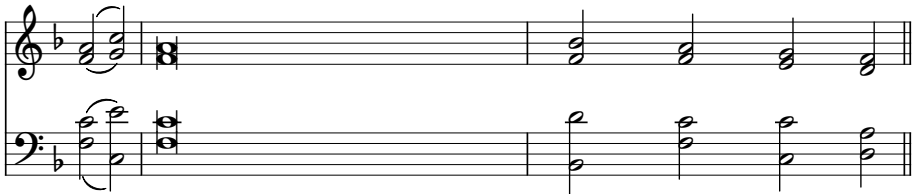
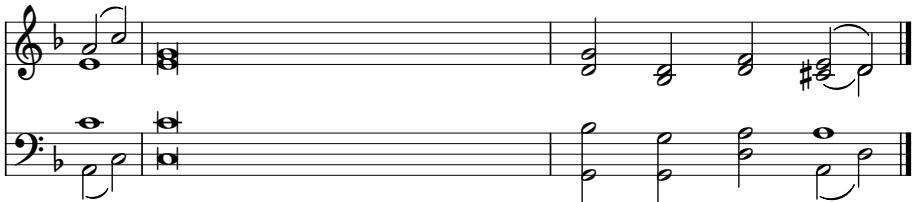


The Magnificat, or the Song of Mary, the Precious Mother of God



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



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

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

THOUGH 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:

Christ the Lord, our Sav - ior, ev - er - last - ing God and Ma - ry's Son:
We praise Thee ev - er - more. A - - men.

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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