

# THE ANGEL GABRIEL

Traditional Basque Carol  
Translated by Sabine Baring-Gould (1834-1924)

Andrew Wright

*Moderato* (♩. = ca. 72)

Keyboard

Soprano  
Alto  
*mp*

1. The an - gel Ga - bri - el from heav - en came, \_\_\_\_\_  
 2. "For know \_\_\_\_\_ a bless - ed th - er thou \_\_\_\_\_ shalt be, \_\_\_\_\_

1. His wings \_\_\_\_\_ of drift - ed snow, his eyes \_\_\_\_\_ as flame; \_\_\_\_\_ "All  
 2. All gen - er - a - tions laud and \_\_\_\_\_ or thee, \_\_\_\_\_ Thy

Music © 2005, Andrew Wright. Published by CP Publications, 5536 NE Hassalo, Portland, OR 97213. All rights reserved.

1. hail," said he, "thou low - ly maid - en Ma - ry."  
2. Son shall be Em-man - u - el, by seers fore - told."

*mf*  
1-2. "Most high - ly fa - vored, most high - ly fa - vored la - dy!"

*mf*  
1-2. Glo - ri - a, glo - ri - a!

Soprano (Verse 4 only) *mf*

4. Of her, — Em - man - u -

Alto

3. When gen - tle Ma - ry meek - ly bowed — her  
*ti mf* 4. Of her — Em - man - u - el, the Christ, — was

Vs 3: *p*  
 Vs 4: *mf*

4. el, — all on — a Christ - mas morn,

3. head; — “To me — be as it pleas — with God!” — she said. “My  
 4. born — In Beth - le - hem, — a Christ - mas morn; And

# CHRISTMAS

4. Oo

3. soul shall laud and mag ni - hi ho - ly name."  
4. Chris - tian folk through - out the world wi ev - er say:

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in G major with a key signature of one flat. The piano accompaniment features a steady bass line and chords in the right hand. A large, bold, black watermark 'S' is superimposed over the center of the page, partially overlapping this system.

*mf tutti*

3-4. "Most high - ly fa - vored, most high - ly fa - vored la - dy!"

*mf tutti*

3-4. "Most high - ly fa - vored, most high - ly fa - vored la - dy!"

*mf*

This system contains the second two vocal staves and the piano accompaniment. The vocal staves are marked *mf tutti*. The piano accompaniment is marked *mf*. The lyrics are "3-4. 'Most high - ly fa - vored, most high - ly fa - vored la - dy!'". A large, bold, black watermark 'S' is superimposed over the center of the page, partially overlapping this system.

1

*f* Glo - ri - a, glo - ri - a!

*f* Glo - ri - a, glo - ri - a!

*f*

**Final**  
*rit.* glo - ri - a, glo - ri - a, glo - ri - a!

*rit.* glo - ri - a, glo - ri - a, glo - ri - a!

**Final**  
*rit.* glo - ri - a, glo - ri - a, glo - ri - a!

*p*

**S**

## Composer Notes

*The Angel Gabriel* is a simple two-part choral setting of the text of a traditional Basque carol translated and paraphrased by Sabine Baring-Gould (1834–1924). The familiar and uplifting Scriptural text of the Annunciation narrative upon which the carol is based, beautifully and poetically unfolded and elaborated, appears in the Gospel for the 4th Sunday of Advent Year B (Luke 1:26–38).

The piece is especially effective as a centerpiece for the latter part of Advent.

In terms of overall mood, the musical setting focuses on the refrain (“Most highly favored lady...”) where the narrative pauses and gives a brief moment to reflect on these central words.

The dynamics throughout and the quiet solo in verse 3 are key to setting the mood. The vocal parts are written in close harmony to suit any combination of equal voices—women, children, or men. The entire piece may be sung by the whole assembly, since the melody is easily learned and the *tessitura* moderate.

Any type of keyboard would be effective in providing the accompaniment. Just enough melodic doubling has been included to assist but not dominate unnecessarily. The melody being fairly angular, effort should be made by the accompaniment smoothly and gently. The metronome indication suggests adequate, flowing movement.

Finally, a gentle melody instrument (e.g., flute) could be played in the introduction and interlude (using the up-stemmed keyboard notes), could double the refrain melody, and play the descant in verse 4 to the end.

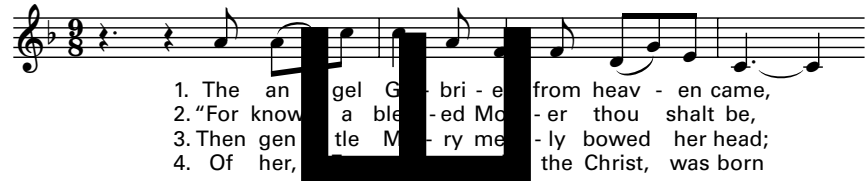
—Andrew Wright

SAMUEL

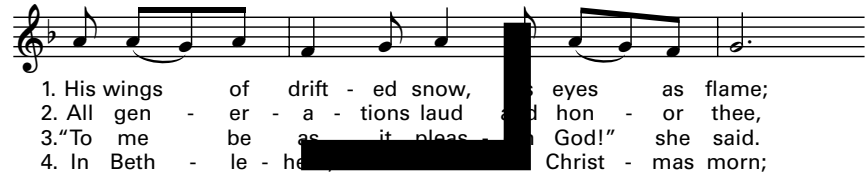
## Assembly Edition

### THE ANGEL GABRIEL

Andrew Wright



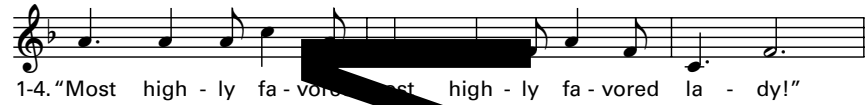
1. The an - gel G a - bri - e - l from heav - en came,  
 2. "For know - a ble - ed M a - ry thou shalt be,  
 3. Then gen - tle M a - ry me - ly bowed her head;  
 4. Of her, the Christ, was born



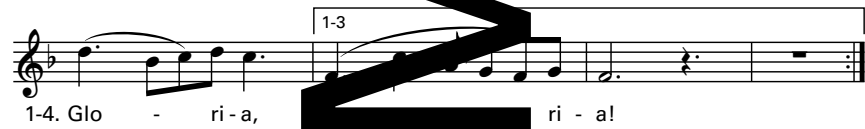
1. His wings of drift - ed snow, his eyes as flame;  
 2. All gen - er - a - tions laud and hon - or thee,  
 3. "To me be as - it please God!" she said.  
 4. In Beth - le - hem Christ - mas morn;



1. "All hail," said he, "thou ho - ly maid - en Ma - ry,"  
 2. Thy Son shall be Em - ma - nu - el, by seers fore - told."  
 3. "My soul shall laud and ma - ni - fy his ho - ly name."  
 4. And Chris - tian folk all o - ver the world will ev - er say:



1-4. "Most high - ly fa - vored most high - ly fa - vored la - dy!"



1-4. Glo - ri - a, ri - a!



Final  
 4. glo - ri - a, glo - ri - a, glo - ri - a!

Text: Trad. Basque Carol, tr. by Sabine Baring-Gould, 1834-1924. Music © 2005, Andrew Wright.  
 Published by OCP Publications, 5536 NE Hussey Street, Astoria, OR 97113. All rights reserved.

We are pleased to grant permission to reprint the assembly edition enclosed in the box at no charge for one-time special events such as an anniversary, baptism, confirmation, funeral, jubilee, ordination or wedding. Reprints must include title, composer's name and copyright notice as listed. If not given as a souvenir, copies must be destroyed after use. For all other uses please contact: Reprint Permission, 1-800-LITURGY.