

For The Mirandola Ensemble, Nicholas Chalmers, Artistic Director.
This version for The Singers

Gabriel's Message

SSATBB *a cappella*

Basque carol

para. Sabine Baring-Gould

Matthew Culloton

Lilting ♩ = 60
unis. mf

Soprano I
II
The an - gel Ga - bri - el from heav - en came, with

Tenor

Lilting ♩ = 60
(for rehearsal only)

Keyboard

Soprano I
II
wings as drift - ed snow, with eyes as flame:

Tenor

poco non legato mf

"All

Composer Note

Balance equally the three-part SSA and TBB lines throughout the work.

Text: Basque carol; *para.* Sabine Baring-Gould, 1834–1924 (PD).

Tune: *GABRIEL'S MESSAGE*, Basque carol (PD).

Setting: Matthew Culloton (ASCAP), newly composed, and copyright © 2019 Birnamwood with this publication.

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5

S I
II

T

hail to thee, O low - ly maid - en Mar - y, most

5

7

S I
II

A

T

Bar.

B

high - ly fa - vored la - dy." Glo - ri -

Glo - ri -

Glo - ri -

7

9 *mf espr.*

S I a! "For

S II

A a! Glo- ri -

T a! *mf* Glo- ri -

Bar. *mf* Glo - ri - a, glo - ri - a, glo - ri -

B *mf* Glo - ri - a, glo - ri -

11

S I know a bless - ed moth - er thou shalt be, all

S II

A a! "For know thou shalt be, thou shalt

T a! "For know thou shalt be,

Bar. a! "For know thou shalt be, shalt

B a! "Know thou shalt be, shalt

13

I
S II

gen - er - a - tions laud and hon - or thee; thy *f*

A

be, all laud and hon - or thee, thy *f*

T

all laud and hon - or thee, thy *f*

Bar.

be, all laud and hon - or thee, thy *f*

B

be, laud and hon - or, and hon - or thee, thy *f*

15

I
S II

son shall be Em-man - u - el by seers fore - told, most *mf*

A

son shall be Em-man - u - el fore - told, most *mf*

T

son shall be Em-man - u - el by seers fore - told, most *mf*

Bar.

son shall be, shall be fore - told, fore - told."

B

son, Em - man - u - el, by seers fore - told, fore - told."

15

17

S I
II

high - ly fa - vored la - dy." Glo - ri -

A

high - ly fa - vored la - dy." Glo - ri -

T

high - ly fa - vored la - dy." *mf* Glo - ri -

Bar.

mf Glo - ri -

B

Glo - ri -

17

S I
II

a! *mp* Glo - ri -

A

a! *mp* Glo - ri -

T

a! *mp* Glo - ri -

Bar.

a! *mp* Glo - ri - a! Then *mp*

B

a! Then

19

19

21 *unis.* 2

S I a! Mar - y bowed her head; "To

S II

A a! Then gen - tle Mar - y bowed her head; "To *mp*

T a!

Bar. gen - tle Mar - y meek - ly bowed her head; "To

B gen - tle Mar - y meek - ly bowed her head; "To

23

S I me be as it pleas - eth God." Oh "My *f*

S II

A me be as it pleas - eth God," she said. "My *f*

T me be as it pleas - eth God." Oh "My *f*

Bar. me be as it pleas - eth God," she said. "My *f*

B me be as it pleas - eth God," she said. "My *f*

25 *unis.*

I
S II
A
T
Bar.
B

soul shall laud and mag - ni - fy — his ho - ly name." — Most
soul shall laud and mag - ni - fy — his ho - ly name." — Most
soul shall laud and mag - ni - fy — his ho - ly name." — Most
soul shall laud and mag - ni - fy — his ho - ly name." — Most
soul shall laud and mag - ni - fy — his ho - ly name." — Most

27

I
S II
A
T
Bar.
B

high - ly fa - vored la - dy, *mf cresc.* Glo - ri -
high - ly fa - vored la - dy, *mf cresc.* Glo - ri -
high - ly fa - vored la - dy, *mf cresc.* Glo - ri -
high - ly fa - vored la - dy, *mf cresc.* Glo - ri -
high - ly fa - vored la - dy, *mf cresc.* Glo - ri -

29 *f*

Soprano I
a! Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

Soprano II
a! Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

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

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

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

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

29

31 *mp*

S I
a! Glo - ri - a!

S II
a! Glo - ri - a!

A
a! Glo - ri - a! Glo -

T
a! Glo - ri - a! Glo -

Bar.
ri - a! Glo - ri - a,

B
ri - a! Glo - ri - a,

31

33 *mp*

S I
II

A

T

Bar.

B

glo - ri - a, glo - ri - a! Of her the

glo - ri - a! Of her the

glo - ri - a! Of her the

glo - ri - a! Of her the

33

35

S I
II

A

T

Bar.

B

Christ was born in Beth - le - hem all on a

Christ was born, was born in Beth - le -

Christ was born in Beth - le -

Christ was born in Beth - le -

Christ was born, was born in Beth - le -

35

37

poco *mf*

I
S II
Christ - mas morn, and

A
poco *mf*
hem on Christ - mas morn, and

T
poco *mf*
hem on Christ - mas morn, and

Bar.
poco *mf*
hem on Christ - mas morn, and

B
poco *mf*
hem on Christ - mas morn, and

38

I
S II
Chris - tian folk through - out the world will

A
Chris - tian folk through - out the world will

T
Chris - tian folk through - out the world will

Bar.
Chris - tian folk through - out will,

B
Chris - tian folk through - out the world will

38

39 *, p sub.*

Soprano I
ev - er say: "Most high - ly fa - vored la - dy."

Soprano II
ev - er say: "Most high - ly fa - vored la - dy."

Alto
ev - er say: "Most high - ly fa - vored la - dy."

Tenor
ev - er say: "Most high - ly fa - vored la - dy."

Baritone
will - ev - er say: Glo - *mp*

Bass
ev - er, ev - er say: Glo - *mp*

39

The image shows a page of a musical score, page 13, numbered 39. It features six vocal parts: Soprano I, Soprano II, Alto, Tenor, Baritone, and Bass, along with a piano accompaniment. The lyrics for the vocal parts are: "ev - er say: 'Most high - ly fa - vored la - dy.'" for Soprano I, II, and Alto; "ev - er say: 'Most high - ly fa - vored la - dy.'" for Tenor; "will - ev - er say: Glo -" for Baritone; and "ev - er, ev - er say: Glo -" for Bass. The piano part consists of two staves. A large, diagonal watermark reading "COPYING REVIEW ONLY" is superimposed over the entire page. The score includes musical notation such as notes, rests, and dynamic markings like *p sub.* and *mp*.

41 *mp* *mf*

S I
Glo - ri - a! Glo -

S II
Glo - ri - a!

A
Glo - ri - a! Glo - Glo -

T
Glo - ri - a! Glo - Glo -

Bar.
ri - a! Glo - ri - a,

B
ri - a! Glo - ri - a,

41

The musical score consists of seven staves. The vocal parts are S I, S II, A (Alto), T (Tenor), Bar. (Baritone), and B (Bass). The piano accompaniment is shown at the bottom. The lyrics are 'Glo - ri - a! Glo - ri - a, Glo - ri - a,'. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is marked with measure numbers 41 and 42. A large watermark 'Copyright is illegal only' is overlaid on the page.

43

S I *poco rall.*
ri - a! Glo - ri - a!

S II *mp* *poco rall.*
Glo - ri - a!

A *poco rall.*
ri - a! Glo - ri - a!

T *poco rall.*
ri - a! Glo - ri - a!

Bar. *poco rall.*
glo - ri - a, glo - ri - a! Glo - ri - a!

B *poco rall.*
glo - ri - a! Glo - ri - a!

43 *poco rall.*