

# From Virgin's womb this day

*A carol for Christmas day*

Francis Kindermarsh (fl.1570s)

William Byrd (c.1540-1623)

Superius (part 1 of 5)

*Songs of sundrie natures* (Thomas East press, London, 1589)

The image displays a musical score for the Superius part of the carol "From Virgin's womb this day". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a treble clef, a sharp sign, and a 4/4 time signature. The music is composed of quarter, eighth, and sixteenth notes, with some rests. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated above the staves. The score concludes with a double bar line at the end of the sixth staff.

# From Virgin's womb this day

*A carol for Christmas day*

Francis Kindermarsh (fl.1570s)

William Byrd (c.1540-1623)

Medius (part 2 of 5)

*Songs of sundrie natures* (Thomas East press, London, 1589)

4 5

From Vir-gin's womb this day, this day did spring  
This day to man came pledge of per - fect peace,  
In Christ his flock let love be sure - ly placed,  
O sing un - to this glit - t'ring glo - rious king,

10

The pre - cious\_ seed that on - ly sa - ved man, This day let man re - joyce  
This day to\_ man came love and u - ni - ty, This day man's grief be - gan  
From Christ his flock let con - cord hate ex - pel, Of Christ his flock let love  
O praise his name let e - v'ry li - ving thing, Let heart and voice like bells

15

20

and sweet - ly sing Since on this day our Sa - vi - our first be - gan. This  
for to\_ sur - cease, This day did man re - ceive a\_ re - me - dy For  
be so\_ em - braced, As we in Christ, and Christ in\_ us may dwell. Christ  
of sil - ver ring The com - fort that this day to\_ man doth bring: Let

25

day, this day did Christ man's soul\_ from death re - move With glo - ri - ous Saints to  
each, for each of - fence and e - v'ry dead - ly sin With guil - ty heart that erst  
is, Christ is the au - thor of\_ sweet u - ni - ty, From whence pro - cee - deth  
Lute, let Lute, let Shalm, with sound\_ of sweet de - light These joys of\_ Christ his

30

6  
2

35

dwel in Heav'n a - bove, with glo - ri - ous Saints\_ to dwell in Heav'n a - bove, a - bove.  
he wan - der - ed in, with guil - ty heart that\_ erst he wan - der - ed in.  
all fe - li - ci - ty, from whence pro - cee - deth all fe - li - ci - ty.  
birth this day re - cite, These joys of\_ Christ his birth this day re - cite, re - cite.

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Medius (part 2 of 5)

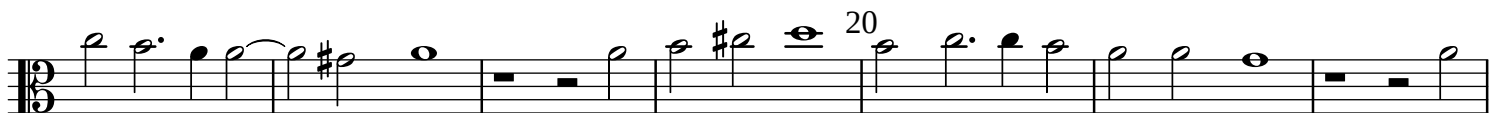
*Songs of sundrie natures* (Thomas East press, London, 1589)



From Vir-gin's womb this day, this day did spring  
This day to man came pledge of per - fect peace,  
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The pre - cious\_ seed that on - ly sa - ved man, This day let man re - joyce  
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and sweet - ly sing Since on this day our Sa - vi - our first be - gan. This  
for to\_ sur - cease, This day did man re - ceive a\_ re - me - dy For  
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of sil - ver ring The com - fort that this day to\_ man doth bring: Let



day, this day did Christ man's soul\_ from death re - move With glo - ri - ous Saints to  
each, for each of - fence and e - v'ry dead - ly sin With guil - ty heart that erst  
is, Christ is the au - thor of\_ sweet u - ni - ty, From whence pro - cee - deth  
Lute, let Lute, let Shalm, with sound\_ of sweet de - light These joys of\_ Christ his



dwell in Heav'n a - bove, with glo - ri - ous Saints\_ to dwell in Heav'n a - bove, a - bove.  
 he wan - der - ed in, with guil - ty heart that\_ erst he wan - der - ed in.  
 all fe - li - ci - ty, from whence pro - cee - deth all fe - li - ci - ty.  
 birth this day re - cite, These joys of\_ Christ his birth this day re - cite, re - cite.

# From Virgin's womb this day

*A carol for Christmas day*

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William Byrd (c.1540-1623)

Contratenor (part 3 of 5)

*Songs of sundrie natures* (Thomas East press, London, 1589)

The musical score is written for a contratenor part in 4/2 time. It consists of five staves of music. The key signature has one sharp (F#), and the time signature is 4/2. The score is marked with measure numbers 5, 10, 15, 20, 25, 30, and 35. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The piece concludes with a double bar line at the end of the fifth staff.

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William Byrd (c.1540-1623)

Contratenor (part 3 of 5)

*Songs of sundrie natures* (Thomas East press, London, 1589)

The musical score is written for a contratenor part in a 4/2 time signature. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is polyphonic, with multiple voices on each staff. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated above the staves. The piece concludes with a double bar line at the end of the fifth staff.

# From Virgin's womb this day

*A carol for Christmas day*

Francis Kindermarsh (fl.1570s)

William Byrd (c.1540-1623)

Tenor (part 4 of 5)

*Songs of sundrie natures* (Thomas East press, London, 1589)

Musical score for Tenor (part 4 of 5). The score is written in 4/2 time and consists of five staves of music. The key signature is one flat (B-flat). The score is marked with measure numbers 1, 5, 10, 15, 20, 25, 30, 35, and 6/2. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final double bar line at the end.

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William Byrd (c.1540-1623)

Tenor (part 4 of 5)

*Songs of sundrie natures* (Thomas East press, London, 1589)

Musical score for Tenor (part 4 of 5). The score is written in 4/2 time and consists of five staves of music. The key signature is one flat (B-flat). The score is divided into measures, with measure numbers 1, 5, 10, 15, 20, 25, 30, 35, and 6/2 (likely 6/2) indicated above the staff. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

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William Byrd (c.1540-1623)

Bassus (part 5 of 5)

*Songs of sundrie natures* (Thomas East press, London, 1589)

Musical score for Bassus (part 5 of 5) in 4/2 time. The score consists of five staves of music. The first staff begins with a treble clef and a bass clef, with a 4/2 time signature. The music is written in a single line. The score is divided into measures by bar lines. Measure numbers 3, 5, 10, 15, 20, 25, 30, and 35 are indicated above the staff. The piece concludes with a double bar line at the end of the 35th measure.