

Christ rising again - Christ is risen again

The first part

William Byrd (c.1540-1623)

Superius

Sextus

Medius

Contratenor

Tenor

Bassus

Christ ris - ing,

Christ ris - ing, Christ ris - ing a -

10

Christ ris - ing a - gain from the dead, now di - eth
- gain from the dead, now di - eth not,

not, now di - eth not, di - - eth not, Death.
now di - eth not, now di - eth not,
Death.
Death.
Death.
Death.

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— from hence-forth, Death from hence-forth hath no power up-on him, —

— from hence-forth, *Death from hence-forth* hath no power up - on him.

— from hence-forth, Death from hence-forth hath no power up - on him.

— from hence-forth, *Death from hence-forth* hath no po - wer up - on him.

— from hence-forth, *Death from hence-forth* hath no power up - on him.

— for in that he died, he

for in that he died, he died but once to put a - way

liv - eth, he liv - eth un - to God, he liv - eth un - to
 liv - eth un - to God, he liv - eth un - to God,

God, un - to God,
 he liv - eth un - to God, And so like - wise count your - selves, count
 And so like - wise count your - selves
 And so like - wise count your - selves
 And so like - wise count your - selves,
 And so like - wise count your - selves

— your-selves dead un - to sin, but liv - ing, but liv - ing
 dead, dead un - to sin, but liv - ing un - to God, *but liv -*
 dead, un - to sin, but liv - ing un - to God, but liv -
 count your-selves dead un - to sin, but liv - ing, but
 dead un - to sin, dead un - to sin, but liv - ing un - to

In Christ Je - - sus our Lord, in Christ
 un - to God, In Christ Je -
 -ing un - to God,
 -ing un - to God,
 liv - ing un - to God,
 God, un - to God,

Je - sus our Lord,
 - sus our Lord, in Christ Je - sus our
 In Christ Je - sus our Lord, in
 In Christ Je - sus our Lord, our
 In Christ Je - sus our Lord, in Christ
 In Christ Je - sus our

[o → o.]

in Christ Je - sus our Lord.
 Lord, in Christ Je - sus our Lord.
 Christ Je - sus our Lord, Je - sus our Lord.
 Lord, Je - sus our Lord.
 Je - sus our Lord, Je - sus our Lord.
 Lord, in Christ Je - sus our Lord.

The second part

Musical score for the second part, featuring six staves. The top two staves are for vocal parts, both in treble clef with a 6/8 time signature. The middle three staves are for instruments, likely strings, in treble clef with a 6/8 time signature. The bottom staff is for the bass line, in bass clef with a 6/8 time signature. The music consists of several measures of rests followed by melodic lines.

Musical score for the second part with lyrics, featuring six staves. The top two staves are for vocal parts, both in treble clef with a 6/8 time signature. The middle three staves are for instruments, likely strings, in treble clef with a 6/8 time signature. The bottom staff is for the bass line, in bass clef with a 6/8 time signature. The lyrics are: "Christ is ri - sen a - gain, the Christ is ri - sen a - gain, the first - fruits of them that". A box containing the number "70" is located above the first vocal staff.

first - fruits of them that sleep,

sleep, of them that sleep, Christ is ri - sen a - gain, a -

Christ is

Christ is ri - sen a -

-gain, Christ is ri - sen a - gain, the first - fruits of

Christ is ri - sen a - gain, the

Christ is ri - sen a - gain, the first - fruits of them that sleep, that

ri - sen a - gain, a - gain, the first - fruits of them that sleep, of

-gain, a - gain, Christ is ri - sen a - gain, the first - fruits of

for see - ing,

them that sleep, of them that sleep,

first - fruits of them that sleep, of them that sleep,

sleep, the first - fruits of them that sleep, that sleep,

them that sleep, the first - fruits of them that sleep,

them that sleep, of them that sleep,

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that by man came death, came death, for see - ing, that

for see - ing that by man came death,

for see - ing that by man

for see - ing, for see -

for see - ing

for see - ing that by

by_ man came death, came death, by man al - so,
 by man al - so, by man al -
 came death, that by man came_ death,
 - ing, that by man_ came_ death,
 that by_ man came death,
 man came death, by_ man came_ death,

by man al - so, com - eth the re - sur - re - cti-on of the____
 -so, com - eth the re - sur - re - cti-on of the____ dead, of the

dead, of the dead, For as by A - dam, A - dam,
 dead, of the dead,
 For as by A - dam, A - dam,
 For as by A - dam, A - dam,
 For as by A - dam, all men
 For as by A - dam, A - dam,

all men do die, all men do die, do die,
 so by
 all men do die, all men do die, do die,
 all men do die, all men do die, do die,
 do die, all men do die, do die,
 all men do die, all men do die, do die,

so by Christ, so by Christ, all men shall be re - stor -

Christ, so by Christ, all men shall be re - stor - ed, *all*

The first system consists of six staves. The top two staves are vocal lines in G major, with lyrics. The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and two additional treble clef staves. The music is in 4/4 time and features a mix of quarter, eighth, and half notes.

-ed, all men shall be re - stor - ed, shall be re - stor - ed to

men shall be re - stor - ed, shall be re - stor - ed to life, *shall*

The second system continues the musical score with six staves. It follows the same instrumental layout as the first system. The lyrics continue across the vocal lines. The piano accompaniment provides harmonic support with various rhythmic patterns.

life, shall be re - stor - ed to life, re - stor - ed to
 be re - stor - ed to life, re - stor - ed to life, to life,

life, to life, to life, to life. So by Christ, so by
 to life, to life, to life. So by Christ, so by
 So by Christ, so by
 So by Christ, even so by
 So by Christ, so by
 So by Christ, so by

Christ, by Christ, all men shall be

Christ, by Christ, all men shall be re-stor - ed to life,

Christ, by Christ, all men shall be re-stor - ed to life, re-stor - ed to

Christ, by Christ, by Christ, all men shall

Christ, by Christ, all men shall be re - stor - ed to life,

Christ, by Christ, all men shall be re - stor - ed to

re-stor - ed to life, all men shall be

all men shall be re-stor - ed to life, re - stor - ed to life, all men

life, to life, all men shall be re-stor - ed to life, to life,

be re-stor - ed to life, all men shall be re - stor - ed to life,

all men shall be re - stor - ed to life, re - stor - ed to life, all

life, all men shall be re-stor - ed to life, all men shall be re - stor -

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re - stor - ed to life, re - stor - ed to life, re - stor - ed to

shall be re - stor - ed to life, re - stor - ed to life, re - stor - ed to life, re - stor -

re - stor - ed to life, re - stor - ed to life, re - stor - ed to life,

re - stor - ed to life, to life, re - stor - ed to life, re - stor -

men shall be re - stor - ed to life, to life, shall be re - stor - ed to

- ed to life, re - stor - ed to life, to life, re - stor - ed

[o. → o]

life, to life, re - stor - ed to life.

- ed to life, re - stor - ed to life.

re - stor - ed to life, to life.

- ed to life, re - stor - ed to life, to life, to life, to life.

life, re - stor - ed to life, to life.

to life, to life, re - stor - ed to life.

The image shows a musical score for six voices in 4/2 time, with a key signature of one flat (B-flat). The lyrics are "A - - - - - men." The score is arranged in six staves, each with a vocal line and its corresponding lyrics. The lyrics are: "A - - - - - men." for all parts. The notation includes various note values, rests, and phrasing slurs.

Source: William Byrd, *Songs of sundrie natures...* (London, 1589-1610), nos.46-47 (45-46 in 1610 edition).

Text: Romans 6: 9-11; 1 Corinthians 15: 20-22, translation from the 1549 Book of Common Prayer.

VI.32-3: underlay crowded; apparently a $\text{d} \text{d} \text{way} \text{d}$ in 1589 edition.

All voices, 116: *ts* as at start (C in 1589, C in later editions).

Part of my complete edition of the published vocal works of William Byrd made available through the Choral Public Domain Library (<http://www.cpd1.org>). For general editorial notes, please visit my user page at <http://www.cpd1.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.