

Magnificat (double chant)

1. My soul doth ' magnify the ' Lord : and my spilit hath re'joiced in ' God my ' Saviour.
2. For he ' hath re'garded : the ' lowliness ' of his' handmaiden.
6. He hath shew-ed ' strength with his ' arm : he hath cattered the proud, in the imagi'nation ' of their ' hearts.
9. He re'membering his ' mercy : hath holpen his ' servant ' Israel.

Edward Elgar

My soul doth
He hath shew-ed

mag-ni-fy
strength with

the
his

Lord;
arm:

and my spirit hath re - -
He hath scat-tered the proud, in the i-mag-i

joiced in
nat - ion

God my
of their

Saviour.
hearts.

For he
He re -

hath
mem-ber-ing

re - -
his

gard-ed:
mer-cy:

The
Hath

low-li - ness
hol-pen - his

of ser - his
vant

hand-maid-en.
Is-ra-el.

Each verse is sung to seven bars of music (the whole chant in the example above, though most chants are 14 bars = 2 verses long)
 The bar lines in the music correspond to the "pointing marks" which are shown above as inverted commas or apostrophes in the text.
 The double bar line in the music corresponds to the colon in the text.
 Where there is one note (a semibreve) to a bar, all the words for the corresponding part of the text are sung to that one note.
 Where there are two notes (two minims) to a bar, unless indicated otherwise all the words *except the last syllable* are sung to the first minim.
 The final syllable is sung to the second minim. Where more than the last syllable is to be sung to the second minim,
 dot (·) (between words) or a hyphen (within a word) is used in the text to indicate where the note change should occur.
 Whenever there are 3 or more syllables in a bar containing two minims, a dot (·) or hyphen is used,
 even if the change of note is on the final syllable.