

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 a single treble clef with a 4/4 time signature. The key signature has one sharp (F#). The music consists of a single melodic line with various note values including quarter, eighth, and sixteenth notes, as well as rests. Measure numbers 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.

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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

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.

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Contratenor (part 3 of 5)

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

The image displays a musical score for a contratenor part, consisting of five staves of music. The score is written in a 4/2 time signature and begins with a treble clef. The key signature is one sharp (F#), indicating D major or B minor. The music is characterized by a slow, stately pace, typical of a carol. The notation includes various note values such as minims, crotchets, and quavers, along with rests and bar lines. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are clearly marked above the staves. The score concludes with a double bar line at the end of the fifth staff.

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Tenor (part 4 of 5)

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

The image displays a musical score for the Tenor part (part 4 of 5) of the carol 'From Virgin's womb this day'. The score is written in treble clef with a 4/2 time signature. It consists of five staves of music, with measure numbers 1, 5, 10, 15, 20, 25, 30, 35, and 6/2 (likely a typo for 30) indicated above the notes. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final double bar line at the end of the fifth staff.

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Bassus (part 5 of 5)

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

The musical score is written in bass clef with a 4/2 time signature. It consists of five staves of music. The first staff begins with a treble clef and a 4/2 time signature, followed by a bass clef. Measure numbers 3 and 5 are indicated above the staff. The second staff has measure numbers 10 and 15. The third staff has a measure number 20. The fourth staff has a measure number 25. The fifth staff has measure numbers 30 and 35, and a 6/2 time signature change indicated above the staff. The piece concludes with a double bar line.