

Triumph, with pleasant melody

William Byrd (c.1540-1623)

Superius (part 1 of 5)

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

2

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25 1

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Tri - umph! tri - umph with pleas - ant me - lo - dy
show forth thy cheer - ful mind; Let pin - ing cares with-in thy breast no place of
har - bour find. A-wake! A-wake shake off thy drow - sy dreams and fool - ish fan - cies
all. Re - joice with him, I say re - joice, that friend - ly doth thee call.
What un - ac-quain - ted cheer - ful voice is this that I do hear, Which bids me
tri - umph and re - joice that erst was drench'd in fear? It is the voice of Christ thy
friend that di - èd for thy sake, Who for to work thy woes an end thy shape did
on him take: And where - by A-dam's grie - vous guilt thou wast con - demn'd to die,
The pre - cious blood that I have spilt saves thee e - ter - nal - ly. Where - fore re -
joice Where - fore re - joice I say re - joice. My faults O Christ I do con -
fess, and do thy mer - cy crave. My - self am come to wash thy sin and eke thy soul to
save. Let then the bright - ness of thy birth the clouds of sin ex - pel. I am the on - ly

A musical score for three voices (superius, alto, bass) in common time, treble clef, and F major. The music consists of four staves of music with corresponding lyrics. Measure numbers 70, 75, 80, and 85 are marked above the staves. The lyrics describe bringing a soul from hell, praising God, and rejoicing.

means to bring thy dam - nèd soul from hell. Then shall my tongue for e - ver
sing due prais - es to thy name. I nought re - quire but that thou be still
thank - ful for the same. To thee the Fath - er and the Sprite of Grace be
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)

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Triumph, with pleasant melody (medius)

75

Musical score for bassoon part, measures 75-85. The score consists of three staves of music. Measure 75 starts with a dotted half note followed by eighth notes. Measure 76 begins with a half note. Measure 77 contains a half note and a rest. Measures 78-79 show a melodic line with quarter notes and rests. Measure 80 starts with a half note. Measure 81 features a half note and a rest. Measure 82 includes a half note and a rest. Measure 83 shows a half note and a rest. Measure 84 begins with a half note. Measure 85 concludes with a half note and a fermata.

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Contra (part 3 of 5)

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

1 5
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20 25
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45 50
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70_b

75



80



85



Triumph, with pleasant melody

William Byrd (c.1540-1623)

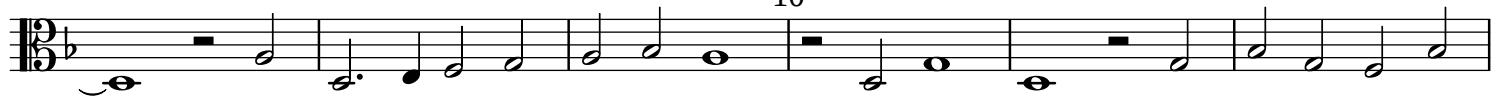
Tenor (part 4 of 5)

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

5



10



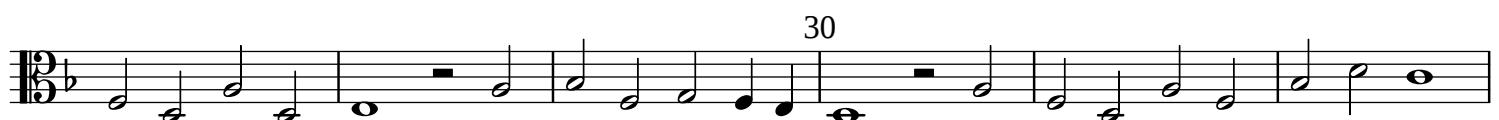
15



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25 1



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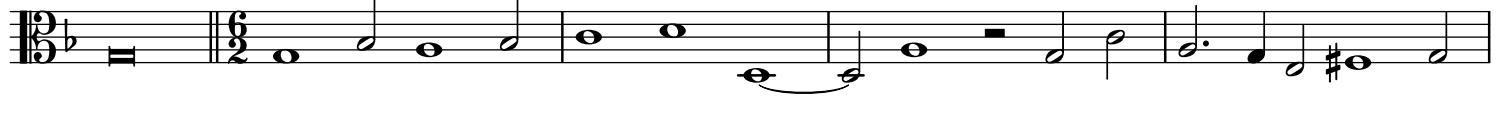
45



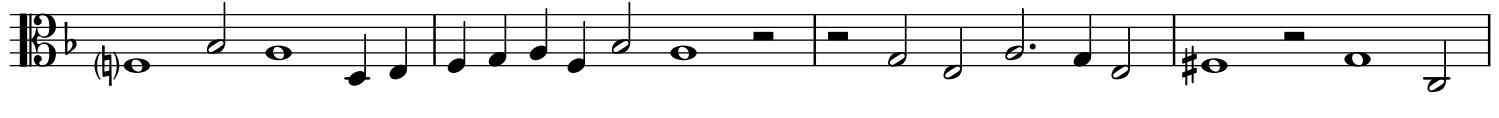
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65



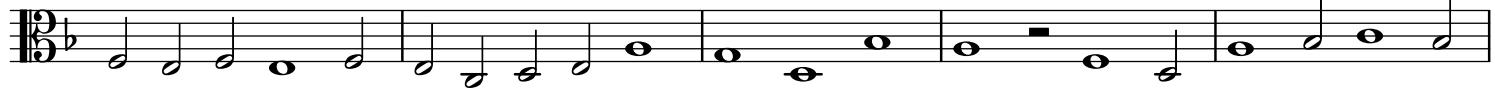
Triumph, with pleasant melody (tenor)

2

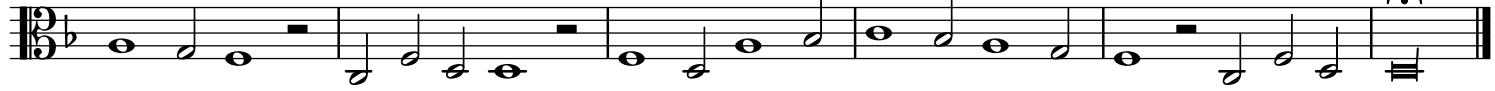
70



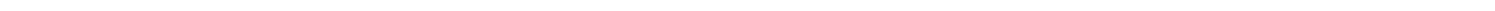
75



80



85



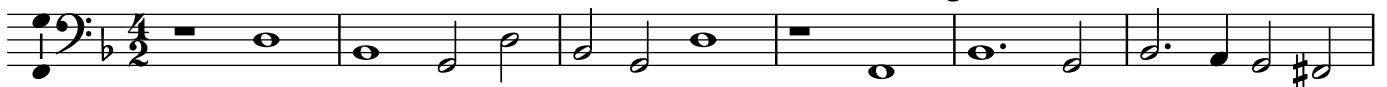
Triumph, with pleasant melody

William Byrd (c.1540-1623)

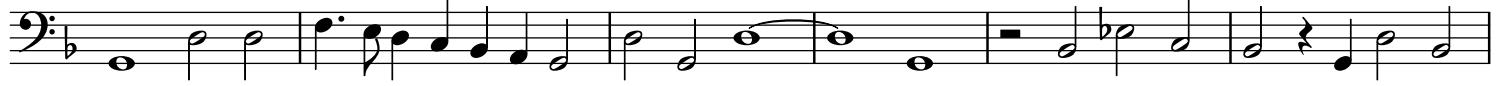
Bassus (part 5 of 5)

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

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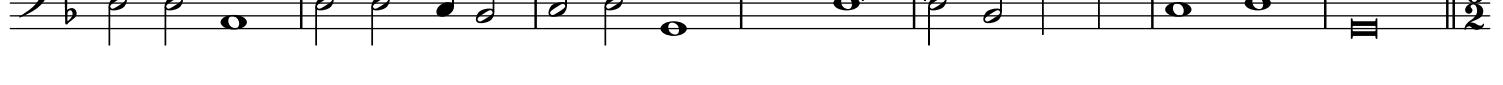


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6



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65



70



Triumph, with pleasant melody (bassus)

75

A musical score for the bassus part, consisting of three staves of music. The key signature is one flat, and the time signature is common time. Measure 75 starts with an eighth note followed by a dotted half note. Measure 76 begins with a half note. Measure 77 contains a half note followed by a dotted half note. Measure 78 consists of two half notes. Measure 79 has a half note followed by a dotted half note. Measure 80 begins with a half note. Measure 81 contains a half note followed by a dotted half note. Measure 82 has a half note followed by a dotted half note. Measure 83 consists of two half notes. Measure 84 has a half note followed by a dotted half note. Measure 85 begins with a half note.

80

85