

The Seven Joys of Mary

Secondo

Medieval literature

15th century English carol
arr. Laurel Hunt Pedersen

1

Musical notation for measures 1-3. The score is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. Measure 1 starts with a first ending bracket. The melody in the upper voice consists of quarter and eighth notes, while the bass line provides a steady accompaniment of quarter notes.

4

Musical notation for measures 4-7. The melody continues with eighth and quarter notes. The bass line maintains a consistent rhythmic pattern of quarter notes.

8

Musical notation for measures 8-11. Measure 10 features a sharp sign (#) above the eighth note in the upper voice, indicating a chromatic alteration. The piece concludes with a final cadence in measure 11.

12

Musical notation for measures 12-15. This system contains the final four measures of the piece, showing the continuation of the melodic and harmonic lines.

16

Measures 16-19. The right hand features a melodic line with a slur over measures 16 and 17, and a fermata over measure 19. The left hand provides a rhythmic accompaniment with eighth notes and rests.

20

Measures 20-22. The right hand continues the melodic line with eighth notes. The left hand has a steady eighth-note accompaniment.

23

Measures 23-26. The right hand has a more active melodic line with eighth notes and slurs. The left hand continues with eighth-note accompaniment.

27

Measures 27-30. The right hand has a melodic line with slurs and eighth notes. The left hand has a consistent eighth-note accompaniment.

31

Measures 31-34. The right hand features a melodic line with a slur over measures 31 and 32, and a fermata over measure 34. The left hand continues with eighth-note accompaniment.

35

1.2. 3.

39

43

47

51

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8va

1

1. The first good joy that Ma - ry had, It was the joy of
next good joy that Ma - ry had, It was the joy of
next good joy that Ma - ry had, It was the joy of

4

8va

one; To see the bless - ed Je - sus Christ, When He was first her
three; To see her own Son Je - sus Christ, Ma - king the blind to
five; To see her own Son Je - sus Christ, Rais - ing the dead to

8

8va

Son. When He was first her Son. see, Good Lord, And hap - py may we
life. Rais - ing the dead to life.

12

8va

be; Praise Fa - ther, Son, and Ho - ly Ghost To all e - ter - ni -

18,16

8va

ty. _____

2. The next good joy that
4. The next good joy that
6. The next good joy that

20

8va

Ma - ry had, It was the joy of two; _____ To
Ma - ry had, It was the joy of four; _____ To
Ma - ry had, It was the joy of six; _____ To

23

8va

see her own Son Je - sus Christ, Ma - king the lame_ to go. _____ Mak -
see her own Son Je - sus Christ, Read - ing the Bi - ble o'er. _____ Read -
see her own Son Je - sus Christ, Up - on the Cru - ci - fix. _____ Up -

27

8va

ing the lame to go,
ing the Bi - ble o'er, Good Lord, And hap - py may we be; _____ Praise
on the Cru - ci - fix,

31

8va

Fa - ther, Son, and Ho - ly Ghost To all e - ter - ni - ty. _____

35 *8va*

1.2. 3. 7. The

3. The
5. The

39 *8va*

next good joy of Ma - ry had, It was the joy of seven; — To

43 *8va*

see her own Son Je - sus Christ, As - cend - ing in - to heav'n. — As -

47 *8va*

cend - ing in - to heav'n, Good Lord, — And hap - py may we be; — Praise

51 *8va*

Fa - ther, Son, and Ho - ly Ghost To all e - ter - ni - ty. —