

Triumph, with pleasant melody

William Byrd (c.1540-1623)

Superius (part 1 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

2
Tri - umph! tri - umph with pleas - ant me - lo - dy

5
show forth thy cheer - ful mind; Let pin - ing cares with - in thy breast no place of

10
har - bour find. A - wake! A - wake shake off thy drow - sy dreams and fool - ish fan - cies

15
all. Re - joice with him, I say re - joice, that friend - ly doth thee call.

20
What un - ac - quain - ted cheer - ful voice is this that I do hear, Which bids me

25
tri - umph and re - joice that erst was drench'd in fear? It is the voice of Christ thy

30
friend that di - ed for thy sake, Who for to work thy woes an end thy shape did

35
on him take: And where - by A - dam's grie - vous guilt thou wast con - demn'd to die,

40
The pre - cious blood that I have spilt saves thee e - ter - nal - ly. Where - fore re -

45
joice Where - fore re - joice I say re - joice. My faults O Christ I do con -

50
fess, and do thy mer - cy crave. My - self am come to wash thy sin and eke thy soul to

55
save. Let then the bright - ness of thy birth the clouds of sin ex - pel. I am the on - ly

70

means to bring thy dam - nèd soul from hell. Then shall my tongue for e - ver

75

sing due prais - es to thy name. I nought re - quire but that thou be still

80

thank - ful for the same. To thee the Fath - er and the Sprite of Grace be

85

praise for aye; Sing and re - joice, and God a - bove do mag - ni - fy al - ways.

Triumph, with pleasant melody

William Byrd (c.1540-1623)

Medius (part 2 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

5

10

15

20

25

30

35

40

45

50

55

60

65

70

Triumph, with pleasant melody (medius)

The musical score consists of three staves of music in G major, 3/4 time. The first staff begins at measure 75 and ends with a double bar line. The second staff begins at measure 80 and ends with a double bar line. The third staff begins at measure 85 and ends with a double bar line. The melody is characterized by a steady eighth-note rhythm and a pleasant, ascending contour. Measure numbers 75, 80, and 85 are indicated above the staves. A small '8' is written below the first staff, and a 'b' (flat) is written above the staff at measure 85.

Triumph, with pleasant melody

William Byrd (c.1540-1623)

Medius (part 2 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

5

10

15

20

25

30

35

40

45

50

55

60

65

70

Triumph, with pleasant melody (medius)

75

80

85

The musical score is written on three staves in bass clef with a key signature of one flat. The first staff contains measures 75-78, the second staff contains measures 79-82, and the third staff contains measures 83-85. Measure 75 is marked with a fermata. Measure 80 is marked with a fermata. Measure 85 is marked with a fermata and a double bar line. A flat symbol (b) is placed above the staff in measure 84.

Triumph, with pleasant melody

William Byrd (c.1540-1623)

Contra (part 3 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

1 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75

Triumph, with pleasant melody (contra)

The image shows a musical score for a piece titled "Triumph, with pleasant melody (contra)". The score is written on three staves, each beginning with a treble clef and a key signature of one flat (B-flat). The first staff contains measures 75 through 79, with the number "75" positioned above the first measure. The second staff contains measures 80 through 84, with the number "80" positioned above the first measure. The third staff contains measures 85 through 89, with the number "85" positioned above the first measure. The music consists of a series of chords and single notes, primarily using half and quarter notes. The piece concludes with a double bar line at the end of the third staff.

Triumph, with pleasant melody

William Byrd (c.1540-1623)

Contra (part 3 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

1 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75

Triumph, with pleasant melody (contra)

Musical score for 'Triumph, with pleasant melody (contra)'. The score is written in bass clef with a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a measure rest and contains measures 75-78. The second staff contains measures 79-84. The third staff contains measures 85-88, ending with a double bar line. Measure numbers 75, 80, and 85 are indicated above the staves.

Triumph, with pleasant melody

William Byrd (c.1540-1623)

Tenor (part 4 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

5

10

15

20

25

30

35

40

45

50

55

60

65

Triumph, with pleasant melody (tenor)

Musical score for 'Triumph, with pleasant melody (tenor)'. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of three staves of music. The first staff starts at measure 2 and ends at measure 70. The second staff starts at measure 75 and ends at measure 84. The third staff starts at measure 80 and ends at measure 85, concluding with a double bar line. The melody is characterized by a mix of quarter, eighth, and half notes, with some rests and a final fermata at measure 85.

Triumph, with pleasant melody

William Byrd (c.1540-1623)

Tenor (part 4 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

5

10

15

20

25

30

35

40

45

50

55

60

65

Triumph, with pleasant melody (tenor)

2
70



75



80



Triumph, with pleasant melody

William Byrd (c.1540-1623)

Bassus (part 5 of 5)

Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

5

10

15

20 1 25

30

35

40

45

50 55

60

65

70

Triumph, with pleasant melody (bassus)

75

80

85

The image shows a musical score for a bassoon part, consisting of three staves of music. The first staff begins at measure 75 and ends with a double bar line. The second staff begins at measure 80 and ends with a double bar line. The third staff begins at measure 85 and ends with a double bar line. The music is written in bass clef with a key signature of one flat (B-flat). The notes are primarily quarter and eighth notes, with some rests and accidentals (sharps and flats). The overall mood is described as 'Triumph, with pleasant melody'.