

Rejoice in the Lord always

Philippians iv. 4-7

Attributed to John Redford (15??- 1547)

Re - joice in the Lord al - way,
Re - joice in the Lord al -

The first system of the musical score consists of four staves. The top staff is a vocal line in 4/4 time with a common time signature 'C' above it. It begins with a whole note 'Re', followed by quarter notes 'j', 'o', 'i', 'c', 'e', then a half note 'i', quarter notes 'n', 't', 'h', 'e', a half note 'L', quarter notes 'o', 'r', 'd', a long horizontal line, and finally a half note 'a', quarter notes 'l', 'w', 'a', 'y', followed by a comma. The second staff is a vocal line in 4/4 time with a common time signature 'C' above it. It begins with a whole note 'Re', followed by quarter notes 'j', 'o', 'i', 'c', 'e', then a half note 'i', quarter notes 'n', 't', 'h', 'e', a half note 'L', quarter notes 'o', 'r', 'd', and a half note 'a', quarter notes 'l', 'w', 'a', 'y', followed by a dash. The third and fourth staves are empty.

5
and a - gain I say re - joice,
way, and a - gain I say re - joice, re -
Re - joice in the
Re - joice

The second system of the musical score consists of four staves. The top staff is a vocal line in 4/4 time with a common time signature 'C' above it. It begins with a whole rest, followed by quarter notes 'a', 'n', 'd', a half note 'a', quarter notes 'g', 'a', 'i', 'n', a half note 'I', quarter notes 's', 'a', 'y', a half note 'r', quarter notes 'e', 'j', 'o', 'i', 'c', 'e', followed by a comma. The second staff is a vocal line in 4/4 time with a common time signature 'C' above it. It begins with a whole note 'w', 'a', 'y', followed by a comma, then a half note 'a', quarter notes 'n', 'd', a half note 'a', quarter notes 'g', 'a', 'i', 'n', a half note 'I', quarter notes 's', 'a', 'y', a half note 'r', quarter notes 'e', 'j', 'o', 'i', 'c', 'e', followed by a comma, then a half note 'r', quarter notes 'e', 'j', 'o', 'i', 'c', 'e', followed by a dash. The third staff is a vocal line in 4/4 time with a common time signature 'C' above it. It begins with a whole rest, then a half note 'R', quarter notes 'e', 'j', 'o', 'i', 'c', 'e', then a half note 'i', quarter notes 'n', 't', 'h', 'e'. The fourth staff is a vocal line in 4/4 time with a common time signature 'C' above it. It begins with a whole rest, then a half note 'R', quarter notes 'e', 'j', 'o', 'i', 'c', 'e'.

8
joice in the Lord al - way, and a - gain I
Lord al - way, and a - gain I say
in the Lord al - way, and a - gain I

The third system of the musical score consists of four staves. The top staff is a vocal line in 4/4 time with a common time signature 'C' above it. It begins with a whole rest, then a half note 'j', quarter notes 'o', 'i', 'c', 'e', then a half note 'i', quarter notes 'n', 't', 'h', 'e', a half note 'L', quarter notes 'o', 'r', 'd', a half note 'a', quarter notes 'l', 'w', 'a', 'y', followed by a comma, then a half note 'a', quarter notes 'n', 'd', a half note 'a', quarter notes 'g', 'a', 'i', 'n', a half note 'I'. The second staff is a vocal line in 4/4 time with a common time signature 'C' above it. It begins with a whole note 'L', quarter notes 'o', 'r', 'd', a half note 'a', quarter notes 'l', 'w', 'a', 'y', followed by a comma, then a half note 'a', quarter notes 'n', 'd', a half note 'a', quarter notes 'g', 'a', 'i', 'n', a half note 'I', quarter notes 's', 'a', 'y', followed by a dash. The third staff is a vocal line in 4/4 time with a common time signature 'C' above it. It begins with a whole note 'i', quarter notes 'n', 't', 'h', 'e', a half note 'L', quarter notes 'o', 'r', 'd', a long horizontal line, then a half note 'a', quarter notes 'l', 'w', 'a', 'y', followed by a comma, then a half note 'a', quarter notes 'n', 'd', a half note 'a', quarter notes 'g', 'a', 'i', 'n', a half note 'I', quarter notes 's', 'a', 'y', followed by a dash. The fourth staff is a vocal line in 4/4 time with a common time signature 'C' above it. It begins with a whole note 'i', quarter notes 'n', 't', 'h', 'e', a half note 'L', quarter notes 'o', 'r', 'd', a long horizontal line, then a half note 'a', quarter notes 'l', 'w', 'a', 'y', followed by a comma, then a half note 'a', quarter notes 'n', 'd', a half note 'a', quarter notes 'g', 'a', 'i', 'n', a half note 'I'.

11

re - joice in the Lord al - way,
 say re - joice, re - joice and
 re - joice, re - joice in the Lord al -
 say re - joice, re - joice in the Lord al - way,

15

and a - gain I say re - joice,
 a - gain I say re - joice, re - joice
 way, and a - gain I say re - joice, re - joice
 and a - gain I say re - joice, re -

18

re - joice in the Lord al - way,
 in the Lord al - way, al - way,
 in the Lord al - way, al - way,
 joice in the Lord al - way,

21

and a - gain I say re - joice,
 and a - gain I say re - joice,
 and a - gain, and a -
 and a - gain I say re - joice, and a - gain, a -

24

and a - gain, and a - gain I say re - joice:
 and a - gain, a - gain I say re - joice:
 gain I say re - joice, a - gain I say re - joice:
 gain I say re - joice, I say re - joice:

27

Let your soft - ness be known un - to all men,
 Let your soft - ness be known un - to all men,
 Let your soft - ness be known un - to all men,
 Let your soft ness be known un - to all men,

31

let your soft - ness be known un - to all men,
 let your soft - ness be known un - to all men,
 let your soft - ness be known un - to all men, the
 let your soft ness be known un - to all men,

35

the Lord is ev'n at hand, at
 the Lord is ev'n at hand, the Lord
 Lord is ev'n at hand, the Lord is ev'n at
 the Lord is ev'n at hand, the Lord is

39

hand, be care - ful for no -
 is ev'n at hand, be care - ful for no -
 hand, be care - ful for no -
 ev'n at hand, be care - ful for no -

43

thing, but in all pra - yer and sup - pli - ca -
 thing, but in all pray - er and sup - pli - ca -
 thing but in all pray - er and sup - pli - ca -
 thing, but in all pray - er and sup - pli - ca - ti

47

tion let
 tion let your pe - ti - ti - ons, let
 tion let your pe - ti - ti - ons, let your pe -
 on let your pe - ti - ti - ons, let your pe - ti - ti -

50

your pe - ti - ti - ons
 your pe - ti - ti - ons
 ti - ti - ons be ma - ni - fest un - to God, be
 ons be ma - ni - fest un - to

53

be ma - ni - fest un - to
 be ma - ni - fest
 ma - ni - fest un - to God, ma - ni -
 God, un - to - - God, ma - ni - fest

56

God, ma - ni - fest un - to God
 un - to God, un - to God with
 fest un - to God, un - to God with
 un - to God un - - to God with

59

with giv - ing of thanks, and the peace of
 giv - ing of thanks, and the peace of God
 giv - ing of thanks,
 giv - ing of thanks,

63

God which pass - eth all, pass - eth all un -
 which pass - eth all un - der - stand - ing, un -
 and the peace of God, which pass - eth all un -
 and the peace of God which pass - eth all un - der -

67

der stand - ing, and the
 der - stand - ing,
 - der - stand - ing, and the peace of God
 - stand - ing, and the peace of God which

70

peace of God which pass - eth all un - der - stand -
 the peace of God,
 which pass - eth all un - der - stand - ing.
 pass - eth all un - der - stand - ing, and the

73

ing, and the peace of God which
and the peace of God which
and the peace of God which pass - - - eth
peace of God which pass - - - eth

76

— which pass - - - eth all un - der -
pass - - - eth all un - der - stand -
all un - der - stand - ing, all un - der -
all un - der - stand - ing, all un -

79

stan - ding keep your hearts and
ing, shall keep your hearts and
stand - ing, shall keep your hearts and
der - stand - ing shall keep your hearts

82

minds through Christ Je - - su.

minds through Christ Je - - su.

minds through Christ Je - - su.

— and minds through Christ Je - - su.

Source: Sir John Hawkins: "A General History of the Science and Practice of Music".
Page 929 in the 1853 edition. Spelling modernised.

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