

# ART SONG TRANSPOSITIONS

Johann Sebastian Bach (1685-1750)

# Quia fecit mihi magna

from Magnificat in D major, BWV 243 | Text: Luke 1:46-55

in A-flat major



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# Quia fecit mihi magna

from Magnificat in D major, BWV 243

Johann Sebastian Bach

The first system of music shows the beginning of the piece. It consists of a grand staff with a vocal line in the upper right and piano accompaniment in the left hand. The key signature is D major (two sharps) and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

4

Qui - a fe - cit mi - hi

The second system continues the piece. The vocal line has a quarter rest followed by the lyrics "Qui - a fe - cit mi - hi". The piano accompaniment continues with its characteristic eighth-note pattern and chords. The system is marked with a '4' at the beginning.

6

ma - gna,

The third system continues the piece. The vocal line has a quarter rest followed by the lyrics "ma - gna,". The piano accompaniment continues with its characteristic eighth-note pattern and chords. The system is marked with a '6' at the beginning.

8

qui - a fe - cit mi - hi

The fourth system continues the piece. The vocal line has a quarter rest followed by the lyrics "qui - a fe - cit mi - hi". The piano accompaniment continues with its characteristic eighth-note pattern and chords. The system is marked with an '8' at the beginning.

10

ma - gna qui po - - - - -

12

tens, qui po - tens est;

14

qui - a fe - cit mi - hi ma - - - - -

16

gna qui po - - - - - tens est, et san - ctum no - men

18

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

20

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

22

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

24

- ius; qui - a fe - cit mi - hi

26

ma - gna qui po - tens est, et san -

28

ctum no - men, san - ctum no - men e -

30

- ius.

32

- ius.