

# Magnificat Primi Toni

For use with Hieronymus Praetorius Organ Versets

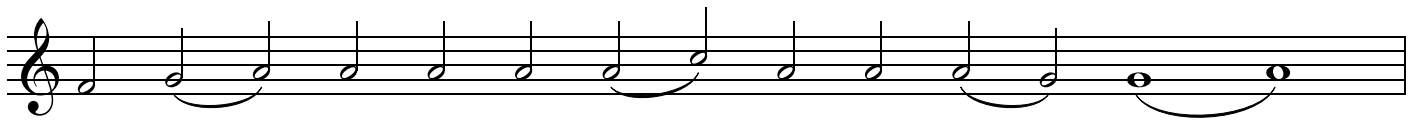
## Organ Intonation

### Antiphon

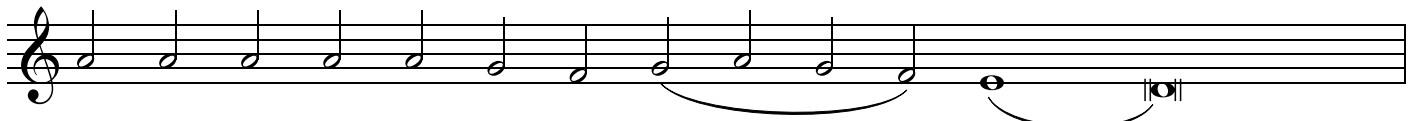
Directly following the Antiphon:



Ma-gni - fi - cat a - ni - ma me - a Do - mi - num; \_\_\_\_\_



Et ex - sul - ta - vit spi - ri - tus me - us, \_\_\_\_\_



in De - o sa - lu - ta - ri me - - o, \_\_\_\_\_



Qui - a \_\_\_\_\_ re - spe - xit hu - mi - li - ta - tem an - ci - lae su - ae; \_\_\_\_\_



ec - ce e - nim ex hoc be - a - tam me di - cent



om - nes ge - ne - ra - ti - o - - nes. \_\_\_\_\_

## Organ Verset I

Qui - a \_\_\_ fe - cit mi - hi mag - na qui po - tens \_\_\_ est, \_\_\_

et sanc - tum no - men e - - - jus. \_\_\_

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e in \_\_\_ pro - ge - ni - es, \_\_\_

ti - men - ti - bus e - - - um. \_\_\_

Fe - cit \_\_\_ po - ten - ti - am in bra - chi - o su - o: \_\_\_

dis - per - sit su - per - bos men - te cor - dis su - i. \_\_\_

## Organ Verset II

De - po - su - it po - ten - tes de se - de \_\_\_

et ex - al - ta - vit hu - mi - - - les. \_\_\_

E - su - ri - en - tes im - ple - vit bo - nis, \_\_\_

et di - vi - tes di - mi - sit in - a - - - nes. \_\_\_

Sus - ce - pit Is - ra - el pu - e - rum su - um, \_\_\_\_\_

re - cor - da - tus mi - se - ri - cor - di - ae su - ae. \_\_\_\_\_

Si - cut \_\_\_\_\_ lo - cu - tus est ad pa - tres no - stros, \_\_\_\_\_

A - bra - ham et se - mi - ni e - jus in sae - cu - la. \_\_\_\_\_

Glo - ri - a Pa - tri, et Fi - li - o, \_\_\_\_\_

et Spi - ri - tu - i San - cto; \_\_\_\_\_

si - cut \_\_\_\_\_ e - rat in prin - ci - pi - o, et nunc, \_\_\_\_\_ et sem - per, \_\_\_\_\_

et in Sae - cu - la Sae - cu - lo - rum, A - men. \_\_\_\_\_

### Organ Verset III

Repeat Antiphon, all together

This Magnificat tone is reconstructed based on Erasmus Sartorius, *Institutionum musicarum tractatio nova* (Hamburg: 1635), also taking into account the cantus firmus tones in organ settings by composers of the North German Organ School.

The rhythm is to be performed as shown here, and the tempo of the half note should be approximately half the whole notes in the organ setting. For more, see Frederick K. Gable, "Rhythm in Seventeenth-Century German Chant" in *Proceeding of the Göteborg International Organ Academy 1994* (Göteborg: Department of Musicology, Göteborg University, 1995), 173-185.