

From Virgin's womb - Rejoice rejoice

A Carol for Christmas day

William Byrd (c.1540-1623)

Superius
[Treble Viol]

Medius
[Alto]

Contratenor
[Tenor Viol]

Tenor
[Tenor Viol]

Bassus
[Bass Viol]

From

10

Vir - gin's womb this day, this day did spring the pre - ci -

-ous seed that on - ly sa - ved man, this day let man re - joice

20

and sweet - ly _____ sing, since on this day our Sa - vi-our

first be - gan. This day, this day did Christ man's soul from death re -

30

-move, with glo - ri - ous Saints to dwell in heaven a - bove, with

glo - ri - ous Saints to dwell in heaven a - bove, a - bove.

Chorus

40

Superius [Soprano] Re - joi - ce, re - - joi - ce, with heart and

Contratenor [Soprano] Re - joi - ce, re - - joi - ce, with heart and voice,

Tenor [Alto] Re - joi - ce, re - -

Bassus [Alto] Re -

voice, with heart and voice, in Christ his

with heart and voice, with heart and voice, in Christ his

-joi - ce, with heart and voice, and voice, in Christ his

-joi - ce, re - - joi - ce, with heart and voice, in Christ his

birth this day, this day re - joice, re - joice, re - - - joice, in Christ his
 birth this day, this day re - joice, re - - - - - joice, In Christ his
 birth this day, re - - - - - joice, re - joice, In Christ his birth
 birth this day, this day re - joice, re - - - - - joice, In Christ his

50
 birth this day, this day, this day re - joice, re - - - joice,
 birth this day, this day re - joice, re - joice, re - - -
 this day, this day re - joice, re - joice, re - joice, re - joice, re - joice, re -
 birth, this day re - joice, re - joice, re - joice, re - - - - - joice, re - joice,

re - joice, re - - - - - joice, re - joice, re -
 - joice, re - joice, re - - - - - joice, re - joice, re -
 joice, re - joice, re - - - - - joice, re - - -
 re - - - - - joice, re - joice, re - joice, re - - -

- joice, re - - - joice, re - joice, re - - - - - joice.
- - - - - joice, re - joice, re - - - - - joice.
- joice, re - joice, re - - - - - joice.
- joice, this 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 salvacion 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 griefe 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.

Source: William Byrd, *Songs of sundrie natures* (London, 1589-1610), nos.35 & 24 (22 in 1610).

Text: Francis Kindlemarsh, published in *The paradyse of daynty devises* (1578).

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.

All voices, 37-44, triplet sections in this edition: *ts* 3, black notation, note-values halved.

Part of my complete edition of the published vocal works of William Byrd made available through the Choral Public Domain Library (<http://www.cpd.org>). For general editorial notes, please visit my user page at <http://www.cpd.org/wiki/index.php/User:DaveF>. All scores are made freely available according to the CPDL Licence for downloading, printing, performing and recording. No further conditions are or can be attached, although it's always good to hear of any performances. Please do not, without consulting me, make copies of my scores available through other websites – there's no need, first of all, as CPDL is always here, and secondly by doing so you put these editions beyond my control and so will miss out on any updates and revisions.