

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

1. My soul doth mag-ni-fy the Lord;
6. He hath shew-ed strength with his arm:

and my spirit hath re - - - joiced in God my Saviour.
He hath scat-tered the proud, in the i-mag-i nat - ion of their hearts.

2. For he hath re - - - gard-ed:
9. He re - - - mem-ber-ing his - - - mer-cy:

The low-li - ness of his hand-maid-en.
Hath hol-pen his ser - vant Is-ra-el.

Each verse is sung to seven bars of music (some chants are 7 bars = 1 verse 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.