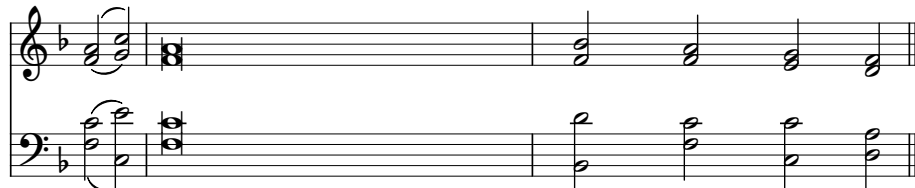
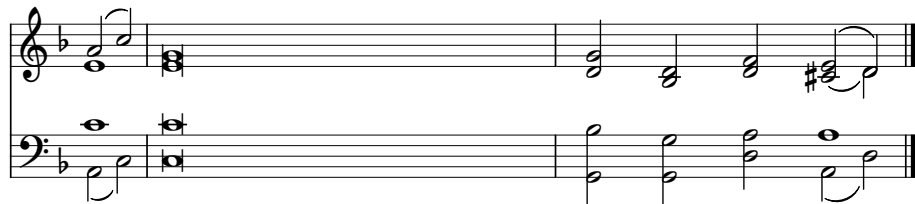


The Magnificat, or the Song of Mary, the Precious Mother of God



1 My	soul doth . . . . .	mag-	nify	the	Lord,
2 <b>For</b>	<b>He hath regarded the low estate</b>	of	<b>His hand-</b>	<b>maid-</b>	<b>en:</b>
3 For	He that is mighty hath . . . . .	done	to me	great	things,
4 <b>And</b>	<b>His mercy is on . . . . .</b>	<b>them</b>	<b>that</b>	<b>fear</b>	<b>Him</b>
5 He	hath showed . . . . .	strength	with	His	arm;
6 <b>He</b>	<b>hath put down the . . . . .</b>	<b>might-</b>	<b>y from</b>	<b>their</b>	<b>seats,</b>
7 He	hath filled the . . . . .	hun-	gry with	good	things,
8 <b>He</b>	<b>hath holpen His . . . . .</b>	<b>serv-</b>	<b>ant Is-</b>	<b>ra-</b>	<b>el</b>
9 as	He spake . . . . .	to	our	fa-	thers,
<b>Glo-</b>	<b>ry be to the Father, . . . . .</b>	<b>and</b>	<b>to</b>	<b>the</b>	<b>Son,</b>
<b>as</b>	<b>it was in the beginning, both . . .</b>	<b>now</b>	<b>and</b>	<b>ev-</b>	<b>er,</b>

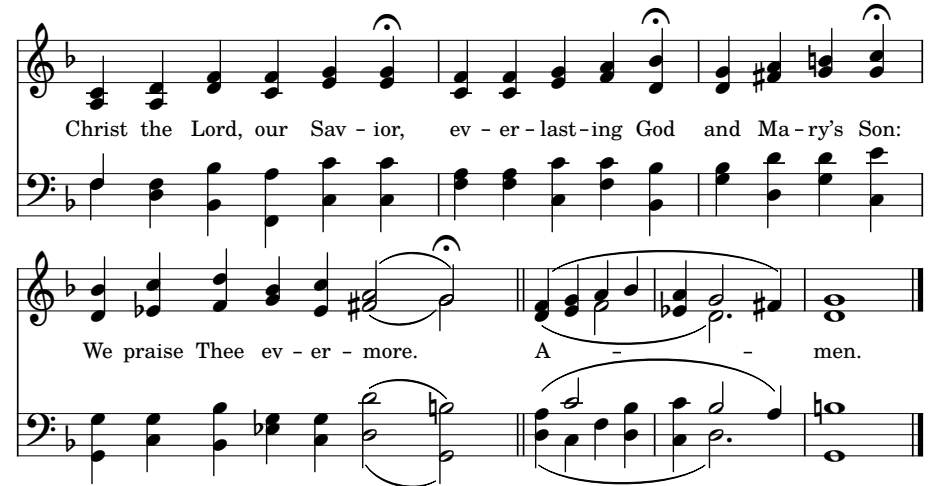


1 and	my spirit hath rejoiced in . . . . .	God,	my	Sav-	ior.
2 <b>for,</b>	<b>behold, from henceforth</b>	<b>call</b>	<b>me</b>	<b>bles-</b>	<b>ed.</b>
3 and	<b>all generations shall . . . . .</b>	ho-	ly	is His	name.
4 <b>from</b>	<b>generation to . . . . .</b>	<b>gen-</b>	<b>er-</b>	<b>a-</b>	<b>tion.</b>
5 He	hath scattered the proud in the imagi-	na-	tion	of their	hearts.
6 <b>and</b>	<b>exalted . . . . .</b>	<b>them</b>	<b>of</b>	<b>low de-</b>	<b>gree.</b>
7 and	the rich He hath sent . . . . .	emp-	ty	a-	way.
8 <b>in</b>	<b>remembrance . . . . .</b>	<b>of</b>	<b>His</b>	<b>mer-</b>	<b>cy,</b>
9 to	Abraham, and to his . . . . .	seed	for-	ev-	er.
<b>and</b>	<b>to the . . . . .</b>	<b>Ho-</b>	<b>ly</b>	<b>Spir-</b>	<b>it;</b>
<b>and</b>	<b>unto ages of . . . . .</b>	<b>ag-</b>	<b>es.</b>	<b>A-</b>	<b>men.</b>

The Magnificat, or the Song of Mary, the Precious Mother of God

**T**HOUGH THE TYPICAL PRACTICE in the early Lutheran Church was to provide metrical paraphrases of psalms and canticles for congregational singing, the Magnificat was a notable exception. As early as 1533, it appeared as a chant in Joseph Klug’s Wittenberg hymnal, with the text of Martin Luther’s German Bible translation, accompanied by the heading, “The Song of Mary, the Precious Mother of God,” and with an introduction by Dr. Luther. Furthermore, while the popular hymnals of the Reformation as a rule provided only the melodies of hymns and chants, Klug’s hymnal in all of its editions provided four-part harmonizations of the Gregorian psalm tones appointed for various canticles, including the Magnificat, which was set to the Tonus Peregrinus.

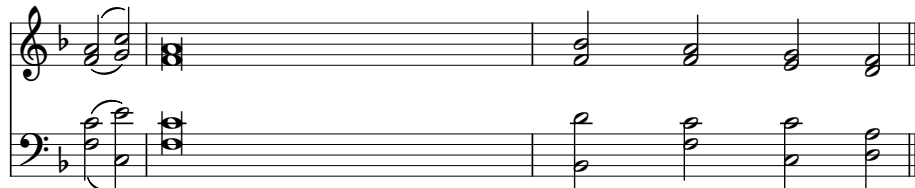
The Lutheran church orders called for the singing of the Magnificat at Vespers, together with the following antiphon:



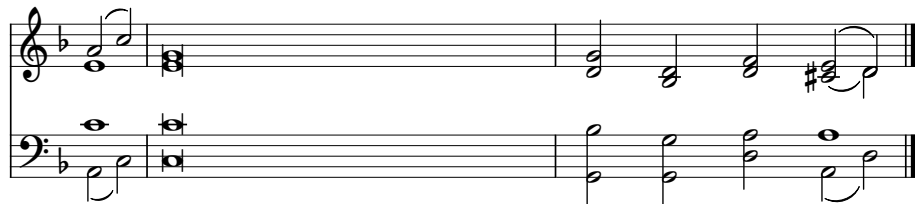
The practice of congregational chanting of the vernacular Magnificat in this manner endured well into the seventeenth century, with a number of accomplished composers providing their own harmonizations for congregational singing, as well as more elaborate arrangements for trained choirs. The setting used here is adapted from that found in Klug’s Wittenberg hymnal, and that for the antiphon is adapted from Johannes Eccard’s 1597 setting for five voices. The text is taken from the King James Version.

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