

PROMOTIONAL COPY
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arranged by

Christopher Stokes

Angelus ad virginem

Irish carol arranged
for mixed voices (with soli) and organ

ENCÔRE
publications

English Words: Gerard Manley Hopkins (1844–1889)

The poem below captures the feeling of the original Latin text, although it is not a translation. The words by Hopkins are a modernisation of a Middle English version.

Gabriel, from heaven's king
 Sent to the maiden sweet,
 Brought to her blissful tidíng
 And fair 'gan her to greet.
 'Hail be thou, full of grace aright!
 For so God's Son, the heaven's light,
 Loves man, that He | a man will be | and take
 Flesh óf thee, maiden bright,
 Mankind free for to make
 Of sin and devil's might.'

Gently tó him gave answér
 The gentle maiden then:
 'And in what wise should I bear
 Child, that know not man?'
 The angel said: 'O dread thee nought.
 'Tis through the Holy Ghost that wrought
 Shall be this thing | whereof tidíng | I bring:
 Lost mánkind shall be bought
 By thy sweet childbearing,
 And back from sorrow brought.'

When the maiden understood
 And the angel's words had heard,
 Mildly, of her own mild mood,
 The angel she answered:
 'Our Lord His handmaiden, I wis,
 I am, that here above us is:
 As touching me | fulfilled be | thy saw;
 That I, since His will is,
 Be, out of nature's law
 A maid with mother's bliss.'

The angel went away thereon
 And parted from her sight
 And straightway she conceived a Son
 Through th' Holy Ghost His might.
 In her was Christ contained anon,
 True God, true man, in flesh and bone;
 Born óf her too | when time was due; | who then
 Redeemed us for His own,
 And bought us out of pain,
 And died for us t'atone.

Performance notes

Conductors are encouraged not to take this piece faster than the prescribed metronome mark, lest the mood of gentle intimacy is lost. Similarly, the general dynamic should not, at any time, be above *pp* in the choir part; the two soloists, whilst being naturally more prominent, should balance with the choir.

Angelus ad virginem

Words: Philip the Chancellor? (d. 1236)
(Arundel MS)

Music: 14th-century Irish carol
arranged by CHRISTOPHER STOKES

With a gentle swing, but not faster than $\text{♩} = 74$

TENOR SOLO *mp*

An - ge - lus ad vir - gi - nem Sub - in - trans in - con - cla - ve,

5

Vir - gi - nis for - mi - di - nem De - mul - cens, in - quit, 'A - ve!

9

A - ve, re - gi - na vir - gi - num; Coe - li ter - rae - que Do - mi -

13

- num Con - ci - pi - es Et pa - ri - es In - ta - cta Sa - lu - tem ho - mi -

18

- num; Tu - por - ta coe - li fac - ta, Me - de - la cri - mi - num.'

23

SOPRANO SOLO *mp*

'Quo - mo - do con - ci - pe - rem Quae vi - rum non co - gno - vi?

pp

T. B.

O

27

Qua - li - ter in - frin - ge - rem Quod fir - ma men - te vo - vi?

pp

T. B.

O

31 *mp*
TENOR SOLO
'Spi - ri - tus Sanc - ti gra - ti - a Per - fi - ci - et haec om - ni -
S. A. *pp*
O O

35
- a; Ne ———— ne - us. Sed gau - de - us. Se - cun - dum Quod cas - ti - mo - ni -
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O O O

40
- a Ma - ne - bit in te pu - ra De - i po - ten - ti - a.
O

45 *mp*
SOPRANO SOLO
Ad haec vir - go no - bi - lis Re - spon - dens in - quit e - i:
Flute 4'
Nazard 2 2/3' (distant)
ORGAN *leguo*
Soft 8' tone
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Man.

49

'An - cil - la sum hu - mi - lis Om - ni - po - ten - tis De - i.

53

Ti - bi co **PROMOTIONAL COPY** se - cre - ti con - sci -
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57

- o, Con - sen - ti - ens, Et cu - pi - ens Vi - de - re Fac - tum quod au - di -

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62

- o; Pa - ra - ta sum pa - re - re, De - i con - si - li - o. **rit.**

rit.

67 *mp*
SOPRANO SOLO
An - ge - lus dis - pa - ru - it Et sta - tim pu - el - la - ris

mp
TENOR SOLO
An - ge - lus dis - pa - ru - it Et sta - tim pu - el - la - ris

pp
S. A.
O

pp
T. B.

pp
ORGAN
pp 16' & 8' tone, balancing with SATB
Man.

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71
U - te - rus in - tu - mu - it Vi par - tus sa - lu - ta - ris.

U - te - rus in - tu - mu - it Vi par - tus sa - lu - ta - ris.

O

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75

Qui, cir - cum - da - tus u - te - ro No - vem men -

Qui, cir - cum - da - tus u - te - ro No - vem men -

O O

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The musical score for page 75 consists of two vocal staves and two piano accompaniment staves. The vocal staves are in a soprano and alto clef, with lyrics in Latin. The piano accompaniment is in a grand staff (treble and bass clefs). The score is divided into three measures, with time signatures of 9/8 and 6/8. A large red watermark is overlaid on the piano accompaniment.

78

-si - um nu - me - ro, Hinc ex - i - it Et in - i - it Con

-si - um nu - me - ro, Hinc ex - i - it Et in - i - it Con

O O O

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The musical score for page 78 consists of two vocal staves and two piano accompaniment staves. The vocal staves are in a soprano and alto clef, with lyrics in Latin. The piano accompaniment is in a grand staff (treble and bass clefs). The score is divided into four measures, with time signatures of 9/8 and 6/8. A large red watermark is overlaid on the piano accompaniment.

82

- flic - tum, Af - fi - gens hu - me - ro Cru - cem, qua de - dit

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86

rall.

ic - - tum Hos - ti mor - ti - fe - ro.

ic - - tum Hos - ti mor - ti - fe - ro.

Ped.
Soft 32' & 16'