

Prologue [and Epilogue]

Jubilant: Fairly Fast [d=126]

[omit p. 3] [finis p. 3]

FULL CHORUS

PIANO

Musical score for the beginning of the Prologue. It features a vocal staff with a treble clef and a piano accompaniment with a bass clef. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C). The tempo is 'Jubilant: Fairly Fast' with a metronome marking of quarter note = 126. The score includes dynamic markings such as *f* and *ped*, and a *marz.* (marcato) marking. The piano part features a steady eighth-note accompaniment.

Musical score for the first vocal phrase: "WEL...COME YULE". The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The key signature remains three flats. The lyrics are "(all verses) WEL...COME YULE". The piano part includes dynamic markings like *sf* and *f*.

Musical score for the second vocal phrase: "WEL...COME-YULE THOU MER-RY MER-RY MER-RY MER-RY MAN IN". The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The key signature remains three flats. The lyrics are "WEL...COME-YULE THOU MER-RY MER-RY MER-RY MER-RY MAN IN". The piano part includes dynamic markings like *sf* and *f*.

Musical score for the third vocal phrase: "WEL...SHIP OF THIS HO...LY-DAY". The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The key signature remains three flats. The lyrics are "WEL...SHIP OF THIS HO...LY-DAY". The piano part includes dynamic markings like *f* and *p*. There are also performance instructions for the vocal line: "1. WEL...COME" and "2. WEL...COME".

crescendo →

1. BE THOU HEAV'N-BORN-KING. WEL-COME BORN-IN-ONE-MAR-NING. WEL-COME
 2. BE YE STE-PHEN AND JOHN. WEL-COME IN-NO-CENTS EV'RY ONE. WEL-COME

1. FOR WHOM WE DO SING — } WEL-COME WEL-COME YULE — , WELCOME YULE —
 2. THO-MAS MAR-TYR ONE — }

berante

— , WELCOME YULE — WEL-COME YULE —

3. WELCOME BE YE GOOD, NEW YEAR.
 WELCOME TWELFTH DAY, BOTH IN FERÉ.
 WELCOME SAINTS LIEF AND DEAR.

4. WELCOME BE YE, CANDLEMAS.
 WELCOME BE YE QUEEN OF BLISS.
 WELCOME BOTH TO MORE AND LESS.

5. WELCOME BE YE THAT ARE HERE,
 WELCOME ALL AND MAKE GOOD CHEER.
 WELCOME ALL ANOTHER YEAR.

Handwritten musical score for the beginning of the piece. It consists of piano and bass staves. The piano part starts with a series of chords and notes, followed by a section marked *f* *molto dim.* and *p*. The bass part has a few notes and rests. The key signature is B-flat major (two flats) and the time signature is 2/2.

The Annunciation

moderate: very flowing $[d=104]$ *p*

THE AN-GE-L GA-BRI-EL FROM GOD WAS SENT TO GA-LI...LEE. UN-TO A
 (MA) --RY HE SAID BE NOT A...FRAID BUT DO BE-LIEVE IN ME THE
 (GOOD) PEO-PL E AU BOTH GREAT AND SMALL THE WHICH DO HEAR MY VOICE. WITH ONE AC...

legato sempre

Handwritten musical score for the first system of 'The Annunciation'. It includes a vocal line with lyrics and a piano accompaniment. The tempo is marked 'moderate: very flowing' with a metronome marking of 104. The key signature is B-flat major (two flats) and the time signature is 2/2. The piano part is marked 'legato sempre'.

VIR-GIN FAIR AND FREE WHOSE NAME WAS CAL-LED MA-RRY: AND WHEN THE AN-GE-L
 PO-WER OF THE HO-LY GHOST SHALL O-VER-SHA-DOW THEE: THOU SHALT CON-CEIVE
 --CORD LET'S PRAISE THE LORD AND IN OUR HEARTS RE-JOICE: LIKE SIS-TER, BRO-THER,

Handwritten musical score for the second system of 'The Annunciation'. It includes a vocal line with lyrics and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/2.

THI-THER CAME, HE FELL DOWN V-PON HIS KNEE: AND LOO-KING UP IN-TO THE
 WITHOUT GRIEF, AS THE LORD TOLD UN-TO ME: GOD'S OWN DEAR SON FROM
 LOVE EACH O-THER, WHILST WE - OUR LIVES DO SPEND: WHILST WE HAVE SPACE LET'S

crescendo *poco* *f*

Handwritten musical score for the third system of 'The Annunciation'. It includes a vocal line with lyrics and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/2. The piano part is marked with dynamics *crescendo*, *poco*, and *f*.

9.

Mary at the House of Elisabeth

Solo or semi-chorus *p*

AND MA-RY A...ROSE IN THOSE DAYS, AND WENT IN-TO THE HILL COUNTRY WITH

Freely *ppp*

HASTE, IN-TO A CI-TY OF JU...DA: AND ENTER'D IN-TO THE HOUSE OF ZA-CHA...RI-AS - AND SA...

poco sf *p*

--LU--TED E...LI-SA-BETH - AND MA...RY SAID: MY SOUL DOTH MAG-NI...

poco f *Andantino* [$\delta=63$] *mp*

--FY THE LORD, AND MY SPI-RIT HATH RE-JOIC'D IN GOD MY SA-VIOUR FOR HE HATH RE...

f *sf*

15.

The Arrival in Bethlehem.

Handwritten musical score for the first system, featuring a piano introduction with 'p' and 'cresc' markings.

Full chorus

Handwritten musical score for the second system, including vocal lines and piano accompaniment with 'poco f' and 'brevo f' markings.

1. WHEN
2. THEY
3. GOOD

(knocking at the door)

Handwritten musical score for the third system, including lyrics and piano accompaniment with 'legato' marking.

1. CAE-SAR KU--GUS-TUS HAD RAIS'D A TAX--A-TION, HE -- AC--SESS'D ALL -- THE PEO-PL E THAT
2. SOUGHT EN-TER-TAIN-MENT BUT NONE COULD THEY FIND -- GREAT NUM.....BERS OF TRA--VE--LERS -- HAD
3. JO-SEPH WAS TROUBL'D BUT MUST FOR HIS DEAR -- FOR HER -- BLE--S'ED BUR--DEN -- DEN -- FOR

Handwritten musical score for the fourth system, including lyrics and piano accompaniment with 'f' marking.

1. DWELT, ALL THE PEO-PL E THAT DWELT IN THE NA--TION. THE -- JEW S AT THAT
2. FILD EV--RY PLAC E, EV-RY PLAC E IN THE INN --. THEY -- KNOCKED AND
3. HER BLES-SED BURDEN WHOSE TIME NOW DREW NEAR --. HIS -- HEART -- WITH

1. TIME BE-ING UN-DEK ROMES SWAY AP-PEAR'D IN THE CI-TY THEIR TRI-BUTE TO PAY.
 2. CAL'D AT E-VE-RY DOOR BUT FOUND NOT A FRIEND WHEREIN KIND THEY HAD STORE.
 3. FOR ROW WAS SORELY DIS-TREST LEST HIS VIR-GIN SPOUSE NE-VER SHOULD FIND A-NY REST.

1. THEN JO-SEPH AND MA-RY WHO FROM DA-VID DID SPRING
 2. THEY SOUGHT FOR A LOD-GING ALL O-VER THE TOWN
 3. TO EY-RY EN-QUI-RY THE RE-PLY WAS THE SAME

p legato

- WENT UP TO THE CI-TY OF DA-VID THEIR KING: BUT THERE BE-ING EN-TER'D COULD WEL-COME THEY FIND } FROM
 - TOO LATE SAID THE INN-KEEPER HERE IS NO ROOM. WITH STRANGERS AND KINS FOLK COULD WEL-COME THEY FIND }
 - POOR JO-SEPH AND MA-RY MUST GO AS THEY CAME FOR LITTLE'S THE FA-VOUR THE POOR MAN KIND FIND }

- THE RICH TO THE POOR FROM THE RICH TO THE POOR - THEY ARE MOSTLY UN-KIND, UN-KIND, UN-KIND, UN-KIND.

crescendo