

**May 31<sup>st</sup>, 2021**

**Choral Prelude: Charles Villiers Stanford – *Magnificat in G Major***

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior;

For he hath regarded the lowliness of his handmaiden.

For behold, from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me, and holy is his Name.

And his mercy is on them that fear him throughout all generations.

He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat, and hath exalted the humble and meek.

He hath filled the hungry with good things, and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel, as he promised to our forefathers, Abraham and his seed for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be, world without end. Amen.

*Introduction/Interlude*

Piano introduction/interlude for the hymn 'Mag-ni-fy'. It consists of two staves (treble and bass clef) with a key signature of one flat (B-flat major) and a 4/4 time signature. The music features a simple, rhythmic accompaniment with chords and moving lines in both hands.

*Descant*

4 "Mag - ni - fi - cat

- 1 Ye who claim the faith of Je - sus, sing the  
 2 Bless - ed were the cho - sen peo - ple out of  
 3 There - fore let all faith - ful peo - ple sing the  
 4 "Mag - ni - fy, my soul, God's great - ness; in my

Piano accompaniment for the first part of the hymn, corresponding to the four verses. It features a steady bass line and chords in the treble clef.

an - i - ma me - a

won - ders that were done when the love of God the  
 whom the Lord did come; bless - ed was the land of  
 hon - or of her name; let the Church, in her fore -  
 Sa - vior I re - joice; all the a - ges call me

Piano accompaniment for the second part of the hymn, corresponding to the final lines of the text. It continues the simple accompaniment style from the first part.

Do - mi - num. Mag -

Fa - ther o - ver sin the vic - tory won, when he  
 prom - ise fa - shioned for his earth - ly home; but more  
 shad - owed, part in her thanks - giv - ing claim; what Christ's  
 bless - ed, in his praise I lift my voice; he has

ni - fi - cat, mag - ni - fi - cat."

made the Vir - gin Ma - ry mo - ther of his on - ly Son.  
 bless - ed far the mo - ther, she who bore him in her womb.  
 mo - ther sang in glad - ness let Christ's peo - ple sing the same:  
 cast down all the might - y and the low - ly are his choice."

*Conclusion*

*The Annunciation (March 25); The Visitation (May 31). Alternative tune: Den des Vaters Sinn geboren, 269.*

Words: Sts. 1-3, Vincent Stuckey Stratton Coles (1845-1929), alt; st. 4, F. Bland Tucker (1895-1984), metrical *Magnificat*

Music: *Julion*, David Hurd (b. 1950)

vv. 1, 4

1 Tell out, my soul, the great-ness of the Lord! Un -  
 2 Tell out, my soul, the great-ness of his Name! Make  
 3 Tell out, my soul, the great-ness of his might! Powers  
 4 Tell out, my soul, the glo - ries of his word! Firm

num - bered bless - ings give my spi - rit voice; ten - der to  
 known his might, the deeds his arm has done; his mer - cy  
 and do - min - ions lay their glo - ry by. Proud hearts and  
 is his prom - ise, and his mer - cy sure. Tell out, my

me the prom - ise of his word; in  
 sure, from age to age the same; his  
 stub - born wills are put to flight, the  
 soul, the great - ness of the Lord to

God my Sa - vior shall my heart re - joice.  
 ho - ly Name— the Lord, the Might - y One.  
 hun - gry fed, the hum - ble lift - ed high.  
 chil - dren's chil - dren and for ev - er - more!

The image shows a musical score for a hymn. It consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two sharps (D major) and a common time signature. The lyrics are written below the notes. The piano accompaniment is in the grand staff (treble and bass clefs) with the same key signature and time signature. The music is a simple, hymn-like style.

Alternative tune: *Birmingham*, 437.

Words: Timothy Dudley-Smith (b. 1926); based on *The Song of Mary*

Music: *Woodlands*, Walter Greatorex (1877-1949), alt.

$\text{♩} = 52$   
 10 10. 10 10

*Alternative accompaniment*

The image shows an alternative piano accompaniment for the hymn. It is written in the grand staff (treble and bass clefs) with a key signature of two sharps (D major) and a common time signature. The music is more complex than the original accompaniment, featuring a variety of chords and melodic lines in both hands. The tempo is marked as quarter note = 52.

Music: *Woodlands*, Walter Greatorex (1877-1949)

$\text{♩} = 52$