

# Carol of the Annunciation

for  
Chorus and String Quartet  
(SATB)

by  
**Peter Owens**

**Note**

The instrumental lines may be performed by any suitably balanced quartet; e.g., Flute, Clarinet I, Clarinet II, Bassoon; the notes in parentheses in bars 23 and 49 should be played whenever a low B is available on the bass instrument.

# Carol of the Annunciation

Peter Owens (b. 1960)  
Text: Basque traditional trans.  
Sabine Baring-Gould (1834–1924)

The musical score is divided into three systems. The first system includes Violin I, Violin II, Viola, and Cello, all starting with a *p* dynamic. The second system includes Violin I, Violin II, Viola, and Cello, with dynamics of *mp* and *cresc.*. The third system includes Violin I, Violin II, Viola, and Cello, with dynamics of *f* and *mp*. The score is in 4/4 time and G major.

11

*mp*

S The an - gel ga - bri - el from hea - ven came, His

*mp*

A From hea - ven came, His

*mp*

T From hea - ven came,

*mp*

B From hea - ven came

VI. I *p*

VI. II *p*

Vla. *p*

Vlc. *p*

14

*mf* *f*

S wings as drift - ed snow, his eyes as flame: 'All hail,' said he, 'thou low-ly maid-en

*mf* *f*

A wings as drift - ed snow, his eyes as flame: 'All hail,' said he, 'thou low-ly maid-en

*mf* *f*

T His eyes as flame: 'All hail,' said he, 'thou low-ly maid-en

*mf* *f*

B His eyes as flame: 'Thou low-ly maid-en

VI. I *f*

VI. II *f*

Vla. *f*

Vlc. *f*

18

S *mp* Ma - - - ry, Most high - ly fa - voured la - dy! *cresc.* Glo - - -

A *mp* Ma - - - ry, Most high - ly fa - voured la - dy! Glo - ri -

T *mp* Ma - - - ry, Most high - ly fa - voured la - dy! Glo - - - ri -

B *mp* Ma - ry - - Most high - ly fa - voured la - dy! *cresc.* Glo - ri - a, glo -

VI. I

VI. II *mp*

Vla. *mp*

Vlc. *mp*

21

S *f* (glo) - - - ri - a, glo - ri - a! *mp* 'For

A *cresc.* a, glo - - - ri - a, glo - ri - a! *f* *mp* 'For

T *cresc.* a, glo - ri - a, glo - ri - a, glo - ri - a! *f* *mp* 'For

B (glo) - - - ri - a, glo - ri - a, glo - ri - a! *f* *mp* 'For

VI. I *mf* *f*

VI. II *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

24

S known a bles - sed Mo - ther thou shalt be; — All ge - ne - ra - tions laud and

A known a Mo - ther thou shalt be; — All ge - ne - ra - tions

T known a bles - sed Mo - ther thou shalt be; — All ge - ne - ra - tions laud and

B known a Mo - ther thou shalt be; — All ge - ne - ra - tions

VI. I *p*

VI. II *p*

Vla. *p*

Vlc. *p*

27

S ho - nour thee; — Thy son shall be Em - ma - nu - el, — by seers fore - told. — Most

A laud and ho - nour thee; — Thy son shall be Em - ma - nu - el, by seers fore - told. — Most

T ho - nour thee; — Thy son shall be by seers fore - told. — Most

B ho - nour thee; — Thy son shall be by seers fore - told. — Most

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vlc. *mf*

30

S *f* high - ly fa-voured la - dy! *mp* Glo - ri - a, *cresc.*

A *f* high - ly fa-voured la - dy! *mp* Glo - ri - a, *cresc.* glo - ri -

T *f* high - ly fa-voured la - dy! *mp* Glo - ri - a, *cresc.* glo - ri - a, glo - ri -

B *f* high - ly fa-voured la - dy! *mp* Glo - ri - a, *cresc.* glo - ri - a, glo - ri -

VI. I *f* *mp* *mf*

VI. II *f* *mp* *mf*

Vla. *f* *mp* *mf*

Vlc. *f* *mp* *mf*

33

S *f* a, glo - ri - a! *mp* Then

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

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

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

VI. I *f* *mp*

VI. II *f* *mp*

Vla. *f* *mp*

Vlc. *f* *mp*

38

S gen-tle Ma-ry meek-ly bowed— her head; ‘To me be as— it— pleas-eth God!’ she

A *mp* Bowed— her head; ‘To me be as it pleas eth God!’ she

T *mp* Bowed— her head; ‘It pleas - eth God!’ she

B *mp* Bowed— her head; ‘It pleas - eth— God!’ she

VI. I *p*

VI. II *p*

Vla. *p*

Vlc. *p*

42

S *mf* *f* *mp* said. ‘My soul shall laud and mag-ni-fy his ho - ly Name.’ Most high - ly fa-voured la - dy! Glo -

A *mf* *f* said. ‘My soul shall laud and mag-ni-fy his ho - ly Name.’ Most high - ly fa-voured la - dy!

T *mf* *f* said. ‘My soul shall laud and mag-ni-fy his ho - ly Name.’ Most high - ly fa-voured la - dy!

B *mf* *f* said. ‘And mag-ni-fy his ho - ly Name.’ Most high - ly fa-voured la - dy!

VI. I *f*

VI. II *f*

Vla. *f*

Vlc. *f*



46

*cresc.* *f*

S (glo) - ri - a, glo - ri - a, glo - ri - a, glo - ri -

*mp* *cresc.* *f*

A Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

*mp* *cresc.* *f*

T Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

*mp* *cresc.* *f*

B Glo - ri - a, glo - ri - a, glo - ri - a, glo - ri -

VI. I *mf*

VI. II *mp* *mf*

Vla. *mp* *mf*

Vlc. *mp* *mf*

49

*mp*

S a! Of her Em - ma - nu - el, the Christ, was born, — In

*mp*

A a! Of her — Em - ma - nu - el — was born, — In

*mp*

T a! Of her Em - ma - nu - el, the Christ, — was born, — In

*mp*

B a! Of her Em - ma - nu - el was born, — In

VI. I *p*

VI. II *p*

Vla. *p*

Vlc. *p*



58

S (glo) - - - - - ri - - - a, glo - ri - a!

A a, glo - - - - - ri - a, glo - ri - a!

T a, glo - ri - a, glo - ri - a, glo - ri - a!

B ri - a, glo - ri - a, glo - ri - a!

VI. I *mf* *f*

VI. II *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

61

S *Rit.* *mp*  
Glo - ri - a!

A *mp*  
Glo - ri - a!

T *mp*  
Glo - ri - a!

B *mp*  
Glo - ri - a!

VI. I *mp*

VI. II *mp*

Vla. *mp*

Vlc. *mp*

# Carol of the Annunciation

Violin I / Flute

Peter Owens (b. 1960)  
Text: Basque traditional trans.  
Sabine Baring-Gould (1834–1924)

The musical score is written for Violin I or Flute. It begins in G major and 4/4 time. The first staff (measures 1-5) starts with a *p* dynamic and includes a *cresc.* marking. The second staff (measures 6-11) features a *f* dynamic followed by *mp*. The third staff (measures 12-17) starts with *p* and ends with *f*. The fourth staff (measures 18-22) includes a *mf* dynamic. The fifth staff (measures 23-26) starts with *f* and ends with *p*. The sixth staff (measures 27-30) includes *mf* and *f* dynamics. The seventh staff (measures 31-35) features *mp*, *mf*, *f*, and *mp* dynamics. The eighth staff (measures 36-41) starts with *p*. The ninth staff (measures 42-48) includes *f* and *mf* dynamics. The tenth staff (measures 49-52) starts with *p*. The eleventh staff (measures 53-57) includes *mf*, *f*, and *mp* dynamics. The final staff (measures 58-62) includes *mf*, *f*, and *mp* dynamics, and concludes with a *Rit.* marking.

# Carol of the Annunciation

Violin II

Peter Owens (b. 1960)  
Text: Basque traditional trans.  
Sabine Baring-Gould (1834–1924)

The musical score for Violin II is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The piece consists of 60 measures, divided into 12 systems of five measures each. The score features a variety of dynamic markings and articulations:

- Measures 1-5:** *p* (piano), *mp* (mezzo-piano), *cresc.* (crescendo).
- Measures 6-10:** *f* (forte), *mp* (mezzo-piano).
- Measures 11-15:** *p* (piano), *f* (forte).
- Measures 16-20:** *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte).
- Measures 21-25:** *p* (piano).
- Measures 26-30:** *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte).
- Measures 31-35:** *f* (forte), *mp* (mezzo-piano), *p* (piano).
- Measures 36-40:** *f* (forte).
- Measures 41-45:** *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano).
- Measures 46-50:** *mf* (mezzo-forte).
- Measures 51-55:** *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *Rit.* (ritardando).
- Measures 56-60:** *f* (forte), *mp* (mezzo-piano).

The score includes various musical notations such as slurs, ties, and dynamic hairpins. The piece concludes with a final measure in 4/4 time.

# Carol of the Annunciation

Viola

Peter Owens (b. 1960)  
Text: Basque traditional trans.  
Sabine Baring-Gould (1834–1924)

1  
*p* *mp* *cresc.*

7  
*f* *mp* *p*

13  
*f*

20  
*mp* *mf* *f* *p*

25  
*mf*

30  
*f* *mp* *mf* *f* *mp*

36  
*p*

43  
*f* *mp* *mf*

49  
*p*

54  
*mf* *f* *mp* *mf*

60  
*f* *mp* *Rit.*

# Carol of the Annunciation

Cello / Bassoon

Peter Owens (b. 1960)  
Text: Basque traditional trans.  
Sabine Baring-Gould (1834–1924)

The musical score is written in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of ten staves of music, each starting with a measure number. The score includes various dynamic markings such as *p*, *mp*, *f*, and *mf*, as well as performance instructions like *cresc.* and *Rit.*. The piece features complex rhythmic patterns, including triplets and changes in time signature (e.g., 3/4, 12/8, 9/8). The music is characterized by flowing lines and frequent use of slurs and ties.

1  
*p* *mp* *cresc.*

7  
*f* *mp* *p*

13  
*f*

19  
*mp* *mf* *f* *p*

25  
*mf*

30  
*f* *mp* *mf* *f* *mp*

35  
*p*

41  
*f* *mp*

47  
*mf* *p*

53  
*mf* *f* *mp* *mf*

59  
*f* *mp* *Rit.*

# Carol of the Annunciation

Bb Clarinet I

Peter Owens (b. 1960)  
Text: Basque traditional trans.  
Sabine Baring-Gould (1834-1924)

*p* *mp* *cresc.*

6 *f* *mp*

12 *p* *f*

18 *mp* *mf*

23 *f* *p*

27 *mf* *f* *mp*

32 *mf* *f* *mp*

37 *p*

43 *f* *mp* *mf*

49 *p*

54 *mf* *f* *mp* *mf*

59 *f* *mp* *Rit.*



# Carol of the Annunciation

Bb Clarinet II

Peter Owens (b. 1960)  
Text: Basque traditional trans.  
Sabine Baring-Gould (1834–1924)

*cresc.*

*p* *mp*

7 *f* *mp* *p*

13 *f*

20 *mp* *mf* *f* *p*

25 *mf*

30 *f* *mp* *mf* *f* *mp*

36 *p*

43 *f* *mp* *mf*

49 *p*

54 *mf* *f* *mp* *mf*

60 *f* *mp* *Rit.*