

MARY'S JOSEPH

Vocal Solo

Words and Music By
Judy Checketts Hatch

Reverently ♩ = 85

The first system of the musical score for 'Mary's Joseph' features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. It begins with a whole rest for four measures, followed by a half note in the fifth measure. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and time signature. It starts with a series of eighth and sixteenth notes in the right hand, while the left hand plays a simple bass line. The system concludes with a double bar line and a 3/4 time signature change.

6

The second system of the musical score continues the vocal and piano parts. The vocal line begins with a double bar line, followed by a 3/4 time signature change. It then continues with a series of eighth and sixteenth notes. The piano accompaniment also begins with a double bar line and a 3/4 time signature change, followed by a series of eighth and sixteenth notes. The system concludes with a double bar line and a 4/4 time signature change.

1. It was warm in Beth-le-hem that night. The smell of spring-time filled the air. The
2. Dark-ness came as Jo-seph wor-ried. The star shone bright-ly ov-er head. Now,

10

The third system of the musical score continues the vocal and piano parts. The vocal line begins with a double bar line, followed by a 3/4 time signature change. It then continues with a series of eighth and sixteenth notes. The piano accompaniment also begins with a double bar line and a 3/4 time signature change, followed by a series of eighth and sixteenth notes. The system concludes with a double bar line and a 4/4 time signature change.

shep-herds wait-ed on the hill-side as Jo-seph led the don-key with care.
Ma-ry's mo-ment soon would come and still no place to make her a bed.

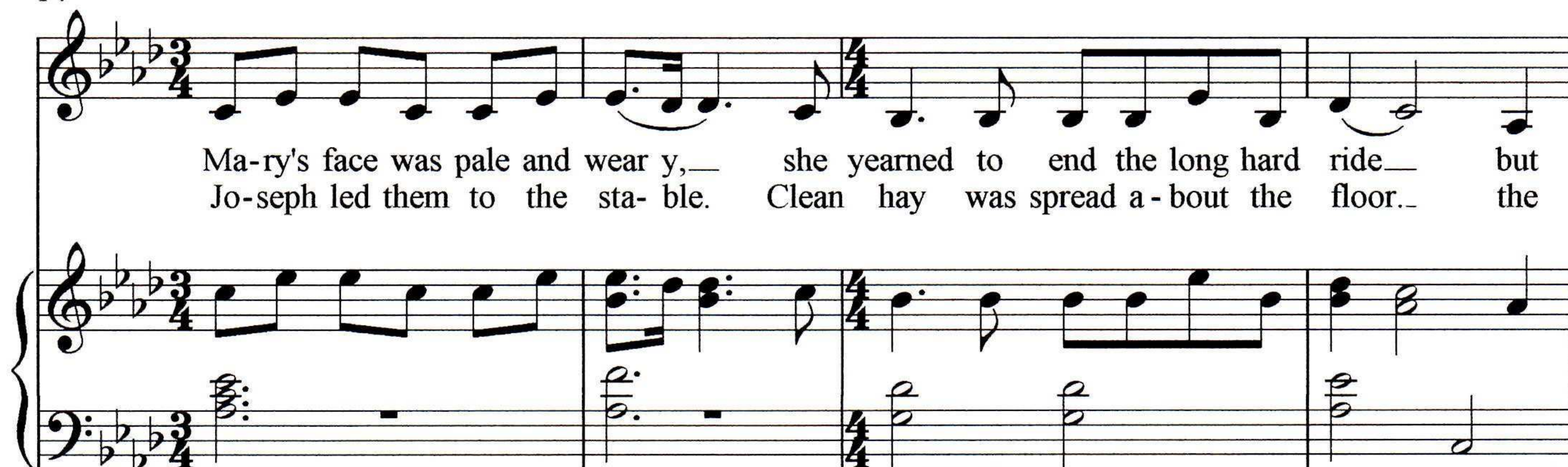
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Judy Checketts Hatch

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14



Ma-ry's face was pale and wear y,— she yearned to end the long hard ride— but
Jo-seph led them to the sta- ble. Clean hay was spread a - bout the floor.. the

This musical system covers measures 14 through 17. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The time signature changes from 3/4 to 4/4 at measure 15. The lyrics are written below the vocal staff.

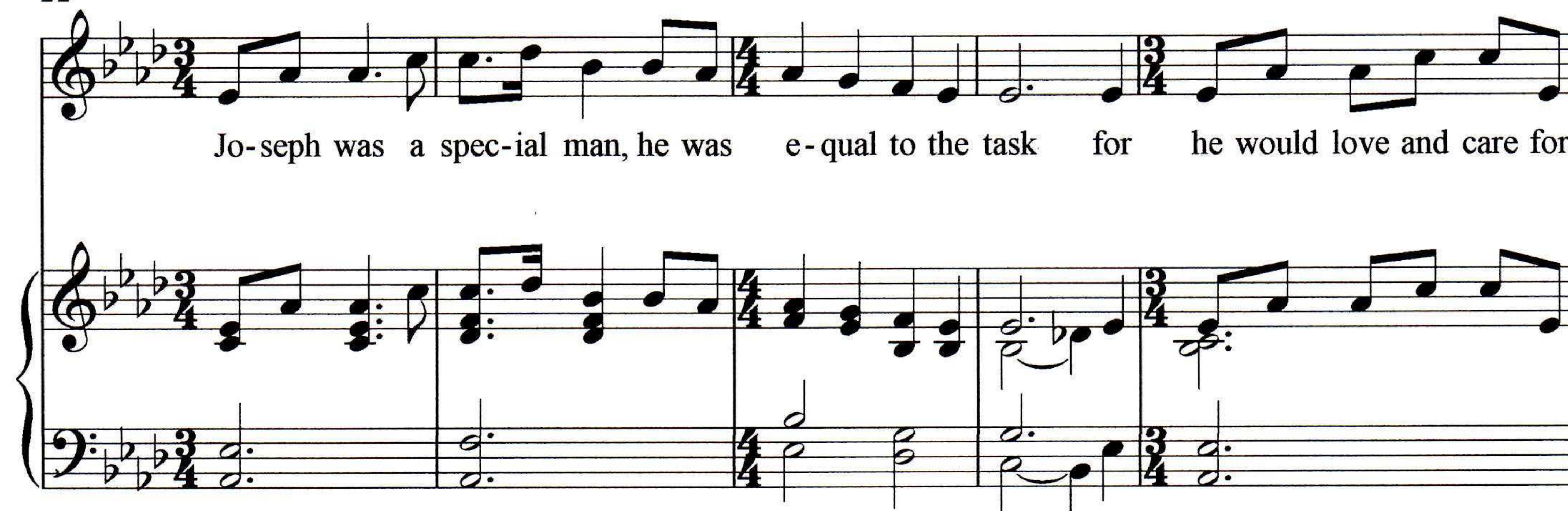
18



Jo - sephs ef-forts were in vain for_ no one had a room in__ side. But
ba - by's man-ger was in place as he wished that he could do so much more.

This musical system covers measures 18 through 21. The vocal line continues in the same key and time signature. The piano accompaniment features more complex harmonic textures, including some sustained chords in the right hand and moving lines in the left hand. The time signature changes from 4/4 to 3/4 at measure 20. The lyrics are written below the vocal staff.

22



Jo-seph was a spec-ial man, he was e-qual to the task for he would love and care for

This musical system covers measures 22 through 25. The vocal line continues in the same key and time signature. The piano accompaniment provides a steady harmonic support with some melodic movement in the right hand. The time signature changes from 3/4 to 4/4 at measure 23 and back to 3/4 at measure 25. The lyrics are written below the vocal staff.

27

ma-ry... He would do as Fa-ther asked. Oh, Ma-ry, my sweet Ma-ry_ Jo-seph

p

32

whis-pered soft and low. Oh, Ma-ry, my dear Ma-ry_ I'll find a place to

37

go. Oh, Ma - ry, love-ly Ma - ry, all will be well with your son. Oh,

f

42 *mf*

Ma - ry, bless-ed Ma-ry, Fa - ther watch-es o'er his ti - ny one.

1.

46

one.

2. rit.