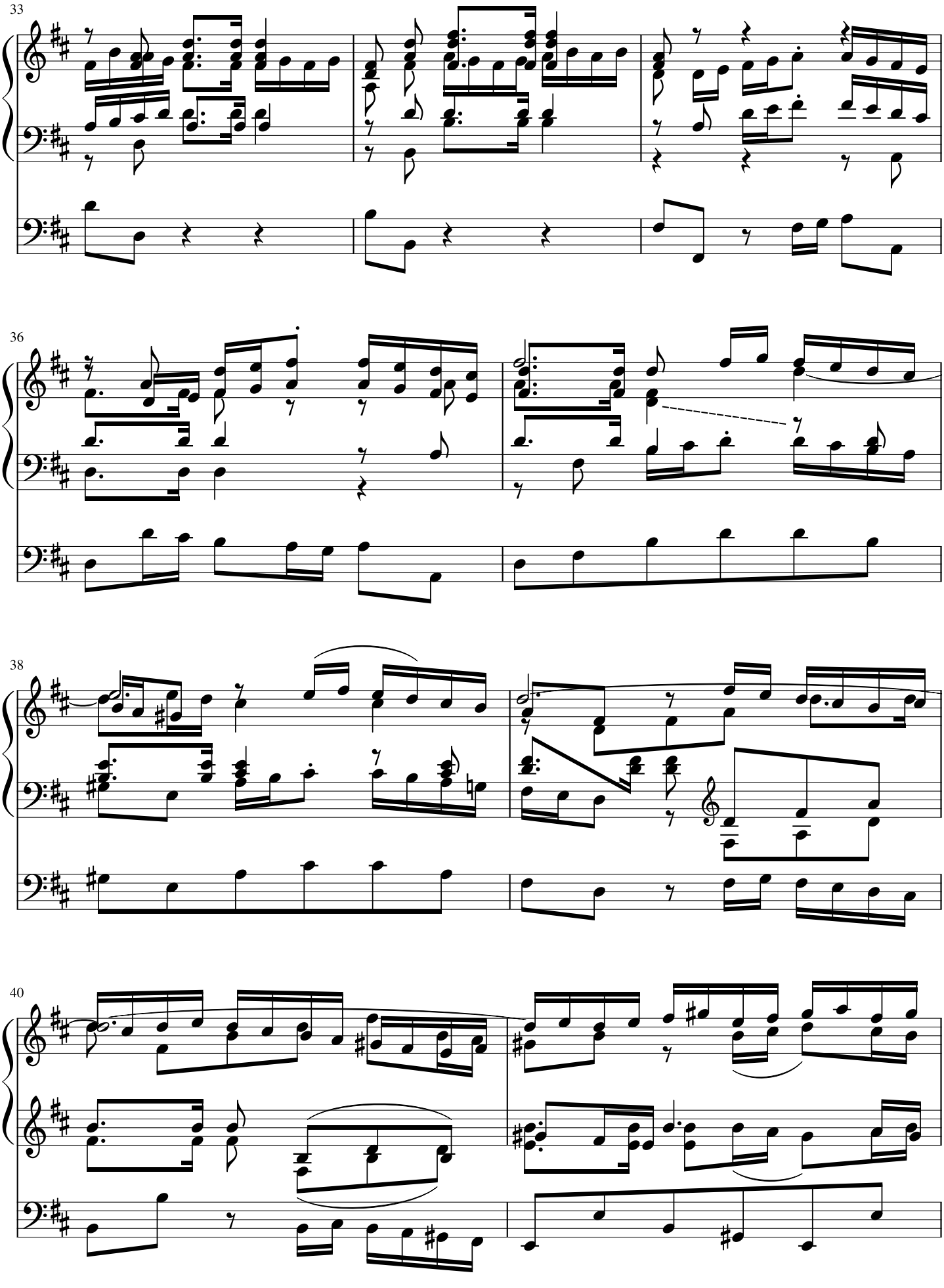
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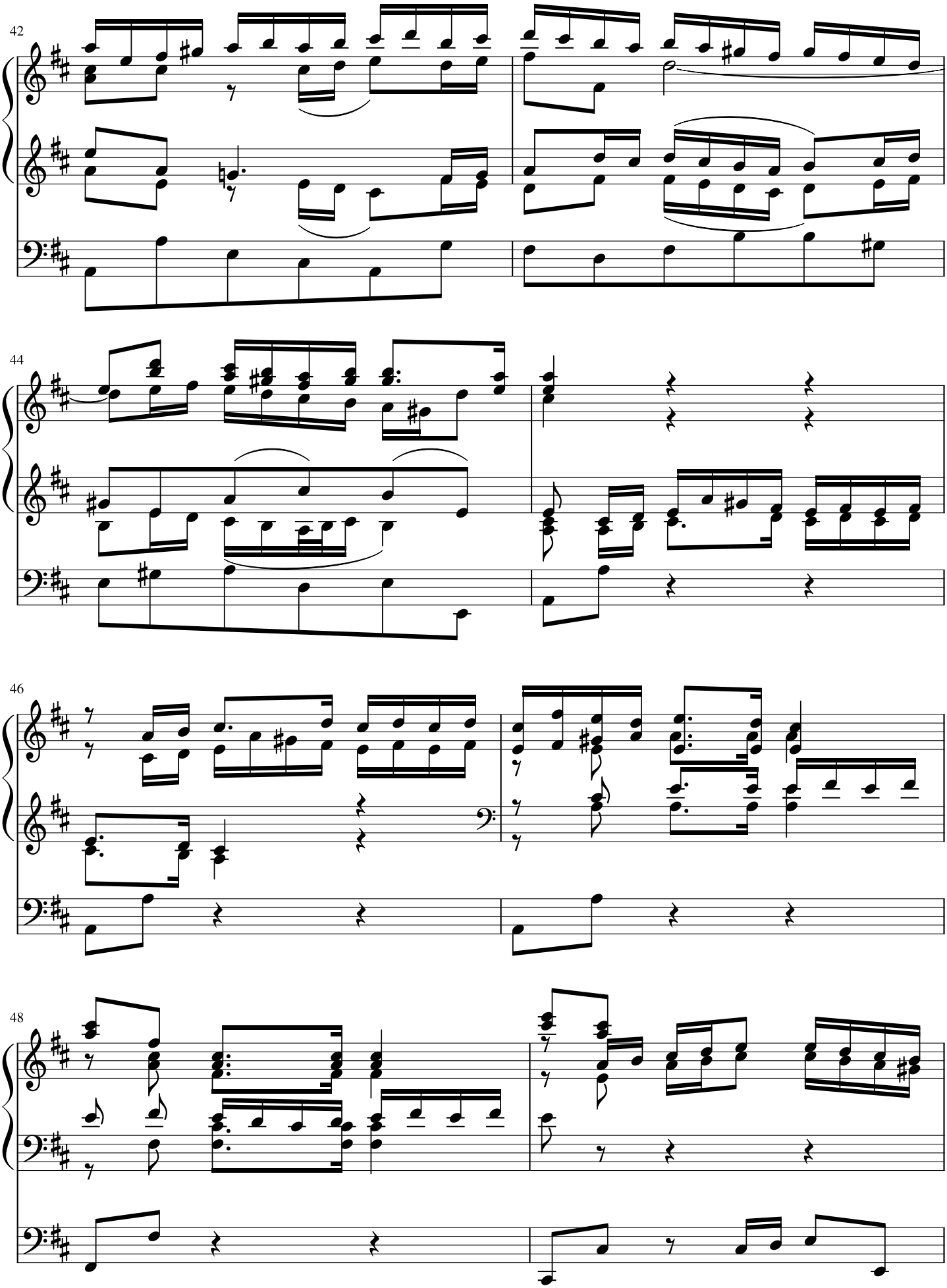
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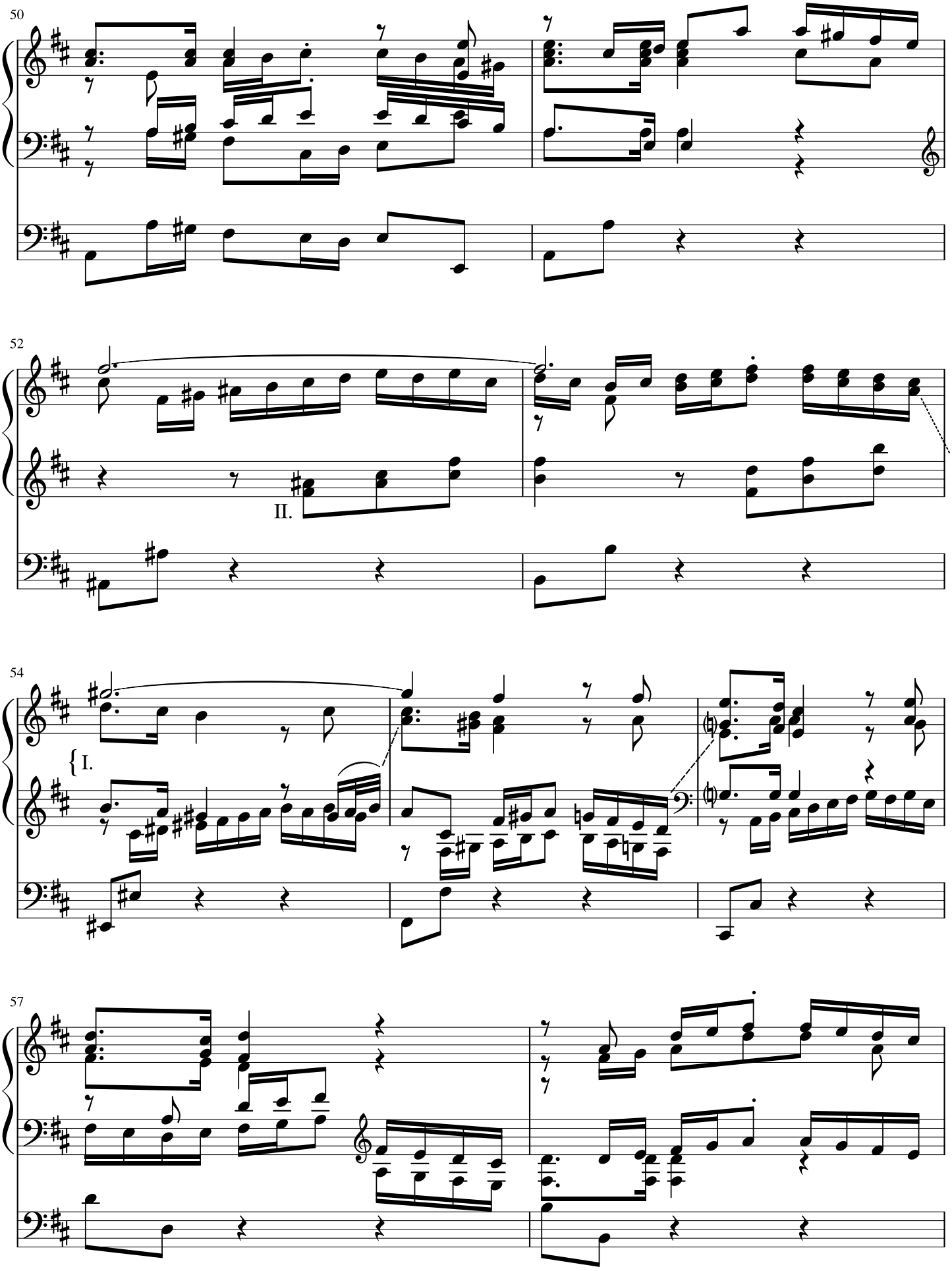
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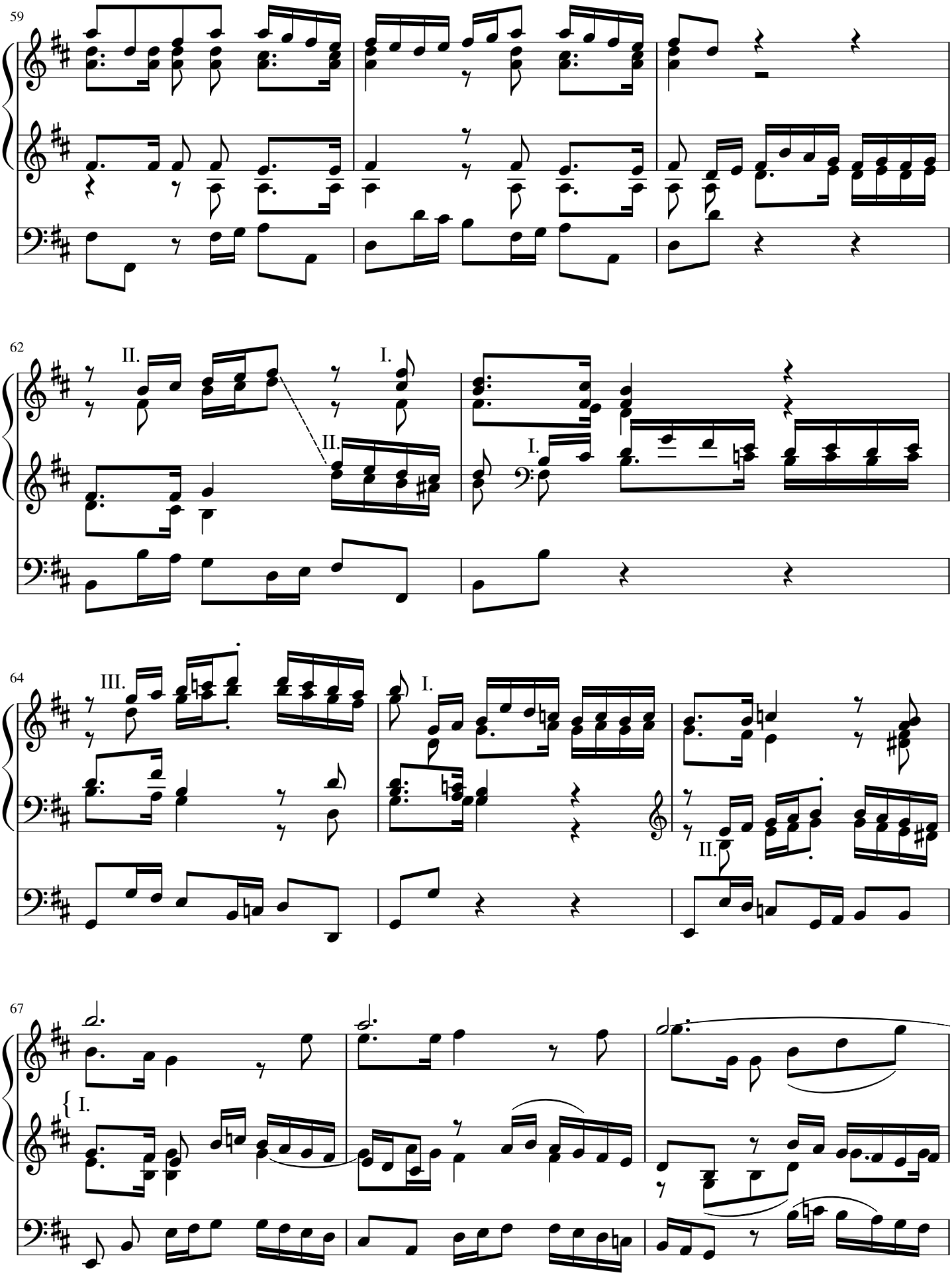
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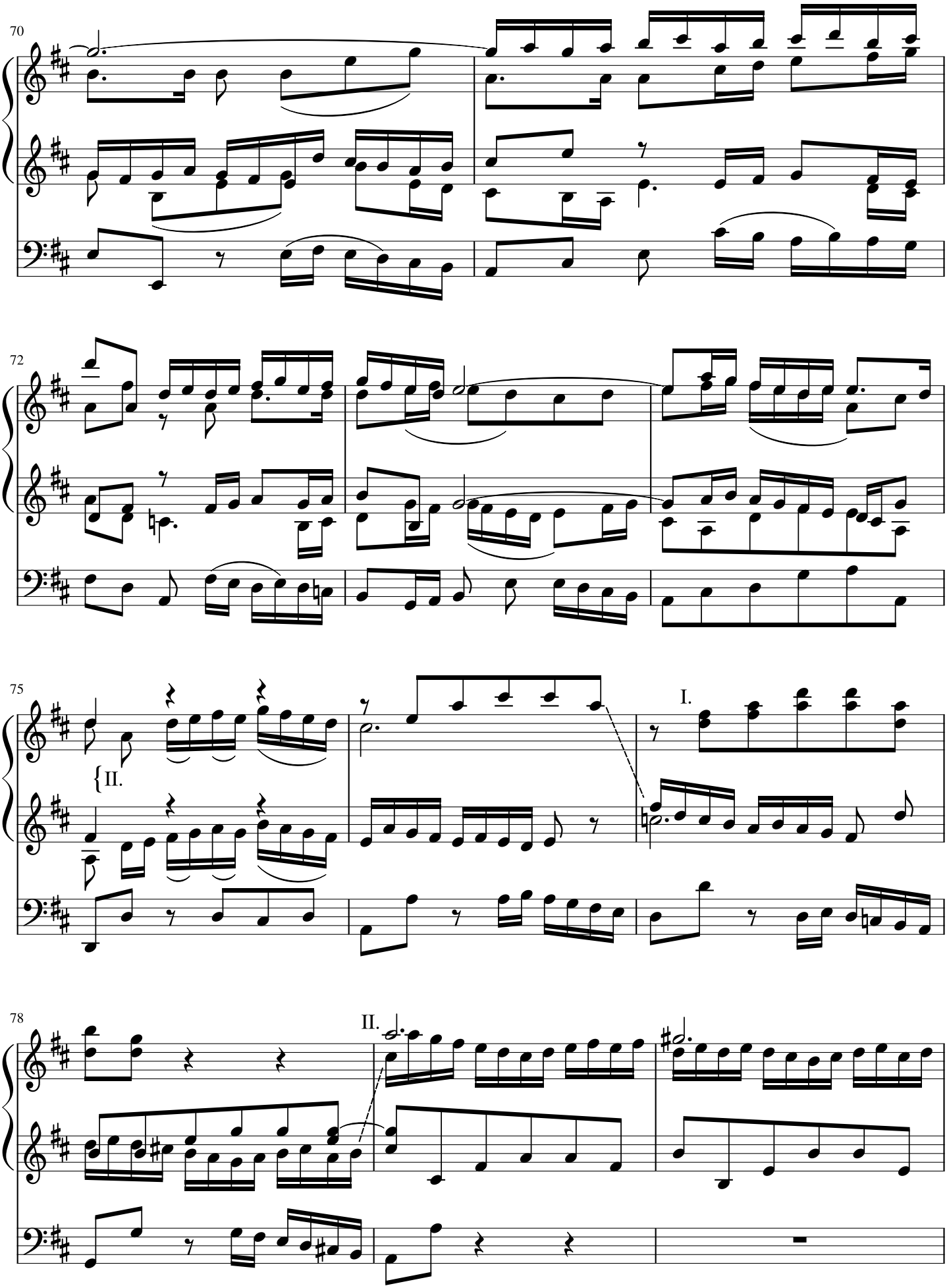
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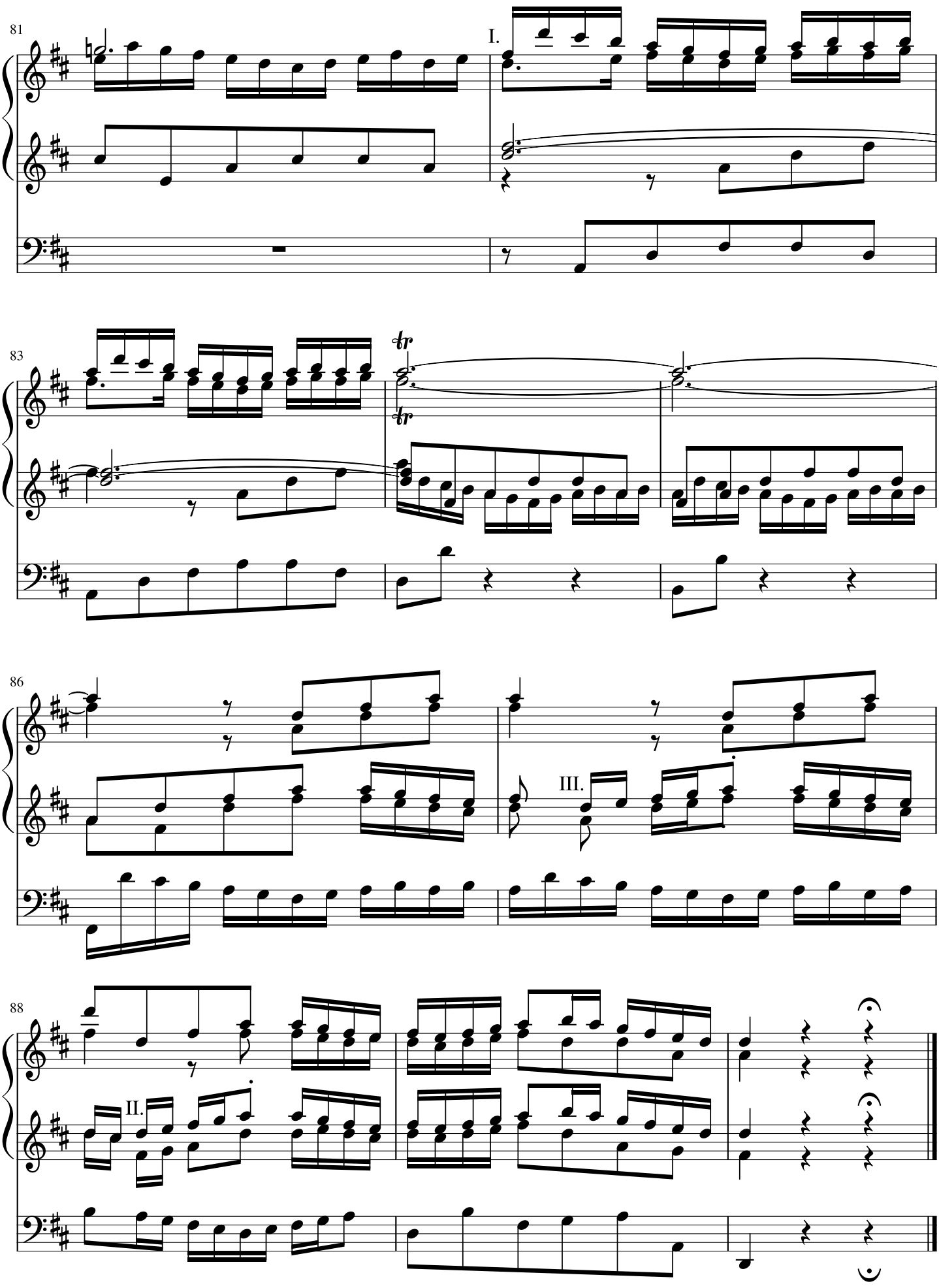
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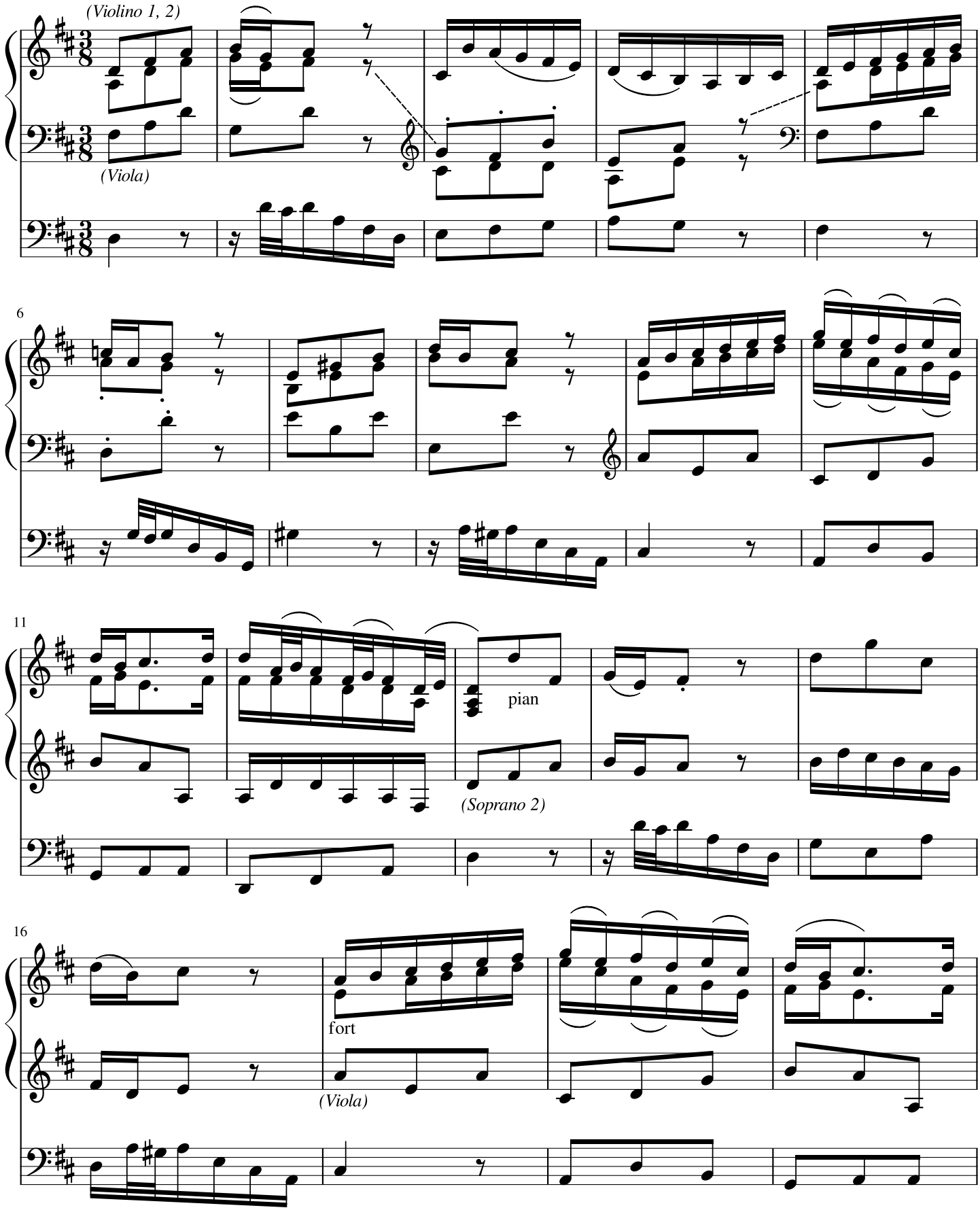
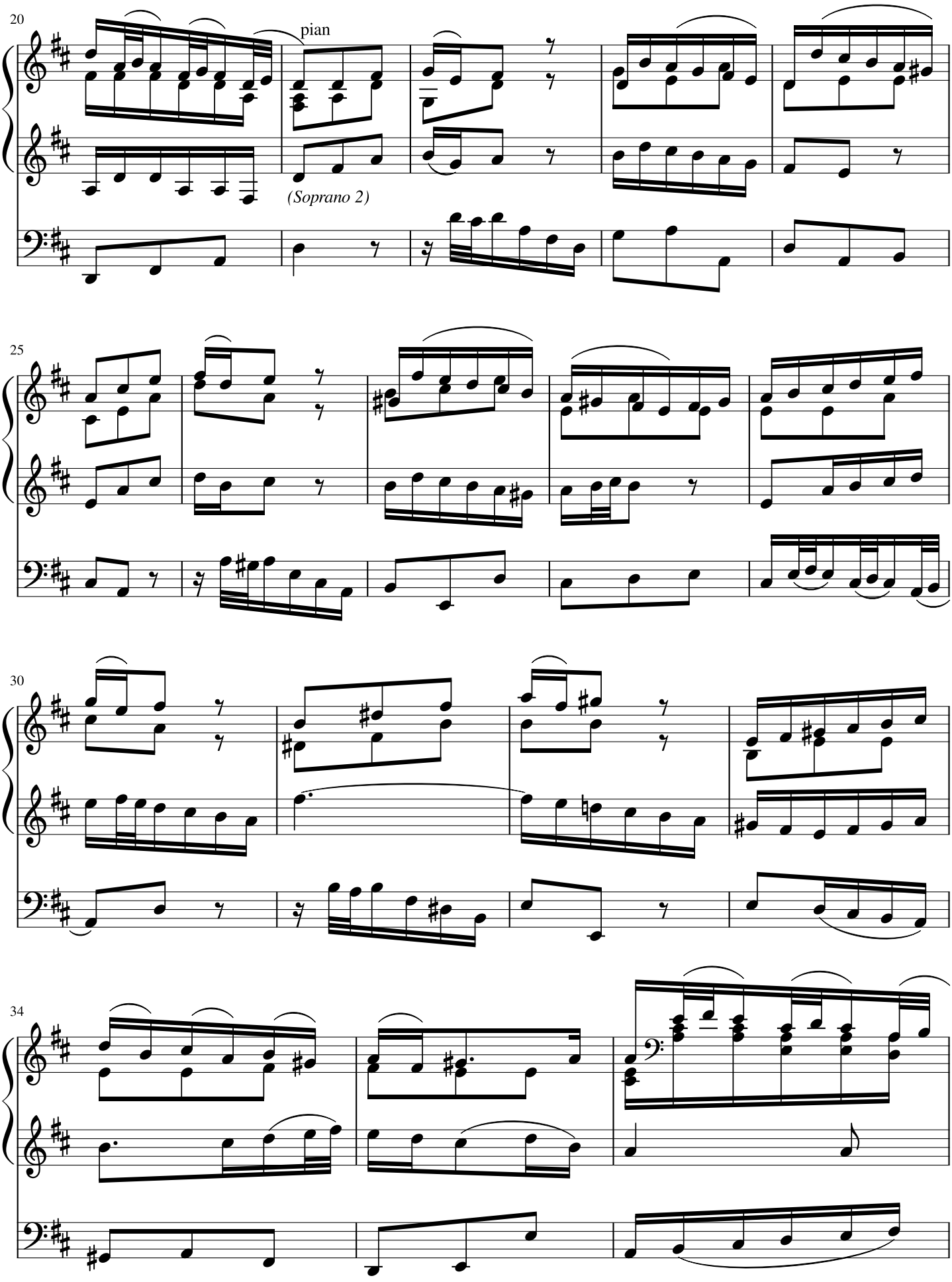
Et exultavit

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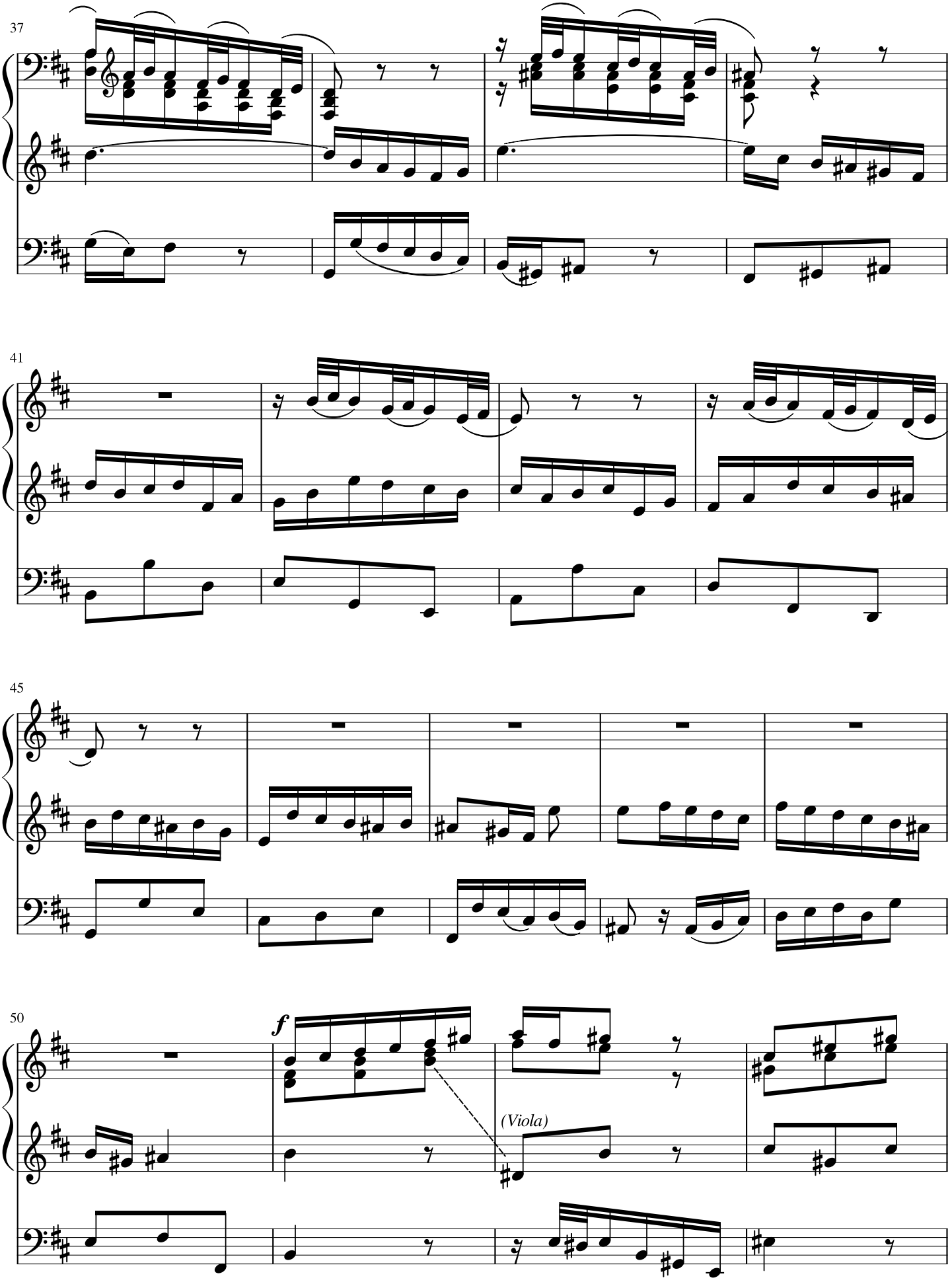
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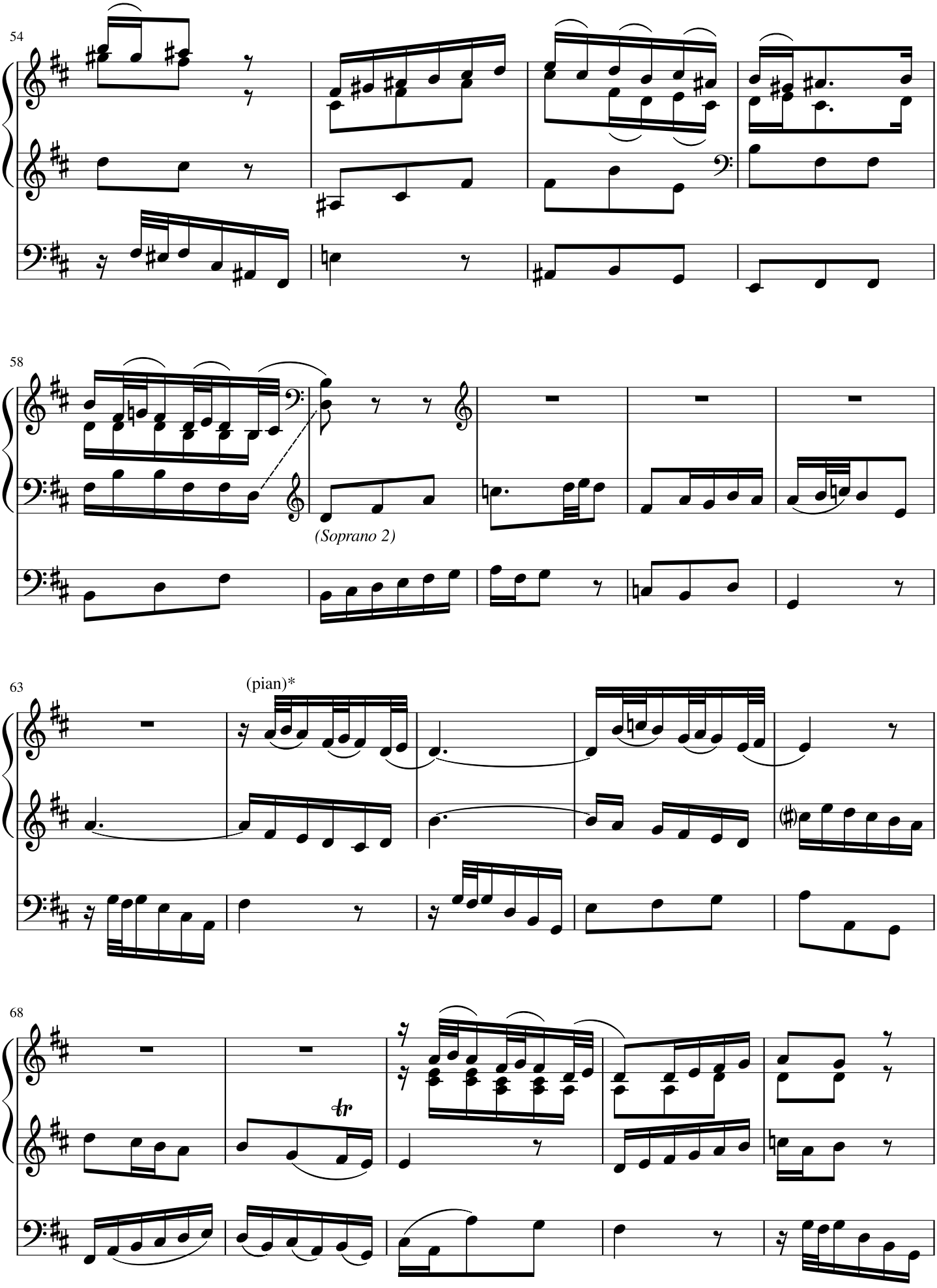
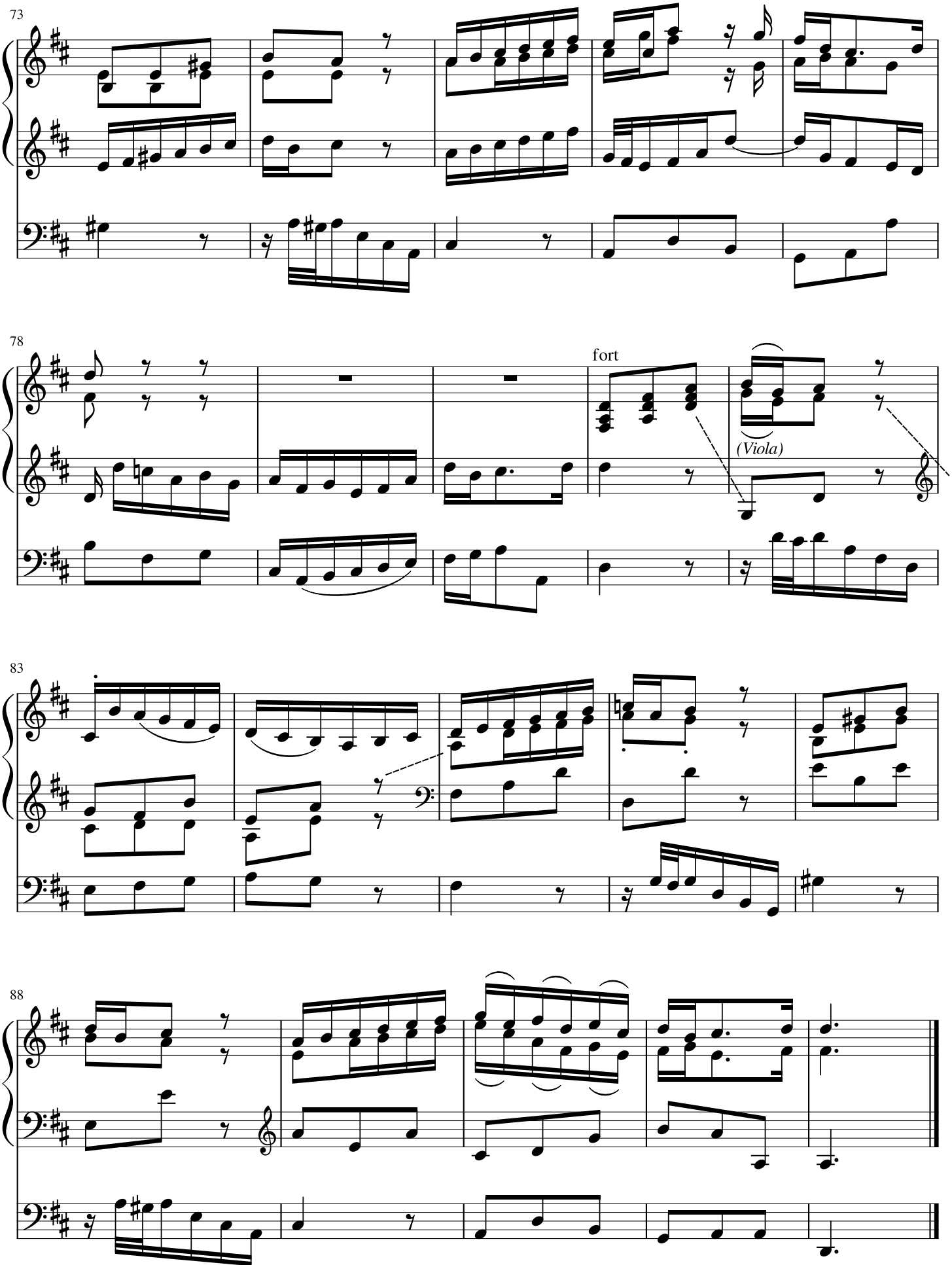
(Viola)

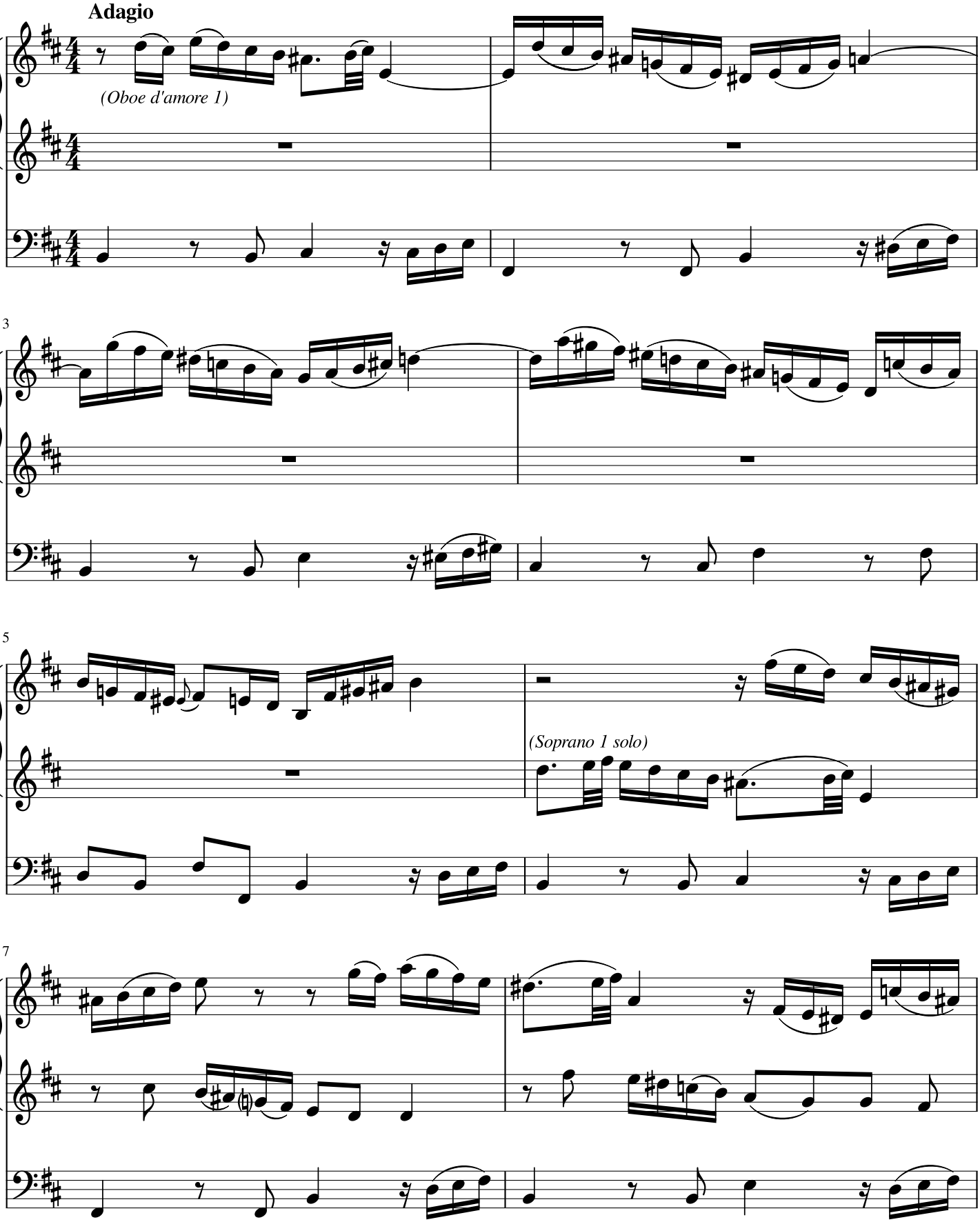


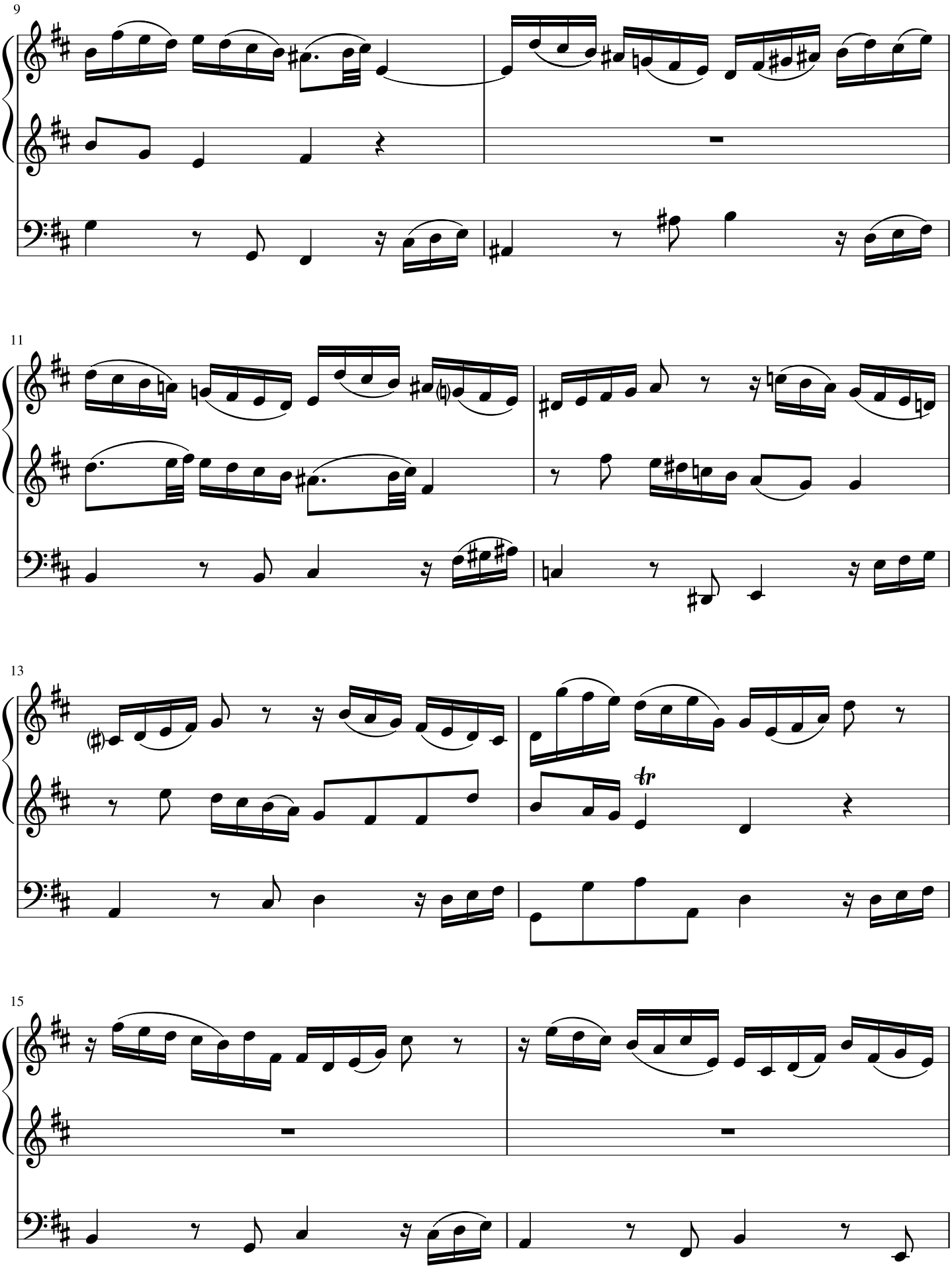
*: manquant dans l'autographe mais vraissemblable, étant donné "fort" mes. 81
missing in the autograph but likely, given "fort" bar 81



Sequitur Soprano 1 et Oboe 1 da Amore Solo.

Quia respexit

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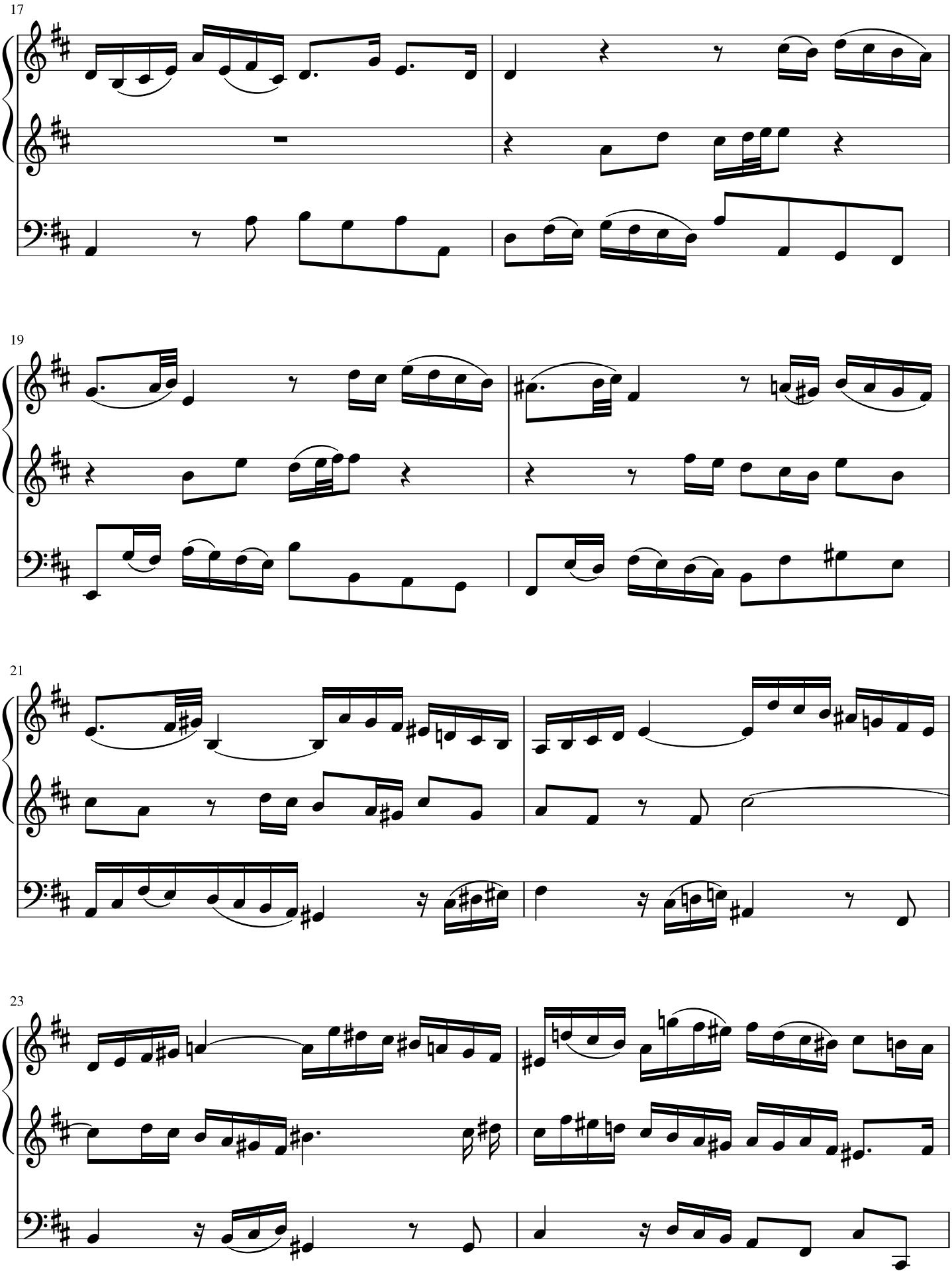
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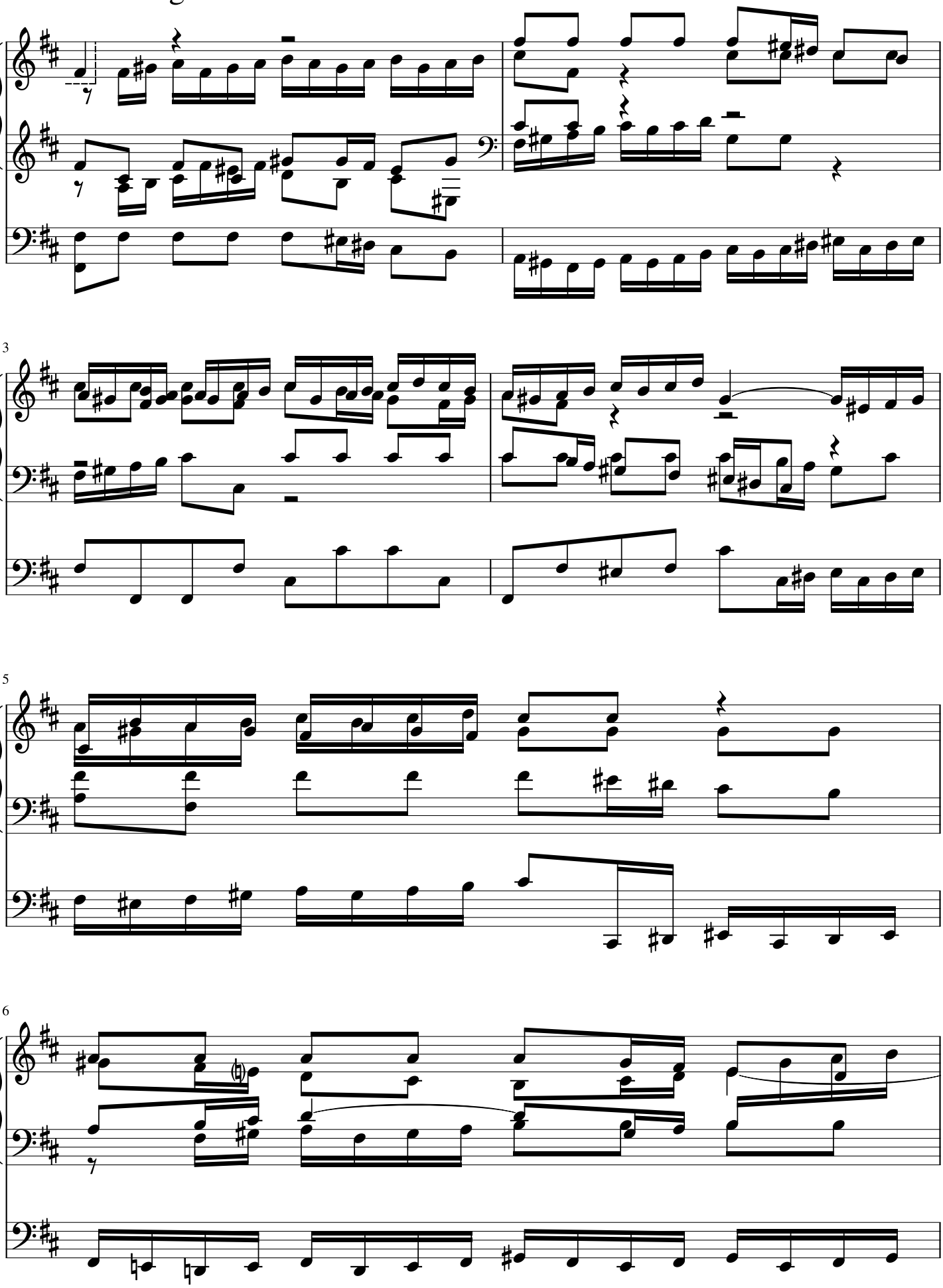
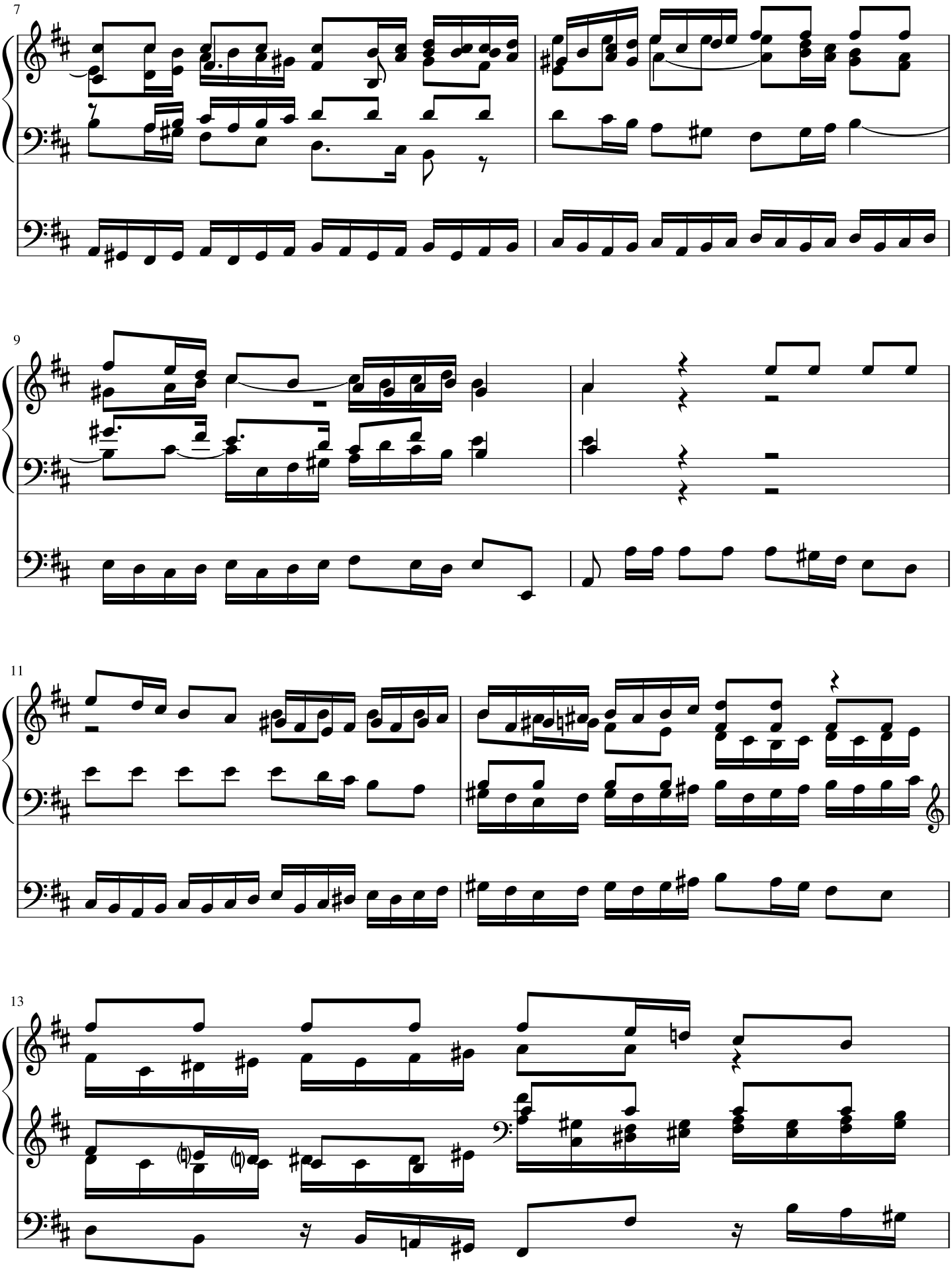
Omnes generationes

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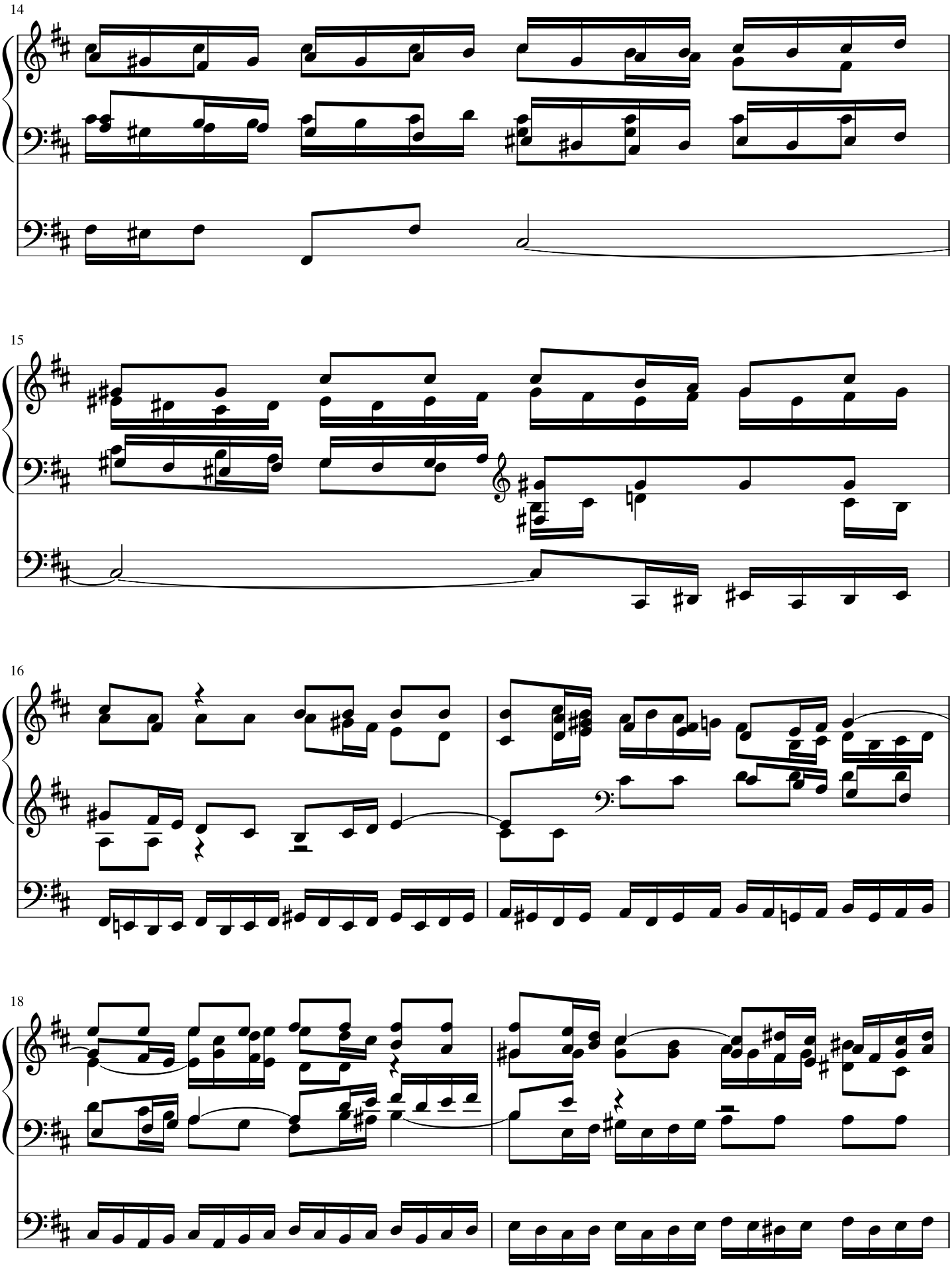
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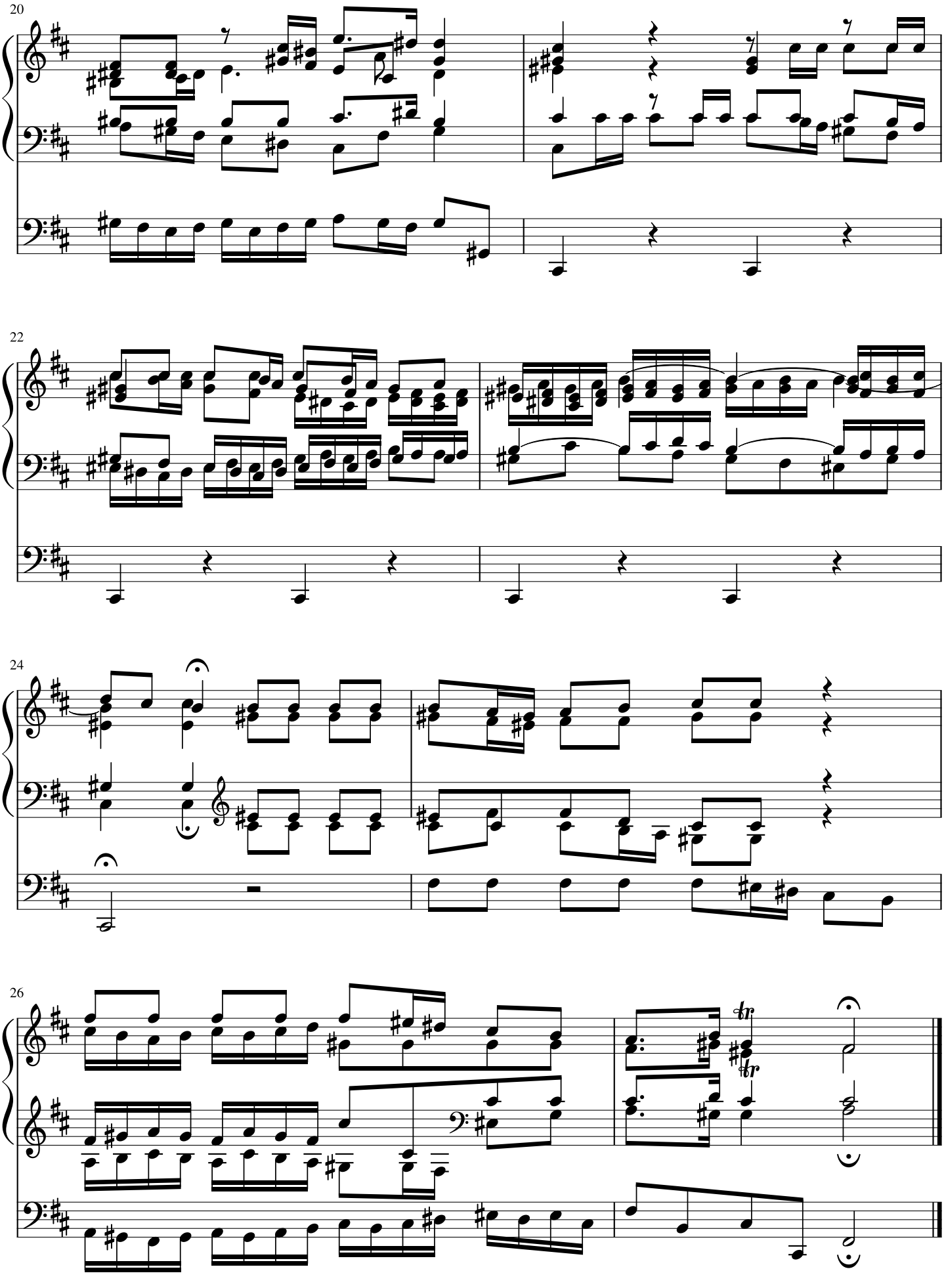
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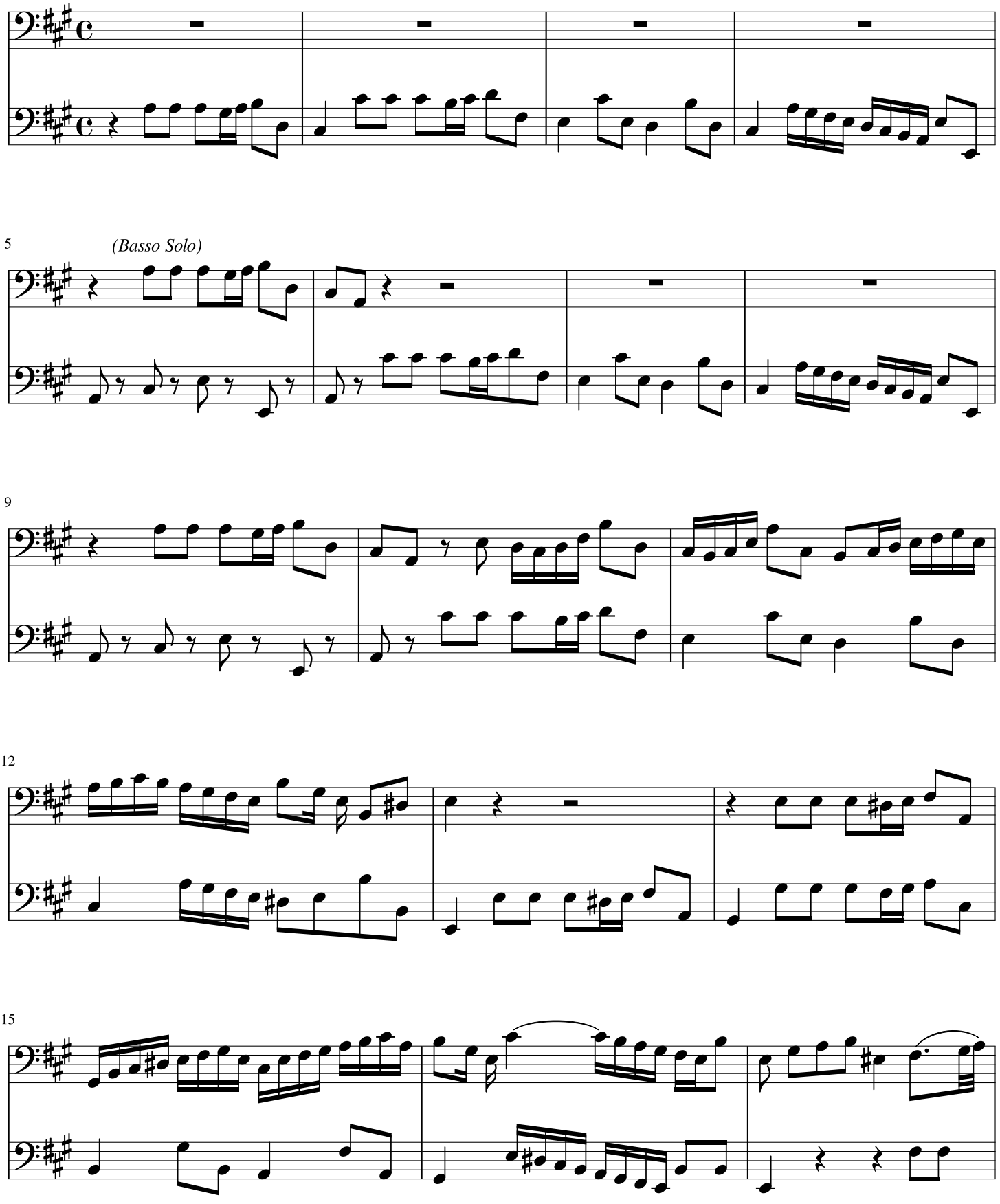
Quia fecit mihi magna



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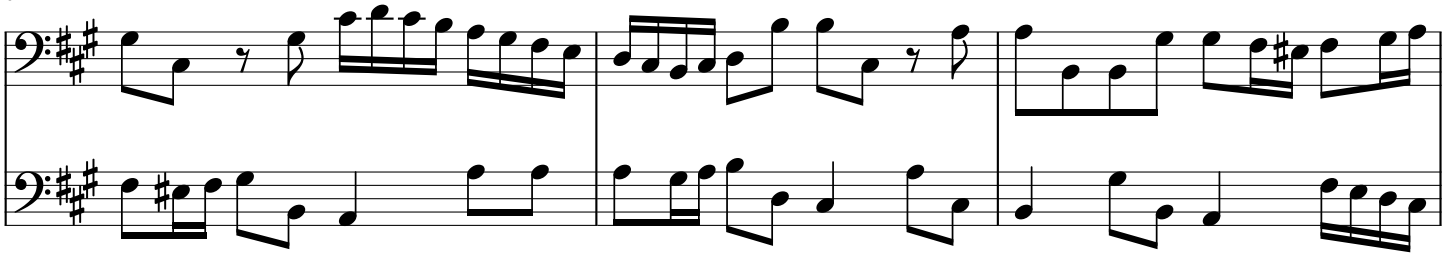

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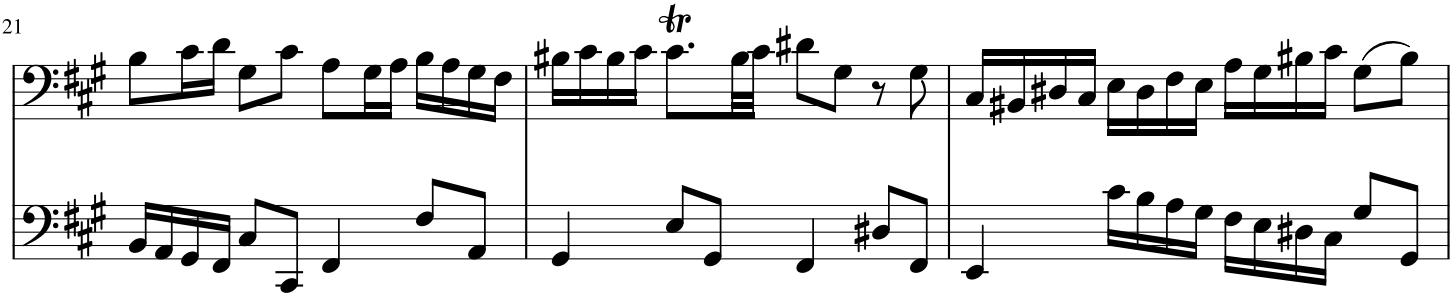

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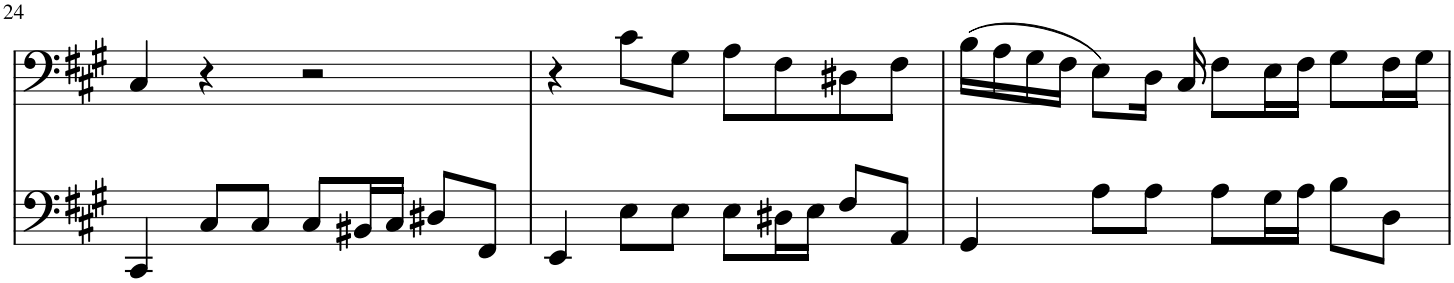

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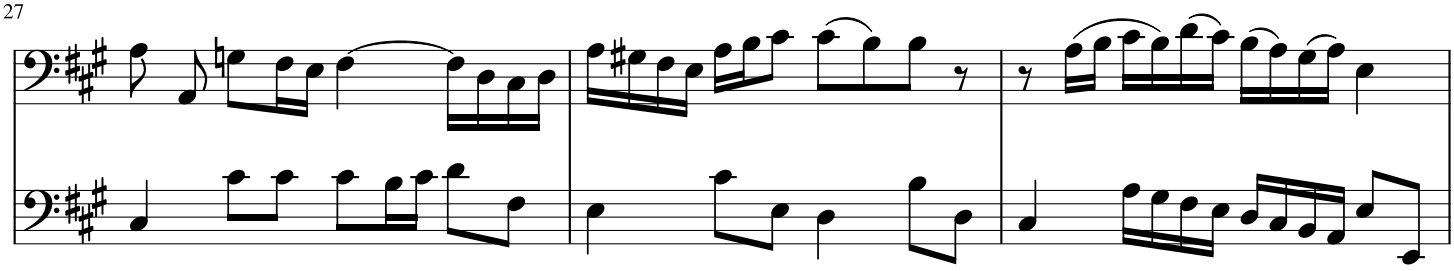

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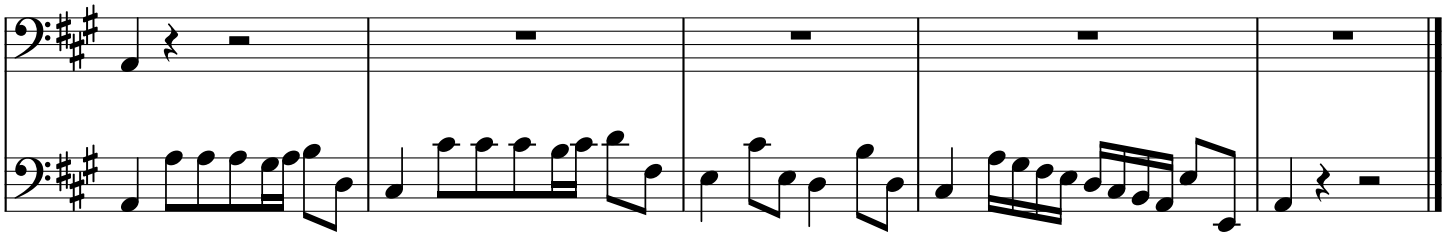


Sequitur
Et Misericordia

Et misericordia

4 mains - 4 pieds / 4 hands - 4 feet

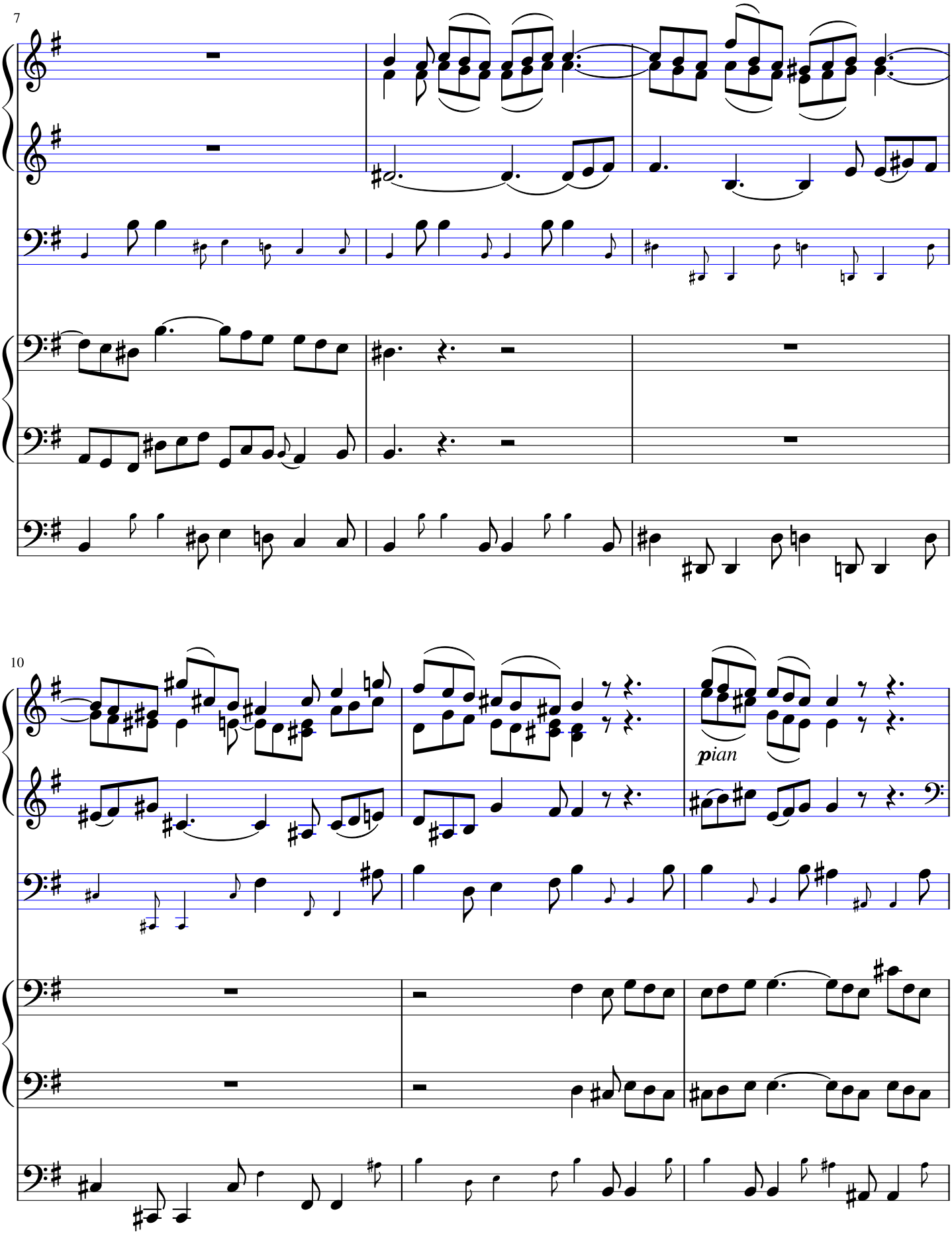
(Violino 1 con sordino, Traverso 1
Violino 2 con sordino, Traverso 2)

(Viola con sordino)

4

4' *(Alto)*

4' *(Tenore)*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10
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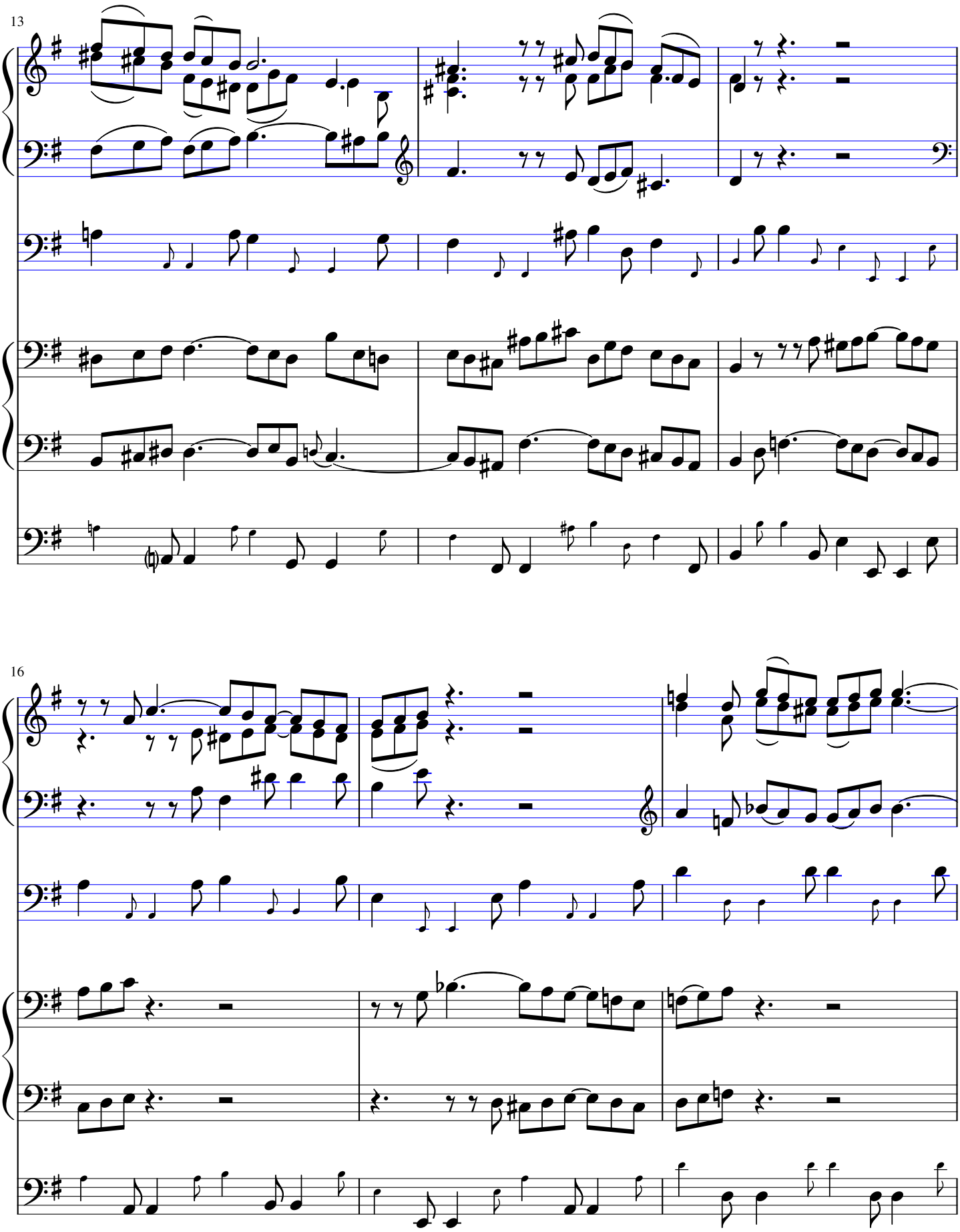
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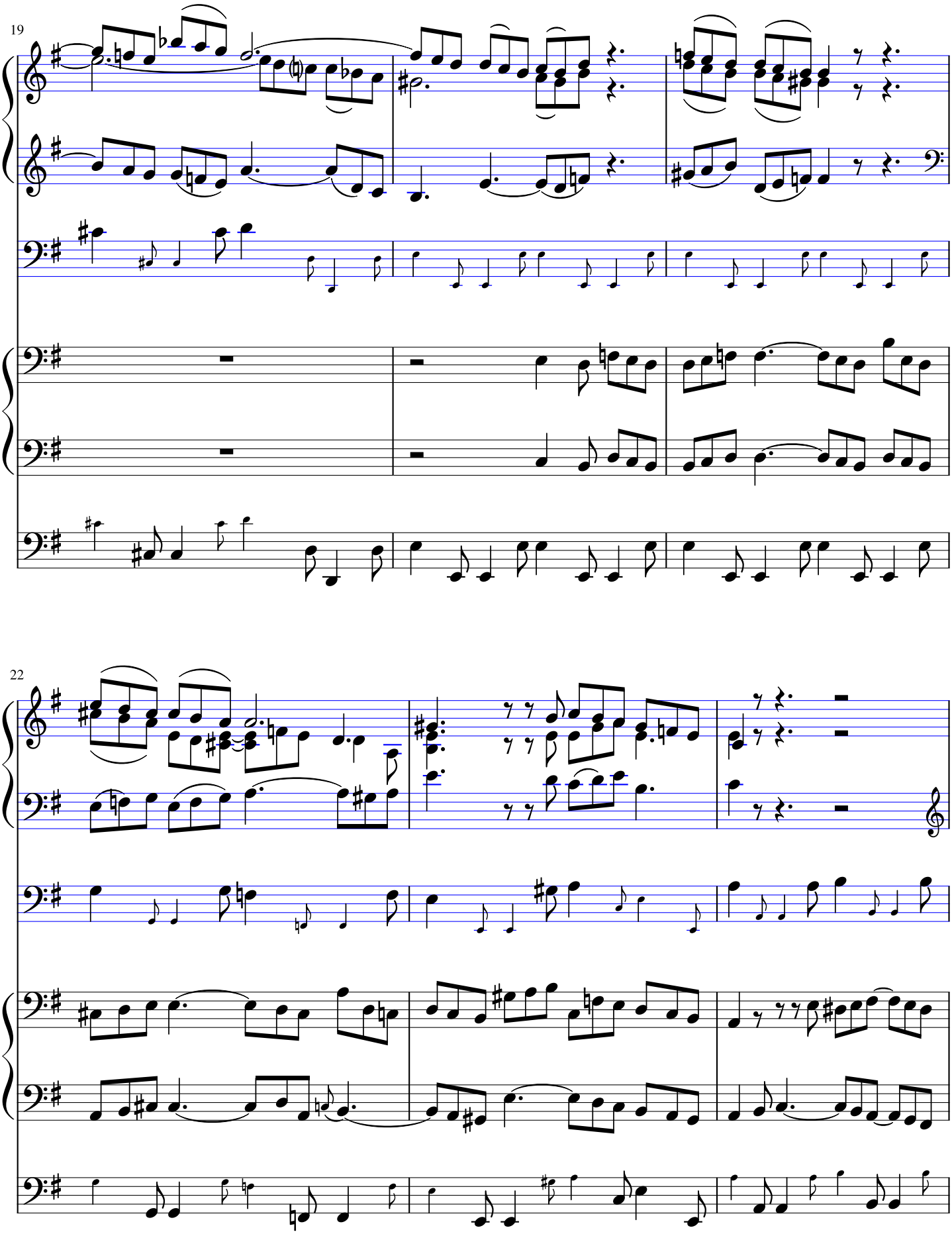
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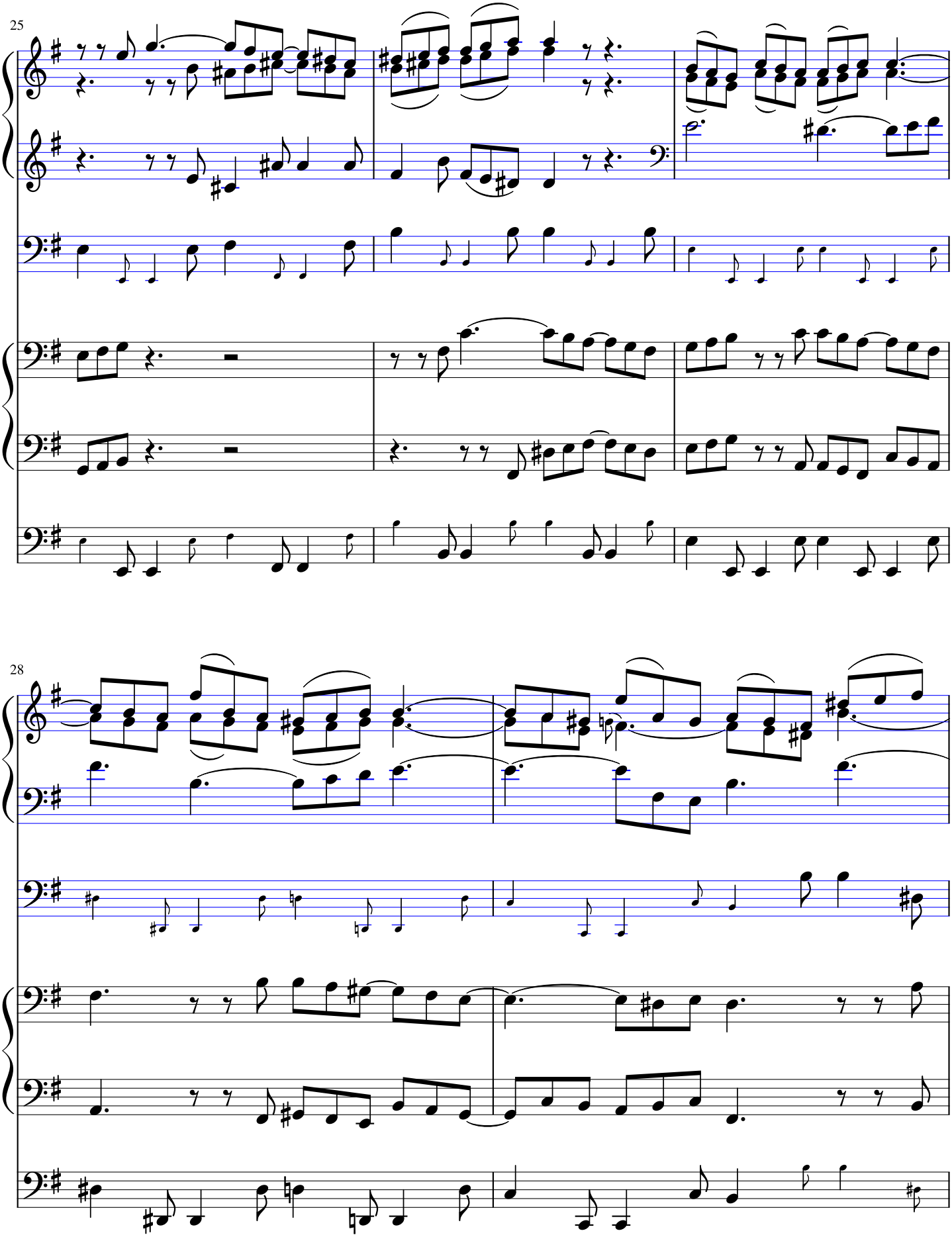

25
28

30

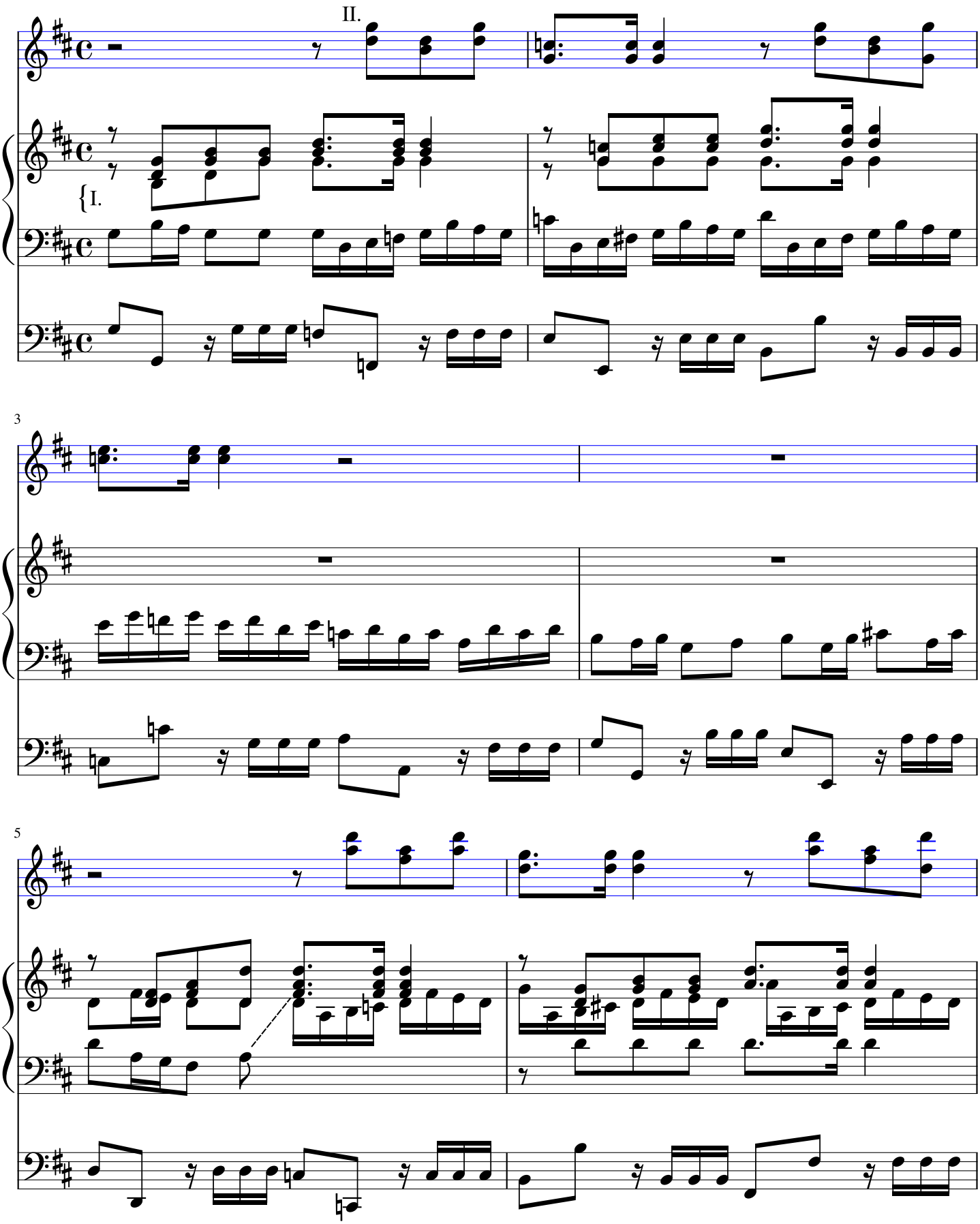
f

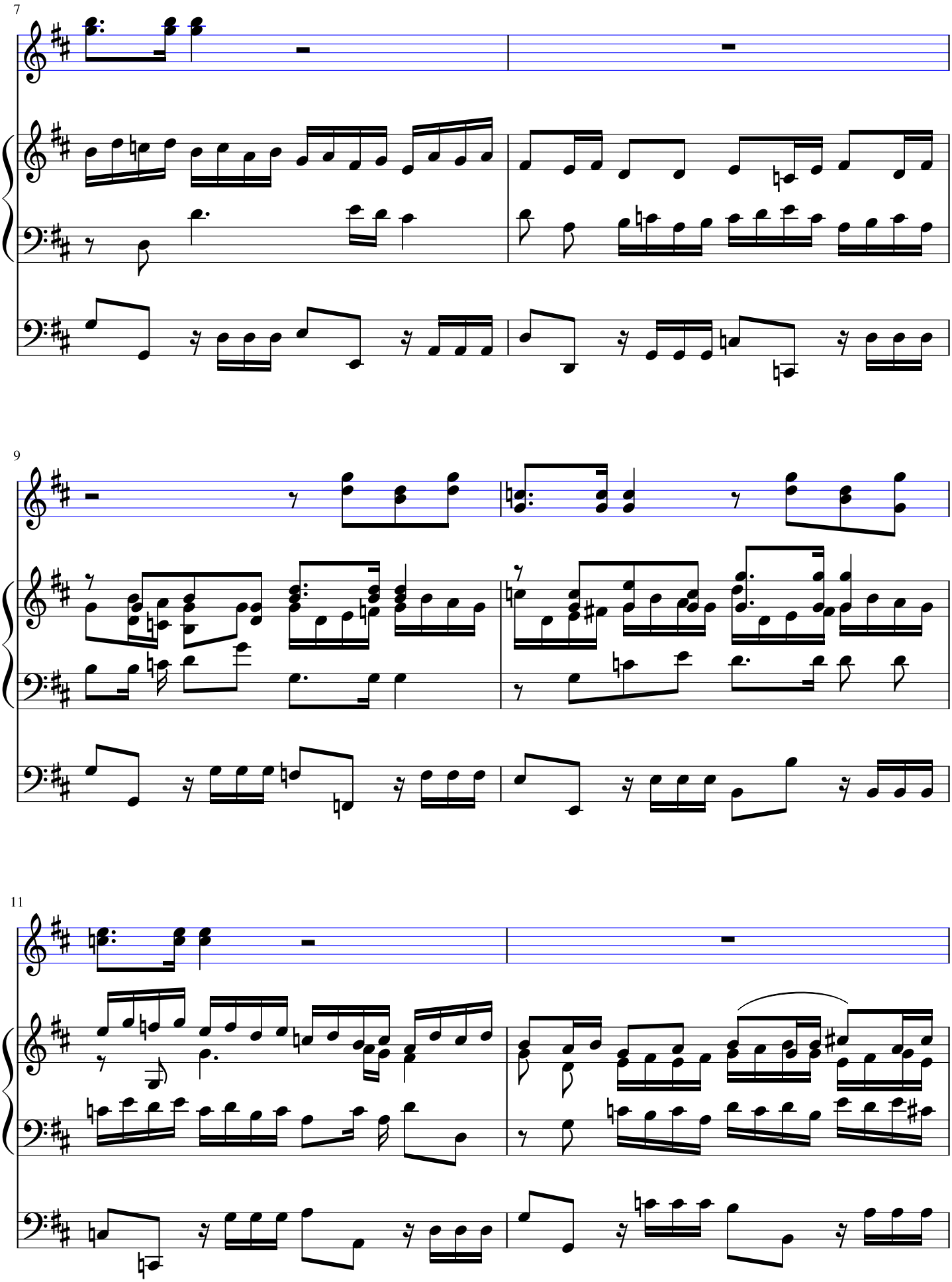
33

Sequitur Fecit potentiam
Tutti

Fecit potentiam

3 mains / 3 hands

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9
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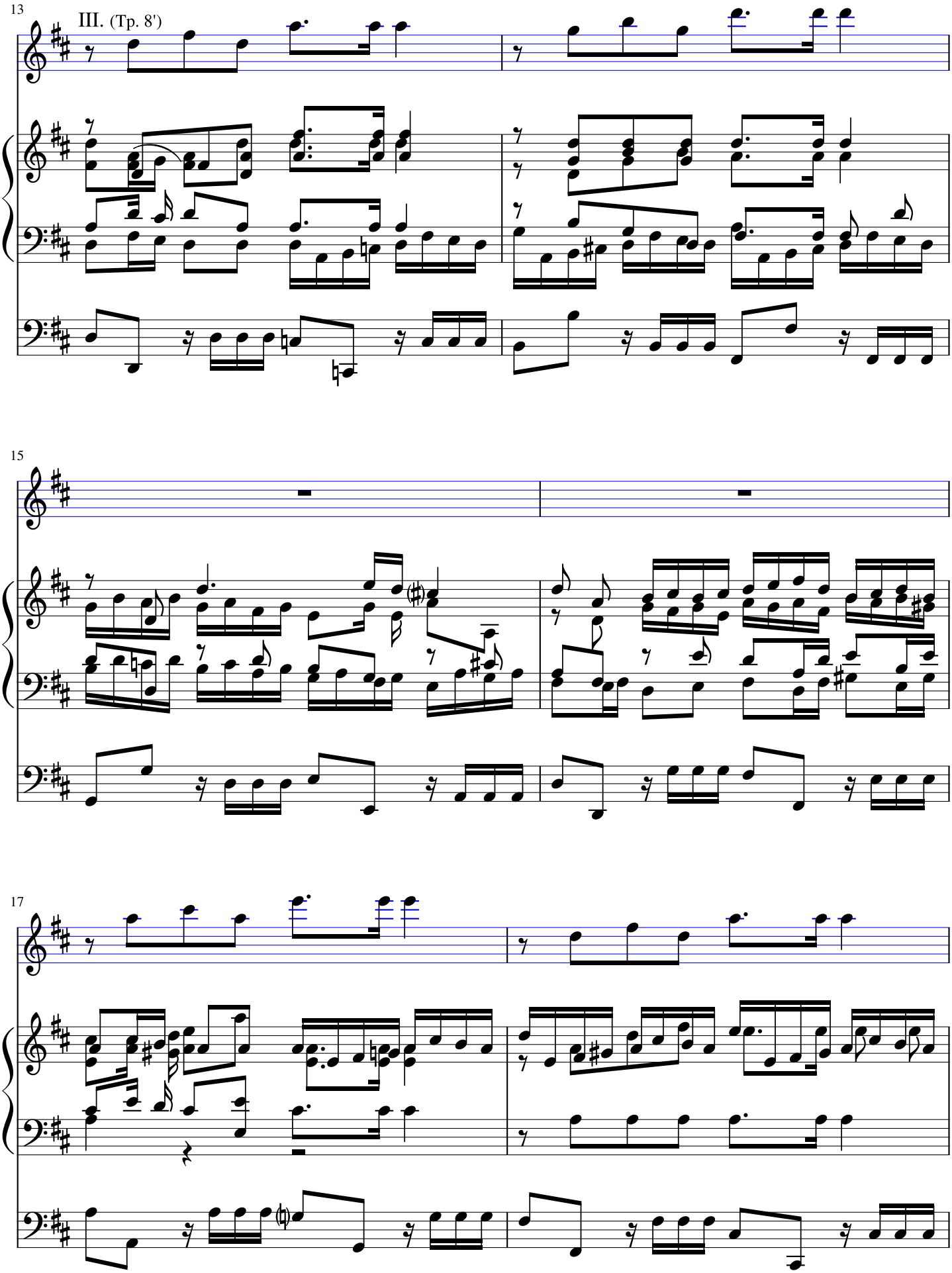
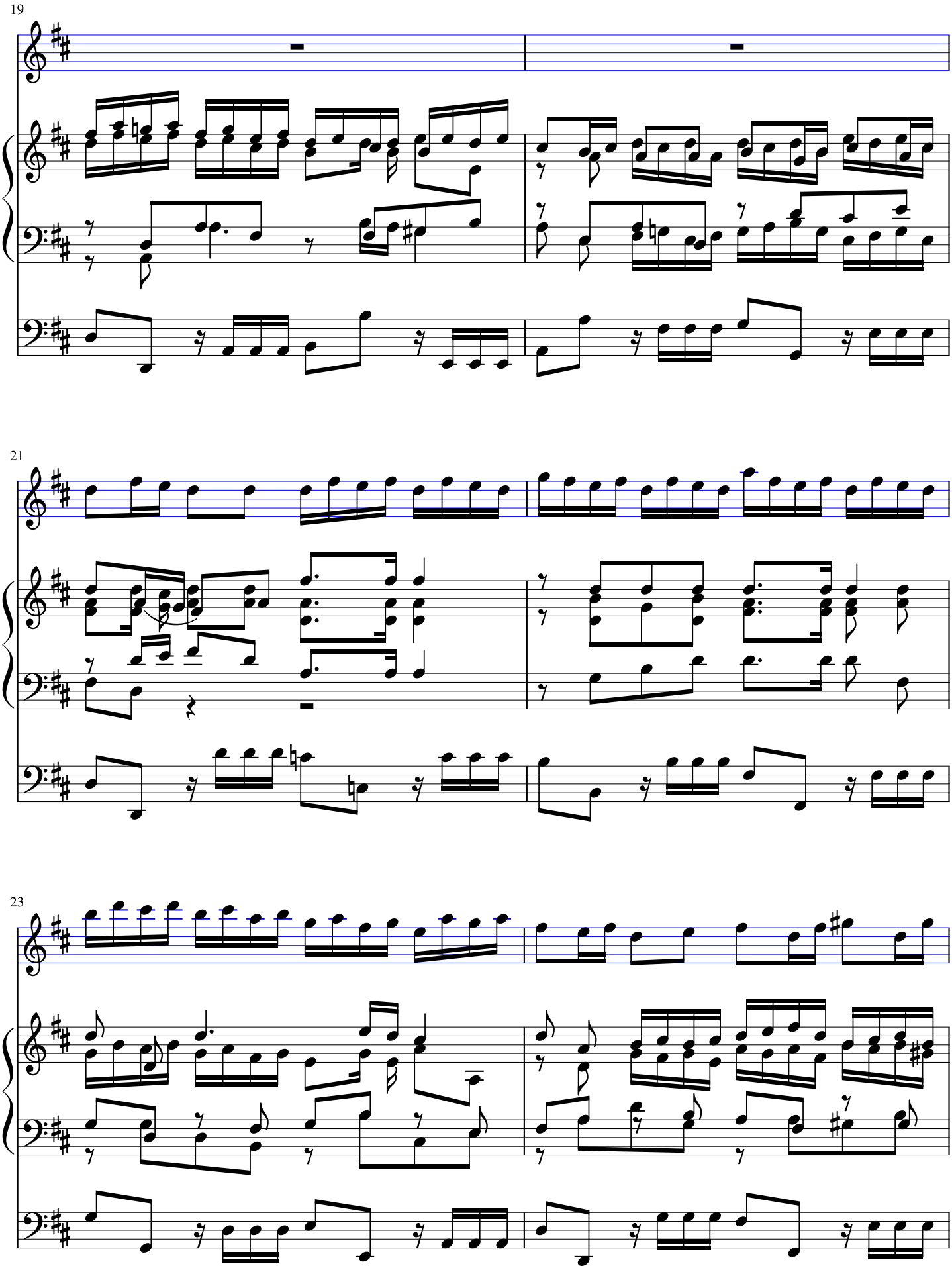

13
III. (Tp. 8')
15
17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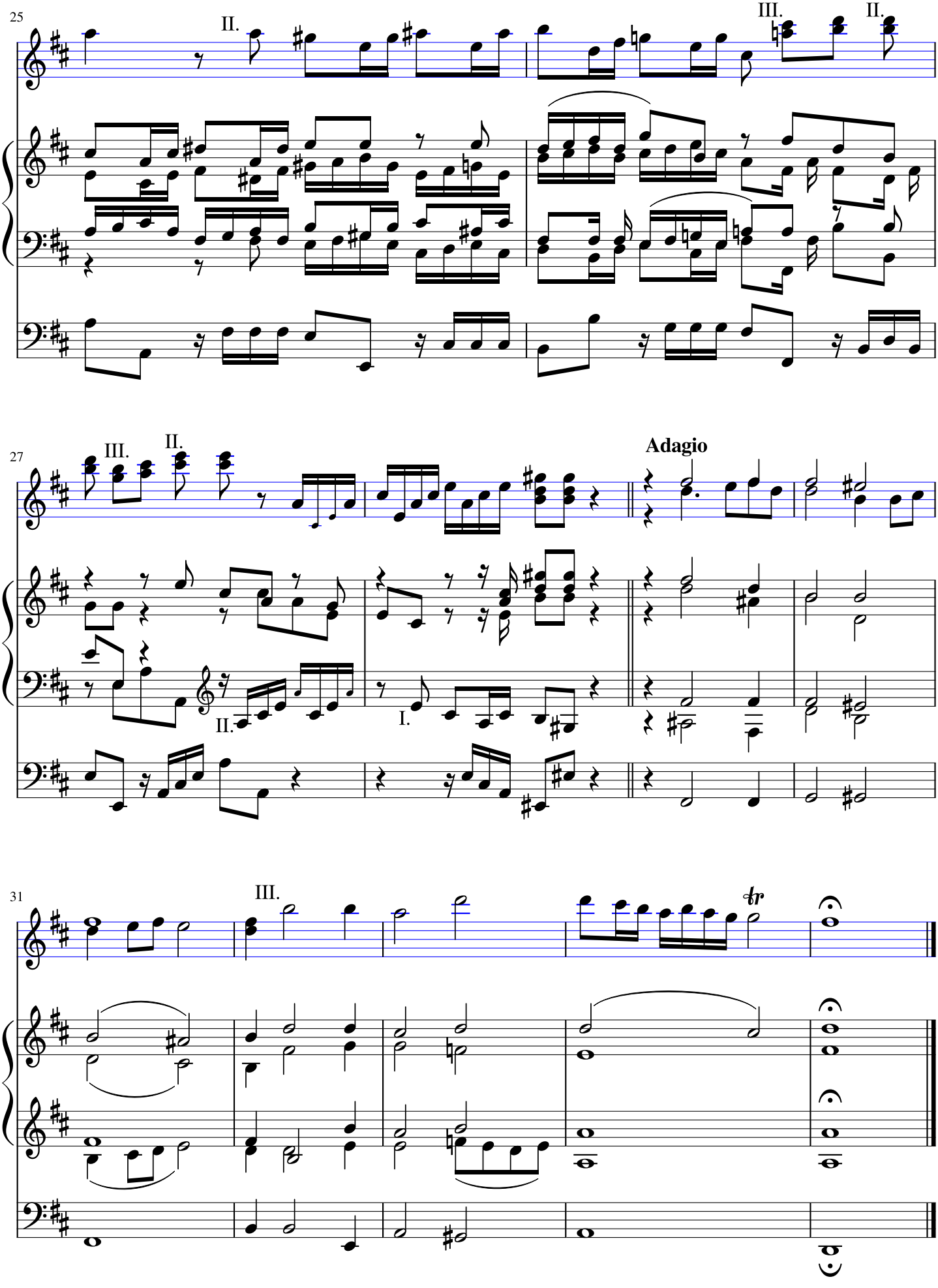
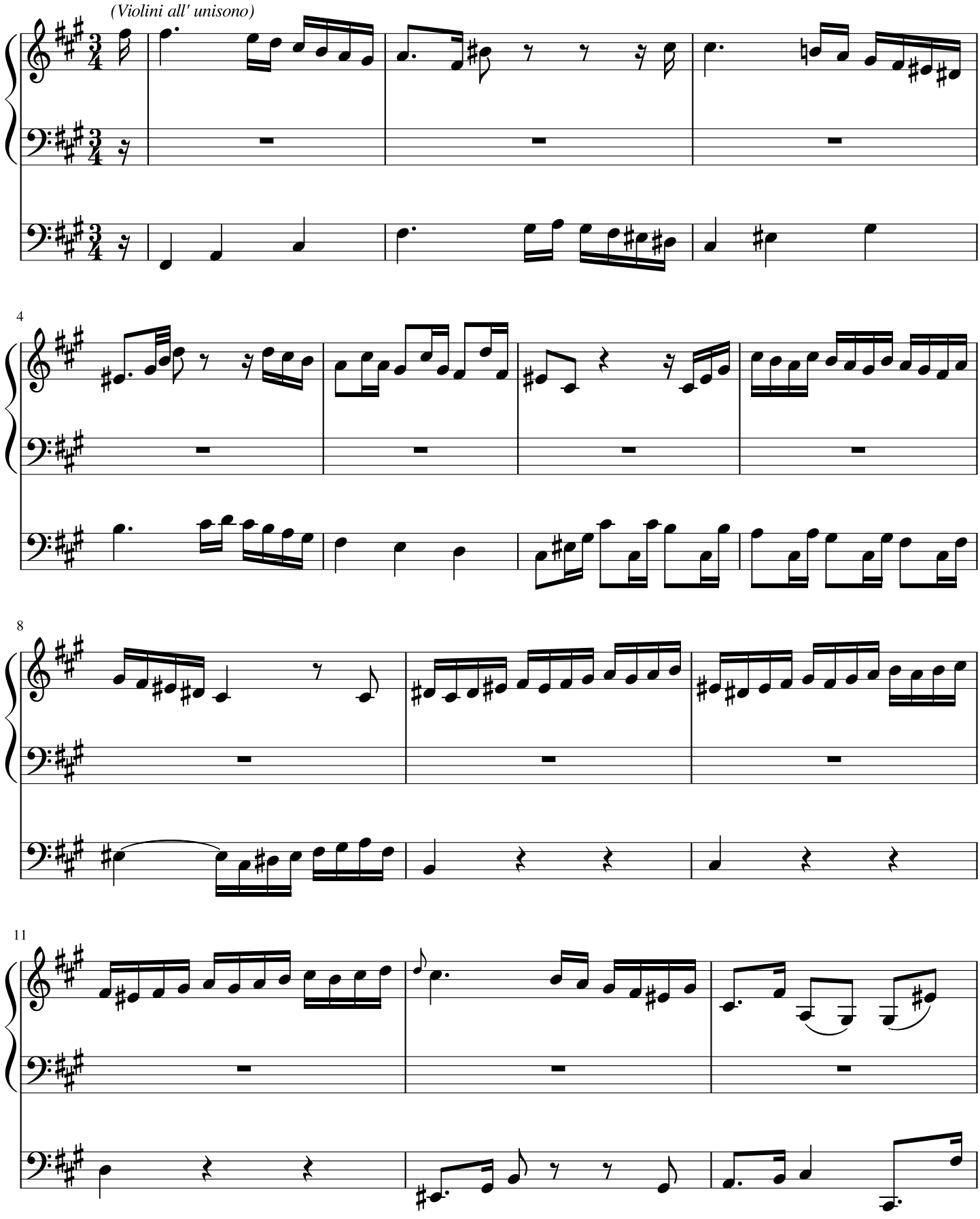
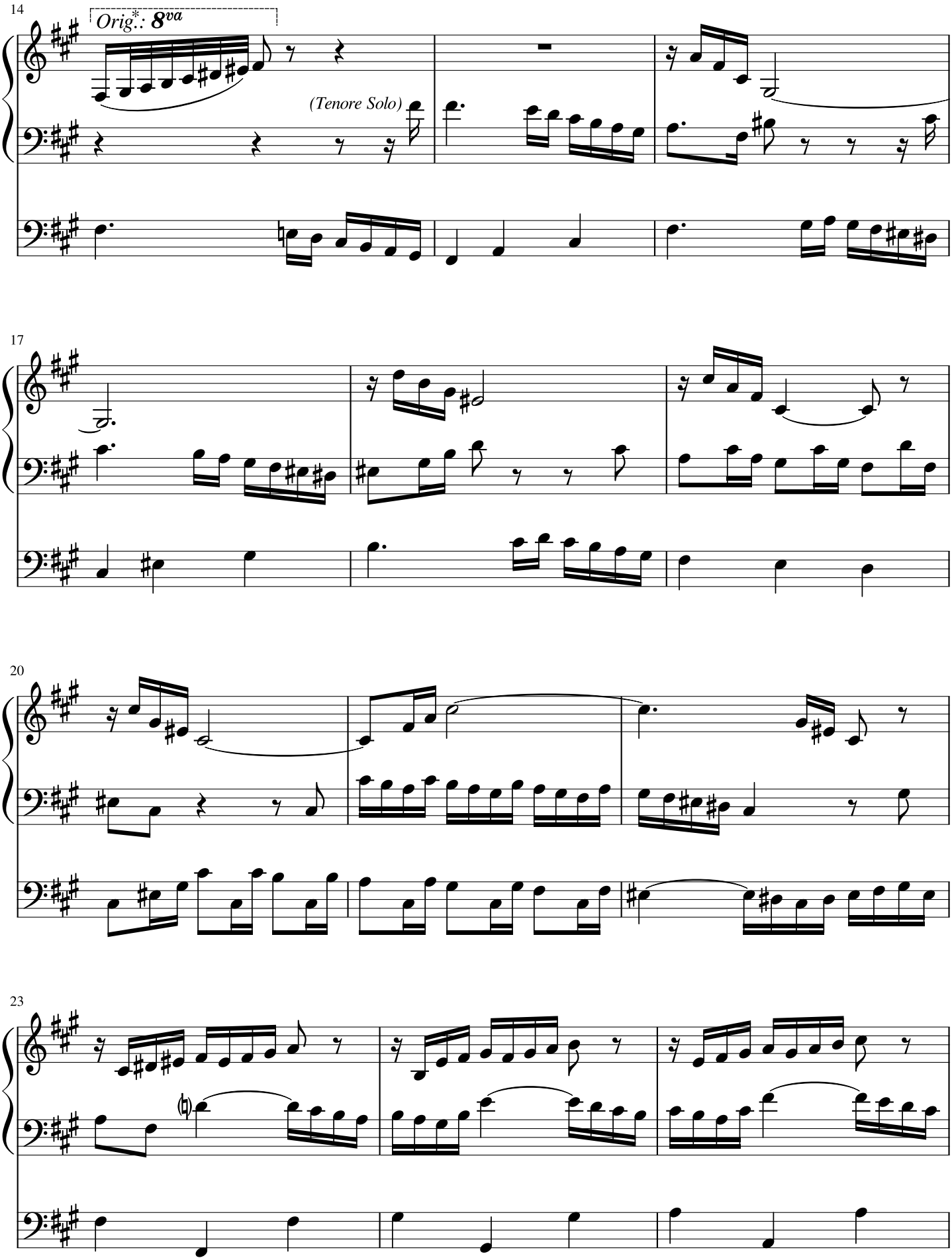

25
II.
III.
II.
27
III.
II.
Adagio
II.
I.
31
III.
tr

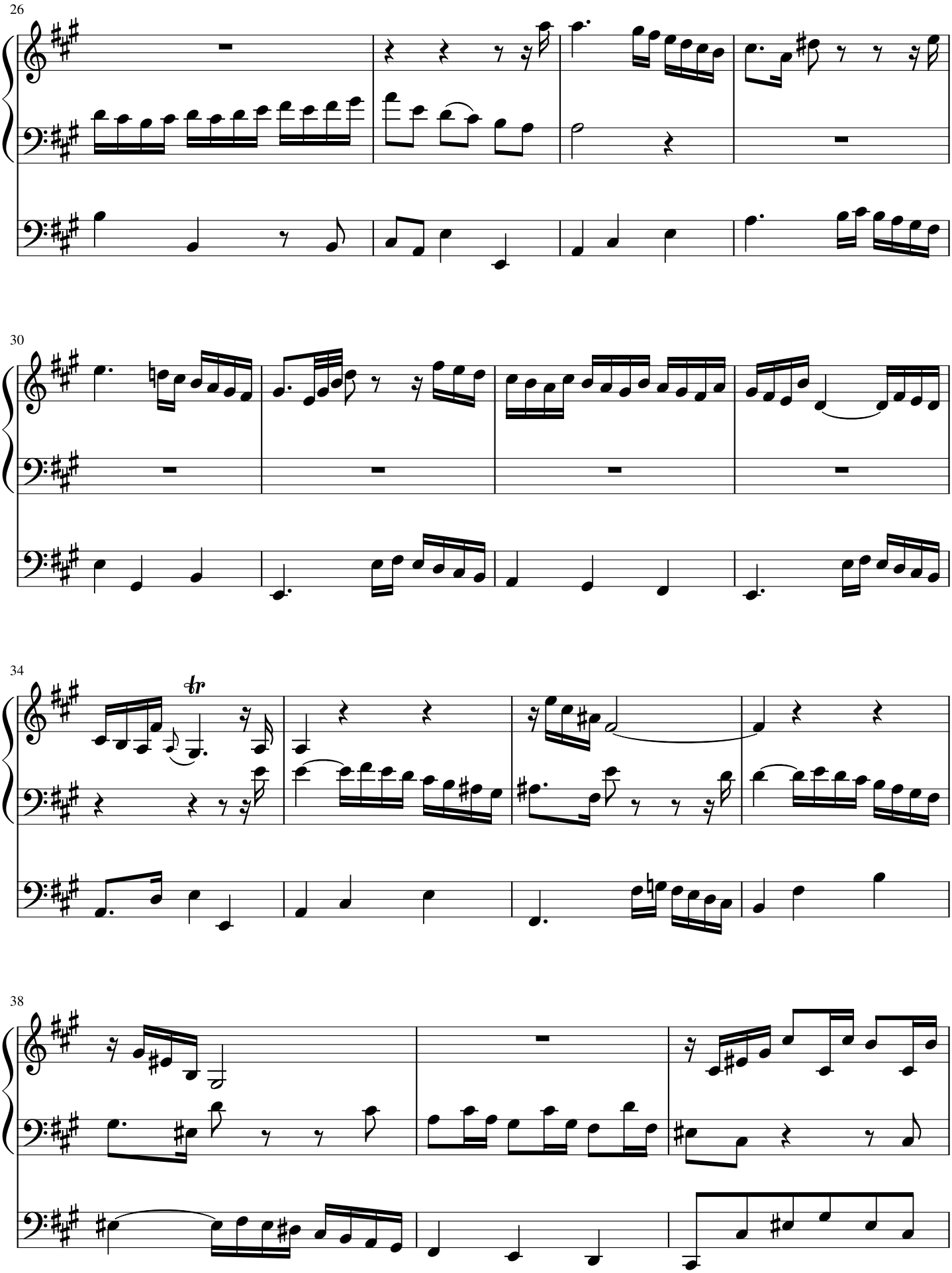
Deposuit





*: Le Fa# du bas n'est pas jouable au violon; l'original est une octave plus haut

*: Lower F# out of violin range; original version one octave higher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tr
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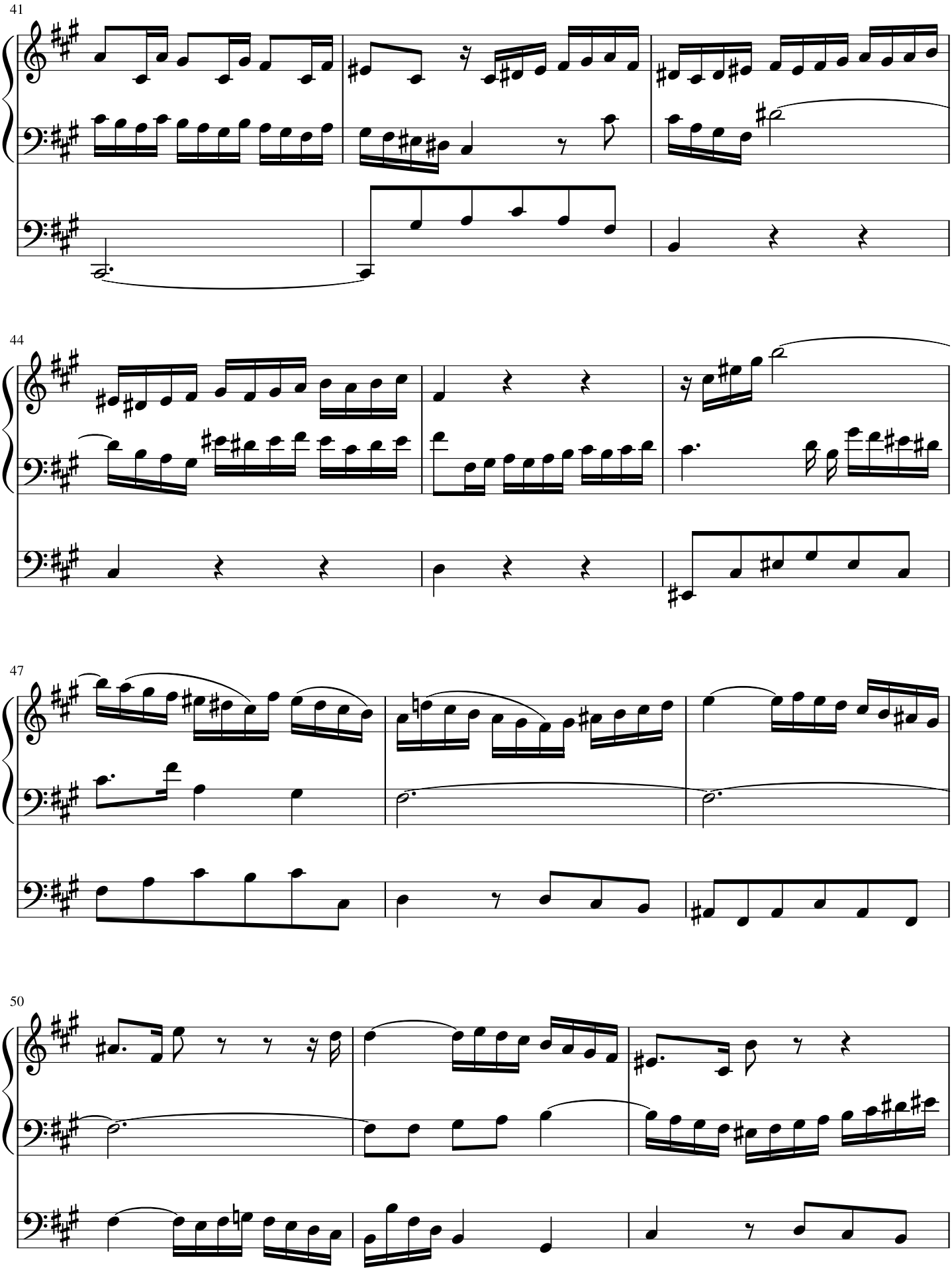
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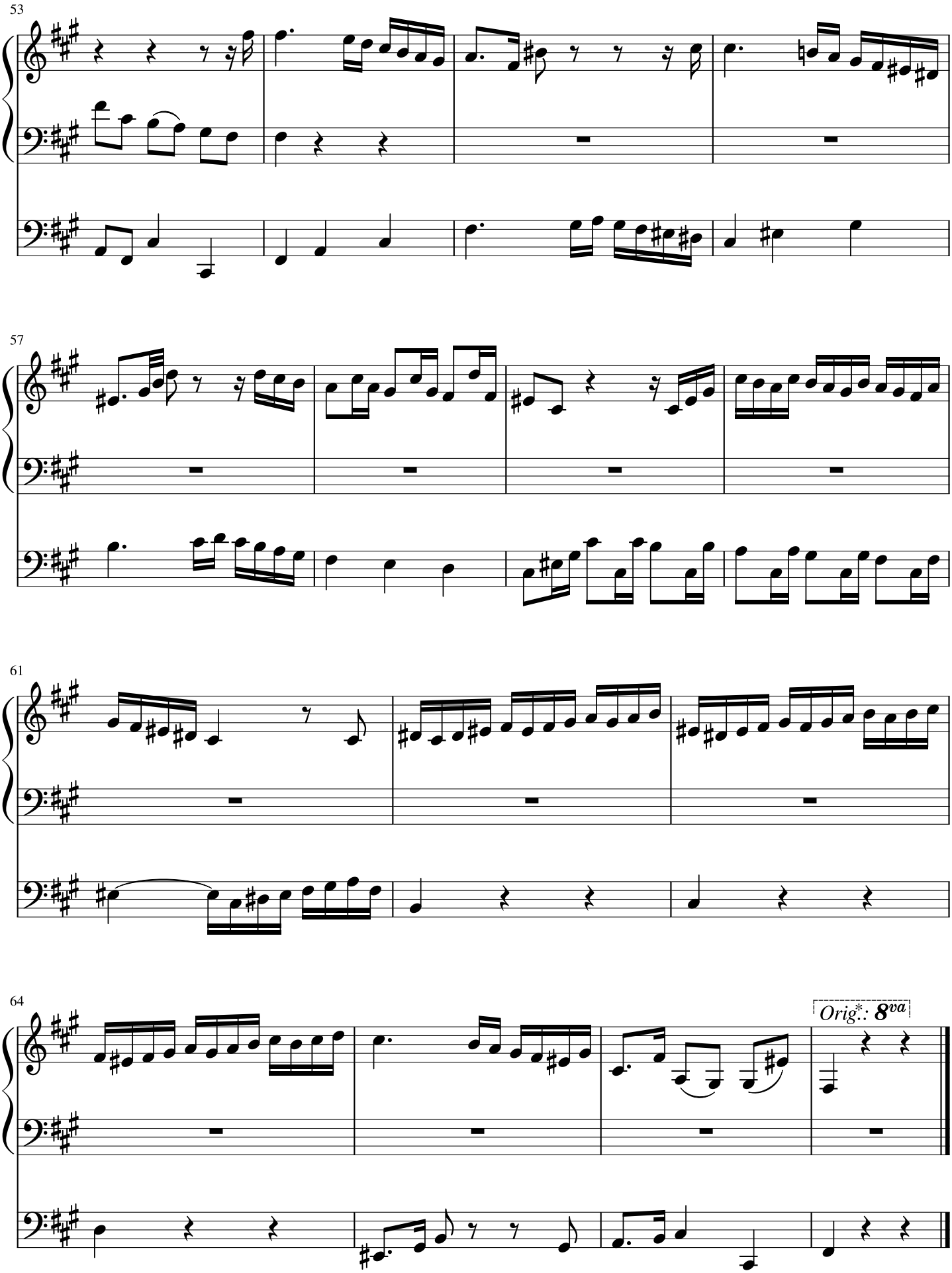
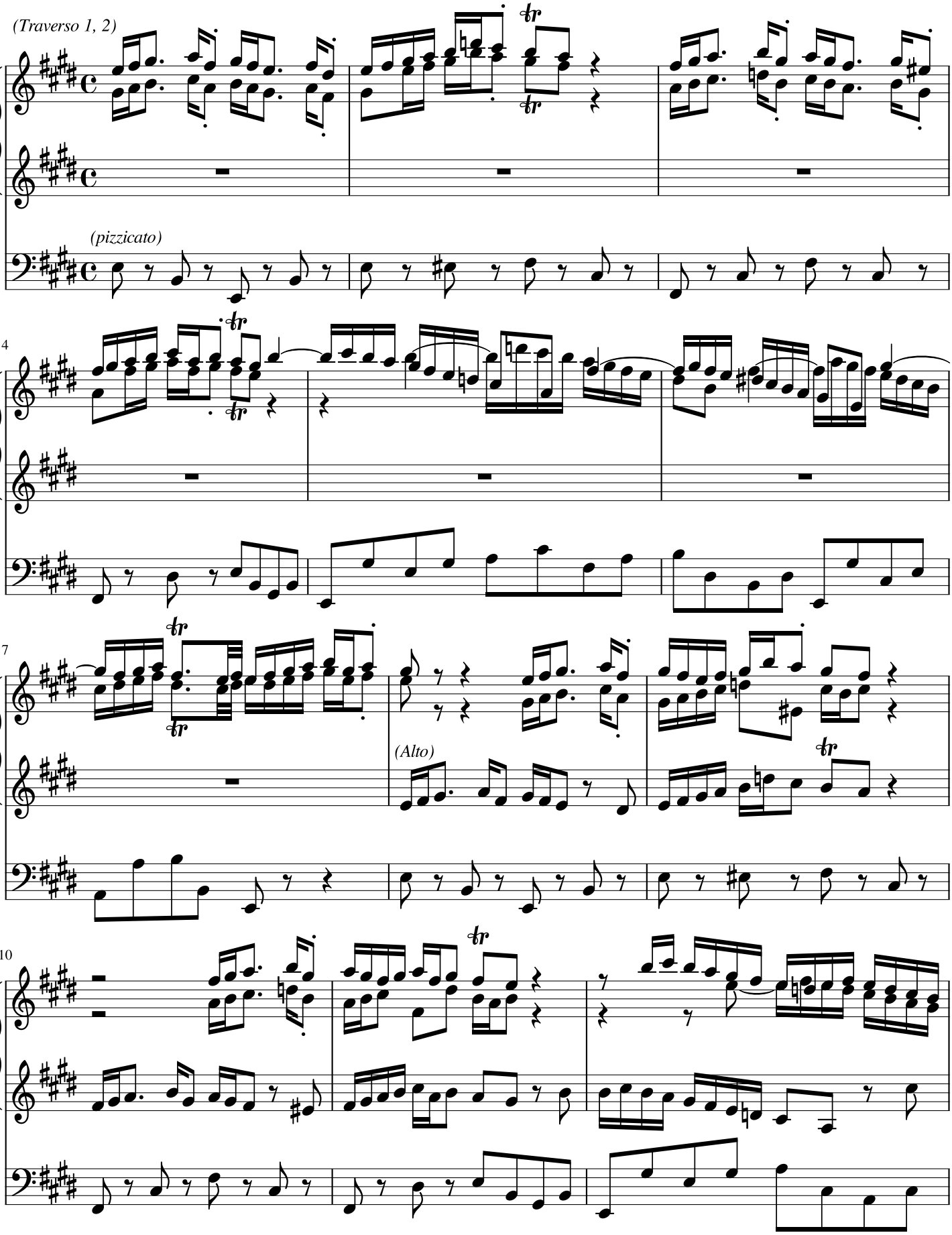
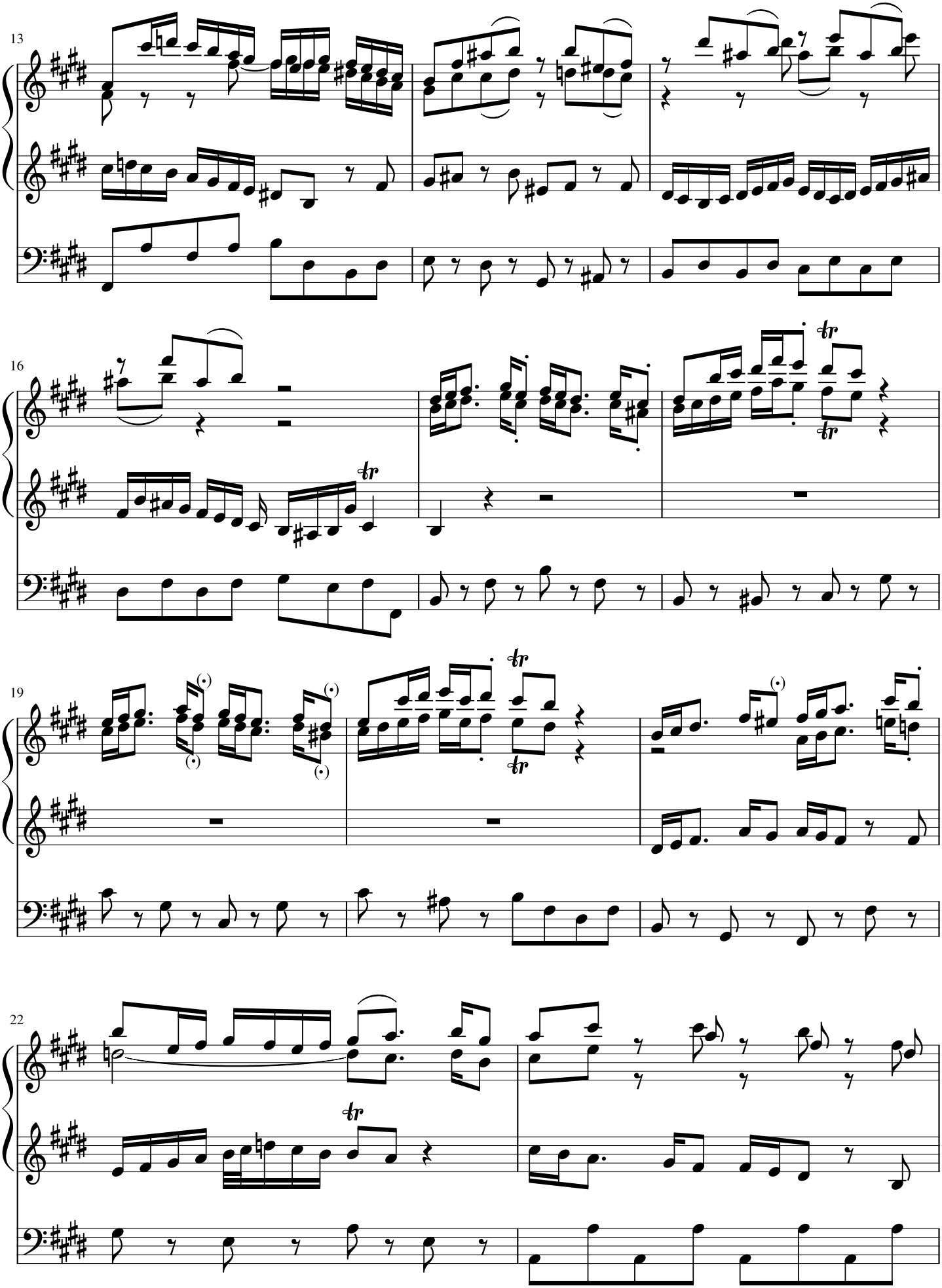
44
47
50



*: idem mes./bar 14

Esurientes

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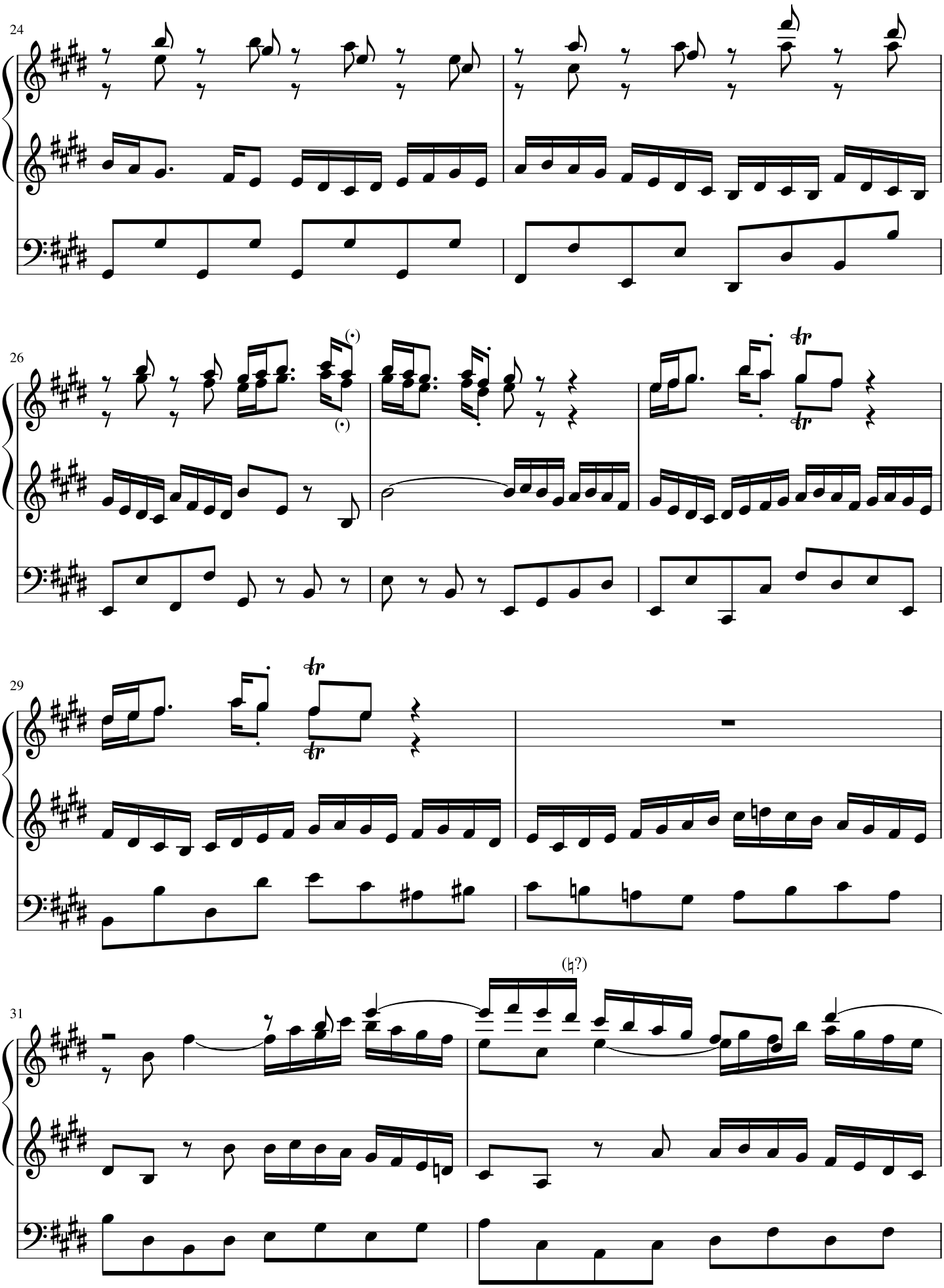
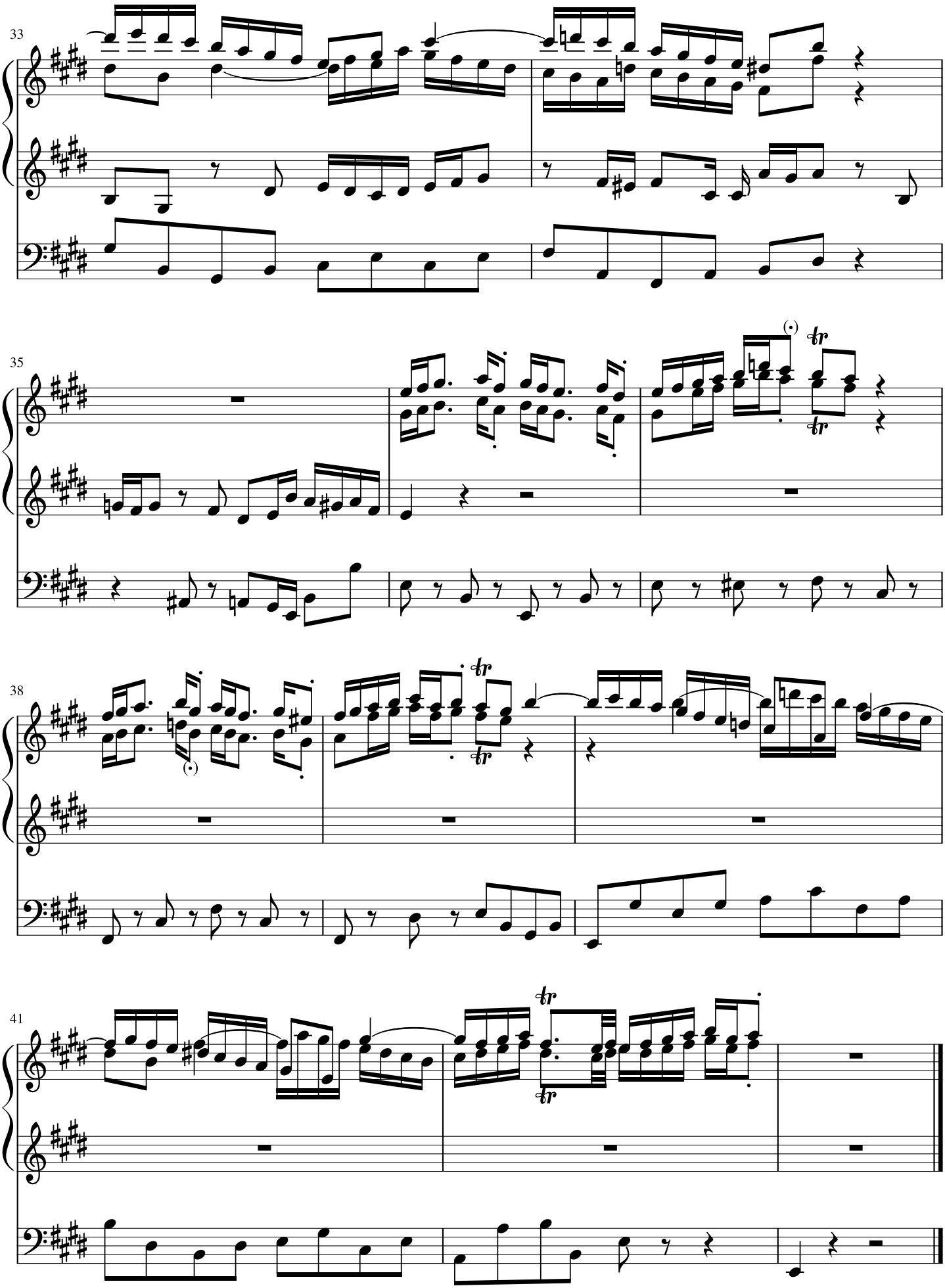
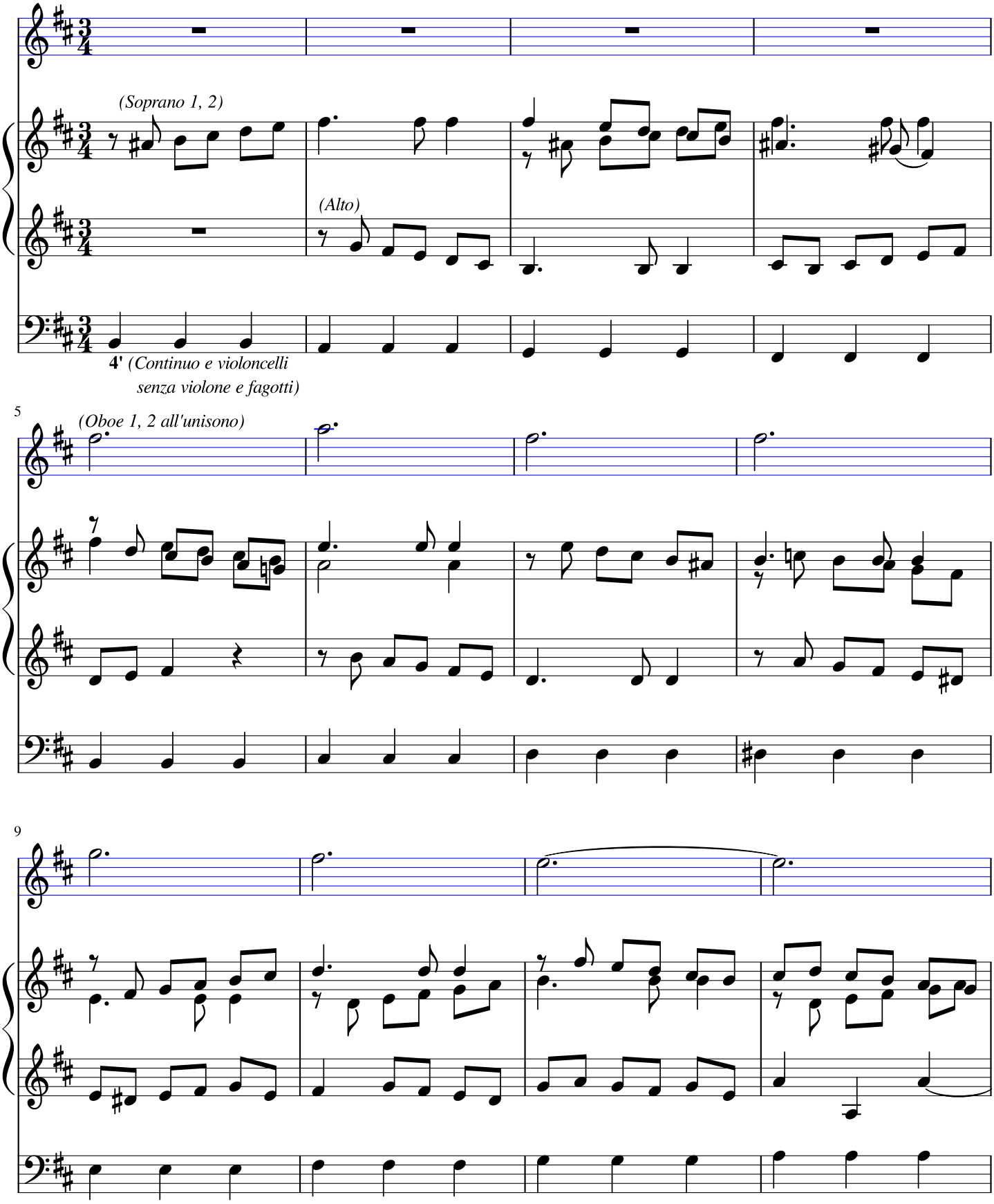

24
26
29
31
(⊙)
(⊙)
tr
tr
tr
(♮?)


33
35
38
41

Suscepit Israel

2 ou 3 mains / 2 or 3 hands



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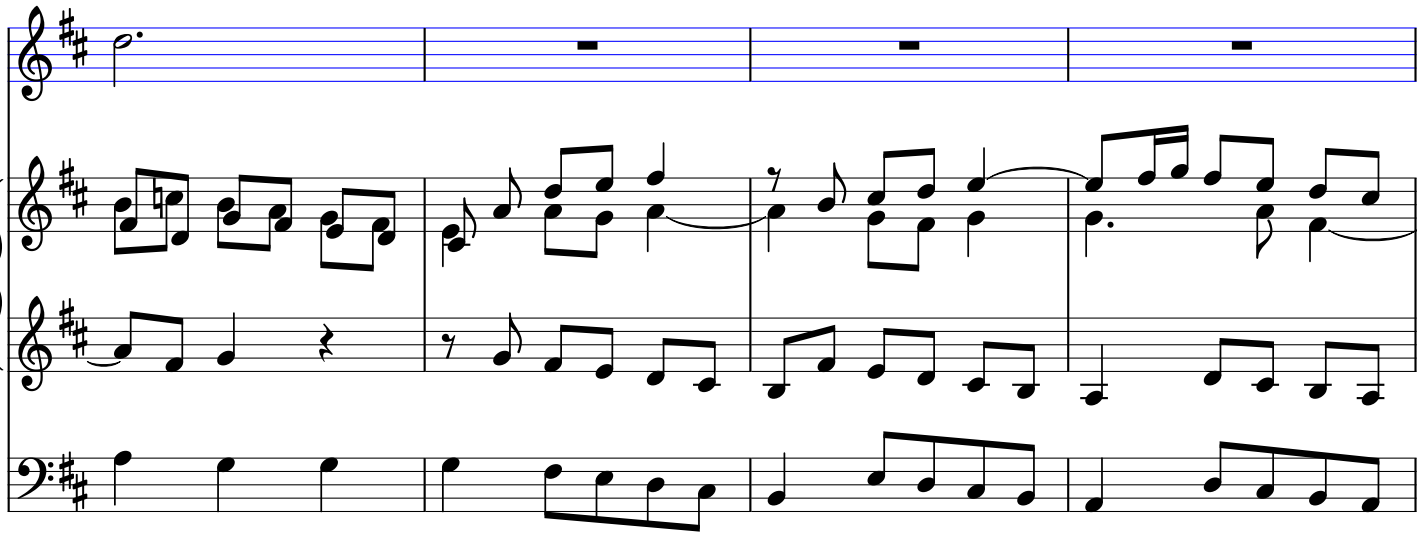

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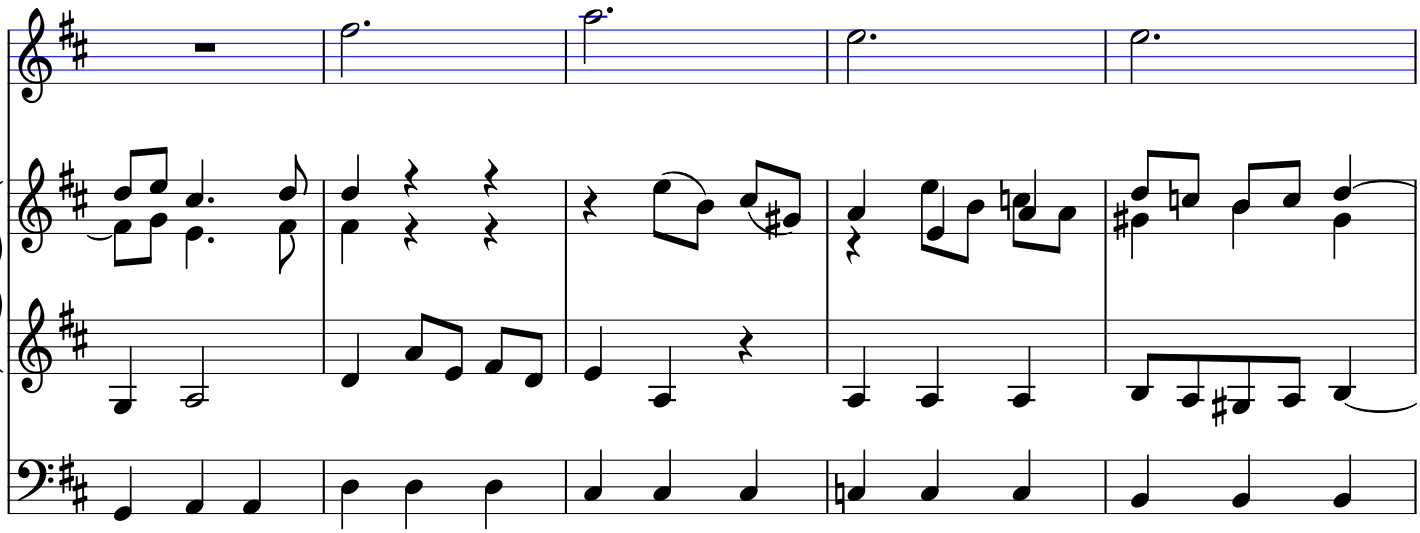

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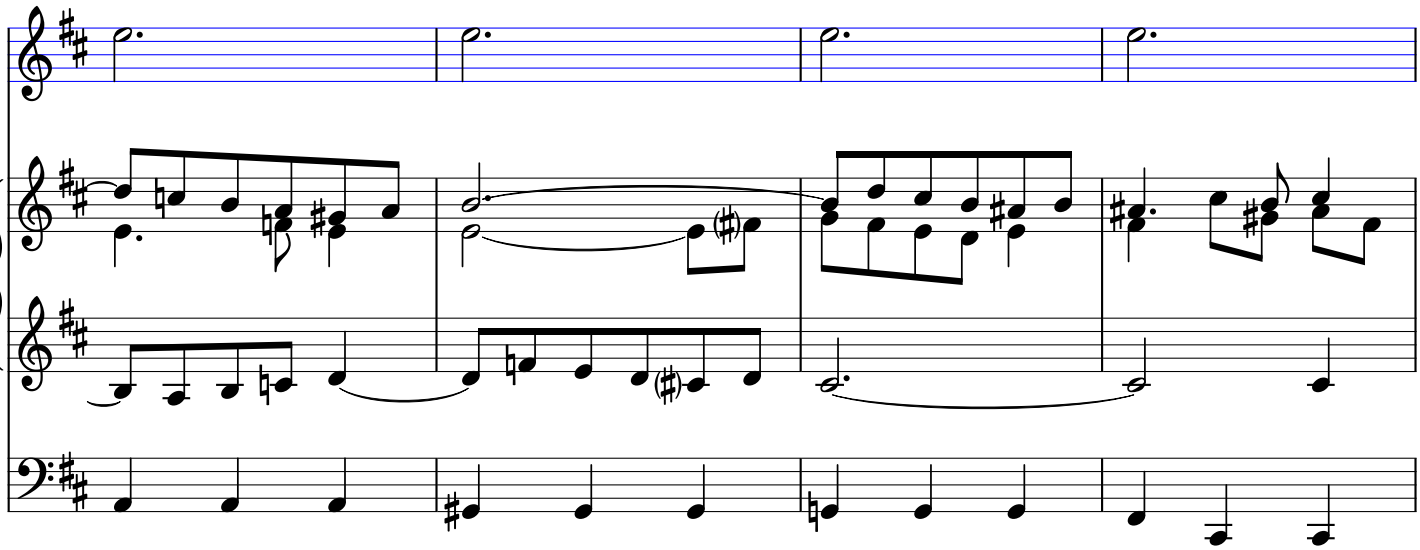

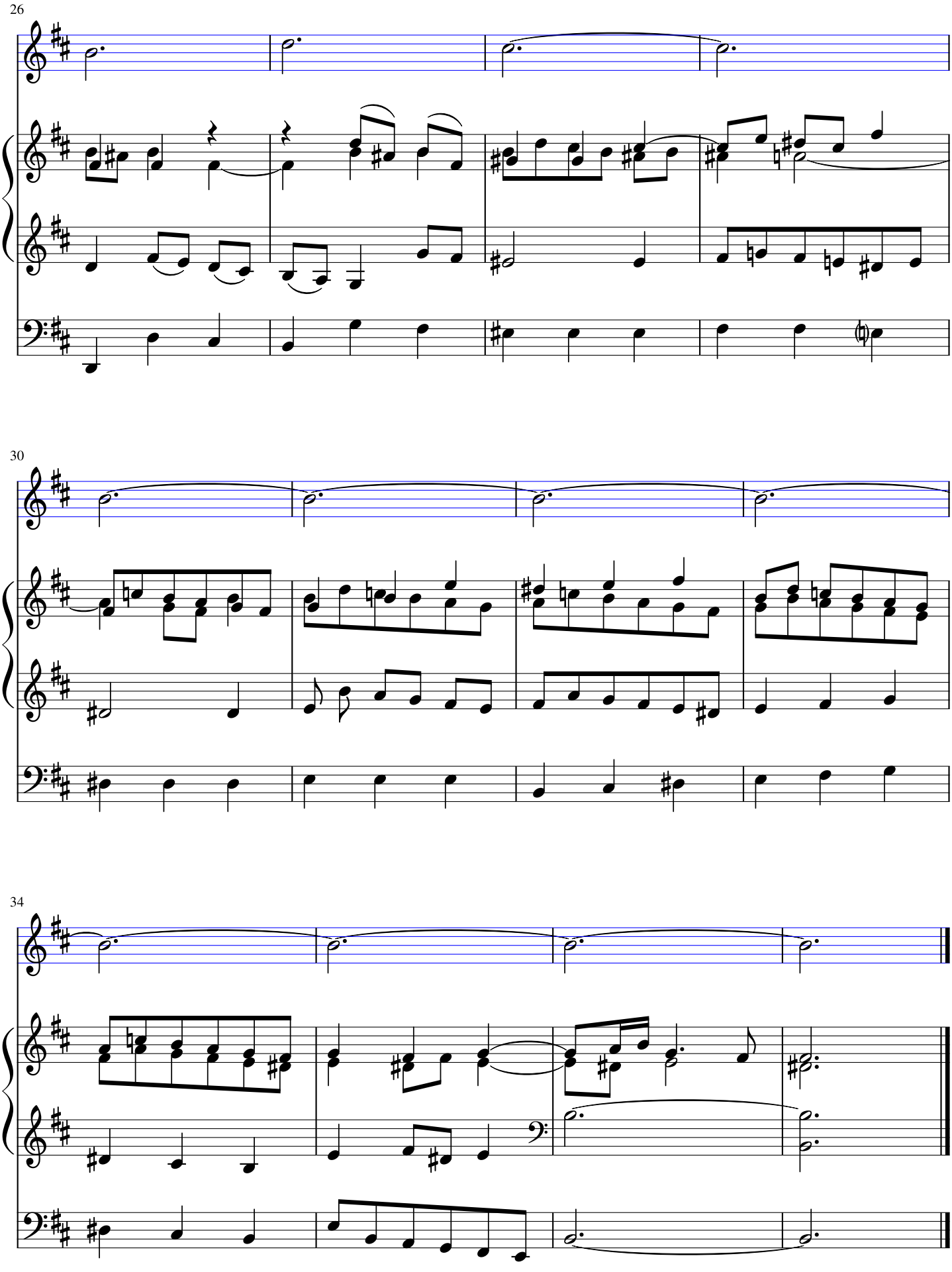
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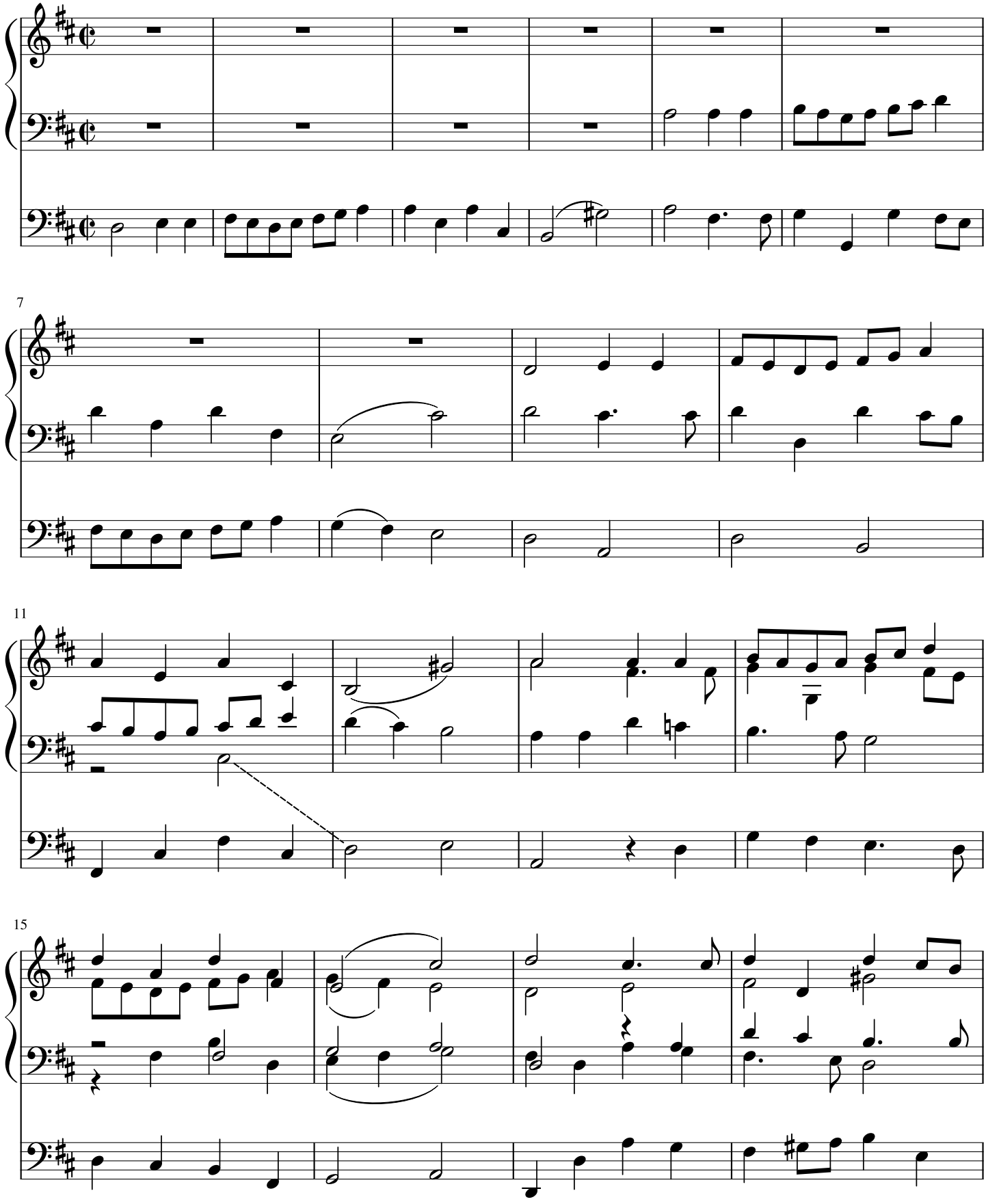
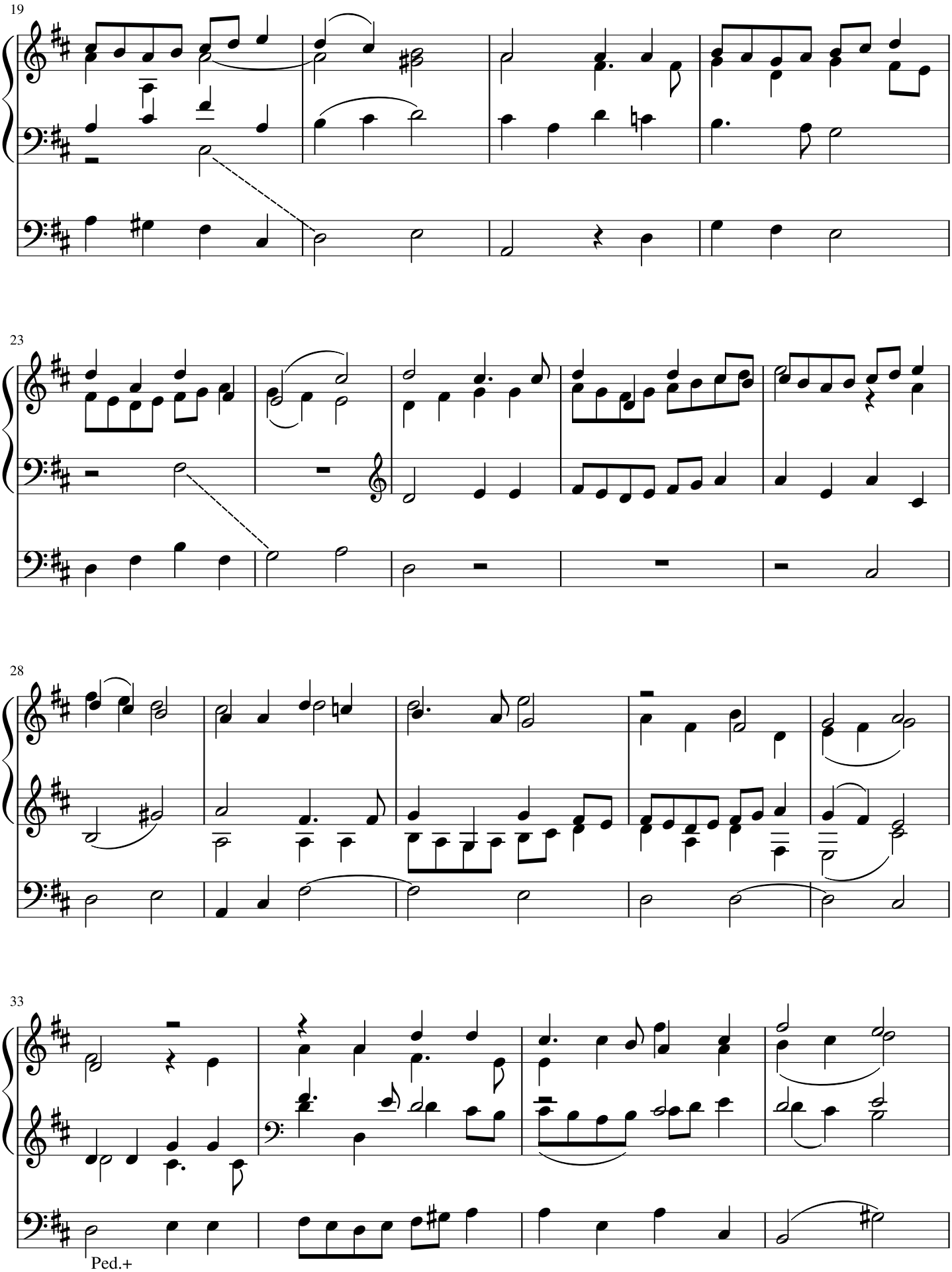
34

Sicut locutus est




19
23
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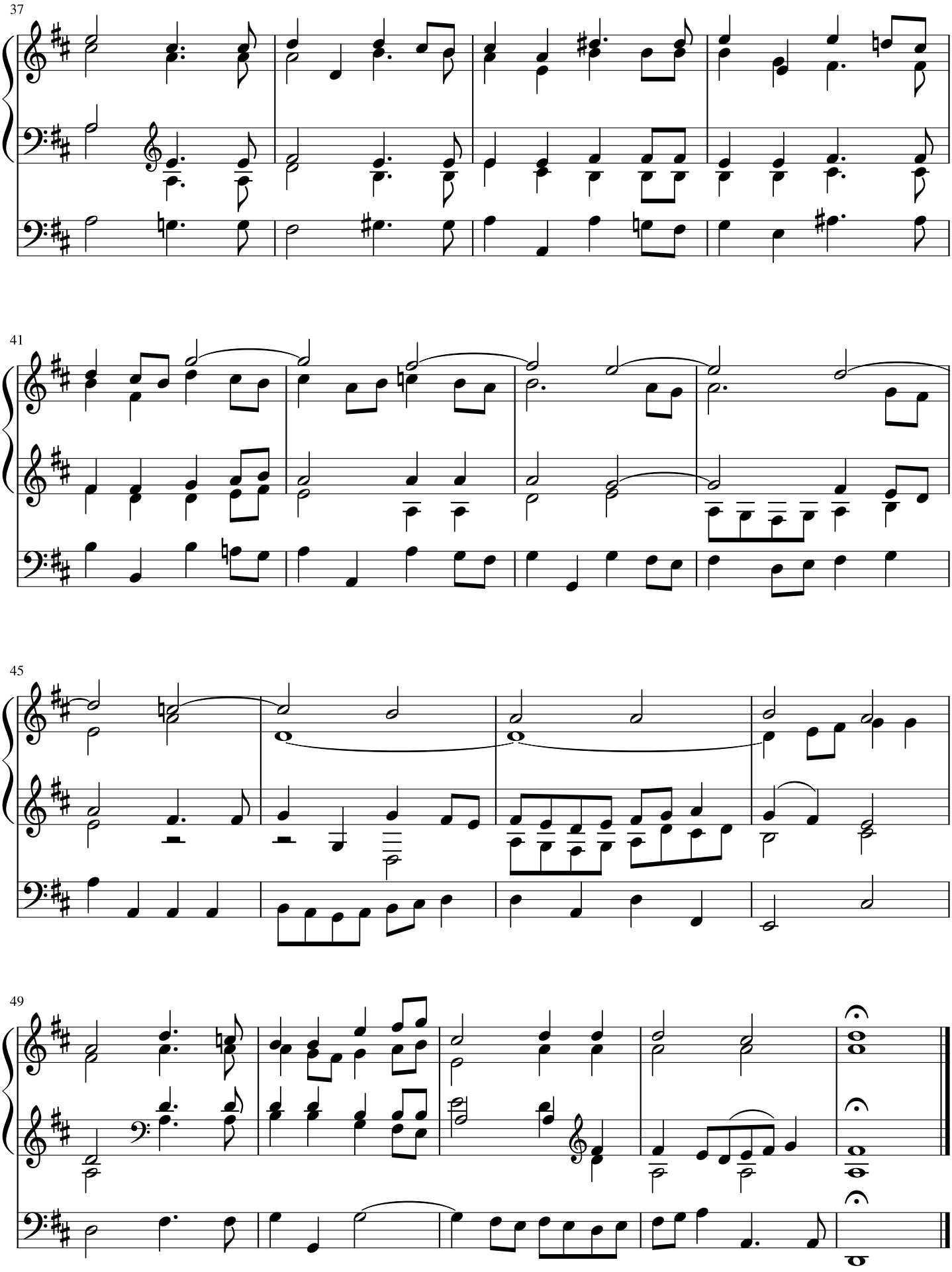
Ped.+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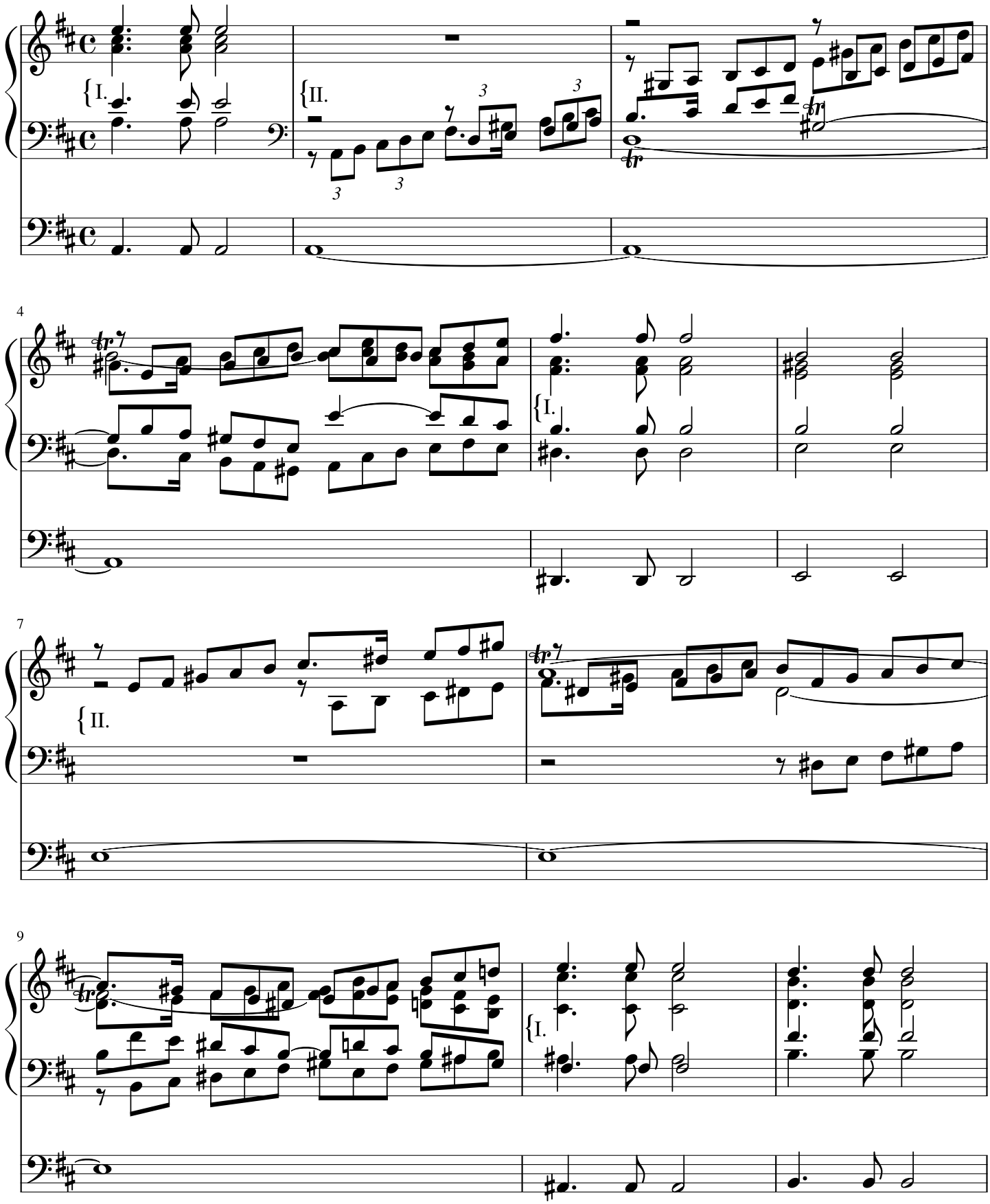
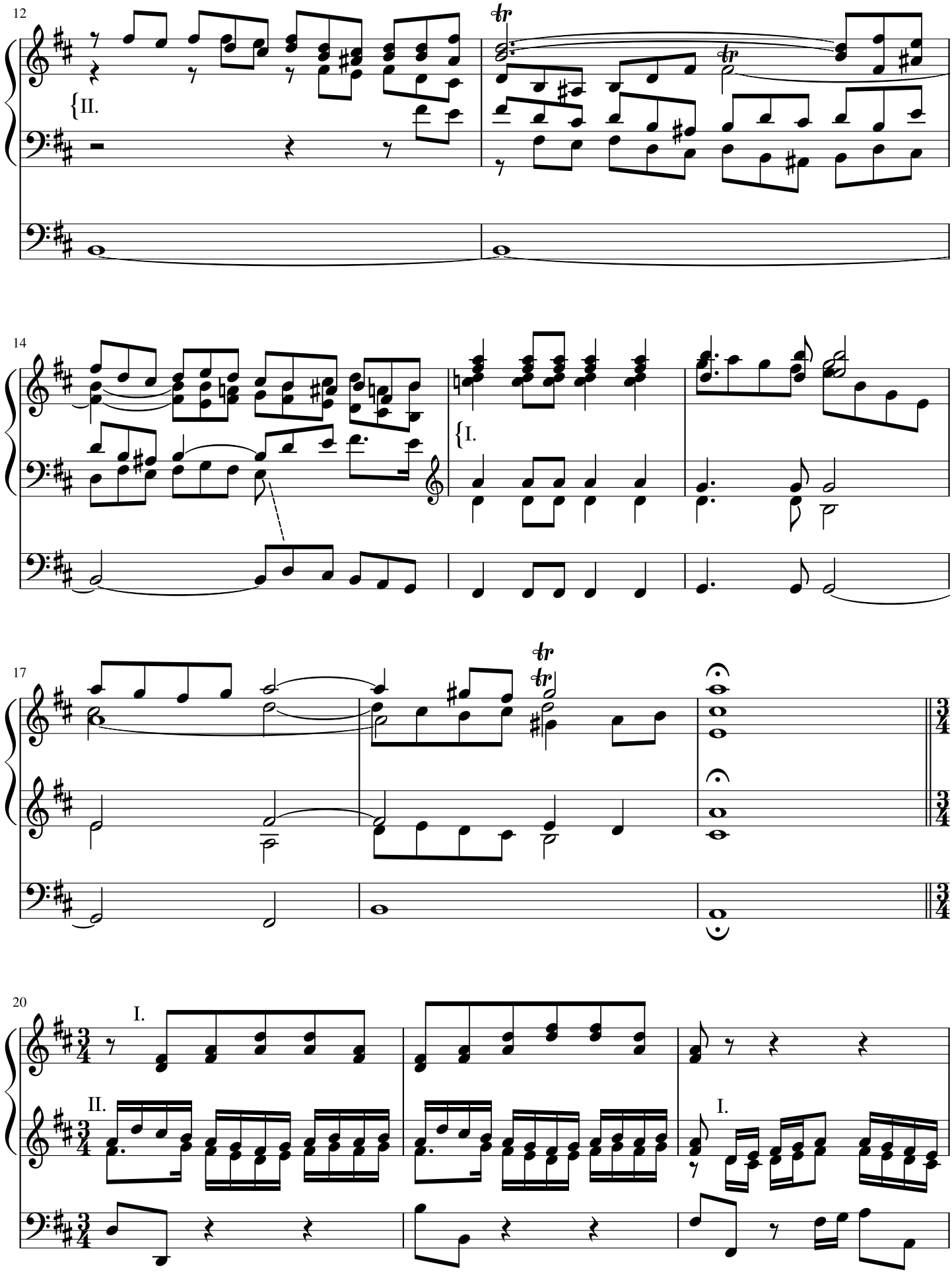
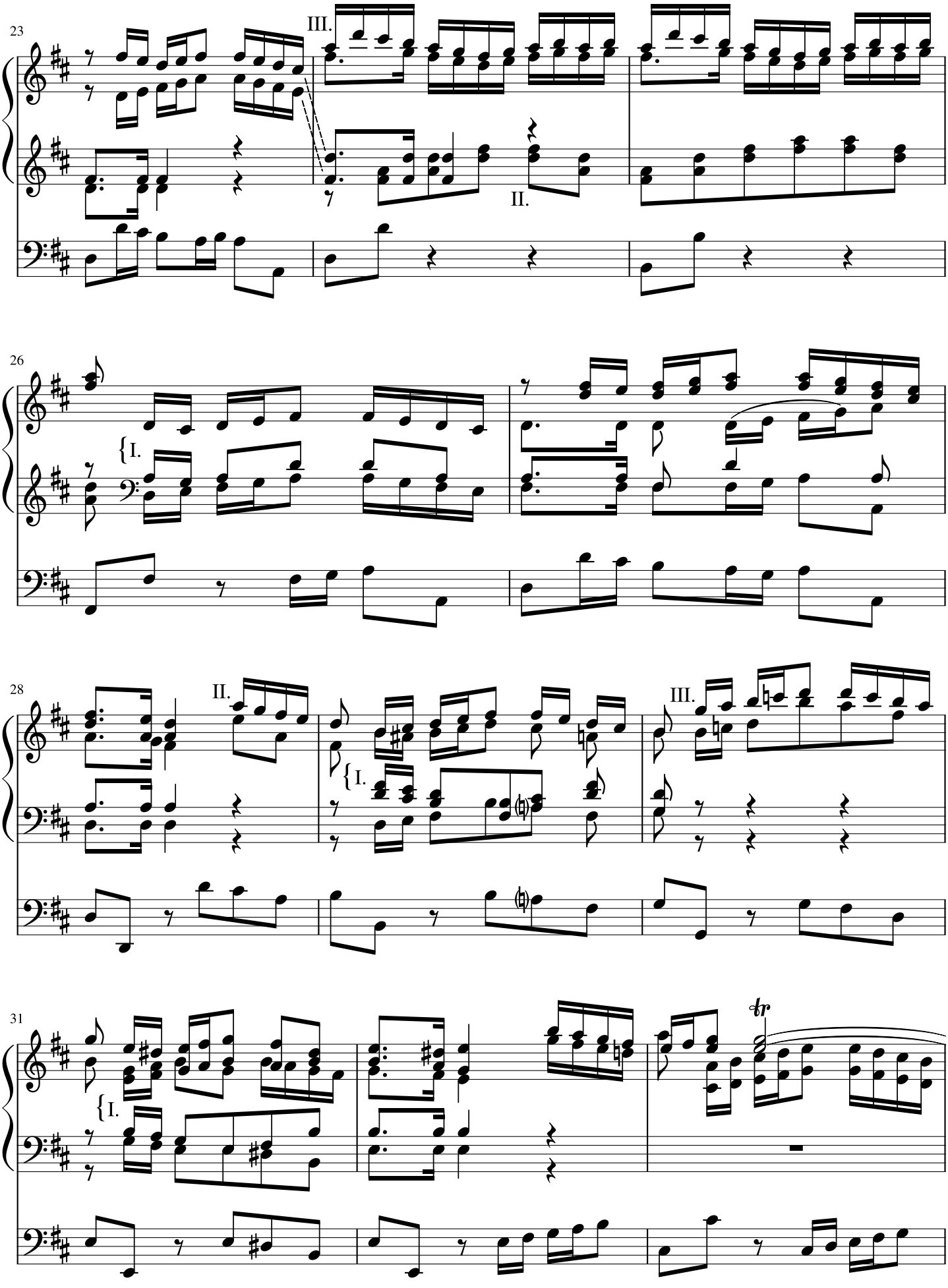
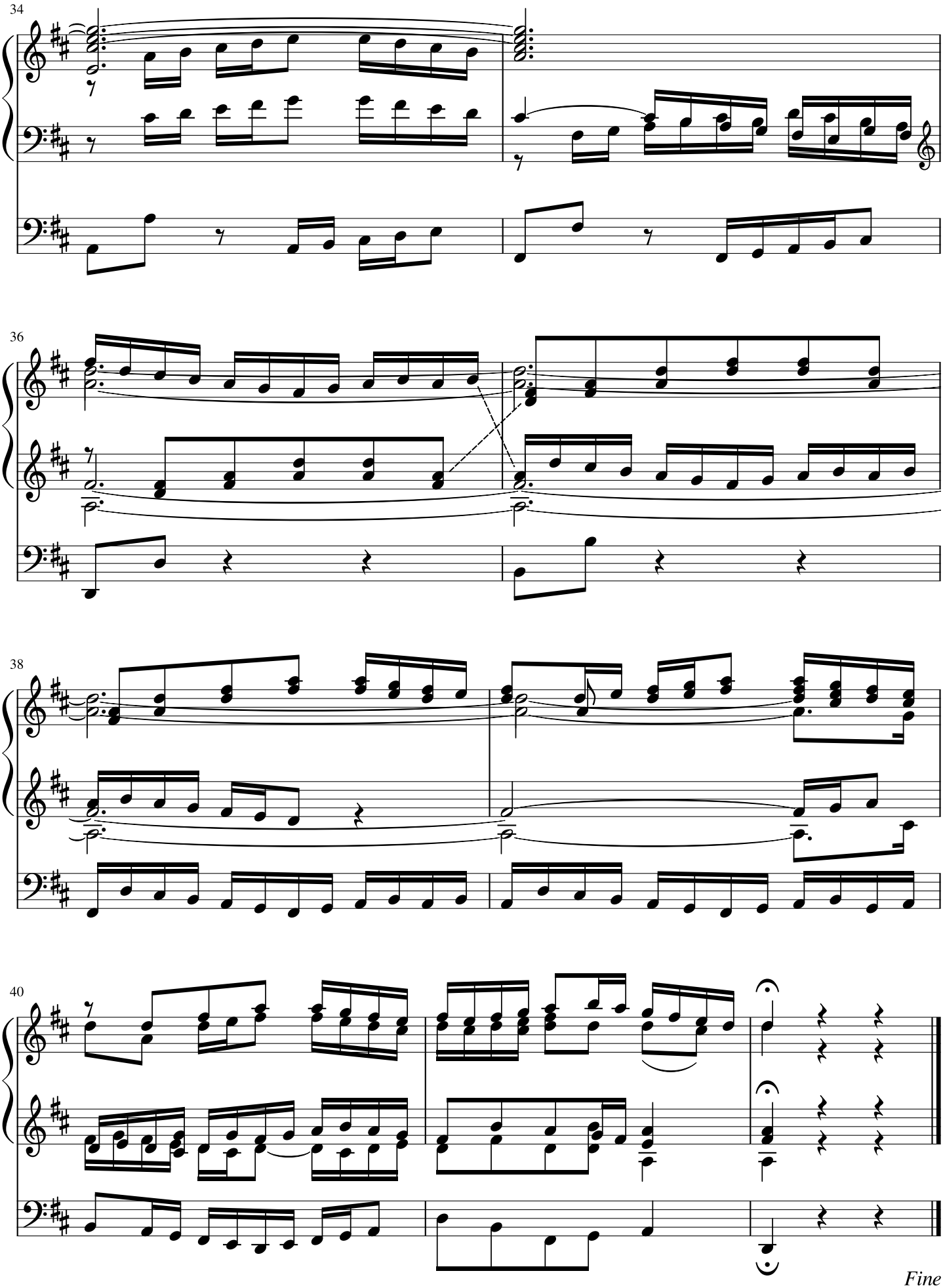
Gloria




12
II.
14
I.
17
20
I.
II.
I.


23
III.
II.
26
I.
28
II.
I.
III.
31
I.
tr


34
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Fine

Annexe / Appendix

Et misericordia

Version à un seul organiste / Version for a single organist

(Violino 1 con sordino, Traverso 1
Violino 2 con sordino, Traverso 2)

(Viola con sordino)

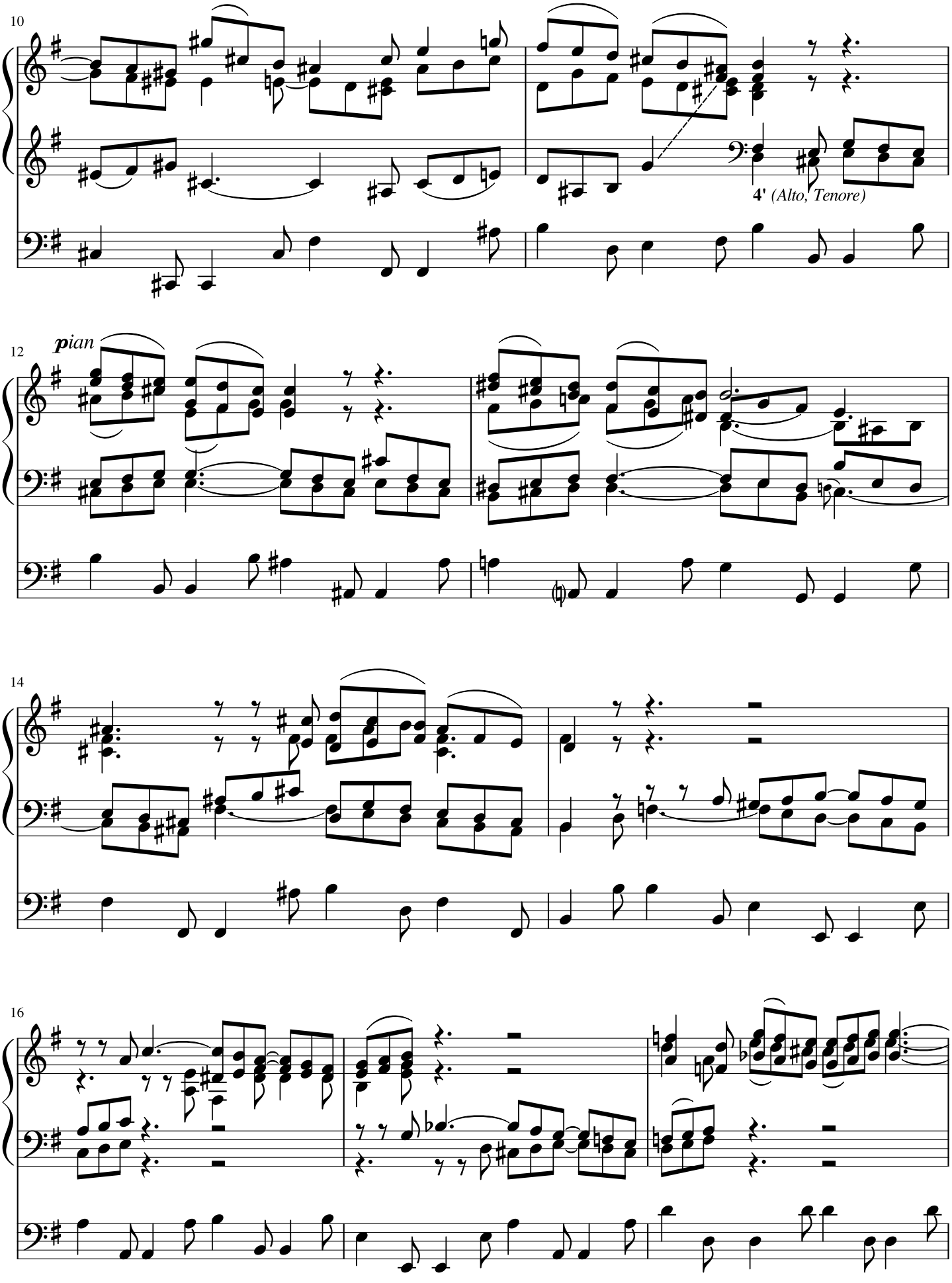
3

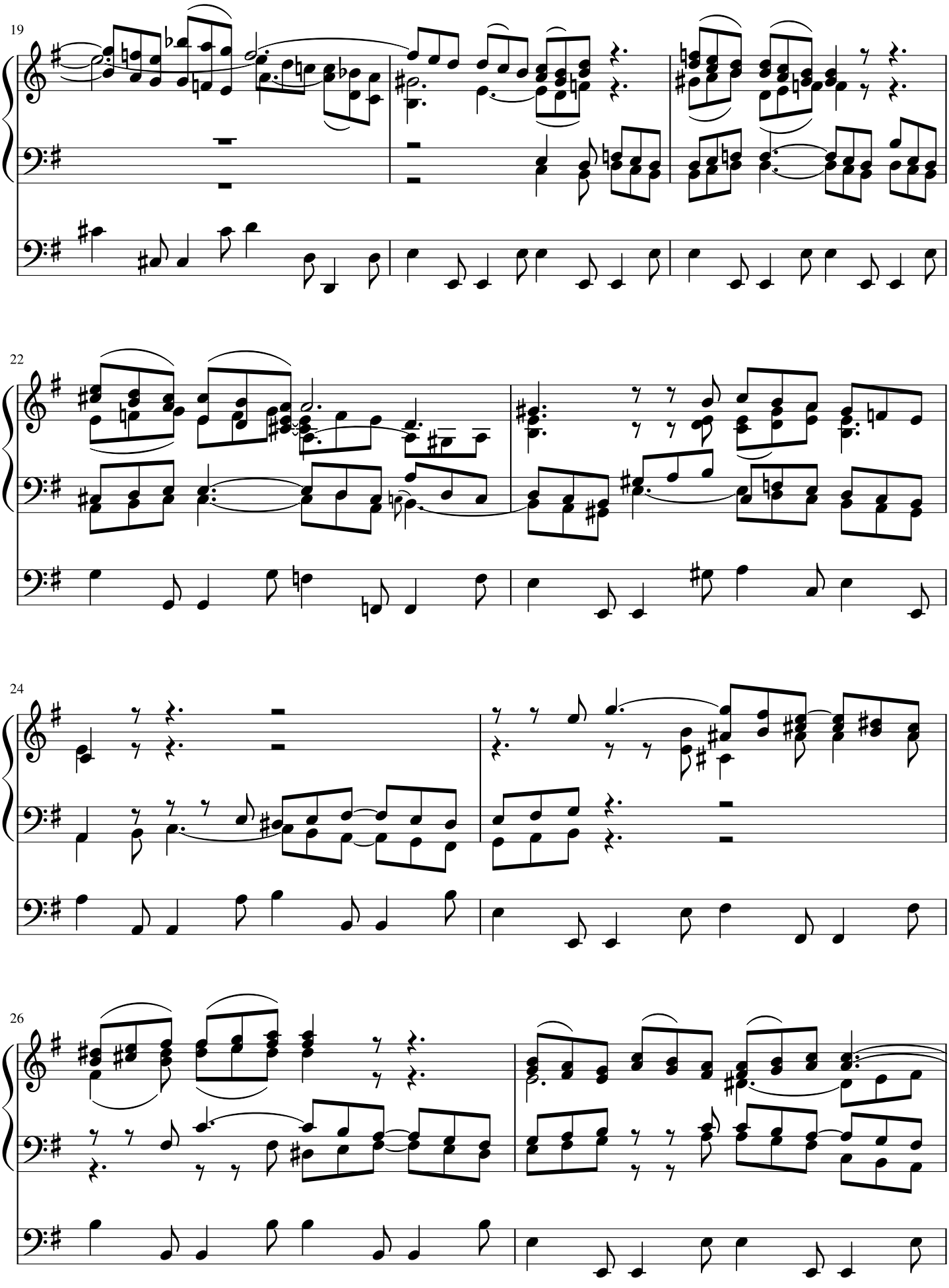
4' *(Alto, Tenore)*

5

7

8' *(Viola)*


10
4' (Alto, Tenore)
12
pian
14
16


19
22
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32

f

8' *(Viola)*

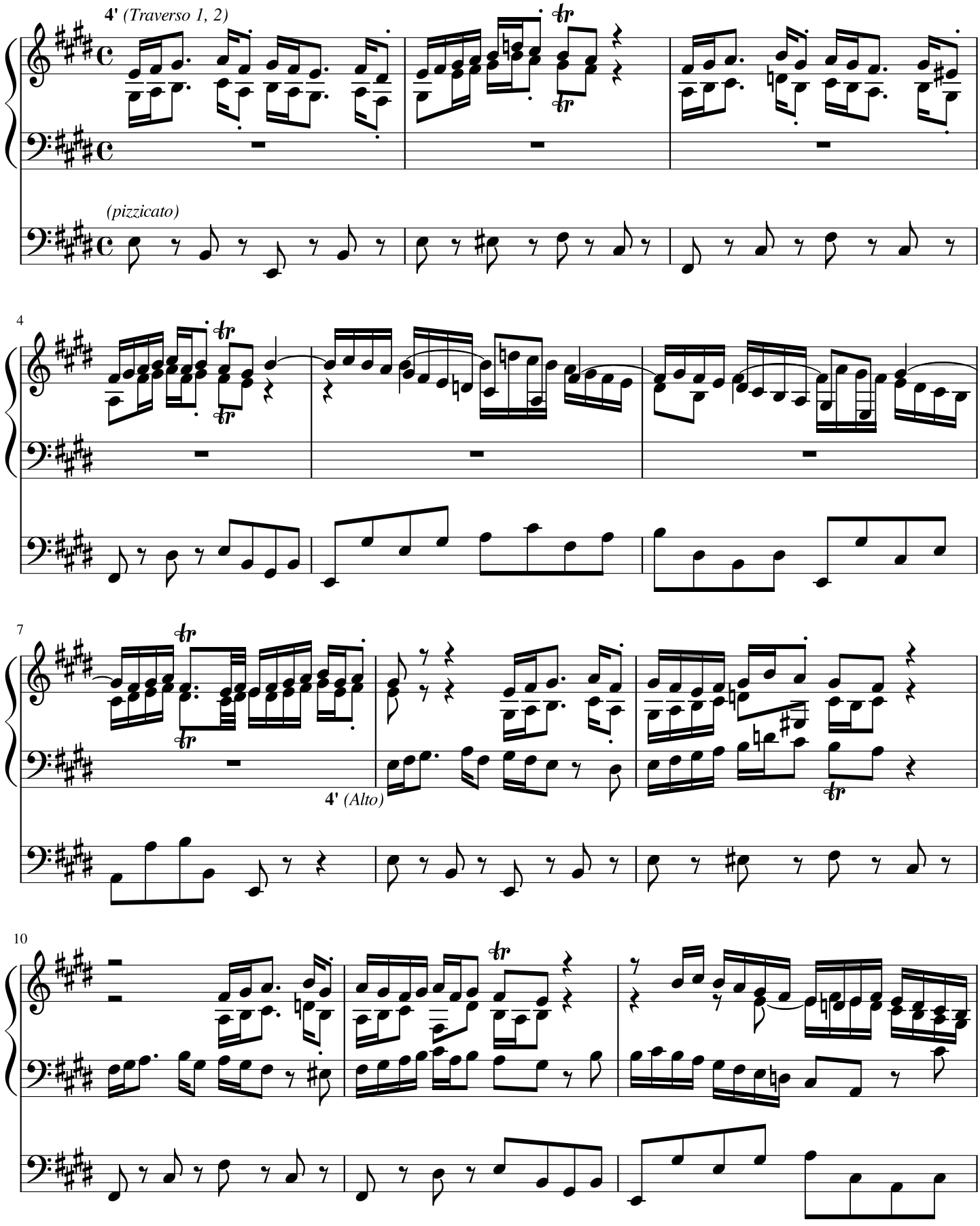
34

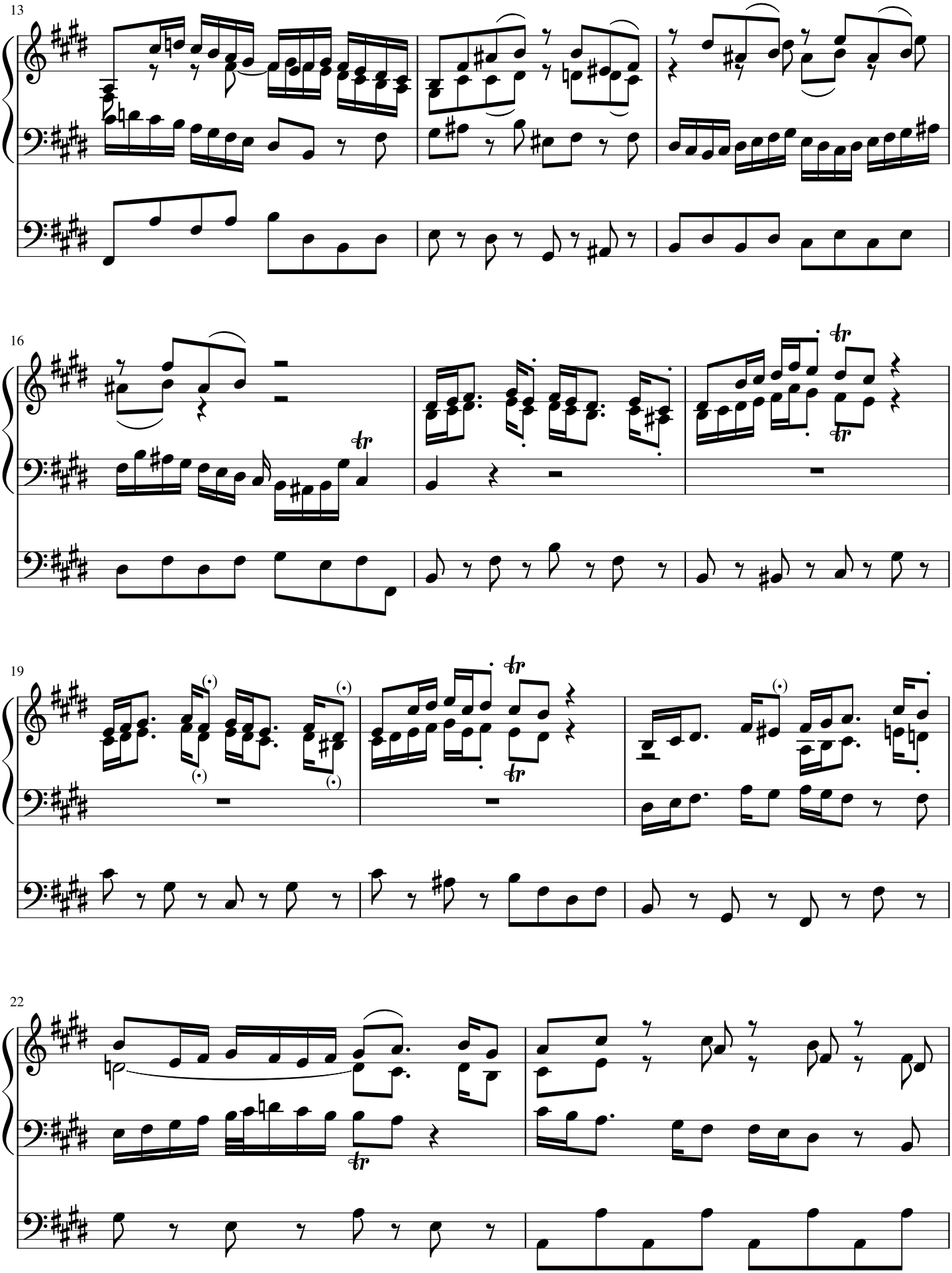
Sequitur Fecit potentiam

Tutti

Esurientes

Claviers manuels en 4' / Manuals on 4'

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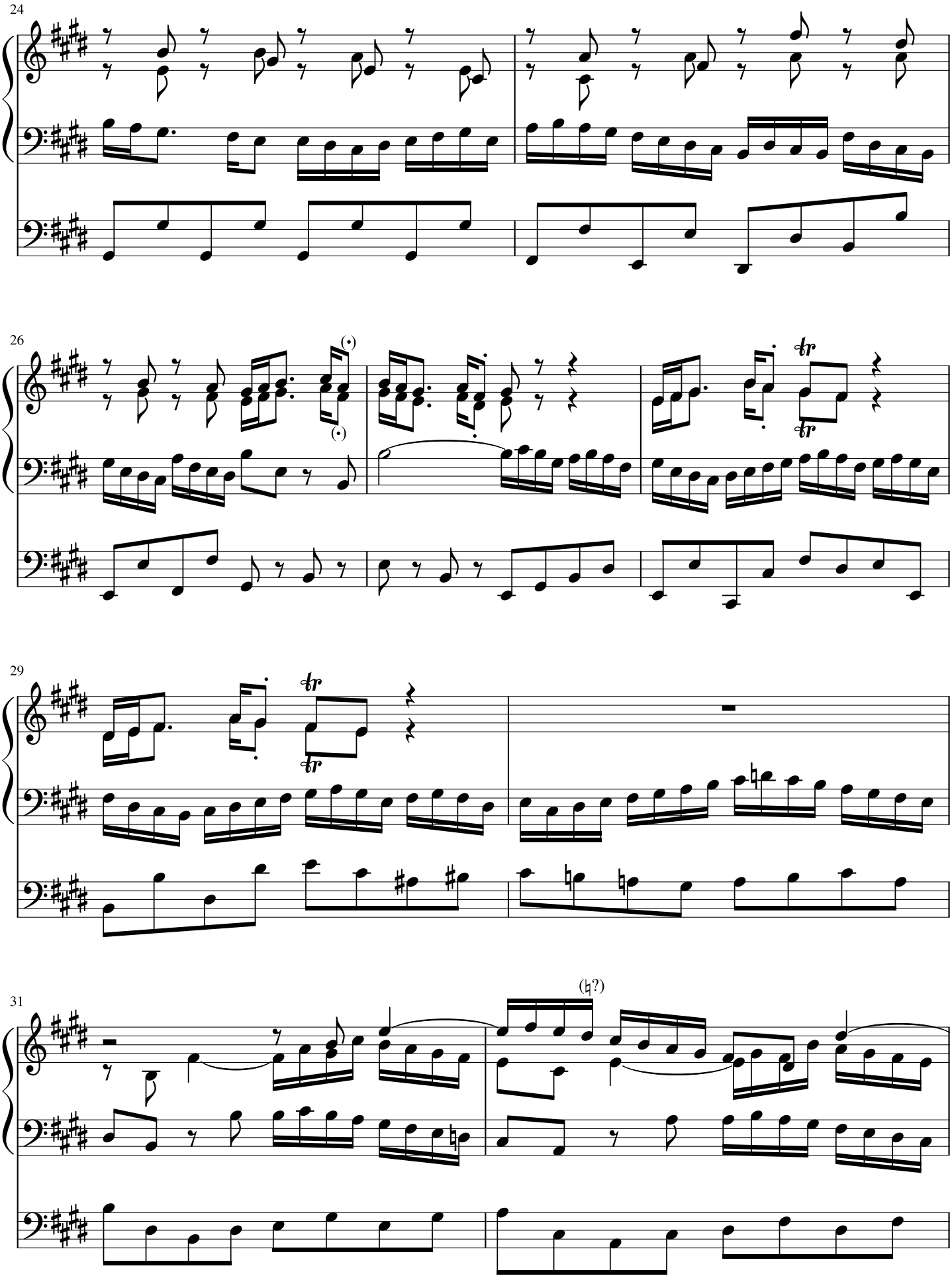
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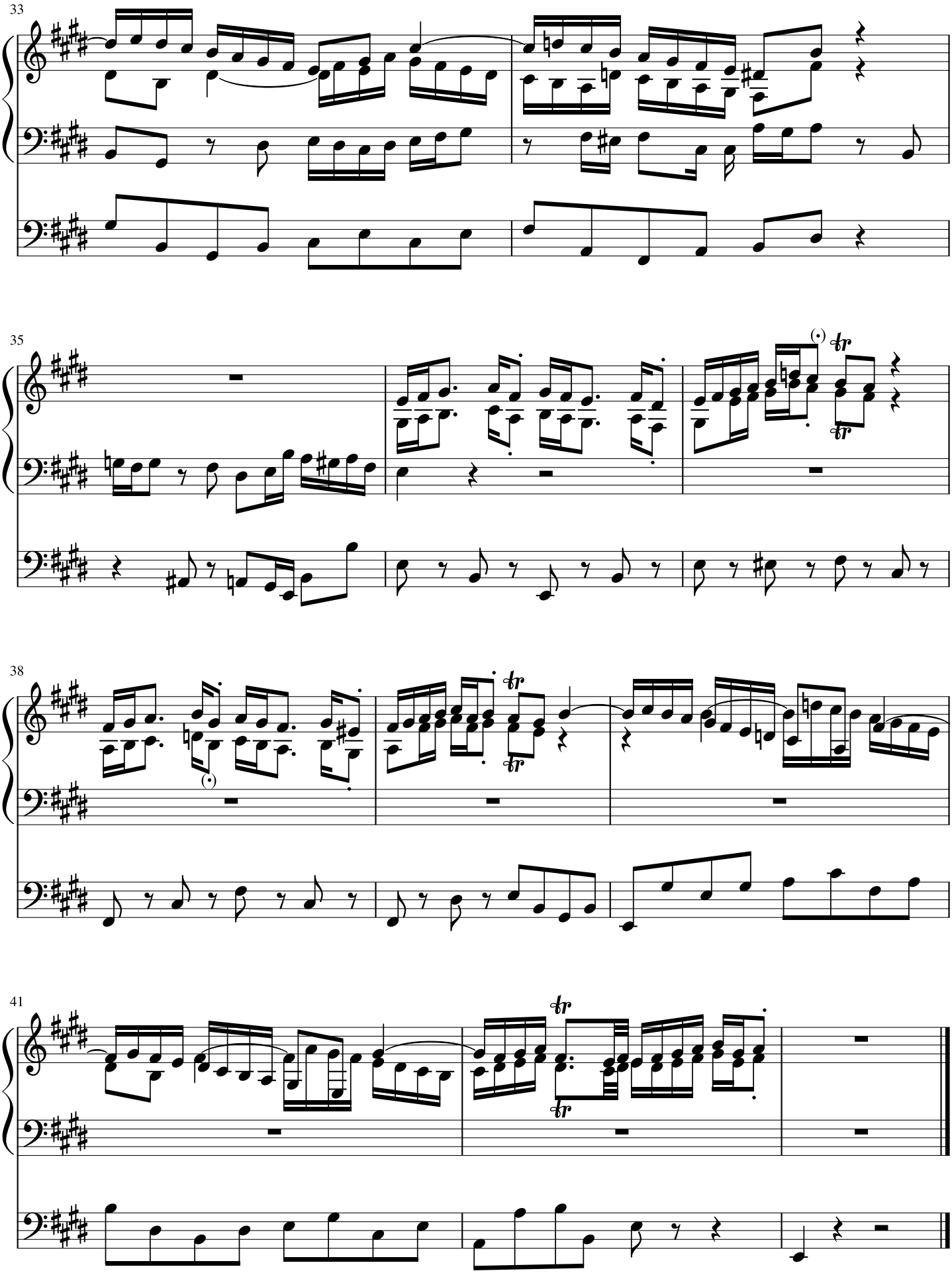
(♮?)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35
38
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