



# Maiden, the Angel Spoke to You

## A Hymn to Our Lady

Patrick Lee, 1930–2004  
Based on Luke 1:26, 28, 38; Luke 1:39–40; Luke 2:3, 6;  
Romans 8:22; Luke 2:28, 33, 19; John 19:25

GEORGINA, LM  
Stephen Dean

### INTRO (♩ = 116–120)

Organ

Musical notation for the organ introduction, measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The first measure starts with a mezzo-forte (mf) dynamic. The notation includes treble and bass clefs, a common time signature, and various musical symbols such as notes, rests, and accidentals.

Musical notation for the organ introduction, measures 5-8. The notation continues from the previous block, showing the progression of the organ part through the final measures of the introduction.

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VERSE 1: All

9 *mf*

1. Maid - en, the an - gel spoke — to you with words — of

14

1. rev - er - ence and grace; you, in re - ply, said 'Let it

20

1. be!' and gave to God a hu - man face.

VERSE 2 (SATB, *a cappella*)

25 *Soprano mp*

2. Vir - gin - with - child, you went — to meet E - liz - a -

*Alto mp*  
Mm — mm

*Tenor*

*Bass mp*

30

2. beth who car - ried John: held in his moth - er's womb, he

mm

36

2. leapt in rec - og - ni - tion of your Son.

mm

**VERSE 3 (a cappella)**

41

S *mp*

A

3. Ma - ry, you trudged to Beth - le - hem and there you

T (Melody)

B *mp*

there you

46

3. brought a child to birth; One, for whom all cre -

51

3. a - tion groaned, as help - less in - fant came to earth.

**VERSE 4: Men**57 T/B *mf*

4. La - dy, you heard from Sim - e - on the proph - e - cy of

63

4. joy and pain: words, which you trea - sured in your

68

4. heart, of Is - rael's hope and gen - tiles' gain.

**VERSE 5: Women**73 S/A *mp*

5. Moth - er, you stood be - side your Son while he was stripped and

79

5. cru - ci - fied; born of your la - bour, there you shared the

85

5. ag - o - ny as Je - sus died.

**VERSE 6: All**

**Descant**

91

6. Queen, you re - joiced — to see the Lord who first had

**Melody**

6. Queen, you re - joiced to see — the Lord who first — had

96

6. ris - en from your womb, tri - umph - ing o - ver sin and

6. ris - en from your womb, tri - umph - ing o - ver sin and

102

6. death, now rise in glo - ry from the tomb.

107

*mf*

OBOE

GEORGINA, LM  
Stephen Dean

INTRO (♩ = 116-120)

*mf*

VERSE 1

16

VERSE 2

16

VERSE 3

16

(...as helpless infant came to earth.)

VERSE 4

*mp*

VERSE 5

16

2

VERSE 6

(...as Jesus died.)

*f*

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(Hymn Version)

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Romans 8:22; Luke 2:28, 33, 19; John 19:25

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1. Maid - en, the an - gel spoke to you with words of  
 2. Vir - gin - with - child, you went to meet E - liz - a -  
 3. Ma - ry, you trudged to Beth - le - hem and there you  
 4. La - dy, you heard from Sim - e - on the proph - e -  
 5. Moth - er, you stood be - side your Son while he was  
 6. Queen, you re - joiced to see the Lord who first had

1. rev - er - ence and grace; you, in re - ply, said  
 2. beth who car - ried John; held in his moth - er's  
 3. brought a child to birth; One, for whom all cre -  
 4. cy of joy and pain: words, which you trea - sured  
 5. stripped and cru - ci - fied; born of your la - bour,  
 6. ris - en from your womb, tri - umph - ing o - ver

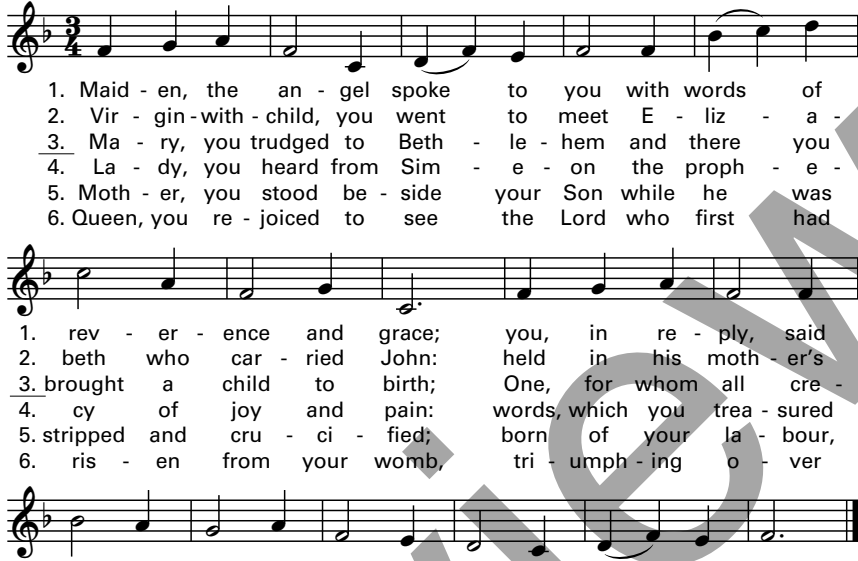
1. 'Let it be!' and gave to God a hu - man face.  
 2. womb, he leapt in rec - og - ni - tion of your Son.  
 3. a - tion groaned, as help - less in - fant came to earth.  
 4. in your heart, of Is - rael's hope and gen - tiles' gain.  
 5. there you shared the ag - o - ny as Je - sus died.  
 6. sin and death, now rise in glo - ry from the tomb.

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## Assembly Edition

MAIDEN, THE ANGEL SPOKE TO YOU

GEORGINA, LM  
Stephen Dean



1. Maid - en, the an - gel spoke to you with words of
2. Vir - gin - with - child, you went to meet E - liz - a -
3. Ma - ry, you trudged to Beth - le - hem and there you
4. La - dy, you heard from Sim - e - on the proph - e -
5. Moth - er, you stood be - side your Son while he was
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## Composer Notes

This hymn was inspired by Pat Lee's marvelous text, in which every verse begins with a different title for Mary. Like all good modern Marian hymns, it is entirely based on scripture, and apart from the marriage feast at Cana it brings in almost every event we know of Mary's life. The melody should support the text and not dominate it. When singing, concentrate on the words; like Mary herself, the hymn should be modest, not showy in performance. The varied accompaniments and harmonies are intended to mirror the sentiments expressed, building up to the triumphant final stanza; but for ordinary congregational use, the simple version is quite sufficient.

—Stephen Dean

