

From Virgin's womb - Rejoice rejoice

A Carol for Christmas day

Francis Kindlemarsh

Songs of sundrie natures, 1589, nos.35 & 24

William Byrd

Superius
[Treble Viol]

Medius
[Alto]

Contratenor
[Tenor Viol]

Tenor
[Tenor Viol]

Bassus
[Bass Viol]

1. From
2. This

Tr. V.

A.
Vir - gin's womb this day, this day did spring
day to man came pledge of per - fect peace,

T.V.

T.V.

B.V.

10

Tr. V.

A.
The pre - ci - ous seed that on - ly sa - ved man,
This day to man came love and u - ni - ty,

T.V.

T.V.

B.V.

Tr. V.

A.

T.V.

T.V.

B.V.

this day let man re-joice and sweet-ly sing, since
 this day man's grief be-gan for to sur- cease, this

20

Tr. V.

A.

T.V.

T.V.

B.V.

on this day our Sa-vi-our first be-gan. This
 day did man re-ceive a re-me-dy For

Tr. V.

A.

T.V.

T.V.

B.V.

day, this day did Christ man's soul from death re-move,
 each, for each of-fence and ev'-ry dead-ly sin

30

Tr. V.

A.

with glo - ri - ous Saints to dwell in heaven a - bove, with
with gui - ty heart that erst he wan - dered in, with

T.V.

T.V.

B.V.

Tr. V.

A.

glo - ri - ous Saints to dwell in heaven a - bove, a - bove.
guil - ty heart that erst he wan - - - - - dered in.

T.V.

T.V.

B.V.

Chorus

40

Superius
[Soprano]

Re - joice, re - joice, with heart and

Contratenor
[Soprano]

Re - joice, re - joice, with heart and voice,

Tenor
[Alto]

Re - joice, re -

Bassus
[Alto]

Re -

S. voice, with heart and
S. with heart and voice, with heart and
A. - joice, with heart and voice, and voice,
A. - joice, re - - - joice, with

S. voice, in Christ his birth this day, this
S. voice, in Christ his birth this day, this
A. in Christ his birth this day, re -
A. heart and voice, in Christ his birth this day, this

S. day re - joice, re - joice, re - - - joice, In Christ his
S. day re - joice, re - - - - - joice, In Christ his
A. - - - joice, re - - - joice, In Christ his birth
A. day re - joice, re - - - - - joice, In Christ his

50

S. birth this day, this day, this day re - joice, re -

S. birth this day, this day re - joice, re - joice,

A. this day, this day re - joice, re - joice, re - joice, re - joice,

A. birth, this day re - joice, re - joice, re - joice, re -

S. - joice, re - joice, re -

S. re - joice, re - joice,

A. re - joice, re - joice, re - joice, re -

A. - joice, re - joice, re -

S. - joice, re - joice, re - joice, re -

S. re - joice, re - joice, re -

A. joice, re - joice, re -

A. - joice, re - joice, re - joice, re - joice, this

S. - joice, re - joice, re - - - - - joice.

S. - joice, re - joice, re - - - - - joice.

A. - joice, re - - - - - joice.

A. day re - joice, re - joice.

From Virgins wombe this day did spring,
 The precious seed that saved man,
 This day let man rejoyce and sweetly sing
 Since on this day salvation first began,
 This day dyd Christ mans soule from death remove
 With glorious saints to dwell in heaven above.
 Rejoyce, rejoyce, with heart and voice,
 In Christ his birth this day rejoyce.

This day to man came pledge of perfect peace,
 This day to man came love and unitie,
 This day mans grieffe began for to surcease,
 This day dyd man receive a remedie,
 For each offence and every deadly sinne,
 With guiltie hart that earst he wandred in.

In Christ his flock let love be surely plast,
 From Christ his flock let concord hate expell,
 Of Christ his flock let love be so embrast,
 As we in Christ, and Christ in us, may dwell,
 Christ is the Author of sweet unitie,
 From whence procedeth all felicitie.

O sing unto this glittering glorious king,
 O praise his name let every living thing,
 Let hart and voyce like bells of silver ring,
 The comfort that this day to man doth bring.
 Let Lute, let Shalme, with sound of sweet delight
 These joyes of Christ his birth this day resight.

Francis Kindlemarsh, published 1578 in The paradise of daynty devises.

Editorial notes

The underlay of verse 2 is editorial, verse 1 alone being underlaid in the original print.

Spelling of the underlay has been modernised; other discrepancies between verse 1 as underlaid and as printed after the music are as in the source.

Chorus (No.24: bar 37 *et seq.*): It is unclear whether Byrd intended the time-signature to be proportional to that of the verse, since these appear as two separate numbers in the original print. Strict proportionality would make three minims of the chorus equal to two of the verse, requiring a very slow tempo in the verse to make the triplets and quavers of the chorus practically performable. The piece perhaps sounds better with the length of the minim kept constant throughout.

After the first minim of each part (bars 39, 38, 40 and 41 respectively), ts changes to **3** and black notation. Repeated **3** at I.40, I.43, IV.44; no other indications in any part of any other change of ts.